

such guidelines “campus prettification,” which he defines as “planting petunias in front of College Hall.”

Yet when, as a campus planner, I map the variables, the pattern of activities, that should be considered and provide architects of individual projects the information they need on campus planning and design, the response is disdain—“You can’t tell me anything.” The question remains: How can a creative rapport be established between the individual designer and the city?

In 2004, after we had been crowded out of several big-city projects by the throng of interested parties jostling around them like bees around honey, I wrote, “The clashing intersections of interests around urban ‘honey pot’ projects is not a manageable problem. Can we make it a creative one? Only sometimes.”<sup>32</sup> Switching metaphors and quoting Emile Verhaeren’s poem “The Ship,” I described the architect as a sailor in a high storm,

Who, holding the helm against the wind,  
Felt the whole ship vibrate between his hands.  
He tossed on terror, death and abysses,  
In accordance with every star and every will,  
And mastering in this way the combined forces,  
Seemed to overcome and subjugate eternity.<sup>33</sup>

This is the traditional architectural view of urban master planning. Urban problems are a challenge to “master.” In the 1960s this term caused contempt among the social planners, but even the most sophisticated of the conference attendees—Charles Abrams, for example—seemed to feel that federal urban renewal legislation had calmed the wind and made urban problems amenable to master planning.

My approach fifty years later is less ambitious. I ask whether, in the maelstrom of large urban projects, one can find or produce wider or smaller pools of clarity in the heaving ocean. “Can one small sailor-architect make sense of the whole through an effort of mind, or will it be only a delusion of grandeur? Probably the latter.”<sup>34</sup> I was thinking of the World Trade Center, where, despite good intentions and the city’s pride in its plan for democratic participation, some important urban issues have been disregarded and the process failed to produce coherent design. Perhaps one exists, but I have not seen a ground floor plan of the project, let alone one set within the activity patterns and movement systems of the city and tied conceptually to the economy of the region. Where was the analysis of points on or near the site