

is, the very spaces where new public identities coalesce—may be as much a marker of urbanity as the traditional indicators of density and programmatic mix. I am speaking to the American situation because, despite all the rhetoric about the globalizing city, the distribution of social capital in relationship, for example, to the center or the periphery of the metropolis still differs greatly from one country or cultural region to the next. Just ask the French.

Many would agree that mapping the dimensions of the new metropolis is useful but would also argue that a territory of this scale is not subject to design and is thus not the proper purview of urban design. However, the very act of visually and in other ways scrutinizing and calculating the configuration of new metropolitan territories can constitute new ground for design intervention—how we come to *read* and *see* the city plays a major role in what we think we need to *create* for it. Moreover, if by *design* one means to work out in advance the form or structure of something, then one has to concede that major aspects of the metropolis *are* designed, albeit by a loose amalgamation of highway engineers, lending institutions, real-estate developers, land-use planners, local politicians, citizen groups, and, yes, architects, landscape architects, and urban designers. What technical skills and forms of artistry distinguish the work of urban design from the city-making activities of these other groups? While urban design has and may continue to draw from sociological or economic perspectives, it must inevitably use different tools to conceive and project the city.

For urban design to halt its entropy and chart a way forward, a critical recitation of the discipline's most cherished methods is needed. This review will involve finding ways to better mine the ideas of urban design's most influential theorists and practitioners, even if it means pointing out the reactionary way some of these ideas have been realized thus far. To do this briefly, I will confine urban design to the mid-twentieth century forward and place empirical and historically based visual and cartographic analysis and pragmatic design speculation among its central activities.⁴ This leaves out the City Beautiful and CIAM (Congrès Internationaux d'Architecture Moderne) movements that precede urban design, movements whose quasi-rational urban projects the discipline essentially defined itself against. This also means that the work of Kevin Lynch, Robert Venturi and Denise Scott Brown, and Rem Koolhaas (among many others) is more important to urban design's disciplinary prospects than the work of