

planners during the civil rights movement. McHarg's theory of "man and the environment," evolving in parallel in the landscape department, was, I felt, unsystematic and intellectually indefensible, but his followers have made them applicable and important in landscape architecture, regional planning, and the law, and in areas of urban design and planning that range from broad calculations of "sustainability" to storm-water management.

Crane was head of physical planning studios in Penn's planning department. He was my student advisor and my chief helper in a role I had assigned myself through his tutelage: to respond creatively as a designer to the ideas of the social and systems planners around me. Crane pointed me toward the difficult work of Walter Isard,<sup>18</sup> the regional scientist, and to a book edited by Harvard's Jaqueline Tyrwhitt on the geographer Patrick Geddes, describing the "conservative surgery" he proposed for Hindu villages.<sup>19</sup> This was a graphic introduction to the idea of working from within. It tied into Rodwin's and Isard's notions of city-shaping forces but related as well to Kahn's philosophy of "wanting to be" and to Gans's and Davidoff's calls on architects to evolve more permissive approaches than those of Modern architecture to the design of cities.

In his writing and teaching, Crane led the way in evolving a new set of urban metaphors that could help urban designers rethink their roles in response to these challenges. "The city of a thousand designers" was an image he used to suggest that, in a democracy, the urban designer is part of a hierarchy of urban decision makers whose decisions, knowingly or unknowingly, affect the city physical. Like Sert, Crane felt the urban designer should be an orchestrator—the one among the many whose particular role was to help guide the decisions of the others. But this guidance was subject to the vagaries of democratic decision making, and we urban designers, unlike an autocratic ruler—a "philosopher king"—could expect only a vague approximation to our vision in the physical outcome in the city. Urban design in this sense resembled "painting on a river."

Like Kahn, Crane interpreted powerful transportation planning concepts for designers by devising a poetry: the "four faces of movement." On one face, the street was a provider of access; and through this, it had a second face as a builder of cities; on a third, it provided outdoor living space; and on a fourth, it was a giver of messages. This formulation was succinct and concrete enough to be grasped by architects, who were easily overwhelmed by the verbose abstrac-