# DQ

# 77

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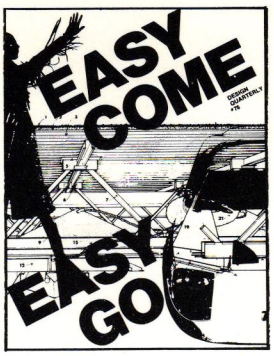


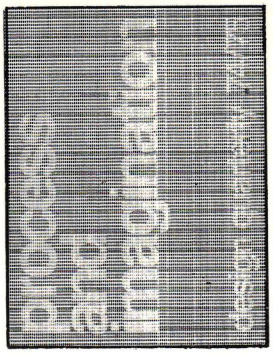

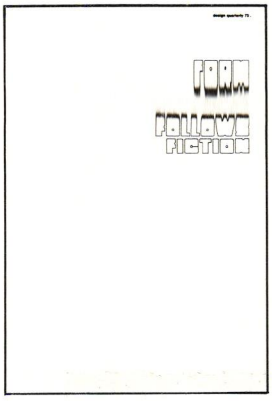


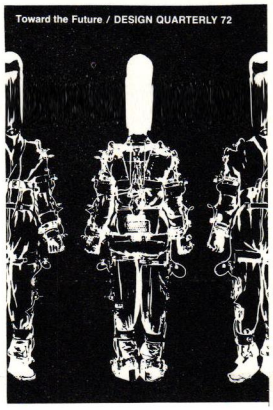


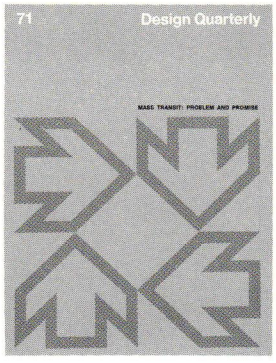


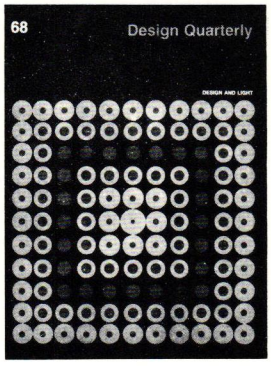


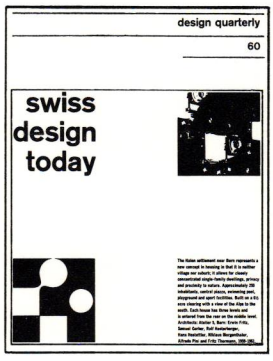


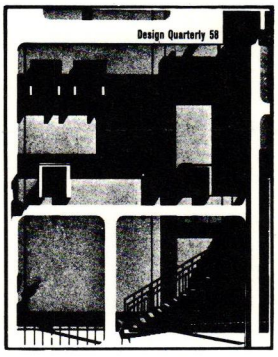


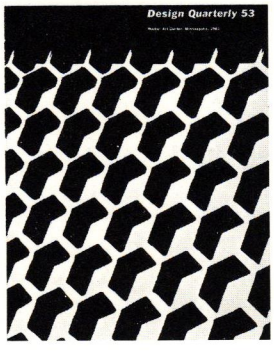


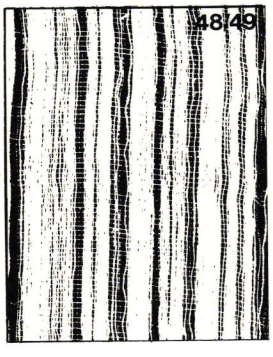

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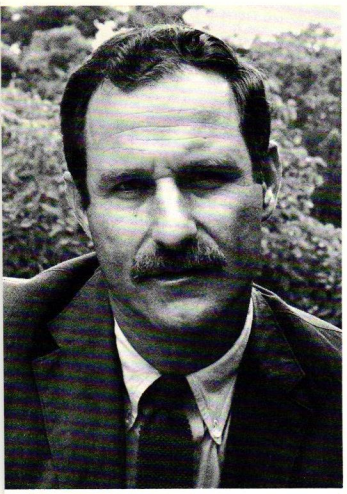

**ography**

r. Friedberg, who is a graduate Cornell University, has been lecturer at Harvard University, e University of Pennsylvania, the niversity of Illinois and the niversity of Manitoba. He is rrently on the faculties of olumbia University and The New chool for Social Research, ew York. M. Paul Friedberg & ssociates, the landscape chitecture and urban design fice in which Mr. Friedberg is a rtner, has been winning nors for its projects since 1962. is Plaza alone has been given awards by various municipal and chitectural groups.

volved in the work of several vic groups devoted to vironmental studies, Mr. iedberg is also a professional nsultant to the Public ousing Authority, Washington, C. He has recently completed a ok entitled "Play and terplay," to be published by The acmillan Company in May 1970.

**Project Credits**
**All landscape architecture by M. Paul Friedberg & Associates. Associates in charge and project architects listed below are all with M. Paul Friedberg & Associates. All photographs by David Hirsch unless noted otherwise below.**

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Associated architect:
Pomerance & Breines
Grant aid:
Vincent Astor Foundation

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Associated architect:
Pomerance & Breines
Grant aid:
Vincent Astor Foundation
Associate in charge:
James F. Balsley

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Mays Dept. Store
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Sonja Locke
Photographer:
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Associated architect:
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Grant aid:
New York Foundation
Project architect:
Jorge Melendez
Artist represented in center photo:
Jason Krum
Photographer:
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Project architect:
Sam Bartos
Artists:
Pratt Institute students
Photographer:
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Grant aid:
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Davis Brody & Associates
Architect for recreation bldg.:
Dean McClure
Grant aid:
Vincent Astor Foundation
Associate in charge for site planning:
Joseph Gates
Associate in charge for engineering:
Seymour Katzman
Project architect:
Martha Weiss
Artist's rendering:
Mark de Nalovy-Rozvadovski
Photographer:
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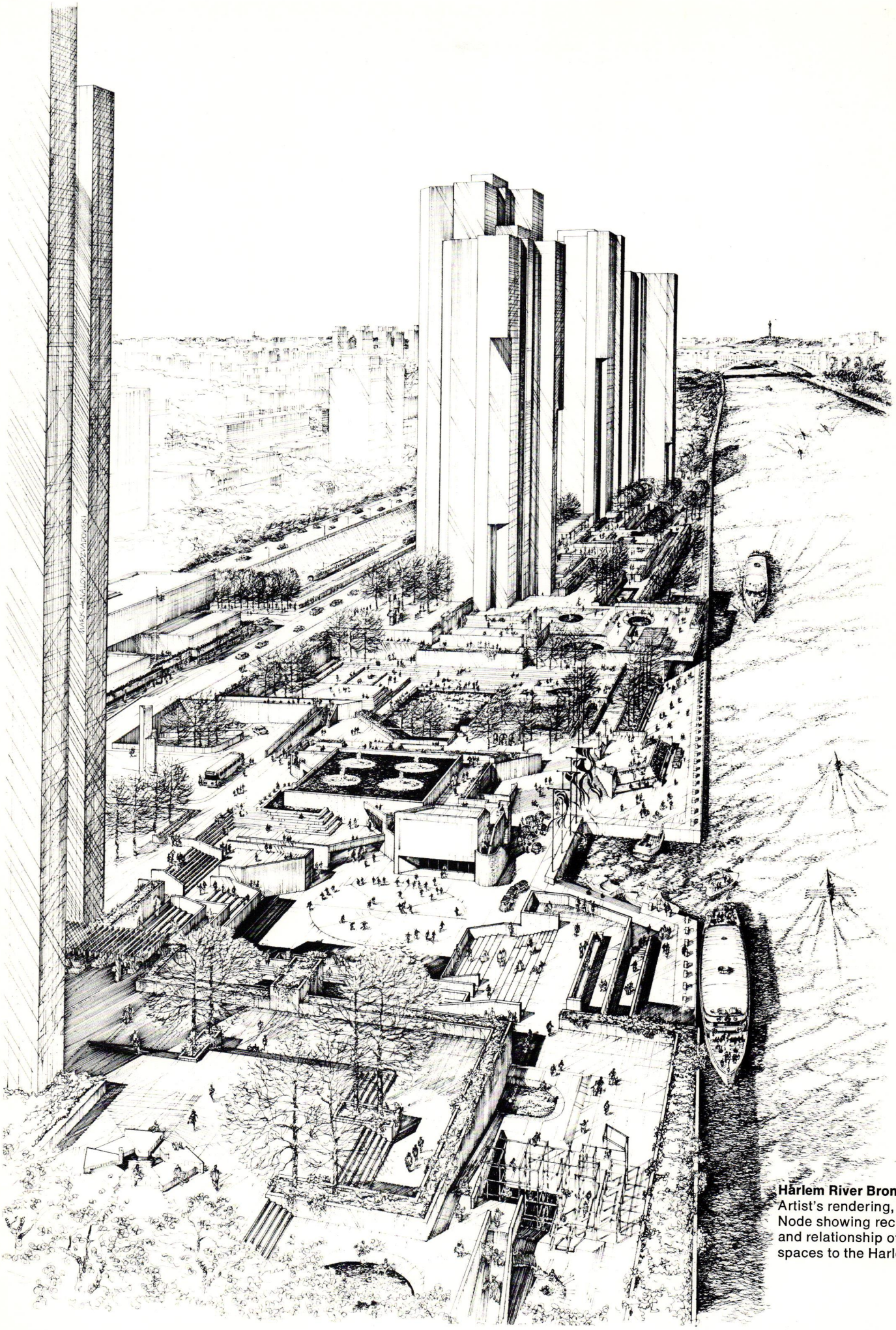
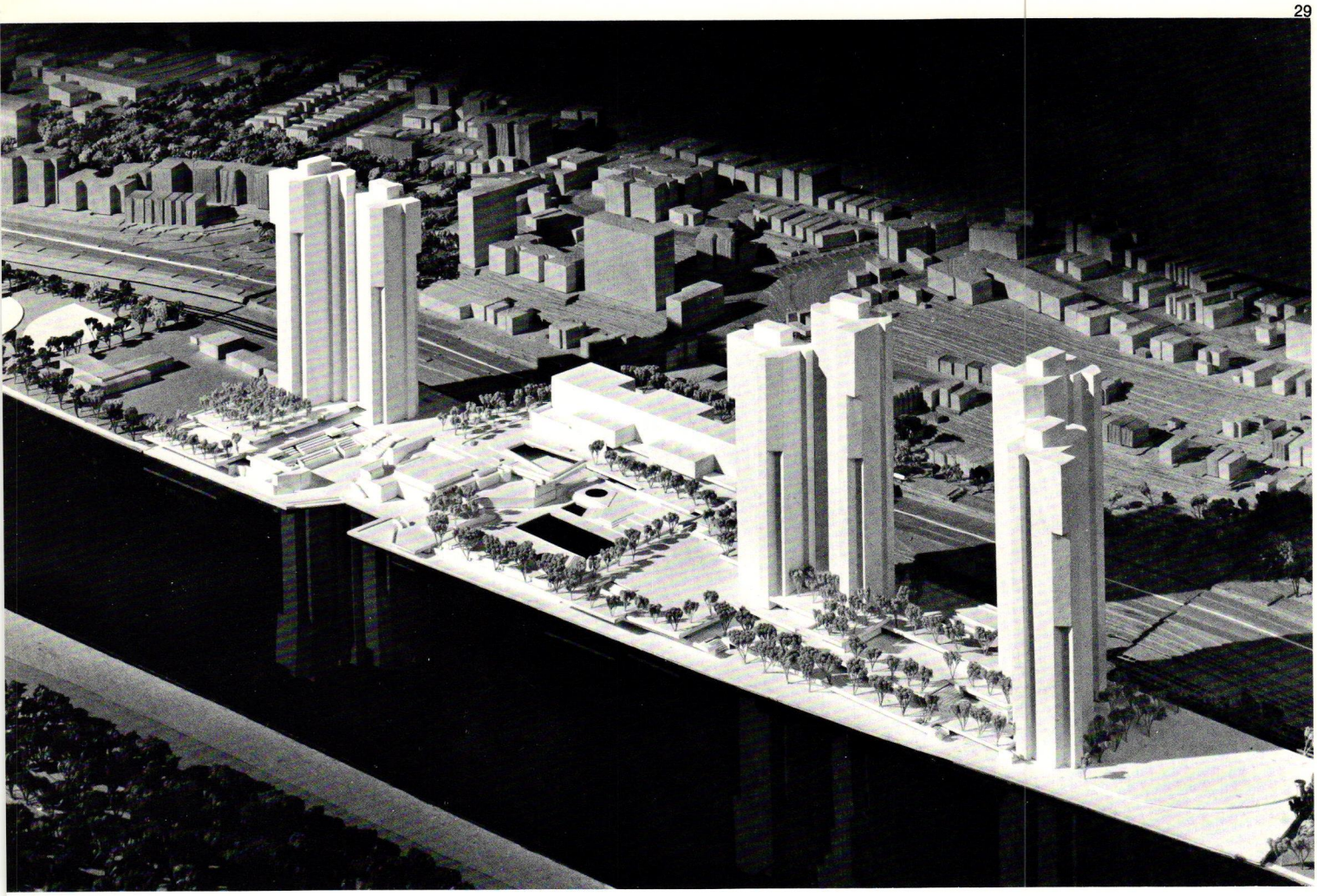


**Harlem River Bronx State Park.** Artist's rendering, Morris Height Node showing recreation areas and relationship of programed spaces to the Harlem River.



**lanning for Communities**

**Harlem River Bronx State Park.**
Plan view of 65 acre site,
*left page.*

**Harlem River Bronx State Park.**
Model, proposed housing and
recreational facilities.

KING'S BRIDGE HEIGHTS NODE
SHOPPING
HOUSING
PASSIVE RECREATION
UNIVERSITY HEIGHTS NODE
HOUSING
SHOPPING CENTER
OFFICES
EDUCATION
THEATER-CULTURAL CENTER
PASSIVE AND ACTIVE RECREATION
MARINA
HUDSON RIVER
HARLEM RIVER
MORRIS HEIGHTS NODE
1ST. PROJECT AREA
HOUSING
SHOPPING
EDUCATION
AMPHITHEATER
MULTI-PURPOSE ACTIVITY CENTER
SWIMMING POOL
ACTIVE AND PASSIVE RECREATION
HIGHBRIDGE NODE
HOUSING
SHOPPING
MULTI-PURPOSE ACTIVITY CENTER
ACTIVE AND PASSIVE RECREATION
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arlem River Bronx State Park
nd housing is a
ɔmprehensive development
hich relates an existing river
alley to a 2,000-unit housing
ɔmmunity with a school,
ıopping facilities and railroad
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ovides many community
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ɔusing as well as for the
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enters, boating and exhibit
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ıe entire river valley is
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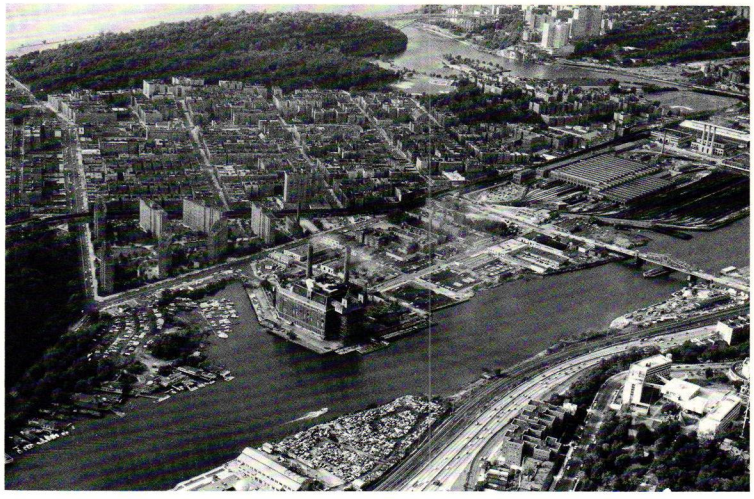
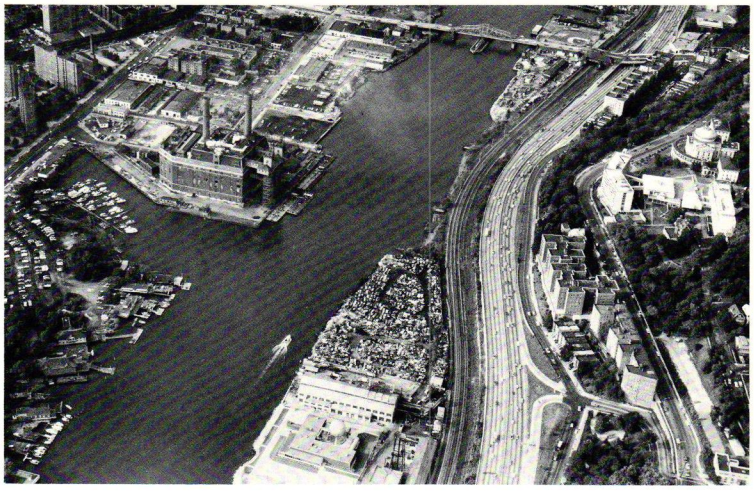
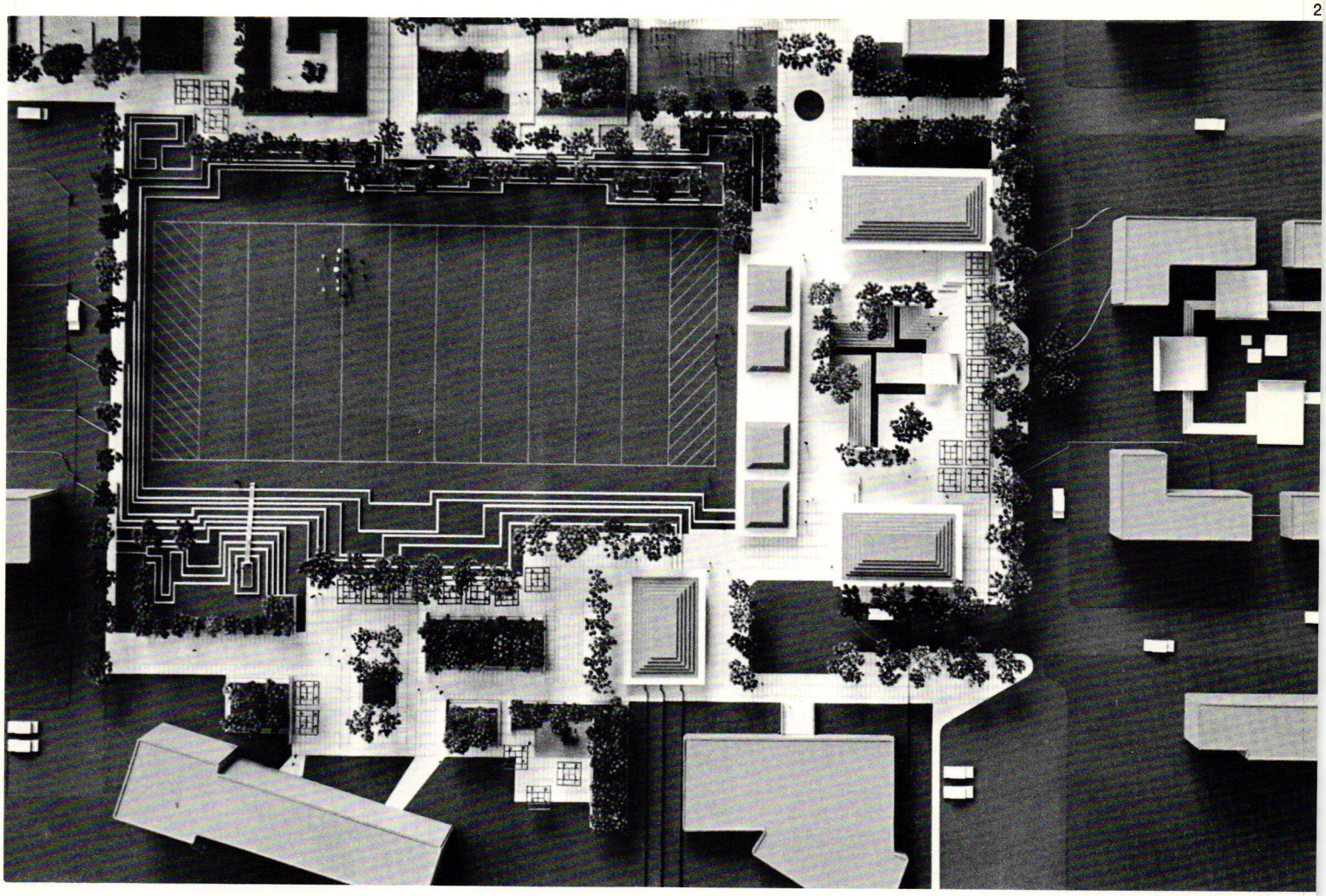




**anning for Communities**

**Harlem River Bronx State Park,** Bronx.
Three aerial views of existing site.



**Planning for Communities**

**Capper Plaza.**
Model, total site showing housing and landscaped plaza.

he real importance in
lanning is in the use of all
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arts. We need to understand
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produce results.
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reas, if we are to begin to
chieve an integrated whole.

apper Plaza is an attempt to
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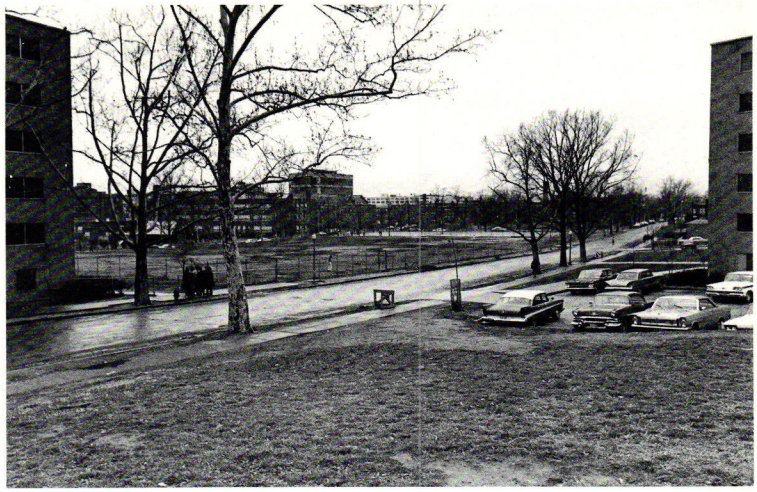
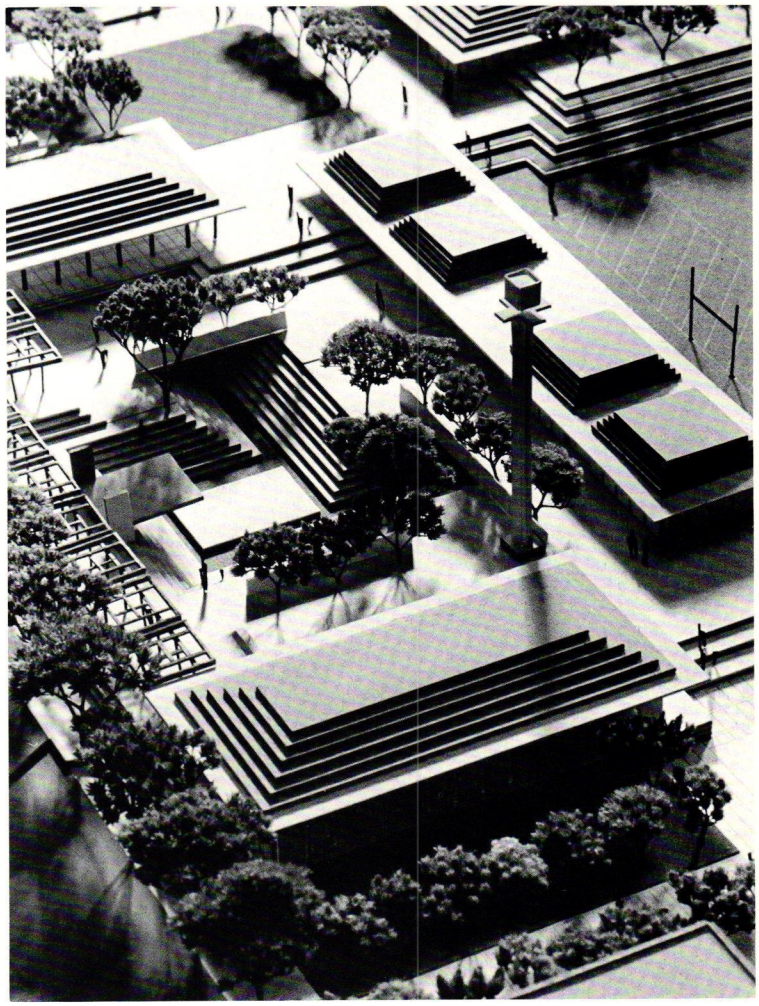






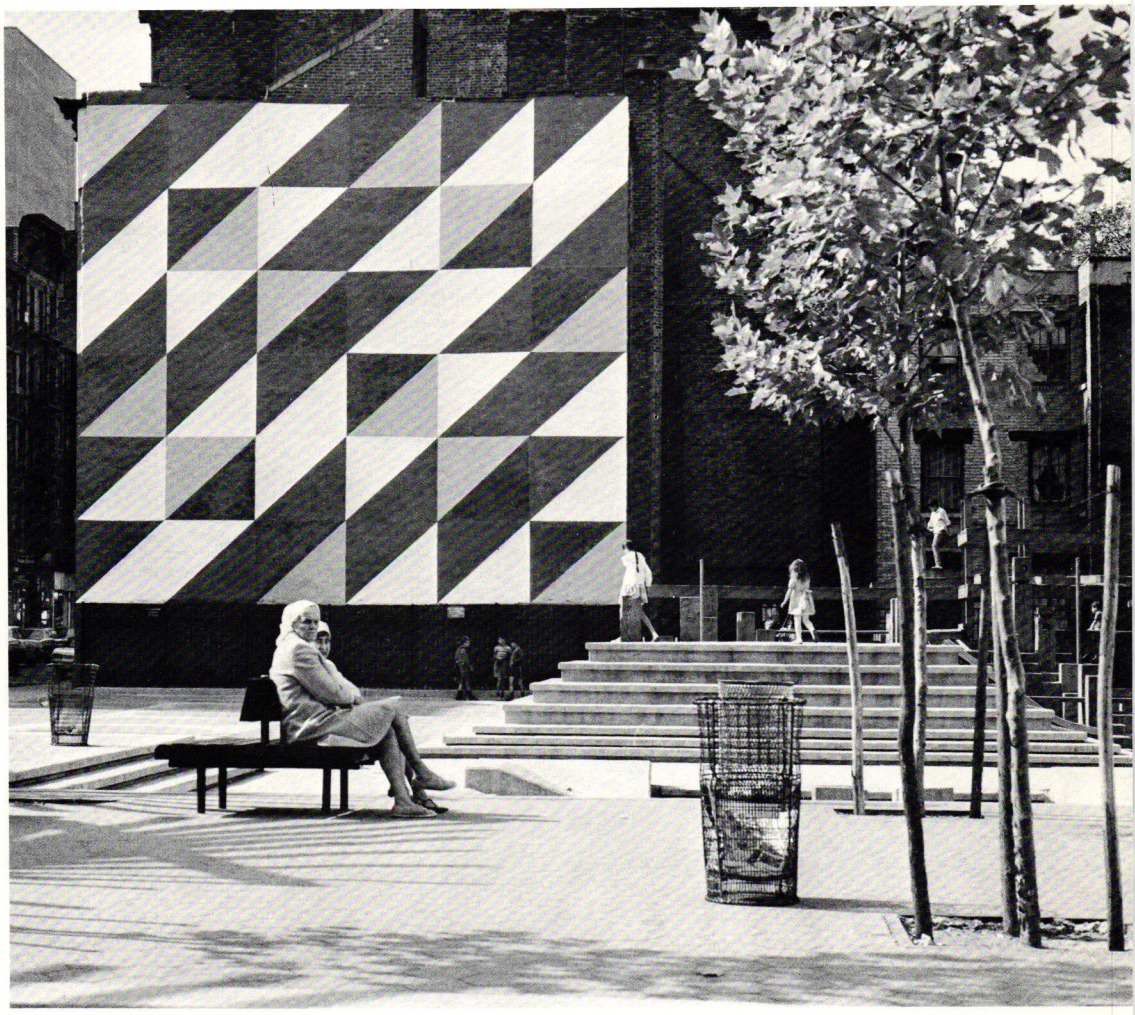
**Capper Plaza,** Washington, D.C.
Original site, *top.*
Model, detail showing
sunken plaza area, field house
and community center
buildings, *bottom.*

Times have changed, but the need for art as public experience has not. Direct communication between artists and society is still a relevant function of urban life.

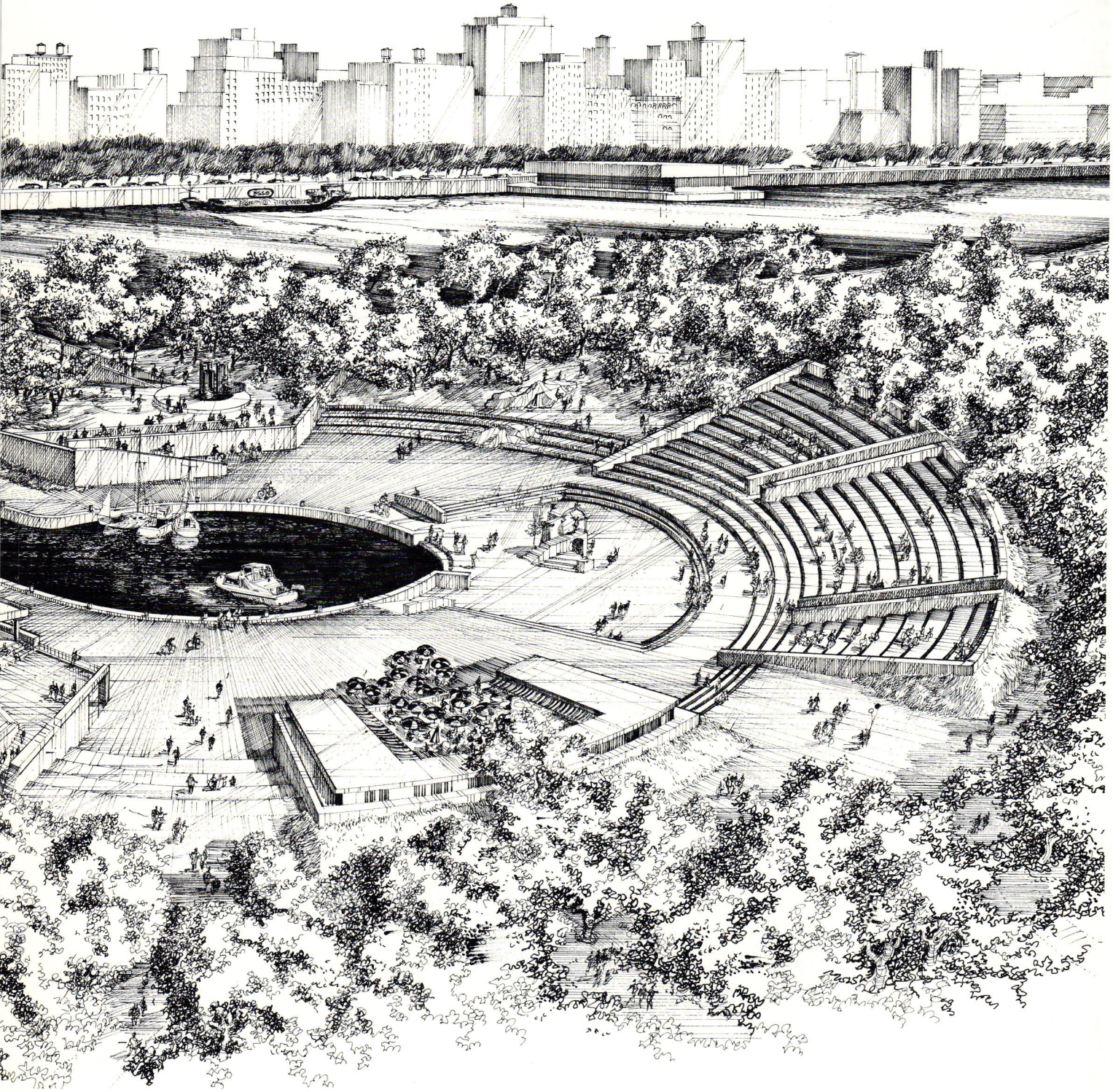
On Quincy Street a building was painted with colorful designs by Pratt Institute student artists who contributed their time. The logic of this choice was primarily economic, as money was not available to compensate an established artist. The result gave the student artists an opportunity to view their work on a large scale, and the community became the recipient of a colorful wall mural. Jason Krum's large-scale murals on two walls adjacent to a park on 29th Street solve a similar problem on a professional level and create a strong visual envelope for the open space.

In an experimental program for the New York playground system, six artists were commissioned to create works of limited scope to be integrated into park designs. The results are: a handsome wood sculpture by Gonzalo Fonseca which enlivens a mid-block walkway; colorful plaques by Sam Weiner, used as multiples for many designs; two kinetic pieces by Mon Levinson that appear to move as the viewer moves; wall paintings by Tania which, by their size and scale, produce a major visual impact on their neighborhood; a large metal sculpture by Paul Von Ringelheim; and two welded metal pylons by Bill Tarr. The results of the experiment not only prove the value of the systems approach for play equipment but have also initiated a continuing application for art in the urban landscape.

**Art for Public Use**

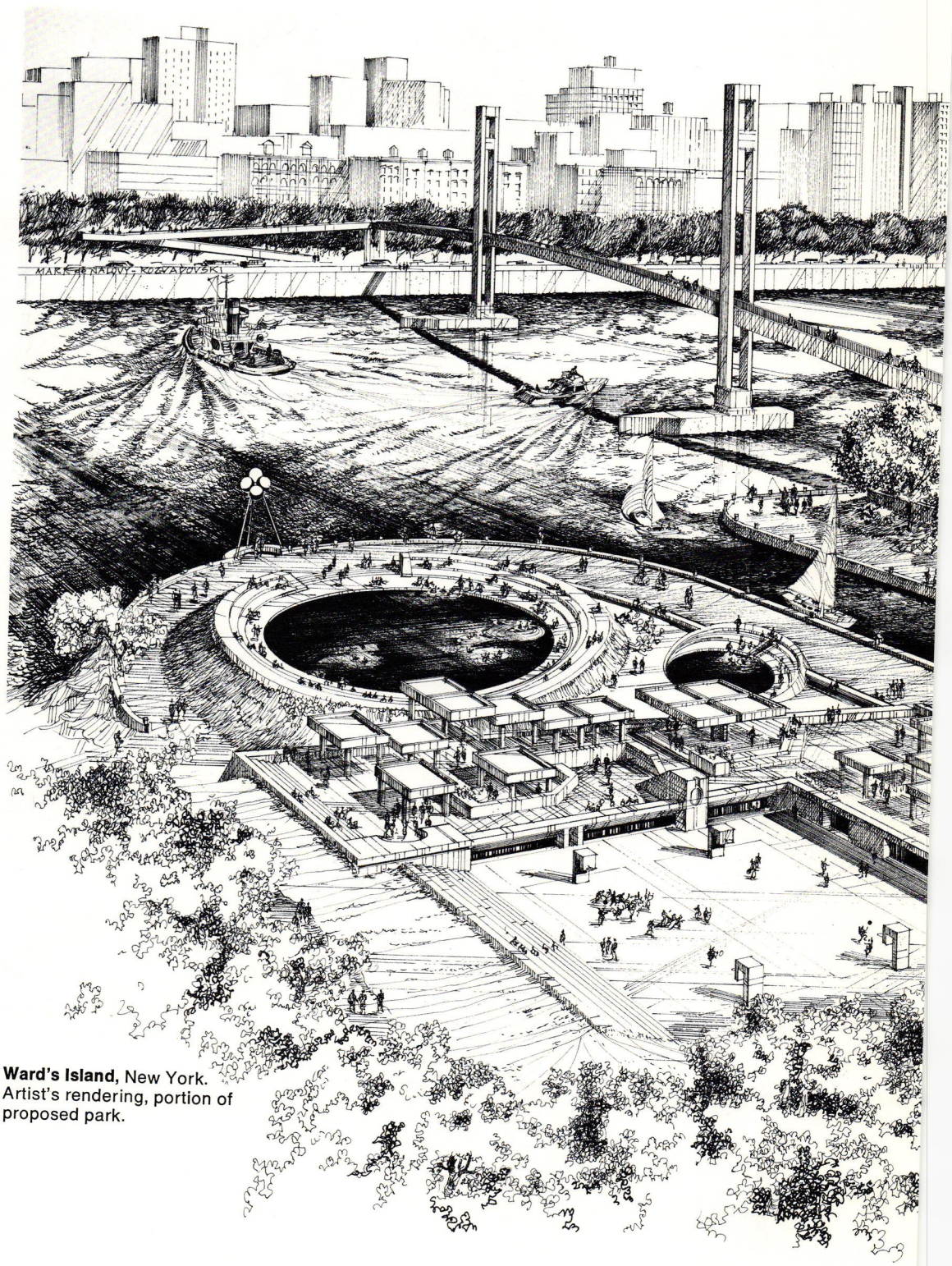


**29th Street Vest Pocket Park,** Brooklyn.
Original site, *top.*
View of completed park with painting on building wall, *center.*
**Quincy Street Vest Pocket Park,** Brooklyn.
Children observing progress of wall mural, *bottom.*



The park on Ward's Island is located in a remote section of the island and cannot be seen by the community of Harlem across the river. It is little more than a mixture of athletic fields and picnic tables. Our master plan for the entire island suggests that the park be relocated directly opposite the community, connected by a footbridge across the Harlem River for local residents.

The plan proposes facilities that will provide long-term recreation such as swimming, nature trails, farms, marinas, dancing and theatrical productions. It is hoped that the city school system would begin to enjoy the island for nature study and exposure to farm animals. By intensifying development at the foot of the bridge, the remaining portion of the park could remain relatively natural and a significant portion of land could be preserved for future development as the needs for this community are identified.

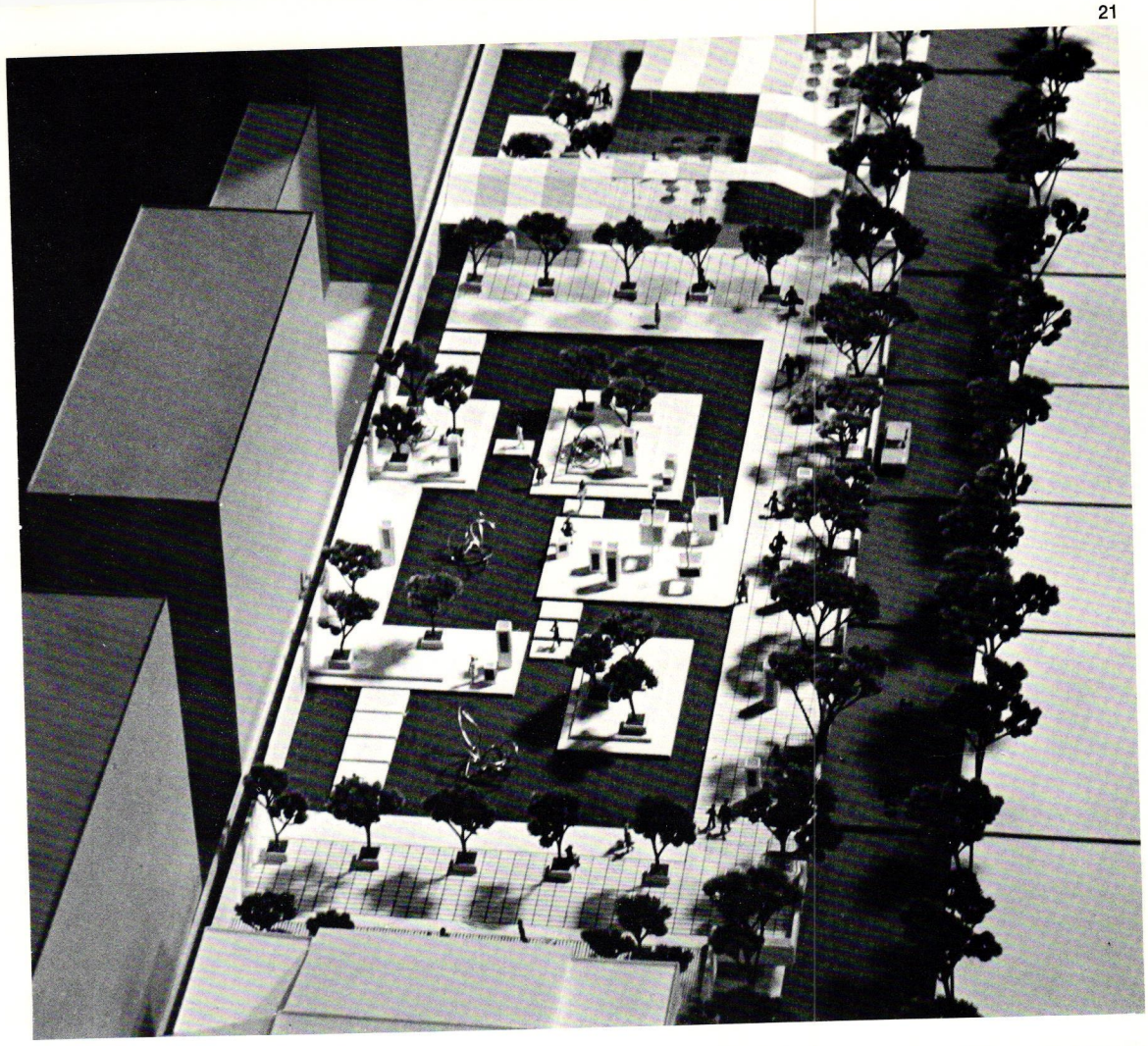


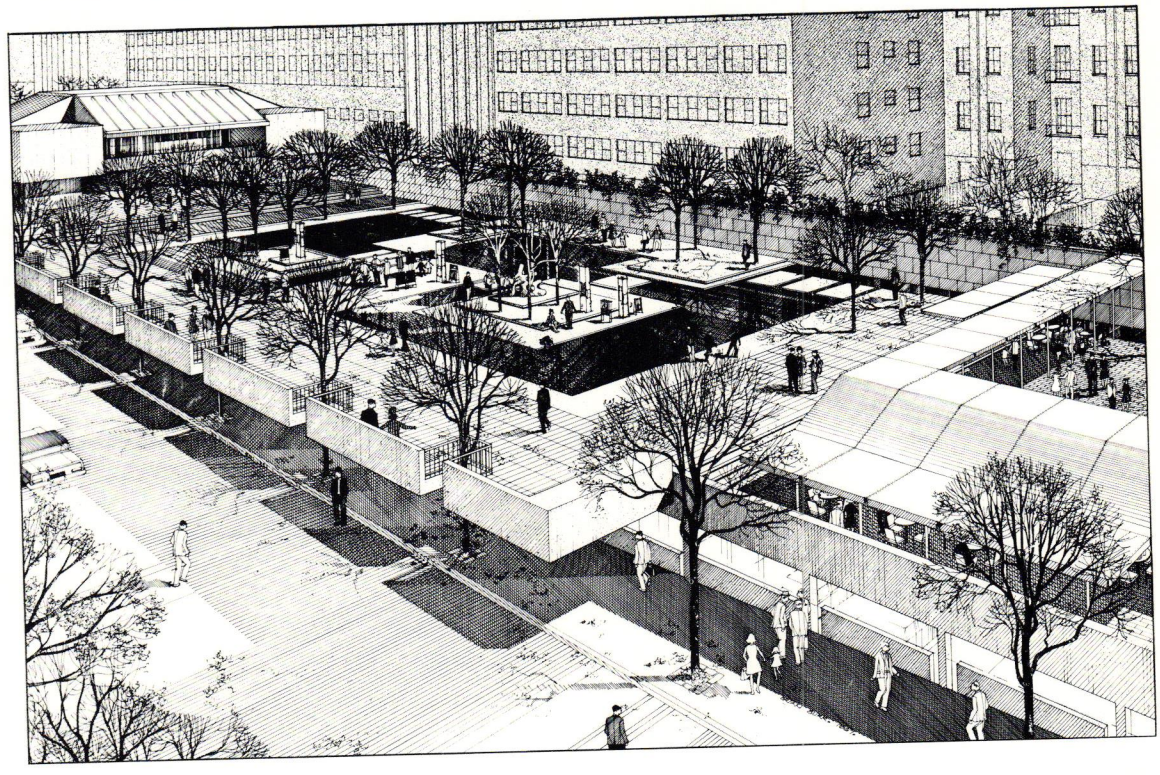

**Ward's Island,** New York. Artist's rendering, portion of proposed park.

**New Priorities for Public Use**

We often overrate the sanctity of existing park designs. Many parks require new programs to function successfully, as times and surroundings change. An underdeveloped, bland memorial park to Dag Hammarskjöld is located adjacent to one of the world's most densely populated commercial areas in New York City and makes no response to this circumstance.

The proposed redesign suggests that this park can be a viable asset to the city and better serve the area's recreational needs by orienting itself toward adult activities, dining, exhibits and ice-skating. The cost of redevelopment and maintenance would be supported by an underground garage, and concessions in the park could produce a profit for the city.



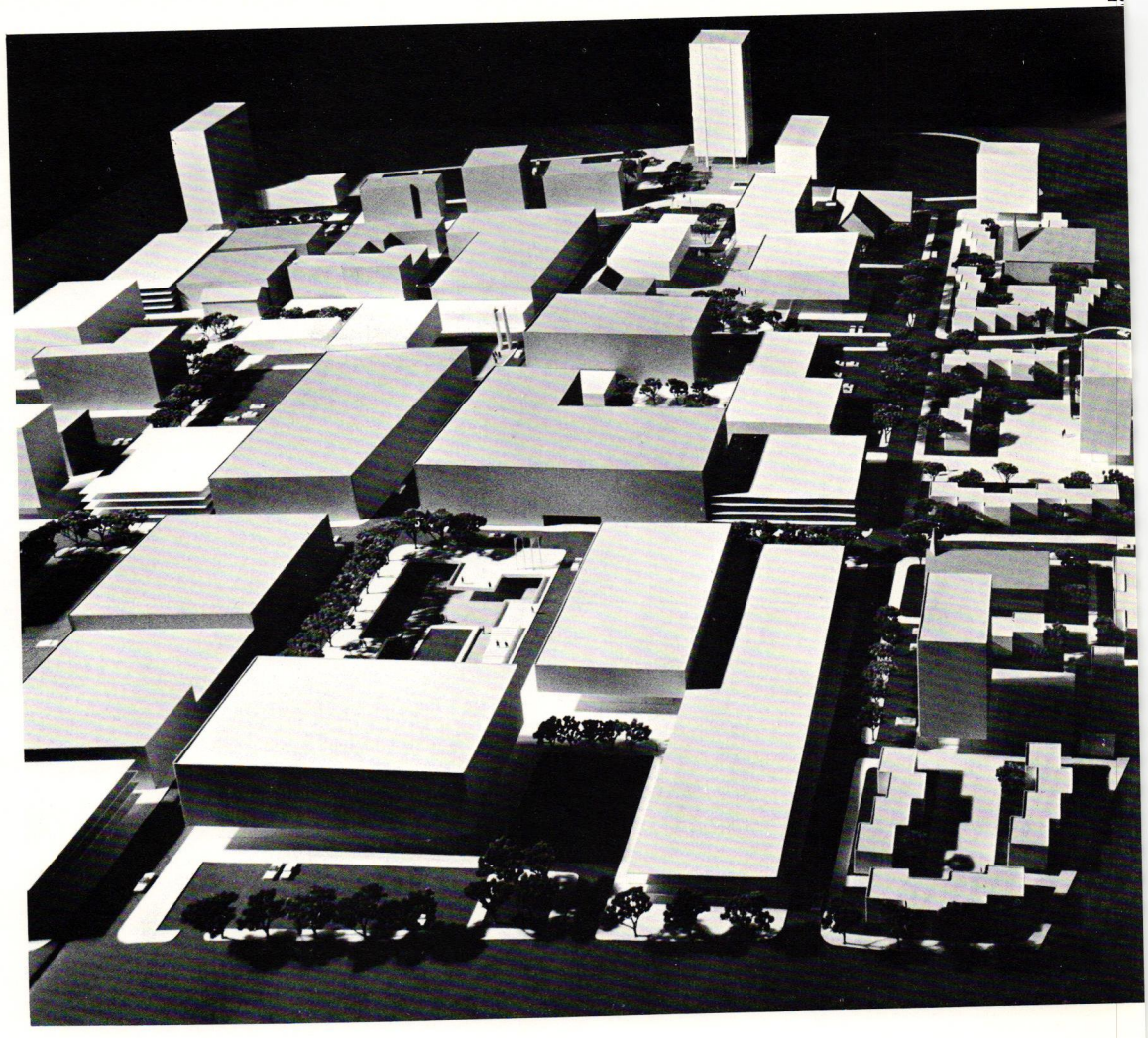


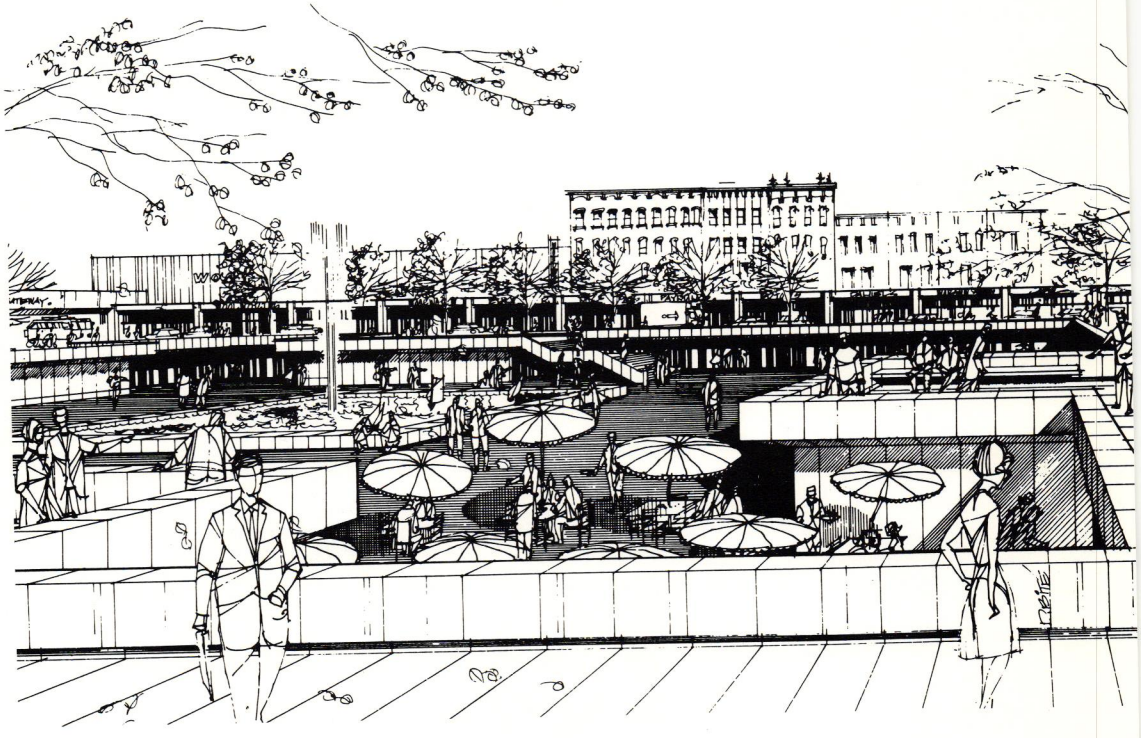
**New Priorities for Public Use**

**Dag Hammarskjöld Plaza,**
Manhattan.
Partial model of plaza showing garden exhibition area, *above.*
Artist's rendering of completed plaza with dining pavilion, garden exhibition area and outdoor cafe, *below.*

Poughkeepsie is a city of approximately 40,000 people. The central business district has been experiencing a continuous erosion of its economic base because of the influx of major shopping centers on the periphery of the city. Problems of parking, access, space and deterioration have not allowed the central city to keep up with its shopping center competitors.

Those undertaking the rehabilitation and restructuring of the center-city had to understand that the identity of Poughkeepsie is important to those who live there; a "new," unrecognizable Poughkeepsie was not wanted, and during reconstruction business had to go on as usual. Therefore, existing resources are used as the armature for redevelopment. The Poughkeepsie plan proposes that many spaces presently used for servicing be redesigned into mid-block pedestrian ways, and that new building be integrated with the matrix of substantially viable structures. The proposed civic, cultural and commercial centers relate in a manner which permits symbiotic relationships between the three functions. A variety of outdoor-indoor recreational facilities are provided; outdoor dining, ice-skating and shopping. The notion is to rebuild Poughkeepsie while maintaining its identity, to reinforce its resources by providing additional facilities in the form of parking, transportation and entertainment. The process is to be an evolutionary one using change as a tool to create excitement.



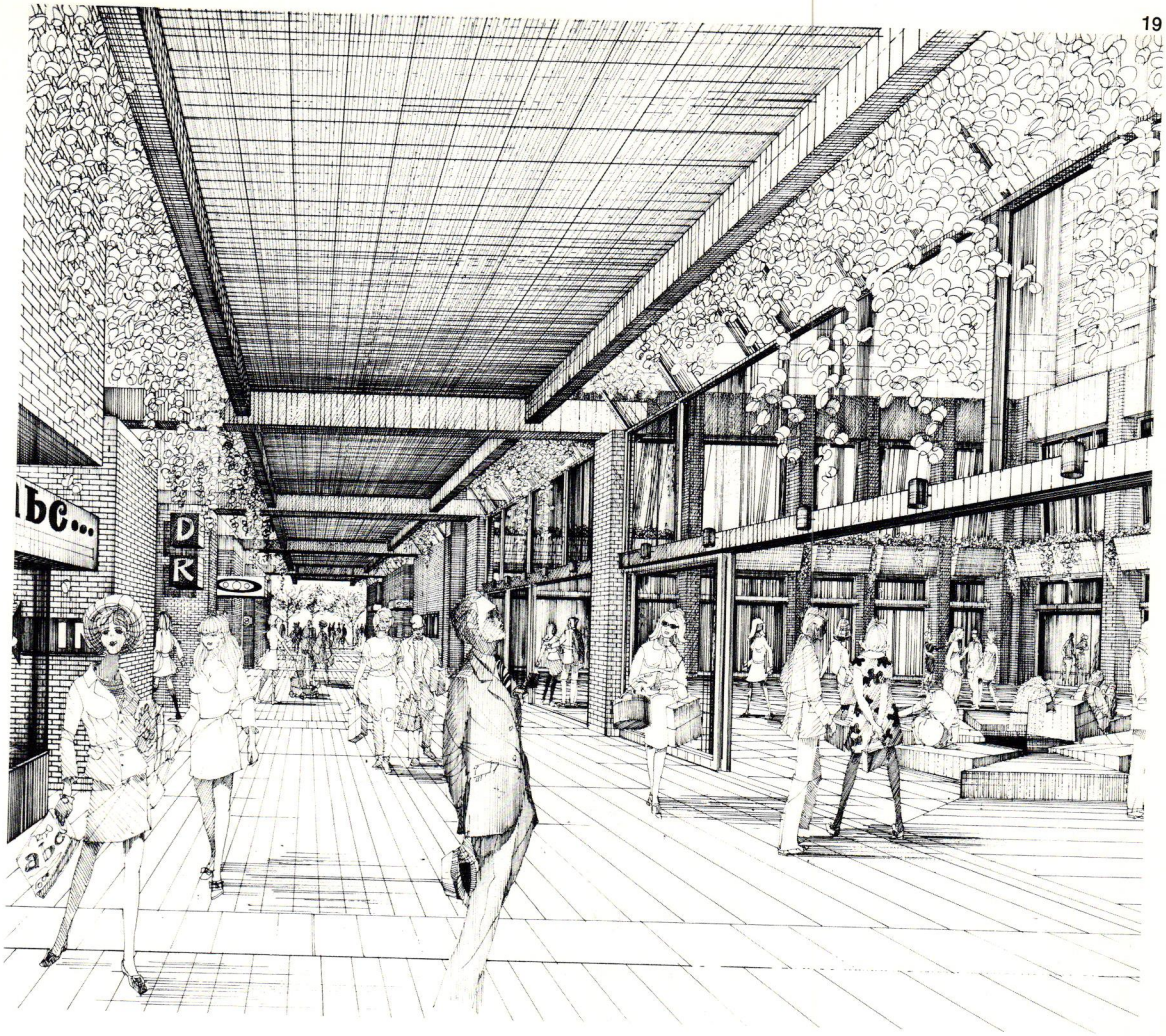


**New Priorities for Public Use**

**Poughkeepsie Center-City Plan**
Poughkeepsie, New York.
Model, section of renewal area, *above.*
Artist's rendering of plaza area, *below.*

Shopping provides an important recreational activity for adults. The visual excitement of displays and exhibits allows close contact with the products and attitudes of our culture. Downtown areas should be structured to accommodate the notion that commercial activity has recreational value. There is a critical need for spaces where people may gather, in other words, a return to the market place, forum, agora.

In Ottumwa, Iowa, the spaces will be open-air shopping malls, mews and courtyards, unified by an enclosed mall which parallels the main street. This variety of spaces permits many overlapping activities; displays, exhibits, celebrations and festivals can be carried out in an area provided with fountains, signs, kiosks and seating. The plan will make Ottumwa work positively for both merchant and consumer.




**ew Priorities for Public Use**

**Ottumwa Shopping District,**
Ottumwa, Iowa.
Artist's rendering of covered courtyard adjacent to shops.

**New Priorities for Public Use**

**Bedford-Stuyvesant Superblock.** Pedestrian, play and park area, *above.* Detail, fountain, *below.*

A study done by the New York City Department of Traffic indicated that only one in four streets in the Bedford-Stuyvesant section of Brooklyn was needed to carry the traffic requirements of the area. The remaining three streets were used basically to store cars. Parallel parking, used here, is probably the most inefficient method of car storage and yet it is the predominant type in the United States. Working in collaboration with I. M. Pei & Partners, diagonal parking was initiated and resulted in a saving of approximately one-third of the open space in a block; this space was converted into a street park approximately 75 by 200 feet on one block with two mid-block pedestrian cross-overs on another. The park contains a fountain in which water cascades from a pedestal to a trough at the base of a wall, terminating at a still pool where children play. Children also have access to a tubular steel play frame with slides, swings and colored plaques. Three large honey locusts canopy a sitting area.

The success of this project resulted from collaboration between professionals and the community at each stage of design development. Redevelopment was funded by a grant from the Vincent Astor Foundation, which has a long history of support for experimental work in open space planning. One important ancillary aspect of the superblock development is its demonstration of the fact that it is not always necessary to purchase land and take it off the tax rolls in order to provide recreation; the establishment of intelligent priorities for land use can satisfy the problem without great expenditure.

## New Priorities for Public Use

**Bedford-Stuyvesant Superblock,**
Brooklyn.
Original site, *above.*
Planting tubs interspersed with street parking, *below.*

Central Park South is one of the richest and most elegant streets in New York. The visual clutter caused by indiscriminate signage, battered waste receptacles and overscaled highway lighting fixtures corrodes the inherent beauty of the street. The north side, adjacent to Central Park, is a handsome link between the Pulitzer Fountain at 5th Avenue, and Columbus Circle three blocks west. The objective of this study was to state the problem and propose a solution that would build on the resources of the street.

Street trees were clipped to a rectilinear geometry, thus serving as a transition between hard-edged architecture and the informality of Central Park. Parking meters were combined with planters in order to reduce the number of elements on the street. On the south side standard highway poles were replaced with a glitter-type, pedestrian-scale luminaire and pole; on the north side 30-foot standards were designed to light roads and also to serve as banner poles. On the park side of the street, a series of bookstalls and food kiosks were programed; graphics and signage would be attached to the light poles.

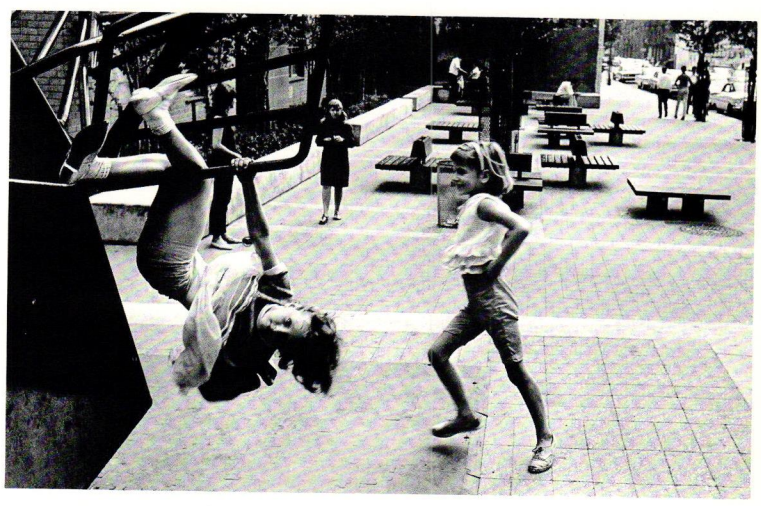
Central Park South suffers from a problem common to most city streets — the fragmentation of responsibility. No one agency is responsible for the maintenance and development of the streetscape, and each agency deals with its own problems as if no other agency existed. The Central Park South project attempts to prove that a coordinated approach to the design of our streetscape can enrich the visual quality of our cities.

**Central Park South,** Manhattan. Model, building facades and adjacent street.

**New Priorities for Public Use**

Fragmentation of authority and ownership too often produces wasteful results in our limited urban open spaces. The builder protects his front yard, the highway department guards the sidewalk.

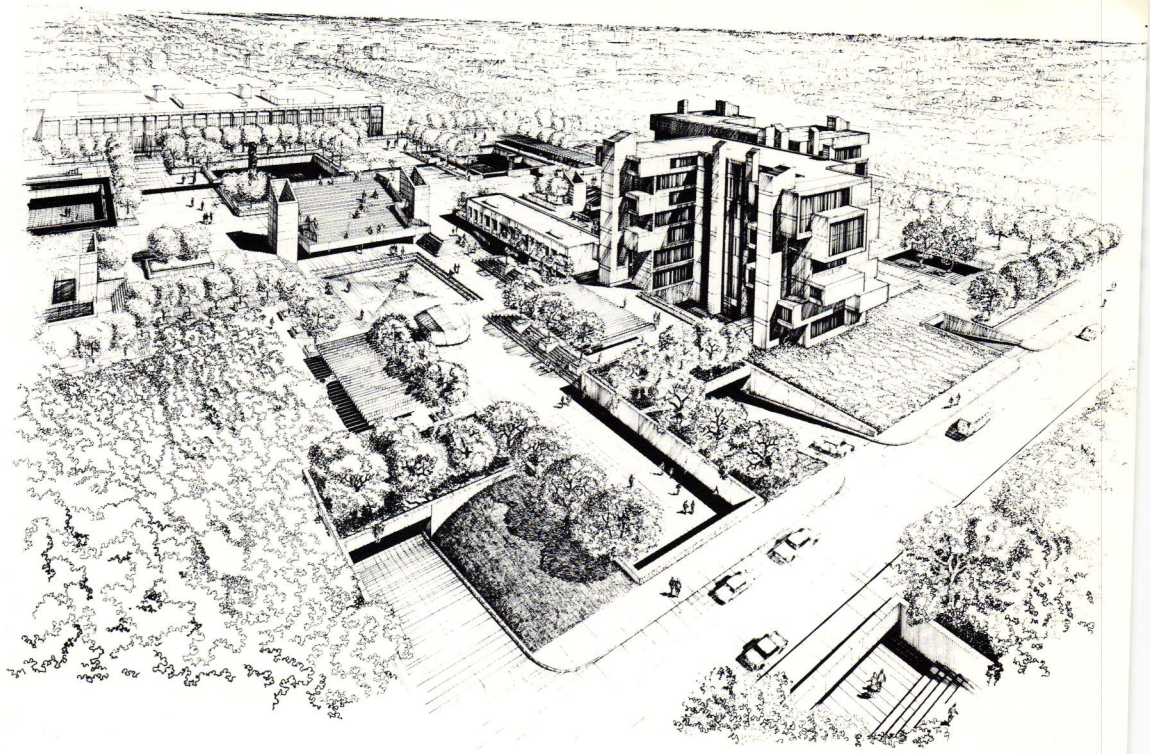
At Nathan Strauss Houses in New York we were offered a unique opportunity to combine the front yard of a housing project with a 15 foot sidewalk strip. The end result was a plaza, 45 feet wide by 150 feet long. This mid-block, tree-canopied sitting park provides a place for social interaction between residents of the block and the project, at no development or maintenance cost to the city. The benches are designed to stand free in the open space; seat-height walls were used in lieu of fences to protect the foliage. A mid-block pedestrian link ties 27th and 28th Streets together and focuses on a play sculpture designed by David Aaron. One building entrance located on the pedestrian link, serves to populate the mid-block greenway.

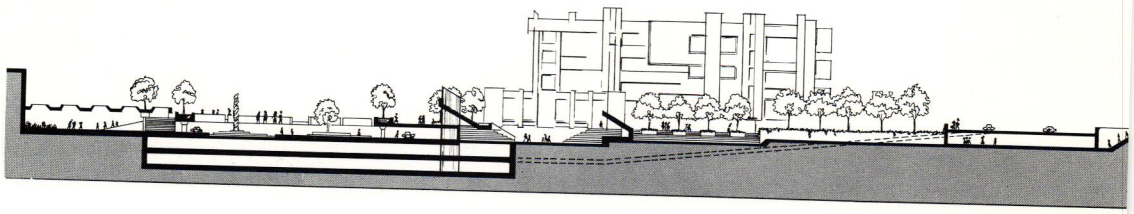


**New Priorities for Public Use**

**Nathan Strauss Houses,**
Manhattan.
Children playing on plaza, *above.*
Play sculpture in use, *below.*

Ceremonial space — areas for large-scale gatherings usually associated with civic functions — is rarely a part of our design vocabulary. As an adjunct to the Master Plan for the Nassau County Civic Center, the existing park was integrated into a formal depressed mall with terraced levels that serve as an informal amphitheater for large-scale occasions. This is an expansive site for inaugurations, concerts and a proliferating variety of public meetings and demonstrations.





**Public Space for Total Use**

**Nassau County Civic Center,** Nassau County, New York. Artist's rendering, civic center with depressed mall and amphitheater for civic functions, *above.* Section of site showing level functions, *below.*

n a similar, but more compact
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Manhattan expresses the
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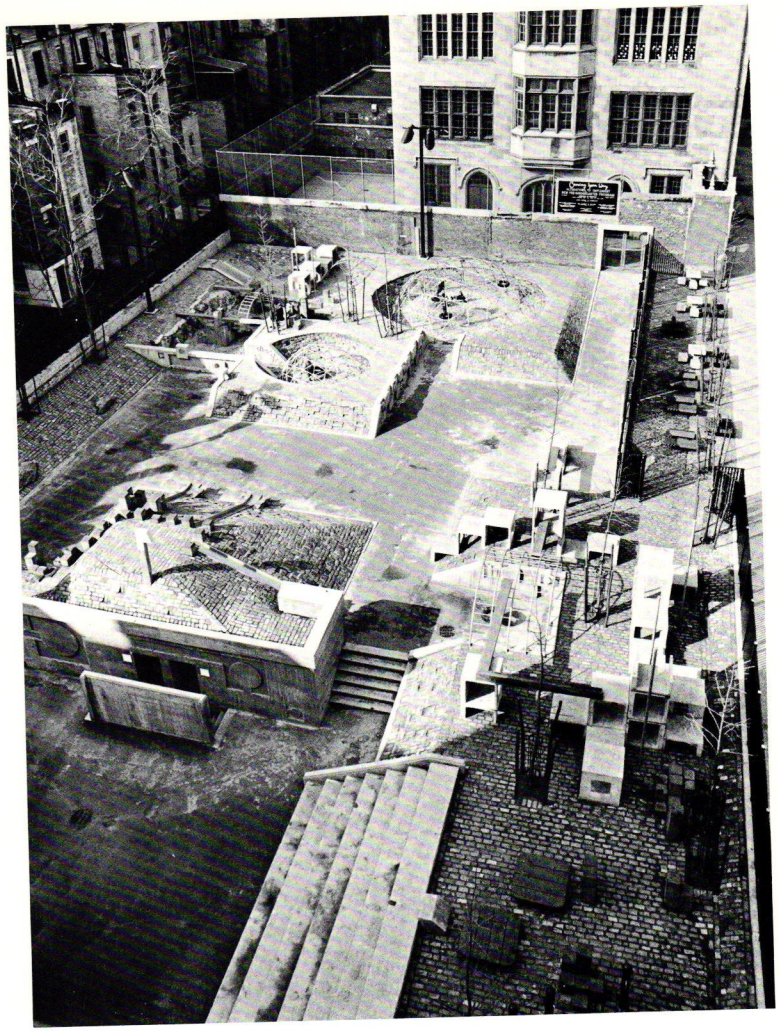
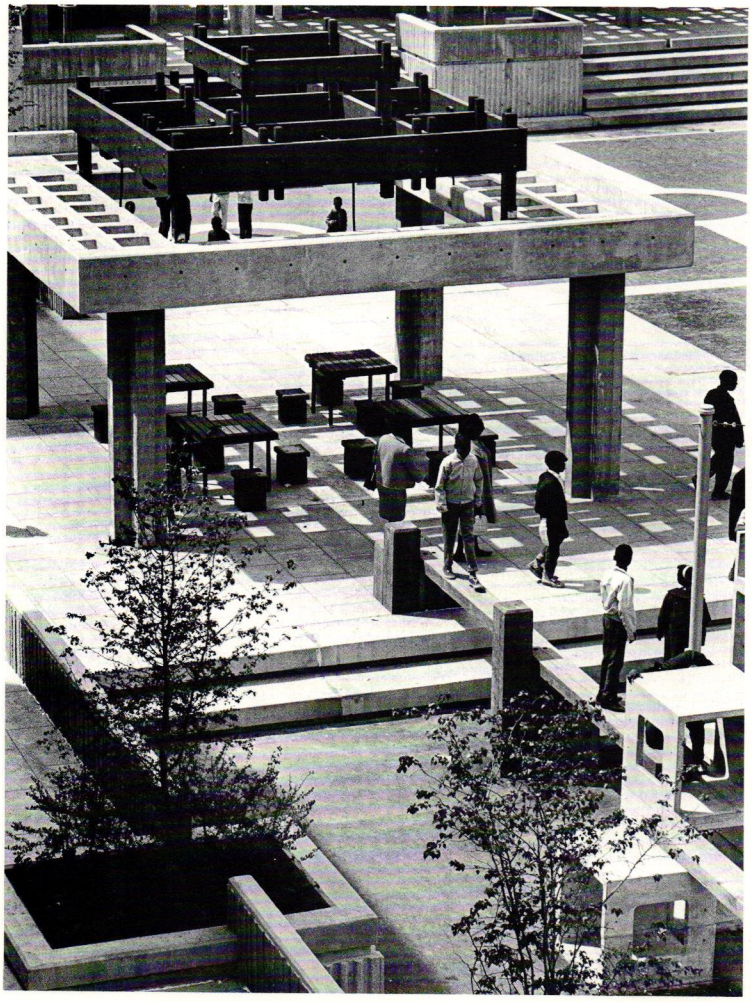


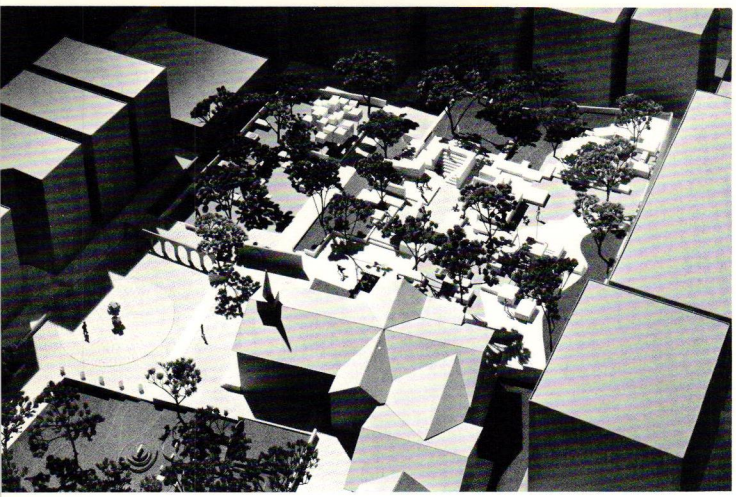
**P.S. 166,** Manhattan.
Playground area slide mounds and geodesic dome, *top.*
Sitting area for parents and children with chess tables, *center.*
Jumping platforms for young children, *bottom.*

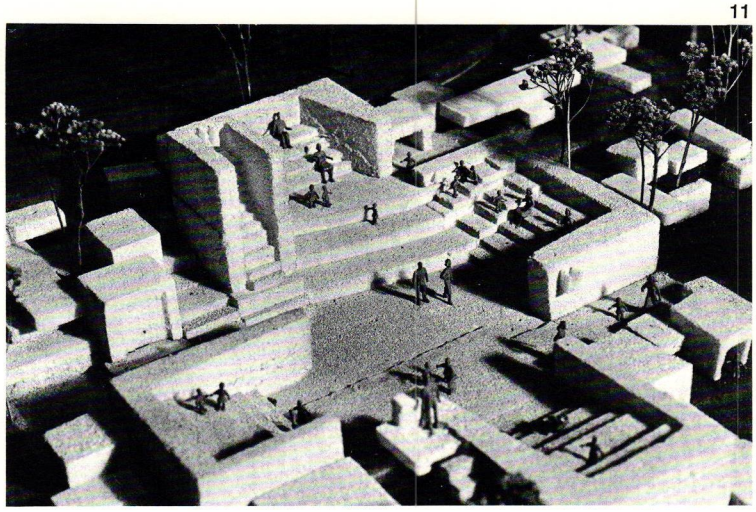
Public institutions can provide a resource for community-oriented open space once the notion of specific and proprietary use is eliminated. A schoolyard, traditionally considered only for school use, offers broad opportunities for use by the community. The Buchanan School yard in Washington, D.C. was transformed into a community facility for all age groups. Now, school children have a variety of play spaces, from a large multiple use area to an adventure playground. After school the playground becomes the domain of the community. The multiple use area converts into a basketball court (depressed some six feet below grade with the steps acting as bleachers, eliminating the need for an enclosing high fence) and on hot days this area becomes a giant spray pool. The sidewalk has been enlarged into a street sitting-park from which adults may overlook playground activities. The area's services are housed in three pavilions containing a snack bar, athletic director's booth and comfort station.



**Buchanan School,**
Washington, D. C.
Sunken basketball court, convertible for use as a spray pool, *above.*
Pergola with picnic tables, *below.*

**Public Space for Total Use**

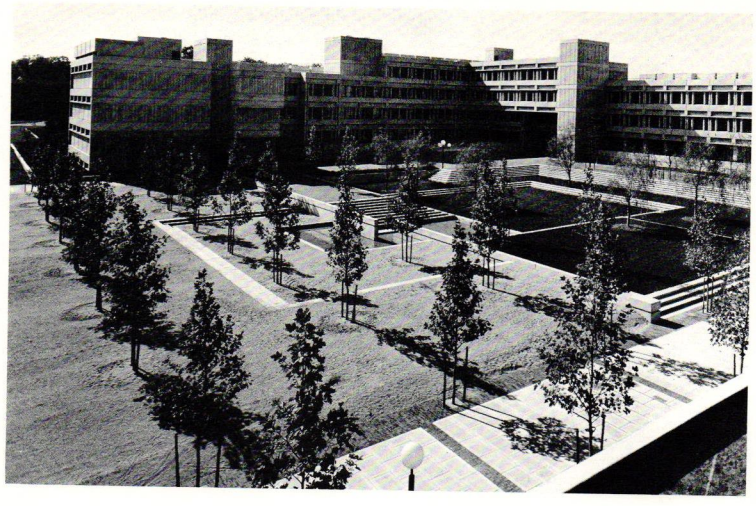




**State University of New York,** Stonybrook, Long Island. Landscaped area related to Earth & Space Sciences Building, *top left page.*

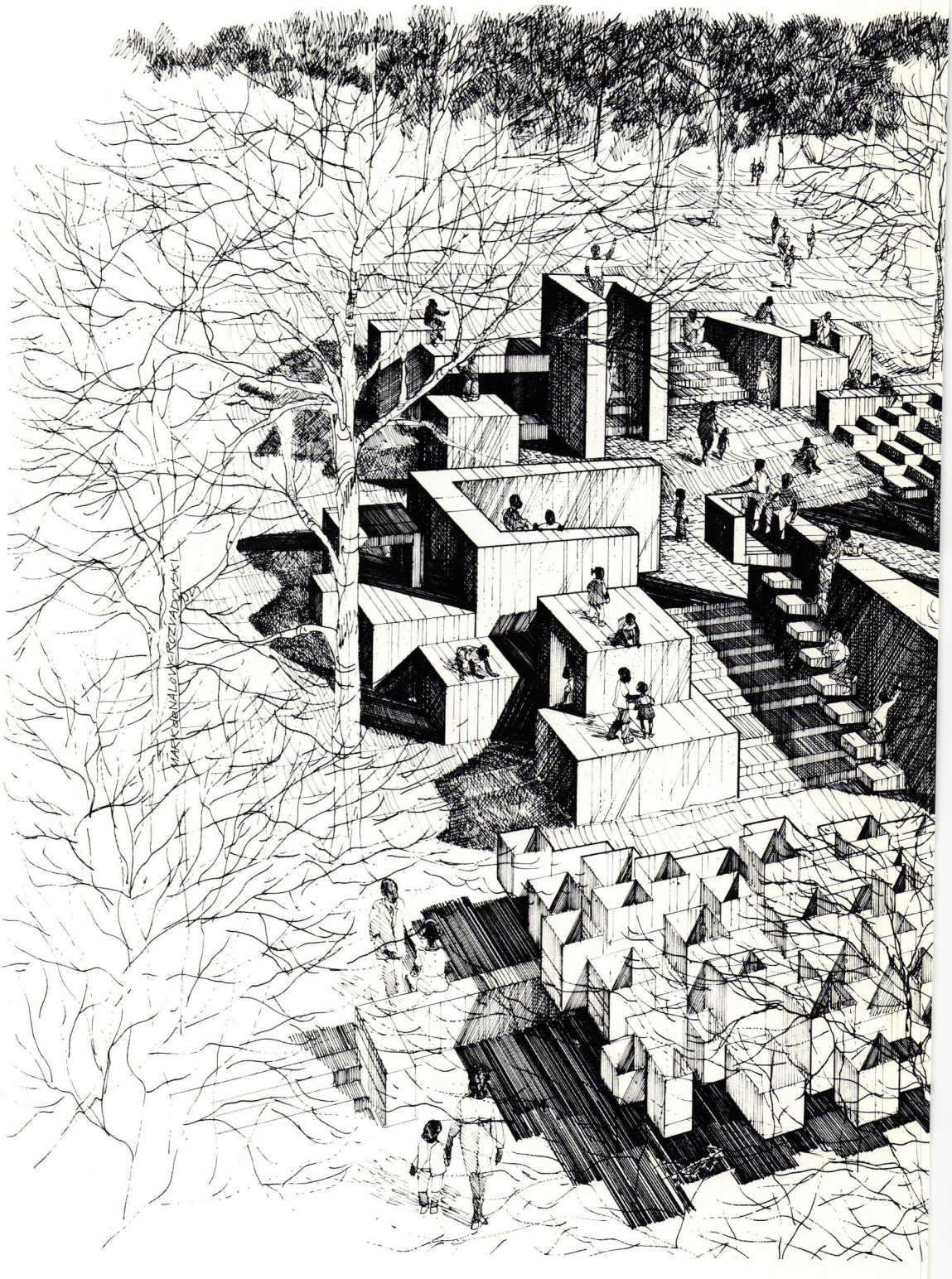
**St. Anne's Church,** Bronx. Model, completed site, *top left.* Model, detail of play area, *top right.* Artist's rendering, churchyard in use, *below.*

The plaza relating to the Earth Sciences Building at the State University of New York, Stony Brook, indicates how a landscape design can provide not only visual pleasure but also an opportunity to program a space for physical and social use. The terrace levels act as an informal open air theater for casual seating, formal dances, concerts or theatrical productions. The various ways space is used indicate that viable contact has been made with the students.

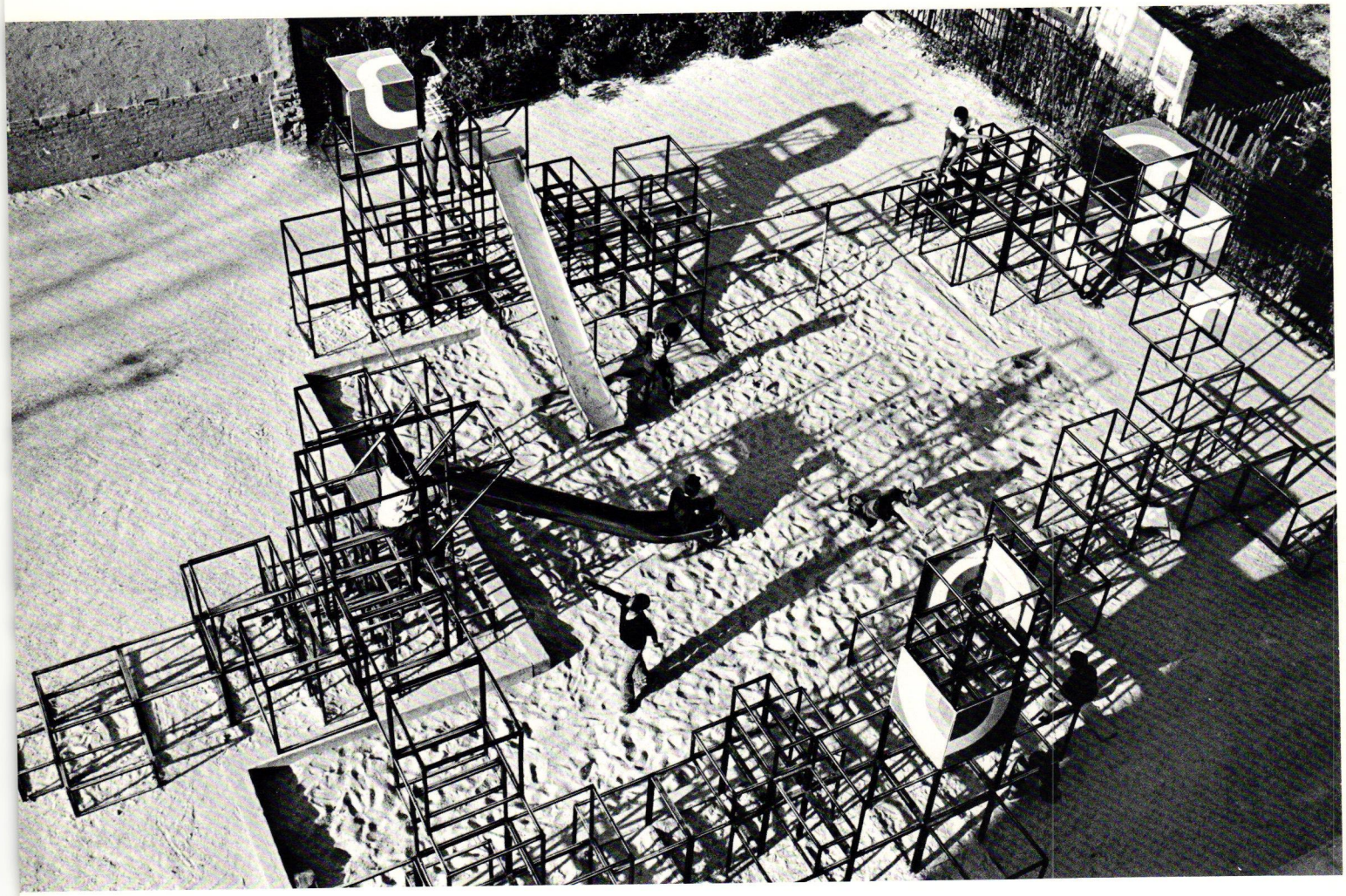


Changing attitudes toward religious institutions fostered this design for the grounds of historic St. Anne's Church. The church fathers saw a need for an intensified development of their few sylvan acres in order to meet some of the recreational needs of the surrounding community (local children were playing among the gravestones).

The proposed program includes a series of juxtaposed sculptured play forms which could serve as an amphitheater for outdoor ceremonies, productions and a programed water play facility. The adjacent areas include an adventure playground and picnic grounds.

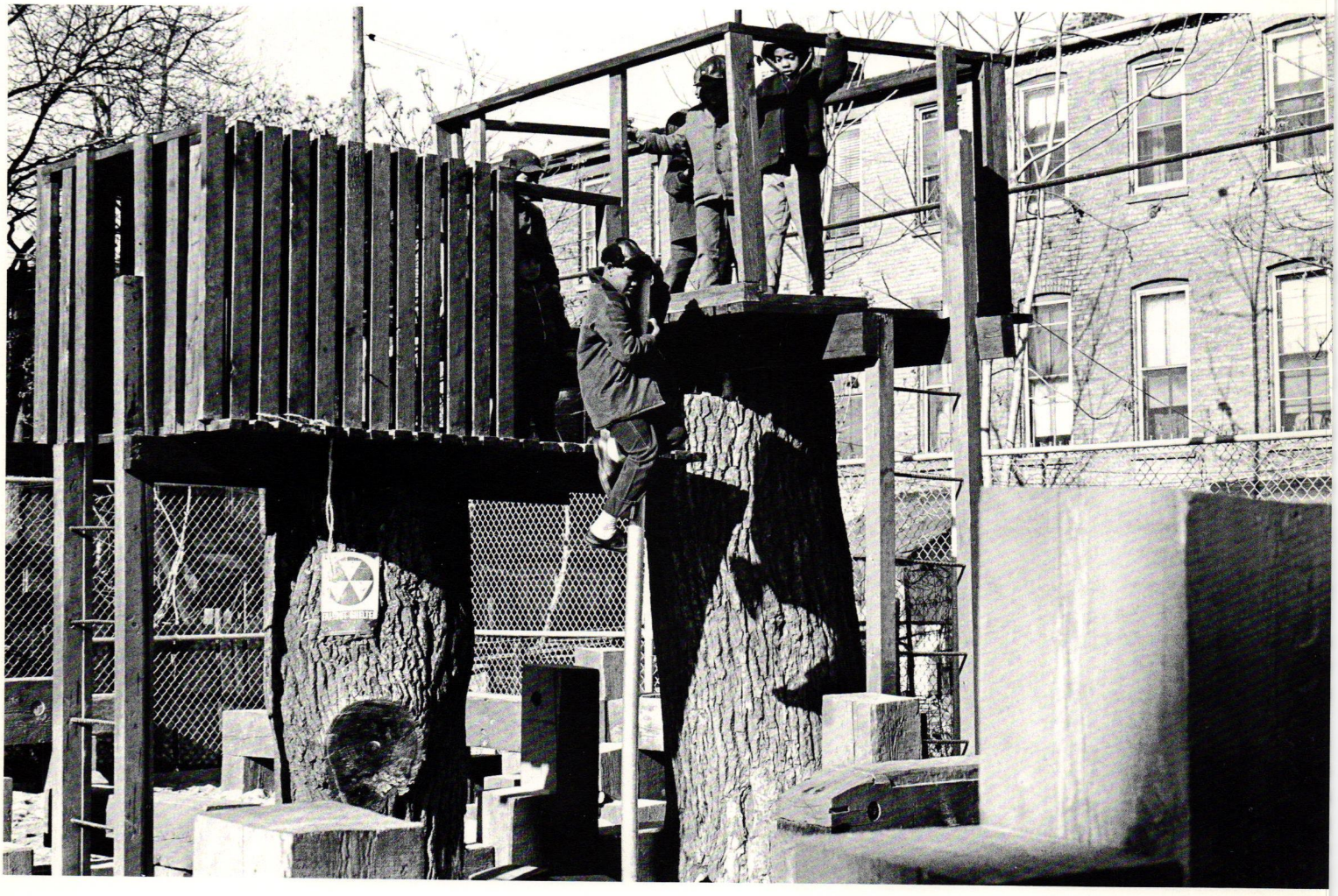


**Quasi-Public Spaces**



**rivate Space for Public Use**

**Vest Pocket Park,** New Jersey Avenue, Brooklyn.
Original site, *above.*
Completed park, *below.*



**Private Space for Public Use**

**Joseph Weinstein Neighborhood Park.**
Local laborers building the park, *top.*
Play equipment in the completed vest pocket park, *center* and *bottom.*

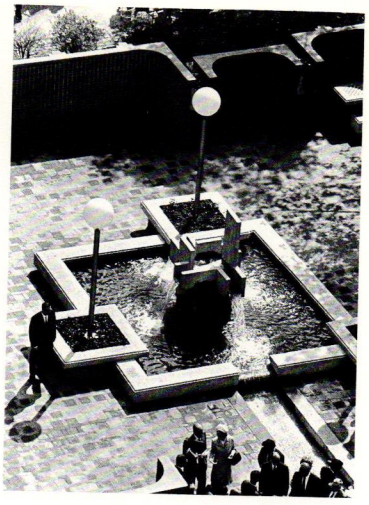
Rehabilitation of small spaces has been touted as the panacea for our recreation dilemma. Although this idea may be an exaggeration, the best pocket park does have validity as a means for providing recreation at the doorstep; there is a need for play facilities for the very young and the very old on a block-by-block level. Empty lots are a good interim measure but eventually it is important to develop a system of linked open spaces that have a clear relationship to the larger more comprehensively designed spaces of the city.

Furthermore, the vest pocket park offers an opportunity for training programs to enable communities to rehabilitate themselves on economic, visual and physical levels. The first vest pocket parks were unique hand-carpentered facilities. It became apparent that prefabrication of modular elements would be a rational approach to the design of temporary facilities. Under a grant from the Federal Government (Beautification Demonstration I), four systems were developed: tubular steel boxes, concrete modules, stacked wood timbers, and pipe and cable units. The systems approach provides quality control, stockpiling of facilities, flexibility of design, mobility of facilities, and limited use of an empty lot for a short period of time followed by relocation of the facilities to another such space. The validity of the systems approach is so apparent that it has led to a similar concept in the development of street furniture.

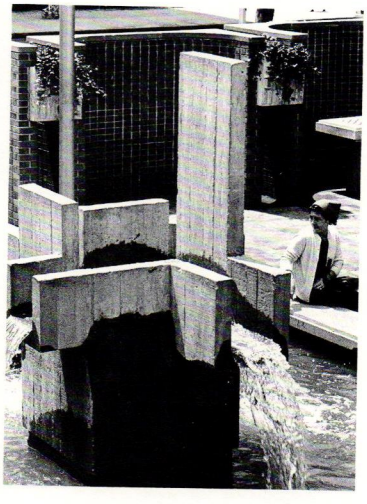
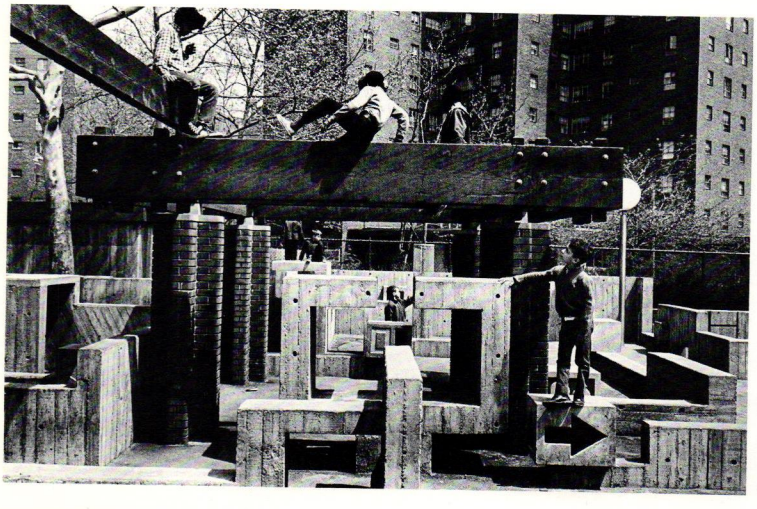
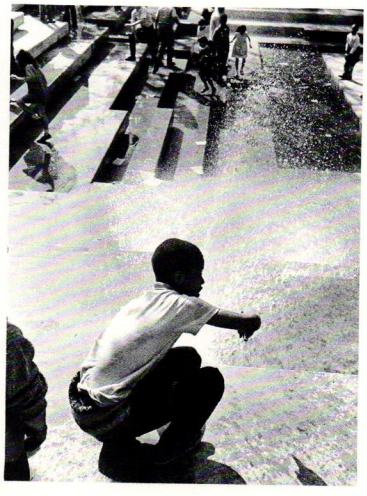
Backyards offer the greatest single open space resource in cities. These areas — free from cars and pedestrian movement — provide an opportunity to reverse the order of importance from street to rear yard, which then becomes the place where one enters his home, interacts with his neighbors, and watches his children play from apartment windows. Backyards offer as much open space as streets and if pedestrian activities were focused in this space, the conflict between vehicle and pedestrian would be reduced.

**Joseph Weinstein Neighborhood Park,** Brooklyn.
Original site, *top.*
Local laborers building the park, *bottom.*

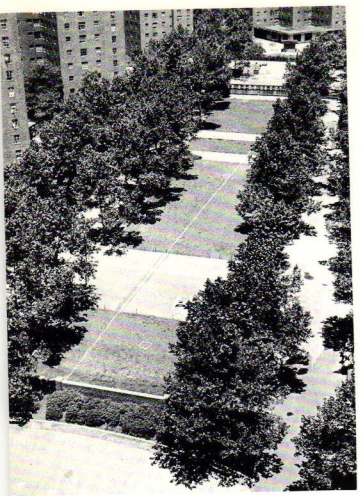
**rivate Space for Public Use**

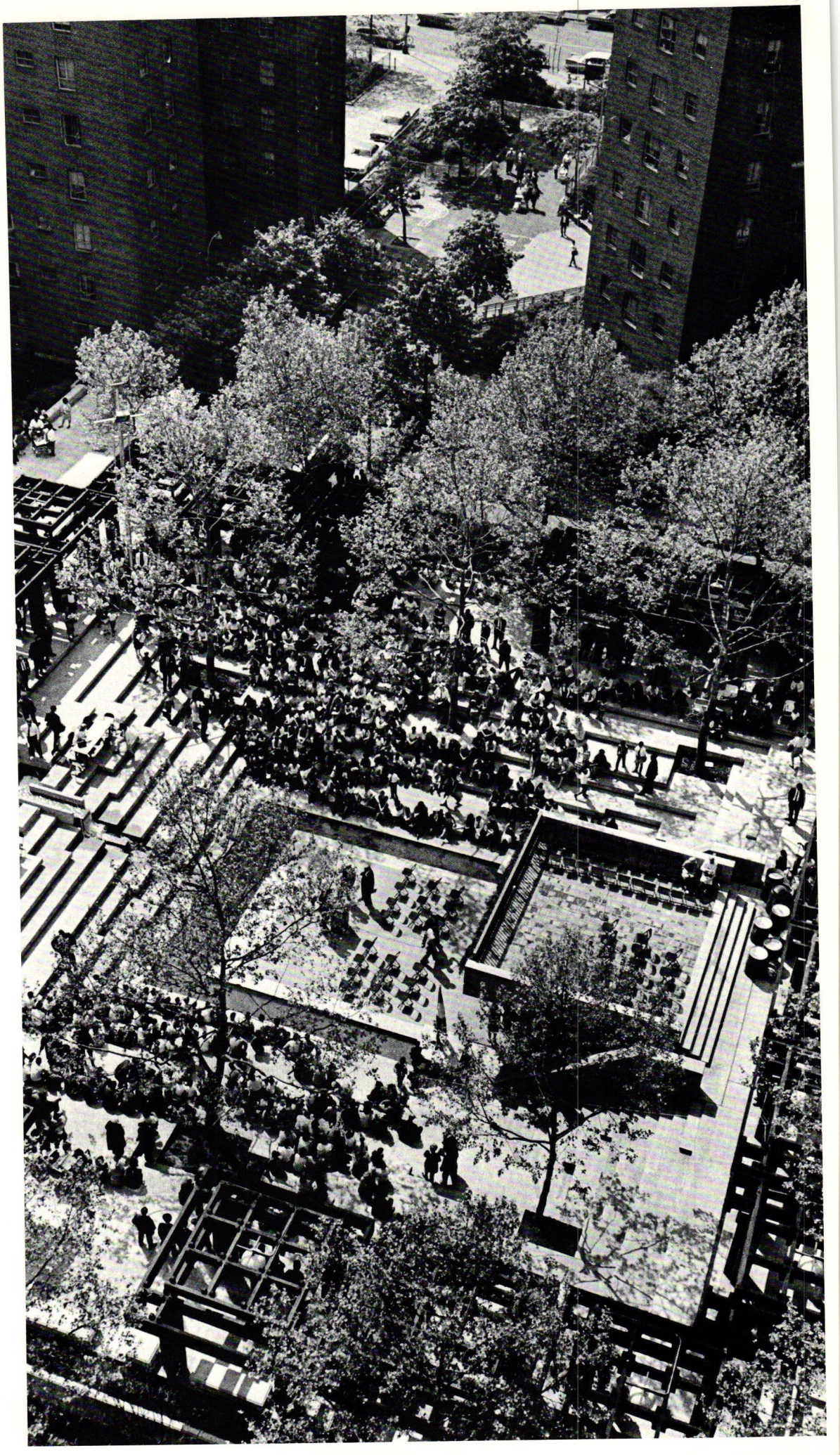





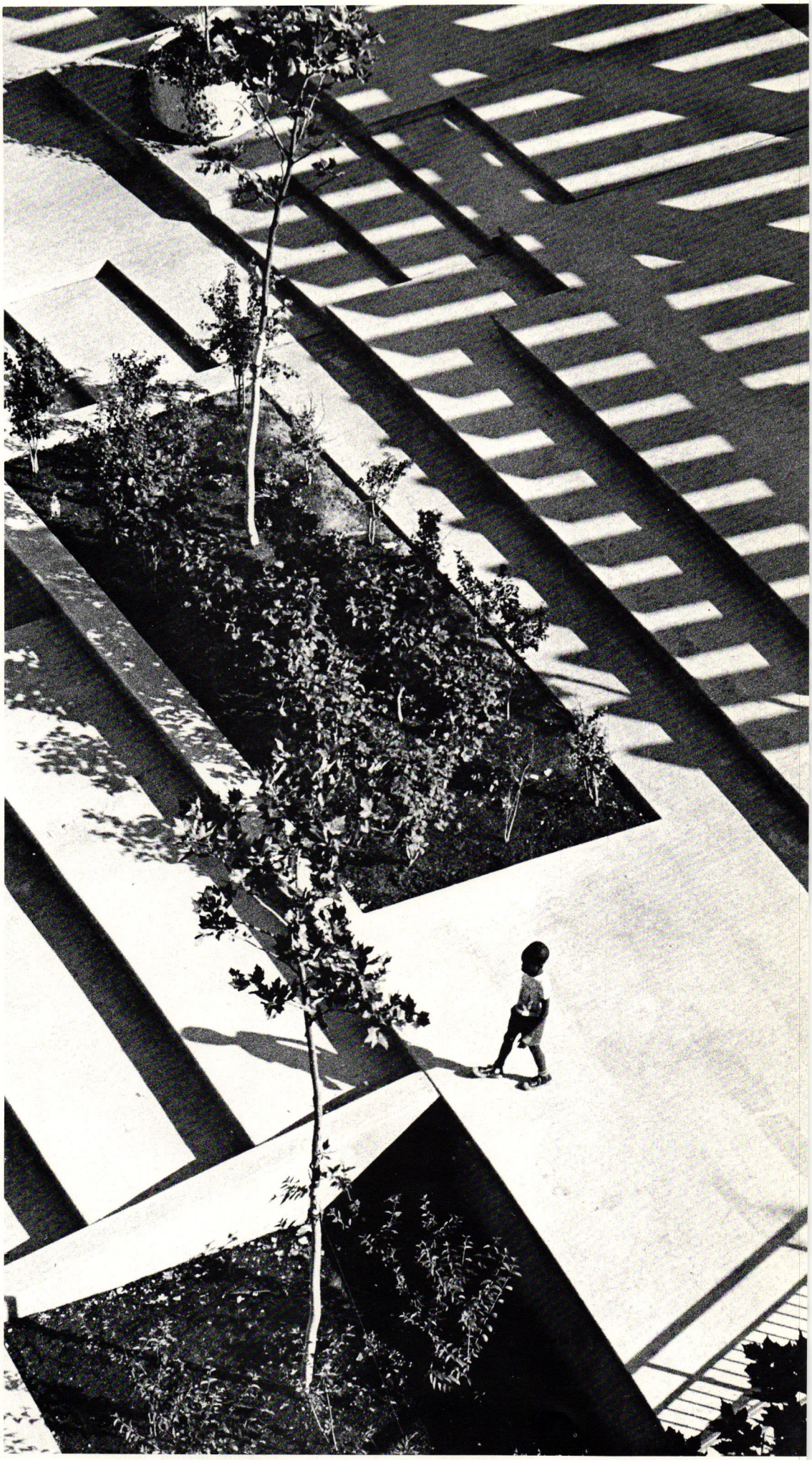
**Jacob Riis Houses.**
Details of plaza with play areas, gardens and fountains.





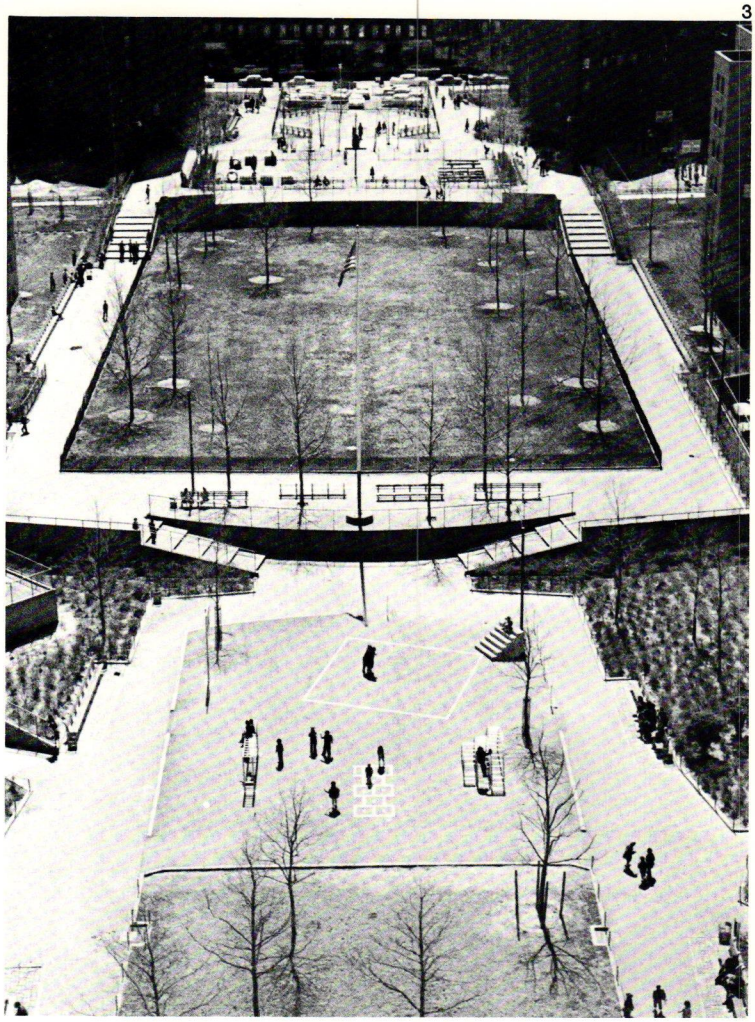
**arver Houses.**
Vall and plaza details, *left page.*

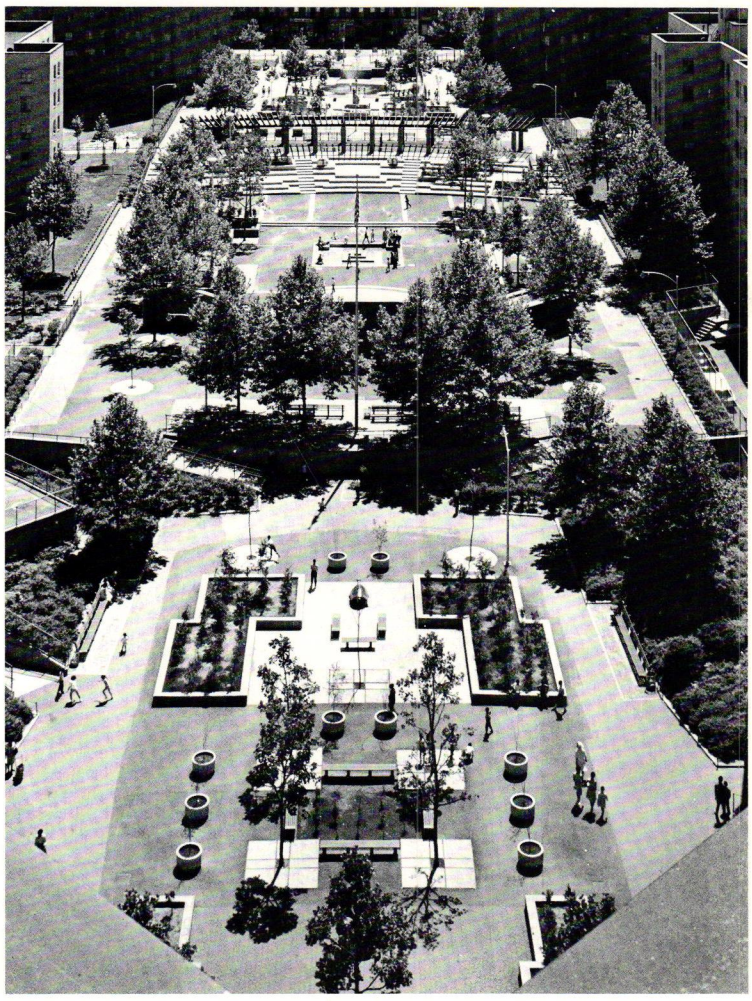
**acob Riis Houses,** Manhattan.
)riginal plaza, *above left.*
:ompleted plaza showing
mphitheater, *right.*



**Private Space for Public Use**

Pedestrian malls in large-scale housing projects offer a vast space resource. Traditionally designed to conform to a suburban proprietary notion, these malls have been underutilized and improperly programed. A grant from the Astor Foundation for an experiment in new site forms and programs produced dramatic results. Coercive environments — fences, signs, and policing — were transformed into permissive, fenceless, signless environments with opportunities for greater experience and use patterns. In each case, the response was more intensive use by those within the projects and surrounding neighborhoods and reduction of hostility and vandalism. The positive reaction toward multi-use facilities such as the amphitheater, which serves as a resource for formal and informal productions, a place for high school graduations, a music garden and large spray pool, confirms the need for broadened programing of our physical spaces. The use of plaza areas in lieu of walk systems and a playground environment that relates visually to the pedestrian system indicates some new approaches to physical and social design for open areas.





**rivate Space for Public Use**

**Carver Houses,** Manhattan.
Original mall, *above.*
Reprogramed mall, *below.*

"What you call crime is nothing: a murder here and a theft there. What do they matter? They are only the accidents and illnesses of life: there are not fifty genuine professional criminals in London. But there are millions of poor people, abject people, dirty people, ill-fed, ill-clothed people. They poison us morally and physically: they kill the happiness of society: they force us to do away with our own liberties and to organize unnatural cruelties for fear they should rise against us and drag us down into their abyss. Only fools fear crime: we all fear poverty."

The planner can show government, industry and the community how physical planning can be economically rewarding. Community development of two vest pocket parks in New York indicated, on a miniscule scale, that physical planning can be a vehicle for the feedback of dollars into the community. Local projects can be used as a training ground to develop skills for the unemployed. Not only did this experiment provide the community with an improved physical and visual environment, but it simultaneously attacked the basic illness — poverty. Local, unemployed laborers, under the direction of a professional carpenter, built two vest pocket parks in the Bedford-Stuyvesant neighborhood. More than half of the money expended was returned to the community in salaries, and an attractive, germane recreational facility was produced as a result of interaction between the community and the professional planner. This experiment illustrates that physical planning can act as a catalyst for physical, economic and social change in a depressed area if a program is structured to accomplish this comprehensive end.

Physical planning can identify and establish relationships between people, forms and institutions; it can relate sympathetic and symbiotic facilities. An example of such identification is the school which has all the components of a community center and yet, because of one-dimensional administrative structuring, denies the community total utilization of these components. Housed within schools are gymnasiums, auditoriums, libraries, cafeterias, shops, classrooms, playgrounds and more. By restructuring the administrative and physical relationships of these facilities, by breaking out of the present physical envelope and re-thinking present notions of education, the planner can transform the traditional schoolhouse into a neighborhood center that performs its function as an educational institution, while breaking down traditional attitudes of discipline and regimentation long ascribed to schools. This redefined community recreational and educational facility acts as a social hub for the neighborhood — the place to be.

Physical planning can reinforce, organize and systematize the components of a complex urban matrix, and eliminate conflicts of use. It can order the sequence and juxtaposition of events and provide resources in facilities and spaces for greater use and experience. Development of an amphitheater in the Jacob Riis housing project broke through traditional proprietary notions about property and projects, increased the use pattern from a few to several thousand, improved the security of the area through repopulation, and stimulated greater community participation through programing and performing.

Physical planning can identify and program complementary commercial facilities within recreational spaces, thereby providing an economic return to offset the capital investment and maintenance costs. The Bethesda Fountain in New York's Central Park has become one of the most exciting outdoor places in the city because of the inclusion of an outdoor dining facility. This restaurant, privately funded, provides substantial financial return to the city. Significantly, the most celebrated adult recreational areas in the world are those with commercial orientation: Tivoli Gardens in Copenhagen, Rockefeller Center in New York, Ghirardelli Square in San Francisco.

These examples indicate only a few of the advantages of meaningful physical planning, and give credence to the notion that the physical planner must, if he is to be relevant, assist in shaping the direction of society. He must inventory, analyze and exploit our resources, explore new ways of dealing with available technology and stimulate industry to develop new technology in order to fully assess the needs of those for whom he plans. The planner cannot follow the lead of the *de jure* client, but must demonstrate through his leadership that in the final analysis, serving society as a whole will result both in a greater economic return and a stronger government.

**ıtroduction**
ew York City has miles and
iles of waterfront, yet its
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oblems, requirements and
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nthesis — the solution, a
model for action.

This is a human process, only as good as the planner's ability to communicate with and understand those for whom he plans.

Unfortunately, this line of reasoning has become platitudinous. A planner from a middle-class socio-economic environment rarely has the vocabulary to communicate with a ghetto resident. In a survey attempting to determine the program for a proposed recreation facility, one query asked how far the questionee would go to reach a park. In the ghetto "far" is a term that relates to territory, and territory is established by the existing power structure. The questionee might answer "far" and only mean one block, possibly two, but the questioner might consider "far" ten blocks, because he has a different set of experiences related primarily to physical distance and physical inconvenience rather than to territory.

The technical training and experience of the physical planner often restrict his decisions to the boundaries of his specific knowledge, and these may not always be relevant to the problem at hand. A government official dependent on the electoral system is prejudiced in favor of issues that can be resolved on a short-term basis with *physical* results that can be used as concrete examples to insure re-election. The industrialist, whose major concern is profit, may take a short-sighted view of his goals and also exhibit a prejudice toward physical planning.

Such factors have an effect on the community whose needs can only be satisfied by a more comprehensive approach to social, economic and physical planning. And so, having lost ground in this power struggle between the dominant sectors of our society, the community has understandably lost confidence in the results of planning (power is a function of money, and the community has no direct access to dollars.) Planners, sandwiched between the needs and requirements of the *de facto* client (the community) and the *de jure* client (government or industry), have not produced salient results. Paradoxically, the community, that sector of the society with the greatest need for action-oriented planning assistance, has the least access to it. Consequently, physical planners often find themselves in the untenable position of having their plans used as vehicles to hold expensive social or economic planning solutions in abeyance, rather than as guidelines directed toward action.

This brings us to an important juncture. Considering the effect of the limitations imposed on the physical planner, what then is his role? How can his relevance be assured within a system that presently inhibits him? Obviously he must exert other kinds of influence to modify the system. Assuming he can modify the system, how should physical planning relate to the urban matrix?

The planner must enter the political arena on both an individual and a collective level. To be effective, he must understand the processes of government finance and of the community. He must assist and guide government in the establishment of priorities for dollar expenditures and in the design of programs with social, economic and educational orientation. Crime, for example, is the manifestation of a diseased portion of our economic system and the traditional pattern of dealing with it has been greater governmental control. This response to symptom rather than cause produces an increasing, endless liability.

The physical planner must identify the limits of his ability and responsibility in view of problems and their solutions. Government-sponsored building programs tend to satisfy the hygienic but not the social aspects of housing for the poor; the resulting structures are monuments to poverty and serve to institutionalize it.

The planner must insist on an interdisciplinary action-oriented approach to comprehensive problem-solving. He must identify and exploit those areas which are mutually complementary. Assuming industry's orientation is toward profit, and government's is toward election, then new planning notions that would accrue dollar profit to industry as well as votes to government should be investigated. The vitality of our system is competition and profit; if the planner is to work within the system, he cannot consider profit a dirty word, but must rely and build on this motivational force.

Synthesis is the "now" role for the planner. He must become politically active, set himself up as liaison between government, industry and community, be totally involved in the process, develop concepts which establish bridges between physical, social and economic planning and seek answers to ancient problems that continue to plague us. In his 1905 play, "Major Barbara," George Bernard Shaw wrote,

**Editor's Notes**

**Design Quarterly 77,** *Projects for Urban Spaces,* is devoted to the work of M. Paul Friedberg and Associates, landscape architects. A "city designer," Mr. Friedberg practices in the most complex urban center in the United States, New York City. In the area of *human* complexity New York outstrips all competition. The ecological signals picked up by sensitive antennae read differently from block to block, sometimes from building to building. To understand the diverse needs of city people is the problem, and in his own design work Mr. Friedberg has come up with an amazing number of pertinent responses, as illustrated by the projects included here.

There was a time when it was enough to set aside so-called "green areas" in the city; guardians of the land still persist in their attempts to retain large pieces of public property for no apparent public use. In such circumstances the title "Park Land" becomes a euphemism for "Keep Off the Grass," "No Bicycles," "No Parking" or, more simply, "No Life Allowed." In 1970 the retention of large unused land masses in a crowded city is an insupportable practice, a remnant from more halcyon days. We do not question the beauties of Versailles — only the appropriateness of the 18th century prototype to 20th century urban life.

Mr. Friedberg's essay breaks down the areas of concern into six categories moving from the use of private spaces for public use (e.g. vest pocket parks) to the enormous number of considerations involved in planning for large communities such as the Harlem River Bronx State Park. His plan for the park incorporates mass housing in public areas to create many forms of recreation and quiet contemplation, using as a focus the long neglected Harlem River.

Mr. Friedberg's inclusion of art as a major element in the public domain is particularly relevant now as numbers of young artists are becoming involved in both permanent and temporary art forms which use aspects of the natural environment as media. Works using earth, ice, snow, water are being accomplished on a large scale in vast, usually deserted rural areas, by artists such as Michael Heizer, Robert Morris, Robert Smithson and Dennis Oppenheim. Improbable monuments to urbanism have been proposed by Claes Oldenburg in a series of drawings of colossal fire-plugs, clothespins, bears and ironing boards that suggest an urban sculpture which transforms mundane objects into gigantic, popular images.

The dominant, pervasive idea in Mr. Friedberg's production is undeniably his concern with the relationship of private need to public good. His work suggests that current survival conditions can be modified (in spite of our over-populated, polluted environment) to support a quality of life commensurate with existing human and technological resources.

M. S. F.

**Acknowledgments**

Walker Art Center is grateful for the support given its design program by the Graham Foundation for Advanced Studies in the Fine Arts, Chicago. **Design Quarterly 77** is the first in a series of publications resulting from a Walker Art Center - Graham Foundation program in design criticism. The program's object is to enlarge the field of design criticism by bringing both established and younger writers and designers into contact with each other and with groups of students, architects, planners and private citizens concerned with the problems of design and ecology. The program will involve seminars and small exhibitions, and some of the results will be published and illustrated in **Design Quarterly.**

Thanks are due M. Paul Friedberg and Associates for making an enormous amount of material available to us for this issue, and to Miss Lesley Sudders, Assistant to Mr. Friedberg, for the organization of research materials for **Design Quarterly 77.**

esign Quarterly 77

# Projects for Urban Spaces

M. Paul Friedberg

Contents