

typical university student; and few graduates of the planning and architectural schools ever encounter these problems, let alone wrestle with them. We live in an unusual period: what we want can be made to happen. If the design profession could kindle among its practitioners the same passion and insight for gracious and large-scale urban design they now have for contemporary architecture or the planning process—and if this ferment could be geared to modify the public taste—the effect might become the most stirring force in transforming our cities into centers of fancy and delight. There is no need to look for a scapegoat. The solution lies in our own backyard.

CHARLES ABRAMS: Tossed into this world of grim reality, comes the architectural graduate with six years of irrelevant information on cities and the city planner with two, both with little knowledge of finance or the ramified exercises of government power. Among the consequences of the four revolutions I have mentioned are obsolete codes, absolute financing restrictions, and resolute zoning laws, which are the real arbiters of the city's destiny. Legislative architecture, financial tyrannies, and social and political taboos design our houses,

Victor Gruen, 1957.
Photograph by Nina Leen.
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Eduard Sekler, 1960s.
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