

used in city parks, and then in regional and ecological planning. Landscape architects should take more credit for this type of planning because it came from them."

"It again addresses the diversity of the profession as one of its strong points," said Friedberg. "Also as one of its weak points. It confuses a clear definition of the profession."

The Park Service also made mistakes, said Freeman. Most resulted when other designers tried to do the landscape architect's job. "One major problem is the location of buildings in major parks. . . . Take Gettysburg. [The Visitor Center] is a beautiful building, but it's sitting in the wrong place historically. It's sort of right in the middle of Pickett's Charge."

"The remarkable thing about the American parks system is how it continues to evolve," said McHarg. "It started in the West, then moved east with Cape Hatteras National Recreation Area, the National Historical Park in Philadelphia, other urban parks. The thing about the civil service in most countries is that they're uncivil. The National Park Service was modest, and they took care to hide [buildings] away."

The subject of the ASLA arose. What has the organization's effect been? McHarg contended it should be a major lobby for conservation. "Twelve years ago, we did nothing," said Freeman, who has worked as a government affairs consultant for the ASLA since retiring from the Park Service in 1978. "We now have two full-time people in government affairs. The AIA has, I suppose, a dozen. But we're attending and participating in more hearings. Improvement is coming along."

"We're not yet allies in the conservation field," said McHarg.

"I disagree," said Freeman. "We're very much involved with all the conservation groups here in Washington. I personally know all of them. We're a dues-paying member of the Natural Resources Council of America. Congress views us as a design-oriented group with strong interests in conservation."

"That's all true and it takes us off the hook," said Friedberg. "But it's not a strong advocate role." Tishler interrupted to remind Friedberg to name his seminal moments in landscape architecture. "The thing I'd like to talk about is



"Other professions are beginning to broaden their scope to include what landscape architects have always done."

—Freeman

evolution of the ecological movement," interjected McHarg sharply.

"We're at a threshold right now," said Friedberg. "There are very few past examples within the urban environment. We mentioned Halprin because he opened the door—"

"—mention Friedberg, identify yourself," prodded McHarg.

"I've matured in a sense, too," Friedberg continued. "I no longer come in as a Christ figure who is going to solve all the problems. I feel I'm lucky if I can identify the problems in an urban environment. That's why we have to deal with urban problems politically and economically. How can we understand those systems, how can we relate them to aesthetics? So, I think we're at the beginning of something rather than looking back." Pressed again, he expressed admiration for Rockefeller Center, the public works of Robert Moses, and the Brooklyn Promenade combining highway, residences and a waterfront park. "These have not been the epic works of the landscape architectural profession. But we are beginning to contribute to this world in a more significant way. And I'm encouraged."

Friedberg excused himself to catch a plane, leaving the others to discuss the situation of landscape architecture around the world, and finally, to reminisce. While with the U.S. Army at the Battle of the Bulge, Freeman was told to chainsaw many rows of trees along a supply road. A Belgian sat by the road smoking a pipe. "He said, 'American soldiers planted those trees after World War I as part of a conservation effort. Your daddy probably planted them. And here you are cutting them down.' Things were going bad in the battle, but it still made me feel bad cutting down all those beautiful trees."

McHarg then recalled his days in Edinburgh, listening to Louis Armstrong on his uncle's gramophone. That's where he heard "Stars Fell on Alabama," among other tunes filled with the names of mysterious places in a country whose destiny he would someday help shape. McHarg sang some of them in a warm baritone, then tapped out the door to his next appointment. ■

Opposite: Cape Hatteras culminates the west-to-east sweep of public park land.

1985 1986 1987 1988

Williams Square
Irving, Texas
Jim Reeves
SWA Group

This 1.5-acre plaza in the planned community of Las Colinas was inspired by the flat, arid Texas prairie. Focus is a "symbolic" stream through which are charging a herd of wild mustangs, sculpted in bronze.

Bloedel Gardens
Bainbridge Island, Washington
Richard Haag & Associates
A series of four gardens within a 140-acre nature preserve owned by the University of Washington. Visitors move from an abstract Garden of Planes to a trail through the mossy Anteroom, the Reflection Gardens, where a long, rectangular pool mirrors dense forest, and finally to a bird sanctuary.

Tanner Fountain
Cambridge, Massachusetts
Peter Walker
SWA Group
On Harvard's campus, 60-foot circular field of granite boulders is an "all-seasons fountain" bathed in mist in summer and vapor in winter. "The same artistic effect was achieved through different media, each appropriate to its season," wrote *Landscape Architecture*.

Battery Park City Esplanades
New York City
Hanna/Olin, Ltd.
Linear green park extends along Hudson River at edge of lower Manhattan, where new 92-acre residential/commercial development has just been completed. A public-access point to the mouth of the river, it features "Olmstedian" light fixtures, sculpture and vistas.

