Gardens Are a Physical Manifestation of Culture: Postmodern Public Parks of the Twenty-First Century Will Be Built on the Infrastructure of the Industrial Age

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Gardens are a Physical Manifestation of Culture
Postmodern Public Parks of the Twenty-first Century Will Be Built on the Infrastructure of the Industrial Age

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of the Requirements for the Degree of
Master of Liberal Studies

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Introduction

Gardens are a natural/cultural art form. Gardens are not simply arranged trees, lawns, walkways, fountains and ponds; they are a physical expression of the values and beliefs of culture. The medieval cloister garden was an expression of that era’s Christian theology; the Renaissance garden was a sensuous space of smells, sights and sounds, due to the re-emergence of humanism and reason; the Baroque garden symbolized the autocratic power of the monarchy and church; the neo-classical garden expressed the rationalism of the Enlightenment; the romantic garden was a reaction against rationalism to instigate emotion through the awe of nature; the public park of the nineteenth century was built to remedy the ills of the Industrial Revolution; the modern garden rejected the existing rules of gardening to respond to its modern architectural context. The postmodern postindustrial public park of today is being built on the infrastructure of the industrial age; it is an expression of the values and beliefs of a postmodern culture that is anti-modern; it uses the memories of the past, it embraces ambiguity and it does not have boundaries.

Two parks built 150 years apart in New York City reflect the differences in the values and beliefs of their respective cultures, the nineteenth-century Central Park and the twenty-first century High Line. Each park responds to the city around it very differently; Central Park is an enclosed picturesque park; the High Line is an elevated linear park from which the city can be viewed. Central Park and the High Line embody a spirit of place that is very different because they were created by and for people of different eras. Central Park was designed and built in response to the rapid urbanization in New York City due to the Industrial Revolution; the High Line was built on a ruin of the Industrial
Revolution. The High Line is an example of adapting existing industrial age infrastructure that is no longer used for its intended purpose to create a needed public realm. This adaptive reuse of industrial age infrastructure is the future of public parks in congested cities in a postmodern postindustrial age.

The Classical to the Eclectic Garden

The Oxford Dictionary of English Etymology defines “garden” as “enclosed cultivated ground” (“garden”). A physical barrier always encloses a garden, such as a fence, a wall, a screen (natural or man-made), a berm, or a ha-ha. The natural environment would reclaim a cultivated garden over time if it were not protected with a physical barrier. Elements, whether man-made or natural, that are formed, chosen, laid out, taken into consideration and manipulated in the creation of gardens include: plants, light and shade, color, time (perception changing due to movement and seasonal change), shape, walls, buildings, canopies, walkways, climate, scent, air (dry, humid), sound (lack of it, flowing water, birds, etc.), texture, space (open, enclosed, size) and sculpture.

Gardens evolve over time. Gardens are not marble sculptures or oil paintings that stay fixed in form and content, they are constantly changing. Weather, sun, time, animals and humans change them. Gardens change as plants grow and die. Generations of different cultures change them. Gardens created by an earlier culture are changed by their current culture. The physical characteristics of gardens change over time because they are built by different cultures with different values. There is no clear dividing line between one time period and another; characteristics of one eras’ garden style can often be found in another era. For example, some neo-classical gardens include Baroque elements. To
illustrate how gardens reflect the cultures that created them, a brief description of eight garden styles will be explored: classical, medieval, Renaissance, Baroque, neoclassical and romantic, eclectic, modern and postmodern\(^1\).

The classical garden occurred between 1400 BC and 500 AD. Very few actual examples of classical gardens remain. Knowledge of Greek Classical gardens is found in Homer’s\(^2\) writings, where he referenced courts, gardens, groves and forests. The peristyle court influenced the design of medieval gardens and courtyards. An example of this type of garden is in the House of Vetti in Pompeii (see as 1). It is a colonnaded roofless room that provided security and privacy. This style of enclosed garden influenced the cloister garden in the middle ages. Beyond the influence that the peristyle court had on designs to follow, the importance Greco-Roman culture placed on the public realm and the spaces they created to support this public realm, influenced western culture to follow. Elizabeth Barlow Rogers writes, "inherent in the mentality of classicism is the ideal of the city as the locus for the good life, its citizens' beneficent mother, a landscape where the human and the natural are united in a bond sealed by divine visitation, bounty, and protection, a place from which exile was an extreme punishment" (Rogers 58). The importance of the public realm to nurture culture has not changed since the Greco-Roman time period.

The medieval garden was in fashion between 600AD and 1500AD. It served many purposes, utilitarian, spiritual and social. The medieval garden was enclosed within walls, fences or dense plants with limited openings to protect its occupants, human and plant,

\(^{1}\) The time periods for different garden styles are from Tom Turner’s book 
*Garden History: Philosophy and Design 2000 BC-2000AD*

\(^{2}\) Homer is the greatest of ancient Greek Poets; he wrote the *Iliad* and the *Odyssey*; he lived in the 8\(^{th}\) century BC.
from the dangers of the world outside. These protected gardens were called hortus conclusus\(^3\). The most ubiquitous hortus conclusus was the cloister garden. The cloister garden evolved from Greco–Roman designs of peristyle courts in homes, and atriums of early Christian basilicas. The cloister garden was essentially a roofless room. It was located inside of a religious compound surrounded by walls or buildings. The Laity were barred from the cloister garden; it was a secluded place for contemplation by the clergy. The cloister garden was surrounded by a colonnade for covered access to adjacent spaces and to protect its occupants from sun and rain. In the center of the garden was a fountain or well for irrigation and water. In addition to being a functional space for vita contemplativa\(^4\), the medieval cloister garden was filled with symbolism. The center fountain with its water is a symbol of rebirth, Fons Vitae, the fountain of youth, as in the baptismal font, the purification of the soul from sin with water. Four paths radiating from this center fountain divided the garden into four quadrants representing the four points of the compass, encompassing the universe. The cloister garden was planted with grasses and shrubs, and sometimes flowers, vegetables and herbs.

The cloister garden was an allegory for paradise. The word “paradise” comes from the Persian word meaning “enclosure.” This paradise is humankind’s attempt to recreate Eden. A place that is separate from the wilds of the world outside its walls. Humankind during the middle ages looked inward for paradise, not outward. The medieval garden as inspired by Augustine was an inward looking space that rejected the natural environment in the pursuit of truth through faith. An example of a medieval

\(^3\) hortus conclusus is a Latin term meaning "enclosed garden"

\(^4\) vita contemplativa: to "sit and read, meditate, or simply rest and doze" (Stannard 56)
cloister garden is at the Basilica of Santa Quattro Coronati, Rome, built in the thirteenth century (see figure 2). As the world became safer and the epistemology of rationalism took hold, humankind opened its eyes and mind to the world outside, embracing the beauty and sensory stimulation of the natural world in the pursuit of truth, which marked a change in garden design.

The emergence of humanism in the late middle ages (1300-1500) influenced garden design. James O. Duke in Grove Art Online notes that humanism applies “to currents of opinion that accentuate the worthiness and potential of human beings either with or (often) without assistance from any religious tradition” (Duke). The humanists Francesco Petrarch (1304-1374) and Giovanni Boccaccio (1313-1375) wrote about the importance of gardens and influenced garden design as it evolved from the enclosed gardens of the middle ages to the open gardens of the Renaissance that were used as an exploration of the natural world. Francesco Petrarch, the Italian poet, scholar and humanist, is known for building and cultivating gardens wherever he lived. Petrarch kept a journal of his work on four gardens titled “Some notes concerning cultivation.” It documents Petrarch’s successes and failures in gardening. Giovanni Boccaccio in his medieval allegory, The Decameron, used a garden as the setting for storytelling and as a refuge from the plague-riddled city of Florence during the Black Plague. The Decameron's setting was the garden of the Villa Palmieri, which Boccaccio describes as a place of great sensory stimulation. The uses of and the physical characteristics of the garden described by Boccaccio represents a garden in transition from the enclosed cloister garden of contemplation to the stimulating gardens of the Renaissance. An
illustration from a fifteenth century manuscript of the *Roman de la rose*\(^5\) illustrates this garden of sensory stimulation (see figure 3).

The Renaissance garden was prevalent between 1350 and 1650. The transition from the inward looking medieval cloister garden to the Renaissance garden was the result of Renaissance philosophy, which included the belief that truth was found through reason. Nature became the inspiration for art during the Renaissance. Nature itself was used in the search for truth, an approach inspired by the classical writer Plato and the Latin writer Ovid. The Renaissance garden was similar to the medieval garden but was connected to a house, included geometric patterns, was more open to the environment around it, and included statuary. An example of a Renaissance garden is Diane de Poitiers' garden at the 16\(^{th}\) century Château de Chenonceau near the French village of Chenonceaux. It is geometric in overall shape and layout and is adjacent to a Château (see figure 4).

The Baroque garden occurred between 1600 and 1750. Baroque is the designation for a style of art and architecture that developed in the time period between the Renaissance and the Modern Age from approximately 1600 to 1750. Baroque style began in Rome in the design of Catholic Churches, sculptures and paintings in support of the Counter Reformation, which was the ecclesiastical response to the Protestant Reformation. Baroque art was created and used to propagate the pomp, authority and orthodoxy of the Catholic Church; Baroque art and design was also used in support of the state, to represent the power and authority of the monarchy. The most influential example

\(^5\) *Roman de la rose* is a French poem about the art of romantic love written between 1230 and 1275. It takes place in a pleasure garden that is separated from the world outside, a place for love.
of the French Baroque garden is the Gardens of Versailles (see figure 5). It was built predominately under the rule of Louis XIV, from the 1660s to his death in 1715.

Christopher Thacker in *The History of Gardens* writes that the Gardens of Versailles represent the arrogance of seventeenth-century man’s ideas on the relationship of man to nature:

> To Louis [XIV], as to most of his contemporaries, whether in France or elsewhere in Europe, the natural world of trees, stones and water, forests, hills, and the sea, was not in itself beautiful or admirable, but lacking in beauty, proportion and harmony until man had brought it under control and imposed on it his man-centered order, balance and symmetry. (153)

In the Baroque garden trees were cut into geometric shapes, often forming a wall or a corridor; flowers were planted in elaborate geometric patterns in planting beds called parterres; paths, boulevards and vistas were laid out in straight and diagonal lines; water bodies were in geometric-shaped ponds, fountains and canals. The French Baroque garden of the seventeenth century is architectural, an open-air building with numerous rooms. The Gardens of Versailles is the largest and most well known garden of what has come to be called the French Formal Garden.

The evolution from the formal seventeenth-century Baroque garden to the neo-classical and romantic gardens is essentially the evolution from absolute control of nature so that it looks *man-made* to the absolute control of nature so that it looks *natural*. The landscaping element that allowed the natural and man-made landscape to flow into each other was the ha-ha. The ha-ha is a ditch; it separates the cultivated garden from the uncultivated wilderness around it. The ha-ha prevents wildlife and livestock from entering the garden (see figure 6), and allows an uninterrupted view from the house and garden to the surrounding uncultivated land. Before the invention of the ha-ha, gardens
were enclosed within a wall, a hedge or a fence. The ha-ha allowed the garden to continue its design evolution from the completely enclosed cloister garden to the picturesque garden that does not appear to be cultivated or enclosed at all.

Neoclassical and romantic gardens were popular between 1700 and 1810. English writers and philosophers, classical literature and Baroque landscape paintings influenced the evolution from the formal Baroque garden to the natural English garden. The reaction against the formal Baroque garden, at the beginning of the eighteenth century, was instigated by the leaders of “classical ideals in literature” (Goethein 279): Anthony Ashley-Cooper, 3rd Earl of Shaftesbury (1671-1713), in The Moralist, Joseph Addison (1672-1719), in the Spectator, and Alexander Pope (1688-1744), in the Guardian. They wrote that the formal Baroque garden with its shaped bushes and trees, geometric patterns and straight lines is contrary to nature, so it is contrary to reason.

In the eighteenth century the writings of the Greek poet Homer (800-701BC), influenced neoclassical art. Hugh Honour in Neo-classicism writes that the noble themes of “simplicity of primitive emotions” and “natural nobility of heroic deeds” in Homer’s literature were incorporated into neoclassical art (62-67). The English neoclassical garden is an attempt “to recreate the literary landscape which had been sketched by Homer, elaborated and populated with love-sick shepherds by Theocritus and other bucolic poets, and given classic expression by Virgil” (Honour 161).

In addition to the noble themes of Homer, the landscape paintings of Baroque painters inspired neoclassical garden design. The French painter Claude Lorrain (1604-1682), who lived and painted in the countryside near Rome, is the most influential of these painters. His paintings are of ideal landscapes inspired by what he saw in the
environs of Rome. Michael Kitson in "Claude Lorrain" writes, “Ideal landscape is a term signifying the creation of an image of nature more beautiful and better ordered than nature itself” (Kitson). The use of light in Claude’s paintings was unprecedented; he showed the sun in his paintings, lighting the scene (Kitson). His paintings were so “beautiful” that they inspired garden designs that imitated his paintings. An example of a Claude Lorrain landscape painting is “View of La Crescenza” which he painted in 1648-50 near Rome (see figure 7). Gardens inspired by Claude’s paintings presented "staged scenes where the human visitor was both spectator and actor" (Rogers 236). This was in line with the "philosophy that saw the mind as a theater of sensation and therefore landscape experience as a stimulus to reflection" (Rogers 237). His paintings influenced English gardens because of the Grand Tour⁶. The English aristocracy visited Italy on the European Grand Tour; they brought back the paintings of Claude and other Baroque painters of landscapes, and recreated scenes from these paintings in their gardens.

Stourhead Gardens in Wilshire, England, is a garden inspired by Claude’s landscape paintings. It was built in the middle of the eighteenth century. Stourhead includes an artificial lake with a pathway that winds around it connecting classical scenes and experiences; Stourhead is a book of classical ideas built as a garden. The classical stories being told are emphasized by follies⁷ that include a miniature Pantheon based on

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⁶ Beginning in the late sixteenth century wealthy young men from northern European countries traveled in France and Italy for several years to complete their classical education. The practice ended in the nineteenth century (Reeve).

⁷ Follies are temples, bridges, columns, and ruins, added to gardens to support themes in picturesque and neo-classical gardens. They often appear as architectural toys or models. They also terminate views and put nature into context with manmade elements (see figure 8).
the Pantheon in Rome built to serve as an art gallery (see figure 8), and a five-arched stone bridge that is based on a bridge designed by Andrea Palladio\(^8\) in Venice (see figure 9). Stourhead is an example of a neoclassical garden.

The neoclassical garden was the garden type that was built as a result of and in support of the Enlightenment. The Enlightenment, a philosophical movement in Europe during the seventeenth and eighteenth century “emphasized reason over revelation as the best guide for human progress, and nature over Scripture as the clearest window onto God” (Lambert 159-60). What the Enlightenment philosopher and the neoclassical artist had in common was that they believed that there was an order to the world that could be applied to nature, politics, truth and art. Janson writes in the *History of Art*: “the call for a return to reason, nature and morality in art meant a return to the ancients because the classical philosophers were the original *apostles of reason*” (658). The Enlightenment philosophers and the neoclassical artist emphasized reason over revelation; they returned to classical literature, art and philosophy as representative of rational thinking.

The neoclassical garden includes rolling hills, clumps of trees, lakes and streams, walking paths and follies. The neoclassical garden is theatrical; it is laid out in a sequence of scenes that the observer views as he walks through it. The garden at Stowe House in Buckinghamshire, England, is a remarkable garden because it is an example of a garden that was changed from a geometrical Baroque plan to a more naturalistic English plan. A plan of the garden from 1739 shows the Baroque geometric layout of the garden--straight paths and views, some radiating from the house, ending in nodes (see figure 10). In 1735 William Kent took over as garden designer of Stowe and began converting it into a neoclassical garden.

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\(^8\) Andrea Palladio (1508-1580) was a Renaissance Italian architect and writer who based his designs on Classical architecture.
classical garden. William Kent (1685-1748) was one of the originators of the natural English garden. Kent was an artisan, painter and stage set designer. Kent thought scenically not architecturally. In 1741 Lancelot “Capability” Brown became head gardener. A plan of Stowe from 1770 shows Kent and Brown’s influence. The straight-line geometry’s and axes have been replaced with serpentine shapes (see figure 11). A comparison of the two plans shows the transformation from a formal Baroque garden to a natural English garden. In 1751 Brown left Stowe to begin his independent and prolific garden design career.

Lancelot "Capability" Brown (1716-1783) was the most influential English garden designer of the eighteenth century. Capability Brown's skill was in working with the existing land and making it the best it could be. He was able to see the capabilities of the land. He did this by taking into consideration the existing topography and natural elements, then modifying them, such as damming an existing stream to make a pond. This was in contrast to making the site conform to what "man" wanted it to be such as at the Gardens of Versailles. He designed or redesigned nearly one hundred and seventy gardens during his career. Characteristics of Brown’s designs are “sinuous outlines of water (Brown’s lakes were usually contrived from nearby springs or were adaptations of existing streams)”, “a winding drive offering glimpses of the house between trees” and “small scattered groups of trees or single specimens on lawns before or behind the house” (Stroud). Beauty in a Brown garden was not literal but formalistic, emotion from sensuous lines not from sculptures or storytelling. Turner notes that Brown would use an "occasional temple when it improved the composition, but there is no reason to think he had any taste for allegory, symbolism or the landscapes of antiquity” (197). He was not
attempting to copy paintings or create scenes as previous neo-classical gardens had. Brown’s landscapes did not have rough edges; “topography is never flat nor monotonously sloping in one direction”; trees "are never planted in ranks, but rather in clumps, belts and screens." "The curving lines of his drives, tree belts, and lake edges never run along parallel courses, but in harmonious naturalistic configurations." (Rogers 249)

The grounds of Blenheim Palace in Woodstock, Oxfordshire, England (see figure 12) is a renowned garden redesigned by Brown. In the 1760s he transformed three canals into a serpentine lake and created a tree-planting scheme of “clumps, belts and screens” that opened up vistas to and from the house. The garden has a remnant from the original Baroque design from the eighteenth century, an axes perpendicular to and centered on the palace. Brown’s gardens can be aesthetically described as beautiful. The English garden evolved from the neoclassical garden of classical stories and ideals to the romantic garden of sensibility, impressions and emotions; rationalism to empiricism. Brown’s gardens stylistically bridged the neoclassical gardens of scenes and storytelling, to the romantic picturesque gardens of emotions.

The transition from the “beautiful” neo-classical gardens to the “sublime” romantic garden was instigated by the writings of the Irish statesman, author, and philosopher Edmund Burke (1730-1797). In 1757 Burke wrote A Philosophical Inquiry into the Origins of Our Ideas of the Sublime and the Beautiful. He influenced aesthetics by separating beauty into two categories: the beautiful and the sublime. Edmund Burke “distinguished sharply between the sublime and the beautiful, associating the sublime

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9 John Vanbrugh (1664-1726) designed Blenheim Palace in 1705. At that time Henry Wise (1653-1738) designed the original gardens.
with the kind of awe we feel when confronted with objects that exceed our control and
the beautiful with all the things that we take to be pleasant because they submit to us”
(Ferguson). By including the “sublime” in his aesthetic theories, Edmund Burke brought
emotions and passion into aesthetic philosophy. This inspired a new form of art called
romanticism: “Romanticism emphasized the individual, the subjective, the irrational, the
imaginative, the personal, the spontaneous, the emotional, the visionary, and the
transcendental” (“romanticism”). The Romantic Movement was a reaction against the
rationalism of the Enlightenment; it valued “the subjective experience over the
rationalism that had empowered the Enlightenment” (Gamwell 13).

William Gilpin (1724-1804), a “writer, printmaker, clergyman and schoolmaster”
(Cross), expanded the aesthetic philosophies of taste instigated by Edmund Burke, the
beautiful and the sublime, to include a new category, the picturesque. Gilpin was the first
to come up with the idea of the picturesque because he did not consider the beautiful and
the sublime “appropriate standards of taste in art criticism” (Cross). Elizabeth Barlow
Rogers in *Landscape Design: A Cultural and Architectural History*:

For him, *Picturesque* meant scenery that because of its boldly projecting outcrops
of rock, contrasts of dark and light, compositional groupings of trees, and other
such attributes was either naturally suitable for picture making or, with some
compositional correction to foreground, background, or middle ground, could be
made so. His appreciation of scenery was as a two-dimensional framed view of a
three-dimensional scene, and his visual satisfaction depended on a
correspondence between the works of nature and the animated “roughness” of
elements and the atmospheric light and shade that give pleasure in a painting.
(252)

The writer Uvedale Price (1747-1829) published *An Essay on the Picturesque* in
1794 to “expand and redefine observations on the nature of Picturesque Beauty
made…by the Rev. William Gilpin” (Postle). The word picturesque is defined as
“resembling a picture: suggesting a painted scene” ("picturesque"). Stephanie Ross in the Encyclopedia of Aesthetics notes: "The word picturesque comes from the French picturesque and the Italian pittoresco meaning ‘in the style of a Painter’" (511). Price located the aesthetic of the picturesque between the beautiful and the sublime. Price saw the landscapes of Brown as too soft, too beautiful.

Price in effect added a middle aesthetic category—the picturesque—between the two poles singled out by Burke. Price defined the picturesque in terms of objective qualities—its hallmarks were roughness, sudden variation, and irregularity. He believed that intricacy and variety were sources of pleasure and that they aroused in viewers the passion of curiosity. (Ross)

The founders of the picturesque school, Uvedale Price and William Gilpin, argued that the “naturalism” of the Brownian’s was no less unnatural than the geometric regularity of Versailles and that sudden declivities, rocky chasms, and rotting tree trunks (all deliberately designed) were more proper for the natural garden than were enormous, undulating meadows accented with tight clumps of thickly planted trees ("garden and landscape design").

Picturesque gardens were designed to present scenes that were similar to the paintings that were popular in the late eighteenth century. The plants, flowers and trees were the oils that were layered onto the canvas of the land. How they were used was not based on their physical qualities but for their emotional qualities, their impressions. Christopher Hussey in The Picturesque; Studies in a Point of View writes: “A gardener who studied pictures…would get away from the ‘ideal’ conception of nature and learn to love color, light, shade, intricacy, apart from the objects that produced them” (Hussey 160). The picturesque garden is made up of a rough naturalism, including undulating land forms, rocks, moving water, trees laid out as if they had been there for a long time, including fallen trees. The picturesque garden that evolved from the ideas of Burke, Gilpin and Price embraced Romanticism’s appeal to the emotions and the senses.
The follies in a picturesque garden were used to elicit an emotional response instead of telling a story or representing an idea, as they did in the neo-classical garden. The picturesque garden could include a temple in ruins, a hermit’s retreat, a rotting tree, a Gothic building. To the people of the late eighteenth century a ruin elicited melancholy, a hermit’s retreat elicited silence and solitude (Gothein 296-97), a rotting tree represented mortality, and a gothic building was perceived as being spiritual. Follies could represent something specific to their location or give meaning to a place that had none.

The picturesque garden reached its peak of naturalness in Wiltshire, England, at Fonthill, which was built from 1793 to 1813. Fonthill was sublime and picturesque. Burke’s definition of the sublime, “rough, gloomy, violent and gigantic” describes Fonthill based on the available images of the garden. A graphite and watercolor drawing from 1799, *Distant View of Fonthill Abbey from the East, with the Lake in the Foreground and a Team of Oxen*, by J.M.W. Turner (1775-1851) expresses the essence of this picturesque sublime garden (see figure 13). Fonthill was as natural as a garden could be and still be a considered a garden (Thacker 221).

Gardens evolved to a point where they did not appear as man-made landscapes but as natural landscapes. This was a problem for nineteenth-century garden designers because they had nowhere to go aesthetically; if gardens appeared as natural landscape then what the point of designing them was. Tom Turner in *Garden History: Philosophy and Design 2000 BC-2000AD* explains the nineteenth-century garden designer’s quandary: “To be works of art, gardens must imitate nature;” “If they imitate nature, gardens cannot be works of art” (226). Because of this quandary nineteenth-century garden designers looked to previous eras and chose styles to use in their gardens, which
sometimes resulted in several historical styles in one garden, creating the eclectic garden.

Tom Turner described four approaches that resulted from this approach:

- The landscape style: using ideas selected from the past in a structured sequence
- The Mixed style: using design styles selected from other countries and displayed as if in a museum
- The gardenesque style: using plants selected from favorite regions of the world and arranged to display their individuality
- Nationalistic styles: using design ideas from glorious eras in the histories of the nations in which the gardens were made (226)

The evolution from the Baroque garden, as epitomized by the Gardens of Versailles, to the natural picturesque English garden, represents a changing relationship to nature. The Enlightenment’s prioritization of reason in the pursuit of truth resulted in the neo-classical garden, a landscape of classical ideals and scenes. Romanticism’s reaction against the Enlightenment resulted in the natural picturesque garden of sensibility. It was an evolution from the beautiful to the sublime. The eclectic garden incorporated styles of gardens from all these previous eras.

**The Public Park**

The eclectic style of garden was used in a new garden typology that came out of the nineteenth century, the public park. *The Oxford Dictionary of English Etymology* defines “park” as: “enclosed tract of land held by royal grant or prescription for the chase; field, paddock; enclosed piece of ground for public recreation; space in a camp occupied by artillery, etc” (“park”). Like a garden, a park is an enclosed space. The public version of the garden is the public park, which is built for public use, using public funds. Before then parks had been lands or gardens converted from other uses such as hunting grounds. The Bois de Boulogne in the 16th arrondissement of Paris was a royal
hunting ground from the 12th century. Baron Haussmann converted it into a public park during the Second Empire in 1852. Catherine de Medici created the Tuileries Garden in Paris for the Tuileries Palace in 1564; it went through numerous changes, most notably by André Le Nôtre (1613-1700) in 1664; it became a public garden during the French Revolution in 1792. Boston Common was a cow pasture until 1830.

The public park was a response to rapid urbanization during the Industrial Revolution. The American Industrial Revolution occurred from approximately 1820-1870. The Industrial Revolution instigated a means of production change from a cottage industry to a factory industry. The cottage industry means of production included the artisan/craft and the putting-out systems, where everything was produced in homes and in small shops. It employed very few people in small spaces, so workers were able to control their own time. The disadvantage of the cottage industry was that its product output was limited by available power and storage space. The factory system solved these limitations by locating industries near power sources and building large buildings for storage and manufacturing. The factory system of production employed larger numbers of people in one location than the cottage industry had. Advantages of this new system of production included increased worker incomes and better standards of living for the workers. Disadvantages in this new system of production included the loss of control of one’s own time and the regimentation of time. For large numbers of people to produce large quantities of product it was necessary to regiment the production process. This resulted in the need to control workers’ time to maintain a schedule for production; the efficiency of mass production would be lost if workers controlled their own time.
The Industrial Revolution spurred urbanization because factories needed a higher concentration of workers in one location. This new urbanization resulted in social changes and social experiments during the nineteenth century. Utopian communities, public education, temperance, religious revivalism, feminism and abolitionism were all challenges to the existing social structure during the nineteenth century that can be partly attributed to this new urbanization. The public park was built to help solve the problems that resulted from this transition from an agrarian to an industrial society.

Landscape architecture\textsuperscript{10} as a profession began in the nineteenth century when the importance of the built environment to the quality of the human experience was realized. The fast growth of cities during the Industrial Revolution, and the resulting congestion, brought to light the importance of fresh air and light to the well-being of city residents. “Garden and landscape design is an art insofar as it creates for people experiences that uplift their spirits, expand their vision, and invigorate their lives.” ("garden and landscape design") Landscape architecture is defined by Norman Newton in Design on the Land as, “the art…of arranging land, together with spaces and objects upon it, for safe, efficient, healthful, pleasant human use” (xxi).

A human connection to nature is important because all life is interdependent at every biological scale, from the smallest living structure, the cell, to the largest ecosystem, the Earth’s surface. Biological structures, such as cells, organs, organisms and ecosystems, are dependent on the biological activities of all other biological structures at all scales to live. David Orr in The Nature of Design: Ecology, Culture, and Human

\textsuperscript{10}Olmsted and Vaux were the first to use the term Landscape Architect. The Encyclopedia of Aesthetics notes: “It was in 1863, when Olmsted and Vaux signed the words landscape architects in resigning their Central Park commission, that the fledgling profession was provided with a name” (Fitter).
**Intention:** “The environment outside us is also inside us. We are connected to more things in more ways than we can ever count or comprehend” (29). The design of our built environment should connect us to nature, making us aware of the cycles of life that support us. The built environment can make the natural environment visible in unique ways and stimulate the senses; the luminous interior space of a gothic cathedral presents light in a new way; a house perched above a waterfall presents a unique relationship between a house and flowing water at Fallingwater\(^{11}\). Designed landscapes as diverse as a Baroque or picturesque garden stimulate the senses in different ways.

Spiro Kostof in *The City Assembled; The Elements of Urban Form Through History* attributes the idea of the public park to the Scottish botanist and garden designer J. C. Loudon (1783-1843) in the 1820s: “Loudon thought it a means to ‘raise the intellectual character of the lowest classes of society’” (169). The first industrial age public-park is considered to be Birkenhead Park in Liverpool, England, designed by Joseph Paxton in 1843. Its design influenced the first public park in the United States—Central Park in New York City.

**Central Park**

New York City was founded in 1624 as a Dutch trading post. In the first half of the nineteenth century New York City's population grew from ninety thousand to half a million\(^{12}\) (Rosenzweig 22). This rapid population growth was made up of recent immigrants from the other side of the Atlantic Ocean and the Hudson River. These new

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\(^{11}\) *Fallingwater* is the Frank Lloyd Wright-designed country house in Mill Run, Pennsylvania.

\(^{12}\) In 1859 it had a population of 813,669
immigrants lived and worked in a congested environment that was a new experience for them. This new urbanization resulted in significant social changes that were partly responsible for serious riots in 1834, 1837, and 1849 (Gandy 82). The inhabitants of New York City in the nineteenth century saw the natural world as being the fields and forests of the country; they saw the city as a new and foreign environment to which they had to adapt. To get away from this congested city New York City residents had to go to the country, which was difficult because they did not have easy access to transportation. Central Park was created to solve the problems of this new living and working environment by bringing the country into the city. Figure 14 is a photograph from the nineteenth century showing this bustling congested trading post.

The creation of Central Park in the middle of the nineteenth century was, Elizabeth Barlow Rogers notes, “one of the great political and cultural achievements of the American People” (16). The idea of a government purchasing land, and designing and building a park for the use of its citizens was without precedent in the United States. Until Central Park, parks in the United States were associated with other functions such as public buildings and cemeteries. New York City included very little green space open to the public. Most of the inner city green space was small or had limited or no public access. Elizabeth Barlow Rogers writes, “The city's residential squares--St. John's Park, Gramercy Park, Union Square, Washington Square--were mostly fenced, with access restricted to neighboring property holders” (337). The largest area of public green on Manhattan Island was Jones Wood, a 160-acre picnic grove along the east river, which had been proposed as a site for Central Park. The largest space used by New Yorkers for
picnics and outdoor gathering was the 478-acre *suburban* Green-Wood Cemetery in Brooklyn.

The idea of a large public park in New York City cannot be attributed to the inspiration of one person. It was the result of multiple people and motivations. Central Park was founded by the financial and cultural leaders of New York to solve problems that had arisen due to the rapid growth of the city because of the Industrial Revolution. Two of the earliest proponents of a large park in New York City were William Cullen Bryant and Andrew Jackson Downing. William Cullen Bryant (1794-1878) was an American romantic poet and editor of the *Evening Post*. He made his case for a New York City public park in his paper.

The heats of summer are upon us, and while some are leaving the town for shady retreats in the country, others refresh themselves with short excursions to Hoboken or New Brighton, or other places among the beautiful environs of our city. If the public authorities, who expend so much of our money in laying out the city, would do what is in their power, they might give our vast population an extensive pleasure ground for shade and recreation in these sultry afternoons, which we might reach without going out of town.

Another early proponent of a public park in New York was the American garden designer Andrew Jackson Downing (1815-1852). Andrew Jackson Downing was a “horticulturist, landscape gardener, and architect.” He is considered to be the “the first great landscape designer in the United States” ("Andrew Jackson Downing"). Christopher Fitter in "Landscape" in the *Encyclopedia of Aesthetics* describes Downing’s design approaches:

Downing advocated two approaches to what he called the modern style of design: the picturesque and the beautiful. In each case, he was interested in an appropriate fit between architecture and landscape form. Gothic architecture, for example, with an angular composition of multiple gables and dormers fit best with a picturesque landscape comprised of irregular compositions of wild understory, thickets, and craggy coniferous plantings, whereas classical structures were best
suited to a beautiful landscape of managed turf, spreading deciduous trees, and soft luxuriant planting beds.

Downing was not only instrumental in getting Central Park built but also influenced its design. In his book, *Rural Essays*, in the chapter titled “The New-York Park”, written in August 1851, Downing presented his position on the need for a public park in New York:

> Deluded New-York has, until lately, contented itself with the little door-yards of space--mere grass-plats of verdure, which form the squares of the city, in the mistaken idea that they are parks. The fourth city in the world (with a growth that will soon make it the second), the commercial metropolis of a continent spacious enough to border both oceans, has not hitherto been able to afford sufficient land to give its citizens (the majority of whom live there the whole year round) any breathing space for pure air, any recreation ground for healthful exercise, any pleasant roads for riding or driving, or any enjoyment of that lovely and refreshing beauty from which they have, in leaving the country, reluctantly expatriated themselves for so many years--perhaps forever.” (147)

Downing considered a proposal, by New York City’s mayor and others, to build a park of one hundred acres as shortsighted because, “If the future growth of the city were confined to the boundaries their narrow vision would fix, it would soon cease to be the commercial emporium of the country” (148). Downing knew that New York City would continue to grow in population and area, and that a park should be built to accommodate this larger city. He proposed that it be at least five hundred acres (it ended up being 843 acres). As an example of the short-sightedness of the city fathers, he recalled the construction of City Hall in 1810, which was built with three sides of white marble and one side of brown stone because they did not want to “waste marble on the rear of the City-Hall, *since that side would only be seen by persons living in the suburbs*” (149). New York City has now grown 16 miles beyond this rear wall13.

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13 It is 16 miles from the north-facing wall of City Hall to the northern border of
The objectives of a large public park in New York City were: to bring nature into the city, civilize its citizens (upper and lower classes), increase the city’s status among world-class cities and improve its residents’ health. Nature was seen as an antithesis to life in the industrial city, which included repetitive work, and high working and living densities. People were losing a connection to nature because of industrialization and urbanization. This loss can be attributed to the fact that people in the city no longer worked the land, planting and harvesting crops; they no longer depended on the climatic cycles of nature for their livelihood. A large public park in New York City was proposed as a healing space. Irving D. Fisher in *Frederick Law Olmsted and the City Planning Movement in the United States* describes how exposure to nature can influence the individual:

> Inspired by beauty, the spectator reaches the aesthetic condition--a condition in which the beauty of nature or a genuine work of art releases the spectator from sensuous and intellectual constraints. In appreciation and response to the beauty of the park the mind is educated aesthetically, freeing it to unfold in disinterested contemplation. (105)

Nature was also seen as a conduit to spiritual understanding. John Ruskin (1819–1900) an English art critic and social theorist promoted an aesthetic that was rooted in the study of nature, which he equated with Truth. By preaching a philosophy of Beauty with the same fervor as ministers of the Evangelical tradition in which he had been raised, Ruskin furthered the notion that the appreciation and practice of art could serve as sources of spiritual life rather than simply as a manifestation of it (Rogers 312).

In addition to the psychological and healing aspects of nature, the proponents of a large public park believed that it would civilize city residents. David Schuyler in *The New Urban Landscape* writes that they believed “that the physical spaces humans occupy the New York City’s northern borough the Bronx.
influence their patterns of behavior. Thus the question of city form was not merely an aesthetic one but involved a statement of political and social ideology.” (6) The designers of Central Park believed that Central Park could cure urban ills through design by exposing its citizens to beautiful spaces. Swaying trees, winding paths, light shining off of lakes would cure urban ills and make for a better citizenry. "Olmsted was convinced that aesthetic education would enliven the mind, refine sensibilities, free the imagination, and expand the understanding so that members of society would develop a better society of interrelated human beings." (Fisher 109) A public park was seen as a tool of social engineering.

Improving the city’s status among world-class cities was another justification for building a large public park. The founders and designers of Central Park had visited public parks in Europe and wanted to have their own beautiful picturesque park. The public parks of London and Paris exposed them to the value that large open parks bring to a large city. The founders of Central Park believed that if New York were to compete with Europe culturally it would have to have public parks like London and Paris.

The air cleaning function of plants within a large park was another reason for a large city park. In the beginning of the nineteenth century the spread of disease began to be attributed to congestion and squalor in the new industrial cities. New York in the nineteenth century included slaughterhouses, animals in the streets with their inevitable pollutants, noxious chemicals, burning coal, and smoke and odors from incinerating refuse (Kelly 5-6). The massive growth and increased industrialization in New York City during the first half of the nineteenth century made it almost inevitable for something to be done to create a breathing space for its residents.
Although the design of Central Park has many influences, two of the most significant are Brooklyn’s Green-Wood Cemetery and Liverpool’s Birkenhead Park. Brooklyn’s Green-Wood Cemetery\(^\text{14}\) (see figure 15) is located in suburban Brooklyn and was founded in 1838. It covers 478 acres. Green-Wood Cemetery is laid out as a Picturesque English park. It was inspired by the ideas of Andrew Jackson Downing who inspired Central Park as well. Designated a National Historic Landmark on September 20, 2006, Green-Wood Cemetery was a landscaped environment that provided a precedent for how a large park should look and be used in New York. Before Central Park was built, Green-Wood Cemetery was the largest open landscaped area that was used for picnics and strolling.

Although Green-Wood Cemetery influenced the design of Central Park, Olmsted did not like the idea of cemeteries being used as pleasure grounds. In his article on parks in the *New American Cyclopedia* in 1861 Olmsted writes:

> The rural cemetery, which should, above all things, be a place of rest, silence, seclusion, and peace, is too often now made a place not only of the grossest ostentation of the living but a constant resort of mere pleasure seekers, travelers, promenaders, and loungers; and this indicates, as much as anything else, the need that exists in every town and village for the proper pleasure ground. (357)

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\(^\text{14}\) The National Parks Service web site provides the following “Statement of Significance”: “Green-Wood Cemetery, established in 1838, was the largest and most varied of the early American rural cemeteries. Its scale, diverse topography, and intended civic prominence made it the prototype for how a cemetery with Picturesque landscaping could be created in contrast to the rapidly expanding cities of the 19th century. Inspired by Alexander Jackson Downing, the most nationally prominent landscape designer and author in antebellum America, David Bates Douglass conceived the overall plan for the Picturesque landscape, executed with complementary Gothic Revival buildings by Richard Upjohn and his son Richard Michell Upjohn.” (*National Historic Landmarks Program*)
The actual park that had the greatest influence on Olmsted was Birkenhead Park (see figure 16), located in a suburb of Liverpool, England. It was designed by the English architect Joseph Paxton\(^\text{15}\) (1803-1865) and opened in 1847. It was the first public-funded park in England. Olmsted wrote in his book *Walks and Talks of an American Farmer in England* about how he admired Birkenhead Park:

Five minutes of admiration, and a few more spent studying the manner in which art had been employed to obtain from nature so much beauty, and I was ready to admit that in democratic America there was nothing to be thought of as comparable with this People’s Garden. Indeed, gardening had here reached a perfection that I had never dreamed of. I cannot undertake to describe the effect of so much taste and skill as had evidently been employed; I will only tell you, that we passed by winding paths, over acres and acres, with a constant varying surface, where on all sides were growing every variety of shrubs and flowers with more than natural grace, all set in borders of greenest, closest turf, and all kept with most consummate neatness. (62)

Birkenhead Park inspired and influenced Olmsted so much that the above description might apply to Central Park.

The proposed site for Central Park was a rocky and swampy area of Manhattan Island that did not easily lend itself to building homes and shops. Purchasing the land for Central Park began in 1853; the land was cleared of all residents by 1857 (Rogers 338)

"When New York acquired the site … the land was barren and dissolute, covered with squatters' shacks, swampy lowlands, and the massive outcroppings of Manhattan’s rocky foundation" (Schuyler 77). Figure 17 is a photograph from 1862 showing the site after construction had begun.

\(^{15}\) Joseph Paxton was an English architect and gardener. His most famous creation is the Crystal Palace, which was built for the Great Exhibition of 1851 in London’s Hyde Park.
Another pre-existing condition of the site that the designers had to contend with was the grid layout of the surrounding streets. The rectilinear street/block layout of Manhattan was conceived in 1811 and is called the Commissioners Plan of 1811. The 1811 street layout (beginning at Houston Street and running north) is made up of rectilinear blocks, 20 blocks per mile running south to north, and five blocks per mile running west to east. The Commissioner’s Plan was not designed to raise the human spirit, improve health from increased air and light, or provide status to the city with locations for civic monument or cultural activities. It was simply a grid allowing buildings to be built as cheaply and efficiently as possible (rectangular buildings) and to provide direct access to the waterfront where commerce in New York was located (see figure 14).

The competition to design Central Park was held in 1857. It included the following specifications: “four or more cross streets connecting Fifth and Eighth avenues...a twenty-to forty-acre parade ground; and three playgrounds, three to ten acres each...an exhibition or concert hall, a flower garden, a winter skating lake, a prominent fountain, and a lookout tower” (Rosenzweig 111).

Frederick Law Olmsted (1822-1903), who was the superintendent of Central Park⁶, and architect Calvert Vaux (1824-1895), a former partner of Andrew Jackson Downing, won the competition. The winning scheme by Olmsted and Vaux was called Greensward (see figure 18). The Encyclopedia of New York notes, “Their plan called for a combination of the pastoral (open, rolling meadows), the picturesque (the Ramble), and the formal (the dress grounds of the Mall, or Promenade, and Bethesda Terrace)
(Blackmar 222). The idea that differentiated the Greensward plan from the other entries was that Olmsted and Vaux located the required cross streets below grade so they did not bisect the park at grade. This allowed the park to be clearly separated from the surrounding city.

Vaux and Olmsted’s different skills were a benefit to the design and construction of Central Park. Vaux was the artist who respected and solicited the ideas of New York City’s citizens and craftsmen. Vaux saw the creation of art and culture through the craft of its citizens, "as the makers of their own government and of their own public art" (Rosenzweig 137). Vaux responded to proposed changes and community involvement in the design process as a valuable part of the design process. Olmsted took a more paternal position, "He felt it his duty as a gentleman to train the poor and the uneducated, whom he did not entirely trust, in the tastes and manners he had inherited" (Rosenzweig 139), and so he responded to any criticism as a threat to his authority. Two different professionals, through their partnership, were able to pull off the largest public works project attempted in the United States up to that time.

Central Park, which covers 843 acres, is located in New York City in the approximate center of Manhattan Island between 59th Street and 110th Street, and between 8th Avenue (Central Park West) and 5th Avenue. Central Park’s plan is a large rectangle that is within the grid of the Commissioners Plan of 1811 (see figure 18). Central Park is an eclectic park; it includes Baroque, neo-classical and picturesque elements.

Although Central Park appears as a natural environment, as if the planners simply left a part of New York City un-built, it is a completely designed and built environment.
Dirt was removed to create valleys, ponds and expose rock formations. Dirt was added to create hills. Trees were planted to create forests. Rosenzweig in *The Park and the People*:

By the time Central Park was completed, Workers had gone over every foot of ground, raising or lowering the surface; they had transformed natural drainage courses into artificial subterranean waterways and created the illusions of picturesque abundance and distant prospects. (150)

The layout of Central Park includes the smoothed out forms of “Capability” Brown; the sheep’s meadow is a rolling field of grass bordered by trees (see figure 19). Sunbathers have replaced the sheep. The picturesque naturalism proposed by Uvedale Price and William Gilpin is expressed in the Ramble, which is a miniature forest with “rocks, streams, waterfalls and a cave” (Simpson 7) (see figure 20). Tom Turner describes the relationship of the beautiful, picturesque and the sublime in his description of a Landscape Style park that applies to Central Park: "Picturesque gardens have a sequential transition from a Beautiful foreground, through a picturesque middle ground to a Sublime background” (230). The beautiful open rolling meadows of Central Park are bordered by picturesque groves of trees, and soaring above them, is a sublime forest of skyscrapers. This can be seen in figure 19. Although Olmsted and Vaux could not have imagined the height and scale of buildings that would eventually border Central Park, they are there, and they are sublime.

The picturesque elements of Central Park include its rough naturalism, undulating land forms, trees laid out as if they had been there for a long time, all composed to present an ever-changing scene. A picture of the 40-acre North Woods, which is located on the northern section of Central Park, on a cold wintry day, illustrates this (see figure 21). The picture shows Central Park’s sublime essence. It is sublime in the sense that it is somewhat foreboding.
Central Park has clearly defined borders. Although the buildings outside of the perimeter of Central Park can often be seen from inside the park, the occupiers of Central Park do not engage with the buildings, they are nothing more than walls. People go to Central Park to be away from the city of buildings. This separation was a conscious design decision by Olmsted and Vaux. Plants, topography and walls separate the city and the park. Figures 22 and 23 show how the city is physically separate from the park. Figure 22 shows the park from the city side. Figure 23 shows the city from the park side. In addition to showing how the park is separate from the city, figure 23 also shows how much lower the park is from the adjacent street (Central Park West/8th Avenue). This is an example of how Olmsted and Vaux removed land to expose rock for visual interest.

The design intent of Central Park was "to create an expanse of rural beauty within the urban environment" (Schuyler 85). Central Park was designed to appear "naturalistic". To maintain Central Park’s naturalism the four streets that bisect Central Park east to west are located below grade so that they are not seen from inside the park. Locating these bisecting streets below grade is considered the most inspired design element within the Greensward plan, and has the greatest effect on the quality of the experience within the park. This design decision supports the aesthetic of Central Park, which is to provide a natural setting separate from the city. Figure 24 shows how these cross streets had to be cut out of the rock so that the park occupiers do not see the cross streets from inside the park. Once Central Park’s occupants are inside the park they do not have to cross over city streets. The series of picturesque scenes is not broken.

Central Park was designed so its occupiers move through a series of scenes. Flowers and trees are arranged and located more to support the making of place than for
their visual aspects, as in the picturesque, where the intent was to create two-dimensional views. Olmsted chose vegetation that was appropriate for its context environmentally and narratively. If the story being told were of a dark picturesque wood, then vegetation appropriate for this environment would be chosen. "Olmsted...came to look at trees not so much as a botanist or gardener would, but rather as the arboreal palette of the landscape artist; their forms and tints were the stuff from which scenic effects were made" (11 Barlow). His intent was to make four-dimensional space, which included the dimension of time. Olmsted "saw landscape not as a collection of features artistically arranged for display, but rather as a shifting panorama, a sequence of views and vistas that opened up harmoniously as one moved through the countryside or city park" (Rogers 340). The walkways and paths were laid out so visitors were engaged in the scenery and did not have to think about where they were walking. This is accomplished by making the paths wide and easy to negotiate. Visitors do not have to think about where they are walking, because there are no abrupt changes in direction. Another way of not presenting conflicting or broken narratives was to design man-made structures that do not call attention to them but support the narrative being presented.

Man-made structures were limited and designed so they did not distract from the natural scenery of the park.

In stressing the organic unity of Central Park, indeed in each of the parks, which he created, Olmsted subordinated the artificial and the manmade objects to the vegetation. To the extent that roads, bridges, walks, seats, and buildings must be constructed for the convenience of a mass of people, they detract from the aesthetic element of the park. (Fisher 30)

The most acclaimed architectural elements within Central Park include Bow Bridge, Bethesda Terrace and Belvedere Castle. Bow Bridge (see figure 25) was built in 1859. It
is made of cast iron and was designed by Calvert Vaux. One of the most “unnatural”
elements in Central Park is the Mall (see figure 26). The Mall was called the Promenade
in the Greensward plan. The Mall leads visitors into the center of the park from the
southeast corner of the park, which was and is the most congested area of the city that
borders the park. Pedestrians walking along the Mall are rewarded with the Bethesda
Terrace that looks out to the Bethesda fountain (see figure 27), the Central Park Lake and
the Ramble. The visual terminus of the mall was designed to be the Belvedere Castle,
which is on the other side of the Ramble at the highest point in Central Park; trees now
block views of it from the Mall and Bethesda Terrace. The Belvedere Castle is a
Victorian folly, which sits on top of Vista Rock overlooking Turtle Pond. The word
belvedere means, “building with a view” (see figure 28).

In the 150 years since its construction Central Park has undergone numerous
changes. Olmsted and Vaux envisioned it as a pastoral park with limited physical
activities, mainly walking, horseback riding, carriage riding and ice-skating (see figure
29). In response to changing public tastes and interests, additional activities have been
added: playgrounds, a carousel, bike lanes, a public zoo and ball fields. The once
leisurely paced park is now much more active.

The image of Central Park has also changed throughout its history. Central Park
has mirrored the city around it, when the city was decaying and unsafe, so was Central
decline in menace. This year through mid-December, according to the police, 17
robberies had been reported in the park, down from 37 in 2001 and 731 in 1981”
(Foderaro). The same article attributes this decline in crime to additional park staff,
“enforcement of the park’s 1 a.m. curfew”, surveillance cameras, more people in the park ("tripled since the early 1980s") and park restoration beginning in the 1980s.

Central Park reflects different perspectives, with gardens from the Baroque (the Mall) to the Picturesque (the Ramble). The design aesthetic of Central Park is rural and democratic not urban and aristocratic. It does not include grand gated entrances or boulevards. The only straight-line walkway is the Mall that leads to the Bethesda Terrace, which overlooks the picturesque Ramble. Central Park is an eclectic public park built to soothe the injuries resulting from a rapidly growing industrial/commercial city.

Central Park sparked the design and construction of inner-city public parks during the last half of the nineteenth century; but this did not continue into the twentieth century. This resulted in a significant reduction in public realms within cities. The suburban single-family home and the automobile are the reasons that inner-city public parks have not been built. The yard of the single-family home has replaced the public park. The television in the single-family home has provided a view into the public realm without actual physical engagement. The automobile has replaced the public realms of public transportation and the sidewalk. This is unfortunate because the public realm is an expression of the values of a culture and where ideas are shared. Diana Balmori in “A New Kind of Park”: "The way a society defines its public space, as the embodiment of its deepest civic ideals, provides richer ground for analysis than will many of its powerful institutions" (44). The public realm is the soil from which civilization germinates. Mark Francis in "Changing Values for Public Spaces” notes, “public open spaces reflect ourselves, our private beliefs and public values. They are the common ground where public culture is expressed and community life developed” (54). The public realm is
where interpersonal family and non-family relationships are nurtured. Kunstler in *Home from Nowhere*: "Historically Americans have a low regard for the public realm, and this is very unfortunate because the public realm is the physical manifestation of the common good. When you degrade the public realm, as we have, you degrade the common good" (37-38). The public realm is important for civilization, it embodies civic ideals, it is the physical expression of culture, it is where public relationships are developed, and it is where public values are nurtured. The public realm in ancient Greece, the agora\(^{17}\), was the birthplace of democracy. Public parks provide an urban venue for nature to define a public realm.

**The Modern and Postmodern Garden**

As a result of the modern movement in the twentieth century the eclectic garden, as epitomized by Central Park, evolved into the modern garden. The modern movement in design began "in the first quarter of the 20th century" in Europe; “Beginning in painting and sculpture, it soon swept through architecture and reached garden and landscape design toward the end of the quarter in Europe, reaching the United States about 1935.” (“garden and landscape design”) Inspired by the modern movement in architecture, the designers of the modern garden rejected the existing rules of gardening, and designed gardens that responded to their actual context; this context was often a modern building. The modern garden was not a pastoral garden that surrounded a building but was a garden that took on the shapes of, and extended the interior space of, a modern building. The modern garden was landscape *architecture*. In a 1938 article in

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\(^{17}\) "Place of public meeting or market place in an ancient Greek *polis* or city, the equivalent of a Roman forum” (“Agora”)
"Freedom in the Garden", the landscape architect and writer James C. Rose (1931-1991) presented a manifesto for modern landscape designers: "The only direct stimulus we can get from the past is an understanding of how the social and psychological influences led a particular civilization to arrive at its peculiar expressions. We should do the same for our own civilization and seek to express it" (69). This manifesto is a clear rejection of garden styles that preceded the modern garden.

The 1957 garden of the Miller House in Columbus, Indiana is an example of a modern garden. The Landscape Architect Dan Kiley designed the garden as an extension of the Eero Saarinen-designed Miller house. The Miller garden includes "rectangular configured spaces defined by hedges, allees, and walls" that extend the interior spaces into the exterior (Treib 43). Walls of marble on the interior are continued to the exterior as walls of plants. The line between the interior and the exterior is clear, but the garden and the house work together visually. The garden is designed to respond to and support the design of the house by providing exterior rooms and extending views from the interior to the exterior.

The modern garden responded to the spirit of its time instead of looking to the past, but as modern aesthetic philosophy evolved into postmodern aesthetic philosophy, so did the garden. Postmodernism is a response to the meta-narratives of the modern world: racial, sexual and cultural prejudices, scientific absolutism, rationalism and colonialism, to name a few. Postmodernism is anti-modernism; it is “a late 20th-century movement characterized by broad skepticism, subjectivism, or relativism; a general suspicion of reason; and an acute sensitivity to the role of ideology in asserting and maintaining political and economic power” (“Postmodernism”). The postmodern garden
continued the rejection of preconceived notions of what a garden is. As painters such as Picasso and writers such as James Joyce reinvented painting and the novel, garden designers in the postmodern era reinvented the garden, by removing preconceived notions of what a garden is and how it is to be designed. Tom Turner in *Garden History: Philosophy and Design* explains the influence that postmodernism has had on garden design: “Postmodern ideas encourage garden owners to deconstruct their preconceptions, allowing experimentation with new materials, new geometries…non-traditional plants and the transformation of pavements into water features.” (281) Turner provides a succinct difference between the modern and postmodern garden: "Modernists believed in purity, simplicity and abstraction from context; postmodernists believed in complexity, pluralism, conceptualism, layering and recontextualisation" (271).

An example of a postmodern garden is the Central Garden (see figure 30) at the Getty Center in Los Angeles designed by Robert Irwin\(^\text{18}\) (b. 1928). It opened with the opening of the Getty Center in 1997. The Central Garden is a participatory experience that uses plants, texture, light, sound, time and space in nontraditional ways to surprise and enlighten its occupants. You feel the Central Garden as much as you see it; it is a sensual and spatial experience. Irwin establishes the environment for the viewer’s subjective response but he also wants the participant to learn something from it. Lawrence Weschler quoted Robert Irwin in "Embeddedness: Robert Irwin in His Seventies":

\(^\text{18}\) Robert Irwin is included in a group of artists that began in 1960’s California called the “Light and space movement”. The purpose of their art is not to make a personal statement but to present works of art that let the participant feel the experience and come to their own conclusions and responses.
The point is to get people to peel those visors off their faces, to remove the goggles, to abandon the screens. Those screens whose very purpose is to screen the actual world out. Who cares about virtuality when there's all this reality—this incredible, inexhaustible, insatiable, astonishing reality—present all around! (217)

Robert Irwin wants the garden occupants to learn something new when they walk through the *Central Garden*. He wants the occupant to see the garden from a new perspective.

Robert Irwin is not a landscape architect or planting designer, so he was able to design a garden without any preconceived notions of what a garden is.

**The High Line**

The High Line\(^{19}\) in New York City is a postmodern postindustrial public park. It was built 150 years after Central Park. The High Line is an elevated linear public park located thirty feet above street level and running above, below and inside buildings. It opened to the public in 2006. Tovah Martin in his essay “All Aboard the High Line” summarizes what the High Line is:

A meadow blooms in the Big Apple; a woodland has sprung up amid the hubbub of Manhattan. Three stories above one of New York City's busiest neighborhoods -- the Meatpacking District -- plants plunge their roots into a shallow 18 inches (or fewer) of soil. Built upon an elevated railroad viaduct, this garden, named the High Line, is redefining the way this country thinks about parks.

The High Line was built on an abandoned train trestle. The High Line trestle in lower Manhattan is an important part of New York City’s industrial past. In 1847 street level train tracks were installed to connect warehouses and factories on Manhattan’s lower west side to the west side harbor by freight trains. The trains supplied materials to

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\(^{19}\) The “High Line” is the name of the elevated linear public park built on an abandoned steel and concrete train trestle. The train was originally called the West Side Line. For the purpose of this paper the actual train trestle will be called the High Line trestle; the park will be referred to as the High Line.
factories and warehouses, and then returned to pick up commodities for delivery to ships and trains for distribution. Due to the death of many pedestrians coming in conflict with the at-grade trains, and the disruption the trains caused to street level traffic, the tracks were elevated on a steel and concrete trestle in 1934. Figure 31 shows a New York Central locomotive on the High Line trestle. Train trestles are often thought to have light open framing, the Chicago L is an example of this type of trestle, but the High Line trestle was far from that. It was a massive structure built to support locomotives and full freight cars.

The southern end of the High Line trestle was St. John's Freight Terminal at Clarkson Street; it occupies three city blocks, is three stories with a basement and measures 730,000 square feet.20 The St. John's Freight Terminal building still exists but is no longer a freight terminal. From St. John’s Terminal the trestle ran north through the meatpacking district. The meatpacking district included "250 slaughterhouses and packing companies at the turn of the century" [from the nineteenth century to the twentieth century] (La Farge 40). The middle portion of the High Line trestle continued north, running through west Chelsea, which included industry and worker housing during the nineteenth century. The northern portion of the High Line trestle ran around a train yard that included tracks (and still does) that feed into Pennsylvania Station, called the West Side Rail Yards.

20 St. John's Freight Terminal building “connected the elevated railroad to the hub of maritime commerce at the Hudson River piers, just 150 yards to the west. Trains traveling south on the High Line entered the second floor of the terminal from one of eight feeder tracks; once inside, fourteen freight elevators were available to transport goods to the ground floor, where as many as 150 trucks could simultaneously load or unload cargo.” (La Farge 10).
Due to the new interstate highway system, and the growth of the air cargo distribution system, commodity distribution by rail began to decline in the 1960s. At the same time, due to high costs and lack of available space, industries moved outside of Manhattan into the New York City boroughs and New Jersey. The High Line trestle between Spring Street and Gansevoort Street was torn down in stages beginning in the 1960s. The High Line’s use as a train trestle ended completely in 1980. The remaining High Line trestle is 30’ to 88’ wide, elevated approximately 30’ above the street, and 1.45 miles long. Figure 32 shows what is left of the High Line trestle. Where the trestle is discontinued in plan is where it goes under buildings. The remaining High Line trestle begins at Gansevoort Street (this is at the bottom of figure 32) and runs north to 30th Street paralleling 10th Avenue. At 30th street it runs west then north then east going around the West Side Rail Yards, sloping down to grade at 34th street. This remaining portion of the High Line train trestle remained unused, essentially a decaying ruin, until construction began on the High Line public park in 2006.

Twenty-first century New York City is no longer industrial; it is a postindustrial city. Its economy is not based on manufacturing but service. New York City is the largest and most densely populated city in the United States; it was and is the cultural and financial center of the United States. It is a center of banking, insurance, business, professional services, media, communications, publishing, clothing, arts and tourism. In 2000 it had a population of 8,008,278 (Lobo). It is made up of five boroughs: the Bronx, Brooklyn, Manhattan, Queens, and Staten Island. In 2000 the New York City Department of Parks and Recreation included 28,126 acres of municipal parks. If national parks and county parks are added to this number the total park acreage comes to 52,938. Municipal
parks cover 14.2% of the total acreage of the city, providing 3.8 acres per 1,000 residents (Harnik *Inside City Parks* 12).

The inhabitants of New York City in the twenty-first century live in the city by choice, usually preferring it to the fields, forests and suburbs of the country. The landscape of forests and farms may be farther away from the inner city in the twenty-first century than it was in the nineteenth century, but is easier to get to because of mass transportation and cars. Converting a train trestle into a linear public park has precedence in New York City and elsewhere. New Yorkers have used the elevated pedestrian promenade of the Brooklyn Bridge for over 100 years. The first planting of a garden on an abandoned train trestle is the Promenade Plantée in Paris, France. Converting an industrial ruin into a public park has precedence in, *Landschaftspark*, in Duisburg-Nord, Germany.

The Brooklyn Bridge pedestrian promenade (see figure 33) is an elevated walkway that has been used by New Yorkers since 1883. It is located eighteen feet above traffic lanes; pedestrians and cyclists use it to go between Manhattan and Brooklyn. It is described by Ken Greenberg as "one of the greatest works of urban design ever produced" (84). David McCullough in *The Great Bridge* quotes the designer John Augustus Roebling: “This part I call the *elevated promenade*, because its principal use will be to allow people of leisure, and old and young invalids, to promenade over the bridge on fine days, in order to enjoy the beautiful views and the pure air” (32).

The Promenade Plantée is a landscaped park/promenade located on an abandoned railroad viaduct in Paris’s 12th arrondissement (see figure 34). It is the world’s first linear elevated park. The Promenade Plantée is 2.8 miles long; it begins at the Opera Bastille
and ends at the Bois de Vincennes. Construction of the park began in 1988 and was completed in 1994. Landscape architect Jacques Vergely and architect Philippe Mathieux designed the Promenade Plantée.

*Landschaftspark* in Duisburg-Nord, Germany, is a public park built in 1991 on the ruin and grounds of a smelting plant (see figure 35). *Landschaftspark* was designed by Latz + Partner. It is a multi-function park that uses its unique facilities to provide leisure and cultural activities for the residents of this former industrial area of Germany. Leisure activities include a diving center in an abandoned gasometer, rope climbing in a casting house, climbing gardens in an ore bunker, walking and cycling trails, playgrounds and a tube slide through two ore bunkers. Cultural activities include an outdoor cinema, guided tours of the blast furnace, trade shows, theater, concerts and festivals. ("Landschaftspark Duisburg-Nord") John Dixon Hunt in *A World of Gardens* writes it is "a magnificent example of absorbing its derelict steelworks into a contemporary world of activity, performances and revitalized civic life" (336). In addition to providing a public realm "The park is designed to clean and recycle the water, soil, and material of the site over time" (Corner Introduction 17-18). Tom Turner in *Garden History: Philosophy and Design*: "Appearing in the guise of constructivist painting, the forms result from deconstructing the industrial facility: ugly becomes beautiful; wastes become productive; weeds become habitat; contaminated water becomes pure. The design is postmodern, post-horticultural, post-machine age-and popular" (282). The purpose of *Landschaftspark* is to reuse an important part of the area’s industrial past, and to show that an industrial

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21 Peter Latz (b. 1939) is a German landscape architect.

22 Gasometers are large structures that are used to store natural gas.
ruin can have cultural and public value when it is no longer being used for its original purpose. The designer Peter Latz in "Emscher Park, Duisburg": "On this site, where smoking chimneys formerly marked the landscape and air pollution covered the grass on the embankments with a metallic film, a large park is being created from the most fantastic images" (55). Landschaftspark has proven, by its tremendous popularity, that something that is not considered beautiful can still be valued and engaging as a public realm. The Brooklyn Bridge promenade, the Promenade Plantée and Landschaftspark all represent unique public realms that have provided precedence for the High Line.

The High Line train trestle was saved from demolition and converted into a public park/promenade through a grass-roots effort of a few people who challenged the wishes of neighborhood residents, adjacent property owners and the city government. Robert Hammond and Joshua David set up a non-profit organization, “Friends of the High Line,” in 1999 to save the High Line from demolition. To raise money they organized fundraisers, and asked for money from friends, wealthy donors and the city. They prevented demolition of the High Line by hiring lawyers and suing the city. Attention was drawn to the High Line through press releases, published pamphlets and books, public forums, competitions, and exhibits at Grand Central Terminal, the Center for Architecture and the Museum of Modern Art. To confirm the economic feasibility of the High Line they initiated an economic feasibility study. They issued a request for qualifications to design organizations, interviewed design firms, hired designers and managed the construction process. To manage all of the above they established a management organization and a board of directors. The success of the High Line, getting it built and getting buy-in from the community, was a result of the marketing,
management and public relations skills of Friends of the High Line. The Friends of the High Line included the community in the design process. All this openness resulted in the community being part of the process, which reduced community opposition and increased, project support.

Reasons for converting the High Line trestle into a public park are aesthetic and economic. From the perspective of the founders of Friends of the High Line, the most important reason for converting the High Line trestle into a park was aesthetic, to create an interesting and stimulating space. Joshua David writes in *High Line*: "I felt what I think is the spark of most people's interest in the High Line: Wouldn't it be cool to walk around up there, twenty-two blocks, on this old, elevated thing, on this relic of another time, in this hidden place, up in the air" (6). This is not the reason that made conversion of the High Line trestle into a park feasible, which was economic and political, but it is what spurred Robert Hammond and Joshua David to found Friends of the High Line and to continue their ten-year effort.

Saving an artifact of New York City’s industrial past and creating an interesting and stimulating space were the aesthetic justifications for converting the High Line into a public park; economic justifications made it feasible. Friends of the High Line had to prove that the High Line would increase tax revenues by increasing the number of businesses, buildings, tourists and visitors in an under-utilized area of New York City. The additional tax revenue generated by these new businesses was the justification for the public monies used to build it. To confirm its economic feasibility Friends of the High Line commissioned an economic study to determine that the tax revenue increase over

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23 The extent of community engagement is detailed in Joshua David’s and Robert Hammond’s book *High Line; The Inside Story of New York City's Park in the Sky.*
twenty years was greater than the cost to build it, which it did. Building parks to increase property values and increase tax revenue is a common justification and reason for park creation\textsuperscript{24}.

The legal framework of Railbanking made conversion of the High Line trestle legally feasible. Although the High Line does not include bicycle paths, the same legal framework that allowed the conversion of railroad right-of-ways into bicycle trails was also used to make the High Line legally feasible. The conversion of unused train corridors to pedestrian and bicycle paths throughout the country is a result of the Rails-to-Trails Conservancy’s use of Railbanking\textsuperscript{25}. Many of the right-of-ways that were set aside for train tracks in the nineteenth century are no longer being used. Many are now being used as recreation trails for bikes, hiking, and cross-country skiing. Peter Harnik in \textit{Urban Green} writes, “130,000 miles of these marvelous linear connections have been abandoned. Already, 1,500 segments totaling 15,000 miles have been turned into trails for biking, skiing, skating, running, and walking” (98). The landscape designer, Diana Balmori, equates this adaptive reuse of rail right-of-ways into parks with the public park building era of the nineteenth century, “Today's linear park has sparked the first truly widespread citizen movement about public space since the 1830-60 great park era,

\begin{itemize}
\item \textsuperscript{24} All of the justifications for converting the High Line train trestle into a public park have proven to be correct. The High Line is a ribbon of green/activity space that has and continues to spur residential and commercial development along its length.
\item \textsuperscript{25} In 1983 the federal government “passed an amendment to the National Trails System Act that included a "railbanking" statute. This stipulated that rail easements could be used for "interim trail use." Essentially, the government set up a system to "bank" out-of-use rail corridors as trails, because the country might need them again for rail use in the future.” (David 16)
\end{itemize}
drawing the same broad-based grass roots idealism and support that the nineteenth-century parks did” (44–45).

Economics made conversion of the High Line trestle into a public park feasible, Railbanking made it legal, but what sparked the imagination of the public were photographs. Access to the High Line trestle was limited because it was private property, but anyone who trespassed to see it, was surprised by the wild plants growing on it; from below it was an eyesore, a rusting train trestle, but from above it was an elevated natural garden. The photographer Joel Sternfeld took photos on the High Line in 2000 and 2001. The photographs were shown at the Pace/MacGill Gallery and were published in a book, Walking the High Line. His photographs were used to sell the idea to the public of turning the High Line into a park.

In 2002, Friends of the High Line commissioned a study, “Reclaiming the High Line,” to show the benefits of converting the High Line into a public park. The Design Trust for Public Space26 did the study. The Introduction spells out the purpose of the study and provides insight into what the High Line would become:

The following study…examines the potential offered by this historic structure to connect communities, generate economic activity, inspire bold design solutions to site-specific challenges, and improve the urban condition through the creation of a 1.45-mile-long, 6.7-acre, elevated public space. (“Reclaiming the High Line” 8)

To further spark community interest in converting the High Line trestle into a park, Friends of the High Line held a design competition to produce ideas, it was open to everyone. The Ideas Competition was held from January-July 2003. Since it was open to designers and non-designers alike the ideas did not have to be feasible. It was an effective

26 The Design Trust for Public Space is a “not-for-profit organization that works in partnership with public agencies and community groups on projects to improve the design of New York City’s public space” (“Reclaiming the High Line” 14).
public relations event. It made people see the High line in different ways. It also drew the community into the idea of converting the High Line into a park. 720 entries were submitted; ideas included adding a roller coaster on top of the High Line, and converting it into a mile and a half lap swimming pool. Robert Hammond notes, "The strongest common thread running through the entries was an appreciation for the existing landscape. People loved what was up there already" (David 58). The boards were shown in the Vanderbilt Hall of Grand Central Terminal on July 9-26, 2003.

Friends of the High Line and the City of New York issued an RFQ ("Request for Qualifications") in March of 2004 to find a design team to design the High Line. Responses to the RFQ were due April 1, 2004. They received 52 entries and narrowed it down to seven (High Line 73). After interviewing the seven teams they narrowed the seven down to four and gave each $25,000 to develop their proposals 27 (David 74). The professional and creative status of the designers who responded to the RFQ is a testament to the public relations skills of the Friends of the High Line in bringing attention to the project. An exhibit of the four proposals was held from July 16 through August 14, 2004 at the Center for Architecture in Manhattan called “4 Teams 4 Visions”. The team that was hired included: James Corner Field Operations, Landscape Architects, Piet Oudolf, planting designer and Diller Scofidio + Renfro, architects.

The design team put together a list of eight design principles in the Framework Plan dated February 2005. They include:

• Keep it simple; keep it wild; keep it quiet; keep it slow.
• Preserve typical railings and upgrade to fulfill code and ensure safety.
• Preserve north-south sight lines and linear consistency of the High Line.
• Preserve slow meandering experiences through varied conditions.
• Preserve and reveal the structure providing opportunities to inhabit and appreciate details.
• Preserve unusual and found conditions on the High Line.
• Preserve wild, opportunistic landscape by enhancing existing plant species.
• Preserve industrial presence of the High Line at the Street Level (Designing the High Line 37).

The final design of the High Line incorporated these design principles. In addition to the design principles the designers of the High Line have written about their aesthetic intent.

Richard Scofidio of Diller Scofidio + Renfro, the architect was

Inspired by the melancholic, unruly beauty of this postindustrial ruin where nature has reclaimed a once-vital piece of urban infrastructure, the new park will be an instrument of leisure, a place to reflect about the very categories of "nature" and "culture" in our time (Designing the High Line 31).

James Corner, the Landscape Architect, provided the following comments in Designing the High Line:

From an aesthetic and design standpoint, it has always been our position to try to respect the innate character of the High Line itself: its singularity and linearity, its straight-forward pragmatism, its emergent properties with wild plant-life--meadows, thickets, vines, moss, flowers, intermixed with ballast, steel tracks, railings, and concrete. (30)

Construction of the High Line began in 2006; phase one from Gansevoort Street to 20th Street opened in June 2009; phase two from 20th Street to 30th street opened in June 2011. The southern end of the High Line runs through a neighborhood called the meatpacking district. It now includes "Internet, software, media, and fashion companies…art galleries, restaurants and boutiques" (La Farge 8). The northern portion of the High Line runs through West Chelsea. Chelsea is bounded by 34th street on the north, 14th Street on the south, 6th Avenue on the east and the Hudson River to the west.
The Chelsea neighborhood includes residential and commercial spaces. The west side of Chelsea includes over two hundred art galleries and is New York's contemporary arts district. Ground breaking for the third and final section of the High Line occurred in September 2012. When complete it will run around the West Side Train Yard, which has been rezoned to support a high-density mixed-use project called Hudson Yards. To accommodate this mixed-use development, the West Side Train Yard will be covered over with a deck where multistory buildings and parks will be built. New York City’s Department of City Planning’s overview of Hudson Yards references the High Line as being included in the overall master plan (“Hudson Yards Overview”).

The design and actuality of the High Line is in conformance with the eight design principles of the Framework Plan noted above. The design principle of “keep it slow” is satisfied by providing stairs to the High Line with long treads, so the movement up and down them is easy and leisurely; they are located every two blocks. In addition to the stairs, elevators are located at four locations along the High Line. To guarantee that the High Line is kept public there are no private entries from adjacent buildings. The city will allow access from adjacent buildings but the access has to be open to the public and the building has to pay a fee for this access.

The open and easy access to the High Line is very important in maintaining it as a public realm; its physical openness is important in maintaining its visual relationship to the city. The traditional garden enclosing elements of walls, berms or dense plants are not used at the High Line. Instead of being enclosed in physical elements the High Line is separated from the city of streets and sidewalks around it by being elevated above them. Figure 37 shows the High Line West 20th Street, looking downtown (south). The location
of the High Line above the street is an important aspect of its aesthetic specific to New York City. Adam Gopnik begins his essay “A Walk on the High Line/The Allure of a Derelict Railroad Track”: "High is to New York what wet is to Venice--the necessary condition that has become the romantic condition” (27). So much of New York City is viewed from an elevation above grade; from work to home most people live and work above grade. As noted above the Brooklyn Bridge provided a precedent for an elevated promenade that New Yorkers have experienced. Seeing the city from an elevated platform is a very important part of the High Line experience. People go to the High Line to engage the city from a different viewpoint. Visually the buildings around the High Line are a part of its landscape. If buildings were allowed to enclose the High Line on all side the experience would be diminished. To maintain the openness of the space around the High Line, New York City established a special zoning district called the Special West Chelsea District. This zoning limits the size and location of buildings adjacent to the High Line. Property owners are compensated for this allowable floor area reduction by allowing them to sell un-built floor areas to other property owners in limited areas away from the High Line.

In addition to preserving sight lines into the city from the High Line it was important to maintain sight lines north and south along the High Line; “Preserve north-south sight lines and linear consistency of the High Line” (Designing the High Line 37). Figure 36 shows a view looking north. The views north and south from the High Line are preserved except where buildings span over it (The W Hotel and Chelsea Market). Figure 38 shows the Chelsea Market Passage where the High Line cuts through the Chelsea
Market (former Nabisco factory). This was one of the original buildings that the High Line trains serviced.

The wild overgrown look of the High Line before it was converted into a park has been maintained in the final planting scheme. The Dutch garden designer Piet Oudolf, known for his natural-looking gardens, was the High Line planting designer. One of the design principles noted above, “Preserve wild, opportunistic landscape by enhancing existing plant species” (Designing the High Line. 37) has been satisfied by Oudolf’s planting scheme. The species of flowers, grasses and trees that naturally grew on the High Line between 1960 and 2006 supported and inspired the idea that this abandoned train trestle could be converted into a park. La Farge writes that seeds for plants got to the High Line in various ways: by trains, human feet, birds, wind. "Wherever they came from -- New York State, North America, Asia, Africa, or Europe --the plants along the old railroad arrived here in the way a great majority of Manhattanites did: as immigrants who managed to find a home among New York's canyons." (65) The plants that grew from these immigrant seeds inspired the planting design. The planted areas of the High Line include woodlands, grasslands, bogs, thickets, grass lawns and wildflower fields.

Although the planting scheme is engaging, it often appears as native grasses and wild flowers (see figures 36 and 39). Tovah Martin in “Horticulture” magazine describes Piet Oudolf’s planting design:

naturalistic combinations of plants to create a seemingly wild, sensationallly unmanicured planting. Grassy plumes and blooming meadow plants are sprinkled throughout, and pathways weave between shrubs that seem as though they just happened into position. Trees punctuate the aerial garden. The scene places a wide-eyed simplicity and the hushed awe of wilderness in direct dichotomy with the streetwise bustle below. (Martin)
Piet Oudolf chose plants and layouts that would present a visually stimulating space during any season. There is no “dead” time on the High Line; even if the plants are in hibernation they still present a stimulating array of color and pattern (see figures 40 and 41). Sally McGrane in "A Landscape in Winter, Dying Heroically” writes “For Mr. Oudolf, in fact, the real test of a well-composed garden is not how nicely it blooms but how beautifully it decomposes” (McGrane).

Different paving patterns, materials and layouts are used to “Preserve slow meandering experiences through varied conditions” (Designing the High Line 37). Laying out the paving pattern with no abrupt changes conforms to this design principle. Having different types of planting schemes from grasses to woodlands conforms to the “varied conditions” design principle. Another way that the designers varied the conditions of the High Line was to change the elevation of the walking surface. The High Line trestle maintains the same elevation along its length (except where it slopes down to the West Side Train Yard) but the designers of the park varied this elevation by adding an elevated walkway at one location. At the Woodland Flyover a metal walkway elevates above the rail bed surface bringing occupants into a tree canopy (see figure 45).

The existing structure has been preserved as much as possible in conformance to the Design Principles: “Preserve typical railings and upgrade to fulfill code and ensure safety;” “Preserve and reveal the structure providing opportunities to inhabit and appreciate details;” “Preserve industrial presence of the High Line at the Street Level” (Designing the High Line 37). The new elements such as stairs, elevators and concrete pavers are simple so that they do not draw attention away from the existing structure, the plants and the city. The walking surface is made up of concrete pavers. The designers
designed a pre-cast concrete paver that is approximately 12” wide that is installed in groups leaving gaps between the pavers that allow water to seep through. The pavers are tapered at their ends so they comb into the landscape, they are installed so that their ends are staggered, allowing the planks and the plants to merge into each other. There are no hard borders between the soft-scape (plants) and the hard-scape (concrete pavers) at the ends of the pavers. Figure 41 shows the pavers, plants and train rails merging together. The project Landscape Architect James Corner describes this effect: "Less a pathway and more a combed or furrowed landscape surface, this intermixing of plants with paving creates a rambling, textural effect of immersion, strolling "within" and "amongst" rather than feeling distanced from" (Designing the High Line 30). Figure 41 presents a view that appears to be a natural convergence of pavers, plants and train rails, it is not; it was designed. The train rails were located for visual reasons and are not in their original location. Reinstalling train rails on the High Line is one of multiple design characteristics that make the High Line a postmodern park. Postmodern characteristics of the High Line include: it uses the memories of its industrial past, it embraces ambiguity and it does not have boundaries.

The High Line does not manifest the disinterestedness of the modern era but is very interested in its past and its context. In 1859 when construction began on Central Park, and in 1934 when the High Line trestle was built, a train trestle was for a train; it was part of the industrial infrastructure of the city. In 2009 a train trestle can be seen as something else. Alan Balfour in, “What Is Public in Landscape?”, in Recovering Landscape: Essays in Contemporary Landscape Architecture writes, "In the nineteenth
century, the physical distance between the object of contemplation and the eye of the witness was clearly recognized.” At the beginning of the twentieth century,

self-knowledge and the uncovering of the subconscious in the production of art, the felt distance between the individual and the object began to close. It moved closer and closer as the century progressed until, finally, the object became less significant, in fact, than its place in the mind and imagination—the significance residing in the idea, not in the actual. (278)

Postmodernists do not believe that facts are separate from one's experiences. So when viewing and occupying a garden, how it is perceived and experienced is influenced by what one has experienced before.

The High Line maintains the memory of its industrial past by reusing its train rails. Many of the train rails have been reinstalled as design elements in the planters and along the walking surfaces. These can be seen in figures 39, 40 and 41. Just like a Greek temple in a neo-classical garden or a gothic ruin in a picturesque garden, a train rail has memory associations of an industrial past. In addition to serving as memory instigators, at one location they serve a utilitarian function, as tracks for rolling sunning lounges.

The design of the High Line embraces ambiguity. It is in line with the aesthetic ideas of Friedrich Nietzsche (1844-1900) the German philosopher who influenced postmodern philosophy and aesthetics. Nietzsche "rejects the concept of "disinterestedness" and "advocates active seeing and interpreting, he embraces ambiguity, and he engages in hidden depths of works of art" (Barrett 148). The High Line challenges preconceptions of what a park is, and what is beautiful. Can the High Line be

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28 The philosophical concept of judging something without “interest” is called “disinterestedness”. The English politician, philosopher and writer Anthony Ashley-Cooper, 3rd Earl of Shaftesbury (1671-1713), first proposed disinterestedness; he maintained that virtue and goodness must of necessity be ‘disinterested.’ They must be pursued for their own sake and not from motives of self-interest” (Osborne 154). One views and appreciates the beauty of a sunset with “disinterest”.

called a park? What distinguishes a park or a garden from a street or quay? Kostof in *The City Assembled; The Elements of Urban Form Through History* writes, "street and quay are primarily places of transit, capturing public life in momentary pauses from a river of people in motion. the [sic] public place, on the other hand, is a designation; a purpose-built stage for ritual and interaction" (Kostof 123). Based on Kostof’s description of a street and a park, the High Line is both. The view in figure 44 shows that the High Line is both a place of transit and a stage for interaction. The use of plants that look natural and unplanted, further challenges the viewer’s idea of what a garden is; Piet Oudolf chose plants that would be as interesting in bloom as in hibernation.

In addition to the landscape of natural grasses and plants the High Line includes a landscape of buildings. The field of view, as in a picture of a forest or from the perspective of a person seeing, is landscape. Landscape is generally assumed to be natural elements such as trees, mountains, rivers, but landscape can also include buildings. The dominant landscape elements of Central Park are trees, plants, water and rocks; the dominant landscape elements of the High Line are plants and buildings. Occupants of the High Line look out into the city. This is a postmodern characteristic of the High Line that is in contrast to modernism that metaphorically puts things in boxes, by labeling, characterizing and providing absolutes. The High Line breaks out of modernism’s metaphorical box by challenging occupant’s preconceptions of what a landscape is.

The architecture of the High Line supports this relationship of park to city. The High Line kept its existing architecture but the new elements of architecture, stairs, guardrails and elevated platforms, are designed so as not to draw attention away from the surrounding city of buildings. This was done by keeping guardrails low, lighting levels
below eye level and designing all new architectural elements to be plain with no
decoration. At two locations the High Line includes designed elements to present framed
views of the city. The “Death Avenue Amphitheater” is a stepped down amphitheater
located where the High Line intersects 10\textsuperscript{th} Avenue. It provides a seating area to view the
activity of Tenth Avenue below, with its performance of movement and narrative. Figure
42 shows a perspective looking down into the amphitheater out to 10\textsuperscript{th} Avenue. Figure 43
shows a view looking up into the amphitheater from 10\textsuperscript{th} Avenue. The view up presents a
framed view of the High Line occupants; the windows are in the shape of a billboard. At
26\textsuperscript{th} Street an empty billboard frame, frames views of the city from the High Line, and
from below it frames views of the people on the High Line. The High Line has changed the
relationship of the park to the city by providing and calling attention to the landscape of buildings.

The High Line trestle was one of many industrial age infrastructures that
facilitated the growth and wealth of New York City during the industrial age. Now the
High Line provides a needed public realm in the twenty-first century. The High Line is a
ribbon of garden that binds parts of the urban fabric of buildings together. The High Line
uses texture, light, sound, time and space in nontraditional ways to surprise and enlighten its occupants. The High Line strips away occupants’ preconceived notions of what a
garden is. The High Line is a living example that gardens are not simply arranged trees,
lawns, walkways, fountains and ponds. They are an expression of the values and beliefs of culture.
Comparison of Central Park and the High Line

Gardens manifest culture specific to their era; a comparison of Central Park and the High Line illustrates this. Construction of Central Park began in 1857\textsuperscript{29}; construction of the High Line began in 2009. New York City in 1857 was an industrial-commercial city of 813,669 people; New York City in 2009 was a postindustrial service city of 8,008,278 people. Political and cultural elites founded Central Park; it was envisioned and built for social engineering reasons, to civilize the residents of New York City, to improve resident health, and to increase the city’s status among world-class cities. The founders of the High Line were a very different group of people. They were local residents working with their community who challenged the political and business elite to save a part of New York City’s industrial past and to provide an interesting and stimulating space. The major difference between Central Park and the High Line is that Central Park was designed to affect human behavior whereas the High Line was not.

What Central Park and the High Line have in common is that they were both built in undervalued and undesirable areas of the city; their construction resulted in increasing property values and interest in their areas\textsuperscript{30}. Central Park was built in a part of Manhattan that was rocky and swampy, making it difficult to build on. It was also far from the center of the city, which was at that time the southern tip of Manhattan. Central Park’s distance from the center of the city limited access to it to people who had carriages or could walk to it. New York City’s growth was from the southern end of Manhattan to the north

\textsuperscript{29} Construction of Olmsted and Vaux’s competition winning plan began in 1858.

\textsuperscript{30} A prominent example of this is Regents Park in London. The architect John Nash (1752-1835) designed Regents Park in London to increase real-estate values around its perimeter for the Prince Regent (later King George IV, 1762-1830) beginning in 1818.
toward Central Park. North was the only direction the city could grow since Manhattan is an island and there were few options to get across the water in the last half of the nineteenth century\textsuperscript{31}. Central Park served as a magnet to pull the city’s growth north, faster.

The High Line was also located in an area of Manhattan that had limited desirability. It was (and still is in 2013) a postindustrial area of warehouses and car lots. It was run down and had lower property values than other areas of Manhattan. Lower property values are why the neighborhood has many art studios and galleries. Artists and gallery owners were able to buy and rent larger spaces than in other areas of Manhattan. Depending on one’s perspective this is a good or a bad thing. Traditionally, creative people who do not have the money to live in the high rent areas of the city move to areas of New York City that are undervalued. They improve these areas by remodeling buildings and spaces; then, commercial businesses open to support them. This makes the areas more desirable, which increases property values. The original pioneers are then forced out of the area because it becomes unaffordable for them. This is what is happening in the area around the High Line. The irony of the High Line is that its founders were artists, but business people have benefited financially from its existence\textsuperscript{32}.

\textsuperscript{31} The Brooklyn Bridge opened in 1883

\textsuperscript{32} Robert Hammond one of the two founders of Friends of the High Line has benefited financially from the High Line. The New York Times has written “Robert R. Hammond has been paid about \$1.2 million over the last 10 years of the High Line’s development — a vast majority of it since 2005. And his salary of \$250,000 a year as president and executive director of the nonprofit he helped found, \textit{Friends of the High Line}, makes him one of the most generously compensated leaders of the 10 major park conservancies in the city”. (Kovaleski)
Another commonality Central Park and the High Line share is that memories play a part in how they are perceived. Gardens cannot be viewed with disinterest because they are created by a specific culture and within a specific natural environment, there is too much memory associated with them. How one sees something is conditioned or biased by what one has seen, knows and has experienced before; perception is influenced by history, culture and personal experiences. Contrary to the aesthetic concept of “disinterestedness,” what one sees is only part of observation; the bias that the observer brings to observation affects how the observer "sees" something. That is why it is important to understand what affects bias. A person in the mid-nineteenth century perceived things differently than someone in the twenty-first century because they have different histories. Even, two people living in the same time period are going to perceive things differently because each person’s history is different even if they are not separated by 150 years. It is not possible to remove bias from the viewing of a garden, as it is theoretically possible with a formalist work of art. Central Park and the High Line use memories of past spaces to present a narrative. Central Park presents the narrative of a rural past of trees, hills and lakes. The High Line presents the narrative of an industrial past that included trains, warehouses and docks. They both represent a recently lost environment. When viewing something, we bring to the viewing experience feelings and memories of past experiences. Both Central Park and the High Line include memories of a recently lost past.

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33 Formalism is a modern style of art that manifests “disinterestedness” and “art for art’s sake”. Formalism is not used to express the artist’s inner thoughts or emotions but is created to illicit a reaction in the viewer. A formalist work of art is self-contained; what you see is what you get. Appreciation of formalist art is phenomenological and not psychological. It is not referencing history; it is not making a cultural statement. A viewer of a formalist work of art has to remove all cognition and just feel the work of art.
Although memory is a very important part of viewing Central Park and the High Line, what a viewer sees is very different; Central Park is beautiful while the High Line is not. Central Park is calming and pastoral, with its serpentine paths weaving in and out of woods, grassy rolling hills, groves of trees and calm bodies of water. Central Park is a beautiful picturesque eclectic park. Nature is separate from the man-made built environment in Central Park. Beautiful is not a word used to describe the High Line. The High Line runs in a relatively straight line on a repurposed train trestle through a postindustrial area of a dense city. Buildings, old and new, surround it, exposing their front and rear facades. Nature on the High Line is used to create a landscape of decay and growth. Vegetation appears to be overgrown wild nature; this is reinforced by walking planks that are shaped to give the appearance that the plants are overgrowing them. Nature on the High Line presents the narrative that nature is always ready to take back the built environment. The High Line is not sublime or picturesque; it is not beautiful but it is stimulating.

The single greatest aesthetic difference between Central Park and the High Line is that Central Park is an inward-looking park, an oasis separate from the city, a space designed to appear natural in contrast to the unnatural bricks, steel, glass and concrete of the city that surrounds it. The High Line is an outward-looking park, a space designed to look out into the city as it wanders through it; it embraces the visual chaos of a dense urban environment. People are used to editing this bombardment of stimuli in the visually stimulating twenty-first century. Where in an earlier time period too many visual stimuli would have been unpleasant, the current era includes an avalanche of stimuli. Elizabeth Barlow Rogers has attributed this change to photography, “photography has altered the
way in which we read the city. Film has made us comfortable with *montage*, choosing relevant fragments from a plethora of visual stimuli and reassembling them into a coherent personal imagery and narrative that is both sensory and symbolic” (471). This ability to respond and edit an avalanche of sensory stimuli has made the High Line possible. There are very clear visual and physical boundaries between Central Park and the city; there are no visual boundaries between the High Line and the city.

The High Line breaks the rules of gardening and presents a new postindustrial narrative for urban public parks. The High line is stimulating rather than beautiful, it is open to the city around it instead of being separate from it and it uses the narrative of an industrial past instead of the narrative of a rural pastoral past. The High Line represents an alternative to future urban public parks.

**Conclusion**

Gardens are a physical expression of the values and beliefs of culture. As cultures change, so do gardens. The medieval cloister garden was enclosed for defense and solitude; it was also symbolic; everything within it stood for something else. The emergence of reason found expression in the open and sensuous Renaissance garden. The Baroque garden represented the absolutism of the monarchy and church, this was expressed in the garden by controlling nature through straight lines, and clipped hedges and trees. The neo-classical garden expressed the rationalism of the Enlightenment by scenically presenting classical stories and ideals. The romantic garden was a reaction against the rationalism of the Enlightenment by using nature to express the awe felt when experiencing uncultivated nature. The eclectic garden of the nineteenth century included
elements of gardens that preceded it. The eclectic style of garden was used in a new park
typology, instigated in the last half of the nineteenth century, the public park. The public
park was conceived as a solution to problems instigated by rapid urbanization during the
Industrial Revolution. Central Park in New York City is the first public park in the United
States. The objectives of Central Parks’ founders and designers were to bring nature into
the city, increase the city’s status among world-class cities, and improve its residents’
health and civility. Its creation instigated public-park building in the last half of the
nineteenth century, and gave birth to the profession of landscape architecture.

The High Line built 150 years after Central Park is a contemporary public park
that physically manifests its culture. It is built on the infrastructure of our industrial past.
The High Line trestle was built to last a long time, but its builders could not have known
the changes that would occur in transportation and manufacturing that would end its use
as a train trestle before the end of its physical life. Recycling it into a park would have
been inconceivable by its builders and users. Through the grass roots efforts of a few
people, who were able to pull together a lot of people and money, the High Line trestle
was saved from demolition and converted into a very engaging public park.

The High Line is an example of a successful adaptive reuse of unused industrial
age infrastructure. There are many industrial infrastructures that have come to the end of
their useful life that are available to be adapted to other uses. Ken Greenberg in Walking
Home: the Life and Lessons of a City Builder describes this receding industrial
infrastructure usage as “the retreat of the industrial glacier” (266). The landscape
architect and professor Alan Berger calls this postindustrial waste, Drosscape. Although
his main focus in Drosscape: Wasting Land in Urban America “is the horizontalizations
around vertical urban centers” he makes the point that this postindustrial waste is “neither intrinsically bad nor good but a natural result of industrial growth” (Berger 12). Berger writes that these ruins left over from the industrial age are often overlooked because of limited thinking: "Drosscapes are the inevitable wasted landscapes within urbanized areas that eternally elude the overly controlled parameters and the scripted programming elements that designers are charged with creating and accommodating in their projects" (Berger 12). That is why it took non-designers to conceive of and fight for the conversion of the High Line into a park against the “parameters and the scripted programming” of the political and business status quo. The High Line is a creation of something new from the physical remnants of the past while maintaining memories of this past.

The High Line is only one example of converting industrial age infrastructure into public parks in New York City. Freshkills Park on Staten Island and Gantry Plaza State Park in Queens are two prominent examples. Fresh Kills Landfill was New York City’s principal dump. It was known for its hills of trash, hovering birds and smells. It is being converted into a public park that is three times the size of Central Park. The City of New York Parks and Recreations website notes that it is “the largest park developed in New York City in over 100 years”. Construction of the park began in 2008 and will be completed in phases over 30 years. Freshkills Park will include “creeks, wetlands, expansive meadows and spectacular vistas of the New York City region” (“Freshkills Park”). Gantry Plaza State Park is a 12-acre park along the East River in Queens. It includes fishing, playgrounds, playing fields, walkways and seating areas, all with views of the Manhattan skyline. The follies of the park are restored gantries, “These industrial
monuments were once used to load and unload rail car floats and barges; today they are striking reminders of our waterfront's past” (“Gantry Plaza State Park”).

Public parks built in the last half of the nineteenth century were created to counteract the ills of the Industrial Revolution. Due to the advent of easy transportation, and its progeny, the suburbs, very few large public parks were built in the twentieth century. No longer did the landscape of trees, rocks, streams and ponds have to be brought to city residents, they could drive to it. The suburban single-family houses’ front yard has replaced the public park, and the enclosed back yard has replaced the public garden. This resulted in a significant loss of culture enriching public realms. Alan Balfour in "Afterword: What Is Public in Landscape?" writes that there are essentially three dominant "public and political landscapes" in American culture, "the front lawn that unites so much of the domestic landscape, the surviving nineteenth-century city parks, and the state and national parks” (276). The front lawn and state and national parks are environments created in the twentieth century that have replaced the inner-city public park.

The industrial age economy of manufacturing changed to a postindustrial age economy of service in the last half of the twentieth century, leaving behind a lot of industrial age infrastructure that is unused and abandoned within the inner city. This abandoned industrial age infrastructure provides the opportunity to add stimulating and engaging public realms. The conversion of existing abandoned industrial age infrastructure into public spaces can accomplish many things, including: repairing environmental damage, providing needed public space within already dense urban environments and reminding us of our industrial past.
Gardens are not simply arranged trees, lawns, walkways, fountains and ponds. They are a physical expression of the values and beliefs of culture. Adapting industrial age infrastructure into public parks is a reflection of culture in the postmodern age as much as the cloister garden expressed theology in the middle-ages, the sensuous garden expressed the humanism of the Renaissance, the Baroque garden expressed autocratic power, the neo-classical garden expressed reason, and the picturesque garden expressed awe of nature. The postmodern postindustrial public park of today is being built on the infrastructure of the industrial age; it is an expression of the values and beliefs of a postmodern culture because it uses the memories of its industrial past, it embraces ambiguity and it does not have boundaries.
Figure 1. Peristyle court, House of Vetti, Pompeii, Italy, c. 62-79 CE.

Figure 3. Roman de la rose: Walled Garden, illustration from a fifteenth-century French Manuscript of the Roma de la rose, British Museum.

Figure 4. Diane de Poitiers' garden at the Château de Chenonceau, Chenonceaux, France, 10 Oct 2009, photographer: Lieven Smits.
Figure 5. The palace gardens of Versailles, Christopher Thacker, *The History of Gardens*, 155.
Figure 6. Ha-ha, Rousham, Oxfordshire, England, Christopher Thacker, *The History of Gardens*, 196.


Figure 11. Plan of Stowe, Buckinghamshire, England, 1770, Christopher Thacker, *The History of Gardens*, 189.
Figure 12. Blenheim Palace and grounds from the air, Woodstock, Oxfordshire, United Kingdom. Lancelot Brown (St. Ives, Huntington: Photo Precision limited).

Figure 13. *Distant View of Fonthill Abbey from the East, with the Lake in the Foreground and a Team of Oxen*, J. M. W. Turner, 1799, graphite and watercolor on paper. Collection of Tate Britain.
Figure 14. Busy wharf scene, New York City in early 19th Century, Library of Congress, Prints and Photographs.


Figure 17. An overview of Central Park site in 1862, Elizabeth Barlow, *Frederick Law Olmstead’s New York*, Illustrative Portfolio by William Alex, 58.
Figure 18. Greensward Plan, Frederick Law Olmstead and Calvert Vaux, 1858.

Figure 19. Central Park Sheep’s Meadow.
Figure 20. Central Park Ramble, 7 March 2013.

Figure 21. Central Park in winter, 8 March 2013.
Figure 22. Central Park along West Boulevard, 7 March 2013.

Figure 23. Central Park looking back onto the west side, 7 March 2013.
Figure 24. Tunnel carved out through Vista Rock for Transverse Road No. 2 at 79th Street, Elizabeth Barlow, Frederick Law Olmstead’s New York, Illustrative Portfolio by William Alex, 78, Museum of the City Of New York.

Figure 25. Bow Bridge, 18 November 2008, photographer: David Joyce.
Figure 26. The Mall, 7 March 2013.

Figure 27. Bethesda Fountain, 1904, Museum of New York.
Figure 28. Belvedere Castle, 2 September 2005, Calvert Vaux and Jacob Wrey Mould, photographer: Stig Nygaard

Figure 29. Ice skating in Central Park, 1894, Museum of the City of New York.
Figure 30. Robert Irwin, *Central Garden*, Getty Center Los Angeles, 16 April 2010.

Figure 31. Locomotive on the High Line.
Figure 32. High Line Aerial Photo, *High Line*. 
Figure 33. Pedestrian Promenade of the Brooklyn Bridge, 1903, Museum of the City of New York.

Figure 34. The Promenade Plantée, Paris, 30 June 2011.
Figure 35. *Landschaftspark*, Duisburg-Nord, Germany, photographer: Benutzerin:Ra'ike.

Figure 36. On the High Line looking north, 13 July 2010.
Figure 37. The High Line in Manhattan, New York City at West 20th Street, looking downtown (south), 5 July 2010. Photographer: Beyond My Ken

Figure 38. The High Line outside of the Chelsea Passage, 13 July 2010.
Figure 39. The High Line in summer, 13 July 2010.

Figure 40. The High Line in the winter, 5 March 2013.
Figure 41. The High Line in winter, 5 March 2013.

Figure 42. View down from the 10th Avenue Square, 5 March 2013.
Figure 43. View up into the 10th Avenue Square, 13 July 2010.

Figure 44. The High Line at the Chelsea Passage, 5 March 2013.
Figure 45. Woodland Flyover. 5 March 2013.
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