

DENNIS PIEPRZ: The interesting thing about the Turbine Hall is what its building, the Tate Modern, has done to that part of London. I was thinking something similar about how buildings can influence the environment, and Guggenheim Museum Bilbao is an obvious example that triggered urban regeneration. The new Tate opened up people's minds to that part of London. Today that area is thriving. But the danger is that the rough and tough diversity there is being gentrified, and only "sophisticates" now use it.

RODOLFO MACHADO: I can use the Turbine Hall example and try to answer your first question. Things are looking better for urban design in Europe than in North America—there is more and it's done better. I agree about Turbine Hall. Let's not forget it was done by very good architects. And I think that the caring and concern of the best architects that the world now offers are centered on urban design. This is a very good thing, because if architects are not directly involved in making urban places, who will be? In America, we have three recent approaches, none of which is providing good urban form. The form produced by New Urbanism is highly limited. It's usually houses for white people in the South. The form produced by landscape urbanism has not yet fully arrived, but it looks like it will be mostly landscape form and very little urban form or urbanism. And then there is "everyday urbanism," which is not concerned with the making of form, but with the offshoots of spontaneous urban living.

So, urban design will be recharged by the direct involvement of the best, most forward-thinking architects we have. What makes Turbine Hall urban? First, it's an extremely well-defined space. It's a room with a floor and a roof, two conditions that in their generality are essential to allow things to happen that would contribute to urbanity. Urban *form* is essential. The city needs attractive, rich, beautiful form. Urban design can be recharged by providing that. When you talk about the architects directly involved with the making of these things, then you are talking about authorship, about work endowed with the vision of an individual, not of the collective, and that accounts for its success.

SAUNDERS: You are raising a big alternative to a set of conventions for urban design that may be dominant in projects like those of Cooper, Robertson, Wallace Roberts and Todd, etc. You are talking about the effects of things like OMA's Seattle Library and Gehry's Disney Concert Hall. I wanted to follow up with Farshid: about the examples