

GOLDBERGER: But larger than different designs are the cultural, social, and economic forces that made it not a bizarre idea but almost an inevitability that that building would be converted from industrial use to a museum.

SAUNDERS: We're circling around the question of agency, of effective willed action. What in this venture called urban design are the possibilities of agency? And we haven't yet thought about Millennium Park in Chicago and whether it ultimately came about because of Mayor Richard Daley's willpower.

GOLDBERGER: There must be telepathy here because I was going to cite Millennium Park as a problematic success because it is a collection of star turns in which landscape, along with sculpture and architecture, does one of the star turns. It's hardly an integrated act of landscape design, but it has been phenomenally successful, even in the way Michael Sorkin might hope for, which is attracting a diverse economic mix that seems to genuinely enjoy being in public and mixing in a democratic Olmstedian way in this design model radically different from Olmsted's. But part of its success comes not from the specifics of its design but from the fact that it's poised to take advantage of an enormously vital and powerful adjacent urban center—the best design

Frank O. Gehry, Millennium Park's Pritzker Pavilion in background, and Anish Kapoor, Cloud Gate, reflected in an iPod, Chicago, Illinois. Courtesy of iLounge.com: all things iPod.

