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Letter from the Editor

Today the professional frontier for landscape architects has become urban brownfields, scarred and treeless sites that are the opposite of greenfields, developable land that has not been polluted. Whereas scenic potential was formerly a consideration in the selection of land for parks, today the availability of a growing inventory of obsolete landscapes is a more prevalent criterion. In many parts of the United States and Western Europe, abandoned industrial plants, factories, warehouses, and commercial waterfronts along with decommissioned military bases and former airfields have created a supply of land ripe for redevelopment. Site selection in the case of such “found landscapes” is not so much a matter of choice as a given.

The question is how best to take advantage of vacancy and location. The noticeable trend toward making cities greener by enlarging their park systems is one answer.

Maritime commerce is nowadays mainly restricted to a few major seaports with docking facilities for container ships, military carriers, oil tankers, and large vessels carrying raw materials for manufacture elsewhere. The shipping traffic that once plied rivers and canals has been supplanted by overland trucking. In addition, with the general decline of basic manufacturing in developed countries, many waterfronts equipped for loading and unloading large vessels have become idle. The conversion of obsolete piers, plants, factories, and warehouses and their related urban waterfront real estate to new non-industrial uses has become prevalent as cities seek new economic identities. Historically themed districts with shops, restaurants, and

entertainments designed to attract tourists are a common form of waterfront recycling. The creation of new parkland is another.

Besides the natural attraction of the water itself, waterfronts offer opportunities to create linear landscapes serving popular forms of contemporary recreation such as running and biking. Being continuous and frequently adjacent to residential areas – especially ones where old warehouses, now abandoned like the waterfront itself, are being converted into apartments – they also serve as neighborhood parks. Moreover, they are tourist attractions in an age when cities are trying to revitalize their failing old economies. For this reason, a historic urban landscape amenity, the promenade, is being revived, as Kenneth

Helphand and Ethan Carr point out in this issue.

Other kinds of brownfields are more problematic. Converting abandoned industrial property and decommissioned landfills into parkland often entails decontaminating the site by removing toxic wastes and other dangerous residues of past pollution. This necessity has pointed landscape architects in the direction of environmental science and made their plans more process-oriented and open-ended than they were when form and function were the paramount considerations. Ecodesign and sustainability are relatively new terms in the professional parlance, signalling an attempt to bring a brownfield site full circle from its technological-ly inscribed, denatured appearance to its presumed original state as meadow, forest, or wetland.

The word disturbed is heard a great deal in discussions of former industrial sites, and there is a general

presumption that the conversion of brownfield to green field is inherently beneficial. To be sure, our expanded consciousness about the perils of environmental contamination and acceptance, confirmed by legislation, of the need to clean our land, water, and air has been one of the great salutary cultural shifts of the last fifty years. However, as sociologist Galen Cranz remarks here, the considerable improvements that have been made in this country and in Western Europe should not be seen as anything but local victories when the pollution that accompanied the building of industrial America has merely been shifted to now rapidly industrializing nations such as China. Nor can the effects of the dislocations brought about by global flows of capital on

native workforces be discounted. Further, one should reckon as a cost the loss of historical memory caused by eradicating the industrial landscape as material culture, a testament to national and urban histories, a theme that Elizabeth Meyer touches upon in her essay.

The problems of simultaneously sustaining both a healthy world economy and a healthy natural world present a far greater challenge than can be addressed by any single profession. The recycling of postindustrial landscapes, however, is a task for which landscape architects have a unique set of skills. In this issue of *Site/Lines*, we look at some of their responses to this challenging new professional frontier.

Good green wishes,



Elizabeth Barlow Rogers
Editor

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On the Cover:

Overhead Crane for Stripping Ingots, c. 1930. Photograph by Luke Swank.

After Industry: Transforming Landscapes

The Life, Death, and Rebirth of Cleveland, Pittsburgh, and other Great American Cities

In America the founding of new cities and their subsequent industrialization is part of the epic story of the settlement by Europeans of a historical frontier of continental dimensions. Today's frontier, fueled by new technologies, is one of global commerce and the large-scale industrialization of countries such as China. The landscape consequences of shifts in how raw materials are manufactured and transported are integral to the economic histories of all cities, particularly those of the American Midwest. Cleveland and Pittsburgh, for example, are palimpsests of their successive transformations from competitive commercial hamlet to exuberant industrial metropolis to struggling post-industrial city.

For both these cities, geographical location was the paramount prerequisite for commercial success and the growth of heavy industry. The mouth of the Cuyahoga River and Lake Erie for Cleveland and the confluence of the Allegheny and the Monongahela in the case of Pittsburgh gave them important transportation advantages. These water routes and the presence of nearby sources of coal made it logical for them to become producers of steel after the discovery in 1866 of iron ore in Minnesota's Mesabi Range. The demand for steel at a critical moment in the nation's history in order for other cities to also construct large industrial plants and manufacture tracks, railroad cars, automobiles, and various additional steel-based products ensured their prosperity.

Capitalist entrepreneurs amassed extraordinary wealth in the two cities: John D. Rockefeller started his Standard Oil Company in Cleveland in the decade following the discovery of oil in Titusville, Pennsylvania, in 1859; Henry Clay Frick formed the H. C. Frick Coal and Coke Company in Pittsburgh in 1871; and Andrew Carnegie organized the Carnegie Steel Company, the predecessor of U.S. Steel, in Pittsburgh in the 1870s. The era of prosperity ushered in by these and other businessmen lasted from roughly 1870 until the Great Depression of the 1930s. During this period Cleveland and Pittsburgh, along with many other Midwestern cities such as Chicago, Toledo, Akron, Cincinnati, Minneapolis, Milwaukee, and Detroit, epitomized growing America's industrial might. Municipal governments, spurred by leading citizens, commissioned landscape architects to design parks, parkways, and rural cemeteries. They hired architects to embellish their cities

with bridges, fountains, and buildings of neo-classical architectural magnificence. Captains of industry and their heirs became philanthropists, established foundations, and bestowed on their own cities and others important cultural institutions housing great collections of rare books, manuscripts, and old-master art works. Although wealthy families began to exchange their grand residences in the heart of the city for ones in leafy suburban enclaves such as Shaker Heights and Sewickley, they still sustained, as many do today, the symphonies, museums, hospitals, and libraries their forebears founded.

The Great Depression, which halted the country's economic momentum, was felt with particular severity in cities whose industrial bases were undermined, with resulting mass unemployment and social unrest. During World War II, American industry played a major role in bringing about the Allied victory through the rapid production of ships, tanks, and other military equipment.

Although industry remained strong in the decades immediately following the war as the pent-up demand for building materials and consumer goods soared, demographic shifts spawned serious urban problems. Immigration, which had always accounted for the bulk of these cities' population growth, was accompanied by the accelerating departure of the middle class to new developer-built suburbs. The loss of blue-collar workers of European ethnicities was accompanied by the influx of poor blacks from the South, which created a greater need for social welfare services than could be adequately covered by diminished tax revenues.

Civic pride waned as center-city and inner-city neighborhoods became desolate and crime-ridden. Schools declined, and federal public housing programs and the Highway Act of 1956 had unintended negative effects. High-rise projects replaced old dwellings in deteriorating neighborhoods, and expressways carrying heavy motor traffic into the hearts of cities changed the complexion of downtowns. Old trolley lines



ceased to operate, and commuters living in the sprawling suburbs drove to work.

Competition from outlying shopping centers caused many fashionable center-city department stores to close, and seediness replaced elegance as grand boulevards and commercial cynosures such as Cleveland's famous Arcade turned from glamorous to tawdry. As industry slowed in the 1970s, many mills and factories shut down. Waterfronts no longer teemed with dockworkers. Trash-strewn vacant lots multiplied, and parks became dangerous dumping grounds. In Cleveland, municipal finances were in such disarray that in 1978, even with two-thirds of its budget coming from the federal government, the city was forced to default on its municipal bond payments.

The service economy that began to replace the old industrial one in the 1980s did little to help the remaining blue-collar residents of industrial cities as service jobs only generate less than one ancillary job compared to three for manufacturing jobs. Gradually, however, urban physical deterioration began to be reversed, thanks to overall national prosperity as well as to the concerted efforts of citizen associations and civic leaders. As a new consumer economy became a dominant factor in

Filling Molds with Molten Iron I, 1934. Photograph by Luke Swank.

American life, abandoned industrial areas began to be converted into entertainment districts and shopping malls designed to lure tourists as well as regional residents. The site of U. S. Steel's Homestead Works on the outskirts of Pittsburgh, where Carnegie and Frick's historic battle with the Amalgamated Association of Iron and Steel Workers took place in 1892, is now The Waterfront, an open-air super-mall.

Urban memories die hard, and historic preservationists fight to save symbolic portions of the past. In Cleveland a committee campaigns to keep the city's four remaining Hulets – 880-ton, electrically powered ore unloaders named for their inventor and unique to the Great Lakes – from being turned into scrap metal. Meanwhile, their opponents wish to clear the Flats, as the low-lying banks of the Cuyahoga are called, in order to advance economic development projects. Today the Nautica Entertainment Complex, a half-mile-long boardwalk combined with a 5000-seat amphitheater, restaurants, and sports and special events facilities, occupies the western part of the Flats. On the other side of the bridge-laced river, abandoned steel mills in the eastern part of the Flats await demolition or conversion into new uses. As is true elsewhere, city officials anxious to replenish tax revenues tend to side with investors in redevelopment projects.

Although reliance on tourism as a city's economic backbone is precariously dependent on the relationship between foreign and domestic currency values and the state of the national economy, the competitive frenzy to build "starchitect"-designed museums and performing arts centers – sometimes thought of as the "cathedrals" of the twenty-first century – is symptomatic of efforts to shore up ailing urban economies by creating attractions that will bring in outside visitors. It is also a means of reasserting civic importance and generating service jobs. The construction of sports stadiums such as Jacobs Field in Cleveland is another form of pump-priming, but a questionable one. In spite of the boost they give to a city's reputation, they create very few jobs for local business and lay a deadening hand on the surrounding neighborhood by depriving it of active street life.

Also in Cleveland, the Rock and Roll Hall of Fame and Museum designed by I. M. Pei on the shore of Lake Erie is the result of a successful bid to obtain this major tourist-luring

institution. In Minneapolis, below the Mississippi River's only falls, once the power source of sawmills and flourmills, a small local history museum acknowledges the bygone industrial landscape. It occupies one of several recycled buildings beside the new Guthrie Theater designed by Jean Nouvel. Developers are buying up adjacent real estate and building high-rise condominiums, and upscale shops and restaurants have begun to spring up in former warehouses and company offices. Beside the river below the bluff on which these buildings sit joggers and strollers can be seen on a recently created trail.

The creation of linear waterfront parks is occurring in other Midwest cities. Cincinnati Riverfront Park, White River State Park in Indianapolis, Pittsburgh's Allegheny Riverfront Park, and Louisville's Waterfront Park, are among the most significant. But the reinvestment in historic waterfronts is not limited to the industrial Midwest. New York's Hudson River and Brooklyn Bridge Parks and Commons Park along the Platte River in Denver are examples of a ubiquitous trend. Where these projects are coupled with commercial redevelopment, an uneasy relationship exists between historic preservationists and public park advocates on one side and real estate developers and government officials on the other. Boston's Quincy Market, New York's South Street Seaport, and Baltimore's Harborplace are conspicuous early examples of commercial recycling done in the name of historic preservation. Individual urban pioneers, usually artists, have started the incremental rebirth of many old industrial neighborhoods, but in the case of the historic districts mentioned here it is safe to say that they would have continued to stagnate without developer financing.

One may deplore the theme-parklike repackaging of history, but it is impossible to ignore the realities of modern urban economics. The unequal job equation

between a manufacturing and a service economy reduces the number of taxpayers, thereby diminishing city coffers. As debt service, pension payments, and social welfare expenditures balloon, the percentages of municipal budgets that cities once spent to build, maintain, and repair parks, not to mention bridges, water tunnels, roads, streets, sidewalks, and other forms of infrastructure, have drastically declined. Because budgets for parks are usually the first to be cut in times of retrenchment, the concept of self-financing is growing. This creates an obvious tension between citizens who believe that parks should be publicly financed and maintained by government through tax revenues (with the assistance in some cases of not-for-profit organizations like the Central Park Conservancy) and city officials responsible for preparing park design guidelines and issuing permits and leases for lucrative concessions to independently sustain them.

Battery Park City in New York provides a successful precedent for integrating residential development with the creation of a tenant-supported waterfront promenade. Additional operating funds come from concession fees. However, this commendable example is spawning more ambitious and questionable strategies of generating revenue. As an example, a group of neighboring Greenwich Village residents is contest-



South Cove, Battery Park City. Battery Park City is supported through maintenance charges to tenants in the adjacent buildings.

ing the commercial development of Pier 40, part of Hudson River Park immediately to the north of Battery Park City. The group opposes the Related Companies' proposal to build a \$600 million entertainment complex with a permanent home for the Cirque du Soleil and the Tribeca Film Festival, which is expected to draw 2.7 million visitors a year. The partnership, modeled on the Central Park Conservancy and the Randall's Island Sports Foundation, represents the current users of the pier's playing fields. The group seeks to raise \$30 million to repair the rotting piers and preserve the fields as a public amenity for which it would pay rent. The Hudson River Park Trust, the entity appointed by the mayor and the governor to build and manage the park, is obliged by legislation to fund its annual budget with on-site concession revenues. The Trust's request for proposals in 2003 was clearly in line with this objective. The compromise solution it is now considering is a reduction of the size of the entertainment complex and the substitution of nine additional public basketball courts, more community space, and a museum instead of the originally planned 1,800-seat music hall. A farmers market, a 1.5-acre open space on the south side of the pier, and new rooftop playing fields are further community-oriented amendments to the original plan. In spite of the opposition of some elected officials and the Pier 40 Partnership, the \$5 million in rent that Related Companies would pay will obviously influence the decision.

Permanent economic stagnation is one means of historic preservation, and the villages and towns left behind by time can profit from the faded allure of their former selves. Large cities with highly visible obsolete infrastructures cannot. Their populations may shrink, but those who remain must find new livelihoods. Therefore it is incumbent on these cities to attract profitable urban land uses and successfully compete within the global economy. There will be winners and losers in this process. The only thing that is sure is that cities continually change and that their futures depend to a large degree on just how their landscapes are reshaped. The burgeoning "green cities" ethos, which fosters ecological regeneration while also serving recreational needs, is resulting in an array of projects such as rails-to-trails, rooftop landscaping, and the imaginative conversion into parks of several kinds of urban infrastructure, including former garbage dumps and land within highway rights-of-way. Regardless of the question of who pays and how, this is surely a move in the right direction.

– Elizabeth Barlow Rogers

Recycling: Landscape Architecture's New Frontier

As a teenager growing up in Virginia Beach, California, in the early 1970s, I often gazed from the backseat of the family station wagon at the large landfill beside the new expressway. As seagulls swooped towards the garbage mounds not yet capped with clay, bulldozers moved across this curious terrain, regrading its contours to form the hill and lake of a new park. How out of place the large hill appeared in that flat coastal landscape! Years later, as a landscape architect, I asked myself whether it was deceitful to conceal a trash heap under a recreational park or resourceful to recycle the garbage dump into something new.

Recycling both garbage and landscapes was a novel concept in 1973 when Mount Trashmore Park opened to grand pronouncements that it was the first park in the world to be built on a landfill. Then I did not know enough about the history of landscape architecture to be skeptical of such a bold assertion. A few years later I visited Parc des Buttes Chaumont, which Baron Haussmann had constructed on the site of a former gypsum quarry and refuse dump as part of his massive transformation of the city of Paris in the 1860s. I also saw how more than a century later Paris had furthered its reputation for innovative urban planning by holding design competitions for the sites of the former Citroën automobile factory on the city's southern edge and the relocated slaughterhouse district on its eastern perimeter. These competitions resulted in radically recycled landscapes with major parks as their centerpieces.

A seminal experience for me as a student was hearing landscape architect Rich Haag lecture. From him I learned about a more ambitious, and now much revered, recycled landscape, Gas Works Park, which opened in 1975 on an abandoned power plant site beside Lake Union in Seattle. Design journals around the world noted Haag's originality in celebrating rather than disguising the industrial history of the site by retaining the gas generator towers, colorfully painting the exhaust-compressor, and reusing the boiler house as a picnic pavilion. Haag also reshaped the capped waste into a sixty-foot-high sculptural earthwork.

Three trends that emerged in the 1970s account for the recycling of former industrial sites into public parks. The first one consisted of the closing of obsolete early-twentieth-century factories and the relocation of American manufacturing to other countries with less stringent environmental laws and lower labor costs. The second trend was the shift from rail to truck transportation, which decentralized shipping. Since new plants could now be located practically anywhere, abetting the galloping pace of suburban sprawl, large industrial sites within cities were abandoned. The third development was the inclusion of landscapes as well as architecture within the purview of historic preservationists. Preservationists further broadened their scope to encompass vernacular buildings, including industrial buildings.

The convergence of these three trends resulted in numerous opportunities to recycle not only brownfields – abandoned urban sites awaiting development – but also old docks and piers, former airfields, and defunct rail yards. Creating new parks on brownfields became a frequent and popular suggestion. Nevertheless, people were ambivalent; brownfields were simultaneously feared because of their contamination and loved because of their embodied memories. At the same time, they were often the only large parcels located close to inner-city neighborhoods and to the warehouse districts and downtown commercial areas undergoing conversion to residential use.

Earthworks artist and industrial landscape aficionado Robert Smithson died the year Mount Trashmore opened. Many landscape architects have subsequently discovered the postindustrial landscape as a locus for practice through Smithson's copious writings on the subject, his "non-site" installations, and the earthworks he constructed or envisioned. Books such as John Beardsley's *Earthworks* and Lucy Lippard's *Overlay* exposed an even broader audience to his and other artists' works. As the number of former industrial sites in and close to cities increased, the contingent of artists and landscape architects interested in industrial landscapes grew. Smithson's works provide a critical hinge between site-specific art using industrial detritus and the innovations of late-twentieth-century landscape architectural theory and practice.

Over thirty years have passed since Smithson speculated about the artistic possibilities of remaking industrial sites and since Haag transformed a refuse mound and remnants of a

gas works plant into a park that has become a touchstone for postindustrial landscape design. Since then, my generation of landscape architects has come of age. Many of us find disturbed sites a more intriguing design challenge than other kinds of commissions; indeed, we are eager to regenerate what we experienced as students only through books and periodicals or in our imaginations as we gazed at the Northeast Corridor's industrial wastelands through Amtrak windows.

From abandoned railroad right-of-ways to obsolete factories, from cramped urban waterfronts to sprawling decommissioned military bases, these odd and frequently contaminated landscapes are filled with indecipherable building fragments, unexpected juxtapositions of scale, emergent vegetation, and memories of human toil and invention. They can be read as texts in which the histories of technology, society, and ecology are intertwined. They challenge us because they make us reconsider existing tropes for conceptualizing nature and constructing landscapes.

Contemporary landscape architects have been involved in the regeneration of several kinds of industrial landscapes and have developed various means of perceiving them. First, they have studied or participated in design competitions. Among the most prominent were those held for Parc de la Villette and Parc André Citroën in Paris in the 1980s, and those conducted more recently for Downsview Park in Toronto, and the High Line, Governor's Island, and Fresh Kills Park in New York City.

Second, students and professional practitioners have visited or read about other new parks on waterfront sites in landscape magazines and journals (see Kenneth Helphand's and Ethan Carr's articles in this issue). Two notable examples in rapidly developing China are Margie Ruddick's 1998 Living Water Park in Chengdu, Sichuan, and Kongjian Yu and Turen Design Institute's 2001 Zhongshan Shipyard Park. There has been considerable interest in Barcelona's recycled landscapes: Parc de la Creueta del Coll and Fossar de Moragues, both within abandoned quarry sites; the Botanic Garden on Montjuïc's landfill; and Parc de la Trinitat within the *terrain vague* of a highway exit ramp, transit station, and high tension utility right of way. In this country, a decommissioned marine base

in southern California is being transformed into Orange County Great Park. Designed by a team of landscape architects, engineers, and ecologists led by landscape architect Ken Smith, the plan capitalizes on a sixty-foot-deep, two-and-a-half-mile-long canyon enlivened with pools of water and fast-flowing streams. It also calls for a 70-acre botanical garden, a 165-acre sports park, a 122-acre terrace for cultural attractions and events, an air museum, a golf course, and a three-mile-long protected corridor for wildlife migration.

Third, during the past decade landscape architects have learned from several kinds of publications on the postindustrial landscape. From monographs on a single artist to conference anthologies to personal manifestos to exhibition catalogs, this varied literature shows how postindustrial sites are understood by nondesigners, as well as how they have been altered by designers.

In light of today's heightened environmental concerns, we must ask ourselves what role the landscape architect should play in remediating and regenerating biophysical systems as well as in harvesting and recycling the energy embodied in formerly contaminated materials. Should we go beyond transforming brownfields into new parks to work with environmental scientists and engineers who deal with dangerous materials and processes that continue to exist within recycled landscapes? The answer to this question has profound aesthetic, ethical, and contractual implications. It is important therefore to examine the decisions made during the design process, understand the importance of collaborating with experts such as soil scientists and ecologists, and appreciate the necessity of educating others about the nature of site evolution. In an effort to provide a working outline of this kind of landscape design, I offer here four ways of pairing a site reading with a site response. These are identified by labels intended as a shorthand means of categorizing diverse approaches to the problems posed by different kinds of sites.

Collective Amnesia | Tabula Rasa

Perhaps the most common form of recycling a postindustrial site is to clear it, erase its former patterns of development and use, and start over. This approach views underutilized postindustrial sites as real estate valued for their locations but for little else. As the memory of former appearance and function fades, collective amnesia regarding what now appears as a tabula rasa sets in. The tabula-rasa mentality is in a sense a continuation of modernist architects' and landscape designers' treatment of all sites as amorphous, empty parcels waiting to be given form. Bernard Tschumi's Parc de la Villette in Paris is a more recent example this kind of site reading and response. The competition brief depicted the site as cleared; its former slaughterhouse history was all but forgotten. The designer did not challenge this, and his scheme did not acknowledge any of the prior uses of the site.

Cultural Memories | Physical Traces

Postindustrial sites may be valued for varied reasons: their physical appearance, their associations with the history of industry and labor, or their connections to local communities whose families worked and lived in and around them. Many have remarkable structures and infrastructure: canals, sluices, filtration ponds, treatment tanks, coke ovens, furnaces, and gasometers. Often landfill mounds or quarry excavations can be capitalized on as ready-made earthworks.

Some projects seek to recycle as much of the extant structure as possible while still transforming the site for a new use. A surreal beauty results as unexpected juxtapositions of age, scale, and function are created and site memories are preserved by inscribing the ghosts of former forms in a new design. The parks that result are, in the French sociologist and philosopher Henri Lefebvre's term, *full spaces*, not open sites. They evoke memories of the past and function as an inventive and playful postmodern recovery of history.

Encapsulated Danger | Enigmatic Figures

Many postindustrial sites are polluted due to a toxic spill, the undocumented burial of chemicals, long-term accumulation of residual contaminants in the soil, or undetected underground flows called plumes. The environmental history of these places demands something other than the preservation of memory through landscape design. The health of the local community depends on limiting the impact of future contaminant release, but sometimes it is impossible to remove conta-

minants from a site. Containing and controlling toxic material on site through

Capping Fresh Kills Landfill, Staten Island.

encapsulation is one option, but landscape architects are currently exploring safer and more imaginative alternatives to “capping and covering.” In some cases, however, they are forced to adhere to design guidelines that mandate retention of already contained and presumably decontaminated landforms, and this demands creativity as well.

For instance, in their winning design in the competition to convert New York City’s Fresh Kills landfill on Staten Island into a park, James Corner and his associates in the firm Field Operations were constrained by the prohibition against penetrating the landfill’s clay cap. This meant that they could not propose reconfiguring the enormous mounds into dramatically sculpted earthworks. Instead, they proposed a strategy based on ecological processes, subtly reshaping the mounds’ surface to guide the flow of surface water in ways that promote soil accretion and plant succession. Legible neither as landfill nor as contemporary earthworks, for future visitors the mounds, incongruously higher than any other point along the northeastern coast of United States, will be enigmatic figures in the landscape.

Ecological + Technological Flows | Regenerate + Recycle + Recirculate

The last category in this working analysis of postindustrial landscape design commits to ecological and economical on-site regeneration of systems. This approach focuses upon industrial landscapes as biophysical environments. As an example, at Reclamation Park in Vintondale, Pennsylvania, Julie Bargman of DIRT Studio, in collaboration with historian T. Allan Comp, scientist Robert Deason, and artist Stacy Levy, aerated and filtered surface water contaminated with acid mine drainage by pumping it through a series of limestone-lined treatment ponds. Cattails and other plants along the wetland margins reduce the water’s acidity and extract heavy metals. As the water moves from one basin to another it changes in chemical composition and also in color, from orange to yellow to green and blue.



In their impressive recent book, *Living Systems: Innovative Materials and Technologies for Landscape Architecture*, Liat Margulis and Alexander Robinson address the many reasons why on-site regenerative techniques are gaining favor over clearing, capping and hauling. Some are market-driven, inasmuch as environmental regulation has increased the cost and liability of removing materials from a site. But others are based on environmental ethics. In either case, when it is no longer possible to dispose of garbage and toxins elsewhere, they either continue to degrade on-site with possible harmful results or enter into a system of recycling and recirculating *waste ecologies*, to use a phrase of Toronto landscape architect Pierre Belanger.

Slowly, provisionally, and tentatively, disturbed sites will be redeveloped. Landscape architects working out the challenges presented by the extreme situations of postindustrial landscapes have invented new theories, techniques, and tactics that are applicable to other project types and sites. The value of

these projects is as much in the ways they have posed the problem and redefined the relationships between ecology and technology as in the ways they have proposed to contain, regenerate and recirculate post-industrial sites and systems.

I am intrigued by this direction the landscape design profession has taken because I believe these projects, some built and some still proposals, will resonate with a public concerned about the effects toxic wastes are having on their personal health, as well as on the environment. I should quickly add that habits of consumption have yet to alter in ways that are commensurate with this changing attitude toward the

relationship between human beings and nature. Yet, looking back at how far we have come, I am hopeful about the future. Recycling our litter was a novel concept to my brothers and sister and me in the 1960s. Converting a garbage dump into Mount Trashmore Park seemed bizarre. We could not have imagined the creative possibilities of regenerating and recycling landscapes nor the educational value of allowing processes of environmental cleansing and regeneration to be witnessed by, worked on, and confronted by local citizens. Forty years later, these projects are not yet mainstream, but they are receiving considerable critical attention. They are the reason why many current students of landscape architecture are drawn to the profession – and perhaps why *US News and World Report* lists landscape architecture as one of 2008’s Best Careers. – Elizabeth K. Meyer

The Hudson River Waterfront: Recollections and Observations

Even as the region's economy has moved into its postindustrial stage, New York Harbor remains one of the busiest ports in the world. Tankers, container ships, and barges still ply the waters near Manhattan Island. But today the ships are likely to be headed for modernized port facilities in New Jersey or elsewhere. Manhattan's working waterfronts, once teeming with longshoremen and crowded with goods from around the world, fell silent decades ago.

The transition from busy docks to abandoned piers had a dramatic effect on adjacent neighborhoods, including the West Village where I lived as a child and went to school. My childhood in fact coincided with the containerized shipping revolution of the 1960s and 1970s, which finished off older port facilities such as those on Manhattan's West Side, where the acreage for stacking and moving shipping containers was unavailable. While such analysis escaped me at the time, I did experience the effects, which were pervasive and palpable and had everything to do with the conditions that created a certain sense of place. For those old enough to remember, the vacant buildings and quiet streets of the abandoned waterfront provided a strong contrast to the noise, dirt, and truck traffic of the past. But, for postwar children and for the new waves of adult residents moving into the old neighborhoods, the waterfront was rarely perceived with a sense of change or loss. Disuse, in fact, made it available to us, and decline fostered its own sensibility. The Hudson River shoreline became a new kind of experience, one imprinted with the special appeal of ruins.

The geographer J. B. Jackson was writing at about this time on the "necessity

for ruins," evidence of dramatic discontinuity with the past, as a precondition and incentive for reanimating old places with new uses and meanings. The vacated Hudson River waterfront was in this light a ruin ripe for transformation.

Despite its awesome scale and close proximity, the river itself had been off-limits and therefore no more than a distant view for West Villagers. Both Riverside Park and the Battery, the nearest points with waterfront access, were too distant to visit often. But by the late 1960s, the decrepit West 10th Street Pier and other abandoned piers along the Lower Hudson had become favorite haunts for neighborhood residents. My schoolmates and I would make our way through collapsing fences and out onto the rotting, hazardous deck still suspended over the river. These after-school trespasses became regular events in good weather. Here we discovered that Manhattan was indeed an island and that the estuary of the Hudson as it opened into New York Harbor was a sublime landscape of sunshine, breezes, and watery expanse, all set in a rough foreground of industrial decrepitude.

At that time the West 10th Street pier was becoming a scene of gay culture and a gathering point for political protests of many kinds. Although the nude sunbathers made an impression, as children we had little appreciation of the profound

social and personal liberations taking place around us. Yet we experienced the heady atmosphere of rebellion in the air, with the waterfront literally and metaphorically expressing the collapse of old institutions and attitudes. Environmentalists of the era experienced the same spirit of destruction and renewal, and they had their own reasons for being drawn to the river. One of the richest and most scenic estuaries in the world, the Hudson had become a byword for industrial abuse and unchecked pollution. The movement to prevent further desecration of the river led to legal precedents that helped launch the modern environmental movement in the mid-1960s. When Pete Seeger and the sloop *Clearwater* sailed by the West 10th Street Pier, we all got a free concert along with the sense that things were really changing. April 22, 1970, the first Earth Day, saw the closing of 14th Street to traffic and its temporary conversion into the setting for a crosstown environmentalist demonstration. It was hard not to feel the exuberant idealism and hopefulness of the era, and the transforming Hudson River waterfront was both the location and the manifestation of the new consciousness taking place. Through it all, the power of the river's natural beauty had a special appeal in the context of industrial decay. The Hudson's shoreline was sloughing off its port infrastructure as a merely temporary indignity as the great river continued its ancient business of tides and currents. The rest of us, and society as a whole, could hope for our own rebirth.

Little changed along the waterfront for years, although the infamous collapse of a section of the old elevated highway along the shoreline in 1973 indicated that decay could be allowed to go only so far. After it was closed to traffic, the roadbed began to support windblown soil, volunteer plants, and inevitably another kind of surreptitious waterfront experience, at least for those of us who found our way past the traffic barriers and up its steep ramps. Although hailed as a historic piece of urban design when it first opened in 1929, its granite-block pavement and rigid, railroad-style engineering lacked the elegance of the Henry Hudson Parkway that Robert Moses built a few years later north of 79th Street. But even as its demolition was proceeding apace, it made a magnificent and



Hudson River Park Bikeway.

evocative promenade. I doubt that the recent interest in preserving the abandoned High Line, the elevated rail spur paralleling the southernmost stretch of the West Side Highway, would have occurred if not for this memorable, ephemeral experience of promenading in a ruined roadbed.

Years later, when I began working as the park historian for the New York City Department of Parks & Recreation, I became less parochial and learned to appreciate other waterfront neighborhoods with comparable pasts, such as Brooklyn Heights and Long Island City. But I still lived in Manhattan, now further uptown, and I began to frequent the abandoned rail yards along the Hudson between 59th and 72nd Streets. For those who slipped through the broken fences – a miscellany of dog walkers, urban explorers, and homeless persons – the rail yards were a kind of southern annex to Riverside Park. This landscape embodied the same appeal as the abandoned waterfront I had frequented as a



boy, but on a larger and more self-contained site. A collapsing world of rotting piers, twisted gantries, and half-burned warehouses loomed just out of sight of the more organized chaos of the city. The old landfill that composed its shoreline began to reappear as bits of gravelly beach here and there, with volunteer ailanthus, sumac, locust, and grasses finding their way into every crevice where soil accumulated. Impervious to man-made order, this naturally evolving landscape made entropy and decay into something romantic, inevitable, and beautiful. But New York has never really succumbed to picturesque and poetical ruin, and in the minds of city planners and developers the abandonment of the Hudson River waterfront by industrial uses created a void to be filled.

I have always been grateful for the fiscal and general mayhem of the 1970s that seemed to stymie large-scale urban renewal. However, such paralysis was not the case downtown where big plans were afoot. These were given a strong chance of success because material from the 1966 excavation for the footings of the World Trade Center had been used as landfill to create 92 new acres next to the financial district. With strong backing from Governor Nelson Rockefeller, this project

was assured of success. Because of its scale and location next to historic Battery Park, it was named Battery Park City.

The original master plan set forth by the Battery Park City Authority, a subsidiary of New York State's newly formed Urban Development Corporation, called for "pods" of high-rise residential and commercial development within a modernist footprint of superblocks. Wisely, this mundane plan was scrapped, and in 1979 architects Alexander Cooper and Stanton Eckstut produced a new master plan connecting the streets within Battery Park City to the existing street grid. Flanked by the World Financial Center and over twenty residential buildings, 28 acres – nearly one-third of the site – was slated for parkland along the water's edge.

Opened in 1983, the park designed by landscape architects Hanna/Olin is an esplanade running the length of the site. Bordered by trees and well-tended planting beds, it features

Hudson River Park.

familiar New York City park design details and materials: the benches designed for New York's 1939 World's Fair and used widely in city parks thereafter, hexagonal paving blocks, and iron railings similar to those of the Carl Schutz and Brooklyn Heights promenades. Other landscape architects were hired to design parts of the Battery Park City waterfront, and public artworks were commissioned to enrich the designs. One notable example was the 1988 collaboration of landscape architect Susan Child and artist Mary Miss with Eckstut on the design of South Cove. A poetic evocation of the naturalizing, postindustrial Hudson River shoreline, South Cove created a different sort of waterfront space that nevertheless seemed familiar and contextually appropriate.

The complex of corporate and residential buildings making up Battery Park City did not achieve all the goals set forth in the Cooper/ Eckstut master plan. After the West Side Highway was torn down, traffic had continued at street level along the old route of the highway. By preventing the connection of its streets with those of the surrounding neighborhood, this improvisational traffic artery effectively cut off Battery Park City from the rest of the city. Its proposed replacement with a different kind of highway had been a contentious cause célèbre in the annals of New York City planning history.

Back in 1974 planners had conceived of Westway, a bold plan of commercial, residential, and park development that called for landfilling north of Battery Park City out to the legal bulkhead line. It envisioned putting the replacement highway in a submerged five-mile-long tunnel just offshore. The name Westway quickly became an anathema for West Village residents. "Westway Will Never Be Built" was a mantra of my youth. Community advocates perceived the expensive and elaborate scheme as nothing less than the complete destruction of their historic neighborhoods by the population and traffic the new development would bring. Environmentalists opposed the new highway because they did not want further accommodation of automobiles in the city. They wished instead that the federal money appropriated for the highway be fungible so that the city could spend it on the deteriorating subway system. Westway opponents strengthened their argument by focusing on the potential ecological damage that the massive extension of landfill would have on the Hudson River estuary. Although New York had been extending its shoreline

since the seventeenth century, in 1985 the predicted environmental impact of continuing this process helped bring about the judicial ruling that put an end to Westway.

As Phillip Lopate observes in *Waterfront: A Walk Around Manhattan*, for a project that was never implemented, Westway has cast a long shadow. Judicial decisions could proscribe landfill operations, but they could not specify what to do instead. For the next decade, city and state governments, the West Side Task Force, community groups, and myriad interested parties negotiated over what guiding vision should replace Westway as a general strategy for the redevelopment of the waterfront. By the early 1990s the various parties had finally outlined the contours of the future landscape. No major landfilling and no new highway construction would be part of the plans. Instead, a four-lane surface boulevard would carry traffic along the same right-of-way as that occupied by the demolished elevated highway. The remaining area, a thin strip of land and thirteen piers

that retained enough structural integrity to be rehabilitated, would become Hudson River Park, a 550-acre strip of which 400 acres were open water between the remaining piers. A five-mile continuous bikeway was also to be squeezed in along the length of the site between 59th Street and Battery Park City.

The potential environmental damage of the new highway-width boulevard designed for heavy traffic was minimized by the park scheme, and budget impacts were designed to be minimal as well. The state and city governments would not assume new fiscal burdens for the park's maintenance. While the boulevard would be maintained through tax dollars, the park was expected to cover its own operational costs through leases with park concessionaires and private investors. The redevelopment of Chelsea Piers, the passenger line piers built between 23rd and 17th Streets in the early twentieth century, soon showed the way. In 1995 the piers were converted into a twenty-eight-acre sports and entertainment complex. A financial as well as a popular success, Chelsea Piers provided an economic model for the kind of revenue generation that would help the park pay for itself. Nonetheless, some complained that even though they were recreational in nature, the fee-supported athletic facilities prevented public access to the water, just as the industrial port had done when the piers were piled with cargo.

In 1998 the Hudson River Park was officially created through a partnership between the city and state. Neither government was charged with the management of the park. The Hudson River Park Trust was therefore created and empowered to design, construct, and operate the park's recreational piers, bikeway, seating areas, gardens, and concessions. Aside from the bikeway, the bulk of the park was to be located on the remaining former piers, including my childhood haunt, the West 10th Street Pier. A lot of imagination, community organization, and creativity was employed as landscape architects and engineers prepared final designs. Construction on the park is ongoing, but significant portions are now complete, including the boulevard, the bikeway, and the section of the park adjacent to the West Village.

Although influenced by my own memories and sense of place and identity, I have tried as a landscape historian to objectively consider how the Hudson River Park now emerging compares to what might have been had Westway been built. I find that I am glad the history and ecology of the waterfront have not been eradicated. The twentieth-century shoreline and the interpier marine habitat zones remain intact. Much of the old industrial infrastructure of the waterfront had disappeared before the creation of the park, but the remaining now-stabilized fragments hint at the city's industrial past. Even if they are too preciously framed by railings, lawns, and planting beds, they still preserve some aspects of their appeal as ruins. If Westway had gone forward and the highway had been encased in an offshore park- and promenade-covered tunnel, the park, rather than the dauntingly wide boulevard-style highway, would have bordered adjacent neighborhoods. This may seem like a good thing, but the scale and amount of residential and commercial development the Westway planners envisioned would have overwhelmed the West Village and Chelsea. Westway was predicated on the economic potential of the real estate development its landfill would have created. In comparison, the concept of a concession-supported Hudson River Park is a more desirable alternative from my point of view.

It is unfortunate that the Westway planners did not look north of 79th Street for inspiration. Riverside Park, originally



A narrow stretch of lawn in Hudson River Park.

designed by Frederick Law Olmsted and Calvert Vaux in the 1870s, was extended by

Robert Moses in the 1930s through the addition of a broad swath of landfill extending from the shore to the bulkhead line. Instead of calling for private development alongside the park as the Westway planners did, Moses converted the entire landfill area into new parkland whose landscape is well integrated with the contiguous Olmsted and Vaux park. He also built the Henry Hudson Parkway. While it prevents pedestrian access to the river in some places, it does not separate the park from its surrounding neighborhood, and several passages beneath it carry park visitors to the water's edge. As a driving experience it can be delightful; from the north it is one of the most dramatic automotive entrances to any American city.

Overall, I am glad New York City ended up with Hudson River Park rather than Westway and that it was intended to preserve the utilitarian character of the cultural landscape as well as the river's natural ecosystems. I like to ride along the bikeway, which provides experiences not usually available to parkgoers. These include municipal garages, ferry landings, and the city's remaining passenger terminal for large ships. I often wonder what tourists must think when, drawn by the Intrepid Museum or the Circle Line, they continue south for a walk in Hudson River Park and encounter the sanitation department piers with garbage trucks and scows plying in either direction or the municipal pier used for storing towed and impounded cars – all sights of the working city.

Now, when I revisit the West Village waterfront of my youth, I find few traces of the place I remember. The renovated West 10th Street Pier, where under hazardous circumstances I first experienced the exhilarating spectacle of the river, has been open to the public since 2003. Despite the preservation of nearby pilings and other bits of the former industrial shoreline, it would be impossible for it to possess either the poetics of its ruined state or the rough atmosphere of its maritime past. It is a well- designed, thoughtfully built place to stroll, play games, and sunbathe – not a bad thing.

Judging the landscape design of the new Hudson River Park is difficult. The role of design was conceived early in the planning process as a matter of stabilizing existing conditions, and the planning strategy for Hudson River Park was based on preservationist intentions. But the meanings, evocations, and sensibilities of the place that were once there could not be sustained by simply maintaining a few relics of the old commercial waterfront amidst an array of tasteful amenities. Each section appears reasonably well executed by its own team of consultants. But in the context of the entire park, these discrete landscapes, though pleasing, fail to add up to more than the sum of their parts.

A ruined state, as Jackson observed, is necessary for the rebirth of a landscape. But so is a strong, unified vision for what the new meanings and appearance of the reborn landscape should be. A stronger creative vision for the Hudson River Park would have required more willingness to go beyond the notion of historic preservation. The planning vision was driven by mandates regarding what *not* to do: not to create new acres with landfill; not to build a new highway; not to remove piers and other historic structures; not to take on new fiscal burdens for maintenance. But good historic preservation has never been accomplished by decisions about what not to do but rather by the creative transformation of places. Preservation demands a central role for design based on an overall, unified vision. I cannot escape the feeling that the park that is emerging today amounts to landscape design as placeholder – an interim, transitional treatment of a place that is waiting to become something else. Compared to Riverside Park to the north and Battery Park City to the south, Hudson River Park is a splendid site still lacking a truly grand vision. – Ethan Carr

Promenades and Promenading: San Francisco's Crissy Field and Portland's Eastbank Esplanade

The deindustrialization of old railroad, port, and industrial facilities along urban waterfronts has sparked the revival of the promenade as a civic and recreational amenity. A generation ago most industrial waterfronts were inaccessible, with people excluded by custom, law, barriers, or dangerous conditions. Now that many of them are defunct the opportunity exists to return them to public use. Because these sites are often cut off from their surrounding neighborhoods, forging a reconnection to the city and providing public access is a challenging problem in urban landscape design.

The physical reclamation of abandoned industrial sites and waste areas as waterfront promenades has catalyzed the revival of a dormant social and cultural practice. The word “promenade,” which is both a noun and a verb, denotes the space for and activity of urban strolling. In the eighteenth century, promenading became a pleasurable use of the tops of city walls whose defensive functions had become obsolete. As these walls were subsequently demolished, the land where they had stood was converted into boulevards, where the tradition of promenading continues. Today, as industrial waterfronts become as void of purpose as the militarily obsolete walls of the past, they offer a similarly grand opportunity for the construction of promenades.



Historically, boulevard promenading involved a leisurely and oftentimes ritualistic walk, a back and forth perambulation. Eighteenth- and nineteenth-century promenades were genteel spaces for social display. In spite of their aristocratic ambiance, they were frequented by the demimonde as well as the upper classes. In the late eighteenth century, the word promenade acquired the specific meaning of a “walkway by the sea.” This type of promenade was also called an esplanade, a term that continues to be applied to seaside boardwalks and recreational riverside embankments.

Although contemporary promenading in the U.S. takes place at a few successful outdoor pedestrian malls such as Santa Monica's Third Street Promenade and Boulder's Pearl Street Mall, most promenaders gravitate to enclosed shopping malls. Their atriums act as indoor Main Streets for strollers. An atavism, this kind of promenade is a place to see and be seen, and it has developed its own social code and rituals.

Two recent award-winning waterfront promenades are Crissy Field in San Francisco, a project of George Hargreaves Associates (designers George Hargreaves and Mary Margaret Jones, project manager Kirt Reider), and the Vera Katz Eastbank Esplanade in Portland, Oregon, designed by the Portland firm of Mayer/Reed. The Eastbank Esplanade is a component of the Willamette River Eastbank Riverfront Master Plan, previously developed by Hargreaves Associates. Crissy Field is subsumed within the Golden Gate National Recreation Area, a collection of sites on the northern tip of the San Francisco peninsula and the southern tip of Marin County.

Crissy Field is a decommissioned military airfield that was once part of the Presidio Army Base, now a national park. Thanks to its proximity to the Golden Gate Bridge, it provided an unusually fine opportunity for conversion into a park and restored wetland in the 1990s. In contrast, the site of the Eastbank Esplanade was originally deemed impossible. It is located beneath an elevated portion of Interstate 5, the West Coast freeway running through Portland along the bank of the

Willamette. At first there appeared to be no room to build a recreational corridor here. But the landscape architects ingeniously created a park under the freeway, constructing a linear promenade that incorporates the remnant of an old seawall and periodically cantilevers over the river, thereby providing an outstanding example of learning to live with the transportation infrastructure choices of the past. While the promenade and the floating dock they placed in the river are elegant pieces of contemporary engineering, the designers also sought to ensure that much of the bank would be devoted to habitat protection.

The designs of both the Crissy Field promenade and the Eastbank Esplanade capitalize on their spectacular views. At Crissy Field a line of trees directs the eye towards the water, as do steeply sloped, turfed mounds. The view is of the unfolding panorama of San Francisco Bay, Alcatraz, Angel Island, and, most dramatically, the orange span of the Golden Gate Bridge. In Portland, the view reaches across the river to the fine Tom McCall Waterfront Park, created in 1974 after the demolition of the riverbank highway, an initial step in the city's long-term project of reclaiming the riverfront for recreational use. Behind the McCall Waterfront Park looms Portland's compact skyline and the western hills beyond. Looking back across the river, the view is still dominated by Interstate 5, but the Eastbank Esplanade now snakes beneath it.

Because waterfronts are typically long, narrow strands, the most appropriate and logical response to their redesign capitalizes upon, and even dramatizes, their linearity. They serve as spines giving structure and unity to the disparate elements of the site. Crissy Field and the Eastbank Esplanade are designed in this way, as a collection of individual parts united by their promenades. The mile-and-a-half-long, paved Eastbank Esplanade is a series of links in a chain designed to connect the downtown bridges that are icons of Portland's urban landscape and make passage beneath and across them accessible to all, including handicapped persons. In one section, where there was no buildable shoreline, a continuous seventeen-foot-wide, twelve hundred-foot-long floating walkway provides a rare opportunity to be in intimate contact with the Willamette. Designer Carol Mayer-Reed describes this gracefully bowed part of the promenade as the place where one "feels the river." She looks out at the Esplanade from her downtown office window and monitors its activity. "Even in the worst weather,

there isn't a time when it is not in use," she observes. "That continuous activity keeps it healthy." The project has spawned adjacent economic activity, and a walk after dinner from nearby restaurants has added what Mayer-Reed calls a new "pulse" to the site.

At Crissy Field, the mile-long promenade that runs through the park has the beach and bay on one side and, on the other, a restored tidal wetland and the former airfield, which has been converted to a plain of grass. The promenade itself is soft-textured, decomposed granite, a surface that mediates between the grassy field and the sandy beach. The parking lot, which doubles as an important social space, allows automobile access to the bay's edge. The promenade was the first stage in the construction of the park and was opened with much celebration. In fact, it was so successful that Hargreaves Associates immediately redesigned it and expanded its width.

Both Crissy Field and the Eastbank Esplanade are subject to the vicissitudes of weather – the climate of each city is an aspect of its distinct identity – but neither promenade offers much shelter from the elements. In Portland the pervasiveness of winter rain diminishes but does not halt outdoor activity, while the dry summers and northern latitude make it possible to frequent the esplanade during the extended daylight hours and stay to enjoy the late sunset. In San Francisco the daily

meteorological drama of advancing and receding fog and the winds off the bay are famously characteristic of the city. The Crissy Field site is perhaps the ideal area to experience these ever-changing phenomena. Hargreaves Associates Senior Principal Mary Margaret Jones notes that wind direction is an important factor and, depending on which way one is walking, the experience can be "completely different." She goes on to describe the park as a "fabulous mixing bowl of everybody." She and Hargreaves see the promenade as modern in its design of lines and planes, with the promenade as the "regulating line."

Although both Crissy Field's bayside walkway and the Eastbank Esplanade stretch a mile or more, most people visit only a particular area. They come alone or in small groups: saunterers, joggers, rollerbladers, skateboarders, bicyclists, dog walkers, and parents pushing baby strollers. People meander, stand, sit, and watch the flow of this communal procession. They become flâneurs, joining in the urban parade but also acting as observers of the scene.

Although their clothes are different and their recreational pursuits more varied, I am reminded of the people seated on benches watching the parade of carriages and walkers in Maurice Prendergast's (1858-1924) watercolor paintings of the Central Park Mall. Before motion pictures, he captured the

kinetic beat of park activity. The parade continues there and elsewhere as a contemporary version of a centuries-old promenade culture. It inspires documentation as well, in the digital media of our day. YouTube, for instance, offers such images as bike activists, skateboarders, fire dancers and drum circles enlivening the East Bank Esplanade; at Crissy Field there are kite fliers, windsurfers, and schoolchildren, along with a violin performer, a baby taking his first steps, and someone "just chillin." – Kenneth I. Helphand



Crissy Field, San Francisco.

The Santa Fe Railyard: Changing Place, Keeping Space

The history of the Santa Fe Railyard occupies a span of just over 120 years, a fraction of the time since Spanish explorers joined the indigenous population and founded Santa Fe in 1690. Today the capital city of about 65,000 people in the high country of northern New Mexico has one of the oldest historic preservation ordinances in the nation.

At the center of the downtown area, where land-use regulations limit building height and exteriors, is the Plaza, a town square surrounded by a shopping and museum district that draws an estimated two million visitors annually. Just outside this historic core, the city become less homogeneous in appearance as other styles are interspersed with Santa Fe's signature adobe architecture. In this combined residential and commercial quarter the railroad tracks cut a north-south line bordered by vacant land, corrugated metal buildings, and other structures built from rail cars. Known as the Railyard, the area serves commercial and artistic uses while also providing shelter for the homeless. Today more than fifty acres of trackside land are in the process of becoming a lively new district of cultural, commercial, and recreational attractions. This project, funded through a public-private financial partnership, echoes what is going on in many other cities as abandoned industrial sites are yielding up properties for redevelopment.

The Santa Fe Railyard exists because of a major public investment in 1880 of \$150,000 to build a spur connecting Santa Fe to the Atchison, Topeka and Santa Fe Railway, newly arrived in Lamy, fifteen miles south. The railroad shipped freight on the spur for the next hundred years, supplying outlets for the region's timber, coal and mineral industries, and delivering goods and news from back east.

After the construction of the Interstate Highway System, train service ceased and the site was partially abandoned, leaving dirt lots and large patches of wild plants. In the 1980s the railway company decided to seek a more profitable return on the fifty-acre site than the revenue generated from a handful of tenants that it had allowed to set up businesses. The

company formed a development corporation and proposed to demolish and replace the converted industrial buildings on the site with two six-story structures containing more than a million square feet of retail and office space. The plan was so incongruous in the context of Santa Fe's architectural character and so at odds with community visions for the area that city leaders rejected it in 1992. The alternative advanced was for the city to buy and redevelop the site.

While city officials were debating the Railyard's future, the Trust for Public Land was eyeing a large tract within its boundaries. The director of the Trust's Santa Fe office, Jenny Parks, recently reflected, "It really fit our mission, which is to provide land for people, and there was the desire on the part of the community to see that land become something other than hotels and retail. There was always the intent on our part to have a large part of the site become public space and parkland. It was one of the last places in downtown Santa Fe where that was possible."

History, too, was at stake when it became apparent that the railroad tracks and the 1910 mission-style depot were in danger of disappearing. A salvage firm made a cash offer to the railway company, proposing to tear out the eighteen miles of track between Santa Fe and Lamy and sell the steel for scrap. Fortunately, local entrepreneurs stepped forward and formed the Santa Fe Southern Railroad corporation, which saved the line and the depot. Today the line provides a limited amount of freight delivery and is a popular tourist attraction offering passenger excursions.

In 1995, Santa Fe City and the Trust for Public Land purchased the Railyard property for approximately \$21 million, and Governor Bill Richardson revived the idea of regular commuter rail in New Mexico. Richardson obtained federal and state money to buy the Santa Fe Southern tracks and made an agreement that allows the privately operated excursion line to continue in business. In 2006 the New Mexico Rail Runner Express began shuttling commuters between Santa Fe and Lamy. The line is being extended to Albuquerque and the governor has declared that commuter service will begin in 2008. Because the Railyard will serve as the terminus of the line, the



state has also appropriated funds for sidewalks and other forms of infrastructure.

Santa Fe Southern train at the Railyard.

Cultural, social, and commercial uses, which include the contemporary art museum SITE Santa Fe, art galleries, antique and craft businesses, and a community center, have established themselves in the newly desirable location even as the public planning process has continued, much encumbered by local politics and city bureaucracy. All agree, however, that a permanent designated space within the site for the Santa Fe's Farmers Market, a popular longtime occupant of the Railyard area, is a boon.

In order to advance beyond its own tortuous planning efforts, the city collaborated with the American Institute of Architects, the Trust for Public Land, and the Land Use Resource Center, a grassroots nonprofit organization. This initiated an eighteen-month democratic process involving 6,000 city residents. After numerous community hearings, seven hundred people voted in an election to determine which visions for the Railyard best

matched community desires. The majority consensus was to keep the railroad operational and preserve the historic depot, followed by requests for a large park and space for local businesses, galleries, and cultural organizations.

Architects and planners were hired to create a conceptual master plan. Although controversial in some quarters, the plan garnered City Council approval in late 1997, the same year funding was assured by earmarking a portion of future tax revenues to write down seventy percent of the city's debt on the purchase of the land. The Santa Fe

Community Corporation, a not-for-profit organization, was formed to implement the plan. Addressing arguments for maximum economic development advanced by real-estate entrepreneurs, architect Steven Robinson, the president of the community corporation's board of directors, maintains, "This is about short-term vision versus long-term vision. If your primary interest is what the real-estate industry calls highest and best use, you are required to get the greatest return on your investment as soon as possible. That's not our goal. Our goal is to create a community asset. What it says is that we are a community that cares enough about its people to take a long-term view. The financial returns will take time, but they will be there."

Data on today's financial picture confirms Robinson's position. The city is scheduled to make its final payment on the purchase debt in 2010, and the private sector has development approval for about \$60 million worth of new buildings. Strict development regulations regarding the massing and alignment of buildings are aimed at protecting the Railyard's open character and views of the Sangre de Cristo Mountains.



Water Tank and Farmers Market,
Railyard Park, Santa Fe
Ken Smith Landscape Architect.

Situated on the edge of the property, the ten-acre Railyard Park is likely to be the most visible part of the project and the most valuable to the people of the city. The Trust for Public Land is overseeing its construction, along with a three-acre paved plaza in the redeveloped part of the site. The park will be linked to a network of area trails and walkways. In 2002 the Trust held a design competition in which the team of landscape architect Ken Smith, architect Frederic Schwartz, and artist Mary Miss was chosen from among several other nationally prominent entrants.

Because of community desire to ensure a final outcome honoring both the special nature of Santa Fe's existing landscape and the recreational needs of its diverse population, Smith met many times with city residents. He redrew the park terrain, depressing the grade near its center to define an arroyo, a ubiquitous feature of the historic landscape. In addition, the plan calls for low walls along the streets that border the park. In the interior there will be long, linear gabion walls invoking railroad track siding and gardens with drought-tolerant plants. A water-harvesting system will provide most of the needed irrigation. A holding tank has been made a prominent design feature in order to reinforce the importance of water as a basic human resource. Steel tracks will echo the old rail spurs that cut across the Railyard to former warehouses in the loading area, and a geometrically designed garden to be planted beside them will resemble in plan the boxcars that once lined the tracks. The park will contain

both bike trails and footpaths. Over four hundred native tree species will be planted – cottonwood, ponderosa pine, piñon, juniper, elm, and ash – along with an orchard of apricot and apple trees. A children's play area will contain boulders and slides and an outdoor performance space with a turf-covered hillside for audience seating.

The nonprofit organizations that are current tenants make up one-fifth of the leased space. All were established on Railyard property before the city's purchase, and each has had to adapt to the new plan. For example, a teen center had flourished in a cheaply rented, dilapidated building that was slated for demolition, and the Farmers' Market occupied the site designated for the park. In order to build new structures, these groups are now engaged in fundraising. In addition to lobbying the state legislature for a budget appropriation, teen-center supporters have asked for private donations. Although the center has not yet met its campaign goal, construction crews began working last summer on the shell of a new structure a few feet from the center's old site. The Farmers Market is not completely funded either, but it is also proceeding to build. The Trust for Public Land is missing final funding to pay for the park, yet it too has broken ground. Private development is also underway. One large national chain store is nearing completion and several smaller projects, including a number of new art galleries, are already occupied. Unfortunately, the city government appropriation needed for the preservation of the historic depot has not yet materialized.

The same ambivalence that is often expressed elsewhere about the renewal of old industrial sites was recently voiced by one local observer, who said, "In some ways, I think the penny loafers won. They are getting more uptight about having everything sparkling and neat and clean, even though people wanted it to be gritty. Every time I turn around I am getting squeezed by developers. 'Can we put our building a foot closer to the railroad?' It's not being treated like a railyard, it's being treated like a high-end redevelopment project. But it is still going to be good. I think it unequivocally, absolutely is a benefit to our community and it's absolutely the right way to do this kind of project, with people with different perspectives and different objectives." – Julie Ann Grimm

Books

Large Parks

Edited by Julia Czerniak and George Hargreaves

Princeton Architectural Press, 2007

Large Parks, a collection of seven essays and a foreword, edited by Julia Czerniak, Associate Professor of Architecture at Syracuse University, and George Hargreaves, Professor of Landscape

Architecture at Harvard University, addresses the problem of how to turn abandoned industrial sites into parks. In so doing, these essays advance our collective understanding of a new park type, the Sustainable Park.

In my 1982 book, *The Politics of Park Design*, I characterized park design as falling into four eras: the Pleasure Ground (1850-1900), characterized by large parks, such as New York's Central Park, built near the urban periphery as counterpoints to the stresses of industrializing cities; the Reform Park (1900-1930), typifying the Progressive Era social agenda

with the provision of bathhouses, play lots, and community centers in immigrant neighborhoods; the Recreation Facility (1930-1965), denoting the addition of such recreational services as ball fields, tennis courts, swimming pools, and golf courses to expanding municipal park systems; and the



Open Space System (1965-1990), distinguished by a network of public areas – parks of variable size and location – which, together with streets and sidewalks, enlarge the

realm of parks programming through participatory art.

When the book was published twenty-five years ago, I noted that parks always serve social ends, but I did not anticipate that park planners would be challenged with decontaminating abandoned industrial sites. Recently I have concluded that a new fifth model has been established in landscape theory, which I call the Sustainable Park, one that establishes a

continuous ecological dynamic working over time while also serving the recreational needs of people, The Sustainable Park recycles on-site materials, serves as a model for other sites, and helps create ecological balance in the surrounding area. *Large Parks* helps define the large-scale Sustainable Park.

James Corner's foreword lays out the issues well. "Large parks," defined as greater than 500 acres, have three major functions. They are experiential reserves for people walking through "alternating sequences of prospect and refuge," landscape theaters that help culture embrace nature, and ecological workhorses for urban environments. All of the essays circle around the question of how much structure and what kind is necessary to support these purposes, thereby posing the central question: Should a landscape designer follow one or more of the park paradigms inherited from the past or create new ones?

This raises an important social issue. If a park is devoted only to wildness and ongoing natural ecological transformations, it may not attract people who desire, as Corner assumes, "structure and identity, . . . grandeur, theatricality, novelty, or sheer experiential power" in their large parks. I would like to question this statement:

Which people want those qualities, who among them want which ones, and are there others that are desired?

In her essay "Re-placing Process," Anita Berrizbeitia, Associate Professor of Landscape Architecture at the University of Pennsylvania, carefully parses the terms *place*, *site-specificity*, and *process*. She leans in the direction of letting design guide biological and social processes. However, there still remains the need to register public reaction with regard to the appeal of parks whose original purposes are primarily environmental rather than recreational in the traditional sense.

Elizabeth Meyer, Associate Professor of Architecture and Landscape Architecture at the University of Virginia, offers one of the richest essays in the collection, "Uncertain Parks: Disturbed Sites, Citizens, and a Risk Society." She poses informed, provocative, and hard-to-answer questions. For example, she asks: Could designers of large parks make spatially legible the contradictions between broad social values such as environmentalism and individual habits such as consumption? She wonders

whether large parks in industrially contaminated areas can become more than remediation sites with circuit walks along metal boardwalks elevated above a toxic ground plane planted with heavy-metal-accumulating plants. She hopes that park designers will find a combination of form and program that will instill values of good citizenship, making environmentalists out of consumers. However, in her discussion of toxicity she misses one important aspect of the environment: the shadow kingdom of the disturbed landscape is one that is interior as well as exterior. Toxicity from industrial agriculture is the environmental degradation we experience as consumers of food. The environment is thus inside as well as outside our bodies!

In "Sustainable Large Parks: Ecological Design or Designer Ecology?," Nina-Marie Lister, Associate Professor of Urban and Regional Planning at Ryerson University in Toronto, sets up a dichotomy between symbolic gestures that recall or represent natural systems for educational purposes – such as Toronto's Yorkville Park, which she dismisses as "designer ecology" – and "operational ecology" that facilitates the evolution of self-organizing systems, like

James Corner and Stan Allen's 2000 proposal for Downsview Park, Toronto. I cannot accept the dichotomy between symbolic and actual. Dismissal of environmental education belies what I think is one of the roles of the Sustainable Park. In this era of transition in which we try to transform former industrial sites into something more closely mimicking biological processes, educational uses are part of the process. Human impact on the environment is as fundamental as the environment itself. In general, however, I applaud Lister for acknowledging limits to economic growth, the imperative of social equity (since pollution does not stay in neighborhoods or countries), and her emphasis on the need for local knowledge of the environment. But if, as she suggests, designers should listen to a diversity of voices and values, then more education in ethnographic-style listening – listening for the categories of thought that locals use to describe and understand their lives and environments – will be required in design, architecture, planning, and landscape schools. This is a teaching strategy I

have advocated for the last thirty-five years.

In “Matrix Landscape: Construction of Identity in the Large Park,” Linda Polak, a published researcher and New York-based architect, offers a new analytical vocabulary of terms, such as *non-equilibrium ecology*, *landscape of patches*, and *matrix*. Despite her efforts at clarification I am confused by her use of the word *matrix* in multiple senses. In one place *matrix* refers to a chart-like tool for analyzing how one set of variables interacts with another; elsewhere the reference to “green matrix” denotes a Web site (www.greenmatrix.net) that teaches sustainable design by means of the above approach; finally, it is employed as a synonym for context. I have a preference for this last meaning of *matrix* as a generative and womblike ground, a way of referring to the ecological forces that influence a site and its designers. *Matrix* in this sense stands in opposition to the design aesthetics of “deconstructivism,” which is intent on “de-composing” a form into its component parts.

Harvard University’s John Beardsley’s “Conflict and Erosion: The Contemporary Public Life of Large Parks,”

offers a refreshingly sociological perspective on how large parks are actually used. He also ties financing mechanisms to the goals of democracy, environmental justice, and social diversity by discussing ways in which the expectation that parks should be either self-paying or privately supported can threaten those purposes.

The entire collection exposes the deep ambivalence that designers struggle with in their desire to be theoretically advanced (meaning process-oriented and opposed to thinking of parks as landscape form), while at the same time retaining aesthetic control of their projects. Julia Czerniak’s concluding essay on “Legibility and Resilience” offers a social justification for authority over a park’s image. If landscape designers forsake this prerogative, their parks may turn out to be illegible to the public that will use and, importantly, pay for them.

In addition to grappling with theoretical themes, these essays offer practical information about particular parks, comparative analyses, and diagrams and maps of ecological change. For example, Julia Czerniak’s introductory essay contains a helpful scale comparison of thirty large parks. I only wish that the book designer had been willing to devote a little more of the page to a read-

able font size. In addition, the book would have been more useful if it had an index. In Lister’s essay students will find an informative contrast and comparison of the work of Ian McHarg, author of *Design With Nature*, and that of James Corner’s firm, Field Operations. I also appreciated learning about Brickworks in Toronto, less a park than a social enterprise that will model sustainability through the fusion of art and education. Another example of this kind of fusion occurs in “Not a Cornfield,” an abandoned railway yard along the Los Angeles River in California. In his essay “Large Parks: A Designer’s Perspective,” George Hargreaves evaluates the long-term aesthetic values, social uses, and ecological sustainability of seven important parks around the world: London’s Hyde Park, Paris’s Bois de Boulogne, San Francisco’s Golden Gate Park, Sydney’s Centennial Parklands, Amsterdam’s Bos, Parc du Sausset outside Paris, and Landschaftspark Duisburg Nord in Germany. Like Corner, Hargreaves wants to retain the original compositional intentions of the designer rather than assume that the process

of orchestrating his key variables – site, program, evolutionary process, and informed management – will yield compelling form.

None of the essays acknowledges the global dimensions of the problems and opportunities of deindustrialization. Corner notes that most current urban development tries to include open space in its planning, but he only tacitly admits that this so-called demand for parks is more a question of supply, stemming from the vast inventory of abandoned industrial sites. Globally, the United States has not abandoned industrialization but rather allowed it to move to other countries.

Similarly, Meyer, who speaks of disturbed sites as consciousness-raising in regard to consumption, does not go far enough. Former industrial sites express our shifted economy, requiring other places and peoples to bear the ecological and health costs of industrialization. Landfills as symbols of obsolete technologies are so only in a particular location. Resource extraction and manufacturing are still going on, and at faster rates than ever, in other parts of the world. Global environmental improvement depends on developed nations sharing the fiscal responsibility for the modulation of pollution stemming from industrial

production in China, India, and elsewhere.

Still, these essays move us in the right direction as they assist political leaders, city planners, community advocates, and landscape architects who face the practical problems of how large, damaged sites can be made socially useful, aesthetically evocative, ecologically sound, and economical to maintain as Sustainable Parks. – Galen Cranz

A Genius for Place: American Landscapes of the Country Place Era

By Robin Karson

Library of American Landscape History with the University of Massachusetts Press, 2007

In the years between the World’s Columbian Exposition in Chicago in 1893 and the end of the Great Depression in 1939, the amassing of vast fortunes led to the creation of elaborate estates in affluent enclaves around the country. *A Genius for Place: American*

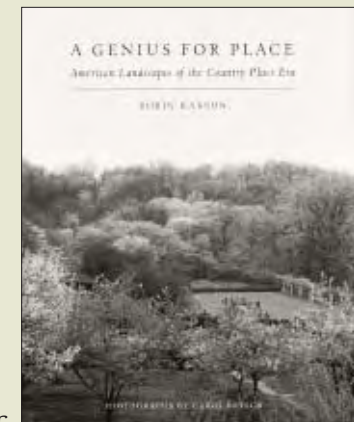
Landscapes of the Country Place Era is a study of the extravagant domestic landscape architecture of those years, beginning with the work of Frederick Law Olmsted and ending with Fletcher Steele and the early stirrings of modernism. The author, Robin Karson, focuses on seven well-documented estates and eight influential landscape architects. Through their work a wide-angle image of the period clearly emerges.

The title of the book references two pivotal historic signposts of landscape architecture: Norman Newton’s term *Country Place Era* and Alexander Pope’s *genius loci*, the particular inherent character of the site, or what Olmsted termed “local cir-

cumstances.” It is the thesis of this study of the Country Place Era that the success of the best estate designs derived from the ability of the landscape architect to identify the

genius loci and exploit it to great advantage.

A fortuitous convergence of factors in the Country Place Era created the perfect climate for landscape architecture writ large. Unprecedented personal fortunes



were made in a dizzying boom of industrialization, but at the same time the first symptoms of environmental and social costs were acknowledged. A growing nostalgia for the pastoral life, as well as admiration for villas and châteaux seen on European travels, inspired a fabulously wealthy class to create personal paradises of unprecedented scale and limitless budget. This happened at the moment when the profession of landscape architecture fully emerged, credentialed and legitimized, and produced many of its greatest talents.

Expanding on the scope of her earlier books, including one devoted to the landscape architect Fletcher Steele and another to the garden design of the estate of Gwinn, Karson addresses the wider phenomenon of the Country Place Era. Beautifully produced and generously illustrated, the current book is a dense yet accessible study of one of the most colorful moments in American landscape architectural history. Augmenting the more than 350 vintage photographs, drawings, and plans are beautiful contemporary photographs of each

landscape by Carol Betsch. This thoughtful addition anchors the disparate sites and stories to the present. It also provides a remarkable testament to the uncommon survival of the great landscape legacies of the Country Place Era and, by implication, points to the urgency of preserving others. This, as part of the preservation of the entire heritage of American landscape design, is a primary mission of the Library of American Landscape History, founded by the author, which co-published this book with the University of Massachusetts Press.

In an unconventional format, the book is organized in three chronological sections, within which are a total of eight biographies of landscape architects and detailed histories of seven of their exemplary estate designs. The latter contain substantial profiles of the clients and their milieu, an essential thread in the fabric of the story. The Vanderbilts, the Du Ponts, the Sieberlings, and the Fords were all collaborators as well as clients. Involved, opinionated, and well informed, they were not only enormously wealthy but also enlightened participants in the design of their estates. Indeed, throughout the seven estate histories, a surprisingly consistent phe-

nomenon occurs that is one of the most interesting revelations of the book: The best of these landscapes benefited from, perhaps depended upon, the felicitous alchemy of the collaboration between the client and landscape architect.

There is an enormous amount of information – an almost indigestible number of names, sites, and histories within histories within histories. At times, the book bogs down in distracting tangential detail. Ultimately, however, what emerges is a carefully articulated portrait of American estate landscapes, those who built them, and how they were designed. Departing from the manageable scope and resultant narrative tone of her earlier books on the same period, this ambitious study reads as a reference work with many layers of material, much of it revelatory and surprising.

In an introduction, the author reveals that a determining factor in the choice of the seven sites she discusses was the requirement that a significant amount of the original landscape be intact in order for it to be observed at first-hand and photographed. This is a

departure from the conventional historiography of landscape architecture, which relies heavily, if not exclusively, on historical documentation, so rarely do more than traces of the original designs endure.

Not insignificantly, these are all well-documented sites, for which deep stores of archival materials have survived. Much of the color of the book – the biographies of the clients and the landscape architects, the histories of their collaborations, the evolution of their designs, even their successes and disappointments – could only have been constructed from a trove of correspondence, office records, manuscripts, clients' archives, and ephemera. This rich variety and depth of documentation, going far beyond that offered by limited conventional records, has resulted in a complex, nuanced study.

The client profiles in the landscape essays add a valuable dimension often lacking in other accounts of the design process in landscape architecture. As this was a particularly collaborative generation of ambitious clients and designers, the profiles are a compelling part of the story. Making especially skillful use of the correspondence between clients and designers, Karson illuminates the process behind the evolution of each

project. Drawing from her in-depth knowledge of landscape architect Warren H. Manning, about whom she has previously written in *The Muses of Gwinn*, she gives a particularly fine description of the design of Gwinn, with a detailed but fluid portrait of the collaboration between Manning, the architect Charles Platt, and William Gwinn Mather, the client. The correspondence between Edsel Ford and Jens Jensen, for another example, reveals Ford as an active, even intrusive, client. Ford's insistent preference for open space and lawns made Jensen's design for the Fords' Grosse Pointe site quite unlike his other work. Exploring Dumbarton Oaks with Karson, we learn that there were many conflicts of taste between Mildred Bliss and landscape designer Beatrix Farrand throughout their long collaboration, but in the end Farrand thanked her client for "many hours of common work and common delight." At Naumkeag, Mabel Choate and Fletcher Steele were friends and collaborators for thirty years. A charming 1938 photograph shows them together, painting the famous Blue Steps

that Choate had asked Steele to design for access to her cutting gardens.

Another surprise is the social and professional genealogy of the seemingly small world of landscape architects, artists, writers, publishers, critics, and patrons. Mariana Griswold Van Rensselaer, the critic and writer on architecture and landscape, was a friend of Beatrix Farrand's family and perhaps one of her early mentors. Rose Standish Nichols, garden designer and critic, was sculptor Augustus Saint-Gaudens' niece. Landscape architects Fletcher Steele and Helen Bullard both worked for Manning, as did Dan Kiley, one of the masters of early modern landscape design. Manning himself had worked in the office of Frederick Law Olmsted, the father of landscape architecture in America. Dozens more such connections are revealed through the book.

The segue from the profession's almost exclusive employment on lavish private estates to landscapes serving the general public was not as abrupt as might be presumed. Indeed, the Country Place Era and the Progressive Era were overlapping. Many of the clients shared with their landscape architects an emerging consciousness of the reform

agenda of the Progressives, including the need for civic planning and the provision of housing and parks for the working classes. For example, Frank Sieberling, Manning's client and the founder of Goodyear Rubber and Tire Company, was inspired during the building of his country house, Stan Hywet, to address the dearth of housing opportunities for his Akron factory workers. He asked Manning to help design Goodyear Heights.

With the changing economic realities in America following the Great Depression and the Second World War, the civic sphere, not the lavish personal estate, was to be the next frontier for the profession of landscape architecture. As if in anticipation of the transition of their beautiful homes and gardens to public stewardship, many proprietors of Country Place Era estates were active proponents of the creation of municipal and state parks and participants in the City Beautiful and regional planning movements. Karson's magisterial book shows the magnitude of the Country Era landscape heritage and confirms its importance as a major chapter in the history of American landscape design.

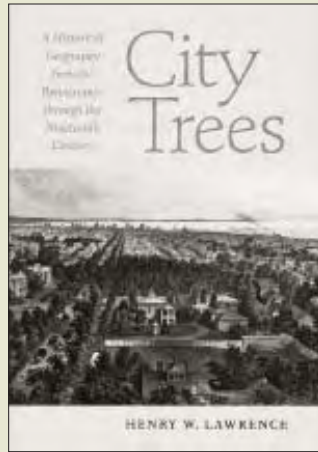
– Leslie Rose Close

City Trees: A Historical Geography from the Renaissance through the Nineteenth Century

By Henry W. Lawrence

University of Virginia Press in association with the Center for American Places, 2006

The block of State Street in Lancaster, Pennsylvania, where I live is lined with sycamore trees three-quarters of a century old. Planted shortly after a farm was developed into rows of duplexes and single-family homes on the northwest edge of the city in the mid-1920s, these majestic trees create a cathedral-like effect when fully leaved. At the same time, their roots play havoc with sewer drains, they shed their bark every other year, and as I write they are dropping mountains of leaves that will require hours of raking. These practical considerations, however, are a small price to pay for the canopy that graces the streetscape.



The human desire to domesticate the forest and reverence trees goes back at least as far as the Book of Revelation (22:2), which mentions “the tree of life” whose leaves “were for the healing of the nations.” Henry Lawrence argues that the trees that were planted in

private gardens and sacred spaces in antiquity in the Mediterranean basin had important religious, social, and symbolic functions, but their use in urban public places and streets is an early mod-

ern phenomenon. Lawrence attempts to explain how the tree-lined streets, bosky squares, and large urban parks we accept today as a given – what he calls the green city – became a symbol of urban civilization by the end of the nineteenth century. Ranging broadly across space and time to delineate changing attitudes toward trees, public and semi-public spaces, and their roles in urban form and culture, he pays attention to trees as a symbol of respectability and social power and to their absence as a reflection of powerlessness.

Focusing on Western Europe and its overseas colonies, Lawrence investigates how social and political values influenced the creation of places in the urban landscape for trees and how people used such spaces over time. Drawing on images, written accounts, local histories, and scholarly studies, he traces the introduction of trees in cities from the middle of the sixteenth to the turn of the twentieth century. The approach is that of a cultural geographer, and Lawrence brings to the task a skillful understanding of place as well as years of experience visiting the cities he describes. In addition, he has collected much of the visual material that enriches the book.

Over the course of eight chapters Lawrence pays particular attention to three themes: aesthetics, by which he means not simply traditions in landscape design but also the social uses of public spaces; power, or access to and control of public spaces; and national tradition. He points out that until the second quarter of the nineteenth century there were obvious national differences in the use of trees, but

thereafter cosmopolitanism and travel resulted in a convergence of ideas.

Lawrence attributes the origins of European thinking about the appropriate design of the urban landscape to Italian Renaissance gardens and their axial organization of space. Although gardens at this time were aristocratic preserves enclosed by walls, in cities princes, dukes, and municipalities created piazzas and the first straight streets since Roman times, many of which would later be planted with trees. As travel increased and the geometrical character of the Italian garden spread throughout Europe, so did new recreational activities such as lawn bowling and an early form of croquet, which led to the need for special-ized green spaces.

During the sixteenth century tree-shaded walks were created atop fortifications, as in Lucca, where there is still a pleasant promenade, and in the Netherlands, which maintains venerable tradition of planting trees along canals. By the seventeenth century, wide avenues lined with double rows of trees emanating from a *patte d'oie*, as at Versailles, became an important design precedent for the introduction of trees in cities, first in Paris and then in other European capitals. Furthermore, as new military technology made

ancient city walls obsolete, on the continent bulwarks gave way to boulevards enhancing the popularity of carriage promenading and café dining outdoors. The adjacent properties became centers of fashionable neighborhoods. London, in contrast, pioneered the construction of residential squares, an urban paradigm that continued to shape patterns of development for more than two hundred years. The creation of tree-lined walks and the opening of some of London's royal parks to the public were other important innovations.

Lawrence's third chapter compares French and British traditions in urban planning and landscape design in the eighteenth century. French formalism remained the dominant mode of design on the continent, and French tastes in recreation, especially promenading, continued to influence urban design improvements elsewhere in Europe. Hallmarks of this style of *embellissement* included both a new urban infrastructure and a new aesthetic ideal based upon the use of architecture and landscape design to dignify the public realm. Outdoor dining in cafés adjacent to

boulevards framed by allées of trees became a distinctive feature in Paris. England, by contrast, developed a very different urban aesthetic that embraced the idea of “rus in urbe,” the country within the city. In London the royal parks were increasingly frequented by the public, residential squares proliferated, and private gardens were created between individual dwellings and the street.

Lawrence next takes readers from Europe to its overseas colonies. Colonial towns and cities, while influenced by Western planning ideas, did not servilely copy European urban forms. The Spanish Law of the Indies mandated a gridded town plan with a central plaza. Although the plaza remained mostly treeless, several larger communities had shaded alamedas, and beginning in the eighteenth century, tree-lined boulevards. The European section of Calcutta had more parks and trees than contemporaneous cities in Britain, and street trees were planted throughout Dutch South Africa. North America, settled by peoples from different Western nations, had a predictable diversity of approaches to tree planting. The Boston Common, originally a pasture, quickly evolved into a parklike space with a promenade. In New York citizens

took up the practice of planting trees in front of houses, while the municipality planted trees along Broadway and other major streets as well as in public places such as the Bowling Green. The cemetery at Trinity Church was also shaded and proved to be an attractive place to promenade. Philadelphia apparently had no tradition of street trees during these years. Indeed, the Philadelphia Contributionship, a mutual insurance company, refused to insure houses with nearby trees. However, following the American Revolution, the newly formed Mutual Assurance Company underwrote properties with proximate trees and took as its emblem a small tree cast in lead.

Chapter Five examines the last two decades of the eighteenth century and the first two decades of the nineteenth, a period when, as Lawrence points out, street-tree policy in America changed from proscriptive to prescriptive. Philadelphia and New York undertook improvements to city squares at this time. An early-nineteenth-century redrawing of Thomas Holme’s 1683 plat indicates trees in each of the five squares in William Penn’s green country town.

In addition, both cities experienced a significant increase in the planting of street trees, although this remained the work of individuals rather than the municipality. In 1806 New York City recommended that residents plant trees in front of their dwellings, and four years later officials enacted an ordinance establishing fines for damage to trees. In New Haven, Connecticut, James Hillhouse underwrote an extensive tree-planting program, and President Thomas Jefferson had Lombardy poplars planted along Pennsylvania Avenue in Washington, D.C.

In the years between 1820 and the middle of the nineteenth century, international travel and the wide diffusion of publications eroded the national differences that had previously characterized how trees were planted in cities. In France Comte de Rambuteau commenced an ambitious tree-planting program in the public spaces of Paris. Elsewhere in Europe parks continued to be built on land vacated by dismantled perimeter fortifications; the Ringstrasse, Vienna’s mid-nineteenth-century ring boulevard, was the most prominent example. In England the tradition of building residential squares continued, but was supplemented by the construction of leafy suburbs and large urban parks,

although long-standing class tensions and issues of access remained. New Yorkers adopted the British tradition of private residential squares, notably in the development of St. John’s Square and Gramercy Park. At the same time, the city corporation undertook improvements to Union Square, Tompkins Park, and other public places. In both England and America the rising middle class embraced the leafy domestic landscape as a hallmark of status.

Chapter Seven examines the second half of the nineteenth century and the first years of the twentieth. This era was marked by the transition from the preindustrial to the industrial city and a shift from aesthetic to practical concerns, including public health issues, new transportation technologies, infrastructure development, and the maintenance of social order. During these years tree planting, once largely restricted to the metropolitan fringe, spread throughout other parts of cities. Napoleon III’s master planner, Baron Eugène Haussmann working with Alphonse Alphand in Paris, and Frederick Law Olmsted with Calvert Vaux in New York and other American

cities, established models that would be adopted elsewhere. The European urbanist tradition exemplified by Paris, Vienna, and London, which consisted of public parks, elegant tree-lined boulevards framed by neo-classical apartment buildings and expensive shops, and landscaped settings for important public institutions, became common in cities as distant as South Asia and South America. At this time municipal governments assumed greater control over the urban landscape, building infrastructure, installing sidewalks and curbs, and taking responsibility for the planting and maintenance of trees. This was also a time of significant suburban development, as well as the creation of large metropolitan parks on relatively cheap undeveloped land on the periphery of the built areas of rapidly growing cities. By the dawn of the twentieth century a cosmopolitan urban culture had reshaped the appearance of cities throughout the world.

But if tree-lined boulevards and avenues adorned new residential spaces in cities and their expanding suburbs, the triumph of the green city was not as complete or as enduring as Lawrence suggests. Trees were rarely planted in commercial and industrial areas or in crowded immigrant

neighborhoods. Moreover the contestation over the uses of public space did not end at the dawn of the twentieth century. In *The Creative Destruction of Manhattan* (1999), historian Max Page demonstrates that in succeeding decades, as developmental pressures increased, even existing street trees were at risk and Manhattan faced the possibility of becoming a city whose only trees were in public parks and squares. In recent years cities have become more conscious of the importance of trees on both environmental and recreational grounds. In New York City, for example, as part of its sustainability program Mayor Michael Bloomberg’s administration has pledged to plant a million trees.

In 1947 the *New Yorker* writer E. B. White captured our affinity for street trees in one of his most famous essays, “The Second Tree from the Corner.” White’s fictional protagonist, Trexler, makes a series of visits to a therapist, who repeatedly asked his patient, “What do you want?” After one particularly frustrating session, Trexler emerges from the doctor’s office and walks west toward Madison Avenue as the sun is setting over the

Hudson River and the Palisades. At that moment he is entranced by a small tree “saturated with the evening, each gilt-edged leaf perfectly drunk with excellence and delicacy.” That small tree provides the answer to the therapist’s question: “I want the second tree from the corner,” Trexler thinks to himself, “just as it stands.” – David Schuyler

Jacob Weidenmann: Pioneer Landscape Architect

By Rudy J. Favretti

Wesleyan University Press, 2007

Rudy Favretti’s fine new biography of the Swiss-born landscape gardener Jacob Weidenmann (1829–1893) penetrates the “fuzzy scrim” that has obscured this practitioner since his

death in 1893. With plans, drawings, and correspondence relating to Weidenmann’s work lacking, the practitioner has been overshadowed by two better-known contemporaries, Frederick Law Olmsted and William Le Baron Jenney, both of whom employed Weidenmann to carry out (and, in some cases, design)

projects on their behalf. Under these difficult circumstances, Favretti does an admirable job, relying on his own substantial expertise as a landscape architect to analyze several projects in which Weidenmann almost certainly played a strong role. In all these commissions, Weidenmann adhered to the notion that nature should guide design and that landscape planning should be based on careful analysis of the site.

Jacob Weidenmann (sometimes anglicized to “Weidenman”) was born in 1829 in Winterthur,

Switzerland, the son of a government customs officer and a keen businesswoman. Intelligent, inquisitive, and mischievous, Jacob was a good student with an early

interest in art and architecture. Even before enrolling in college, he worked for an architect friend of his parents in Geneva. Jacob then attended the Akademie der Bildenden Künste in Munich, where he studied under a renowned muralist.

He pursued architectural studies at the University of Karlsruhe but also expanded his interest in painting and sketching, frequenting ateliers in Zurich where his considerable artistic talents were encouraged. In 1850 Weidenmann enrolled in a course at the Zurich Botanical Garden, an event that signaled the dawn of a new interest: landscape gardening.

That year, the restless young man left his homeland, traveling first to Paris, then London, then the United States, becoming ill and almost dying on the voyage across the Atlantic. He regained his strength exploring the countryside of northern Manhattan but was soon lured west by the California gold rush. Weidenmann found little success in the American West and took off again almost immediately, this time to Panama to work as an assistant engineer on new railroad construction across the Isthmus. He quickly discovered that the work was fraught with considerable risk of contracting malaria, and with the help of local tribesmen, he managed to escape to Peru. There Weidenmann found work on an extensive country estate, La Molina, recording the landscape and buildings in exquisite pencil sketches.

Weidenmann’s South American adventure was cut short by his brother’s death

and his family’s pleas to return to Winterthur. He remained in Europe until late 1856 and then moved back to New York, this time acquiring a fiancée on the crossing. On landing, he opened a landscape gardening practice on Suffolk Street in Manhattan. Favretti identifies J. C. Loudon and A. J. Downing as the prime influences on Weidenmann’s early work, observing that books by them formed the nucleus of his library. He also points to Downing’s magazine, *The Horticulturist*, as a source of design ideas and a link to an important network of practitioners, particularly the Alsatian horticulturist Eugene Achilles Baumann, who employed Weidenmann for unspecified work on the new suburban development of Llewellyn Park in West Orange, New Jersey. Baumann turned to Weidenmann again to draw the plans for Locust Wood, an estate for Robert Minturn in Hastings, New York.

Weidenmann’s most substantial early work was Hill Park Estate on Staten Island, a seventeen-lot development on about one hundred acres, the first parcel of which had already been laid out in the “English style” by “Ed.

Baumann . . . Pupil of Loudon.” Weidenmann’s delicately rendered presentation drawing shows Hill Park House overlooking a lawn dotted with specimen trees and an oval pond. The site plan features amoeboid forms throughout, very much in the manner of Loudon’s gardenesque approach. More distinctly American was the landscape program, which afforded residents access to extensive parkland, woodland, and views to the sea.

Favretti traces Weidenmann’s important Hartford, Connecticut, work – his next professional foray – to a connection through the German-born landscape gardener Adolph Strauch, hypothesizing that the men had met in Europe. The link may have been Jonathan Sands Niles, a resident of Cincinnati, who likely knew Strauch, who was friendly with members of the newly formed Hartford park commission. However, Favretti also notes an 1858 news item recommending that Olmsted be hired to design the city park. Years later, John Charles Olmsted claimed that his stepfather recommended Weidenmann for the job, perhaps having refused it himself.

Weidenmann became superintendent of Hartford’s City (later Bushnell) Park in 1860 and set about correct-

ing flawed work that had been introduced to the forty-acre site. He drained the swampy land and laid out an extensive road system, employing his wide-ranging skills as draftsman, site planner, engineer, and horticulturist. Favretti cites the influence of the English Picturesque style in the planting scheme. Old photographs also suggest the strong influence of Olmsted and Vaux’s new Central Park.

The work on the Hartford park was followed by a commission for a rural cemetery, Cedar Hill, on 268 acres three miles outside the city – land described as “charmingly diversified with vale, lawn, forest, picturesque rocks, stately shade trees, running and pond water . . . altogether remarkably adapted to beautification.” Weidenmann’s major challenge would be to establish an entrance through a swampy section, which he accomplished by creating a series of five lakes. Weidenmann’s design employed Strauch’s still-revolutionary concept of the “lawn plan,” which emphasized the importance of a comprehensive pictorial composition.

While maintaining his position as superintendent of Cedar Hill, Weidenmann



laid out Hartford's South Green and the Hartford Retreat for the Insane, initially designed by Olmsted and Vaux. He also undertook estate designs for a number of wealthy individuals, work that extended into other Connecticut towns. In these designs, Weidenmann's plant palette featured a wide range of species, including many conifers and Lombardy poplars, a lingering influence of Loudon's gardenesque style.

Although he continued as superintendent of Cedar Hill Cemetery, Weidenmann's career as a landscape gardener appeared to stall after the Hartford park was completed. Probably as a way to find new clients, he began writing a book. In the examples he presented in *Beautifying Country Homes* he relied primarily on his own projects, a decision that happily preserved traces of some for posterity. The handsome book was a critical success, but unfortunately it was never reprinted owing to the expense of the brilliantly colored lithographs that illustrate it.

Following the publication of his book, Weidenmann left abruptly for Switzerland, remaining there about a year. He returned to Hartford in 1871 to find a new board of cemetery and park trustees. Their unanticipated animosity toward him forced

him to resign. He turned to his colleague Olmsted for help, which came in the form of an invitation to assist on development of Prospect Park in Brooklyn. Weidenmann was soon given responsibilities for other projects by Olmsted and Vaux, whose firm, Favretti notes, had a steady flow of work during these years.

After Olmsted and Vaux dissolved their arrangement in 1872, Weidenmann continued to work for Olmsted in a flexible alliance that gave Olmsted considerable leeway in requesting a range of services from Weidenmann – from drawing plans to full design responsibilities and implementation – for which Weidenmann would be compensated proportionally. The association relieved Olmsted from some of the demands of private estate work, freeing up his time for the travel necessary to complete a number of far-flung public projects, which he considered his most important duties.

With the informal partnership in place, Olmsted's business boomed – surely the fine quality of Weidenmann's plans and drawings was a strong asset – and Weidenmann's abilities blos-

somed. His drawings record superb architectural details and increasingly imaginative site plans, and his planting compositions were now more complex. He began to employ the plant masses associated with Olmsted's version of the Picturesque rather than Loudon's horticulturally oriented gardenesque method with its widely spaced single specimens.

During these years, Weidenmann assisted Olmsted on several public projects, including the grounds for the United States Capitol Building in Washington, D.C. and the Quartermaster Depot in Jeffersonville, Indiana. He also worked on the Schuylkill Arsenal in Philadelphia, the Hot Springs Reservation in Arkansas, and Congress Park in Saratoga Springs, New York. Weidenmann helped draft plans for Montreal's Mount Royal Park, Niagara Square in Buffalo, and the campus of Johns Hopkins University in Baltimore. During these years, he also secured his own commissions, including several along the Hudson River, in Brooklyn, and in New Jersey.

Building on his success in the East, Weidenmann decided to expand the reach of his practice into the Midwest. In 1884 he won the competition for the design

of the grounds of the Capitol Building in Des Moines, Iowa. That successful project led to others in the region, requiring frequent travel between Iowa and New York City. When Weidenmann heard about Mount Hope, a new cemetery planned for Chicago, he applied for the job of planning and superintending it – against the advice of his old friend Olmsted.

The Mount Hope venture was a fiasco. After a corrupt and power-hungry cemetery board fired Weidenmann, he again sought help from Olmsted who wrote on his behalf to William Le Baron Jenney, whom Olmsted knew well through their mutual work at Riverside, the commuter subdivision north of Chicago. Jenney, in turn, hired Weidenmann for work at Mackinac Island and for new developments at Chicago's Union Park. Weidenmann was also commissioned to design a master plan for Northwestern University in Evanston, where, as Favretti points out, he took care to preserve groves of large oaks.

Weidenmann moved his family back east in 1888, taking an apartment in Brooklyn near Prospect Park. He found new commissions in the New York area, but

few details of them survive. Weidenmann's largest job from these last years was in Iowa, the completion of the Grand Stair Plaza of the State Capitol, a project to which he applied his architectural, rendering, and planning skills with elegance and panache. His drawings of the plaza reflect a familiarity with recent developments in Beaux-Arts design, a striking contrast with the Downing-inspired approach that guided his early work. During his last years, Weidenmann embarked on two substantial projects in Hartford (a new subdivision and park for Colonel Albert Pope), but these were left unfinished after he developed kidney disease. He died in February 1893 at the age of sixty-three, leaving behind a legacy of three books and a substantial body of built work.

Favretti ably tells his story in jargon-free prose. His complex and considered analyses of projects are well illustrated with color plans taken primarily from Weidenmann's *Beautifying Country Homes* and with historical and contemporary photographs. He provides useful background information and also discusses planning, planting, and construction in considerable detail. The book's organization is clear and thoughtful.

There are a few bones to pick, however. Some conclu-

sions – for example, the statement that Weidenmann could be considered “the father of our present system of educating landscape architects” – are not supported by strong evidence. Further, the decision to forego numbered endnotes and to abbreviate source material in a multi-sectioned bibliography has resulted in a system that is almost impossible to use. One last editorial complaint: a comprehensive client list would have been a welcome addition for a book of this importance; perhaps this could be corrected in future editions.

This beautifully designed book represents a considerable investment on the part of the Cedar Hill Cemetery Foundation, which published it in cooperation with Wesleyan University Press. We are indebted to the foundation and to Rudy Favretti for tackling the subject of Weidenmann's career and for persevering in the initiative over many years. Sustained work on a project of this scope is extraordinarily challenging, but it is through such depth of commitment that the field of American landscape history is expanding and maturing today. – Robin Karson

Awards

2008 David R. Coffin Publication Grant

The Foundation for Landscape Studies is proud to announce the winners of the 2008 David R. Coffin Publication Grant, which is given for the purpose of research and publication of a book that advances scholarship in the field of garden history and landscape studies.

Dorothee Imbert *Between Garden and City: Landscape Modernism and Jean Canneel-Claes*

Publisher: University of Pittsburgh Press

This book-in-progress chronicles the work and life of Belgian landscape architect Jean Canneel-Claes (1909-1989), a somewhat overlooked but significant figure for the early period of European modernism.

Thaisa Way *Unbounded Practices: Women, Landscape Architecture, and Early Twentieth Century Design*

Publisher: University of Virginia Press

This book-in-progress describes landscape design in the United States starting in 1893, the year of the Chicago World's Fair and the publication of Marianna Van Renssalaer's book, *Art out of Doors*.

2008 John Brinkerhoff Jackson Book Prize

The Foundation for Landscape Studies is proud to announce the winners of the 2008 John Brinkerhoff Jackson Book Prize for recently published books that have made significant contributions to the study and understanding of garden history and landscape studies.

Ethan Carr *Mission 66: Modernism and the National Park Dilemma*

Library of American Landscape History with the University of Massachusetts Press, 2007

To a significant degree, the national park system and the National Park Service as we know them today are products of the Mission 66 era. Ethan Carr's book examines the significance of the Mission 66 program and explores the influence of mid-century modernism on landscape design and park planning.

Julie Czerniak and George Hargreaves *Large Parks*

Princeton Architectural Press, 2007

In the eight essays that make up *Large Parks*, leading scholars and practitioners engage in depth the topic of large urban parks as complex cultural spaces, where issues of landscape discourse, ecological challenges, social history, urban relations, and place-making are writ large. From historic parks such as New York's Central Park and Paris's Bois de Boulogne to contemporary projects such as Toronto's Downsview Park, Staten Island's Fresh Kills, and California's Orange County Great Park, *Large Parks* highlights the complexities and special considerations that go into designing these massive and culturally significant works.

Ada Segre *The Gardens at San Lorenzo in Piacenza, 1656-1665*

Dumbarton Oaks Research Library and Collection, 2006

This two-volume set includes a photographic reproduction of an anonymous seventeenth-century

Italian gardener's notebook and a scholarly study, transcription, and translation of this valuable historical record. Ada Segre's accompanying study of the notebook is a groundbreaking example of garden archaeology.

Jack Williams *East 40 Degrees: An Interpretive Atlas*

University of Virginia Press, 2006

The title of this work refers to the longitudinal orientation of the Appalachian Mountain chain as it traverses fifteen states from Alabama to Maine. Within this less populous part of America are many historic small towns. Beginning his record with the continental collisions that shaped each town's history more than 300 million years ago, Williams allows us to "see the tenuous web of connections between ourselves and the natural processes that shape this earth."

Calendar

Society of Architectural Historians

2008 Annual Meeting

April 23-27, 2008
Cincinnati, Ohio

Contact: www.sah.org

Note: There will be a session on Friday, April 25, at 2:00 on "Science and Changing Ideas in Landscape Architecture."

The Landscape of Gloucestershire

Society for Landscape Studies (in association with the University of Gloucestershire)

Spring Field Meeting 2008

May 10-11, 2008
Gloucestershire, England

Contact:

www.landscapestudies.com

Designing the Parks:

A Two-Part Conference

National Park Service,
The Cultural Landscape
Foundation, University of
Virginia, Golden Gate
National Parks Conservancy,
and the George Wright
Society

Part 1: The History of Park Planning and Design

May 20-22, 2008
Charlottesville, Virginia

Part 2: The Present and Future of Park Planning and Design

**December 9-11, 2008
San Francisco, California**

Contact:
www.designingtheparks.com

**Transforming with Water
International Federation of
Landscape Architects (IFLA)
45th World Congress
June 30-July 3, 2008
Apeldoorn, The Netherlands**
Contact: www.ifla2008.com

**Vauxhall Revisited:
Pleasure Gardens and Their
Publics, 1660-1880
Paul Mellon Centre for
Studies in British Art
July 15-16, 2008
London, England**
An interdisciplinary
conference accompanied by
a concert.
Contact:
www.paul-mellon-
centre.ac.uk/contact.html

Contributors

Ethan Carr, Ph.D., is a landscape historian and preservationist specializing in the public landscapes of the United States. He is the author of *Wilderness by Design* (University of Nebraska Press, 1998) and *Mission 66: Modernism and the National Park Dilemma* (Library of American Landscape History with the University of Massachusetts Press, 2007). Carr formerly served as the New York City park historian and as a National Park Service landscape architect. He is currently an associate professor at the University of Virginia School of Architecture and is editing the eighth volume of *The Papers of Frederick Law Olmsted*.

Leslie Rose Close is a landscape historian. A founder of the Catalog of Landscape Records in the United States, now housed at the New York Botanical Garden, she was director of the Program in American Landscape History at Wave Hill between 1980 and 1988. She is currently working on a guide to New York City historic landscapes.

Galen Cranz, Ph.D., Professor of Architecture at the University of California at Berkeley, is an environmental sociologist, park historian, landscape theorist, and designer. Among her recent publications are articles in *Places* and *Landscape Journal* about sustainability in park design.

Julie Ann Grimm covers city government as a reporter with *The Santa Fe New Mexican*, a daily newspaper. She has a journalism degree from the University of Missouri-Columbia and worked for the Associated Press in Albuquerque, New Mexico, before joining the *New Mexican* in 2003. In 2007 she was awarded the top prize in the National Federation of Press Women's annual communications contest.

Kenneth I. Helphand, Ph.D., is a professor of Landscape Architecture at the University of Oregon. His recent works include *Dreaming Gardens: Landscape Architecture & the Making of Modern Israel* (Center for American Places in association with the University of Virginia Press, 2002) and *Defiant Gardens: Making Gardens in Wartime* (Trinity University Press, 2006). He is a Fellow of the American Society of Landscape Architects, a Senior Fellow at Dumbarton Oaks, an Honorary Member of the Israel Association of

Landscape Architects, and a recipient of the Bradford Williams Medal and a Graham Foundation Grant. From 1994 to 2002 he served as editor of *Landscape Journal*.

Robin Karson is the founder and executive director of the Library of American Landscape History, a not-for-profit organization that produces books and exhibitions about American landscape history. Her most recent book is *A Genius for Place: American Landscapes of the Country Place Era* (Library of American Landscape History with the University of Massachusetts Press, 2007). She is also the author of *Fletcher Steele, Landscape Architect* (Library of American Landscape History, 2003), *The Muses of Gwinn* (Saga Press/Abrams, 1996), and co-editor of *Pioneers of American Landscape Design* (McGraw-Hill, 2000).

Elizabeth Meyer, FASLA, is a landscape architect and a member of the faculty of the Department of Architecture + Landscape Architecture at the University of Virginia School of Architecture. Formerly chair of the department and Graduate Program Director, she teaches design studios and courses on the theory and practice of twen-

tieth-century and contemporary landscape architecture. A critic and theorist, Meyer's most recent writings include "Uncertain Parks: Disturbed Sites, Citizens, and a Risk Society" in *Large Parks* (Princeton Architectural Press, 2007) and "Site Citations" in *Site Matters* (Routledge, 2005).

David Schuyler, Ph.D., is Arthur and Katherine Shadek Professor of the Humanities and a professor of American Studies at Franklin & Marshall College, where he has taught since 1979. He is the author of *A City Transformed: Redevelopment, Race, and Suburbanization in Lancaster, Pennsylvania, 1940-1980* (Penn State University Press, 2002), *Apostle of Taste: Andrew Jackson Downing 1815-1852* (The Johns Hopkins University Press, 1996) and *The New Urban Landscape: The Redefinition of City Form in Nineteenth-Century America* (The Johns Hopkins University Press, 1986). He also co-edited *From Garden City to Green City: The Legacy of Ebenezer Howard* (The Johns Hopkins University Press, 2002), and was the co-editor of three volumes of *The Papers of Frederick Law Olmsted*, the most recent of which is *The Years of Olmsted, Vaux & Company, 1865-1874* (The Johns Hopkins University Press, 1992).

Errata

The caption for the photograph on Page 3 of the previous issue of *Site/Lines* (Volume III / Number I) reads "Lower East Side playground attendant watching children digging, January, 1941." It should read "Playground attendant watching children digging in Hines (formerly St. Augustine) Park, Bronx, New York, c. 1940."

The caption for the photograph on page 5 of the previous issue of *Site/Lines* (Volume III / Number I) reads "Robert Moses at the dedication of the Great Lawn, July 6, 1934." It should read "Robert Moses with Governor Thomas E. Dewey in the front row, Great Lawn event for the New York Community Trust, July 6, 1943."

Corrections courtesy of
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