

pected, however, that “the non-designing professions” have failed to put their data in “sufficiently titillating terms” to interest designers.¹² Some problems never end.

Sert, the European architect in a CIAM (Congrès Internationaux d’Architecture Moderne) mold and, through his role at Harvard, standard bearer for European Modernism in America, was nevertheless intelligent enough to see answers in the many disciplines of American urban planning to questions he had about Le Corbusier and CIAM urbanism. He believed synthesis was needed among the urban disciplines and called on urban design to provide “orchestration,” a term that has been echoed over the years when urban design is discussed. Sert was an able convener of the conference and defined problems well, yet he praised Pittsburgh and Philadelphia urban renewal—“Today these utopias are realities.” We might call them nightmares. Although Sert had seen beyond the certainties of the Athens Charter, CIAM’s famous rules for urban design, and although, in his speech, he sounded like an American urban planner, he seemed unable to use planning concepts to rethink the priorities of Modern architecture.¹³

These speakers taught several generations of architects and planners. They were the teachers of my teachers. The approach they defined at the conference—basically, Harvard’s approach to architecture and urban design education—was adopted by most schools of architecture in the United States in the 1950s and 1960s, and became, thereby, the guiding force in the architecture and urbanism of late Modernism and particularly in its large, federally sponsored urban renewal projects.

During the 1950s and 1960s, I was gaining impressions of urban design from other thinkers. By 1956, I had graduated from an English architecture school imbued, in those days of postwar rebuilding, with an avid interest in urbanism, and I was setting out for Europe on a study trip that was to precipitate me, in 1958, into the department of city planning in the Graduate School of Fine Arts of the University of Pennsylvania.¹⁴ At that time, David A. Crane, a recent graduate from Harvard University Graduate School of Design (GSD), was in Europe, working on an urban research fellowship, and by coincidence met Robert Venturi in Rome, where he was studying European urbanism and Baroque and Mannerist architecture. So the influences on Venturi and me, as on Crane, have been from both Europe and the United States and, in Crane’s and my case, from Africa too. But who among the American urban thinkers influential on us were missing from the