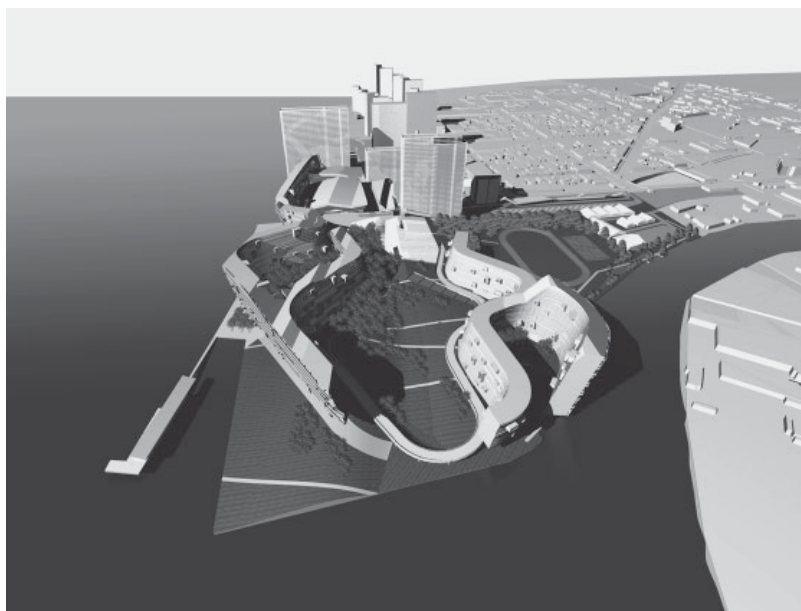


posal for large-scale urban design is Peter Eisenman's much-lauded scheme for the air rights over the Penn Station yards.

But both the Eisenman and Mayne proposals are not urban design but rather very large-scale architectural works—requiring implementation by their initial authors to achieve the desired *Gesamtkunstwerk*. And in fact, there is a tipping point between the moment at which the scale of architecture can negotiate between built form and the spaces between, and both Eisenman's West Side and Mayne's Olympic Village proposals far exceed it. Mayne's Diamond Ranch High School, Louis Kahn's Salk Institute, Michelangelo's Campidoglio, and the United Nations Building are all examples of successful single-author chunks of coordinated urbanism. Once control by a single author exceeds this scale—in my view, Richard Meier's Getty Center crossed the line—the control borders on the megalomaniacal, and form becomes the stand-in for the requisite variety.

I am interested rather in the realm of urban design meant to be filled in by others both because the scale exceeds the architectural but still requires physical design (not “planning”), and because it claims precisely the pragmatic territory of the Battery Park City method in the dynamics of the real estate market. This complicity with market



Morphosis, Olympic Village, design competition submission (rendering), 2003. Courtesy of Morphosis.