

and unless these people share a common pattern language' (p. x) or the methodological implications of the language³⁴ that are important, so much as the way which physical, constructional and spatial elements are interwoven, embody and are founded on human behaviour and social experience in a series of 'patterns'—a view similar to the 'relationships' Alexander described with Barry Poyner.

The patterns themselves are not to be regarded as complete designs, but as a sketched minimum framework of essentials, a few basic instructions, a rough freehand sketch, to be shaped and refined not so much on the drawing board but in use and construction. They provide the designer with a useable, but not predetermined, series of relationships between everyday life and spaces. Even those patterns which are closest to the traditional spatial concerns of urban design—where, for instance, Sitte is frequently cited by Alexander—are either introduced, researched or expressed in terms that deal explicitly with people's use of places. There are, for example, *Small Public Squares*, based on evidence of density and intervisibility of personal facial expressions and *Public Outdoor Rooms*, providing opportunities for casual social interaction.

A Pattern Language and *Managing the Sense of a Region* provide clear evidence of the possibilities for an urban design that starts from and measures its success by use and activity in places rather than physical form alone. Such an approach seems to imply not only a change in attitude but also in procedure. Appleyard & Okamoto's proposals for explicit local social evaluations,* Thomas's empathetic user studies, Lynch's proposals for 'community liaison' and 'root consultancy' as an integral part of the design plan³⁵ and Alexander's decentralised utopianism, are far removed from current practice, where 'design' is the stage when planners retreat into their expert shells to 'implement' their plans.

Whether such a shift in the political and operational modes of the professional, 'expert' designer is possible in practice warrants further consideration. It is possible to envisage personal and intuitively derived approaches, bridging between the two approaches emerging in individual instances, establishing new design relationships which have not been documented. The traditional pictorial approach to design tends toward an esoteric and specialised view of environmental quality—the environment as fine

art, to be appreciated. An alternative approach based on user experience and involvement not only gives scope for a richer and more relevant product, related to use and daily needs, but also, as a result of its explicit consideration of these social situations in the design and evaluation process, a far greater potential for a participatory urban design process in which users' and designers' experiences can be brought together creatively to make places better for everyday use and enjoyment.

Notes

1. McLoughlin, J. B., *Control and Urban Planning*, London, Faber, 1973, p. 134
2. The two approaches can be contrasted in analyses of Stockholm presented in Bacon, E., *The Design of Cities*, London, Thames and Hudson, 1967, pp. 271–272 and Lerup, L., 'Environmental and Behavioural Congruence as a Measure of Goodness in Public Space—The Case of Stockholm' in *Ekistics*, No. 204 (November 1972), pp. 341–358
3. Sitte, C., *City Planning According to Artistic Principles* (1889), translated by G. R. and C. C. Collins, London, Phaidon, 1965
4. Sitte, C., 1889, op. cit.
5. Le Corbusier, *Vers une Architecture* (1923), translated as *Towards a New Architecture* by F. Etchells, London, Architectural Press, 1946, p. 183
6. Le Corbusier, *Urbanisme* (1926), translated as *The City of Tomorrow and its Planning* by F. Etchells, London, Architectural Press, 1929, p. 1
7. Ministry of Housing and Local Government, *Design in Town and Village*, London, HMSO, 1953. The contributors are Thomas Sharp (The English Village), Frederick Gibberd (The Design of Residential Areas) and W. G. Holford (Design in Town Centres)
8. Cullen, G., *Townscape*, London, Architectural Press, 1961; a recent discussion of residential area design (Ward, C., 'The House that Jack Built' in *Bulletin of Environmental Education*, August/September 1978) links some of Cullen's admired examples back to Raymond Unwin, an obvious influence on the Ministry booklet
9. Whistler, W. and D. Read, *Townscape as a Philosophy of Urban Design* (Council of Planning Librarians Exchange Bibliography 1342), Monticello, Illinois, 1977
10. Worskett, R., *The Character of Towns: An Approach to Conservation*, London, Architectural Press, 1969
11. The most recent is Maxwell, R., 'An Eye for an I: The Failure of the Townscape Tradition' in *Architectural Design* (September 1976), from a standpoint of semiological and psychological theories; Kelly Smith, N., 'Man's Environment' in *Arena*, Vol. 83, No. 913 (June

* Appleyard's more recent suggestions on 'The Environment as a Social Symbol Within a Theory of Environmental Action and Perception'.³⁶