

intersections. He contrasted this to a rigid (modern) neoclassical plan, with its large diagonal avenues, regular blocks, and squares that all but ignored the existing structure of the city. This scheme shows Sitte as a founding father of urban design: he explored ways the modern redevelopment of the city could be founded on a careful analysis of a city's spatial and figurative DNA, suggesting an art of teasing the new from the old. Sitte put great emphasis on how the city appears and is experienced over time. Because of this, his work has typically been characterized as having adapted notions of the picturesque from painting and landscape to the making of the city. Nevertheless, his emphasis on continuity of experience more clearly represents a reform of the baroque tradition by excising its preponderance of axialities and geometric figuration.

Sitte's emphasis on an analysis of the seemingly insignificant structures of the city and on the haptic, ephemeral, experiential, and affective makes him prescient of some of urban design's critical developments, including Kevin Lynch's "image" and the Situationist International's psycho-geographical urbanism of *détournement* and *dérive*.

Given these subsequent developments, is it surprising that Sitte was an antimodernist whose work seems indifferent to the city's emerging social and technological programs? Sitte's elevation of the old town quarter's attributes over that of the alien *Big City* jibes with the contemporaneous distinction Ferdinand Tönnies made between *Gemeinschaft*—organic, familiar community—and *Gesellschaft*—artificial, goal-driven urban society. His appropriation of ecclesiastically derived architecture and its surrounding social fabric as a monumental context worthy of repetition, regardless of societal change, seems driven by the same wishful thinking that has produced the historical pastiches all too familiar in recent urban design.

With few exceptions, the most influential theorists of urban design have followed from the strengths and weaknesses of Sitte's model. These figures also provided detailed, often empirical research on selected historical architectures and structures of towns and cities that served as the basis of a context-driven design methodology deployed with an indifference or antipathy to the lifestyles, avocations, formal conditions, and scales of reference that animate contemporary life. Kevin Lynch, Aldo Rossi, Colin Rowe, and, in their wake, New Urbanism all follow this tendency.

Lynch adopted Sitte's hierarchical European town as the most "imagable" city and made it the ultimate measure in his generic evalua-