

**DEEP HISTORY WIDE CONNECTIONS: CREATING A VISION FOR A SMALL URBAN PARK
TO SPARK A BROAD NEW CONCEPTION OF A HUDSON RIVER ESTUARY**

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ABSTRACT

This project will envision the remaking of a place on a former industrial site along the Quassaick Creek, near the Hudson River in New Windsor and Newburgh, New York. Like other brownfields in the region, the site originally attracted development because of its topography, its location near river transportation and eventually its capacity to power manufacturing. Many post-industrial sites like this one retain important cultural assets, and their historic and contemporary significance often merits a critical and imaginative rereading. The site at hand, proposed for consideration as a neighborhood park, has among its assets a recovering waterway, an historic location along a proposed linear park, and evocative ruins; it has layers of meaning to be revealed and interpreted in the process of considering how to make a new place reflecting a deep understanding of its context. Guided by some new site analysis strategies and completed park projects of several contemporary landscape architects, I will make a set of interpretive investigations of the site and overall context, and map stories or moments of local significance along the trail and park site in collaboration with local advocates for the creek. From this, I will develop and illustrate a conceptual approach for a neighborhood park, nested within the larger context of the linear park, which could spark interest and commitment to these projects.

INTRODUCTION

A bird's eye view of the Newburgh waterfront from the late 1800s shows an impressive landform laid bare for industrial use (Figure 1). A neighborhood of three-story brick houses and small yards spreads over a high plateau. To the south the land seems to have been scooped out to make way for the industry below along the Quassaick Creek, which has cut this landform as it flows to the Hudson River. Railway tracks sweep into a broad curve as they pass over the river road and then make a neat straight line below the hillside, running below the Mill Street Bridge, and disappearing around a bend about a mile beyond. Factories and smokestacks punctuate the meandering line of the creek, clearly drawn across a stretch of several miles to the northwest. From this vantage point today, smokestacks still demarcate the route of the creek through the landscape from the river, but it is easier to follow the thick band of green that now runs through this post-industrial cityscape. This capstone project will explore ways to interpret and analyze a small site along this creek, hidden under the old Mill Street Bridge, and to conceptualize it as a part of a linear park in the 21st century.

Site and Project History

The City of Newburgh and Orange County, own the two parcels, separated by the creek, that make up this 6-acre site, and they are considering making neighborhood park there. A candle factory that burned in 1979 last occupied the site. Its western boundary is at the Route 9W viaduct. Approximately a quarter mile east lies the eastern boundary, near one of several dams along this formerly thriving industrial corridor (Figure 2). Beyond this, the creek runs a half-mile to Water Street, the current gateway for visitors arriving from the south to the revitalizing Hudson River waterfront. The original settlement of Newburgh included this segment of the creek.

The history of the appreciation and abuse of this part of the waterway creates a key piece in framing the interpretation and reassessment of the proposed park. For example, Irish immigrants called it the Vale of Avoca because it reminded them of a beautiful valley in Ireland.

But readers of *The Riverkeepers* by Robert Kennedy Jr. may recall that as late as the 1980's the Quassaick was a soup of industrial chemicals so volatile you could set it on fire. Then, according to D.E.C. biologist Tom Lake "[I]n the late 90s for several years, we began to do some intensive research. That research revealed healthy and rather robust springtime spawning runs of alewives, white sucker, white perch, all of which spoke to the health of the creek" (Lake 2006).

Eight years ago, a loose coalition of interested individuals and groups came together to envision a strategy for protecting and utilizing this Hudson River estuary and to create a Quassaick Creek Estuary Preserve. They held meetings and workshops--one attended by around one hundred people. They led walks along this first stretch of the creek and laid out a potential trail route with the help of a trails expert from the National Park Service. Local historians assembled a large collection of historic maps dating from 1778-1957 and identified locations of former mills all along the length of the creek. They sketched out connections to existing and future trails in the Hudson Valley Greenway system and to a nearby preserve on Snake Hill, to the southwest, which had been acquired by the large local non-profit Scenic Hudson (Figure 3); and they acquired funding to conduct studies of water quality and biodiversity. The Mission for the Quassaick Creek Estuary Preserve is to:

- Recognize and communicate the importance of the history and ecology of the
- Quassaick Creek
- Preserve and restore these resources
- Provide recreational and educational opportunities for all of the people of its neighboring communities
- Make this area a better place to live

This is just the kind of a project that the Orange County Comprehensive Plan, the New York State Open Space Plan, and the land use report in the recent masterplanning initiative for

the City of Newburgh support—protection of natural resources and water quality, development of trail networks and new recreational and community development opportunities. Nevertheless, the project of creating a new community green space along the Quassaick has been stalled for the past several years. The City had to return funds to acquire land because, despite prodding and encouragement, no owners were willing to sell or grant easements on their properties. The City uses an easement leading to a sewer pumping station at the eastern end of the proposed park site, but the property owner has refused public access here (Figure 4). The coalition continues to hope that a small parcel on the north will eventually be available, allowing for construction of a trail across the creek near the American Felt and Filter Factory. Currently the only public access to the proposed park site is from the old entrance to the factory from Columbia Street in New Windsor. This steep driveway connects to a quiet one-way street in New Windsor with working-class houses and one small commercial building. On the Newburgh side is a stretch of underutilized commercial property, beyond which there are low-income neighborhoods, mostly of recent immigrants from Mexico, Central and South America, and African Americans

PROBLEM STATEMENT

This indicates a different context for the park, related to the nearby neighborhoods rather than to travelers from other places along the trail. It also indicates the nature of a conceptual problem: What kind of neighborhood park could this be, and for whom? The neighborhood park lacks a concept, leadership, and sustained support, but given the mission and vision for the Estuary Preserve and Trail, it has a potential role as a catalyst for community revitalization in the neighborhoods nearby and for the dormant trail project. The challenge for this project is to develop a way of seeing the park as a nest of stories, itself nested in a set of other contexts. A commitment to understanding potential relationships between the community's needs and aspirations should play a key role in the design of a park here, and the nearby community is one

way of defining a context. But the site is situated in other contexts that I would like to make visible as well.

The former candle factory site is one among many potential access points along the six miles from the river to Algonquin Park--- a popular county recreation area that features ruins of early textile mills (Figure 6). The creek traverses a wide range of residential and commercial settings, run over dams, through culverts and along stretches of old factory buildings on the earliest roads in the city (Figure 7). Seeing the creek appear in these various locations evokes a new understanding of its relationship to past development, as well as current use and treatment. Taken together, according to the vision of the Quassaick Creek Coalition, this linear park would tell the story of the ebb and flow of industrial history in the area.

A park in this location would be connected, then, not simply, first, or exclusively to the neighborhoods nearby. It would have a connection to a potential stream of tourists to local historic sites, such as Washington's Headquarters and West Point, and visitors to the new commercial development along the waterfront. Several members of the coalition have also suggested developing interpretive pathways along the streets to sites on the trail. At a broader scale, the context includes a network of art and garden destinations throughout the Hudson Valley, including Storm King and the DIA Museum across the river in Beacon.

PROJECT APPROACH

Overview. Developing a vision for a park here requires thinking across gaps and boundaries to understand the contexts and potential linkages. Illustrating the overall context, and bringing out this web of relationships of the park site to nearby neighborhoods-- and to the other neighborhoods and access points along the trail --will be the first step in the process of developing a conceptual design, and this implies interpreting layers of significance in the analysis.

I propose to develop some visual interpretive strategies, based on a review of some maps, models, collages, and other kinds of illustrative and analytical products used recently in a variety of new landscape work. I will combine these with activities to use in collaboration with a small group of Quassaick Creek advocates from the coalition. I will experiment with ways of analyzing and illustrating the site and then use these small experiments in a session designed to elicit readings of the site from this group--including historians, teachers, biologists and others-- that I can then use in developing the concept further. The reading from the first session will be explored in further small experiments to be explored and evaluated in a second. Ultimately, I will draw on this analysis to develop a conceptual design expressing in several details a translation of the site readings.

Conceptual and theoretical basis. Landscape architects are increasingly taking--and being encouraged to take--an intensive and more experimental approach to site as opposed to collecting layers of information in a more conventional analysis. Moving from copious data gathering to meaningful description and from there to effective design is the challenge; it requires a deep inquiry with reflection and focus. Elizabeth Meyer has said that "site analysis, at a large scale and recorded through detached rational mappings, has given way to site reading and interpretations drawn from first-hand experience and from a site's social and ecological histories. These site-readings form a strong conceptual beginning for a design response, and are registered in memorable drawings and mappings conveying a site's physical properties, operations and sensual impressions" (Meyer 2005, 94).

In visiting and walking the project site on the Quassaick, over the course of three seasons I have begun interpreting it in a way that now incorporates my own memories and perceptions based on my own bodily experience. My experience of the place, and my desire to understand its character on my own, and through reading documents and conducting informal interviews, is a

collection of experiences that is still inadequate for understanding the site's ecological significance or its fit within a regional set of landscape and cultural patterns and forms.

I propose to carry out small visual experiments to “form a strong conceptual beginning for a design response” of the kind Meyer describes (94). Although I have already done part of this work, what I have not done is to register this “in memorable drawings and mappings” (94). I will begin my capstone project by going back to do this, and make drawings, models and maps for the next stage of inquiry. I will use examples of thoughtful and well-crafted investigations by contemporary landscape architects concerned with revealing or interpreting the history, ecology, or other implications of sites. Many of the examples I have considered involve, just as the candle factory site does, the reuse of a contaminated, post-industrial site in a setting that requires a new understanding of relationships with the land.

I aim to communicate about the visions for this creek in order to develop new ways of seeing and spark renewed interest. The research will involve understanding more about what interpretation can mean and techniques I can use to help myself and others see what the site holds or represents. The collaboration with the educators, historians, and scientists from the coalition would be essential for this kind of rich reading. This is an interpretivist approach that draws together layered narratives that I will sift and channel into a design expression.¹

I have begun to develop an integrative conceptual framework for interpretation of the site within the linear park, and the mapping of this context will reflect this. In the Foreword to *Manufactured Sites: Rethinking the Post-Industrial Landscape* Michael Hough says that in designing for the reuse of old industrial sites.

Of particular significance is the conceptual framework that is challenging established conventions: the economics and urban development are the determining priorities for renewal, leaving other environmental, ecological and social factors as poor cousins with little voice in the redevelopment process... These abandoned sites are often ecologically rich, with regenerating vegetation and habitat that somehow manages to thrive on frequently hostile soils. Industrial artifacts may provide clues to their history and inherent sense of place. Concerned and activist local communities are already having an impact on the politics of urban renewal, a trend that will factor into the political future of such lands. (Hough 2001xi-xii)

These and other examples of reclaimed landscapes show an approach that I plan to continue to draw on in this project. The projects presented here, including Crissy Field, Duisburg Nord, Fresh Kill and others, are large-scale reclamations on heavily contaminated sites; but rebalancing and reassessment of the framework for seeing the development and reclaiming these sites, and taking an integrative approach, are relevant to the project of reconceptualizing the Quassaick. While in this project I will focus on small interventions and will not have the opportunity to integrate the technological aspect of remediation that is a key part of many of these projects, I would like to acknowledge the social and ecological contexts in the analysis.

In the final phase my role will be to synthesize these readings. This is how I will address a problem John Dixon Hunt describes regarding the landscape architect as a translator of the *genius loci*.

We cannot focus exclusively or solipsistically on the human subject, despite or perhaps because of his/her endlessly fertile diversity; but what can be said objectively about the other part of the equation, the territorial object itself? Even if *genius loci* does not objectively exist or lend itself to scientific quantification, being in part a projection of the human subject on a site, we may still understand the phrase as pointing to the phenomenal and cultural singularity of place. It is this that landscape architecture tries to address and bring out for others to appreciate. The question then becomes one of inventing a place (object) that many as yet unidentified subjects (visitors) can connect with. Put differently, how can the landscape architect construe (i.e., inventively analyze prior to making) and then construct (make) places that will yield a full repertoire of possibilities, especially to visiting subjects whose identity cannot be known? (Hunt 2000, 224)

The way I plan to address this is through reading the site in collaboration with thoughtful and knowledgeable others, who value it already for a variety of reasons, and bring a range of expertise to the investigation.

GOALS

Educational Goal: Learn ways of investigating and representing layers of site with intensive description, imagination, and critical awareness.

Objectives

- Try several strategies using selected models and evaluate collaboratively
- Synthesize the site information or stories in a way that attempts an integration of ecology, community, and poetics.

Illuminate the rich and multifaceted connections and possibilities for the estuary preserve.

Objectives

- Collaborate with key coalition members to reveal the possibilities.
- Develop and display effective and engaging illustrations of the potentials.
- Show the potential role of the park as a stepping-stone in activating the larger project

Interpret and develop a concept for the site within this relationship and as a place with a history to tell.

Objectives

- Create visual investigations to use and alone and in collaboration with the group
- Carry out collaborative sessions with the participants
- Analyze and illustrate the products of the sessions
- Develop a concept for the park using these investigations
- Illustrate a conceptual design with a detail language that is responsive to the ecological and cultural past and present.

LITERATURE REVIEW

Much of the literature I have read to prepare for the project concerns the roles and values of the designer in a contemporary project like this one, where concern with interpreting and expressing historic, cultural, and ecological significance comes into play. This is an era of lively questioning in the profession about the ways a designer can or should aim to reveal hidden stories and integrate the community, ecological, and poetic aspects of place.

For example, Dolores Hayden has described in *The Power of Place: Urban Landscapes as Public History* the way designers can work with communities to research local cultural history and develop ways to gather a sense of the identity in a park or other public place, particularly as part of a long-term processes of building capacity for democratic citizenship. The projects that she describes engage artists and community members to develop responses that celebrate the lived experience of place in new design. Other examples of this approach, which emphasizes art and design integrated with strong community participatory component, are described and illustrated well in *New Land Marks: Public art, Community and the Meaning of Place*. The book documents the work of twenty-one artists completed for a program of Philadelphia's Fairmount Park Association. The examples show imaginative approaches and, in many cases simple structures and plans that resulted from community research. This work demonstrates the possibilities that might lie in enlisting the efforts, ideas, and imagination communities and artists, when there is an opportunity to create this kind of collaboration.

The relationship of art and artists to contemporary landscape projects also reflects attitudes about our relationships to land use and abuse. Land artists have taken up the challenge of this kind of expression over the past several decades, but it remains problematic for many landscape architects. In recent years, the deserved emphasis in landscape architectural debate on environmental problems and promoting sustainability has lead to a discomfort with emphasizing

beautiful expression, unless it is in the service of environmental process or reclamation, or is the expression of aspects of the regional native landscape.

Essays in *Ecological Design and Planning* (1997) present a range of perspectives on the landscape architect's responsibilities and ways to reconceive the processes of analysis. For example, Carol Franklin of Andropogon Associates emphasizes building a "relationship of consenting equals, taking a critical stance towards conventional approaches, and "working with the forms and patterns of the natural world" as a basis for a new aesthetic. (269). Laurie Olin, on the other hand, describes a variety of projects that demonstrate different approaches he has taken to the nature and ecology of sites. He says, "While I believe deeply in the inescapable presence and limitations of nature and natural process, I also have an abiding interest and enthusiasm for the human imagination and spirit that has produced the great gardens and cities..." (121). His projects show careful attention to reading both the cultural and natural traces on sites within a regional and historic context.

Reading regional references and patterns in the landscape is part of this concern for finding expression that reflects and enhances aspects of towns, cities and regions that we want to acknowledge or preserve. Joan Woodward, in *Waterstained Landscapes* (2000), details an investigation that traced cultural and natural patterns or signatures in the landscape at a variety of scales. She used interviews and observation during repeated long drives, among other investigations, as a way to begin to create a language for design, and she shows how the large-scale signs and patterns can be translated and adapted to design projects.

This insistence on finding the broad and deep information at a wide range of time and spatial scales is characteristic of the questioning in the contemporary literature in landscape architecture. When faced with the challenge of investigating and generating a strong design response to a site like the one at hand, the layers of possible input and information are apparent. The question is how to bring it into focus and help communities see it and use it in ways that work on multiple levels.

The problem for landscape architects faced with a site that is neglected, abused, rich and recovering like this one is often described in the literature as a problem of revealing and interpreting information about the past and the ecological processes underway or that are used in the reclamation. A catalog and exhibit called *Eco-revelatory Design: Nature Constructed/Nature Revealed* (1998) brings together illustrations and essays about complex projects by landscape architects—work that “reveals and interprets ecological phenomena, processes, and relationships” (Brown, Harkness, Johnston, x). The organizers saw the opportunity in this kind of revealing to “educate and illumine” and considered this “an unexplored realm for creative expression (x). The idea of “revealing” in these cases has many implications, but often it suggests explaining or teaching about things like the natural processes that have been damaged, or a restoration process underway. Since these projects that often have communication with local communities in mind, they tend to include local cultural and economic history embedded in the place.

Matt Potteiger and Jamie Purington describe revealing and concealing as key aspects of landscape narrative and landscape design. The designer interprets and may want to retain elements of a recovered or recovering and changing landscape or site, but, in the process of designing, develops a narrative that will unmask and mask, tell and keep secrets. A site-reading, for example, can involve recognizing a geologic narrative in layers revealed by erosion. A conceptual beginning from this could involve practical interventions that are in some way understood and expressed as part of an ongoing narrative of the landscape. The designer can create enchantment by telling and keeping secrets in the sense of concealing of a view or creating a passage in a designed sequence, but she can also be concerned with social, ecological and historical narratives.

In describing his approach to a project on the *Swiss Way*, Georges Descombes characterizes his move from interpretation to design as making an “amplification” of what was there that would “make the passing of time visible but also make the passing effecting of further potential” (Descombes 1999, 82). From deep research that included long and careful observation of traces of past use, he moved to a concept of creating what he called a “semantic void,” allowing visitors to interpret their experiences however they saw fit” (82). Their experiences would be shaped by his own physical experience of walking, seeing and touching, and by his aim at “restructuring an imaginative sense of place as much as physical experience” (80).

In Michael Van Valkenburgh’s work, interpretation of landscape emphasizes the experience of the material and form but he tries to “draw on details and processes from the more powerful evocations of the natural world (288).” He does this in some cases with patterns and forms, as in the bulrush paving at Allegheny Riverfront Park in Pittsburgh (Figure 10). His believes that landscape “allows a journey into time. This journey should be part of the imagination, rather than a recollection of the past. Van Valkenburgh’s approach shows how readings and explorations of the site involves questions from the beginning about the experience of the detail of the materials. The process of site-reading, then, involves description and imagination to inform choices of material, alignments, references, or foregrounding certain details and diminishing others.

Beyond the problems of reading, translating and conceptualizing discussed in the literature, there is a further question about interpretation to address in this project:. How might words or images be introduced into a park design here without heavy-handedness or overdetermining the experience in some way? John Dixon Hunt (2004) has made a compelling contribution to the discussion about words in the landscape in his writing. He discusses examples of current gardens that use words and images explicitly, like the sculptures and inscriptions in the Roosevelt Memorial, and other places where plaques and other landscape elements are inscribed with words or poems, including the projects of Ian Hamilton Finley. Other recent projects that

have incorporated pictures and words to help describe the ecological processes or biological features of a site include Richard Hansen's *Watermarks at the Nature Center* (1998) Granite and cast bronze markers, along with written explanations to announce describe landscape systems that deal with water quality (Figure 8). This well crafted and evocative detail in combination with text offers an example of the kind of careful detailing of language and explanation that this project could employ.

In sum, these readings gleaned from the contemporary literature comprise a range of reference points about the responsibilities of the landscape architect in the current environment. They concern the process and critique that could create openings for new contributions and ways of understanding--not necessarily balancing--people, ecology and poetics. Further, they show the importance of collaborating on and communicating about these ways of reconceptualizing places and design possibilities.

METHODS

In this capstone project, I will be experimenting with interpretive and analytical strategies to ground and guide the conceptualizing of the site, both in relation to its physical context and its relation to other post-industrial transformations. I am asking how the analysis might generate a design response that expresses its history and reclamation. Mapping, modeling, and collage are three strategies I will use, alone and in collaboration, and I will keep a journal of the process for evaluation of these small experiments.

Mapping. Mapping is a strategy for exploring and demonstrating layers and linkages. In James Corner and Alex MacLean's *Taking Measures Across the American Landscape* (1996) and Anuracha Mathur and and Kilip da Cunha's *Mississippi Floods* (2001), a combination of text, mixed media, and maps, focused on different stories at variety of scales, allow rich readings to emerge. This kind of mapping will be useful for describing and examining the context, which

includes educational institutions, the Brownfield Opportunity Areas just north of the creek (Figure 5), the connections to the Hudson Valley Greenway trail system and the Scenic Hudson property on Snake Hill, historic sites in the region, other neighborhoods, and the watershed.

Exploration in Collaboration. I plan to develop a strategy for revealing the stories or other information as an activity of some kind on the site or along the trail. I will use my initial mapping and exploration of the access points in first activity to initiate further readings with members of the coalition and then evaluate how these can contribute to the design. Since a goal of this project is to help others see the estuary preserve project in a new way, I would use that goal as way to evaluate and explore the input from the coalition members. By looking at illustrations that I have made, considering the merits of precedents, talking about their local knowledge, and walking the site and trail with them I aim to bring out a new “book” of site-readings of the place, not just for my own process but for the participants as well.

Designing the activities and assembling the materials for these meetings will be a key piece of the project. In a chapter called “Gathering” in *Landscape Narratives*, Potteiger and Purinton describe landscapes and gardens based on souvenirs and collections that I will draw from. For example, they discuss how Terence Harkness “compresses and collects the scenes and forms of the regional agricultural landscape to create a new assemblage of real and faux fragments;” and how Mira Engler makes “rural reliquaries” to preserve, and in some cases transform, structures and pathways in making landscapes that address shared memory (177). These examples suggest how I might work with the group to assemble a collection of significant traces and relics to work with.

Terrain model. In this project, a model will be useful because the site has complex topography and is hidden under trees and below the street level. I will build a terrain model that I can use in explorations of formal relationships or concepts and help others see what is there.

Conceptual models A model can also take the form of an analog, expressing complex ideas with clarity and grace. Early in this investigation I noted how Michael Singer's *Woodland Garden* at Wellesley College appeared to be an apt expression of the kind of referencing from the garden to other places beyond that I was trying to describe (Figure 9). The photograph indicates Singer's careful observation of the lay of the land, translated into the alignment of a small new gathering place that suggests an old stone foundation. The view from here looks outward through an opening in the trees. the design includes cultural and local landscape references in the architecture and materials. The photograph of part of this garden is an analog of the idea I had for the small park, referring to its context in multiple, carefully considered ways. This distillation of complex references and meanings into an eloquent model or mapping is an output I would like to produce to describe the concept.

Collage. Collage is a technique aimed at seeing what is not shown and looking at contradictions. Walter Hood uses collage in a distinctive combination of visual notations, painting, written entries, models and photographs to develop a design approach through understanding community and its history. He has used a process he calls *improvisation* that acts as "both commentary and research" that "expresses particular attitudes about place and culture from an insider's view (Hood 197, 6). His techniques and materials aim to bring the "human condition into the design process" (6). Hood brings past and current humanity to the fore and stresses undervalued culture and history in trying to see and interpret place. His work offers me a way to imagine the collaboration with local teachers, historians and others as this kind of improvisation, which would also yield illustrations.

Journal. I will use a journal to develop ideas for the small experiments, document their development and use, and evaluate their contribution to the concept.

CONCLUSION

In developing the approaches for analyzing and interpreting the site, I will take a dialogic approach with the idea of overlaying multiple readings to arrive at a synthesis that will be the foundation of a concept. In the last phase of the project I will focus on the work of several landscape architects that effectively creates a material expression of the interpretation of a site in the language of the design details. This project aims to further my understanding of ways to conceptualize a site, taking on the responsibility to consider hidden or poorly understood stories, find ways to collaborate, and then to communicate ways of seeing places that express the value of community, natural resources, and imaginative expression. This approach aims to create, through the conversations and the illustrations, new ways of conceptualizing to spark renewed interest in a hidden treasure in the Hudson Highlands.

I have repeatedly walked the project site and have accumulated memories of trips there, over the Hudson Highlands, along the scenic and historic routes traveled by locals, by tourists—in cars, bikes, and motorcycles—and just people passing through. Now these are linked with my own mental mappings, developed week after week, year after year in hikes, walks and runs along the Hudson on the trail between Nyack and Haverstraw. Over the years that trail has become the place where my understanding and continual re-appreciation of the larger world comes together. Walking along that old trail I look for remembered clues, anticipate some favorite sedges and sumacs, or an old stone fence. I find a new tepee structure in a perfectly chosen nest for a homeless person at a spot with a view towards the Tappan Zee Bridge, or another kind of tepee for a new ritual. In this endlessly beautiful and un-designed landscape I have built a way of understanding the world through repetition, physical experience, exposure to the traces of other people on the landscape and projection from there to somewhere else. This is a way of knowing that I have brought to this project, and I will be looking to legitimate and expand my approach to interpretation through this investigation.

PRODUCTS

Maps, small conceptual models, sketches and or other visualizations for my use and for communicating with others during the process.

Terrain model of park site

Map of access and multiple opportunities at the city scale.

Visual explorations from the process, developed as presentation.

Illustrative conceptual design drawings

Journal

SCHEDULE

January

15-27

Previous work of 6 months reviewed and developed into first phase notebook.

Journal begins

Concept models and first draft of small mappings of context

Planning and preparation of activities for meeting with small group

27 Meeting

February

1-16 Evaluation of meeting; planning and design of material for next phase Design new visualizations based on meeting results

13 First Capstone Presentation

16 Meeting

16-28 Analyze meeting and develop final plan for conceptual design

March

Final conceptual design development

Second Capstone Presentation

Preparation of final presentation materials

April

Complete project

Final Capstone Presentation

Write report

ENDNOTES

¹ See Linda Groat and David Wang for a brief discussion of Interpretivism: “A defining quality of this work , as described by Thomas Schwandt, is the shared ‘goal of understanding the complex world of lived experience from the point of view of those who live it.’ True to the principles of the phenomenological tradition, proponents of this model celebrate the permanence and priority of the real world of first-person, subjective experience.” (Groat and Wang, 2002,186.

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LIST OF FIGURES

- 1.** A bird's eye view of the Newburgh waterfront from the late 1800s.
- 2.** Proposed park site. Property to the north is owned by The City of Newburgh, to the south by Orange County.
- 3.** Proposed trail to Scenic Hudson's property on Snake Hill in New Windsor. (Map: Scenic Hudson land Trust, Inc.)
- 4.** Potential trailheads on private land at east end of the Quassaick. Left: Access would be permitted from American Felt and Filter but would require a pedestrian bridge and permission from the property owner on the north, which has been denied. (Photos by author. Map: Orange County)
- 5.** Newburgh schools, points of interest, and Brownfield Opportunity Area near the creek.
- 6.** Mill ruins at Algonquin Park. A tributary of the Quassaick runs through the property. (Photos by author)
- 7.** Creek access points. Top: Harrison Pond dam near Little Britain Road. Bottom: The old bridges on the Candle Factory site. (Photos by author)
- 8.** Cast bronze markers that indicate hydrological process that are explained in a brochure at the Nature Center (Hansen, 1998, 21).
- 9.** *Woodland Garden* at Wellesley College by Michael Singer in collaboration with Michael McKinnell (Grande 2001, 75).
- 10.** Michael Van Valkenburgh's bulrush paving at Allegheny Riverfront Park, an example of a detail language derived from nature.