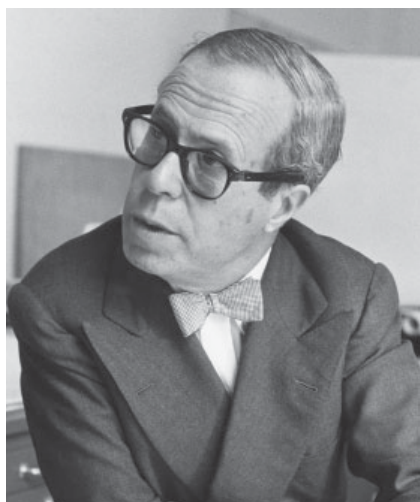


José Luis Sert, 1958.  
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as the guiding factor. . . . I think that today there is an overemphasis on names and personalities, and that the other side—the possibilities and benefits of working as a group—has been underplayed. We will all welcome as many outstanding works of genius, but, above all, we should try to lift the general standard. The most beautiful cities are always those that have greater harmony, greater unity in scale, and a greater continuity of spirit. It is not the isolated monument but the pleasure of looking at outstanding buildings in a setting that is harmonious and valid.

**LLOYD RODWIN:** The consumer's quest for privacy, for open spaces, for good schools and a more adequate environment has given him suburbia, a poor and an unworthy monument for contemporary urban design, as are most of our shopping and industrial areas. Producers, too, who sometimes know better, have shrugged away most of their responsibilities by referring to the compulsive tyranny of the "market." Who are, or who should be, the tastemakers in urban design? I would have thought they should be found in the urban design professions, but what evidence is there that these professions really do have much to contribute today to urban design? What are they doing now to justify the role they would like to have? I wonder if urban design is being held back by the thinness of its intellectual or artistic capital. The universities and the design professions are partly responsible. At present, urban design rarely comes within the line of vision of the