

# Making Urbanism Specific: Speculations on Site

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*To think landscape is to think site.* Whether we *see* it or not, sites are accumulations of diverse kinds of information: traces and signs which reveal specific physical and cultural conditions and histories, particular formative processes, as well as the successes and failures, opportunities and repressions of lived human relations. Creative thinking about site is critical to the production of landscape. Reminding us that a landscape is more than an organization of space, a cultural way of seeing, or simply an idea, the Germanic variation *landschaft* signifies a “unit of human occupation” that connotes the inhabitants of a place and their obligation to one another and the land.<sup>1</sup> In addition to being a scenic view or picture derived from its etymological counterpart *landskip*, a landscape is a system of social and ecological interrelations produced by forces of nature and culture. Embedded in the sites we approach as designers is *evidence* of these relationships.

Too often, the conventional alignment of a site with a building lot—an empty surface bound by invisible political demarcations driven by property ownership—limits the understanding of landscape as this varied relational network of physical and cultural artifacts and processes at diverse spatial and temporal scales. However, urban landscape work that both issues from and makes visible specific spatial, temporal or material information of their locations—their constructed sites—has the potential to register specific conditions both locally and across the larger horizontal field of contemporary urbanism, pro-actively participating in urban culture.

In a frequently cited essay, Carol Burns makes the provisional distinction between cleared and constructed sites. A cleared site presents the ground as a *tabula rasa* isolated in space and time, as in a photo collage of Mies van der Rohe’s project for the Chicago Convention Center of 1939 (Figure 1).<sup>2</sup> Extending that distinction to landscape work, I would suggest that formally ordering architectural ideas and compositions over the surface of the ground mimics *tabula rasa* thinking by *accommodating* particularities rather than *generating* from them.<sup>3</sup> Although nowhere near as radicalized as Mies’s *tabula rasa*, many urban landscape works, from as diverse places and times as Raphael’s Villa Madama to Dan Kiley’s Fountain Place, posit a seamless interweaving of inside and outside space, of building and landscape materials at a vast scale *onto* their sites, overlooking the potential participation of histories, identities, events and ecologies of a particular place in the design process (Figure 2). Even the seemingly sympathetic design work of Richard Neutra con-

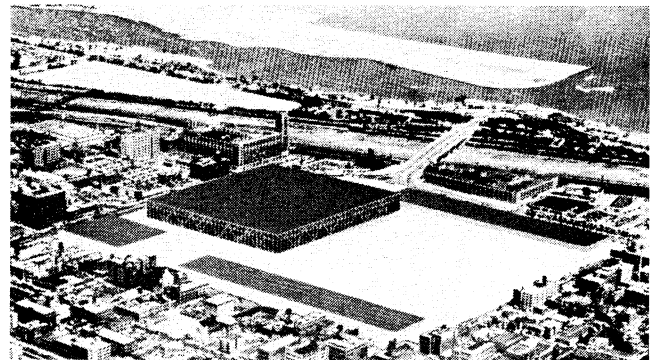


Fig. 1. Mies van der Rohe, *Project for Chicago Convention Center*, photo collage, 1939. Reprinted from Carol Burns, “On Site: Architectural Preoccupations,” *Drawing Building Text*, ed. Andrea Kahn (New York: Princeton Architectural Press, 1991) 152.

tained in his curious book “*The Mysteries and Realities of SITE*” reinforces “cleared site” thinking. Despite the call for careful consideration of a site’s features, Neutra’s design proposals appear to limit site influence to simple integrations of space and token placements of native landscape elements.<sup>4</sup> As ironic as it may seem, not all landscape works are site specific.<sup>5</sup>

In apparent opposition to *tabula rasa* thinking, Burns suggests, are attitudes and practices which actively construct site. These works engage rather than exclude specific physical and cultural conditions of a given spatial location, visible or latent. Too often, attitudes about site and landscape production tend to suggest that to respond to the particularities of a place is to valorize them, or claim them as authentic—ultimately cloaking the landscape work in sentiment or nostalgia. However, it is not a requirement for site specific work to *recuperate* the pre-existing, nor to privilege geomorphology over geometry, topography over typology, or ecology over archaeology. In this light, seemingly disparate works such as Hargreaves Associates Byxbee Park in Palo Alto and Peter Eisenman and Laurie Olin’s Wexner Center in Columbus, Ohio display similar sensibilities for the generative capacity of site for urban landscape work. Whether they engage or oppose determinant structures, these projects actively generate from specific spatial, temporal or material information of their locations—their physical and cul-

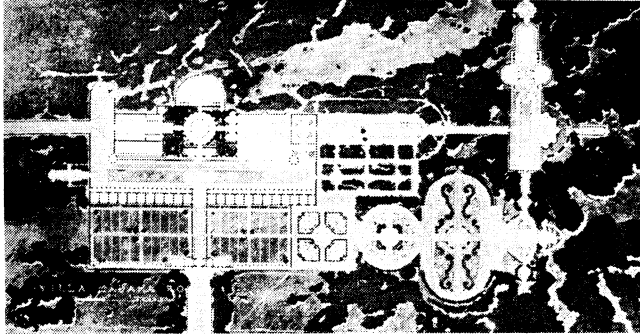


Fig. 2. Reconstruction of Villa Madama layout as intended by Raphael. Restoration by R. M. Kennedy, Fellow, American Academy of Rome, photo in Harvard Graduate School of Design library. Reprinted from Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge, Harvard University Press, 1971) 56.



Fig. 3. Hargreaves Associates, Guadalupe River Park, landform study model. Image courtesy of Hargreaves Associates.

tural sites—inevitably restructuring the perceptual and conceptual place of the work in the surrounding urban milieu.

This understanding of landscape propelling urbanism provokes my pairing of selected urban landscape work—the intentions of which are two-fold. The first is to observe how particularities, both physical and discursive, “make their appearance” in design work and the operations used to bring them into being.<sup>6</sup> The second is to speculate on the implications these strategies hold for landscape and the contemporary city. These

projects suggest the generative capacity of a site—variously construed as a spatial location, a physical and cultural context, and a discursive position which is value driven and inseparable from modes of representation—is increasingly complex, diverse and provocative.

In several projects from 1988 to 1991, George Hargreaves and Peter Eisenman have engaged processes of transformation that specifically guide the formal evolution of the ground surface. In Hargreaves’s Guadalupe River and Byxbee Parks, public functions align with urban infrastructure combining, respectively, flood control systems and sanitary landfills with parks. The landforms of both, that appear as braided channels, alluvial fans, and tear-drop shaped mounds, result from Hargreaves’s interest in making visible in landscape work the continuous processes of construction and destruction which form complex site surfaces.

In the Guadalupe River Park, a three mile linear park flowing through downtown San Jose, Hargreaves and a team of engineers allow the river, a considerable flood threat, to become an active and vital part of the city. One stated aim of the project’s program was “to create water features along the river to reflect its presence.”<sup>7</sup> So, rather than enclose the river in concrete culverts that would limit both access and visibility, they control the water with planted gabions, earth mounds, and undulating concrete terraces with steps. These measures not only provide for wildlife habitat and recreation space, they make the river *visible* in specific and diverse ways. The visibility of Guadalupe Park is intended as both a view of how the river looks, as well as a heightened understanding of how it works. To facilitate the latter, the land forms at the downstream end of the river park resemble braided channels which the fluvial processes of rivers produce under specific circumstances such as tight geometries, weak banks and high width to depth ratios (Figure 3).<sup>8</sup> These landforms, called “wave-berms” were first modeled in clay as part of an 80’ mock-up of the entire park. Their form, tested by flows of colored water for eddy formation and sand for deposition patterns, subsequently became the vegetated and stabilized braids in the park, directing flows of both people and water (Figure 4).<sup>9</sup> That this resemblance is carefully constructed through an understanding of how forces produce form (in this case flood flows) eliminates the tendency for the inverse—engineered forms (channels) shaping agencies of change (water).

At Byxbee Park—a 30 acre park in Palo Alto—the “arc-berm” provides another example of force/form evolution. Added to control the erosion of drainage swales by water run-off in the park, this form resembles an alluvial fan, a depositional feature taking the shape of a segmented cone formed at one end of a erosional-depositional system.<sup>10</sup>

Additionally, the cyclical processes of construction and destruction made visible in Byxbee Park relate to the making of sanitary landfills. The mounds of garbage that form the park’s major topography are revealed on its sealed surface in multiple ways. For example, the “hillocks,” small tear-dropped shaped mounds clustered on topographic high points, point in the di-

rection of the site's incessant winds. Clearly a human construction on an artificial ground, their form appear to be a *reversal* of those made by natural aelion processes of wind that tend to be thinnest on leeward ends, offering an ironic twist on the simple duplication of a natural form.<sup>11</sup> The hillocks are also intended to resemble mounds of discarded shells left by the Ohlone Indians, prior occupants of the region. Like those mounds, Hargreaves's hillocks overlay contemporary forms of refuse. Another provocative juxtaposition are the trash receptacles with the "keyhole," an element within the park which highlights the burning of methane gas. Here, both the collection and the by-product of waste's decay are made evident. Finally, a grid of standard roadside telephone poles creates a consistently sloping datum against which to read the shifting and unstable ground at their base, a register of the settling waste as it decomposes.

The effect of this design strategy where constructional processes, at once geomorphologic and cultural, are made visible through landform is three-fold and displays an inherent tension of landscape.<sup>12</sup> First, landform is *instrumental*, guiding flood flows, pedestrian movement and water run-off. Second, landform is *provisional*, unfolding in time and continually modified by the agencies of change—water, wind, weathering—which formed their initial referents. Here, process and form are indivisible, yielding a ground surface of continual variation. Third, and perhaps the clearest to the casual reader, landform is *repre-*

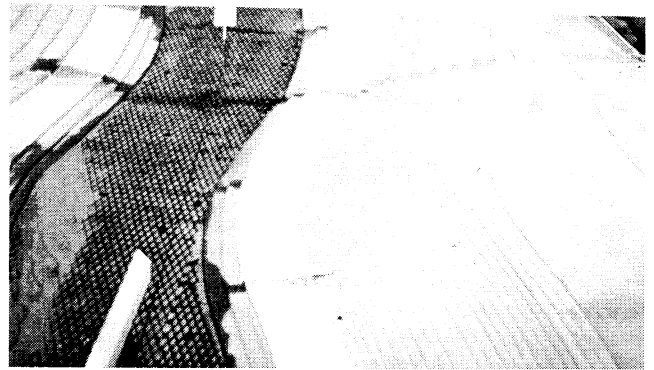


Fig. 4. Hargreaves Associates, Guadalupe River Park, portion of 80' working model. Image courtesy of Hargreaves Associates.

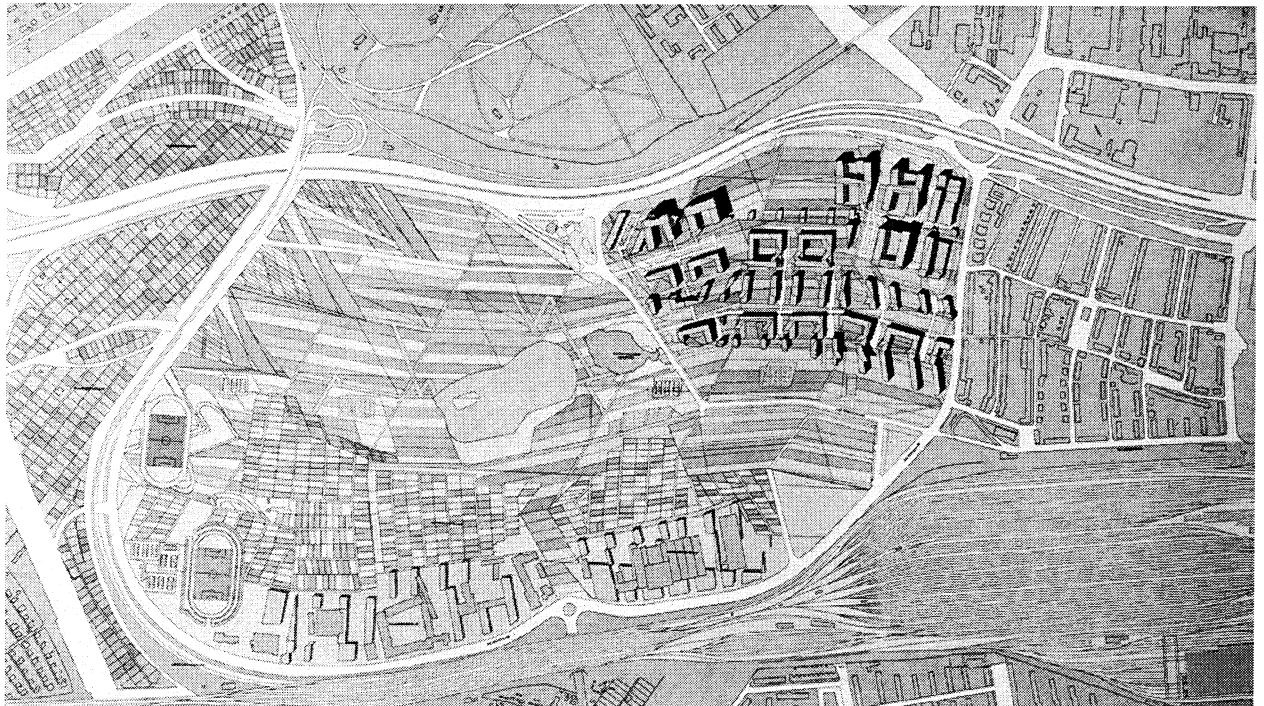


Fig. 5. Eisenman Architects with Hanna/Olin, Rebstockpark; site plan, Eisenman Architects. Reprinted from Frankfurt Rebstock: Folding in Time (Munich: Prestel, 1992) 88.

sentational, self-consciously revealing its mimicry of naturalistic landform while, in the best of examples, offering some commentary on the contemporary conditions of its formation.<sup>13</sup> Hargreaves proposes that the abstraction and intensification of natural elements reveal their artificiality, and it is hoped, our perception of them.<sup>14</sup> Together, these operations facilitate his interest in making visible the specific processes of a site, thereby promoting what Robert Smithson called “a more physical sense of the temporal landscape” in which physical deformities and appearances of neglect are an inseparable part of “chance and change in the material order of nature.”<sup>15</sup>

If the agencies of change for Hargreaves’s landforms are the material processes of water flow, then in the Rebstockpark Master Plan—an urban landscape of new housing and commercial space by Peter Eisenman and Laurie Olin—they are conceptual processes and formal analogies driven by catastrophe and folding theory.<sup>16</sup> This unlikely pairing of agents, albeit for divergent discursive ends, is nevertheless prompted by an interest in matter over space and attendant formal variation (material, social, typological), as well as a discomfort with *grounds* as base conditions, origins and essential figures.<sup>17</sup> Proposed by Eisenman as a critique of the “static urbanism” represented by figure/ground contextualism, Rebstockpark is driven by two issues. First is the reconsideration of the *Siedlung*—a modern housing typology that emerged in Germany in which distinctions between front and back, figure and ground are ambiguous. Second is experimentation with alternative images of landscape that challenge the pervasive pastoral imagery of 19th century

urbanisms driven by the notions of “city versus nature” or “city in nature.” Instead, Rebstockpark explores potential relationships between contemporary urban life and natural processes, between the “city and nature.”<sup>18</sup>

In a complex operation of “folding”, the primary concept/practice through which Eisenman promotes/produces the work, the specifics of the site are transformed. Evident and inferable information on the building lot such as traces of W.W.II air-fields, swimming pools, lakes and garden plots, as well as elements of context such as athletic fields, tracks and warehouses are appropriated and reappear as a complex weave of building lot, park and context (Figure 5). Here, urban elements of the site’s morphology are interspersed with elements of an agricultural landscape. Offices, shops, houses, recreation and parking as well as orchards, meadows, produce gardens, woodlands, irrigation ditches and hedgerows intertwine. This weave, which Eisenman refers to as a “ground surface...which becomes a topologic event/structure,” inevitably dissolves—yet subsequently reframes—normative relationships of old/new, object/context, architecture/landscape, figure/ground, and commercial/housing. This reconfigured landscape promises to both enable and represent what Eisenman terms a “singular urbanism”—where field-like continuities between building and landscape conflate social and political environments with ecologic ones. This is an urbanism where unconventional programmatic alignments might set in motion alternative events and where conditions immanent or repressed in the site of Rebstockpark and urban fabric of Frankfurt might be revealed and reorganized.<sup>19</sup>

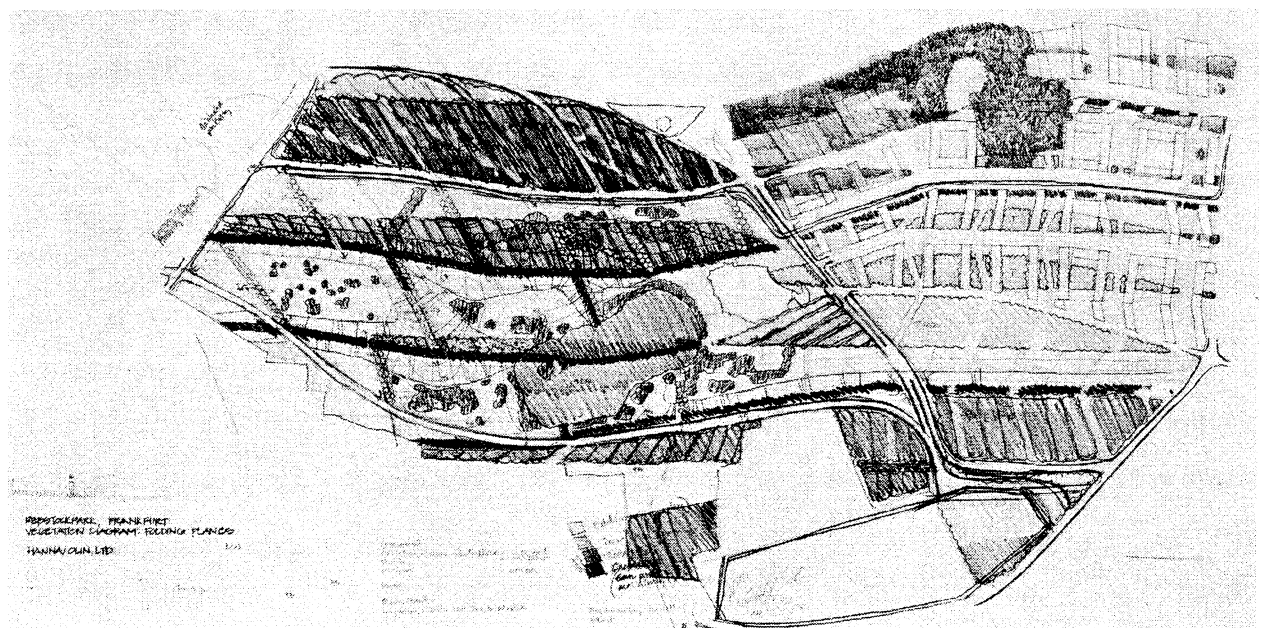


Fig. 6. Eisenman Architects with Hanna/Olin, Rebstockpark; vegetation diagram. Image courtesy of the Olin Partnership.

In Olin's terms, the potential of the project "may afford new and different relationships between people, their daily routines and the environment."<sup>20</sup>

Although the formal strategies and representations of the Rebstockpark landscape can be easily mistaken as metaphor, the development of the project in its regional context is essential to the proposition of a working landscape. According to Laurie Olin, the ecological program considers the need for respite from increased urbanization (hence weekend recreation and overflow parking) as well as the landscape's role in facilitating the overall balance of regional natural systems: air, water, soil, plants, and animals. The development of the scheme's natural elements focuses on air quality and movement as well as the hydrologic cycle, both of vital importance to the ecology of the city. For example, extensive tree rows of various combinations are one device which articulates the folds of the ground. Canopy, understory and orchard trees join fields, shrubs and grass in an effort to control microclimate. Another device is the drainage swales and canals that form an integrated site network, facilitating water conservation and redirecting its passage back to the earth. In these ways, the folded ground provides abundant opportunities for what Olin describes as "the production of interface—as in hedgerows and patches, strips and corridors of complementary natural or artificial formations" (Figure 6).<sup>21</sup> In these boundary conditions, or ecotones, one kind of ecological environment meets another producing the favorable condition of increased species diversity.<sup>22</sup>

The experimentation employed at Rebstockpark—to embrace, abstract, and use as generative a process of nature through an analog to catastrophe theory—inevitably reveals Eisenman and Olin's bias for the role accidents, chance and change play in the formation of alternative urbanisms.<sup>23</sup> Through the weave of urban patterns, site features and the German countryside this project yields a complex infrastructural system, facilitating a new landscape of ecological and social relations.

In Guadalupe River, Byxbee and Rebstockpark, the designers draw from particular aspects of a place for the development of a design project. Each promises an alternative urbanism, each are based on the behavior of matter, and each produce a landscape work fostering complex sets of spatial and temporal relations. *To engage the specifics of a site to is make landscape visible.*

Hargreaves Associates Guadalupe River Park, now well under construction, already demonstrates its vital role in the social and ecologic communities of San Jose. Conversely, Eisenman and Olin's Rebstockpark—a winning competition developed through its early stages—remains unrealized. Yet, through publication and exhibition—which are no less than additional sites of the project—the work continues to inform contemporary architecture, landscape and urban practice. This distinction is not simply academic. *For to imaginatively construe site is to imagine landscape.* A site is, at once, a spatial location, a physical and cultural context, and a place of discourse and representation. Ultimately, the construal of the *area affecting the design*



Fig. 7. Silicon Valley conurbation. Reprinted from AnnaLee Saxenian, *Regional Advantage: Culture and Competition in Silicon Valley and Route 128* (Cambridge: Harvard University Press, 1994).

(how the specifics of site construct the work) is supplanted by the *area affected by it* (how the work constructs the site).<sup>24</sup>

Hargreaves Associates Plaza Park in San Jose allows for the elaboration of this point. On a small lot in downtown San Jose, not far from the Guadalupe River Park and various software industry headquarters, is Plaza Park, a 3.5 acre public park completed in 1989. The lot itself, pill-shaped and edged by developing urban fabric, is the site of an 18th century Spanish pueblo, square and attendant artesian well that is part of a systems of pueblos and missions along the California Coast.<sup>25</sup> In the design for the new park, conceived as an additive layer to the existing palimpsest, Hargreaves construes a site of multiple scales. Ignoring the conventional limits of property lines, the project draws from, simultaneously, the visible and latent histories of the local building lot, infrastructural connections within the city, and the climate and cultural history of the region (Figure 7). The result is an urban landscape which references its extended site. According to project descriptions, the park's primary circulation echoes that of the former King's highway, the artery which previously linked the missions. Here, alignments are traced and appear as pathways coded by distinct materials, linking programmatic spaces for performances and picnics within park boundaries. Additionally, interest in these latent infrastructural connections foreshadows San Jose's current Metropolitan Plan where Plaza Park becomes an integral part of a public framework of arcades, plazas and courtyards.<sup>26</sup> A grid of purple flowering jacaranda trees displays the landscape's agricultural history of fruit production. A fountain with altering water cycles (mist to bubblers to jets) set in a gridded glass block base glows at night—simulating the local climate of mist and fog, marking artesian wells, and referencing the surrounding high-tech industry.

The implications of referencing "nested scales"—of lot, of city, of region—in the design of Plaza Park could be initially driven by positioning the project in its larger biotic context of interrelations (as in the work of Ian McHarg, for example).<sup>27</sup> However, the relationships within the larger context of San Jose

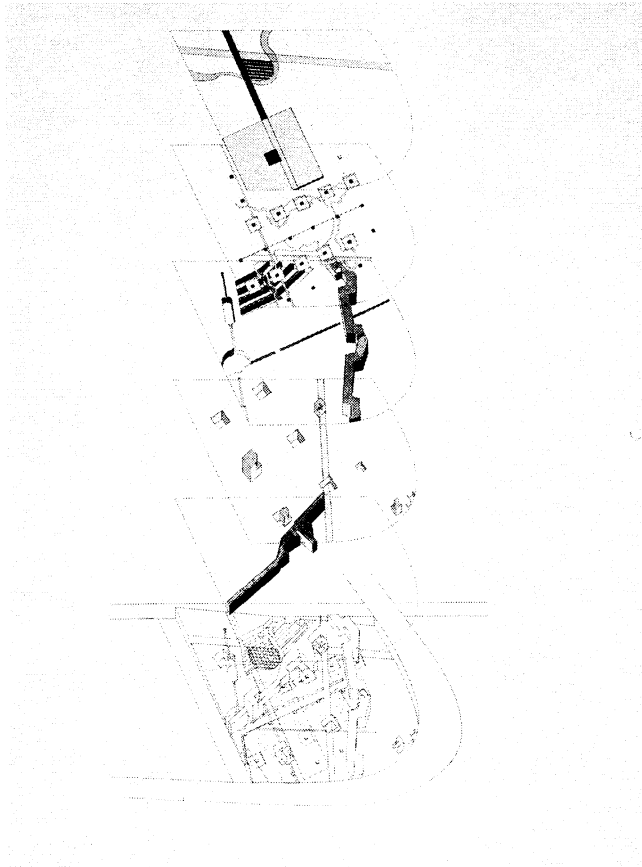


Fig. 8. Office of Eisenman/Robertson. Project for a Garden at Parc de La Villette. Presentation drawing. Reprinted from Jean-Francois Bedard, ed., *Cities of Artificial Excavation: The Work of Peter Eisenman, 1978-1988*, (Montreal: Canadian Center for Architecture, 1994) 193.

are as much social, political and economic as ecologic—probably more so. For example, the juxtaposed references of the fountain, a mixed metaphor of water and light, displays the shifting (and competing) economic base of the region. From agriculture and fruit production to a high tech software industry, this shift invariably affects the local community and represents the competing interests of various urban constituencies and their lived relations with the land. Office workers using lap tops sit on park benches alongside local families picnicking on the lawn, while their children play in the park's fountain. This simple picture of daily life in a socially active and ethnically diverse downtown glosses certain tensions. Within the city limits, successful technology companies and low-income neighborhoods with overcrowded schools and gangs are juxtaposed. A recent episode of *Morning Edition*, the public-interest news show aired by National Public Radio, discussed the irony of a city which boasts a record of billions of dollars invested in young technology companies while their local United Way branch goes broke.<sup>28</sup> Building companies and building community are sometimes at odds.

The debate between urban constituencies evidenced here raises a related point—the promise that multiple scales of reference as a mode of operation holds for the public role of urban landscape in the contemporary city. In her account of the development of site specific art practices, Miwon Kwon makes two points relevant to this discussion of landscape's publicness.<sup>29</sup> First, she

argues that the distinguishing characteristic of today's site-oriented art is how actuality of location is “subordinate to a discursively determined site that is delineated as a field of knowledge, intellectual exchange, or cultural debate.”<sup>30</sup> Whereas the area affecting the design of Plaza Park is, simultaneously, the lot, the city, and the region, the area affected by the project, now built, integrates into the realm of the social, participating in these sites of cultural debate—here of socio-economic identity.

Promisingly, Kwon's second point is that “the possibilities to conceive site as something more than a place—as repressed ethnic history, a political cause, a disenfranchised social group—is a crucial conceptual leap in redefining the ‘public’ role of art and artists.”<sup>31</sup> Although one might criticize the design of Plaza Park as representing a cultural debate rather than facilitating it, the project posits a public park of difference. Here, unlike its 19th century counterpart of social display and reform, meaning is historically located, culturally determined and produced by the process of use. As such, the project has certain successes as a public park, which Lucy Lippard suggests is “probably the most effective public art form there is—the park itself is an ongoing process, the domain where society and nature meet.”<sup>32</sup> These constructions of site at Plaza Park suggest strategies for pursuing the “public” in the designed urban landscape.

That the final urban landscape—radically different from the others—is Peter Eisenman and Jacques Derrida's Project for a Garden at Parc de La Villette, is not without irony. The garden does not result from collaboration with landscape architects, the garden does not contain vegetation, the garden is not culturally produced and understood. Nevertheless, the project proves to construe site in provocative and unprecedented ways.

In the garden, designed in 1985-1986, Eisenman draws on the particularities of not only the physical and cultural history of a building lot in its expanded site, also evidenced in Hargreaves's Plaza Park, but on the complex history of architectural works(s), both built and unrealized. The design for the garden returns to Eisenman's earlier project for Cannaregio West in Venice. In that project, Eisenman employs his now familiar working process of tracing, scaling and superimposition combining a grid derived from Le Corbusier's 1964-65 Venice Hospital Project proposed for the site with his own unrealized design for House 11a. That Corbusier's and Eisenman's unrealized work figure so strongly into the evolution of the Cannaregio scheme is significant in that it reveals, ten years prior to his work at La Villette, Eisenman's well known but too infrequently mimicked bias that to respond to site is not necessarily to be responsive to it.<sup>33</sup>

At La Villette, particularities from the *analogous* site of Cannaregio and the *adjacent* site of Bernard Tschumi's winning park scheme both make their appearance.<sup>34</sup> Frequently discussed analogies between the Cannaregio and La Villette sites—their locations at the city limits, the presence of canals and slaughterhouses, the seeming similarities between Tschumi's grid of follies and Eisenman's prior work, prompts Eisenman to use the Cannaregio scheme at La Villette. Through a careful and

provocative system of intellectual operations intimately related to drawing technique, Eisenman *re*-appropriates the adjacent site of Tschumi's designed park into his garden.<sup>35</sup> The extended grid of Tschumi's park and its registration at a reduced scale join the superimposition of Parisian fortifications, the Cannaregio scheme, and an objectified Venetian canal in the garden's palimpsest. The result of this strategy, where the analogous and adjacent sites of Eisenman's Cannaregio and Tschumi's La Villette inform the making of a garden, is a "site" which Eisenman describes as "an actual place" with "another time, scale and place in it" (Figure 8).<sup>36</sup>

That this unrealized "place" (Eisenman's La Villette) contains another unrealized place (Eisenman's Cannaregio) and another (Le Corbusier's Venice Hospital) underscores the potential value of considering unbuilt work as part of a site's history with attendant latencies of critical form and thought. As such, this "place" of Eisenman's is the place of the project—not the location of the built work—portraying what philosopher Edward Casey might call "multiple sites in one place."<sup>37</sup> The place of this project—the site as a spatial location (the building lot), the site of representation (in images and words, journals and exhibitions), and the site of discourse (in the world) promises to be revisited as a *site* for future urbanisms.

*To think site is to think landscape.* The projects discussed here creatively construct and construe site, alternatively recuperating or rummaging through the particulars of a place to generate urban landscapes. On one hand, Hargreaves strategies of site specificity produces work which he describes as "having real meaning for its inhabitants."<sup>38</sup> On the other, Eisenman systematically appropriates specifics with the critical motives to displace, dislocate and subvert objects, places and scales. Yet whether they engage or oppose determinant site structure, these projects participate in the complex relationships which characterize contemporary life, making urbanism specific.

#### NOTES

*This essay was first presented at the FLATBEDS seminar at Columbia University's School of Architecture, July 1999. Thanks to Mark Linder and Charles Waldheim for their criticism and comments.*

- <sup>1</sup> John Stilgoe, "Landscape." *Common Landscapes of America: 1580 to 1845* (New Haven: 1982): 12. This obligation to the land connoted in *landschaft* is also discussed by J.B. Jackson, "The Word Itself," *Discovering the Vernacular Landscape* (New Haven: 1984): 1 - 8, and more recently by James Corner, "Operational Eidetics," *Harvard Design Review* (Fall 1998): 22-26.
- <sup>2</sup> See Carol Burns, "On Site: Architectural Preoccupations," *Drawing Building Text*, ed. Andrea Kahn (New York: Princeton Architectural Press, 1991): 146-167 for a thorough and provocative discussion on the distinctions between and potentials for "cleared site" and "constructed site" thinking and practice.
- <sup>3</sup> Useful here are Robert Irwin's working categories for public/site art. Irwin's distinctions between "Site dominant," "Site adjusted,"

"Site Specific," and "Site conditioned" suggest similar nuances for a sites relationship to the designed landscape. Here, *accommodating* particularities suggests adjustment to the givens of a place. See "Introduction: Change, Inquiry, Qualities, Conditional" *Being and Circumstance: Notes Toward a Conditional Art*, (San Francisco: The Lapis Press, 1985): 26-27. See also George Hargreaves's discussion of site for the practice of landscape architecture in "Post-Modernism Looks Beyond Itself," *Landscape Architecture* (1983): 60-65.

- <sup>4</sup> See Richard Neutra, *Mysteries and Realities of the Site* (New York: Morgan & Morgan, 1951).
- <sup>5</sup> Landscape critic and theorist Elizabeth Meyer has lectured and published widely on the subject of site in landscape architecture. Her forthcoming book, *The Margins of Modernity: Theories and Practices of Modern Landscape Architecture* promises to recover the influence of adjacencies on selected designed spaces of the American landscape.
- <sup>6</sup> For this phrase I thank Mark Linder. Linder argues that the fundamental theoretical question is how does architecture "makes its appearance?"
- <sup>7</sup> Hargreaves Associates Project Descriptions.
- <sup>8</sup> See Luna B. Leopold, M. Gordon Wolman, John P. Miller, "Channel Form and Process," *Fluvial Processes in Geomorphology* (New York: Dover Publications, 1995) 284-295 for a comprehensive discussion of braided channel formation.
- <sup>9</sup> The design process for Guadalupe River Park was discussed in a telephone conversation with Hargreaves Associate Mary Margaret Jones at the American Academy in Rome, July 1998.
- <sup>10</sup> Michael A. Summerfield, "Fluvial Landforms," *Global Geomorphology* (Essex: Longman Group Ltd., 1991): 222-224.
- <sup>11</sup> *Ibid*, "Aeolian processes and landforms," 248-255.
- <sup>12</sup> This tension is the now often cited "double identity" of landscapes etymology: a dialectic and dialogic pairing of a "view" and a "measured portion of land," of *landskip/landschaft*, *picture/process*, *subject/object*, and *aesthetic/scientific*. See Denis Cosgrove, "The Idea of Landscape," *Social Formation and Symbolic Landscape* (New Jersey: 1985): 13 - 38.
- <sup>13</sup> See Anita Berrizbeita, "The Amsterdam Bos: The Modern Public Park and the Construction of Collective Experience," *Recovering Landscape: Essays in Contemporary Landscape Architecture*, ed. James Corner (New York: Princeton Architectural Press, 1999) for a discussion of the implications of "representation" in Hargreaves's landforms.
- <sup>14</sup> George Hargreaves, "Post-Modernism Looks Beyond Itself," *Landscape Architecture* (1983): 61.
- <sup>15</sup> In "Frederick Law Olmsted and the Dialectical Landscape," *The Writings of Robert Smithson*, Nancy Holt, ed. (New York: New York University Press, 1979), Robert Smithson recognizes the specific processes of sites that shape the landscape (here, human and geologic). Interestingly, Smithson situates Olmsted's work within 18th-century picturesque theories of Uvedale Price and William Gilpin. Price, Smithson argues, tried to "free landscape" from "'picture' gardens." Additionally, James Corner suggests that one promise of the material formation at Guadalupe River Park is "setting up the possibilities for increased diversification, freedom, and exchange

- across territories both biological and social." See "Aqueous Agents: the (re)presentation of water in the landscape architecture of Hargreaves Associates," *Process Architecture 128*, Hargreaves: *Landscape Works* (Tokyo: 1996): 58.
- <sup>16</sup> See Peter Eisenman's discussion of the "agency of the fold" and the influence of catastrophe theory on the development of Rebstockpark in "Unfolding Events: Frankfurt Rebstock and the Possibility of a New Urbanism" in *Unfolding Frankfurt*, ed. John Rachman (Berlin: Ernst & Sohn, 1991): 8-17 and "Folding in time: the singularity of Rebstock" in *Folding in Architecture*, ed. Greg Lynn (London: Academy Editions): 23-26.
- <sup>17</sup> See Eisenman's discussion of "grounds" in "Folding in time: the singularity of Rebstock."
- <sup>18</sup> Laurie Olin, "The Landscape Design of Rebstockpark," September 1992. This essay is published in German in *Frankfurt Rebstock: Folding in Time* (Munich: Prestel, 1992). Translation courtesy of the author.
- <sup>19</sup> Eisenman, "Unfolding Events: Frankfurt Rebstock and the Possibility of a New Urbanism," 8-9.
- <sup>20</sup> Olin, "The Landscape Design of Rebstockpark," 5.
- <sup>21</sup> Ecological principles at Rebstockpark inform the actual way the landscape works as a system of interrelations. Landscape ecology also serves as an analog or model for many contemporary practices. For example, both landscape architect James Corner and architect Stan Allen cite Richard Forman's principles of landscape ecology (patch, edge and boundary, corridor and connectivity, and mosaic) as useful for the development of urban landscapes.
- <sup>22</sup> Olin, 6.
- <sup>23</sup> That the project is subsequently read through the discipline of geology and the idea of the picturesque is not surprising. Critic Kurt Forster suggests that Rebstockpark "actualizes the notion of geologic process," due largely, he argues, to Eisenman's operative strategy of "tracings of temporal relationships" in lieu of "static mapping." See Kurt Forster, "Why Are Some Buildings More Interesting Than Others?" *Harvard Design Magazine* Winter/Spring (1999): 26-31. R.E. Somol's suggested reading of Rebstock through rethinking urbanism from a theory of the "accident" situates it in terms of the picturesque tradition, a landscape reference which foregrounds a project's processes of production over its formal product. See R.E. Somol, "Accidents will happen" *Architecture and Urbanism* Sept., no.9 (252 1991): 4-7.
- <sup>24</sup> In the competition brief written by Andrea Kahn for the 1996 Van Alen Fellowship in Public Architecture, "Public Property: An ideas competition for Governors Island," participants were asked to make a distinction between SITE and BUILDING LOT pertinent to the discussion here: "If the building lot is an area of limited physical intervention, the site is an extensive aggregation of interactive scales and programs, where global forces inform local conditions, and metropolitan concerns have regional impact. While all physical design proposals shall be limited to Governors Island (the building lot) it is understood that *the area effected by such proposals (the site)* will not be limited to the island itself." (emphasis mine) See also Kahn's essay "Overlooking: A Look at How we Look at Site...or site as 'discrete object' of desire" in *Desiring Practices: Architecture, Gender and the Interdisciplinary*, ed. Duncan McCorquodale, Katerina Rüedi, Sarah Wigglesworth (London: Black dog Publishing, 1996): 174-185.
- <sup>25</sup> Reuben Rainey, "Physicality' and 'Narrative': The Urban Parks of Hargreaves Associates" in *Process Architecture 128*, Hargreaves: *Landscape Works* (Tokyo: 1996): 35.
- <sup>26</sup> See Peter Owens, "Silicon Valley Solution" in *Landscape Architecture Magazine* (June 1999) for a detailed description of Sasaki Associates planning efforts.
- <sup>27</sup> Linda Pollack's reading of Henri Lefebvre's provocative diagram of social space (in *The Production of Space*) suggests a strategy of "nested scales."
- <sup>28</sup> Chris Arnold, "Morning Edition," *National Public Radio*, 24 May, 1999.
- <sup>29</sup> See MiWon Kwon, "One Place After Another; Notes on Site Specificity," *October 80*, 85-110. Kwon's provocative, albeit provisional, paradigms for site specific art practice are very helpful for developing this essay.
- <sup>30</sup> *Ibid*, 92.
- <sup>31</sup> *Ibid*, 96.
- <sup>32</sup> Lucy Lippard, "Gardens: Some metaphors for a Public Art," in *Art in America* (November 1981): 137 as cited by George Hargreaves, "Post-Modernism Looks Beyond Itself," *Landscape Architecture* (1983).
- <sup>33</sup> Jean-Francois Bedard, ed., *Cities of Artificial Excavation: The Work of Peter Eisenman, 1978-1988*, (Montreal: Canadian Center for Architecture, 1994) 12. Bedard explains that "for Eisenman being responsive to the site does not mean accepting its current appearance: to privilege 'the site' as the context is to repress other possible contexts, is to become fixated on the presence's of 'the site,' is to believe that 'the site' exists as permanent, knowable and whole."
- <sup>34</sup> In *Chora L works*, (New York: Monacelli Press, 1997), Eisenman states at La Villette, "the relationship of canal to canal, abattoir to abattoir, grid to grid. Tschumi to Eisenman creates an analogous space."
- <sup>35</sup> The relationship between two castings of the word trace—"a" trace, noun: a sign or evidence of some past thing; vestige, as in a wall, a canal; and "to" trace, verb: to carefully and painstakingly copy—and Eisenman's series of schematic drawings on yellow trace or a similarly transparent medium proves useful here.
- <sup>36</sup> Eisenman, *Chora L Works*.
- <sup>37</sup> Edward Casey. Paper delivered at the recent symposia *ONLOCATION: publics spaces places traces* organized by Mark Linder and held at the Syracuse University School of Architecture, April 1999.
- <sup>38</sup> Hargreaves Associates Project Descriptions.