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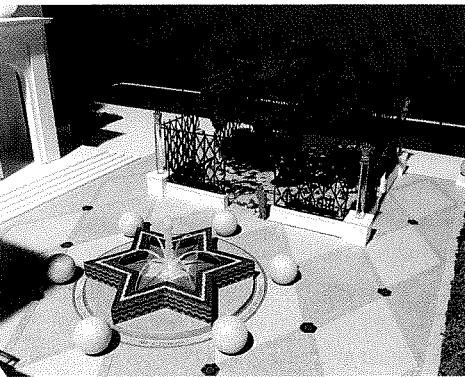
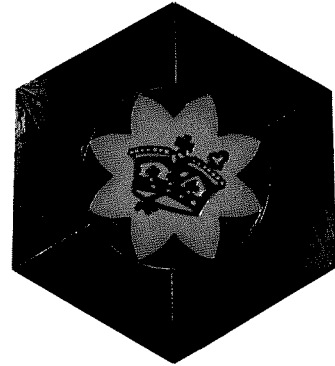
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Our design solution is inspired by the City Beautiful plan created by Bennett and Parsons for Pasadena's Civic Center in 1923. Pasadena's execution of the plan has garnered it the well-regarded reputation as the "Garden City" with its abundant and fastidiously maintained civic garden courtyards. The new Police Building and jail, along with a cross axial courtyard, now becomes the major organizing element of this complex.

It is our intention to make a space that continues an early tradition in Pasadena; namely, the use of the arts and crafts to commemorate this important public civic amenity. We would like our courtyard design to be seen as a reawakening of this dormant tradition, established by such notable artisans as Greene and Greene and the artist colony on the Arroyo Seco.

We have striven to incorporate ceramic, decorative metal, masonry and woodcraft at every opportunity. This arts and crafts tradition permeates the design, bringing to the courtyard elements a tactility and an intimately detailed environment characteristic of this movement.

Top right: Tile with city seal.

Top left: Courtyard fountain.

Bottom: Courtyard model,
eye-level view.

What lessons did we learn in this experience about the process of collaboration?

Leicester: I think collaboration requires and depends on a number of factors. Obviously, the first is the people involved. You have to spend a lot of time together, so time is a very important thing. You need access to one another; you also have to spend different types of time together. I think you have to develop an understanding of the person with whom you are working.

Oslund: The whole collaborative process is one of developing a rapport with an ideology. Your thinking as an individual has a process; the team interaction has a process. How those processes emerge and connect is what the collaboration is all about.

It does take time. We spent a lot of time just talking about this project before we formulated an approach. That in my mind was the success and the most enjoyable part of the entire process. We were trying to understand where each other's philosophies and interests lay and how you put those together to produce a design or strategize about a solution to the problem.

Leicester: From a pragmatic point of view, it's a very personal thing. A lot of people don't like to work in a collabo-



Photos courtesy of Thomas R. Oslund.

rative process. Currently, people are geographically dispersed and it is very difficult and expensive to force them constantly into that kind of contact. The country is resplendent with bad examples of so-called collaborations where people spent maybe 45 minutes together in actual contact. Maybe there's some telephone communications, but, essentially, what they do is they carve up their areas of the site, go their own separate ways and do their own thing.

Oslund: It makes the process much more enjoyable if there is a connectiveness or a spark that happens between the players, and it's important for that to happen. Like you say, it does take time.

Leicester: I read a quotation recently that said that "collaboration is one person listening to the other."

Oslund: That's very good. I guess that is how it worked with us.

What did collaboration teach us about the project? How did it inform the product?

Oslund: There is a general agreement that there are lots of problems with public spaces in this country and that

public art has consistently failed to solve those problems. As urban designers and landscape architects consistently fail to solve the real problems, you get people like William H. Whyte, who has shown that public spaces have to be more chaotic (in the good sense); they have to be less logistically planned around a single statement, a single idea, and they have to be more complex so they will serve the needs of different people.

Leicester: The jury picked the three finalists out of a large number of applicants and at that point they surely must have felt comfortable that all three would have come up with some reasonable solution. They should at that point have allowed the public and the users of the site to make the decision themselves. There was no participation on the part of the people using that site as far as I could see and I think that was a very short-sighted approach, one that is generally regarded now with disfavor with more enlightened public art committees.

Oslund: It gets back to the very basic question, what is public art in a public space or what is a public space? You look at Pasadena, as we did, in the urban context as this incredibly tactile place, the "garden city."

Leicester: Those tactile qualities ultimately come from the craftsman. They translate the feeling of "the garden" into built form through the use of small incremental decisions.

How do you involve the public, non-professionals who, in actuality, have a better intuitive understanding of the locale where the artwork is going because they use it all the time? I really think much of what is troubling about public spaces is traceable to the "see-the-whole-complex-from-a-distance school of design" syndrome, as stated by Laurence Houston in his article on PPG's unpopulated plaza in the December *Architecture*.

Oslund: I think it's interesting because our proposal for the courtyard came from such an indigenous response that to me it worked. The criticism of our proposal being complex and complicated was perhaps unfounded because if it were executed in its full form, I don't think it would seem that complicated. The courtyard would just seem rich, like looking at the City Hall building, which is dripping with detail.

**Opposite:
From Pasadena Civic Center
Master Plan, prepared by
Lyndon/Buchanan Associates
with Community Development
by Design, Allan Jacobs and
Frances Halsband.**



**Model of the Pasadena
Police Building. Courtyard is
to the left.
Courtesy of Robert A. M. Stern.**