

UNIVERSITY OF ARIZONA



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**LAWRENCE
HALPRIN**

notebooks



1959

1971

\$ 9.95

These selections from Halprin's personal professional notebooks take us as far as it is possible to go within the imagination of another person, esp. one whose highly energized originality is moving in several directions simultaneously. Halprin's creativity, as his notebooks attest, springs from his synthesizing instincts: the joining of elements of landscape & cityscape, the melding of individual architectural entities with community living patterns. The whole is enlivened by Halprin's awareness in such matters as group & ecological dynamics, participatory art, the choreography & scoring of human movement.

The notebooks reveal an embracing of progressively more inclusive environments over the years. Thus the reader will find here both an abiding interest in the natural environment & an evolving interest in the man-made environment. There are numerous drawings of mountains, rock formations, & waterfalls in California & elsewhere and an increasing concern with cities & how they can best serve man & nature. Halprin records his reaction to a worldwide array of cities - Paris, Venice, Los Angeles, Jerusalem - and displays drawings of their grand aspects

and sketches of their intimate features.

Other entries reflect the inception & growth process of ideas later to be fully realized in book form (Cities; Freeway; New York New York; The RSVP Cycles) or in built form (The Portland fountains). Still others relate to Halprin's recent involvement with community workshops, group sessions, & participatory planning. In short, the full range of Halprin's imagination & professional activity is displayed.

The material here represents about 1/2 of the original notebooks, and was selected by an associate, Jim Burns, on the grounds that someone close to Halprin's work, but at one remove from his total personal involvement, could best present a cross section equally accenting past interests & current concerns. The notebooks are entirely written in Halprin's own hand, which is rather more legible than this one.

- Randal Goff - The MIT Press - Jan '72

The MIT Press has also published Halprin's Cities in a revised paperback edition. This edition contains new material on the fountains designed by Halprin.

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**LAWRENCE
HALPRIN**

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notebooks



1959

1971

Lawrence Halprin

The MIT Press

Cambridge, Massachusetts, and
London, England.

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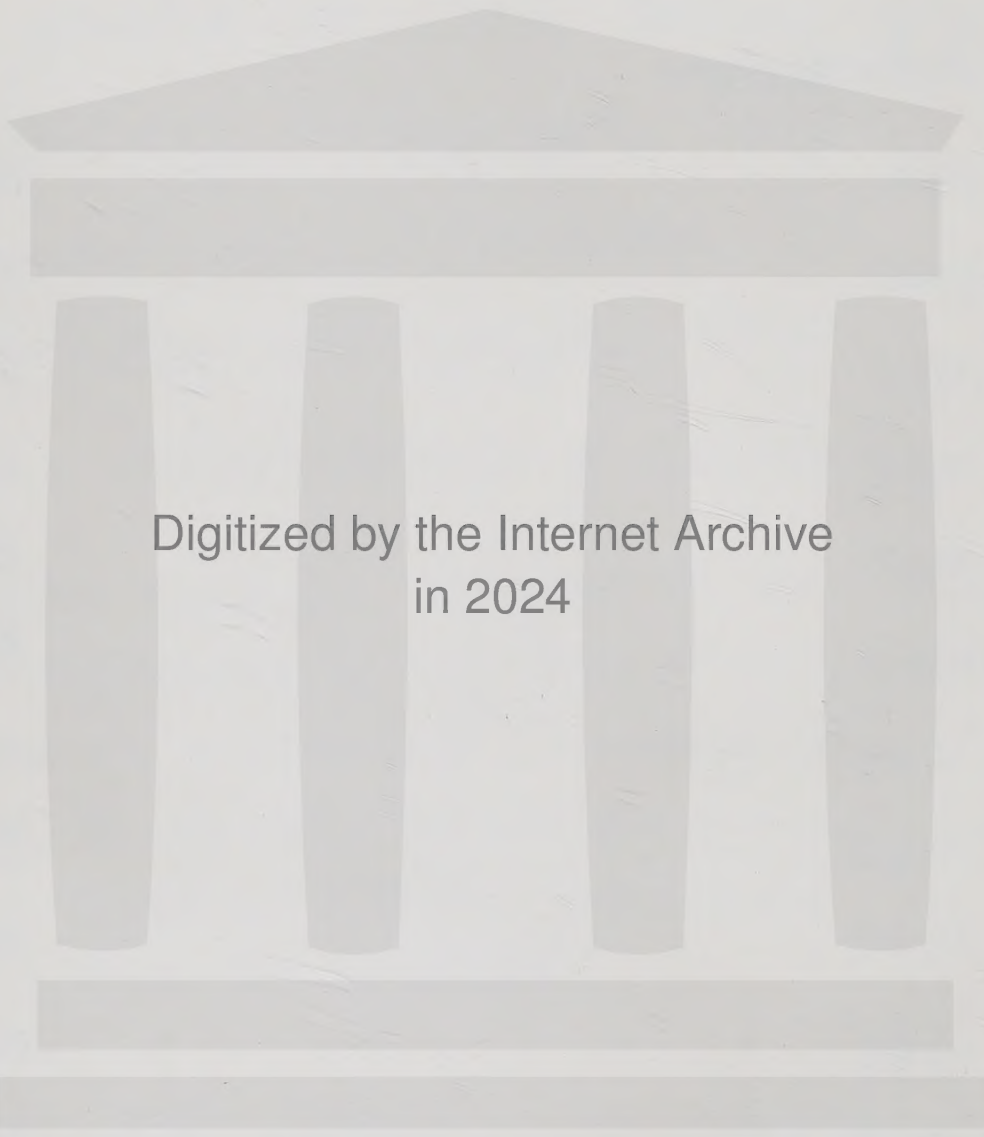
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Introduction

These notebooks started, if I recall correctly, about 12 years ago..... the occasion causing them was Peter Shephard's trip from England to visit me in Marin County..... He came, he said when he introduced himself, to see my gardens and to try to understand how I worked ---- in retrospect it was our mutual interest then in ecology as a determinant of form & process which made us so quickly warm to each other — at a time when formalistic contrivances & personal 2-dimensional calligraphy dominated much of the design & attitude toward gardens.....

I remember travelling up onto the high meadows on the haunches of mt. Tamalpais & discussing the way grasslands grew on the serpentine ---- how the redwood groves climbed up in the crevices

between the mountain folds and hung in the shaded, moister high valleys -- while the oak & the madrone & the buckeye found their homes on the sunlit & baked exposed flanks ----- we talked, I recall of how these natural configurations caused form & how logical & understandable that was --- as against contrivances & patterns on the ground. no matter how pretty ----- we also talked biology & plants & birds & animals & Peter carried along with him a notabook, in which, from time to time, he made beautiful sketches or notes ----- I was really delighted with it!!

My own note-taking had always been very sporadic ---- usually on bits of paper - or whatever sketchbook came to hand ----- mostly in the form of drawings ----- Many of these are now lost, or misplaced, or scattered in various parts of the world

I am grateful, however, that most of the sketches that I made during the war years are NOT lost they are not simply because of a "fluke" !!

My destroyer was steaming towards the invasion of OKINAWA --- while underway I put all the sketches I had been making, together in a packet --- along with some letters --- & threw them across to another ship which, for reasons I do not now remember, was steaming back to the States "At least Ann will see what I've been up to, I thought".

Several days later during the invasion, while on 'Radar picket duty', we were hit (right where my bunk was) in the forward section of our ship, by a Kamikaze plane ----- the drawings were safe --- the ship, the USS MORRIS DD 417 --- & many of her crew were not ----



Hafrii
May 14

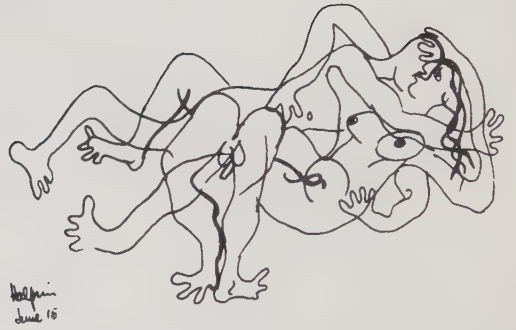
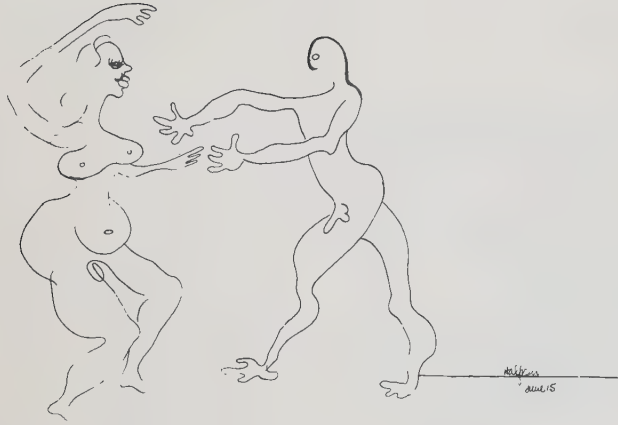


Upper body of floating man
Fido Bay, Oct. 22.

Holper



Palms Sektani
Oct 21
Hollander



At all events — inspired by the consistency of Peter's note-taking, I started my own special notebooks & have continued them ever since ———. The entries have, of course, ebbed & flowed — more consistently in some periods than others. At the beginning most of the books are filled with special events like trips, or strong impressions.... More recently they have taken the form of a professional diary or —travelling office if you will.

Since I am more & more away from home & office, the notebook (always at hand) makes it easier to record impressions & note down ideas at any & all times ——— it lets thought processes flow & find expression.

People "think" in different ways, & I find that I think most effectively graphically & also that my thinking is influenced a great deal by my ability to get it down where I can "look at it" & think about it further ——— the process of thinking with me generates more thinking ——— the notebooks, in other

8

words have not only been a way of "recording" ideas but also of "generating" ideas ---- they are ways of running out what I call series of alternative SCORES.

I have had several rules for myself in the notebooks: one of which is never to cut out pages & throw them away.... That, in retrospect, has been a good idea — many thoughts or sketches which I hated at the time, in the passage of years, generated others which now seem to have validity --- I also have not added to or subtracted from the notebooks..... they remain as they come

NOT all my ideas are in notebooks - (naturally), nor necessarily are all my first idea sketches of projects..... some of these still find their way to scraps of paper or tracing paper & are in the office files..... BUT this is a book on notebooks & has been kept literally to that we have not attempted (except for the war sketches) to include any material not directly drawn or written in my notebooks.....

Some themes crop up over & over again & I expect will continue to do so --- nature walks & hikes & a constant reference to natural phenomena & processes recur consistently — they are root sources for me! For that reason MT. Tamalpais, Phoenix Lake, & Camp Jucker sketches are legion here these are trails & walks in a magnificent State Park & Water District region in Marin County where I live which continually inspires me & to which I constantly return for spiritual & ecological sustenance

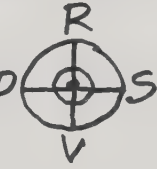
Two other Nature resources have joined me & the Notebooks ---- the great 'range of light' called Sierra Nevada where for many summers I have immersed myself in mountain ranges & water courses & their processes . & the North Coast of California where we have a cabin & where the interface between land & Sea with its tremendous surf, its rocks & sea birds, whales & seals & the romantic abalone engulf me in movement & natural choreographies.

Movement & choreography have always been a consistent influence on me & my work... natural movements characterized by water & natural forces & the evidence of natural change over time have led me to my endless fascination with natural processes —

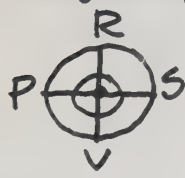
Man-made movement, particularly in theatre & dance, through joint work with my wife, the dancer Ann Halpin, brought me to investigations into ways of designating & designing for movement -- these I called MOTATION later these led to explorations into Processes-over-time & the notion of SCORING & the understanding of its key rôle in the way we arrive at solutions

For these reasons I became involved in a series of experimental workshops called "Experiments in Environment". These workshops are ways of exploring the interrelationships between man & his environment & of the influence of people working together on what emerges from these explorations .. Workshops

have been increasingly important for me in exploring with groups of colleagues & students the root sources of "environments" through experience not discussion alone ---- we have now begun to develop the workshop techniques into tools by which citizens in their own communities make significant input into planning their own environments.

That is what the  cycles

(which forms the basis of my philosophy of working) -- is about -- both as a book & as a way of looking at the world & working within it

 originated from the workshops & then was developed in the notebooks

It is a way of making things visible & of describing & working with process towards objectives rather than toward predetermined goals

it is open & inclusive rather than closed & exclusive - a way of making multiple input possible & of encouraging groups of people - through

the cycles to influence & be accountable for their own destiny in art & life

These notebooks have, in the same way been - for me - a process a way of exploring ideas & of 'scoring' the future they are filled with the trying-out of things of alternative scores S which have then been either discarded or re-cycled into actuality or put aside for other times they are full of letters either sent or not sent, articles published or never submitted for publication, speeches made or only imagined ----- an assemblage.

Making the selection of what should be included in this book from the more than 4-5000 pages in the notebooks was, in itself, a difficult task... I felt strongly that I could not make the selections myself - that would have been like evaluating your own fantasies --- so I turned to my good friend & colleague JIM BURNS who agreed to take on the task for me... I am delighted with what he has done & wish here to gratefully express my

deep appreciation to him.. I sense that he was guided by a clear understanding of the basic forces which underlie my work & also that he attempted, through the selections to emphasize the growth & change in my professional life rather than the purely personal & family events in the notes.

In the early notebooks there is emphasis on gardens & on landscape the later notebooks reflect my increasing interest & commitment to the total environment as an integrating matrix for "community" :- that is its existence for us NOT apart but we as part & parcel of it ... the basic notion of ecosystem - - - -

For that reason I have become more & more involved with city & urban problems since it is here that so many of the most searing & demanding of our environmental - social problems are concentrated I am committed to the idea that there is an inevitable feedback between an environment & its inhabitants - - - that one affects the other

& in that sense ecological & social principles are the same. For that reason I have worked at planning large urban regions but also, with equal interest & intensity, have designed plazas & streets at the micro-urban scale

For me, the idea of garden includes the total environment of man ... the whole world viewed as an ecological unit where man & nature together must, I believe, form community or else we will not survive I have always felt that-- it is simply that, in recent years I have had more opportunity to express it & work with it

Personally my own development has broadened to a deeper understanding of process as a biological force generating form, but perhaps more importantly as group interaction dynamically thrusting toward valid human solutions

Finally, I would like to thank all the good friends (and all my foes)

who appear in the notes & the drawings ---- all of whom helped in the generative interaction & often clash of ideas (even some irreconcilable ones) from which, of course, energy flows & things happen I would like also to thank the many friends & colleagues over the years in my office & in workshops - out of dialogues with whom many of these ideas emerged.. my family which fills this notebook in so many visible & invisible ways - ANN - DARIA - RANA & then the multi-faceted, difficult, intricate & incredibly beautiful world through which we move & have our being

Lawrence Halprin
 San Francisco
 September 1971.....



waterfall in
Pastington cressh
Nov 28-59



Annie in Lime Kiln
creek MAY 27-1960



Father's day hike with Daria who gave me the
hebe as a father's day present.

—— view down from MT. TAM.
June 19-1960

RENAISSANCE PROGRAM

Room

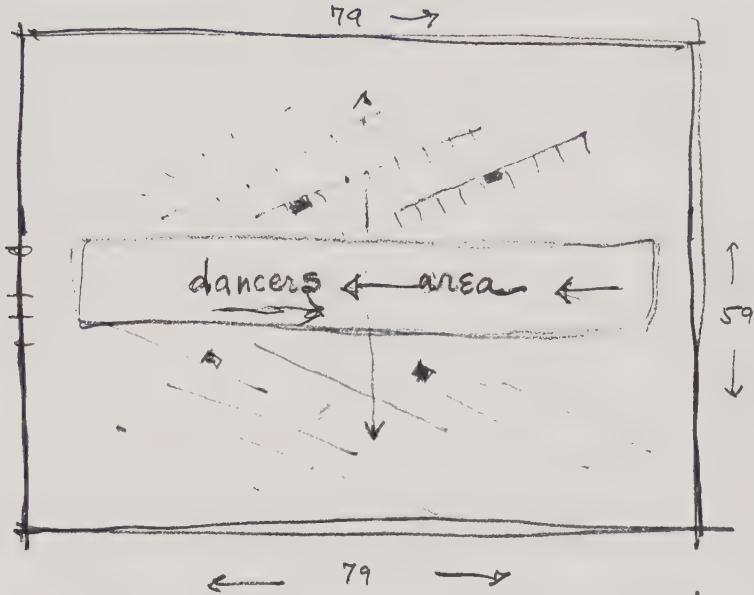
79 x 59

for U.C. extension program

Rehearsal @ gym -

platforms -
4x8' up 24"

June 23,
1960
Dance

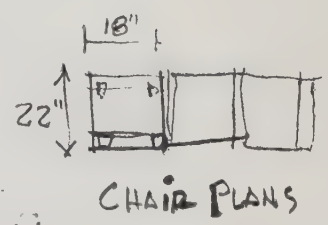
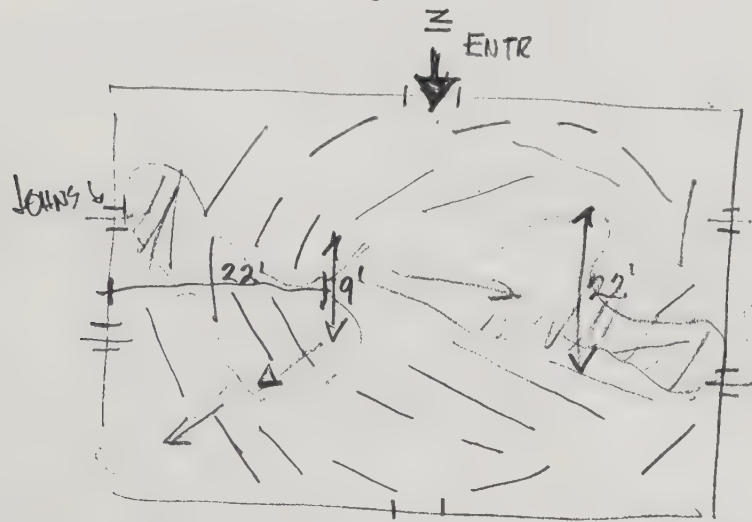


250 seats needed

NOTE: I must get my lecture for this prepared.

This gives the maximum number of people close to the dancers and also the closest sense of contact between dancers & audience

also: dancers use entire length of the space rather than working against it.



VARIATION - variable length groups of chairs - broken angles between oval - not linear

evening REHEARSAL JUNE 29 for *
Renaissance in S.F. program
@ extension duration gymnasium

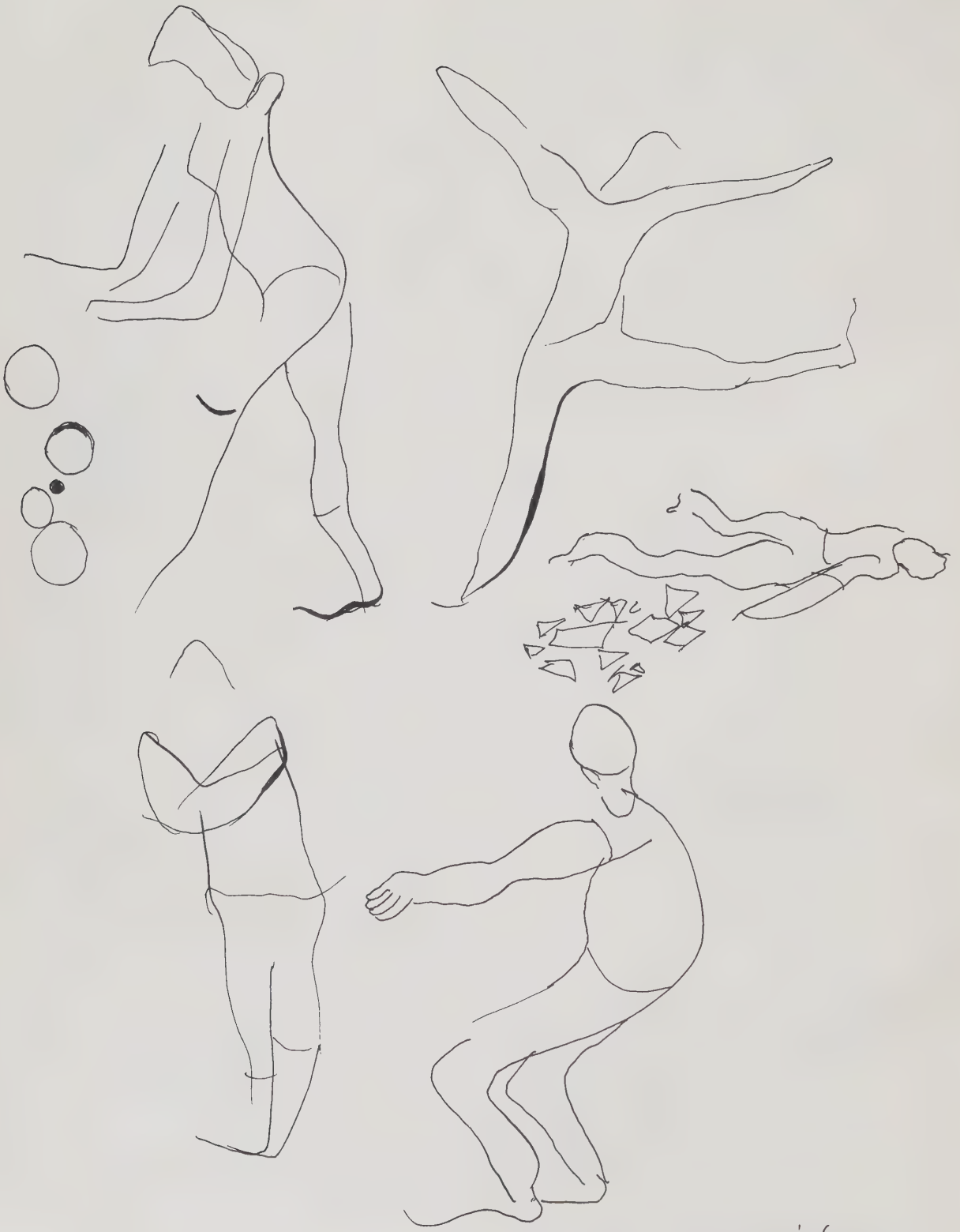


figures
warming up.



movement starts in circle - all related
then break out & self-contained becoming
non-related.

demonstration - the creative process
movement in space.



demonstration - the creative process
movements in space - self contained then related to
each other - then to space

PHOENIX CANYON - N from Kent--

Buckeyes @ end of flowering - still some conical candles.

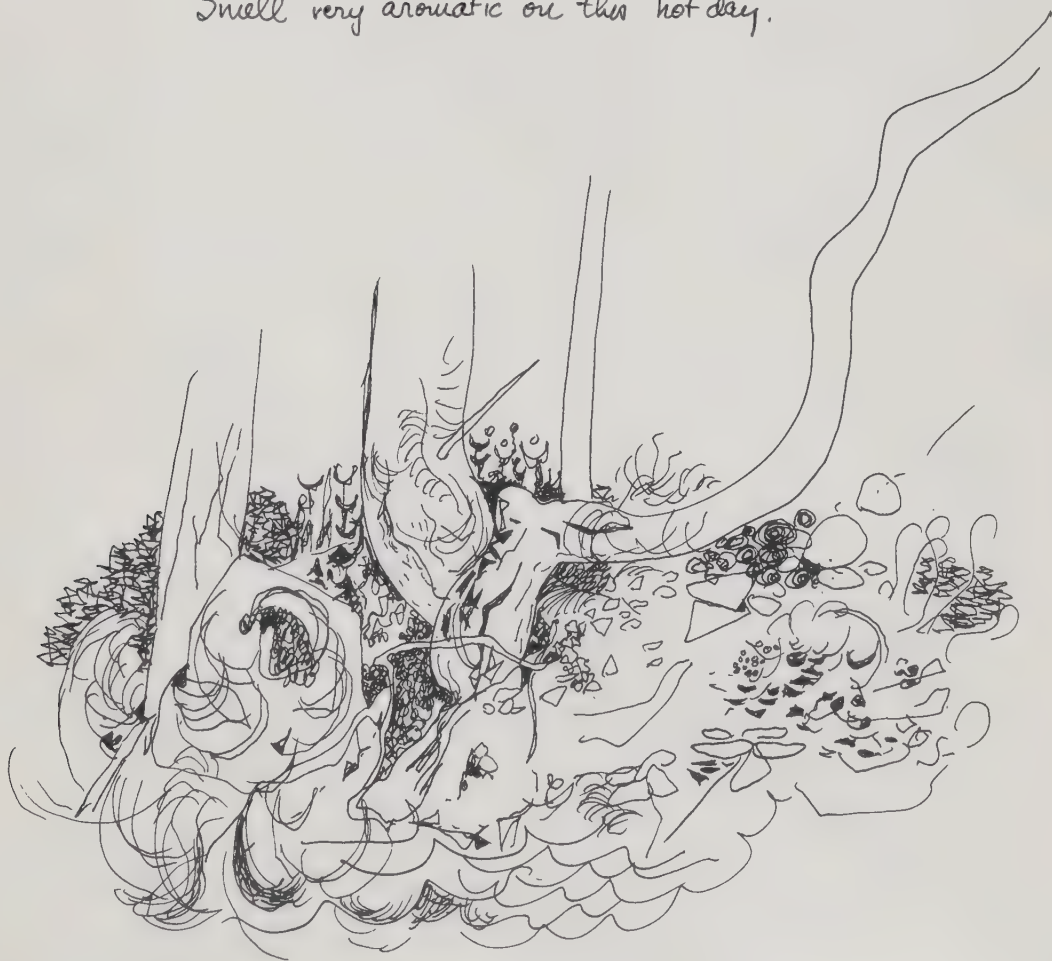
leaves beginning to turn brown.

Trft in thru dry hillside facing S.W. with the variegated greens of red, bay, fir etc across canyon on N. slope of TAM HOT... DRY...



Then around bend into moist canyon & the flowing tinkle of stream cool in the deep moist canyon -

Reds, sword fern, alder, thui bay.
Smell very aromatic on this hot day.



deep woods_

24

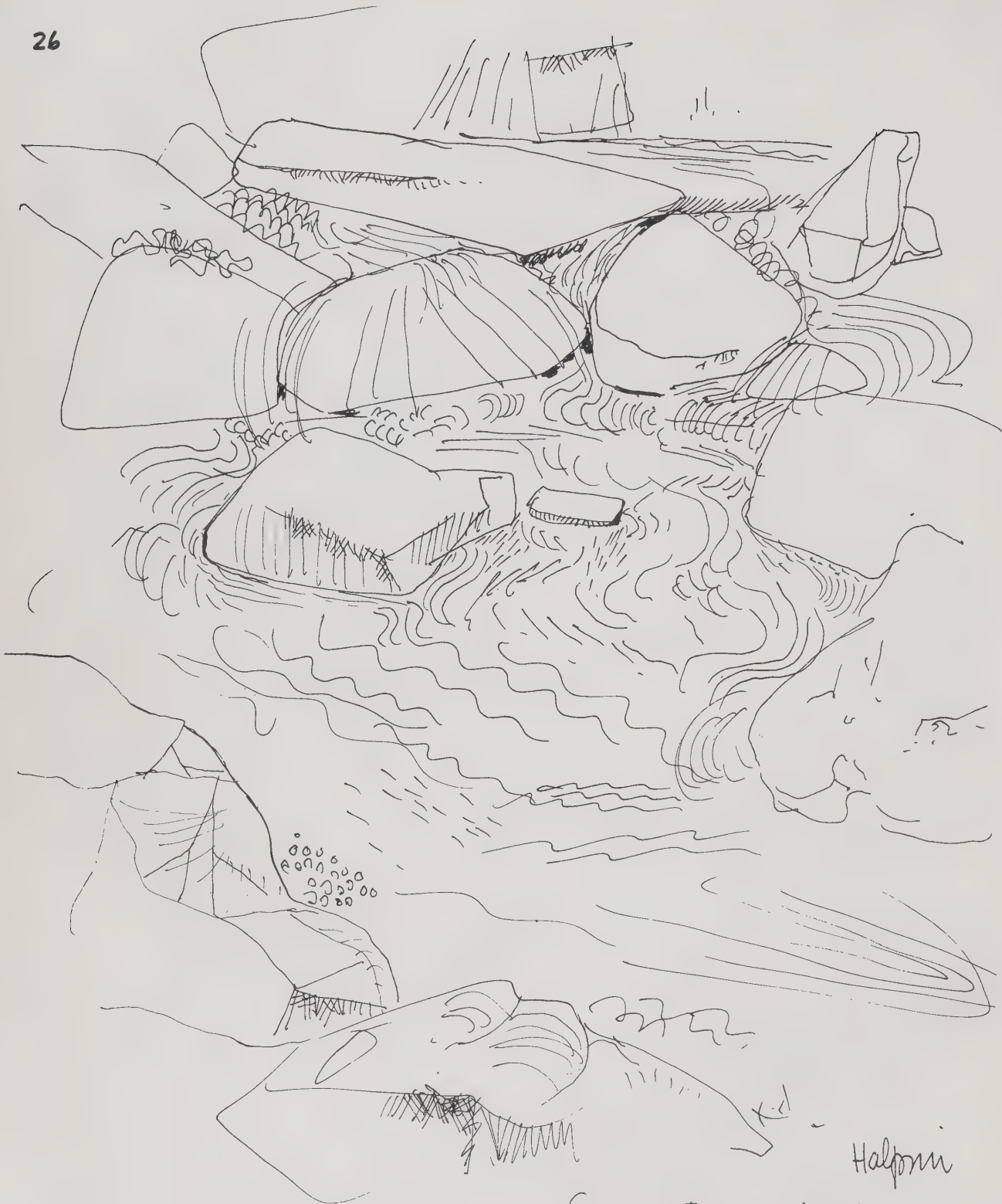


Swimming hole above waterfall in the Tuolumne river.
 water falls across ledges into deep pot hole - granite
 sloping to bottom all around edges - ledges @ different elevations
 underwater make fine places to lie or paddle
 with deepest in one place - 50' x 30' overall
 swelling granite sides around - to lie on - with some levels.

H1-Sierra
 Aug 6, 1960



Sierra meadow
with stream
running thru
process of farm filling
in - curvilinear land
patterns. Aug 16 - '66



Sierra water course & water curves
 around great granite boulders - then falls over
 jumble of intermediate size rocks going over
 the flat ones & under & between the round
 velocity speeds up as water forced through
 small cracks - slow as sheets out below fall



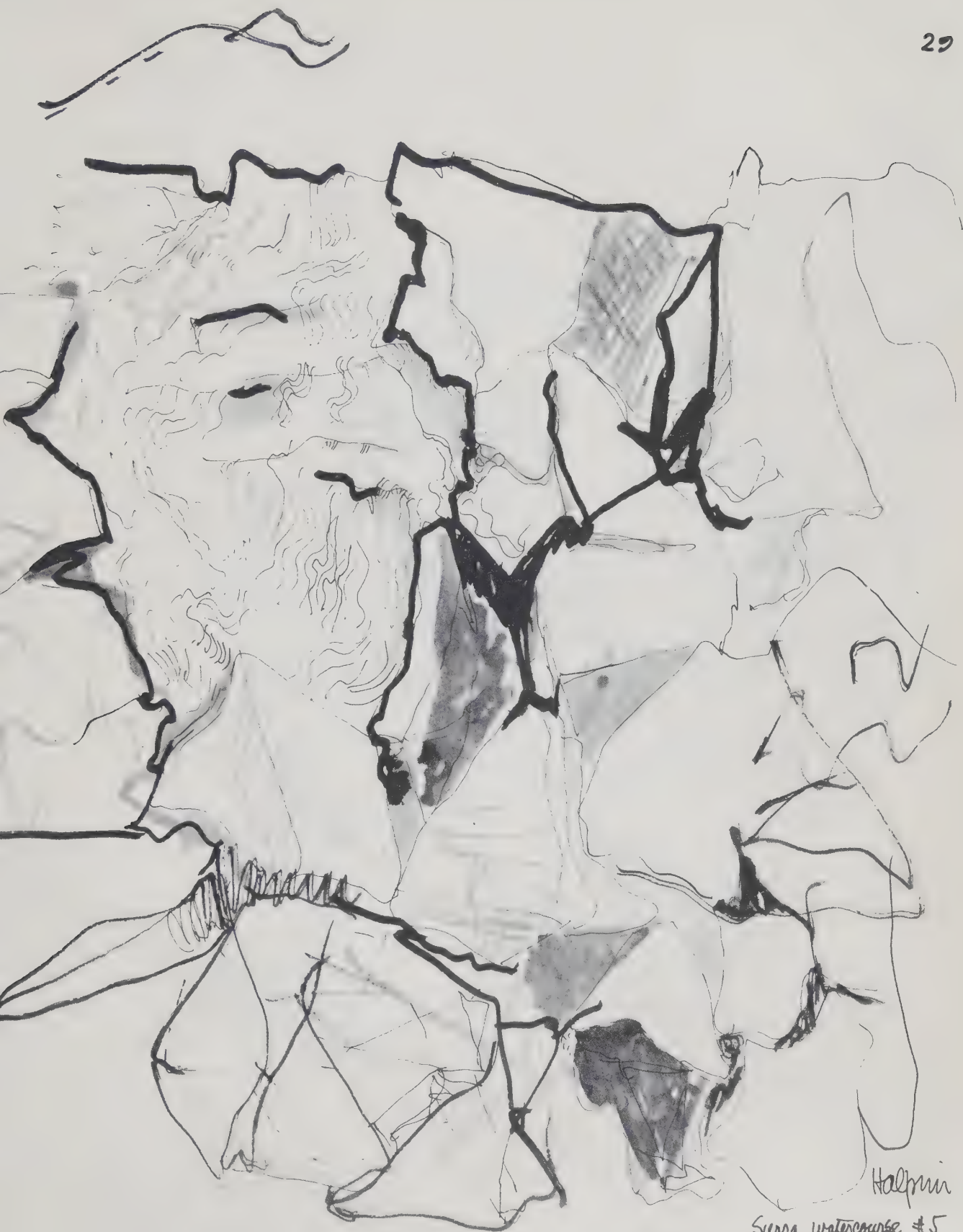
Sierra Watercourse
B.



Halpin

Water sheeting over great
smooth granite blocks & at
bottom banging against a boulder
creating great turbulence.

Sierra watercourse #3



Halpin

Serra watercourse #5
cascade above midnight lake - small
volume of water trickling over striated granite ledges.



at Punk's cabin -
Sept 4 - 1960
along coast

Everything in motion - water, rocks, sea weed,
air currents, birds great baroque
composition - all echoing each other

GARDENS
OF THE
HIGH
SIERRA

- 1 - Art by accident uses the same processes as exist in natural phenomena - up in ^{41. Sierra} see it clearly.
- 2 - Natural phenomena give us the base on which we hang our sense of ^{art} organization.
- 3 - Art as Science is a search for this existing natural organization.

The Community in the landscape - a man made landscape

①

ON HILLS



Brisbane
Corte Madera
vertical streets
Sausalito

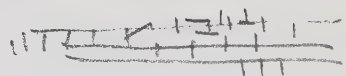


Greenbrae +
contoured streets.

ON FLAT,

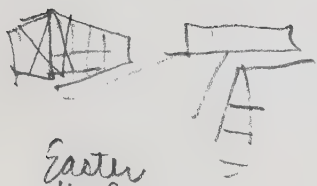


Belvedere



Terra Linda
Levittown

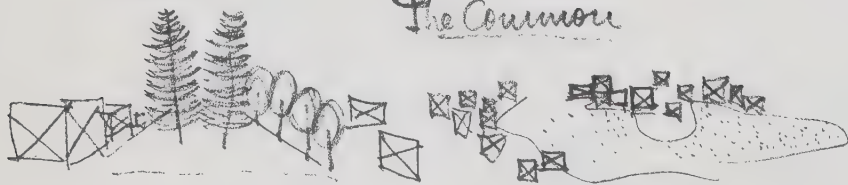
The street



Easton
Hill
Belvedere

Corte Madera
Fairfax

The Common



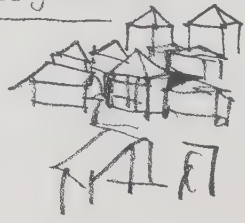
Greenwood
Common

Belvedere

Use of natural features



Married students housing



S.F. Row
housing

THE COMMUNITY IN THE LANDSCAPE - continued

33

(2)

What is new in our communities is SPREAD & number
Before this we have had nodules, concentrated groups with a
kind of gem-like quality - hard & tight & faceted

Now we SPREAD into the landscape.

This is OK if there is estate-space between so that roads
& buildings are separated by either the existing or
the planted landscape

But now the voids of the tiny estates (60x110) have closed
down so the roads are bigger than the gardens &
the houses dwarf the landscape - on into infinity.

And FORMALISTIC maneuvers do not solve this

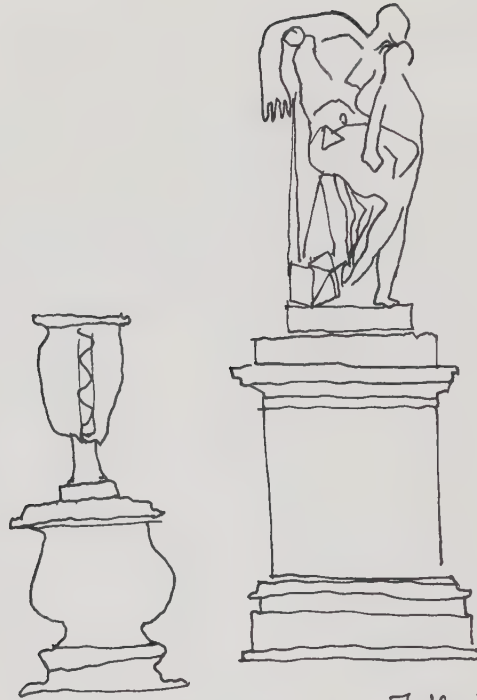


Plan-like geometries beg the issue & fail

An imposed geometry will fail.

We need to design into the landscape in a naturalistic
way so that communities merge & become landscape

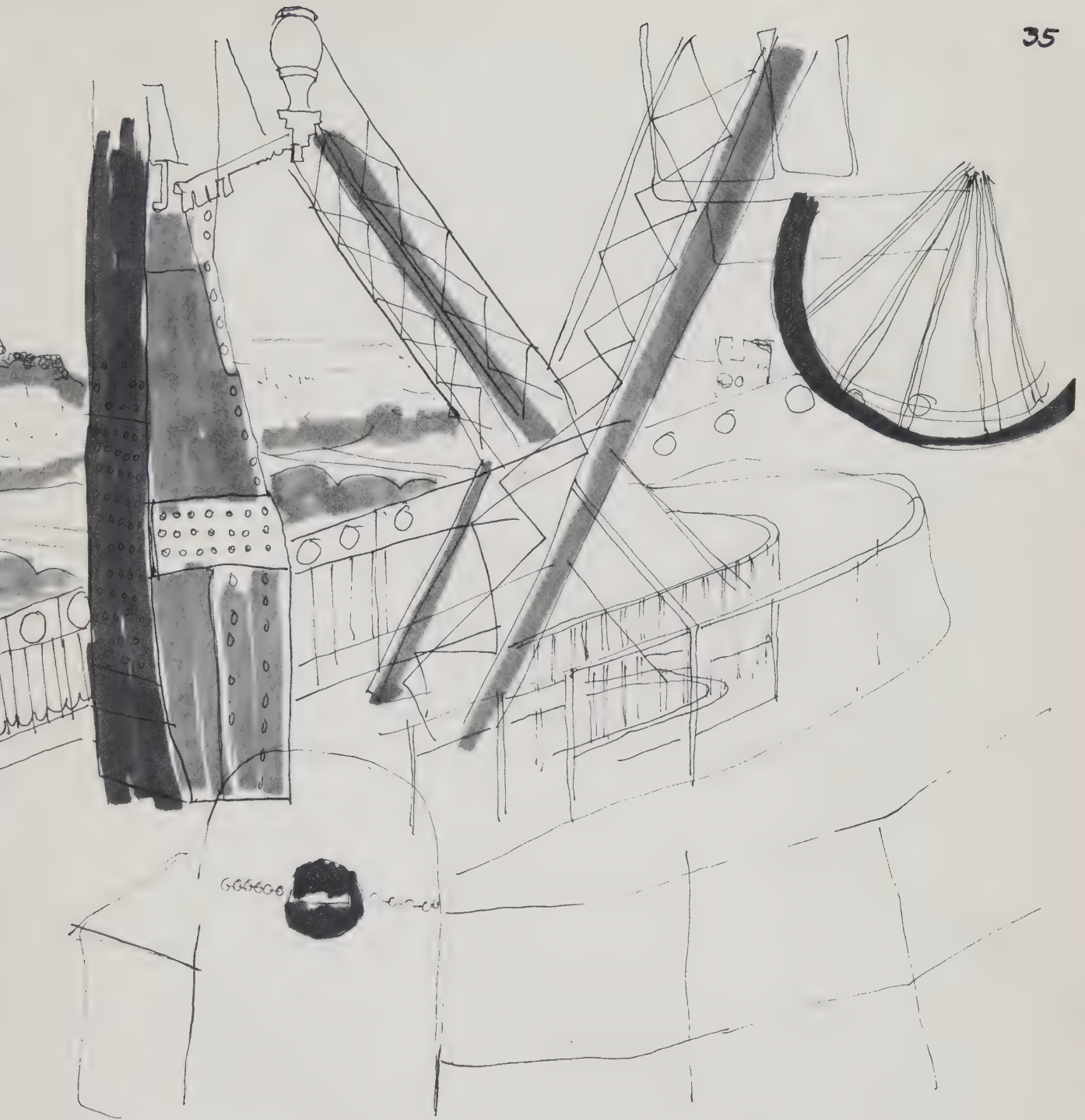
Not copy nature but use her processes to evolve
patterns of growth so that communities become part
of a landscape. Nature & natural processes.



Statues & urns in Tuileries garden
 The pedestals are far more important &
 well designed than the "objects" they support!

Paris has no skyline - it is beautiful at ground

level largely because of its open spaces - it also
 on the whole lacks beautiful buildings - it is the
 vistas & plazas backed up by mass plantings
 which create the great effects.



Paris from the restaurant
2^e étage - Eiffel tower

wednesday July 17th 1961

Israel
June 1961NOTES AT Ein Hashefet

get PLANT LIFE - (a scientific American
book)
published by SIMON & Schuster
lib Congr. # 57-7951

Conversions 1.610 kilometers = mile

$$\text{Fahrenheit} = \frac{9}{5} C + 32$$

$$\text{Centigrade} = \frac{5}{9} (F - 32)$$

This is a complete community combining all facilities: living + agriculture + factories + elementary & High Schools. It also includes social + cultural activities i.e. Library, auditorium 1500 seats, swimming, sports, eating, music hall - movies, concerts etc. It remains however non urban - possibly closer to suburban than anything - more suburban I think than farm-like in our sense. There is little sense of mechanized mobility - a couple of cars & trucks for special use.

The landscape is dominant. When the group first arrived 21 years ago there was nothing but rocks - (see pictures). they immediately planted trees - mostly *Pinus halepensis* (was there a plan then? + this would be interesting) but also carobs, casuarina, *Pinus canariensis* & *Pine* *Dalbergia* (from India) *Jacaranda* (doesn't do very well) olives in rows etc. Then buildings. By now the buildings are covered by the trees and the new ones are being built in what amounts to a man made forest. (see my photo) The difficult existing environment - great heat in the summers & bad winds in the winter have been very largely overcome by these plantations of trees.

Ein Hahofet continued

The community has been built in a man made park & forest. And in that sense it is a garden community

In general most trees were planted on ten foot centers



in orchard rows & this doesn't seem any too close.

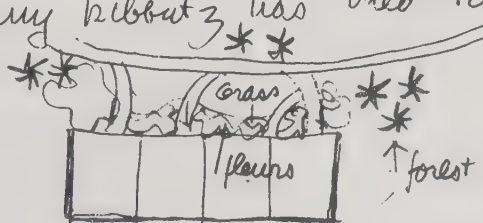
The soil is very shallow - about 8"-10" & is

underlain by solid limestone - see my photo

which percolates water through fissures but

otherwise is impervious. Both the ph & the depths of soil have controlled the kinds of trees

Everyone agrees that lawn is the best ground cover - you can walk on it - it cools the atmosphere & with power mowers it's easier to maintain than ground covers. On the whole they tend to stay away from heavily paved spaces & there is a real interesting emotional attachment to gardens & gardening. I think it came about by contrast with the natural environment which is so harsh, and is in direct contrast with the typical Arab kind of thing which is no garden in the accepted sense but all paved (with dirt or stone & architectural) I wonder if any kibbutz has tried to solve things in this way? COST OF COURSE would be a factor



North ←

↑ Wind

Typical average plan 4 BE unit

No privacy on the whole is attempted between the gardens.

So far I have seen little private outdoor living - community only.

There are also great forests "built" between the communities (pictures from Kerem Karyem etc) which continue the sense of green forest over the hills.

INTERVIEW (CONTINUED)

Trees were according to Keren Kayemetz trials which had been in effect for 9 years - *P. halepensis* ^{best} canary casuarina, brook, *P. cafrinus* (cypress not good) none of the trees give fruit & of small amt soil. Walnuts are fine →

don't take any hired help also don't want to work outside therefore have to keep everyone busy all year so the ques: what crops to grow but it is in principle a complete farm + factory but they are more interested in farming.

Children can work in farming
Specialization sets in in factory, not so much in agriculture

permanent works
cooperative in city - kibbutz in agriculture.

members - 300 - 40% in production not counting
children - 1 1/2 (12 yrs) → 3 hrs @ 18 yrs carpenter
temporary - ULPAN
group before OLIM -

Most children stay - could pay all

Tnuvah markets everything -

Part of problem that people come without investment!

Emersion 1000 people

AHVA - 2/3 of ground should be grass.
entrance on E (1 on west side rains come in
why continue the boxes to outside?
Kibbutz - $\frac{1}{2}$ once every 2 wks for 3 hrs =
550 cu m / dunam / yr.

according to Yehoshua Dayan the first trees were planted according to inference learned by 10 years of Keren Kayemet trial & error. He feels that the P. halepensis plantings were without any question the most successful.

The ameliorating effect of the forest plantings is very clear. Right now I am sitting on the S. west edge of the Kibbutz (writing) at the end of the plantings. the wind is literally howling in the tops of the trees and is blowing enough to be unpleasant for any length of time. At the same moment inside the Kibbutz by 100' there is hardly any breeze at all.

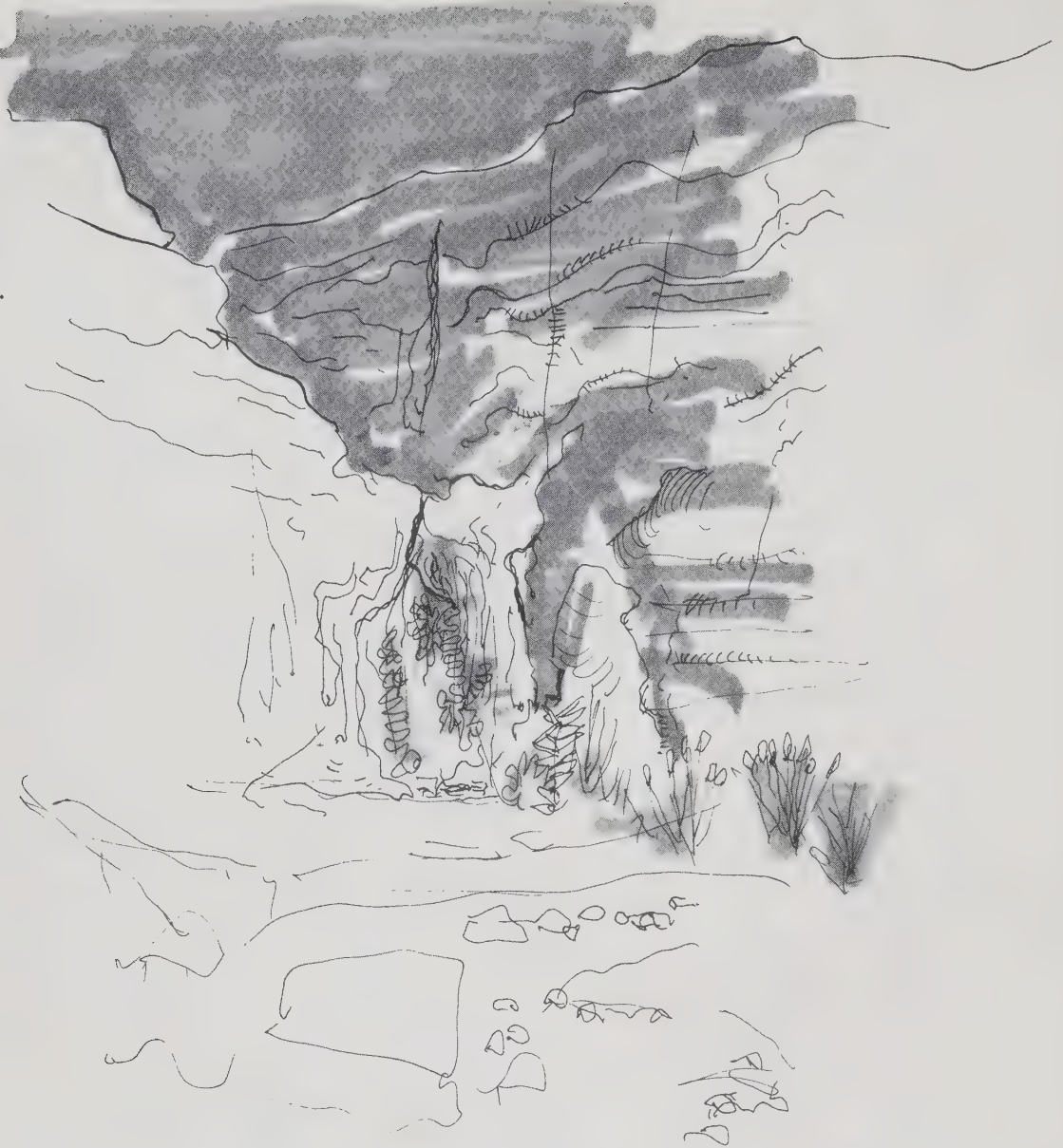
I find the effect of living in this park-like atmosphere somewhat soporific. It's just like being on a Sierra Club base camp with the tents replaced by permanent houses & the chow line in a block. I have a basic criticism to the scheme & that is that everything is too scattered & the spaces are too even throughout. I would like the center to be much denser - exciting, all paved with URBAN color & activity & then the houses in this suburban euphoria. Also there should I think be more of a spinal quality to the scheme - a broader central walk - a way to the center & the center stronger.

On plantings: I would like to see the trees grouped more rather than quite so scattered & of course for my taste there is far too much scattered & messy gardening. Lawn! Also as you walk about there ought to be places of interest - statues, rocks - places.

The lack of cars is wonderful - one just went by with visitors on Shabbath & it was a real shocker.

I would want more privacy in the gardens by fences or hedges - witness that I feel the end room most desirable so you can get around a corner. also I would like the houses grouped more.

But the gardens make the whole thing possible

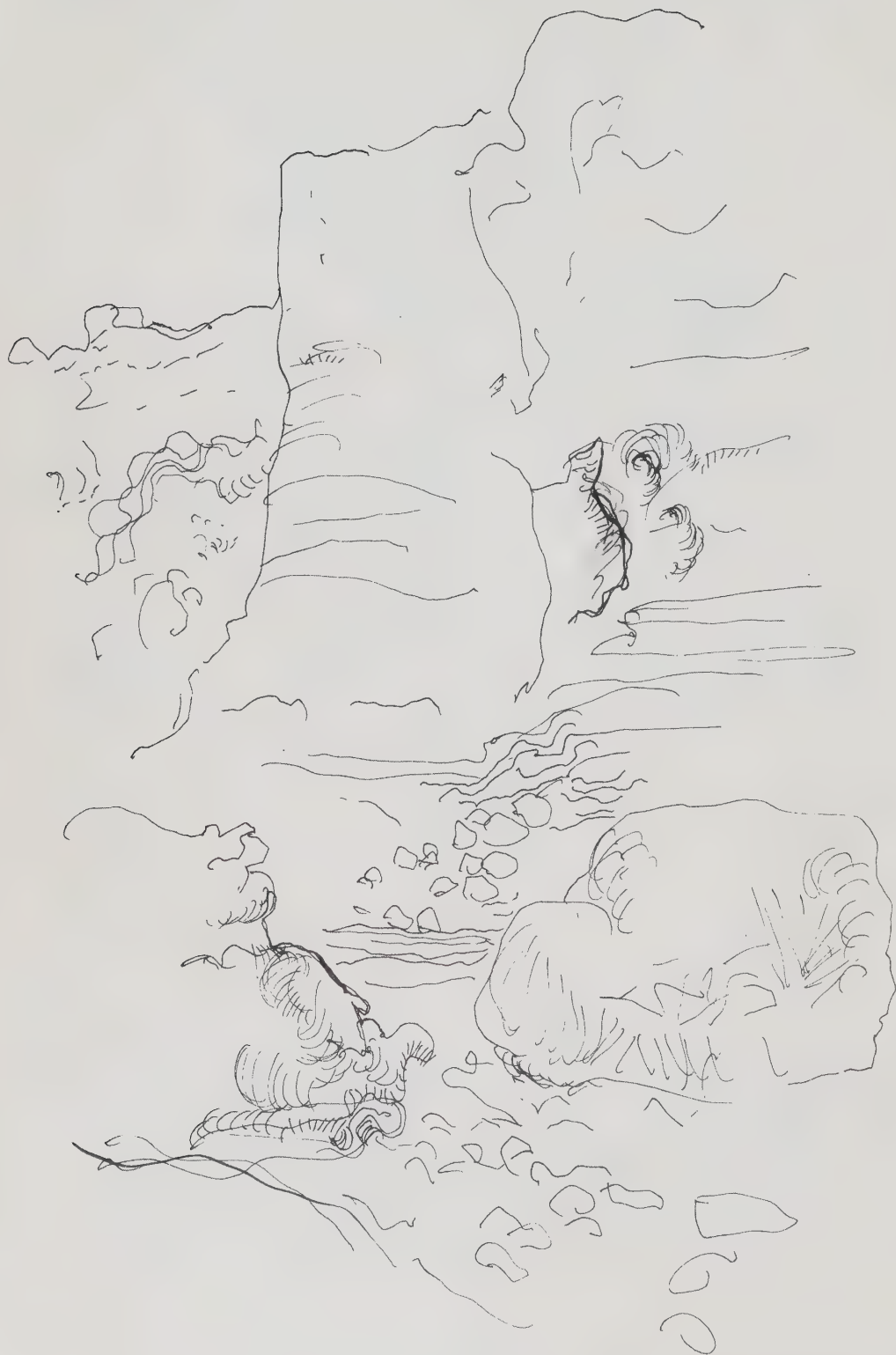


This trip brought up the whole question of whether Israel can afford to preserve wilderness areas.... I believe that she can and that this ought to be one of them - therefore preserved intact as a nature preserve - not bastardized by cleaning up and putting railings around - not making a swimming pool area out of it - softening the mystery out of it.



This cityscape is very handsome - the ^{plastic} quality of buildings piled up on the hillside approximates as closely as I know the qualities of Arab villages - with no outstanding buildings. (color could be better). But now Haila is beginning to lose this with the enormous 12 story scale of flats ON the hill ~~sides~~ tops.

view of Haila from Ron cafe on
the Hadar Galarmel while waiting for
Zvi Miller - Sunday June 25 - 1961



EIN OVDAT July 20th
with Yau Jau + Sepe Yababru
+ Tau Tsar, Max Jani.

Conversation with George HIM | at Jean Davids house
in Tel Aviv Mon. night June 1961. 20th
graphic artist & designer who designs brochures
etc. for EL AL & World's Fair Israel for Yan. 43

Question: am I a landscape architect who builds
everything architecturally (as Noguchi) ~~is~~ and
"artificially" or tries to make everything look
natural.

The fact is of course I do both. But the point
is different. The point is, I believe, less and
less ~~the~~ form in design, as an envelope which
is placed around things. What I want is to
design events which occur -- which have no
necessary or recognizable form but which
generate qualities of experience. That's why I
am fascinated by (as who isn't) old streets - colorful
people crowding them - non-aligned architecture
and a sense of growth. Against that I am bored
stiff with architecture which has "form" no matter
how beautiful because form is evanescent and
intellectual and transient whereas experience
in depth of perception is constant.

This is a picturesque, colorful, charming street. It is also dirty, smelly, unclean & hopelessly inadequate. But how can we keep the first things which are so wonderful - the fine human scale, the intimate quality, the disorder & chance arrangements, the surprises & yet overcome the bad qualities - in modern terms

THIS IS THE MAIN PROBLEM OF
MODERN HOUSING.

I am not sure the density is bad!

Since this was built in ancient times there was no access needed for automobiles & the streets are narrow & curving.

Since these people are poor no changes need to be made now to make autos available since they don't have any.

Nothing lines up.

The balconies are askew & at slightly different levels, the roof lines differ - each balcony rail is different & at different heights.

But there is a common bond of materials - stone & some stucco & iron.



on a Shabbath walk with Daria along
 Rechov. Mamallah - past grandpa Samis' old
 office - along the border to yis maus land
 where we saw some Arab Legionnaires.

Side street off Rechov David,
 Hamelech - Sat. morning
 June 10th.
 1961

Daria's questions on the KIBBUTZ

To Yonai Yonai - July 2, 1961

1* Why don't women care about way they look -
e: no lipstick, no high heels.

Y- within our accepted standard they do care.
Don't try to play up to men - not a doll - equality
also they want to be simple -- farm women
Dress should be according to individual taste not mass attitude

2* Why do children hate jazz & consider it bad!
But also are very interested in it.

Y- We would like them to appreciate more
serious quiet music
not of lasting value - passing.
we don't particularly try to indoctrinate them
on this but they do know that parents
don't like it.

Daria - says that it's just like a folk dance
for us. therefore it can't be wrong.

Y- But it's an expression of the going no where
attitude, sexy, provocative. world generation
sexy, drunken.

D- Then you should bring in movies that show
good jazz.

3. D- Why do they think the Arab workers
here are bad.

Yonai is shocked at this who claims it doesn't
exist. Doesn't believe Daria.

Daria - It might improve the feeling if they
were in better living conditions

47
Y- can't improve their housing - we don't have enough decent housing for ourselves - our good housing comes by priority only.

Doesn't think it's becuz they are Arabs - anything strange.

D- But children are afraid of them becuz Arabs smucker at them & tease behind them.

Y- It's becuz Arabs are not accustomed to freedom between the sexes - in Arab villages where have never had any friendships with girls & so react strangely where there is freedom.

4- why do all children suck their thumbs.

Y- Our % is not any higher - it's just that we see more children together.
Not agreed that this is bad for teeth!
Starting to give them pacifiers.
Maybe there are problems.

#11

NOTE:

we have to find concrete differences to express our ideals & ways of living - includes jazz, lipstick etc..... Have to set a line of demarcation if give in anywhere whole system breaks down.

5- why difference in way handle animals - handle them roughly. Let chickens die. Let puppies die.

Y- Children are farm children - see more of sickness & dying and butchering of chickens - more used to it.
On other hand children are affectionate to own dogs.

Darius questions cont m

- our vet has more important things to do than dogs
- 6 - I notice you emphasize arts & crafts handworks etc. much more than arithmetic etc.
- 7 - Care less about facts & figures than self expression - but in higher grades do get back to basics - very high actual criteria. "LIVING IN SCHOOL" - many social obligations basically different method - emphasize talks understanding.
- 7 - Why do they get up so early - don't get enough sleep.
But rest in afternoon
So much noise that don't get sleep.
End of year
- 8 - Girls are starting to want to be separated Ornah says that they are like sisters of and brothers & it's ok.
- 7 - maybe this is particularly ^{worst} ~~bad~~ period becuz they are are just maturing
- Ornah - would have usual attitude towards boys from other groups - their own group is like brothers - usually don't marry within group.

There have been discussions on this - when ⁴⁹
should they change -
Have come to conclusion - this is best system

9- Money does any one get paid?

No!

allowed a certain amt of expenditures ~~than~~
a year.

after work clothes --

Personal expenses - 80 IL per year 25 for children
get one book / yr
gifts - pesach (silverware - pot -
according to choice)

50th birthday get gift

every 2nd yr go somewhere for paid
for recreational home. 1 wk part
of vacation

every year - 2 who every year

gifts from outside - OK small ones

10- What connection in MOSAD between
children & parents -

go home wed nite
Sat " Mon home.

arrange for parents visits.

11- Do they have main dining room etc.
at Mosad.

Its just like kibbutz for children.

Daria questions continued

12* Why do the children look up so much to high school kids.

Many levels of looking up - different - away from home.

13 - What happens if child decides to leave --
Try to convince them - if doesn't work then sad but can't do anything I have done this

Have you thought of having Univ. here so won't have to go away

Can't afford it - have through ~~great~~ high school which is more than most for higher education send those who are needed.

14 + Do you have trouble with people not working as hard as others !! Shirking??

45 - 7 hrs
50 - 6 hrs.

Some work more than they should !!

Public opinion is a powerful lever - if it doesn't work then the person doesn't have a place in the kibbutz - if extreme brought up to meeting

How about people like artists who can work in their profession which is fun or guests who work here

They are our guests & we encourage them

15- What is the red flag -

Represents socialism - Equality of living -
classless society - lands held together -
other resources - no speculation in land.

16- How about dates - steady
not customary to break away
Have party at Mosad.

NAMES

YONA YANAI

CHANA

ORNA, GIORA

SARA + SHIMON AVIDAN + DAPHNA

EHUD Reiter

AVRAM FINE

SHIFFRAH

Dov Vardi (neighbor)

Joseph Wolfand





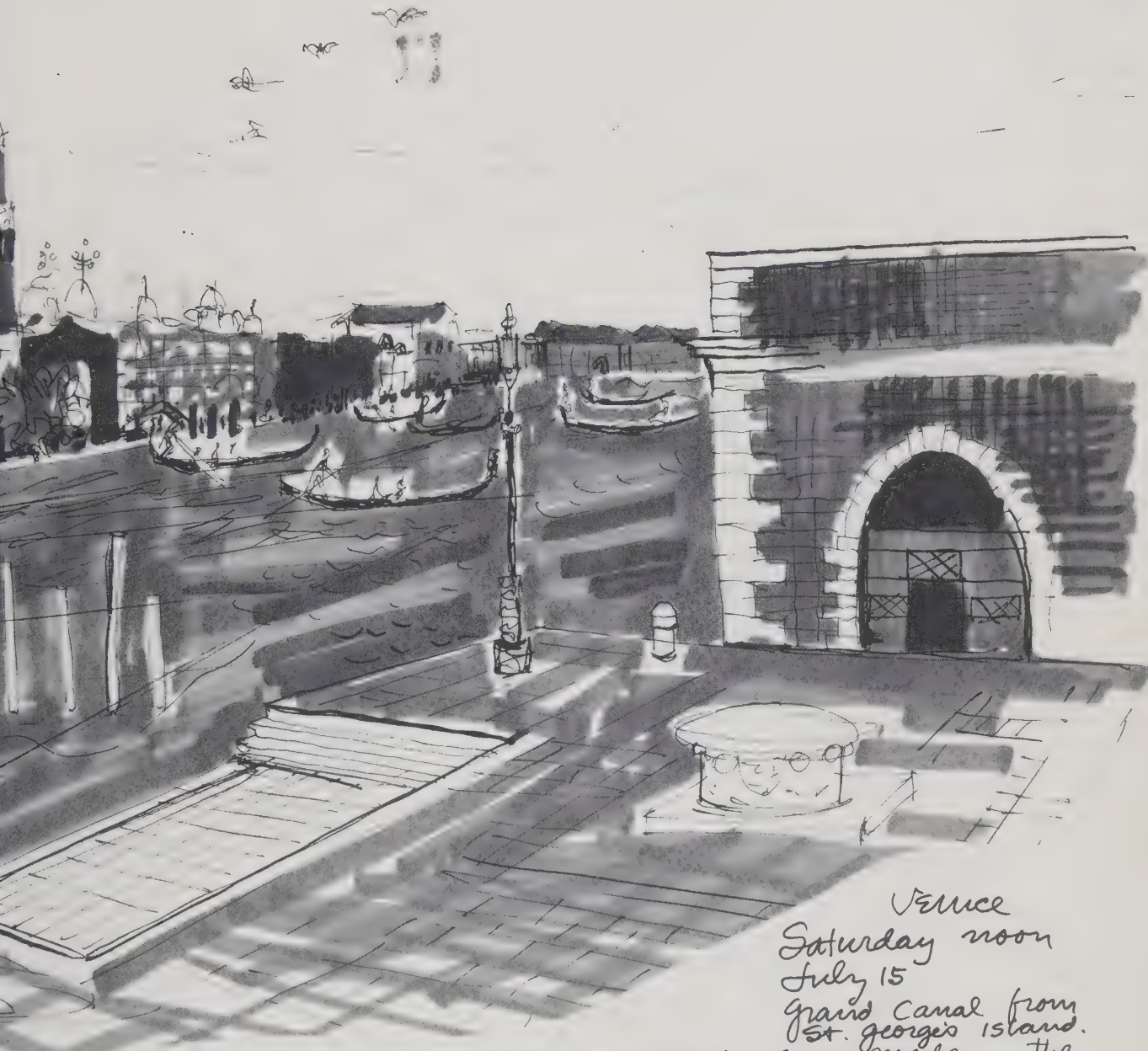
Acropolis Friday July 7 - The massing on
 the hill is fantastically organized - what is interesting is the
 symmetry altho' the buildings themselves are asymmetrical - the
 approach is a wonderful devious thing & then when you
 finally pass through the propylaea & arrive the parthenon is not
 on axis - a fine growing experience of spaces.





Fontana Travi - Tuesday
Rome - July 11th

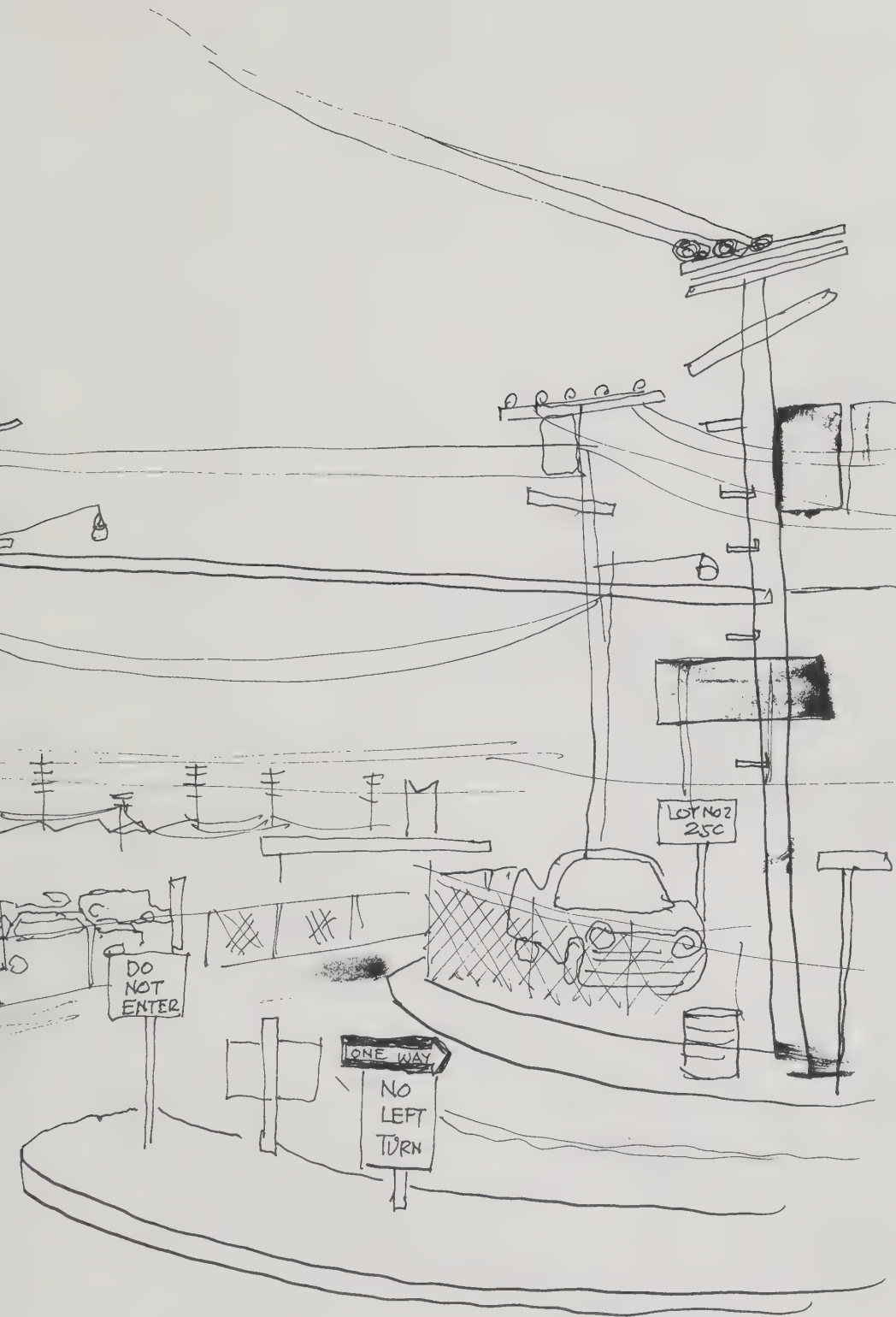




Venice
 Saturday noon
 July 15
 Grand Canal from
 St. George's Island.
 man-made -- the

Venice is urban & urbane & completely
 LIDO area shows how this quality can fall apart by the insertion of
 gardens & bastardized standardized copies but largely the spaces
 between the buildings grows too big and fills with green &
 SUBURBIA creeps in... Venice solves many of the problems posed
 by Jerusalem - it is clean - there is no sense of poverty - poorneess
 mebbe (but not poverty) & the public spaces including the great
 one at San Marco give a sense of measure & tempo & place. AND
 of course NO AUTOMOBILES The sound is great!





Home again
Home again - July 22 .61
Sat morning 6:30 L.A. waiting
for flight to San Fran.

The Community ^{as} ~~and~~ Earth Sculpture

Sunday Sept 10, 1961
with Jim Camp
Tucker



I am sitting, as I write this article, at the bottom of a small canyon cut deep in into the core of the surrounding California hills by spring-fed streams. It is late in summer and the water is down now to a trickle. ~~where~~ In the spring this was a roaring river - now it is a small quiet unobtrusive little rill hard to see and barely audible as it runs over rocks and quietly under leaves and fallen branches. Down in the canyon in the deep shade there are redwoods and bay trees and alder and woodwardia fern. Moss carpets the ground and the lichens hang from the rocks. Up above - above where the canyon starts the sere dry California hills lie exposed to the hot golden sun - the ^{tawny} grasses summer, the chaparral is crackling dry, ^{and the sage brush} and the buckeye leaves have already dried up and are dropping to the ground.

It is hard to realize now that this little stream⁶¹ has made the difference - has cut into the rocky hillsides and slowly, quietly worn down the rock and sculptured it into its new form. This earth sculpture has been going on for a long time, for centuries. It has gone on so slowly that it has, in process, established its own patterns its own environment and achieved a wonderful ecological balance - earth - plants and animals.

Downstream there is the remains of an old logging trail and along it are some ancient redwood cabins, long abandoned, which served the logging crews for shelter & chuck houses. They too have merged now into the forest floor - the lichen & moss have covered them over, the ^{shape} ~~rooves~~ ^{rooves} have crumbled and it is almost difficult to distinguish these from the native forest so cozy are they with it.

Early communities too had this quality of identify with their natural environment. When men moved out of caves into houses of their own building they naturally used the materials at hand ^{based on} ^{clay} ^{adobe} rocks, wood. And working slowly with their hands, with small inefficient tools they hacked and pushed at the earth to shape it slightly and slowly. As each succeeding house was built it, in turn, responding to its materials and the slow process of human-helped erosion added house next to house to form a community.

And these communities inevitably acquired that wonderful sense of organic growth & unity - that remarkable sense of inevitability which gives them an, alive, almost biological, quality. They relate magnificently to their sites, they are almost parts of them. The roads, wind narrow between the houses just wide enough for people and animals to pass by & reach their homes. Since all had to be done by hand the least possible was done, the hills were left ungraded & each house tucked in next to its neighbor hardly disturbing the profile of the hill. The materials came from the site & so they too had a ~~part~~ feel of the place. The whole, after a time, achieved a kind of ecologically visual balance which gave it the same organic quality as the canyon, the ~~same~~ same feeling of slow natural processes ^{as the stream} - the same rightness which happens when memorable happenings give form to nature's materials. On a small scale the arab village, the medieval town, the Italian hill town are as beautiful to be in and generate much the same quality of visual experience as a walk through a deep forest. The processes which generated the two are similar and so the qualities of visual experience ^{which they give} remain similar. ^{similar} The forms evolved from ^{similar} processes and the responses of participation are related.

* But now our communities arise in different ways and our tools & processes are different. our scale has changed. our tempo has changed. our purposes have changed.

Communities no longer grow - they are built-off all at once - houses by the thousands.

Materials now are manufactured - not hewn from the site

Tools are no longer hands but bulldozers, tractors, carryalls and great earthmoving equipment which can move mountains in days which used to take centuries

~~Our purposes~~

Community scale has changed - roads penetrate and disintegrate communities the numbers of people who live together has grown enormously - houses march on endlessly in never ending rows.

The organic quality of communities has been lost - the great scars in the native landscape - the ugly utility poles, the insensitive imperative of the 50 foot lot aligned automatically alongside of a pseudo curving over-wide road deface the earth.

There is no longer any sense of organic growth & we have lost any relationship between the natural processes of earth sculpture and community growth.

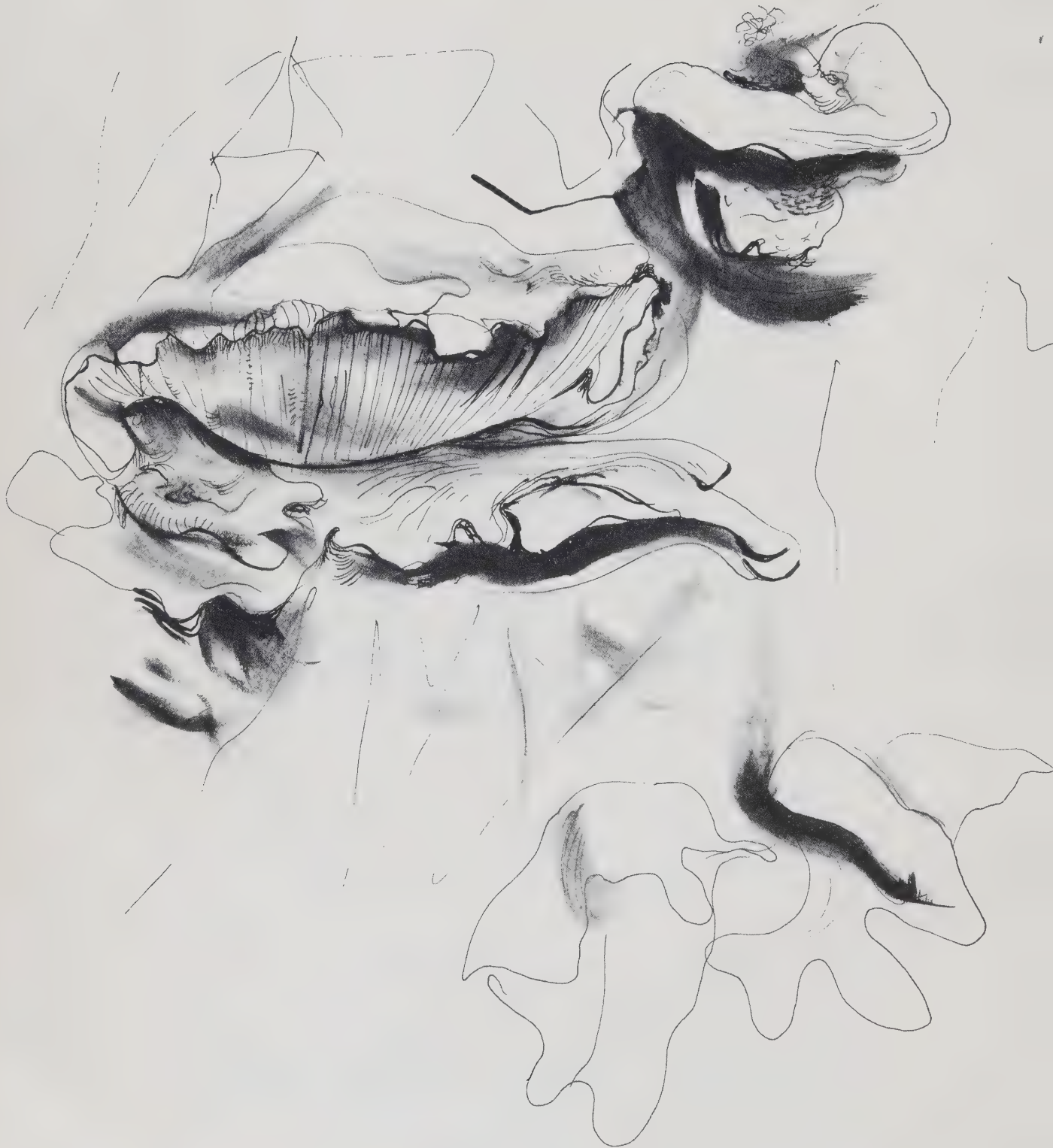
Elements of a natural landscape
 on a walk up Camp Tucher canyon: Sunday - Nov. 5, 1961

- 1- Unpredictable rhythms -- as arrangements thru' scatteration of trees...
- 2- Relatedness of things - colors all related in brown range. fallen leaves, tree bark - earth etc shapes etc.
- 3- Small counter rhythms - leaves falling, branches moving.
- 4- Sounds are quiet but persistent & unpredictable within a configurative pattern - as the stream moving over rocks.
- 5 - All edges are soft - they feel as though they have become by being worn - not created into a fixed edge.....
- 6 - Evolution by either addition or subtraction of shapes -- e: erosion shapes or the additive shapes of growth (trees, leaves^{falling} etc.)
- 7 - Non-completion of spaces --- the spaces all move into other spaces & are non-confined.
- 8 - Variability of light - non-fixed & glowing ..





9... This environment is permissive - it enables you to come in & participate on your own level in any way you see fit. It does not impose many restrictions. ~~It~~ Limitations but not restrictions.



bract fungus on a bay tree
Camp tucker - Sunday Nov 5.



Rubus in woods
Sun May 6
1962



Telegraph Hill
March 1, 1962

THE ART OF ASSEMBLY

is important because it gives sharp focus to the idea that Art & Life are the same tho' different faceted. It clarifies the fact that ART is Life sharpened, brought into focus, organized, concentrated, emphasized... but the same elements!!

It is particularly meaningful to anyone designing for environment becuz it makes clear the breakdown of "ART for Arts" sake as a separated function - just as it breaks down the difference between painting & sculpture. Here one sees the ordinary cast-offs of our civilization concentrated in space & time into organized "things" which one can call works of Art only because of the "purpose" behind their creation. i.e. the creation is in the act of putting them together the process and not in the technique or the manufacture of the elements which already exist.

How important this is for us to understand - the simplest elements of a machine-made civilization put together inevitably into creative "things". These can go beyond the smallness of these museums, orated works to our real environment - Land - buildings - freeways - the roads (automobile etc etc. Nor should we stop there - Theatre - why in a building or a special place? - Out in the world - in plazas in streets in the market place - as in medieval times - the Passion Plays - Art enriches life not as decoration applied or even as specially designed & functional but as a heightening of Life's Processes.

or Fine Art vs. Applied Art.

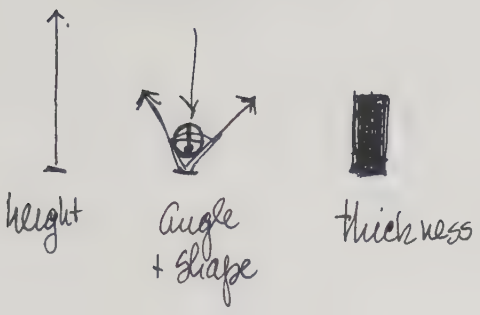
The artist's function becomes one then of seeing & through seeing to realize possibilities of new juxtapositions of new arrangements of new relationships and to bring them to our attention through his art.

He needs to work free - without the dead weight of responsibility which threatens the freedom of designers working at "responsible" levels of government - bridge designers, or architects or planners who have too much at stake to take any out chances as can an artist who has only himself to gamble & risk. ■■■ He is our laboratory. ■ If he misses we gain - if he succeeds we gain. The only time we lose is if he doesn't try... or tries shallow. ■

→ (We should do something about Seguro's. Is there a fund to contribute to or write letters through - fund out!

notes on a flight to Seattle to check
World Fair Garden -- March 18-1962

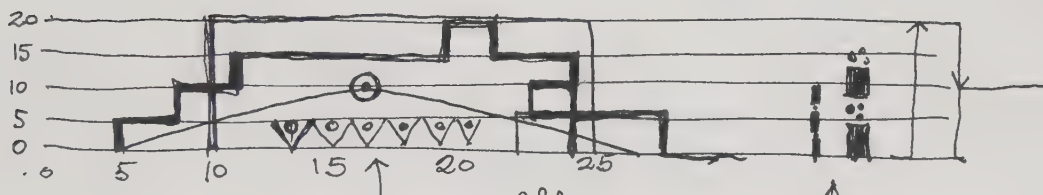
elements



SCORE SYSTEMS FOR FOUNTAINS NOTATIONS

on plane Clu → S.F. May 19-1962

slow →
speed of change

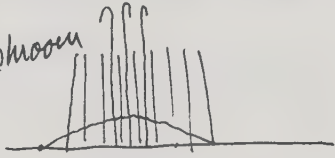


1



PLAN

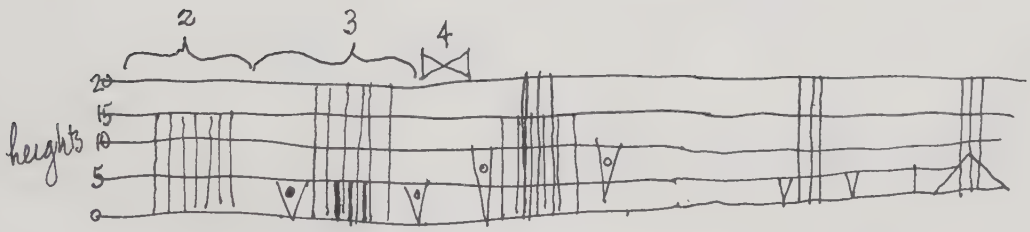
mushroom



ELEVATION

pulsating jet

above scale - horizontal equals time - vertical equals heights
for example: pool # 4 @ oakbrook.



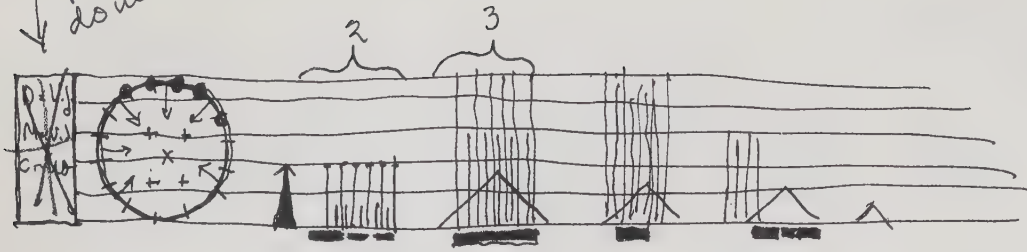
2



above done all as direct elevations
verticals are heights
horiz are time indic. in brackets above scale

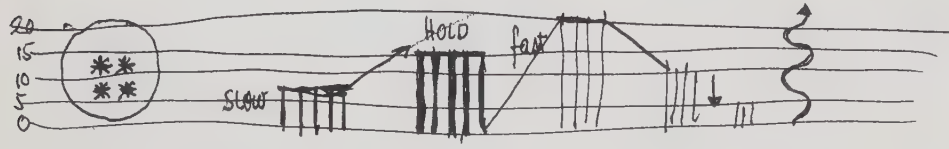
[this is fine for black & white.]
what's with color.

N.G. do not use



combined score

color bar



middle jets

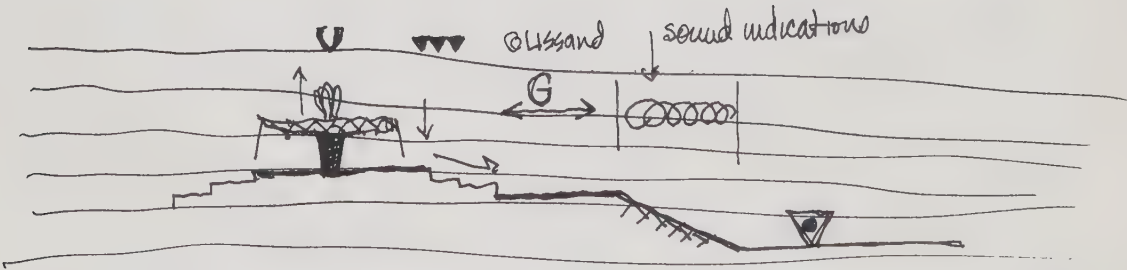


outside jets

↑
plan diagram



partial ^{test} SCORE FOR THE Oak Brook fountain.
4



for fixed fountains use simple elevations

Sounds
indications

- G = glissand - water moving across flat surface
- = gurgle - " over rocks or steps
- ▲▲▲ = sheet fall broken by edge serrations
- ☒ = sheet fall
- ∪ = large orifice jet sound of gushing.

PLAN FOR A 45 MINUTE ENVIRONMENT

May 30-62 73

- * fixed points
- ☒ start
- groups
- ☞ Random
- ↑↓ Semi-random
- audience
- *- " stop
- - - slow



☒ level change
3 - time at fixed pts

The score for each element must be developed separately - see next page.

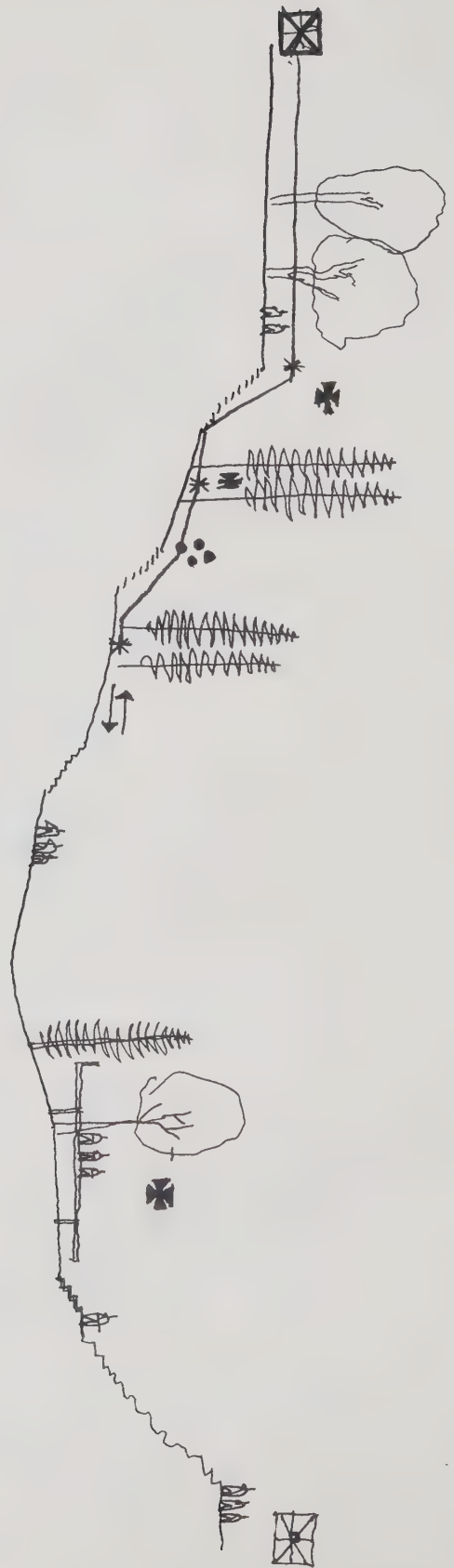
☞ * use audience in 5 groups of 15 each
knowing starting point every 5 MIN.
they also going in opposite directions

EXTENDED Section for
a 45 Minute Environment

May 30 - 1962
Memorial Day.

dancers workshop
composition class
with Ann Halprin

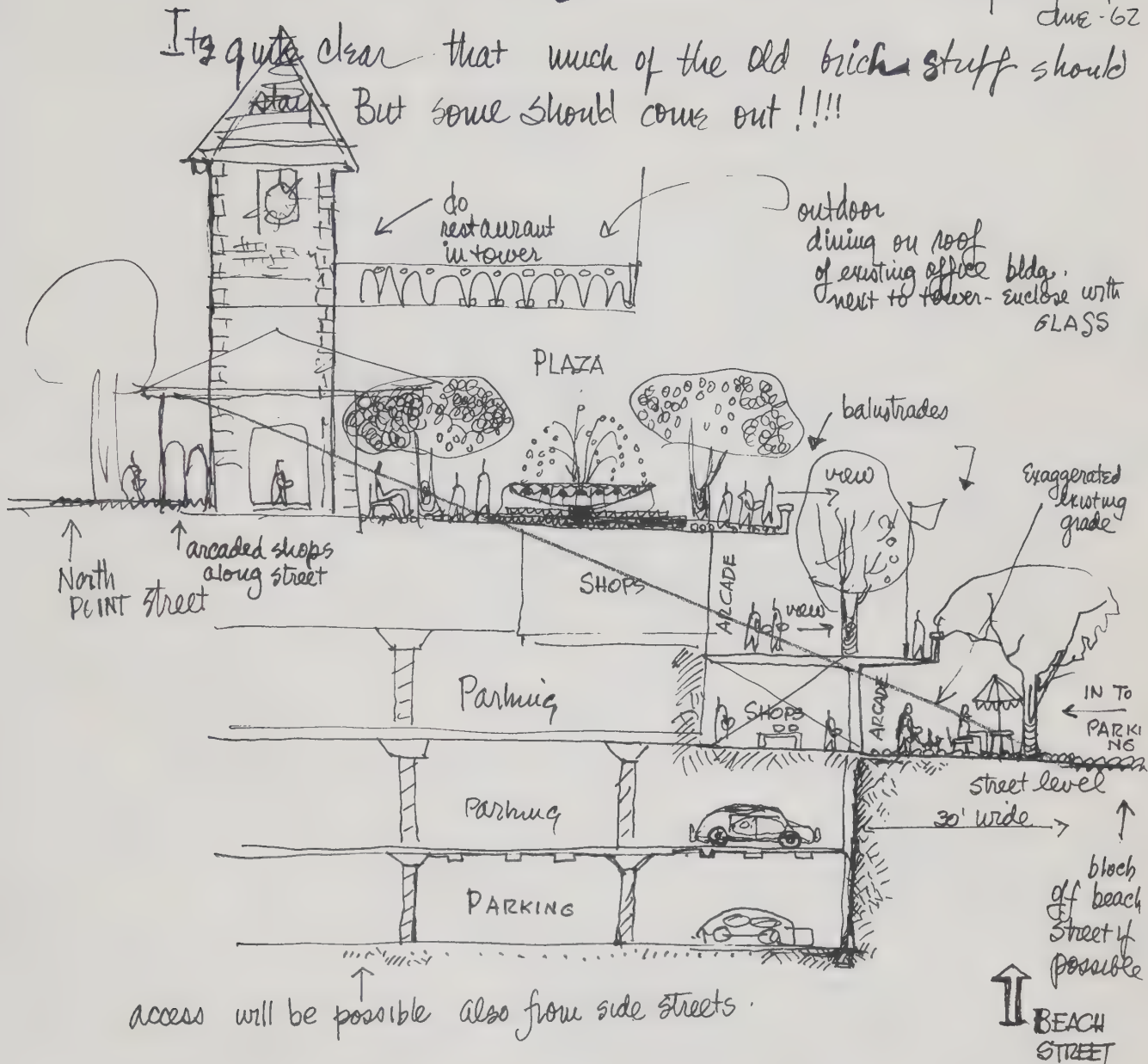
EXTENDED
SECTION...



Notes on the Ghirardelli Center for Bill Rott

June '62

It's quite clear that much of the old brick stuff should stay. But some should come out!!!!

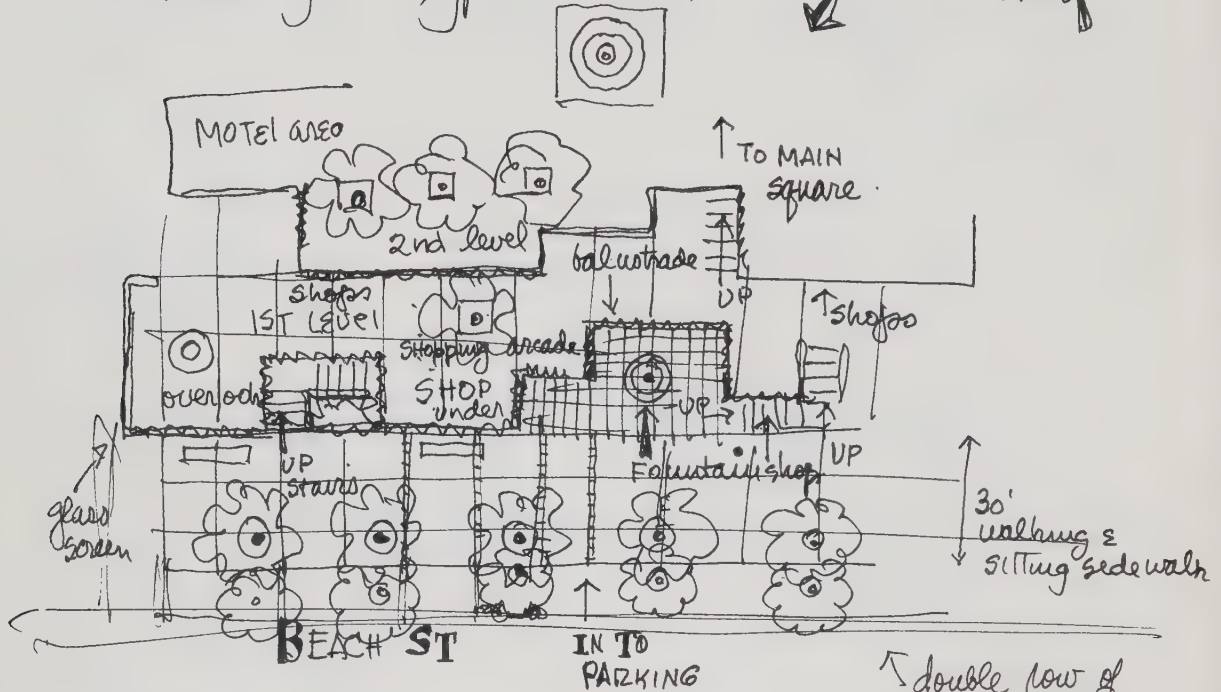


Section (no scale)

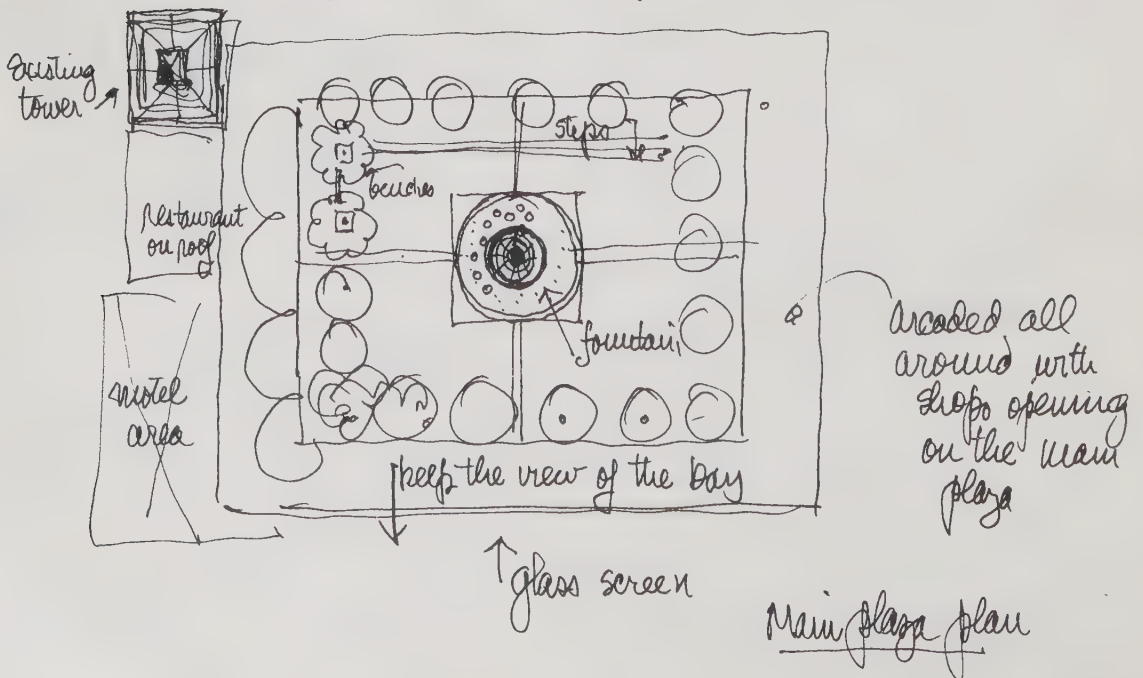
The box factory should be removed as should the one story wings between the old factories.

A great plaza at the upper level should be developed — around it a "BEEHIVE OF EXCITEMENT" with several

layers of shops - all connected with each other by ramps and stairs from different levels ... this way



Schematic Plan showing plan relationship to the section on previous page. (no scale)



Parking is a major problem but since there is about a 30' break across the site several layers of underground parking can be developed! - see section - & these can also be made accessible from both side streets

The Beach street facade must be set back about 30' for a handsome promenade with trees, benches & sidewalk cafes - but not in a single line - set backs - interwoven together - see plan sketch.

I think a motel - very good one would be marvelous here - urban, urbane - lots of things to do - shopping, restaurants, an off-beat theatre - avant garde painting & sculpture on the plaza - rotating exhibits - I'd come & stay for a weekend myself!



Beach street could be cut off to thru' traffic & become a pedestrian mall for walking & promenading with arches of lights etc. & flags.

I suggest buying the Dr Pepper site for additional parking - which probably would be needed if a motel & all the other facilities are developed at Ghisardelli Center.



Bishop Pass
from Chocolate Mountain
aug '62

Aesthetics of the Sierra

Sierra Club... aug. '62

appeal at different levels: —

- (a) picturesque - photos by Ansel & Cedric Wright + painter
- (b) structural - the great shapes. MM
- (c) formal - e: sense of form - boulders, rocks, rock faces, striations
- (d) painterly - interrelations - patterns of streams, grasses against rocks, shadows. Color - subtle but exciting
- (e) Sounds (as musician) - streams, tinkles, roars, symphonic
- (f) landscape - rocks, grasses, etc. trees, driftwood etc.
- (g) choreographic - the movement, the tension between objects
- (h) COMPOSITION - our sense of composition arrived at thru observation of inevitable processes.



forest floor
Sunday - Mar 3
1963

The essential purpose of design is to create the possibilities for events to happen.

The limited qualities of perfection in design is that it is then fixed. No more can happen. It is ended. Anything added or subtracted from a perfect design demeans it & lessens its impact.

On the other hand an imperfect design accepts change & is enhanced by it.

By imperfect I mean uncompleted.

Incompletion allows for addition or subtraction which enables a person to feel a part of it.

The static complete design can only be seen from outside, viewed as if through a viewer. A person cannot feel part of it because it does not need his participation.

A garden in which all is fixed is limited in time & space and humanity. I want a garden which is enhanced by chance occurrences which is enriched by weeds & suchering growth & the changing patterns of sunlight & shade & the branch falling on the terrace. It is better because I am a part of it. It is not finished.

Sunday - March 24.

SEA RANCH



Planting restrictions for Sea Ranch

1. No lawns - ground covers only. we plant, clean
2. Trees only natives or naturalized e: Monterey
3. Shrubs - natives e: Toyon, sweet bay, rhau

1063



keep houses back
from ridge face
so only silhouette
can be seen

Riding
trails

No roads up face

Architectural restrictions..

These are harder to establish

- 1- Stable of archt's? - no review
- 2- Materials?
- 3- submissions; to arch. Commission.

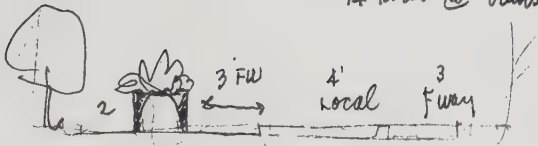
Studies for the Panhandle Freeway

between Anza + Balboa check the Stone pines
on East side. should be saved.

utilities are underground here! very nice things



14 lanes @ transition point - wow!!



Anza will be closed.

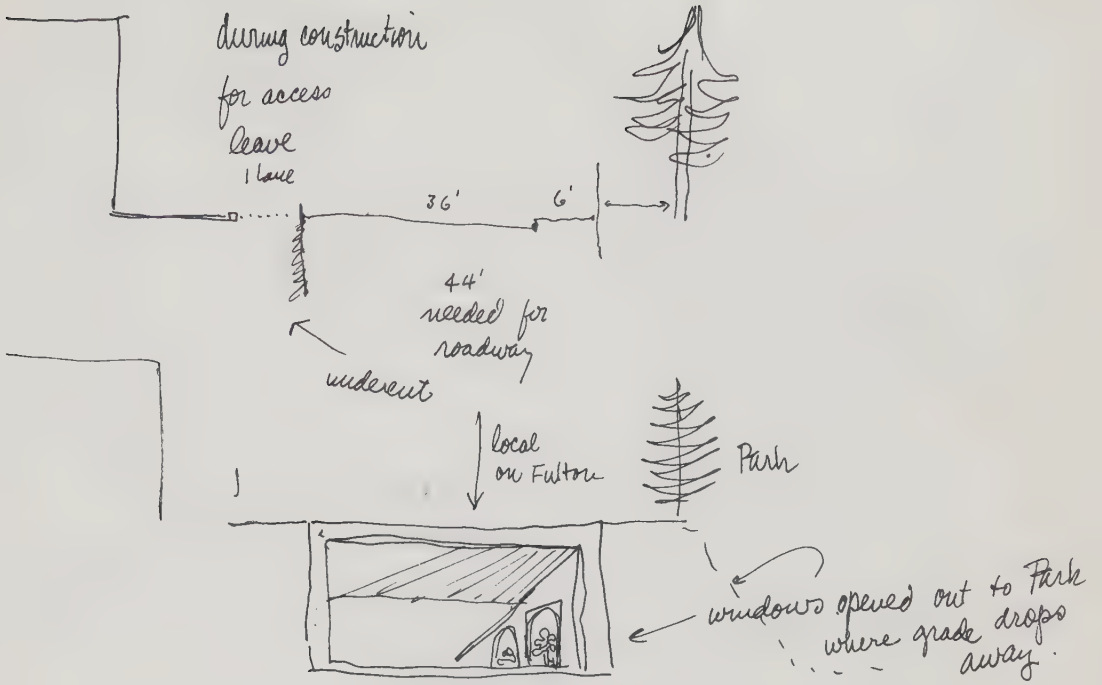
Possible at transition
The transition will be extremely
difficult to handle.



alternates at Fulton

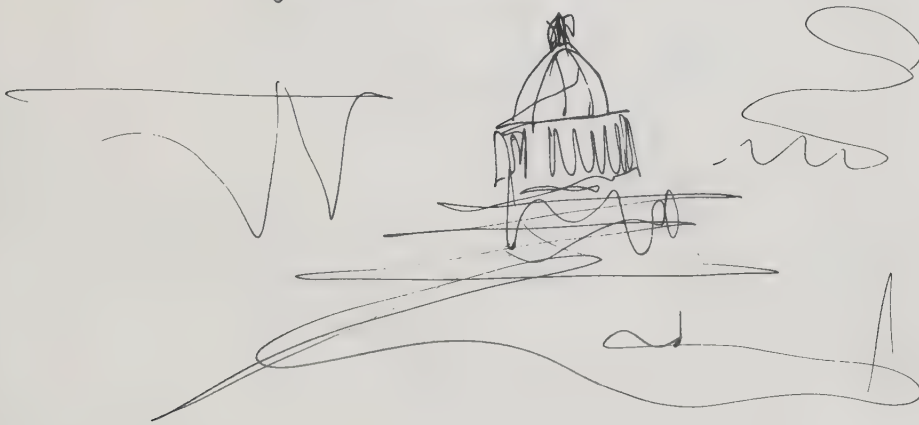


Possible cantilever
sections along Fulton.



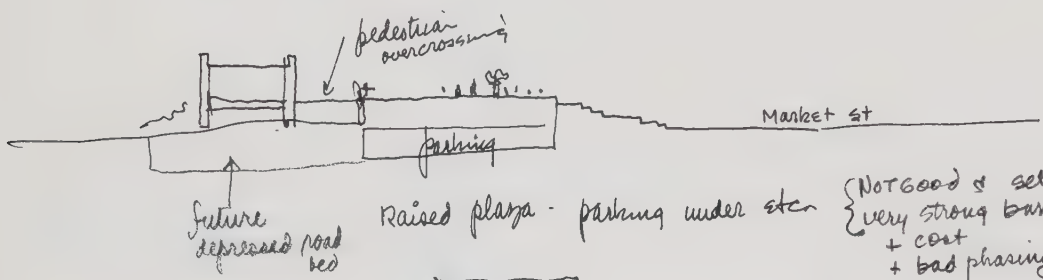
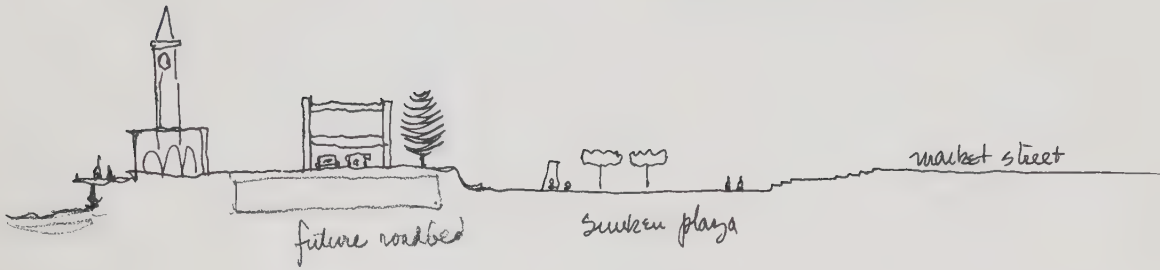
FULTON - use box section

At the end near Civic Center there is a great shot of the Civic Center which must be capitalized on.

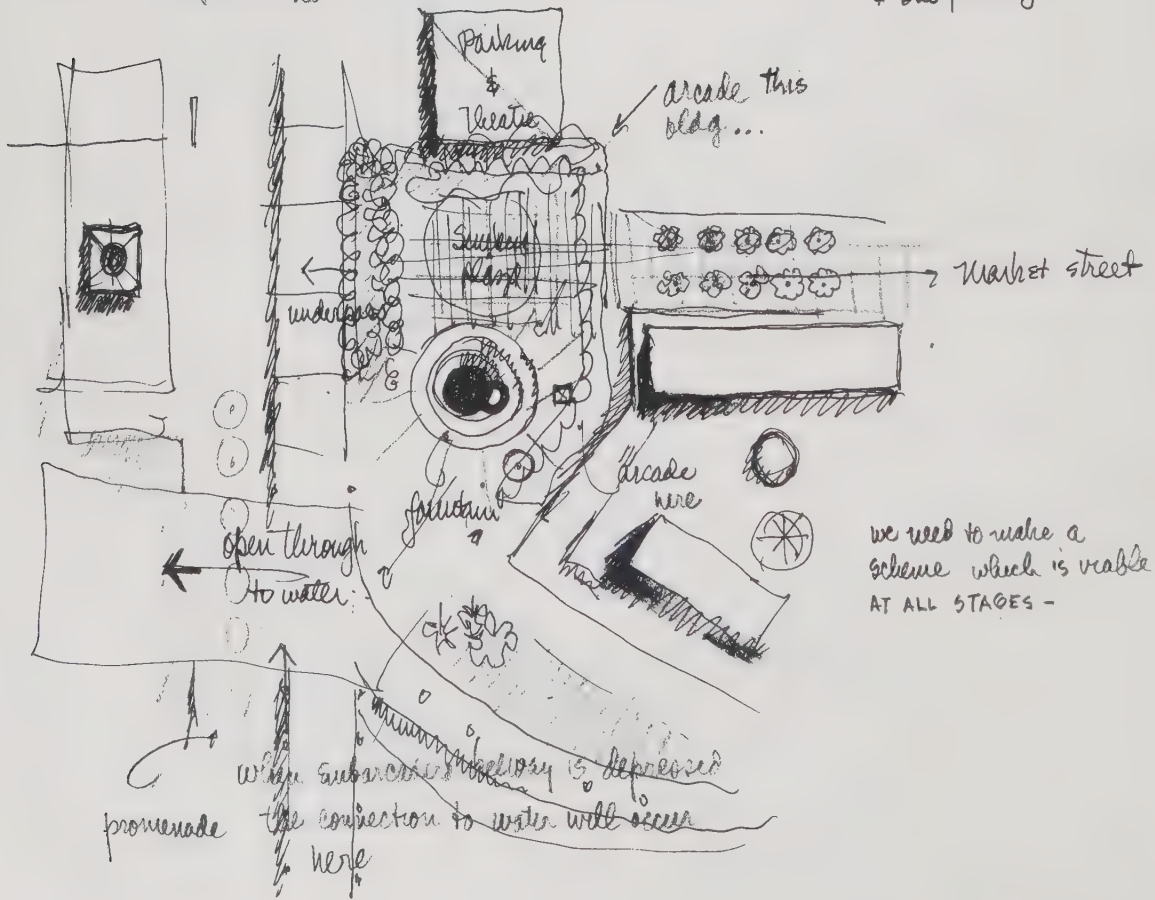


FERRY PARK

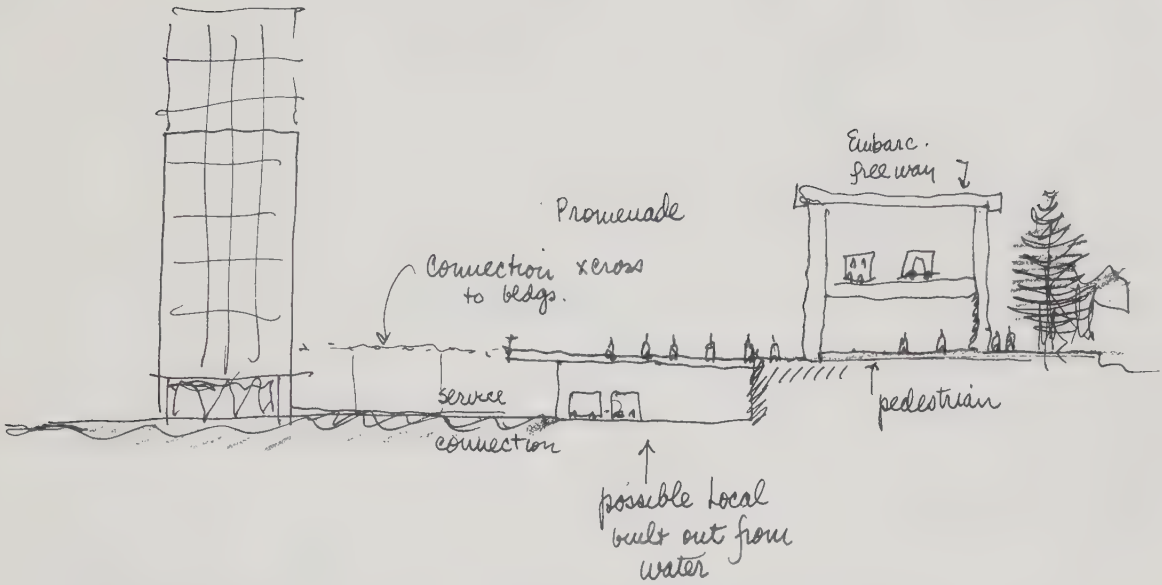
on trip to Dallas
Oct 3-63



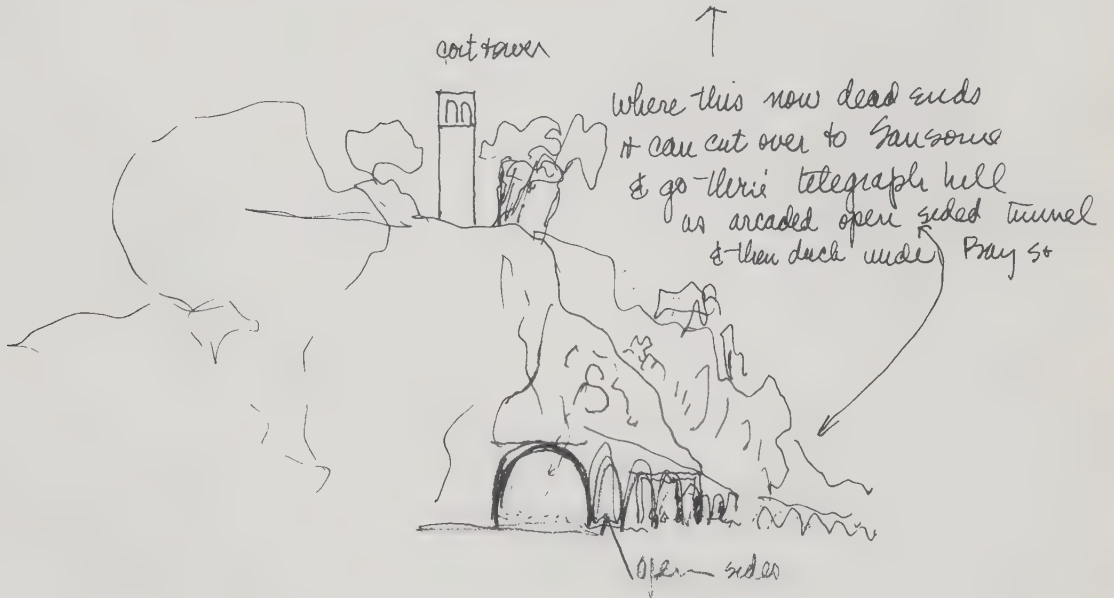
{ Not good & sets up
very strong barrier.
+ cost
+ bad phasing.



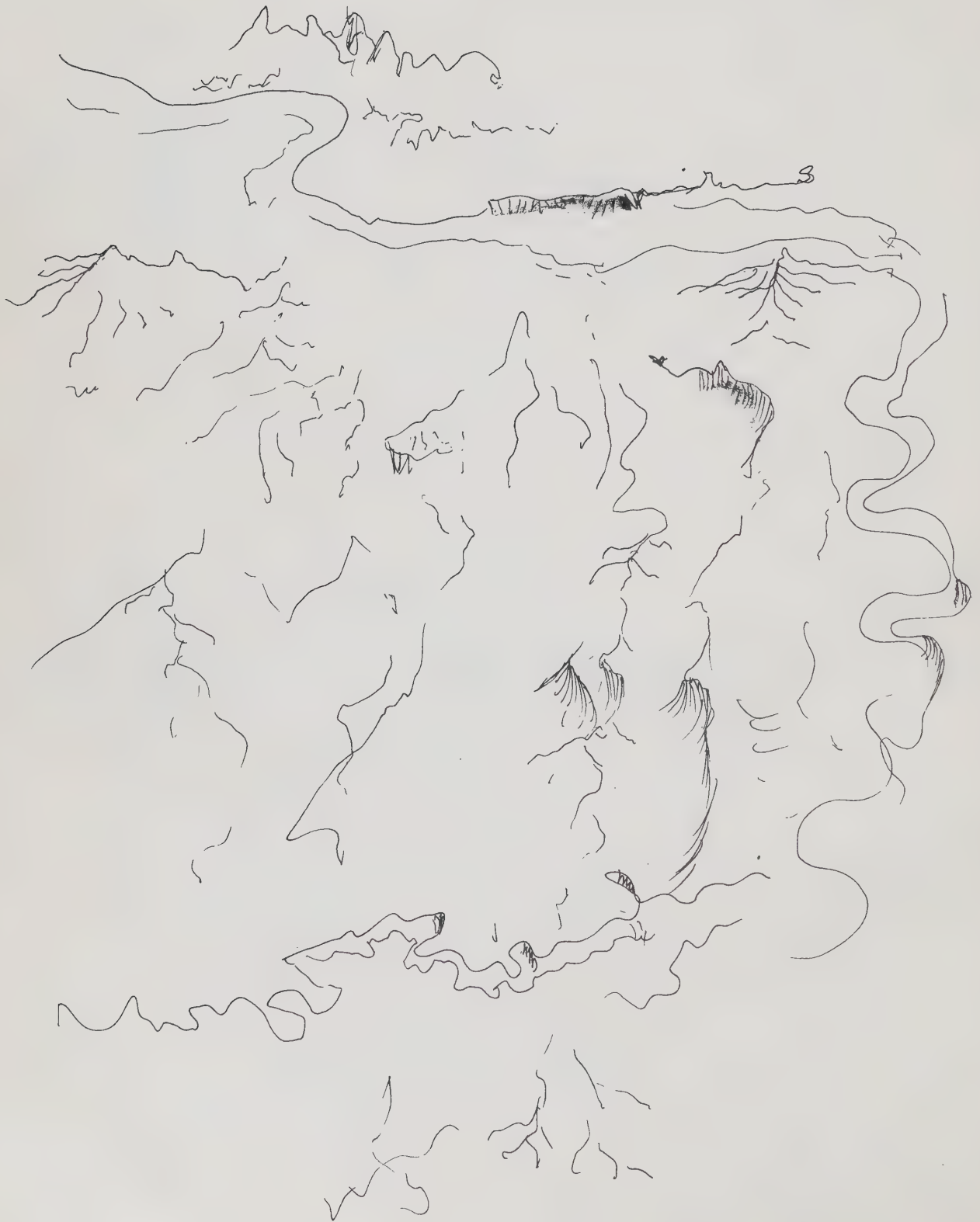
we need to make a
scheme which is viable
AT ALL STAGES -



Possible Future traffic pattern for embarcadero —



Arizona Landscape - 37,000' -
trip to Dallas Oct 3-63





Road pattern
Arizona.

2 upper leafs - smaller

lower section

hits this face & turns

small ledge jumps up

small ledge jumps up

ledges

foam

water flow

small side stream secondary went

rock jets out showing water at bottom sideways

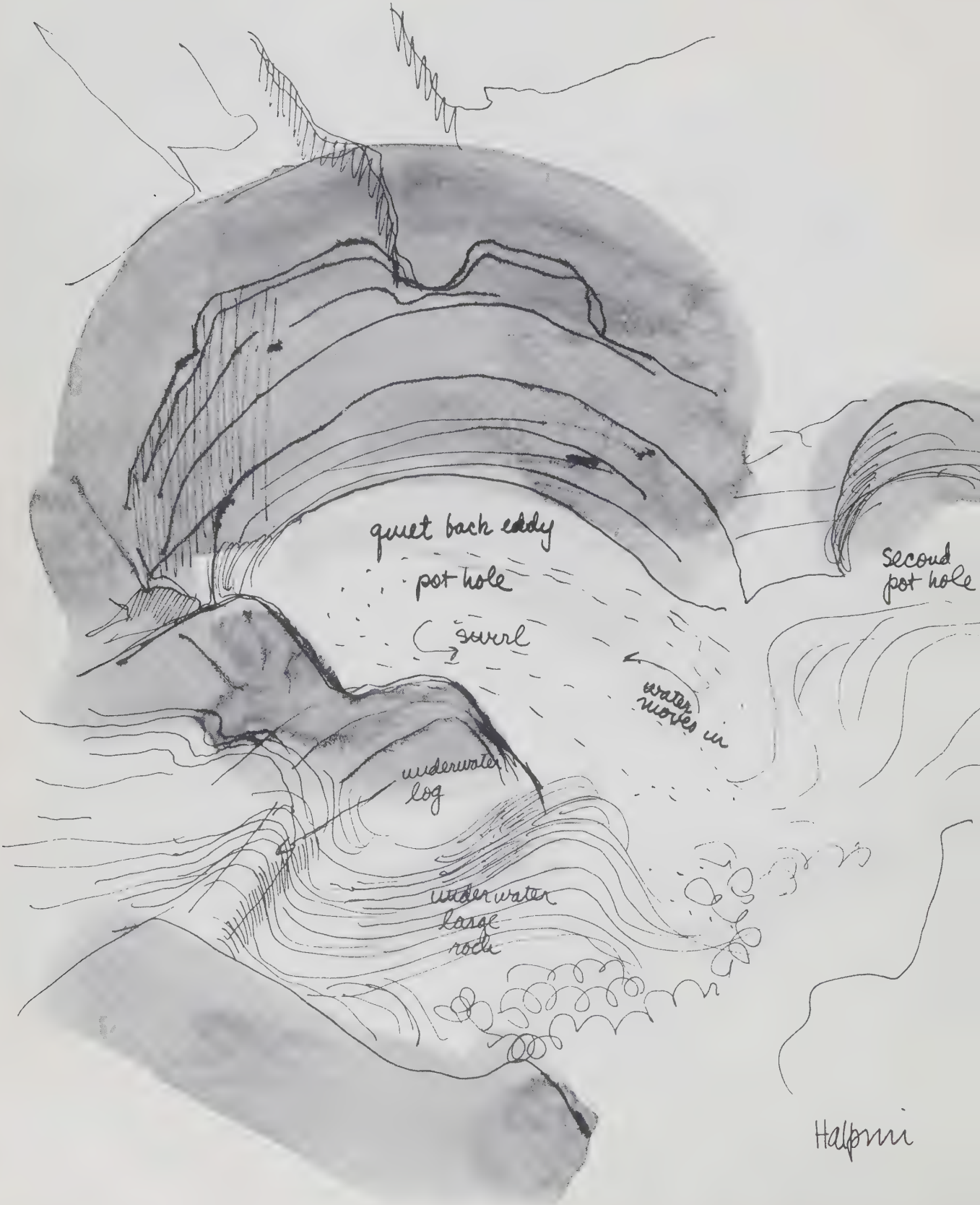
log → 2'

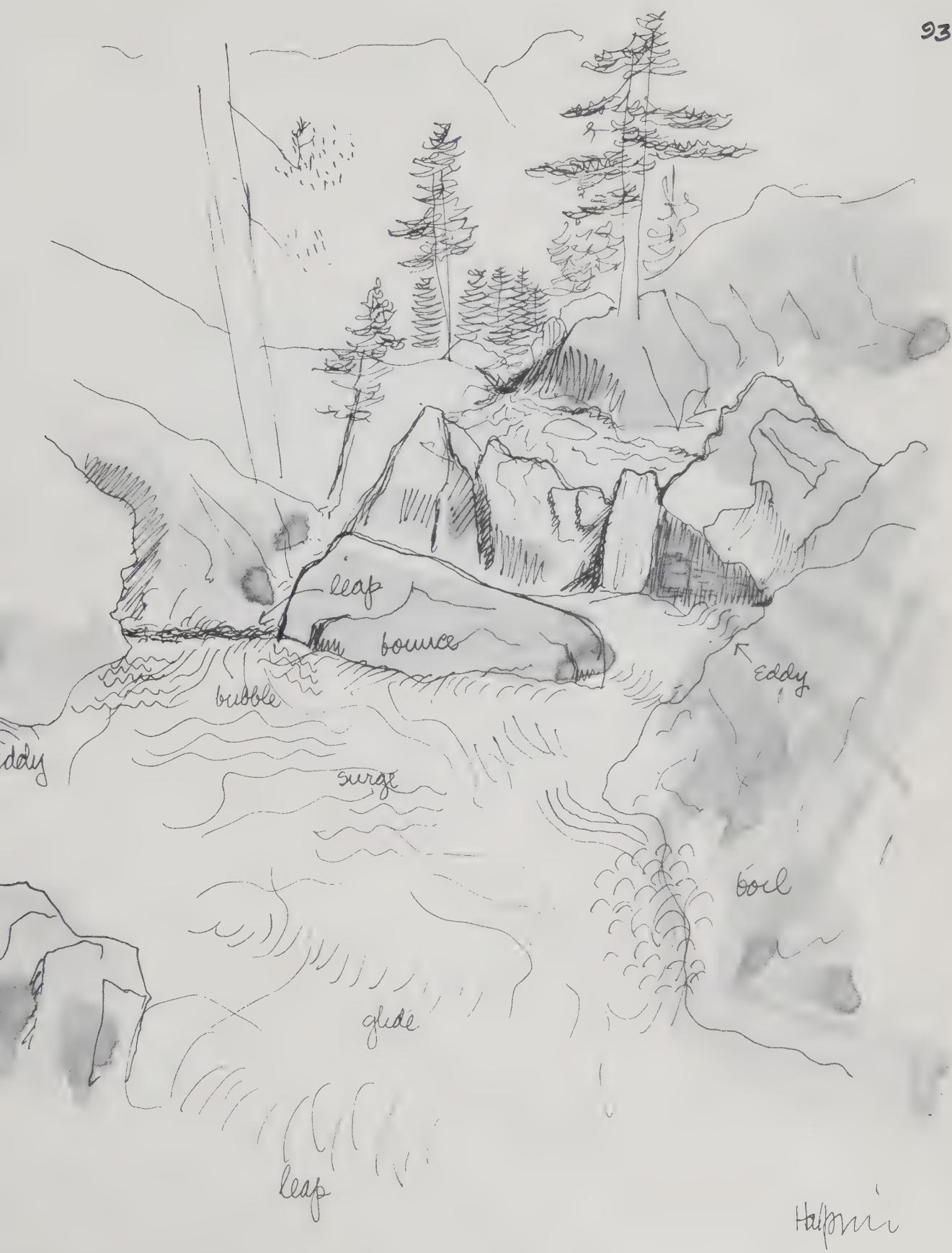


Harpin
 North Fork
 Aug 1964

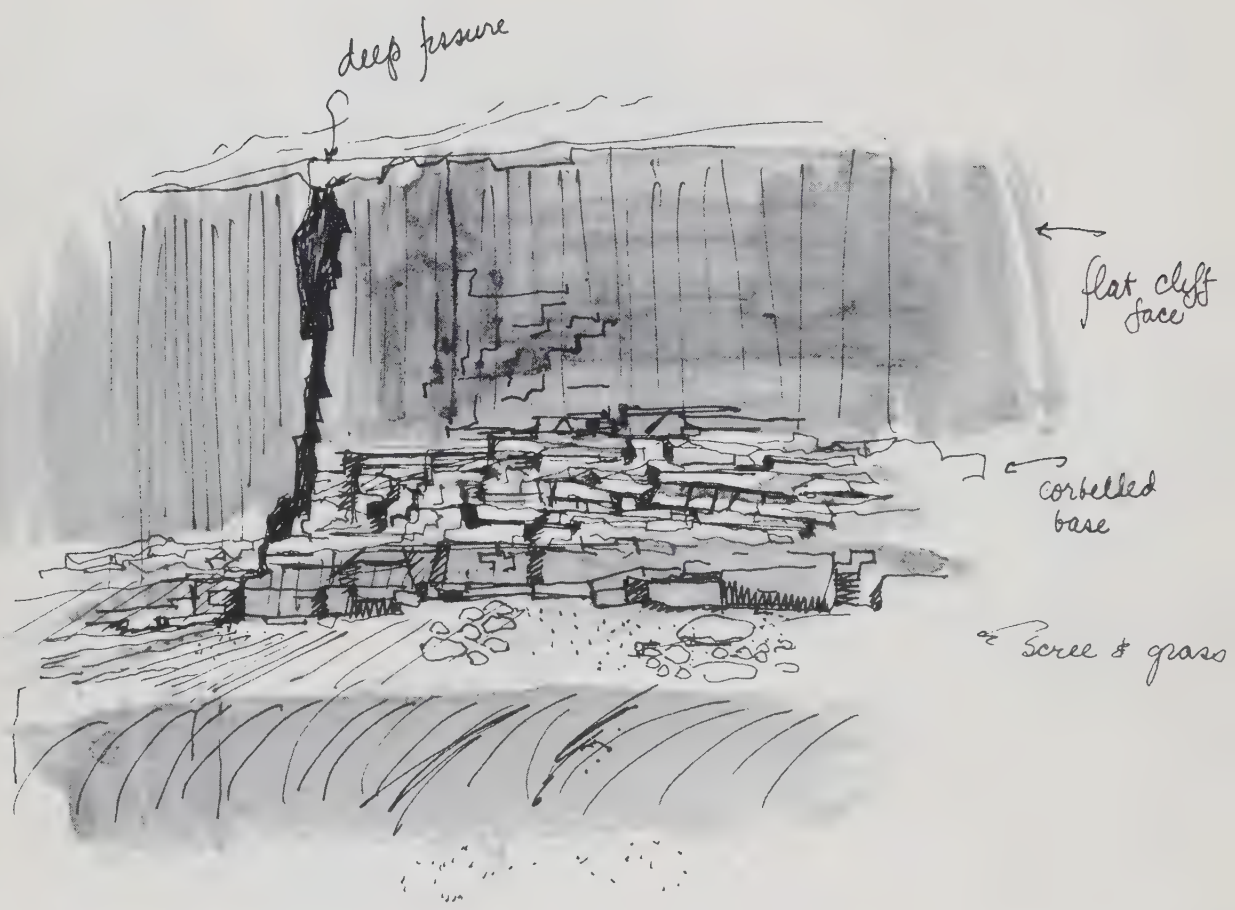


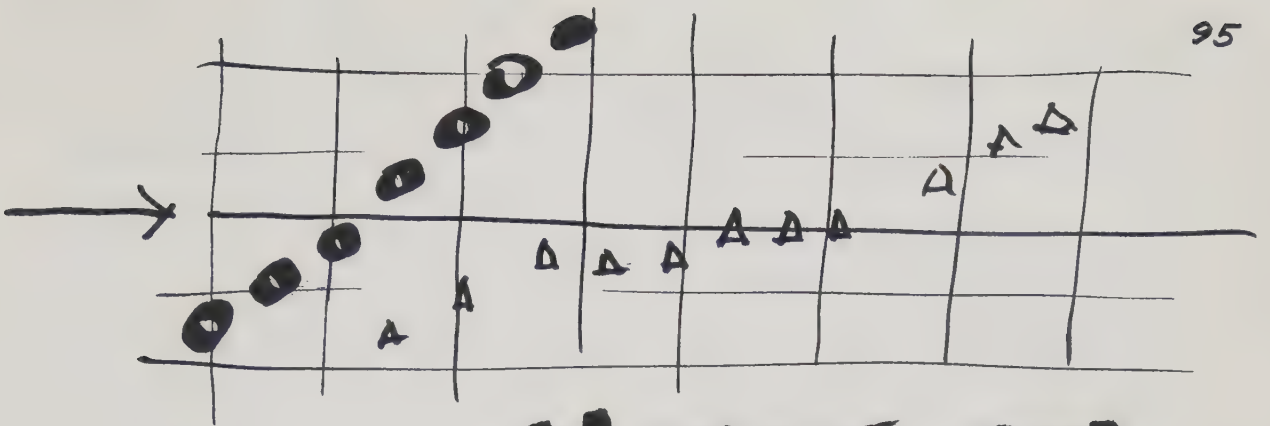
Halpmm





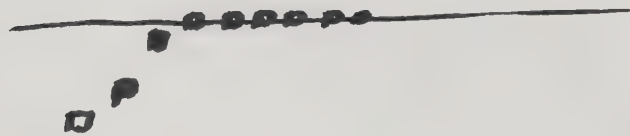
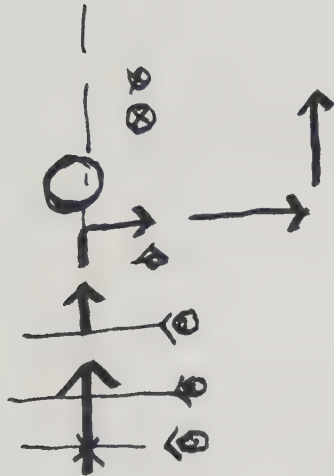
Haforn





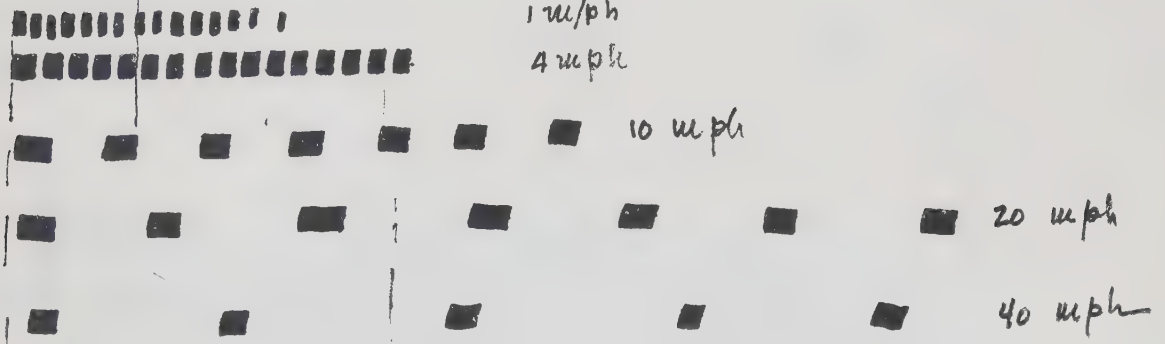
NOTES ON A NOTATION SYSTEM.

U.C. Berkeley senior graduate
Seminar - November - December 1964



speed of motion

0 10 20 30 feet

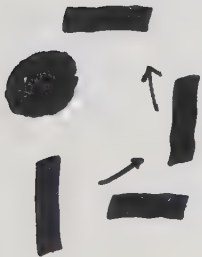


Philosophic base

design for motion should \therefore have new system to describe motion.



Renaissance

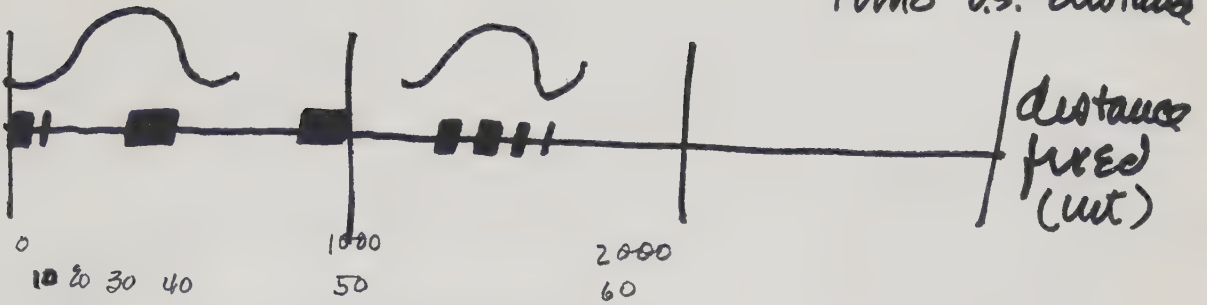


modern

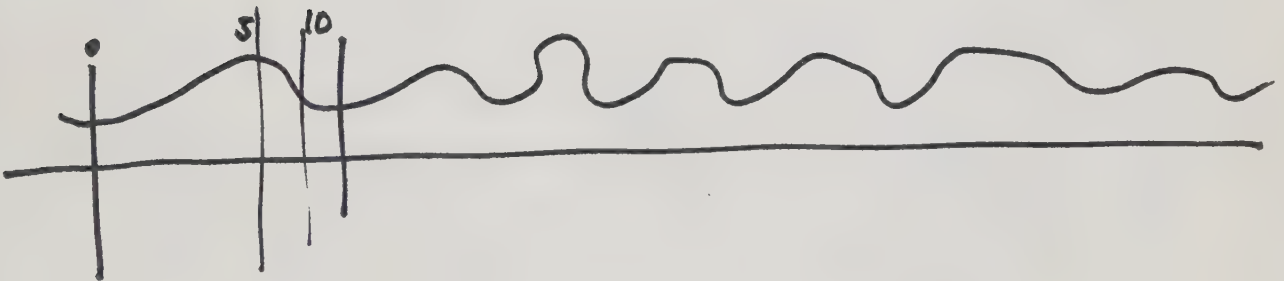
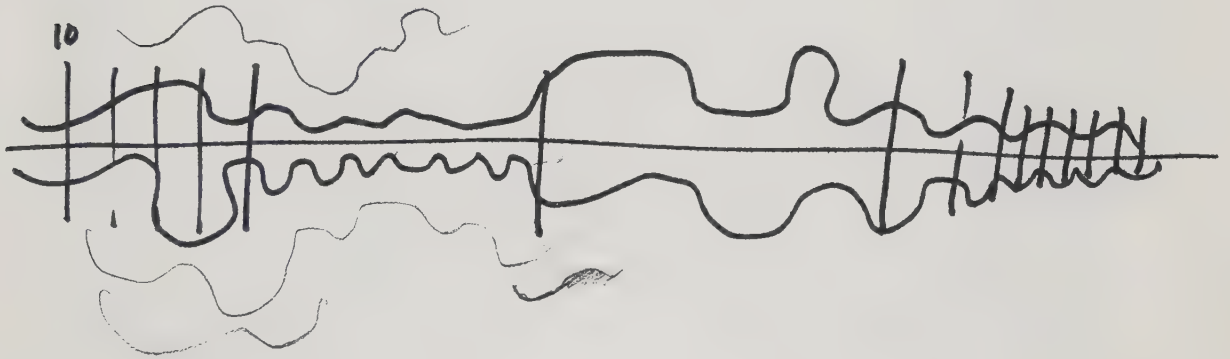


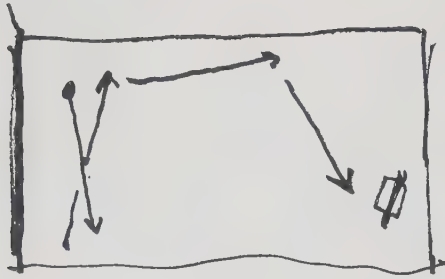
medieval

2 systems of 99
time v.s. distance



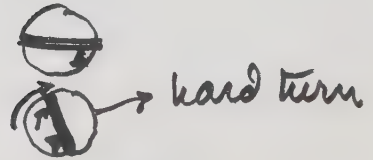
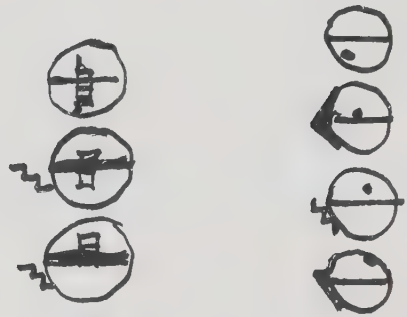
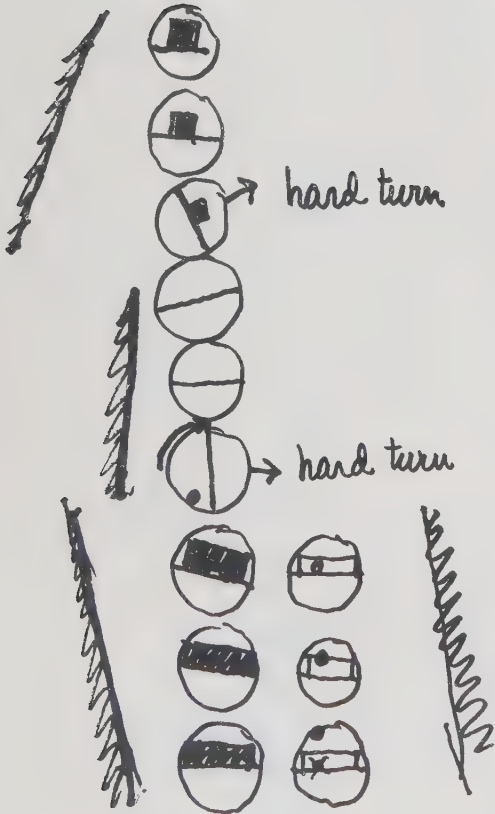
time ut
fixed





notation of a dance motion

plan
e: main track

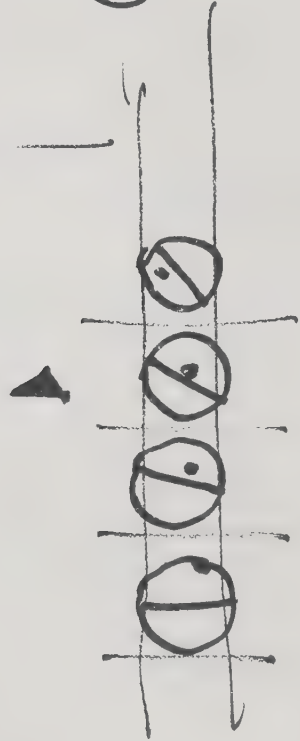
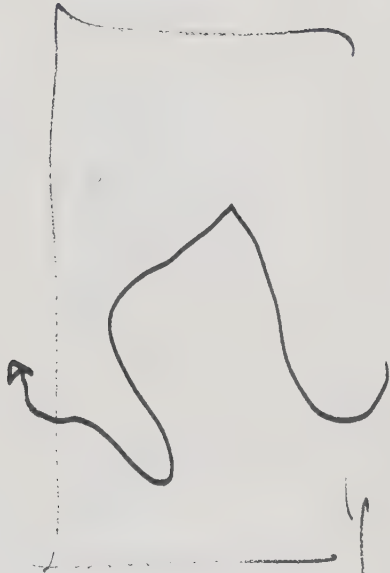
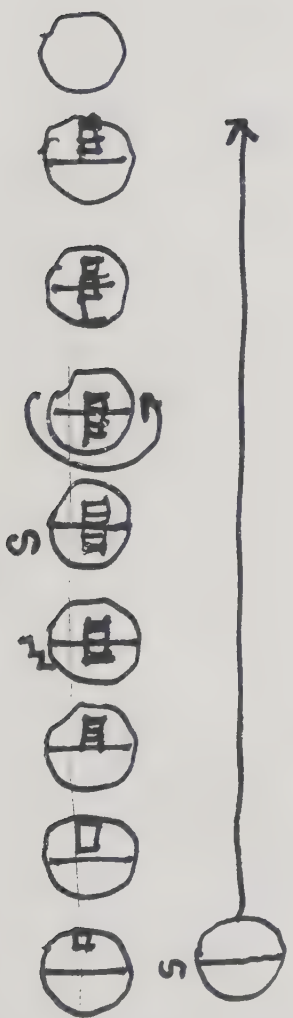
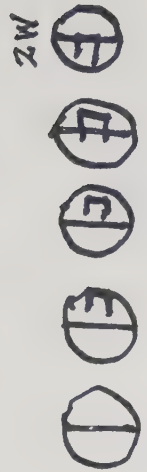
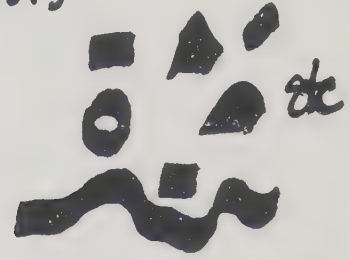


behind these are
 honou } lead
 middle } ahead
 fore }



a theatre movement for Pat Hickey

work out fixed symbols



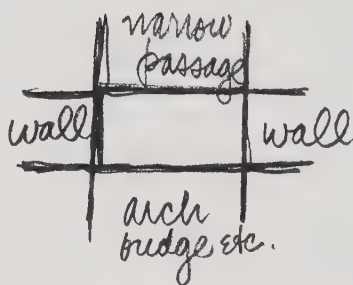
AAleath John

S = sit
H = stairs

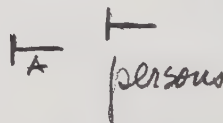
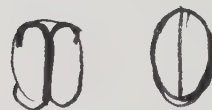
land forms



structures



Symbols for notation system



mt. peak



valley with lake

gorge

7

sky



water



stream

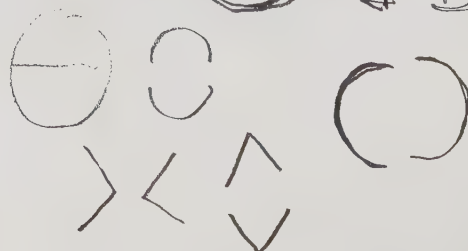
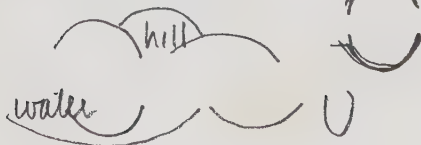
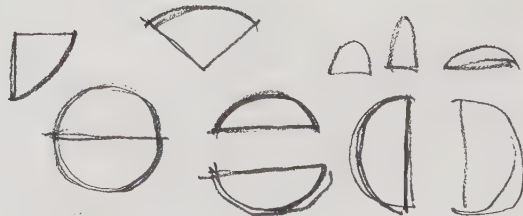
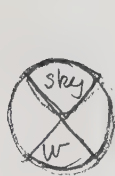
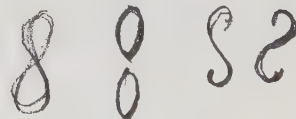
lake

waterfall

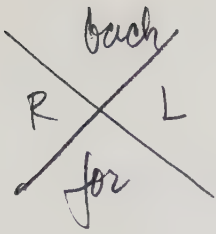
7

ocean

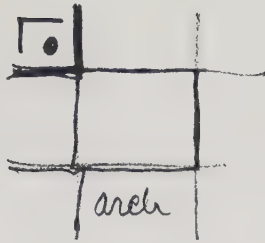
99 trees



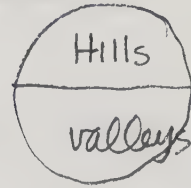
Combinations of symbols



Directions

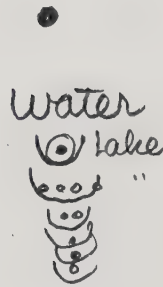
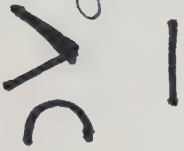


Structures



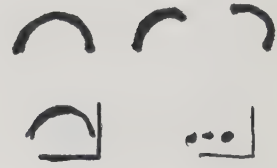
land forms

vegetation



water

lake



person



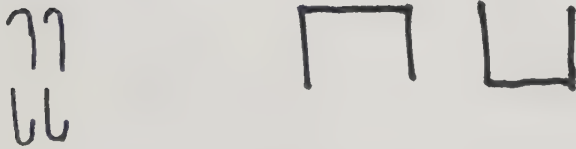
moving



=



structures



|• Structure ||



\ direction



↷ organic form
↕ person

=
↷ hill
↷ valley
◉ dome
◉ person
◉ water
◉ cloud



A city is like a biological community -
an ecosystem - based on natural foundations.
Soils - climate - food - ^{place - a series of} complex interactions in
which a long period of initial jockeying
goes on - young - adolescent maturity.
derived from processes

CLIMAX - community - a stable
form - fixed no's & types of inhabitants
a balance is established of plants & animals
all in equilibrium.

But a biological community never
reaches real equilibrium - in the newer view
of ecosystems the concept of DISCLIMAX occurs
where continuous change occurs operating on
stability to effect a continuous process.

Cities are like biologic communities
in that they too achieve a form of stability
but also are continually in process or they
become museums - Wendell

The big difference between the purely
biologic process of plant & animal communities
& cities is that they are completely at the

mercy of memorable forces & unaffected by judgements of value or choice. In the control of cities we have the opportunity to effect choices as change occurs.

The need to differentiate between valuable change - what to change to & what to hold on to —

~~a city is there for the people to live in.~~
 " " " a biologic phenomenon and a work of art
 & the 2 are similar -

- change 1- Sense of place - skyline - natural geography
 Hongkong - Jerusalem - Florence
 Rome - Paris - S.F.
- ^W
Fixed ? 2- Sense of neighborhoods - Hongkong, etc
 density - high rise - low etc.
- change 3- Transportation - hierarchy - Venice
 mass transit
 cars - freeways including absorptive capacity
 pedestrians (areas of preservation) college campuses
 or world's fairs.
- 4- Waterfronts - their value
 Paris - Rome - Hongkong - Rotterdam
- 5 - open spaces
- 6 - streets - hierarchy of streets
- 7- The art of cities as sculpture - Giza - S.F.
 new York - vitality

But the city is simply part of the ecology
of a region of which it is the center -

Sierra
Big Sur
Sea Ranch
Bay

Some of these can allow for change as
part of the total community structure -

① some fill but mostly not

② " habitation villages in the country
{as against suburbs

③ But some need complete preservation - insulation
flow access - Sierra
alps, (Jackson square)

④ need for preservation of good farmland.

architects have always designed
things not processes

we realize the world thru our
bodies

when start have "wants" & Rage -
Continuous response to his demands.
Establish breast-face = trust - -

As his physiology develops so does his
reactions - - -

Toilet training = control = order



Redwood stump
with moss -
Feb 28 - 1965

Monday Mar 9-65

Notes & thoughts for lecture to Engineers

67

1- A work of engineering is based on a single purpose - bridge to span a void. no special concern for peripheral or secondary purposes - e.g. views from bridge - silhouette on skyline - blockage of views etc.

Solution of a single problem - usually of structure

Unilateral idea. 1:1 relationship


2. A work of architectural design does the above & in addition worries about ^{function in human sense} proportion, impact on the viewer + ^{other} peripheral purposes such as relationship to other structures etc.

It may have a concern for symbolic purposes - religious feelings, strives consciously to involve the viewer, to make him "enjoy" it in the same sense as all works of art -- be related to it.

3- a work of environmental design goes beyond and concerns itself with the whole impact on its environment at present and in the future. The environmental impact can be very minor - small footbridge, or extremely involved - freeway interchange - freeway itself etc. within the landscape. It includes engineering & architectural design but extrapolates from them into a multiplicity of "purposes" including value judgments, even moral judgments, at its best it is a conscious form of human ecology.

Examples: (not in order)

- 1. Bridges: Richmond - silhouette
rail - blochs view
- g.g.B - silhouette
rail permutz view

- 2. Freeways
Seine - 
Big SM -

Hway 1 cuts
connecticut
oakland - Overpass.

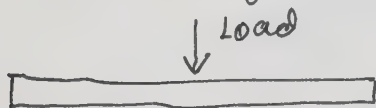
- 3. Transit systems.

integration with the community -
urban - plazas. stations etc.
Country - linear parks. bicycle paths etc.

discussion with Bill Gilbert
re: Engineers lecture

Mar 11

1. traditionally engineering problems are presented with very specifically defined parameters.



no knowledge of origin
or 3 dimensional quality
no perspective or model

2. 20-20 tunnel vision

3. good - Verrazano bridge

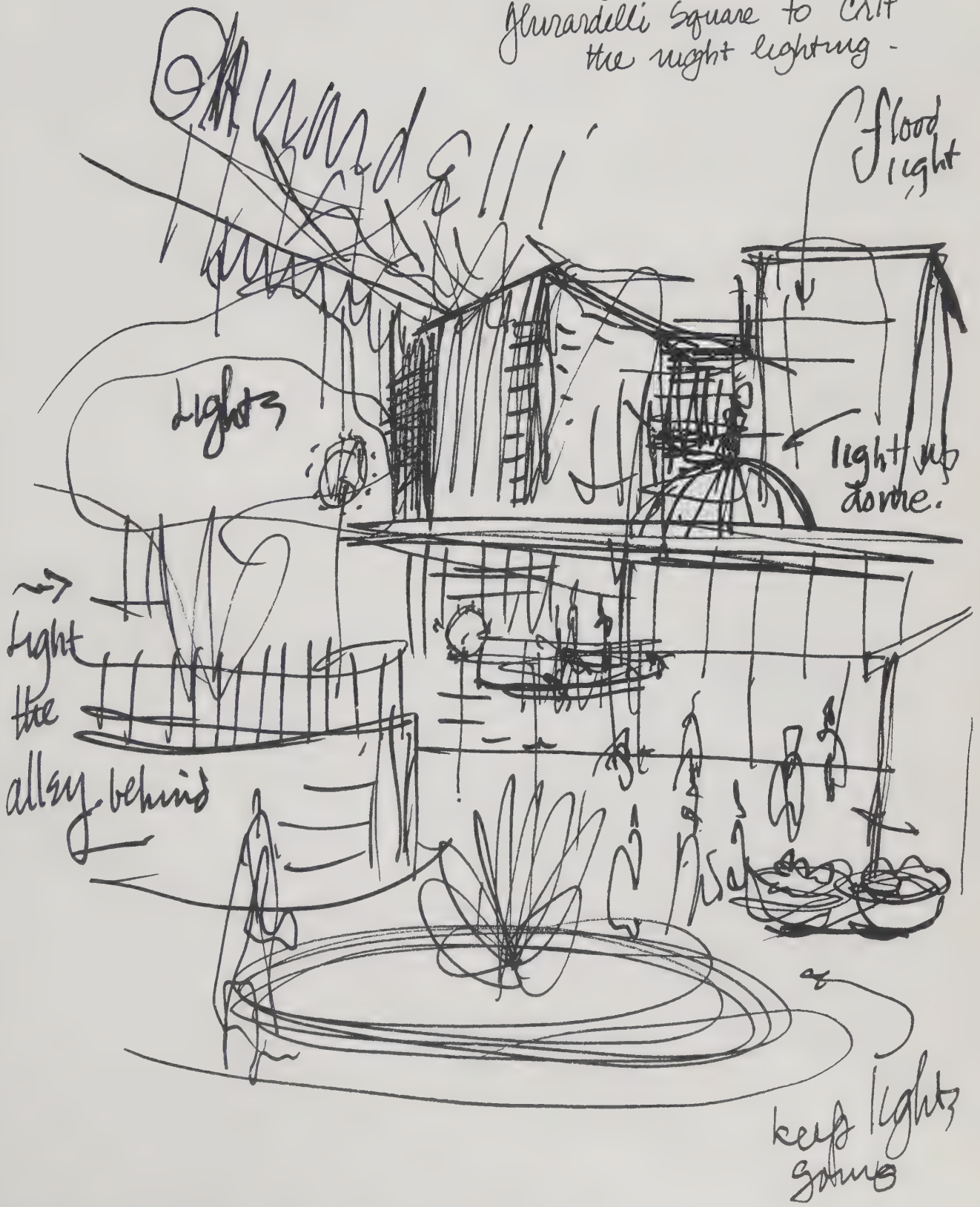
Engineers believe that if good structure that automatically makes it beautiful.
"Richmond bridge" for example.

Pressure - ultimate good is to make things as ~~as~~ inexpensive as possible



make diff between engineers who are designing for arch - & armatures which are covered over & "seen" structures such as bridges.

VISIT @ note to April '65 113
Giurardelli Square to "CIT"
the night lighting -



Flood light

lights

light up dome.

→ light the alley behind

keep lights going

1. The cycle on the fountain is too quick - light sequences should stay on much longer.

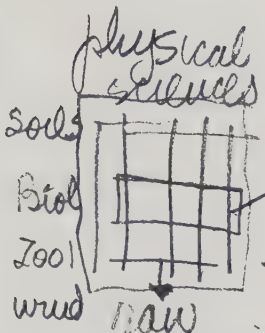
2. The building at end should stay lit (also the bookstore) - even if it requires G. paying for it ~~~~~



light up behind

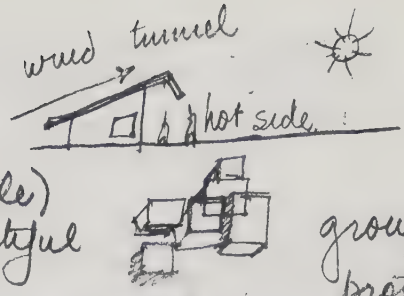
with all kinds of brightly lit events !!

Notes for article on Natural Sciences
article for Students magazine @ Cal.



intuitive application
ART

FORM (small scale)
= Beautiful



House
↓
community

groups to protect from wind or sun (or vice versa)

Specific applications:

raw material

value judgement

FORM = GOAL

basic goal for civilization
like burn to preserve
or multi cropping > single cropping
|| with zoning possibly -

General applications

Examples of intuitive applications (ART) to arrive at form -
Sea Ranch - houses
" community structure
PRIMITIVE houses

Notes for President's Conference on Natural Beauty

May 11 - 1965

Handsome readily
Freeways can be designed for new cities or for new sections of older cities ~~by~~ as parkways whose characteristics are similar to freeways in the country i.e. wide rights of ways, widely separated roadbeds and heavily screened verges.

However, ^{when inserted into} older sections of densely built up urban cores where land values are high, existing architectural and urban values are important to preserve, and residential & commercial areas will be disrupted, freeway ~~at~~ design must find other solutions

add to # 6 -

Freeways should be built as part of a total community development - not unilaterally. If a freeway must pass through a city its design & construction must involve the total environmental redevelopment of the area through which it passes. To this end many levels of government as well as private enterprise must join forces to effect the complete redevelopment which should involve ^{building on} the

air rights over freeways as well as the rebuilding of areas around it. Freeways can then take the lead etc etc

7. Freeways must be developed as part of a total transportation program in which mass transit & other techniques play a determining role.
8. The absorptive capacity for cars in a city must be determined. As a result of this evaluation, ^{adequate} parking facilities ^{to handle the absorptive capacity} must be provided. ~~and~~ when these 2 factors are exceeded techniques for limiting further car-traffic must be established



Log in garden
Sunday - June 20

Sunday
June 20 '65 119

I am having a terrible time trying to
compose the speech for the ASLA convention on
the 100th Anniversary of Landscape Architecture

I cannot bring myself to write prophetic words
" " " " " " " " philosophic "

It seems so dull to have to spend the
time telling a group of people what they
already know, or already suspect. And if they
don't already know it then they should.

I don't particularly want to be "inspirational"
although I could make this kind of talk &
that is what they want



If the talk in itself could
be a liquid conversation - in which
nothing would be grasped.

On undesign

" the description of eventalism

" notation and its projection of
mobility as a determinant of
form

- on the container v.s. the thing contained
- on the banality of the "arrangement" of the physical environment.
- on the order inherent in disorder.
- on the ongoing qualities of design
- on naturalism as a process
- on goal-making as a form of ecology.

In the past year the following things have ^{really} moved me: —

- Watts towers
- Disneyland
- Los Angeles freeways
- Harlyn Halvorsen's experiments (in a horrible building)
- Sea ranch
- Astronaut in space movies
- tiger balm garden
- The Gunza (Tokyo)
- Parades and changes.

The Tiger Balm garden '21

The whole garden is made of a kind of stucco - variously colored - after being there for even a few moments one feels as if the world has become metamorphosed and the most fantastic dreams have come true. These dreams, cast into human and animal shapes mount the hill in a series of tableaux each separate ~~from each other~~ but connected to each other by ramps and stairs which climb and pirouette and pass over & under each other through caves, past stalactites & stalagmites whose colors like the rainbow vary and flicker in the varying light.

The tableaux, like phantasmagoria, are variously like congealed screams, like frightening nightmares or erotic dreams ~~congealed~~ ^{fixed} in time. The most beautiful maidens lie on the ground next to men disguised as monkeys. In separate rooms ^{made} wrestlers accost each other and beyond an audience made up of unsavory characters watches forever the circus of Chinese ~~with~~ players.

Walls covered by ~~with~~ bas-reliefs tell the story of the 10 deadly sins each more venal than the next - each with its appropriate and bloody punishment and in a cave beneath the hill mermaids comb their hair

and nude beauties beckon you on to
unattainable fulfillment. Hours later the dreams
linger and in retrospect one wonders what was
imagined and what was real - what part of
the garden represents your own dreams and
which the dreams of the builder.

The Watts towers

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It takes a long time to find the Watts towers which Simon Rodia built over a period of 35 years. Part of the difficulty is that they are buried in a simple neighborhood of small bungalows on 60 foot lots along a narrow street. There is nothing there to indicate an event -

You drive down a long street searching for the towers - there are several wrong turns - finally you make the right one and there they are.

The whole complex is on a tiny triangular lot facing a railroad track at the end of the street. It is surrounded by a cement wall covered by tiles and broken bottles, pressed by shapes and figures while still wet so that their imprint is all over the wall. Inside the gate the world becomes immensely personal - the street disappears and the small space occupied by towers and cages, enclosures and strange shapes takes on the qualities of an enormous cityscape in ~~the~~ capsule. The wall from within ~~can~~ expands the scale. Figures move about quietly as if in a quiet dream and the children climbing about within the towers seem like actors in a medieval passion play among the spires of the church.

The towers are not ~~enormous~~ ^{tall} - 60-70 feet at most - but after a time, within the wall, dimensions change & the quality of height and of the structure built like intricate and encrusted spiderwebs grow enormous. The city within becomes more & more intense - a step represents an entire promenade and the colors of the tile envelop you. ~~walls~~ Floors are intricately patterned by the simplest devices of pressing shapes in the concrete - steps are embossed in tile, walls are less enclosures than modulators of tiny spaces - one walks among them as if in a dance and each turn becomes an event.

The views up through the intricate structures of the openwork towers are like looking at the rays of sun light diffused through a cloud.



The Sea Ranch

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The Sea Ranch is a ten-mile stretch of rocky coastline 2 1/2 hours north of San Francisco. This is an area of fog and wind of strong surf, of redwoods up on the ridges and hot sun by the Gualala river inland on the Andreas fault. Sea Ranch is being developed as a recreation community for people living in the S.F. Bay area — a place for hunting & fishing for summer homes and riding trails, for abalone and shell diving, surfing, ~~and~~ ~~just~~ lying on the beach and poking around among the rocks.

A year of careful ecological studies revealed a great deal about the land which was not apparent at the start. It was found by ~~careful~~ precise meteorological & wind ^{along the slope} studies that the wind could be controlled by particular types of architectural design — by slopes or nooses for example wind could be funneled up and over protected outdoor living areas, that by locating houses in the lee of existing wind rows calm zones 10 x the distance of the height of trees could be developed. Up in the woods forestry practice was studied at length and a careful logging program

was developed which thinned out weak trees, developed views and allowed sunlight into the forest floor. And a carefully organized program of controlled burns - removed ^{accumulated} litter from the forest floor - overcame the danger of hot disastrous fire and fertilized the valuable choked out understory of ferns and rhododendrons.

Along the coastline the entire sea front has been left open by organizing housing into tight village-like clusters of houses and apartments so that each has its views - everyone has access to the coast and no wall of obstructive buildings fences in what has been left for everyone to enjoy. Common areas of green ~~develop~~ the buildings and form a matrix for living.

Buildings are of wood & shingle - rooves follow the pitch and slope of the hills - seemingly grow out of the land on which they are built. The architecture and the land enhance each other and what has been planned is an environment in which man and nature, with mutual respect, look after each other in a biologically ordered way.



Parades and Changes

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The theatre is our landscape....

We are a family of people who move through this landscape, responding along with our materials to a life situation.

Our materials are the colorful objects of every day life - flags, bunting, hats, dresses, signs symbols, benches, objects of all sorts.

We move ~~among~~ in a randomized way among the objects which surround us influenced by the light which shines on us, the structures we encounter on our way, the facades of buildings lining our paths.

We are involved in a process.

The process becomes the form.

What we touch upon in one evening's time span is a series of eventful, meaningful, intense relationships which the performer and audience alike become a part of & which in everyday life could take years to observe & experience.

The Los Angeles Freeways

In Los Angeles you never seem to say where you are going - you explain how to get there.

First you take the Santa Ana Freeway - ~~where~~ after ^{10 miles} you ~~get to the~~ ^{you} change over to the ~~San Diego~~ ^{Santa Monica} Freeway which you stay on for 15 miles and then turn onto the Anaheim freeway. Then you are there.

The great excitement is in the travel - a kind of free wheeling - free moving mobility in which the sense of motion and speed is important. The quality is like swimming with fins - the water buoys you up and the slightest effort propels you forward - here the freeway is the carrier - you push ^{down} the ~~pedal~~ ^{accelerator} and away you go - fast. Terraplaning over the land at tree top level - the nooves of houses below you - almost like flying.

Disassociated, encased in speed, nowhere to go but forward until in an involved unbraiding your freeway unrolls and passes under over and around a beautiful

and involved series of geometric ramps and
overpasses under and over and ^{again} away we go.

The Giza. * * *



~~At the end of the day the giza is not such a...~~

I remember the first evening I arrived in TOKYO. I was met by the Japanese landscape architect Tadachi. After we had bowed and spoken to each other he asked me to join him in a drink. This seemed pleasant and so we left the hotel with some friends, for the Giza. The streets at the hotel were dark and narrow. But very soon we got into a blaze of lights - not lights but whole buildings designed to be light fixtures - whole streets blazing with color, blinding - colorful, moving tall towers looking like the inside of a light bulb - brilliant.

All around, the streets were crowded with young people moving through these streets as if through a lightmobile - silhouetted ~~in~~ against the brilliance of the buildings. The light increased our sense of speed and excitement - the sound of voices increasing with the foot-candles of brilliancy the whole scene became a cacophony of color & light and sound and involvement.....

Down the side alleys the great signs hang from the coffee houses and bars where up a

long staircase modern geishas welcome you in -
hold your hand - and, in the bar, giggle behind
their fingers.

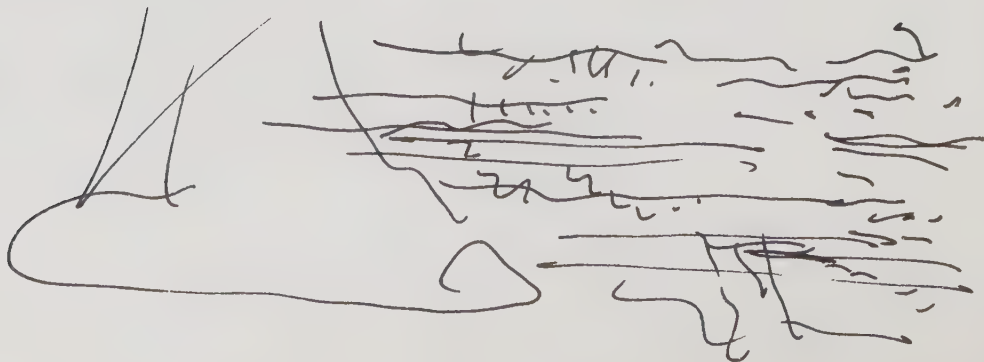
The High Sierra

Last August up in the high Sierra ~~we~~ I climbed from our camp at 10,000 feet and struck out along a long series of uptilted planes of granite towards Mt. Ritter. The granite had been ~~smoothed~~ smoothed by glaciers a long ago and the sun slanting on the glacial polish made it look like burnished copper.

I was above timber line and, as I walked, the sound of the wind hung from the cliffs all around me and the waterfalls streaming down from the high glaciers cut ~~up~~ in long uneven steps down the rock until they fell over the last cliff into the meadows far below.

It was quiet.

It " hard and peaceful.



Movies of the astronaut in space

These films taken of astronaut Miller outside the space capsule seemed to me like the quintessence of mans faucis - the accomplishment of dreams - the ~~accomplishment~~ concretization of ~~the~~ esoteric symbols.

There - in a void of space, anchored only by the distant image of the earth man tumbled about

glued to the universe like ~~ancient~~ Icarus ~~of the~~

~~was~~ floating free but

Harlyn Halvorsen's Experiments

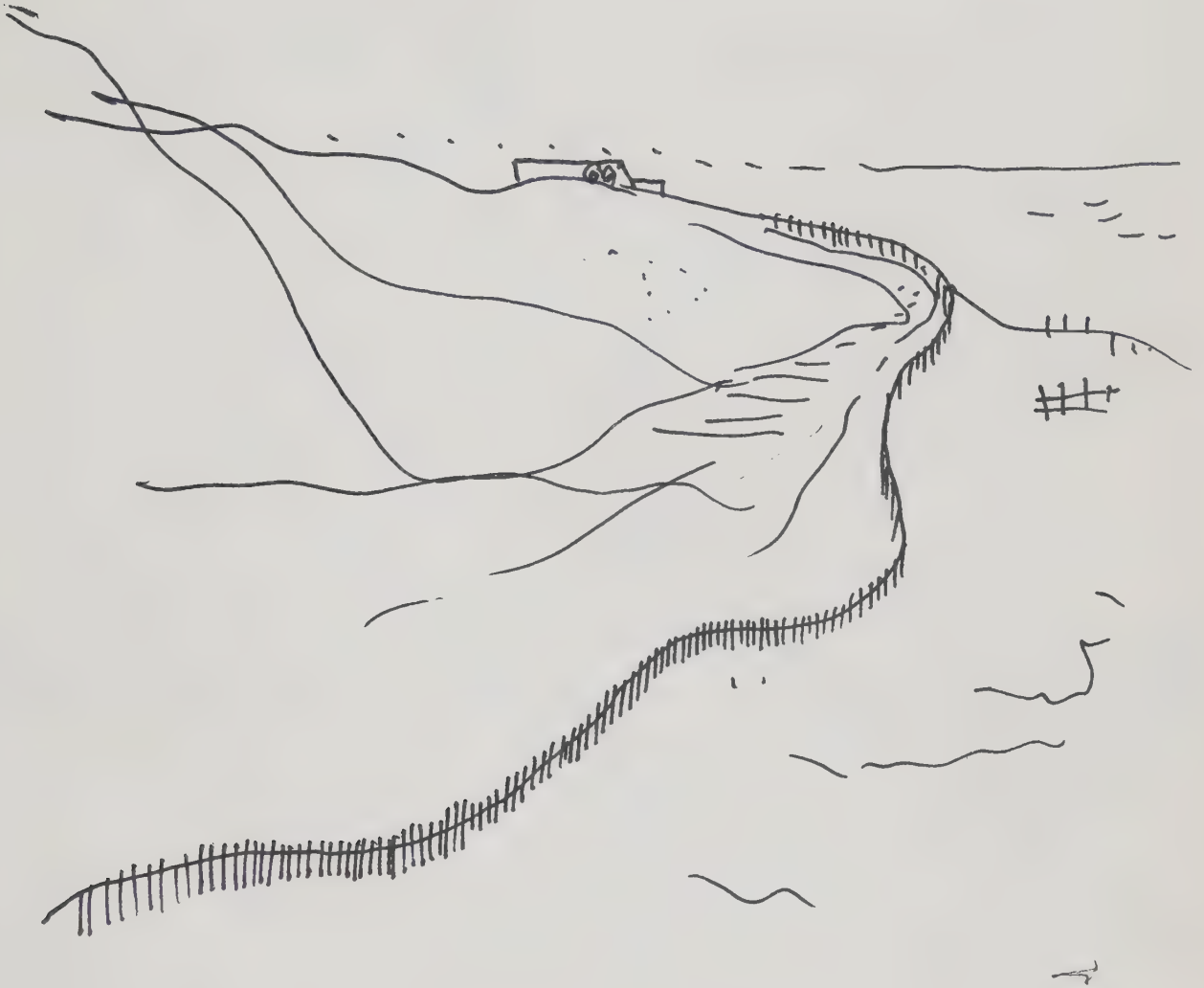
At the University of Wisconsin in the ^{ugly moderne} building of the Department of bacteriology Dr. Harlyn Halvorsen is pursuing studies on the characteristics of the genetic materials in paramecia. I asked him how close he felt he was getting to synthesizing life and he said quite close.

But then he said there was evidently going to be an issue of structure. By removing nuclei from one paramecium & inserting it into another he said we find that the ~~nucleus~~ original paramecium continues to develop in its own particular way.

The nucleus apparently contains the necessary chemical elements for ^{continued} development but has no influence on its structural organization.

Though we may have been able within a very short time to synthetically create life we have no clues at the moment as to how to structure it.

The materials of life are close at hand.
But the order is a mystery.



Halper
Sea Ranch
Stone from road
June '65



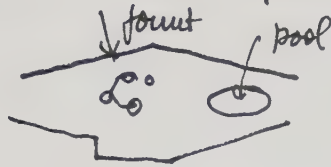
typical Norwegian street
 from Hotel Lindström
 Laerdal - Aug 25 - 1965

Aug 31 - 65

Arrival from station into town center 13

Excellent. 20 minutes from town.

Town center same plan as Lincoln Nebraska



with some offsets

But question - should town center look like shopping center. I think not - should have street + separate areas for parks & plays as in old city.

The close in tall point blocks do not impinge at all on the town center - maybe & so scattered - one would rather they did



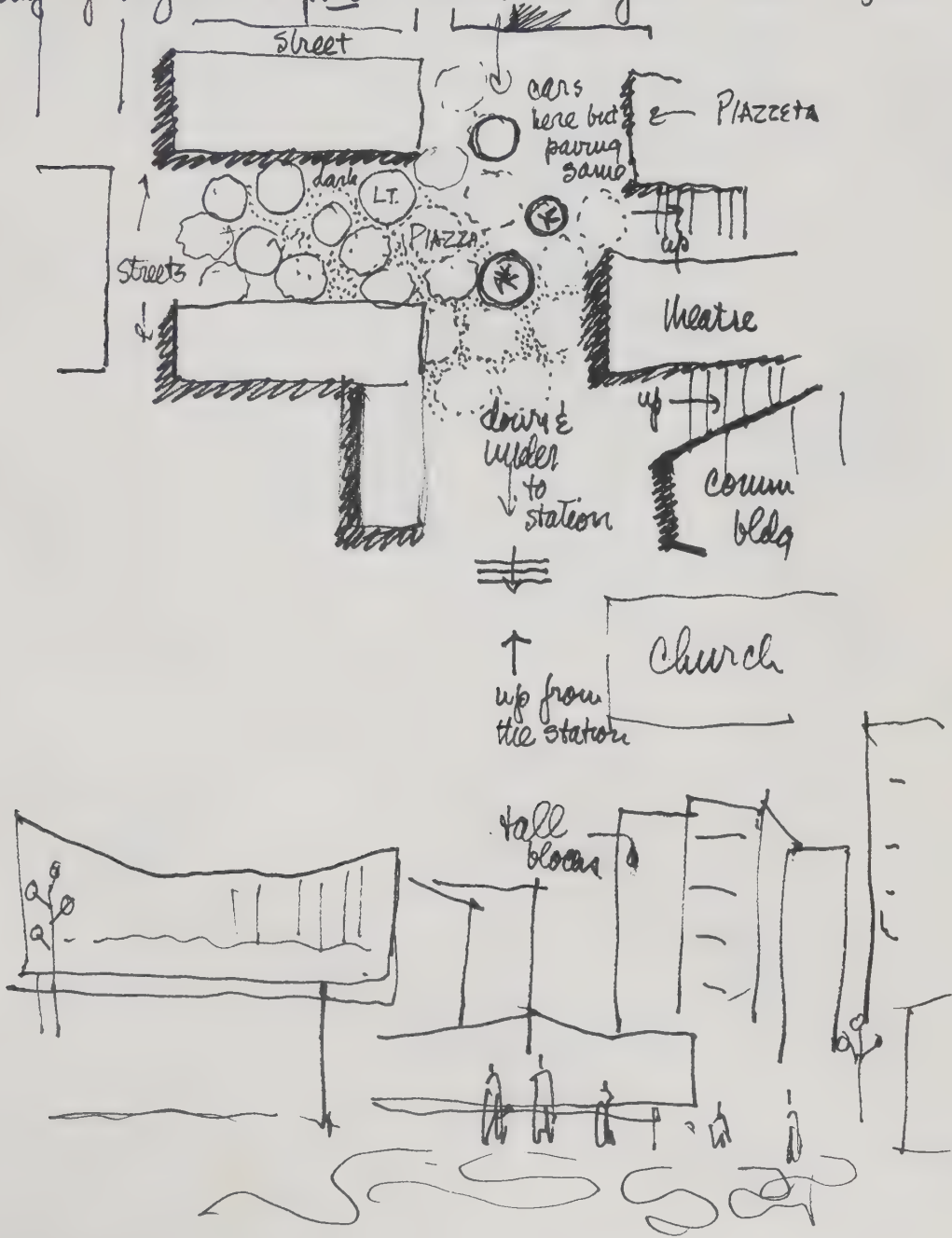


view towards center
from the town house area.

The scheme seems very scattered with almost too much green running through it. It would be very dull & disorderly without the 3 dimensional quality of the rolling ground, granite outcroppings & the wonderful pines & birch trees.

VALLINGBY Thursday Sept 2

Arrive by Subway under town center - in many ways better than by elevated. As one approaches town (~~by~~ on surface at this point) there is a quality of skyline & "place" which one gets which is good



The quality of urbanity is much stronger here than at Jarsta - main square is enclosed. & there are secondary spaces. There is a feeling of a plaza - not just a shopping center and there seems room for expansion - as they are in fact doing - the whole thing is not locked into a completed scheme.



view of main
plaza





Stockholm -- Dancer's workshop.....
rehearsal @ stadsteatern - parades & changes

Parades & changes

ELEMENTS

143

3

SOUND
5 MIN

FLASHLIGHTS
25 MIN
+ VOCAL

REMOVE
PLASTIC

12 MINUTES.

3A INSTRUMENT
3B ENVIRONMENT

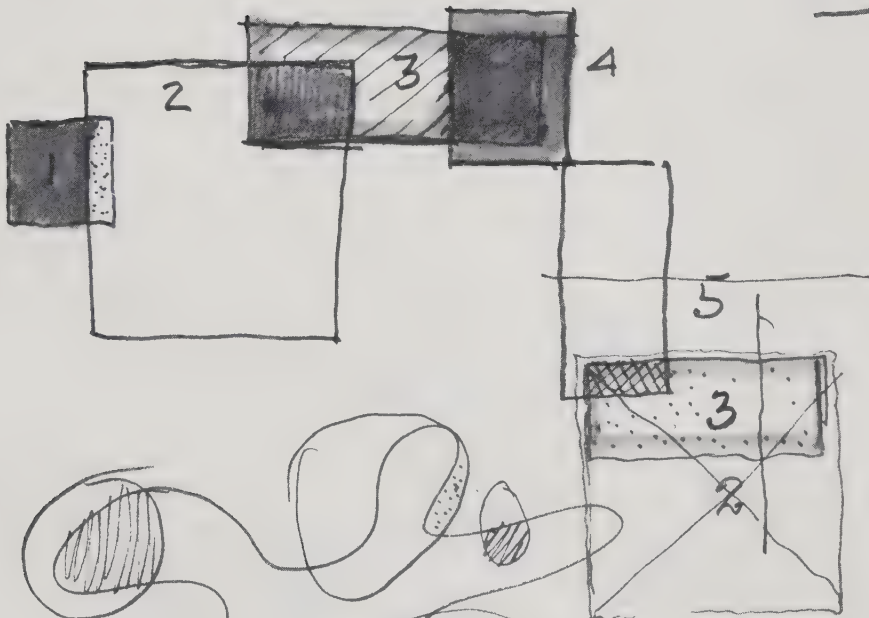
4

INSTRUMENTS
5

5

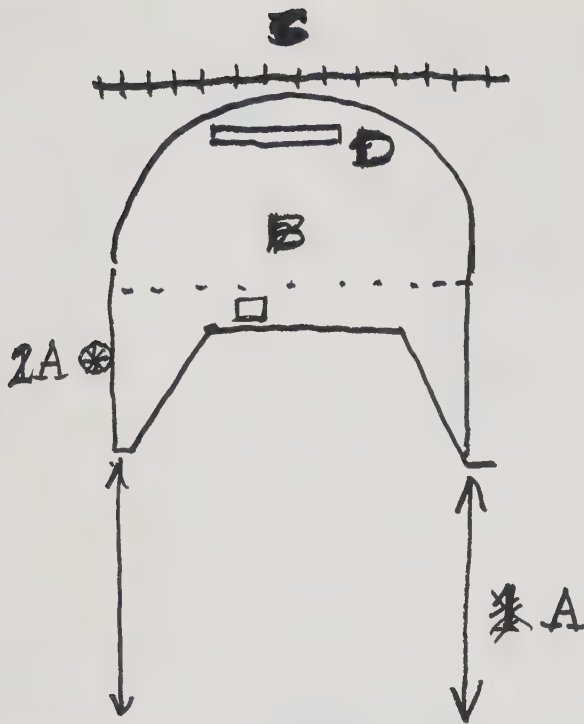
SOUND
w/
PLASTIC

overlaps



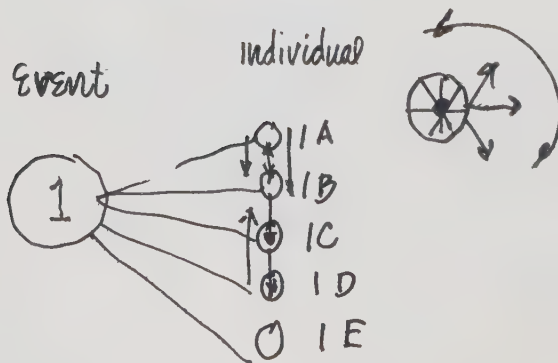
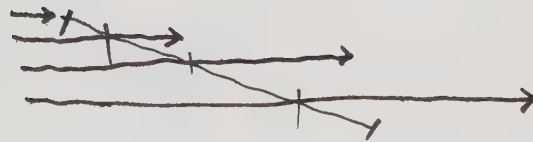
SCORING SYSTEM for
"Parades & changes"
Stockholm - Sept 5

Choreographic
plan
 area designations



1 * 2 * 3 * 4

- Change designations to
 A · B · C · D



People score¹⁴⁵

Rana - 2A flashlights
4 instruments

x PAUL - 2 flashlights
3b plastic environment
5 plastic + sound

* LARY 2A
4
3b
5

o JANI 2c
4
3b
5

⊙ DARIA 2A, 4, 3b, 5

⊗ KIM 2A, 4, 3b, 5

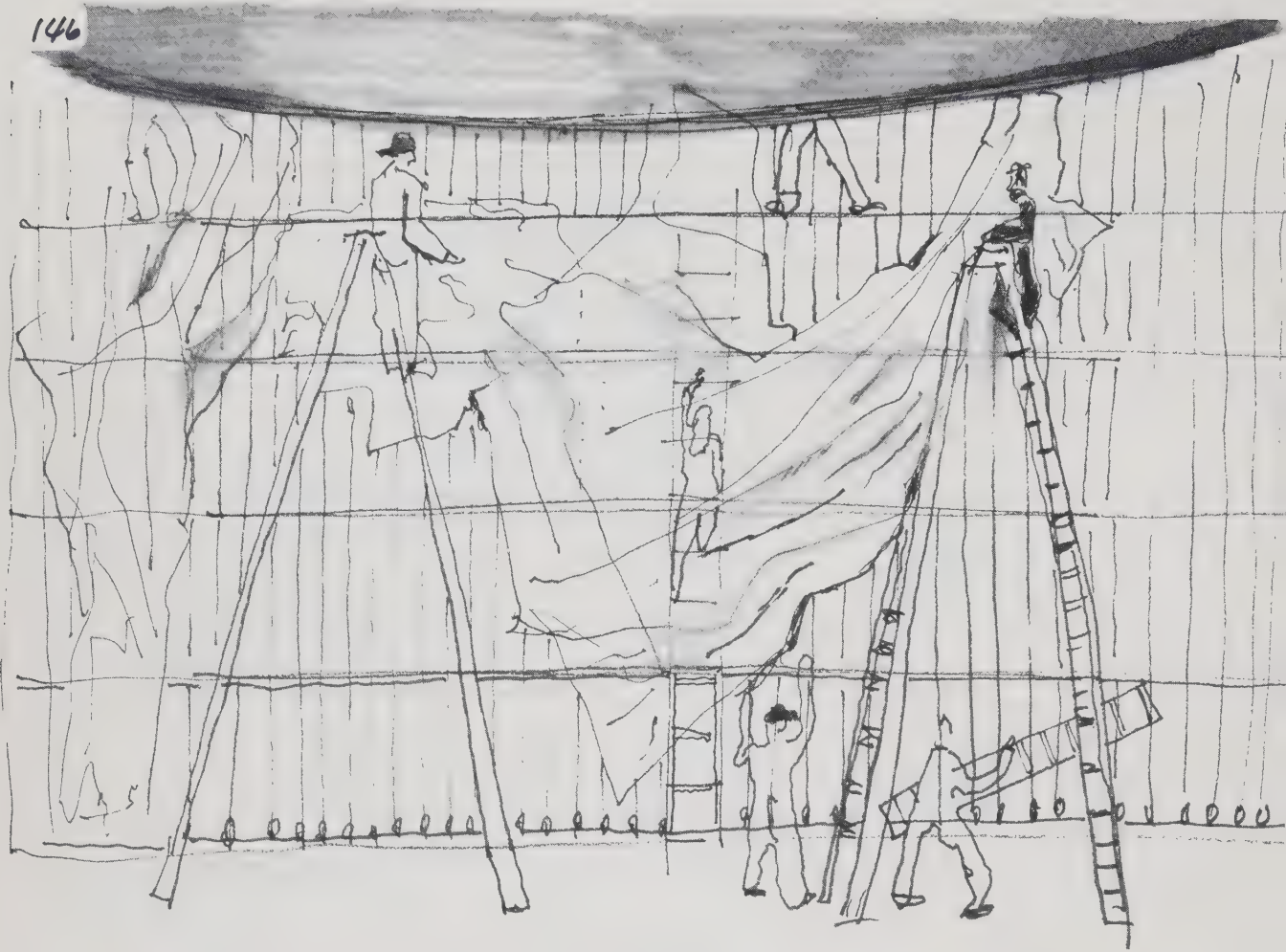
+ JOHN - 2, 3b, 5

≠ A.A. 2, 3b, 5

⊕ ANN ~~2A~~ 2A
3a

Y FOLKE 1A.
5

1	Y
2	□x*o⊙⊕+≠⊕
4	□*o⊙⊕
3b	X*o⊙⊕+≠
5	X*o⊙⊕+≠Y
2a	⊕
2b	⊕
3a	⊕
TOTAL SCORE OF Participants	



Stockholm-Stadsteatern
Parades & changes



STOCKHOLM,
 a vital tool which should be available in S.F. [1:1000 plaster model of city: This is put together from available sections @ city planning office approx 1M sq. kept up to date & available from plaster moulds.]

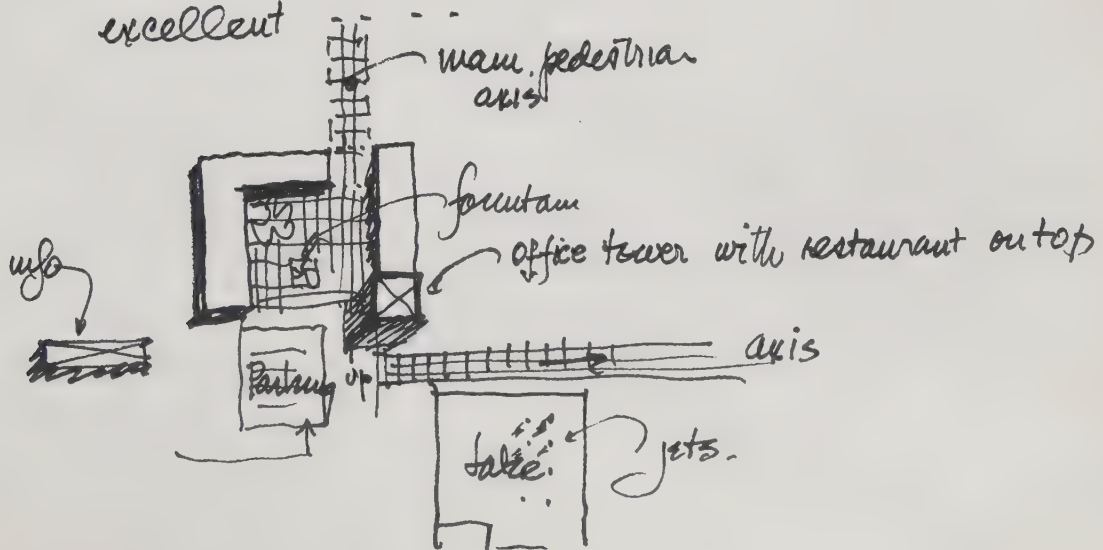
TAPIOLA "Garden city"
from restaurant on
13th floor HI rise
at town centrum
Mon Sept. 13

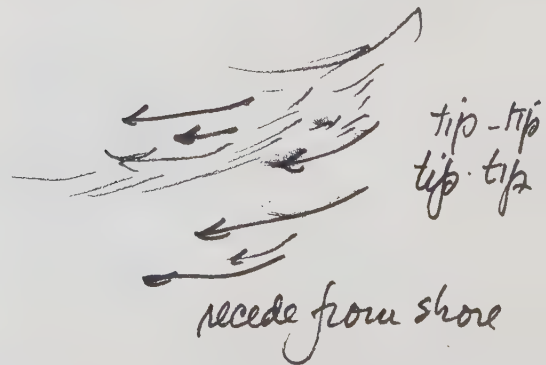
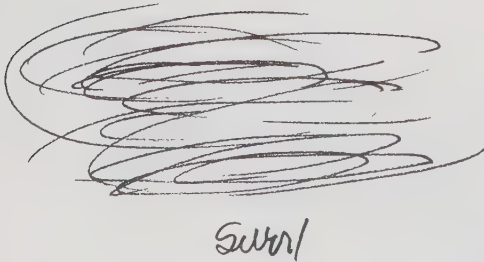
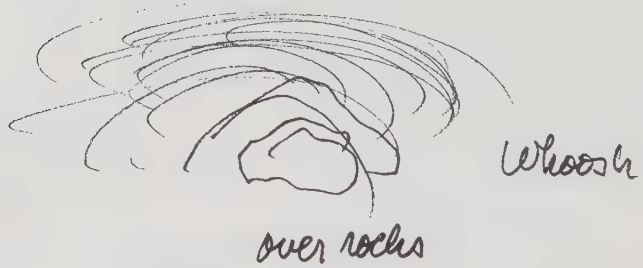
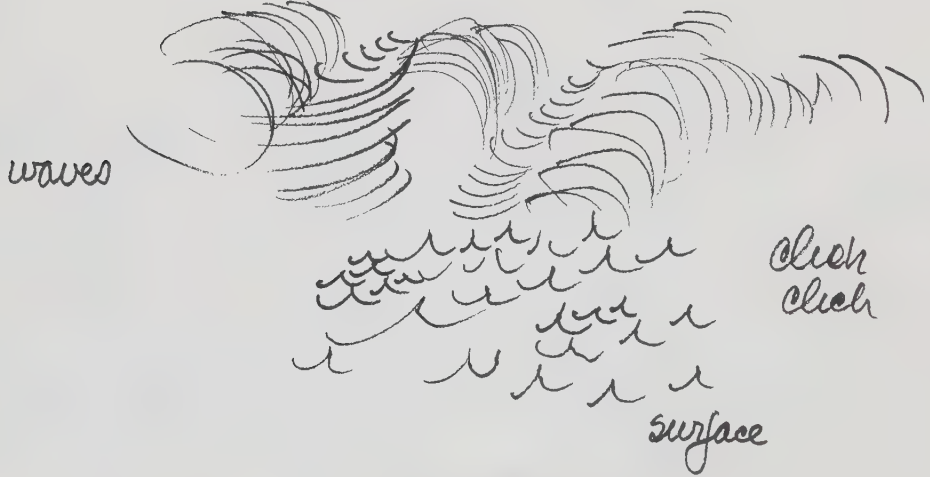
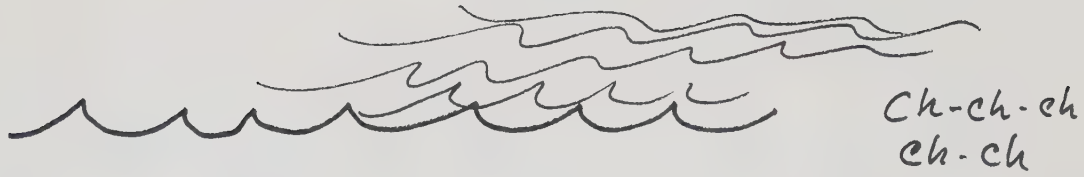


Monday Sept 13-¹⁴⁹

NOTES ON TAPIOLA

1. The architecture as such is much better than any of the Swedish new Town things. Not sure why.
2. all buildings are white which gives a wonderful unified quality throughout the whole scheme-- (some of the private houses are dark wood & brick). The white is of much different materials - brick, cemento, iron galvanized iron, concrete - precast conc etc.
3. The Hi Rise not as high as the Vallugby-Farsta - particularly Farsta - These are mostly 7-9 with the office block @ 13. Scale is better.
4. The mixture of dwelling types is very large & much more interesting
5. Arrival & the formal center quality is excellent





types of water movement - Sea Raucel.



Oct 26. Sea Ranch
drift wood beach

Comments to myself on
visiting NorthPark Shopping Center, Dallas

As I think back many of the early ideas
were right --- red brick throughout & particularly
the shape of the walls



And more importantly the barrel vaults of red
brick which led from plaza to mall to plaza



these would have served
to break down the endless
corridors to manageable scale

our early fears that this would look inevitably like
an airport has unfortunately happened. I am sad !!!
The whole thing seems meaningless & slick and dull
with no real life to its spaces or sculpture to its
forms.

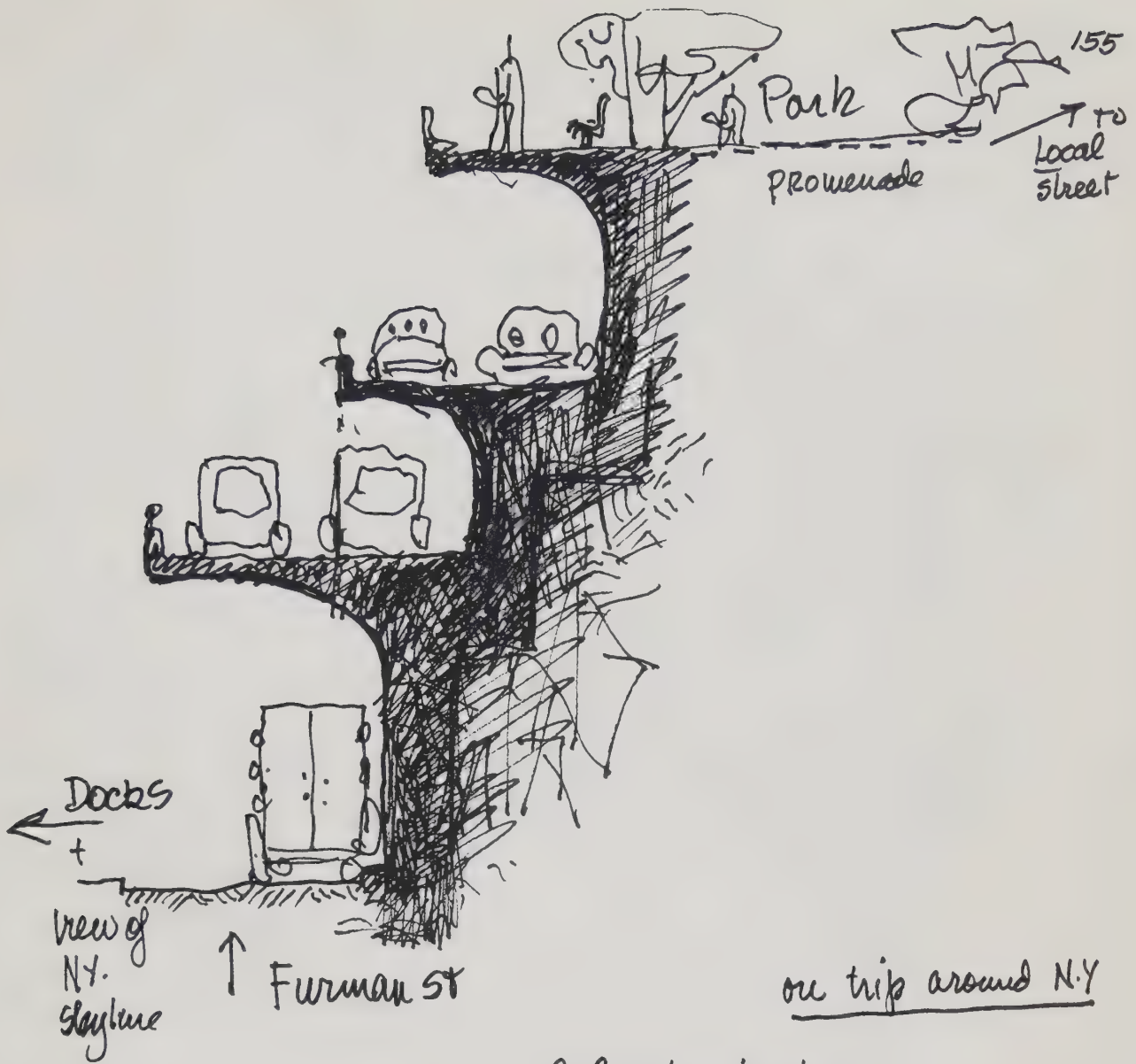
It should of course be said that I was there
on a dull rainy day - & what's more it
was crowded with thousands of ladies busily enjoying
being there.



MT. Taur from
Rhoenix Lake
NOV 27-65



Forest floor -
Nov 27 - 1965



on trip around N.Y

Columbia heights.
Mike Rapuano consult.

one of the great examples of condensation
+ integration + amenity production of a
Highway in a city.

March 10, 1966

To Highway
Consultants group

Dear all -

On the way home at 30,000 feet & after several American airlines martinis I am moved to thank you all for your creative company in the past few days & also to say again what I think is really wrong with highway planning in the U.S.

I think our idea of doing a book is RIGHT

I also think we should, in order to make our deliberations and decisions effective bring along Alf Johnson & Joe Barnett & whoever else in this vineyard needs to feel "part of the team"

But goddammit the real trouble with Highway design in our country is that it has been given over to a whole group of incompetent narrow gauge, limited, unknowing, inept people who are unable to deal or even understand the difficult sophisticated and complex problem. Each one of us at our our professional level would recoil in horror if we had to deal with these kinds of minds -- Structurally they are babies, urban design-wise they don't have the biggest

notion of what we're talking about - on an aesthetic level they are bores on a planning level they don't even comprehend the problem.

The issue as I see it really is that Highway designers are inadequately trained unfortunately selected and poorly educated. Also they are people with limited outlooks, and bores, if you wish, in a cultural sense. who are entrusted with the most difficult and sophisticated problems of our times. This is the real problem.

what we need to do, I think, is educate new young broad gauge people who can really cope with this problem.

I would welcome your comments

J.

⇒ In rereading this the next day I propose to make it more positive by setting up educational procedures for highway designers which cover such germane subjects as urban design (town planning) sociology etc. architecture. in addition to their normal courses of study.


NOTES FOR THE SUMMER WORKSHOP

The apparent difference between ^{modern?} theatre and the environment is not in fact extant.

An environment is in fact simply a theatre for action & interaction to occur. The physical features may be programmed but the activities - except on a specific level (tennis, webbs etc.) - are not.

The real interaction is like a "happening" in that the events & their sequences are non-programmed but occur as a result of the constraints imposed by the environment.

One can take the theatre as a mirror image of environmental design in that the classical theatre has a programmatic structure of events - vocal etc which occur on a sequenced basis i.e. a play. & thus the environment is affected. The ordinary planned environment is planned and designed on a sequenced or organized basis which affects what happens within it. But if the environment is permissive and non-programmed then the events could be (or what people do! mit) & vice versa.

This interrelation between ^{fixed} environment and fixed or non-fixed events - both ways - is one of the major things we wish to look into..... 



Trunk of *Ceanothus*
Mar 20

That's for myself **

1. Wrong people living at the right densities ∴
 poor should be at low - rich @ high
2. Also relation to downtown is reversed. rich should live close to downtown
3. We need a series of freedoms:

<u>freedom from:</u> asphalt		<u>want</u>	brick-cobbles-granite
" cars	"	"	pedes. precincts
" sound	"	"	birds or music
" endless grid	"	"	cas in Piazza San Marco
" mesh	"	"	interesting vistas
" drabness	"	"	sidewalk cafes
need for weekend escape	"	"	color, fountains
mercury vapor	-	"	city which entices you to stay in town on weekend
foot weariness	-	"	fine light standards for pedes
architectural tooth pulling	-	"	benches & places to sit.
amorphous quality	-	"	streets which have facades.
hamburger joints	-	"	form which is ^{understandable} elegant
physical irritants	-	"	elegant restaurants
desecration of natural features	-	"	ecologically sound environment
reliance on car	-	"	waterfront promenade full of views
one kind of city suburb	-	"	free transportation & very varied
	-	"	multiplicity
	-	"	new towns

freedom

unilateral approach to transport - integrated
both planning it & bldg it....

present day city

conception of culture
as market place

conception of city as
an object

idea that environment
makes people happy

want

regional city
which includes
regional recreation -
green belts -
conservation paths
culture as a
process of involvement
for all citizens.

city as a great
activity

Sea Ranch.

MONDAY

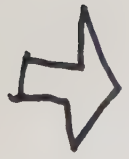
July 4th

Experiments in environment

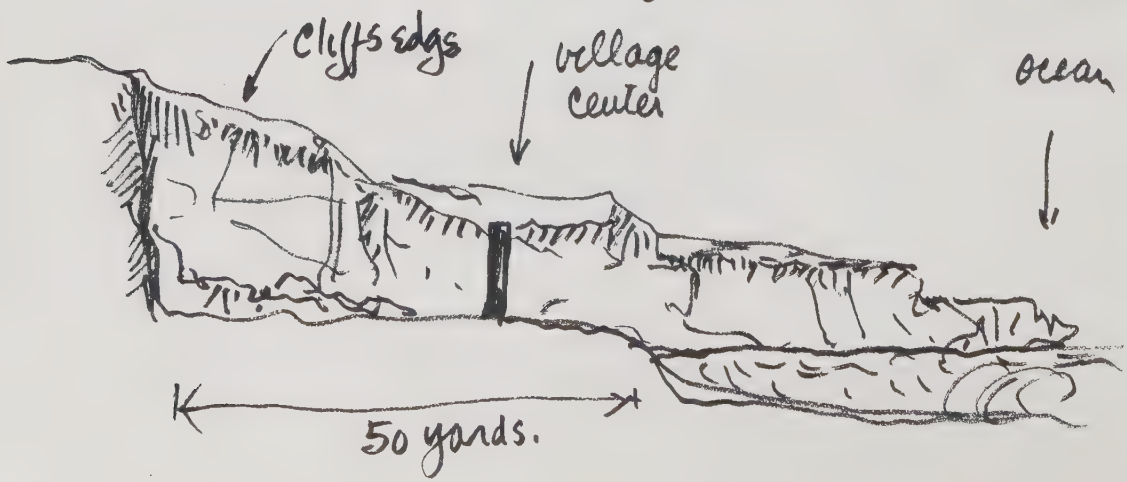
workshop - problem with
church Moore.
at Driftwood
beach

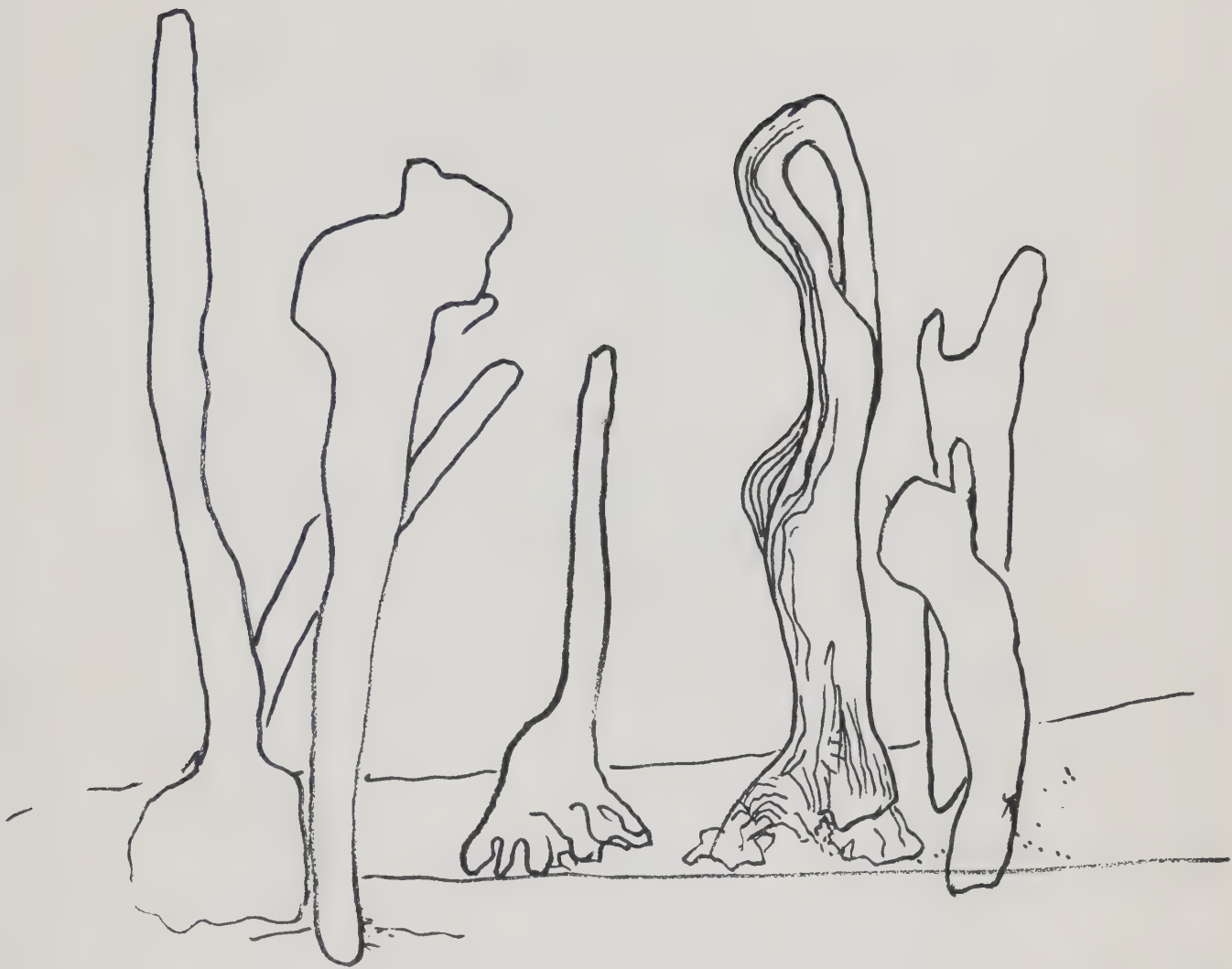


Nancy & Bill's -
an intimate warm "house"



Build a city out of driftwood - with structures
you could live in - all related to each other -
Total area available - 50 yds across - from the
cliff to the ocean





Ann Halleck's
+ Steve & Bob
a site for rituals



A structure at the edge of the sea -
a viewing platform. attached to the land
but oriented to the ocean. the platform is
static but the sea swirls up under it -
Jon Juel - Lori Grunwald

Norma - A place to lie down in &
sit in



Daria -

A place at



the foot of the

Cliff with a view & axis to the sea.

Peter - A place up high on the cliff looking out to
the sea over the city.

Jim Jensen -



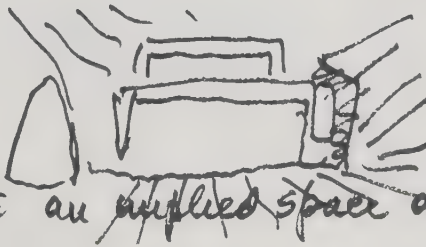
another small one 100' away

A sheltered area from the wind looking
out to sea in a prominent upper plateau - the
small repeat relates to it & controls the whole
area between.

Don & Merrill

A gate with one

dug in actual space & an implied space outside



What emerges from this is how personalized the structures people build are if left to their own devices & where public opinion (and resale value) are not a factor -- the direct response gives enormous insight into the person's interior desires and personality -- his interests and attitudes.

The driftwood itself is an excellent material to work with because it has its own inherent sculptural qualities it is fairly light weight and is immediately evocative - without doing anything particular to it - - - the very choice of shape makes incredible events possible.

The same problem could be given with boxes (as with Joan Yost's project with the children) & it would be different -- we should try that also on a succeeding project sometime to explore the difference in results due to material...
 → also by using driftwood (only) the whole scheme automatically achieves an inherent unity - as in old villages....

PATH problem
wed afternoon

167

The path as an idea:

1- as a connector between points i.e. home → work, work → shopping etc.

2- The path as a release:
Hiking for pleasure
walking

3- The path as exercise:
H.T. walking etc.

4. The path as an experience for
the senses. see, hear, smell

KINESTHETICS

at which point it tends to transfer
to

5- The path as a series of events,
happenings, interactions etc.

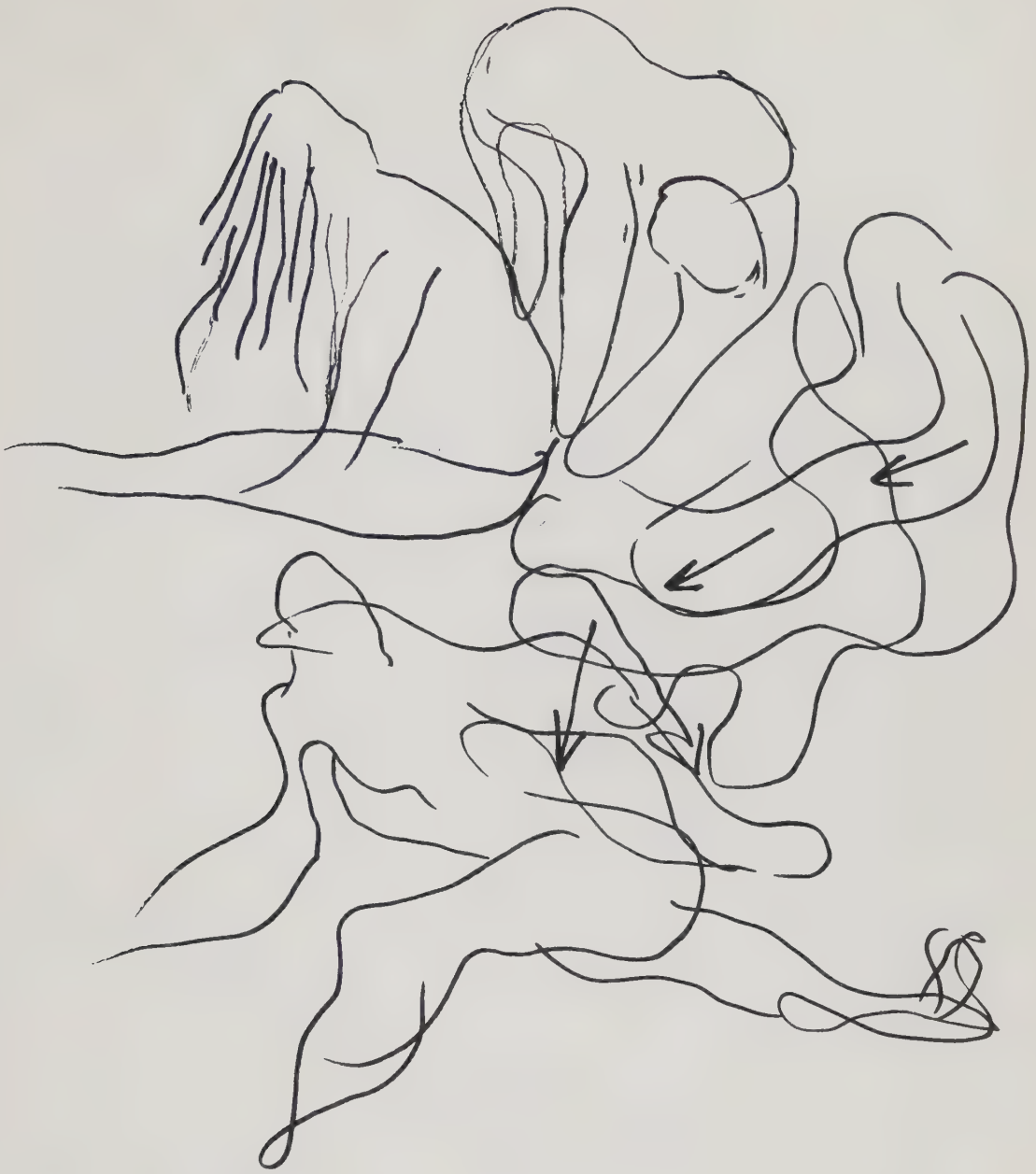
Ann's class ¹⁶⁹
Thursday aft.



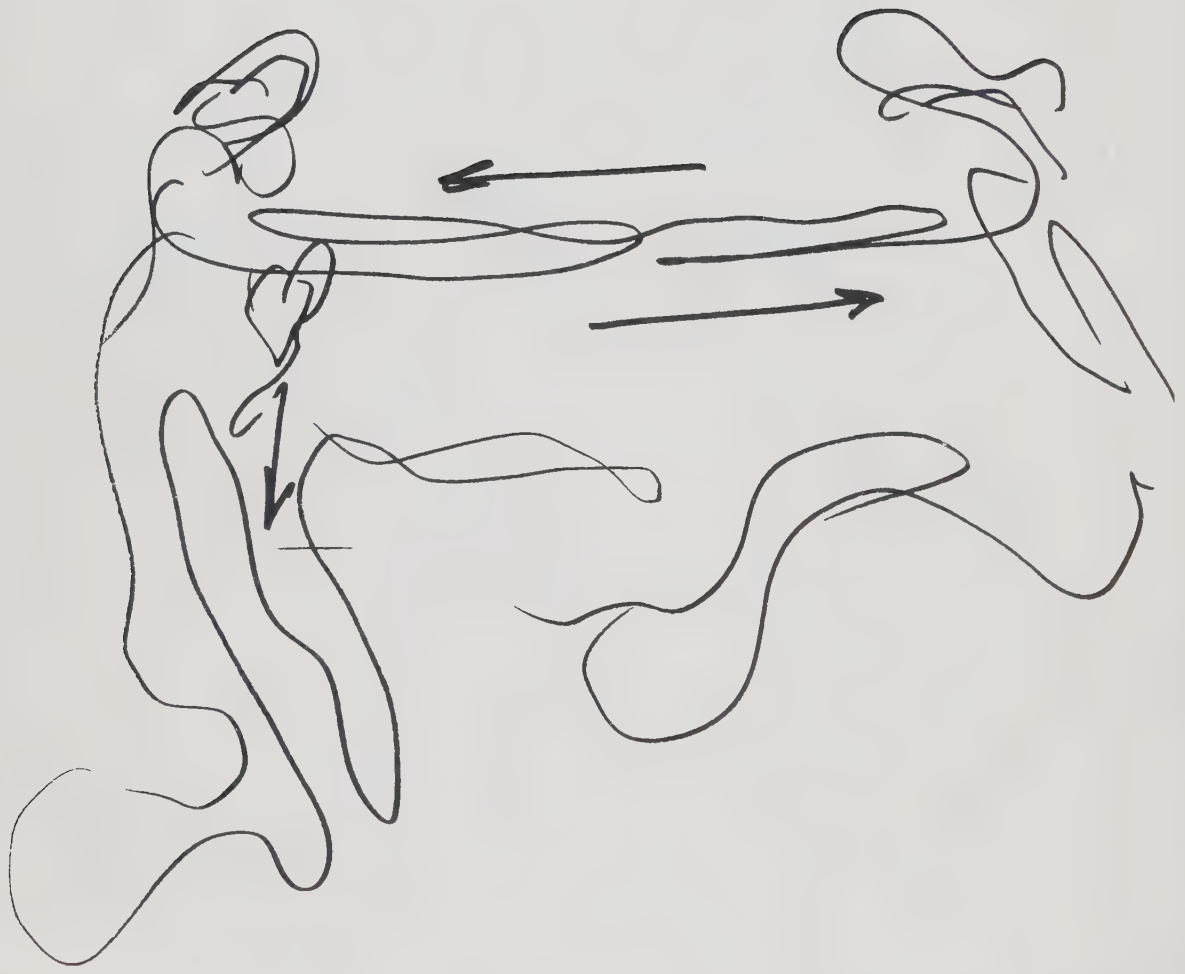
Start with floor
& own body



move body on
floor noticing space
between body & floor



Start relating space
to other people



Start working with
other people -



feel the floor under
your body



Start growing over
to walls



work with the
space between walls



walks



Clump



When spaces become focus of movement this
will establish the group configurations & composition
automatically - the abit of time will establish
the shape & rhythms of configurations

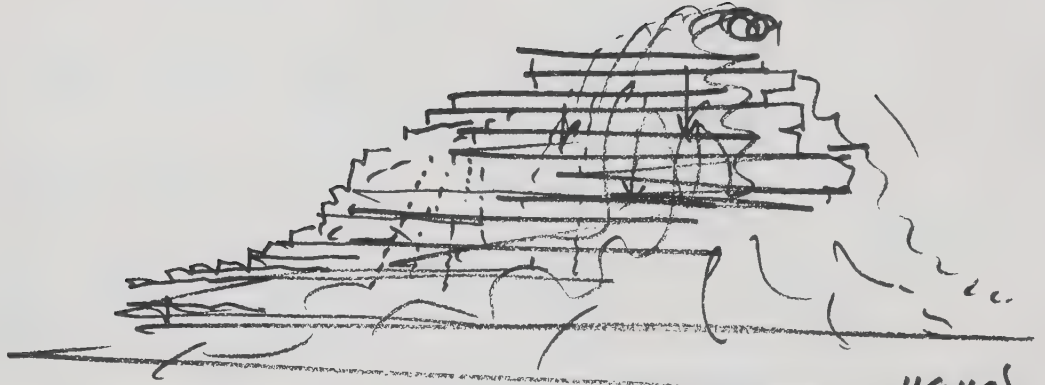
NOTE - The restrictions
create the form ---

like in nature -- sandstone
erodes more quickly than
granite \therefore the granite stays as
perceivable round balls.
or in the driftwood city --
the driftwood shapes created
the forms of the structures --

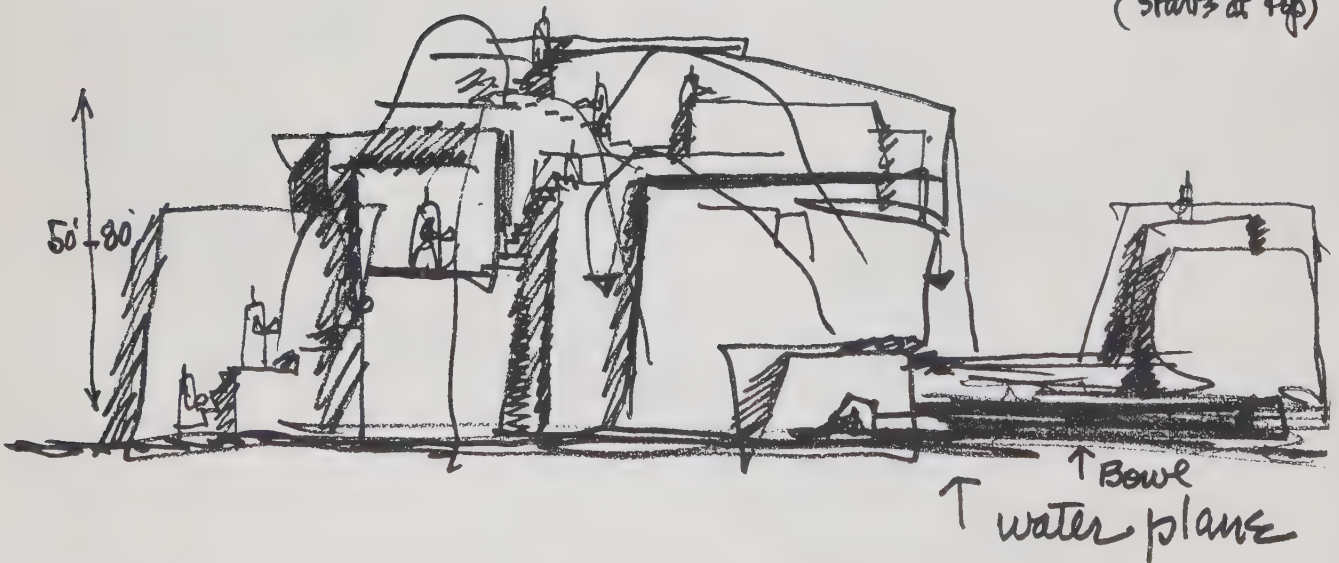
In this dance problem - the space
focus is: wall - floor - space -
between-people, will create the
configurations.

JIM S - Do you mean we are like the driftwood
No - In the dance you are both the
material & the former or boulder.

Sea Ranch
Sun July 10.
NOTES on fountains

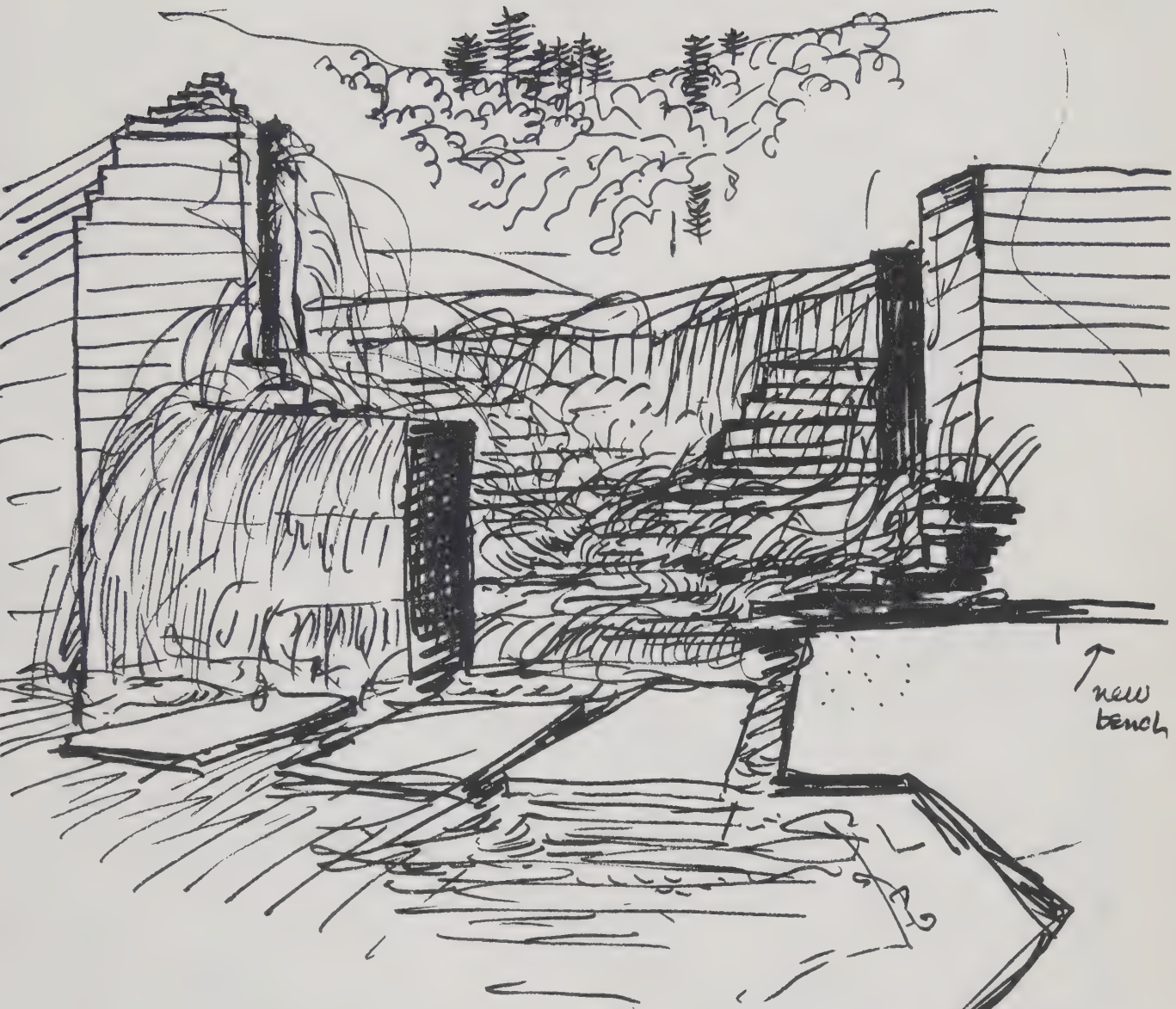


usual
waterfall
as @ Portlan
(starts at top)



↑ Bowl
↑ water plane

idea for a fountain concrete planes
in many dimensions connected by steps
water seeping into bowl from surging
mass on all sides - from below not
top -



↑
new
bench

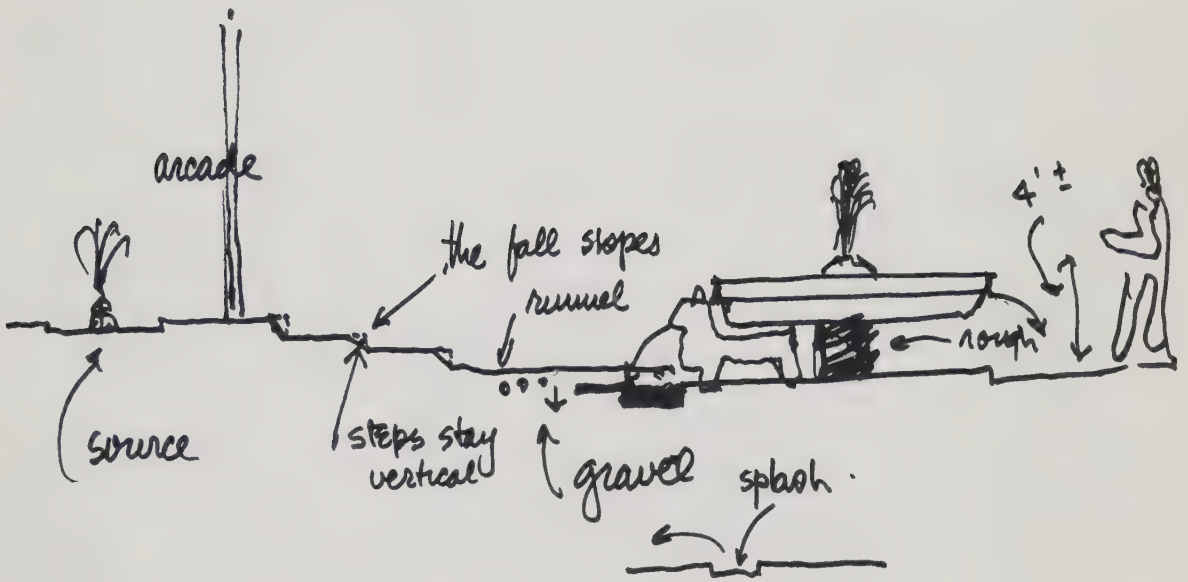
Lovejoy - Portland - sculpture
 In the plaza there should be events ... shows - concerts - dance events with dancers all over AND arriving to center space from above down stairs around fountain ...
 Pots of geraniums OK - locate these - check design & send to Edward.



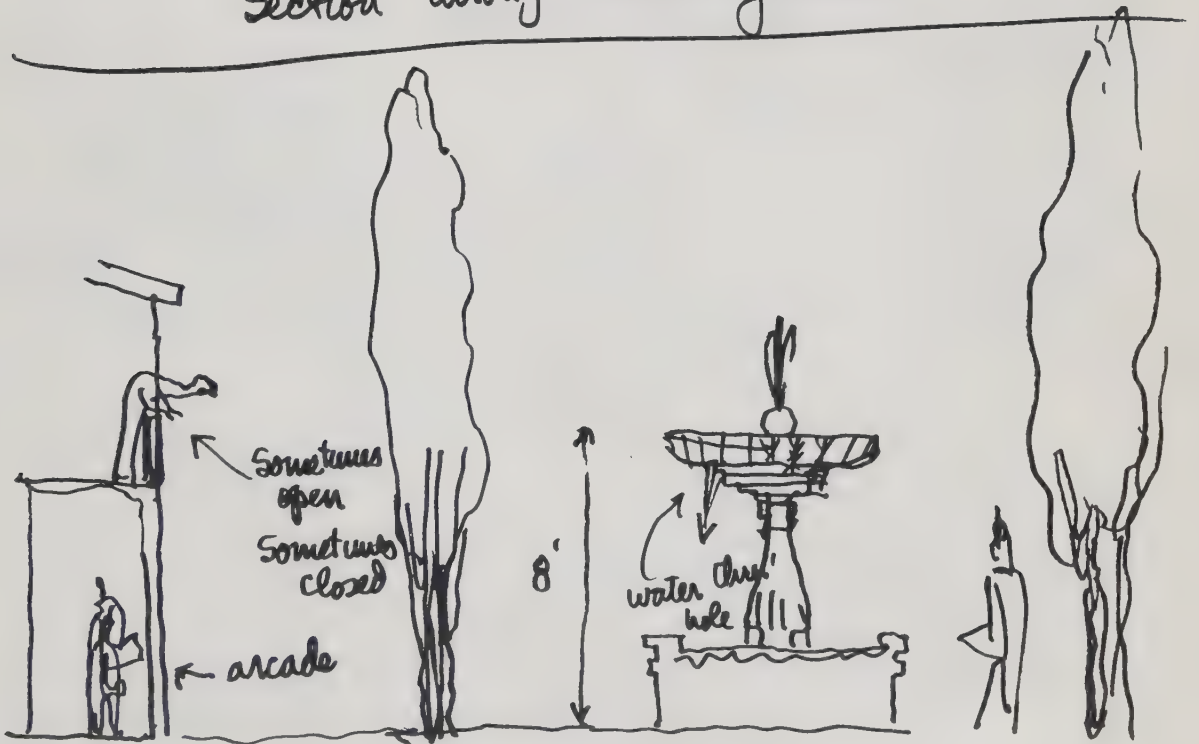
Halpin
Sea Ranch Aug 2.

Alhambra

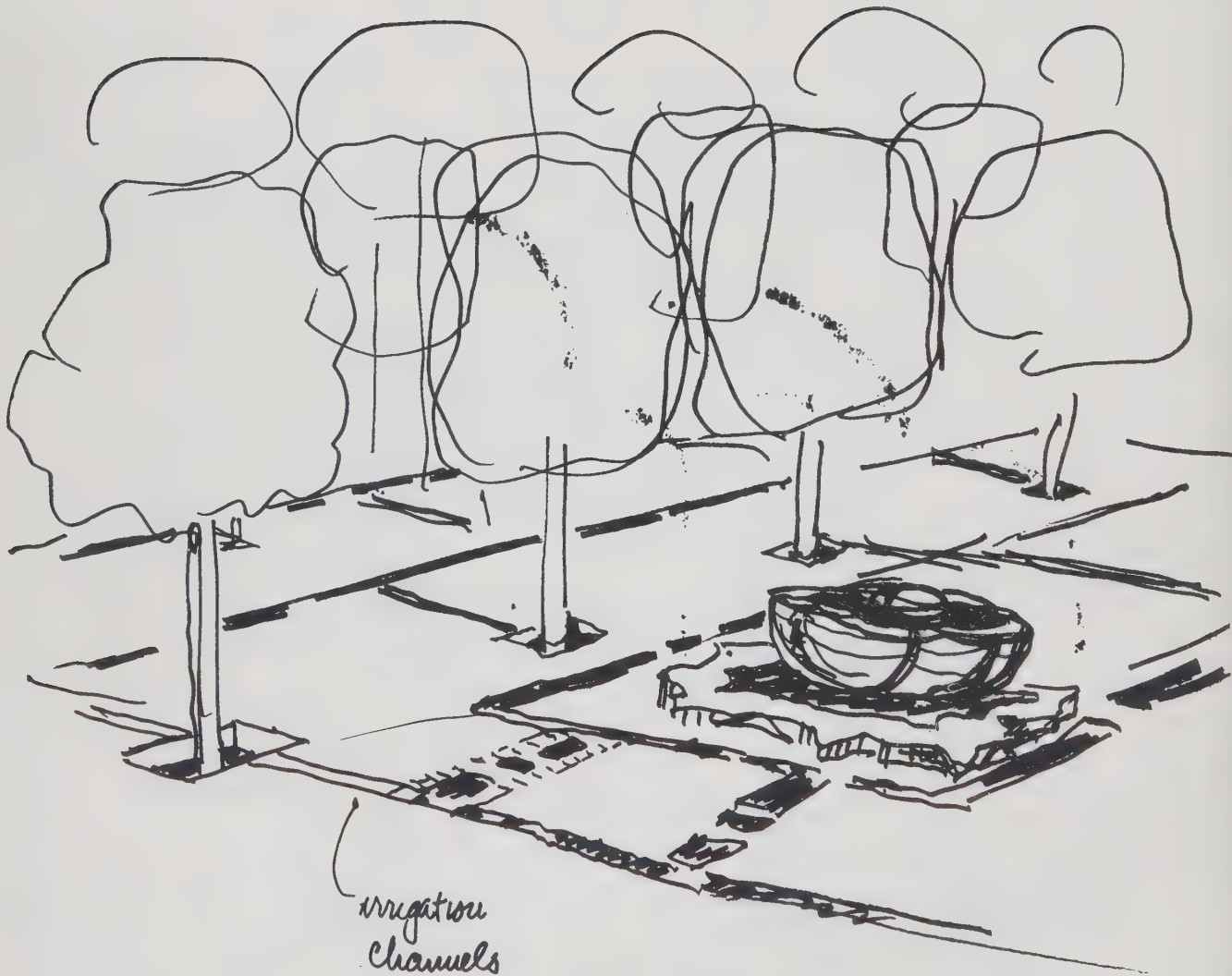
Aug '66



Section through court of lions



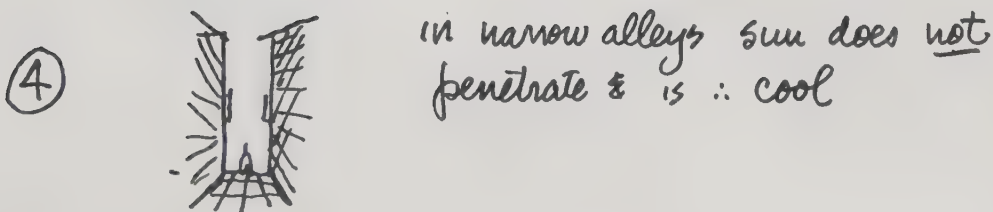
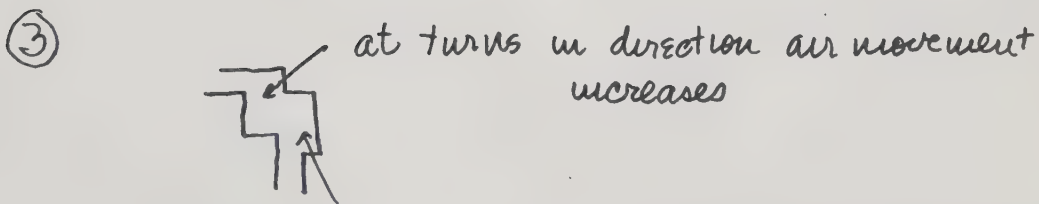
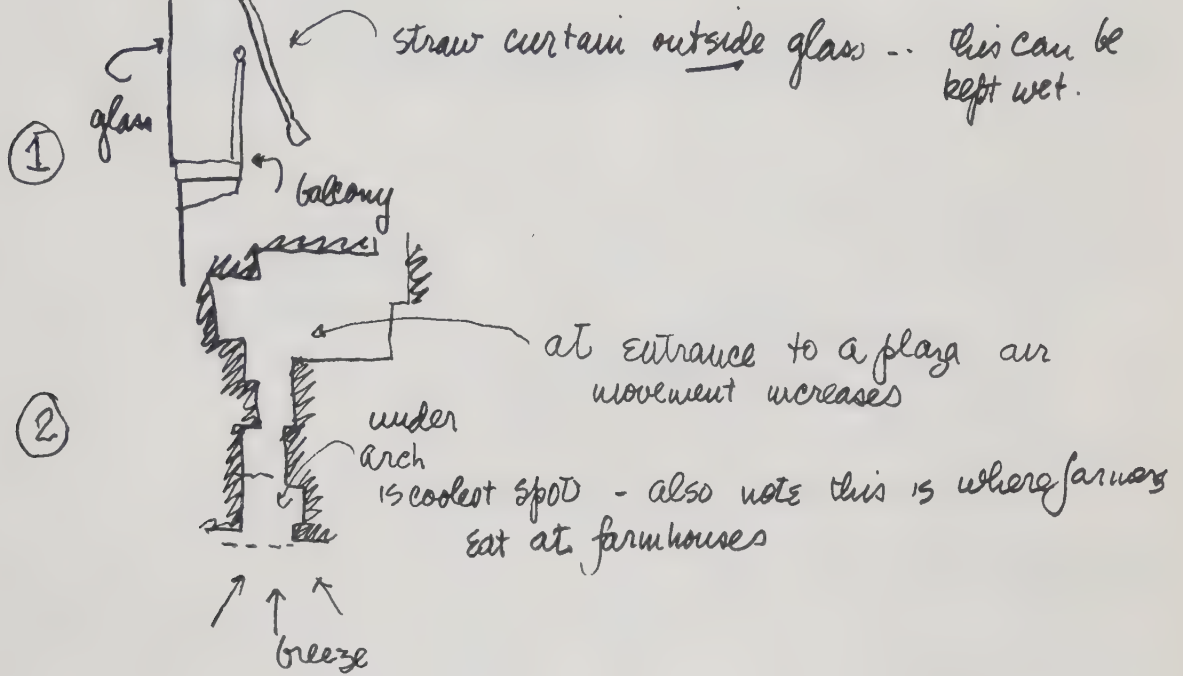
Seville -
 court of oranges
 at Cathedral



irrigation
 channels
 one bruch wide

These lead to each tree but from various main
 channels... source of water is the fountain & jet.
 at intervals a bruch goes across channel (with a hole
 thru) (like a tiny bridge) which gives a kind of dot dash
 quality to the whole floor

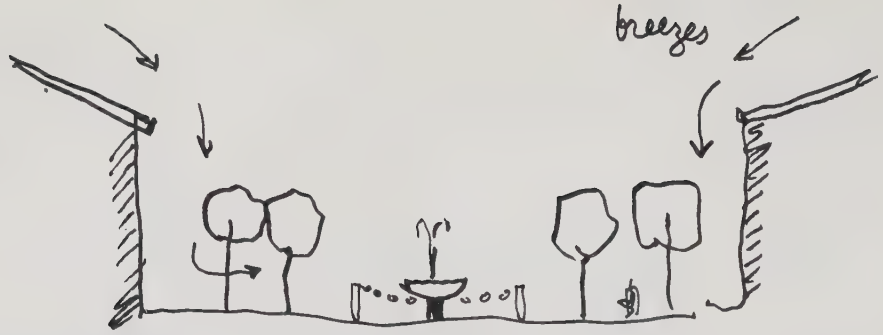
Notes on climate control in Spain: —



⑤ courts act as ventilators

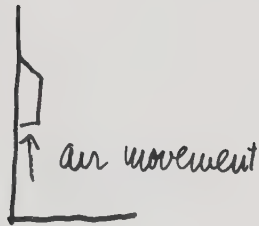


6



Same principle in small plazas - act as wind vents -

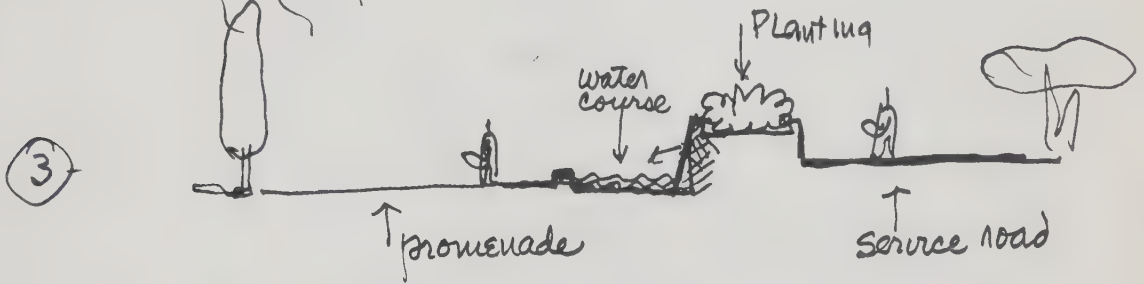
7



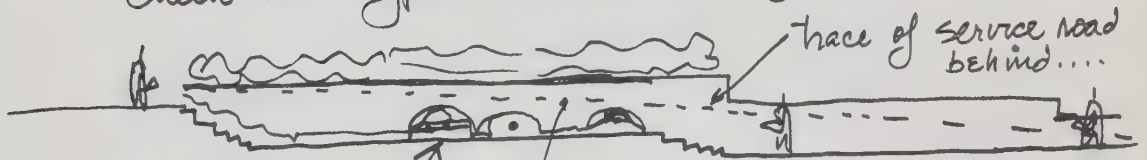
balconies & bay windows catch air movement.

Points To Be checked on site

① Exact position of source.



Check this typical section along cascade



④

should this wall step?
or slope?

A hand-drawn sketch of a wall section with a semi-circular archway. The wall is shown in a perspective view. The sketch is labeled with '④' and 'should this wall step? or slope?'.



possible water sources along wall - as @ Dan Ben Dor's house.



Masada -
Sept 1st



Embarcadero Plaza & Fountain

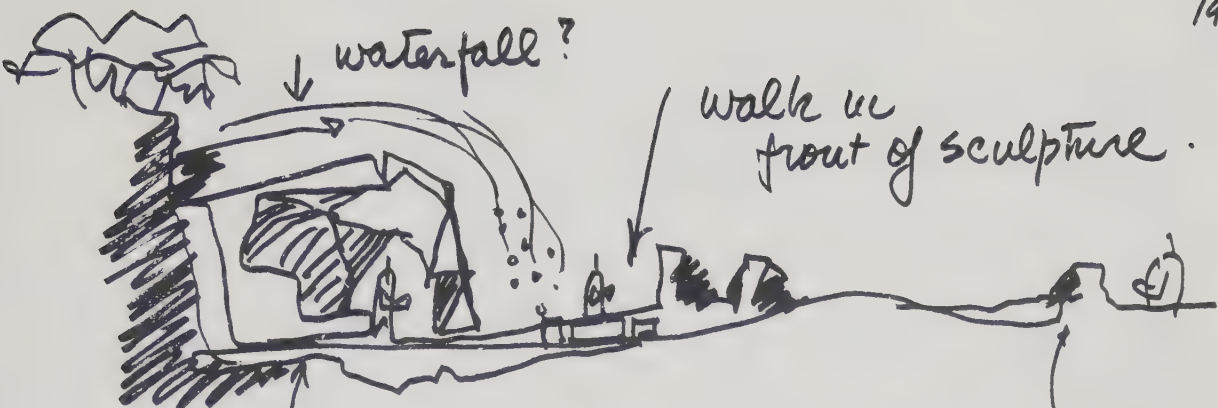
Program notes to be given
to the sculptors participating
in the competition

Saturday Dec 3 - 1966

STATEMENT TO SCULPTORS

This work has been conceived of as a total environment in which all the elements working together create a place for participation. The Locus is the termination of Market Street - major boulevard in the city - the Embarcadero freeway encloses the space on the East in massive and dramatic concrete ^{& includes} ^{the} movement ^{of cars}. There will be an enormous building complex to the west with terraces, platforms shops restaurants focusing down to the plaza. Many people.

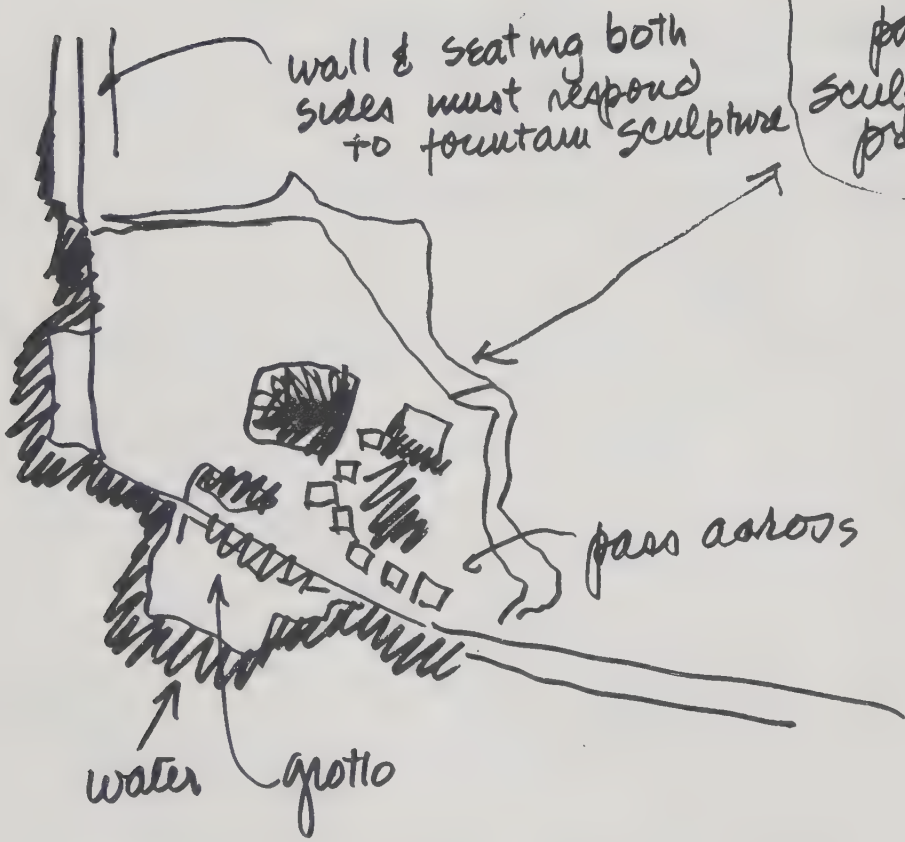
The plaza is a theatre for events to happen.



grotto behind waterfall

walk in front of sculpture.

copying design is part of the sculptural problem!



wall & seating both sides must respond to fountain sculpture

pass across

water grotto

The fountain is the pivotal point in the plaza.

It has been purposely placed off the axis of Market Street to avoid the Renaissance quality of objects in visual static relationship & to one point perspective.

The back wall defuses the space. It also serves as wind and sun trap.

The sculpture is an outgrowth of the wall and not thought of as a separate element in space. It is an environmental event in which water, light & people are as much a part of the sculpture as are the solid forms.

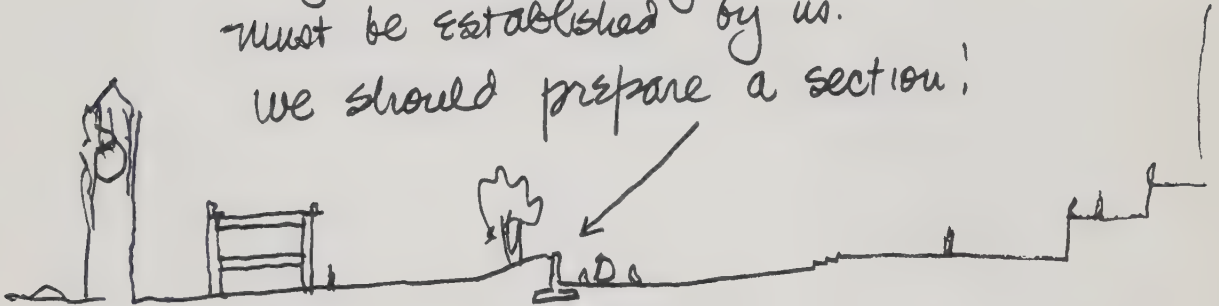
It is basically made of concrete because it must be

part of the environment NOT
an object within it

→ 9- we should help the sculptors (particularly the foreign ones) by giving some 'rule of thumb' cost for concrete per yard so as to give them some indications of what is achievable.

10- Height (maximum) of the back wall must be established by us.

we should prepare a section!



THE SCULPTORS

MASON	-	LA.
MELCHERT	-	Berkeley
NAKIAN	-	New York
OVERHOFF	-	S.F.
PENALBA	-	PAIS
VAILLANCOURT	-	Canada.

Fred Sumpich
cc Al Boeke

Jan 3, 1967

Dear Fred:—

The recent Governor's award program premiated the Sea Ranch more than any other project in the State. As you may perhaps know it received the highest award possible for Master Planning—the award for exceptional distinction. In addition it received awards for the houses (Escherich) the Store (Escherich) the Condominiums (Moore) the graphics (Stauffer).

I am pleased of course, as I know you must be. But that is not the point of this letter. I have been up at the ranch during Xmas & while I was there I kept thinking of what the Sea Ranch has come to mean to ^{many} people. It has become a symbol of an attitude and an approach. The attitude is that quality is worthwhile in itself ^{but that it} also makes ^{great} economic sense. The approach is that it is possible for human beings to occupy & live in a piece of land without destroying the very values which brought them there in the first place.

The Sea Ranch has become a symbol for conservationists everywhere of the potential of living with the land rather than against it. When I say everywhere I mean just that. I am not sure you realize how widely the Ranch is

known, particularly in professional circles, throughout the world for what it has come to stand for. Here ^{in this country}, Secretary Udall is vitally interested, all levels of govt. people are. They are interested, as are most architects, planners, landscape architects, conservationists because ~~the~~ ^{the S/R} is a symbol of the private rather than the public sector dealing with land on a sensitive level. They believe what we have been ~~telling~~ ^{selling} them that we are doing, and stand for. * It would be a terrible blow if all this were to change. I can't tell you how many high hopes would be dashed, how many ideals would be broken, how many important people would be disillusioned; quite aside from those of us to whom the Sea Ranch means so much personally.

I write all this because I get rumors of all kinds which imply disenchanted^{high pressure sales tactics,} changes in policy, modifications to basic planning. In fact, as you know, neither I nor any of my colleagues seem any longer to be involved in any planning. ~~not as I understand~~ ^{are} at Boeke or Jeff Fairfax.

& I have been informed that neither are

Who is? What can I do? or any of us What can I do to prevent a drift which seems to be taking place.

Best regards & a ~~Happy~~ Happy New Year

Lamy

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Waterfalls at
Phokun Lake.
Sun - Jan 29-67

false start on Sonoma 1977
College dedication
speech

May 1967

I used to believe that the root^{cause} of uglification in America lay with^{the} American people. And that the reason for ~~the~~ despoilation of our countryside, the poor quality of^{our} urban architecture, the billboards hiding our scenic resources, the junk yards, the smog, the noise, the dust, the traffic jams, the violation of our natural resources, the incredible mess our civilization has made of its surronment was all our fault as a culture. I believed that other, more ancient civilizations had found the way back to Eden and because of their greater share of artistic sensibilities had discovered how to build beautiful cities; preserve their countryside, avoid blight enjoy good food and -the good life.....

There seemed considerable evidence to support the NOTION that America was being ruined by Americans whereas Europe was being delightfully preserved by Europeans. The evidence was

there on all sides - Paris, Rome, Amsterdam, Budapest, the Alps, Portofino, the old city of Jerusalem the Adriatic Coast, Mykonos ^{the hill towns of Italy} ... Each was a delight ... city and countryside had achieved a kind of incredibly happy balance where each enhanced the other the countryside was romantic and beautiful the cities varied, interesting and exciting - an adventure.

In America where man goes ugliness goes with him ... Instead of Paris ~~there is~~ ^{we have produced} Los Angeles instead of the Alps there is the South Shore of Tahoe instead of Portofino ~~there is~~ ^{we have} Pacifica, instead of the Coliseum in Rome there is the parking lot around Candlestick Park. Instead of the Via Appia we have the ~~Highway~~ Embarcadero Freeway.

What is wrong with the American people and especially Californians that they have defiled the nest in which they live destroying the very qualities of environment which make it the Golden State of the Nation. MEA CULPA.

Recently I have gone back to Europe frequently and I am appalled by what I see! The new outskirts of Paris are a mess - the housing developments outside Rome are as bad

as Stuyvesant town in New York and that's pretty bad. London is invaded by these unpleasant skyscrapers and recently while I was in Jerusalem I engaged in a battle to preserve an ancient, beautiful monument dating back to the Crusades from destruction by a freeway. The Seine is also being cut off from Paris by a freeway.

~~Keep~~ I am less sure now than I was ^{before} that other people and other places have found answers through sensitivities which we ~~don't~~ ^{do} have to the searing problems of our time.

As I dig more deeply I am less convinced than I was that there is a carryover from the great abilities of the medieval church builders to the problems of our own day. Or that the ^{lessons} of the Renaissance ^{lessons} help Europe in the way they should.

European results when faced by population explosion, the onslaught of the automobile, 2 cars in every garage, television, the affluent society seem no better than our own.

PRINCIPLES

- 1- When there is a conflict between resident & auto driver - the resident should be favored.
- 2- Prefer not to disrupt existing neighborhood.
- 3- Where disruption proves imperative bring in design concept group to establish principles.....
- 4- Absorptive capacity of cars in a city - must be determined and then the #s of cars limited to that #
- 5- Highways should not be built where they obliterate possibilities for future improvement e: New Orleans opening up waterfront
- 6- Important civic values should not be destroyed by freeways e: vieux carré.

7- The environment is as much a concern of Hwy designers as moving traffic -

8 - ALL Highway designers should have training in the following disciplines:
 Landscape architecture
 architecture
 Urban design
 Planning

(NOTE: ① distribute principles in advance of next mtg. which is in TOM KAVANAUGH's office

② send letter to TOM K. re: staff costs @ lump sum for "values procedure" with short description of what we are planning to do)

Public administrators

Function - does it work for the users -

Relatedness - is it in good relation to the rest of its environment -
 e: dirt is only something out of place: ugliness is something in the wrong place... signs etc.

Integrity - does it have its own inherent qualities or is it being used to "improve" something else.

Involvement - does it involve people in their own creativity - ^{chalk} Fillmore

Current needs - Needs change & ∴ we must plug in opportunities for change.

1. apply to age groups

Young people - gathering
 dancing
 Tivoli

drumming competitions

drag racing

Human Be-ins

USE OF Natural resources

Waterfronts

views

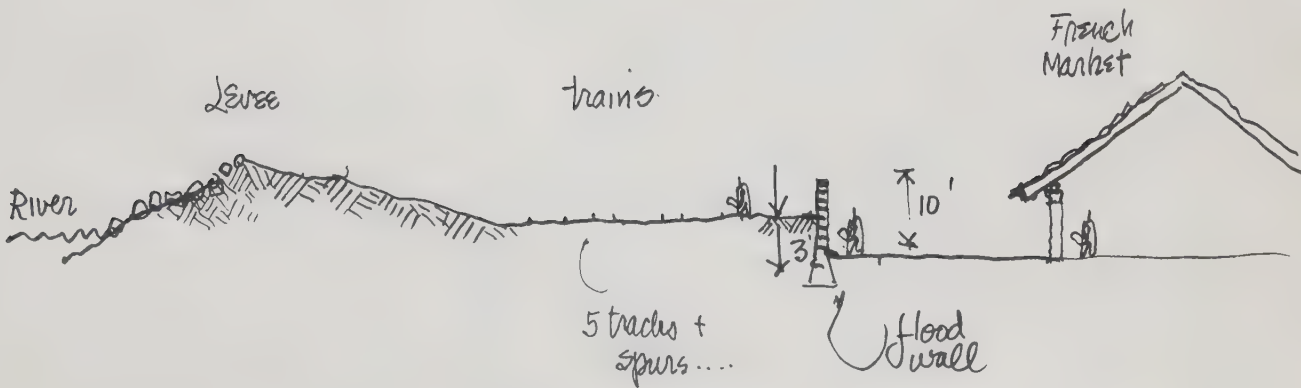
pollution

NEW ORLEANS
Analysis on site of
Vieux Carre etc

April 12 1967



from ferry -



If tax leaves could
be reduced to 3.

section thru levee

HALPZIM STATEMENT TO
 LOWELL BRIDWELL - BPR -
 ON NEW ORLEANS FREEWAY

Diffidence in coming in from outside -
 Gradually have felt that the importance
 outweighed the local importance of ^{majority} home rule.
 Went down with experience of SF - which was
 not integrated with anything -
 Mayor said this is "his first honest
 mistake"

② Studies of freeways throughout world.

Did not start with bias against elevated
 Huays or for that matter against
 freeways along waterfronts. Many structures
 as such are extremely handsome....

There are good examples of both! Have
 so stated in my book & in many speeches.

Where these occur they have been
 sensitive examples of integrated
 planning.

I felt after looking at the situation
 that the elevated freeway ^{as planned} would
 in fact hurt the Vieux Carré,
 plus Jackson Square & also
 the whole incredible resource of
 the New Orleans waterfront

I must be frank in saying I hoped that an ²⁰⁵ obviously good solution would come - it did not!

I fear a destruction of the qualities of the environment & a blighting - including the removal of future possibilities -
→ question of quantification systems

I cannot agree personally with the view that we cannot stop the world while we make up our minds. Especially when we all are convinced that the impact will be deleterious stop it until a satisfactory solution is reached.

The tide has changed.

There is a new spirit afoot.

The White House Conference on Natural Beauty, the Highway Beautification Act, the HUD Demonstration Cities Grants are all demonstrations

The word beauty has ~~been~~ changed from an insult to a description of what we want!

There is a National Council on the Arts
" " " Advisory Comm " Hist. Sites
" " " city called S.F. which turned down freeway
" " " constant letters for better freeways throughout country
Your own attitudes have changed radically.

Do not throw the baby out with the bath water - commun. value of transport. must be subs. to the city otherwise no pt. to it

There is increasing awareness of the impact of all elements of the environment. The fact is that many people do not become aware of the impact of a feature until after it is done - vry S.F.

In my view there are several options

- 1- REstudy this route on an integrated basis with freeway as part of the total development.
2. Study all alternative routes. reaching for other ways
- 3. Do NOT Build - this would have to develop from facts. not be a bias.

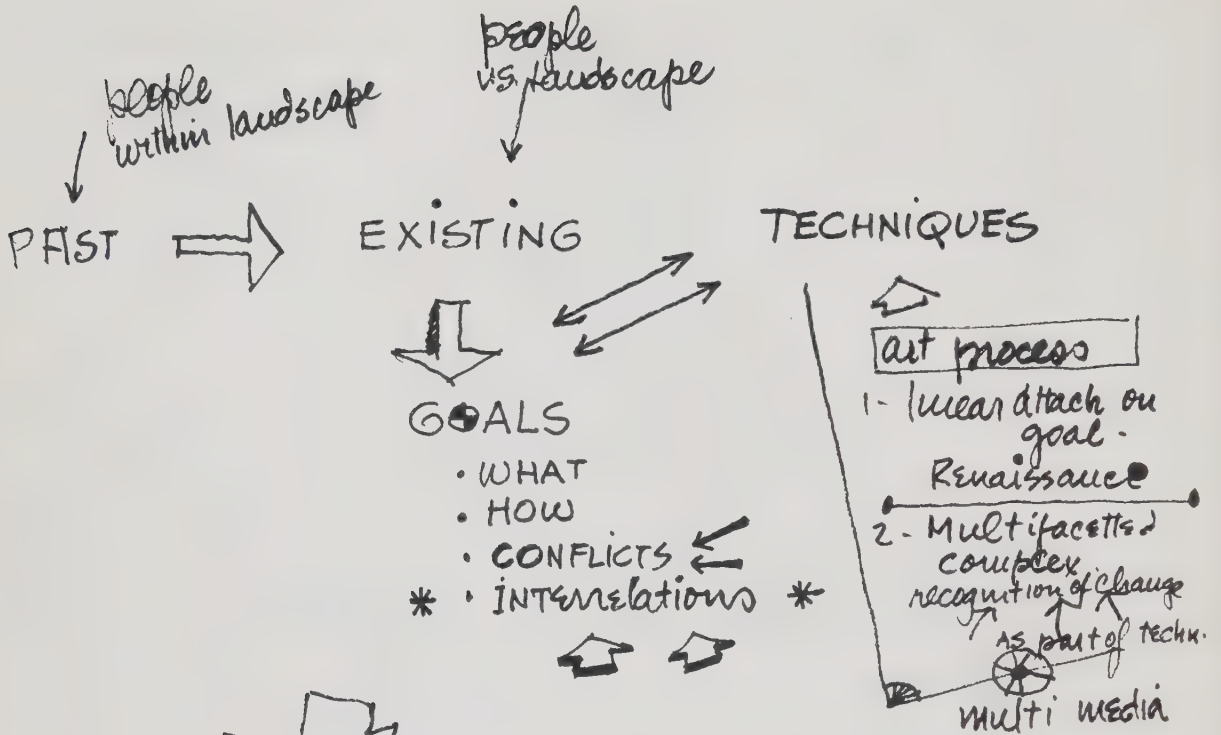
I urge you to send down an able, highly creative concept group - certainly with your support possibly backed by other agencies hopefully by the mayor etc

To work on a crash program to explore ideas. Back it up with a major analysis of the whole city plan.

It should be made up of professionals
 of the highest order of competence -
 Planners - urban designers.
 Architects etc. etc.
 Landscape Arch.
 Structural engineers

It is too bad that there is a feeling
 that designers are vs Engineers. What
 is being asked for is competence & training
 in the field of environment - the problem
 is also one of study techniques - the use
 of 3 dimensional attitudes etc.

There seems to constantly crop up the
 feeling that just because bad things
 have been done we should condone
 more..... PHOO to that - I don't
 even think anyone believes it...



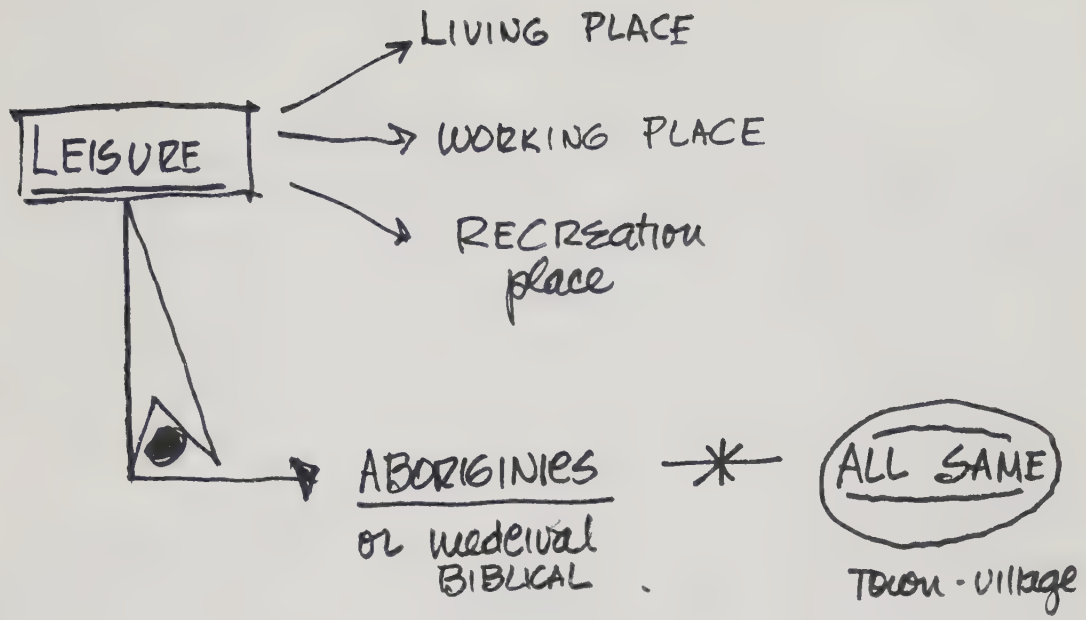
Education: for complexity • NOT SIMPLICITY.
 " change

not alternatives between 2 things but
 ↪ complex interweaving - influence of each thing on the other!
 computerized techniques as tools for disclosing possibilities. also to disclose implications of actions: ↔

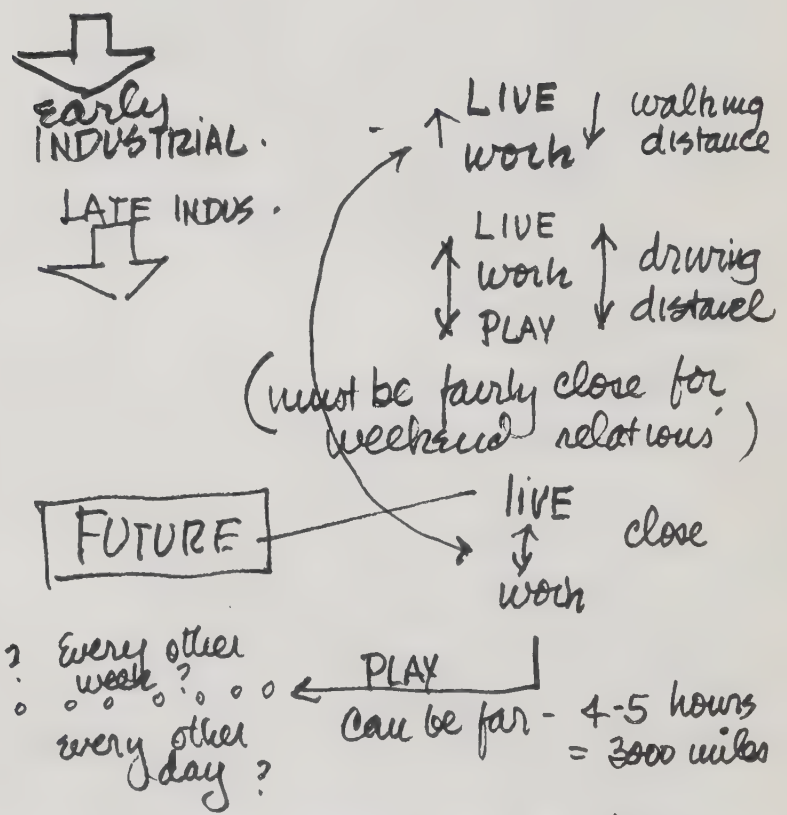
How 1 action affects another.

... (art) = science ...





affects form of the environment



affects densitie's - work space can be dense = city
play space should be open....

TRANSPORTATION

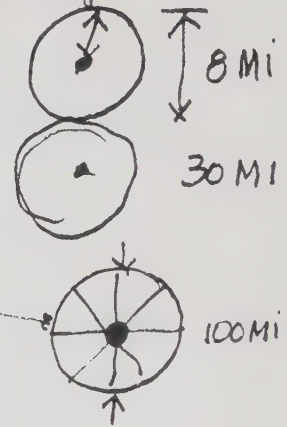
London - see Dickens "great expectations"

walk - 4 mph

horse & buggy 15

RR - 50
car - 50

plane 600 now.

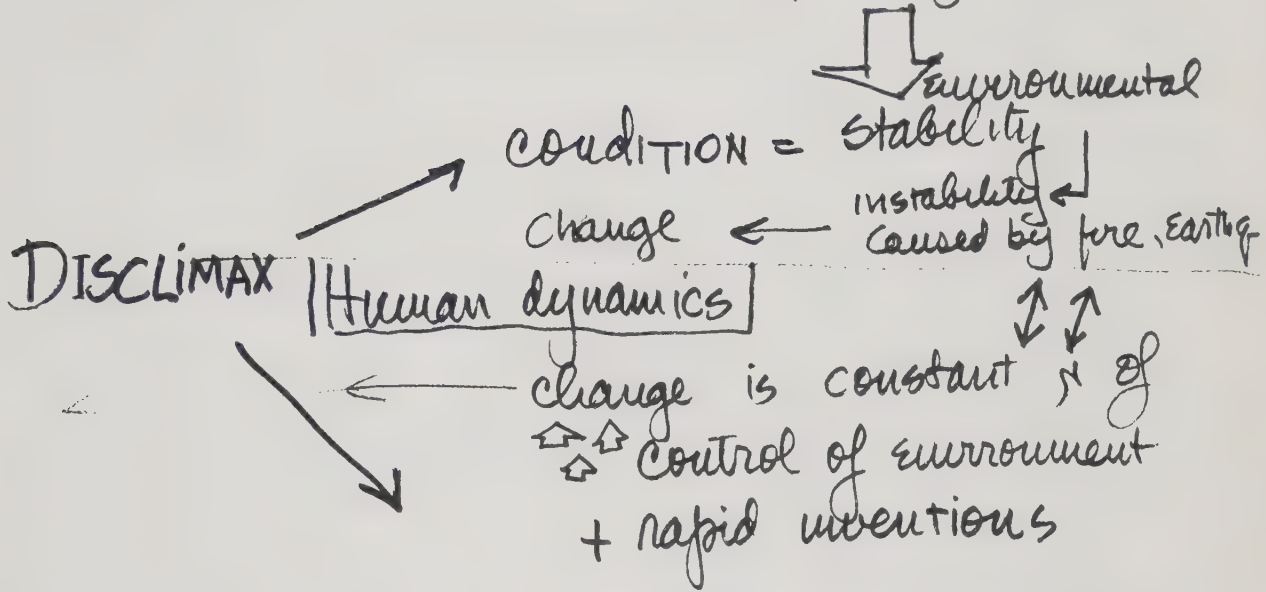


there are now people on East coast living in New York & commuting to Wash.

MEGALOPOLIS -

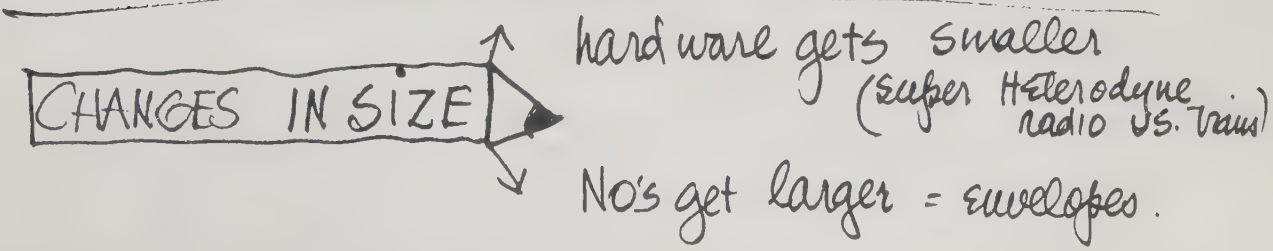
What counts is dist. from house to airport NOT house → work.

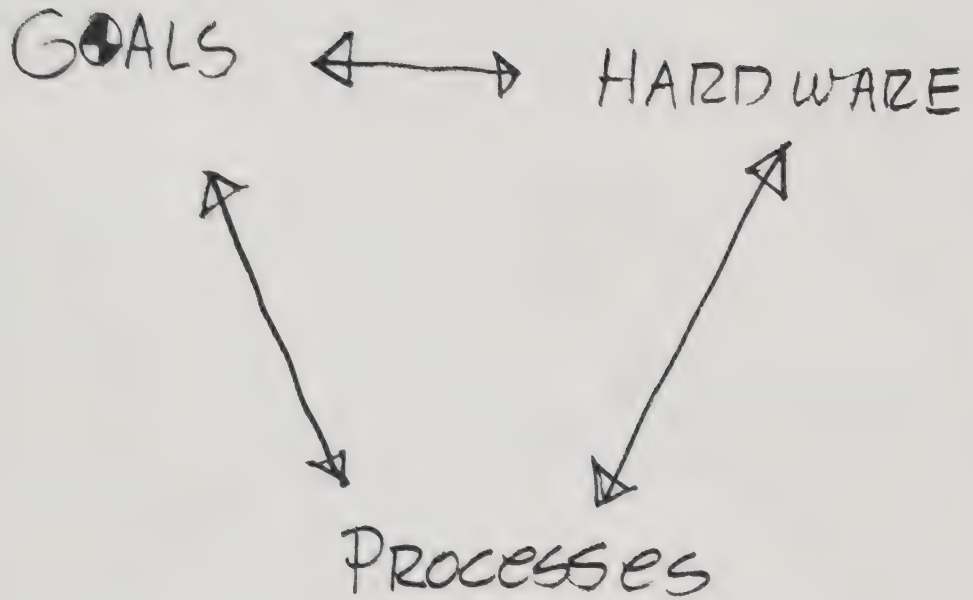
NOTE ecosystems - complex interactions over period of change



In earlier times - people were in a ^{constant} period of climax - major modifying influences was war

Now we are entering into a continuous period of DISCLIMAX, of rapidity of inventions





This is a closed system.....

Goals will be modified by both hardware and processes

Hardware - incredibly varied over time

processes this has some constancy.....

(A) new para...

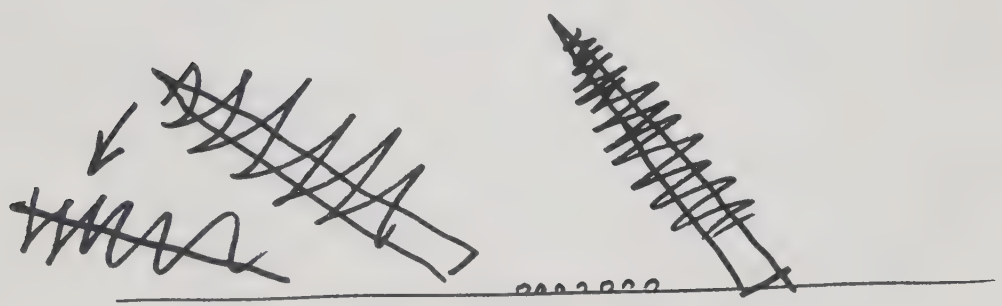
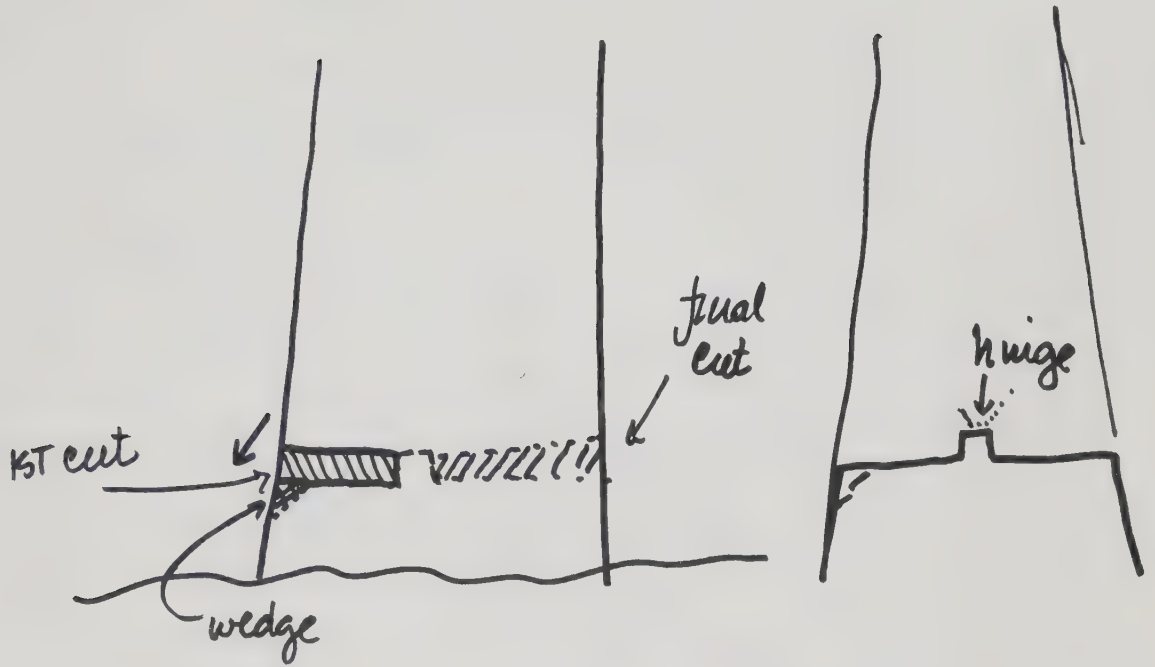
The recovery of the ^{cut-over} slopes will go through various phases of course. They need to reestablish a new ecology... a series of new community relations... new plant groupings will occur. NOT the old stand of pure redwoods. On many cut-over lands particularly in the RELLIM Company we saw much alder ~~and~~ coming up... in many areas the douglas fir percentage is greater - after all the redwood forest is a climax condition and cannot re-establish itself overnight. The letting in of light and air encourages some species and discourages others.

At all events the first years after cutting will serve to hold ones breath and wait for the bombed out aspect to simply clothe over. After about 20 years that will have happened and then after approximately another 30 a new forest will have appeared. By then perhaps these 2nd growth areas will have achieved enough stature (as they have, for example, on the logged over areas of Mendocino & Northern Sonoma County in Sea Ranch) as to make camp grounds feasible amongsts the 2nd growth timber

③ At this moment it is very difficult to adequately cruise and understand the Redwood Creek area. Only those ~~parts~~^{parts} which have been logged or are being readied for logging are accessible by road. This puts this area at a distinct disadvantage on an evaluative level when compared to Mill Creek which has been handsomely prepared for visitors over the years as part of the ^{state's} Park system. We flew it, of course, but that is no way to see and experience a forest -- it is more like looking at a photo mosaic. The qualities of scale & environment & "feel" ^{& smell} which we discussed at length -- the sensory and emotional impact are not perceivable from the air -- they must be dealt with on the ground.

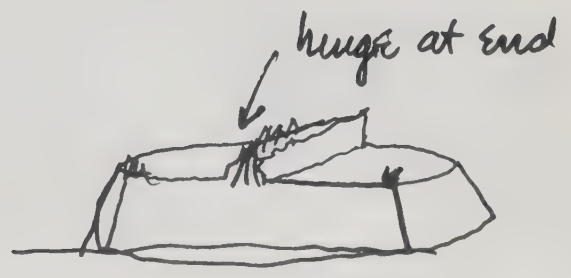
Finally some comment is needed on the future development of the entire region and the need to PLAN ^{the whole region} for the future. The area is depressed -- I believe it has the lowest per capita income in the state. It has been subjected to floods, tidal wave destruction and diminishing returns from its single economic base -- lumbering.

REDWOOD LOGGING practice



if tree hits without butt it will shatter

↑ prepared bed. ↑ hits fence



The diversification brought in by the National Park should be extremely advantageous, over the long haul, to the entire economy of the region.... the influx of tourists, the length of stay at the Park, all will upgrade the economy.

But there are hidden dangers as well. Since the area is depressed economically there seems, at the moment, little ability to invest in hi-quality accommodations in the environs of the Park. Nothing that has been built to date gives any indication of real quality for the future. We heard complaints from Redwood Company representatives that no tourists are now coming - yet when we spoke of the need to invest capital in improvements to draw them & keep them there - (restaurants, good motels etc) we drew a complete blank.

There is a real danger ~~that~~ that the area could develop into a National Park Slum if ad-hoc, cheap, improvements are started based on inadequate capitalization and inadequate standards of regional planning & control - private investment in the area must be of National Park standards as well.

as Park investment itself.

217

There is urgency for a comprehensive Regional Plan which will incorporate future development on Park Lands but even more importantly establish criteria & controls for other facilities as well - the town center, the shopping facilities, private camping, motels, restaurants, theatres etc. all need careful advance planning.

I think it should be mandatory that the proposed freeway location & design be carefully integrated into the Park proposals - NOT vice versa. ^{Building a freeway now without integrated planning would be a disaster!}

What is needed is a careful overview of the environment of the Park - not only the Park itself. I think this is true anywhere. IT is particularly true here where the problems of Economics and ability to develop are so great and the size of the Park is so ~~small~~ modest. Given an enormous acreage a Park can almost establish its own environment - its own buffers. Here this is not true - the external environment impinges on all sides and must be controlled for the sake of the Park.

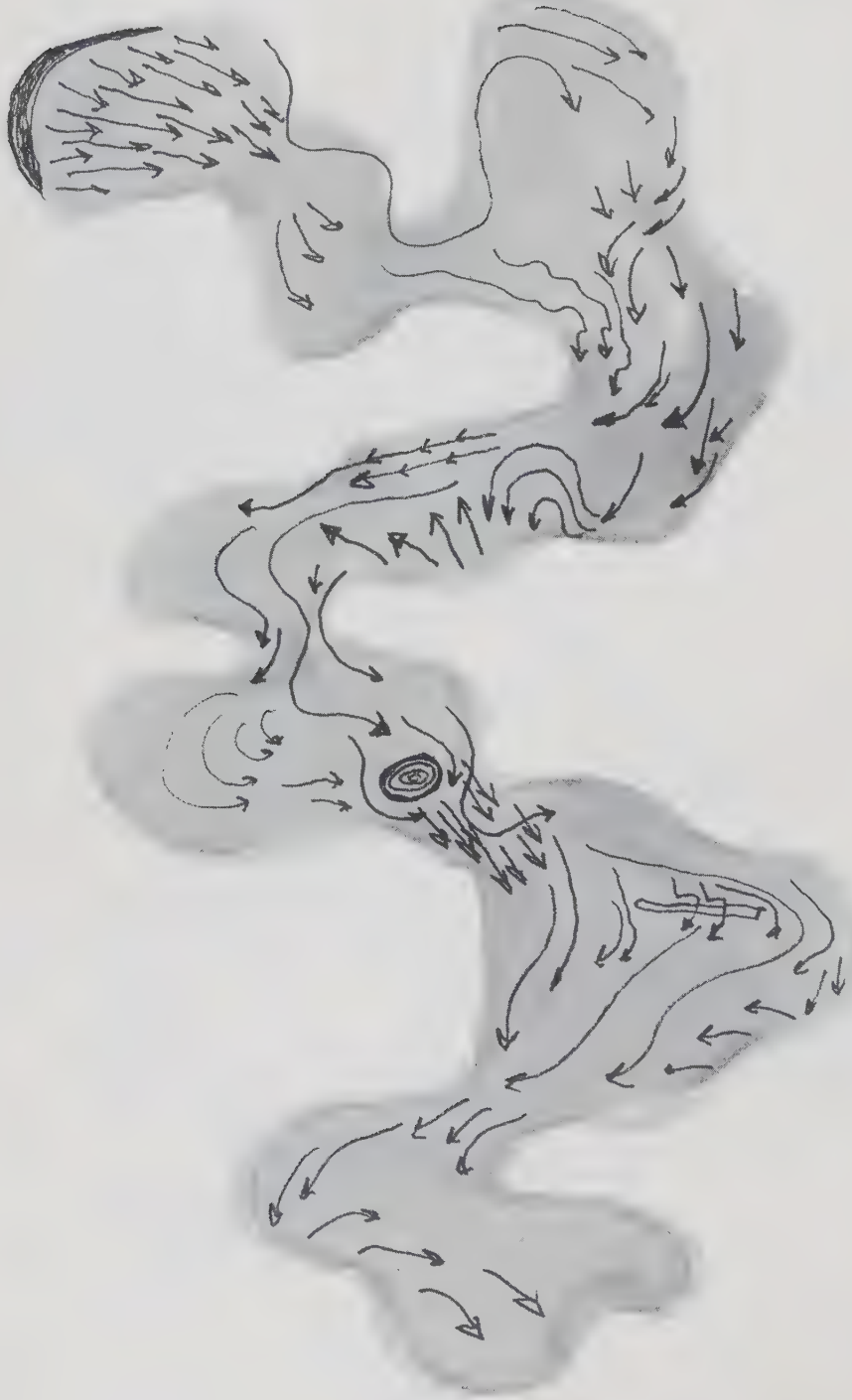
© What we need, of course, is to get it all .. all the remaining timber in the area should be preserved - even then there would be little enough! If that is impossible then we should get as much as possible on New Land; not, I believe, simply consolidate and round out the corners of what is already in Public ownership and will be in any event preserved.

We need to hurry!!

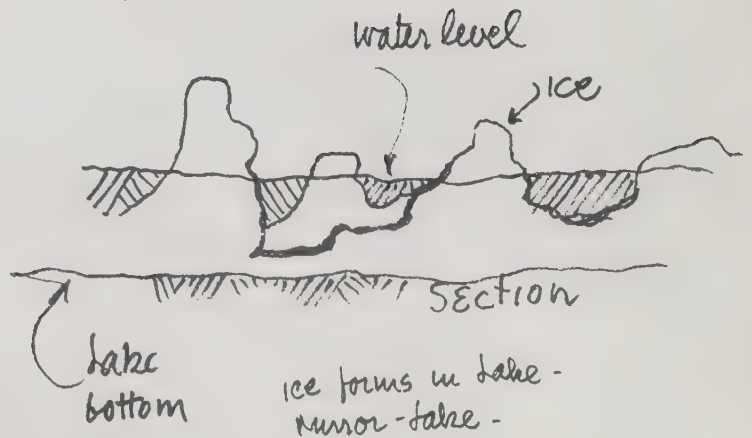
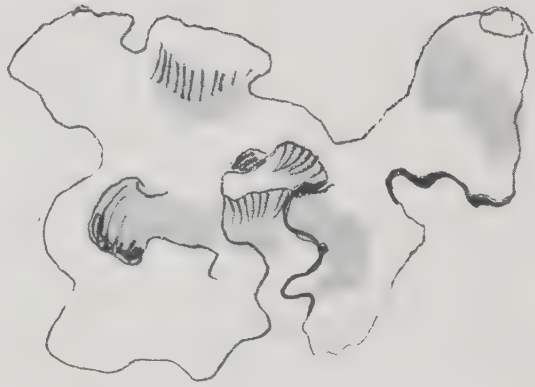
But we should hurry in the right direction.



Engleman Fir
at MT. Ararat

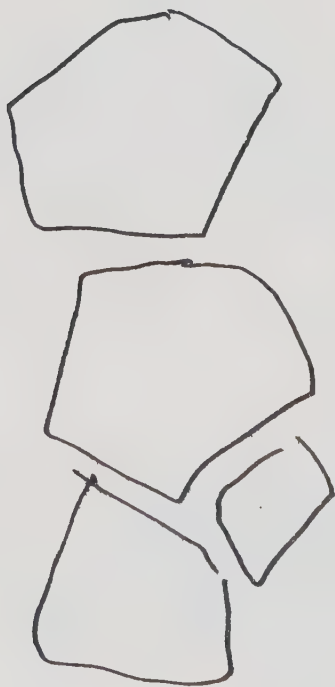
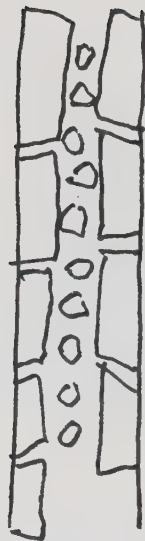


Stream:
Indian Hennes



Rhythms of Japanese
stepping stones in
Katsura garden

Each type forces
a different rhythm
to the walking
pattern + diff.
length of step



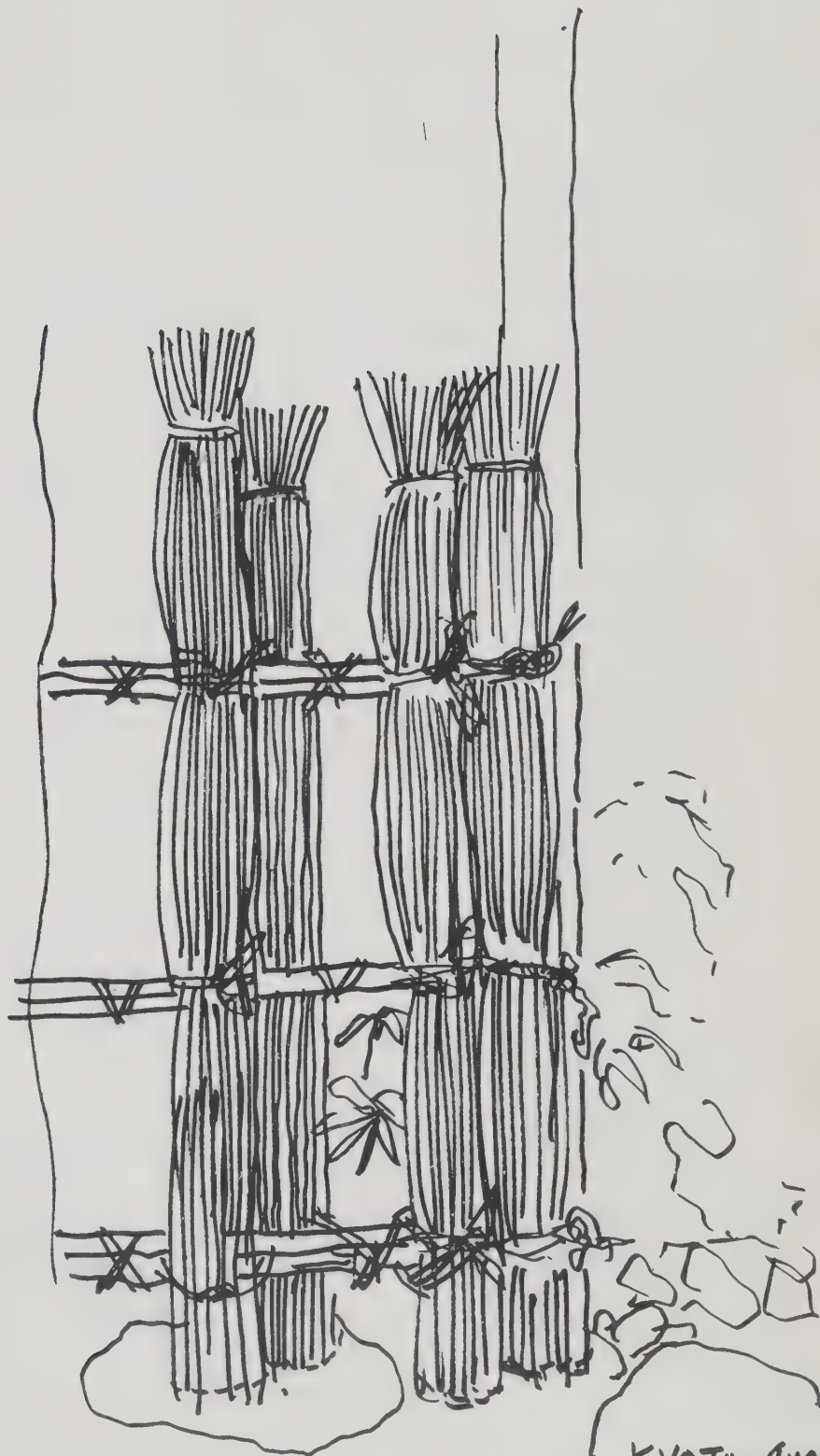
Trip to Japan for
work with Breuer & Juge on
Flushing meadows -- July 1967



sand pattern
NANZEN-ji



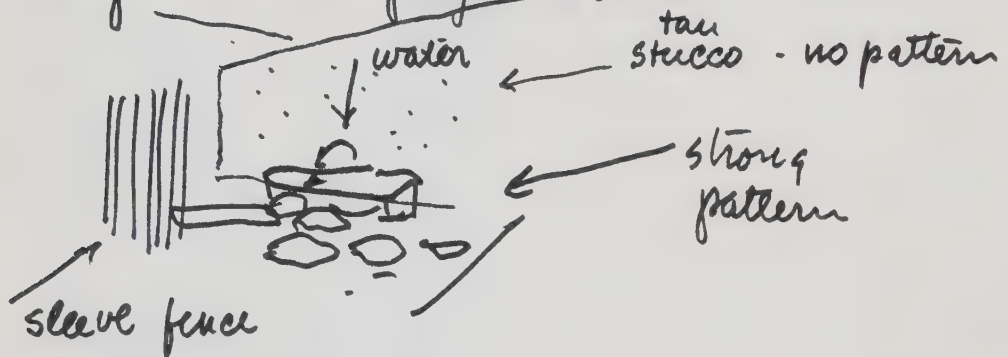
SUMIYA INN
KYOTO



KYOTO - Aug 7
sleeve fence
SUMIYA INK

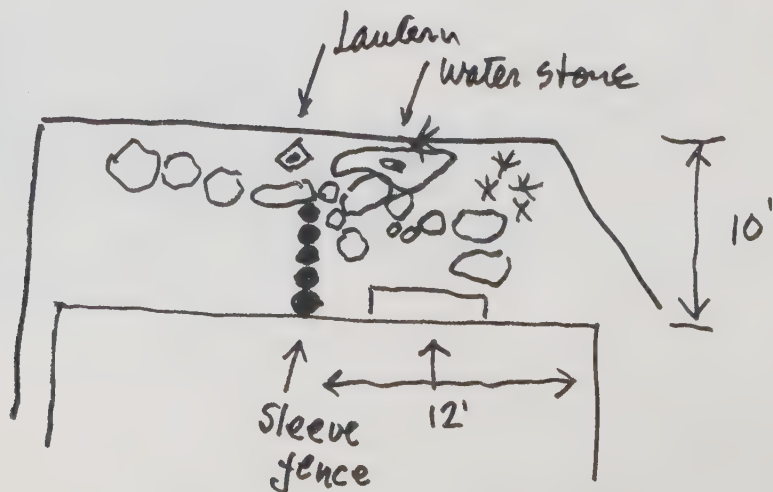
→ NOTE on the small Japanese garden



The horizontal pattern is very strong while the vertical is undifferentiated i.e. walls & backgrounds are played down

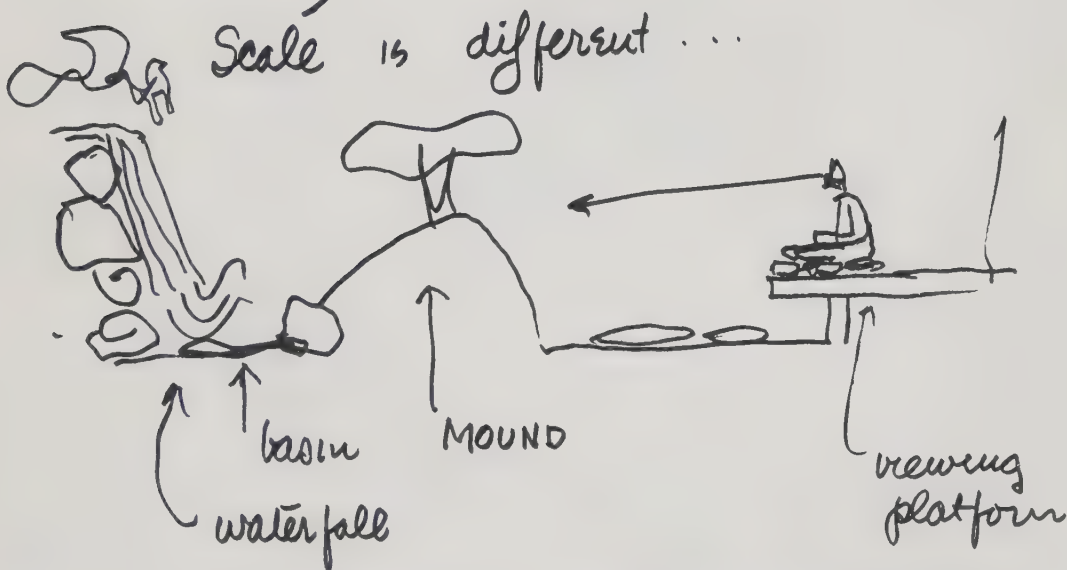


This keeps the eye low & away from the confinement of backgrounds

The space also is always in motion - around objects & carried sideways by both the stone patterns AND the non-closure by sleeve fences

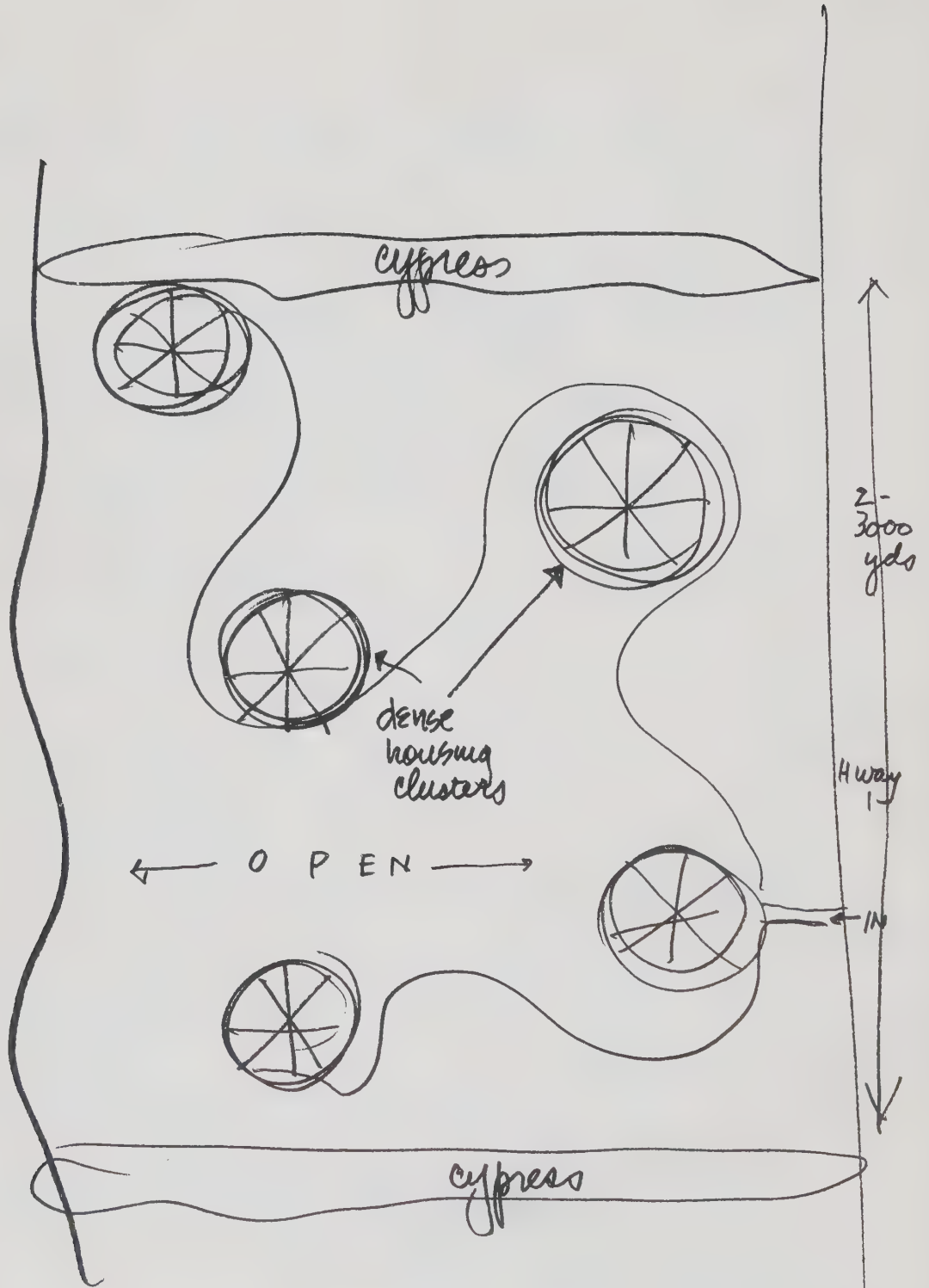


The enjoyment of the garden is always from floor level which is about 3' below our eye height - this puts everything in a completely different perspective..... much less planar.... (Rana says that everything is low for them becuz their eyes are horizontal  rather than Round  like ours)



NANZEN-JI - tea ceremony garden

You cannot see the base of the waterfall because of the mound.



method of avoiding "subdivision
look between long hedgerows.

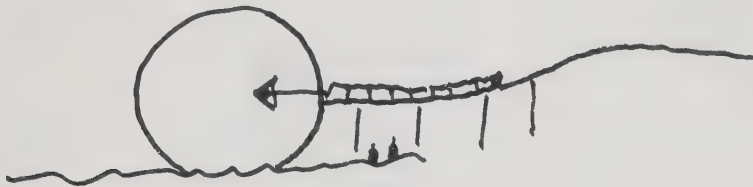
Sea Ranch -
Aug 27

Dear Wolf -

I am just back from Expo 67 at Montreal & wanted to let you know my reactions. I was much moved by it. And inspired in a strange way. Note, I think, for the obvious reasons - but because here all of a sudden one can sense what the world's environment could be like if we would only address ourselves to the problem.

First of all the transportation is superb. The car is left at the edge of things and then the river, the islands, the waterways are left free for enjoyment. It is made possible of course by the trains which take you from island to island and then the delightful little minirails which move about at different levels at majestic speeds - not too fast not too slowly supported by

light, thin columns, soaring over the pedestrians quietly. No light & air is blocked, no foul-smelling fumes result, no noise, no clatter, no parking problem. It is such a lovely & dignified solution to moving people about - one wonders why it is taking us so long to apply this lesson to our cities.



and then the movement through the US pavilion is so superb it brings a whole new dimension into the quality of the environment.

I also much liked the differentiation of pedestrian levels - the arrival at upper decks



and platforms from which long ramps & stairs brought you down & up to exhibits & other facilities. For the first

time the 3 dimensional qualities of a variety of transportation techniques became vividly apparent

My next strong impression was HABITAT. I think this is one of the significant pieces of architecture of our time. What seems most important to me is not its aesthetics which I like very much but its potential as a technique to bring humanity & scale at high density back into the city. It offers an alternate to the high tower in a vast open space (so bad for families)



& the overcostly low row house on the ground. It offers a possibility for real "opus in urbe" which we have all been looking for. In addition of course the variety is endless & - in quantities - I would assume the cost could get

quite low. What beautiful 3 dimensional streets, villages, & towns could be made in this way - all the charm of Italian hilltowns in a modern context -

The American pavilion sent me!
 Bucky Fuller's dome especially at twilight with the lights coming on inside really sent me. I have been in other domes but here for the first time the qualities of the space & the sense of an architecture really came through. And the exhibit was I thought delightful - I enjoyed it - I even felt it was poignant & profound. I enjoyed the levels, the movement up and down through the various spaces & at the top level I expect I got as close to the moon as I ever will. I have always been somewhat appalled at the thought of domes trying to

create enormous controlled environments
 but here I felt good about it - the
 people really came through as importance
 on the ~~weight~~ inside.

In the long run though no one
 thing comes through as much to me as
 the totality of the environment - the
 dignity & fun of it all and the fact
 that it is all working for people to
 feel good in → Transport, buildings, open
 spaces a cacophony of fine interrelations.
 Why can't we do this everywhere?

Best

Jimmy

discussion w/ PAUL BAUM
re: psychological effects
of the environment
Oct 25-'67

self-images as a generator of what we think the environment
ought to be.

basic uniformity e: birth - family - love - ^{these are} universal

are environments important at all? to happiness
to people's well being.....

WHAT ARE WE LOOKING FOR - A minimum platform of required amenities
in the environment which can be considered necessity

Amenities :

Freedom from : Noise -
air pollution -
autos - ^{visual} hazard
hazards.....
filth? = rats. (not neatness)
(psych att. towards shit)

varies with class → middle
lower
upper.

do we start with a
requirement for cleanliness
or is this a derived need.

privacy is
required for →

overcrowding. e: physical

⊙ sexual relations
(paul questions this)
points out need public sexual intercourse

Note collectives --- KIBBUTZ

in the early days all usual criteria challenged - now very middle class.
does this mean environments change?
e: the environmental needs of people are not static

where do young people screw?

same as: place for young people to get together
without supervision....

either change
the environment,
or
move to a
diff. environ.

This affects people's memories of ^{early experience} if it is
experienced in involvement then implies dank, dirty etc.
to describe the experience ... is this why people
consider sex dirty & secretive?

Comment: the crowding in
subways is for most people
extremely pleasant & has
significant sexual overtones

⑥ privacy i.e.: room for
carrying on your own
interests..

converse = isolation i.e.:
loneliness.

Paul questions this whole overcrowding concept
major problem he thinks is isolation not
feeling of privacy - the converse of this is solitary confinement!

Therapy groups now are

reconstituting the family!
Physical (not always sexual) contact ---
people get the qualities of family contacts thru' these!
Bathrooms are needed for masturbation!
- that is the real need for privacy in these

Paul points out the imp. of his & my
interrelation! as an important factor in this
dialogue .. does not know what this will prove
but somehow feels it is important

One conclusion is that crowding in an environment is
usually a pleasant rather than an unpleasant
quality. One thing I noticed after the discussion was
that it seemed to focus a great deal on the needs
& reactions of teenagers - very apparent in Paul's
comments - is this because that is when we
formulate our strongest images of the environment?
as it actually affects us rather than what we
want it to be as a social characteristic?

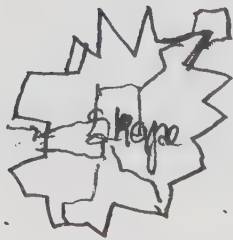
PAUL BAUM

NOV. 15 - 67

1. Questionous whether the rat sink hole experiments on crowding have validity for us - after all they get no benefits at all from density -
2. What kind of spaces provoke violence
Hofer said people should not fear violence - it is a creative force - if within some control.
3. A lot of solutions to life problems occur outside family --- ^{children} need to watch problems being solved this is part of the function of a family
4. The street is where you observe what happens to other people
Work activities should be more visible
Adults should see what kids are doing.

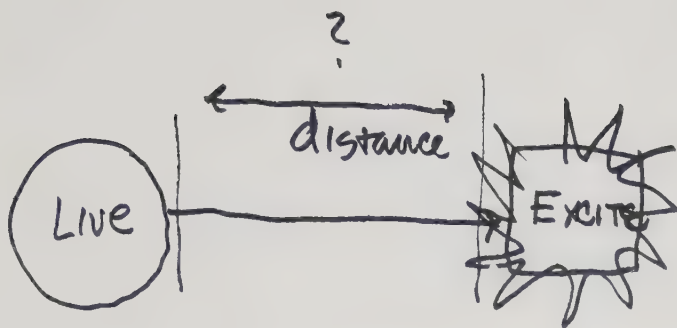
This is A MEDEIVAL situation

ie: Paul keeps on describing a close knit confined inward looking community.

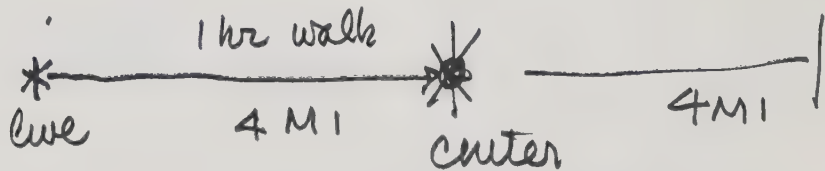


SHAPE

LH describes outgrowth of medieval communities & how their size & shape has been influenced by how far you can go IN AN HOUR!



size of community can be 1 hr ~~radius~~ TO center



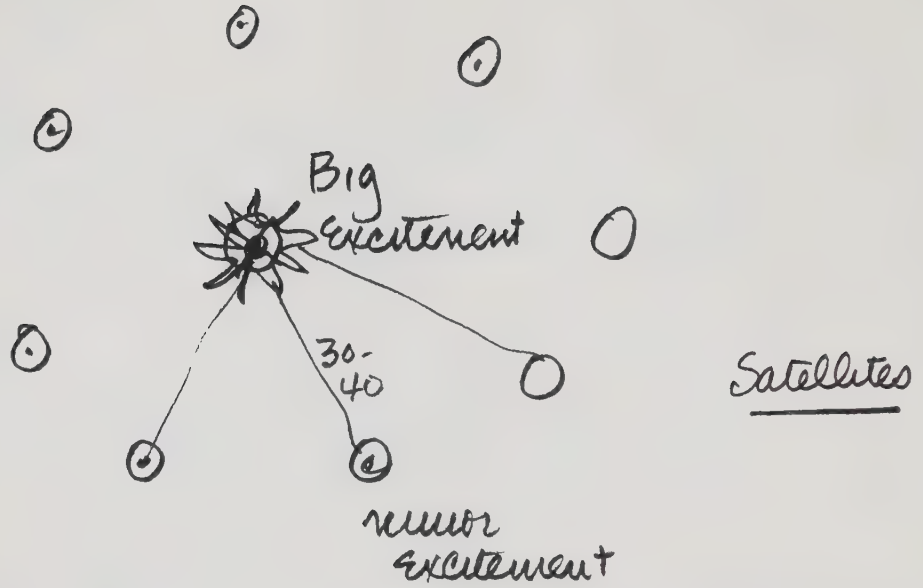
8 MI city walk



CITY 70 MILES AUTO



600 MI CITY PLANE



idea that you have to go somewhere else for excitement should be questioned
 Paul says when people get healthier they can find it within themselves —

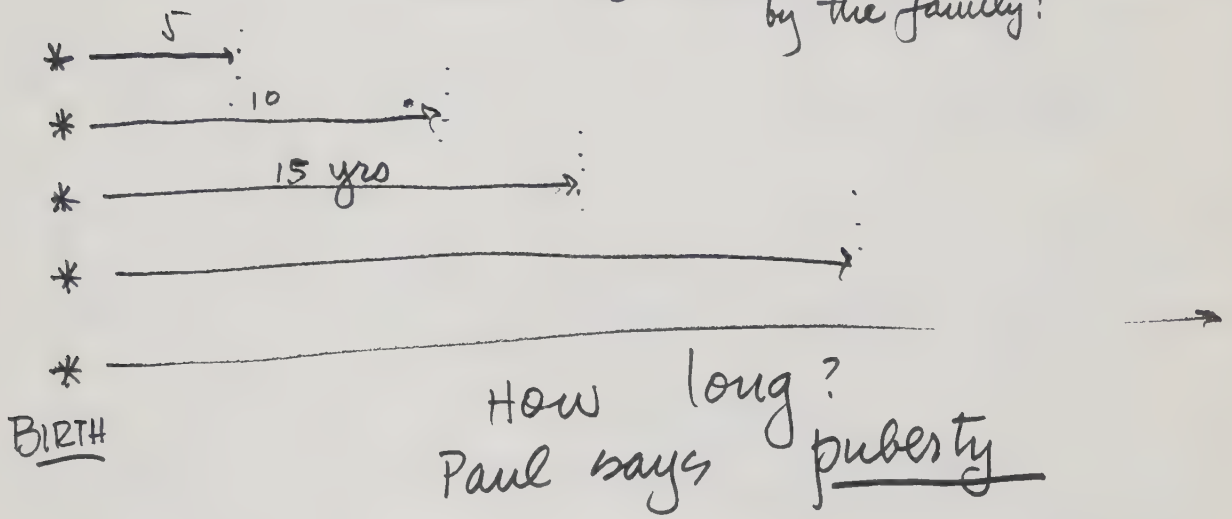
Boredom is not nothingness but too great amount of self control!

Housing can be thought of either as a haven or as a source of excitement!

Question - Is the pattern we are looking for a return to simpler more structured family groups?? tribe?

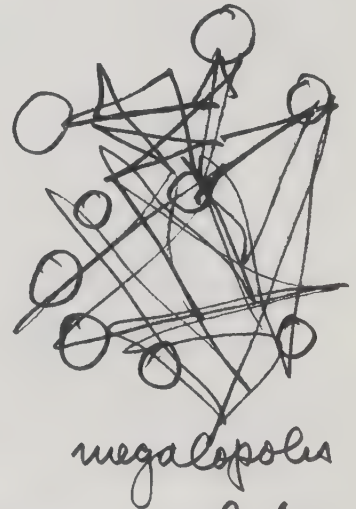
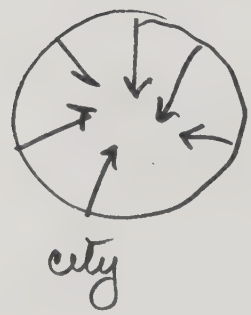
Needs of birth & protection of children is the ultimate determinant - ~~either~~ (even in changing environment) now trying to hold on to these basic needs.

How long should children be protected by the family?



Does this have to relate to the family? or will it change?

rampaging of outside factors
TV- movies, transport etc.



losing touch = more human isolation!

LH - Why do primitive societies have complex & deep psychological problems (which they have evolved a structure to deal with (e Navajo sand paintings))

Should we talk to Hofer? re this & other things

What we are all struggling for is
an INNER SENSE OF PRIDE ←

There are ^{significantly} more women in therapy
- than males

This is partly becuz it is more acceptable
in women (exterior pressures + self image)

We should discuss more women's
relation to community form -
have emphasized male

Women are really quite different from
Men.

If person does not change he is ^{*}SICK
I have brought up the whole notion of
continual change as a major factor
in design.

Change & growth are necessary to growth!

In Therapy change only occurs in
relation to a meaningful relationship.

SHORT RANGE VS LONG RANGE planning.
LH points out that these are often in direct conflict with each other.

Paul thinks many of the errors of
planning is becuz non-consideration
of Short-range

What kind of design affects vandalism
Fancy materials would be a mockery?
unfamiliar - aggressive reaction
inappropriate materials is like a social message

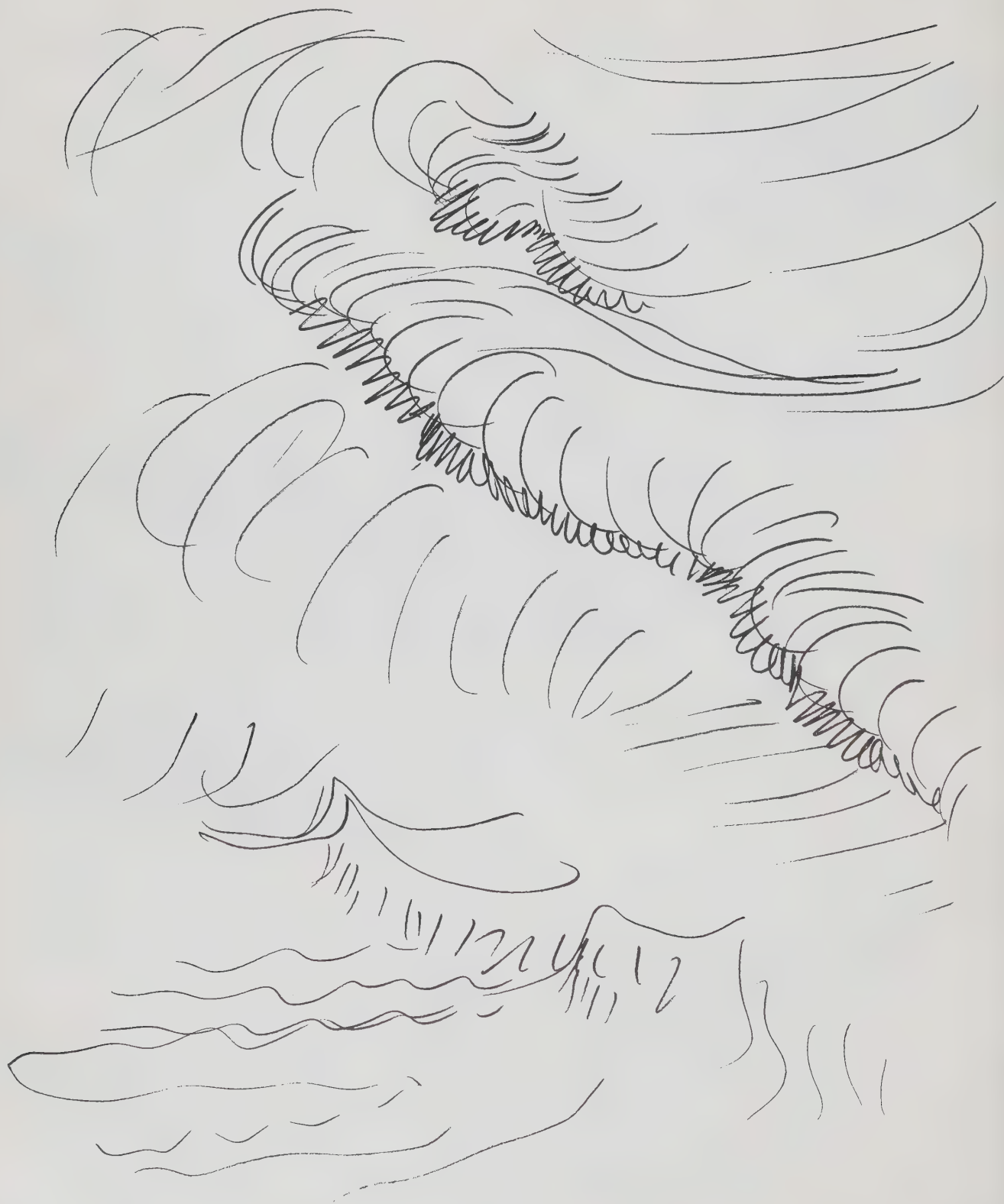
Paul has been asking whether vandalism is
 is it as much related to the appropriateness
 of design materials & form as anything i.e.
 If things are approp. to a group situation
 they will not be vandalized.

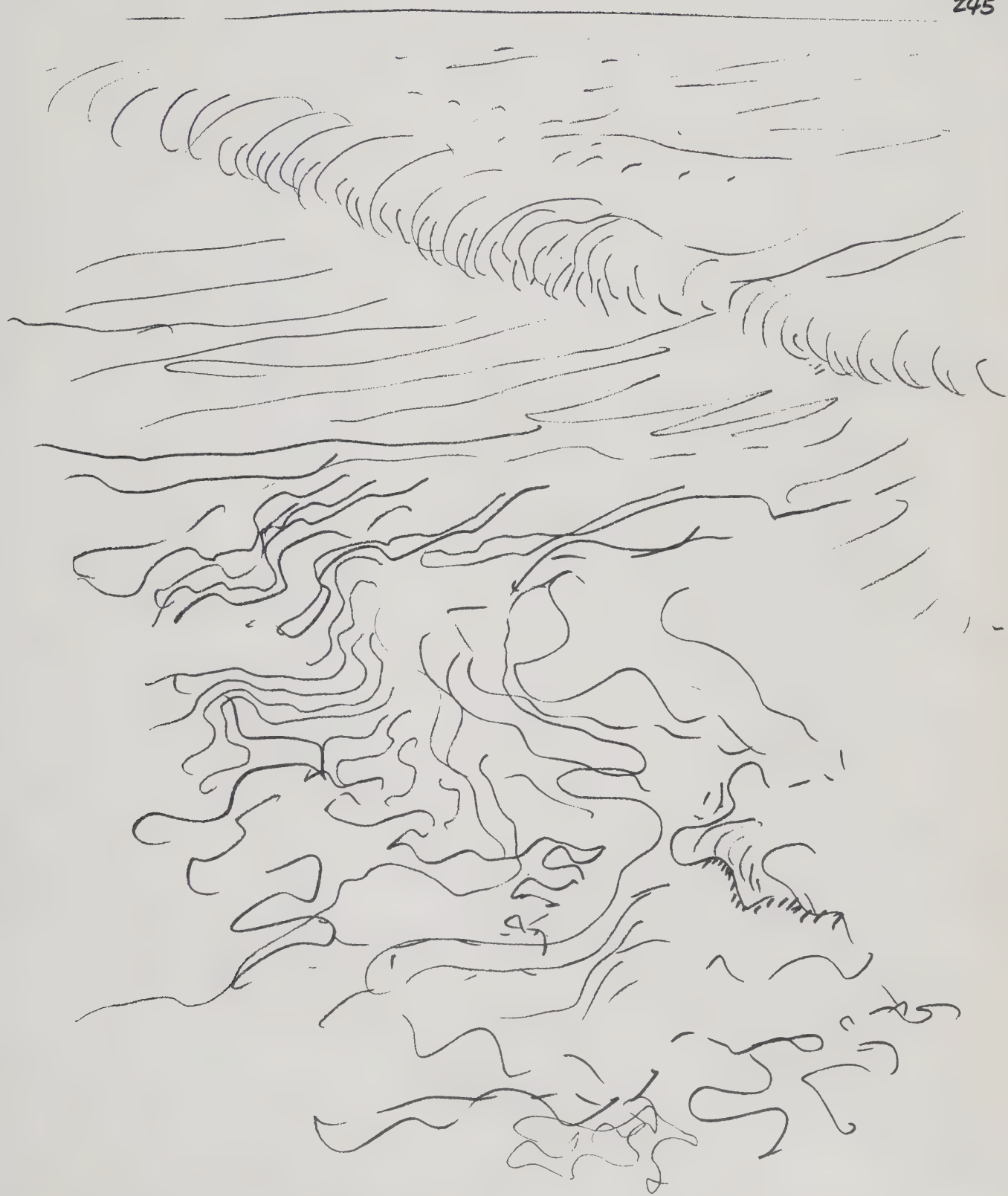
This leads into the question of processes
 of change and whether these are not
 the most significant thing - Paul says
 in therapy - they are...
 i.e. people must be convinced of &
related to the processes.

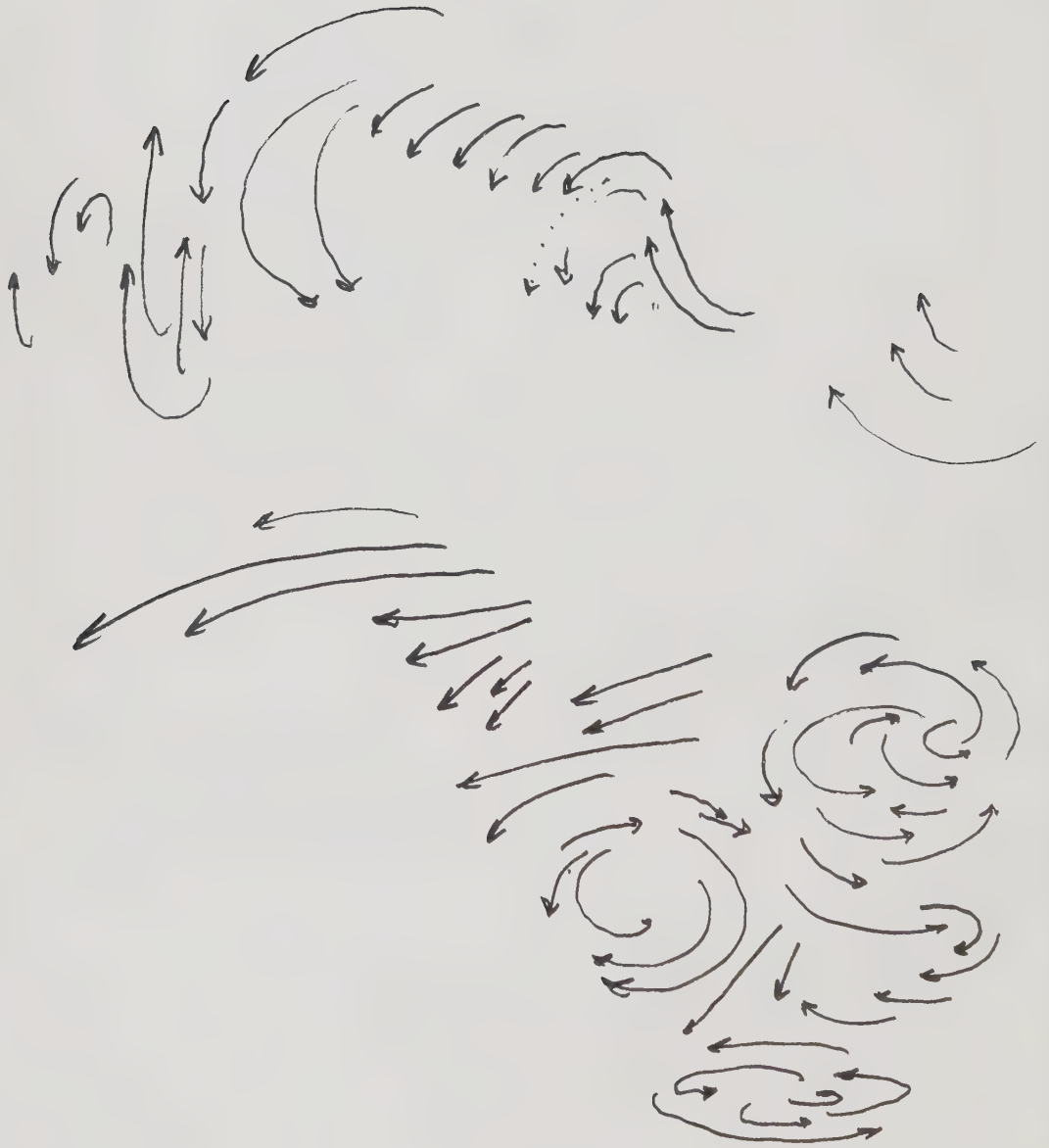
we come back to relation of the designer
 to what happens as a vital & moving
 part of the relationship. -----

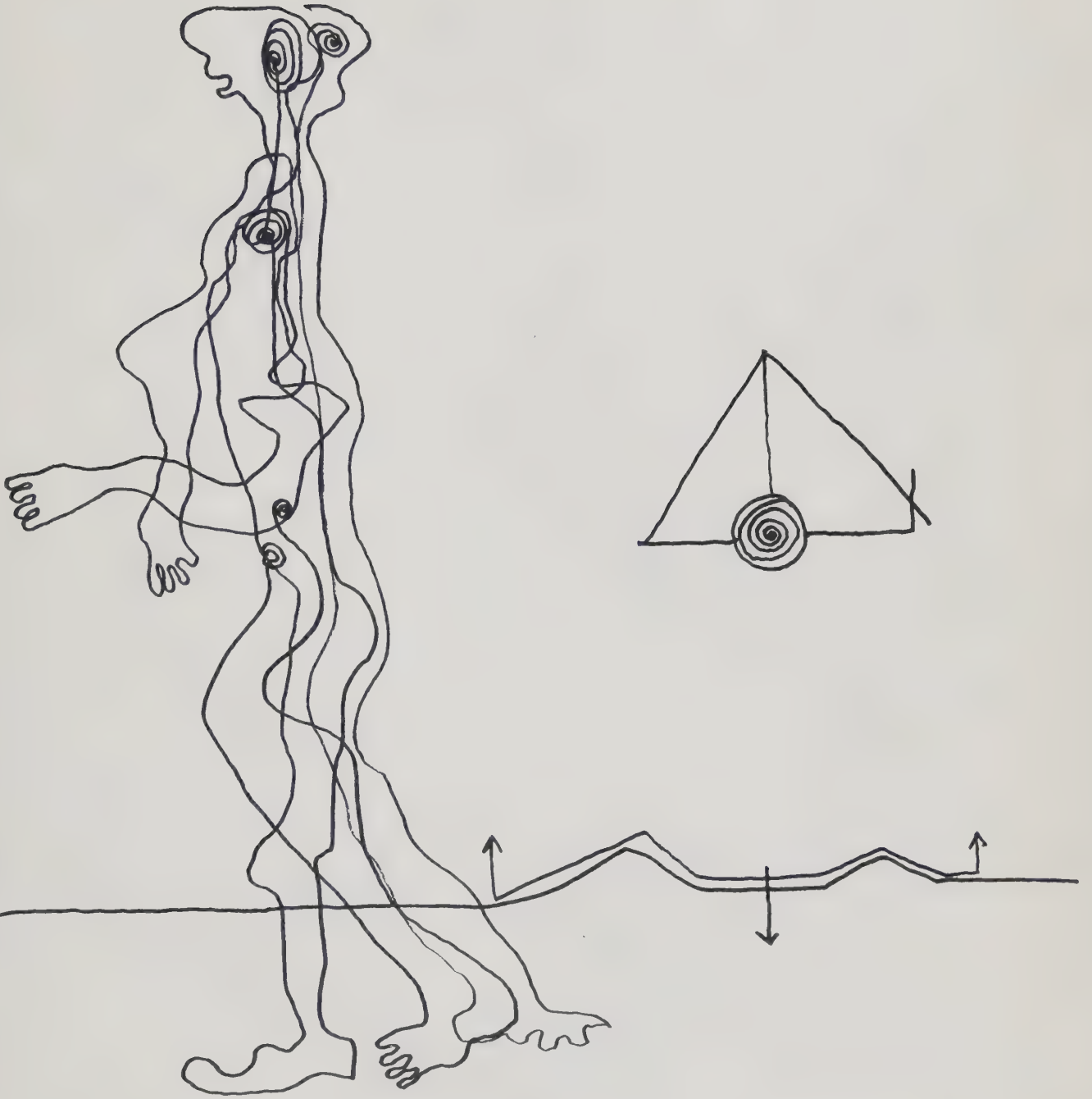
one time soon we should deal with the
 relation of the users to the environment &
 its open space & how it affects them
 once its done !













PAUL BAUM 249

Nov. 29 - 1967

The need to establish a sense
of "SOME PLACE" - what does this mean?

(How does this differ or expand
church's feeling - - ??)

Related is sense of identity which is
a crucial question for humans:

+ sense of pride..

See Hofers book - Ordeal of Change -

Difference between theatre & arch.
is that in arch. we make places
but people are on their own in
Theatre you bring in the people!

Paul thinks people should be involved in
the process of design - HOW - this is
crucial.

He does not mean advocate planning.

" " mean unfinished projects allowing
for change

example: laws that tenants could put in or things that tenants can be involved in.

psychological distance ie: garbage can or washing machines in basement are not used - things should not be too far away.

Distance would vary with people
ie: leave open-ended things they can plug into.

partitions where they want them.
for example: some people would want kitchen the largest room in house.

Some would NOT want separate bedrooms —

Flexibility !!

It may be much easier to design flexibility and variety in outdoor space

How can a place be:

- 1- Someplace
- 2- NOT completely defined... allowing for participation

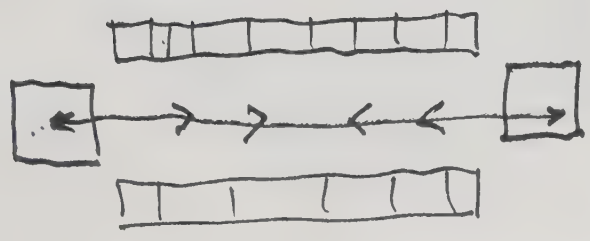
If not then will seem:

- 1- Temporary to the people
ie: not the place but people's relation to it.
- 2- Increase vandalism -

what are the levels of participation?

① Portland
 Play places - Disneyland etc
 Use & participate but not alter!

② Stores for potential use
 but people alter to their taste.



typical shopping center

- ③ allotment gardens in Europe .
- ④ Movable features .
- ⑤ each individual designs his own place .
- ⑥ Build your own house

Analyze diff bet. pre-built tract house v.s. custom-built house - disc. of strains involved
 Paul says this has to do with money. but I think it has to do with self image which in house becomes exposed.

We have decided that you want to allow all of this range of possib.



What image should we design for.....?
 lower class want simple things :- jobs -
 improving their lot - power.

Which kind of movie set?

Jews can take density - have always
lived that way.



Hofer feels you have to give people real
sense (not phoney) of power:
come up in the world!
enhance functioning of family - real benefit.

How?

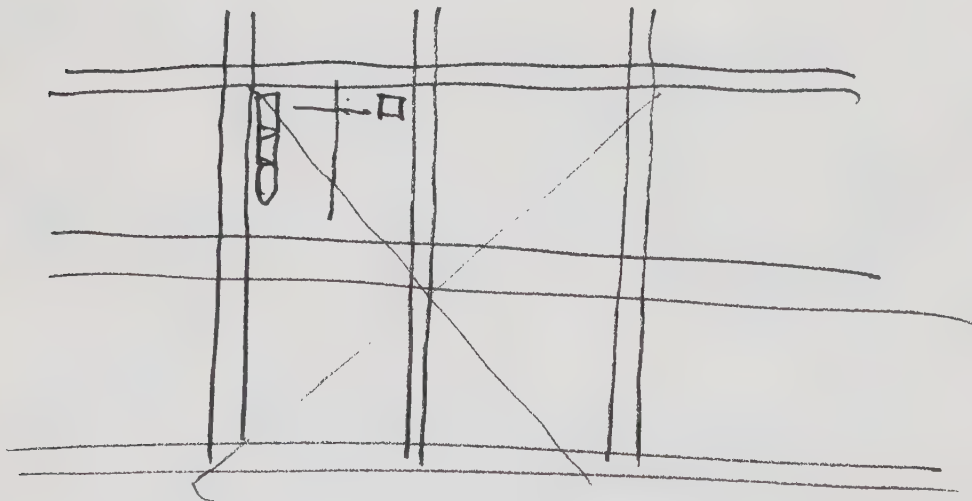
Must relate to functioning of family.
Better ways of raising children
enhanced Educ. facilities
strengthen role of father!! which
has been badly weakened.
In poverty areas he can't get job.
Don't see father functioning in
preferable way

Is there some way for kids to see work go on! not necessarily their own fathers but any man!

Interaction between living & working -

what elements should be in housing areas...? answer: things which raise people's ESTEEM

What's there will determine social life.
Candy store, grocery store, promenade,



OLD



NEW



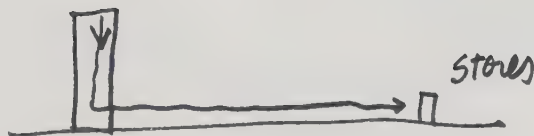
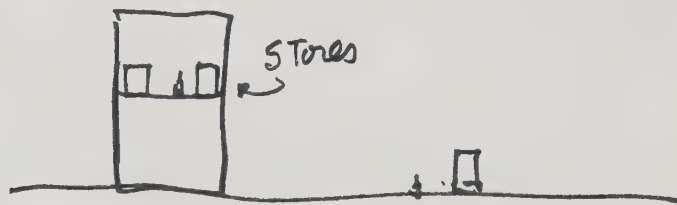
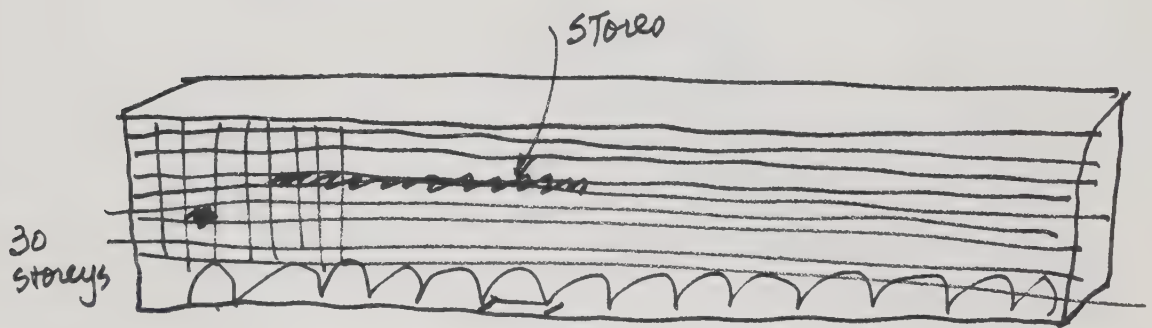
diminished & dehumanized.

disorientation

difficult to relate to anything -
feeling of being a stranger - until I
got into someone's apartment -

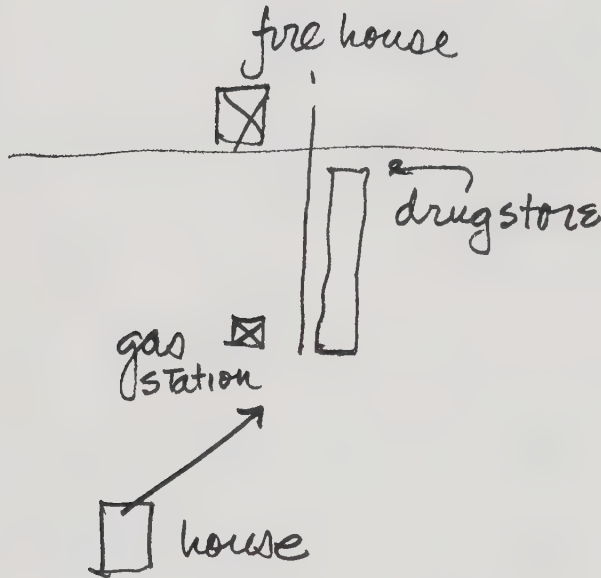
No telephones around - very insecure -
far away from things

Possibility of having various facilities at
different levels -



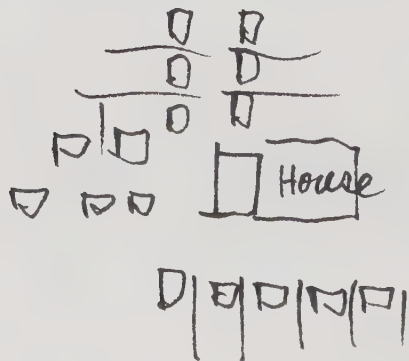
Psychological neighborhood size - !

Draw your neighborhood =



How would you like it to be ?

we all became
anxious



If actual neighborhood violates the
psychological neighborhood then resentment.

Continually referring to the close-up
feeling as desirable for city dwellers —
Source of this feeling is the FAMILY —
always looking to establish this feeling —
Paul feels this is a universal —
achieving it is various —
Can go to country in warm enclosure
or belong to groups

Dick points out the difference of western
feeling of space - open - desert —
or car oriented -- filling station —
drive-in
feels uncomfortable in dense city like
San Francisco —

another problem: —

Draw the family !!

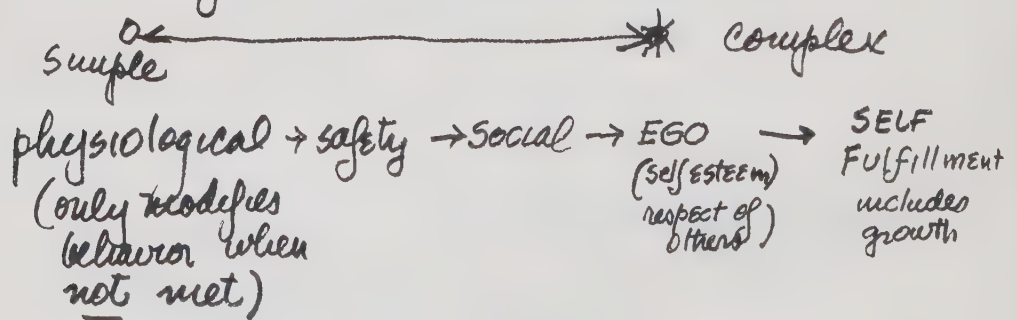
Problems to give: ~~FOR~~ BECOME A GROUP!

(one way to start is to start to become aware of yourself your own inner experience)

BECOME A FAMILY + (wow!)

Being a therapist is listening very carefully but being responsive.

1- Human needs - only come into focus when they are not met.



This system comes out of Abraham Maslow.

This system can apply to groups as well.

* People do want danger but want a mechanism to deal with it.

2- THE FAMILY -

Spouses need to form coalition & capable of transmitting instrumentally useful ways of adaptation useful to the society in which they live!

Persons relation to group & society recapitulate relation in family.

NOTE: In ghetto families abandonment by male of family is only way they can support their families!

DISRUPT NOW! a technique to get people reacting & setting up group organizations.
even ridiculous things just to get things stirred up.

This is antithetical to what most management people want - i.e.:
no community involvement or groups

Paul emphasizes again the importance of group involvement - also has as a byproduct learning in group situation.

A Tenderloin district should be concentrated (this is around Penn Sta) if you move them where do they go to!

USE OF OPEN SPACE - IT should represent the life style of the community must be multipurpose - not just tennis courts - things & interactions must occur - - -

But do not cut it off from rest of community so they can interact.....

In lower class housing focus the life of the community internally like: pool hall - small store front churches.

This is a therapeutic orientation...

ie: do NOT change the life style.

Make the beauty not middle class image!

If you relate to people in
 a meaningful way - Where they are
 Not with the intention of changing
 them - - -

(Paul says do not change them even
 if they want to be changed - this
 is a trap)

If change is to occur they
must do the changing.

WHAT YOU should do is encourage
 VISIBILITY - - -

After people have fully disclosed where
 they are i.e. visibility then they can
 go on

How to get this X cross ?

←—————→
One suggestion

Make series of outlandish proposals

e.g. No more tables allowed

Example ① in any housing project.

② Publish in press

③ Public outcry

④ AT interview suggest
No more love making -
~~public~~ punishable by
removing offenders from
project



Press

PAUL BAUM
DEC 20

Paul would like to set up a research group. like an "encounter group" to study the real needs!

How about on weekend. This would give fast reactions

WHERE? in the environment.

COMPOSITION

housewife
cop or fuzz
pusher
KIDS
Druggist, liquor, pool hall
minister
Designer -- 2.
Burocrat --

focus must be an encounter !!
Pull out stops...

allow free floating atmosphere - move around.

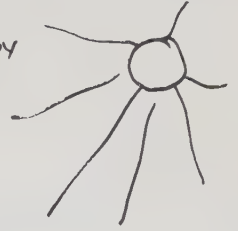
around JAN 10.

selection of participants is important!
Paul will inform us.

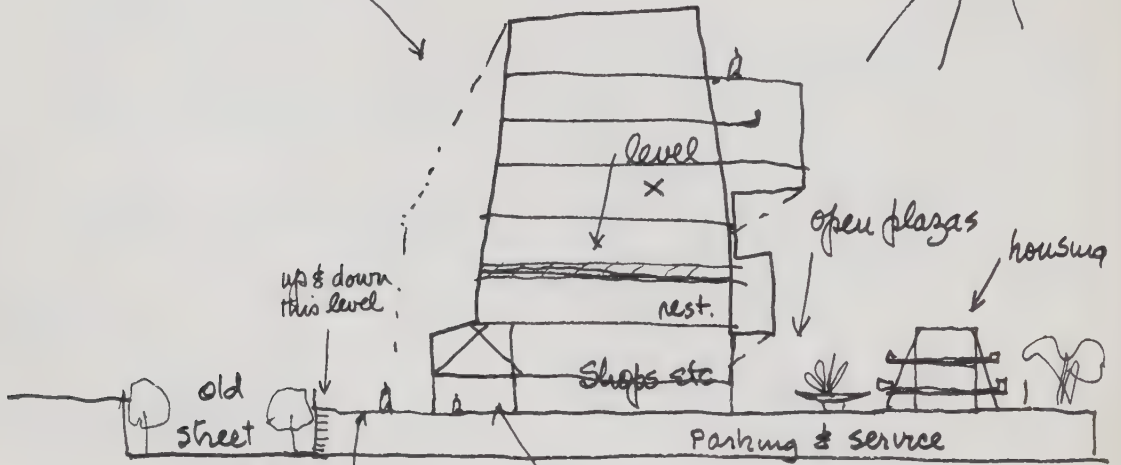
JAN 68

NEW PATTERN FOR NEW YORK

urban open SPACE STUDY . N.Y.N.Y.



These run along the avenues



old street or N.S. avenue

up & down this level

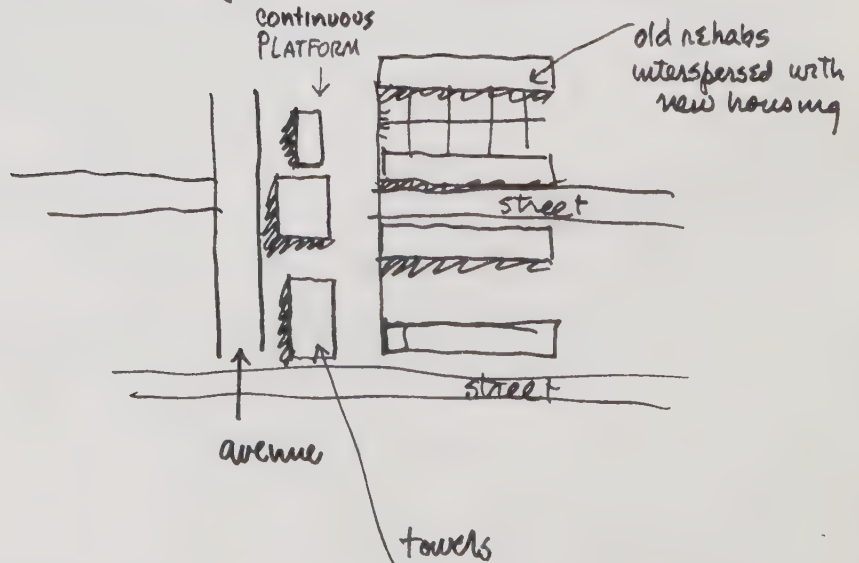
open promenade

interior both pedestrian and Circulation

and 2 others - moving sidewalks + thru' electric trains etc

This level is continuous.

The tower parts are discontinuous



Continuous PLATFORM

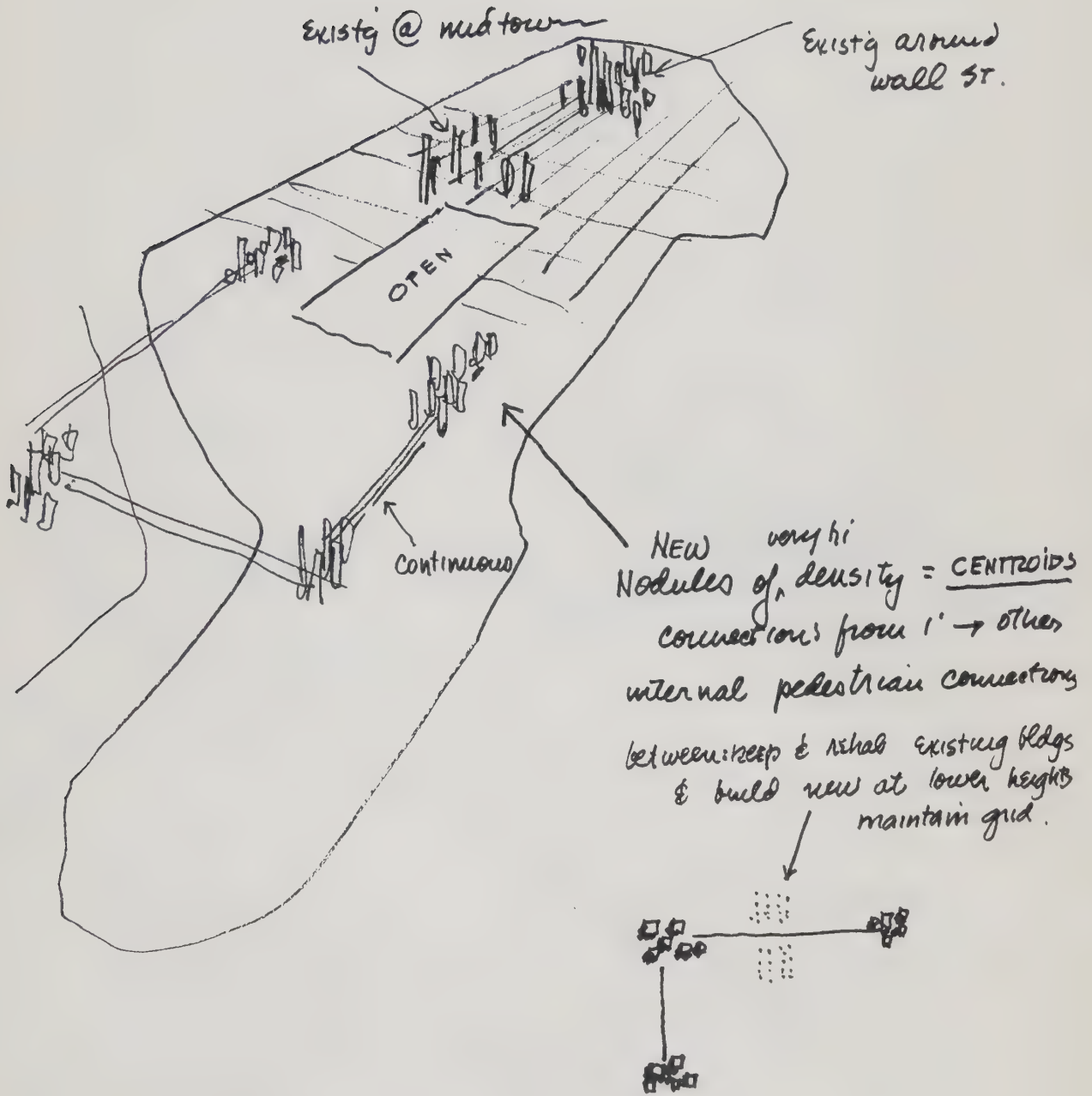
old rehabs interspersed with new housing

street

street

avenue

towers



January
1968



Sea Ranch
March 24.



SUNDAY.
in flight

IN RETROSPECT - THE TRIP	←
--------------------------	---

- NOT in any order -

In general I am surprised by the Virgin Islands. The land itself is not nearly as beautiful as I had thought it would be. Foliage is low - not many big trees (except in the rain forest & down in some of the gutz) and even the land forms themselves are not very powerful. Inevitably you must compare the V.I.'s with other similar island landscapes -- Hawaii is much more spectacular the hills more sculptural the rain forest more lush - the running water much more evident - The South Sea Islands that I remember from Navy times also -- much more lush & tropical.

This is really dry and subtropical - much more like Israel than Hawaii - dryer rather than humid.....

The hillsides remind me a great deal of home - they are covered with chaparral-like growth - much like the bay area. Hills are about the same, soil types are similar - convolutions similar. I gather the normal rainfall pattern is the same as Marin Co -- 40"/year tho' the

past few years have been about 20" which is more like Jerusalem.

In general the whole impact for me is much like the Mediterranean - Israel, the Greek Islands - the scarcity of water, the cisterns, the limestone hills, the climate... or like California

Maybe some of the errors in planning - some of the erroneous "quality determinations" have been in equating these Islands with the Tropics or even with the Florida syndrome which seems to me very different.

BUT → The unique quality of course is the water side of the islands and where it meets the land. The beaches - where they exist - are simply superb - nothing quite matches them - the water is incredibly beautiful, the underwater reefs & the underwater life is just as magnificent as it can be - the water temperature is just right - the salinity is not overpowering... my finest times were swimming in or under the water - I'd like to come down if only to do that - - - -
Water color is magnificent - clarity, transparency the coral reefs the fish etc etc. wow!

The other ^{really} unique feature is the people - who are handsome & beautiful and friendly and jolly

The big confrontations are between development & progress and all this implies and the qualities of the Islands. As Stewart Udall has said the valuable parts of the Islands are extremely fragile i.e. the beaches & the water.

It seems to me there are several searing issues...

- 1- The suburbanization of the islands seems to me paramount. This is of course the problem of all of America - everyone on his own $\frac{1}{2}$ acre in a little (or big for that matter) ranch house - The big costly ones are destroying the Islands more than the little ones. If this suburbanizing tendency continues you can have the Virgin Islands - I wouldn't want them --- a greyness where houses gobble up the land not close enough to make a real village or far enough apart to make estates - the worst of both worlds rather than the best... ugh!!

I don't know who is most at fault in this but probably everyone - the natives who want their "own" home - the New Yorkers who are "Luvitt owning" the islands or the romantic rich who are bastardizing them

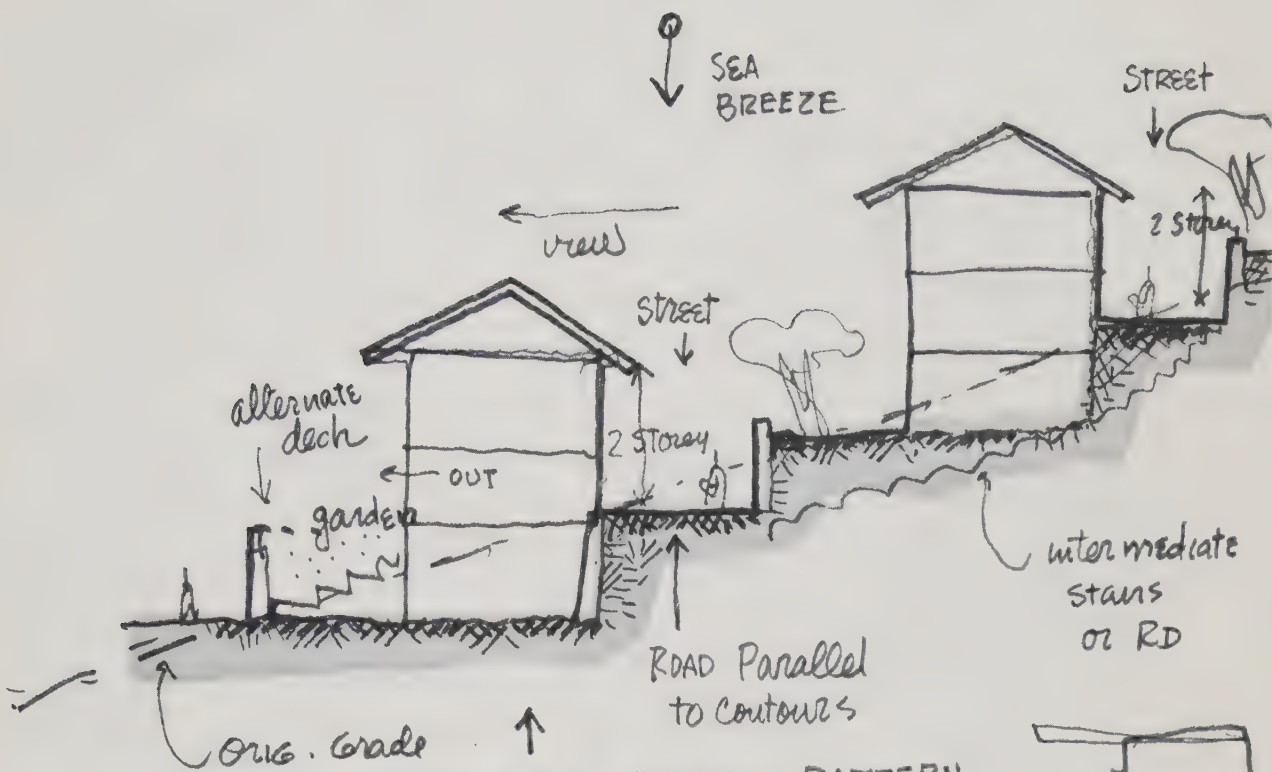
The Florida or
L.A. Syndrome



The Danes knew better than this - their "great houses" stood 4 sq on the estates and then the towns were tightly knit & dense - climbing up the hill sides in an orderly pattern of streets, retaining walls, ramps, courtyards & decks - NOT scatteration destroying the landscape but organic density which if anything enhances it. This form of living on the land in dense clusters can be seen at Charlotte Amalie or Christiansted. It is very Mediterranean - see the Greek Islands -- Mykonos or any of the others --- something which I believe we need to apply as a principle this is what we tried to do in principle at The Sea Ranch -- Cluster rather than scatter!

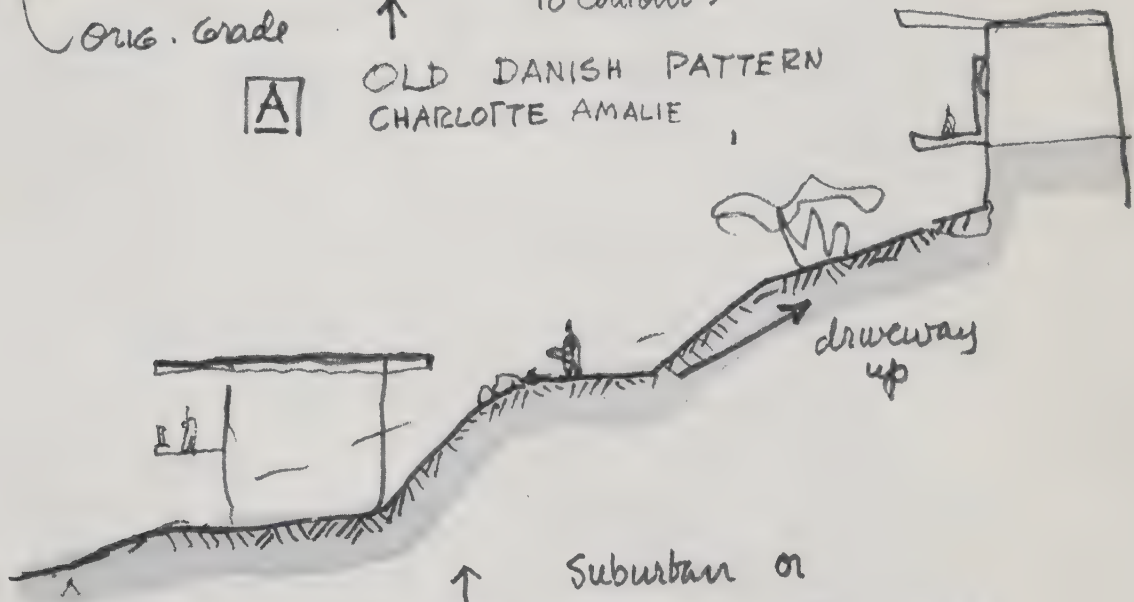


- 2- The Loss of LAND & beaches to private development ... This is no different than the California coastline - all the big developers buy up prime land - including beaches & sell it off in parcels thus blocking access to the beaches. Land is expensive - 10^5 - $20,000$ + per $\frac{1}{4}$ acre house lot. But because



A

↑
OLD DANISH PATTERN
CHARLOTTE AMALIE



B

↑
Suburban or
new Charlotte Amalie
METHOD OF SITING

TWO DIFFERENT TECHNIQUES OF SITING BUILDINGS - Charlotte Amalie

there is so little land & really not too many sand beaches it becomes extremely critical. By now of course all land has become so inflated in value that it is hard for government to acquire it in any large amounts --- still this must be done.

NOTE: Why should land accrue in value for someone who has simply bought it & waited for it to make him rich? Primarily because of its scarcity value which he hasn't done anything about. We should try a system where all land starts at a common value & everyone benefits from development no matter where it occurs --- that way you could develop where development should occur - keep open where openness should be without the pressures of private entrepreneurs to squeeze everything possible out of their own land. Is that "Henry Georgism?"

3- POPULATION INCREASE . I gather this is enormous - 20% per yr. partly from other Islands where alien bonded labor is brought in to do what is considered menial work & partly influx from the mainland. The 2 have different impacts but the result is the same - increasing build-up of structures. The Native (read Negro) increase produces suburbs & little ticky-tackies like Sydney Kessler does or the public housing authority and the mainlanders scatter

raunch-houses. In either case the Islands are beginning to be inundated.

4. Increasing urbanization - This is particularly noticeable on ST. THOMAS but beginning on ST. CROIX. Automobile traffic is almost Manhattan-like in an area boxed in by the waterfront & the hills to the North. There is really no possible bypass solution at Charlotte Amalie - there will have to be much better (i.e. ~~some~~ fewer - there's hardly any mass transport) - parking structures, pedestrian zones in the downtown area etc. etc. i.e. all the solutions must be applied here for the same reason as in the overcrowded cores of mainland cities.

But urbanism must also include techniques of building which will be dense - without being High, I suspect, so that the horrible fracturing off at the edges that is occurring uphill in the newer sections of Charlotte Amalie does not occur any more --- see the 2 sections of the old & new Charlotte Amalie....

Also the lowlands are beginning to get covered with industrial structures which are eating up land - terribly unpleasant to look at - & cause a great deal of noise up on the hillsides. I was very aware of this at Henry's - the

close in view is really a mess - the hillside views are getting clobbered, the roof of the Hilton hotel is a MASS (mess) of air conditioning equipment and the NOISE from the flat area below is very annoying.....

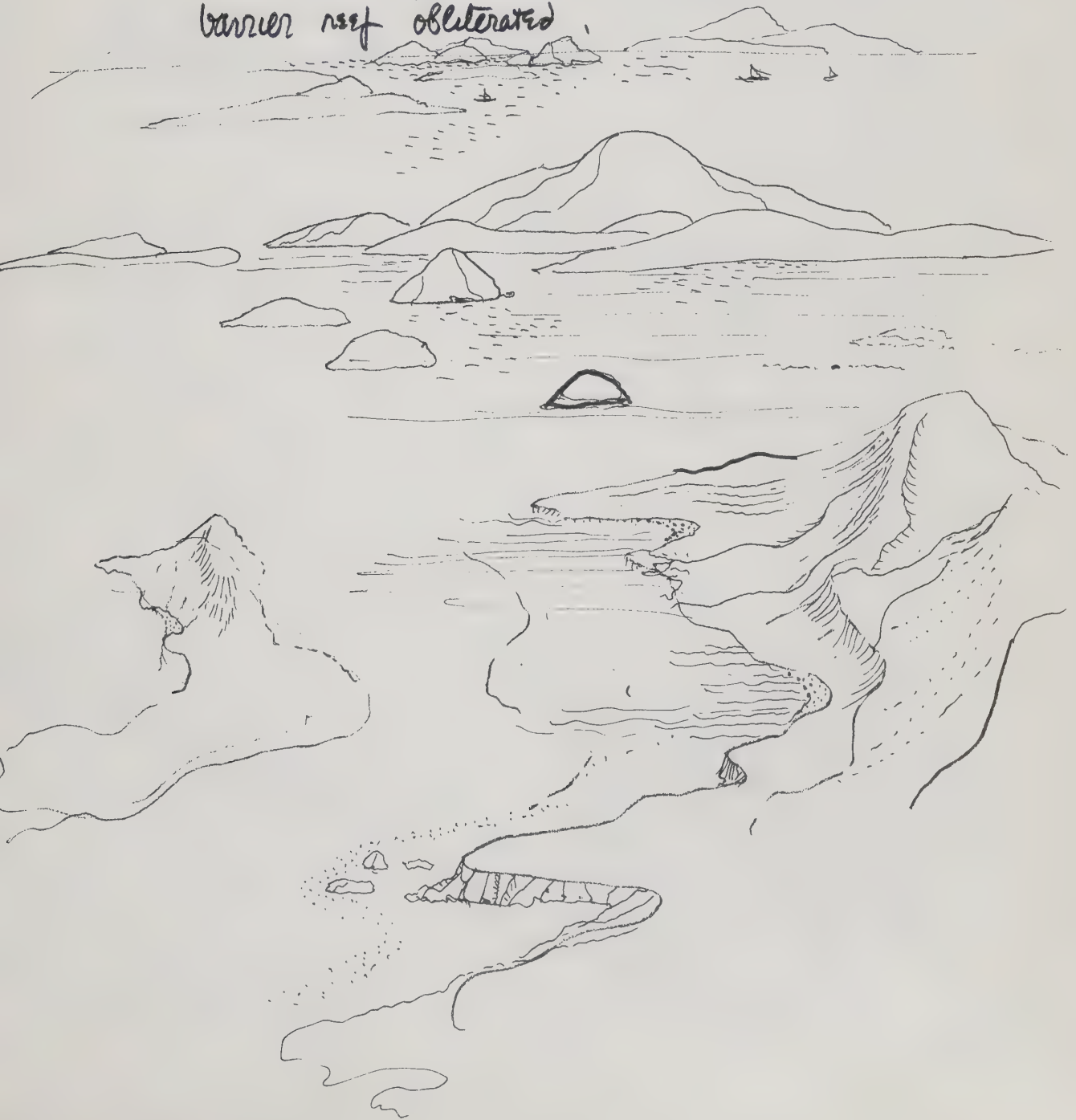
5. AIRPORT —

I'm not an airport expert & therefore cannot really evaluate the feasibility of improving, or changing the direction of the runway at TRUMAN. There is a danger becu of the short runway & the college is NOISY.

My trip out to see the proposed airport site with the governor was revealing. Tho' much of the mangrove lagoon will be left physically there is no question in my mind that the impact of the airport will destroy it visually & psychologically. In addition NO Body realizes the proliferation of facilities implied in this development there will be a lot of knocking down of hills - vast areas will be required for airport structures, terminals, service facilities, parking for cars entrance roads, maintenance sheds etc etc. In addition a major road

-to downtown
connection will be required. Motels & other
facilities will spring up. That end of the island
will become very urbanized.

The cays will be destroyed and the
barrier reef obliterated.



In the last analysis however the Islands are beautiful and well worth trying to save. The water & beaches on St. Johns - the spectacular undersea trails at Buck Island, the harbor at Christiansted, the old parts of all 3 towns are superb..... the North East side of St Thomas is still untouched & the view down that Coast is as spectacular as any in the world.!!!

St Croix has great charm in its older sections & the confrontation between the 19th & 20th century is very apparent here. I am confused by the lack of agriculture - there are vast flat plains formerly in sugar & cotton now completely fallow.. in Israel these areas would be producing crops. I can't see that they can remain fallow but what happens if they urbanize?

Joe Brown has St. John well in hand -- but he needs money to buy up as many of the in-holding properties as possible - particularly up on the ridges and where development will destroy the qualities of the park also something MUST be done about the qualities & character of Cruz Bay. The whole of St. John's is beautiful & my memory of the beaches there - it seems a long time ago even tho' only a week - are they are some of the most beautiful in the

whole world -- Caneel bay certainly one of the finest resorts - Trunk bay magnificent - Hurricane hole, Lameshur beach --- superb!

In summary my impression is of an enormous tension between Islands of great beauty, beaches and lagoons unmatched anywhere and the demands of progress. It is quite clear to me that as much land and water should be preserved as pure unoccupied open space as possible..... how much will be, of course, a function both of available funds and a determination of what precisely should be acquired.

But the most difficult problem will - even so - remain !! And that is how people in increasing numbers can settle on what remains and enhance it rather than destroy it. I keep thinking in my minds eye of the old Towns - Charlotte Amalie, Christianssted, Frederichsted and how full of charm & character they are. I think of the Greek Islands and the mediterranean coastal towns and how magnificently they enhance rather than destroying the landscape.

We need to find our own NEW techniques to achieve these quantities in the Virgin Islands before it is too late.

I think it can be done. I expect it will require

Education as well as laws ; desire as well
as instruction ; motivation as well as architectural
controls and good planning.

WORKSHOP TALK. 281
SATURDAY morning
July 13

Concepts of SPACE - LH discussion.....

OF THE VISUAL ARTS...

Painting has tradit. dealt with the representation of space in 2 dimensions

Sculpture has dealt with space which you look at from outside.

DANCE has dealt with motion through ^{& in} space.

~~Architecture~~ Engineering - structures as objects in space

arch has in its greatest forms attempted to orchestrate these into structures within which events can happen. modulating spaces also for functional purposes

Functions can be either real or symbolic..

Temples - palaces -
or bathrooms...

Best marriage of 2 = arch. - very seldom achieved
arch → Landscape arch → City planning → regional planning.

SPACE as a physical enclosure

Form follows function - Sullivan (earlier Goodenough)
Less is More - MEIS

Form follows program

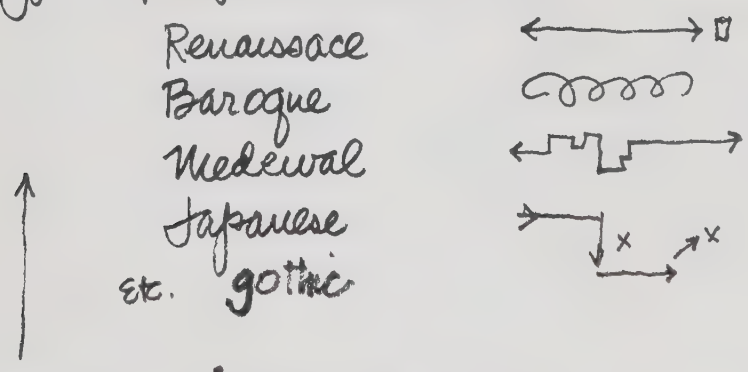
The program is an expression of deep seated actual + unexpressed desires ^{including the site}
arch = community.

YIN-YANG attitude about space

- arch enclose space
- " within space
- " responding to space
- " going against "

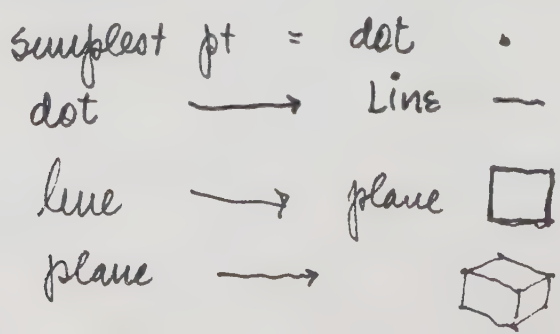
The first statement is a violation!
 Land comes first --- first impact is like a rape
 The reconstitution of wholeness —
 growth → new function

Types of space -



Ethnic variations in space:

Defining space - Klee - Barsch & others



extension of the dot —

person - earth - capsule

S/R → SF trip moving dot -

Hierarchies of space -

Near space 0 - 2 ft
 Midspace 2 - 16 ft.
 far space 17 - 30 feet
 Remote space 30 → ∞

physical

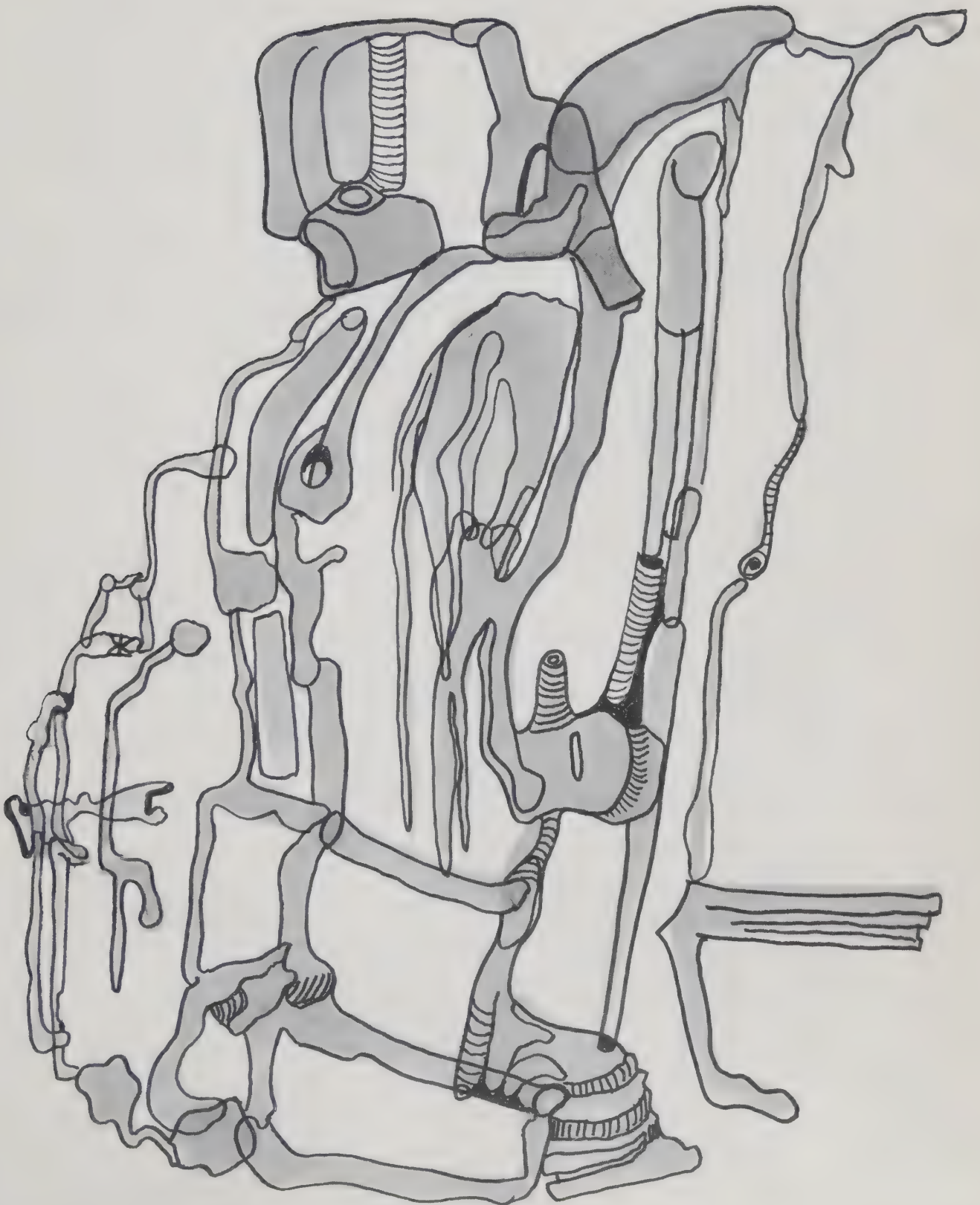
cognitive

Sierra -
aug 28-68.

Pr



possible wall for
Portland fountain



Memo to myself BOOK IV

April 1969

- NOTE TO MYSELF: - Forget how people will use the book or building in systems for organization.
- Do not worry about one step following the other or relating to what's before & what is after.
 - Avoid like the plague the goal making bit i.e. if they and after they have read the book then they can understand the environmental problem. They will know what to do about it.

Do the book from within - telling what you are interested in and how you have discovered things

Talk about SCORING which to you means ways of ordering events taking into account people & environments and the whole question of WHAT you order and HOW MUCH you order --- and what you do not order.

Tell about the relation of SCORING to large scale planning of urbs and regions

Talk about this in terms of Sea Ranch & YBC & Hennepin & ultimately of the VI project & what you are trying to do there i.e. "balance forces"

Tell about the regional landscape and how it needs to bring into some sort of balance natural forces, preservation of open spaces, and at the same time allowing people to enter into it & interact + live etc in it.

Disclose the essential characteristic of the ecological attitude ^{*} i.e.: that natural forces are their own determinants (as well as are aesthetic ones) and how you go about finding these (+ cultural & topographic and whatever to give as the basis of a score to disclose what should happen on land.

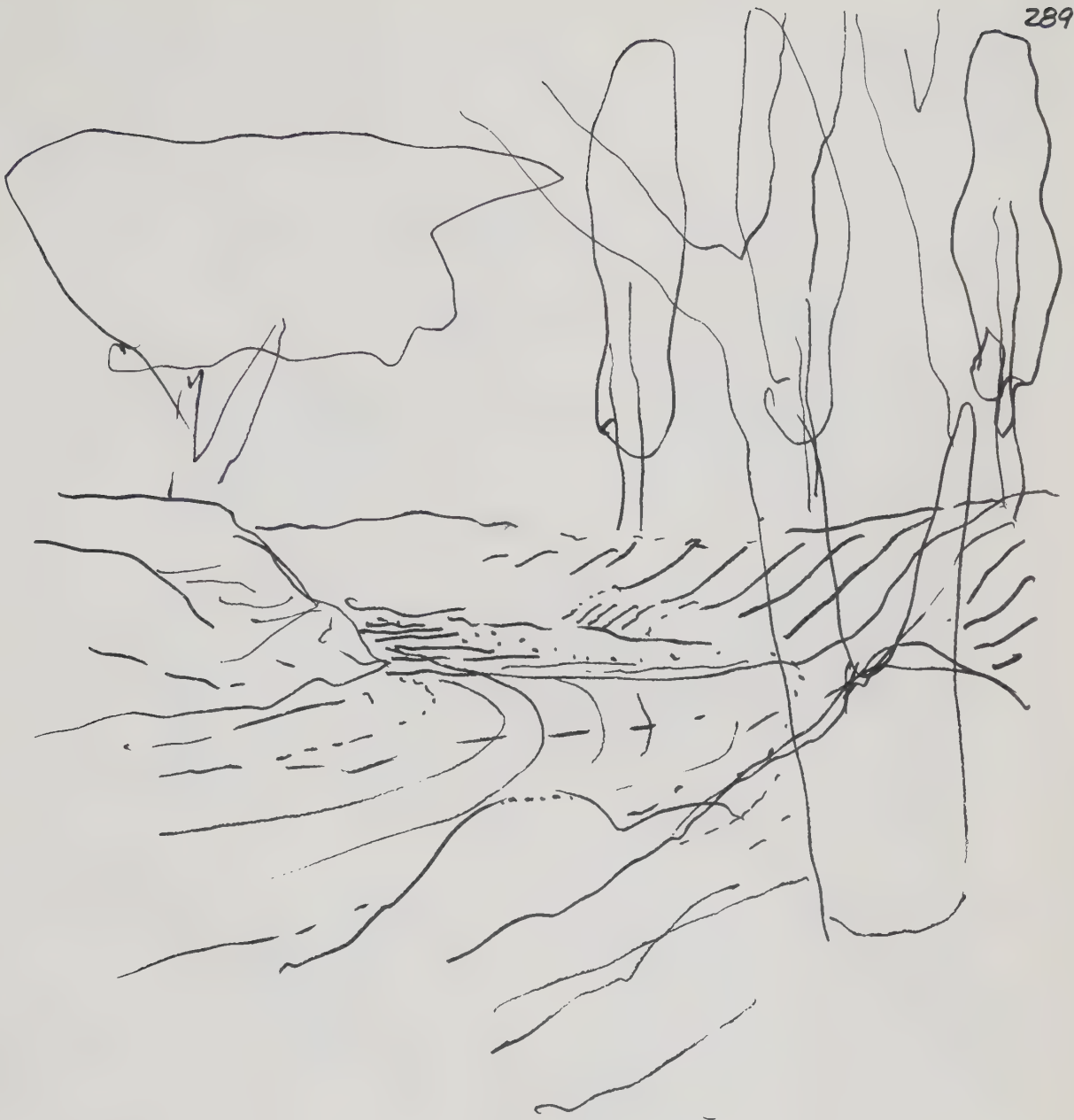
Deal with the issue raised the other nite at Jaeger's talk i.e.: the architect — urban designer is a specialist who knows more about space than the layman and my feeling that where we are in deep trouble is this very attitude and that is the important meaning of "audience participation" i.e.: feedback & group design = community . . .

VI - on PBY
flight ST. CROIX
to ST. TOM.

NOTE re: Communications →

How to say the things we need to say in phrases and idioms that are understandable - a translation is required not only in language, from our professional jargonese, BUT more importantly into modes of thinking.

EXAMPLE: On PBY Antilles airboat trip from ST. CROIX → ST. THOMAS I was asked a question by a young man re: our waterfront proposals. I launched into a long explanation ∴ finally he felt he understood & said "OH you mean there exists a problem which must be solved"



Cortez Madera Creek
below College Ave bridge
after first pass by Corps
of Engineers...

TAM creek
 CM "
 flood control
 april 20

The classical confrontation:

CORPS - US. CITIZENS.
 of ENGINEERS



abstract notion
 of linear approach
 to Flood control

US.

specific desire to keep
 aesthetic & ecological
 qualities.

linear approach ends
 up more costly rather
 than less doing more
 than is need

combination of values
 probably ends up with
 less cost but requires
 more subtlety of planning

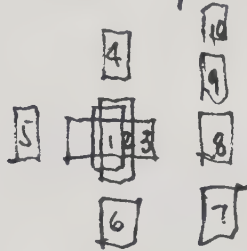
concrete box requires
 geometrical alignment.
 vertical walls loss
 of trees fence along
 top no modification
 to alignment is possible

RIP-RAP more flexible
 in alignment both vert
 & horiz. less damage
 to trees - no fence required

Run at an ecological ²⁹¹
Scoring technique
(flight to Denver)
June 16 -



TAROT



← usual sequence of "throwing"

How about a similar system for the ecological "throw"?
linear

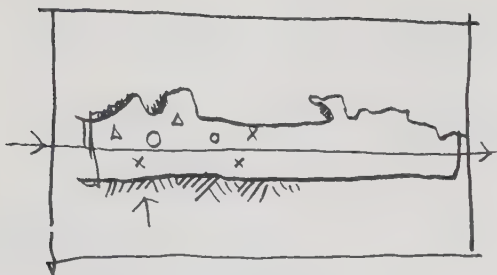
+
on the EE Othring hexagram?

Each card a major factor i.e.:
drainage
Soil etc. give symbol
wind

1. 1st throw all cards to evoke a ^{of the ecol. situation} general image.
2. 2nd throw cards on the site MAP.
where they apply.
stack if necessary.
3. 3rd throw a development pattern

↑ these have to be related
↓ HOW?

ecological scores
on flight from Wash
→ S.F. June 20th



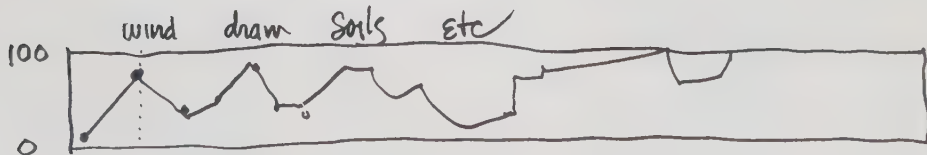
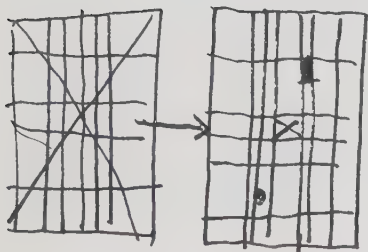
possible format for cards i.e. draw out the site for each card & then establish symbols for each ~~pec~~ situation -

X ○ △ ▽ ◐ ◑ ◒ ◓ ◔ ◕ ◖ ◗ ◘ ◙ ◚ ◛ ◜ ◝ ◞ ◟ ◠ ◡ ◢ ◣ ◤ ◥ ◦ ◧ ◨ ◩ ◪ ◫ ◬ ◭ ◮ ◯ ◰ ◱ ◲ ◳ ◴ ◵ ◶ ◷ ◸ ◹ ◺ ◻ ◼ ◽ ◾ ◿ ◊ ○ ◌ ◍ ◎ ● ◐ ◑ ◒ ◓ ◔ ◕ ◖ ◗ ◘ ◙ ◚ ◛ ◜ ◝ ◞ ◟ ◠ ◡ ◢ ◣ ◤ ◥ ◦ ◧ ◨ ◩ ◪ ◫ ◬ ◭ ◮ ◯ ◰ ◱ ◲ ◳ ◴ ◵ ◶ ◷ ◸ ◹ ◺ ◻ ◼ ◽ ◾ ◿ ◊ ○ ◌ ◍ ◎ ●

← this means OUT. →

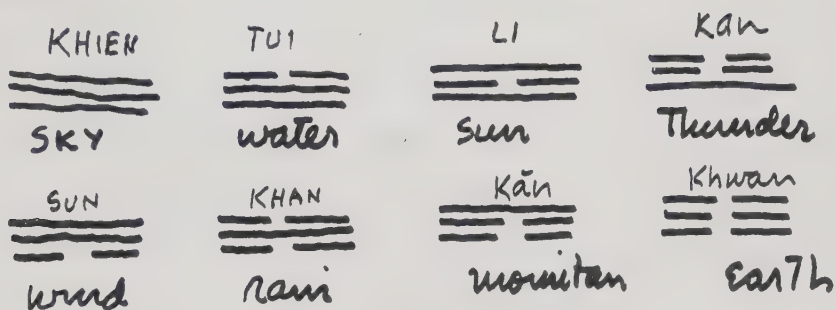
← whatever →

or



Scores - Sat 293
June 22

Another possibility for an ecological
scoring method using the I CHING (hexagram)
method for example the 8 FU-HSI
trigrams



each one of these sets has subsets i.e.
fr. example Tui also means marsh or Lake

(NOTE → check with Tom Thorpe the technique used
by ecologists for mapping)



R.H. = Rama
@ Sea Ranch
Sept 7

FRIDAY
NOV 13th '69

DEAR

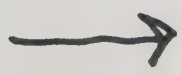
DON
SAT
VIC
JIMMY
LARRY

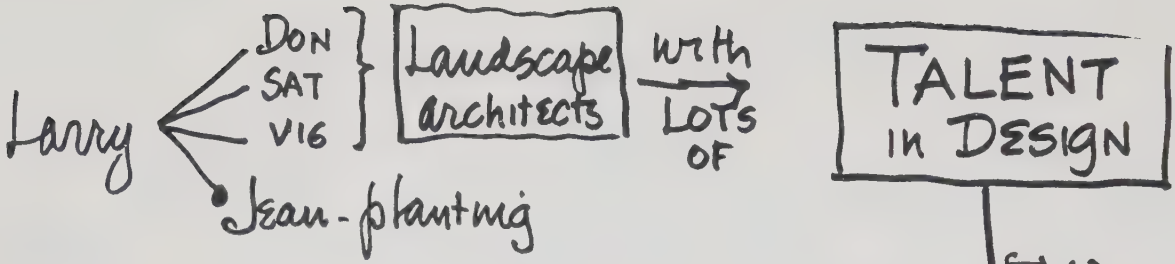
My interpretation of where we are at in the office bases itself on a deep sense that everything that people are saying at all levels is valid and we need to take affirmative and strong action.

Much of what has been said has been hunted at often said before - BUT NOW I get a great sense of urgency and one feels hostility. becuz I feel people feel that nothing is really going to happen or that it will be too LITTLE and too late.

I sense a feeling of a need for revolution & ^{that} what is being offered ^{by us} is "accomadation".

As a diagram I have outlined the office's history & development in the following way: —





TACKLED all kinds of advanced BUT fairly simple problems

20 years
Design

↑ 20

growth always within office

Because of DESIGN TALENT & insistence on quality AND follow-through achieved

Solidity of approach

⊗ The greatest landscape office on earth ⊗

YEARS

with some considerable SPILLOVER into related areas where Talent again counts

URBAN DESIGN
Freeways
street furniture

INTUITIVELY arrived at

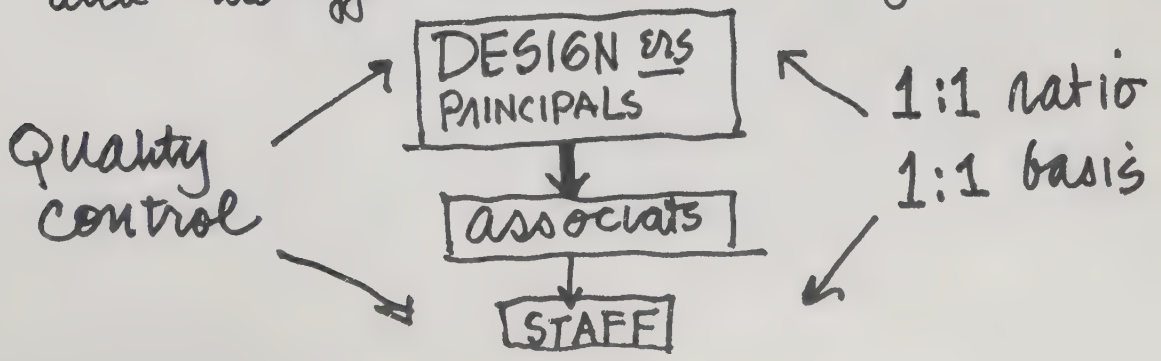
vacuum areas where no-one was really operating

addition of a friend - JERRY - landscaper who stepped into a financial management vacuum & by self-education LEARNED

This has produced works of all kinds of great beauty - some important prototypes, & an image of a great & Talented office which is working creatively in many new fields & IS FUN TO BE IN.....

One major breakthrough on a NON-design oriented level was an early interest in and work on ecology as a guiding force in design... For perhaps the same reason as everything else this arm has not developed beyond a "tool for design" & on a Micro-regional level rather than MACRO-regional.. i.e. it has never really developed as it could (& still might) into an Ecological planning department in the Eastern sense....

For the rest we have been solidly based in DESIGN, intuition, & QUALITY CONTROL has been very high.... very little if any on research or new techniques, or new approaches or social issues and the office structure has reflected this



And this control system has applied to all problems we have tackled → even including those which By aptitude or training the principals as designers have had very little knowledge of. This even was applied to finances, administration hiring, personnel problems etc, etc.

This ^{approach} has been both a great strength & a great weakness.....

IT has, to a large degree, reflected L.H.'s biases and hang-ups e: ① never really trust anyone who isn't a brilliant designer

② always work with people within the organization & assume they can take on additional tasks... & solve them rather than bringing in people from outside to tackle problems.....

This ^{attitude} has been a source of strength because it allowed for organic growth & produced a uniform & agreed upon SET OF VALUES but it has at the same moment limited input & tended to become ingrown & prevented diversity of approaches. It has limited our creativity to what WE COULD.

Ourselves bring to problems i.e. :
 Our own limitations (or strengths) became
 identical with our organization which is
 another way of saying

→ LH & ASSOC. IS US ←
 (with limited input from outside)

Having said that we have designed &
 described LH & Assoc as in our own image
 Land.arch Design oriented based on intuitive
 talent with us leading & controlling design in
 a hierarchical system which ~~is~~ parallels
 both in professionalism AND organization
 one a mirror image of the OTHER.

BUT

comes the revolution & I hope we're ready
 for it. And the revolution is in-Need, &
 life style, and motivation, more than in
 SCORE. It is not so much the score
 which is under attack as the R
 i.e. the parameters of LH & Associates.

A whole new group of Associates
 have now been merged into the system

many of whom are architects, some ^{are} not
brilliant designers but whose interests lie
elsewhere - many of whom are reaching in
new directions which do not put DESIGN
(& particularly Landscape Design) at the head
of the hierarchy of values or motivations...

This is neither a mirror of ourselves

Nor in OUR image

" " " particular area
of competence

IT even leaves us out as being
in charge

Every element which does NOT put DESIGN
as the primary value leaves us only part
of the team & not leading. Nor do
associates or staff for that matter see why
we should be at the top of the DECISION
making hierarchy in areas where our
competence is not unique

DESIGN - yes

Other things - why? even NO!

& that includes administration where
they and we all agree that we are
lacking in SKILL or interest or both.

Staff I gather feels all the above + other hang-ups & frustrations. Many of them consider themselves at least the equal of associates in DESIGN & since more recently out of school more "UP" on what's going on than both Associates & Principals.... They all read more, are bright & bushy tailed and LESS willing to submerge their own feelings to "getting along" or "going UP." They are also less willing to cover up.

In addition they are all here because of the image of the office AS (To go back to) the beginning)

⊗ "The greatest OFFICE in the world" ⊗

partly because of the workshops, I think, & articles & word of mouth they believe we really "SWING" & are working with intensity on brilliant projects - LOTS of dialogue with brilliant people - colorful - wow!! And with social relevance. Sort of an exciting extension of graduate school

The reality is less than that
by too much!!

And it really is less than that
 except at peak moments ... & they
 aren't often enough to satisfy ←

So



In my opinion there is great validity in
 how staff feels & how associates
 feel.

I think principals have done as well
 as they possible could within the configuration
 of their own interests, motivations, particular
 Talents & life styles & their feelings are valued

I believe we need to find ways to
score out ways through LH & Assoc. to
 accomodate all these needs. I feel it
 can be done but I believe it requires
 breaking the mold. The mold & the
 hang up is

DESIGN (traditionally seen as
 form making & particularly
 landscape)

IN-HOUSE upward mobility to solve
 problems

1- I feel we will be unable to solve the organizational set up through the sole efforts of the Principals & that we need an outside objective person working with & for us for 1-2 years to structure us in response to where we want to go.

2- I believe "DESIGN" ~~can~~ ^{can} move sideways & not CAP the hierarchy while surmounting us.

There are other equally important subjects & areas of interest for us to involve ourselves in...

Planning }
Ecology } are among them
urbanism }
social issue }

Personally - for me

Education - both internal } are
external } important

also other media

Films, TV, articles etc etc.

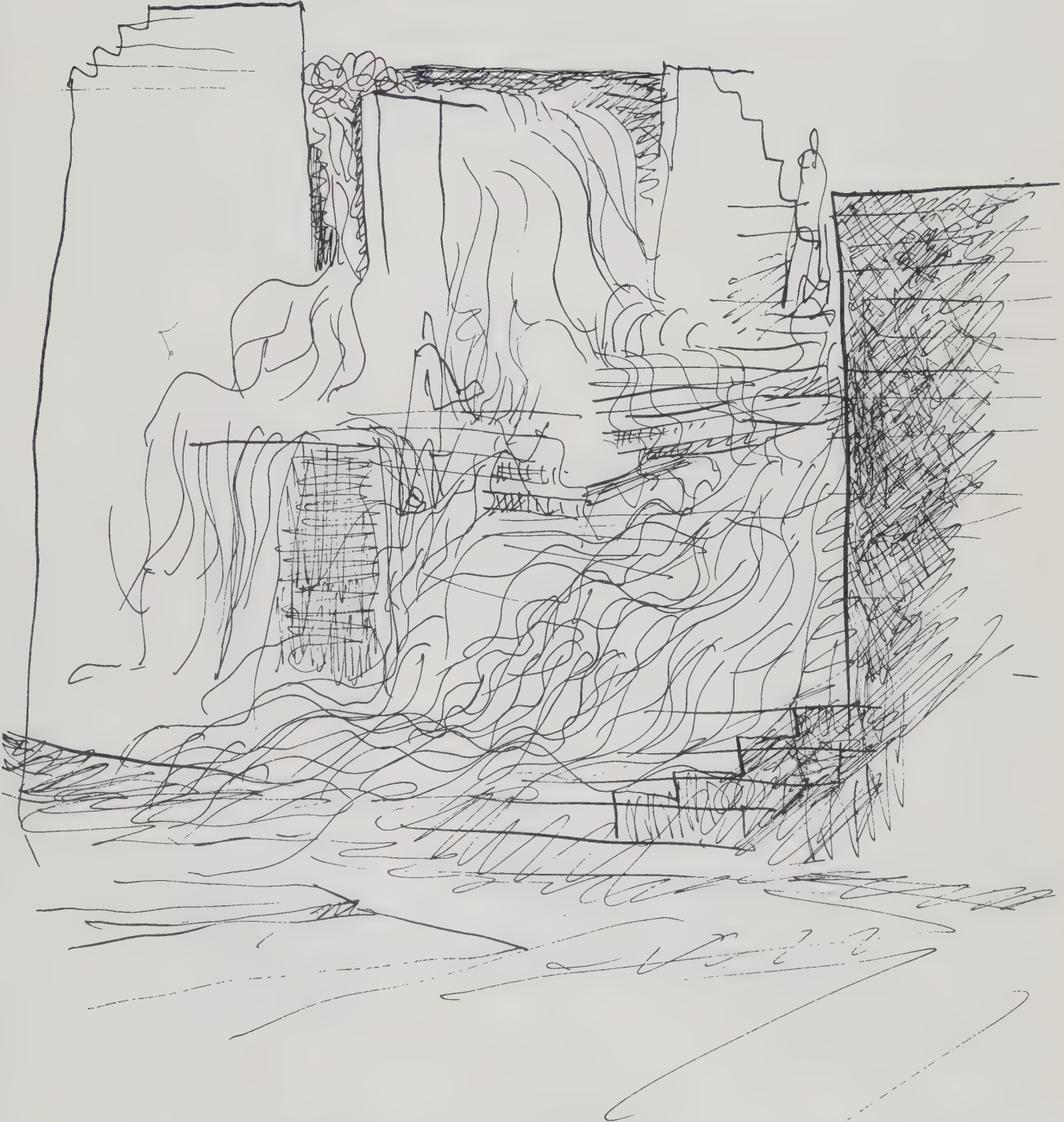
Social relevance crops up over & over again but what this means is unclear... in the limited sense it cannot mean just working in the ghetto... it can involve pollution, ecology, significant planning breakthroughs as well. Often it's in the eye of the beholder... I think we need to have dialogue on this.

I think we need to score finances only because without them we will cease to exist.

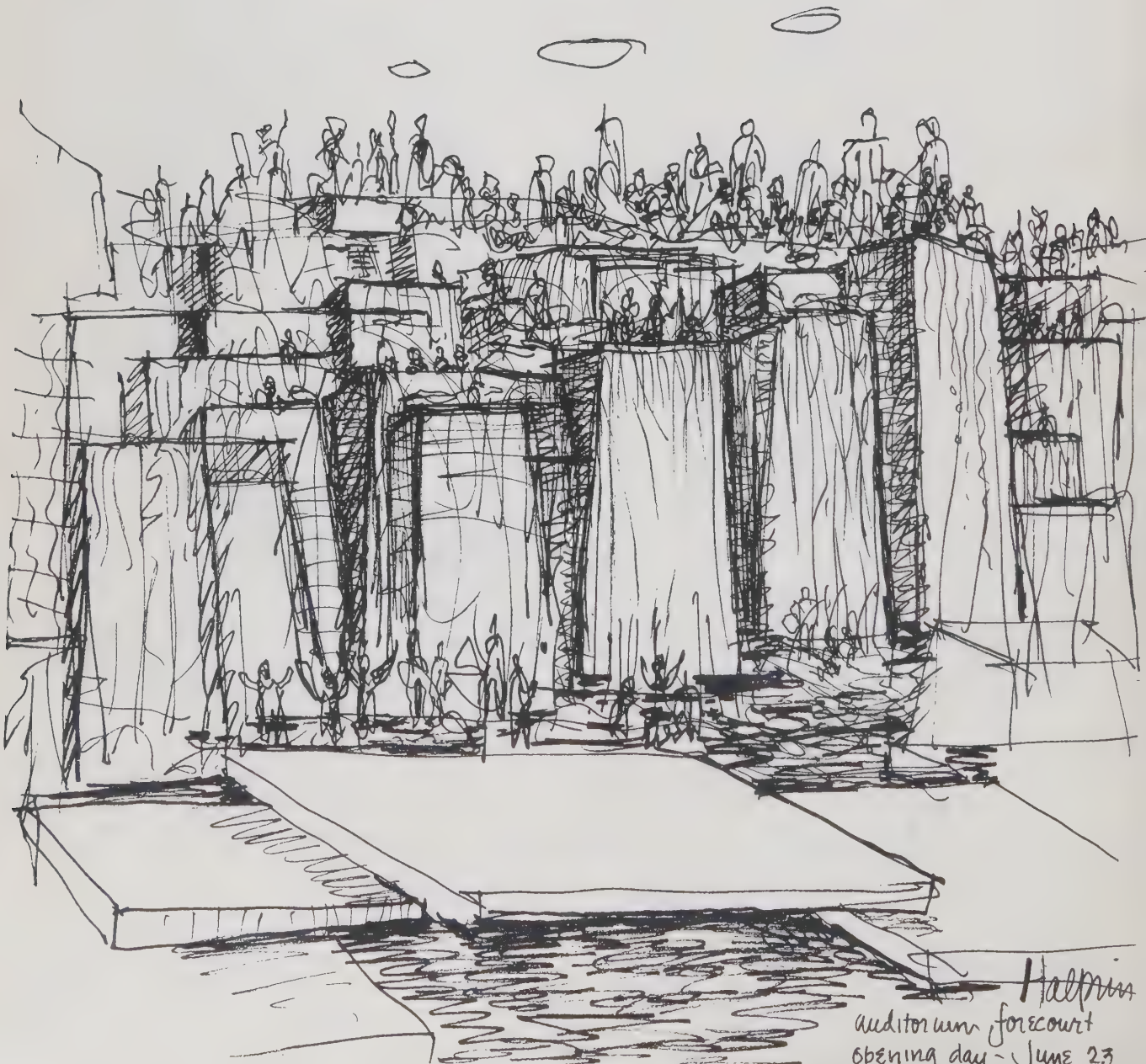
I think we need to encourage input from other people so as to grow & STOP LIMITING OURSELVES further BY OUR OWN LIMITATIONS

we need to break out of our own self-imposed closed system.

Jerry



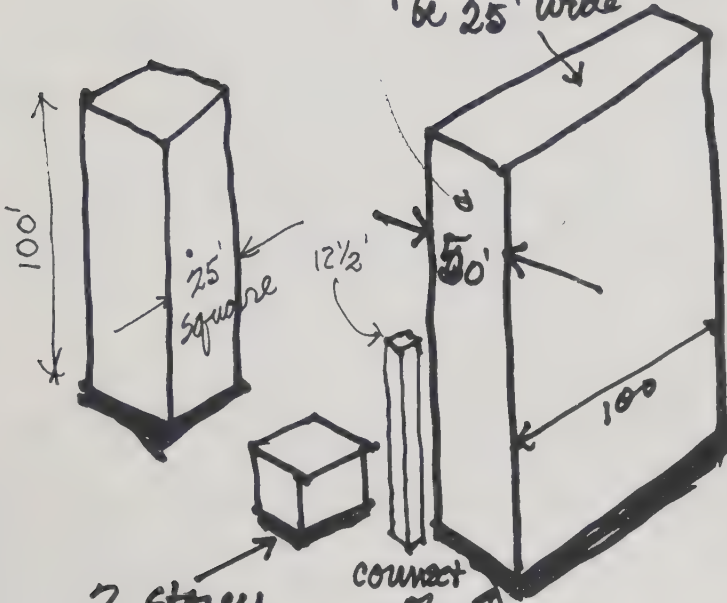
Lovejoy -
June 23-70



KIT FOR urban design

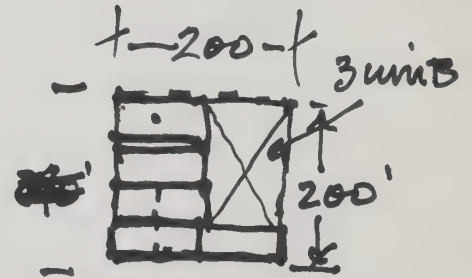
make out of hardwood blocks

perhaps this should be 25' wide

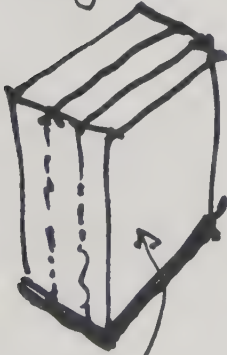


2 storey UNIT... these can stack at any height

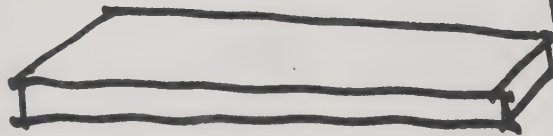
20 storey



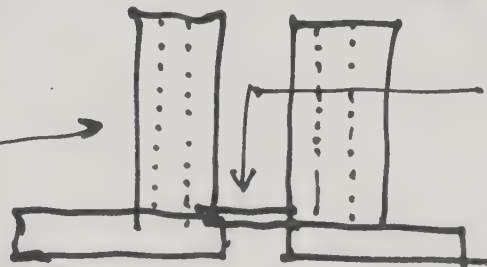
Block Key to block size



3 units stacked together



on side can be platform + garage... etc....





connector should work either vertically or horizontally.

LINGUA
FRANCA } urban design
KIT - Cont.

The kit should be flexible to the extent that it does NOT predetermine or control the result either in form or concept but primarily in terms of the content try different shapes



or small units  to make up 
So you don't preconceive hi-rise solutions...

Exploration of these KITS as tools for urban design needs to be a major element in the summer workshop....

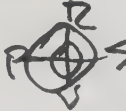
FTW → NY ³⁰⁹ trip
April 10th

OBJECTIVES vs GOALS

R under RSVP can be considered to include
OBJECTIVES but not "goals"

The difference between the 2 is that GOALS
establish end products, results and the
(at least apparent) formalism of what
emerges from processes

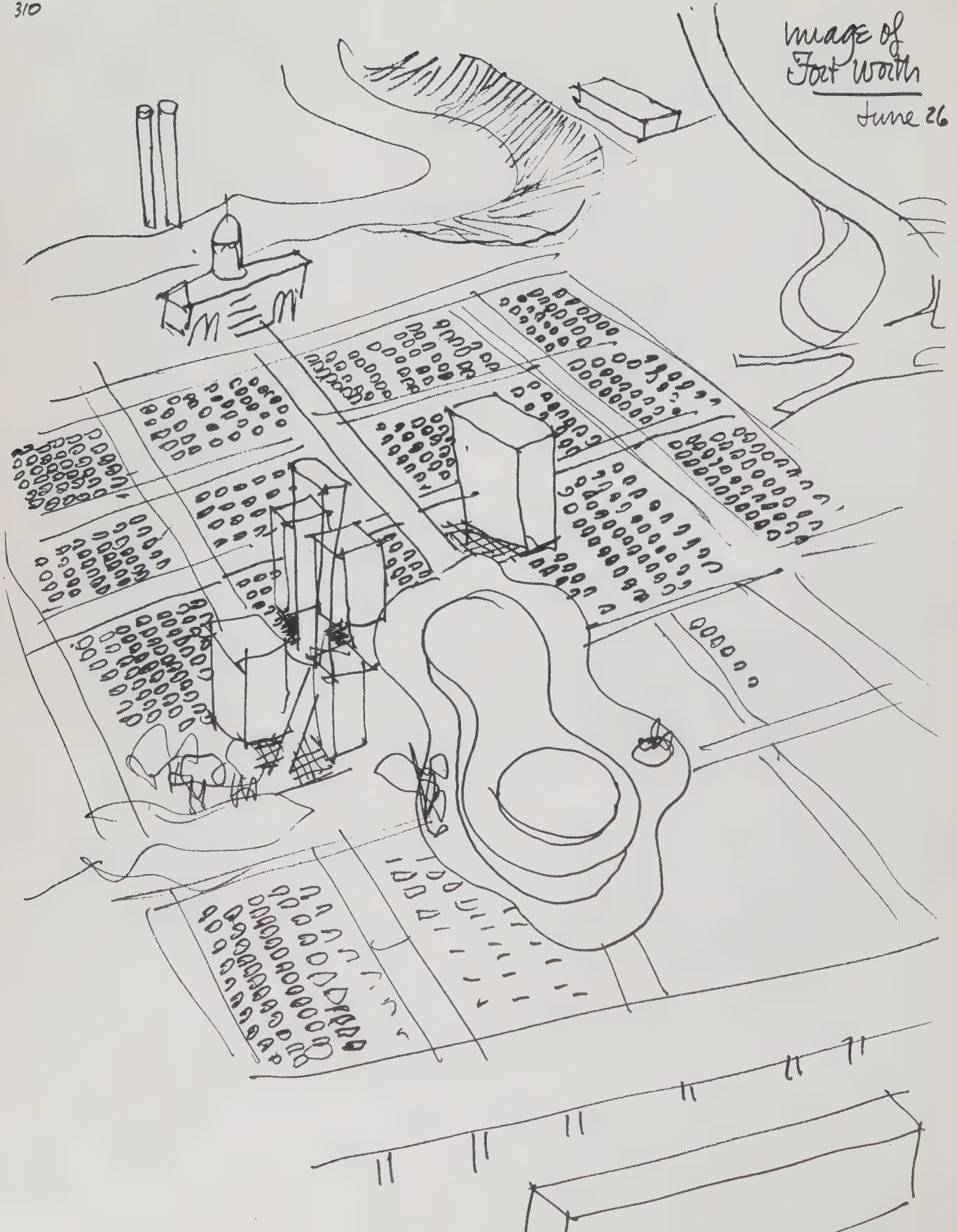
OBJECTIVES do not indicate results or a
product nor have A form ... They are
physically oriented MOTIVATIONS

We could say that in  a city plan
could nay should have certain objectives
whereas goals would be ANTI-process since
not accepting of input & pluralism during
"running-out" of the score

Objectives are process-oriented
Goals are product "

image of
Fort Worth

June 26





San Miguel Allende
July 2...
1970

THEORY:

Man & nature interface in an integrated way when man works with the same processes as nature: -

" copies her mode of operation
 → USES NOT ←
 her results "

{ thus as an example the Japanese garden is as artificial as the classical garden
 But a city can be itself Natural as a wood is

OR

In dance: you cannot mutate a birds but you can take on birdlike characteristics . . .

BASE THE ARTICLE
 ON THIS

The Portland fountains are "natural" not because they mutate nature but because the processes by which natural effects of this kind operate have been understood & recycled into an art form.

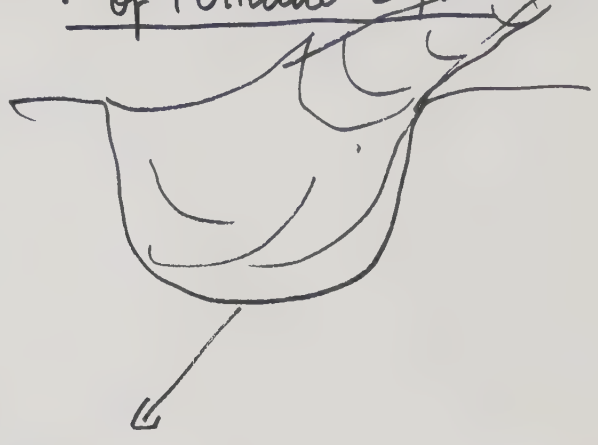
ie: form followed process → thus an interface

between man & nature arose in which we as designers SCORED the process from which the result emerged.

SHOW interface
by processes
of Portland 2 fountain's



Erosion



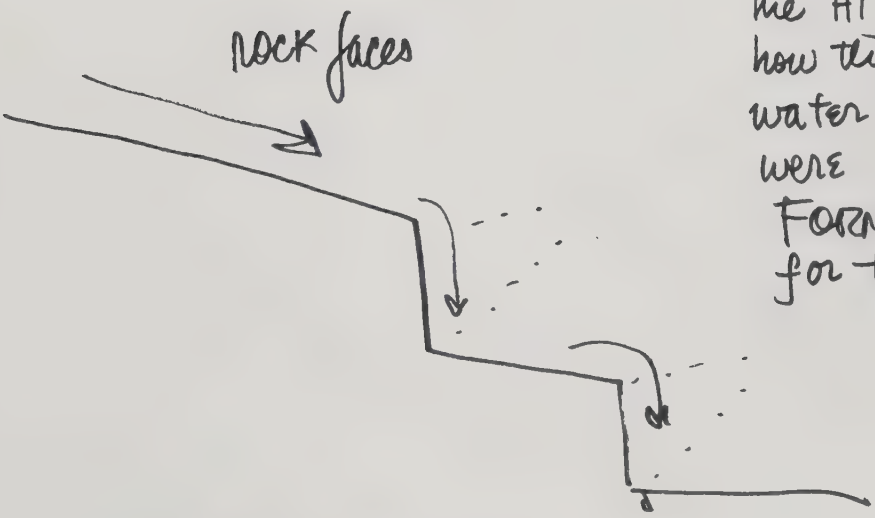
LOVEJOY



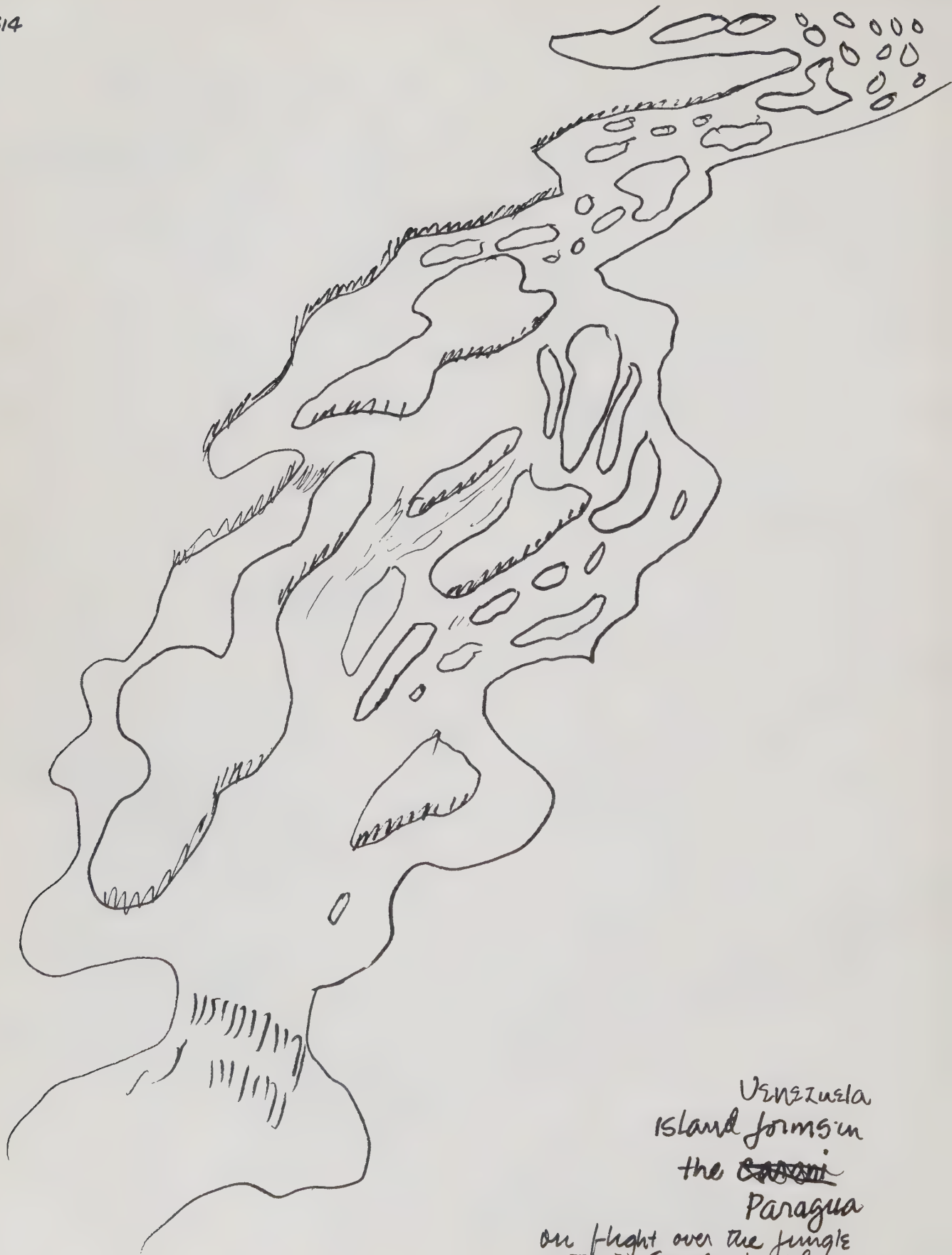
.....

include the original
"Nature" sketches from
the HI-Sierra to show
how the process of
water & its effects
were understood &
formed the basis
for the designs.....

include notes
on Sounds..



South Auditorium



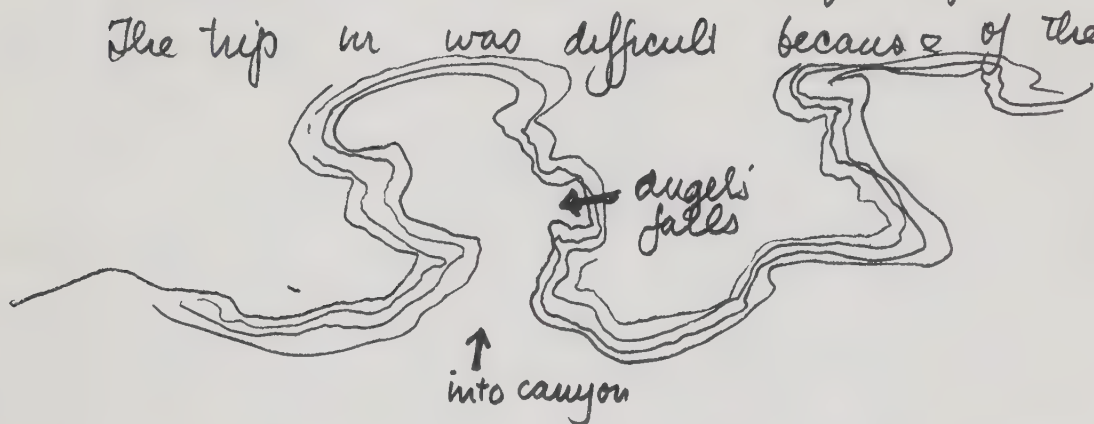
Venezuela
 island forms in
 the ~~Casiqui~~
 Paraguay
 on flight over the jungle
 in Tomás Sanabria's plane..

THE TRIP TO KANAVAYEN

This spectacular trip into the State of BOLIVAR brought home to me more clearly than I could have imagined the character of Venezuela... for one thing I realized (what I had been told before but had not focused on) how under developed vast areas of the country are... Other than the urbanized northern fringe the interior starting not far south east of the TUX valley is occupied first by a few scattered small cities & finally by the vast "llanos" area penetrated by some ^{of the early} ~~new~~ oil fields, some cattle & very little else 'til you reach the Orinoco; where around CIUDAD BOLIVAR & the new Ciudad Guayana industrialization is well under way complete with dense layers of smog & a general feeling of energy and uglification which unfortunately in an industrialized age are 2 words which seem always to go together....

After flying S.E. for 2 hours we turned due South into the Tepuy area - an incredibly beautiful interior of great mesas sticking up out of jungles with meandering rivers and enormous waterfalls dropping from sheer cliffs. Angel Falls is the most amazing of course & it falls from

"Devils mountain" - over 3000 feet free fall
 The trip in was difficult because of the clouds



and because the canyon in which the falls are located is dead ended & somewhat like a keyhole in shape & thus hard to find under a cloud cover. But the whole area is laced by falls of every size & description each unique & some simply erupting out of the dense jungle...

Amongst the most spectacular is at Canaima where approaching over the sluggish Caroni Rio all of a sudden you drop over the falls which are turbulent and the water just thunderous..

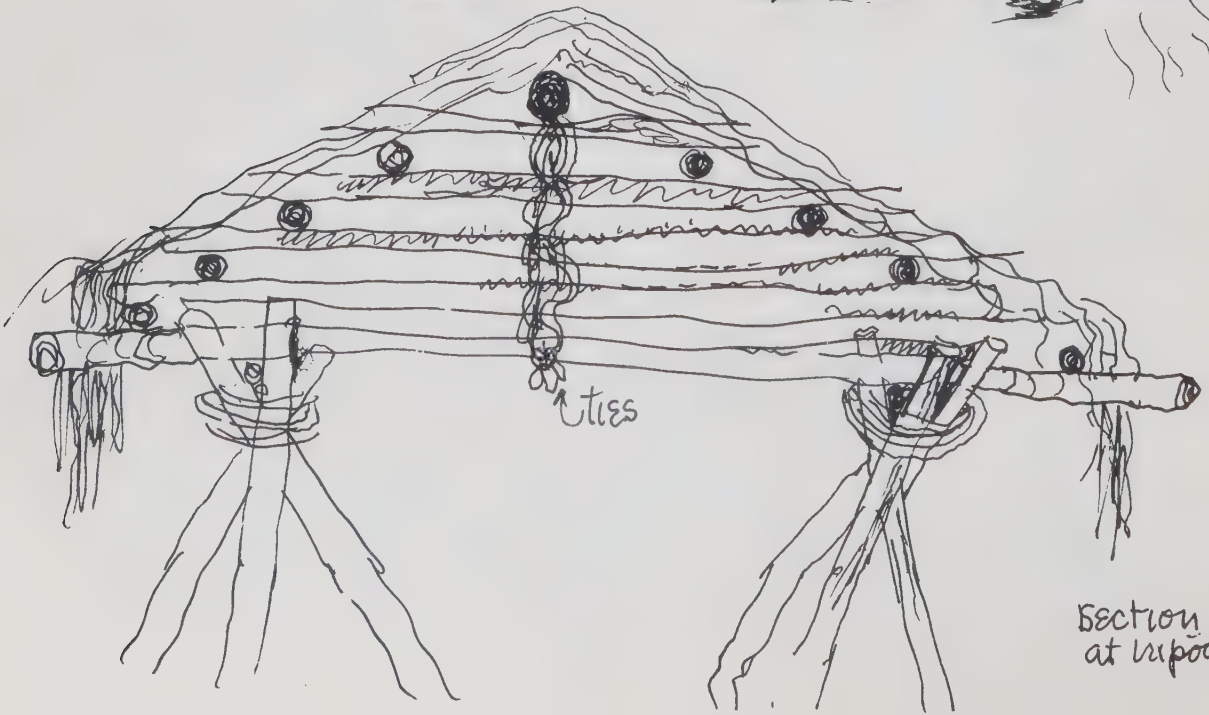
The whole ^{area around Kanawayan} ~~region~~ is uniquely beautiful & ecologically fascinating.. the rivers are coca-cola colored, the water has a low pH - around 4.2 I'm told - the rocks are sedimentary & very acidic... there are few insects, few birds, no fish hardly any animals.. (P.S. This does not hold around Canaima)

facts that were referred to over & over by the Venezuelans who were with me altho' I was less conscious of this N of my experiences in the very Hi Sierra than they since it seemed similar in that regard to the wilderness areas I know (except for fish) But I gather compared to the llano area which is teeming with life this seems strange.

It would be fascinating to do a regional study of this area based on ecological principals & research AND a conscious need to keep its wilderness quality ... I am myself somewhat worried about their desire to "DEVELOP" the area for tourism nothing (as we know) destroys a region more quickly than tourism, accessibility, hotels and development.. and the Indians & their culture could quickly disappear as apparently it already has begun to ...

The missions threw me back 400 years to the old Spanish notion of bringing light to the poor benighted savages. in complete defiance of the laws of ecology, of man and his inherent dignity - of the Indians own beautiful symbiotic relation to nature - these priests have the

Sunday Aug 16
near Kanawagen
Mission
Indian HUTS along river



Section
at hipokes

what I would call audacity to destroy a people and demean them -- in human terms they are making groups of people extinct & thrusting their own (or ours perhaps is a better term since it is western industrialized society we are speaking of) upon a people who are completely lacking in any defense against this invasion of their privacy.....

presumed
values

→ I would really want to engage in a regional study of this whole area - mounting a complex multi-disciplinary team including anthropologists, sociologists as well as environmentalists - ecologists....

The assignment of this group would be to analyze the existing ecological (including the human ecological) situation of the area, the life styles of everything & then based on these as a foundation develop OBJECTIVES & motivations for the various divergent & often incompatible groups.... Based on these R's scores could be developed which would "run out" a series of alternative ways of treating the area all the way from (I would

presume) intensive development of the region to very light touches perhaps in carefully selected locations... . Based on these alternative SCORES S action could be decided upon .. even including such decisions as the simple one Martin & NIKKO want to carry out of stocking the streams around KANAVAYEN and planting a deer population for hunting... and how to relate to the Indians which is no less ecologically problematical to say nothing of socially - culturally.....

It is - incidentally - interesting that the Indians in the Kanavayen area are called Pomones our North Coast Indians around Stewart's Point are POMOS we destroyed the POMOS mostly by killing off altho' the Russians at Fort Ross "used them" as slaves as did the early Spaniards around SONOMA & that destroyed many of them too & the implications & probable results are similar here How to integrate a really primitive group of people into an advancing technological society without hurting their own "culture" is a fascinating problem which could be attempted here if it isn't already too late.....
(contin after transportation)

I notice that cars get "closer" to each other here than in U.S. less margin - of error

→ continue ^{re:} trip to Kanawayen ←

The whole area needs to be evaluated as a National Park (probably NOT national Forest with its "multiple-use" implications) especially in an area which is apparently very rich in IRON ore & other minerals which could lead readily to the harming of a great & beautiful potential wilderness area -- perhaps pockets of development -- carefully analyzed as to where ... attempts to make it possible for the Indians to move into the 20th (not the 19th century as the missions seem to be doing) IF and HOW they want to based on anthropological & cultural studies ... it could become a prototype for the rest of the world -- perhaps UN help could be solicited ...

Man's interface w.
nature for Kees book

My view of man's relation to nature - OCT-70
has to do with nature's processes rather than
her form or meaning. It is to her method
of operation not her outward manifestations
that we need to relate....

The see saw relation we have had for
millennia with the ^{root} source of our being
has - after all - been a struggle to explore &
disclose this relationship and to try to
develop some kind of SCORE To define &
systematize it.

We have emerged from nature & we are
her children ... thus we maintain a kind
of typical Love - Hate relationship with her —
like a teen-age child we need the security
of her warmth & the stability of her as a
source and at another moment we want to
be free and on our own and left loose
of her disciplines. At times we have courted
her at times defied her - mostly taken

her for granted as the stable source
which would forever nurture us & keep
us going.

That seems finally to be not
inevitable .. we have begun (I hope deeply
enough) to finally realize that this root source
is in fact in jeopardy and that by our
actions we are permanently destroying her....

Honorable Teddy Kollek
 Mayor of Jerusalem
 Bar Teddy...

on flight from San Francisco
 to Washington D.C Monday Jan 25

Since coming back ~~through~~ I have thought a great deal about our discussions in Jerusalem. I ~~have not had~~ a good opportunity to record for you my impressions of the meetings... this flight I hope will provide me with some quiet time especially if the stewardesses do not (immediately at all events) start plying us with drinks. After leaving you I ~~came back~~ ^{travelled home} through North Africa which gave me an opportunity to visit & study some other impressively beautiful walled ancient cities - and particularly Fez & Marrakech which have many similarities to Old Jerusalem. I will speak of these later on. But mainly my own interest lie in New Jerusalem. It is here that the future of the city lies -- though the old city has enormous emotional & symbolic importance yet: in area in difficulty, in context, in living importance in complexity the New City poses far more difficult problems than the old. Your own comment to us that we cannot expect you Jerusalemites to ride on donkeys (no matter how charming & picturesque that might be) while the rest of the world forges into the 21st century gets at the very core of the issue. It poses

the real ~~essence~~^{horns} of the dilemma in my view which have in no way been coped with in the present planning in a visible conceptual way. Thus I believe you are stuck on the horns without knowing why.

Admittedly the presentation was very poor -- it seemed random, not well prepared, shallow, & non-focused. There probably were many contributory reasons for this all of which excuse the way it was done. Yet most of us have sat through, in our careers, endless presentations both good & bad & you do learn to cut through to the core of what is being presented. I think sub-consciously we all did that here. It left much to be desired.

Unfortunately we too did not give our own critiques in a clear way. we often confused process with product, form with context, organizational set up with objectives. as a result often I found our own intentions unclear & confusing.. as for example the attack on the aesthetic quality of the new housing in Eshkol heights began to sound at one point as though we were being critical of ~~good~~^{healthy} new housing which of course was not what we meant nor that we

want people in Jerusalem to live in slums because they are picturesque. Nor in a profound way were we so much attacking the "arches" phoney as they are Nor the ugly tile. We did all to a man have a great feeling of uneasiness about the relation of the housing to the land, the lack of urbanistic qualities, the insensitivity of it all to the qualities of Jerusalem. I for one felt as if I were looking at all those unpleasantly mediocre developer housing projects I drive through in all the cities I work in throughout the United States.

Well-you may say- why should we be any better than you. and admittedly the struggle of Israel has been to make the Jewish people NORMAL - just like everyone else. So why should your housing be any better than what I see all the time in Brooklyn & Queens? Or your traffic systems have any less traffic jams or your smog be less, your waters less polluted your skyline less ugly, your architecture more sensitive & less egotistical, your environment more sacred your pedestrian systems better, your cities quieter & more humane & less raucous. I don't know really except for 2 things:
 First we all want more for you

than we "want" for ourselves almost I expect like a parent wants for his children. Because we feel you deserve it! and then secondarily of course you asked us and we could do nothing less than tell you what we think. We think its terrible!

At the core of everything, I think lies the fact that you are using the wrong models for Jerusalem. The model you are using is a European one founded in the Bauhaus aesthetic - interlarded a good deal with ^{the} urban theories of Le Corbusier ^{via america} .. your architecture, your planning your traffic planning your urbanism is Non indigenous. It doesn't fit -- neither the landscape nor the conditions .. I believe also the life style of the people (altho' for the moment without participatory involvement processes that is hard to determine)

What is more the model is long gone in the very areas from which you have taken them - many of the very places which have formed the basis for your own work have been shifting for some time to more advanced and appropriate forms. You are copying old fashioned ^{conservative planning & urban} models... including the wrong administrative & organizational models -

More & more the indigenous models you have ignored ^{which are} under your own noses are being studied and emulated throughout the world - the mediterranean cluster of buildings organized into intricate 3 dimensional architectural villages dense - urban - related to the landscape - inward turning environmentally sound are the patterns I believe that are more appropriate to your own conditions & needs. Within these open spaces, for recreation & play, pedestrian precincts secure from the sound & fury of the automobile - views of the landscape from nooses & courtyards can all be developed. ^{It happens that these land themselves very well to industrial fabrication... see 53/113.} The free standing building surrounded by its garden isolated from its neighbor & always accessible ^{at every point} to the automobile is in my view the enemy of Jerusalem...

Both Meyerowitz & I spoke a great deal about the urban landscape - its relationship to building - the need' to integrate the whole complex with transportation ... I myself cannot separate out these pieces of urban planning though they form discrete pieces yet they must come together into a totality - into a complete symphony if you will where all the

instruments are playing together NOT each one by itself. . . . the urban landscape I spoke of & believe in is not therefore a matter only of aesthetics though that forms of course a part of it. . . It has to do with an entire complex of integrated elements including the aesthetic. Form in my view arises out of attention to objectives & through a process of working at things — it is not in order to impose an aesthetic form on Jerusalem that I suggest you look at terraced architecture broken into small increments stepping up the hills in 3 dimensional complexes with transportation part of the whole. . . . Though I believe it will look better. ^{The point is} ~~that~~ I believe it will work better — that it will solve more of the basic objectives & parameters that you need to set yourselves. . . . ^{aesthetics, program & function are inextricably linked together —}

Chris spoke of setting up principals of action. . . I very much agree. . . democracy in planning has a great deal to do with that AND participation in running through objectives, scores, & running out alternative futures. It does not as many architects fear imply destroying their own expertise or ability to

design or cope with architectural form or anything else. IT IS allowing large numbers of people to become involved in determining their environmental futures in a structured way... it overcomes the hang-ups about TASTE & places emphasis on program, ideas, intentions, life style ... it makes decisions VISIBLE before rather than after the fact..... It involves the people where they can do themselves & the architect-planners the most good. IT makes it possible for them to look at choices not have them decided for them either by Trends or by short-sighted unilateral decision.

In my earlier memo I commented on my fear of trend planning i.e. the idea that you note how things are going & then make your plans based on an extrapolation of these trends as if they are facts.. it's a sinister way to plan, largely because it gives no options. Your people speaks of the automobile as being a *sua qua non* of progress as if there is no other way.

But that is a kind of self defeating prophecy.
 If you plan Jerusalem ^{only} for the automobile
 that implies scatteration, suburbanization -
 every house linked to highways & intricate
 automobile networks AND then you will be
 setting up development patterns which will
 prevent any other system for the foreseeable
 future... Also its expensive both of land,
 money, landscape, environment. I suspect that's
 not what you or the people want for Jerusalem!
 What I really would have appreciated would
 have been a discussion based on analysis of
 alternative futures... with economic, social, philosophical
 land use + political implications of various courses of
 action with some ^{universal} criteria applied to each so that
 we could have understood what had been
 studied HOW it had been studied, WHY
 conclusions had been reached & upon WHICH
 data they had been based... there are ~~many~~
 different terminologies for this way of approaching
 problems but they all center themselves on a
 kind of VISIBILITY in decision making:

GAME PLANS + simulation models.

alternative futures

SCORES

Etc...

from which you can make thoughtful decisions

based on some clearly enunciated series of parameters & principles... at which point you do not feel that what is being decided is based on some individual's TASTE or opinions or HANG-UPS - or if they are then at least it's a conscious decision to go with that. This develops a city based on community desires & needs & ^{make architect-planners the vehicle.} I would like to see some operational plan

for the development of Jerusalem including a clear statement of the cast-of-character. Who makes decisions - how are these arrived at - is this a ^{legitimately} ~~legally~~ arrived at way of doing things or simply the "way things are done". Who knows about it? Does it involve the community? I sense a conflict in responsibility between various agencies of government... how can this be resolved?

In your organizational set up do you have:?

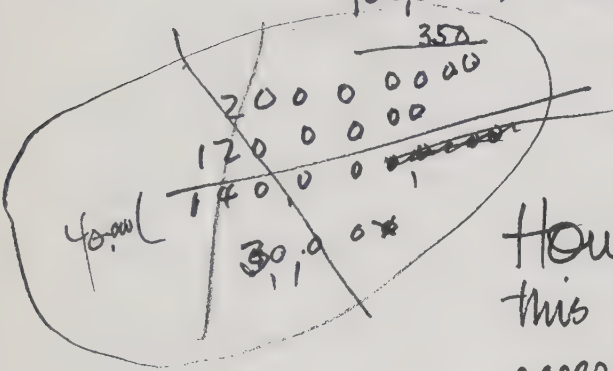
1. A CITY Planning director... with staff - -
2. A planning Commission - A Fine Arts Commission
3. A Zoning board
4. Some body in charge of renewal? Fine Arts
5. Relations between 1/2 & your city Council?

How is your planning implemented?

Do you have a parking policy:

Do you have an authority? Should you decide to park 400,000 vehicles in Jerusalem (which your Master Plan says you should: this will occupy

400,000 x 350/sqft/per car = 140,000 Acres / x 4 = 350,000 Acres in (usually) 2 places origin + destination -



How do you intend to take care of this sq. footage - + the highways necessary to move them about?

With all these things left up in the air & not even unanswered NOT EVEN RAISED AS ISSUES how could we in good faith react to the plan?

What is more Jerusalem has as well as a housing/govt center/business center role a regional role as well.... Its relation to Tel Aviv is significant... even now the traffic between the 2 cities is significant... No mention of the relationship has been mentioned. Britton Harris tried to raise this issue. how do the cities relate - is there a connecting link? How are the cities related? Perhaps a linear city with open spaces all

along - like a string of beads -- Jerusalem -
 Ramallah, etc. linked by a rail system
 (monorail ^{or other}) would be appropriate with nodes as
 shopping centers... has this been studied? Has
 transport integrated into community development been given its due?
 The fact is that everyone is uneasy about what
 is going on. There is no clear administrative
 framework for planning - I see (or saw) no
 lines of communication with the citizens NO
 enunciation of objectives, no client, no
 established commissions, no redevelopment
 agency no discourses with city council NO
 citizens planning groups..... therefore no real
 master planning.... because no procedural
 method in a democracy to carry on meaningful
 planning. This may ultimately be what
has to happen first... to establish a
 framework for planning before it can occur
 in an orderly and significant way.

I think that there were 2 main
 thrusts that emerged from our group which
 after all was composed of :
 a rather mixed group of disciplines
 { aestheticians
 planners
 historians
 architects

① One thrust emphasized: aesthetics, form quality, character, ambience, symbols & images ... theme became their watchword.

② The other looked hard for: process, organizational set up, objectives, implementation machinery - their watchword was PROCESS change over time

Neither was satisfied with what happened altho each had their different ways of saying it
Both are needed !!

I think ② predates ① & needs to be established first.

① without ② can be superficial, inconclusive, ephemeral, biased, personalized: styled & short range

But ^{the whole process} # must somehow end up with ① as a product

Therefore I suggest that you concentrate for a while in the months ahead on phase ② ... establish procedures, set up mechanisms, organization lines of action, necessary commissions, citizens participation

try to list out objectives, purposes, criteria for phase I.
and only when that is done move to the actual planning phase (1)

Continue letter to
 Teddy KOLEK - flight
 from N.Y. back to S.F. -
 Friday Jan. 29th.

I want to come back to my early statement about the Old City.. I think that is a tangential matter & cannot be confused with the main thrust of the problem. The Old city is strong, consistent, picturesque & colorful.. it has, because of the strength of the wall, a kind of organic unity. Also it contains only 20-25,000 people; we all agree its scale must be kept; that cars are to be left outside the walls. Beyond that the issue of stone or not stone of - modern or reminiscent architecture - though important are I insist PERIPHERAL to the really difficult decisions of what happens outside the wall in the NEW CITY. (Incidentally, as an aside - based on my own impressions & then checking these against Fez, Marrakech et al I feel good about keeping a space around the wall BUT urge that this not be a garden or planted with trees - simply a rocky open space in spirit with the indigenuous landscape...)

It is in the new City that the present & the future lies ^{with its difficult problems} - ^{& care} the past will take care of itself.

I know of your desire to do the right thing in this the 5th great period of Jerusalem's growth. I know that you seek guidance on how to go about it. Given the courage, that you have, you are seeking the way to accomplish what you want to do in this complex issue.

My own feeling is that a planning team should be set up which would have as its task the development of a new Master Plan for Jerusalem. I would suggest that the head of the team be a distinguished planner with stature & maturity from outside ~~Jerusalem~~ ^{Israel}. With him could be several other specialists equally talented who would work under his leadership. - ① architect-urbanist ② transportation planner ③ landscape environmentalist-ecologist ④ Economist - Land-use specialist. . . . there could be others. This group would work for - I believe 6 months to a year (assuming that the data is available to work from & that much of what has been done is reusable as information.)

The planning group would I assume

(Note also some of the kinds of
new Commissions I believe are necessary
& which I mentioned earlier...)

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need to establish an organizational framework to work in including direct lines to & close collaboration with all levels of government AND I would assume the need for the open dialogue necessary for decision making on an integrated basis. Consultants for many questions should be brought in as needed.

Objectives & goals ^{development} & citizens input as well as official body inputs should start immediately at every level.

Reports on progress + alternative studies should be made visible frequently, during this time. Constant dialogue with the constituents should continue.

This group could well benefit from an impartial advisory Board to whom they would report several times during this period & from whom they could solicit advice, against whom they could test out ideas & from whom they could receive critiques...

I could imagine that this advisory Board could with profit be made up from the Jerusalem Committee.

Of course much depends on the talent & profundity of the

people you select for this task - I
will think of proposed names - others
can recommend also & will send them on
to you under separate cover

Please let me know your reactions
& you know my deep affection for you
& your (all our) city -

Larry

SCORE FOR A.H'S ~~PHS~~ → 0.13'7.
 with Dancers workshop Kiddush

71 - Feb 12 - 1971

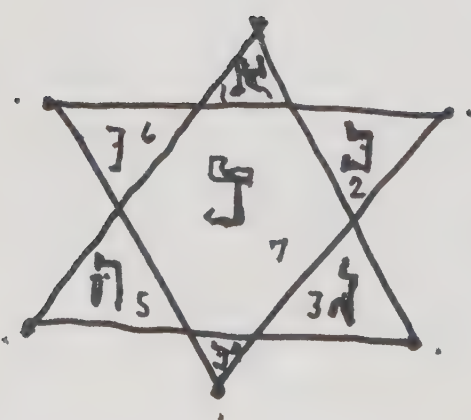
Sunday @ S.R
 January 31 - 71.....


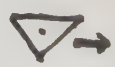






SCORE OBJECTIVE (R) ① relation of sequential order of activities

② MAKE ~~VISIBLE~~ the relationship between people in space

People {
 CANTOR
 Rabbi
 leaders of congregation
 Performers
 Congregation members...

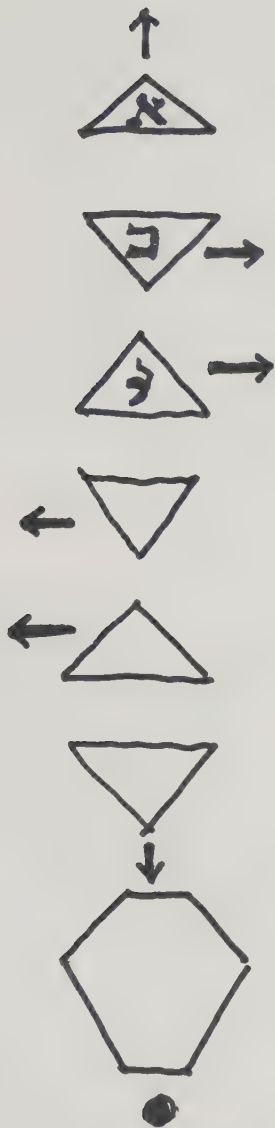
Space {
 torah ark platform
 Balcony
 aisles
 Recreation room - secular
 Prayer room - worship



1. Sanctify 
2. wash hands 
3. 
- 
- 
- 
- 
- 

Location & sequence symbols

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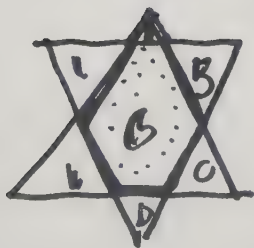


Sanctify

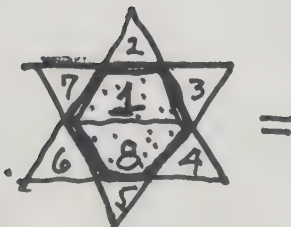
wash hands

Light lights

Kadish - extinguish lights



Master score



REC. HALL



Sanctify - KIDDUSH 012'P



People symbols:-

KIDDOSH
 K I D O S H

 n

make an acrostic

- K = Cantor
- I = individuals in congregation
- SH = Sam Brody (Rabbi)
- D = Dancers
- O = officers of congregation

- US = together
- K = Cantor
- I =
- D =
- H = Harav

Sam
Harav

~~KIDDOSH~~

K I D ~~US~~ H

SH = Sam
Harav
O = officers



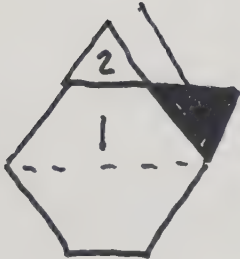
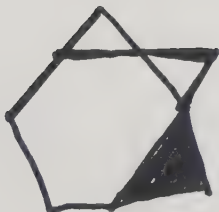
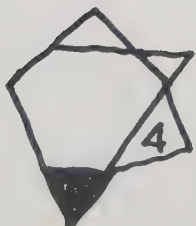
NB

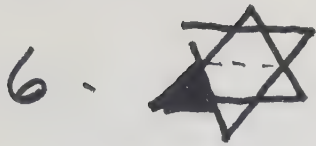
In Hebrew prayers (especially from Medieval times) traditionally the first letter of each line added up to a significant symbolic meaning—

SPACE

PARTICIPANTS

ACTIVITIES

1		- KIDOSH	SINGING dancing folk dancing
2		- K D + I (10) O SH D + SH + K Others	chants lead minyan of ten who join hands enter worship sp. "Washing ritual anointing
3		SH D D	blessing light the lights readings from Torah
4		SH + D	Kaddish
5		D D	Relight lights personal affirmations



D+SH

Welcome
bride
Song, dance
instruments
Bride enters

D+O
+ I
SH

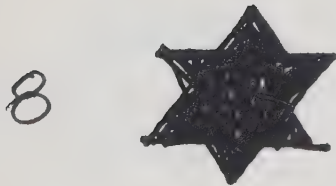


D

chant
Kadosh -
Adoskem

SH+I
+ O

Shema



K
I
D
O
S
H

myrtle procession
to secular space
for food sharing
chanting



Score for day 12 -

Environmental workshop

Leadership training

Describe your neighborhood & perform the description
April 1971

S.F. Bay Area

my neighborhood is :-

A redwood house in the woods
Looking at mountains
and having it look back at me.

20 years of living - - - -

The footsteps & laughter of my
children

The continuity of air

The smell of chaparral &
the spring color of wild lilac

The tall trees at the back of
the house anchoring the
Space

The hammock swinging in the
woods and then the long
drive to the city - -

up over the waldo grade
into the tunnel

The blinding light as you

Come out down hill

The excitement of the city seen
across the bay... Buildings

Shining white on the hills &
the golden orange towers
swirling in the fog....

My neighborhood is the view to
the Farallones looking out to
sea.

Bay Street from Columbus
and the old Dodd warehouse
nestled under COIT Tower
where I work.....

And my friends all over the
world.



Shown as a movie script...
with the sounds & smells

My neighborhood is upper middle
class white :- which I don't like
Anglo Saxon predominantly
with a good intermix of
redwood trees

But my friends all over
the world are not...

We live in our houses mostly
or in our gardens .

Smelling the woods &
walking in the forest

watching the deer nibbling on
the geraniums .

We are mostly older or younger
not much in the middle

We have very few community activities which bind us together except for our common love of the out-of-doors

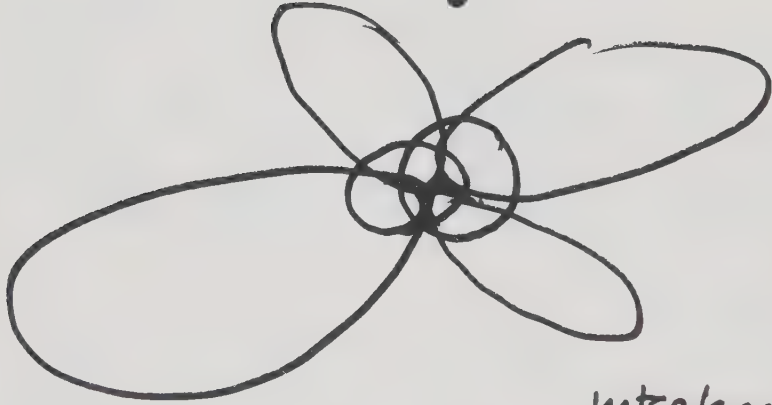
Our best time - was when we joined together in the Jamalpas Creek fight & got busted together

And my Jewishness has no echo here neither forward nor backward

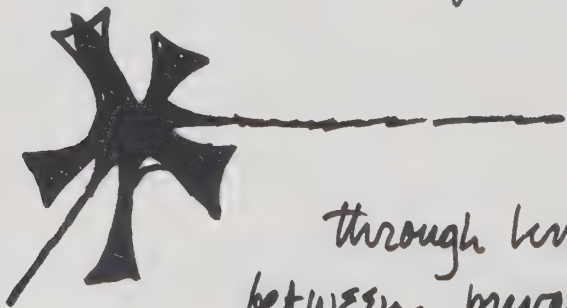
All of that is within me and inside my house

where my Judaism is -

I WOULD LIKE my neighborhood
TO BE : \equiv \longrightarrow



interfaces

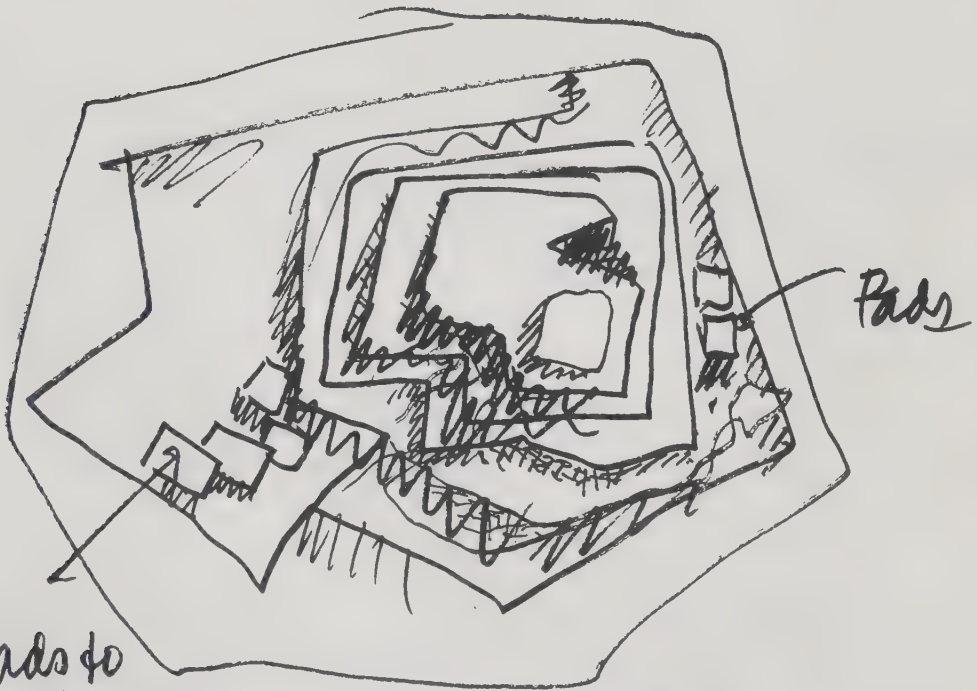


through linkages
between private &
Common AND
all
kinds of diversity
of
people -
ages - heritages

MAY 12 - on plane to ³⁵¹
wash. D.C..

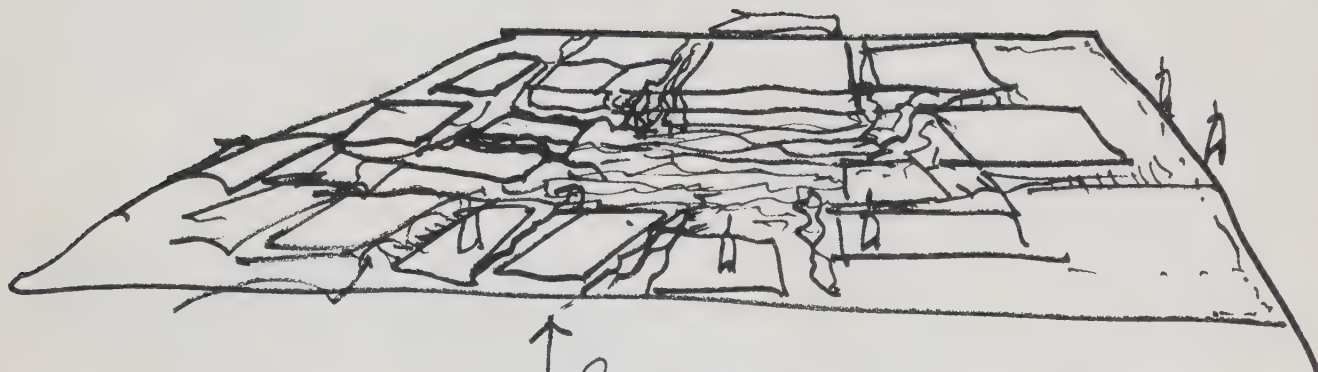
Alternative
redesigns. UN plaza
fountain

SAN Francisco - Civic Center

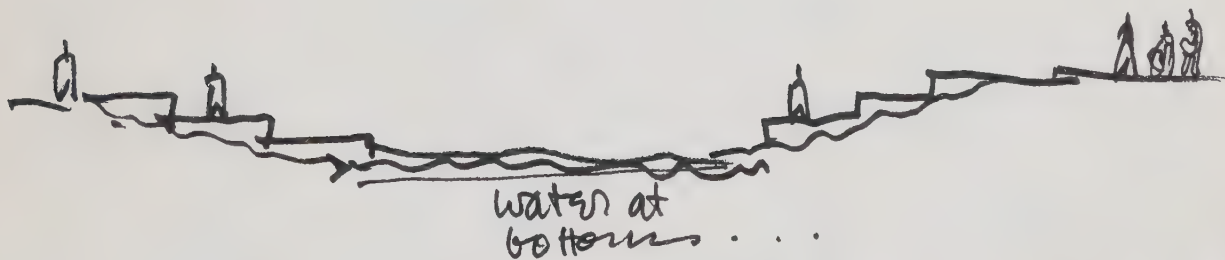


Pads to
walk across





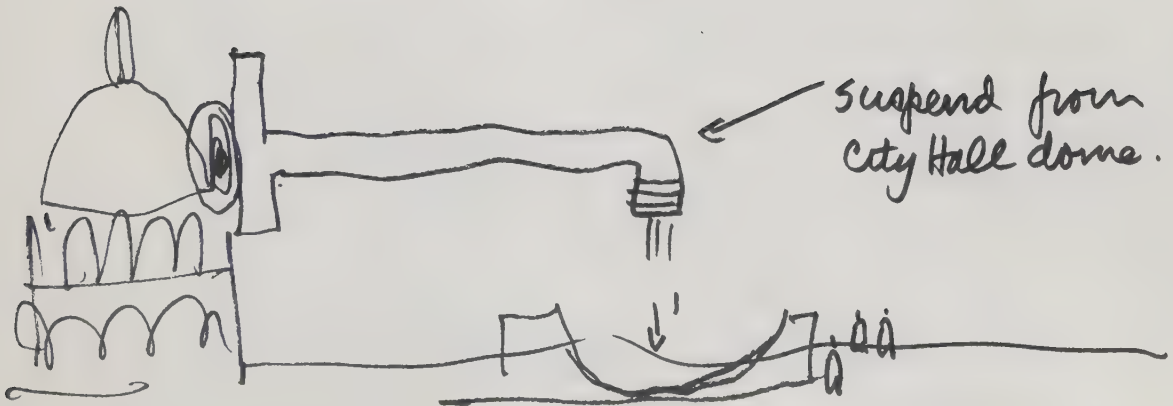
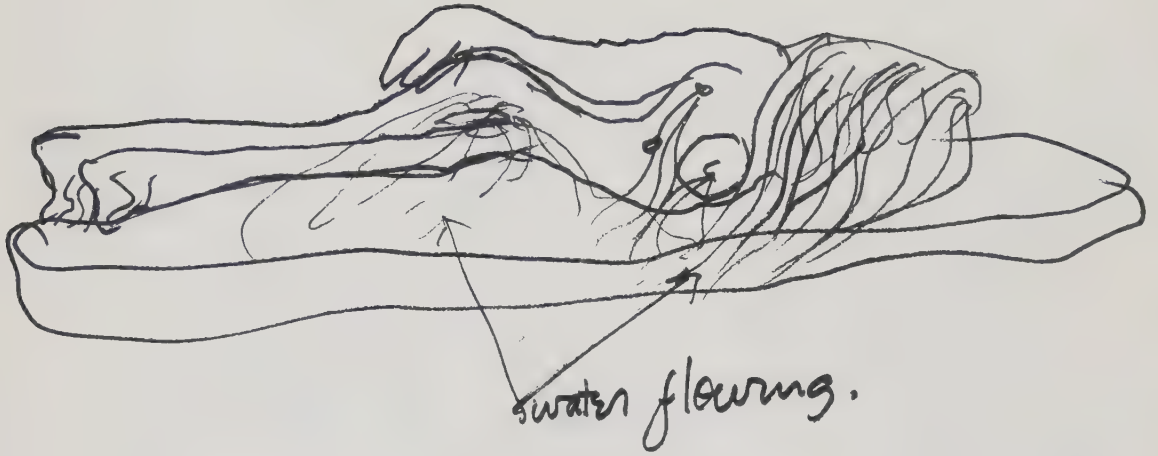
↑
These are granite slabs....

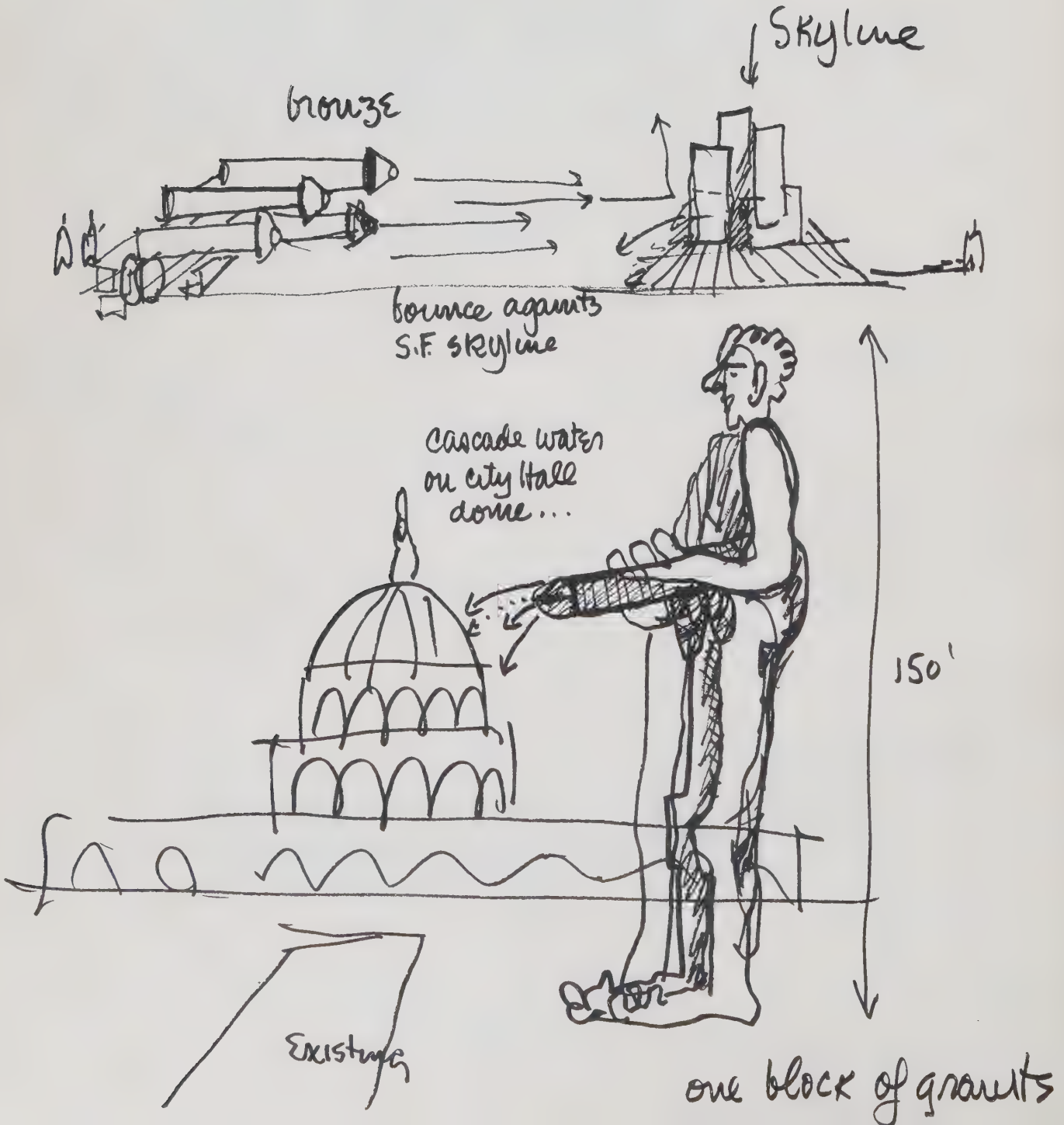


water at
bottoms
like an extension of the Crown
plaza @ Israel museum But 10x
bigger in area

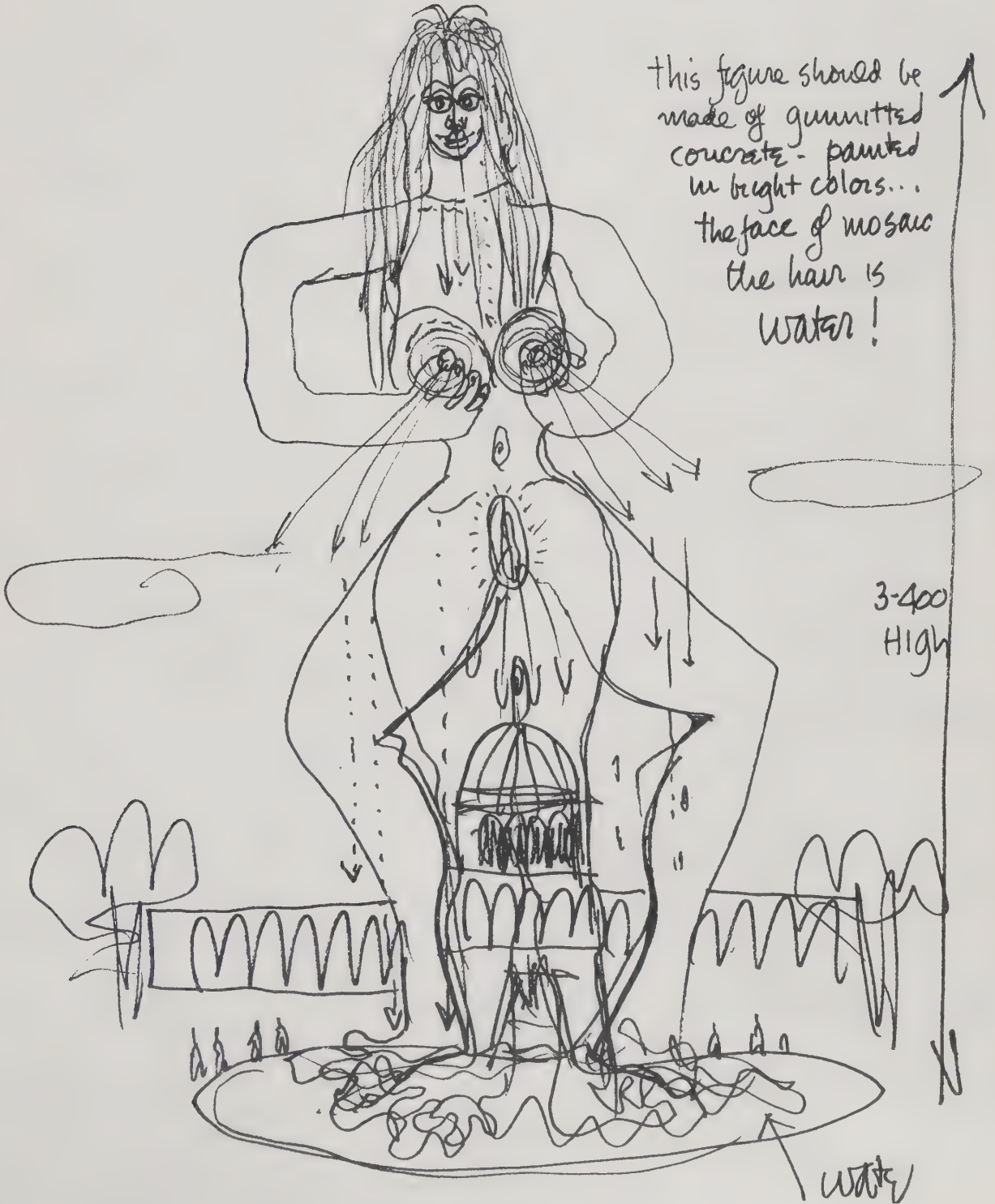
Theme is to walk in and around the
water courses - variations on a theme
diversity in unity - -

or





Flight Wed NITE
WASH DC → N.Y



Presentation for
 "Evening with Larry H."
 @ Berkeley museum

Introduction

The intent of this evening's event is not so much to TELL you about what we have been doing but TO INVOLVE you in what we DO....

For that reason we have devised a complex score which - through ~~with~~ multiple images, ~~and~~ movies as well as slides, ~~and~~ sounds as well as words - we hope will get you into what we are ~~also~~ into.

The essence of what we do is to evolve form from process. For that reason we lean heavily on the RSVP cycles

which is a cyclical & ^{constantly} interacting process of creativity involving change towards objectives. The resulting forces of RSVP evolve from multiple input - they are not goal oriented but process oriented. we do not search for form -- or decisions - or conclusions we let them emerge naturally from how we work.

For that reason much of our work is experimental & takes the form of workshops. These disclose procedures to us & unlock processes. The workshops serve as generators for

actual work in the environment

The 2 are linked together —
 experimental workshops and
 actual projects -- one relates
 to the other.

Tonight we will show you
 examples of both — our
 experiments AND our finished
 work -- the both are
 important to us & the
 common thread between them is
 process.

Berkeley
Museum Show

Leadership training workshops,

Workshops are ways of learning by doing - not by being lectured at...

The essential ingredients of workshopping involves group as well as individual experience... observation of the ways groups interact, form & dissolve, make decisions & involve themselves in process.

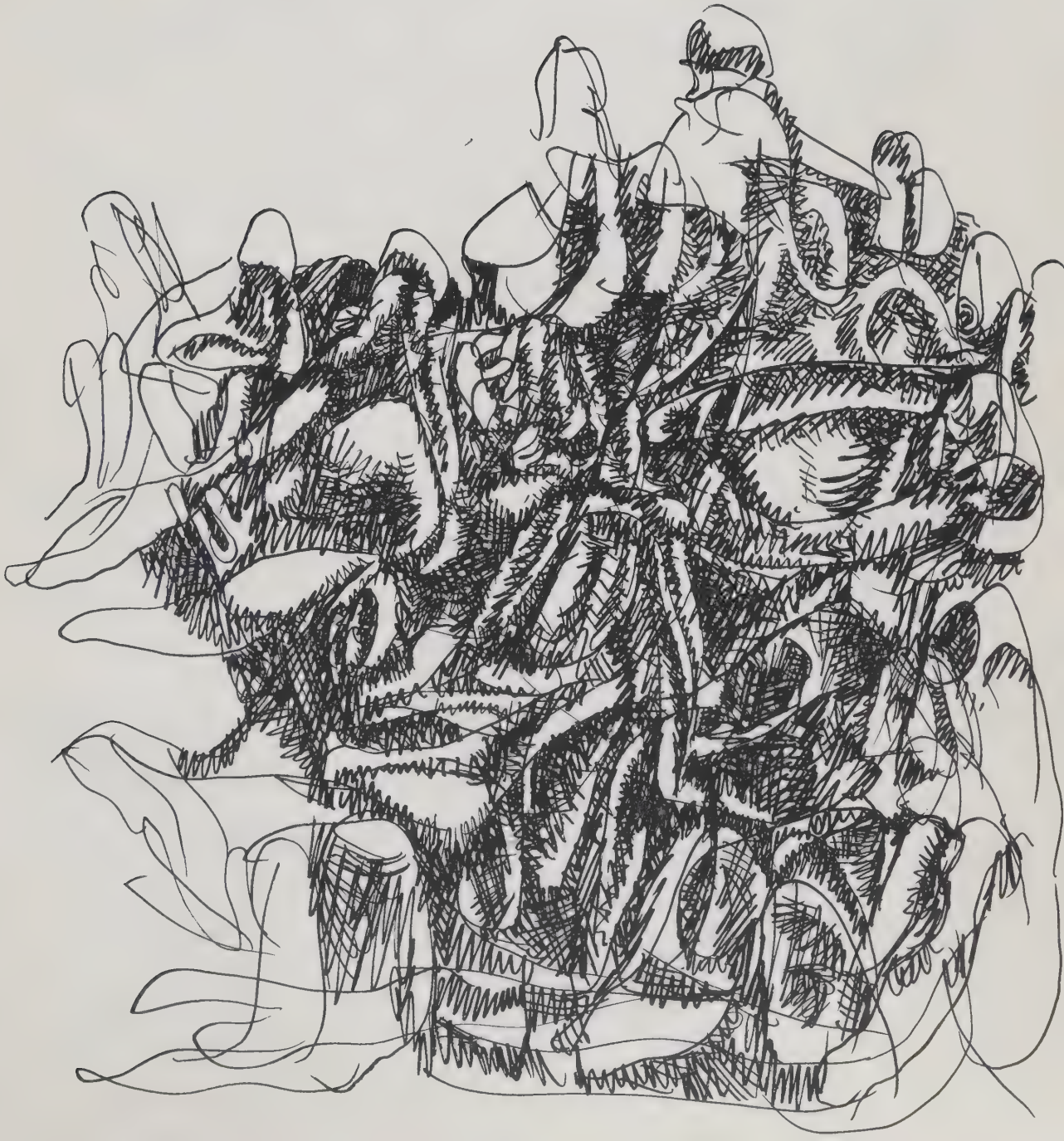
The workshop experience is intense and highly emotional.. it makes demands on each person here & now ... it requires trust and the ability to accept the validity of feelings as well as intellect ... it is NOT a head trip. What emerges from workshops ~~are~~ is dependent largely on each participants INPUT.

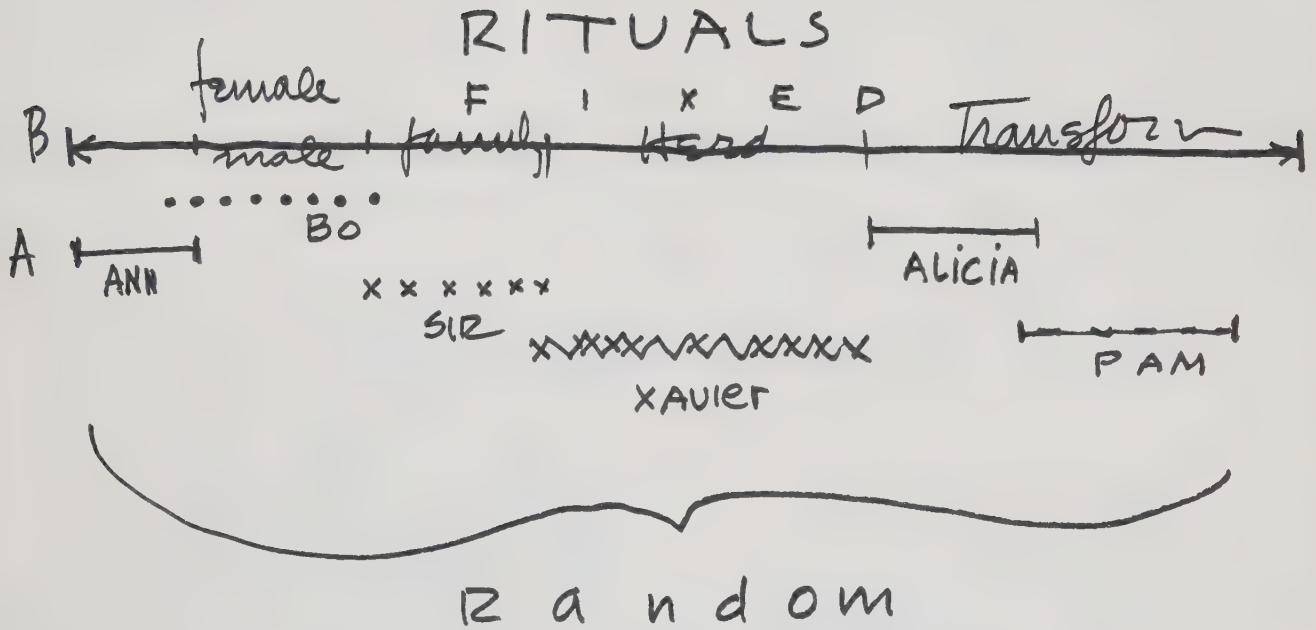
workshops are active and involving -- each person on a workshop is accountable for the entire group.

Workshops are community as well as individual growth & learning experience

Here are some leadership training slides from a 2 week workshop training experience we all experienced 2 yrs ago ... we trained ourselves to lead community workshops in other places so as to allow ~~communities~~ ^{people} to participate in the changing of their own environments ...

D/W - animal 361
transformator
11 June





The fixed elements are RITUALS which reflect the stable elements in society the fixed - orderly progressions - both intuitive and organized by society as cultural stables.... the random elements overlain on the fixed ones are occurrences by chance - effortless - non-organized - somewhat chaotic & threatening - non pre-ceived nor controllable LIFE IS made up of BOTH.

POINT I . . . LH comments

SOME mention has been made of:

Infrastructure . . . it is discussed like an administrative tract in a person's mind. . . streets & utilities . . .

- 1 work in Venezuela - Guayana . . .
- 2 sometimes roof only - hardest part . . .
- 3 Barrios . . . quite interesting - except sewerage & roads . . . no open space as they grow
Now want - (demand is better word)
parks, playgrounds, plazas.

BUT:

Infrastructure does NOT have to be dull . . . it is reflective of the citizens life style . . . it must be more than just a series of conduits
What we have been admiring most is the ancient Greek infrastructure . . . the buildings are gone or decayed . . . "But the infrastructure lingers on"

"When our cities lie in ruins will they show a beautiful infrastructure to future Delos Symposium participants ??"

IN our own modern cities they have been ignored . . . most of us are living off of 19th century donations . . . in the US no major city park that I know has been done in the 20th century . . . exception - Seattle Center

Now beginning to change . . .

Portland is leading a kind of Renaissance

But they need to function -- as well
as be visually handsome --

activity centers -

sitting areas - plazas - meeting places

NOT just plazas as foregrounds for
buildings.....

New Streets & zones free of cars -- malls
Nicollet --

Roof gardens over underground car parks
the new 3 dimensional net-work
of open spaces in cities.....

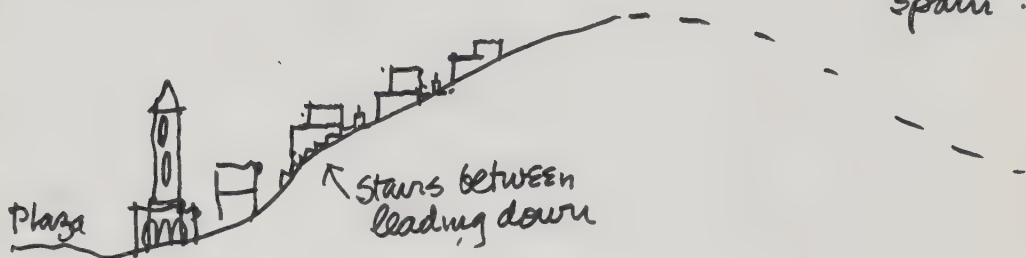
POINT II

The relation of structure to the larger
landscape --- SITE

villages we have seen all have a
close knit relation to the landscape

They really are one building - a mega-
structure, made up of parts - same
principle throught world -

Greece
Italy
Arab villages
Spain ...



No cuts - no fills ...

IN our modern technology we have
destroyed this relationship ...

We no longer establish a relationship of
structures to the landscape in any profound
organic or physical or psychological or
behavioral or functional sense ... this
is > important than question of Hi
versus low-use ...

at the Delos symposium -
 comments to the group

FRI - 16th July
 Day 5 - 1971
 in RHODES

NOTES ON PARTICIPATION -----

LAWRENCE
 HALPRIN.

My own interest in participation stems from early experiments in scoring.... scoring meaning the "energizing of processes over time" such as in musical scoring.....

I first became involved ^{many yrs. ago} through my need to develop choreographic notations for the new theatre of my wife... this included not only people motion through space but also - since we were working a great deal in situational theatre where events resulted from actual experience & interaction.

AT THAT PARTICULAR MOMENT - it became necessary to develop the notion of "open" as against "closed" scoring... that is - scoring - which included exterior ^{& constant} input by people & events as part of the scoring mechanism -- ~~that is~~ - it was not "goal oriented" but "objective" oriented.

This occurred at a time when open scoring was beginning to happen in all the art fields... in the music of John Cage & others, in the environmental happenings of

Allen Kaprow - in the work of the concrete poets etc.

What was emerging was an inclusive rather than an exclusive attitude in art.

This led me directly - of course - to participatory events in the environment --- fountains & plazas & places in which people were invited into the work on a multi-sensory not only visual level... It led on to ^{interest in} group dynamics & the interactive possibilities of group creativity -- the mechanisms of "active listening" as a way of communication as opposed to exposition of points of view. It led away from advocacy into the RSUP cycles... At each stage "scoring" -- particularly visible ^{& open} scoring was at the core of the process. We favored change rather than static situations.

Many of these attitudes, I found, had direct echoes in the approaches of the young who resist didactic approaches - who treasure communications & who ^{are} vitally searching for ways of participating in events rather than intellectualizing about them. Their form of extrapolation is doing...

In recent years I have been deeply involved in the application of open scoring techniques & involvement & participation in CITY PLANNING. We use the RSVP cycles as a base of operations holding judgment to its proper place in the process -- Encouraging input -- & scoring: first awareness from which common language arises and then interaction -- from which motivations & recycled scores emerge, ^{as ways of developing & observing alternatives with maximum participation.} I have worked with groups of various sizes in various cities... the results have ^{WITH WHOM WE HAVE WORKED.} been very rewarding to us & to the people.

The work is still experimental on large sustained scales so I cannot ^{yet} relate to you how significant on a physical design level it has been in terms of communities: but I CAN assure you that the sense of creative involvement is enormous & releases energy of very hi-levels.. in all kinds of people and at all ages..... it has aroused a great surge of interest in planning & counters the sense of alienation...

End



valley
of spanta
from
Mishas fort
July 1971



Gall - Israel.
Siting of Crusader
Village - Mt. Hermon

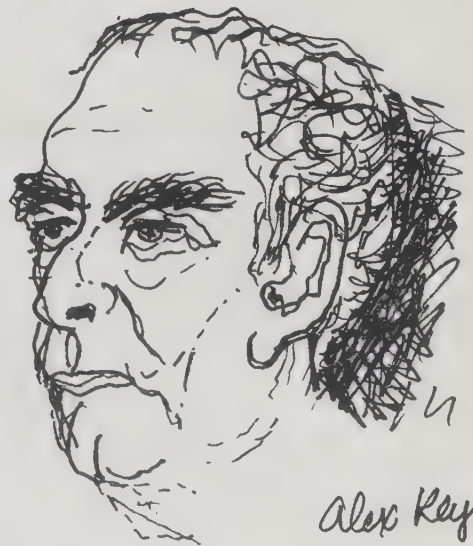
note the relationship of this siting to Mycenae. i.e.: surrounded by higher mountains it sits in a kind of saddle about 5-700 ft above the plain looking out to either sea or the valley.



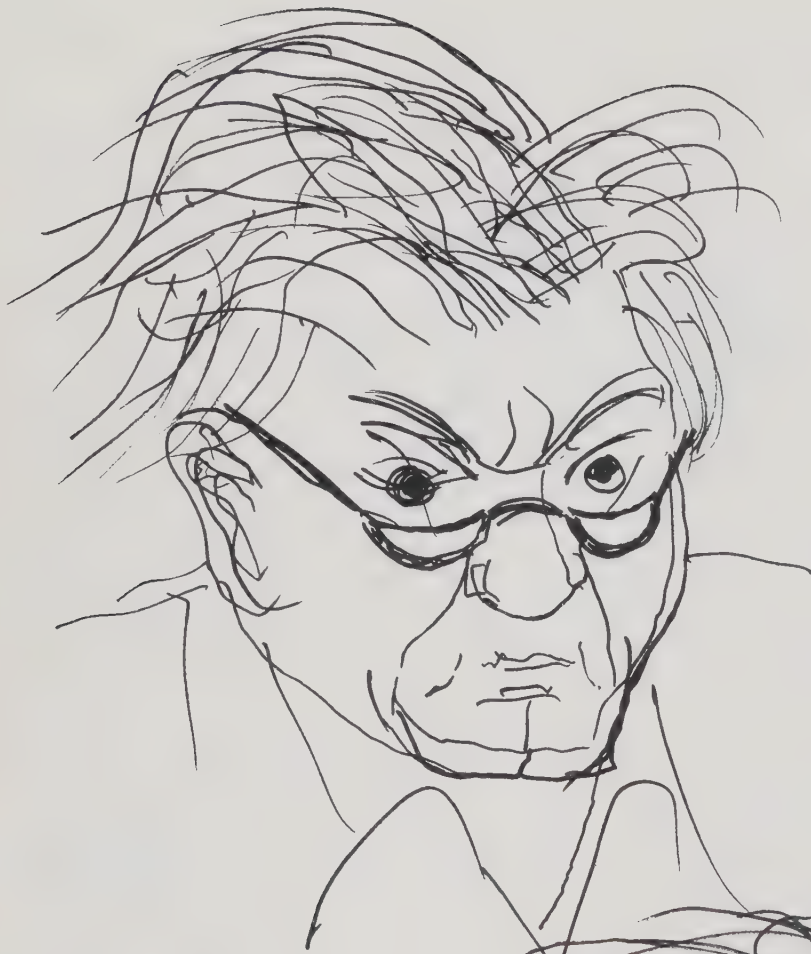
old bursh
quarter...

Law of science -- you cannot
apply the knowledge acquired
from one level of complexity
to another level
of complexity ←

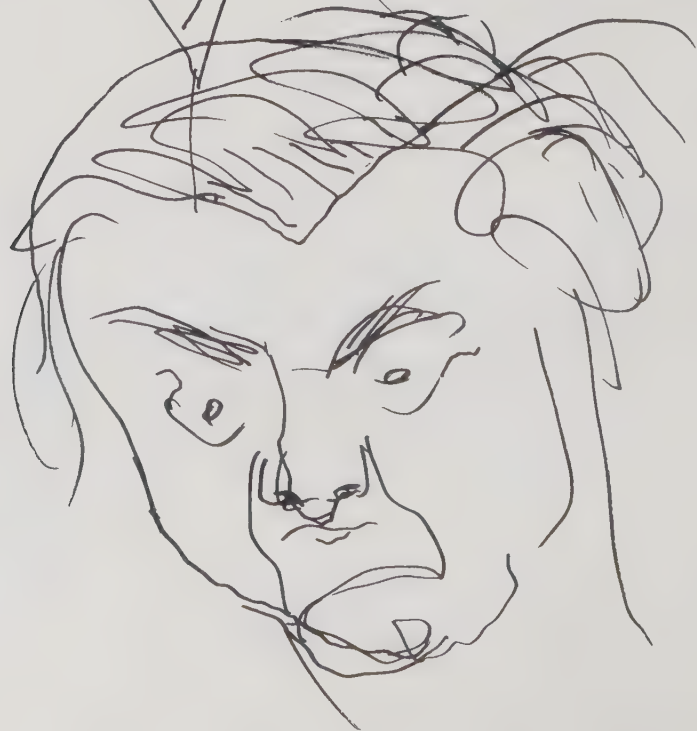
"Note -- there is a difference
between similarity & relevance



Alex Keyman



Mayor
Jeddy Kollerik





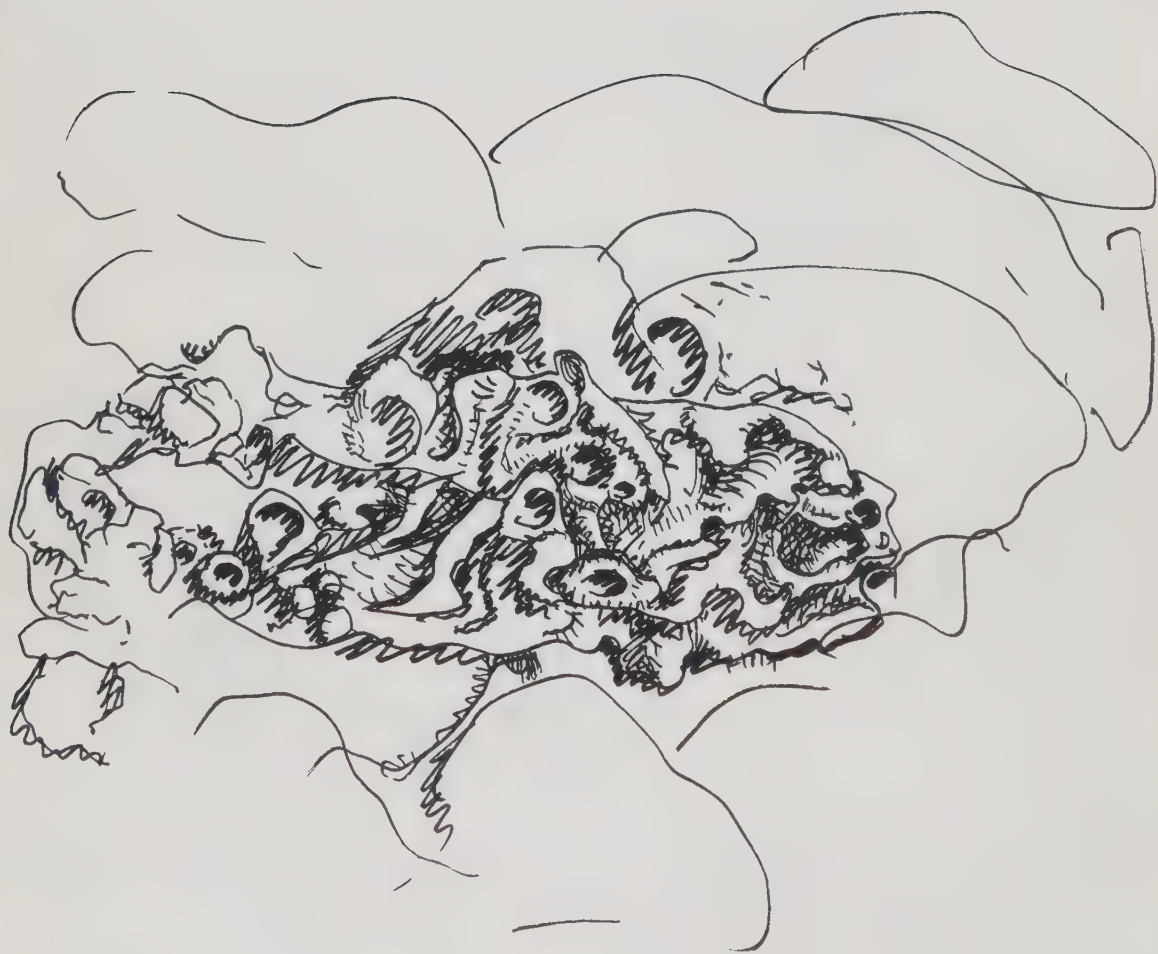
Looking down the Coast
Sea Ranch - Sunday
August 15th



"Right foot" at
the Sea Ranch
Sunday Aug. 15th

Things to do back in the office.

- Write Mr. Rojas in Spain -- thanks for invitation to his ranch.
- Call Rose ETS - HOKM re: Louis death...
- Xerox Delos 9 --- bind --- send to Doriadis ←
- Xerox (x) parts of Delos 9 for Jacqueline Jyrwhit...
- Xerox (x) parts of Finca Espartero for Down & Luisa
- Print Carmel Park report -- send 3 copies to Aryeh Dvir.
(including one copy for Yigal Yadin...) extras for us
- Send Jerusalem docs to Malkah & Alex.....
- Write Rana, Dana -----
- Finish summary of Carmel report for Yan...
before printing the notes...
- Review the Kentfield dialogues with P/C.
- Check out additional material for NOTEBOOK BOOK → BENZ.
- Let Benz + Ray Rubinow know date my next trip → N.Y.
to establish meeting time with Planning Comm.
- Call Ed Brenner re: VI payment •• thanks ---
- Jerry Cohn --- general review ←
- Set up next Bd. Directors meeting.
- Check NCA meeting - let Carlos Campbell know *
Washington dates...
- Bud Wudell -- let him know when trip → Wrlington
- Synchronize trip with Saldie re: Baltimore



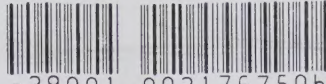
Soft rock with
pot holes . . .
in the cove. S/R
Sun Aug 22.



Grandma & Grandpa
at the cliff's edge
Sea Ranch on our
31st Anniv. Sept 19



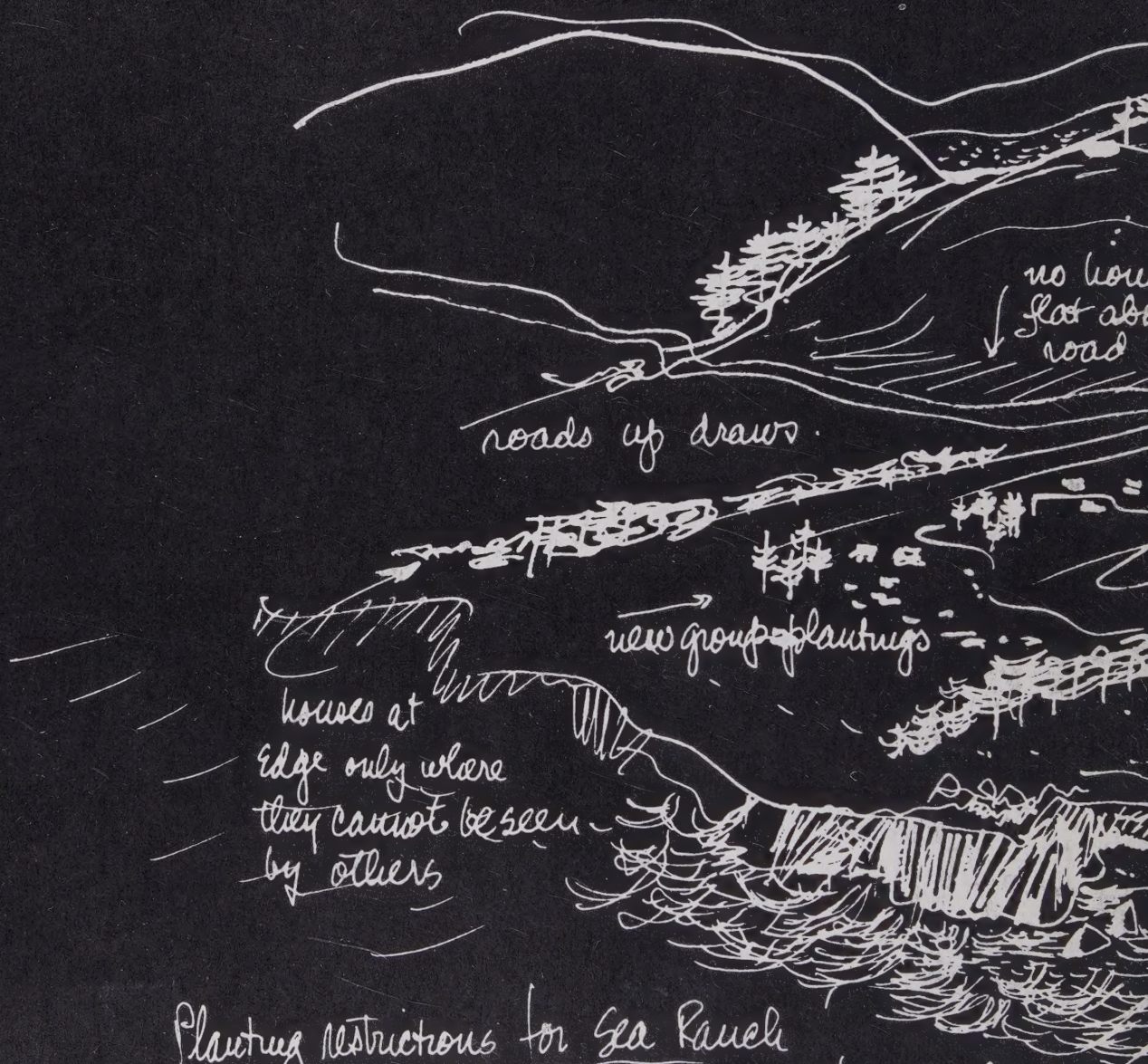
NA737. H3A37 C2



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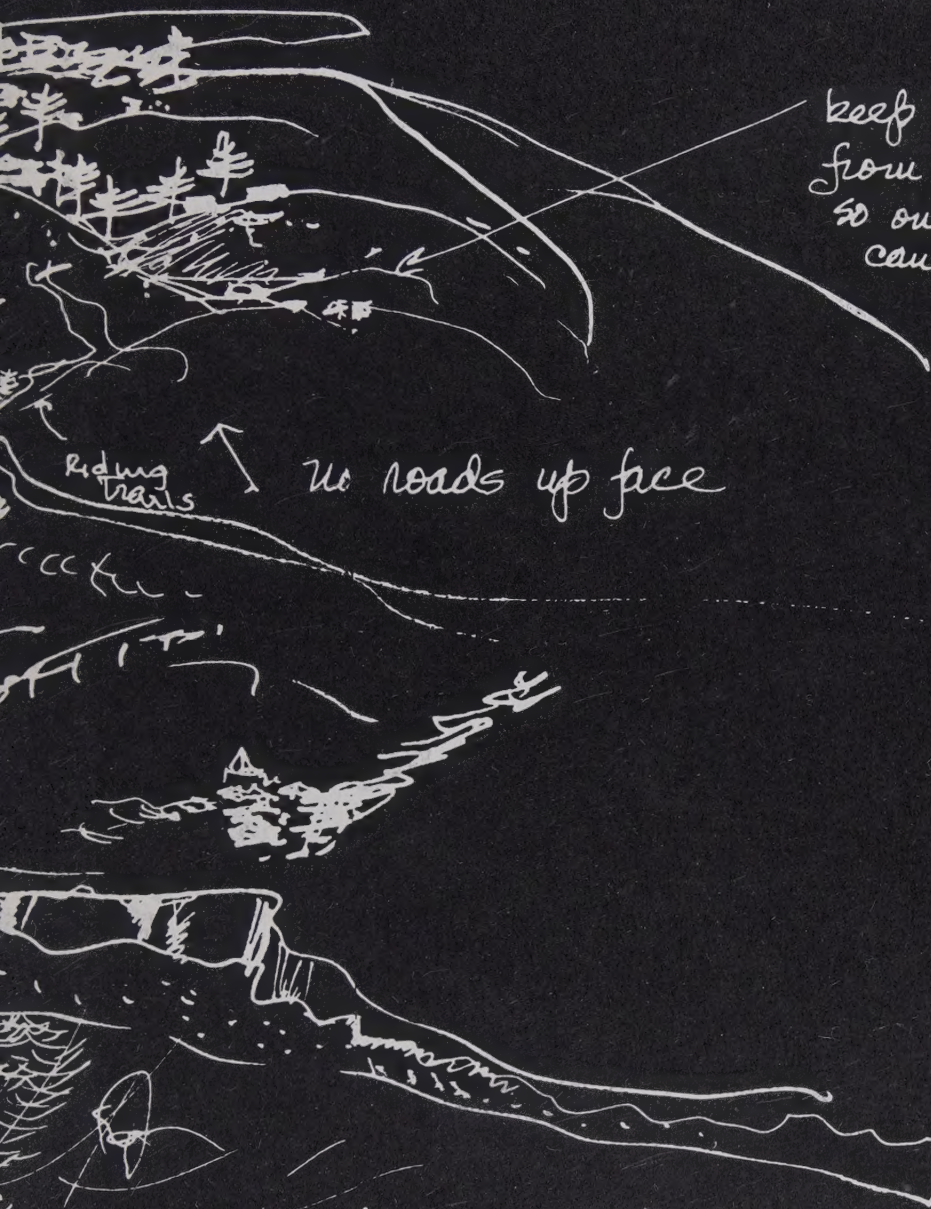


SEA RANCH



Planting restrictions for Sea Ranch

1. No lawns - ground covers only. we plant, clear
2. Trees only natives or naturalized e: Monterey
3. Shrubs - natives e: toyon, sweet bay, rhau



keep houses back
from ridge face
so only silhouette
can be seen

riding
trails

no roads up face

Architectural restrictions.. -

These are harder to establish
table of arch'ts? - no review

Materials?

submissions; to arch. commission

