

up the issues I have described. Some are based on urban prototypes I have seen recently in other cultures, for example, the *lilong* house type and the scholars' gardens of Shanghai. But I would also like to make an analytic and design study of the abandoned industrial system of buildings and sites that follow major rail lines throughout Philadelphia, or a regional study of "brownfields" in Pennsylvania and New Jersey, to see what ideas could be developed for the use of each from its social, economic, cultural, and environmental contexts.

These studios should give aspiring designers the opportunity to top up their box of loves—as I once filled mine in Las Vegas. There are many ways to foster loves. Perhaps a box of brownfield loves would be part Pandora's box, but the problems that arise can be turned to good and beauty. As Mumford put it in 1956, "Begin with the intimate body of the community as something that has to be preserved at all costs; and then find its equivalent modern form in a sufficiently economical fashion to be available to the shopkeepers and others."⁴¹ For Mumford, the solution should be evolved from its own (modest) reality, and, to add my part, drawing strength, utility, and beauty from that reality is our job. The more difficult the problem, the greater the chance for (true) beauty.

Notes

1. "Urban Design," *Progressive Architecture*, August 1956, 101.

2. *Ibid.*, 104.

3. *Ibid.*, 108.

4. *Ibid.*, 106.

5. *Ibid.*, 110–11.

6. *Ibid.*, 104.

7. *Ibid.*, 101.

8. *Ibid.*, 100–101.

9. *Ibid.*, 99, 100.

10. *Ibid.*, 99.

11. *Ibid.*, 105.

12. *Ibid.*, 107.

13. I have derived my conclusions on the various speakers from reading the edited and selected transcripts of the conference. It is conceivable that some gaps I have noted are the result of editing.

14. I have written about the thought and pedagogy of what I consider the real Philadelphia school in "Paralipomena in Urban Design" (1989), in Denise Scott Brown, *Urban Concepts* (London: Academy Editions, 1990);