

there and he showed me a boundary change I had often wondered about. It turns out there was a landowner who wouldn't sell."

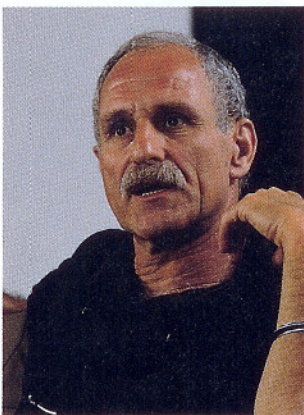
"That's nostalgia," said Friedberg. "We're designing for today." He argued that landscape architects have narrowly defined their role as "bringing nature into the city," while being seduced by a romantic notion of nature. In fact, he said, they need to comprehend and synthesize such issues as urban design, economics and politics into a more complicated whole to build healthy communities.

"Good point," said Tishler. "I think some of the beginners in their profession knew their times and could design accordingly. Have we lost that?"

"We've got other professions moving in on us," said Freeman. "Geographers, for one. Other professions are beginning to broaden their scope to include what landscape architects have always done."

"Just to get back to this 80th anniversary," said Tishler, "what are some of the key projects, the key works? I'm afraid I'll have to eliminate discussion about Central Park."

"The development of parkways," said Freeman. "Landscape architects melded conservation, aesthetics and roads into pleasing park-



"Design in the profession was being vacated [in the 1960s]. The profession took a sharp turn to the right or the left. [They embraced] human values and environmental values that could be scientifically quantified. But they left behind the design issues."
—Friedberg

ways that lay lightly on the land. The Blue Ridge Parkway and Westchester County parkways in New York are excellent examples."

"In more recent history, I think Tommy Church has not been recognized widely enough," said McHarg. "This man discovered that in the beautiful climate of California, people want to live outdoors." McHarg recalled Church showing his gardens to "a Scotsman in California for the first time. And to my astonishment, everyone was swimming! . . . I was actually founded, because he had discovered privacy, beauty, introspection, elegance. He made beautiful gardens, and not only was he modest, his techniques were modest. That was a fantastic contribution."

Friedberg mentioned the contribution of a purely American concept of space: the 1960s urban plaza that "had to be animated in a special way to bring people to it. It was a very conscious invention. It didn't look to European antecedents for its form or program."

This "invention" was often designed by landscape architects, noted McHarg, but usually done badly "with all those colored awnings and umbrellas." Until Lawrence Halprin: "The creation of the Portland plaza [Lovejoy Plaza] was the first time an American plaza was totally animated."

"Because he made it into a stage set," said Friedberg. "He said, 'Make it a theater. If it's not going to be an organic part of the city, I'll make this special complex for people to enter and see each other, a place that animates itself by the fact there is a constant show.' You only need two people to create a spectator and actor relationship."

"His wife is a dancer and she made a big contribution a lot of people don't know about," said Freeman, referring to Anna Halprin's influence on her husband's concepts of choreographed space. "Another thing that began back in the 1920s, that a lot of people don't know about, is that the National Park Service invented the term master plan. A landscape architect named Tom Vint coined that term. It was a type of planning for large parks that was later

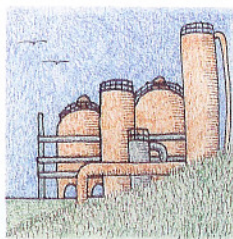
Left: Hartford's Constitution Plaza, devoid of life. Opposite: At Portland plaza, Halprin 'choreographed' space.



ART ON FILE

1978

Gas Works Park
Seattle, Washington
Richard Haag & Associates
Winner of an ASLA Presidential Award, this project converted a defunct gas generator plant into a 20-acre park on a promontory at Lake Union. The site was "recycled," with spacious grassy fields, performing arts arena and playground whose structures were equipment once used in the gas plant.



1979

Pioneer Square
Seattle, Washington
Jones & Jones
Seattle's first public meeting place and transportation hub, this triangular urban space was restored to reflect 1909 character. Attention was given to reuse or replication of materials, pavement and furnishings, such as the curved cast-iron pergola, benches and a totem pole.

Woodland Park Zoo
Seattle, Washington
Jones & Jones
"The animals were the client" in this zoological park based on natural habitats, which are replicated in each of the park's "regions."

The Bagel Garden
Boston, Massachusetts
Martha Schwartz
This "petit parterre" (484 sq. ft.) in front of the SWA Group's office, "intended to be both artistically serious and humorous," ignited a fury when published in *Landscape Architecture* in 1980. It is composed of 96 lacquered pumpernickel bagels formally arrayed on a bed of purple aquarium gravel.