

# INSTITUTE OF HISTORICAL RESEARCH MA: GARDEN AND LANDSCAPE HISTORY



MODULE 3

ASSIGNMENT 6: Dissertation

*Telling the story:*

*Landscape design's communication of the historic legacy in  
the redeveloped urban waterfront from 1990*

STUDENT NO: 1702920940

WORD COUNT: 16,493

DEADLINE: 30 OCTOBER 2020

DATE OF SUBMISSION: 30 OCTOBER 2020

## ACKNOWLEDGEMENTS

My thanks firstly to my supervisor Tim Richardson, who, in difficult circumstances, has supported my work throughout the past year. I would also like to thank all those landscape architects who gave their time to discuss their creative decisions with me, allowing me to understand the influences and intentions of their designed landscapes. The British Library, pre-lockdown was wonderful, a haven of study: thank you to all the staff there, and at other archives who have been so helpful and kind. Finally, thanks to my sister and my family who have never stopped encouraging me, my long-suffering husband and my academically experienced children who have mothered me brilliantly!

Title Page: Figure 1. Eric Arctander, *Nieuw Amsterdam Shoreline*, 1980, (image © Donna Svennevik, <https://www.publicartfund.org/exhibitions/view/nieuw-amsterdam-shoreline/#&gid=1&pid=4> [Accessed 3 March 2020])



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## INTRODUCTION

In 1980 environmental artist Eric Arctander walked through Lower Manhattan, with a mechanical street marker painting parallel blue (seaward) and green (landward) lines, the *New Amsterdam Shoreline*, recreating that of the seventeenth century, 'a reflection on our heritage' (Figures 1-2).<sup>1</sup>



Figure 2. Castello Plan of *Nieuw Amsterdam*, 1660, full size photograph of manuscript map attributed to Jacques Cortelyou, Biblioteca Medicea-Laurenziana of Florence, Italy (New York Public Library, Digital Gallery, Digital ID: 54682, Digital Record ID: 118555, Wikipedia Commons, <https://commons.wikimedia.org/wiki/File:CastelloPlanOriginal.jpg> [Accessed 20 April 2020])

This ephemeral, conceptual communication of an historic shoreline, so central to the city's development, represented a different way of looking at the past, challenging traditional story-telling. Today this act of performance art seems to have presaged a new approach to the public communication of history, as landscape architects in succeeding decades diversified the ways in which they expressed the heritage of the redeveloped urban waterfront.

The accelerated pace of development since the end of the Second World War has enforced a public re-evaluation of 'history'. Despite US custom law's definition of antique

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<sup>1</sup> Eric Arctander quoted by Public Art Fund (1980) <https://www.publicartfund.org/exhibitions/view/nieuw-amsterdam-shoreline/> [Accessed 28 June 2020].

valuation being over one hundred years old, the value of the relatively recent industrial past has been reconsidered, given its importance to a city's social history and identity.<sup>2</sup> Alongside the altered time:value equation, was an understanding, and perhaps a forgiving, of the 'toxic past'.

When Haag designed **Seattle Gasworks Park** in 1975, he exchanged 'new eyes for old ... taking a different look at our past ... saying "this has value"'.<sup>3</sup> Listed on the National Register of Historic Places, the Park had a profound influence on landscape design, (Figure 3). The gasworks stand as an icon, a monument in a new topography formed from capped toxic waste.



Figure 3. Gasworks Park, Seattle (<http://richhaagassoc.com/studio/projects/gas-works-park/> [Accessed 3 March 2020])

In 1989 Peter Latz, at **City Park, Saarbrücken**, went one step further, integrating the infrastructure of the old port into a new park. Designed to 'reflect its history ... [and]

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<sup>2</sup> <https://www.dictionary.com/browse/antique> [Accessed 3 March 2020].

<sup>3</sup> Richard Haag, *History Making*, KCTS channel 9: 28 December, 2012, [https://www.youtube.com/watch?time\\_continue=35&v=2HYz4fMnt6s&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=35&v=2HYz4fMnt6s&feature=emb_logo) [Accessed 3 March 2020]).

reconnect torn town quarters', 'traces of the past' informed new design, creating different interactive garden spaces (Figures 4-5).<sup>4</sup>



Figures 4-5. Old walls are integrated into new design, and the water wall both oxygenates and purifies the water (<https://www.latzundpartner.de/en/projekte/postindustrielle-landschaften/hafeninsel-saarbrucken-de/> [Accessed 3 March 2020])

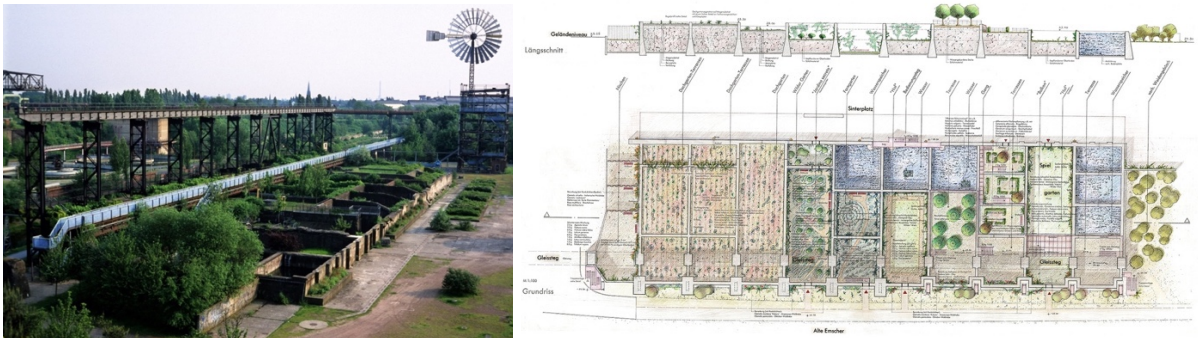
But it was Latz's seminal work at ***Landschaftspark Duisburg-Nord*** on the site of the Thyssen-Meiderich blast furnace, begun in 1990, that was ultimately to promote a new way forward for landscape architects, its industrial relics no longer to be simply revered or condemned, nor just embedded, but allowed to perform new functions within the designed landscape (Figures 6-10). The blast furnace site was re-purposed to open its doors to a new public, rather than the restricted workers of its past, 'a new interpretation with a new syntax ... existing fragments ... interlaced into a new "landscape"'.<sup>5</sup> Its spaces become performance spaces, playgrounds, galleries, gardens, accessed by cycle paths, raised walkways and bridges. Waste-water canals become rainwater canals and manmade technology and natural ecology function together for a contemporary public, fully integrated into, and interacting with the site's past.

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<sup>4</sup> <https://www.latzundpartner.de/en/projekte/postindustrielle-landschaften/hafeninsel-saarbrucken-de/> [Accessed 3 March 2020].

<sup>5</sup> <https://www.latzundpartner.de/en/projekte/postindustrielle-landschaften/landschaftspark-duisburg-nord-de/>, [Accessed 26/9/2020].





Figures 6-10. Piazza Metallica, Iconic sculptural structures lit at night such as the windmill a 'symbol of renewal ... of a once devastated area', integrated play, old bunkers in Sinter Park become horti-conclusi, 'places of retreat and contemplation', plan Sinter Park (<https://www.latzundpartner.de/en/projekte/postindustrielle-landschaften/landschaftspark-duisburg-nord-de/> [Accessed 24 June 2020])

From the 1990s different ways of referencing the historic legacy, some passive, some interactive and some more conceptual, would be used by landscape architects. Some challenges were common to any urban landscape, but there were differences in a city waterfront that would influence a designer's approach. As an instigator for settlement it was often the first line of economic and military defence, and imbued with a city's earliest history, both foreign and indigenous. It had its own identity, separate from the rest of the city: military areas, working dockyards and heavy industry restricted public access and operated under their own codes and strict rules. Lodging surrounding industry and dockyards was cheap, sanitation often poor, and disease typically rife in the contaminated sites. As a haunt for the sex worker, the sites held onto their edgy, risky, low-life reputation through the 1960s and 1970s. The leisured classes kept their distance, their only experience of them when accessing riverboat transport and cruise ships.

How would landscape design reflect not simply the waterfront's documented history but also its inherent excitement and edginess? Would it reference more than the industrial



working past? How would it relate the former geometry and inhuman scale of the working waterfront to a new rationale? How would it deal with a contaminated site, unwanted industrial and transport infrastructure, and the inherited separation of people and the waterfront that instigated its existence? Would it be able to retain the waterfront's historic identity but embed it into general city life? Socially re-inventing the waterfront, inviting and engaging a *general* rather than a selective demographic would be a design challenge, in addition to dealing with the threat of flooding brought about by climate change, and an evolving appreciation of a landscape's ability to heal.

This dissertation will analyse the different design approaches employed to portray the historic legacy of the redeveloped, post-industrial urban waterfront, from 1990. For this dissertation, the waterfront is the land bordering the sea, river or canal that has served as a working waterfront, used for light or heavy industry, defence or dockyard, rather than the simply residential or seaside waterfront. This dissertation will question the rationale behind the development to understand how it, and different priorities ranging from historic legacy, cultural significance, sustainability, and ecology, to use of native planting or existing infrastructure impact the design. It will also question which periods of history are represented and why, perhaps, some historical layers are suppressed or prioritized.

## **METHODOLOGY**

Initial research through published and online material, mainly secondary sources, provided the historical background. A datasheet was formed of over one hundred sites listing their location, development date, landscape architect, and where possible their rationale, design priorities and chosen design approaches to communicate the historic legacy. A shortlist of sites demonstrating the different approaches was selected and primary research followed through questionnaires to specific landscape architectural practices, in accordance with university ethics procedure.<sup>6</sup> These were a mix of multiple choice and open questions,

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<sup>6</sup> SAS ethics approval reference SASREC\_1920-462-MA, see Questionnaire, Appendix 1.

including a question on their changes in approach since the 1980s, in the light of Haag's and Latz's influence at that time. Offering either written answers or oral reply via online interview, the latter usually revealed much additional, thought-provoking material.

Site visits in the UK and Cape Town were completed prior to the Covid-19 virus lockdown from February to August 2020, which curtailed travel and access to libraries and archives. Whilst challenge lay in the worldwide research and site selection, the contemporary nature of the subject allowed for new input from landscape architects and use of online discussion. Analysis has delivered interesting answers and raised thought-provoking questions which are embedded within the main body of the dissertation. The narrative thread does not represent a qualitative judgement, but follows loosely a visual development, from the use of original material in situ to a contemporary portrayal of the historical legacy.

## **HISTORIOGRAPHY**

Post-industrial urban waterfront regeneration has been a popular topic for discussion since its inception. Literature, academic study, general and trade media coverage has been extensive. National and International trade associations such as the Landscape Institute, Landscape Architecture Foundation, The Cultural Landscape and the American Society of Landscape Architects have published site critiques whilst others publish journals, such as *Centro Internazionale Citta d'Acqua's* quarterly *Aquapolis*, or foster inter-disciplinary exchange such as the *Association Internationale Villes et Ports* in Le Havre.

Conferences have generated proceedings, such as *Waterfronts in Post-Industrial Cities*, edited by Marshall, which analyses the different 'generations' of redevelopment and discusses the 'emerging contexts' for the waterfront developments. Breen and Rigby have produced a number of excellent books, following their establishment of The Waterfront Center in 1981, with its remit to chronicle the redevelopment of urban waterfronts, 'important, special assets ... [which] often contribute to healthy traditional communities ... a

unifying force in a city or town ... a force for community enrichment'.<sup>7</sup> Other very useful works include those by Hoyle, Fisher, Castonguay and Evenden, Tunbridge and Reed.<sup>8</sup> National and international bodies offer annual waterfront design awards, and publish recipients' work online or in print.<sup>9</sup> Conferences with specific agendas are often held annually, such as *Waterfront Expo*, begun in 2003, which has a sustainability emphasis.<sup>10</sup>

The waterfront redevelopment's political and economic priorities have been covered extensively, both generally and relating to specific sites.<sup>11</sup> Books and papers have also discussed the city-waterfront interface, funding, and heritage conservation.<sup>12</sup> Online video has engendered comment on restoration of the urban landscape and its impact on the community and its culture.<sup>13</sup> Some papers have discussed the design of the waterfront in terms of spatial composition, and compared approaches over time to regeneration strategies.<sup>14</sup> The idea of historic repression was brought to my attention in Vall's paper on the overlooked interim occupation of Gamla Lugnet in Stockholm.<sup>15</sup> Dixon Hunt amongst others has written on place-making and identity.<sup>16</sup>

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<sup>7</sup> <http://www.waterfrontcenter.org/> Breen and Rigby, *Waterfront World: urban waterfront resource materials*, *Waterfronts: Cities Reclaim Their Edge*, and *The New Waterfront: A Worldwide Urban Success*.

<sup>8</sup> Hoyle, Pinder, and Husain, (Eds.), *Revitalising the waterfront: and dimensions dockland development*, Fisher, (et Al.), *Remaking the Urban Waterfront*, Castonguay and Evenden, *Urban rivers: remaking rivers, cities, and space in Europe and North America*, Tunbridge, *The Tourist-Historic City*, Reed, *Groundswell ...*.

<sup>9</sup> Landezine, Landscape Institute, International Federation of Landscape Architects, Landscape Architecture Foundation, World Architecture Festival, The Cultural Landscape Foundation, The Waterfront Center, ASLA, etc.

<sup>10</sup> Richard Marshall, 'Contemporary urban space-making at the water's edge', in Richard Marshall, (Ed.), *Waterfronts in Post-industrial Cities*, (London: Spon, 2001), p. 8.

<sup>11</sup> Brownill, *Developing London's Docklands: ...*, (1990), Falk, Hoyle and Pinder (Eds.), 'British experience in regenerating urban docklands', Desfor and Laidley, (Eds.), *Reshaping Toronto's Waterfront*, Meyer, *City and Port: Urban Planning as a Cultural Venture ...*, Ethan, 'The Hudson River Waterfront ...', Fageir, Porter and Borsi, 'Regenerating Liverpool ...', Boland, Bronte and Muir, 'On the waterfront: Neoliberal urbanism and the politics of public benefit', Yang, 'Waterfronts: spatial composition and cultural use', Bunce and Desfor, 'Introduction to "Political Ecologies of Urban Waterfront Transformations"' and Dikmen, 'The Politics of Urban Waterfront Generation ...'.

<sup>12</sup> Latip, 'Contextual integration in waterfront development', (Thesis, University of Nottingham, 2011), Davidson, 'New-Build Gentrification: London's Riverside Renaissance', Timur, 'Urban Waterfront Regenerations', Clark, Binder and Wilson, 'Small Seaports: Revitalization through Conserving Heritage Resources', Silva, 'Plan the City with the Port ...'.

<sup>13</sup> The New Landscape Declaration Documentary, (2016), <https://vimeo.com/181628669> [Accessed 23 March 2020].

<sup>14</sup> Smith and Ferrari, (Eds.), *Waterfront Regeneration: Experiences in City-building*, Mikkelsen and Stevens, 'Exploring How Urban Waterfronts Can Encourage Visitors', Tunbridge, 'Policy convergence on the waterfront? ...', Brouyette, 'Waterfront redevelopment as a means to bring about inner city renewal'.

<sup>15</sup> Vall, 'A View from the Wharf ...'.

<sup>16</sup> Dixon Hunt, *The Making of Place ...*, Goetcheus, Karson, and Carr, 'Designing Living Landscapes ...'.

However, there is little comparative analysis of the different design approaches used by landscape architects to reveal the historic legacy of the redeveloped urban waterfront, nor questioning of the impact of changing priorities, brought about by a new awareness of loss – loss of history, loss of native landscape, loss of natural environment through climate change. Over recent decades, a site’s heritage has become increasingly important, and in a fast-accelerating, ever-changing world, the landscape design of the urban waterfront cannot only furnish a profound sense of identity and belonging but can also communicate the historic legacy in an intuitive, natural environment.

## HISTORICAL CONTEXT

As the early trading settlement’s *raison d’être*, the urban waterfront has evolved in response to its changing rationale. Medieval waterfront life revolved around ship building and servicing of the vessels and their predominantly unmarried crews (Figures 11-12).<sup>17</sup> A cross-fertilisation of cultures was engendered by the international labour force and their imported trades; as Hilling points out, ‘by their very nature maritime quarters provide some of the earliest, and possibly best, examples of multi-ethnic communities’.<sup>18</sup>

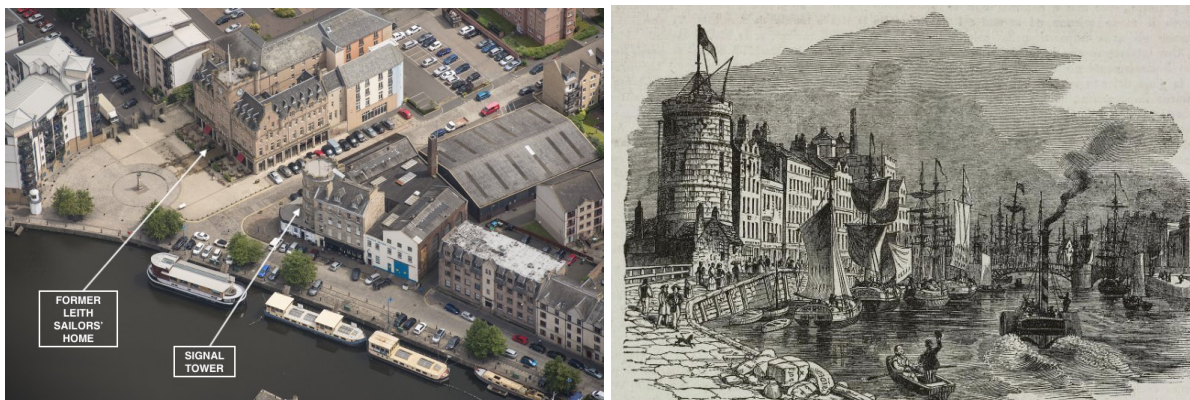


Figure 11. Now a hotel, the 1883 sailors’ home provided rooms, canteen, cheap clothing shop, recreation rooms and chapel, Leith, a port from the fourteenth century (Historic Environment Scotland, Canmore ID: 153378, <https://canmore.org.uk/site/153378/edinburgh-leith-1-2-3-4-tower-place-leith-sailors-home> [Accessed 3 March 2020])

Figure 12. Signal Tower, Leith, 1841 (<https://www.thenational.scot/news/18098553.leith-built-history-rival-ships-clyde/>, [Accessed 3 March 2020])

<sup>17</sup> Brian Hoyle, ‘Development dynamics at the port-city interface’, in B. Hoyle, D Pinder and M. Husain, (Eds.), *Revitalising the waterfront: international dimensions of dockland development*, (London: Press of Belhaven, 1988), p. 7.

<sup>18</sup> David Hilling, ‘Socio-economic change in the maritime quarter: the demise of sailortown’, in Hoyle (et al), *Revitalising the waterfront*, p. 24.

The Britain-Africa-Americas trade triangle was established and grew through the eighteenth century, exchanging slaves for raw materials and foodstuffs and promoting ports such as Liverpool to world renown (Figure 13).<sup>19</sup> European trade with the East encouraged defensive waterfronts along the route, such as the Amsterdam Battery in Cape Town, created to maintain the Dutch East India Company's dominance over the British and the French (Figure 14).

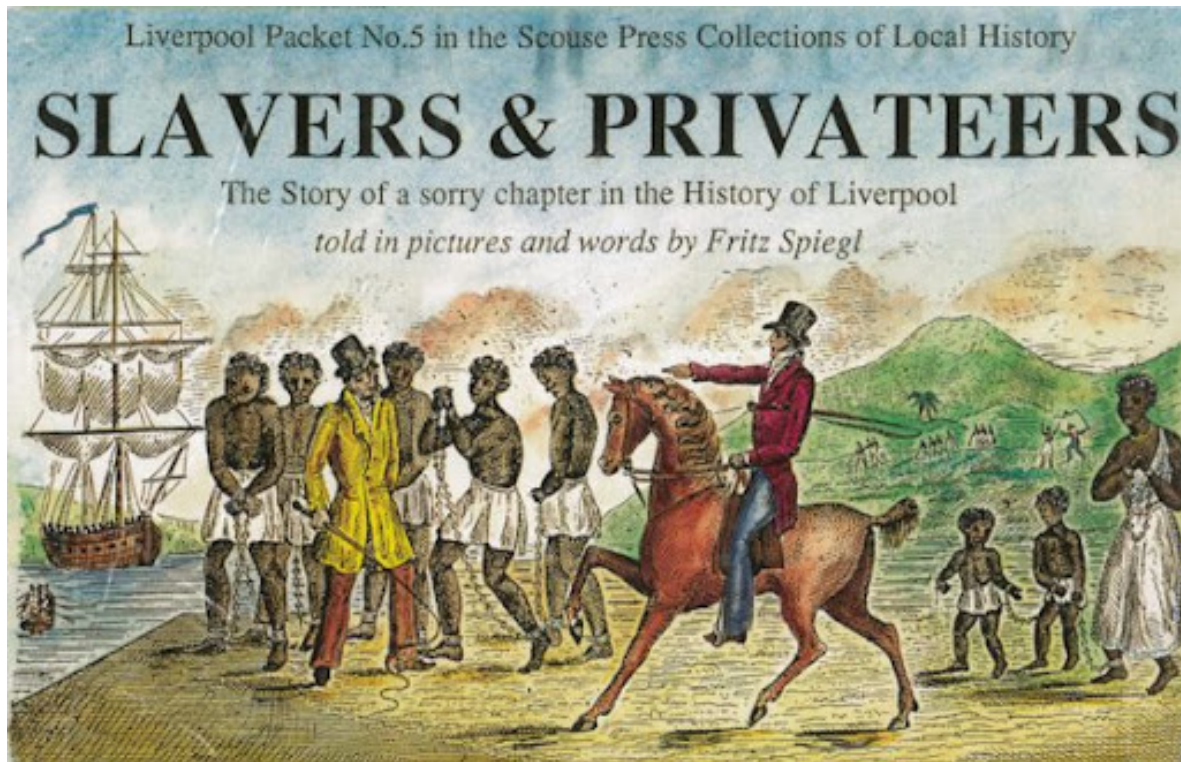


Figure 13. Frontispiece reproduction, n/d, (Fritz Spiegl, *Slavers and Privateers*, Educational resource National Museums Liverpool, <https://shop.liverpoolmuseums.org.uk/collections/slavery-and-black-history-books/products/slavers-privateers-packet-no-5> [Accessed 10 October 2020])

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<sup>19</sup> Mohamed Fageir, quoting the *London Illustrated News* in 'Urban regeneration and the transformation of the urban waterfront: a case study of Liverpool waterfront regeneration', (April 2015), EThOS ID: 666928, p. 86.





Figure 14. Amsterdam Battery, Cape Town, c.1900  
(<https://www.hwc.org.za/system/tdf/Projects/Files/Archaeology%20Amsterdam%20Battery.pdf?file=1&type=node&id=289&force=> [Accessed 5 April 2020])

The rivers also offered leisured travel, for example transporting royals and the moneyed classes down the Thames to Vauxhall or Chelsea Pleasure Gardens in the eighteenth century, or along the Mississippi in the nineteenth century (Figure 15).<sup>20</sup>



Figure 15. *Belle of Louisville*, formerly the *Idlewild*, built 1914, restored 1960s  
(<https://ourwaterfront.org/feature/belle-of-louisville/> [Accessed 5 May 2020])

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<sup>20</sup> Kate Felus, 'Boats and Boating in the Designed Landscape, 1720-1820', *Garden History*, vol. 34, no. 1, 2006, p. 23.



The industrial revolution's steam power, railroad and manufacturing innovation and expansion saw factories, wharves and storage facilities line urban rivers and new canals built to link inland to the coast. However, container shipping introduced in the 1920s and inter-modal ship-to-rail transfer obviated the dockside storage, inadequate wharves and shallow-draft docks, and new docks were constructed away from city centres. Merchant sailors' lives changed, as faster trips meant marriage and home life became the norm, leaving 'Sailortown' port life redundant. Air transport meant public water transport became a leisurely pursuit rather than standard transport, and ever-larger cruise liners changed ports, such as the *White Star* moving in 1922 from Liverpool to Southampton to take advantage of the wealthier London demographic.

Following the Second World War urgent housing need and job creation drove early redevelopment of the urban waterfront. By the 1950s heavy industry had claimed the waterside, using water to transport raw materials and in its dockside manufacturing and processing. Through the 1960s and 1970s, just as rail had done in the previous century, new roads split cities from the waterfront.<sup>21</sup>

As post-industrial service, finance and technology replaced heavy industry, the waterfront original working population and infrastructure became redundant, the contaminated and degraded sites an 'abandoned doorstep'.<sup>22</sup> Interim occupation by an underground, itinerant, creative and workers' demographic maintained the historic edginess. Nightclubs sprang up, such as Bagley's, in Bagley's Bottle and Glass Merchant's former warehouse on Regents Canal, avant-garde films were created, and ad-hoc trades took over, as at Gamla Lugnet, Stockholm, 'a refuge for the city's itinerant working class ... welders, car breakers ... [a] shanty town of workshops and living quarters' (Figures 16-18).<sup>23</sup>

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<sup>21</sup> Nurul Latip, 'Contextual integration in waterfront development', (Thesis, University of Nottingham, 2011), EThOS ID: 541089, p. 40.

<sup>22</sup> Brian Hoyle, 'Development Dynamics at the port-city interface', in Hoyle (et al), *Revitalising the waterfront*, p. 14.

<sup>23</sup> Natasha Vall, 'A View from the Wharf: Historical Perspectives on the Transformation of Urban Waterfront Space in Stockholm during the Twentieth Century.', *Urban History*, 45.3 (Cambridge: Cambridge University Press, 2017), p. 535.



Figure 16. Bagley's warehouse, London (<https://www.coaldropsyard.com/about/> [Accessed 8 April 2020])  
Figure 17. Bagley's Nightclub, 1994 (image Andy Ward, <https://www.curiouslondon.net/extract-raving-at-bagleys.html> [Accessed 8 April 2020])



Figure 18. Lugnet, Stockholm, 1968, which became Hammarby Lake City in the 1990s, (Håkan Nordenhadler, Wikipedia Commons [https://commons.wikimedia.org/wiki/File:Lugnets\\_industriomr%C3%A5de\\_sept\\_1968a.jpg](https://commons.wikimedia.org/wiki/File:Lugnets_industriomr%C3%A5de_sept_1968a.jpg) [Accessed 4 April 2020])

As the waterfront was redeveloped through the 1960s past infrastructure was removed, and sites showed little connection to their past. Stunning, acclaimed new centres, were amorphous by their very international nature, divorced from the city, isolated bubbles of leisure, high-end residential living, tourism and commerce.

World events drove some redevelopments, such as the Olympics or Expo.<sup>24</sup> For others it was a rebrand opportunity, ‘sexing up the city in the international beauty contest’ to attract investment and tourism, such as in Liverpool, Boston or Baltimore.<sup>25</sup> An identity ‘paradox’, drawing ‘upon local history and unique architecture to create place identity, while adhering to a generic globalised pattern common to waterfront redevelopment worldwide’ appeared hard to solve in some early re-developments.<sup>26</sup>

Since the mid-twentieth century, challenges have extended from reinventing the past to anticipating and engaging with the future. Potential flooding issues, climate change, ecological and sustainable design have become new priorities. Government and local politics might exert their influence, such as in Kingston, Jamaica’s 1960s waterfront redevelopment, its expansion, thanks to nineteenth-century slave trading Bunce and Desfor suggest, overlooked in favour of a fresh, post-colonial beginning.<sup>27</sup> Or the 1980s waterfront development in Haliç, Istanbul, where the mayor’s touristic and economic ambitions meant the loss of Ottoman industrial heritage, causing local community upset.<sup>28</sup> However elsewhere public voices became more audible, such as in London, where local dockland protestors adopted the slogan “Give Us Back Our Land”.<sup>29</sup> Design could also be influenced by maintenance costs and by the commercial actors in the mix.<sup>30</sup> For example at Thames Barrier Park in London, the Barratt’s housing development on the western side blocked three walkways intended to integrate the park into the community (Figure 19).<sup>31</sup>

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<sup>24</sup> Expo Seville (1992), Barcelona (1992, 2004), Genoa (1992 and 2004), Lisbon (1998), London (2000), Zaragoza (2008).

<sup>25</sup> Philip Boland, ‘Sexing up the city in the international beauty contest: the performative nature of spatial planning and the fictive spectacle of place branding’, *Town Planning Review*, 84(2), (Liverpool: Liverpool University Press, 2013), pp. 251-274.

<sup>26</sup> Elissa Rosenberg, Mohammad Gharipour (Ed.), ‘Inventing the Seashore: The Tel Aviv Jaffa Promenade’, in *Contemporary Urban Landscapes of the Middle East*, (London: Routledge, 2016), p. 81.

<sup>27</sup> S. Bunce & G. Desfor, ‘Introduction to “Political Ecologies of Urban Waterfront Transformations”’, *Cities: The International Quarterly on Urban Policy*, Vol. 24.4 (York: York University, 2007), p. 4.

<sup>28</sup> Dikmen Bezmez, ‘The Politics of Urban Waterfront Regeneration: The Case of Haliç (the Golden Horn), Istanbul’, *International Journal of Urban and Regional Research*, 32.4 (2008), <<https://doi.org/10.1111/j.1468-2427.2008.00825.x>>, [Accessed 1 May 2019], pp. 823-827.

<sup>29</sup> Sue Brownill, *Developing London’s Docklands: Another Great Planning Disaster?* (London: Paul Chapman, 1990), p. 109.

<sup>30</sup> Gina Ford, ‘Three U.S. Cities Reinventing the Modern Waterfront’, *Urban Land Magazine*, (Washington DC: ULI, 13 November 2017).

<sup>31</sup> Paul Taylor, Patel Taylor Research Interview, 2 July 2020.

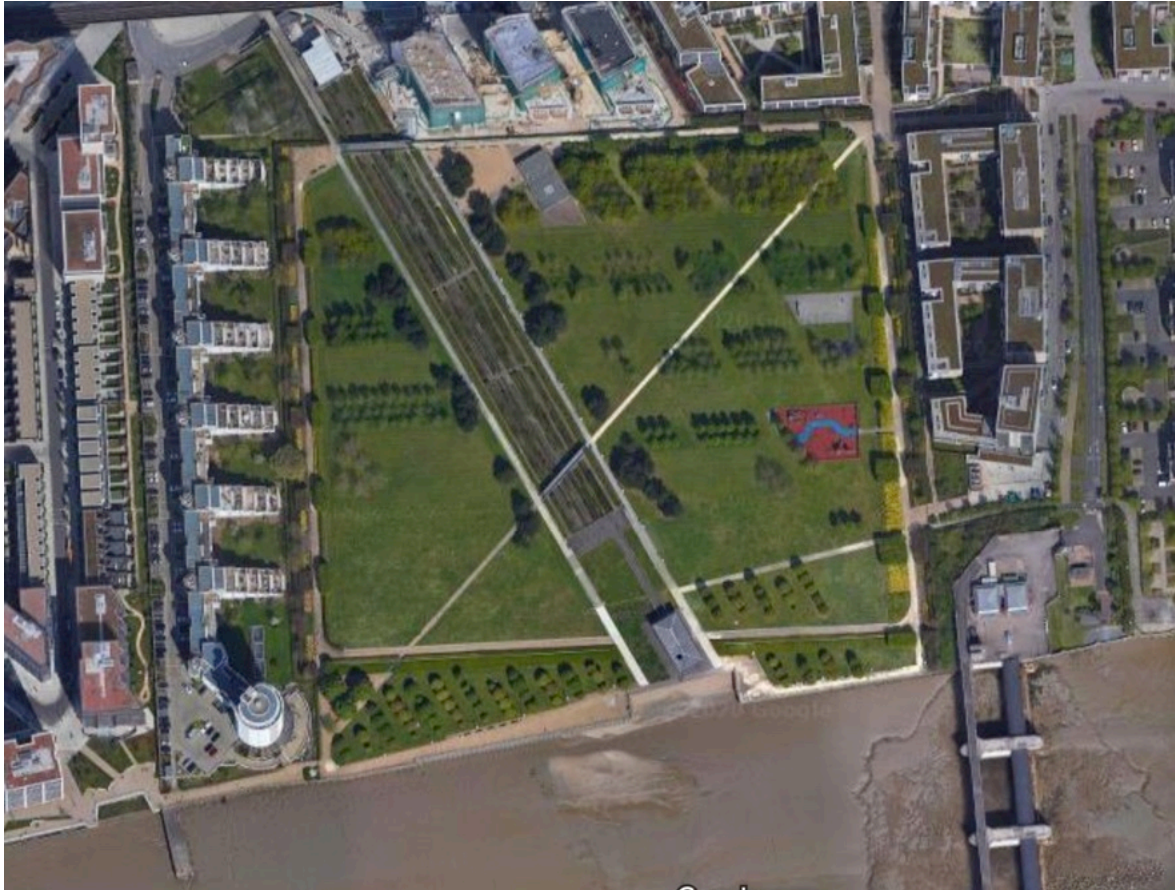


Figure 19. The continuous housing development on the left (Google maps)

In the context of the landscape architect, it is questionable whether the profession exerted much influence prior to the late 1970s. Despite the foundation of the Institute of Landscape Architects in 1929 and the International Federation of Landscape Architects in 1948, training opportunities were limited, and the profession remained small in number.<sup>32</sup> The first UK undergraduate training course was initiated in the 1960s, the first independent department created at Sheffield in 1967.<sup>33</sup> In 1970, a percentage analysis of time spent on history in Landscape Architecture courses worldwide revealed that only two, out of twenty-one institutions surveyed, devoted more than 5% of time to it in Europe, Canada and Japan, compared with eleven out of sixteen in the USA.<sup>34</sup> The landscape architect's role within an

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<sup>32</sup> Approximately 120 independently qualified ILA:12,000 RIBA architects in 1966, in 2011 5,700:40,000, Jan Woudstra, 'The "Sheffield method" and the first department of landscape architecture in Great Britain', *Garden History*, 38/ 2 (2011), pp. 244 and 263.

<sup>33</sup> Woudstra, 'The "Sheffield method"', p. 256.

<sup>34</sup> Table 'Percentage of time spent by students on various areas of study', Professor H. L. Vaughan (compiled), Professor A. E. Weddle (Ed.), (Sheffield: University of Sheffield, 1970), in Woudstra, 'The "Sheffield method"', pp. 258-260.

interdisciplinary team of town planners, engineers and architects grew, and their training expanded to include an understanding of environment, ecology and sustainability, an increasing awareness of the importance of heritage and a merging of sculpture and fine art skills.

Pre-industrial history's value, of pre-colonial indigenous peoples and landscapes, was reconsidered. As Brinbaum put it, 'as a profession we must be more knowledgeable about our own heritage ... Ian McHarg had "an ecological view", we must broaden that view to include cultural, historical, ethnographical and social values'.<sup>35</sup>

There was a move to integrate the newly developed waterfront back into the city, to connect it to the people who lived there, physically and emotionally. It became understood that in addition to problem solving, an element of social healing was needed, highlighted by the Landscape Architecture Foundation (LAF) in 1966, and reiterated and extended in 2016, which voiced its concern to 'create places that nourish our deepest needs for communion with the natural world and with one another'.<sup>36</sup>

Consultation became essential; a seemingly more sensitive, humane approach was adopted. A multi-faceted, perhaps subtler, more creative and intuitive design approach to landscape design's history-telling was required. Frequently founded on colonial occupation, designed to industrial rather than human scale, to exclude rather than engage, the urban waterfront would be redeveloped at a time when, through an ever-expanding media, work would be widely publicised and under intense scrutiny.

## **A DEVELOPING DESIGN RESPONSE**

The narrative below moves from an embedded approach to a more interactive one with repurposed infrastructure, to a creative new design approach, until finally it discusses

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<sup>35</sup> Charles Birnbaum, Founder, President and CEO of The Cultural Landscape Foundation, The New Landscape Declaration Documentary, (2016), <https://vimeo.com/181628669> [Accessed 8 April 2020].

<sup>36</sup> LAF, '1966 Declaration of Concern', (Washington DC: Landscape Architecture Foundation, 1966), and 'New Landscape Declaration', resulting from LAF, 'A Summit on Landscape Architecture and the Future' held in Philadelphia June 10-11, 2016, (Washington DC: Landscape Architecture Foundation, 2016).



an artistic, conceptual historical referencing in the designed landscape of the redeveloped urban waterfront.

### Holding onto the past

**Carradah Park, Sydney, completed 2005, McGregor Coxall.** With little physical evidence remaining at the former BP refinery, 'obliged to remove ... everything they had ever done to the site since the 1920s', there is almost a ghost's footprint of the past in the empty spaces left behind.<sup>37</sup> Sited at Balls Head on the Waverton peninsula, the park was part of a 1999 masterplan that included the Caltex oil storage site and the coal loader, by Clouston Associates in collaboration with landscape architect David Banbury, of North Sydney Council (Figure 1).<sup>38</sup>



Figure 1. Balls Head, Waverton Peninsula, Sydney (Google maps, Author mark-up)

Responding to Latz's influence when he joined Clouston in the design, 'opening our eyes to what can be done with ex-industrial sites', Banbury commissioned a survey of industrial remains.<sup>39</sup> With the main structures gone, McGregor Coxall's design 'changed from

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<sup>37</sup> David Banbury, North Sydney Council, Research Interview, 30 June 2020.

<sup>38</sup> Clouston Associates, 'Waverton Peninsula Strategic Masterplan' Volume 1, (March 1999).

<sup>39</sup> Banbury, Research Interview.



a very structured masterplan to a more organic design', the sculpted cliff faces describing, 'the negative space of where the tanks used to be' (Figure 2).<sup>40</sup>



Figure 2. A walkway above traces the site of the former gas tank (<https://mcgregorcoxall.com/project-detail/77> [Accessed 2 July 2020])

Smaller remnants of infrastructure remain in situ, with information boards explaining their significance (Figure 3). Some are repurposed, 'a former drainage valve used to prevent oil spill re-employed to take overflow from storm water and frog habitat ponds'.<sup>41</sup>

Clouston's masterplan had highlighted the 'protection of Aboriginal, early European and industrial heritage artefacts and reinterpretation'.<sup>42</sup> Whilst information boards include the history of the indigenous Cammeraygal pre-colonial occupation, their only other reference is in the park's name, 'Carradah', the Cammeraygal friend of Lieutenant Ball, after whom the headland is named.<sup>43</sup>

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<sup>40</sup> Banbury, Research Interview.

<sup>41</sup> <https://www.weekendnotes.com/carradah-park/>, <https://mcgregorcoxall.com/project-detail/77> and [https://www.northsydney.nsw.gov.au/Recreation\\_Facilities/Parks\\_Reserves/Search\\_Parks/Carradah\\_Park](https://www.northsydney.nsw.gov.au/Recreation_Facilities/Parks_Reserves/Search_Parks/Carradah_Park) [all Accessed 25 May 2020]

<sup>42</sup> Clouston 'Waverton Masterplan', p. 16.

<sup>43</sup> North Sydney Council, [https://www.northsydney.nsw.gov.au/Recreation\\_Facilities/Parks\\_Reserves/Search\\_Parks/Carradah\\_Park](https://www.northsydney.nsw.gov.au/Recreation_Facilities/Parks_Reserves/Search_Parks/Carradah_Park) [Accessed 27 May 2020].

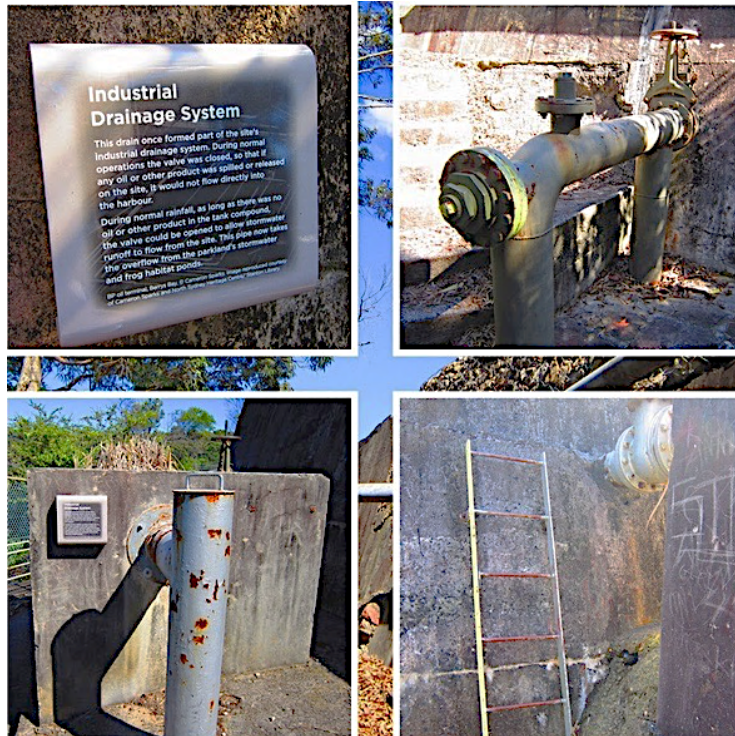


Figure 3. Signage explains the history of the industrial relics (<https://www.weekendnotes.com/carradah-park/> [Accessed 2 July 2020])

Standard planning consent, should an industry become redundant, had required complete removal and restoration to the site's pre-industrial state.<sup>44</sup> Latz's influence had 'started this whole debate ... the concept of saving old industrial sites wasn't really thought about until the 1980s'.<sup>45</sup> Whilst too late for Latz's infrastructure integration, remediation and rehabilitation through the sustainable repurposing of historic infrastructure began to be part of the urban waterfront's new landscape response, as a later phase of the Waverton Peninsula demonstrates.

### **Taking away the fear**

**Coal Loader Park, Sydney, completed 2018, Clouston Associates, with David Banbury of North Sydney Council, Hassell and Perform Architecture.** The design of the one-hectare rooftop park on the coal loader platform centred on the repurposing of original infrastructure, its rationale to create an intuitive 'learning through discovery' about the site's

<sup>44</sup> Banbury, Research Interview.

<sup>45</sup> Ibid.

heritage and sustainability.<sup>46</sup> Banbury explains, the indigenous Cammaraygal were ‘a leading example of a sustainable culture ... everything evolved around the whole concept of the Aboriginal presence on the site, learning from the past’.<sup>47</sup> The park forms part of the Coal Loader Precinct which includes the Coal Loader Centre for Sustainability opened in 2011 and the adjoining Caltex oil storage and distribution site demolished in 1909, and from 1913 occupied by the Golden Fleece Oil Company (Figure 1, location).

Visitors enter past Cammeraygal engravings, ‘the frontispiece of the site’, their unearthing from beneath a dirt access road to the industrial site in 2008 a significant ceremonial event (Figures 4-5).<sup>48</sup>



Figure 4. Engraving of a whale with echidna and eel inside, pre-1900 (Mitchell Library, State Library of NSW, LH REF PF149)

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<sup>46</sup> Banbury, Research Interview.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.



Figure 5. Boardwalk access at the Coal Loader Park (Rock Art and Engraving Project, 2019, Aboriginal Heritage Office, T.3.2.NSC-039, p.77, file:///Users/caroline/Downloads/2\_ah\_o\_Coastal\_Erosion%20(1).pdf [Accessed 5 February 2020])

Native bushland beyond the park, important to both the indigenous population and post-colonial locals, had evoked contentious opposition to industrial development, recorded in 1916 by a local poet.<sup>49</sup> Following public pressure the headland became a park in 1926, a tree replanting scheme, the 'Balls Head Beautification Scheme' implemented in the 1930s.<sup>50</sup> The Precinct was dedicated to public use in perpetuity in 1997 after renewed protest against government-led residential proposals.

Of the four tunnels that run through the coal loader two were used for wheeled skips on a railed loop between coal loader and jetty, the other two intended to supply a second jetty never built. Historically blocking access to the headland, in 2010 one tunnel lit by skylights capping former coal chutes, connected the public to the 1930s bushland tracks. Information boards near a retained coal chute describe the indigenous labour used to transport coal onto awaiting vessels, before the Sydney Coal Bunkering Company's innovative coal loader system was developed in 1913 (Figure 6). Nothing remains of the mobile gantry cranes, used to siphon coal down numbered chutes, replaced in the 1970s by a conveyor system for coal supplying Japan's steel industry (Figures 7-8).

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<sup>49</sup> Henry Lawson, *The Sacrifice of Ball's Head*, in Chapter 1, (Sydney: NSW Gov., 12 August 2019), [https://www.northsydney.nsw.gov.au/Waste\\_Environment/The\\_Coal Loader/Visit\\_the\\_Coal Loader/Sustainability\\_Learning\\_Guide](https://www.northsydney.nsw.gov.au/Waste_Environment/The_Coal Loader/Visit_the_Coal Loader/Sustainability_Learning_Guide) [Accessed 27 May 2020].

<sup>50</sup> North Sydney Council film, [https://www.northsydney.nsw.gov.au/Waste\\_Environment/The\\_Coal Loader/History\\_of\\_the\\_Coal Loader](https://www.northsydney.nsw.gov.au/Waste_Environment/The_Coal Loader/History_of_the_Coal Loader), [Accessed 27 May 2020].





Figure 6. (North Sydney Council, 'The Coal Loader, The Big Ideas Forum', 4 April 2019, p. 4)

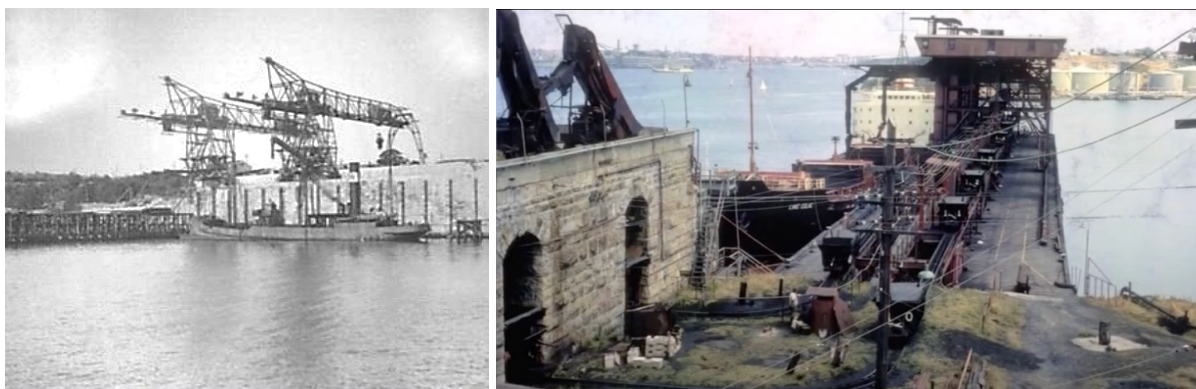


Figure 7. Gantry cranes operating on the raised platform, 1918, (Coal and Allied LH REF PF1234/10)

Figure 8. Skips taking coal to waiting ships – note Ballast Point Caltex tanks on the opposite shore  
[https://www.northsydney.nsw.gov.au/Waste Environment/The Coal Loader/History of the Coal Loader](https://www.northsydney.nsw.gov.au/Waste_Environment/The_Coal Loader/History_of_the_Coal Loader),  
 North Sydney Council online film, [Accessed 5 February 2020]

The sixteen coal chutes above each tunnel have been repurposed, those capped above a second tunnel retaining their original numbering, provide a habitat for an established colony of micro-bats. Above a third tunnel they serve as storm water bio-filters for collection tanks, and over a fourth tunnel ,which retains a skip and coal feeder and provides exhibition space, are herb gardens. Two original chutes have been kept (Figure 9).<sup>51</sup>

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<sup>51</sup> Banbury, Research Interview.



Figure 9. An original chute  
 Figure 10. Recycled seating, Coal Loader Platform  
 (both images <https://corkeryconsulting.com/corkery-blog/2019/2/8/waverton-coal-loader-and-henry-lawson>  
 [Accessed 17 September 2020])

A performance space and seating use ballast from a removed perimeter wall, a mix of flint and pebbles from the river Thames, combining heritage and sustainable rationales (Figure 10).<sup>52</sup> Continuing the tradition of existing community gardens in the former site caretaker's cottage garden, raised vegetable beds and hydroponic fish gardens, leased to the community, run along the park's eastern side (Figure 11). The intention is to grow grapevines along the solar-panel-roofed colonnade, the planting choice a reference to Alexander Berry, one of the site's original settlers, an early importer of South African vines.<sup>53</sup>



Figure 11. Community gardens and repurposed chutes  
 (Clouston Associates, Landezine, <http://landezine.com/index.php/2019/10/the-coal-loader-by-clouston-associates/> [Accessed 5 February 2020])

The park's geometric layout maintains its industrial contrast to the natural coastline, and its location on a platform sixteen metres above sea level on the 180m wharf will reinforce its industrial scale, a fact more evident should intended arrival by boat be facilitated

<sup>52</sup> Perform Architecture, <https://www.performarchitecture.com.au/project/coal-loader-waverton/>.

<sup>53</sup> Banbury, Research Interview.



by the other jetty's restoration. Drawn by its outstanding views of Sydney Harbour Bridge, its revived access to bushland and its community gardens the repurposed coal loader rooftop park engages a general public with a previously restricted dangerous site and industrial infrastructure devoted to sustainable practice. Finding ways to communicate history in an engaging, intuitive form can present a challenge – too subtle and the historic reference can be missed, but too insistent and it can seem overbearing.

**Ballast Point Park/Walama, Sydney, 2009, McGregor Coxall.** Four years after Carradah Park, McGregor Coxall's award-winning work on the opposing headland extended their design vocabulary, 'using the broken remnants of its previous use as the building blocks ... to respect and communicate the site's historic layers' (Figure 1: location).<sup>54</sup>



Figures 12-13. The original site in 2002, and as it is now (Sydney Harbour Foreshore Authority, <http://www.shfa.nsw.gov.au/content/library/documents/DF93B680-DA31-C0D8-88ADBF85C8806537.pdf> and <https://mcgregorcoxall.com/project-detail/125> [Accessed 20 March 2020])

Initially occupied by the indigenous Darug-speaking people of the Eora tribe, a marine villa was built in the 1860s and demolished in 1930. Giving the park its name, ship ballast was quarried on the headland which became the site for a Caltex petroleum distillation plant between 1928 and 2002 (Figure 12).<sup>55</sup> The redesigned park retains old sea walls and rusting gas tanks, whilst new steel gangways, railings and stairs refer to the original infrastructure

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<sup>54</sup> McGregor Coxall in Landscape Australia, <https://landscapeaustralia.com/articles/places-ballast-point-park/#>, [Accessed 20 March 2020]. Awards include 2011 International Architecture Award – Chicago, and 2009 LCA Awards of Excellence, Winner Construction of the Year.

<sup>55</sup> SHFA, *Ballast Point Park, Walama*, (Sydney: Sydney Harbour Foreshore Authority, 2009), Foreword.

(Figure 13). As at Carradah Park former tanks 'negative space' is marked by raised grass circles.

A new conceptual sculpture on the site of Tank 101 is linked visually to the old gas tanks nearby through its rusting steel (Figure 14). The circular framework using the former tank's sheet steel describes its size and structure, and incorporates wind turbines, a strong visual statement on the transfer from fossil to sustainable energy (Figure 15).<sup>56</sup> Construction uses the former tanks' rivet technology which also inspires the typeface for the 2012 poem by Les Murray inscribed in the sculpture and the information boards (Figures 15-17).



Figure 14. The wind turbines visible in the conceptual tank (<https://mcgregorcoxall.com/project-detail/125>)



Figures 15-17. Rivet inspired lettering (<https://mcgregorcoxall.com/project-detail/125>), Tank 101 rivet technology, signage using rivet font, (SHFA, *Ballast Point Park, Walama*, (Sydney: Sydney Harbour Foreshore Authority, 2009)

<sup>56</sup> McGregor Coxall Ballast Point Park Datasheet, <https://mcgregorcoxall.com/project-detail/125> [Accessed 20 March 2020].

New gabion walls refer in scale to the protective walls of the gas tanks, the gabion fill used to frame old artefacts found on site, (Figure 18). In a less obvious reference, coal power plant waste has been used in the concrete mix for new retaining walls colouring them blue (Figure 19), although how effective this subtle historical referencing is, is questionable.<sup>57</sup> Lacking physical evidence, indigenous history is referred to, as at Carradah, through the park name, '*Walama*' meaning 'to return' whilst 'interpretive stories are engraved in stone'.<sup>58</sup> Devoid of native bushland a succession of terraces and planting, grown locally from seed on the two-and-a-half-hectare site, was selected to return it 'to an appearance that would have been recognisable to its indigenous custodians'.<sup>59</sup>



Figures 18. Old tankard from the former villa embedded in rubble filled gabion  
 Figure 19. Two opposing walls, one original, one coloured by recycled coal waste surround grass tank circles (<https://mcgregorcoxall.com/project-detail/125>)

The iconic conceptual representation of the largest gas tank dominating the headland recalls Haag's Gasworks Park, though here perhaps it also demonstrates a reparation with the past, a meeting of old and new power production. At Carradah Park whilst economics determined the gabion's recycled ballast be reprocessed offsite possibly negating its sustainability, its use is historically relevant.<sup>60</sup> However, at the urban waterfront, restoration, sustainability and historic referencing frequently go hand-in-hand.

<sup>57</sup> Sydney University of Technology, 'Methods Document: Ballast Point Park, Landscape Performance Series', (Landscape Architecture Foundation, August 2017), p. 5, [https://www.landscapeperformance.org/sites/default/files/Ballast%20Point%20Methods\\_0.pdf](https://www.landscapeperformance.org/sites/default/files/Ballast%20Point%20Methods_0.pdf) [Accessed 21 March 2020].

<sup>58</sup> Property New South Wales, <https://www.property.nsw.gov.au/ballast-point-park-walama-0>.

<sup>59</sup> SHFA, *Ballast Point Park*.

<sup>60</sup> Sydney University of Technology, 'Methods Document ...', p. 2.



**Cultuurpark Westergasfabriek, Amsterdam, 2006, Gustafson, Porter and Bowman (GP+B).** A highly contaminated site, on the edge of the Haarlemmetrekvaart Canal linking Amsterdam to Haarlem and the river IJ, funding issues influenced both the environmental and design solutions for the park, its restoration informing topographic design and the repurposing of infrastructure.

The Wester and Easter coal-fired gas plants that supplied gas to light the city were built on polder land in 1883, the coal delivered initially by barge and then by rail to a train-turning track set beneath the biggest gasholder, the tallest in the world at the time.<sup>61</sup> By 1967 natural gas had replaced coal gas, and the site was subsequently used for storage and laboratories by the Municipal Energy Company before being finally vacated in the 1990s (Figure 20).



Figure 20. The site in 1967 (<http://recycledlandscapes.altervista.org/cultuurpark-westergasfabriek-amsterdam/> [Accessed 3 March 2020])

In 1989, buildings including the Purification Building and Boiler House were listed as public monuments and were adopted as cheap centres for alternative arts and culture.

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<sup>61</sup> Neil Porter, Gustafson, Porter + Bowman, Research Interview, 13 July 2020.



Retaining its interim social rationale as a rave and house party venue, the tallest gasholder is now a centre for trade and fashion shows, arts and performance. GP+B's design brief for the eleven-and-a-half-hectare park, was to integrate performance space, provide a green landscape setting for the listed buildings and deal with its decontamination.<sup>62</sup>

Unable to remove the toxic soil, excavation reshaped the topography, capping contaminated soil beneath fresh, as Porter clarifies: 'the mound that protects the landscape from the railway, that was done intuitively, ... a cut and fill balance, to reduce the cost of bringing in new fill. It all became part of the design process' (Figure 21).<sup>63</sup>

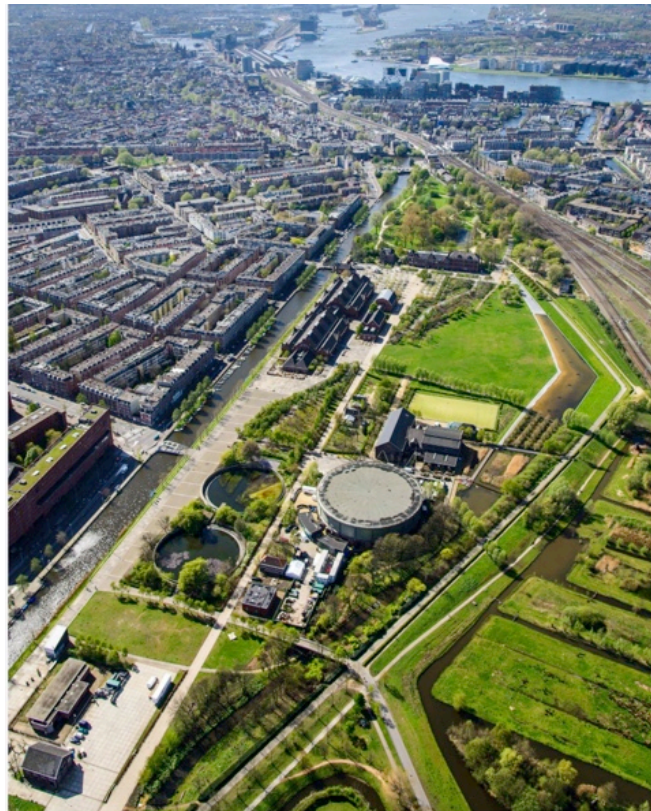


Figure 21. The site today (<https://www.mecanoo.nl/Projects/project/91/Westergasfabriek-Terrain?t=0>) [Accessed 3 March 2020]

Above capped contaminated soil-fill the top two metres of two seven-metre-high gasholders, buried below ground level in the reclaimed land, became aquatic gardens with

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<sup>62</sup> Neil Porter, Research Interview.

<sup>63</sup> Ibid.

floating walkways, the road noise obliterated within their walls.<sup>64</sup> Porter enlarges, ‘we just went with the flow: the gasholders would naturally fill with water, so we filled them with water’ (Figure 22).<sup>65</sup> A third gasholder remained buried, being too expensive to reveal.<sup>66</sup>



Figure 22. One of the aquatic gardens (<http://landezine.com/index.php/2015/01/westergasfabriek-park-by-gustafson-porter/>, © GP+B [Accessed 3 March 2020])

Performance spaces and paths evidence reused bricks and concrete plates, whilst wall plaques detail buildings’ history. Whilst re-use of materials allows historic reference, economics drove the sustainable approach. Porter explains, ‘Lack of money made us inventive. ... It’s become one of the ways we work now: if we can find materials on site ... we use it in the landscape because it is cheaper, it is sustainable ... and it gives us more money to do things in other places’.<sup>67</sup>

Local pressure meant sports facilities are included in the park, however it lacks the heavy programming redolent elsewhere, where each element has to work to produce revenue and entertainment. Porter explains, ‘we felt there was a case for being able to escape, which is still a very important issue in landscape parks in cities – they are spaces that can absorb your mind rather than be physically active’.<sup>68</sup> Communication of a waterfront

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<sup>64</sup> <https://www.arup.com/projects/westergasfabriek>, [Accessed 13 July 2020].

<sup>65</sup> Neil Porter, Research Interview.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

site's long history from indigenous settlement through its subsequent rationales can result in a battle between information, entertainment, and the simple essence of the park itself, a breathing space in a busy city. This is even more evident in the smaller redeveloped waterfronts.

**Battery Park, Cape Town, 2018, dhk.** On the site of the Amsterdam Battery, dhk's design for the 1.2-hectare Battery Park was 'to facilitate a new hub of activity within the V & A district whilst being respectful to the heritage of the battery'.<sup>69</sup> Heavily programmed to the west, activities include a skateboard park, basketball court and potential outdoor cinema. More intuitively than the information boards, the layout and construction of the park, informed by dhk's archaeological research, reveals its history.

Set back from the reclaimed waterfront, the Amsterdam Battery was originally the principal shoreline defence for the Dutch East India Company against competing French and English competition (Figure 23). It was built, employing indigenous and imported slave labour, c. 1770 on former grazing grounds of the Khoekhoe tribes, using shipwrecked timber and local stone.<sup>70</sup> After peace in 1827, the Battery became a prison for captives from the Cape Frontier/Xhosa Wars which ended in 1879.



Figure 23. Showing its original location on the shoreline, Author mark-up (W.A. Richards & Sons, Map of Cape Town, c.1884, revised 1891-98, National Archives, Kew, MPH 1/645/3 <https://discovery.nationalarchives.gov.uk/details/r/C8971720> [Accessed 30 January 2020])

<sup>69</sup> dhk website [http://www.dhk.co.za/projects\\_type/battery-park/](http://www.dhk.co.za/projects_type/battery-park/) [Accessed 23 January 2020].

<sup>70</sup> Catherine Besteman, *Transforming Cape Town*, (London: University of California Press, 2008), p. 4.



A new railway line in the early twentieth century, extensive land reclamation in the 1930s and new roadways in the 1960s meant the original waterfront Battery was dislocated inland, divorced from its *raison d'être* by shipping and industrial infrastructure (Figure 24). Whilst the fishing industry and ship repair continued to use the older basins, 'by the 1970s the area had become quite derelict and significantly underutilised'.<sup>71</sup>



Figure 24. Foreshore, late 1940s, showing reclaimed land (CP010 <http://www.viewfromabove.co.za/Argus.htm> [Accessed 23 January 2020])

Battery Park is part of the waterfront redevelopment begun in 1988 by the Victoria and Alfred Waterfront Company, its rationale to develop the docklands into a 'mixed-use retail, tourism and residential development', whilst retaining the working harbour.<sup>72</sup> A highly programmed commercial approach followed, about which much has been written on its authenticity and commercialism.<sup>73</sup>

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<sup>71</sup> Pieter Van Zyl, 'Cape Town's V & A Waterfront Project. Adaptive Re-use as a Foundation for Sustainable Urban Renewal', 49<sup>th</sup> ISOCARP Congress 2013, (Cape Town: Western Cape Provincial Government, 2013), [http://www.isocarp.net/Data/case\\_studies/2330.pdf](http://www.isocarp.net/Data/case_studies/2330.pdf), p. 3, [Accessed 23 January 2020].

<sup>72</sup> See <https://www.waterfront.co.za/the-va/the-company/our-history/>.

<sup>73</sup> See Ferreira and Visser, 'Creating an African Riviera ...' and Van Zyl, 'Cape Town's V & A Waterfront Project ...'.



An historically selective approach was adopted for Battery Park, the Victoria & Alfred Design Review Committee requesting historic referencing be restricted to the physical evidence of the Battery rather than labour its origin, cognisant that ‘celebrating the colonial past in a country where most of the country’s population suffered 400 years of colonialism is highly problematic’. Addressing this issue within the design was seen as a ‘very important step in the design development’.<sup>74</sup>

Archaeological excavations established the original footprint, its historic significance being ‘fundamental in conceptualising and shaping the Battery Park’.<sup>75</sup> Northern sections of the original walls remain unaltered, adjoining new construction. Remnants of the entrance gate piers, gate tracks and inner and outer walls are retained, and recycled stone is used for the raised beds in the park and at canal level (Figures 25-26).



Figures 25-26. Contrasting original and new entrance walls, gate tracks embedded between them (Author, February 2020)

In response to a recommendation by provincial heritage body Heritage Western, dhk designed the principal path across the park to correspond to the historic sightline ‘across the Battery towards the Noon Gun on the lower mountain’ (Figure 27).<sup>76</sup>

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<sup>74</sup> Pierre Swanepoel, dhk, Research Questionnaire, 8 June 2020.

<sup>75</sup> Swanepoel, Research Questionnaire, studies by Dr Nicolas Baumann and dhk Urban Design Team led by Guy Briggs, and see ACO Associates cc, ‘Archeological Impact Assessment: Gateway Precinct Victoria and Alfred Waterfront Pty Ltd’, (Cape Town: ACO Associates, September 2014).

<sup>76</sup> Swanepoel, Research Questionnaire.



Figure 27. Sightline from Battery Park (Google maps)

New splayed southern walls use stone excavated on site in their gabions, recalling the ‘architectural language of the destroyed sea-facing bastions ... in terms of mass, height, and materiality’.<sup>77</sup> The park’s level reflects that of the former inner courtyard, and is approached by wide, imposing steps. Swanepoel comments on the site’s changing demographic, ‘where once a wall existed to keep people out a grand stair is positioned to welcome people inside’.<sup>78</sup> (Figures 28-30).

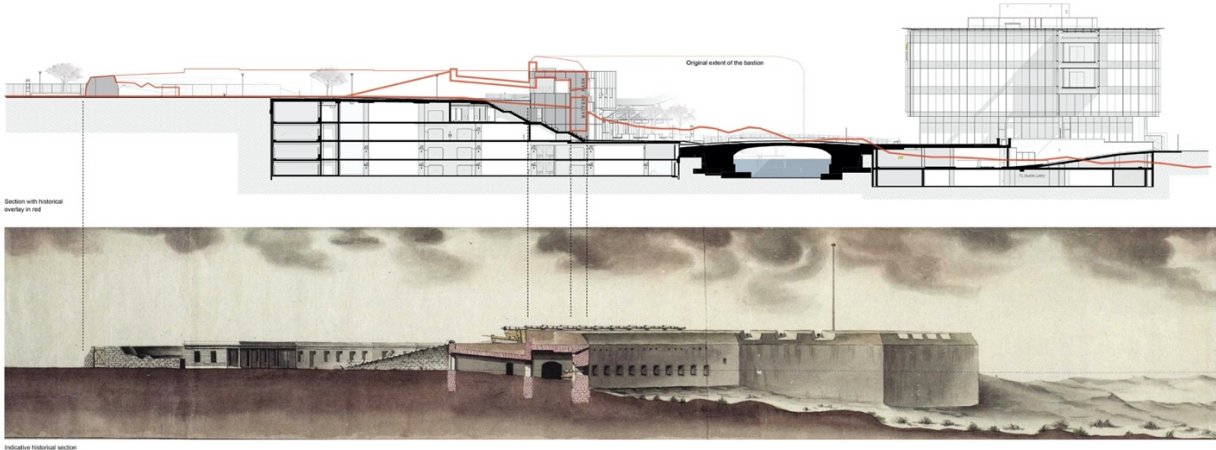


Figure 28. The bastion walls and original Battery levels, ([http://www.dhk.co.za/projects\\_type/battery-park/#gallery-26](http://www.dhk.co.za/projects_type/battery-park/#gallery-26) [Accessed 23 January 2020])

<sup>77</sup> Swanepoel, Research Questionnaire.  
<sup>78</sup> Ibid.





Figure 29. Bastion walls between canal and park, ([http://www.dhk.co.za/projects\\_type/battery-park/#gallery-2](http://www.dhk.co.za/projects_type/battery-park/#gallery-2))



Figure 30. Steps from canal to park (Author)

In a concrete *interpretation pavilion*, information panels between cannon embrasures in their original positions, detail the park's pre- and post-colonial history, 'dedicated to the many diverse people whose lives have influenced and been influenced by the Amsterdam Battery and its surrounds' (Figures 31-32).<sup>79</sup>



Figures 31-32. One of several information boards in the park and the Historic Interpretation Pavilion (Author)

Historic selection is currently hotly debated and will no doubt continue to spur much discussion, Ferreira and Visser comment, 'colonial heritage is very much part of the local identity and the experiences thereof not necessarily interpreted as repressive and certainly not irrelevant to the Coloured and/or White population. Indeed, for the Coloured community -

<sup>79</sup> Quoting an information board on site.

the product of colonial miscegenation - their heritage is uniquely tied to the colonial past with the destruction of those colonial symbols, if ironically so, representing a destruction of their authentic past'.<sup>80</sup>

In this small park, besides the design's historic referral through existing structure, repurposed materials and scale, referencing also lies beyond the park's boundaries taking in the wider city, a device used to great effect at a London docklands site.

### **The past informs new design**

**Thames Barrier Park, London, opened 2000, designed 1996, Patel Taylor and Allain Provost of Groupe Signes.** The signature element in this park's design, in Silvertown on the north bank of the Thames, is the green 'dock' that runs diagonally across the site, visually connecting the original dock location to the Victoria Graving Dock (Pontoon Dock) to the north east (Figure 33).<sup>81</sup> Deliberately importing a city park design tradition into an historically restricted space, the rationale behind the London Docklands Development Corporation's fourteen-hectare park was to reclaim a highly contaminated site and create a focus for regeneration.<sup>82</sup>

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<sup>80</sup> Sanette Ferreira and Gustav Visser, 'Creating an African Riviera: Revisiting the Impact of the Victoria and Alfred Waterfront Development in Cape Town', *Urban Forum*, 18.3, p. 19, <[https://www.academia.edu/19338614/Creating\\_an\\_African\\_Riviera\\_Revisiting\\_the\\_Impact\\_of\\_the\\_Victoria\\_and\\_Alfred\\_Waterfront\\_Development\\_in\\_Cape\\_Town](https://www.academia.edu/19338614/Creating_an_African_Riviera_Revisiting_the_Impact_of_the_Victoria_and_Alfred_Waterfront_Development_in_Cape_Town)> [Accessed 27 April 2020].

<sup>81</sup> Andrew Taylor, Patel Taylor, Research Interview, 2 July 2020.

<sup>82</sup> Ibid.





Figure 33. The new green 'dock' visible beneath former dock, author's mark-up delineating park, OS Six Inch, Kent II. N.W revised 1893 to 1894, published 1895, over Google map, <https://maps.nls.uk/geo> [Accessed 5 June 2020]

The site, formerly surrounded by nineteenth century chemical and dye works, an armaments factory and a tarmac plant, had remained derelict since its clearance in 1984 to construct the Thames Barrier. Drawing reference from the traditional Georgian London square, hornbeam and beech frame the park surrounded by housing. Taylor comments, 'working with Alain Provost was a big influence – that classic Le Nôtre planning, ... some of the most powerful and successful masterplans are simple pure forms, like the Bloomsbury squares, bounded by roads and buildings, expressing connectivity and clarity to the public space'.<sup>83</sup>

<sup>83</sup> Taylor, Research Interview.

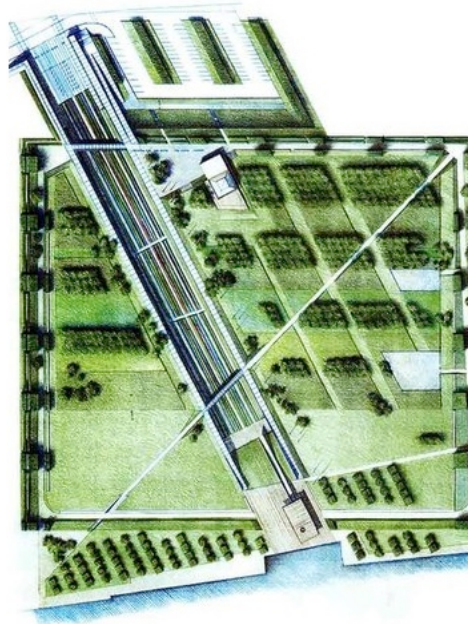


Figure 34. The park design, 1996, (<http://www.pateltaylor.co.uk/works/landscape/thames-barrier-park>, [Accessed 4 June 2020])

The local Newham community had been cut off from the river by former shipping and industry and the existing site banked upwards towards the river from Silvertown Road creating a bund blocking any view. No remnants remained of former industry or shipping. Excavation to create the green 'dock', the principal historic reference, was used to change the topography and to remedy physical and visual connections to the water (Figure 34).

Visitors can walk between Provost's long, directional, rhythmical waves of yew hedging which divide seasonal planting. Towering green earth-banked walls, up to seven metres high, dwarf those below with their immense dockland scale (Figure 35). The axial link between river and former Victoria Graving Dock continues up a ramp of grass between concrete walls to a pavilion, honouring local Blitz casualties, whilst engraving on seating remembers others from a nearby munitions factory explosion.<sup>84</sup> Remarkably there are few vertical elements above ground, apart from the pavilion, just the horizontal plane of the park, with the sky above it, Taylor noting, 'a flat plateau was a reference to the flat bodies of water

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<sup>84</sup> <https://www.architectsjournal.co.uk/archive/park-and-pride>, [Accessed 4 June 2020].

you get in the docks'. The diagonal green 'dock' viewed initially from a bridge that crosses it is 'a reference to the clear geometry of the docks themselves'.<sup>85</sup>



Figure 35. Thames Barrier seen through the green 'dock', (Author, July 2019)

Economics continues to influence the park – fountains are halted currently (July 2020) and may not be revived due to running costs.<sup>86</sup> Responding to the park's stimulus for investment initiative, the new western housing development, against the park's design intentions, blocks public access.<sup>87</sup>

In many redeveloped urban waterfronts, the new landscape is invitational, urging a previously barred public to re-engage with the water. Here borders of trees 'act as sentinels around the edge', almost protecting a new demographic, keeping them safe; the landscape has become a guard, the park a respite.<sup>88</sup> There appears to be no signage attempt to 'educate' the visitor, however, a walk through the 'dock', between the towering green walls, through long lines of planting cannot fail to convey the inhuman dockland scale. Where

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<sup>85</sup> Taylor, Research Interview.

<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

<sup>88</sup> Ibid.



infrastructure is missing design uses new ways to reference the historic legacy including the topography and plan of the whole park.

**Louisville Waterfront Park, Kentucky, 2013, Hargreaves Jones (formerly Hargreaves Associates).** The thirty-four-hectare linear park, described as a ‘catalyst for social and economic change’ took over twenty years to complete due to funding issues (a recent expansion was begun in 2019).<sup>89</sup> Set on the fast-flowing Ohio river, the water’s curves contrast ‘the hard cut edges of the inlets, the geometric cone and levelled-off landforms’ redolent of its industrial past (Figure 36).<sup>90</sup>

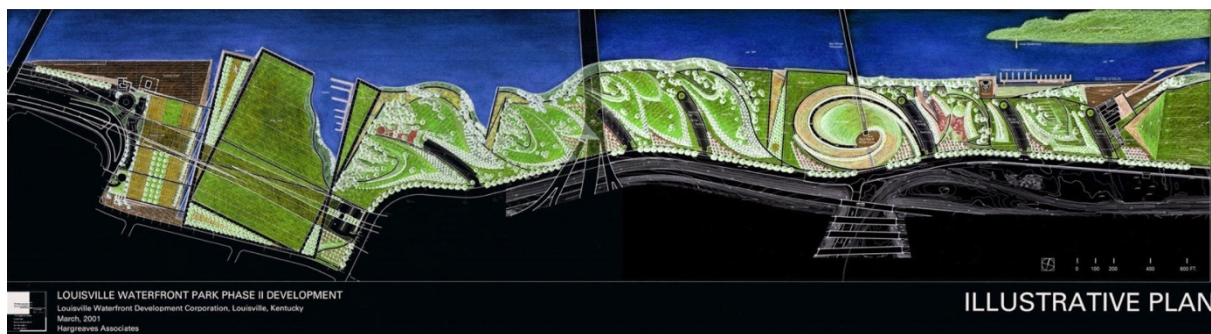


Figure 36. Hargreaves Jones 2001 plan (<http://www.hargreaves.com/work/louisville-waterfront-park/> [Accessed 4 June 2020])

Connection to the ‘largely hidden and inaccessible Ohio river’ was a prime design rationale, local and state consultation seeing it as an ‘opportunity to reclaim their riverfront heritage’.<sup>91</sup> However the park also needed to provide ‘an amenity for both commercial and residential development, ... an opportunity to lessen the impact of annual flooding, a place for recreation – both active and passive, ecological restoration ... a memorial site ... a space for existing and new festivals and events’.<sup>92</sup> The Waterfront Development Committee had specified in 1986 the need to ‘foster a feeling of ownership ... [and] ensure the development is unique to Louisville and reflects the community and its heritage (WDC had observed in visiting other waterfronts that “many of them could have been anywhere”)’.<sup>93</sup>

<sup>89</sup> Hargreaves Jones, <http://www.hargreaves.com/work/louisville-waterfront-park/> [Accessed 4 June 2020].

<sup>90</sup> Hargreaves Associates, Louisville Waterfront Master Plan, (Louisville: Louisville Waterfront Development Corporation, October 1991), p. 14.

<sup>91</sup> Ibid, p. 10.

<sup>92</sup> Catherine Miller, Research Questionnaire, 6 June 2020.

<sup>93</sup> Richard Wener, Jay Farbstein, Anne-Marie Lubenau and Robert Shibley, ‘The 2013 Rudy Bruner Award for Urban Excellence’, *Inspiring Change*, (Cambridge, MA: Bruner Foundation, 2014), p. 99.



A new lock water feature provides a 'symbolic representation of Louisville's historic foundation and commercial past' (Figure 37).<sup>94</sup> Sited at a bend in the Ohio river the Falls, a series of rapids, formed the only natural obstruction between Pittsburgh and the Gulf of Mexico. From the early nineteenth century, the obligation for river traffic to unload before the Falls and reload on the far side of them established Louisville's prosperity, which was subsequently enhanced by the construction in 1830 of the Portland canal and lock (Figure 38).

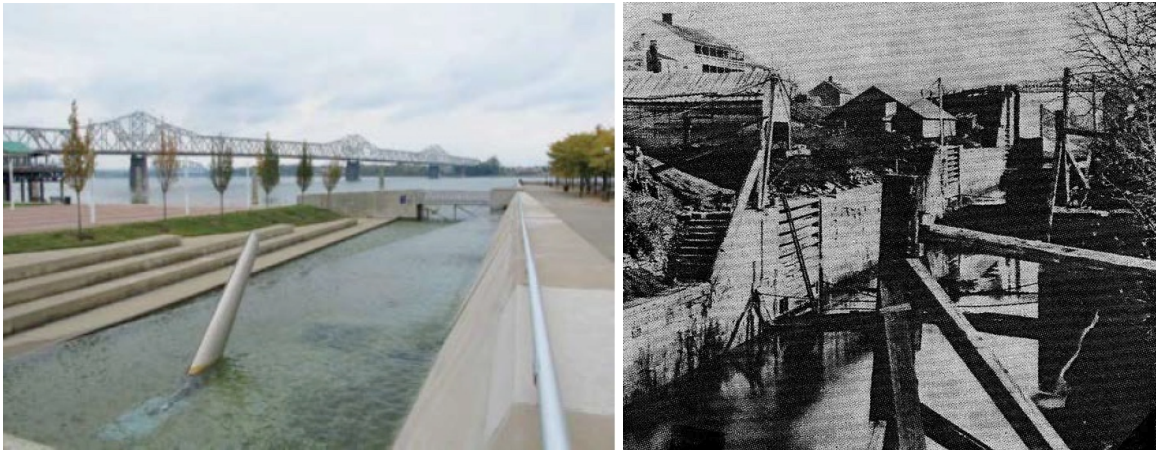


Figure 37. *Dancing Waters*, the new 'lock', (Richard Wener, Jay Farbstein, Anne-Marie Lubenau and Robert Shibley, 'The 2013 Rudy Bruner Award for Urban Excellence', *Inspiring Change*, (Cambridge, MA: Bruner Foundation, 2014), p. 19)

Figure 38. Louisville & Portland Canal lock, (Hargreaves Associates, *Louisville Waterfront Master Plan*, (Louisville: Louisville Waterfront Development Corporation, October 1991), p. 2)

A functioning wharf, 'an element that we wanted to tie back to the site', recalling the redundant wharves separated from the city by 1850s rail and road building and the 1972 1-64 highway, was constructed for the city's steam paddleboat, the *Belle of Louisville*, (Figures 39 and Historical Context 15).<sup>95</sup>

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<sup>94</sup> Hargreaves Associates, *Louisville Waterfront Master Plan*, p. 29.

<sup>95</sup> Miller, Research Questionnaire.



Figure 39. The redundant site pre-development (Wener, Farbstein, Lubenau and Shibley, *Inspiring Change*, p. 90)

Whilst little remained of salvageable infrastructure an elevated, spiralling path leads to the Big Four Bridge, decommissioned in 1895, now lit at night, and used by pedestrians and cyclists (Figures 40-41).<sup>96</sup>



Figures 40-41. Big Four Bridge, coloured lighting installed in 2015, (<https://phantompilots.com/threads/big-four-bridge-louisville-ky.122445/> [Accessed 6 July 2020])  
(<https://www.businesswire.com/news/home/20150219005173/en/Big-Bridge-Shines-Light-Louisville-Waterfront-Revitalization>, © Phillips Lighting [Accessed 6 July 2020])

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<sup>96</sup> Miller, Research Questionnaire.



In a memorial amphitheatre surrounded by grass stepped levels, whose risers are engraved, sits a twelve-foot-high memorial of Kentuckian Lincoln, whose sight of slaves being loaded onto local ships is said to have shaped his views on slavery. An approach path is lined with four bronze bas-reliefs which detail Lincoln's life and the slave labour issue central to his political life (Figures 42-43). Apart from the bas-relief, there seems no reference to the native American settlement here, that benefitted from the crossing-point for winter migrating buffalo and the rich source of fish and mussels until colonial occupation in 1778. Interestingly, whilst Lincoln's statue is larger than life, the enslaved figures in the bas-relief are lifesize, their wrist shackles 'molded from a pair used in the antebellum era'.<sup>97</sup>



Figure 42. (<https://ourwaterfront.org/feature/lincoln-memorial/> [Accessed 8 October 2020])



Figure 43. Bronze bas-relief (<https://abelincoln.tours/project/lincoln-memorial-at-waterfront-park/> [Accessed 4 June 2020])

<sup>97</sup> <https://ourwaterfront.org/feature/lincoln-memorial/> [Accessed 10 October 2020].

In an approach becoming common practice to maintain the city's connection with the water whilst at the same time mitigating flooding, part of the park, the *Great Lawn*, is where they 'fold back the banks of the river and provide flood plains' that can be washed clean.<sup>98</sup> Miller explains, 'a public park ... has to be tough. It has to be resilient. There will never be enough money, or enough staff. There will always be more events, and there will always be more floods'.<sup>99</sup> Integrating a general public into a formerly prohibited area due to dangerous flooding or industrial use can sometimes mean mixing historic design metaphors to create both familiarity and stimulate a sense of ownership.

**Kings Cross, London, begun in 1999 and ongoing, masterplan, Granary Square, Pancras Square and Lewis Cubitt Park, Townshend Landscape Architects**

**(Townshend LA).** Prime rationale behind this waterfront redevelopment was twofold. To reverse the negative perception of the area, creating 'a public realm that has a sense of "publicness" to it, that is usable, attractive and identifiable ... part of the city itself', it imports familiar materials, circulation patterns and design tropes from elsewhere.<sup>100</sup> To *retain* its identity the landscape integrates elements of its *own* past and uses new design approaches.

Historically walled off from Regent's Canal and York Way, and entered via a gate near Maiden Lane Bridge, the site's restricted access, and the area's seamy, down-at-heel reputation, with its poor housing for rail and industrial workers, meant that by the end of the twentieth century, the general public kept away. Coal was transported by barge along the canal, built in 1820 connecting the Grand Union Canal to the Thames, with marshalling yards completed between 1860-67, and St Pancras Gasworks by 1880 (Figure 44). Coal was stored in large warehouses built in the mid-eighteenth century when the Great Northern Railway's St Pancras terminus was established.

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<sup>98</sup> Miller, Research Questionnaire.

<sup>99</sup> *Ibid.*

<sup>100</sup> Martha Alker, Townshend Landscape Architects, Research Interview, 10 June 2020.





Figure 44. Coal barges, Regent's Canal, gasholders in background, 25 April 1917  
(Topical Press Agency / Stringer Hulton Archive JC2285, 99n/15/huty/13390/09)

Ahead of the surrounding buildings the designed landscape within the public realm was the instigator of change in the area's public perception. Kings Boulevard and Lewis Cubitt Park were completed first, and free events were held in Granary Square to give the site 'an identity and an address'.<sup>101</sup> Rather than make it an isolated destination, 'an exclusive "ghetto"', the intention was to encourage traditional pedestrian circulation through the site, 'fully connected with the rest of London' (Figure 45).<sup>102</sup>

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<sup>101</sup> Alker, Research Interview.

<sup>102</sup> Islington and Camden Borough Council, 'Kings Cross Opportunity Area Planning & Development Brief', (London Borough of Camden, January 2004), [www.camden.gov.uk](http://www.camden.gov.uk), 9914/CC/KX Opp Area/Draft 2, p. 8.

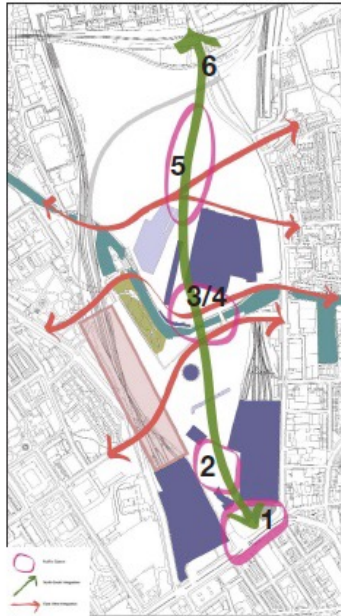


Fig 45. Key spaces and integration.  
 (Islington and Camden Borough Council, 'Kings Cross Opportunity Area Planning & Development Brief', (London Borough of Camden, January 2004), [www.camden.gov.uk](http://www.camden.gov.uk), 9914/CC/KX Opp Area/Draft 2, [Accessed 15 June 2020], p. 45)

Zoning of built elements in the twenty-nine-hectare site is structured around the former railway lines splayed out across the site (Figures 46-48).



Figures 46-48. OS Six-inch 1888-1913, overlay of today showing the site of the basin in Granary Square and railway lines, and today (National library of Scotland  
<https://maps.nls.uk/geo/explore/print/#zoom=15.579965684562925&lat=51.53827&lon=-0.12174&layers=6&b=1>  
 [Accessed 7 June 2020])

A number of parks and green spaces run through the site (Figure 49). The layout for Handyside Gardens also referenced the railways tracks 'to provide us with the linear paths

and beds'.<sup>103</sup> The Canal Corridor designed by Townshend LA provides an east-west axis, linking Wharf Road Gardens, Ghat Steps, the Granary building, Bagleys Walk and Gasholder Gardens to Coal Drops Yard, 'to celebrate the architectural heritage whilst improving access and re-establishing its importance as a route and a focus for biodiversity'.<sup>104</sup>



Figure 49. Today's plan (Kings Cross Landscape Brochure, <https://www.kingscross.co.uk/media/Kings-Cross-Landscape-Brochure-v1r.pdf> [Accessed 27 February 2020])

Imported design details to the previously restricted site are used to familiarise the public. Alker explains, 'First and foremost it was part of London, secondly it was part of Camden, thirdly it was Kings Cross – streets are designed as streets, that's why they have

<sup>103</sup> Dan Pearson, 'Designs on King's Cross', *The Guardian*, (17 November 2013), <https://www.theguardian.com/lifeandstyle/2013/nov/17/dan-pearson-design-for-kings-cross-garden> [Accessed 27 February 2020].

<sup>104</sup> Dan Pearson designed the planting for the Canal Corridor, <http://townshendla.com/projects/canal-corridor-kings-cross-91/>, [Accessed 27 February 2020].



paving slabs, traditional kerbs, traditional roads'.<sup>105</sup> Townshend LA's detailing also included a mix of *local* materials, 'as part of that identity, ... there are the tonal qualities: what is the visual character of the place and the space? Developments have a tonal palette, which influences materiality ... here it is brick and granite setts, the warmer browns'.<sup>106</sup>

Rather than reinstate the original basin in Granary Square, creating what was considered an unusable void, porphyry paving defines its original shape, and four blocks of jet fountains designed by the Fountain Workshop, link visually to the former basin, their alignment and scale reflecting the façade of the granary, now Central St Martins art college (Figures 50-52).

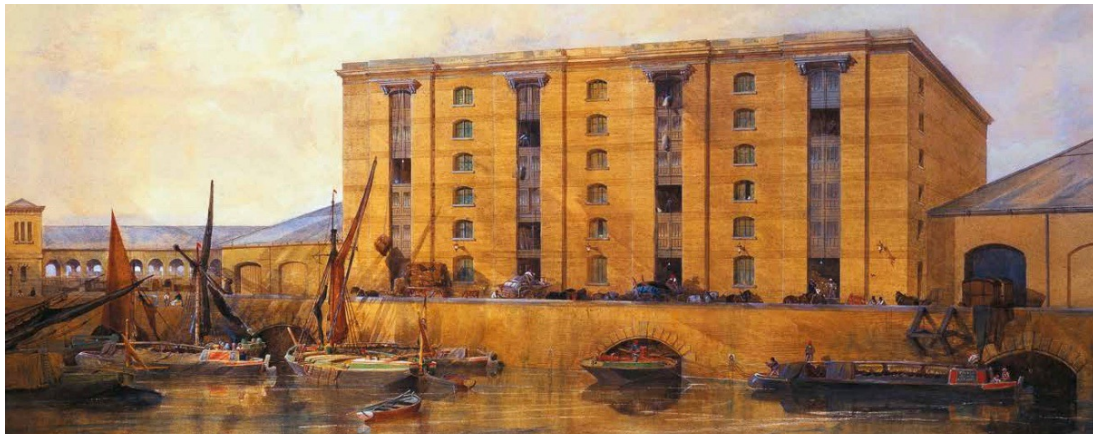


Figure 50. Lewis Cubitt's Granary at King's Cross, 1851, (Watercolour, Pictorial Collection (Railway), Science Museum Group, 1975-8523, <https://collection.sciencemuseumgroup.org.uk/objects/co226800/granary-at-kings-cross-painting-watercolour>, [Accessed 6 July 2020])



Figure 51. Granary Square fountains relating to the building  
Figure 52. Aerial view showing basin shape and Ghat Steps opening access to the water (Townshend LA, <http://townshendla.com/projects/granary-square-kings-cross-62/> [Accessed 6 July 2020])

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<sup>105</sup> Alker, Research Interview.

<sup>106</sup> Ibid.



Bagleys Walk also draws reference from existing architecture, the spacing of beds directly relating to the rhythm of the arches below (Figure 53).



Figure 53. (<http://townshendla.com/projects/canal-corridor-kings-cross-91/> [Accessed 6 July 2020])

Gasholder Park, designed by Bell Phillips, retains the original gasholder framework, its girder and columns restored (Figure 54). Lit at night, it towers above a thirty-five-metre-diameter circular banked lawn below, which is surrounded by a mirror-polished steel colonnade and bordered by planting (Figures 55-56). Linking visually with the park, three restored gasholder frameworks surround circular residential blocks, their interconnection creating a central garden.

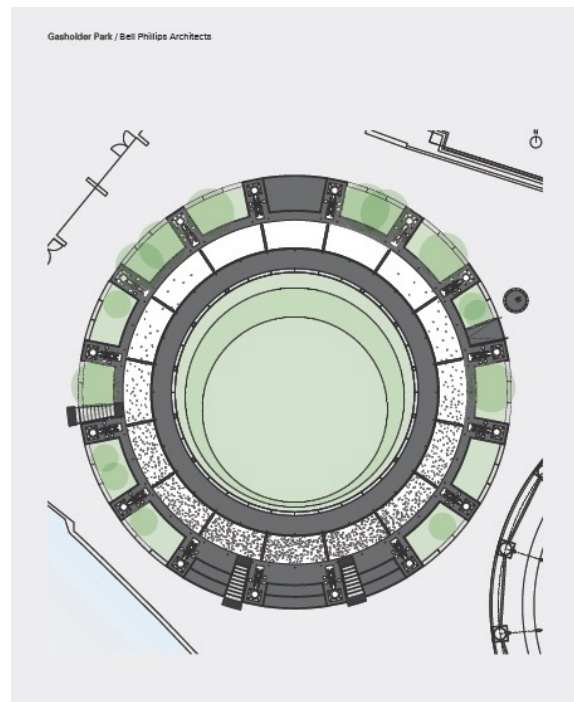


Figure 54. Bell Phillips' design for Gasholder Park. (<https://www.bellphillips.com/project/gasholder-8-park/> [Accessed 6 July 2020])



Figures 55-56. (<https://www.bellphillips.com/project/gasholder-8-park/>)

At ground level, existing infrastructure is embedded into new landscape design, for example train tracks, turntables and bases for the cranes that off-loaded goods from the canal (Figures 57-60).<sup>107</sup> Recovered granite setts fill the rail tracks and surround obstacles such as trees, cycle racks and seating to provide a tactile and visual warning.



Figures 57-60. Paving details in Granary Square (courtesy Townshend Landscape Architects)

<sup>107</sup> Alker, Research Interview.

Using design tropes to communicate history carries the risk of them becoming all too familiar – the use of corten steel, used here to edge the planting beds in Wharf Gardens, is now an ubiquitous industrial design reference. Whilst the waterfront historically is a site of a city's initiation, growth and success, its redundancy also encouraged an interim spontaneous occupation. At Kings Cross there is no reference in its landscape to the artistic and musical underground community that occupied the site in the 1990s.<sup>108</sup> The early history and the recent past, perhaps due to their ephemeral, less overt stamp on the ground, can be overlooked, or perhaps there is less of a developed design language to reflect it?

**Crescent Park, New Orleans, 2014, Hargreaves Jones.** The original storage shed over Piety Wharf in Crescent Park, became an ad-hoc shelter for the homeless before being destroyed by fire in 2009. The piles and timber remains were left in place (Figure 61). 'As an artefact ... [it was] important to recognize that heritage and build on what was there', explained Steve Dumez of architects Eskew, Dumez and Ripple, part of the 2008 'Reinventing the Crescent' masterplan team which included Hargreaves Jones, Ten Arquitectos and Chan Krieger.<sup>109</sup>

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<sup>108</sup> See Historical Context, p.14.

<sup>109</sup> John King, 'The Old and the Neutral, the mile-long Crescent Park in New Orleans shows Ambitions meeting Reality', Landscape Architecture Magazine, (Washington: ASLA, July 2018), <http://www.hargreaves.com/wp-content/uploads/2016/11/Click-to-read-full-article.pdf> [Accessed 18 May 2020], p. 88.





Figure 61. The original covered wharf, 1950s, (photo Campanella Nopsi, in John King, 'The Old and the Neutral, the mile-long Crescent Park in New Orleans shows Ambitions meeting Reality', *Landscape Architecture Magazine*, (Washington: ASLA, July 2018), p. 83)

A response to 2005's Hurricane Katrina, the eleven-hectare linear park stretches along a bend of the Mississippi river, between rail tracks and waterfront, and is the first, and to date only completed phase of the masterplan. Re-use of existing structures to maintain cultural significance conformed neatly to a strictly capped Federal Government budget.<sup>110</sup> The wharf's loss was seen as 'a blessing in disguise', architect David Adjaye's original idea to 're-skin the whole of Piety Wharf' subsequently focusing on the viable portion of the wharf structure and his 'Rusty Rainbow' bridge. Rieder of Hargreaves Jones explains,<sup>111</sup>

leaving in situ artefacts was the product of two rationales: ... it was most cost effective ... [We] quite liked the industrial artefacts, both for their weathered condition and for their direct connection to the long-gone Port of New Orleans operations. The neighbours were very concerned we would sweep away their history, leaving a sanitised tourist-focused environment, and that was neither the goal nor the product. Given that virtually all neighbours had been kept out of the property for the last fifty years, they were *wow'd* by the sweeping views of the river curve, and the artefacts kept the landscape grounded in the history of the site, rather than cleared away: something residents are always protective of.<sup>112</sup>

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<sup>110</sup> Kirt Rieder, Hargreaves Jones, Research Questionnaire, 10 June 2020.

<sup>111</sup> Kirt Rieder, Hargreaves Jones, email to author, 20 May 2020.

<sup>112</sup> *Ibid.*



Piety Bridge, (the 'Rusty Rainbow') is a crescent of rusted corten steel, the default industrial-signpost material, that crosses the rail tracks and floodwall physically connecting neighbourhood to park (Figure 62). King questions whether, despite its celebrated reputation, the bridge's deliberately narrowed perspective of the burnt out wharf and river may fail the designer's intention to 'celebrate the city and its many triumphs'.<sup>113</sup> A second commissioned bridge by Michael Maltzan was replaced, due to lack of funding, by a pre-fabricated corten steel one.



Figure 62. Piety Bridge (John King, 'The Old and the Neutral', p.87)

The symbiotic relationship between finance and retention of historic infrastructure meant the concrete, twenty-foot-wide wharf apron formerly used by workers to move loaded pallets became a 'path' dissecting the park. Rieder explains 'since we could not afford to demo[lish] and remove, we largely left [it] in place with minor edits to edges. We basically repaved over the top of it'.<sup>114</sup>

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<sup>113</sup> John King quoting Adjaye, in 'The Old and the Neutral', p. 89.

<sup>114</sup> Rieder, Research Questionnaire.

Granite benches at its intersections are engraved with street names embedding an historic connection to the locality, whilst pink paved streets connect the park visually to the local street grid (Figure 63).



Figure 63. The pink paths reflects the local street grid (Timothy Hursley, <https://www.archdaily.com/897501/crescent-park-eskew-plus-dumez-plus-ripple> [Accessed 18 May 2020])

In addition to integrating existing infrastructure, historical research informed new design, as ‘traces of railroads and buildings were crucial to the final park configuration and served to ground the design process thoroughly in the language and history of NOLA [acronym for New Orleans]’ (Figure 64-65).<sup>115</sup> Former railroad tracks were converted to porous paved paths which in turn define the planting spaces, whilst predominantly native planting includes conceptual ‘boxcar hedges’ along the rail tracks referring, perhaps too subtly to be appreciated, in scale and interval to former boxcars once parked there.<sup>116</sup>

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<sup>115</sup> Rieder, Research Questionnaire.

<sup>116</sup> Ibid.

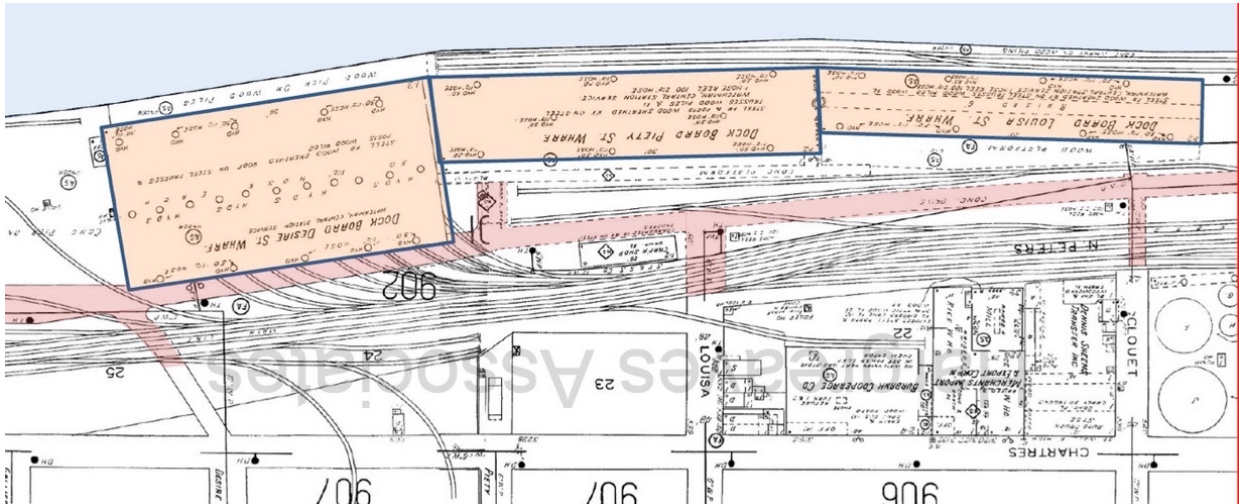


Figure 64. Wharves and tracks plan, (Allan Eskew and Hargreaves Associates, 'Reinventing the Crescent', powerpoint presentation at ASLA 2016 Annual Meeting & Expo, 21-24 October, courtesy Kirt Rieder)



Figure 65. Planting beds fill spaces between former rail tracks (John King, 'The Old and the Neutral', p. 86)

In addition to the masterplan's rationale to 'spur redevelopment investment along the ... New Orleans riverfront post-Katrina with private and public dollars', Crescent Park was 'strictly aimed at providing two residential neighbourhoods, long underserved, with public open space along the river ... where no public had visited in generations of Port operation'.<sup>117</sup> An unprogrammed park, with little prompt for entertainment or organised activity, a place simply to wander and take in the design of the park founded on its historic

<sup>117</sup> Rieder, Research Questionnaire.

infrastructure, and embedded in the surrounding contemporary industrial life, King suggests is 'a modest triumph in itself'.<sup>118</sup> It is clear the park is popular locally, its access to the river, the views and the opportunity to watch today's river industry much appreciated.<sup>119</sup>

Communications through the landscape design about the site's heritage can be familiar, such as the use of corten steel, or sometimes more subtle such as the boxcar hedging or the shape of the planters. At Crescent Park there are no information boards, and the park is left to be discovered over time. As a park for the local community, this may lend that sense of ownership and local identity. Using historical research to inform ground pattern and planting and retaining existing structures whether by force of circumstance or by design, can communicate quietly the history of the waterfront. However, in some locations where perhaps there are fewer economic restraints, a more dynamic, bolder approach can be adopted, creating modern day icons that challenge perception.

**Zhongshan Shipyard Park, Guangdong Province, 2002, Turenscape.** Use of existing materials and the historic legacy were design priorities in this renowned eleven-hectare park in the Pearl river delta, in a city where heavy industry underwrote its twentieth-century identity.<sup>120</sup> Forefronting its industrial history the park boldly portrays its past as Yeuzhong shipyard, Zhongshan's largest 1950s employer, redundant by the end of the century, however it also remembers its earlier agricultural identity (Figure 66).

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<sup>118</sup> John King 'The Old and the Neutral', p. 94.

<sup>119</sup> [https://www.tripadvisor.co.uk/Attraction\\_Review-g60864-d7119506-Reviews-or10-Crescent\\_Park-New\\_Orleans\\_Louisiana.html#REVIEWS](https://www.tripadvisor.co.uk/Attraction_Review-g60864-d7119506-Reviews-or10-Crescent_Park-New_Orleans_Louisiana.html#REVIEWS) [Accessed 30 August 2020].

<sup>120</sup> Xiang Hua Li, Turenscape Research Questionnaire, 3 July 2020.





Figure 66. (Turenscape, <https://www.turenscape.com/en/project/detail/4650.html> [Accessed 1 July 2020])

A strong geometric layout, and new red and green steel boxes enclosing new spaces are as imposing on the landscape as the restored and painted crane and water tower, their height emphasised against the horizontal plain of the water and park. Renovated docks contain tea houses, twentieth century industry physically embracing an ancient tradition (Figures 67-68).



Figures 67-68. Dilapidated and repurposed dockyard framework (<https://www.turenscape.com/en/project/detail/4650.html>)

The water tower, lit at night is 'an icon of the park'.<sup>121</sup> Against a predominantly evergreen background the brightly painted industrial structures stand out like beacons, demanding attention (Figure 69).<sup>122</sup>



Figure 69. The blue-framed water tower, red-framed crane, blue dock, red steel box crossed by a diagonal path dividing pools of water, lime green steel frame, and orange-framed dock (<https://www.turenscape.com/en/project/detail/4650.html>)

Other smaller shipyard elements are placed through the park, decorated with primary colours. Bronzes of shipyard workers interact with existing infrastructure, whilst riveted steel trusses referring to shipyard construction methods divide a contemporary bubble fountain (Figure 70). Lest visual references be missed, dual language information boards throughout the site explain its history.

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<sup>121</sup> Li, Research Questionnaire.

<sup>122</sup> Ibid.





Figure 70. Lifesize bronze figures, rivet technology, smaller industrial elements (central image: Mary Padua, 'Industrial Strength - At a Former Shipyard, a Park Design Breaks with Convention to Honor China's Recent Past', *Landscape Architecture*, 93 (2003), p. 80, other images: <https://www.turenscape.com/en/project/detail/4650.html>)

Former rail tracks filled with contrasting white stone run between new paths. Soft landscaping elements contribute to the heritage of the site, literally rooting it in the past. Mature banyan trees along the riverbank were retained, on an island between new water channels installed to alleviate flooding, and indigenous planting selection refers to Zhongshan's agricultural past (Figure 71).<sup>123</sup> A more conceptual planting approach is the use of hedged 'Green Rooms', their dimensions relating to shipyard workers' dormitories in the Maoist state-owned shipyard (Figure 72).<sup>124</sup>



Figures 71-72. Wetland planting, and Green 'rooms' visible from the rail/running track that crosses the site, (<https://www.turenscape.com/en/project/detail/4650.html>)

<sup>123</sup> Li, Research Questionnaire.

<sup>124</sup> Mary Padua, 'Industrial Strength - At a Former Shipyard, a Park Design Breaks with Convention to Honor China's Recent Past', *Landscape Architecture*, 93 (2003), pp. 80, 106.



Rationale for the retention of the original infrastructure was ‘the idea of value the ordinary and even the outmoded and consider the socialist industrial heritage of the 1950s, 1960s and 1970s to be as precious as that of ancient traditional culture’.<sup>125</sup> Public consultation was unusually extensive for a Chinese project at the time, lasting a year and a half. To conjure support from the local government review panel for the ‘new design vocabulary for China’, Turenscape referred to Latz and Haag’s industrial landscapes in Duisburg-Nord and Seattle.<sup>126</sup>

**Wuhan Riverfront Park, commencing 2022, masterplan 2018, Sasaki.** Twenty-first century public consultation was also to influence the design for this 503-hectare park lining the waterfront from the central city to outer residential zones. Mapping using cell-phone data and online consultation reached a wider, often younger audience than standard public consultation forums, and resulted in a rationale including an educational component ‘focusing on two things: flood resilience and ecology’.<sup>127</sup> A conscious decision was made not to refer to ‘Chinese culture’ in the park. Grove explains, ‘as a design firm based in the U.S. (*sic*) we didn’t want to introduce any Western stereotypes of Chinese design. Even working with our local partner there is a sense that there is a marginalisation of the deep Chinese garden philosophy recreated in a modern way’.<sup>128</sup> The government-funded park’s intention is to create a respite from the crowded city, ‘almost an *Olmstedian* model of public space as necessary for the health and leisure of the people’.<sup>129</sup>

Dubbed the ‘Chicago of China’, Wuhan’s location on the Yangtze river promoted its trading from the mid-nineteenth century, its use as a temporary government base during the Second World War and post-war iron and steel industry, textile, tea and canned food

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<sup>125</sup> Li, Research Questionnaire.

<sup>126</sup> Padua, ‘Industrial Strength ...’, p. 107.

<sup>127</sup> Michael Grove, Sasaki, Research interview, 23 June 2020.

<sup>128</sup> *Ibid.*

<sup>129</sup> *Ibid.*

exports, making it China's largest central city (Figure 73).<sup>130</sup> By the 1980s when car manufacture and technology had replaced heavy industry, the city found itself cut off from the waterfront, not only by its former industrial infrastructure but also by flood defences.<sup>131</sup> Integrating the redundant industrial infrastructure, Grove confirms their 'goal was not to remove, replace or re-purpose. We try to keep as many of the elements that were there in situ, ... allow them to tell their own story ... we want to show how it was used originally'.<sup>132</sup>

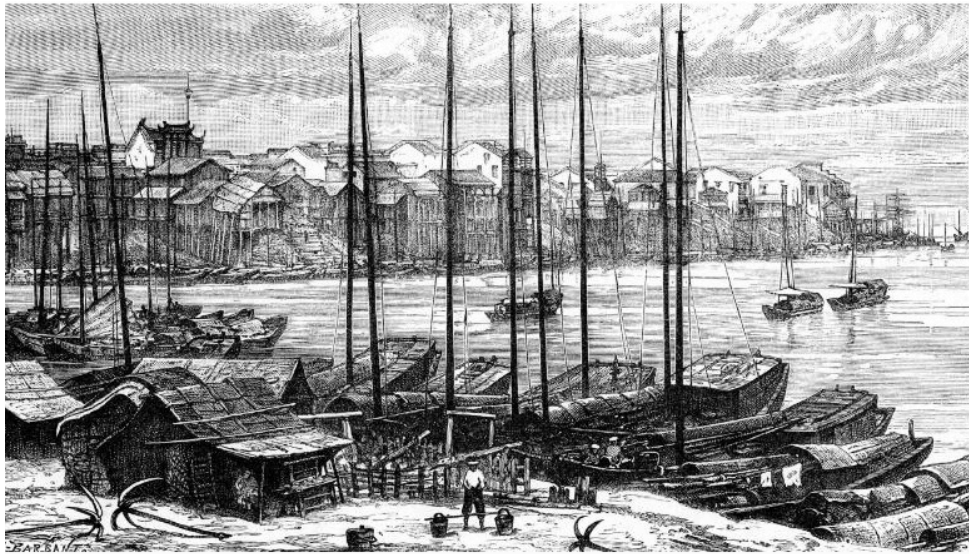


Figure 73. Riverfront trade in Wuhan, 1895 (Print collector, Hulton Archive, Getty Images, 463967093)

As with other urban waterfront redevelopments on redundant industrial sites, a prime design rationale is to reconnect the city to the water. Here it is to re-engage the city safely with its flood-prone mudflats and to alter the inland development pattern of the city and encourage tourism. Despite unpredictable currents and water-borne disease, locals still visit the existing concrete park, however with access via a steep descent from the flood protection levee and lacking shade in a city known as one of the 'ovens of China' it is not a popular destination.<sup>133</sup>

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<sup>130</sup> Paul French, quoting Collier's magazine, 'From one-time Chinese capital to coronavirus epicenter, Wuhan has a long history that the West had forgotten', (February 23, 2020), CNN, <https://edition.cnn.com/2020/02/22/asia/wuhan-history-hnk-intl/index.html>, [Accessed 25 June 2020].

<sup>131</sup> Ibid.

<sup>132</sup> Grove, Research Interview.

<sup>133</sup> Ibid.

The existing flood levee will remain, but the top will be repurposed for seating, public art and a new transit line, whilst new floodgates will open the park to the former dead-end streets. Remaining infrastructure includes railroad tracks to the waterfront which will be embedded within new terraces and paving (Figure 74). Redundant freight terminal caissons will have lighting triggered by rising water levels. However, it is not simply the industrial history of the site, but its interim cultural use that is to be celebrated and expanded.



Fig. 74. Decommissioned freight train terminal and embedded rail tracks. (<https://www.sasaki.com/projects/wuhan-yangtze-riverfront-park/>, [Accessed 12 May 2020])

Of the sixty-eight or so remaining barges, accessed by existing gangways, some have already become floating gardens planted with crops and ornamental flowers. Honouring this new tradition, the barges, ‘an occupiable space which normally wouldn’t have been considered,’ each up to eighty metres long and twelve metres wide, will become floating promenades, several linked together creating larger spaces (Figure 75).<sup>134</sup> Grove explains,

there was this unregulated use of the waterfront ... a big part of our design thinking ... we wanted to keep that as a reminder of what was there, to use them in a way that the public was already starting to do. We looked at planting some of those, and creating performance space, community gathering space. They had been occupied in this interim period. That was our goal, an acknowledgement that there was this desire to use the riverfront in this very creative grass-roots way. The community gardens were really an inspiration, because we saw people taking this derelict industrial use and finding a way to create life on it. That was really inspiring. ... Not only did it give us more room for additional programming and activities, but there was already an idea that this was reclaimed space by the citizens<sup>135</sup>

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<sup>134</sup> Grove, Research Interview.

<sup>135</sup> Ibid.





Figure 75. A barge, accessed by an undulating metal grid plaza, which disappears when flooded. (<https://www.sasaki.com/projects/wuhan-yangtze-riverfront-park/>)

It is noticeable that in the last forty years the actual water seems to play an increasing role within urban waterfront landscape design. Lighting of infrastructure on the water responds to tidal fluctuations and alternative flood management means water intrudes into the parks. At Wuhan Riverfront Park it will flood wetland meadows. Floating infrastructure is redeployed, expanding the park onto the water, inviting the public not only to the newly accessed waterfront but beyond its shore.

### **Breaking the boundaries**

**Ningbo, on the water, 2009, Light Cibles and THUPDI (Tshinghua Urban Planning and Design Institute).** Can waterfront include the water itself, ‘the most distinctive landscape area in Ningbo’?<sup>136</sup> Where are the boundaries of landscape design? Light Cibles lighting installation along the shores and in the water uses reflection and tide to recall the city’s earlier heritage. Aware of ‘the fast development of the city sending it far from the past’, Clair describes the conceptual lighting installation on the water at Ningbo as a ‘sculptural and statue [*sic*] historical representation ... a modern monument’ to promote the identity of the city and encourage tourism.<sup>137</sup>

<sup>136</sup> THUPDI, powerpoint presentation on the project, sent by Louis Clair, Light Cibles to author, 12 July 2020, translated from Chinese, slide 8, (nd.).

<sup>137</sup> Louis Clair, Light Cibles, Research Questionnaire, 12 July 2020.

Situated on the tea and silk trade route, Ningbo is at the confluence of three rivers, the Yu Yao, Feng Hua and Yongjiang. It built its reputation on ship-building, textiles and tobacco trading from the fifth to the mid-twentieth century, when food processing and canning expanded its industrial strength as the fourth largest port in China.<sup>138</sup>

Inspired by Admiral Zheng He's fifteenth-century Treasure Fleet constructed at Ningbo, three 'masts', of light are designed to pierce the sky where the rivers meet, their colours relating to each river (Figure 76).

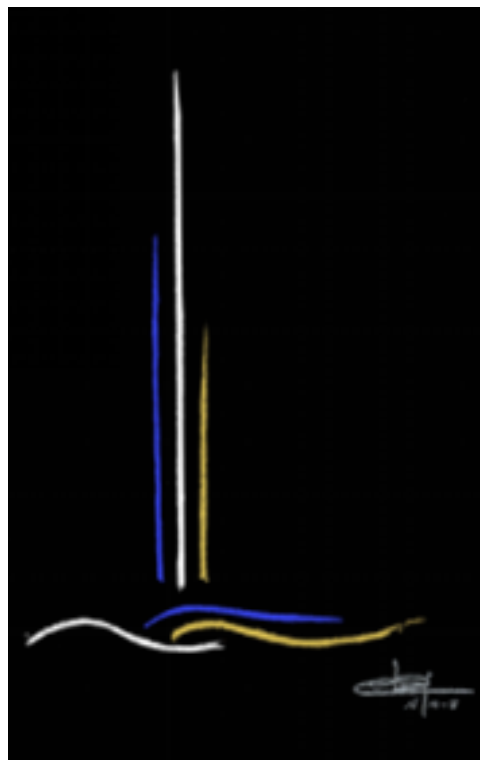


Figure 76. (courtesy Light Cibles)

On the horizontal plane tidal ebb and flow changes the colours on the river banks: as tide rises the white Yongjiang takes over the gold Feng Hua and blue Yu Yao, their colours resuming as the tide recedes (Figure 77). One hundred and forty vertical shafts of light also shine on buildings along the nine-kilometre waterfront, their colours again responding to the

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<sup>138</sup> <https://www.britannica.com/place/Ningbo>, [Accessed 24 August 2020].

tides (Figure 78).<sup>139</sup>

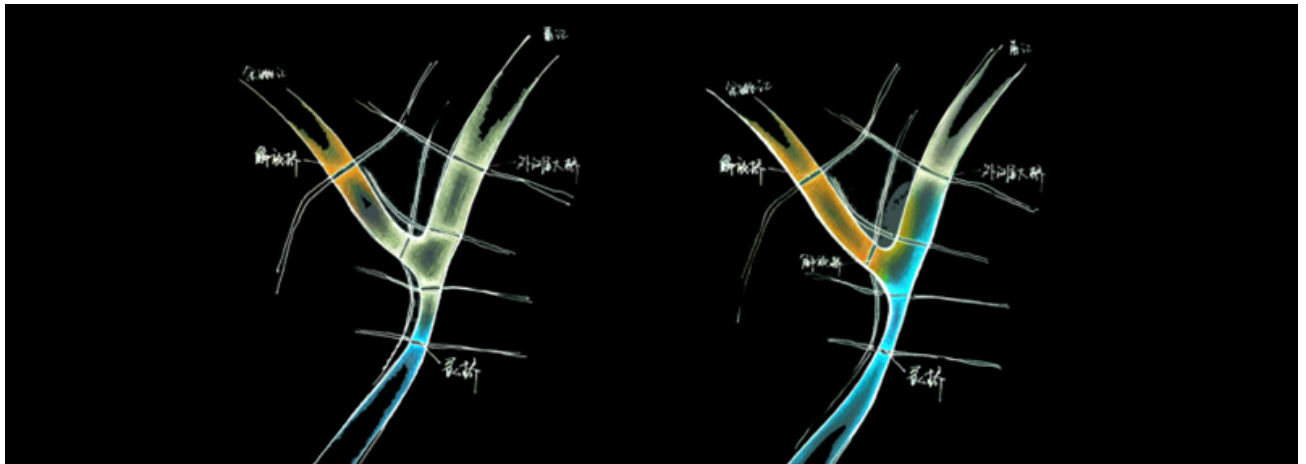


Figure 77. (Light Cibles, <http://light-cibles.com/portfolio-item/ningbo-sanjiang-lmp/> [Accessed 12 June 2020])



Figure 78. (<https://www.istockphoto.com/photo/yuyao-river-waterfront-by-night-in-ningbo-zhejiang-province-gm982779132-266841342> [Accessed 9 October 2020])

Selection of which historic layers to reveal is a constant issue when the identity of a city often begins at the waterfront. Debate can be complicated by the need to avoid clichéd references to a country's history, potential political and social upset engendered by

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<sup>139</sup> Light Cibles, <http://light-cibles.com/portfolio-item/ningbo-sanjiang-lmp/>, [Accessed 12 June 2020]).



emphasis on a colonial period, or the oversight of interim occupation which in retrospect could become significant social historical comment. Light Cibles chose to celebrate the fifteenth-century shipping history of Ningbo on the water, free from existing infrastructure. Turenscape in the same city choose a more recent twentieth-century layer in its landscape design.

**Phase III, Ningbo Eastern New Town Eco-Corridor, part completed 2016, Turenscape.** In this thirty-seven-hectare park along the waterfront Turenscape decided to restore the seasonal rhythm of its agricultural past in the ‘city of tranquil waters’.<sup>140</sup> Through the agrarian landscape redundant factory buildings are retained ‘to preserve the site’s memory and historical context’, their grid structure to become ‘the landmark of the entire project’ (Figure 79).<sup>141</sup>



Figure 79. The temple centrally placed in the park, (Turenscape <https://www.turenscape.com/en/project/detail/4683.html> [Accessed 27 March 2020])

As part of SWA Group’s 2002 masterplan for Ningbo Eastern New City, the rationale for Turenscape’s Phase III, prioritized by an ecological and sustainable approach, was the ‘need to be healed’, and to bring ‘a sense of place’.<sup>142</sup> Terraced wetlands filter street

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<sup>140</sup> *Tranquil waters* is the translation of Ningbo, <https://www.swagroup.com/projects/ningbo-east-new-town-eco-corridor/>, [Accessed 24 August 2020].

<sup>141</sup> <https://www.turenscape.com/en/project/detail/4683.html>, [Accessed 30 June 2020].

<sup>142</sup> SWA project profile, <https://www.swagroup.com/projects/ningbo-east-new-town-eco-corridor/>, [Accessed 10 October 2020], and Turenscape’s Project Profile, <https://www.turenscape.com/en/project/detail/4683.html> and Turenscape (reference as requested), Research Questionnaire, 2 July 2020.

rainwater which feeds into the former channelised, now 'naturally' meandering river. A seasonal rhythm is reinstated to city life with stepped terraces planted with annual crops and flowers, interspersed with walkways and cycle paths. (Figure 80).



Figure 80. Ribbons of planting and corten steel shelters reference different historical layers (<https://www.turenscape.com/en/project/detail/4683.html>)

Factory buildings which remained dotted through the brownfield site have been kept, their geometric structures unapologetically clashing with the curving river and gently terraced planting. In a meeting of the industrial and natural, cement paving has been recycled into naturally sinuous new pavements, whilst natural timber creates angular boardwalks with corten steel benches and shelters (Figure 81). Folded into uncompromising geometric shapes, these are functional yet also intended as art installations.<sup>143</sup> Supporting landscape design referencing, information boards explain the history of the site.<sup>144</sup>

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<sup>143</sup> <https://www.turenscape.com/en/project/detail/4683.html>, [Accessed 23 September 2020]

<sup>144</sup> Turenscape Research Questionnaire.





Figure 81. Natural curves of wetland and river contrast angular timber boardwalks and corten steel shelters (<https://www.turenscape.com/en/project/detail/4683.html>)

Local consultation revealed the importance of retaining the temple, its central location reflecting its ideological local link to the farmland, ‘closely related to the residents, ... an inseparable part of their life’ (Figure 79).<sup>145</sup> Part of the design’s intention is to ‘reshape the harmonious relationship between people and water, so that the river can be rejuvenated and become an important part of the residents’ daily life again’.<sup>146</sup> The restoration of a way of life, of the past’s seasonal agricultural rhythm through landscape design not only refers to the historic legacy of the site but also imbues an industrial/natural balance. An increasing sense of restoration, not simply of the contaminated site, but a healing of body and soul has become evident in the later twenty-first century redeveloped urban waterfront. Does soft landscaping retain the power to communicate history as effectively, or more intuitively than structures and remnants?

**Crissy Field, San Francisco, completed 2000, design 1998, Hargreaves Associates (now Hargreaves Jones).** Despite recommendations for the restoration of the landing field in the forty-hectare Golden Gates National Park, running along the northern waterfront of the Presidio, Hargreaves Jones’ approach, perhaps given that there was little

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<sup>145</sup> Turenscape Research Questionnaire.

<sup>146</sup> Ibid.



left to restore, was 'not a simple act of restoration ... but an interpretation of its past that establishes a platform for its future' (Figure 82).<sup>147</sup> Reider explains,

Even mid-1990's, the expectation for this project was that a restored wetland must 'look' a certain way: it should look natural, with soft edges, similar to the regional untouched precedents elsewhere. The airfield should 'look' like the last biplane had just departed. We didn't subscribe to that approach at all. The site had been made and re-made so many times that an idealized recreation didn't make any sense or have validity, rather we aimed for a late 1990's design, of its time.<sup>148</sup>



Figure 82. Airfield and racetrack top left, (<https://www.landscapeperformance.org/case-study-briefs/crissy-field>, © Hargreaves Associates 2001 [Accessed 5 April 2020])

Identified by the National Park Service as an 'extremely significant piece of American History', funding to restore the highly contaminated site was an issue from the outset.<sup>149</sup> This and anticipated footfall meant a 'pared down landscape dependent on big moves, simple to understand and maintain'.<sup>150</sup> Presidio Council guidelines, requested that 'those components

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<sup>147</sup> <http://www.hargreaves.com/work/crissy-field/> [Accessed 4 June 2020].

<sup>148</sup> Kirt Rieder, Hargreaves Jones, Research Questionnaire, 10 June 2020.

<sup>149</sup> General Management Plan Amendment for the Presidio of San Francisco, in Stephen Haller, 'The Last Word in Airfields: A Special History Study of Crissy Field, Presidio of San Francisco, California' (San Francisco: San Francisco National Park Service, 1994), <<http://purl.access.gpo.gov/GPO/LPS116158>> [Accessed 23 May 2020], p. x. and Lisa Benton-Short, *The Presidio: From Army Post to National Park* (Lebanon, New Hampshire: UPNE, 1998), p. 87.

<sup>150</sup> Rieder, Research Questionnaire.

of the historic landscape that assure and enhance its historic integrity will be preserved'.<sup>151</sup>

Public opinion was extensive and influential, particularly that of significant private donors 'who conditioned their philanthropy on achieving a consensus agreement'.<sup>152</sup>

Confirming the battle for rationale for the park, it was, as Rieder explains,

to provide stewardship of cultural and natural resources, [those] and the educational narrative were top of the list. 'Recreation' was not the driver for the park, but a secondary consideration ... We had to balance out the top two most equitably, while carving out space for recreation ... all three had pre-ordained locations.<sup>153</sup>

A second point of discussion was the hierarchy of history the park was to reflect.

Originally a seasonal home for the Ohlone people, for whom the marshland provided a food source, the site was colonised, in turn, from the late eighteenth century by Spain, Mexico and finally, in 1846, by North America. By 1870 the US Army was using it as a base, the first in the American West. In 1915 the coastal marshland was infilled to provide an oval, one-mile-long, Grand Prix racetrack for the Panama Pacific International Exposition (Figure 83).



Figure 83. An army dirigible C-2 landing at Crissy Field, former race track visible below, 1922 (OpenSFHistory, wnp27.3114, <http://opensfhistory.org/Display/wnp27.3114.jpg>. [Accessed 5 April 2020])

The centre of the oval was subsequently used as a drill ground and an aviation field, between 1921-36 named after one of the test pilots. Crissy Field holds several air transport history milestones, including the destination for the first trans-Pacific flight. A major airbase

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<sup>151</sup> Benton-Short, *The Presidio ...*, p. 96.

<sup>152</sup> Rieder, Research Questionnaire.

<sup>153</sup> Kirt Rieder, Hargreaves Jones, email to Author, 16 June 2020.

during the First World War and used for light aircraft during the Second, it was the last surviving 1920s army airfield. Part of the Golden Gate Recreation Area from 1972, the army handed over control to the National Parks Service in 1994 (Figure 84).



Figure 84. Aerial view of Crissy Field 1995, (NPS Archives, San Francisco <https://www.nps.gov/npgallery/GetAsset/FC93EF6F-155D-4519-3E566736E30B5204> [Accessed 5 April 2020])

Reider explains, 'The NPS established through extensive study prior to our engagement that 1919 was the period of historic significance, and so anything prior or



following was ripe for removal. This included anything from the prior Spanish occupation (nothing left intact) or from the post-WWII era airstrip'.<sup>154</sup>

Defining the former airfield, an eleven-hectare raised lawn was created, the surrounding racetrack sown with Pacific Hair grass to differentiate it (Figures 85-86).<sup>155</sup>

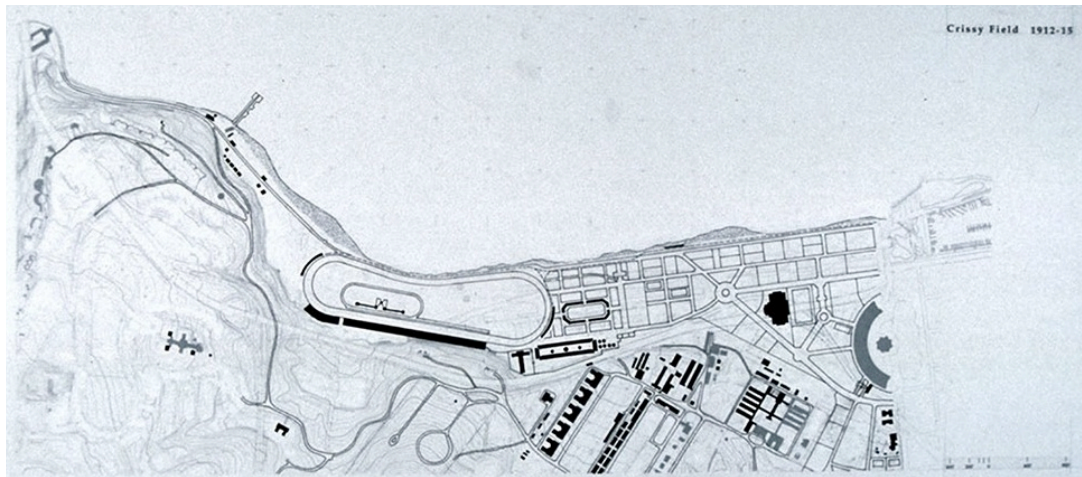


Figure 85. Ground plan for 1915 wooden racetrack, (<https://www.landscapeperformance.org/case-study-briefs/crissy-field>, [Accessed 4 June 2020])

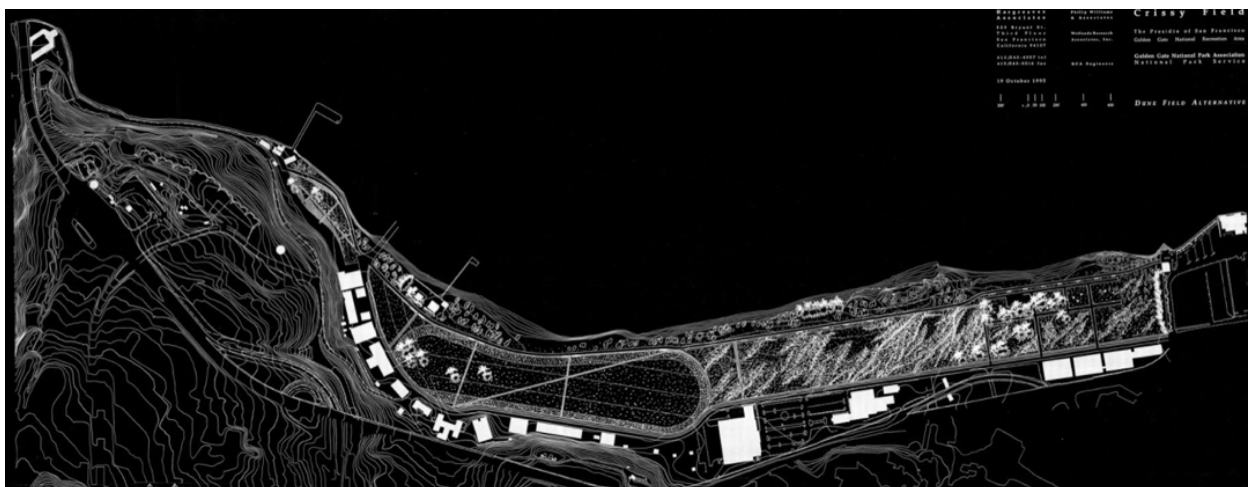


Figure 86. 1995 Dune Field Alternative Design, diagonal landing strip a 1950-70s addition (<http://www.hargreaves.com/work/crissy-field/>) [Accessed 5 April 2020]

Helpland suggests the mile-long promenade between beach and bay that 'incorporates the remnant of an old seawall and periodically cantilevers over the river, [provides] an

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<sup>154</sup> Rieder, Research Questionnaire.

<sup>155</sup> Rieder, email 16 June 2020.

outstanding example of learning to live with the transportation infrastructure choices of the past', although whether this is actually perceived is debatable.<sup>156</sup>

Whilst considerably less extensive than the original tidal marsh, a seven-hectare marshland has been restored for the first time in one hundred years, removing much of the 1915 infill (Figure 87)<sup>157</sup>. Supporting native sealife, birds, fauna and flora, it is 'key to the recall of the cultural landscape of the Ohlone and other native peoples ... the relationship between local native cultures and the water'.<sup>158</sup>



Figure 87. Marshland, Crissy Field, the Golden Gate in the background (Author, January 2019)

Military buildings and aircraft hangers remain, some repurposed as study and visitor centres. Contrasting the native marsh planting, retaining non-native pine, cypress and

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<sup>156</sup> Kenneth Helphand, 'Promenades and Promenading: San Francisco's Crissy Field and Portland's Eastbank Esplanade', *SiteLINES: A Journal of Place*, 3.2 (2008), p. 12

[https://www.foundationforlandscapestudies.org/pdf/sitelines\\_spring08.pdf](https://www.foundationforlandscapestudies.org/pdf/sitelines_spring08.pdf) [Accessed 12 September 2019].

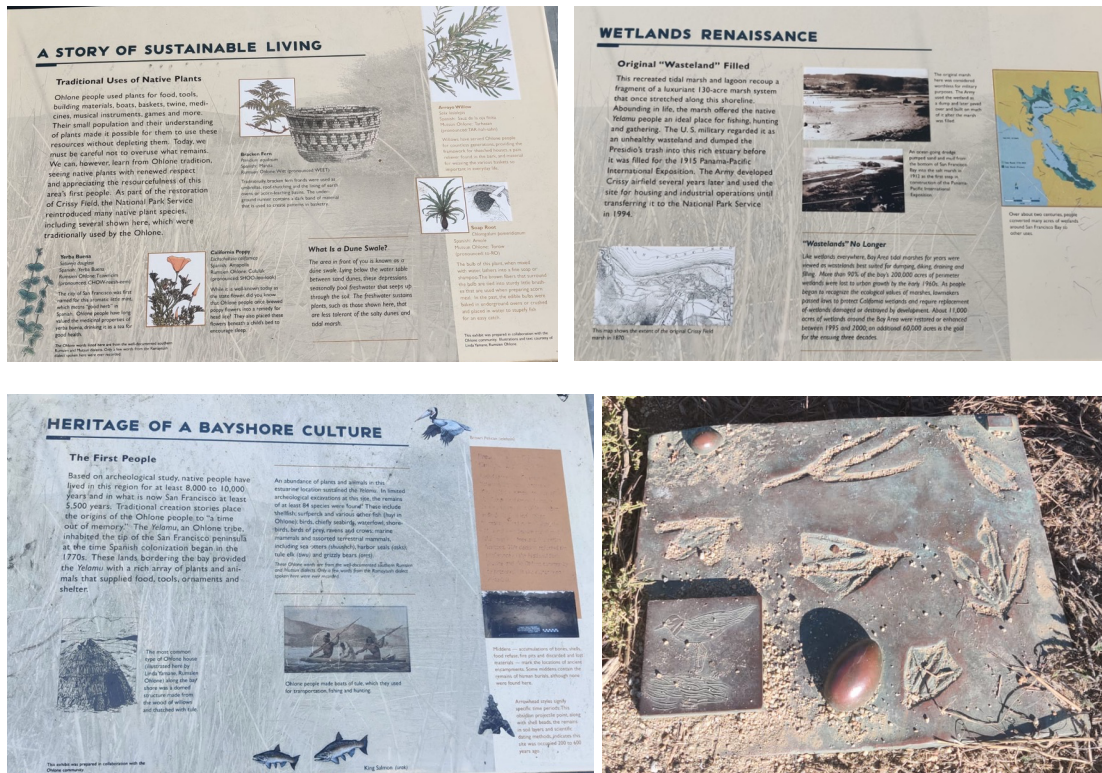
<sup>157</sup> <https://www.nps.gov/goga/learn/nature/crissy-field.htm>, [Accessed 4 June 2020] and see Environmental report, <https://www.landscapeperformance.org/case-study-briefs/crissy-field> [Accessed 4 June 2020].

<sup>158</sup> Gavin McMillan and Emma Stark Schiffman, 'Environmental Issues in Waterfront Development', in Bonnie Fisher, (et al.), *Remaking the Urban Waterfront*, (Washington, D.C.: Urban Land Institute, 2004), p. 72.



eucalyptus were retained and new Monterey cypress have been planted at the eastern entrance to refer to traditional regimented planting at the army entrance.

On a site where visible evidence of the earliest inhabitants is gone, imprinted plaques record their shell middens and information boards detail their presence fulfilling the park's educational remit (Figures 88-91).



Figures 88-91. Information boards and imprinted plaques (Author)

How much freedom does the landscape architect have to develop a new idiom to convey history through landscape design when constrained by a powerful public contingent which influences funding? Resistance has to be countered; as Rieder explains, it

took time and conversations to broaden the possibility that a late 20th-century park could be firmly rooted in the present while incorporating components, geometry, or function of the original form without being completely (*sic*) adopting the prevailing crowd-sourced interpretation of what had previously existed, either in documented form or idealized imagination. Our thesis was that as a living, evolving system(s), landscapes necessarily exist and change differently from architectural restorations.<sup>159</sup>

Government and political influence and their corresponding rationale and of course funding can restrict or encourage new design approaches.

<sup>159</sup> Rieder, Research Questionnaire.



**Pudong East Bank, Shanghai: Houtan Park, Turenscape 2010, TER Masterplan 2016, Yangpu Bridge Park, DLC, 2018 and Shanghai Shipyard Riverside Park DLC 2019.** As a device to unify the parks along the Pudong East Bank of the Haungpu river, Agence TER's masterplan, for a scheme partly intended to celebrate the strength and success of its past, used a 'trptych of paths', including the 'Discovery Path' to 'appreciate the richness of the riverbank and it's natural, cultural and architectural heritage' (Figure 92).<sup>160</sup> A 2017 government-commissioned evaluation of 'the history, construction materials and former functions of every factory along the riverside' resulted in principal structures being kept, whilst smaller elements were set aside for a new industrial museum.<sup>161</sup>



Figure 92. Park locations, Google maps

The rationale behind Turenscape's design for the fourteen-hectare Houtan Park was to demonstrate ecology and sustainability, flood control and water purification 'a green Expo'. Acknowledging the three phase agricultural, industrial and ecological Houtan history, they decided the 'industrial heritage ... [was] the biggest feature of this site'.<sup>162</sup> Re-use of existing elements, saving approximately US\$17,300, fitted its budget-constrained design.<sup>163</sup>

<sup>160</sup> <http://landezine.com/index.php/2018/02/a-new-waterline-for-shanghai-by-agence-ter/> [Accessed 3 August 2020].

<sup>161</sup> *Shanghai Daily*, 17 May 2017, <http://www.ecns.cn/2017/05-17/257736.shtml> [Accessed 4 August 2020]

<sup>162</sup> Turenscape, Research Questionnaire, 22 June 2020.

<sup>163</sup> Huimin Jia, Turenscape, email to author, 3 July 2020, and <https://www.landscapeperformance.org/case-study-briefs/shanghai-houtan-park#/cost-comparison>, [Accessed 25 September 2020].

Identifying the infrastructure of the Pudong Iron and Steel Group Thick Plate Pickling Plant and Steel Plant was a key stage in the design process (Figure 93).<sup>164</sup>

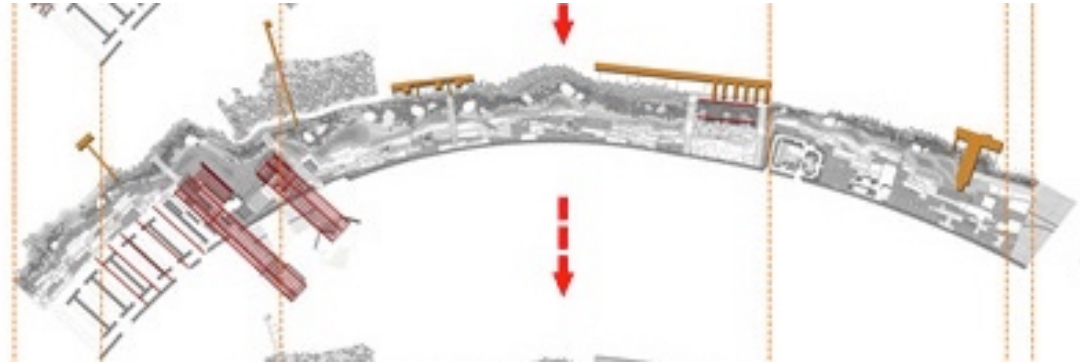


Figure 93. Houtan Park plan identifying industrial remains  
(<https://www.turenscape.com/en/project/detail/4647.html> [Accessed 30 June 2020])

Vast steel factory frames with planters hanging from their girders mark the entrance to the park, encasing tea houses as at Zhongshan (Figure 94). A sewage treatment plant, on a wharf in the centre of the site paved with a bamboo deck is partially planted with vegetation, whilst a former cargo pier becomes a floating garden and viewing platform (Figure 95).<sup>165</sup>



Figures 94-95. (<https://www.turenscape.com/en/project/detail/4647.html>)

Recycled steel plate 'is folded into a rust-colored steel frame, or it floats on the waterfront platform, or stays on the ground to become a paving pattern' and salvaged bricks are recycled in paving (Figure 96).<sup>166</sup> As at Ningbo, terraced planted levels of crops and flowers reference the agricultural heritage, 'an urban farm allowing people to witness

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<sup>164</sup> Turenscape, Research Questionnaire.

<sup>165</sup> Ibid.

<sup>166</sup> Ibid.

seasonal changes’ whilst wetland planting, ‘inspired by the rice paddies found in traditional Chinese agriculture’, filters the water.<sup>167</sup>



Figures 96. Rivetted recycled steel in walkways or bent to frame a view (Turenscape, <http://landezine.com/index.php/2011/02/shanghai-houtan-park-by-turenscape/> [Accessed 30 June 2020])

Describing themselves as ‘futurists’ rather than ‘preservationists’, DLC’s design for 3.75-hectare Yangpu Bridge Park, a ‘Family Park’, uses the ‘engineering vernacular’ of the ‘large scale “sculpture”’ of the 1993 bridge, painted red for the millennial, one of the longest cable-stayed bridges in the world, to inform its landscape design.<sup>168</sup> Huge-scale ‘block’ red walling relates to the bridge in scale, and wide steps below echo cable stays above (Figure 97-98). No longer a barrier, the floodwall is integral to the park, crossed at high level to access terraced river wetlands.

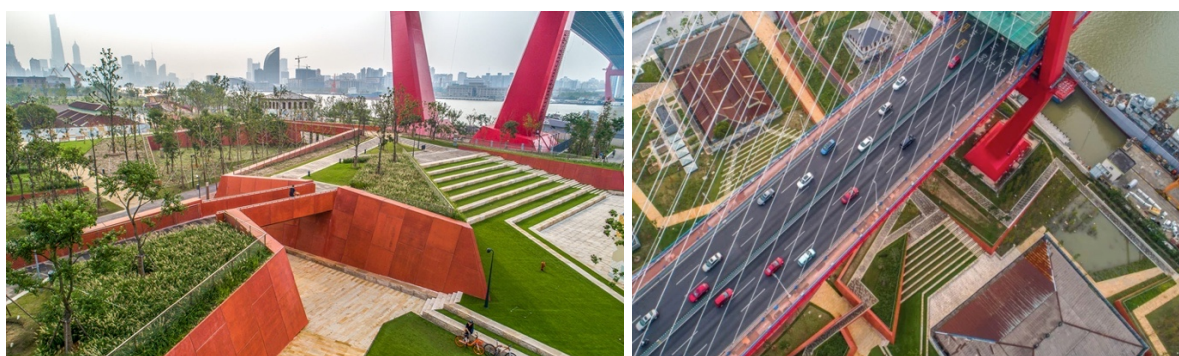


Figure 97. Geometric form echoes that of the bridge, (<http://landezine.com/index.php/2019/07/shanghai-yangpu-bridge-park-by-dlc/> [Accessed 3 August 2020])

Figure 98. (<https://mp.weixin.qq.com/s/zYZ1sMSY8FApKvHcW00XSA> [Accessed 4 August 2020])

<sup>167</sup> Turenscape Project Profile <https://www.turenscape.com/en/project/detail/4647.html> [Accessed 30 June 2020].

<sup>168</sup> <http://www.dlcdesign.net.cn/about/> and <https://mp.weixin.qq.com/s/zYZ1sMSY8FApKvHcW00XSA> [Accessed 3 August 2020].





Figure 99. Shipyard Riverside Park: horizontal planes reflect the river, ship's cradle bottom right (<http://landezine.com/index.php/2020/07/shanghai-shipyard-riverside-park-by-dlc/> [Accessed 3 August 2020])

At Shipyard Riverside Park, a 'Performance Park', a laser-engraved sectional profile of a ship in granite paving, on the site of the former ship's cradle, surrounded by blue brick water-ripple patterning, fronts the Exhibition Center (*sic*) and fills with water to become a reflective pool (Figures 99-100).<sup>169</sup>



Figure 100. (<http://gowln.com/shanghai-shipyard-riverside-park-by-dlc/> [Accessed 4 August 2020])

<sup>169</sup> <http://landezine.com/index.php/2020/07/shanghai-shipyard-riverside-park-by-dlc/> [Accessed 4 August 2020].

Both parks use red planting, blocks of Muhly grass (*Muhlenbergia capillaris*) reflect the shimmering horizontal water plane whilst Sapium trees' (*Sapium sebiferum*) red leaf colour of relates to vertical infrastructure (Figures 101-102).



Figures 101-102. <http://gowln.com/wp-content/uploads/2020/07/2020-Riverside-Park-DLC-10.jpg> and <https://mp.weixin.qq.com/s/zYZ1sMSY8FApKvHcW00XSA> [Accessed 4 August 2020]

The landscape design on Pudong bank communicates a message of strength using the riverfront history to link past to future success. DLC comments, 'ideas come less from people who live in our cities and more from government officials, ... real estate developers and the construction materials industry. ... cities are built "for us, not by us"'.<sup>170</sup>

Rationale will always exert an influence on any landscape design, whether political or commercial. However, without visual evidence of former infrastructure nor archaeological excavation informing new design there is freedom for a conceptual creative approach. In a small site, can a singular artistic concept deliver a message as successfully as a litany of historical reference?

**Grand Canal Square, Dublin, 2007, Martha Schwartz Partners, (MSP).** Never intended as a retreat from city life, the waterfront square's strong landscape design imposes its own twenty-first-century narrative into the former dockland landscape, now a centre for technological and financial services known as 'Silicon Docks'.<sup>171</sup> Rationale behind the one-hectare square, for the Dublin Dockland Development Corporation on the site of Alexandra

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<sup>170</sup> <http://landezine.com/index.php/2020/06/design-land-collaborative-dlc/> [Accessed 3 August 2020]

<sup>171</sup> Ceylan Belek Ombregt, Martha Schwartz Partners, Research Questionnaire, 2 August 2020.



Basin and Hanover Quay, was to develop its new identity, promote commercial income and attract new investment.<sup>172</sup> At the west end of the Grand Canal Dock, against the backdrop of a working dockyard and Libeskind's contemporary new theatre, a conceptual design approach was adopted to 'focus on its industrial history'.<sup>173</sup>

The existing square was enlarged and strong geometric red and green 'carpets' cross the site engaging with the theatre backdrop, creating spaces for 'major public events ... festival and performances' (Figure 103).<sup>174</sup> The earlier square's granite was recycled into new paths, more sustainable practice than an historic reference.

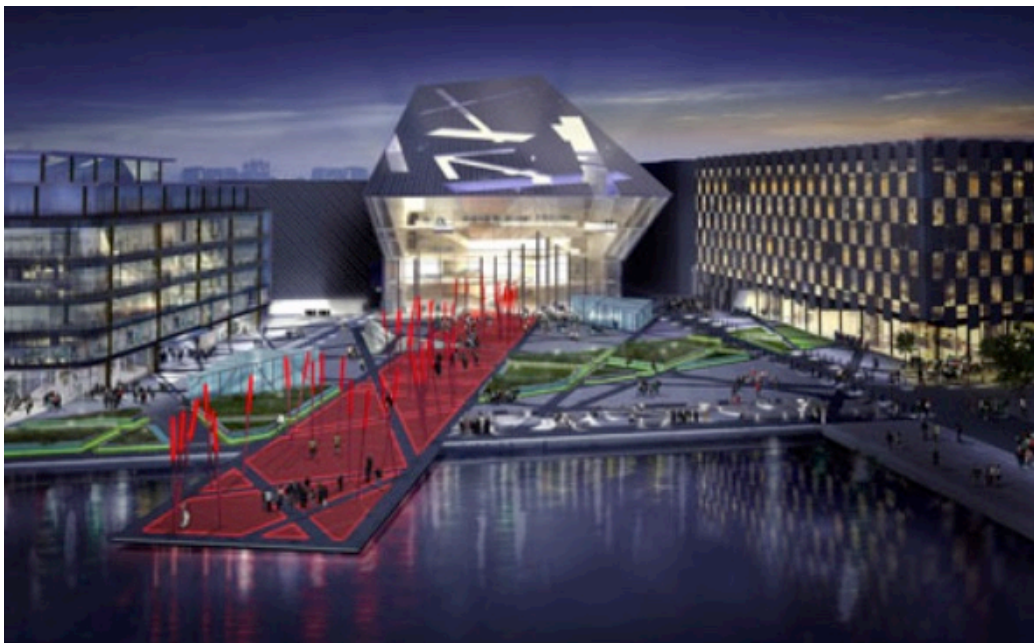


Figure 103. <https://www.dezeen.com/2008/09/05/grand-canal-square-by-martha-schwartz-partners/> [Accessed 20 June 2020]

Seven-metre-high red pick-up sticks, at the end of the 'red carpet', glowing at night, echo and align with the Poolbeg chimneys, three kilometres distant, recalling its industrial past, whilst also picking up theatrical celebrity glamour (Figures 104-105).<sup>175</sup>

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<sup>172</sup> Emily Waugh (Ed.), *Recycling Spaces: Curating Urban Evolution: The Landscape Design of Martha Schwartz Partners*, (London: Thames & Hudson, 2011), p. 23.

<sup>173</sup> Belek Ombregt, Research Questionnaire.

<sup>174</sup> <https://msp.world/grand-canal-square-dublin-ireland/#> [Accessed 3 August 2020].

<sup>175</sup> Belek Ombregt, Research Questionnaire.





Figures 104-105. Grand Canal Square, (Martha Schwartz Partners, *Martha Schwartz Partners: Landscape Art and Urbanism*, (Stuttgart: Edition Axel Menges, 2018), p.202), and Poolbeg chimneys (Wikipedia Commons [Accessed 20 June 2020]).

MSP also considered the ‘historic ecology – the marsh landscape and brought back this character in our planting scheme’ (Figure 106).<sup>176</sup> A dry planting evocation of the original salt marshlands was used, a faithful recreation considered ‘not practical ... in a public domain’<sup>177</sup>. Raised lawns in geometric form are uplit around their perimeters bordered by green-coloured bench seating (Figure 107).



Figures 106-107. (<https://msp.world/grand-canal-square-dublin-ireland/#> [Accessed 4 August 2020])

Martha Schwartz’s ‘rejection of naturalism’, does not use former infrastructure to reference the site’s legacy, but combines demonstrative art and design to suggest an

<sup>176</sup> Belek Ombregt, Research Questionnaire.

<sup>177</sup> Ibid.

intuitive response that is perhaps as imposing as the industrial past it has replaced?<sup>178</sup>

Grand Canal Square is a working square performing many functions, proclaiming its new identity. The purely conceptual link may not immediately recall the site's history, but in its drama and edginess, both physical and palpable, it recreates the excitement and dark drama of the waterfront underworld. And in the continuing battle between land and water, here land has the upper hand, a new colonial expansion, its red 'carpet' extending confidently over the non-tidal canal, dominating the space.

## CONCLUSION

Approximately one hundred redeveloped urban waterfront sites were considered for this survey, and a selection chosen that demonstrate the evolving landscape design approaches used to communicate their historic legacy. There will be many sites overlooked, and much more work needed to reveal correlations between country, political and financial influence, budget, size of site, waterfront location and design approach. Conclusions are hard to draw at this stage, but questions have been raised and considered.

As the foundation of many cities the urban waterfront is a landscape which holds many layers of history reflected in its changing demographic. Initial indigenous occupation might leave few traces on the landscape, whilst the seasonally responsive life of terraced farmland imposed its own topography. As a restricted site for industry or dockland, for defence or the military, physical barriers, scale, infrastructure and danger kept the general public away. Residential life around the working waterfront often developed its own edgier identity and redundant sites might prompt a spontaneous and creative occupation. Each of these historic layers offer inspiration through their layout, their detailing and their inherent *genius loci* that new design can recall.

Contaminated by their industrial past, frequently cut off from its citizens or threatened by the water itself, the landscape design of the redeveloped waterfront faces specific

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<sup>178</sup> Marc Trieb, Foreword in *Martha Schwartz Partners, Martha Schwartz Partners: Landscape Art and Urbanism*, (Stuttgart: Edition Axel Menges, 2018), p. 9.

challenges. Reversing history whilst retaining it, changing demographics, inviting and engaging a new public, changing its perception all involve careful choices allied to funding and park rationale. Remnants of history can be embedded, integrated, repurposed, or reinvented to communicate a site's former history, whilst design can echo or reference historic layouts, materials, scales and rhythms.

A sense of reconciliation can be seen in today's urban waterfront between its industrial past and its sustainable and ecological future. Reflecting its past through its landscape design enables the sites' cultural identities to be retained, allowing an acknowledgment and perhaps forgiveness of the past. Recognising an increasing pace of change, even the recent past can be as significant as the revered heritage. Aquino comments in a current video, 'Five years ago we were still thinking about beauty as the primary driver ... today it's more about beauty plus programming, it's about public activation, it's about ecological resilience, ... creating places for people to interact with each other, to reconnect with their ethnicities, their culture'.<sup>179</sup>

Selective historical referencing involves sensitive decision making, often influenced by funding sources or political pressure. History tells of human occupation and control, of demonstrative human imposition in the name of expansion and progress on a benign landscape. Landscape design has often reflected control over nature, claiming and 'beautifying' nature, reclaiming land from water. Indeed, the urban waterfront's landscape design can still be used as a political message bearer. However, in a salutary lesson, part of the design process for many redeveloped waterfronts is to remedy the toxic landscape and to allow the water to claim back the land.

Taking its people to the water's edge 'the original source of life for the city', carries with it both power and responsibility.<sup>180</sup> Avoiding the tropes of historical reference, Dixon Hunt's 'drosscape' or Marshall's 'invented historicism and the simulation of the vernacular ... safe to

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<sup>179</sup> Gerdo Aquino, CEO, SWA Group, film presentation, <https://www.swagroup.com/about/> [Accessed 15 July 2020].

<sup>180</sup> Louisville Waterfront Master Plan, (Louisville Waterfront Development Corporation, October 1991), p. 1.



the point of being banal', is a challenge.<sup>181</sup> Once considered an eyesore, then an opportunity to restore city coffers, the urban waterfront's landscape can offer a city a sense of healing and restoration, can become 'an agent producing and enriching culture'.<sup>182</sup> As a respite from a crowded city, a place 'to just be' is it possible for it to communicate its story without insistence, engagingly, enjoyably and intuitively, surrounded by contemporary life?<sup>183</sup>

How important is it that the redeveloped urban waterfront retains some reference to its past? As a contextual environment, public consultation revealed a sense of ownership and of connection, that it was an important part of a city's heritage. Retaining the context of the former lives of the waterfront relates it to human scale; as Schwartz says 'design can tell a story, create meaning, connection and create value to the people who come in contact with a space.'<sup>184</sup> The urban waterfront is a landscape of reconciliation, with the past, and with the water itself. Its place in a city's history is as vital now as it was at its inception.

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<sup>181</sup> John Dixon Hunt, *The Making of Place: Modern and Contemporary Landscape Gardens*, (London: Reaktion, 2015), p. 213, and Richard Marshall, 'Waterfronts, Development and World Heritage Cities, Amsterdam and Havana', *Waterfronts in Post-Industrial Cities*, (London: Spon, 2001), p. 144.

<sup>182</sup> Corner, 199:4, quoted in Hennie Stoffberg, *South African Landscape Architecture: A Compendium*, (Pretoria: Unisa Press, 2012), <[https://www.academia.edu/5265304/South African Landscape Architecture A Compendium](https://www.academia.edu/5265304/South_African_Landscape_Architecture_A_Compendium)> [Accessed 2 April 2020], p. 4.

<sup>183</sup> John King, 'At Play in the Fields of the Bored', *The American Scholar*, (Washington DC: Phi Beta Kappa, 2 March 2019) <<https://theamericanscholar.org/at-play-in-the-fields-of-the-bored/>> [Accessed 30 May 2020], p. 5.

<sup>184</sup> Martha Schwartz Partners, *Martha Schwartz Partners: Landscape Art and Urbanism*, (Stuttgart: Edition Axel Menges, 2018), p. 14.

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### **GENERAL**

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ASLA, American Society of Landscape Architects, <https://www.asla.org/>

Centre for Cultural Landscapes, <https://www.arch.virginia.edu/ccl/about-ccl>

European Garden Heritage Network – EGHN <https://wp.eghn.org/en/european-garden-heritage-network-eghn/>

<https://archives.parliament.uk/>

[https://issuu.com/kevinchoy/docs/waterfront\\_landscapes\\_full](https://issuu.com/kevinchoy/docs/waterfront_landscapes_full)

<https://www.british-history.ac.uk/catalogue>

<https://www.worldarchitecturefestival.com/landscape-urban-2019>

Institute for Landscape Architecture in South Africa <http://ilasa.squarespace.com/>

International Federation of Landscape Architects <https://www.iflaworld.com/>

Landezine, <http://landezine.com/>

Landscape Architecture Foundation, Washington DC, <https://www.lafoundation.org/>

Landscape Australia, <https://landscapeaustralia.com/articles/places-ballast-point-park/#>,

Landscape Performance Series Case Study Briefs, (Landscape Architecture Foundation), <https://www.landscapeperformance.org/case-study-briefs/crissy-field>



Library of American Landscape History <https://lalh.org/>

Projects for Public Spaces <https://www.pps.org/projects>

Recycled landscapes, <http://recycledlandscapes.altervista.org>

Sustainable evaluation website <https://www.landscapeperformance.org/>, useful site with a range of resources, including recorded webinars:

<https://www.landscapeperformance.org/training/webinar-archive>

The Cultural Landscape, <https://tclf.org/>

The Landscape Institute, <https://www.landscapeinstitute.org/>

The Waterfront Center, <http://www.waterfrontcenter.org/index.html>

Waterfront articles online, <https://yorkspace.library.yorku.ca/xmlui/discover>

World architecture festival – landscape section

<https://www.worldarchitecturefestival.com/Landscape-of-the-Year-2019>

World Landscape Architecture, <https://worldlandscapearchitect.com> for Louisville Waterfront Park

## **SITE SPECIFIC ONLINE RESOURCES**

<http://historyservicesnswblog.blogspot.com/2012/04/>, about Ballast Point Park

<http://www.ecns.cn/2017/05-17/257736.shtml>

<http://www.seattle.gov/parks/find/parks/gas-works-park>

<https://collections.canalrivertrust.org.uk/home>

<https://crescentparknola.org/>

<https://feldmanarchitecture.com/ningbo-eco-corridor/>

<https://land8.com/shipyard-site-transforms-into-stunning-ecological-park/>

<https://landscapearchitecturemagazine.org/2013/10/22/field-of-schemes/>

<https://landscapeaustralia.com/articles/places-ballast-point-park/#>

<https://louisvillewaterfront.com>

<https://ourwaterfront.org>

<https://westergas.nl/en/about/>

<https://worldlandscapearchitect.com/waterfront-park-phase-4-louisville-usa-mksk/#.XsPPqxNKhhE>

<https://www.ajbuildingslibrary.co.uk/projects/display/id/2326>

<https://www.archdaily.com/897501/crescent-park-eskew-plus-dumez-plus-ripple>

<https://www.archdaily.com/910565/sasaki-transform-the-yangtze-waterfront-with-flood-friendly-masterplan>

<https://www.architectsjournal.co.uk/archive/park-and-pride>

<https://www.architonic.com/en/project/eskew-dumez-ripple-crescent-park/20014747>

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[https://www.duisburg.de/microsites/visit\\_duisburg/discover\\_the\\_city/industrial\\_heritage/duisburg-inner-harbour.php](https://www.duisburg.de/microsites/visit_duisburg/discover_the_city/industrial_heritage/duisburg-inner-harbour.php)

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<https://www.metropolismag.com/cities/on-the-road-with-the-rudy-bruner-award-louisville-waterfront-park-kentucky/>

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<https://www.neworleans.com/listing/crescent-park/32174/>

[https://www.northsydney.nsw.gov.au/Recreation\\_Facilities/Parks\\_Reserves/Search\\_Parks/Carradah\\_Park](https://www.northsydney.nsw.gov.au/Recreation_Facilities/Parks_Reserves/Search_Parks/Carradah_Park)

[https://www.northsydney.nsw.gov.au/Waste\\_Environment/The\\_Coal\\_Loader/History\\_of\\_the\\_Coal\\_Loader](https://www.northsydney.nsw.gov.au/Waste_Environment/The_Coal_Loader/History_of_the_Coal_Loader)

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New York Botanic Gardens archives, <https://www.nybg.org/learn/mertz-library/archives/>

Peabody, <https://www.peabody.org.uk/about-us/who-we-are/our-heritage>

Richard Haag talking on Gas Works Park, Seattle, [https://www.youtube.com/watch?time\\_continue=35&v=2HYz4fMnt6s&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=35&v=2HYz4fMnt6s&feature=emb_logo)

Sydney Harbour Foreshore Authority, <https://www.property.nsw.gov.au/ballast-point-park-walama-0><https://www.publicartfund.org/exhibitions/view/nieuw-amsterdam-shoreline/>

[www.gasholderslondon.co.uk](http://www.gasholderslondon.co.uk)

[www.kingscross.co.uk](http://www.kingscross.co.uk)

[www.thames-landscape-strategy.org.uk](http://www.thames-landscape-strategy.org.uk)

## **LANDSCAPE ARCHITECT LINKS**

<http://danpearsonstudio.com/kings-cross-central/>

<http://townshendla.com/projects/kings-cross-central-9/>

[http://www.dhk.co.za/projects\\_type/battery-park/](http://www.dhk.co.za/projects_type/battery-park/)

<http://www.gp-b.com/cultuurpark-westergasfabriek>

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<https://corkeryconsulting.com/corkery-blog/2019/2/8/waverton-coal-loader-and-henry-lawson>

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<https://www.bellphillips.com/project/gasholder-8-park/#slider-1>

<https://www.fieldoperations.net/project-details/project/seattle-central-waterfront.html>

<https://www.latzundpartner.de/en/projekte/postindustrielle-landschaften/>

[https://www.performarchitecture.com.au/project/coal-loader-waverton/.](https://www.performarchitecture.com.au/project/coal-loader-waverton/)

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## APPENDICES

### **PARTICIPATION INFORMATION SHEET AND CONSENT FORM**



#### **Participation Information Sheet and Participation Consent Form**

**How does the landscape design, in the redeveloped urban waterfront, reflects its historic legacy, from 1980 to the present day?**

#### **Landscape architect**

**Thank you for agreeing to answer this questionnaire/consenting to an interview.**

This interview forms part of the research in an MA in Garden and Landscape History at the Institute of Historical Research, School of Advanced Study University of London. The aim of this study is to investigate how the designed landscape, in the redeveloped urban waterfront, reflects its historic legacy, from 1980 to the present day.

This questionnaire will be used to assess how the landscape architect, architect or developer considered and incorporated the historic legacy of the site within their design of the landscape.

Please note that all data collected will be stored securely and all identities will be concealed in the final dissertation.

If you have any questions about this research or questionnaire, please contact Caroline Scaramanga on [caroline.scaramanga@postgrad.sas.ac.uk](mailto:caroline.scaramanga@postgrad.sas.ac.uk) The School of Advanced Study Ethics Approval reference for this dissertation is SASREC\_1920-462-MA.

#### ***PRIVACY NOTICE***

*The University's researchers collect data as part of a formal academic research project. This is governed by the University's academic policies and procedures and our Research Ethics committee. The Research Participant Consent Form above should explain to you fully what will happen to your data. Please contact your researcher if you are unsure about anything.*

*There are broadly two types of data that will collect during the project:*



- a. data collected in interviews or surveys and used in the research
- b. contact details and relevant forms used to manage the research project

Our legal basis for processing your data is necessary for a task carried out in the public interest, in this case the academic research carried out by the University. Where we collect special category data, such as that related to your ethnicity, health, sexual life, political allegiance or religious belief then our legal basis is where this is necessary for research purposes.

After the research project has been completed the data may be retained and re-used. In some cases it will be added to a data repository for use by other researchers. We, and other academic bodies, are required by law to put in place adequate safeguards to protect your data and your identity (e.g. by anonymising the data or replacing names with other identifiers).

Unless otherwise stated, the University of London is the data controller for the data collected in research projects. We are subject to the General Data Protection Regulation (GDPR) and UK Data Protection Act 2018. You can find out more about data protection at the University, including the contact details the University's data protection officer on the University's website (simply put 'data protection' into the search box or go to the following link: <https://london.ac.uk/about-us/how-university-run/policies/data-protection>).

For further information on the Research Services at University of London, including all policies and procedures, and for any contact at Institutional level, please contact:

**Research Services, University of London**

E: [Research.ethics@sas.ac.uk](mailto:Research.ethics@sas.ac.uk)

Tel: 0207 862 8825 | Fax: 0207 862 8657

<https://www.sas.ac.uk/research/research-office/research-ethics>

**Participants to the research are asked to confirm their participation as follows:**

I have (please tick all)

- read the information about the research/study.
- had an opportunity to ask questions and discuss this study
- received satisfactory answers to all my questions
- received enough information about this study
- been given the contact details of the researcher and the Research Services should they need further advice or information

Please tick the following boxes to confirm your understanding of the interview/questionnaire:

I (please tick all)

- Agree to participate in an interview/questionnaire in connection by Caroline Scaramanga in connection with work for her Research as explained above.
- Understand that any interview will be audiotaped
- Understand that I may be identified by name – see options below
- Understand that the interview will take up to 1 hour.
- I am free to withdraw from this study:
  - a. Within four weeks of the interview date.
  - b. Without giving a reason for withdrawing.

- c. If intending to become a student at the University of London, the interview will not affect my future at the University.
- understand that in the event of withdrawing from the interview, any tape made of the interview will be either given to me or destroyed, and no transcript will be made of the interview.
  - understand that, upon completion of the interview, the tape and information content of the interview may be used as follows (please your preferred option(s) by ticking the box(es):
    - Material may be quoted in the research papers and MA as detailed above of Caroline Scaramanga and attributed to me.
    - Material from this interview may be quoted in the research papers and MA as detailed above, of Caroline Scaramanga, but I wish to remain anonymous.
    - My comments are confidential, for the information of the MA as detailed above of Caroline Scaramanga only, and may not be quoted.
    - I would like to receive a printed copy of the interview transcripts
  - may request that portions of the interview be edited out of the final copy of the transcript.
  - understand that at the conclusion of this particular study the tape and transcript of the interview will be kept in the home of the researcher and that the completed MA, as detailed above, of Caroline Scaramanga will be kept for public use by the University of London

Signed (participant)	Consent Date
Name in block letters	
Address or Contact Details:	

*All signed consent forms will be stored securely by the researcher.*

Please kindly complete this form and return by email to:  
[caroline.scaramanga@postgrad.sas.ac.uk](mailto:caroline.scaramanga@postgrad.sas.ac.uk)

Below are a set of questions which I would very much appreciate your answering for the purposes of my research. If you would prefer to do this in person, via an online interview, please email me and I will set this up with you, at your convenience.

Meanwhile, please do not hesitate to email me with any questions you may have. Thank you very much for your time and your help. Caroline Scaramanga.

### **QUESTIONS:**

#### **1. What rationale was behind the development? Please tick where relevant**

- a. Tourism
- b. A new commercial site – to generate income for
- c. A new residential site
- d. A site for leisure and public amenity
  - i. Sport

- ii. Entertainment
- iii. Festival
- iv. Other: please specify
- e. Educational
- f. Provide the city/town with a sense of identity
- g. The restoration of a contaminated site
- h. A memorial site
- i. Other – please specify

**2. Please identify, and put in order of importance, the priorities in the landscape design brief given to the following:**

- a. Historic legacy
- b. Sustainability
- c. Ecology
- d. Native planting
- e. Use of existing materials/structure
- f. Existing cultural significance
- g. Reference to funding behind the development ie. corporate communication
- h. Other: please specify

**3. What research was carried out into the historic legacy of the site?**

**4. Could you please detail the public consultation element of the research and what influence that had on your design?**

**5. Were some existing elements considered more important to retain than others and if so why?**

**6. Were some periods of history given preference – industrial, pre-history, indigenous, post-industrial temporary occupation? Please can you explain why?**

**7. Given the historic legacy of the site, could you give me details on your chosen approach to the communication of the historic legacy through the landscape design?**

- a. Using existing physical elements, either in situ or repurposed?
- b. Through signage imbedded in the design or through information placards?
- c. Through planting choice reflecting original indigenous planting?
- d. Through sculptural and statue historical representation?
- e. Using a conceptual approach – through an artistic representation, through conceptual planting reference, through landform?
- f. Other?

**8. What logistical elements influenced your landscape design approach and why?**

- a. Maintenance? eg planting representation vv. hard landscaping, eg. numbers of the public viewing for example the aboriginal carvings?
- b. Potential use – safety for public, information processing?

- c. Numbers of visitors?
- d. Political influence: eg the need to acknowledge the indigenous people?
- e. Timing?
- f. Budget?
- g. Other? Please enlarge.

**9. Pre-1980s do you think your approach would have been different? If so, please could you explain how and why?**

**10. Is it possible for me to see any working drawings please?**

**11. How is the public space run?**

- a. Is access restricted?
- b. Is it 'policed'?
- c. Is it budgeted?

**12. May I have permission to use any drawings, plans and photographs, (accreditation to be approved by you), in my dissertation? Yes  No**

**QUESTIONS SUBMITTED TO JOHN KING, USING THE SAME PRELIMINARY ETHICS**

**FORM**

**A discussion of the different approaches used to reflect the historic legacy of the redeveloped urban waterfront, from 1980 to the present day. If possible, I would very much like to discuss with you the following:**

1. I am asking landscape architects what rationale was behind the development, and details on their chosen approach to the communication of the historic legacy through the landscape design? In your view, do you consider particular rationales prone to choosing particular landscape design approaches to reflect the historic legacy of the site?
2. Do you feel the priorities in the urban waterfront development have changed since the early 1980s?
3. I ask landscape architects what research was carried out into the historic legacy of the site? Do you feel adequate research and public consultation is conducted in most cases?
4. Sometimes existing historic elements are retained for different reasons – eg the remnants of the fire at Crescent Park – although acknowledging the existence of the interim use of the site by the homeless, I also understand the decision to leave it in place was a financial one. Clearly some industrial elements such as gasholders lend themselves more readily to re-use than others, but I would be interested in your opinion of choices made to retain certain elements and discard others.



5. I also ask if some periods of history have been given preference – industrial, pre-history, indigenous, post-industrial temporary occupation, and if so can they explain why. For example, Crescent Park in New Orleans as above, or the Aboriginal engravings at Coal Loader Precinct in Waverton, Sydney, the restored marshlands of the indigenous Ohlone people at Crissy Field, or the omitted creative occupation at Gamla Lugnet in Hammarby Park City in Stockholm. Have you noticed this selective retelling of history?
6. I ask what logistical elements influenced your landscape design approach and why? What in your opinion might be the driving external factors that influence the design – clearly budget is one of them, but do you consider political, social influences to have strengthened for example?
7. Do you think design approaches to the representation of history have changed since the 1980s and if so, what do you put this down to?
8. Do you think this access times, security and maintenance budgets influence the design approach?

#### **SELECTED SITES FOR QUESTIONNAIRE OR INTERVIEW**

<b>Site</b>	<b>Contact</b>	<b>Company</b>	<b>Response</b>
Atlantic Wharf, Boston	Robert Uhlig	Halverson Design	No response
Ballast Point Park, Sydney	Adrian McGregor	McGregor & Coxall	No response
Battery Park, Cape Town	Pierre Swanepoel	dhk	Questionnaire and emails
Chrissy Field, San Francisco	Kirt Rieder	Hargreaves Jones	Questionnaire and emails
Coal Loader Precinct, Sydney	David Banbury	North Sydney Council, Landscape Architect	Interview and emails
Crescent Park, New Orleans	Kirt Rieder	Hargreaves Jones	Questionnaire and emails
Duisberg Garden of Memories	Dani Karavan	Dani Karavan Studio	No response
Gallions Reach Park, Thamesmead	Dr Phil Askew	Peabody	Response too late
Grand Canal Square, Dublin	Ceylan Belek	Martha Schwartz Partnership	Questionnaire and emails
Houtan Park, Shanghai	Kongjian Yu (Huimin Jia)	Turenscape	Questionnaire and emails
Kings Cross Masterplan, Granary Square, Pancras Square, Canal Corridor and Lewis Cubitt Park	Martha Alker	Robert Townshend Landscape Architects	Interview and emails
Kings Cross: Handyside Gardens, Bagleys Walk	Dan Pearson	Dan Pearson Studio	No response

Louisville Waterfront Park, Kentucky	Catherine Miller	Hargreaves Jones	Questionnaire and emails
Ningbo lighting on the water	Louis Clair	Light Cibles	Questionnaire and emails
Ningo, Eastern New Town Ecological Corridor	Kongjian Yu (Huimin Jia)	Turenscape	Questionnaire and emails
Nordstern Landscape Park, Emscher	Andreas Freese	Freese Landscape Architects	No response
Presqu'île Rollet Park, Rouen	Jacqueline Osty	Atelier Jacqueline Osty	No response
Seattle Central Waterfront	Andrew Tenbrink	James Corner Field Operations	No response
Shanghai Shipyard Riverside Park,	Dwight Law	DLC Landscape Architects	Questionnaire and emails
Thames Barrier Park, London	Andrew Taylor	Patel Taylor	Interview
Westergasfabriek Park, Amsterdam	Neil Porter	Gustafson, Porter, Bowman	Interview
Wuhan Yangtze Riverfront Park	Michael Grove	Sasaki	Interview and emails
Wynyard Point, Auckland Waterfront	Perry Lethlean	TCL	No response
Wynyard Point, Auckland Waterfront	Megan Wraight	Wraight + Associates,	No response
Yangpu Bridge Park, Shanghai	Dwight Law	DLC Landscape Architects	Questionnaire and emails
Zhongshan Shipyard Park	Xiang Hua Li	Turenscape	Questionnaire and emails
John King	Urban Design Journalist	The San Francisco Chronicle	Interview and emails

## **INITIAL LIST OF SITES**

AMSTERDAM, Cultuurpark Westergasfabriek  
AMSTERDAM, IJ-Oevers and Oosterdo  
AUCKLAND, NORTH WHARF PROMENADE AND SILO PARK, Wynyard Point, Auckland  
BALTIMORE, Inner Harbour  
BARCELONA - Parque de la España Industrial  
BARCELONA - SOUTH EAST COASTAL PARK  
BELFAST - LAGANISDE  
BERLIN, Wasserstadt  
BILBAO  
BOSTON, ATLANTIC WHARF, Harborwalk + Green Roof | Boston, Massachusetts  
BOSTON, HARBORPARK  
BOSTON, L STREET POWER STATION  
BOSTON, South Boston Seaport District  
BOSTON, The Long Wharf  
BRIGHTON Marina  
BRISTOL  
BUFFALO, Buffalo Park  
CAMBRIDGE

CAPE TOWN Victoria and Albert Waterfront  
CARDIFF Bay  
CHARLESTON WATERFRONT PARK, SOUTH CAROLINA  
CHICAGO RIVERWALK  
COPENHAGEN  
DUBLIN- Grand Canal Square  
DUBLIN- Royal Canal Park  
DUNDEE  
EDINBURGH LEITH DOCKS  
EMSHER LANDSCAPE PARK, Duisberg Nord, Duisberg, Innenhafen Garten der Erinnerung  
GATESHEAD QUAYS, NEWCASTLE  
GENOA  
GLASGOW  
GREEN BAY, WISCONSIN  
HAIFA  
HAMBURG, HAFENCITY  
HAVANA  
HONG KONG - TSIM SHA TSUI WATERFRONT  
HOUSTON  
HOUTAN PARK, SHANGHAI  
HULL, HUMBER BRIDGE  
LAS PALMAS DE GRAN CANARIA  
LE HAVRE  
LISBON  
LIVERPOOL - KINGS WATERFRONT  
LIVERPOOL - Pier Head Waterfront  
LIVERPOOL, PARADISE STREET DEVELOPMENT AREA  
LONDON - BATTERSEA POWER STATION  
LONDON - OLYMPIC PARK  
LONDON - STRATFORD WATERFRONT  
LONDON CANADA WATER  
LONDON DOCKLANDS, THAMES BARRIER PARK, SILVERTOWN  
LONDON DOCKLANDS: BUTLERS WHARF  
LONDON DOCKLANDS: CANARY WHARF  
LONDON DOCKLANDS: SHAD THAMES  
LONDON Thamesmead: Peabody development  
LONDON: Camden and Camden Lock  
LONDON: Kings Cross  
MANCHESTER, Salford Quays  
MARINA BAY EAST, SINGAPORE  
MARSEILLE  
MELBOURNE, Southbank  
NANTES, BANKS OF THE LOIRE  
NEW ORLEANS, Crescent Park  
NEW YORK, BROOKLYN EAST RIVER WATERFRONT  
NEW YORK, Domino Sugar Factory Waterfront  
NEW YORK, FOUR FREEDOMS PARK  
NEW YORK, Freshkills Park, Staten Island  
NEW YORK, HUDSON RIVER PARK  
NEW YORK, HUNTER'S POINT SOUTH  
NEW YORK, SHORELINE  
NINGBO  
OREGON, Old Mill Bend  
OREGON, PORTLAND  
OSLO

PARQUE ECOLÓGICO DE XOCHIMILCO, MEXICO CITY  
PHILADELPHIA, MUNICIPAL PIER 11  
PUERTO MADERO, BUENOS AIRES  
ROTTERDAM  
SAARBRÜCKEN HARBOUR,  
SAN DIEGO Marina Linear Park  
SAN FRANCISCO CHRISSY FIELD  
SAN FRANCISCO, Mission Bay  
SAVANNAH  
SEATTLE - GASWORKS PARK  
SEATTLE - CENTRAL WATERFRONT  
SEATTLE - Olympic Sculpture Park  
SEOUL, Cheonggyecheon Canal  
SHANGHAI - EXPO PARK  
SHANGHAI - SUZHOU CREEK, and HUANGPU and Houtan Park  
STOCKHOLM - Hammarby Lake City - Hammarby Sjöstad  
STRASBOURG, 2 BANKS DEVELOPMENT  
SWANSEA SA1 Maritime/Cultural District  
SYDNEY Coal Loader Park  
SYDNEY, Darling Harbour  
SYDNEY, West Village  
TEL AVIV, JAFFA PORT  
TORONTO  
VANCOUVER, Granville Island  
VANCOUVER, Southeast False Creek  
VANCOUVER, Washington Waterfront  
YOKOHAMA  
ZARYADYE PARK, MOSCOW  
ZHONGSHAN SHIPYARD PARK, ZHONGSHAN, GUANDONG