

The temptation to say—keep the cars out, make it all pedestrian—is far too harsh. In many places, it is just the cars which create the life in a place; the freedom of access that they permit which brings vivacity, energy, imagination. But undoubtedly, the pure pedestrian space in which there are no cars is also vital, allowing us to walk, dream, play, unhurried and uninterrupted.

So, in support of the emergent unfolding of the hulls of public space, we need a specific group

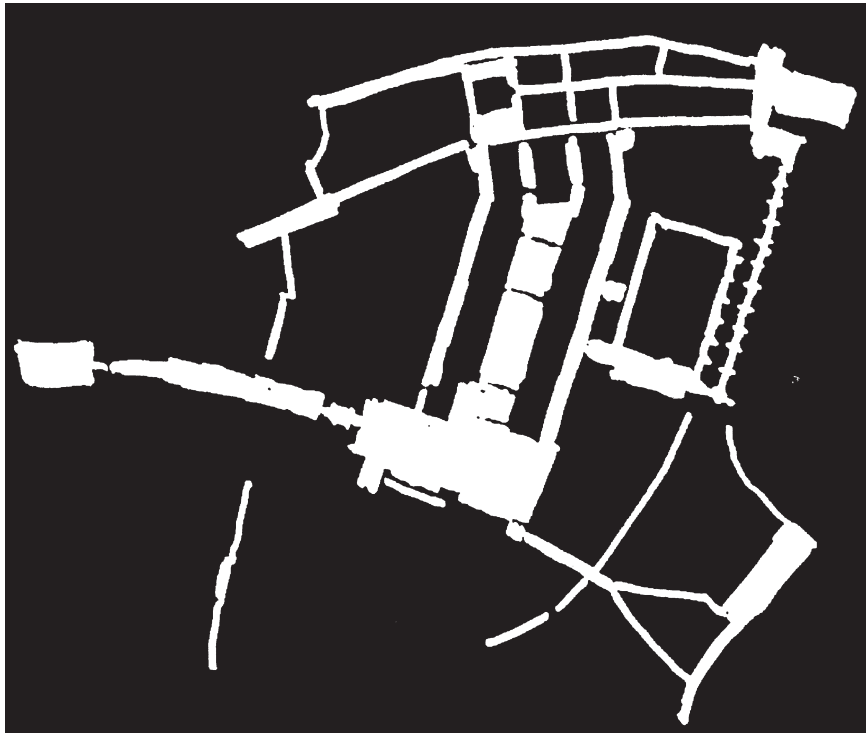
of patterns, or generic centers, that tell us how the cars are going to work. How are the hulls of space to be managed, so that they are primarily pedestrian in feeling, yet able to contain the speed, and energy and bustle of small cars and trucks? How much parking is there? How visible or invisible is the parking? How is it to be paid for? What density is to be allowed. Possible rules for working through these questions are given, for Fort Lauderdale's Progresso district, on pages 290–305.



5 / THE SPINE STRUCTURE OF THE EISHIN CAMPUS

The Eishin campus, built in 1985, is a pedestrian world which really works. It has an atmosphere of calm, one feels oneself there; it is calm and nourishing to the spirit. After it was built,

though it is a school and college, the head of the school, instead of head or chairman, started to be called “the mayor.” This was a tribute, I think, to the calm and living atmosphere of the place.



*The space on the Eishin campus. In this drawing where white is used to stand for space, we see the hull of pedestrian space which makes the campus come to life. This structure, created by unfolding, is complex and orderly, yet far from the over-geometric norms of simplicity we have come to view as order. Christopher Alexander.*



*Belonging: the hull of public space formed in the Eishin campus, which we built in 1985 outside Tokyo; Christopher Alexander, Hajo Neis, Ingrid King, Artemis Anninou, Gary Black, and others, 1981–85.*





*Students, hanging out on a roof forming a much-loved, sunny, public realm that looks onto the main hull of college space on the Eishin campus. Here the individuality of different buildings is visible. Because each occupies a different position on the campus, each also has a different volume, structure, and character, as it responds to its unique position in the whole. Together, they give the hull of space its character.*

*Eishin Campus, Tokyo, Christopher Alexander with Hajo Neis, Ingrid King, Artemis Anninou, Gary Black, and others.*

At its core are the pedestrian hulls. In this instance, we created such a skeleton of hulls, after a year of discussion with the faculty. It contains streets, gates, a lake, streets around a lake, a bridge. The hulls provide the campus its core, in which people feel at home, and against which, later, they designed and we built, the individual buildings of the campus.

The unfolding which took place in this project was that, first, a system of public space was identified, and then we tried to make sure that every part of the Eishin campus came into being and was related to the land by structure-preserving transformations.

The success of this world is, in my view, entirely given by the beauty of the hulls, the public hulls we identified and built. They create a world where people enjoy walking about: brid-



*A secondary space along a hull of public space*

ges, paths, avenues of trees, gates, gardens, doorways, stairs: it is a connected world, not kept too isolated from cars, but still a protected and peaceful world which works.



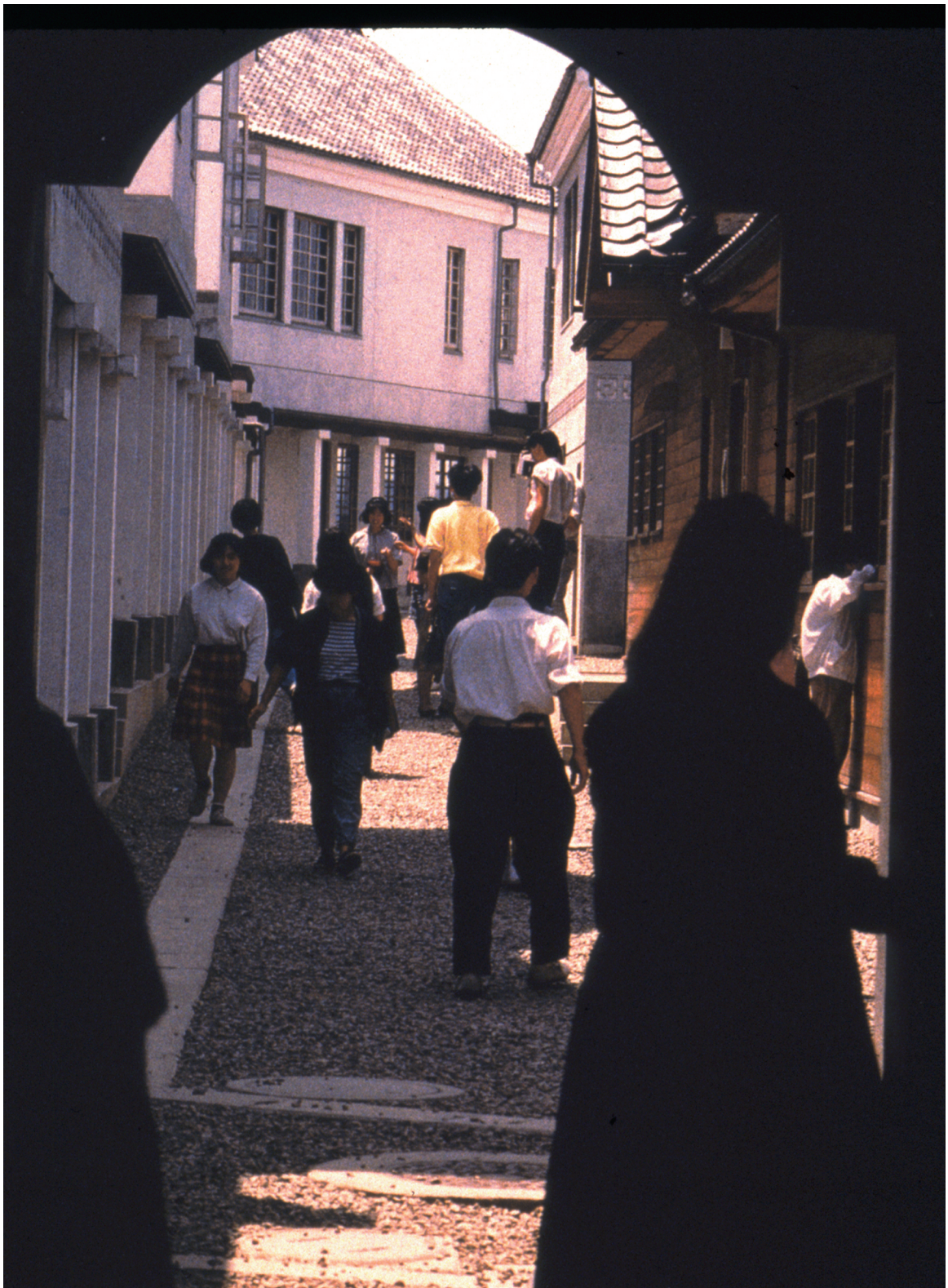


*Entrance street on festival day, showing the public hull at work in the most lively fashion. The Eishin Campus, Tokyo; Christopher Alexander with Hajo Neis, Ingrid King, Artemis Anninou, Gary Black, and others, 1985*



*Snow and morning light on the hull of the Eishin campus*





*A pedestrian street at the core of a community. An example of the kind of place which can be built today with the necessary life of a pedestrian hull. Christopher Alexander with Hajo Neis and others, Eishin campus, 1985.*