

# Architecture Boston



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# ArchitectureBoston

May/June 2004

Cape Cod

What's so special about the Cape? It's really not the unique place it's made out to be.

It is the shock of a close examination of Cape Cod. Many of us think of Cape Cod as vacationland — the place we turn to when the stresses and strains of daily life are getting us down. The Cape offers sanctuary, an escape from drudgery and pressure.

The truth is that the Cape is a microcosm of many of the familiar woes of modern life. Traffic, sprawl, over-development, congestion, and pollution are all significant concerns. Residents worry about high cancer rates. Familiar landscapes and historic structures are threatened by rising property values. Affordable housing is scarce, and many year-round residents struggle to make ends meet. There are resentments between the have-nots and the have-lots. The arrival of many would-be Hamptons residents — who are dismayed by the changes in the eastern end of Long Island and are now setting their sights on the Cape — is seen as the approximate equivalent of the growing flocks of black-backed gulls — bigger and more aggressive newcomers with little regard for the native species that they drive out. It is only a small variation on familiar themes of identity, change, and loss.

Which is why even those who happily spend their summer vacations weeding their gardens and drinking beer on their own back porches should care about the Cape. The problems of the Cape are our problems. And increasingly, they are the problems that face many similarly fragile environments around the world, places so beautiful that we can't help loving them. The potential for tragedy comes if we can't help loving them to death.

Of course, there is indeed much that's very special about the Cape. The beauty of the land and sea, its maritime traditions, the handsome simplicity of its vernacular buildings, and the independent spirit of its citizens are all New England icons (even if its relatively warm waters and sandy beaches do suggest a delicious decadence to northern New Englanders used to cold water and unforgiving rocks). Cape Codders speak of their "villages" without affectation or artifice — these are place names for distinct communities within towns and within a region that the rest of us tend to see as a single entity.

And that may be what is most special about the Cape: that its many distinct communities have resolved to work together to safeguard their common future. The Cape Cod Commission, established in 1990 as a regional planning agency, is the most far-reaching attempt at regional governance in the Commonwealth of Massachusetts. The work of the Commission is not easy, and its actions are not universally popular. But we should all wish it success, lest some future teenager without an editor's sense of irony whines from the back seat of the family car headed south over the Sagamore Bridge: "What's so special about the Cape?"

\* \* \*

Now in its seventh year, *ArchitectureBoston* is embarking on a series of changes that are intended to keep the magazine fresh and to expand our audience. Among the first to be implemented are new production and publishing procedures. This issue is therefore the last designed by Judy Kohn, whose elegant work has contributed so substantially to our success. A gifted graphic designer blessed with wit, precision, and a rare appreciation of the umlaut, she has been a partner in the creation of 30 issues of *ArchitectureBoston*. With friendship and appreciation, I wish her well.

Elizabeth S. Padjen FAIA  
Editor

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# Letters



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I loved your "Letter from the Editor" in the January/February 2004 issue of *ArchitectureBoston*. The first sentence is a classic: "2003 was the year Bostonians got lost in their own city."

During the past several years, I too have been reflecting on disruption in my world view and mental functioning because of Big Dig construction. First, everything programmed in my brain about driving in downtown is useless and not worth relearning until the last jackhammer leaves. Second, now that the new swirling roads and immense featureless tunnels have been completed, Boston has entered the placeless world of interstates — no landmarks, no identifying structures. Before, you could always see a landmark and roads were human-scale, nice and narrow, a little dingy. Now our roads look like Everywhere, USA.

Ann Hershfang  
Boston

Thank you for the thought-provoking "Big" issue of *ArchitectureBoston* [March/April 2004]. Here, in return, are two more takes on the national sense of bigness; one from a preacher, the other from an architect. Both observations, whether sacred or profane, appear to be right on the money:

What is the use of a house if you haven't a tolerable planet to put it on? Our nation is going to have a lot to say about how tolerable this planet is going to be. And if it's as hard for a rich individual to get into the kingdom of God as it is for a camel to pass through the eye of a needle, you can imagine what it must be for a rich nation!

— William Sloane Coffin

In America quantity is quality.  
— Aldo Rossi

Jeremy Scott Wood AIA  
Weston, Massachusetts

"What's the Big Deal?" [March/April 2004] Let's first answer the question, what is big? There are many definitions: "of great strength"; "large in dimensions, bulk, or extent"; even "pretentious."

So what does "bigness" mean in Boston? In 1950, Boston was the 10th largest city in America by population, we are now the 20th. We have 48 square miles of land, Manhattan has 23, and Houston has 579. Yet when the discussion of big cities comes up — New York, Philadelphia, Chicago, Boston, Los Angeles — we are still in the mix.

I say we are big because we are small. It is in our personality. We are not driven by excess but by a culture that has been here since 1630. In your roundtable discussion, Tony Pangaro uses the term "regeneration" and Rob Tuchmann picks up on this. I think they are both essentially discussing issues that preservationists and planners have talked about for years — adaptive reuse and resource allocation.

Big in Boston is a function of scarcity. We have the smallest baseball park and the highest ticket prices. We have the Big Dig, but most of it is underground. We are not brash, we do not cherish bigness. This attitude continues to make Boston one of the best places to live and one of the most difficult to plan and develop. We have a very tough time thinking about big. How long did it take to grant permits for the Fan Pier? Do we really know what is happening over the Big Dig? What about the Turnpike air rights? (We won't talk about Alex Rodriguez.)

Because we are small, we need to think about big. Where? When? Why? Big problems may take big solutions. Maybe Mr. Pangaro is right. Big may not be about the size of the tower, but about the ideas of the government officials that help them get built. That may be the next big thing in Boston.

Albert Rex  
Boston Preservation Alliance  
Boston



roundtable, "What's the Big Deal?"

[March/April 2004] seems to imply that we are hardwired to be fascinated by bigness. If that's the case, I wonder: why is Boston one of the major tourist destinations in the US, why are the mansions of Back Bay and Beacon Hill some of the most expensive real estate in town, why is the Trinity Church considered the most significant work of architecture in Boston? None of them is the biggest in its respective category.

At the discussion touches on but does not articulate is, big does not equate to better. How much does size by itself really matter or inform about the value of an idea or a development project? To quote from *Fortune Small Business* magazine, "Size doesn't matter — profits do." The same can be said about cities and architecture.

Cities and architecture at a certain level are products. Managing a city and designing and constructing a building are business enterprises. They both have analogies to creating a profitable product, where sustained growth has more to do with market niche and quality than with size alone. Neither a tall, poorly designed building, nor a large, sprawling metropolis has any intrinsic positive attribute because of size alone.

We may be fascinated by size, but at the end of the day sustaining the quality of the product while managing the dynamics of the marketplace is what it takes to maintain success in the marketplace. And big ideas may be part of the equation but only as part of a larger strategy for success. Mature companies and cities alike see managing growth and maintaining quality as being more important than the single big idea that is needed to catapult start-ups, or the architectural splash that cities like Bilbao or Columbus, Ohio, need to get themselves on the map.

I am not suggesting there is no place for big ideas in mature cities like Boston. On the contrary, Boston has a history of big ideas shaping its urban geography from its very early days of landfill to the current public discourse about the potential of the Rose Kennedy Greenway to reorient downtown to the water.

It's simply not about size; it's about the contribution of the intervention or idea to furthering the evolution and experience of the city. Does the big idea further the quality and therefore the success of the product?

If size is really what it's about, then at 5 feet 4 inches and 120 pounds, I might as well throw in the towel.

Prataap Patrose  
Deputy Director of Urban Design  
Boston Redevelopment Authority  
Boston

"What's the Big Deal?" [March/April 2004] initiated an interesting discussion on the merits of building big in Boston. As an historical matter, Bostonians have often resisted "bigness," and it may be part of our civic genetic code, as frustrating as that may be for some observers. Boston was the first city in the nation to enact downtown height restrictions in the 1890s, and there were famous efforts to protect the view of the State House dome (1899), save the design concept of Commonwealth Avenue (both in the 1890s and 1960s), and preserve height limits around Copley Square at the turn of the century. Today, the look of the city — its intimate, pedestrian-oriented scale — is often favorably commented on by residents and visitors alike. This is certainly an indication that those preservationist struggles were worth the effort.

Today, we recognize that a modern city cannot be frozen in amber. Planning for development of the Turnpike Extension air rights, which I have participated in as a member of three advisory committees, has afforded an opportunity for a lively public discussion of how high and massive buildings should be in this corridor, placed next to historic low-rise neighborhoods. While Kevin Lynch's "high spine" concept is still touted by some, many community residents yearn for a design solution more expressive of Boston's history and traditional building fabric.

It is now abundantly clear that we should not be asking developers to provide all kinds of community extras, from parks to daycare centers, if the end result is bigger projects than sound urban design would dictate. The public sector cannot be allowed to abdicate its responsibility to build and maintain public spaces. There is a striking contrast between the current governmental mitigation strategy and the method employed by the state that planned the filling of the Back Bay in the 1850s, when 10 percent of the land area was set aside for institutional and open-space uses.

It is desirable that some new buildings — even higher and bigger ones — will, and should, appear. But location is everything. Excellent design and high-quality materials are essential as well. The writer Stewart Brand speaks for many of us in observing that people become so discouraged by the look and feel of most modern buildings that they sometimes decide they'd rather not have anything new at all. The economics of the marketplace seem to dictate some lugubrious architecture, and it's incumbent on all of us to encourage happier outcomes in the future.

Fred Mauet  
Past Chairman  
Neighborhood Association of the Back Bay  
Boston

Looking at the recent *ArchitectureBoston* [March/April 2004], I was immediately drawn into reading through the entire issue, word by word. Heartfelt thanks and admiration for a formidable job, done so beautifully and with so much sophistication. You give space to people with different opinions and let their valid viewpoints contribute to the discussion, which really helps to clarify the issues — and may lead to better or even "right" decisions.

Veronica Jochum von Moltke  
Cambridge, Massachusetts

In the title of your recent article "The Incredible Expanding House" [March/April 2004], it's not the word "expanding" but the word "incredible" that fascinates me because it has two meanings: ① unimaginable and ② astonishing. When we talk about the recent phenomena of big houses in this country (though the trend is not limited to the US), I expect we are talking about the latter definition not the former. The McMansions, or shacks-on-steroids as I like to call them are indeed astonishing. Astonishing because they are all too often not sited properly, their plans don't reflect the way we actually live, they are just plain ugly on the exterior, and they have no details of quality inside or out. But are they unimaginable? Hardly. Big houses are not new in this country. Numerous beautiful examples abound — many from the late 19th and early 20th century — and they are often on small lots.

I have nothing against big *per se*. What I find both unimaginable and astonishing is that most big houses today are not well designed. Therein lies the true problem, and it's one that all of us — architects, builders, and homeowners — can help correct.

Jeremiah Eck FAIA  
Jeremiah Eck Architects  
Boston

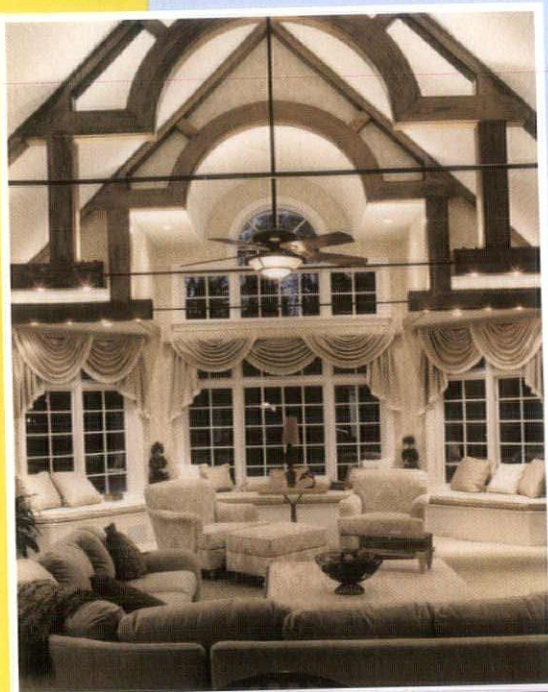
Contributing to the "Incredible Expanding House" [March/April 2004] is what I call the his-and-hers phenomenon. It began with separate his-and-hers walk-in closets. Next came his-and-hers master bathrooms. Today, his-and-hers master bedrooms are all the rage in high-end residential architecture (specifically a second master-bedroom suite, usually on the ground floor). I used to joke that his-and-hers houses would be next, but the project I am currently working on actually consists of two side-by-side houses owned by the same family!

Anthony Vermandois AIA  
Sag Harbor, New York

We want to hear from you. Letters may be e-mailed to: [epadjen@architects.org](mailto:epadjen@architects.org) or sent to: *ArchitectureBoston* 52 Broad St., Boston, MA 02109. Letters may be edited for clarity and length and must include your name, address, and daytime telephone number. Length should not exceed 300 words.



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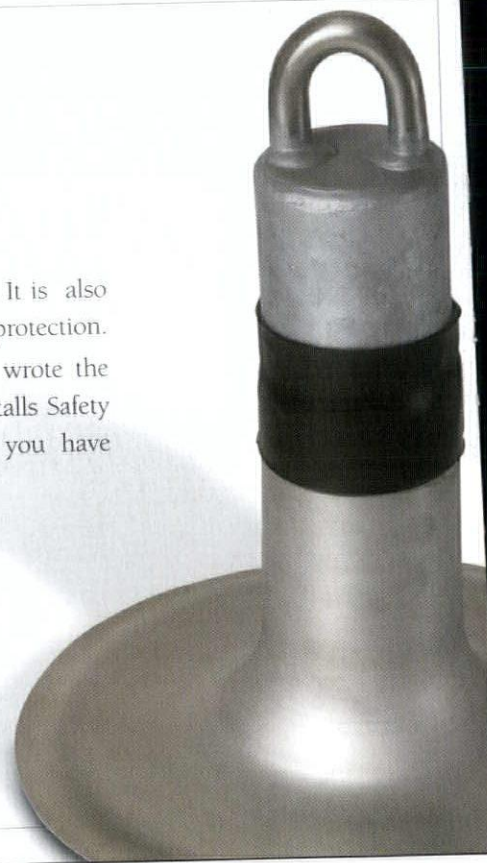
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**ELIZABETH PADJEN:** Anyone who is building, living, or designing on the Cape today is part of the process of reinventing the Cape. I am struck by the complexity and richness of this place, but I wonder if it suffers because people tend to carry postcard images of the Cape in their heads — by which I mean limited interpretations and romantic ideals. What don't people know about the Cape? What does the rest of the world misunderstand about this place?

**JIM HADLEY:** People do not understand that the Cape is under real and significant threat. In 1994, the National Trust for Historic Preservation put Cape Cod on its list of 11 Most Endangered Historic Places. That was because of the threat from the huge development boom in the 1980s. With the formation of the Cape Cod Commission that threat was abated somewhat. But Cape Cod today is a proto-Long Island. The biggest single concern that I have is that what happened to Long Island will happen here. There's a huge development pressure and, other than the Commission, there's not an awful lot of professionalism that's guiding it. I feel I need to run through the streets, sounding the alarm.

**ELIZABETH PADJEN:** Why did you move to the Cape?

**JIM HADLEY:** We had a vacation house here and then decided to live here year-round. It's a wonderful place. I left New York to come here. Am I part of the problem? I could be. You come here because you love the place, and then, if you're an architect, you may in fact be a major contributor to its demise unless you choose very carefully how you're going to work. My interest is preservation and, in theory, there's a lot to be done. But since I've been here, we've lost two buildings from the mid-1700s in Orleans. Chatham has lost eight historic structures a year for the last six years. That's almost 50 historic buildings.

**ELIZABETH PADJEN:** Did you know all this before you settled here year-round? Did you know how dire the situation was?

**JIM HADLEY:** No, I only had a superficial understanding. I was certain something like this was happening because of the National Trust designation. But until you're actually seeing it on a piece-by-piece, house-by-house, street-by-street basis, you have no idea how much of a threat this place faces.

**BARRY BLUESTONE:** I think one reason why people don't understand the reality of the development pressures is that the population boom on the Cape is very recent. I started coming to the Cape in the mid-'70s when prices were modest, particularly on the Outer Cape in places like Orleans, Eastham, Wellfleet, Truro, and Provincetown. What's driving this are national demographic factors. The baby-boomers can now afford second homes. A decade or two ago, the very rich on the East Coast would have gone to the Hamptons, but now some are deciding that the Hamptons are overbuilt and they're looking for some place else. And this is it. As a result, Truro has seen its home prices skyrocket as fast or faster than most cities and towns in the Commonwealth.

**DAN HAMILTON:** One thing most people don't realize is that this is not an affluent place. Or an exclusively affluent place. And that really hurts us, especially in the state legislature, with issues such as school funding.

**JAY CRITCHLEY:** People come to the Cape because they have a fantasy. They see a little cottage and they remember some movie and think that can be their life. They have this idea that this is paradise, and it's not. It's just plain not paradise. If you want to talk about the changes that have occurred here, just look at the statistics in the Cape Cod Regional Plan. Right now, the volume of traffic in the winter is the same as it was in the summer of 1976.

**JIM HADLEY:** We're all on the Cape because of a fantasy, but those fantasies are all different.

**JIM CROCKER:** I would agree that the Cape has different pockets where people are living different fantasies. Cape Cod is all of that. We offer it all. Barnstable is the hub — with all its villages, it has the third largest land mass of any town in Massachusetts. Barnstable has an obligation to have the airport, the bus station, the malls. Truro doesn't want any of that. So people decide what part of the marketplace suits their lifestyle. In 22 years of selling real estate, I've never sold a house because the owners decided they didn't like it here.

**ELIZABETH PADJEN:** You're hitting on something that I think a lot of people don't realize about the Cape, which is the variety. Because you all know the Cape well, I could say Chatham or Orleans or Wellfleet and you would have very distinct ideas of those places. But I suspect a lot of other people assume it's all the same.

**JAY CRITCHLEY:** Never mind Orleans. How about East Orleans?



**MARK HAMMER:** I suspect the Cape is probably a much more diverse place now than it was years ago. I don't think many people came here from other regions to live year-round before World War II, and the number of people who came because they had second homes was relatively small, too. But there are year-rounders now, who do come from other places, and there are more second-home owners. And those people have come for a variety of reasons.

**DAN HAMILTON:** I disagree with the notion that village identity has strengthened in recent years. I think the influx we've been describing has actually started to homogenize and blur village identities. I really think that one of the biggest threats to the architectural heritage of this place is people who don't understand or identify or care about those distinctions.

**DOREVE NICHOLAEFF:** I live in Osterville. I don't know Orleans and Truro as a resident even though I've been there and enjoy the landscape. It's completely different from where I live. I picture Orleans and Truro as "the Cape" of my fantasy. The Cape where I live is a year-round Cape where my son is being raised. It's different from Truro and has developed into a much more manicured architectural landscape. Perhaps that's because it has a tradition of large summer houses that date back to the end of the 19th century. It has its own identity.

**BARRY BLUESTONE:** Despite the fact that the villages are getting more alike, the differences across the Cape are probably as great if not greater than the differences across all of Massachusetts. I'm part of the Coalition for Responsible Growth in Truro, which formed around an ultimately successful attempt to stop Stop & Shop from building a 50,000-square-foot grocery store on Route 6 in Truro. What does "responsible growth" mean? It's not that we don't want people moving in, but when they start building 6,000-square-foot trophy homes in an area that historically has had 1,500-square-foot Capes, there's something wrong. But Doreve is right — at the other end of the Cape are 5,000-square-foot houses that go back 150 years. Wellfleet and Truro still have a very rural feeling, due in part to the presence of the National Seashore.

**MARK HAMMER:** Wellfleet and Truro both tried to limit the number of building permits per year. It's not been successful for a variety of reasons, but largely because a lot of the full-time residents are in the building trades.

**JAY CRITCHLEY:** Sprawl is a huge issue, and the Cape Cod Commission is trying to focus building around the village centers — and, as much as possible, to encourage redevelopment rather than new construction. Right now, 31 percent of the land on Cape Cod has not been developed and is up for grabs.

**ELIZABETH PADJEN:** Do the people who live on the Cape talk about that?

**DOREVE NICHOLAEFF:** It's not something a lot of people discuss. People might mention these things in passing, but it's not a passion. I don't think there is enough information and advice for them, which is a shame.

**JIM CROCKER:** It depends on where you live and what the impacts are. In Osterville, we don't have enough land left to worry about the issue. We have a different set of issues — the school system, road improvements, the East Bay dredging project. Osterville is a village in the town of Barnstable, where we share all the problems of being the hub. An astronomical number of people from all over Cape Cod come to our town daily and drive on our roads, whether they're going to the hospital, the mall, or the airport. We have to provide all those services out of our real-estate taxes. And almost 35 percent of the land is owned by the town, which means that 65 percent of the land shoulders 100 percent of the tax burden.

**BARRY BLUESTONE:** People have different needs and desires for the Cape. You have people who are here because this is the vacation place where they cool out. Of course, for a lot of people, this is where they make their living. You have people who are running motels and restaurants and art galleries and all of the other things that make the Cape what it is. And for them, the population that comes over the bridge provides their bread-and-butter.

**ELIZABETH PADJEN:** Let's talk more about the experience of people who are trying to make a living here. What does that mean?

**DAN HAMILTON:** I think the Truro Stop & Shop is the best symbol of that. The whole debate was characterized — I think very wrongly — as Yuppie second-home owners in Truro who were protecting their rural-Cape fantasy versus working-class blue-collar folks who wanted to be able to get a good price on frozen foods at Stop & Shop. That was a grotesquely simplistic, divisive way of looking at it. But it flew for quite a while until people finally



rted saying that that's not how it is. They started by  
king why shouldn't a guy like Ducky Noons — a  
od guy who's been in Truro forever who owned the  
l estate on which this Stop & Shop would be built  
have the right to get maximum value out of his  
nd? Of course the answer is, "Yes, he has that right."  
he question, luckily, moved on from there to what's  
od for the community in light of all that.

**JIM HADLEY:** When you begin to get people  
oving here year-'round, who need to shop year-  
ound, who need a source of income, the continued  
rowth of the Cape is inevitable. This is no longer a  
ourist economy. You get to a point where the economy  
akes on its own momentum. It's the classic shark  
etaphor of a capitalist economy — it has to keep  
moving forward or it dies.

**JAY CRITCHLEY:** So we have more people who  
eed to go to convenience stores and malls and  
epend upon certain services. But the problem is that  
lot of those jobs don't pay living wages, so people  
an't afford to live here. Are we going to be airlifting  
people in to work here?

**MARK HAMMER:** It's already happening, literally,  
on Nantucket and the Vineyard. The Vineyard ferry is  
like a commuter rail.

**JAY CRITCHLEY:** And we have people commuting  
cross the bridges from New Bedford. The middle  
lass is getting squeezed out. They're moving off the  
Cape. The school population has plummeted because  
amilies can't afford to live here.

**JIM HADLEY:** I met a teacher's aide recently. She  
was doubly panicked — first, because there won't be  
any kids left in the schools and second, because there  
won't be any place for her to live on a teacher's salary  
to teach those kids.

**BARRY BLUESTONE:** The Upper Cape is growing  
as fast if not faster than any metropolitan area in  
New England as more and more retirees move there,  
which in turn generates more employment for people  
to serve that older population. On the Outer Cape  
you have a rural community, which at one time was  
home to artists, writers, and craftspeople, who are now  
being supplanted by people who are using it for  
second homes. And they don't have kids in the schools  
and they're not using a lot of services. So you have  
many different Cape Cods, and they all have very  
different issues.

## Cape Cod, Massachusetts

### UPPER CAPE

- 1 Bourne
- 2 Falmouth
- 3 Sandwich
- 4 Mashpee

### MID-CAPE

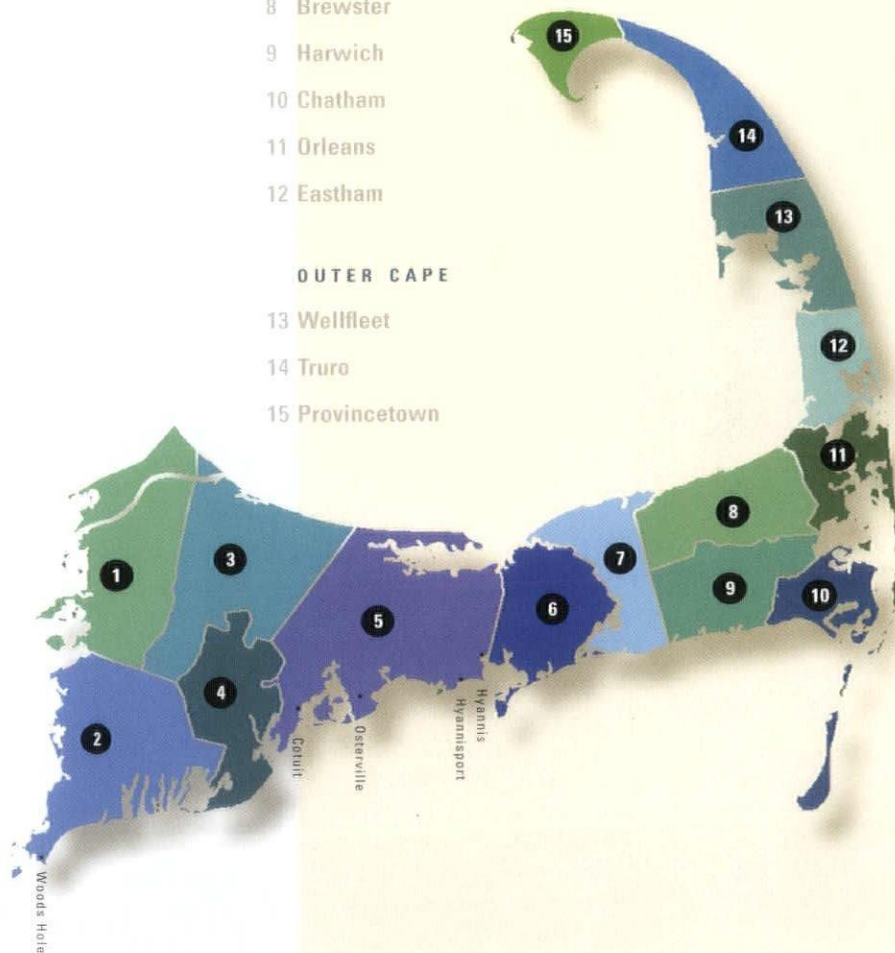
- 5 Barnstable
- 6 Yarmouth
- 7 Dennis

### LOWER CAPE

- 8 Brewster
- 9 Harwich
- 10 Chatham
- 11 Orleans
- 12 Eastham

### OUTER CAPE

- 13 Wellfleet
- 14 Truro
- 15 Provincetown





# One of Many

Development and tourism are stressing fragile environments around the world.

Source: The Nature Conservancy  
For more information, go to: <http://nature.org>

## Left column, top to bottom

**Isla Espiritu Santo, Mexico:**  
Tourism, limited federal control of development, uncontrolled fishing, invasive species

**Yunnan Province, China:**  
Poverty, unsustainable agriculture, fuel-wood collection, tourism, over-grazing, population growth

## Center column, top to bottom

**Galápagos Islands:**  
Invasive species, unsustainable use of natural resources, urbanization, global climate change

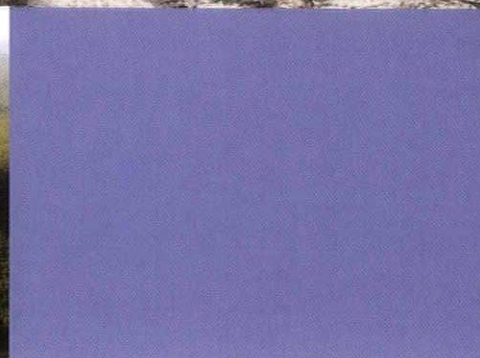
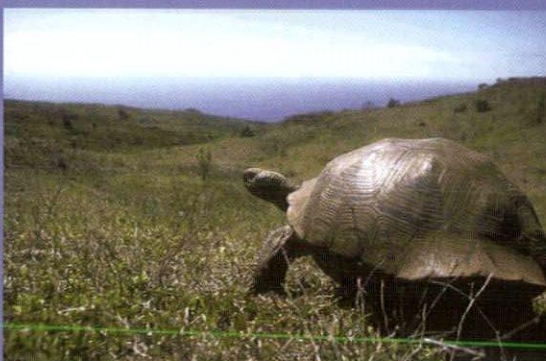
**Great Bay Estuary, New Hampshire:**  
Pollution, residential development, oil spills, development of dock piers and moorings

**Berkshire Taconic Landscape:**  
Increasing development pressure

## Right column, top to bottom

**The Amazon, Brazil:**  
Deforestation, road building, ranching, municipal expansion, overhunting

**Yucatan Peninsula, Mexico:**  
Tourism, overfishing, inappropriate waste management, road building, salt harvesting, water contamination



center Isla Espiritu Santo  
© Bill Evarts

bottom: Meili Flats  
© Ron Geatz / TNC

top: Giant tortoise, Isabela Island  
© Andy Drum / TNC

center: Tidal salt marsh near Moody Point  
© Jerry and Marcy Morkman / EcoPhotography.com

bottom: The forest core of the  
Berkshire Taconic landscape © Robert Perron

top: Amazon River, Peru  
© Connie Gelb / TNC

center: Per Maya, Yucatan  
© Joe Flood / TNC



**JAY CRITCHLEY:** But talking about all our quaint little villages doesn't address a lot of our big problems. We've got incredible water problems, we've got incredible traffic and transportation problems.

**DAN HAMILTON:** And the only possible way of solving them is on a regional basis, if you can work out a regional system that recognizes those differences but still has continuity.

**JIM CROCKER:** What is the problem with traffic? As a lifelong Cape Codder, I am so sick and tired of having people tell me traffic's a problem. You get there a little slower, you leave a little earlier. What the hell is the problem with traffic? Traffic actually brings the speeds down and allows the scenic vistas to be seen.

**JAY CRITCHLEY:** You know what's wrong with traffic? All these cars coming on the Cape, polluting, demanding that more roads be built, better roads be built, wider roads be built, more houses be built. Another problem with traffic is that the more that you focus on the automobile, the less you focus on public transportation. That's what's wrong with traffic.

**JIM CROCKER:** I don't have any trouble with your argument about the need to protect groundwater, but I'm not going to bite the traffic apple at all.

**ELIZABETH PADJEN:** Why has groundwater become an issue?

**JIM CROCKER:** Otis Air Force Base has been determined to be the source of subsurface pollutants. Anytime you pump groundwater, the water moves in different directions that you can't necessarily predict, and pollutants float on it. So keeping the groundwater clean is an issue.

**DAN HAMILTON:** That base, incidentally, is one of the biggest Superfund sites in the country.

**JIM CROCKER:** Another issue no one here has talked about is beach access. I think it's appalling that we have failed to preserve what everybody comes here for, and what everybody should have the right to get to. And that is beach access. It might be the only time you'll ever hear me talk about eminent domain, but that might be our only means to get proper parking and access to our waterways. If you protect our access to the waterways, you protect groundwater, and Cape Cod real estate will soar.

**JAY CRITCHLEY:** But do we want Cape Cod real estate to soar? Is that the goal?

**JIM CROCKER:** You forget, when real estate soars, we pay into the county tax coffers, we have money for land banks, we can buy land for preservation. We're already a little too far down the path to make a full 180-degree turn and run for cover. So what we need to do is come away with the financial resources that will assist us in keeping what we have.

**JAY CRITCHLEY:** We also need housing for people. Moderate housing, never mind affordable housing.

**JIM CROCKER:** That's right. You tell me where there's any moderate housing. That's another cow that's out of the barn. So we need to look at zoning to give us the relief for that. You're not going to have these houses that are worth \$350,000 drop to \$165,000.

**ELIZABETH PADJEN:** It seems to me that the central industry of the Cape is maybe not tourism but the land that is here. Tourism is a subset of that; people come to enjoy the land or rent the land. And that generates an entire economy based on sale of the land or building on the land. Mark mentioned the influence of the people who rely on the building industry here. The thing that popped to my mind as a parallel is preserving the rainforest. Here we want to preserve an environment. But there's a local economy that is to some degree dependent upon its destruction. How is that different from the rainforest problem?

**DAN HAMILTON:** Well, there's one key difference — not that I'm a firm believer in the free market fixing everything — but what's dominant now is the shift to renovation and remodeling. The notion that there is an infinite amount of land — a western frontier — is long gone around here. Conventional wisdom has said the Cape consists of one-third protected land, one-third already developed land, and one-third up for grabs for future development. That final third has been revised downward, however, as it gets gobbled up and as the regulatory process limits its scope. So the game now for someone trying to make a living with a hammer is in remodeling and renovation. That brings its own set of very important issues as far as architecture goes, because what is being taken down and what's being put up in its place and what the guidelines are and who has a say in it are all huge issues here.

**JAY CRITCHLEY:** I don't think the rainforest here is just the land. I would say the rainforest here is also the ocean. The beaches, the sand flats, the fishing industry, the aquaculture industry. Why are we here if people can't go in the water because of pollution? We worry about the land-based economy. We need to worry about the ocean economy, too.



**JIM HADLEY:** The inability of the market to solve these kinds of problems was clearly what led to the creation of the Cape Cod Commission. Everyone understood that the market was not going to preserve Cape Cod.

**BARRY BLUESTONE:** The real problem was that you had regional issues that went across town boundaries that individual towns couldn't cope with.

**DAN HAMILTON:** There's one phrase in the Cape Cod Commission Act that is especially significant: "notwithstanding the provisions of Chapter 40A." And that means that grandfathering is dead for projects subject to Commission review. That's not true anywhere else in Massachusetts except for Martha's Vineyard. Massachusetts, as you probably know, has the most insane and liberal grandfathering provisions of any state in the country. Grandfathering is right up there with post-World War II suburban zoning codes as a culprit in ruining the Cape. That one phrase gives the Commission some of its greatest power.

**DOREVE NICHOLAEFF:** But even that doesn't solve the problem of protecting older buildings.

**JIM HADLEY:** A building can enter the National Register if it's 50 years old or has other distinguishing characteristics. The problem is that the local demolition delay laws don't provide any protection. You're required to wait six months before demolition. It's 12 months in Chatham, but that's pretty much the time it takes to get the construction documents together anyway so you can build a new house.

**MARK HAMMER:** A lot of the people who are on the Cape now are new, and they don't have a sense of where the Cape came from. I think it's reflected in the kind of architecture that's being built here. It has no relationship even to the recent past, let alone the far past. It's not rooted in history. And that's a shame.

**BARRY BLUESTONE:** And the problem is that these individuals who are new to the Cape knock down one little house and build their big house, and still enjoy all the other little houses. But of course if you multiply that enough, all those little houses disappear, and the reason why those people first came here changes. It's the history of the Hamptons.

**ELIZABETH PADJEN:** But it is a question of individuals making decisions based on their own needs, desires, fantasies. Doreve, what do you hear from your clients? Why do they come to the Cape? What do they really want when they build a new house?

**DOREVE NICHOLAEFF:** Most often, it's all about the family. It's not just about the clients themselves — it's their children, their grandchildren. They want to establish a home — typically a second home — for all the family members, almost like a compound.

**JIM HADLEY:** Do people come to you with an idea of a Cape Cod style?

**DOREVE NICHOLAEFF:** I think most people definitely have an image of this area. The job of an architect is to translate that image into something that fits the land. The Cape Cod cottage works beautifully as a small cottage, but when you start making it a bigger house, it doesn't work. We've got so many of those "expanded Capes." What is that? The expanded Cape is more troubling to me than people looking for architectural clues in the larger homes on Seaview Avenue in Osterville and trying to emulate the built features they love. That makes more sense than taking something with a diminutive scale like a traditional Cape and trying to blow it up and adding pieces to it.

**JIM CROCKER:** The Cape style, in my opinion, isn't a 24-by-32-foot block. It's white clapboard, it's shingles and cornerboards. It's tied to its environment.

**JIM HADLEY:** To me, that view is part of the problem. There's an accepted palette of materials that is being used indiscriminately. The bad architecture drives out the good architecture. And it happens because it's done without an architect who actually thinks about those things.

**JAY CRITCHLEY:** The Cape Cod Mall is a good example. When it was expanded, everyone was up in arms because the exterior didn't have shingles — it didn't look Cape Cod enough. So they put shingles on the exterior.

**ELIZABETH PADJEN:** My sense is that the really inventive buildings on the Cape tend to be tucked away — such as the Modern houses in the dunes. Do you think that one problem might be that there are no models for people to look at because the more inventive stuff is hidden?

**MARK HAMMER:** No. The model that people started out with, the Cape Cod house, was a great model. It still is, for a year-round house. It was built for people who had to get through the winter. It's almost a square, which is very efficient, with a chimney in the center that radiates heat out to the rest of the house. It was a tightly wrapped little shingled house that kept the weather out. I think one of the things that's failed in translating that to



modern architecture, one of the things that makes the mid-century Bauhaus-influenced house stand out, is that there hasn't been an archetype that's regional and that belongs here, that can translate easily to a good 21st-century house that serves as a second home and provides everything that people want.

**BARRY BLUESTONE:** Style is one distinction. The other one is scale. I think there is interest, at least among some people on the Cape, in allowing a broader range of styles, but there is a lot of concern about scale. So the small Bauhaus-type structure with lots of glass is not a problem. It fits in. But the 6,000-square-foot expanded Cape, using shingles and all that, does not. I think that's one of the real battles on the Cape.

**DOREVE NICHOLAEFF:** As an architect, I think designing a large home is so much more difficult than designing a small home — because of scale. How do you make the pieces not look overwhelming?

**DAN HAMILTON:** But don't the people building that house want it to overwhelm?

**MARK HAMMER:** That's a great question.

**BARRY BLUESTONE:** The real Cape Codder does not want to overwhelm.

**DOREVE NICHOLAEFF:** It's not that they come in and say, "We want a 6,000-square-foot home." They really have no idea what a 13-by-13 bedroom plus a hallway plus a bathroom plus a den plus a media room all add up to. And it's when you start putting it together, trying to make it sit on the land where it catches the views and the sun, that things start to grow. It's then that you get this scale issue. How do you reduce the scale?

**MARK HAMMER:** Try reducing the program.

**DOREVE NICHOLAEFF:** Yes. A lot of times I, as the architect, can try to reduce the program. But it's not my house. It's the client's house.

**JIM HADLEY:** If the majority of the houses on the Cape went through a study of scale done by a professional, I think there would be a huge increase in the quality of the built environment. But unfortunately, most of it gets drawn up by unlicensed practitioners who get their calculations done by people over the phone. They get a stamped drawing if they need it. There's a real crisis of professionalism here.

**MARK HAMMER:** That's an issue with residential architecture throughout the country.



photo © Peter Vanderwarker

**JIM CROCKER:** In defense of a 6,000-square-foot home, when you start paying anywhere from \$800,000 to \$2 million for a lot in Osterville, how many lots are you going to buy so that your kids can live next door to you? You buy one and you build the house that's appropriate for your needs. That's very common now. We're talking about really affluent people who can afford to play at these prices. Even if they're at a stage in life when they are trying to downsize, they still are thinking about the family.

**BARRY BLUESTONE:** But the social characteristics of this new population are also causing tension. A lot of people who have lived here for a long time see the big homes, the chi-chi boutiques, the Jaguars and Lexuses, and sense that the Cape is being stolen from them by people with a great deal of wealth.

**JIM HADLEY:** I think Jay's work offers an example of a completely different way of looking at how much property you need to live in.

**Residence,**  
Osterville,  
Massachusetts

**Architect:**  
Doreve Nicholaeff  
Architect, Inc.  
Osterville,  
Massachusetts



## Inventing Cape Cod

Residence  
Truro, Massachusetts

Architect:  
Hammer Architects  
Truro and Cambridge,  
Massachusetts

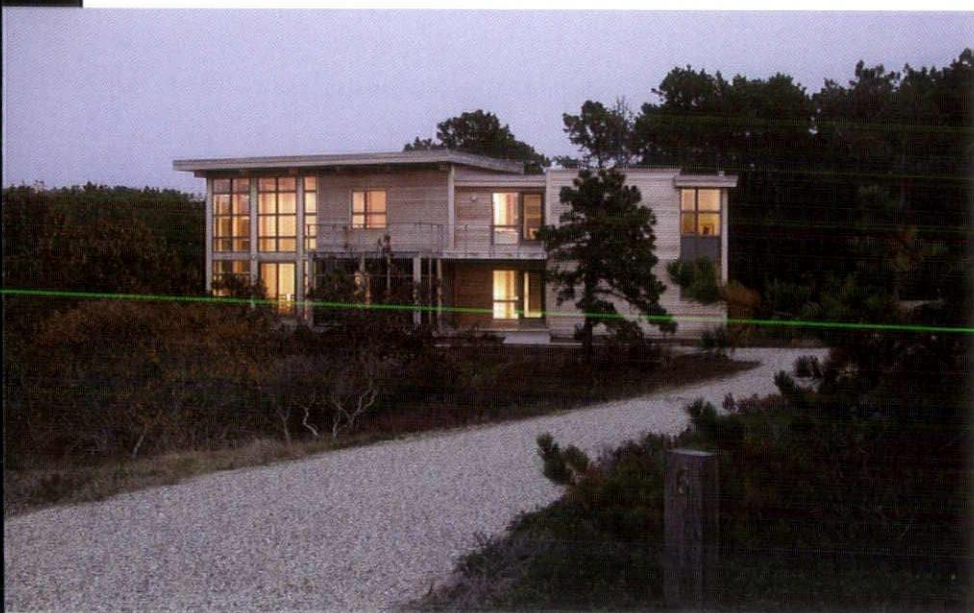


photo: Mark D. Hammer AIA

**JAY CRITCHLEY:** Do you mean my septic tank?

**JIM HADLEY:** Yes. I'll let you explain.

**JAY CRITCHLEY:** Now that Provincetown has a municipal sewage system, I rediscovered my backyard septic tank and turned it into a living unit — a septic summer rental with a TV and electricity and everything — as a comment on the lack of affordable housing. But I'm also proposing an historic septic district, which would take all of the abandoned septic tanks in the town and create different spaces like living spaces, meditation spaces, art spaces, studios. There's a precedent for going underground on the Cape — Malcolm Wells, the architect who has promoted underground houses, lives in Brewster. Maybe we should all move underground and let the surface become the theme park it really wants to be: "Cape Cod, Incorporated, formerly Cape Cod. You'll Swear You Were There."

**DAN HAMILTON:** If global warming continues, we might all end up underwater if not underground.

**JAY CRITCHLEY:** That's true. But now that there's a group that is pushing the branding of Cape Cod, we need to deal with the fact that Cape Cod is bipolar — tripolar if you count Provincetown. We have the tacky and then we have the quaint and cutesy. We've got Route 6A, the historic highway that runs along the whole harbor area. That's fantasy Cape. And then you've got Route 28, which is Tackyville. Maybe there's some conceptual way to allow for more outrageous, modern architecture along 28 and keep 6A as the old Cape. It would be a new way to look at the Cape, to make amends with these constant tensions.

**DAN HAMILTON:** It would liven up the zoning board hearings, that's for sure.

**JIM HADLEY:** The problem here is that people don't understand the difference between the tacky and the quaint. So a lot of what looks quaint is really tacky.

**JAY CRITCHLEY:** Except that with 6A, we've already established the standard for quaint.

**JIM HADLEY:** But you have a better conception of tacky and quaint than most people.

**JAY CRITCHLEY:** Thank you.

**JIM CROCKER:** And now we're back to zoning and regulation. We are at a loss to showcase our waterfront — which would promote industry and jobs — all because of our zoning. We can't provide high-end waterfront accommodations for visitors. Regulation has made it difficult for even the people working in the boat industry on the waterfront. There isn't a regulation that doesn't make it difficult for them to operate their businesses, and they're the ones the coastal zoning is supposed to help.

**DOREVE NICHOLAEFF:** I think there is not enough regulation. There are not enough boards to look at the actual design of homes. A related issue is the quality of the boards we do have. I go to meetings of some historical boards where the members are not qualified to determine whether a projects fits in with the environment. And that is incredibly troubling.



**BARRY BLUESTONE:** This debate over regulation seems to me to be the central issue. The Coalition for Responsible Growth, for example, has been thinking that we should never have had to deal with the Stop & Shop situation in the first place. Decent zoning regulations would have prohibited such a large-scale project from the get-go.

**IAN HAMILTON:** Isn't the problem that we have the wrong rules, not that we've got too many or too few? They were all created half a century ago to handle a situation that does not exist anymore.

**JIM CROCKER:** To be frank, some of the discussion around this table disappoints me in that you are worried that the standards of a development don't meet our own criteria. Well, tough. We're talking about property rights.

**JIM HADLEY:** Architects are change agents. We understand that change can either be positive or negative. We are not in any way opposed to change. We fight for good-quality work. We look at the implications of change, because that's what we're trained to do. What architects and planners try to do is direct change and work with the market forces to produce a change that doesn't wreck the place. If you're calling us to the challenge, I'm glad we know it now.

**JIM CROCKER:** Most definitely. But it sounds as though you have the only conception of what is a good plan, and property rights aren't about that, brother. Property rights are about everybody having the right to private enjoyment of their property. If I think my house looks good purple, I know you'll probably hate me as your neighbor, but my house should be purple.

**BARRY BLUESTONE:** The problem is you've laid out two extremes — the pure market solution, which says anything goes if somebody can pay for it, and the overly regulated system, which says that the color of your bathroom is subject to government control. I think that the whole question has always been the proper balance between allowing the market to run its course, no matter where it takes you, versus the right of a population to put some restrictions, some limits, on that free market. To be specific, should the town of Truro have the right to limit the size of a house to no more than 4,800 square feet?

**JIM CROCKER:** I'm not finding that nearly as difficult to swallow as the town of Truro deciding to allow only houses with red-cedar roofs.

**BARRY BLUESTONE:** I agree. It's the distinction between scale and style.

**MARK HAMMER:** I'm troubled by that kind of regulation as well. That's what's happened in Nantucket, with all good intentions but not a very good result. Nantucket looks to a certain extent like a planned suburban community, where there is too much homogeneity. Inventive, spirited architecture has been regulated out.

**JIM CROCKER:** I'm very troubled by giving design-review authority to these local boards — first, because as others have pointed out, I don't know that they're qualified and second, because I'm not sure as the property owner that I should lose the right to make those decisions myself.

**JIM HADLEY:** Most architects agree with you. The problem that I keep coming back to is the level of sophistication of the practitioners on Cape Cod — having the ability to work creatively and also to understand the language of the regional architecture. That's a conundrum that you can't solve unless you bring great architects here and set them all to work, and even that probably wouldn't work. But the Cape Cod Commission was set up to deal with the kind of tensions that Jim just talked about. And in fact, the whole town of Barnstable was designated a District of Critical Planning Concern against the wishes of the building community because of issues just like these.

**JIM CROCKER:** And the courts disallowed it. You can't abuse these powers.

**JAY CRITCHLEY:** Do you think the Cape Cod Commission should be in existence? Do you think it should incorporate all 15 towns on the Cape?

**JIM CROCKER:** I think that it's helped a number of towns outside of my region. I do not believe I can point to a single thing in Barnstable it's helped. And we pay over \$500,000 in yearly fees to the Cape Cod Commission.

**JAY CRITCHLEY:** And yet Barnstable is the largest entity on Cape Cod, with the highest volume of houses and people and traffic. How could you not think that it should have anything to do with the rest of the Cape in terms of planning? That's what the Cape Cod Commission is about. It's about looking at the issues of water, transportation, air pollution, beach rights, and everything else that affects the whole Cape.

**JIM HADLEY:** We have two sets of forces that can go to extremes: unfettered free-market forces and over-regulating governmental controls. We need to balance them in a way we can all live with. Otherwise, we face losing the Cape forever. ■ ■ ■



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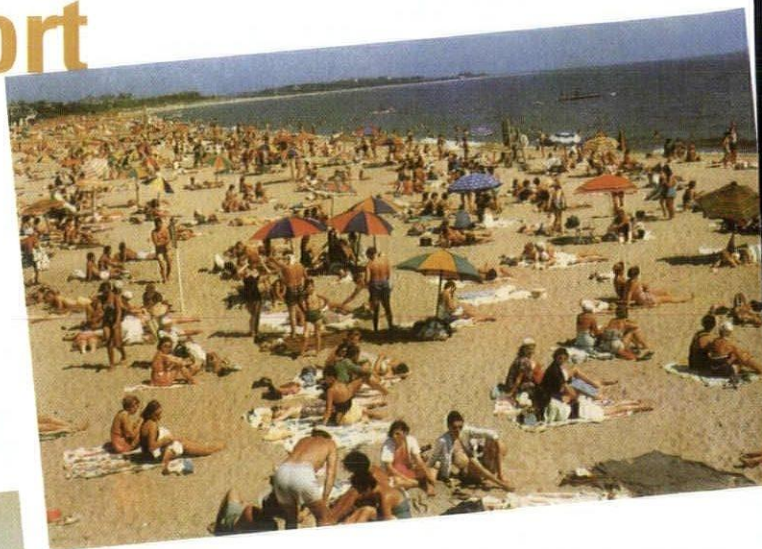
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# A Place of Resort

by James C. O'Connell AICP, PhD



## Driving the Tourism Boom

But the pattern of summer enclaves was broken over the next two decades. The growing numbers of automobiles and new, well-paved roads allowed tourists to explore the entire peninsula instead of being stuck in a single resort colony. In response, new attractions, restaurants, and souvenir and antiques shops popped up. Guidebooks encouraged motorists to take the circuit along the north shore out to Provincetown and come back along the south shore to Falmouth. This was the "golden age" for tourism on Cape Cod, when vacationers could enjoy a full range of historic and cultural delights without the overdevelopment that marred the region in later years.

The Cape Cod Chamber of Commerce, established in 1921, promoted mosquito control, billboard removal, and roadside beautification. Anxious to avoid tacky development brought on by the 1920s real-estate boom — Cape Cod was nicknamed "Florida of the North" — the Chamber brought in pioneer regional planner Benton MacKaye (the father of the Appalachian Trail) in 1927. MacKaye recommended preserving the region's unique qualities by protecting open space, maintaining the integrity of town centers, and discouraging ugly "stringtowns" and "auto slums" along the roadways. But growing tourism and creeping development continued to be an increasing source of worry for traditionalists and business people who wanted to preserve "old" Cape Cod.

After World War II, Cape Cod entered a new era marked by widespread suburban-style development. Just as Patti Page was singing about "quaint villages here and there" in her signature 1956 song "Old Cape Cod," they were disappearing. The most significant influence on the Cape's development was the highway. The first segment of the Mid-Cape Highway, between the Cape Cod Canal and Barnstable, opened in 1950; the limited-access highway reached Orleans in 1959. Highways from Boston and the west helped make the Cape accessible, and development pressures increased.



When Henry David Thoreau took four walking trips on Cape Cod between 1849 and 1857, he encountered no other vacationers. The Cape's beaches were desolate, its shipwrecks haunting, its inhabitants ornery. He described the dunescape near Provincetown as "the dreariest scenery imaginable." Yet he recognized the Cape was worth visiting, writing: "the time must come when this coast will be a place of resort for those New-Englanders who really wish to visit the sea-side."

Thoreau's 1865 book *Cape Cod* identified an allure that began to attract middle-class vacationers during the post-Civil War boom. They built cottage colonies and summer hotels at Falmouth Heights and Hyannisport. By the 1870s, the railroad opened up Cape Cod, bringing tourists who appreciated the old-fashioned maritime culture that contrasted markedly with the hectic industrial cities they were escaping.

By 1900, the future was clear. Although much of the Lower Cape remained undeveloped, other parts of Cape Cod were becoming established vacation spots attracting the middle and upper-middle classes — the coast of Buzzards Bay from Woods Hole to Monument Beach in Bourne and the south coast in Falmouth, Cotuit, Wianno, and Hyannisport. President Grover Cleveland had his summer house at Gray Gables at the head of Buzzards Bay.

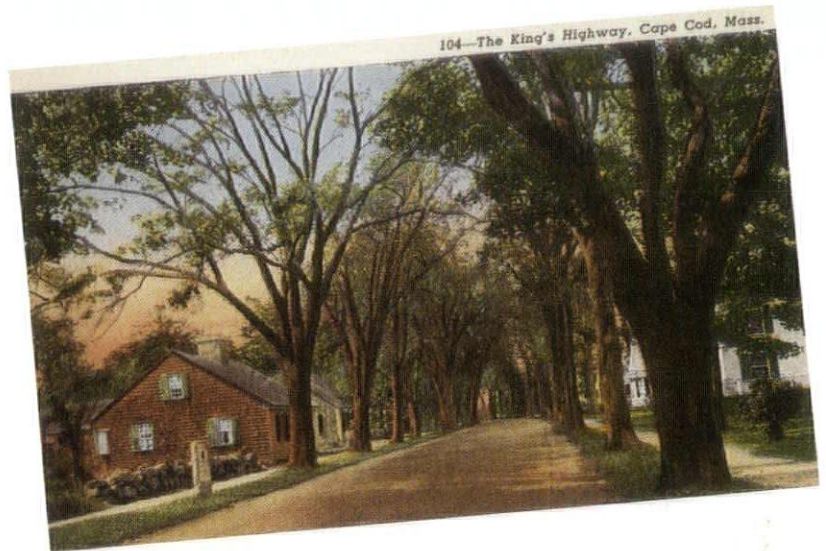


## Preserving the Historic Aura

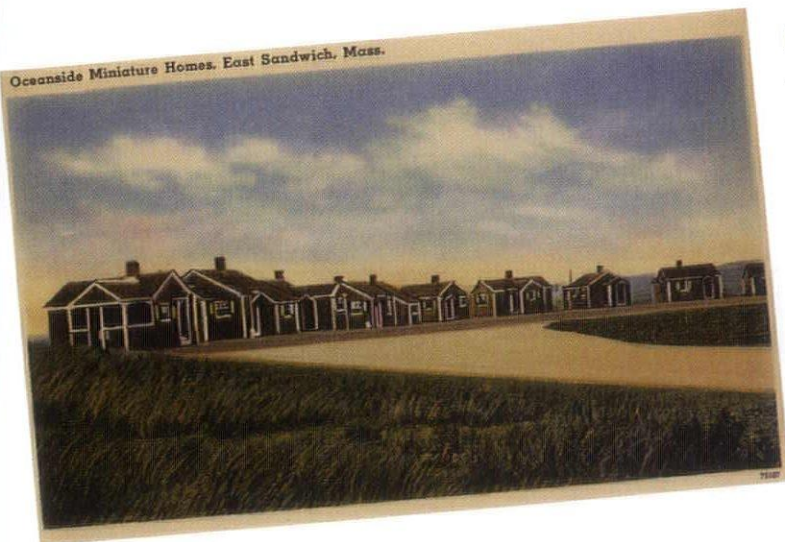
In 1956, the National Park Service called for preserving the Outer Cape's Great Beach, an effort that took five years, due in part to the conflict between many locals, who disliked regulation and the curtailment of development possibilities, and outside politicians whose constituents wanted the preservation of the Outer Cape. The Cape Cod National Seashore conserved 27,700 acres of land. Less recognized has been the protection of 30,000 additional acres of town beaches, walking trails, private non-profit nature preserves, and state parks.

In order to preserve Cape Cod's historic aura, preservation measures have also been necessary. The historic counterpart to the National Seashore was the Old King's Highway Historic District. Established by referendum and state legislation in 1974, the Old King's Highway Historic District preserves the appearance of a 34-mile stretch of Route 6A between Sagamore and Orleans, following the Cape's oldest roadway. With over 1,000 historic structures and many scenic landscapes, this historic district is the largest in the country.

But the seeds of the preservation movement had been sown 60 years earlier, when Provincetown built the Pilgrim Monument to commemorate the landing of the Mayflower there in 1620. During the 1920s and 1930s, vacationers discovered the full appeal of the Cape's history. Bourne built a replica of the historic Pilgrim Aptuxcet Trading Post in 1930. Eastham preserved the first historic windmill as a tourist attraction in 1920. Fifteen years later, Ford automobile dealers bought the Farris Windmill in West Yarmouth and gave it to Henry Ford's Greenfield Village as a gift. Cape Codders were enraged at losing their patrimony and subsequently became more assertive about preserving their historic landmarks.



Cape Cod-style houses were preserved by the dozens, several as museums. The traditional Cape Cod architectural style became so popular that homebuilders emulated it across the country. Many dilapidated inns were transformed into charming Colonial-style restaurants and hostelrys. Today, Cape Cod boasts over 250 bed-and-breakfasts in historic buildings.



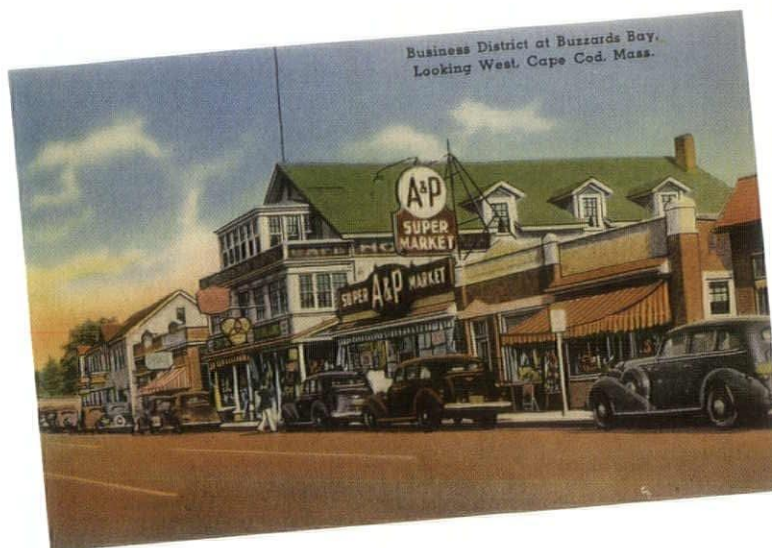
## Planning the Resort Region

The first calls for regional planning came in the 1950s, as the region's population expanded from 38,216 to 52,728 between 1945 and 1955, and the state found "development to be so pressing as to amount almost to an emergency." A 1956 campaign to adopt regional planning fell short; nine years later, voters supported creation of a regional planning agency, but one with only advisory powers.

Still the growth continued. The year-round population doubled from 96,656 in 1970 to 186,605 in 1990. Environmental concerns grew as Cape Codders learned that they depended upon a "sole source aquifer" for a water supply, which also received wastewater treated by septic systems. There are limits to how much wastewater can be treated this way.

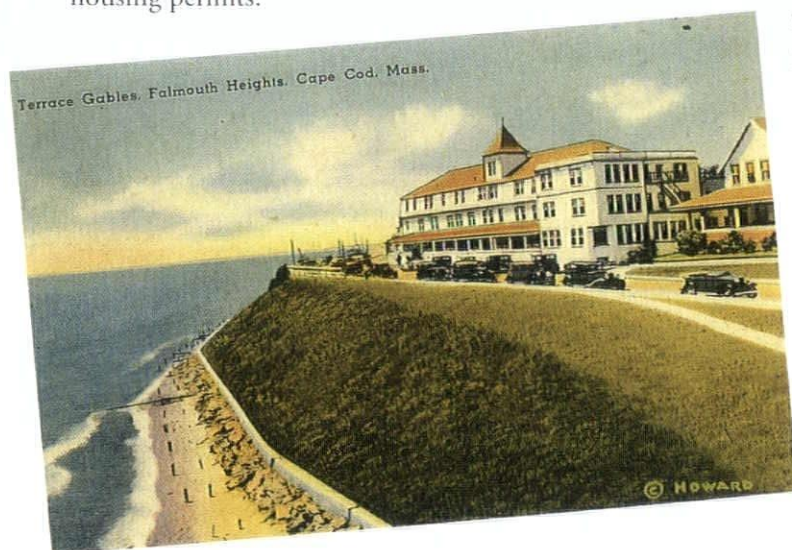


## A Place of Resort



In 1990, the Cape's towns passed a referendum creating the Cape Cod Commission, a regional agency with the authority to regulate large commercial and residential developments. Commission critics originally attacked the agency for being "anti-business," but many business people, especially bankers, bed-and-breakfast owners, and realtors, have decided that effective development regulation helps guarantee the quality of the Cape's vacation "product."

The Commission has turned away big-box stores and required other developments to pay for traffic improvements and groundwater protection. In 1998, Cape Codders adopted a 3 percent Land Bank local property tax to fund acquisition of open space. Several towns have instituted caps on housing permits.



Postcard images on pages 20-22 courtesy James O'Connell.

## The Future

As proximity to Boston and other Northeast cities, retiring baby boomers, and dramatic telecommunications advances continue to exert strong development pressures, Cape Cod is on track to building out to its capacity. According to Cape Cod Commission projections, the year-round population will grow from 226,809 in 2001 to around 275,000 in 2020. Existing zoning and the constraints of limited water and traffic capacity will not permit population growth much greater than that.

Cape Codders see their region becoming like Nantucket and Martha's Vineyard. Limited numbers of residential properties are driving housing costs into the stratosphere and are making the Cape economically exclusive. Current efforts to conserve undeveloped land and limit the number of potential new housing units may help maintain some of the Cape's environmental and cultural appeal, but these measures are intensifying the conflict over the future of the Cape between the lucky "haves" and a growing number of relative "have-nots." For generations, Cape Cod has been a middle-class seaside paradise with "something for everyone." As Cape Cod evolves, it may be entering a new phase that does not have as much to do with preserving the quaint seaside experience as with rationing it. ■ ■ ■

James C. O'Connell is the author of *Becoming Cape Cod: Creating a Seaside Resort* (University Press of New England, 2003). Now a planner with the National Park Service in Boston, he served as economic development officer of the Cape Cod Commission during the 1990s. He earned a PhD in urban history from the University of Chicago.





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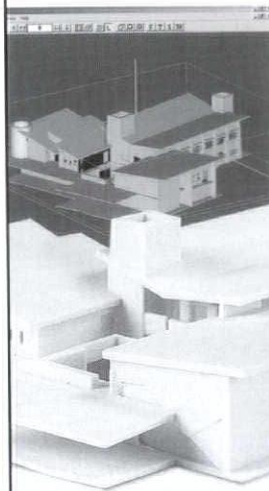
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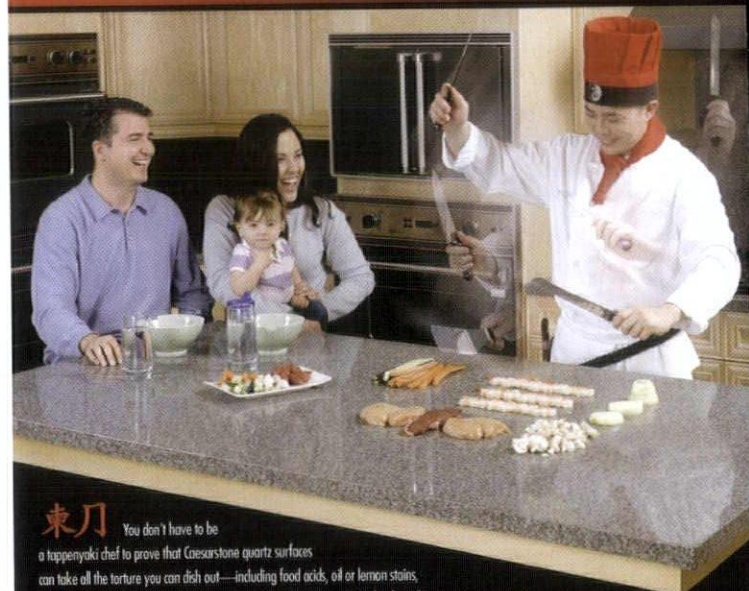


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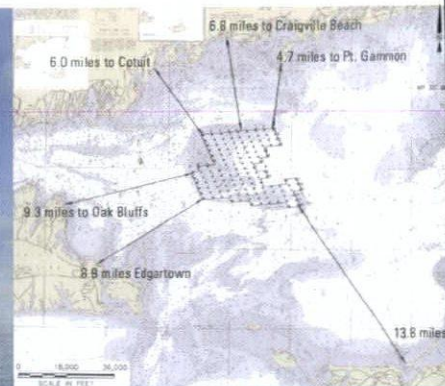
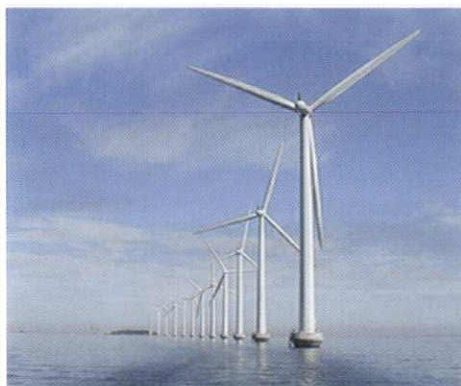
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**Top left:**  
Sail boat near wind turbines

**Top center:**  
Middelgrunden wind farm  
in Copenhagen Harbor

**Bottom:**  
Horns Rev project in the  
North Sea near Denmark

**Top, right:**  
Proposed location of wind  
farm in Nantucket Sound

All images courtesy of Cape Wind.



## Two Views:

# Winds of Controversy

## The case for a wind farm in Nantucket Sound

by Mark Rodgers

For more than 12 years, Europeans have been successfully building renewable-energy wind farms in the ocean. On a recent boat tour of the Middelgrunden wind farm in Copenhagen harbor, I watched the graceful rotation of the wind turbines that the Queen of Denmark can see from her bedroom window. I could not hear the turning wind turbines from a close distance of 300 feet, even when my tour boat's loud engine was shut off. The turbines were located on a shoal adjacent to one of the busiest shipping lanes in Europe, and I watched sailboats, ferryboats, and cargo ships pass by in the short time I was out there.

Europe's offshore wind farms have not posed any problem to boat navigation, and the wind turbines have acted as artificial reefs, increasing the amount of nearby sea life.

Closer to home, we have been slower to implement clean-energy solutions. Since the Middle East oil embargos and the first Earth Day of the 1970s, Americans have been calling for a greater use of alternative, renewable energy that is homegrown and clean. Yet in the 30 years that have followed, Massachusetts is more dependent than ever on polluting, imported energy and it uses almost none of its own renewable energy potential.

Cape Wind is proposing Massachusetts' first significant renewable-energy project and America's first offshore wind-energy project, off the coast of Cape Cod. In average wind speeds, Cape Wind would provide three-quarters of the electricity needs of Cape Cod and the islands of Nantucket and Martha's Vineyard from clean, renewable energy. The Cape and islands are no strangers to wind power — during the 1700s and 1800s, they were home to a thousand windmills, grinding grain, pumping wells, and pumping seawater onto evaporation flats to make salt for preserving fish.

Cape Wind is proposing 130 modern wind turbines, spaced six-to-nine football fields apart over a 24-square-mile area of Horseshoe Shoal, a shallow area toward the center of 500-square-mile Nantucket Sound. The turbines and their

electric-service platform would occupy less than 0.1 percent of Horseshoe Shoal, allowing plenty of room for shallow draft boats to continue to use the shoal.

Seen from some of the closest Cape beaches five-and-a-half miles away, the wind turbines will appear about one-half inch above the horizon if you measure by extending your arm and separating your thumb and index finger. Nearby sailors in Nantucket Sound will see sleek, graceful wind turbines that interact with the changing natural environment just as sailboats do. In a shifting wind, sailors will see the turbines turn into the wind and the blades feather, much the way sailors tack and adjust their sails. Cape Wind's turbines will rotate at a gentle 8–16 RPM which means that a blade will take four-to-eight seconds to complete one rotation.

Cape Wind will help revitalize a deep-water port facility in the region — such as Quincy, New Bedford, Fall River, or Quonset Point — by creating 600 to 1,000 new jobs during the manufacturing, staging, and assembly phase and up to 50 Cape-based operations jobs thereafter. By harnessing the inexhaustible winds on Horseshoe Shoal, Cape Wind will offer longer-term price stability to electric consumers than is currently available.

Cape Wind will reduce New England's reliance on dirty imported energy, and reduce air pollutant emissions from regional power plants while also being a good neighbor to the ecosystem of Nantucket Sound. Seventeen federal and state agencies are conducting a comprehensive public-interest review of Cape Wind that has been described by the Conservation Law Foundation as one of the toughest environmental reviews of any project in the country.

If these agencies determine that Cape Wind will serve the public interest, we look forward to providing three-quarters of the electricity for the Cape and islands from clean, renewable wind while bringing new jobs and a measure of energy independence to Massachusetts. ■ ■ ■

Mark Rodgers is the director of communications for Cape Wind. For more information on Cape Wind, go to: [www.capewind.org](http://www.capewind.org).



# Two Views:

## Winds of Controversy

### The case against a wind farm in Nantucket Sound

by Audra Parker

**Nantucket Sound** and the beaches of Cape Cod, Nantucket, and Martha's Vineyard are an irreplaceable national treasure, not unlike the Cape Cod National Seashore. Cape Cod is listed by the National Trust for Historic Preservation as one of America's most endangered places. Nantucket is listed as a National Historic Landmark. Cape Cod and the islands together are among the top ten tourist destinations in the United States. People flock here for the beaches and their beauty and for Nantucket Sound's serenity and visual appeal, its uncluttered horizon.

This irreplaceable treasure is at risk because Cape Wind, a private developer, is proposing an industrial development of 130 wind turbines — each towering 417 feet above the water with rotating blades the width of a football field, foghorns, flashing lights, and a transformer substation with a 20,000 square-foot platform, in a 24-square-mile area of Nantucket Sound. The leading real-estate industry database of skyscrapers ranks cities by the visual impact of their skylines. Based on height and number of structures, this project would transform a natural treasure into one of the world's most "impressive" urban skylines, ahead of London and Los Angeles and just behind Buenos Aires and Houston.

To many Cape Codders, the substantial visual impact promised by the enormous Cape Wind industrial plant provokes a visceral reaction. According to a recent poll by the *Cape Cod Times*, a majority of Cape and island residents — 55 percent — oppose the project mainly because of its negative aesthetic and environmental impacts. Other legitimate concerns include the private takeover of a public resource, safety hazards, negative economic impacts, and the utter lack of a regulatory structure for siting offshore wind projects.

The Beacon Hill Institute recently concluded that the economy of the Cape and islands would suffer as the result of this proposed project, based largely on the aesthetic concerns of the interviewed population. Their study concluded that the Cape's economy could lose over \$1 billion annually in property values

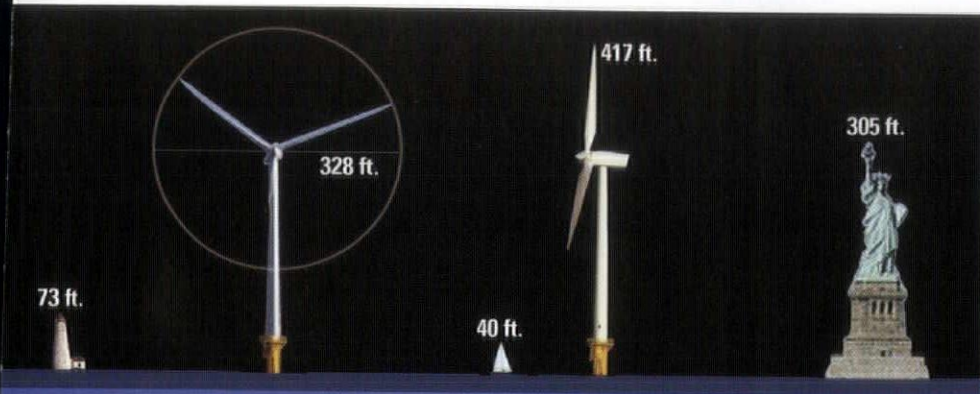
and hundreds of millions of dollars in tourism. Local realtors report that people are thinking about selling their properties if this project is approved. One writer in a recent *Cape Cod Times* feature said, "The Cape Wind project is antithetical to what Cape Cod is all about and it would be enough to send us packing."

Meanwhile, in an effort to minimize the enormity of this project, the developer claims the "slender supporting towers will blend in with the horizon making them nearly invisible on all but the clearest days." At the same time, he claims the wind-power plant will be a tourist attraction benefitting the local economy. How can the structures draw tourists to the area and yet be nearly invisible? The 130 massive steel towers and enormous transformer substation will be evident day and night. After returning from a recent trip to Denmark, a local newspaper columnist wrote, "At seven miles offshore, the turbine towers at Horns Reef are quite visible in clear weather. There is an industrial look to the complex that is exaggerated at night when the perimeter strobe lights flash asymmetrically toward the land."

As a nation, we must let the public, not a private enterprise, decide which areas of our public coastline are to be used for development and which are to be preserved for future generations. We must not minimize the negative impacts that this proposed project will have on Nantucket Sound and the strong possibility that this is just the beginning of the industrialization of the Sound. There may be better ways and more appropriate locations to realize the benefits of the Cape Wind project — whether it is new technologies, the construction of less costly land-based wind plants, or the adoption of energy-conservation measures. We do not have to destroy the beauty and the environment of Nantucket Sound, one of our national treasures. There are other ways. It's about the vision and the view. ■ ■ ■

Audra Parker is the assistant director of the Alliance to Protect Nantucket Sound. For more information, go to: [www.saveoursound.org](http://www.saveoursound.org)





All images courtesy of the  
Alliance to Protect Nantucket Sound

Cotuit image from Cape Wind website,  
with permission of Cape Wind

**Top left:**  
Scale of proposed turbines  
relative to the Statue of  
Liberty and the lighthouse  
at Great Point, Nantucket.

**Top right:**  
Transformer substation  
for a Danish wind farm  
(smaller than the proposed  
Cape Wind substation)

**Bottom:**  
Simulated view of the  
proposed wind farm from  
Cotuit



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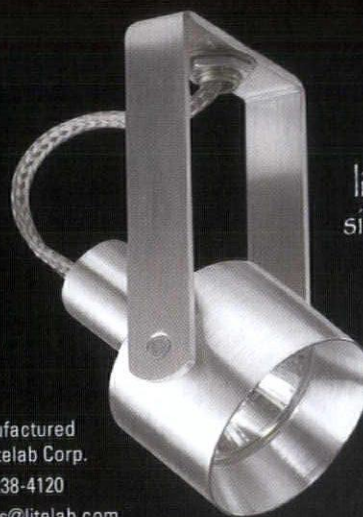


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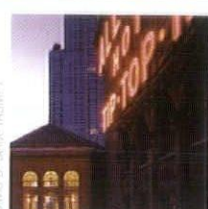
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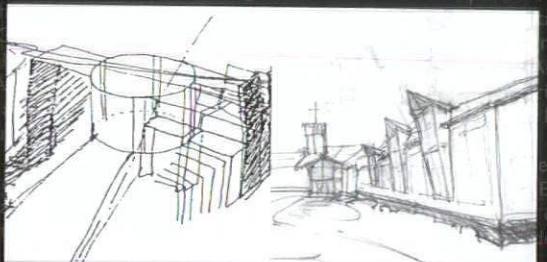
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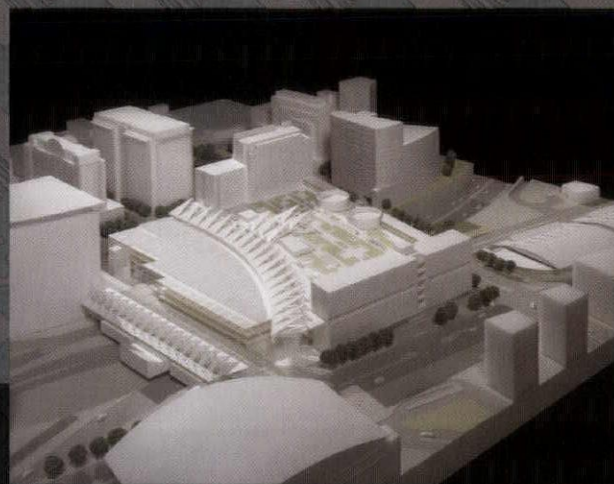
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# Fear and Loathing in Woods Hole:

## Building a contemporary house on Cape Cod

by Catherine Cramer

**W I L D.** *Igloo. White Castle. Death Star. Wild.*

*Tuscan. Huge. Wild. Italian, sort of. Lab building. Bread loaves. Barn. Wild. Moorish star wars. Just wild...*

Much to my surprise, I find that my fellow townsfolk have a very limited vocabulary for architecture. "Surprise" because this after all is Woods Hole, home of five scientific institutions, studded with Nobel Prize winners and PhDs. My neighbors on all sides are doctors, both medical and academic. A stroll down the street is serenaded by bits of classical music played live — the biologist at his piano, the statistician at her flute — violins, harps, classical guitars. Residents here are a highly sophisticated, educated bunch indeed. *Wild.* In truth, they prefer to pretend that they live in a bygone time, merrily folkdancing in the preserved Community Hall. State-of-the-art is expected in the laboratory, but home in this village is a retreat into the cozy past. The present is just too *wild*.

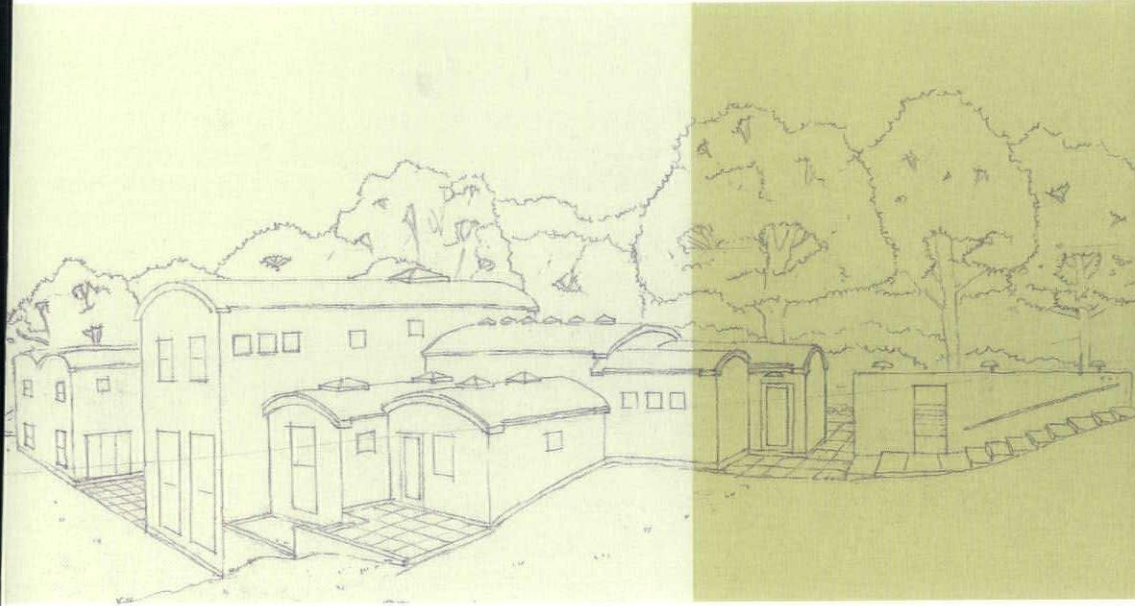
Despite theories to the contrary, it's been proven: even scientists don't like change. This partially explains the reactions I've received in the course of building my contemporary house on Cape Cod. In my first meetings with the architect, Thomas Hiksdaal, we talked about my specific needs — gallery space, studios for art-making and music-making, a special spot for a grand piano, room for grown children. My assumption that the building would also be a unique work of art itself, a work of architecture, was so ingrained in me that it never came up as a question. I expected the design to be of its time. My house isn't wild at all. It is as composed as a Bach prelude, harmonies and resonances playing off each other, a carefully constructed whole.

"To make art you must be able to create concepts without fear," says Thomas, with an architect's characteristic confidence. Yet my trembling fellow villagers seem more eager to crawl back into a pathetic imitation of the past than to face the scary present, seemingly oblivious that even "historic" houses were contemporary when they were built. History isn't made if it just endlessly repeats itself. My house frightens them.

Naïvely, I didn't give any thought to what I might be in for, inserting a contemporary house into a traditional milieu. I didn't realize I should prepare for greetings in the Post Office and on the library steps such as "Well, I kind of like it, even if no one else does" or "I'm the only one in my family who really likes it" or "I love telling your neighbor I like your house just to drive her nuts — she hates it." Even my family turned on me. I hear second-hand that one of my cousins is appalled at the design of the house — and he's a contemporary painter. "It's not Woods Hole," says my sister. Were the good people of Plano, Illinois, so rude to Dr. Farnsworth? I'd like to know. I readily admit to being a staunch supporter of creativity and freedom of thought, but it never occurred to me that I'd have to defend that right in my own small town.

I am of both town and gown. My grandparents met in Woods Hole in 1896, he a biologist, she a medical doctor. They built a house here in 1904. According to family lore, my grandmother had a hand in the design, which is why the stairs intrude so awkwardly into the living room. Their family grew and they kept coming to Woods Hole in the summer, building and buying houses all the while. Relatives started living here year-round in the 1950s. Now there are about 30 of us related





**Cramer House**  
Woods Hole,  
Massachusetts

**Architect:**  
Thomas H. Hixsdal AIA  
Sandwich,  
Massachusetts

wnies. Summer-only cousins pile in till there are close to 100 inhabiting 18 houses around town, all of which are single, wood-frame construction except for my cousin Frank's Deck House, built from a kit in 1970. And now here's mine.

My building site runs steeply downhill from the street, with the aforementioned doctors on either side and wetlands at the bottom. Other than a 100-year-old clay tennis court and two rickety gardening sheds, nothing had been built on this site before. That offends people, too — the loss of what's come to be known as "open space." I made numerous people offer of tearing up my plans if they would tear down their existing house to make more "open space." I got no takers. What really bothers them is change. My immediate neighbors to the south — summer-only residents, the famous stress-reduction therapist, she the daughter of a famous left-wing academic — got so stressed out that they responded by building an impenetrable 20-foot wall of evergreens between us, stuck high up on an artificial berm. So much for my passive solar heat gain, not to mention their mellow liberal world views.

The site and my priorities drove the design concept. The house tumbles down the hill, providing me with everything I need along its way. The design in turn drove the choice of materials: walls made of insulating concrete forms, the stucco exterior, concrete floors, standing-seam metal roof. This is one area that male scientists in particular can relate to — how the materials work. "What's that made out of? Is it a good insulator? Can you kick a hole in it? Is that magnetic?" They don't ask, "How did your design concept influence your choice of materials?"

Even without the collective disapproval of friends and family, building on the Cape can be hard. The choice of contractors was constrained both by the choice of materials and by the Cape's demographics. As in other affluent resort communities,

the precipitous rise in housing costs has caused many working people to move off-Cape. I've been told that there are qualified local contractors, but they are in such demand that the wait becomes prohibitive. Our choice seemed limited to Harvard-educated wooden-boat builders who, if they even had the time or the inclination or the ability, would charge me enough to make sure they could send their own children to Harvard, not to mention Andover and Oxford. Off-Cape became an attractive alternative.

Looking up "stucco" in the yellow pages in a CVS in an unfamiliar town may not seem like the best way to find a subcontractor, but it's a start. In the end, contractors for the structural walls, stucco finish, and interior plaster all came from the New Bedford area. The monolithic concrete floors were poured by a company from Maine. The Follansbee standing-seam terne-metal roof proved more of a challenge. Eventually, with the help of the Follansbee rep, we found Phil Johnson of Colliers, West Virginia. Phil and his 18-year-old assistant Cody drove up to the Cape in June with their bending machine and solder and crimpers and spent all summer here, putting on my roof and living in the Town and Beach Motel. The roof is beautiful, sculptural.

Change embodies history, and vice versa. Every work of architecture contains reference points to architectural history. My house reflects personal history, too. I am lucky enough to have a building site in Woods Hole because the previous owner is a long-time family friend, a lover of classical music who also embraces the concept of change. Our grandparents were friends, all from Chicago. Her grandmother also had a hand in the design of her family's Woods Hole house, built in the early part of the 20th century. It's Prairie Style. It must have been quite contemporary in its day. Wild, even. My house is right next door. ■ ■ ■

Catherine Cramer is a freelance writer and musician in Woods Hole. She is looking forward to her first summer in her new house.

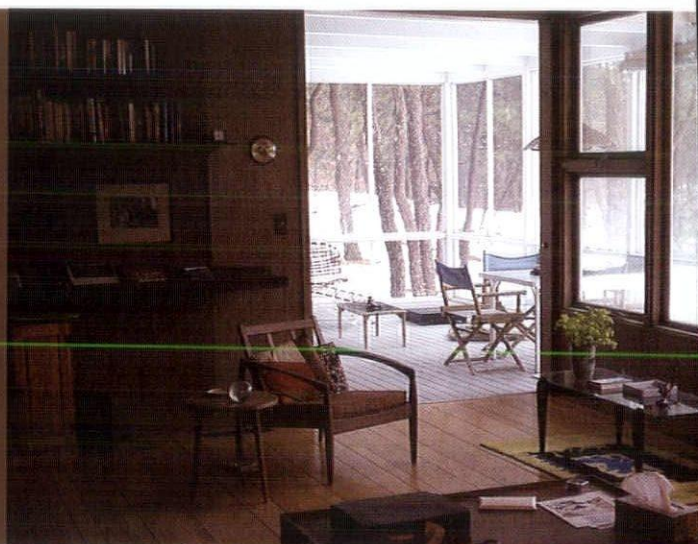


**The Modern movement** came selectively to New England, taking root among the progressive enclaves of artists, intellectuals, and technological visionaries that this region has nurtured since the 17th century. Cape Cod was home to two such communities: Woods Hole and the dunes of Wellfleet and Truro. Woods Hole can lay claim to two of the first Modern residences in the eastern United States: the 1912 Prairie Style Bradley House by Purcell and Elmslie, and a 1929 experimental functionalist villa for G. Lyman Paine on Naushon Island by J. C. B. Moore. But it is among the remote dunes and scrub-pine landscape of the Outer Cape that Modern architecture developed a unique variant that flourished in the years immediately following World War II.

# Revolution in the Dunes

## Modernism on the Outer Cape

by David Fixler AIA



**Breuer Residence, 1947**  
Wellfleet, Massachusetts

**Architect:**  
Marcel Breuer

**top:**  
**Thomas Kuhn House, 1960**  
Wellfleet, Massachusetts

**Architect:**  
Saltonstall & Morton

**bottom:**  
**Comfort House, 1951**  
Wellfleet, Massachusetts

**Architect:**  
Saltonstall & Morton



In the early 1940s, Jack Phillips — a young Boston Brahmin acolyte of Walter Gropius and one of the largest land owners on the Cape — established a Modernist outpost in Wellfleet and Truro, building a series of small residences known locally as “paper houses” — lightweight, functionalist boxes that raised suspicions among some locals that these foreign objects were somehow being used to signal German U-boats lingering offshore. After the war, Phillips persuaded many prominent members of the Boston intellectual and artistic community to join him, making land available to leagues and mentors from MIT and Harvard, who were lured by the seductive light and the quiet of the Outer Cape.

By the end of the decade, this remote stretch of land had become a laboratory for internationally recognized architects such as Marcel Breuer and Serge Chermayeff, as well as local Modernists with deep roots in New England, including Phillips, Nathaniel Saltonstall, and his partner Oliver Morton. Far from being foreign — or arbitrary — architectural impositions, the houses and small community buildings they designed are sensitive, lightened responses to building in harmony with the ephemeral, delicate ecology of the Outer Cape. Through research in the structural and weathering characteristics of wood, and through the use of inexpensive, often recycled materials such as

Homasote, a “sub-regionalist” local vernacular emerged, an architectural vocabulary that managed to fuse the rustic simplicity of the local dune shacks with the high style of international Modernism — and all with the lightest possible touch on the land. These simple structures still offer lessons addressing some of today’s great architectural challenges: sustainability and environmental fragility, affordability, and appropriate response — to name just a few.

■ ■ ■

It is particularly telling that Breuer and Chermayeff — two designers later associated with the Modernist interpretation of regionalism as an environmental and cultural phenomenon — would choose to use this area as a laboratory to explore fundamental ideas about shelter and to expand their early dedication to craft. Chermayeff purchased a cottage in Truro in 1947 and continued to expand and tinker with it until 1972. He built a separate painting studio in 1952 and several additional houses that expand on his explorations into the expressive possibilities of the post-and-beam frame; these structures also contributed to his ongoing research into the psychology of space and social interaction that would eventually lead to his seminal 1963 book, *Community and Privacy*. Breuer built a home for himself in Wellfleet in 1948 and at the same time designed one for MIT professor, visual theoretician, and fellow Hungarian Gyorgy Kepes. These are also simple structures, casual and appropriately regional in appearance, but sufficiently rigorous in their formal arrangement, proportions, and expression to be unmistakable icons of Modernism.

While the presence of such luminaries attracted many in the architectural community (and produced some legendary parties), much of the tangible work that inextricably tied Modernism to this landscape was done by regional practitioners such as Saltonstall and Morton, and Olav Hammarstrom, a Finnish architect who worked on MIT’s Baker House with Alvar Aalto, stayed in America to work with Eero Saarinen, and settled in the mid-1950s in Wellfleet (where his Chapel of St. John the Fisherman is a local landmark).



Chermayeff Residence  
Truro, Massachusetts

Architect:  
Serge Chermayeff



## Revolution in the Dunes

Saltonstall was from an old New England family, attended Harvard, and was an early patron of Modern art as one of the founding members of Boston's Institute of Contemporary Art in 1936. By 1940, with the design of a seaside house in Camden, Maine, he had defined a quiet, regional Modernism with strong affinities to the contemporaneous Bay Region Style pioneered by William Wurster in California. At the same time, architect Gunnar Peterson was also attempting to show that the Modern movement had a place in the lexicon of appropriate building on Cape Cod, with the building and subsequent publication of a cluster of houses along the beach on Bywater Road in Falmouth that became the Cape's first Modern development.

In 1949, Saltonstall designed and built The Mayo Colony (now known simply as The Colony) as an artists' retreat in Wellfleet, where he invited guests to stay in minimal functionalist cottages clustered in the woods around a communal gallery where they could socialize and exhibit their work. The Colony is a rare example of a compound built specifically as a Modernist response to a delicate landscape and regional vernacular — in its own way, it is as innovative and sensitive a retreat as Frank Lloyd Wright's early camp in the Arizona desert that eventually became Taliesin West. Despite the robustness of the construction in order to withstand the rigors of the New England climate, the buildings still retain an air of lightness and impermanence that are both their charm and the source of their current precarious status.



Today, diverse pressures are endangering the Modernist legacy of Wellfleet and Truro. The integrity of The Colony is threatened by the tremendous appreciation in land values that has resulted from the universal discovery that there are few nicer places on earth than Cape Cod in summer, and by the expectations of those who invest large sums of money to savor this ambiance from the comfort of new houses that match their means and aspirations. The scale and character of the proposed replacement for a Colony cottage that is for sale as of this writing threaten to overwhelm the compound's remaining structures and landscape, destroying the Colony's unique and delicate sense of place. Other structures face different challenges. Many small works tucked into remote areas, such as a cottage by Saltonstall for

the family of Thomas Kuhn — the author of the classic *The Structure of Scientific Revolutions* who popularized the phrase "paradigm shift" — have been absorbed into the land set aside for the Cape Cod National Seashore. The National Park Service, as the steward of the National Seashore, does not have sufficient means in the present political climate to care for these properties as they revert to government ownership under the terms of the original legislation establishing the Seashore. Moreover, the Park Service is presently under no obligation to evaluate and preserve buildings less than 50 years old as cultural resources. This situation is exacerbated by the difficulty of building broad support for the legacy of Modernism in New England — a by-product of a larger popular cultural shift in architectural values toward houses with a more traditional appearance.

Collectively these issues have motivated local advocates, the Cape Cod Commission, and groups such as DOCOMOMO to focus on the possible creation of an historic district or districts to foster the preservation of these resources. Perhaps more significantly, this effort has also opened and encouraged healthy debate about why these houses are important, why Modernism was and remains an important part of our cultural heritage, and what constitutes an appropriate, realistic preservation strategy that may actually have a chance of succeeding in this time and place. And with some luck, this effort might even offer clues as to what constitutes an appropriate, realistic new architecture in this very special environment. ■ ■ ■

David Fixler AIA is a principal at Einhorn Yaffee Prescott Architecture and Engineering/PC in Boston. He is president of DOCOMOMO/US-New England, a director of the Society of Architectural Historians, and serves on the DOCOMOMO International Specialty Committee for Registers. DOCOMOMO is an international organization dedicated to the study and preservation of the built legacy of the Modern movement.

For more information, go to [www.docomomo-us.org](http://www.docomomo-us.org).





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# All Together Now

## Planning a common future

Margo Fenn talks with  
Randolph Jones AIA, AICP

Land development on Cape Cod, 1951-2000



Commercial



Industrial



Higher density  
residential



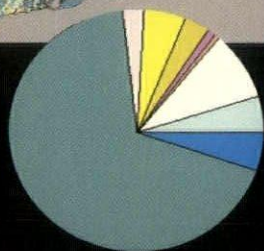
Low density  
residential



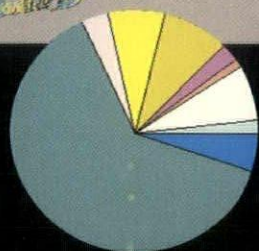
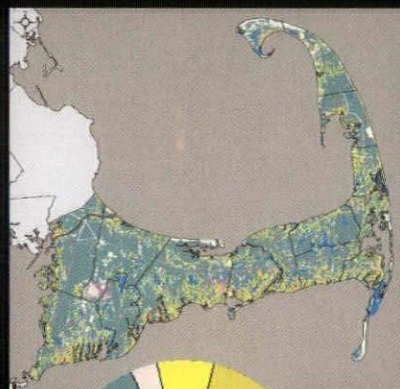
Urban open,  
industrial and  
recreation



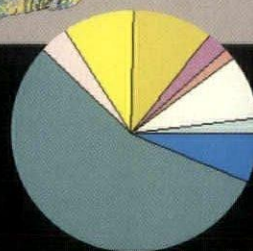
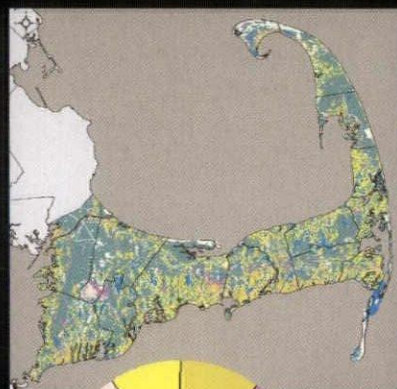
Open undeveloped  
lands



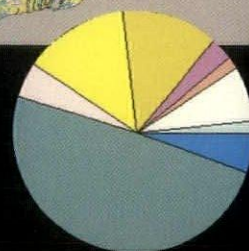
1951



1971



1985



1990



**MARGO FENN** is the executive director of the Cape Cod Commission, which she joined as chief planner at the time of its formation in 1990. She was previously the planning and development director in Chatham, Massachusetts, and has held planning positions in New York and Wyoming. She holds a master's degree in urban planning from UCLA.

#### **RANDOLPH JONES AIA, AICP**

Randolph Jones, AIA AICP, is a principal in The Jones Payne Group of Boston, Providence and Monterey and heads the firm's urban-design practice group. He served as the co-chair for the BSA's Civic Initiative for a Livable New England and the Density Conference. He currently serves on the Advisory Group for the AIA's Regional and Urban Design Committee (RUDC).

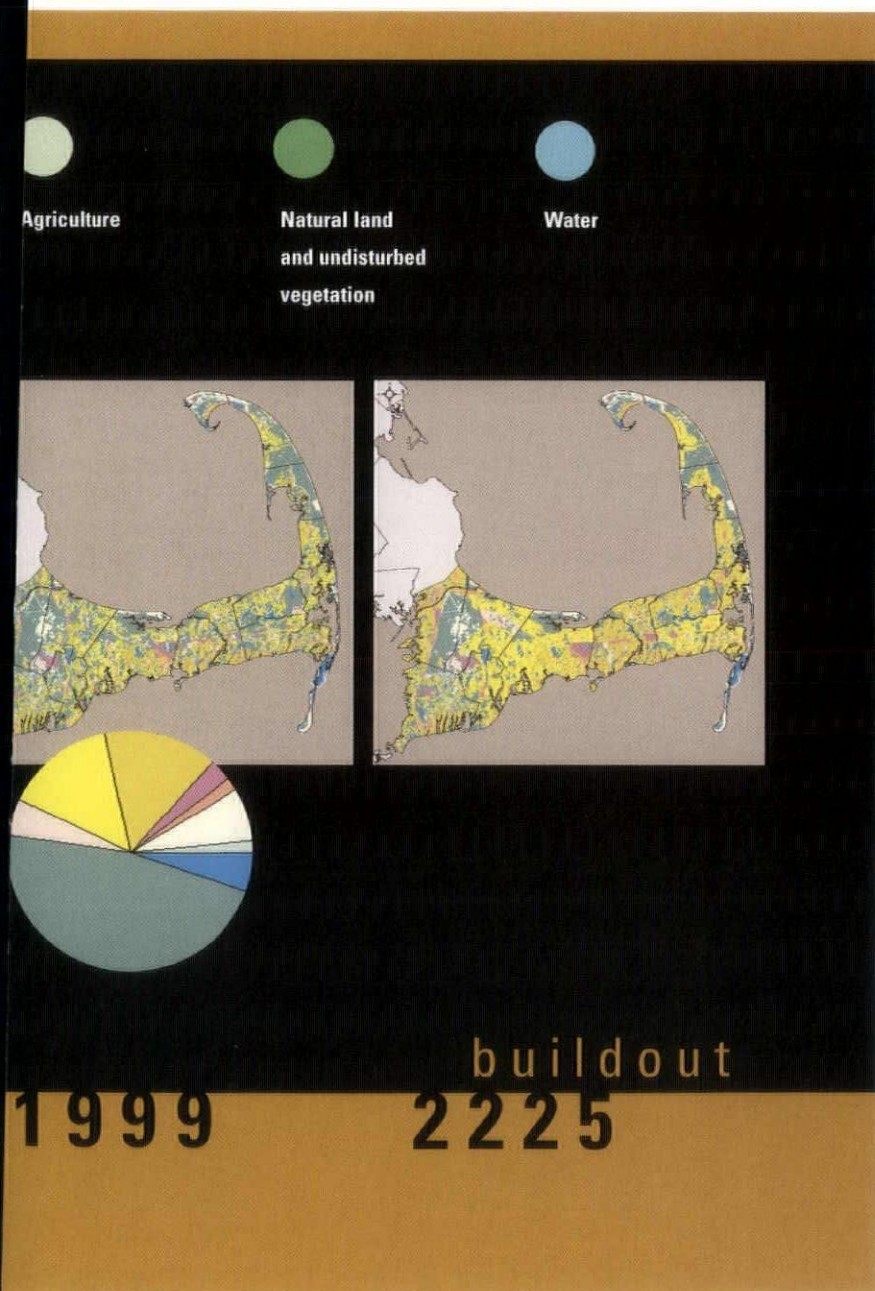
**RANDOLPH JONES:** Next year will mark the 15th anniversary of the Cape Cod Commission, which is still the greatest experiment in regional governance in the Commonwealth of Massachusetts. You've been with the Commission since the beginning. How have you seen the core mission change?

**MARGO FENN:** I don't think our core mission has changed. I think the focus has changed from year to year, and we've had to shift our priorities. There are issues now on Cape Cod that were not as big years ago, such as affordable housing and the need for wastewater infrastructure. And I think we've also learned something about land-use and our development patterns. Some of the zoning that was very conscientiously put in place in the 1980s is not serving us well now, and we've come to realize that we need to make some dramatic changes.

**RANDOLPH JONES:** When you think about Cape Cod as a region, what comes to mind?

**MARGO FENN:** Because we're a long arm sticking out into the sea, Cape Cod is easy to identify as a region. That's certainly how the outside world sees us, even though we have 15 towns with individual identities. And it's true that the towns really have far more in common than they have differences, both in terms of what's wonderful about the place and in terms of the problems that we face. So regional solutions are really necessary here. We can't solve our problems town by town.

**RANDOLPH JONES:** The Cape Cod Commission was established in 1990 to do just that — to bring these 15 communities together in a more formal way.





**MARGO FENN:** Yes. The Commission was created in response to a huge development boom that happened on the Cape in the 1980s. The population grew by 26 percent from 1980 to 1990. And many people felt that the growth was completely out of control, and that the resulting problems of traffic congestion, loss of open space, and threatened water resources couldn't be solved individually by towns. One town's decisions would have an impact on a neighboring town. The Commission was established by an act of the state legislature, which was ratified by a majority vote of Cape Codders. There were some towns that did not vote in favor, but the legislation was structured so that all towns would be included if a majority of the voters approved it.

**RANDOLPH JONES:** You're dealing with a range of sometimes conflicting dynamics. One is regional issues versus local issues; another is the balancing act between the environment and growth. And another is more peculiar to the Cape — the fact that you have a huge demographic shift from quiet winter to busy summer. How do you grapple with all that? Do you simply plan for the worst case?

**MARGO FENN:** That's a challenging question. We had to grapple with it when we were working on the regional policy plan. An example is in the transportation section of the plan. What should we be planning our road system for? Should we be planning for the summer peak? We had a lot of debate about that, and the conclusion that we reached was, No, we do not want to build a road system that is going to accommodate our peak summer traffic. I think people were willing to live with a measure of congestion during the summer in order to try to protect the visual character of the place. Ed McMahon of the Conservation Fund in Washington has a wonderful metaphor about traffic congestion. He says that widening roads to deal with traffic congestion is like loosening your belt to deal with obesity. It really doesn't solve the problem; it just makes it bigger.

**RANDOLPH JONES:** The Commission seems to have succeeded in laying out a very specific and transparent development process so the planners, the developers, and the communities all understand how it works.

**MARGO FENN:** We have development thresholds for the kinds of projects that need to be referred to the Commission. The lion's share of development activity on the Cape does not actually come to us for review, because it's smaller than those thresholds. For example, a commercial building of 10,000 square feet or more is considered a development of regional impact; that would come to us. We look at proposed subdivisions of 30 acres and/or 30 lots or more. We've reviewed shopping malls, golf courses, subdivisions, some unusual coastal projects like dredging and coastal revetments. If a project submitted for a local permit meets one of our thresholds, it then is referred to us by the local board or official. If we approve a project or approve it with conditions, the local authorities can add conditions of their own. But if we deny a project it cannot go forward at the local level. Local authorities also can't remove any of the conditions that we place on a project. So there are two levels of scrutiny that a project faces, and it has to pass both local and regional muster.

**RANDOLPH JONES:** It sounds as though the process itself encourages communities to think on a regional basis.

**MARGO FENN:** Our first few years of operation were fairly contentious. That pattern weaves in and out over the years. This is difficult work to do. It's never without controversy. As my state senator said to me recently, "No one loves regulators, not even their mothers." That's just a fact that we have to live with. But we've established regulatory liaisons in each of the towns. And we have a staff that will go out and meet with the towns and work with their review processes. We try to keep the communication lines open as much as possible so towns can get their issues on the table while we're doing a review. That doesn't always work perfectly, but that's the goal. Communication has gotten better over time.

**RANDOLPH JONES:** You mentioned that you provide a lot of technical assistance. In addition to the housing plan, you've created model bylaws and zoning regulations. How much of the language has actually been adopted?

**MARGO FENN:** Some has, but it's really not the Commission's job to make local communities change their zoning — those are really local political decisions. It's our job to give them the guidance and the information and the support to do that. There's been a very interesting effort in the last couple of years. The Association to Preserve Cape Cod (APCC) formed a Cape Cod Business Roundtable



de up of business leaders, environmental leaders, housing advocates, and town and county elected officials, who have created a very unusual partnership to try to grapple with some of the bigger problems we're facing. They've taken on this issue of managing and smart growth — what needs to be done at the local level to create zoning that works, that prevents sprawl, that respects the traditional settlement patterns of Cape Cod by protecting open space and providing compact village centers. All of the things that we've been advocating for years. But coming from the Roundtable, this issue is getting a level of attention that it never got as a Commission issue, because the Roundtable members represent a much broader slice of Cape Cod interests. They have managed to generate a lot of energy and interest in the notion that it's time to fix our zoning. They're getting press coverage and, believe me, getting newspapers interested in zoning is not easy. It's because the idea is coming from a variety of different voices — not just the planners and the environmentalists. It's the president of Cape Cod Five Cents Savings Bank. It's Doug Storrs, the developer of Mashpee Commons. And that's a much more powerful message.

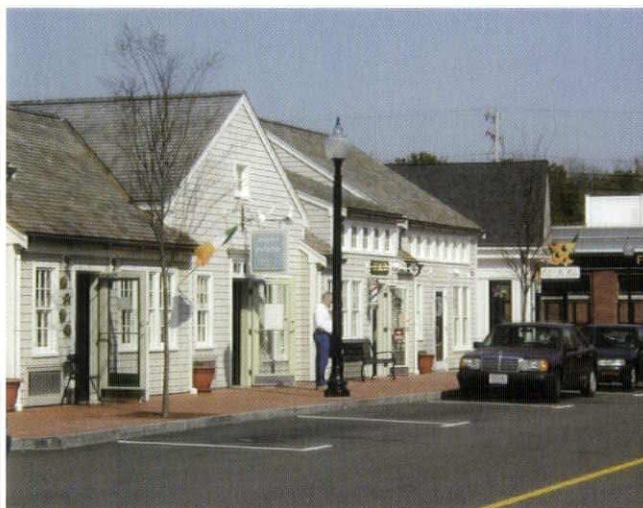
**RANDOLPH JONES:** That's a phenomenon in other regions, too. Citizens are asking how they can restructure zoning to allow them to build what's in our traditional downtowns. They're learning that the current zoning guidelines actually prevent the kind of development they'd like to encourage.

**MARGO FENN:** And a planning agency by itself cannot make this happen. It has to have partners in the rest of the community to sell the idea. The Business Roundtable on the Cape has made all the difference in terms of building public support for an idea that we've been pushing for 14 years.

**RANDOLPH JONES:** But it also sounds as though this business constituency has upped the ante. They're in a position to offer potential solutions to some of the issues that have come out of the earlier zoning efforts, such as wastewater treatment.

**MARGO FENN:** An interesting thing has happened politically on Cape Cod over the time the Commission has been operating. When we were first created, the debate around the Commission Act was very contentious. The business community in particular was adamantly opposed to us. We banged heads with them for the first three or four years that we were in business, and it was pretty ugly and not

very productive. We had a campaign for the creation of a land bank on Cape Cod, and the original proposal was to have a real-estate transfer tax that would go into a fund to buy open space, modeled on the process on Martha's Vineyard and Nantucket. The real-estate community really fought that, and it was defeated. And yet no one said that we didn't need a land bank. What they said was that this was the wrong funding mechanism. So there was a joint effort from both sides to come up with something better, which resulted in the idea of a 3 percent surcharge on the property tax. The second referendum vote passed in all 15 towns with a good margin of support. During that campaign, relationships



**Mashpee Commons**  
Mashpee,  
Massachusetts

**Architect:**  
Duany Plater-Zyberk  
& Company

**Developer:**  
Cornish Associates



**Star Market**  
Harwich,  
Massachusetts

59,054-sq.ft.  
redevelopment project  
reviewed and  
approved by the  
Cape Cod Commission

photo: Nancy Hassfield, Cape Cod Commission



## All Together Now

were built between these two groups, who had always viewed each other as enemies. And ever since then, things have really been different.

**RANDOLPH JONES:** Cape Cod is home to Mashpee Commons, a development that architects and planners sometimes point to as a good model for future development, although it's a bit isolated. What kinds of challenges has that kind of New Urbanist approach met with on the Cape?

**MARGO FENN:** I think Mashpee Commons has arguably the best physical design of any new development that we have on Cape Cod. But the developers are grappling with a very tough location. They're in the Mashpee River Watershed, and even though they have a treatment plant that is getting very good levels of nitrogen removal, they're still discharging in that watershed and the Mashpee River is experiencing some very serious nitrogen overload. They're also on the major east-west road link on Cape Cod — Route 28 from Falmouth to Hyannis — and their village center is right smack in the middle of it. It's hard to balance a pedestrian-scale village center with the demands on a regional roadway, which must function for longer, regional trips. They're also grappling with how to create more density. This place doesn't have infinite development capacity. Greater density in the village center, which I support, needs to be offset with open space protection elsewhere. That's a requirement of the regional plan, which is intended to discourage the development of raw land. One of the things that Mashpee Commons has been working with the town on is a transfer of development rights that will protect open space elsewhere.

**RANDOLPH JONES:** The Cape's environment is extraordinarily fragile. You face enormous demographic and development pressures. What are biggest challenges to sustainability that you see ahead?

**MARGO FENN:** Water and water quality are probably on the top of everybody's list, and that's why wastewater treatment has become such a priority here. We really cannot address our water-quality problems without addressing wastewater treatment. For the next five years, that will be our highest priority. Transit is going to be essential if we're going to stick to our guns and not widen our roadways. We need permanently protected open space. We also need to focus on protecting the beauty of our built environment. Affordable housing is high on the

list of priorities. The diversity of the community is extremely important, and our housing prices have gone up so much in the last few years that we're really pushing not only poor people, but also middle-class people off Cape Cod. And that's not sustainable. We need a permanent supply of protected affordable housing. The market is never going to supply that here; it has to be subsidized. There is no other way. You can build as many units as you want here, and they will all be picked up by the second-home market. We must get serious about either protecting the units that we already have — deed-restricting them as permanently affordable units — or building some rental housing that is going to stay affordable.

**RANDOLPH JONES:** Other regions, including metropolitan Boston, are looking at regional solutions for some similar kinds of problems. What lessons have come out of your experience that might help Boston put together a regional strategy?

**MARGO FENN:** You have to have visionary leadership at the regional level and build relationships with the whole community because you cannot do it alone. It can't be done top-down. It's very difficult, time-consuming work. I worked with a local town representative, whom I hadn't met previously. After a couple meetings, he said to me, "You know, you're not at all the monster I thought you'd be." And I said, "Well, you know, people get ideas in their heads about who you are and you have to show them that you are a person who's willing to work with them, who has reasonable ideas, and who respects them." That's probably the biggest lesson that I've learned. I have to keep learning it over and over again every day.

**RANDOLPH JONES:** Is there a limit to growth on Cape Cod?

**MARGO FENN:** There has to be. We're approaching build-out under our current zoning now. But I don't believe for a minute that everything's going to stop when we build on that last lot. There's going to be tremendous pressure to change the zoning and allow for more development. The question is whether we do that in a way that is sustainable. That's why wastewater treatment and transit and open-space protection and affordable housing are so essential. If we're not effective in doing all of those things, this place will not be livable. ■ ■ ■

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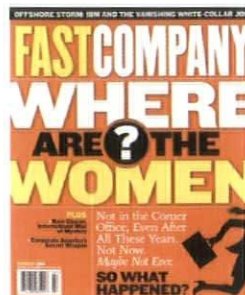
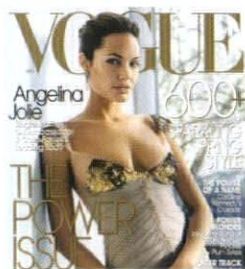
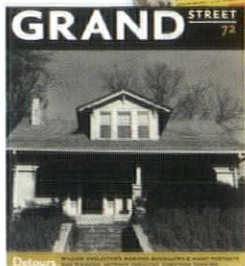
# Covering the Issues

## Periodical roundup

by Gretchen Schneider, Assoc. AIA



**Have we come a long way, baby?...** "Success... is less a function of gender discrimination than of how hard a person chooses to compete," argues Linda Tischler in "Where Are the Women?" (*Fast Company*, February 2004). Simply put, men choose to compete by working longer hours; women will choose "the middle-schooler who needs attention" over the distant meeting. This is why, Tischler suggests, women have made up at least 40 percent of law-school students for the past 20 years but still represent only 15.6 percent of law partners nationwide. Statistics are similar or worse in fields like finance and medicine. Makes *The Wall Street Journal's* fall 2003 statistics look progressive: 19.9 percent of AIA membership and 20.7 percent of architecture firm principals are now female.



**Girl power...** Even before her Pritzker Prize was announced, Zaha Hadid has been all over the newsstands. In the *Vogue* "power issue" (March 2004), Nicholas Fox Weber profiles Hadid, dubbing her a "ferocious genius" as he lauds her recent design for Cincinnati's Contemporary Art Center. The *Modern Painters* special issue on architecture (Winter 2003) includes an insider's view by Shumon Basar on what it was like to work for the superstar (and how they won the Cincinnati competition). And no less than the feminist force of *Ms.* magazine (Winter 2003/2004) names Hadid one of the "50 Women Who Made a Difference" in 2003, for finally translating many years of promise into exquisitely executed design. A visitor to our planet might conclude that Hadid is the only newsworthy female architect, but the message for the rest of us is that starchitecture is gender-blind. Brava!

**Going, going...** Are you an architect who outsource construction-document drudgery to India? If so, then you're on the edge of the future. India experienced approximately 300,000 new white-collar jobs in 2003, with over 900,000 projected during 2007, reports *Wired* in their February 2004 cover story "Kiss Your Cubicle Good-Bye." Why? A US programmer earns \$70,000 annually; an Indian programmer earns \$8,000. In the longest of this set of articles, Daniel H. Pink unsentimentally traces the stories of several Indian and American workers exposing the management dilemma (or lack thereof) when workers are equal in education, experience, language, and skill — everything but salary. In a companion piece, Chris Anderson suggests this trend is simply the next step in American economic evolution. Outsourcing information jobs is ultimately good for our economy, and it frees our time for innovation and creativity. *Fast Company* (April 2004) takes a bleaker view. In "Into Thin Air," Jennifer Reingold warns that any non site-specific task may soon be up for export. Many more companies send work overseas than are willing to admit it, she reports. Architectural outsourcing has begun but hasn't received much attention. Yet.

**Travels with Isamu...** In its "Detour" issue, *Grand Street* (No. 72), takes readers on several architecturally inspired journeys. Photographs taken by Isamu Noguchi during his 1950s travels to India are accompanied by excerpts from conversations between Noguchi and his friend and fellow Japanese architect Kenzo Tange. Writer Neil Printz explains design projects the two shared in Hiroshima and suggests that this still-pressing question underlies all the work: "How do we face the past when history itself has become traumatic?" In an unrelated piece, Slovenian artist/architect Marjetica Potrc uses simple sketch-like paintings to explore complex urban conditions, from Houston's gated communities to South American barrios.

**Looking up...** If you're an architect looking for work, go to San Francisco; if you're an architectural firm looking for work, go to Raleigh-Durham. Or so some might interpret *Business 2.0's* March cover story on "The Next Boom Towns." Author Paula Kaihla reports on this first-of-its-kind ranking of America's 20 hottest job markets in the postrecession economy. Raleigh-Durham will rank first in best new jobs; Boston 10th (whew!). San Francisco, at 7th, is the only city to specifically cite "architects, surveyors, and cartographers" as one of its "hot professions," though #14 Denver includes "designers (interior, exterior)" — whatever that means. ■ ■ ■

Gretchen Schneider, Assoc. AIA, teaches the architecture studios at Smith College and maintains a practice in Boston.



First Church of Christ, Scientist, Fountain Renovation, Photo by Jerry Howard

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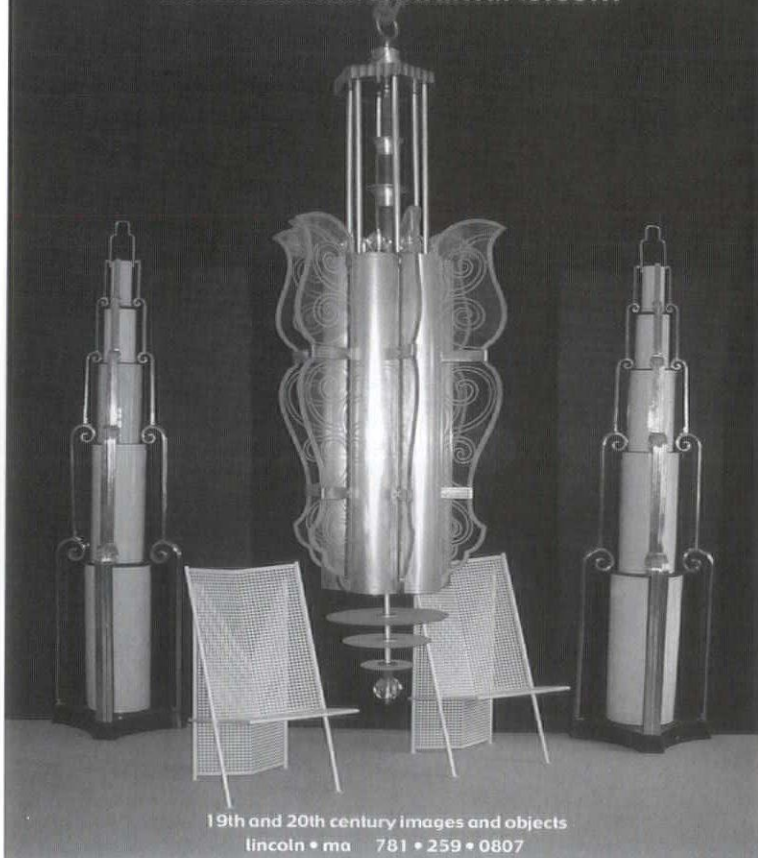
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# Books

## Land's End: A Walk in Provincetown

by Michael Cunningham

Crown Journeys, 2002

Reviewed by  
Mark Ruckman



MICHAEL  
CUNNINGHAM  
author of the Pulitzer Prize-winning THE BOYS  
  
LAND'S END  
CROWN JOURNEYS

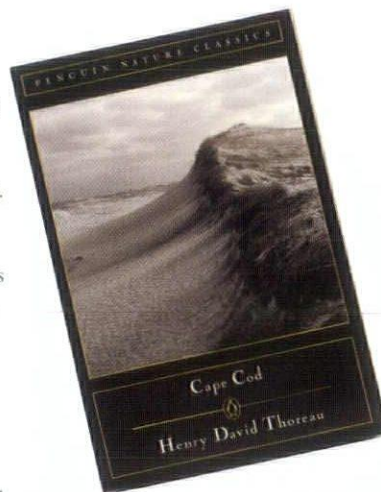
In all relationships, with people or places, first impressions can often deceive. Michael Cunningham, originally from Southern California, arrived in Provincetown over 20 years ago envisioning a small New England town like the ones he had seen in the movies. Instead he found Commercial Street, where his visions of "prim white saltboxes with well-tended gardens" gave way to a collection of shops and houses facing a narrow sidewalk and a collection of tourists looking as "baffled and disappointed" as he was.

Intending to leave as soon as his seven-month residency at the Fine Arts Work Center ran out, Cunningham instead fell in love with Provincetown and has been going there regularly ever since. Part memoir, part travelogue, *Land's End* is Cunningham's Provincetown — a collection of sketches of closely observed, deeply personal encounters with the landscape, beaches, buildings, and wildlife, and with friends and the ghosts of friends.

Cunningham explores both land and water from Long Point, the very tip of the Cape, to Race Point, the beach that is several miles from town. In the mid-1850s, the residents of Long Point escaped isolation and hurricanes by floating their 48 houses over to the West End. Most of these houses still stand, bearing blue-and-white plaques — small monuments to the human desire to correct past mistakes. Provincetown is uniquely accepting of people trying to correct the past, or merely to escape it. The town has long attracted outsiders and those who feel like outsiders; some of them contributed to Provincetown's well-documented history as an art colony.

Cunningham is fascinated by what is not as well-documented — the stories of the many unknown transplants who find their way to Provincetown. Inside-Out Man walks the East End wearing his clothes inside out. Radio Girl walks the streets announcing the news only she can hear. Cunningham's friend Billy bakes him a birthday cake surrounded by a plastic tube containing live goldfish. After Billy dies of AIDS, Cunningham and other friends scatter his ashes on the salt marsh at the end of Commercial Street. By telling these stories, Cunningham traces his own evolution from outsider to citizen. He writes, "Who knows why we fall in love, with places or people, with objects or ideas?" Provincetown's unique blend of geography, weather, water, sand, and light may offer an explanation for one writer's affection for an old town at the tip of Cape Cod. But just as likely, it is the A-House, Adams Pharmacy, and the A&P that constitute a love of place. Day after day, season after season, Provincetown "possesses a steady, grieving competence in the face of all that can happen to people." Some people call that home.

Mark Ruckman is an editorial assistant for *ArchitectureBoston*.



## Cape Cod by Henry David Thoreau

Penguin Nature Library, 1995  
(reprint)

Reviewed by  
Andrew St. John AIA

Walking in the woods near my home this morning, I wondered what I might have to say about a book written 150 years ago by an admittedly flaky naturalist. Eventually it dawned on me that I have been taught to experience the landscape in the manner of Thoreau himself — combining observation of the natural scene with a running commentary on humans and their impact on it.

As a founding member of the genre sometimes called "the literature of fact," Thoreau spanned the transition from the Age of the Naturalist, in which every aspect of the natural world was worthy of careful study, to the modern period, in which humans continue to study uncharted bits of the natural world, but add to their examination an awareness of their own effect on it. Thoreau interrupts a detailed examination of natural features with casually interjected observations about shipwrecked families and the effect of seawater on bones. His mixing of discourses on human and natural subjects may seem a little choppy to a modern reader, but his treatment of contrasting subjects in a similar style has a powerful effect.

Interweaving observations of the sea and of the Cape itself, Thoreau speaks of "walking along the shore the resounding sea, determined to get it into us," and of how "I had got the Cape under me, as much as I were riding it bareback." He does engage in the sentimentality of modern environmentalists, falling in love with particular aspects of his subject. Instead, he maintains an Industrial and Machine Age sensibility, keeping observations of nature outside himself, while employing a subtle but constant undertone of irony about human activity.

The human aspect of Cape Cod may have changed more significantly than the natural since the mid-19th century. Thoreau describes a bare Cape — most trees having been cut by the time of his arrival — but a landscape not all that different with the stunted trees of today. By contrast, most inhabitants then live a solitary existence, making their living from the sea or what it cast up, and the Wellfleet oysterman was delighted to host two strangers and talk till the small hours. Today the oysterman would find himself adrift in the crowds of tourists and second homeowners and not at all inclined to chat with any of them.

The book is a rambling discourse, as much an exploration of Thoreau's observations and reactions as an exploration of the Cape Cod landscape. In the end, like most of us who live in the shifting boundary between the urban and the rural, he looks for a balance between an appreciation of the natural world and an understanding of how to live in the world of people.

Andrew St. John AIA manages development projects for commercial and nonprofit clients.

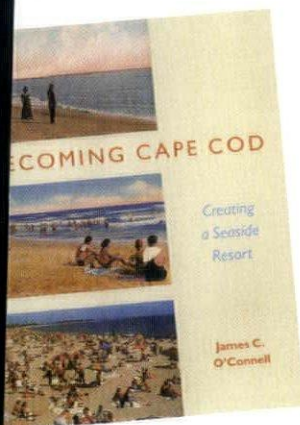


## Becoming Cape Cod: Creating a Seaside Resort

James C. O'Connell

University Press of  
New England, 2003

Reviewed by  
Phyllis Andersen

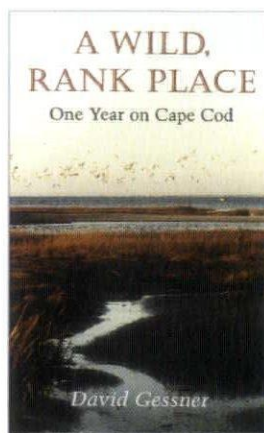


evolving character of summer communities from Hyannis to Provincetown. This is true cultural history — detailed evaluation of popular culture, shifting values of an increasingly mobile population, and inevitable class conflicts between locals and summer people. He draws on his extensive collection of historic postcards to illustrate monuments and views now long gone.

Tourism started on the Cape with sportsman camps and religious camp meetings. Cottage colonies gradually replaced tents. After the Civil War, the railroad allowed visitors with newly acquired income and leisure to move to the big hotels for the health benefits of sea air and ocean bathing. Later, the automobile democratized access and made the whole Cape available for auto touring. The automobile spawned drive-in restaurants, summer theaters, the antiques trade, and the Cape Cod Baseball League. O'Connell also points out the exportable emblems of Cape Cod life, especially the Cape Cod house. This "small white box with a pitched roof and shuttered windows" became a national housing type. It migrated through Levittown and the suburbs of almost every American city and returned, somewhat embellished, to the Cape as the quintessential summer home.

O'Connell says that he wrote this book to preserve the Cape, but to his great credit the text is no screed of despoilment and human greed. He reveals the delicacy of governing for conflicting needs and how the threats of overdevelopment linked to groundwater pollution drove regional planning initiatives. All who love the Cape can only hope that such initiatives can continue to protect Paul Theroux's view of a perfect summer — "a dream of childhood: idleness, and ice cream, and heat."

Phyllis Andersen is Fellow for Cultural Landscape Studies of the Landscape Institute of the Arnold Arboretum and is a member of the *ArchitectureBoston* editorial board.



## A Wild, Rank Place: One Year on Cape Cod

by David Gessner

University Press of  
New England, 1997

Reviewed by  
Joan Wickersham

**Poor Cape Cod.** It is under so much pressure to be a Place. There aren't a lot of books subtitled "A Year in Hartford" or "A Year in Pittsfield," but the shelves are groaning with memoirs by various writers who have spent a year on the Cape. The wind blows, the marshes stink, the silvery grasses ripple, developers put up greedy, ugly new buildings. There is tension between the old and the new, the wild and the built — the balance is uneasy, but the uneasiness is part of the Place. The seasons change. The year is over. The writer is wiser.

So well worn is this path that it sometimes seems no writer plans a sojourn on the Cape without also planning a book about it. There's a self-conscious assumption that some miraculous inner transformation will occur. It's as if the writer shows up and says to the Cape, "Change me, damn it."

Blame Thoreau. As David Gessner points out, Thoreau didn't merely reflect on Cape Cod; he claimed it and defined it. For Gessner, who grew up spending summers on the Cape, Thoreau's words are "as much a part of the landscape as the bayberry bushes, and I can't consciously uneducate myself. My life here [is] partly plagiarism."

*A Wild, Rank Place* is both a paean to Thoreau and a fierce attempt to get out from under him. Gessner sees the irony — and sometimes the sheer ridiculousness — of his own struggle to follow in Thoreau's literal and literary footsteps. "I picture hordes of us, Thoreau wannabes — individualists all — marching out over the dunes."

What saves Gessner's book from solipsism is his chronicling of his father's cancer diagnosis and death. He portrays his father as intimidating, tough to connect with, almost impossible to please. His father comes to stay briefly on the Cape partway through Gessner's year, physically weakened but critical and rigorous as ever. As Gessner watches his father deteriorate, he feels irritation, rage, respect, tenderness, and grief — sometimes all at once. His father's presence is welcome but intrusive, especially since his father insists that everything be done his way. "This is my land, too," Gessner writes, with a defiance that seems to address both his father and Thoreau.

Though Gessner may have set out to write a meditation on nature and art, what he ended up with is much edgier. It's a book about competition, full of uncomfortable macho jostling around the notion of fathers and father-figures. Can you ever be as big as your father was? How do you write about a place when somebody great has already written about it? Or, to put it in more general terms: How do you mark your creative territory when someone bigger, better, wilder, and more original got there first?

The answer, for Gessner, seems to be: You write about the struggle. And what you discover is that the struggle for territory *is* the territory.

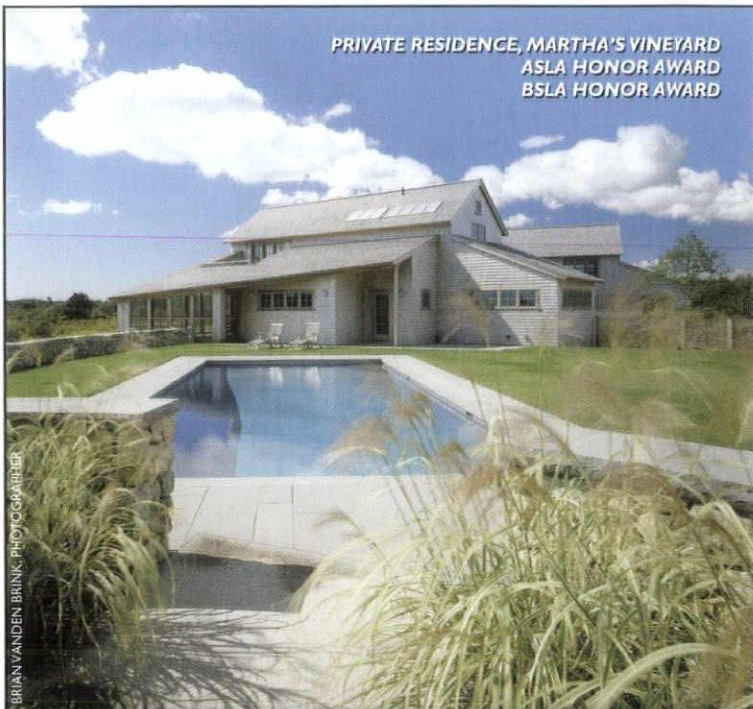
Joan Wickersham lives in Cambridge, Massachusetts. She is the author of *The Paper Anniversary* and is finishing a new novel.

the rituals of a Cape Cod vacation well known: packing the car with beach toys and sports equipment, opening the summer house rental cottage, visiting the local ice-cream store or clam bar. Less known is the Labor Day ritual of locals standing on the bridges over the Mid-Cape Highway waving good-bye to tourists. Cape Cod is not unique as a pleasure ground but is deeply ambivalent about its identity. From Big Sur to Myrtle Beach, locals are grateful to tourists for their revenues, yet resentful of their intrusiveness and threat to fragile environments. Tourism defines Cape Cod as its most obsessive topic of interest. Real-estate discussions and traffic jams come in a close second.

This strange and windswept peninsula appealed to Thoreau, whose descriptions of colorful characters and their tall tales might have inadvertently set up the Cape's 20th-century marketing campaigns that embrace the heritage industry by promoting bygone days, old-fashioned pleasures, and the ever-present nautical theme. It was, as James O'Connell points out, a heritage created almost exclusively for the tourist. O'Connell offers a close reading of the distinctive periods of Cape vacations and the



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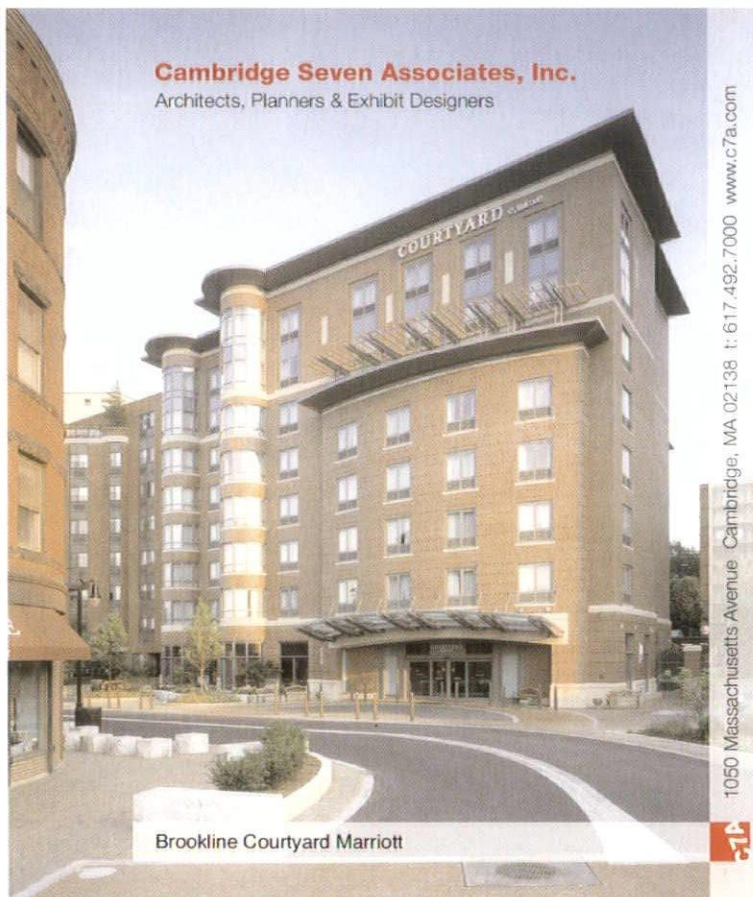


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### Cape Cod National Seashore

[www.nps.gov/caco](http://www.nps.gov/caco)

One of the country's great treasures is surely the Cape Cod National Seashore — the 40-mile-long beach that belongs to all of us. This site is the source for information on the history, ecology, and animals of this sandy wonderland. Check out the "dune shack" subcommittee report for its sophisticated understanding of preservation issues.

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[www.tourismconcern.org.uk](http://www.tourismconcern.org.uk)

Maybe you go on vacation so you can leave the world behind. The earnest folks at Tourism Concern — "campaigning for ethical and fairly traded tourism" — are here to remind you that no man (or woman) is an island.

### Miss Patti Page

[www.misspattipage.com](http://www.misspattipage.com)

Oh sure — go ahead and blame Patti Page for all the tourist kitsch in Hyannis. But listen to her sublime "Old Cape Cod" and you'll know that Miss Patti is a New Englander at heart. (Bet you didn't know she produces maple syrup at her farm in New Hampshire.)

### Woods Hole Oceanographic Institute

[www.whoi.edu](http://www.whoi.edu)

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## Other Voices by Joseph P. Kahn

## The Christmas Tree Shop



photo: Elizabeth Pelegen

**Fifty years ago** my parents bought a house in Truro, on Outer Cape Cod, where my family summered when I was growing up. On the property was an old windmill that, although it no longer pumped our well water, bestirred itself whenever the wind blew hard across the Pamet River Valley. After a few years of enduring its metallic shrieks and groans, my parents took it down.

My father missed it most, I think, even though it stood only 30 feet from his writing studio. He liked the comfort of familiar things. So did I. Over time the windmill had become a reassuring, if noisy, signpost of our family life on the Outer Cape. Where it once stood is now a thicket of locust trees, brambles, and beach-plum bushes. Look hard enough and you'd probably find an old rusting bolt there, since the windmill's carcass lay there for years afterward, or so I remember, until the encroaching vegetation slowly swallowed it up.

Those childhood days are long gone, replaced (if not erased) by fresh reminders of how the Cape landscape has changed over my time there — and continues to change. Drive across the Sagamore Bridge, for instance, and the first object you'll see is an outsized, ersatz version of our old windmill. This one doesn't pump water, or much of anything besides the tireless engine of consumerism. In its own way, though, it's as totemic as the Kennedy Compound in Hyannisport or Provincetown's Pilgrim

Memorial Monument. I speak, of course, of the Christmas Tree Shop near the bridge rotary, the store with the gigantic, whirring faux-blades outside.

Now, I have nothing personal against this store and its patrons. Or against consumerism in general, for that matter. I've been inside the Christmas Tree Shop a couple of times (largely at my wife's insistence, but that's another story). For what it is, it's all right, I suppose. Taken on its own terms — as a tchotchke-stuffed shrine to the neurotic belief that, whether the calendar says June or November, the holiday shopping season is right around the corner — it's better than all right. Nearly perfect, I'd say.

More disconcerting is the fact that of 24 Christmas Tree Shops in existence, seven, or nearly one-third, are located between the bridge and the Route 6 rotary in Orleans. Is there something about Cape Codders that invites their being reminded of Christmas on a year-'round basis? Several theories come to mind. One is that contemporary Cape Codders are unconditioned to, if not incapable of, living in the moment — that during the Christmas season they're thinking about the Fourth of July, and in July they're thinking about Christmas. Another possibility: They're bored with the Cape's lovely beaches, tennis courts, and golf courses (ultraviolet rays are so yesterday) and regard indoor shopping as a recreational alternative. Or, maybe a high percentage of day-trippers who traffic-jam

their way onto the Cape every summer weekend simply give up and look for something to do that involves no more driving whatsoever. Given that mindset, stopping to buy a starfish-encrusted wreath or Uncle Sam candle almost makes sense.

The Christmas Tree Shops, until recently a small, Massachusetts-based chain, were bought last summer by Bed Bath & Beyond, a retail housewares giant with 500 outlets and nearly \$4 billion in annual sales. Might further expansion be in the cards? It would surprise no one — certainly not me — if the Cape landscape, at least commercially, looks even more like New Jersey in another decade or two.


Goodbye, roadside clam shack.  
Hello, mega-mall.

Fortunately, much of my immediate backyard — along with substantial portions of the Outer Cape — has been protected from the worst of what I'll call the Windmill Effect. Forty years ago, the Cape Cod National Seashore arrived, preserving large swatches of land from tacky development. Our property sits within parkland; consequently, the old neighborhood hasn't changed as much as it might have. Just outside the park boundaries, however, sit trophy homes that to my eye are the architectural equivalents of Christmas in July: gaudy, overstuffed symbols of a fetishistic materialism that cares less about scale and setting than about celebrating the self. Drop tinsel on them and they'd look right at home in Aspen or the Hollywood Hills.

I fear a new generation of impressionable youngsters is being conditioned to think that's what Cape Cod looks like, or should look like, as families motor over the Sagamore Bridge, seeking comfort in familiar things. We all do that, I guess. For them, the phony windmill has become one signpost to the good life that Cape Cod still has to offer. All in all, though, I wish those blades shrieked and groaned from time to time. Somebody might be moved to take them down. ■■■

Joseph P. Kahn writes for *The Boston Globe*.





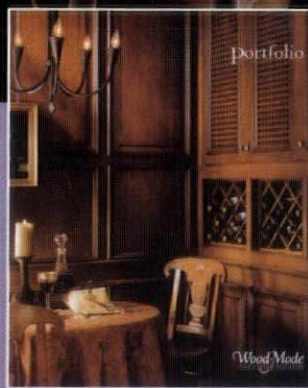
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