

*urban design must be humankind. We are designing, not for specific persons, but for the people and with the people. We must give careful thought to the man in the street who looks at buildings and moves around them. We must use our imagination and artistic capacities in trying to realize desirable places.*

The recently completed Museum of Modern Art reconstruction in New York has been much discussed. Its architect is Yoshio Taniguchi. Its refined Modernist exterior succeeds in respecting the exteriors of past stages in MoMA's history and the Sculpture Garden while giving to New York a new urban context. Architects, critics, artists, and nearly all members of the public have been excited by and have extolled the spatial experience of its interior. The architectural elements of MoMA have been thoroughly neutralized. The visitor revels in scenes of numerous superb works of art, fragmentary glimpses of the Manhattan townscape, and the movement of fellow visitors in the interior spaces. I would call it one of the best works of urban design of its period. This building embodies the spirit of urban design that Sert invoked in 1956: sympathy to neighboring city fabric, delight in moving from place to place (just as in the street), and encouragement of people being with other people.

MoMA has become a spiritual sanctuary, a place where visitors can be alone and enjoy the repose of leisure time, all the while surrounded by movement and light of the city. The new MoMA gives magnificent visual and spatial expression to something that New Yorkers had only felt vaguely until now: the desire for and possibility of interior urbanity, something not so easily and clearly experienced at the less architecturally neutral Guggenheim Museum Bilbao.

Perhaps the reason for the decades-long popularity of Hillside Terrace among the general public lies in the fact that it too satisfies a collective desire. When such a thing occurs, an urban or architectural space can be said to acquire a public character in the true sense. Vitruvius's *venustas*, "delight," has forever been a universal emotion, an invaluable part of our genetic makeup. I have spent much of this essay explaining how urban design has become more complex and difficult in the past half century. However, the fact that the basic human need for delight has remained largely unchanged gives us architects and urban designers both encouragement and a clear objective.

A current project in New York for a high-rise apartment building, with four-story units, each no doubt served by its own elevator, cantilevered from a single core like a lily of the valley, was made public