

means something is wrong with the way they have been taught. In the past ten or fifteen years, there has been a great deal of emphasis on innovation, which is wonderful, but you have to simultaneously transmit received knowledge, which you need to know in order to become critical of it. Sometimes students have been critical of something that they do not know. Since the GSD is a graduate school, anybody I teach urban design to is already an architect with a good dose of received knowledge.

**CZERNIAK:** Back to Bryant Park. Don't underestimate the importance of the movable chairs. It represents a huge empowering shift from Central Park because it is what Adriaan Geuze would call a "post-Darwinian landscape"—it's no longer that the environment makes us, but that we as a public are empowered to alter the environment. His Schouwburgplein in Rotterdam is another example of how a place can change because of the ways publics use them.

**KRIEGER:** William H. Whyte is a substantial ghost in those examples. I want to go back to Chicago to add one more notion about its success and relate it to broader cultural forces. The same components in another city might not have proved so successful, because Chicago has a tradition of acceptance of innovative environments like Millennium Park. In the end, this was a continuation of Daniel Burnham's one-hundred-year-old plan. In Chicago, the Buckingham Fountain has always served as a magnet for activity. Chicago designated the lakefront a public environment much before Pittsburgh or Boston. Certain cities seem to more readily accept attempts to make great places, Chicago being one.

**GOLDBERGER:** I agree. I might even say it was part of a longer tradition of openness to boldness that is in Chicago's DNA.

**KRIEGER:** Could urban design as a set of activities over time add to those broader cultural forces that value good collective environments?

**GOLDBERGER:** The short answer is "Yes." How and to what extent is less easy to answer.

**MACHADO:** There is a specific strength coming from the city's boldness and from the uniqueness of the site—the wall of the city and