we think to be instructive for the future. Could mute statues, for example, be associated with explanatory recordings or photographs that were available on request? Tommaso Campanella proposed that the walls of his utopia would illustrate the knowledge of history and the natural world. In a similar way the cathedrals vividly presented the Christian dogmas to the faithful.

Even now, environment interacts with other memory systems—with books and tales and film. Thus for an American in London for the first time but brought up on English children's stories, the names of streets and places are unsettlingly familiar. In the opposite case, a man-made environment may become completely detached from its previous meanings. For the medieval village that reoccupied it, the abandoned Diocletian palace at Spalato (the modern Split) must have simply been a natural landscape to be overcome. And furthermore quite false meanings may be attached to a place. So tourists enjoy the absurd but colorful tales that their guides fasten to the passing scene. The children of Manhattan, Kansas, now tell their own stories about the statue of Johnny Kaw, a "folk hero" hurriedly invented by the city fathers for a centennial celebration and as quickly forgotten by the elders. False history, which leads blacks to wear dashikis or former forest Indians to live in tipis—is also a means of mobilizing people to meet problems of today.

Present value

Thus there is something to say about archives, about the creation of special teaching areas, and about the uses of communication to teach environmental history. What can be said about preservation in extensive inhabited regions? Here the aim should be the conservation of present value as well as the maintenance of a sense of near continuity. Things are useful to us for their actual current qualities and not for some mystic essence of time gone by. We should save old houses if we cannot replace the equivalent space at a lower cost (recognizing that a possible increased consumption of natural resources in new building as compared with rehabilitation is a real, though often hidden, cost) or if we simply cannot reproduce valuable features of form or equipment. Often enough, old environment is worth conserving because it is completely amortized, or was built by cheap skilled labor or with materials now unobtainable, or was constructed to high standards for the affluent but was abandoned by them. Moreover, it may be a specially valuable artistic creation difficult to imitate or may be part of a whole network of facilities and social connections that we cannot easily reconstruct. Taking rational account of existing values should not be clouded by dogma about the intrinsic goodness of old things. The most famous artists of the day protested vehemently against the erection of the Eiffel Tower. Cultures that produced fine environment were confident of their ability to create afresh, and we may notice in this connection the disdain for preservation, even of their own works, that is found among many creative artists.

If old environments are superior to new ones (sometimes they are, sometimes not), then we must study them to see what these superior qualities are, so that we can achieve them in a new way. Old buildings, even quite unremarkable ones, often have certain advantages over new structures, along with their typical disadvantages of poor utilities, an unsafe framework, a cramped floor plan, or expensive maintenance. They are likely to have a richer form, with the impress of many occupants, a well-adjusted fit between activity and form, a luxurious "wastefulness" of odd pieces of space, a more intimate scale, mellowed surfaces, and detail. Many of these qualities are reproducible in new construction, although at a cost of money and design attention. In regulating the replacement of older areas, the focus should be on identifying the present values in existing buildings and on insisting that new development equal or better those qualities before it is permitted to occur.

Present value will be particular to a certain group of people. Such a group is the necessary political base for restoration work. Areas that do not have a resident constituency—a partly abandoned nineteenth-century commercial district, for example—will be the most difficult to save. Then it is necessary to organize a nonresident base that is touristic or region-wide. Or the planner must be able to teach others to see the present values of an area, or, even harder, to persuade them that in another generation they will be valued.

When present value is not obvious, a careful analysis may be required to disentangle the valued qualities. For example, what and for whom are the present values of an existing slum environment, whose arrangements may support, but also enforce, a certain way of life? In Bath, as a contrasting example, a landscape analysis would reveal those qualities of space, scale, and facade texture that, if also achieved in new structures, would allow the replacement of many areas of the town which serve as a visual background for the more noteworthy structures and would do so without imitation and without loss. Historical areas are not so much irreplaceable as rarely replaced.