

the European Beaux Arts tradition. Its proponents seek above all to control the shaping of those areas of the city that are public and, therefore, of common concern. It is a sphere populated by mainly architect-urbanists, but it makes kindred spirits of diverse figures such as Colin Rowe, Camillo Sitte, and William H. Whyte.

Shaping public space is considered the first order of urbanism by the architect/urbanist. Thus, the primary role of urban design is to develop methods and mechanisms for doing this. Done with authority and artistry (and proper programming and furnishings—Whyte's contribution), it allows the rest of the city, all that is private, to distribute itself logically and properly in relationship to this public realm. During the 1970s and 1980s, particularly in Europe, a related theory of the "Urban Project" emerged. This entailed the programming, financing, and design of a catalytic development, often a joint public/private venture, that would stimulate or revive an urban district. This notion of urban design is best embodied by a stable and stabilizing form, one that anchors its part of the city with unique characteristics that are expected to endure and influence future neighbors. The 1980s "Grand Projects" of Paris are generally regarded as such valuable catalysts for urban reinvestment.

The idea of urban design as the architecture of the city is often conceptualized in terms of the ideality of Rome as portrayed in the Nolli map, or in Piranesi's more fantastical description of imperial Rome in his *Compo Marzio* engraving. Or it is simply absorbed via our touristic encounters with the preindustrial portions of the European city in which the emphasis on the public realm—at least in the places we regularly visit—seems so clear. It is a small conceptual leap from this formulation of urban design to the idea of:

Urban Design as Restorative Urbanism

The form of the preindustrial western city—compact, dense, layered, and slow-changing—holds immense power over city dreaming among both urbanists and the public. The traditional city seems at once clearly organized, humanely sized, manageable, and beautiful. Such virtues seem absent in the modern metropolis. Why not mobilize to regain these? At present the New Urbanists are most closely associated with this effort but are part of a long tradition of those guarding or extolling the advantages of traditional urban typologies. As did