

2005

## Using site-specific art as an alternative for interpreting Port Hudson State Historic Park, Louisiana

Yi-Chia Chen

*Louisiana State University and Agricultural and Mechanical College*

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USING SITE-SPECIFIC ART AS AN ALTERNATIVE  
FOR INTERPRETING PORT HUDSON STATE HISTORIC PARK, LOUISIANA

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Master of Landscape Architecture

in

The School of Landscape Architecture

By  
Yi-Chia Chen  
B.Arch., Chung-Hua University, 1998  
August 2005

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## **ABSTRACT**

This study investigates the use of site-specific art as a means of enhancing and interpreting an historic battlefield. The findings of this study are demonstrated in a series of designs for interpretive installations for the Port Hudson State Historic Site, a Civil War battlefield located in Louisiana.

The interpretive methods commonly used in historic battlefields today, as identified in chapter two of this thesis, tend to produce remote relationships between visitors of the current generation and the site. To help visitors understand the meaning of historic battlefields better, site-specific art is introduced in this thesis as an instrument to retrieve the subtle relationship between humans and their land. To employ art as an interpretive in an historic battlefield is a novel experiment in the United States. This study therefore conducts a review of the genre of site-specific art in order to inform readers of its nature. Notable works by contemporary “land artists” are described, and certain landscape architects’ adaptation of site-specific art in historical commemorations are discussed as well.

After modes of application of site-specific art are identified, I survey the local history of the study site in order to explore the site specificity of the place through its past patterns of human occupation. The settlements and the Civil War military deployments are both found to have been closely related to local geographic characteristics, demonstrating a high degree of material site-specificity. An ethnography of the Historic Site follows to discover the meanings that the Site’s staff and visitors routinely attach to it (immaterial site-specificity). Combining the results of

these two studies, the sense of place and the fundamental interpretive subjects of the Site emerge.

Several significant spots in the historic site are then selected to demonstrate site-specific art. Through a series of rehabilitative designs, this kind of creative interpretation is shown to be an effective means of conveying the meaning of an historic place to visitors. Applied in conjunction with the existing traditional interpretive methods, site-specific art is thus shown to be effective in bringing a close relationship between the current generation and their legacy of historic battlefields.

## CHAPTER 1

### INTRODUCTION

*Change and recurrence are the sense of being alive—things gone by, death to come, and present awareness. The world around us, so much of it our own creation, shifts continually and often bewilders us. We reach out to that world to preserve or to change it and so to make visible our desire. The arguments of planning all come down to the management of change.*

--Kevin Lynch, *What Time Is This Place?*

*Dealing with historic landscapes always involves change, preservationists and preservation advocates need to recognize far more than they do now.*

--Gray Hilderbrand, *Is Historic Preservation Design?*<sup>1</sup>

One of the purposes of preserving cultural resources is to promote a common memory which may contain ideologies, such as morals, heroisms, traditions and customs.<sup>2</sup> Traditionally, the focus of cultural preservation has been on places where physical structures made by man and similar valuable relics remain, and the preservation approaches that people have used have emphasized keeping the places as they were in a particular time. Thus, the preserved places will only present certain facts, which are read from those physical structures and valuable relics. In doing that, preservationists are trying to objectively reflect the character of the place so that visitors will be able to find their own meanings in the historical incident preserved—the USS Arizona under the water of Pearl Harbor, for example. In order to do that, however, the material setting of these places must be frozen at a certain period of time, and are thus made remote from the current generation.<sup>3</sup>

People have started to pay more attention to currently undeveloped places where some significant event or events happened, such as battlefields, or places which contain a vernacular or ethnographic significance, such as ancient routes, trails and the relics

along them. Such places and their surroundings are usually on the sphere where nature meets culture, rather than human-dominated—that is, they are, *landscape-dominated*—so they provide ideal opportunities for landscape architects to use their knowledge in reinforcing the association between the history and the place.<sup>4</sup>

As this trend continues, one of the landscape aspects, aesthetics, raises an important question: Are the aesthetic qualities of historic sites necessary? Some scholars, such as J. B. Jackson, consider that “[A monument’s] sanctity is not a matter of beauty or of use or of age; it is venerated not as a work of art or as an antique, but as an echo from the remote past suddenly become present and actual” (1980, 91). Normally, the primary reason for preserving a historic site is not its aesthetic value but the message-content characteristics which associate it with the past. However, the approach used to stimulate that association should, whenever possible, be artistic. Because the aesthetic response is near-universal, art can be a key to open the heart of the visitor, evoking sympathetic feelings, and prompting the visitor’s deepest memories to interact with responsive elements in the exterior scene.<sup>5</sup> Art can thus be employed as an evocative vehicle for directing visitors’ minds toward the core of the *genius loci*.

History is not stable. Not only will facts change if archaeologists or historians find out new evidence to challenge previous views, but also different interpretations are given by different generations to satisfy their social needs in accordance with their world views.<sup>6</sup> Since history has such a relativistic character, as one tries to convey historical ideologies to a later generation, it is appropriate to utilize current interpretations and contemporary media in the effort to evoke or even sometimes to call into question those past meanings.

Since human activities usually occur in a specific place, the effort to evoke or call into question historical meanings of a place should be site-specific. The most fundamental characteristic of *site-specific art* is that the meanings of the artwork or artworks are defined by the place where they are situated. Without the place, the work cannot unitarily exist. This reciprocal relationship, or symbiosis, of the object and its site even can be proven as necessity. Such art works embody the perception of the place and the artist's reception of it, which the artist, empathizing with the *genius loci*, draws upon in producing an expression of the surrounding nature. Such a notion can also be found in some landscape architects' design philosophies, and will be further demonstrated in Chapter Three.

Our whole sense of aesthetics comes from nature, not on a picturesque level, but on a biological level. If you look at these rocks, they are perfectly placed. (Figure 1) Why are they perfectly placed? Because we come from the same forces that put these rocks here. In other words, we come from a world in which we have grown out of the same natural forces that created this picture, and therefore, we think it is beautiful. We think it is beautiful rock, but there is nothing inherently beautiful about it—it is just that we are wed to it because we come from the same thing. (Halprin 1984, 242-243)

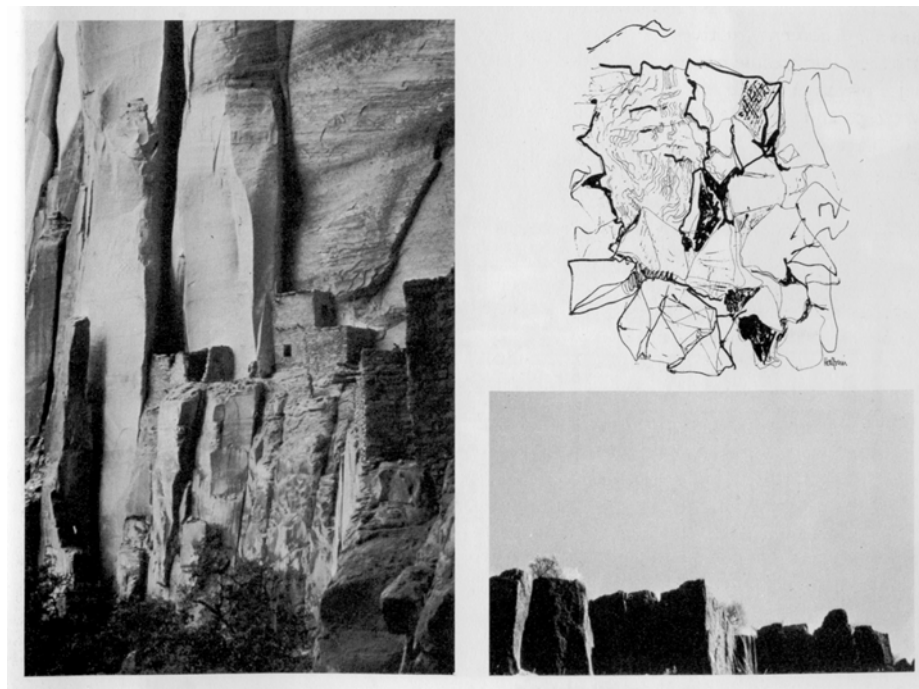


Figure 1.1 Halprin's "Perfectly Placed Rocks" [Source: Halprin 1984]

Because the term *site-specific art* articulates a fundamental human reaction that of responding spiritually to the perception of a place, it becomes a comprehensive name for several art styles, including minimalist art, land art, certain performance art and so forth, which attempt to manifest an attached human meaning in the places. Among these art styles, land art is the one which is most totally involved with this idea. Land art is not the sort of art that is put on a pedestal and appreciated individually. It is made to engage its surroundings, either to stress aspects of the site or to aid the spectator's experience of the place through providing a contemporary view of it. Such intentions make the works of land art compatible with the places where they are set and able to convey the sense of the place.

The forms of site-specific art are usually abstract, and often minimalistic, for the purpose of creating instinctive resonance, such as a circle calling forth the idea of union and a sharp triangle giving the idea of aggressiveness or directional instruction. The character of such art is also beneficial when one uses site-specific art as the vehicle for interpreting the historical notions or ideologies that places try to tell us. Instead of being restricted within the original forms, patterns and physical layouts of the place, site-specific art can, at its best, be a symbolic vehicle to convey or suggest contemporary thought related to the significance of the events, memorial character, and/or relics belonging to the piece of land. Installing site-specific art can thereby prompt communication between the subjectivities of the real-time modern visitors and the memories, spirits, or historical ideologies of the place.

### 1.1 Problem Statement

Historic sites are often less evocative than the folk villages in Disney World, even though the place that has been made a historic site is exactly where the commemorated



events took place. Or, to associate the historical event with the remnants in the site may require you to read many interpretation boards, often a daunting task most people do not have the time to devote to. Sometimes, there is only a wide vacant grassland surrounded by forest, and all of the images you associated with the place on the way there, such as, say, loud cannon sounds and the red uniforms of British soldiers, are replaced by bird chirps and verdant vegetation when one arrives. Furthermore, except for the visitor center and gift shop, all of the grills and picnic tables often make it difficult to distinguish a landscape-dominated historical site from a nature preserve at the first glimpse.

Such an ambiguous identity is partially the result of the current federal preservation guidelines. According to their guidance, most landscape-dominated historic sites under the government's protection turn into sterile monuments that tend to keep visitors away from experiential engagements to the priceless preserved landscapes. Thus they fail to evoke the imaginative responses from the viewer. To improve this condition, it is necessary to examine the justification of the guidelines. Through this process, one will learn where the problems are, and come to know the possibility for site-specific art to provide an alternative approach to site interpretation.

[A] desirable image [*of time*] is the one that celebrates and enlarges the present while making connections with the past and future. The image must be flexible, consonant with external reality.... (Lynch 1972, 1)

Indeed, as said 30 years ago by Lynch, the image of a historic site in the present should be evocative of the past and aware of the future, instead of being one that forces people to imagine but provides no linkages to assist them in doing so. For example, some battlefields are today being preserved as they were during the battle, so most of the time what one can see there is only an open field surrounded by boundaries like

forests, undulating hills, or water bodies, which mold a space that was simply convenient or strategic for battling. This kind of place, such as the Chalmette Battlefield, New Orleans, if one assesses only its visual and experiential quality, is less exciting and evocative because it is an empty stage without the actors and scenes which once gave it the most human meaning. It probably looks the same as it did to the scout of the body of troops who first arrived at the place. For the scout, the place was only a place, like many others, that was suitable for a battle, while for us, perhaps the place may have been where the Civil War ended and the modern prosperity of the United States began. Installations of compatible contemporary media to evoke visitors' imagination that allow them to engage in the milieu should be welcome. For the same reason, some landscape architects also find no necessity to make such a landscape-dominated historic site thoroughly and exactly the same as it was.<sup>7</sup>

In fact, to find creative ways to install the place in the contemporary consciousness, generation after generation, might be more beneficial for our culture. If this is done successfully, the place will be full of communal memories passed between generations; thus, the meaning that the place bears can become richer than the one of its taken-for-granted identity (a battlefield in the remote past). Historic sites become remote because the link between the modern generation and the original meaning of the place is taken out. If the historic landscape consistently has interactivities with people, or installs some contemporary factors as a link, a close relationship between the historic landscape-dominated site and the current generation will emerge.

## 1.2 Scope

The purpose of this thesis is to explore the feasibility of interpreting landscape-dominated historic sites through site-specific art that reinforces its site

specificity through the communicative qualities of the art. Battlefields and similar undeveloped sites that have apparent or known commemorative characteristics are excellent objects for demonstrating the findings of this study because the material setting of these places provides a non-obvious subject that yields a room for the exercise in site specificity. These characteristics would be the theme of the corresponding site-specific art works or works. Most of these places, due to the restriction of the current treatments of historic properties, have been treated historically, if at all, by the installation either of fundamentally unevocative monuments—such as the uncontextualized monumental obelisk in Chalmette battlefield—or sterile formalizations—such as the stiff, almost mechanical-looking statues representing fallen policeman that have been installed on the grounds of the Baton Rouge Centroplex. Thus, they provide good opportunities for demonstrating the alternative of interpreting their historical significance by site-specific art.

To interpret such historical significance, ideas for ways of proceeding can be derived from existing examples of site-specific art. As mentioned earlier, the idea of site-specific art tends to be shared in several different art styles, rather than embodied in only a single style with hard and fast definitions. Due to the varieties of site-specific art and the limitation of what a thesis can cover, this thesis will mainly focus on site-specific art in terms of land art which is able to last for a generation. It is the class of works that landscape architects are most familiar with. An example is the *Vietnam Veterans Memorial* designed by Maya Lin.

Port Hudson State Historic Site, which implicitly contains a historical meaning at least as significant as that of the *Vietnam Veterans Memorial*, is a commemorative place where the “longest true siege in American military history” (State of Louisiana)

took place, and the battle resulted in the loss of control of the Mississippi River by the Confederacy. However, this site's historical significance has gradually faded away through time. In order to maximize its historical significance, a revitalizing design to replace the current, twenty-year-old one may well be necessary. Toward this goal, efforts should be devoted and research should be done. This study aims to provide some ideas for enhancing the interpretative qualities of certain specific aspects of the Port Hudson State Historic Site. Hopefully, the suggestions of this study will also be beneficial for enhancing the interactive quality of Port Hudson State Historic Site, so that the ideologies that this place carries can more successfully be transmitted to our current and next generation. When interpretations of the history are made more accessible to the current generation, they will instill their thoughts and feelings into the site, and therefore be more likely to pass its ideologies down to the next generation.

### 1.3 Objectives

1. Analyze the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* for interpreting landscape-dominated sites including their deficiencies and restrictions,
2. Explore approaches for installing site-specific art in Port Hudson State Historic Site by examining artists' accounts of creating site-specific art and some projects that clearly demonstrate site specificity,
3. Create a series of alternative designs for selected spots of Port Hudson State Historic Site as demonstrations of the findings of this research.

#### 1.4 Methodology

In the problem statement section, I have identified some problems with the current federal treatments for landscape-dominated historical sites which tend to sever the relationship between those places and modern generations. And those problems are what the idea of using site-specific art is largely aimed at. Using site-specific art, a contemporary art form, for interpreting our subject site can bring us two primary advantages: First, by installing art works that reflect the current collective cognition in the site, people can be given the opportunity to feel more intimate with the site. Second, the art works will emphasize the identity of the place and increase its evocative quality, so that its character can be distinguishable in visitors' minds, and the place thus made more intimate to them.

In order to clear the way for such improvements, an analysis of the current federal preservation guidelines will be conducted in Chapter 2 and the associated Appendixes A-E to discover whether the official guidelines, which are very detailed and restrictive, can be a force that will prevent contemporary art from being installed in landscape-dominated sites. The answer to this question may suggest serious weakness in the guidelines, and secondarily address the possibility of installing the contemporary art into a landscape-dominated historic site under the current federal guidelines.

After the answers to the above questions are found in Chapter 2, in Chapter 3, I will examine the approaches that have previously been taken to installing site-specific art with the goal of explaining how such art could be effectively incorporated today. Site-specific art has seldom been applied as an alternative to interpret cultural landscapes in the United States. To explore a method for adopting such an art form to the Port Hudson State Historic Site is a goal of this research. By examining artists'

accounts of creating earlier site-specific art, the range of application of site-specific art to the Port Hudson State Historic Site can be staked out. In addition, the appropriate method of its introduction into the surroundings of the Port Hudson State Historic Site can be exposed. After knowing the compatibility of site-specific art to a landscape-dominated historic site, and the best approaches for adopting the site-specific art into its site, examples of changes to the Port Hudson State Historic Site will be introduced as demonstrations of our synthesis of Chapter 2 and 3.

### 1.5 End Notes

1. Hilderbrand's quotation is cited from an article titled as "Is Historic Preservation Design?" written by William Thompson in Landscape Architecture Magazine issued in Dec. 1998.

2. Cultural resources, comprising historical buildings, cultural landscapes, and artifacts, are all embodiments of material culture, so to preserve them is to preserve our culture and to "convey the specific traces of American material life as generations of diverse peoples have lived it" (Hayden 2000, IX).

3. To freeze historic phenomena in the period that the event happened is to retain its authenticity in its context, so that the behavior of preservation can be free from the subjective "development or restoration program." And the historic site thus will reveal itself to the visitors in an undisturbed way. One of the kinds of policy is known as "arrested decay" (Delyser 1999, 602). Preservationists applied this policy to elude the condemnation of creation (or re-creation), and they then expect that the preserved site will manifest only "an aggregate of factuality" that they considers as "truth." Visitors' experience in the historic site then is an autonomous production of their interaction with the "truly" historic scenes, and the personal interpretations that they derive from their experience are said to have much less to do with the preservationists' subjectivities rather than their own understanding.

4. On this issue of the locales of cultural landscapes, some scholars employ another term—middle landscapes—for the one, *landscape-dominated sites*, used in this thesis. "If asked to consider the landscape continuum that extends from wildness to city, for example, most respondents undoubtedly would associate the cultural landscape with places that lie somewhere between the two poles—environments that clearly display the human organization of natural elements. Example of such idealized cultural landscapes (sometimes termed *middle landscapes* by scholars)... (Alanen and Melnick 2000, 3) Because the fundamental difference between the two polarized landscapes is actually constructed upon the appraisals of the dominated power in the environments

(in the above quotation, i.e. cities where human power widely regulates the natural force, and wildness where natural force master human lives), this thesis adopt the term—landscape-dominated site.

5. Research shows that humans generally share a common aesthetic response. “There is considerable evidence that people agree in their aesthetic preference and judgments. Hans Eysenck and his colleague demonstrated high agreement both within and across cultures when people were asked to judge which of two patterns was better. . . . The results demonstrated a high level of agreement across individuals, largely independent of sex, intelligence, personality traits, and culture” (Winner 1982, 67).

6. The texts of history were written by humans who had distinct stances and values. The production of discourse of a certain historical issue then was often written with subjectivity. This situation was even true when the description in relation to the conflicting events, such as war, was processed. Postmodern historian, Keith Jenkins, also mentioned about this condition of the study of history. “Coming from a position which accepts that most things held by historians to be intrinsic (historical facts, structures, periods and meanings) are actually only extrinsic ascriptions. . . . For there really is nothing essentially *in* the past to prevent the exercise of endless interpretative freedom by historians; indeed, the only values to be derived from the historicisations of the past come from *outside* of the past and from *outside* the gate-kepted craft-practices of the professional historian—in other words are *extrinsic* values. And such extrinsicality, which knows of no logical limits or proper procedures, is thus an open invitation to radical uncertainty for ever.” Jenkins further remarked, “The fact ‘the past’ can be read at will and is so obviously undetermining in relation to its endless appropriations (one past—many histories) is to be both celebrated and put into practice. To have one past but innumerable ‘takes’ and ‘spins’ is a positive value when everybody can at least potentially author their own life and create their won intellectual and moral genealogy—their own subjectivities—with no authoritative or authoritarian historicised past that one has to defer to or even acknowledge—especially a historicised past that seems to ghost-write itself with only the slightest intervention of the shyly-retiring historian, the handservant of the past loyal to his or her calling” (Jenkins 2003, 10).

7. In the LA Forum held to discuss what role landscape architects should play in a historic preservation project in 1998, one participant, Patricia O’Donnell, commented, “the goal of preservation is not necessarily to put the landscape back as it was. While authentic restoration to an earlier period is the objective of some museum environments, more frequently we accommodate contemporary uses in the historic fabric. In the landscapes that we work with on a daily basis, we are always asking: How do you maintain the genius of the place, its authenticity, and suit it to contemporary needs?” (Thompson 1998, 56)

## CHAPTER 2

### CRITIQUE OF FEDERAL GUIDELINES FOR THE TREATMENTS OF CULTURAL LANDSCAPES AS APPLIED TO LANDSCAPE-DOMINATED SITES

*The idea of eternal return is a mysterious one, and Nietzsche has often perplexed other philosophers with it: to think that everything recurs as we once experienced it, and that recurrence itself recurs ad infinitum! What does this mad myth signify?*

*Putting it negatively, the myth of eternal return states that a life which disappears once and for all, which does not return, is like a shadow, without weight, dead in advance, and whether it was horrible, beautiful, or sublime, its horror, sublimity, and beauty mean nothing . . .*

--Milan Kundera, *The Unbearable Lightness of Being*

*He [Grenouille], in turn, did not look at her . . . keeping his eyes closed tight as he strangled her. . . . When she was dead he laid her on the ground . . . tore off her dress, and the stream of scent became a flood that inundated him with fragrance.*

*. . . Like all gifted abominations, for whom some external event makes straight the way down into the chaotic vortex. . . . Soon he could begin to erect the first carefully planned structures of odors: houses, walls, stairways, towers, cellars, rooms, secret chambers . . . an inner fortress built.*

*A murder had been the start of this splendor—if he was at all aware of the fact, it was a matter of total indifference to him. Already he could no longer recall how the girl from the rue des Marais had looked, not her face, not her body. He had preserved the best part of her and made it his own: the principle of her scent.*

--Patrick Süskind, *Perfume: The Story of a Murderer*

Nowadays, the treatment of historic properties in undeveloped places focuses on maintaining these landscapes to reveal a scene that once existed in history, freezing those places in a particular period of time, like “a solid mass” (Kundera 1999, 1). It is not easy for modern visitors who live in a totally different context to find out how such places relate to their own lives. On many occasions when I have walked in such historic properties, like old plantation houses and grounds, more than once I have felt



that I was a looking at animals caged in a zoo—there was no real connection between myself and the place.

## 2.1 Preliminary Diagnosis of Federal Treatment Guidelines

The traditional approach, which tends to result in public indifference to historic sites of all kinds, is partially to be blamed for the creative neglect of landscape-dominated historical sites, wherein people have long emphasized the acquiring and stabilizing of physical remnants only. After those places scattered in the core of our civilization—the urban areas—were taken care of by preservationists, some people realized that many landscape-dominated historic sites were in bad shape or danger. These places, such as battlefields, have been under siege by developers who have disregarded the integrity of the landscape in favor of profit. This issue was addressed by the American Battlefield Protection Program:

Unfortunately, battlefields are rapidly disappearing as urban and suburban development engulfs the landscapes that dictated troop maneuvers and positions, and ultimately, the outcomes of battles, campaigns, and wars. Battlefields are also threatened with natural erosion, human neglect, and vandalism. (American Battlefield Protection Program 2005)

In preserving such places, people applied the same method they had used within the urban fabric, *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, which, “initially developed in 1975 and revised in 1983 and 1992, are intended to be applied a wide variety of resource types, including buildings, sites, structures, objects, and districts” (National Park Service 1992). Even for intensively manmade places such as historic towns, buildings, circulation facilities, or even urban parks, these treatments are often controversial. To take their approach and freeze a landscape in an undeveloped area, outside of human predominance, in a certain period of time, and to thus suppress its connection to the changing context, normally has

economic costs, and could also have some social price or even might arise ethical debates for this anthropocentric coercion in the wildness. Unless we can be convinced that this measure can continue to create essential benefits for the changing society, why must we undertake this human-selfish treatment somewhat similar to the murder that the perfumer, Grenouille, did to the young girl to preserve her scent—“the best part of her” (Süskind 1986, 44)? Of course, such treatments of landscapes are expected to illuminate “the best parts”—our cherished heritages—to recover their costs to the contemporary generation. But unfortunately these treatments do not always achieve their primary objectives because they often create an estranged relationship between the current generation and the landscape-dominated historic site.

*The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (1996) and *Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes* (1994), are two fundamental references for treating cultural landscapes. In these two federal documents, there is nothing about the reasons underlying the framing of the standards for the treatments of historic properties, although a broad basis is revealed in the statement titled “What We Care About” on the website of the National Park Service:

They [cultural resources] provide information about people from the past and establish important connections to the present. They [cultural resources] tell a compelling story of our earlier nations, states, and communities and help us understand how we got where we are today. (National Park Service 2005a)

However, there is no distinct exposition of how and why these standards were framed. A brief explanation of the origin of the standards is contained in the Secretary’s *Standards for the Treatment*: “The principles embodied in the Standards have also been adopted by hundreds of preservation commissions across the country in the local

design guidelines” (National Park Service 1996, 3). However, this explanation is not satisfactory for our purposes because as the text of the *Standards* itself shows, the empirical sources, or “Precedential Examples,” of the Secretary’s conclusions were, for the most part, not landscape-dominated sites.<sup>1</sup> As these standards have nevertheless often been applied to landscape-dominated sites since their inception, it is clear that change is needed.

Fortunately, we can obtain analyzable information from the *Standards*. If we break their complex structures down into simple independent statements, each resulting statement may provide a somewhat objective understanding of the standards that are being applied to landscape-dominated sites, and of their fallacies. In addition, such an analysis will also lay the foundation for exploring the possibilities of applying contemporary art in cultural landscapes that fall under the jurisdiction of the guidelines. Like dissection in anatomy, to know the physical composition is a necessary beginning. However, before dissecting the *Standards*, let us have an overview of their structure.

## 2.2 The Structure of *Standards for the Treatment*

The document is divided into four parts, each part devoted to a single “Treatment.” The four Treatments, designated for different conditions of the cultural structure or landscape to be preserved, are Preservation, Rehabilitation, Restoration and Reconstruction. The discussion of each Treatment is then in turn divided into “Standards” and “Guidelines.” In the Standards, there are also “Principles” corresponding to the controlling Treatment, and these Principles are adapted to the characteristics of each Treatment. For example, in the standards for the Treatment “Preservation,” there is a principle—“limited replacement in kind of extensively deteriorated portions of historic features.” This Principle proclaims the necessity of

minimal replacement to handle an essentially intact historic feature. Specifically in the cultural landscape context, the Guidelines are then further developed according to the types of landscape components making up the cultural landscape in question. These components are categorized into six types: spatial organization and land patterns; topography; vegetation; circulation; water features; and structures, furnishings and objects—and each of them is construed according to the Principles of each Treatment. In other words, each type of landscape component is analyzed following the Principles, and then the recommended means and not-recommended means to undertake tasks consistent with the Principles are given. In addition, there are factual precedents—previously-treated cultural landscapes—provided as examples of the recommendations. At the end of this tree structure, the recommendations give suggestions concerning the supposed tasks to be performed on the site. The general structure of the *Standards for the Treatment* is illustrated in Figure 2.1.

The structure of The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes is thus composed of guidelines for improving historic landscapes that are based on six major classes of considerations and factors—Treatments, Standards, Principles, Components, Recommendations, and the Precedential Examples, without which the great structure of abstractions of the Standards would convey only limited practical meaning. Each Treatment is differentiated by its suitability for the conditions of the target site. And a preliminary list of Standards for each Treatment guides the Principles and defines the desired results. Principles project the possible degrees of intervention.

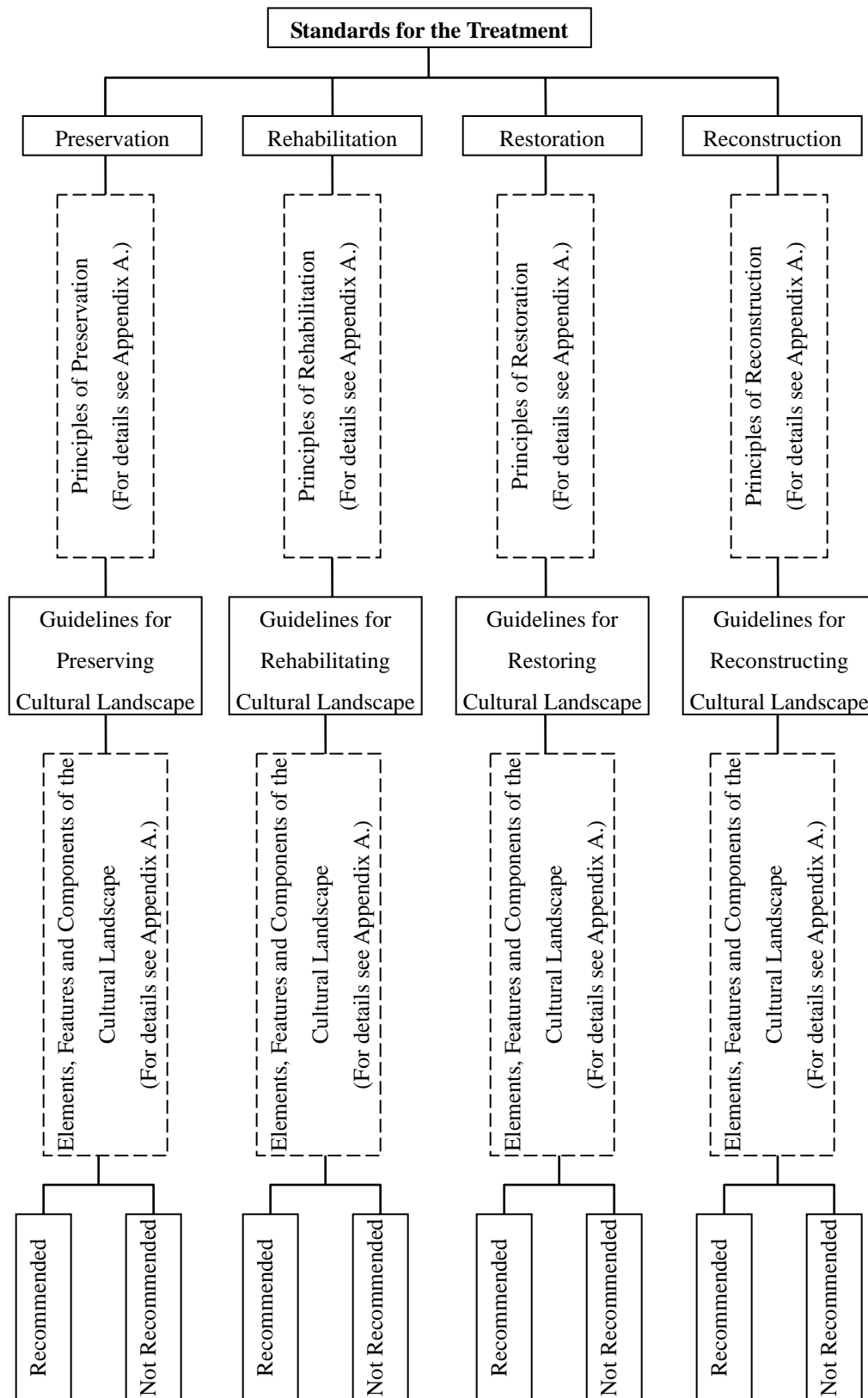


Figure 2.1. Chart of the Structure of *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*

The Components demarcate the typologies of cultural landscapes. The Recommendations differentiate the correct and incorrect undertakings. The Precedential Examples demonstrate the ideas. These last three factors together constitute the Guidelines for any one Treatment. (See Appendix A.)

We can abstract the fundamental conceptual structure of all of the Treatments provided for in the *Standards for the Treatment* as a flow chart (Figure 2.2).

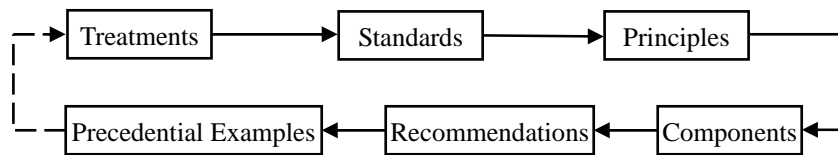


Figure 2.2. Conceptual Flow Chart of *Standards for the Treatments*

These six elements, from general to specific, from simple to complex, support each other integrally, as we can see in the flow chart. The conceptual structures of the four Treatments are all similar (and actually, excluding Reconstruction, are the same). The most prominent differences between the Treatments are in their Principles. However, the unity of the conceptual structures of the document is striking. The Principles clarify the philosophical framework of the Standards. Like the Principles, the Treatments, which take into account the existing conditions of the target sites and the definitions of what is done under each Treatment, are also crucial. They nestle at the summit of this pyramidal structure. Above all, the Precedential Examples are essential, for they prove that the whole system is feasible—as indicated by the dotted connecting line in Figure 2.2. The Principles, Treatments and Precedential Examples are the most important props of the overall structure. Like the three legs of a tripod, together they keep the whole massive structure—the *Standards for the Treatment*—steady.

The *Standards for the Treatment*, for all their complexity of structure, can thus be seen as ultimately founded in, and dependent upon, the examples from which they derive their vital connection to the real world of construction and design. Since those vital Precedential Examples have proven to be mainly non-landscape dominated sites in nature (See section 2.1 and footnote therein above.), it is arguable that this whole structure that constitutes the *Standards for the Treatment* is fundamentally a misfit to landscape-dominated sites. In Principle, then, it is really questionable whether the *Standards for the Treatment* even needs to be consulted in such cases. If they do not, then there is great scope for the use of site-specific art in sites like Port Hudson State Historic Site. For cases where the Standards are nevertheless found controlling for jurisdictions or political reasons, the following discussion analyzes in detail the possibilities of fitting contemporary art into the *Standards*, Treatment by Treatment.

### 2.3 Value of Comparing Treatments

Comparisons reveal homogeneity and heterogeneity. A broad homogeneity implies significance. For example, “to identify, retain and preserve historic materials and features” is the first Principle of each of the four Treatments of cultural landscapes contained in the *Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscape*. On the other hand, heterogeneity often highlights the defining characteristics of a Treatment. For example, to “remove the existing features from other historic periods” indicates the distinctive characteristic of Restoration—to turn the appearance of the place into that in a particular earlier period of time. Gradations of Treatments and Principles will also emerge by means of comparison. For example, the gradation of interventions from

more acquisition to reproduction of a historic site can comprise *protection, retention, maintenance, stabilization, repair, replacement, addition, alteration* and *re-creation*.

In general, by comparing the Treatments and their Principles, we can become acquainted with the samenesses, the differences and the gradations of permitted actions among the Treatments. And those elements common to all the Treatments, the most prominent characteristics of each, and the applicable ranges of indicated actions will all emerge.

#### 2.4 Comparison of the Four Treatments

The four Treatments within the *Standards for the Treatment* are Preservation, Rehabilitation, Restoration and Reconstruction. Preservation is designated as the treatment for cultural landscapes found in an intact and appropriate condition. Rehabilitation is designed for cultural landscapes where the current condition is deteriorated, and a new use of the place may be proposed. Restoration pertains to cultural landscapes that should be frozen in an appearance of some past time. Reconstruction is appropriate for cultural landscapes in a “non-surviving” condition: the place is constructed anew to have an appearance that it had in the past.



Figures 2.3/2.4. Hadrian's Wall, Willowford, UK. The wall is preserved with few interpretation boards erected beside the wall. Visitors are free to bodily interact with the feature. Such treatment renders the site more inviting than the historic sites in US.



Preservation is the first treatment of the four. When the target site is in good condition, to keep it as found is the primary measure, but with a proviso—there must be no better approach to maximize the site’s historic significance under the current understanding. Because of this characteristic, this Treatment can be a preparatory procedure for another Treatment to take place afterward. After the site is sustained, protected and stabilized, there will be a solid platform upon which a second concept may be carried out.



Figures 2.5/2.6. Franklin Court, Philadelphia, Penn.—An Example of Rehabilitation [Figure 2.5 Source: About.com/ 2.6 Source: Venturi, Scott Brown and Associates, Inc.]

Rehabilitation allows additions and alterations to the target sites. This seems a more aggressive approach than Preservation, but actually it is still quite conservative. First, the additions and alterations must be limited to compatible use patterns only. The stress upon repairing just the “deteriorated features” in the conditions also alerts us to a less activist vision. Second, while Rehabilitation allows both additions and alterations; on the other hand, it indicates that additions should be avoided or used judiciously, if possible. The notions of alteration are conservative as well: “Alteration may include enclosing a septic system, increasing lighting foot-candles, extending acceleration and deceleration lanes on parkways, or, adding new planting to screen a contemporary use or facility” (National Park Service 1996, 53). All this projects a state of self-enclosure

which is intended to tenaciously hold the site's features as near to their present structure as may be.

A lot of terms used in the description of this Treatment call for clarification. For example, it is said that new features should be as *unobtrusive* as possible; should be *compatible* or should not be *incompatible* with the historic landscape; and should not create a *false historic appearance*. The flexibility of these terms creates room for conjecture. For instance, compatibility can be explained in at least four ways that depend on the level of the explainer's desire to retain the integrality of the extant features. In level one, for instance, one should use substitute materials that are "compatible" with the existing ones for repair of site features. In level two, one can replace a feature with one that is "compatible" with a lost original one. In level three, one can create an appearance that is "compatible" with the original one by adding a now-missing historic feature. In level four, one could even install a wholly new feature that he believed to be "compatible" with the spirit of the place—for the purpose, say, of interpreting its historic significance. The first three levels are currently allowed conditionally, but the applicability of the fourth level is still unknown.



Figures 2.7/2.8. Central Park's Sheep Meadow. Before Restoration ca. 1980. [Left; Courtesy of Central Park Conservancy] Sheep Meadow in 2001 [Right; Source: Michaelminn.com ].

Restoration in fact is often a controversial treatment in the urban fabric. Such projects have aroused broad debates, like the arguments over restoring Sheep Meadow in Central Park ca. in the 1980s. The Central Park Conservancy proposed to restore Sheep Meadow—which had been used intensively for athletic events, political rallies, and concerts, and had become “a bare dustbowl” (Rogers 1987, 133; Figure 2.7)—back to the lush, soft and green lawn it had been when Frederick Olmsted and Calvert Vaux designed the site in the 1850s.

Restoration ultimately won, and once Sheep Meadow was restored, the intensive contemporary activities had to be taken somewhere else to keep the healthy lawn from being trampled. The setting was no longer acceptable for enthusiasts of active recreation. Also, some one thousand bird watchers had mobilized against this restoration, for it included plans to remove massive woody plants in the Ramble and adjacent areas. The restoration was carried out due to the persistence of the Central Park Conservancy, but this change was ridiculed by the opponent groups as building a “grass museum” (Alanen and Melnick 2000, 3). This conflict revealed how philosophical differences constantly come up in restoration projects of cultural landscapes today—usually because of irrevocable consequences that the contemporary public will be burdened with:

They [the preserved environments] represent the continuum of time in a spasmodic way and give a distorted view of the past since they are composed of the buildings of prosperous classes in prosperous times—times, furthermore, that quickly passed away. (Lynch 1972, 31)

This problem raises the fundamental questions—Whom should we listen to? Who does, in fact, make the decisions? The argument between the exponents of historic preservation and users who use the place every day or live nearby is often a fight between idealism and practicality.

There is not an easy way to reach an agreement on which layer of history outweighs another one (especially the present). Therefore, the Restoration Principle “removal of the features from other periods of time” in the *Standards for the Treatment* also poses problems. According to this Principle, a restoration is to look as it did in a particular period of past time: features from other periods of time will be removed, like those woody plants in Central Park. The uncertain benefits that a restoration will bring cannot always mitigate people’s reluctance to lose those features—maybe not beautiful, not functioning very well, not related to any historic significance, but belonging to them—which are tied to their everyday lives. These kinds of anxiety will not be comforted by a vision of beauty or suggestions to take a historical perspective, but rather by a compromise that reaches a balance between the larger perspectives and existing usage patterns. However, for both sides, a compromise is a painful option.



Figures 2.9. Frederick Law Olmsted National Historic Site, Brookline, Mass., 1994. To re-create the appearance therein ca. 1930 the removal of the invasive woody species was undertaken. [Source: N.P.S. 1996]



Figures 2.10/2.11. Frederick Law Olmsted National Historic Site, Brookline, Mass. May 2001 (after Restoration)



Thus, there is often a struggle to find the compromise before Restoration of a cultural landscape actually can take place.

The mystery of the Treatment of Reconstruction is this: What urges people to reconstruct a place which no longer exists? Such places contain no historic significance represented by extant features, but they are considered as registered historic properties, so they will be reconstructed as they were in a particular period of time. Also, due to a lack of extant features and documentation concerning the site, the historic significance therein is generated from what amounts to a mass of uncertainties.



Fig 2.12. Privy Garden, Hampton Court, U.K., ca. 1991. Before the Garden was reconstructed to be as it was thought to have been in 1702, there was no remnant that could represent its historic form. [Source: N.P.S. 1996]



Fig 2.13/2.14. The Reconstructed Privy Garden. The Reconstruction was complete in 1995, and the appearance is shown in these two pictures, which were taken in 2002.

In the book *How to Apply the National Register Criteria for Evaluation* (1991), the reason to reconstruct a non-surviving historic property can be found. The explicit

stipulation regarding reconstructed historic properties indicates the required qualities of reconstruction sites.

A reconstructed property is eligible when it is accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan and when no other building or structure with the same association has survived. All three of these requirements must be met. (National Park Service 1991, 37)

The reconstructed objects must be situated in their original locations. In addition, the Reconstruction must be a by-product of Restoration plans. That is to say, as the restoration projects are carried out, a portion of the place is found to have vanished over time. To retain the integral context, the missing portion must be reconstructed because there are no other objects that can represent the same association. Such cases include the Privy Garden at Hampton Court. (Figures 2.12-2.14)



Fig 2.15/2.16. Bodie State Historic Park, Sierra Nevada, California. This historic park represents the western “ghost-town” through the simplest Treatment—that of Preservation, or rather a policy known as “arrested decay.” [Figure 2.15 Source: California Department of Transportation/ 2.16 Source: Source: Mono County Tourism and Film Commission]

In some cases, such as ghost towns in the desert, Reconstruction also signifies a shift of the collective cognition. These tarnished towns are transformed from disregarded fragmentary physical existence into reconstructed, and often commercial,

icons of a last and colorful—hence valued—period of history. The significance arises from collective nostalgia, and action is taken as a result.

The four Treatments clearly state their suitabilities for sites in various initial states of repair, etc., in their different conditions. By examining these conditions, we can, by inductive reasoning, find four common *qualities* that are given more or less emphasis in each Treatment. In addition, each Treatment is fairly distinct in its definition. According to the Treatments' definitions, the states that the target sites should be in after the various Treatments have been applied will show four more qualities in common. Through the resulting eight qualities of existing and proposed conditions of the target sites, we can develop a comparative table among the four Treatments. (See Appendix B for the process of simplifying the Treatments into eight qualities.)

Table 2.1. The Possibilities for Involvement of Contemporary Art under the Treatments

Possibilities for Involvement of Contemporary Art	Pres	Rehab	Restor	Recon
<b>The Existing Condition</b>				
Existing Physical Condition of Features	2	4	4	5
Preference for the Current Appearance	1	2	4	5
Planned Modification	1	5	1	1
Documentary Evidence	1	1	1	5
<b>The Proposed Condition</b>				
Compatibilities with the Original Appearance	1	2	4	5
Allowance of Alterations	1	5	1	1
Exclusiveness of Other Layers of Time	2	3	1	1
Historical Appearance Recurrence	4	5	1	1
<b>Total</b>	13	27	17	24
<b>Maximum (100%)</b>	40	40	40	40
<b>Possibilities in Percentage ([Total-8]/ [40-8] %)</b>	15.625%	59.375%	28.125%	50%
Pres=Preservation; Rehab=Rehabilitation; Restor=Restoration; Recon=Reconstruction				

In this table, the maximum possibility for contemporary art to apply is quantified as sum of 40 (eight qualities multiplied by a maximum “pro-contemporary art” weight of five). The minimum sum we can possibly get is eight, where the pro-contemporary art weight for each quality is one. The zone from one to seven should be therefore subtracted from the total area from zero to 40 because there is no chance that we can arrive at a sum with value lower than eight. As we express the sums for the four Treatments as percentages of the ideal sum of 40, representing the maximal possibility of installing contemporary art, the percentages we get represent the possibilities for involvement of contemporary art under each Treatment. These rates range from complete resistance (0%) to complete allowance (100%).

Through the actual percentage derived, in Figure 2.17 we are able to identify which Treatments contain most flexibility for applying contemporary art. In other words, we can anticipate the probability of success of applying contemporary art into a target site subjected to each Treatment. Say we plan to put a visitor center in contemporary style into a cultural landscape. In a site to which the treatment of Rehabilitation is applied, we have approximately a 60% possibility of doing so, but there is only a 16% possibility of doing so in a site to which the Treatment of Preservation is applied.

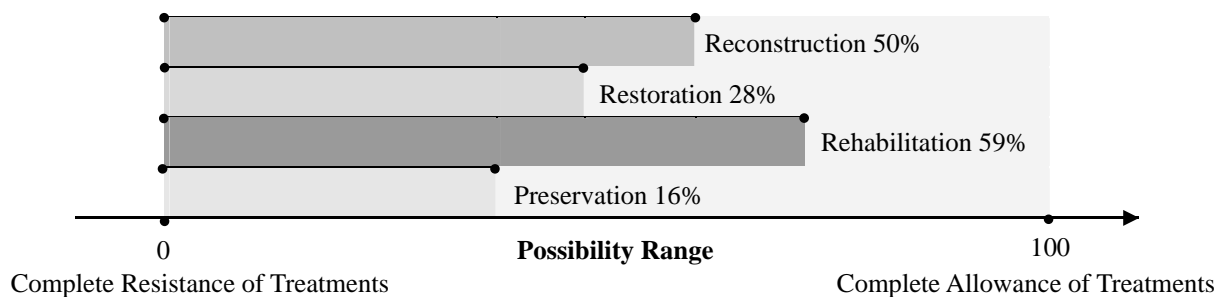


Figure 2.17. Degrees of Potential Involvement of Contemporary Art under the Four Treatments.



Nevertheless, these rates are still provisional because they come from figures induced only from the Treatments, which together constitute only one of the three primary factors of the *Standards for the Treatment*—the other two being Principles and Precedential Examples. Until the other comparably analyzable factor (Principles) is taken into account, the rates here are incomplete. These rates will be adjusted with coefficients taken from the Principles in the next section.

## 2.5 Comparison of Principles

There are twenty-six Principles in the *Standards for the Treatment*. By eliminating the four reiterative Principles “accessibility considerations/health and safety considerations/environmental consideration and energy efficiency,” which are general concerns, we will have twenty-two Principles.

Within these twenty-two Principles, there are so many synonyms and words with similar meanings—words like *retain*, *preserve* and *conserve*; *stabilize* and *consolidate*; and *maintain* and *protect*—that we can barely distinguish the difference between them. People who apply these standards are thus left free to translate these words into the meanings they prefer. Besides, the terms are hard to understand in the landscape context because of an inherent oxymoron. As mentioned in earlier, *The Secretary of the Interior’s Standards for the Treatment of Historic Properties* were originally designed for architectural preservation. Their resulting incongruity in the landscape context has been addressed:

Indeed, the technical language used in cultural landscape preservation—especially in the documents prepared by governmental agencies and organizations—often poses problems, since many terms and definitions are borrowed directly from architectural preservation. In addition, the very concept of cultural landscape preservation may sound like an oxymoron to some people; because cultural landscapes are composed of natural elements that grow, mature, erode, move, die, and revive once again, how can they possibly be preserved? (Alanen and Melnick, 3)

However, once we get involved with the treatment of a cultural landscape, in any case where the *Standards for the Treatment* applies, we have no choice but to deal with these terminologies. But at least we can try to clarify them and to reduce the repetition and make them more comprehensible. By comparison, the similarity and characteristic of each Principle can be distinguished so that the repetition can be reduced and the common qualities will be retained. Through this process of reduction (See Appendix C.), we can, again by inductive reasoning, find five Principles in common and 14 qualifiers and special principles, which are generated from the process of comparison.

By analyzing the general Principles, and their qualifiers and the special principles identified in Appendix C, a series of numbers, which represent the weight of each of them, can be found. (See Appendix D for this process.) If these figures are in turn applied to the eight qualities from Table 2.1, the adjusted weights of the eight qualities in Table 2.1 will be, found because adjustment coefficients for these qualities are known. (See Appendix D for this concept.) Since the coefficients of the eight qualities are now known to be various, all figures in Table 2.1 can be multiplied by their coefficients to find new, justified numbers that take into account the relative weights of various Principles that undergird the *Standards for the Treatments*. Table 2.2 is thus created.

This results in an adjusted version of Figure 2.17, now showing more accurate possibilities for involvement of contemporary art under the four Treatments.

## 2.6 Real-World Possibilities of Applying Site-specific Art

The four rates of possibility are from moderate to low, which may explain why few examples of contemporary art styles can be found in the *Standards for the Treatment*. In the 111 Precedential Examples that are collected in the *Standards*, there

Table 2.2. Justified Possibilities for Involvement of Contemporary Art

Possibilities for Involvement of Contemporary Art	C	Pre	Reh	Res	Rec
<b>The Existing Condition</b>					
Existing Physical Condition of Features	92%	1.84	2.76	2.76	4.61
Preference for Current Appearance	153%	1.53	3.05	6.11	7.63
Planned Modification	133%	1.33	6.67	1.33	1.33
Documentary Evidence	118%	1.18	1.18	1.18	5.88
<b>The Proposed Condition</b>					
Compatibilities with the Original Appearance	35%	0.35	0.7	1.4	1.75
Allowance of Alterations	35%	0.35	1.75	0.35	0.35
Exclusiveness of Other Layers of Time	118%	2.35	3.53	1.18	1.18
Historical Recurrence	118%	4.70	5.88	1.18	1.18
<b>Total</b>		13.63	25.52	15.48	23.9
<b>Maximum (100%)</b>		40	40	40	40
<b>Justified Possibilities as Percentages</b>		17.6%	54.7%	23.4%	59.7%

Pres=Preservation; Rehab=Rehabilitation; Restor=Restoration; Recon=Reconstruction

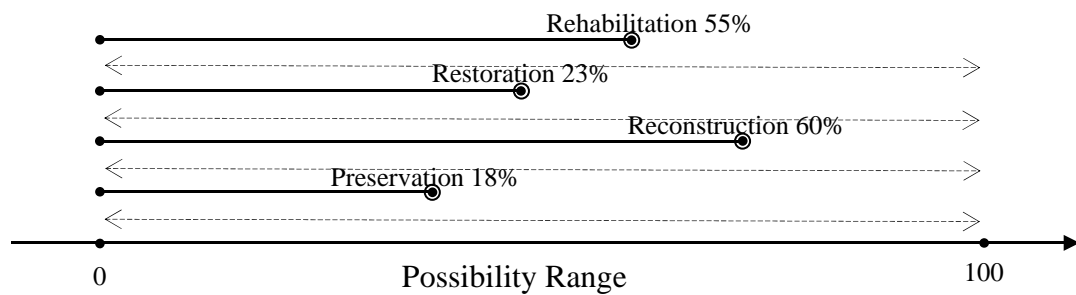


Figure 2.18. Conceptual Graph of Variation of Possibilities for Specific Occasions

are only two that can be deemed in contemporary art style, and they are, first, the addition of the war memorial to the Civic Center in downtown Denver (National Park Service 1996, 27; Figure 2.19), and the Franklin Court in downtown Philadelphia (National Park Service 1996, 83; Figures 2.5-6). But none of them are in a landscape-dominated site.



Figure 2.19. The Addition of the War Memorial to the Civic Center in Downtown Denver. [Source: N.P.S. 1996]

One caveat needs to be made about the value of the possibility given for the Treatment “Reconstruction.” That value does not actually represent a high tolerance of contemporary art styles. Instead it suggests that a high risk of unjustified manners of treatment exists, which will give the site an appearance deviating from the original historical one. Because the fundamental endeavor of the Treatment “Reconstruction” is to reach “accurate reconstruction with minimal conjecture” (National Park Service 1996, 83), the high value of the rate, in this case, is not referable. In addition, other factors can considerably affect the numeric rates, as discussed in Appendix E.

These rates have been developed to manifest possibilities of installing contemporary art in historic sites that are treated under the guidance of the *Standards*.<sup>2</sup>

These rates have been induced through a close reading of the text of the *Standards*, but they need not be limited to projects to which the *Standards* statutorily apply. If the *Standards* are assumed to articulate the social and environmental values of the United States, then, when a site need not be treated strictly according to the *Standards*, the developed rates should still be useful indicators when contemporary art is proposed to be installed, because the *Standards* may be persuasive where they are not mandatory.

## 2.7 The Application of the Standards to the Port Hudson State Historic Site

In any case, whatever the general values—in principle or in common practice—of the *Standards for the Treatment*, where landscape-dominated sites are concerned, one important question concerning them for the purposes of this thesis is whether they currently govern work done on the Port Hudson State Historic Site. According to the statements made by the site manager of Port Hudson State Historic Site in a face-to-face interview, in his view the federal guidelines possess no jurisdiction over the Port Hudson State Historic Site. As a result, the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* will not govern the “sample” contemporary art designs to be developed in this thesis for the Port Hudson State Historic Site. Only if projects receiving federal money or tax benefits are proposed in the future, (The *Standards* will thus become mandatory.) will the current autonomous regulations governing the Port Hudson State Historic Site dictates require refinement in accordance with the *Standards*.

## 2.8 End Notes

1. This conclusion is derived from the list of example-photos given in the *Standards*. Of the 111 Precedential Examples given in—and relied upon—in the *Standards*, 74 are places located firmly within manmade contexts—for example, cities, plantation

grounds, etc. Only 31 were true landscape-dominated sites, that is, undeveloped areas surrounded by nature—like most battlefields. (Six are not categorizable.) In any case, the 1996 *Standards for the Treatment* are essentially identical to the earlier *Secretary of the Interior's Standards for Historic Preservation Projects* (1979), which exclusively addressed architectural, not, landscape sites.

2. The *Secretary of the Interior's Standards for the Treatment of Historic Properties* (1992) are codified as 36 CFR Part 68, section 1 of which states: “These standards apply to all proposed grant-in-aid development projects assisted through the National Historic Preservation Fund. 36 CFR part 67 focus on ‘certified historic structures’ as defined by the IRS Code of 1986. Those regulations are used in the Preservation Tax Incentives Program. 36 CFR Part 67 should continue to be used when the owners are seeking certification for Federal tax benefits.” Set forth in 36 CFR Part 67 at the Section 67.7, one finds the details of what constitutes “rehabilitation” sufficient to qualify for the tax benefit. “Rehabilitation” as described there is identical to the *Standards for Rehabilitation*. Both these Parts are based on the National Historic Preservation Act of 1966.

## CHAPTER 3

### THE POTENTIAL OF SITE-SPECIFIC ART FOR INTERPRETING A COMMEMORATIVE SITE

*The little pig built a house with [straw]. Presently came along a wolf . . . and said, "Little pig, little pig, let me come in." To which the pig answered, "No, no, by the hair of my chiny chin chin." The wolf then answered to that, "Then I'll huff, and I'll puff, and I'll blow your house in." So he huffed, and he puffed, and he blew his house in, and ate up the little pig. The second little pig . . . built his house [with sticks]. Then along came the wolf, and said, "Little pig, little pig, let me come in." "No, no, by the hair of my chiny chin chin." "Then I'll puff, and I'll huff, and I'll blow your house in." So he huffed, and he puffed, and he puffed, and he huffed, and at last he blew the house down, and he ate up the little pig. The third little pig . . . built his house with [bricks]. So the wolf came, as he did to the other little pigs, and said, "Little pig, little pig, let me come in." "No, no, by the hair of my chiny chin chin." "Then I'll huff, and I'll puff, and I'll blow your house in." Well, he huffed, and he puffed, and he huffed and he puffed, and he puffed and huffed; but he could not get the house down.*

--English Folktale, *The Story of the Three Little Pigs*

*We may, if we like, avoid all but a glimpse of painting, switch channels at the first step of ballet, and choose to read no poetry, but architecture, as has often been said, is unavoidable.*

--Stanley Abercrombie, *Architecture as Art*

In the late 1960s, site-specific art emerged from minimalist movement. It has not developed as a branch of minimal art nor as a distinct art style. Rather, site-specific art has revealed itself within several art styles.

There are almost no hard and fast definitions of the terms used in contemporary art, nor is there a precise demarcation between various contemporary art styles. In the introduction of Umberto Eco's *The Open Work*, the lack of definitions in contemporary art is seen as a deliberate scenario: "Much modern art . . . is deliberately and systematically ambiguous" because "ambiguity . . . is the product of the contravention of established conventions of expression: the less conventional forms of expression are,

the more scope they allow for interpretation and therefore the more ambiguous they can be said to be” (Robey 1989, x-xi). The term *site specificity* shares this characteristic of ambiguity.

However, several contemporaneous art styles, initiated in the late 1960s to early 1970s, have nurtured each other and shared a common intention to reify *site specificity*. These initiatives, like those of the three little pigs in the English folktale who built their houses with more and more reliable materials, have been, in different gestures, languages, and materials, aimed at advancing a single paradigm:

Contemporary art can be seen as an epistemological metaphor. The discontinuity of phenomena has called into question the possibility of a unified, definitive image of our universe; art suggests a way for us to see the world in which we live, and, by seeing it, to accept it and integrate it into our sensibility. The open work assumes the task of giving us an image of discontinuity. It does not narrate it; it **is** it. It takes on a mediating role between the abstract categories of science and the living matter of our sensibility; it almost becomes a sort of transcendental scheme that allows us to comprehend new aspects of the world. (Eco 1989, 90)

Moreover, the development of the idea of *site specificity* has deviated from a strictly linear progression, so that multiple interpretations of site specificity are attributable to various art forms. For example, Kristine Stiles in her book, *Theories and Documents of Contemporary Art*, describes installation art, environmental art and land art in the same chapter in which she discusses artists such as Isamu Noguchi, Maya Lin, Walter De Maria, Robert Smithson, Agnes Denes, Alice Aycock, and Richard Long. Stiles explains the reason that these artists’ writings are collected together: “‘Environments, Sites, and Installations,’ includes such seemingly disparate artists as Isamu Noguchi and Robert Smithson, all of whom made contributions to *site-specific projects*” (Stiles and Selz 1996, xx). [emphasis added]



As a result, the more forms of art that have been related to *site specificity*, the more eclectic the term has become. In all these genres, however, lies a common idea, though often embodied differently. Miwon Kwon in her book, *One Place After Another*, states this phenomenon explicitly: “Throughout the 1970s and 1980s, as site-specific art intersected with land art, process art, performance art, conceptual art, installation art, institutional critique, community-based art, and public art, its creators *insisted on the inseparability of the work and its context*” (Kwon 2002, dustjacket blurb). [emphasis added] Nevertheless, the term *site specific* is now so prevalent among the majority of contemporary art styles that, some say, it “has become hackneyed and meaningless through use and abuse” (Buren 1997, 79).

Due to the eclectic nature of *site specificity*, the scope of this chapter will be confined to existing artworks that can favorably fit within the framework of landscape architectural design—works of land art. Also, earlier theories of creating site-specific art will be briefly reviewed for context. Early works of American land art and their European analogs will be described. Through an analysis of works, this section will identify the methods that artists used to highlight landscapes, and the unique qualities of land art. These qualities of land art are the traits that make land art what it now is. These qualities both reflect the methods which exponents of land art have used to embody site specificity, and make land art distinct from other site-specific arts. This examination of specific works of land art will serve as both repertoire and reference for the generation of alternative designs that will be proposed for the Port Hudson State Historic Site in Chapter Five. Case studies of the works that are created to commemorate people who were involved in wars, like the Port Hudson State Historic Site, will be investigated individually and more thoroughly in the following sections.

The restrictions of landscape design on forming a commemorative space will be identified, and the hypothesized solution drawn from site-specific art will also be discussed.

### 3.1 Concepts of Site Specificity

The most fundamental characteristic of site-specific art is that the meanings of the artwork or artworks are defined by the place where they are situated. Without the place, the work cannot unitarily exist. This reciprocal relationship, or symbiosis, of the object and its site is often asserted as a necessity: “To move the work is to destroy the work,” said Richard Serra (1991, 38) when his work *Tilted Arc* (Figures 3.1-2) was moved from the Federal Building in New York where it had originally been located. In other words, as the work was moved, it became something else, becoming transfigured by its new surroundings. The assertion of this integrality is due to the site specificity that imbues the artwork, and that “might articulate and define itself through the properties, qualities or meanings produced in specific relationship between an ‘object’ or ‘event’ and a position it occupies” (Kaye 2000, 1).



Figures 3.1/3.2. *Tilted Arc*, 1981-1989. The removal of this piece aroused a huge debate and an investigation of the meaning of site specificity. [Figure 3.1 Source: University of Pennsylvania Library/ 3.2 Source: Kwon]



Site-specific art is the temporal embodiment of site specificity. A *site* comes into being when an object is moved from a *place*, in which the fixed or original position of the specific object resided. In other words, a *site* is defined as a *place* where something is missing. A *place* signifies a configuration where every object is placed in its proper position. It is a concept that tends to be more abstract than material, and is similar to the idea of Nature. Nature can be read as a concept and a material fact. However, to pin down a universal material setting for Nature would require intricate philosophical discussions, and so too would giving the concept of *place* a hard and fast definition. Therefore, *place*, at best, can be read as a plastic matrix of three-dimensional geometry which can be fashioned into variant *spaces*. Or, more conceptually, *place* can be read as “an ordered and ordering system realised in ‘spatial practice’” (Kaye, 4).

*Spatial practice* functions to define a place as *spaces*, in which expression or reception in accordance with an *ordering system* is realized by activities such as walking, listening, watching, and so on. *Spaces* then are denoted by the three-dimensional geometries that we live in in our everyday world. They are developed to serve certain human needs, such as recreational space, religious space, and so on. On the other hand, the fixed identity of a space, for example as a memorial, requires reinforcement through human ritual or behavior. When the human endeavors disappear, the identity of the space is changed. The proponents of performance art prefer to concretize notions of *space* and *ordering system* by envisioning a progressing walker whose walk—spatial practice—defines a place as spaces—sidewalks, for example. In addition, after the *space* is realized, the walker’s behavior there is then confined to its *ordering system*, of which the knowable portion is usually recognized as

conventions such as the common understanding that sidewalks are for walkers and streets are for vehicles. Language is also given as a metaphor of the *ordering system*:

[i]n relation to place, space is like the word when it is spoken, that is, when it is caught in the ambiguity of an actualization, transformed into a term dependent upon many different conventions, situated as the act of a present (or of a time), and modified by the transformations caused by successive contexts. (de Certeau 1984, 117)

As the conventions are fluid and temporal, the perceived orders from the ordering *system* accordingly change. In consequence, humans will receive variant orders from the *ordering system* and behave in accordance with them. The spatial practice thus changes with time, and spaces are transformed with evolution of spatial practice. It is the aspiration for the “proper” that urges humans to perform spatial practice in order to reveal a place where every being is located in its proper position.

However, the restless intent to locate *place*, the properness of being, from variant spaces, which is substantiated by spatial practice following conventions, will then never end. The walker is permanently in progress because “to walk is to lack a place. It is the indefinite process of being absent and in search of a proper [sic]” (de Certeau, 103). Because there will always be something missing in order to reconstruct “the proper” by our living spaces, spaces will never fully resolve into a place. On the other hand, the constant absence renders *place* a site, while “the site [is] in its transitive sense, always in the act or effort of locating, and never in the settled order, the ‘proper place’, of the location itself” (Kaye, 6). And it is this very effort, which is set to locate the “properness of being” as well as to locate the absence in the place, ascribes to the revelation of site specificity. To realize what is missing in a whole is synonymous with knowing the gestalt. When our living spaces are molded to serve variant ends, the site specificities of the respective spaces are distinct. Therefore the complementary portion

of the configuration, which is now absent, will also be unique to each space, and this uniqueness is then the site specificity.

One attempt to fix location is to represent a place by symbols, for example Lawrence Halprin's effort to "score" movement through spaces, *Motation* (Figures 3.3-4), which will be further construed in the latter section of the case studies of Halprin's work, the FDR Memorial Park.

### 3.1.1 Robert Smithson's Non-Sites as Symbolic Absence

To represent a place symbolically, as in Robert Smithson's gallery pieces "Non-Sites," suggests a more complex situation. "It is only in the absence of the original that the representation can take place"; (Crimp 1993, 119) so the project of constructing a symbolic or named substitute, a signifier, necessitates placement of the piece away from the place that it is created to refer to. It is this very removal that makes the place a *site*—"a place where a piece should be but isn't" (Bear and Sharp 1996, 250).

Smithson's series of "Non-Sites" in 1968 (Figures 3.5-7) manifested the dialectic between, "the site (the source of material or the place of a physical alteration of the land) and the [Non-Site] (its parallel or representation in the gallery)" (Shapiro 1995, 2). Smithson does this by displaying, "materials which have been collected from designated outdoor sites, deposited in bins whose construction echoes a simple, clean, minimalist aesthetic, and set in the gallery beside information tracing out the geographical or geological characteristics of the area from which they have been removed" (Kaye, 92). Smithson manipulated this juxtaposition of a map and undifferentiated materials from the site to highlight "the inability to see" (Shapiro, 72). A discrete representation of the site is seen in the map, but the contour lines,

# MOTATION SYMBOLS

## SYMBOLS IN GENERAL

- 1 | VERTICAL ELEMENT
- 2 — HORIZONTAL ELEMENT
- 3 \ DIAGONAL ELEMENT
- 4 / CURVED ELEMENT

## SYMBOLS FOR STRUCTURE

- 5 ■ HIGH BUILDING
- 6 □ LOW BUILDING
- 7 ▣ MEDIUM BUILDING
- 8 ▤ GROUP OF BUILDINGS
- 9 ▥ TOWER
- 10 □ DOOR OR GATE
- 11 ▬ UNDERPASS

## SYMBOLS FOR LANDSCAPE

- 12 ⌒ HILL
- 13 ⌒ MOUNTAIN
- 14 ⌒ VALLEY
- 15 ⌒ BODY OF WATER
- 16 ⌒ RUNNING WATER
- 17 ⌒ FOUNTAIN
- 18 Ψ TREE
- 19 Ψ SHRUB

## SYMBOLS FOR MOVING THINGS

- 20 ● HUMAN
- 21 ○ CAR
- 22 □ TRAIN
- 23 ⊕ BIKE

## SYMBOLS FOR DIRECTION

- 24 > DIRECTION OF MOVEMENT
- 25 L BELOW EYE LEVEL RIGHT
- 26 L ABOVE EYE LEVEL LEFT

## OTHER SYMBOLS

- ||||| FENCE
- ▬ RAILING
- T = TABLE
- DOT ON BOTH SIDES OF SYMBOL INDICATES PLURAL

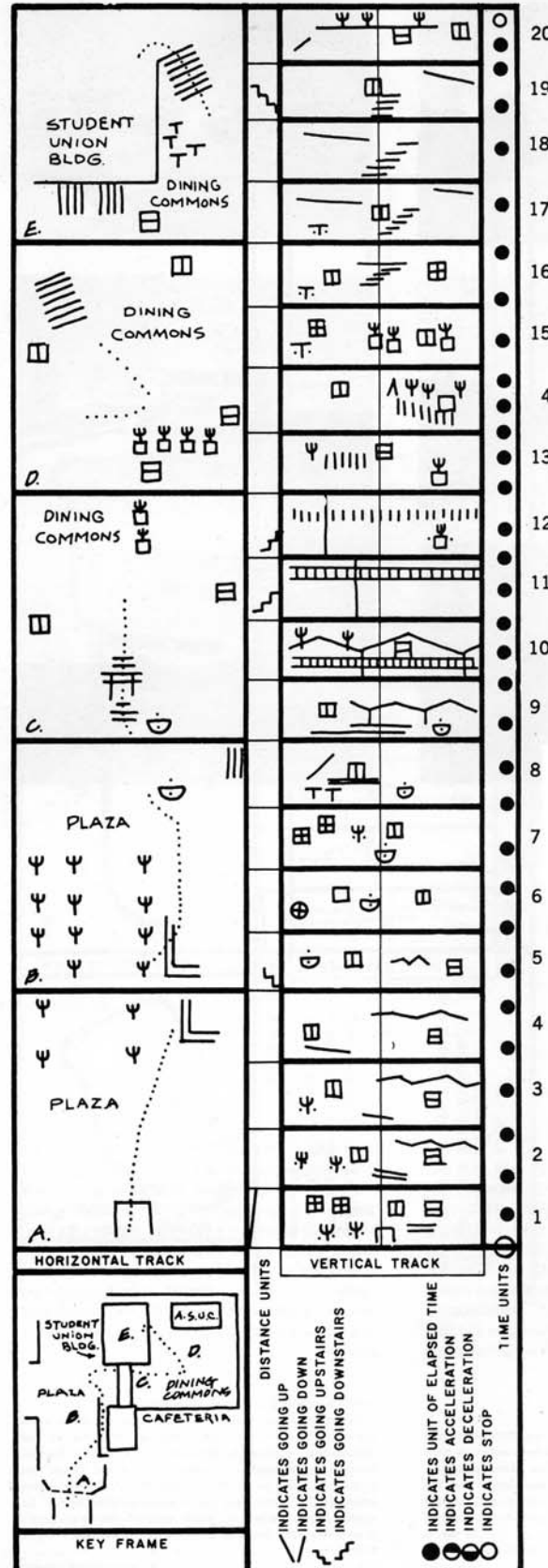


图14 Fig. 14

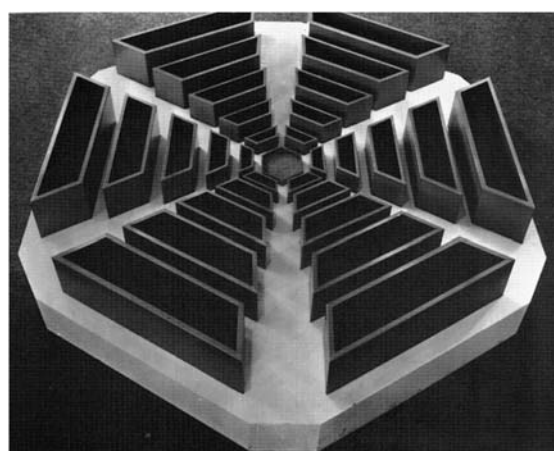
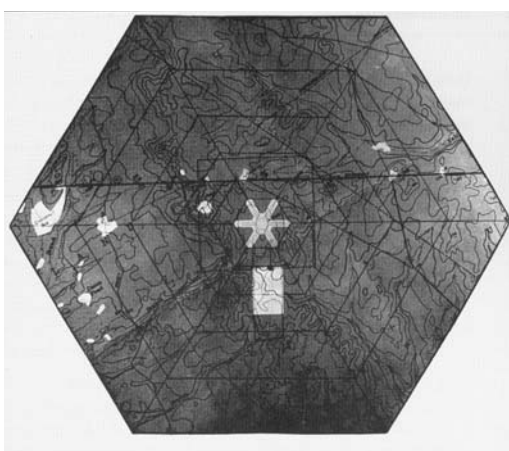
Figure 3.3. An Example of a Walker's Spatial Practice--Lawrence Halprin's *Motation*. Halprin argued, "in a world intensely involved in the development of motion through space, little has been done to express it graphically. Movement is all round us; mobility has permeated not only our engineering but our arts as well." Therefore, Halprin designed *Motation* as "a system to program movement carefully and analyze it.... Only after programming the movement and graphically expressing it, should the environment—an envelope within which movement takes place—be designed. The environment exists for the purpose of movement" (Halprin 1984, 51-53). [Source:Halprin 1984]



Figure 3.4. Pictures of the Twenty Spots in the Student Union Plaza of the Berkeley Campus. The observer used the symbols listed on the left side of Figure 3.3 to record the spatial compositions seen during her movement. [Source:Halprin 1984]

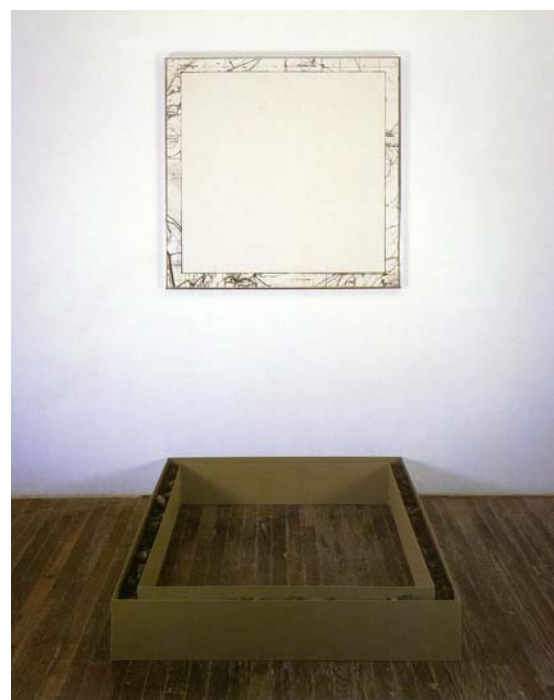
symbols, and numbers in the two-dimensional resource are not the ontological sight that we would actually see in the site they refer to. On the other hand, the authentic portion of the site—which is presented fragmentarily by the undifferentiated pieces of gravel confined in geometric containers—is too indeterminate to allow a viewer to retrieve the images of the site. Therefore, a dilemma of understanding—the impossibility of truly apprehending the site through either the holistic viewing of a map with its clusters of symbols, or the fragmented experience of viewing pieces of gravel collected there—emerges.

Smithson programmed this paradox—which reveals the difficulty of comprehending the true identity of a site by means of artificial creation—to arouse curiosity about the “mobile” quality of a site. This curiosity, then naturally turns to a desire on the part of the gallery visitors to see the actual site, and so frees minds from the physical limitation of the gallery. Site specificity is evoked by the dialectical action of the Non-Site, with its indoor epistemological metaphors of the outdoor site!



Figures 3.5/3.6. *A Non-Site, Pine Barrens, New Jersey, 1968*. The map [Above] showed the site, where substances such as soil and gravel, held in the containers, [Upper right] had been collected. [Source: Shapiro]

Figure 3.7. *Mono Lake Non-Site (Cinders Near Black Point), 1968*. [Right] “If you look at the map, you’ll see it [the Mono Lake] is in the shape of a margin—it has no center. It’s a frame, actually. . . . The non-site itself is a square channel that contains the pumice and the cinders.” [Source: Davies and Onorato]





The enthusiasm of exponents of conceptual art for breaking conventional object-relatedness has called for similar gestures, such as those of Joseph Kosuth. Recognizing the same dilemma of expression, the impossibility of fully representing objects by their artificial symbols, Joseph Kosuth (an artist of conceptual art—a coexisting art form related to land art) used a more direct approach to reveal this difficulty. In Kosuth’s celebrated 1965 work, *One and Three Chairs* (Figure 3.8), a chair, a picture of the chair, and the dictionary definition of a chair are lined up to evoke awareness of the “limited information value of object, representation and language” (Weilacher 1999, 12). Here, the term *chair* is actually understood as a trinity—three as one and one as three. This trinity then prompts a clarification of the difference between the essence of objects in reality and our epistemological realizations of them. This process of clarification is the very same mechanism that Smithson launched by his Non-Sites—the ice-breaking voice of the dialectic between site and Non-Site.



Figure 3.8. *One and Three Chairs*, 1965. Juxtaposed photograph of chair, the chair itself, and the entry for "chair" in an English-to-French translation dictionary. [Source: Institute of Artificial Art Amsterdam]

A Non-Site—situated in neutral “white cube” gallery space and pointing back to the *site*—evokes the absence of the Non-Site’s object because of its incomplete representation of that object, and therefore promotes awareness of the dialectic between site and Non-Site (Figure 3.9, Smithson and Wheeler 1996, 152-153).

#### Dialectic of Site and Non-Site

<b>Site</b>	<b>Non-Site</b>
1. Open limits	Closed limits
2. A Series of Points	An Array of Matter
3. Outer Coordinates	Inner Coordinates
4. Subtraction	Addition
5. Indeterminate (Certainty)	Determinate (Uncertainty)
6. Scattered (Information)	Contained (Information)
7. Reflection	Mirror
8. Edge	Centre
9. Some Place (physical)	No Place (abstract)
10. Many	One

Figure 3.9. The Dialectic of Site and Non-Site [Source: Smithson and Wheeler]

The relationship between the Non-Site’s fragment of an indoor space and its represented outdoor spaces is discursively construed as the above list, which, mainly, is suggesting an array of contraries by which the silhouette of the ordering system can be traced out. It suggests that the endeavor to disclose a holistic *site* by human cognition or perception will always be in vain because, after all, to cognize or to perceive is a sort of spatial practice, which the artist receives from the ordering system and then performs on the site, with the result of creating spaces that never fully resolve into the *place*. Since the “belief [that ‘the site’ is a permanent knowable whole] is untenable today” (Eisenman 1986, 5), representation of the site by a non-site, which reifies the artist’s perception of an instantaneous configuration of the site, can never possibly represent the holistic site. Therefore, the site will always have an element of

*absence*—the absence of some ultimate utterance/gesture sufficient to represent either the whole or the unknown portion of itself. This constant absence then validates the definition of *site*: “a place where a piece should be but isn’t” (Bear and Sharp 1996, 250):

The site appears in the promise of its occupation by the work, yet the work is a necessary index to the site. Indeed, the Non-site’s site specificity is an effect of this contradiction, in which the work and the site threaten to occupy, and be defined in, the same precise place. (Kaye, 99)

The dialectic between site and non-site induces the spectator to break the limitation of the physical situation (the gallery where the objects are collected and exhibited). Such spatial practice in the gallery is read as creating a communication between the observer’s epistemological presumption and phenomenological recognition so that his attention departs from the maps and materials in containers that stand before him and journeys in imagination to scenes of the outdoor site that appear in his mind. On the other hand, the dialectic also implies that the spectator locates himself within the process of exchange between the work of art and the place; for “to ‘read’ the sign is to *have located* the signifier, to have recognised its place within the semiotic system” (Kaye, 1). Both mechanisms are influenced by the concepts within minimalism that pertains to the reflexivity, or the evocative quality, of artworks and “viewer-inclusive” conditionality (the necessity of views’ engagement to the artwork; also see Stiles and Selz 1996, 70).

### 3.1.2 Minimalist Opinions in Favor of Site Specificity

Artists in the 1960s and early 1970s strove to disencumber themselves of the institutional concept of the objecthood of art. That attempt resulted in two resolutions. One was accomplished by physical transportation and the other by metaphysical extension. The first solution called for giving up the galleries and working outdoors in

order to embed artworks in the reflexive milieu, and mainly manifested itself in works of land art (which will be discussed in the next section). The second solution introduced reflexivity into gallery works, which sought to challenge the limitations of the galleries. One of the most well-known such attempts is Robert Morris's *unitary form* (Figures 3.10-12), which "makes a sculptural intervention into the gallery space" rather than "assert the art object's self-containment" (Kaye, 26).



Figures 3.10/3.11/3.12. An Example of Morris's *Unitary Form--Mirrored Cubes*, 1965. Morris covered all sides of four wood cubes with glass, which not only visually compromised the entity of the cubes by allowing the surroundings to "penetrate" them but also captured the images of spectators in an ever-changing series of instantaneous configurations. [Figure 3.10 Source: Museum Ludwig, The museums of the City of Cologne/3.11 Source: Crow/3.12 Source: University of Pennsylvania Library.]

The minimalists molded the spaces of the galleries into microcosms, "which [displaced] the phenomenological site of the minimalist installation into a critical reflection on the gallery itself" (Meyer 2000, 25). As Robert Smithson's *Non-Sites* constructed a paradox that unveiled *site specificity* to spectators, Robert Morris's *unitary form* employed a kind of obstruction, which frustrated the spectators' efforts to read/locate the space where the artwork (subject), the frame (white cube gallery), and the spectators themselves were situated. The intention was to deflect the spectators' attention from a systematic configuration—subjects, objects and limitations—to the experience of the process of locating. The spectators' attention is channeled into a dynamic operation, "a transitive definition of site, forcing a self-conscious perception in which the viewer confronts her own effort 'to locate, to place' the work and so her

own acting out of the gallery's function as the place for viewing" (Kaye, 2). Under such circumstances, spectators can perceive that "site specificity is linked to the incursion of 'surrounding' space, 'literal' space or 'real' space into the viewer's experience of the artwork," (Kaye 25) or, precisely, is linked to the whole microcosm of the space the spectator occupies:

Minimal sculpture launched an attack on the prestige of the artist and the artwork, granting that prestige instead to the situated spectator, whose self-conscious perception of the Minimal object in relation to the site of its installation produced the work's meaning. (Crimp, 16-17)

This very dynamic operation replaced the conventional forms of modernist artworks—complete entities that were distinguished by their self-containment and self-enclosure—by changing to an open direction. Through the process of identification, the intention to assert the *order* of the space recedes into the importance of the process *per se* of identifying, which includes locating the very physical existence of the spectators themselves in the space as well. These spectators perform the inevitable spatial practice which leads them to experience the site specificity but does not lead to any singular and ultimate revelation. There is no "singularity of focus" (Morris 1996, 589) because the subjectivity of the individual experience is added in. The site specificity, therefore, is experienced with nuances. This "viewer-inclusive" conditionality is manifested through the fact that without spectators the work and the room are merely mechanisms:

Only a work of art defying unequivocal interpretation and allowing itself to be experienced in individually different ways from both the formal point of view and in terms of its content enables the beholder to discover new dimension of perception. Umberto Eco uses the concept of "open work" to describe such structures. (Weilacher, 22)

For such works, which "are 'open' in a far more tangible sense," Eco further explains, "in primitive terms we can say that they are quite literally 'unfinished'" (1989, 4). The

openness seemingly introduces another dimension for visitors to explore, transcending the physical limitation of galleries by metaphysical extension.

On the other hand, certain artists—who proclaim that art belongs to no single person but to the place in which the piece is located—choose to simply abandon the galleries, museums, and private collections that all declared the concept of art as a manipulable commodity in a market society.

### 3.2 Land Art as Open Work

Everything about land art can be said to have started at the moment that a group of young artists, who cried out “art, present everywhere and everybody’s whore,” (Weilacher, 35) fled in the 1960s from the American society that they considered inexhaustibly and omnipresently gaudy. They headed to supposedly peaceful, unraped, and even spiritual wild places—such as desert areas in Nevada. Both Smithson and Morris are exponents of land art. They argue that art should not be possessed, should not be situated in the galleries/museums, and should engage natural settings. They represented the American avant-garde of the 1960s.

#### 3.2.1 The American Avant-garde

The glory of early land art was greatly aided by modern technology. The most obvious characteristics of early land art were the enormous size of the artworks and the application of engineering in creating them. These works of the American avant-garde rely deeply on modern mechanisms; or rather they can be said to be productions exclusively of a mechanical civilization. From a series of Michael Heizer’s early works in the desert, such as the most celebrated one—*Double Negative*, 1969 (Figures 3.13-14)—to Robert Smithson’s *Spiral Jetty*, 1970 (Figures 3.15-16), the immense expressions of land art successfully abolish the objecthood of artworks and articulate

their relationship with the surrounding natural settings. Furthermore, the approaches that the artists have used to introduce these works to the public have also relied on modern technology, taking aerial photographs from an aircraft, for example. This quality, as manifested in early land art, can be seen in the works introduced below.



Figures 3.13/3.14.

Michael Heizer's *Double Negative*. He made a 240,000-ton displacement of earth for these two cuts at the edge of a mesa. In alignment from east to west the two cuts are separated by a ravine, and stretch over 1,500 feet from end to end. [Figure 3.13 Source: Kastner and Wallis/3.14 Source: Beardsley]



Size is a critical issue for the American avant-garde. For Robert Morris, size has a lot to do with the “publicness” of the work—the smaller the work, the more intimacy of perception it contains; the bigger the work the more public it is (Morris 1996, 588).



In his “Notes on Sculpture III,” he argued: “Object. Generally small in scale, definitively object-like, potentially handleable, often intimate.” And

at the extreme end of the size range are works on a monumental scale. Often these have a quasi-architectural focus: they can be worked through or looked up at. . . . They share a romantic attitude of domination and burdening impressiveness. They often seem to loom with a certain humanitarian sentimentality. (Morris 1996, 589)



Figures 3.15/3.16. *Spiral Jetty*. The most celebrated work of Smithson, at 1,500 feet in length and 15 feet wide, is the Jetty located in the Great Salt Lake, Utah. It is a work that responds to the idea of “a sense of place” and is designed in conformity with nature. [Figure 3.15 Source: Kastner and Wallis/ 3.16 Source: Beardsley]

In his *Notes on Sculpture II*, 1966, Morris also quotes, “on the issue of size,” a conversation in which Tony Smith talks about his six-foot steel cube:

Q: Why didn’t you make it larger so that it would loom over the observer?

A: I was not making a monument.

Q: Then why didn’t you make it smaller so that the observer could see over the top?

A: I was not making an object.

(Morris 1993, 11)

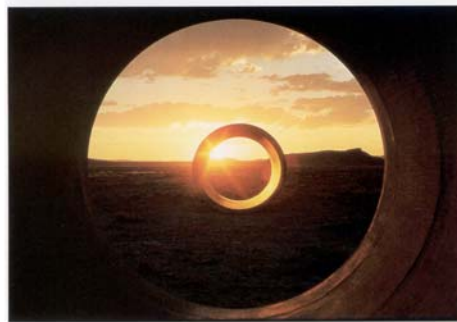


This fundamental notion of the importance of size as a means of effecting perception has laid the groundwork for the use of monumentality by many artists of land art to challenge the commercialism of contemporary art.

Christo is another member of the American avant-garde. The materials of his works are quite different from those used in Heizer's and Smithson's works, and the size of Christo's works is even larger than theirs. His celebrated works—*Surrounded Islands*, 1980-83 (Figure 3.17) and *Valley Curtain*, 1970-72 (Figure 3.18)—are magnificent in their visual qualities, which are not only apparent in their great size but also in their intrusive gestures toward nature. The works are obviously heterogeneous from the surroundings because of the materials they are made of, their vivid colors, and the flamboyance of their forms.



Figures 3.17/3.18. Christo's Works. [Left] Christo surrounded eleven of the fourteen islands in Biscayne, Miami with a width of 200 feet of floating pink polypropylene for two weeks. He claimed to have left the natural islands alone because those islands that he surrounded are all manmade (the result of dredging a shipping channel). [Right] The orange nylon fabric was secured along the valley of Rifle, Colorado for 28 hours, suspended at a width of 1250 feet and curved from 364 to 180 feet in height. [Source: Kastner and Wallis]



Figures 3.19/3.20/3.21. [Left strip] *Sun Tunnel*. Nancy Holt used four concrete pipes, each 18 feet long and nine feet in diameter, aligned to the rising and setting of the sun on the

summer and winter solstices. [Source: Kastner and Wallis]

Figures 3.22/3.23. [Right strip] *Observatory*. The work consists of two rings of earth. Through the west embankment of the outer ring, a path leads into the inner one. Three openings respectively aim due east and to the sunrise point at the summer and winter solstices conduct their rays. [Source: Kastner and Wallis]

In addition to being huge in size, land art may also focus on expansive chronological dimensions. Works like Nancy Holt's *Sun Tunnel*, 1973-76 (Figures 3.19-21), and Robert Morris's *Observatory*, 1971 (Figures 3.22-23), highlight the mere dot that this real-time moment represents in the tremendous course of human time. The plastic vocabularies of these works are often symbolic or abstract not only for their quality as part of the fundamental communal language of mankind, but also for their association with functions of primitive periods. They often function as faux megalithic relics (Figure 3.24) which align to the trajectory of heavenly bodies and engage the cosmos. In a short passage by Lucy R. Lippard, the purposes of the employment of the expansive temporal connotation are explained.



Figure 3.24. Stonehenge (c. 2000 BC.) Wiltshire, England. Although the precise purpose of this megalithic monument still remains a mystery, it is presumed to have served religious and astronomical functions. The deployment of the monoliths and the openings correspond to the movement of the heavenly bodies. [Postcard of English Heritage]

Why do modern artists—highly sophisticated and relatively able to understand the high tech of their own age—build immense cairns and walls over which the sun will rise on the summer solstice or perform their own vision of ancient rituals in ghetto streets? . . . When art is accessible—not necessarily to huge numbers, but to a cross-cultural, cross-class audience—some viewers will be so directly touched by the experience that they will be led to make esthetic, personal, or political statements of their own. (Lippard 1983, 9)

Although land artists use immateriality and impermanence to counter the object-relatedness and commodification of art, there is also a positive intention to open up a new genre by looking for the substructures of all creativity. Such fundamental essences of art are presumed to have existed in primitive society, where “social life is simpler and more meaningful than our own” (Lippard, 4) and art is inseparable from ordinary life. To juxtapose our daily routine (we regularly work from sunrise to sunset),

the course of our years (our yearly behaviors follow the movement of the constellations, upon which our calendars are based), and the ultimate order of the cosmos is one kind of search for such substructure.

Some land artists attempt to relate our temporal lives to the enormous length of human time in finding the ultimate perception in-the-world that art functions to communicate. Their works traverse the limitations of time—penetrate the past, present and future—via the single permanent human reference—nature. We may say that the works of the American avant-garde aspire to be superhuman. This is evident not only in their immense scale but also in the lengths of time they sometimes evoke. Such elaboration is implicitly associated with transcendental connotations and mythologies, which are contained in the works not as formalized and religious imagery, but more in the manner of archetypal worship of nature such as animism.

This mythological nature-worship subtext is, on one hand, a product of seeking the ultimate impulse of art in primal human society. On the other hand, such notions nourish a meditative quality among these artworks. This characteristic of land art has found thorough expression in works of such artists as Walter De Maria, whose works also involve the concept of performance art. For example, De Maria's work *The Lightning Field*, 1977 (Figure 3.25), heightens the meditative and emotion-inspiring qualities of the environment by the incorporation of the work and the “conjured” natural force. Such works are similar to elaborate plays. The artist sets up all the machinery in advance to invite nature, the performer, to participate in a way that will raise the viewer's meditative state of mind. By invoking primal feelings about natural forces, the works stimulate feelings such as devout awe from witnessing the destructive power of a storm ripping the dark sky apart in *The Lightning Field*, or the human



solitude in a directionless, vast, and arid desert revealed in the work *Desert Cross*, 1969 (Figure 3.26). However, these works can only be exhibited in a certain place, at a certain time, and, like performance art, are often demonstrated only a few times; in other words, they are meteoric marvels—sparkling then gone!

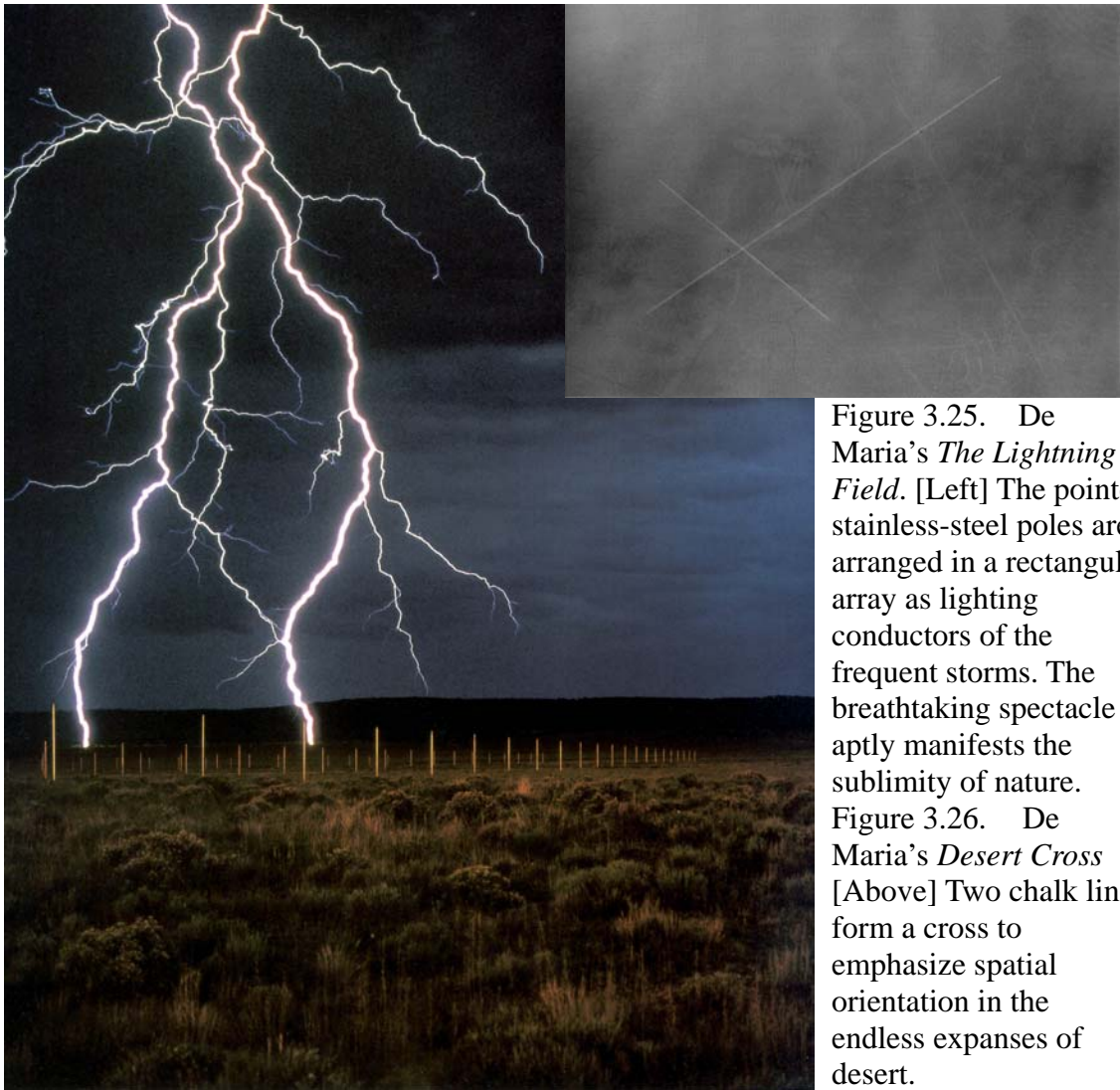


Figure 3.25. De Maria's *The Lightning Field*. [Left] The pointed stainless-steel poles are arranged in a rectangular array as lighting conductors of the frequent storms. The breathtaking spectacle aptly manifests the sublimity of nature. Figure 3.26. De Maria's *Desert Cross* [Above] Two chalk lines form a cross to emphasize spatial orientation in the endless expanses of desert.

Other works with similar connotations to De Maria's that pertain to the transcendent natural force are created through a quasi-ritual process. This process is elementally built upon artist's experiences in nature and the communicative interactivity that they use in relating themselves to nature. This is apparently the main

idea of Ana Mendieta's creations in her *Siluetas* series, the three *Untitleds* of 1979 (Figures 3.27-29), for instance. In this series of works, viewers can perceive an unnamable message hidden behind the simple human-female-body inscription on the ground. Through the body-performing aspect and religious-ritual aspect, the works are evidently influenced by ideas within body art, which employs a gesture of correlating the human body with the organic environment. Her bodily involvement in the environment creates the piece of art. And the ephemeral human signs resulting from the artist's deeds of shaping the landscape are, in fact, the leading role on the stage, which draws a line of demarcation with De Maria's nature-solo performances. Thereby "who



Figures 3.27/3.28/3.29. *Untitled*.

Mendieta uses the inscription of her naked body on various landscapes and materials to assert "an affinity between the creative powers of women and those of earth" (Beardsley 163, 1998)

Sometimes, she also sprinkles blood or ignites these effigy figures to imply the violence or status deprivation that she suffers from the masculine-dominated society, which drives her "to reach all the way back to ancient fertility figures as inspiration" (ibid). The gender-related messages conveyed in Mendieta's works inspire female artists to express such issues in their land art. These works add a feminine point of view to this practice, which considers that women are more attuned to the role of guardian and committed to the stewardship of our "mother nature." [Source: Kastner and Wallis]

is the hero in this play” becomes the tool to distinguish De Maria’s way of expression and Mendieta’s. In *The Lightning Field* the force of nature is obviously the hero; on the other hand, the artists’ interventions in the surroundings and the marks they leave in the environment are the focus of Mendieta’s presentations.

Mendieta is not the only person who launches the connotation of his/her works by a mythological notion and ceremonious solos. In fact, the idea—*romantic primitivism*—was a prevailing motif among the late American avant-garde artists.<sup>1</sup>

The use of the archetypal power of the myth in the search for a way back to the essential core of human existence is common to all art movements concerned with heightening perceptibility in nature, with the “rootedness” of man. . . . The avant-garde of the sixties and Land Art in particular abandoned their original principals and ended up in containing the Primitivistic tendencies of Modernism. (Weilacher, 37)

Art critic Lucy R. Lippard (1983, 8) has argued, “artists of all kinds might be seen as the keepers of human race memory—natural archaeologists.” The famous land art exponent Dennis Oppenheim is described as a model of “the artist as shaman,” not to mention how similar Joseph Beuys looks to a wizard in his celebrated solo—*I like America and America likes me*, 1974 (Figure 3.30), in which he lived with a coyote in a New York art gallery for three days.



Figure 3.30. *I like America and America likes me*. Beuys wrapped felt around his body and lived with a coyote for three days. He affirmed his empathy with the endangered species and, by extension, with the Native American. [Source: Beardsley]

European artists like Joseph Beuys add their utterances in the expression of American land art. Their approaches are more humble than the heroic traits that the American artists have, and more similar to those of contemporary landscape architecture, restrained as it normally is by economic practicalities.

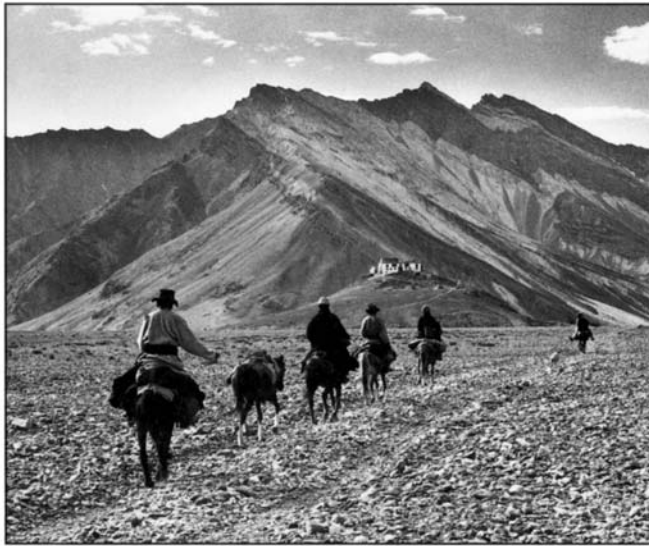
### 3.2.2 The European School

Works like Hamish Fulton's *Ringdom Gompa*, 1978 (Figure 3.31) and Richard Long's *A Line Made by Walking*, 1967 (Figure 3.32) are similar to events or happenings rather than the conventional concept of the static artwork. Therefore they are more instantaneous and ephemeral than the American artists' works, which often require deliberate preparation. Traces, footprints, or spontaneous deeds, which result in temporal changes in the surroundings to mark a sort of record of the artists' reception of the *genius loci*, are the outcomes of European artists' works. These are distinct from the American works function in setup installations—De Maria's *Lighting Field*, for instance.

Fulton pungently criticizes Smithson's, Heizer's, and De Maria's works as without any respect for the landscape: "I feel the three artists you mention use the landscape . . . without any respect for it . . . I see their art as a continuation of 'Manifest Destiny' . . . the so-called 'heroic conquering' of nature" (Beardsley 44, 1998). For Fulton, the exhibition of predominantly human forces on earth suggests an intolerable blasphemy against nature.

Even without a stand as radical as Fulton's, other European land artists' approaches often follow a tradition of mild transformation of landscapes in order to spotlight—instead of to remodel or to construct—the spectacles of nature and the sense





RINGDOM GOMPA

NORTHERN INDIA JULY 1978

A 14½ DAY WALKING JOURNEY OF APPROXIMATELY 200 MILES TRAVELLING BY WAY OF  
RINGDOM GOMPA THE PEN ZI PASS THE ZANSKAR RIVER ATING GOMPA  
HUTTRA THE MUNI GLACIER MACHAIL AND THE CHANDER BHAGA RIVER

Figure 3.31. *Ringdom Gompa*, Hamish Fulton takes pictures during his walk as the product of the evocation of nature. His maxim, “no walk, no work,” arbitrarily signifies his belief that “the physicality of walking helps to evoke a state of mind and relationship to the landscape” (Kastner ed. 129, 1998). [Source: Beardsley]



Figure 3.32. *A Line Made by Walking*, Long repeatedly walked along the same line in the field and trampled the grass to mark his presence in the environment. This straight line is considered as his drawing, human rationality, by foot on the landscape as canvas. [Source: Kastner and Wallis]



Figure 3.33/3.34/3.35/3.36/3.37. Andy Goldworthy's works highlight the vitality of nature by arranging the rude materials with human ingenuity. [Source: Beardsley]



of place. These works tacitly embrace the connotations of the landscape, producing site-specific art that attunes with the pulses of nature and, as a matter of course, will eventually decay or disintegrate. The ephemerality of these works signifies the cycle of nature from birth to death, in strong contrast to the permanence which the American artists attempt to embody in their works. As a result, these works create a more intimate association with the human world in which we live and die.

The world we humans live in is at bottom driven by natural forces that are omnipresent. The spontaneous quality of Andy Goldworthy's works (Figure 3.33-37), in spite of the elaborate outcomes attributable to the talent of the artist, enhance our awareness of natural beauty, and it correspondingly articulates the omnipresent quality of nature. These works, as embodied *genius loci*, are embedded everywhere as he experiences the sense of place. From there, the dialectic between the artist and the surroundings emerges through the work. The implementation of the artworks seemingly creates a microcosm indigenous to the place. One then can experience the sense of a place through encountering these installations. In other words, in a space molded by these installed artworks the site-specificity is enhanced. For Goldworthy, the most critical quality his works attempt to attain is harmony with natural sites. "It is easier and in some ways more pleasing to make a sculpture work through its contrast to the surroundings, but the greater challenge is to make work that is completely welded to its site" (Goldworthy 22, 2000).<sup>2</sup> His work is his language to communicate with nature, and it suggests casual or everyday conversation with a familiar friend rather than claims made for his own purposes. In addition, he does not employ symbolism in these works as metaphors.

However, Ian Hamilton Finlay, a Scottish poet, in his most celebrated work—*the Garden and Temple at Little Sparta* (Fig. 3.38)—enlightens us with an alternative expression of land art as metaphor. Finlay modeled his neoclassical garden with the intent to harmonize with its surroundings, just as Goldworthy’s artworks did; in addition, the installations in this garden that carry primarily human connotations are employed as signifiers of our culture:

Within the poet’s ‘kingdom’, a counter-order has been established, with the effect that dedicated poet-gardeners like Pope or Shenstone are rightly viewed not as amateur horticulturalists, but as social thinkers distilling ethical values from the transformation of their landscape. Belonging as it does within this context, Finlay’s Little Sparta is a truly revolutionary achievement. The neoclassical garden is at the same time a model of society, in which each aspect of cultural activity . . . has been granted its appropriate place (Abrioux 1992, 39).

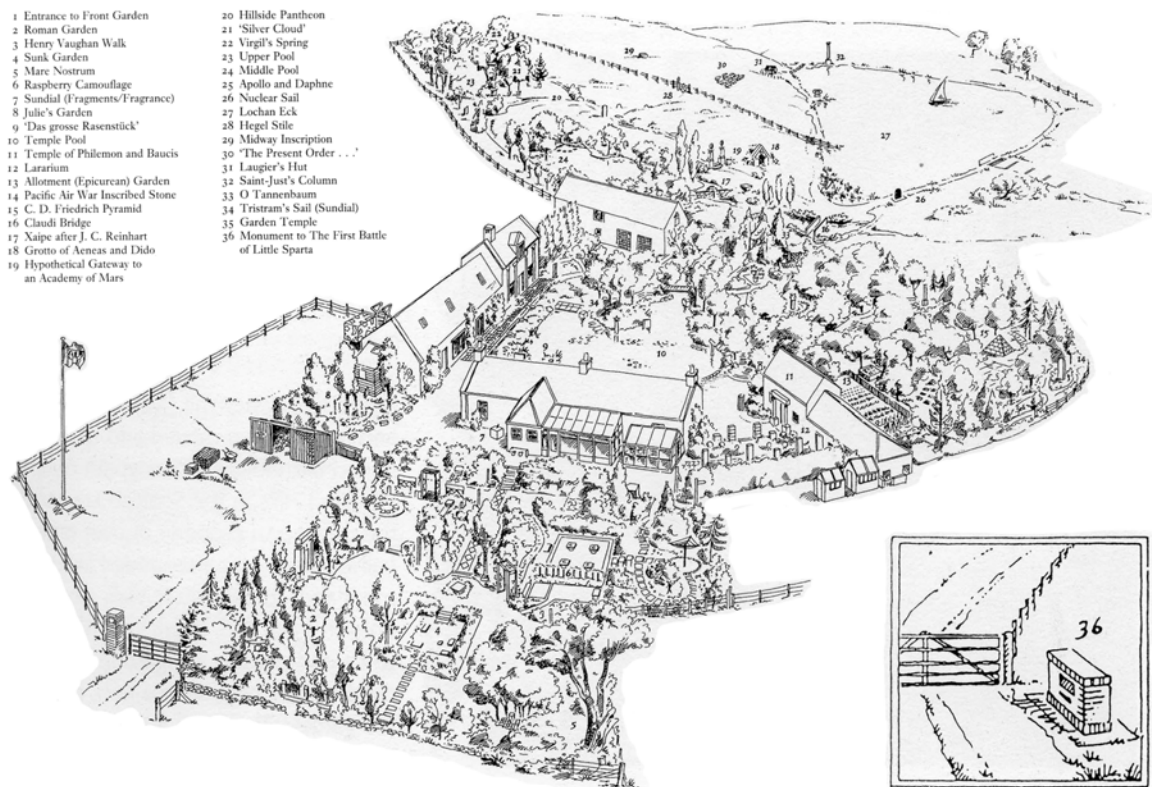


Figure 3.38. *Plan of Little Sparta.* Like a poem that seems to spring from blank paper, Little Sparta grew from an area of the wild moorland, Lanarkshire, UK, starting in 1966. And like a cross-word puzzle, each area contains a riddle, and the areas are in tight relation to their neighbors. The sense of place thus hinges on the visitor’s experience of each area, rather than a dominant object. [Source: Abrioux]

The utilization of signifiers in Finlay's garden is like the use of symbols in modern poetry. Finlay has said, "Composition is a forgotten Art [*sic*]" (Kastner and Wallis, 275), and he has added that there is no such thing as a one-word poem without a title because a single word forges no relationships and therefore creates no evocation. Likewise, he advises visitors not to merely pay attention to the artifacts in his work but to see his work as a whole, a composition with artifacts, trees, flowers and so on. Although the installed features are crucial to illuminating the sense of place, they are also cultural elements amid the nature-like titles of one-word poems.

The harmonious melding of nature and culture that arises from the whole is the ultimate product that Finlay intends to create. In an interview, he has said, "Lyricism means relating things to each other in a certain kind of way. That is the art" (Weilacher, 102). And based on this faith he made his garden. In 1966 he began the construction of his garden with bare hands and a spade. He did not have abundant financial resources, and could only work on an area whenever the construction budget afforded it. In such circumstances, the garden was created gradually one area at a time, and the design concept of each area was usually congenial to the status quo of the landscapes. His minimal transformation of the site not only fit his budget but also revealed a respect for the landscape. Each area got a small artifact, "which reigns like a kind of presiding deity" (Weilacher, 93). Although sometimes the artifact would be very small, it would still have its role to play in the composition. Through his garden, Finlay incidentally expresses his disdain for other land artists, probably those in the American avant-garde, of whom he has said that their works are "deplorable!" "They [these works of land art] don't have any sense of design. Nor do they have any sense of scale. They're just huge, without any inspiration," he has also said (Weilacher, 102).<sup>3</sup>

Finlay's method for creating the elusive quality of *balance* between the existing landscape and the artifacts he adds can best be illustrated by an example. *Mare Nostrum* is a work that comprises only three elements—an inscription, *mare nostrum*, on a plaque that is mounted on an old ash tree that has exuberant branches and leaves (Figure 3.39). The ancient Romans called the Mediterranean as *mare nostrum*, “our sea.” The metaphor here can be read as equating the sound of wind blowing across the tree to the sound of Mediterranean waves and wind. On a bench beneath the ash tree, Finlay has carved a poem that sharpens this association: “the sea’s waves / the wave’s sheaves / the sea’s naves.” By dint of these arrangements, this work connects the present and past, nature and culture, evoking the images of Mediterranean sea air, salty wind and even the olive trees.



Figure 3.39. *Mare Nostrum* Romans addressed the Mediterranean by this name. The sound of wind blowing cross the tree resembles the sound of Mediterranean waves and winds. Finlay inscribed a poem, which reads: “the sea’s waves / the wave’s sheaves / the sea’s naves,” on a bench beneath the ash tree, evoking visitors’ images of old Mediterranean shores. [Source: Weilacher]

This harmony seems to achieve two purposes. On one hand, Finlay uses the harmonious ambiance to stimulate visitors’ imaginations and to increase their

awareness of their surroundings. On the other hand, he insists that harmony naturally harbors an ongoing conflict underneath. Finlay has said that “harmony is always the precarious balance between the different elements” (Weilacher, 102).<sup>4</sup> To present the struggle, he favors mingling a bit of hazardous atmosphere into the harmony. Therefore, he has introduced images of modern weapons into his garden. His garden engenders a sense of the uneasy Arcadia in Nicolas Poussin’s celebrated landscape painting, in which four Arcadian shepherds meet Death. In Finlay’s garden Death is replaced by the pre-eminent dealer of death and symbol of destruction in the modern world—the armaments of the great powers.

In addition to the representation of a precarious balance, Finlay employs these metaphors against the secularization and the superficiality of today’s art. Under the flag of what he calls “neoclassical rearmament,” he opposes with “the trivialization, the vulgarization, [and] the secularization of everything” (Weilacher, 96). The faith to continue this warfare between him and modern society, which is dominated by “the destruction of piety,” also emerges in his writing: “It is the case with gardens as societies: some things require to be *fixed* [*sic*] so that others may be *placed* [*sic*]” (Kastner and Wallis, 275). As a result, this garden is, in some respects, his battlefield, and the metaphors here are figuratively his swords and blades, which are brandished by humanist connotations beyond their materiality. He “condenses . . . a personal and philosophical thesis related to liberty and revolution, all embodied by the work of past philosophers, poets, and artists and their landscapes of origin” (Potteiger and Purinton 1998, 165). In this light, Finlay’s idea comes forth. He criticizes the emphasis of today’s art on primitivism, either as awareness of ecology and sometimes as mere sensation, instead of on the humanistic legacy in our culture: The emptiness of



association beyond more biological feelings results in a dull experience. When the first impressive shock fades away, no mental aftertastes come into being. For visitors, the awareness of human intelligence remains silent and so too the symbiosis between nature and culture. For Finlay, this silence is one of the biggest failures of today's art.

Although every work in this garden comprises a deeper meaning beyond its surface, a visit to a garden is supposed to be sheer pleasure. Therefore, Finlay does not intend to indoctrinate visitors with intellectual ideologies. Instead, he provides possibilities for reflection. *The Presence of the Order*, 1983 (Figure 3.40) is an example of this. Finlay inscribes the words of the French revolutionary, Louis-Antoine Saint-Just—"THE PRESENT ORDER IS THE DISORDER OF THE FUTURE SAINT-JUST"—one by one on stone blocks, and lays these on the grassland adjacent to a pond. Anyone who is capable of moving a stone is in the position to change the meaning of this quotation. This offers the visitor a possibility of capturing the meaning of the quotation profoundly and thereby to find the true significance of revolution, which allows the individual freedom of reordering.



Figure 3.40. *The Present Order*. Louis Saint-Just (1767-1794), a significant figure in the French Revolution, published *Esprit de la Revolution et de la Constitution de France* at 24, led a victorious attack against the Austrians at 27, and died on a guillotine in the same year. The quotation, "the present order is the disorder of the future," signifies his passion for revolution and desire for justice for the poor and peasants. [Source: Abrioux]

*Apollo and Daphne*, 1987 (Figure 3.41) offers us another perspective on Finlay's open-work approach. Finlay situates two figures, one red and one green, in the woods; the red one is chasing the green one. In the myth, the green one, Daphne, asks the help of her father, the river god, to escape from the pursuit of the red one, Apollo, and her father responds by turning her into a laurel. Apollo then takes her leaves to weave a garland, which from then on is the symbol of honor for accomplishment. The story implies that the way to escape from travail is to turn to nature, of which Apollo, the patron of art, also takes part to illuminate his adherents' glory. Although this is the story Finlay appears to have wanted to express by erecting two figural boards in the woods, their meaning remains open for interpretation. Visitors often conceive the red figure as Pan, due to his lustful notoriety.



Figure 3.41. *Apollo and Daphne*.

In Little Sparta, Apollo can also be the incarnation of Saint-Just. Daphne then becomes the virtuous Republic. Although she is a rightful ideal to pursue, with too much desire and too much rigor Saint-Just eventually fails to establish the Republic. The Republic returns to nature, and the pursuit ends in vain. Saint-Just pays with his life for the loss, and his death enables others to retrieve the Republic. [Source: Abrioux]

In Finlay's Little Sparta, even one of the most terrifying objects in the modern world can spread pleasure. A model of an aircraft carrier floats on a tide of flowers clustering on the shore of a tranquil pond. If the pond is viewed as a World War II place of battle, the blossoms can seem literally the shellfire of the sea battle. Birds land on



and take off from the stone deck of the aircraft carrier, for the model is designed as a bird-table. In this case, Finlay makes use of existing resources and converts the material setting to a most dramatic scene of sea battle. The show is animated spontaneously by the everyday act of birds, the seasonal cycle of succession of plants, and the occasional smiles of the visitors. It is in this sense that visitors can experience fantasy in the everyday world, and insensibly engage in the environment.

From these examples, one can find four traits, namely 1) omnipresent evocation, 2) harmonious ambiance, 3) metaphorical connotation, and 4) open interpretation, in Finlay's work. The material setting is molded to increase visitors' awareness as to enable them to experience the poetics of place. The harmonious ambiance is the thematic style pervading the garden. As important as rhythm to a poem, the proportions of objects, relationships of hues, and spatial balance of deployments are central to the composition of a poetic place. By composing skillfully, Finlay blends cultural elements with natural beauty, and such ingenuity then gives the voice to meanings contained in unspeaking nature. Or, from a materialist view, Finlay bestows human meanings upon silent nature. The artifact in his work therefore serves as a metaphor as well. Every area has a story to tell, but the artifact suggests not more than a fuse of a switchboard of meanings of the garden. Although for most visitors the connotations of the work are subtle and obscure, to see the work *per se* is pure pleasure. The connotations Finlay supplies are also mostly open for interpretation. Finlay does not try to imbue any intellectual ideologies. Instead, he provides possibility, which facilitates the departure of visitors' imaginations from biological sensation to poetic experience of the narratives.

Through the discussion of Ian Hamilton Finlay's work, one finds strong coincidence between landscape design and land art. The way Finlay has disposed his garden is similar to the means that landscape architects customarily use to design man-made nature. The aesthetic emphases on scales, colors, textures and so on are also landscape architects' concerns. Above all, the contrast with the American avant-garde in the use of spatial pattern and void versus solid leads land art away from the expression of single objects to an innovative approach of dispersal.

European land artists have created their works in response to their experiences of the sense of place, and these works thus are site-specific. They are generally smaller in size, more ephemeral in time, and more harmonious with their surroundings than the products of American land art. Smaller objects, as Robert Morris indicated in his essay, can create an intimate feeling for humans (1967). European land art, with its more human-scale dimensions, is thus a much more intimate kind of product than American avant-garde works. Aside from size, the more particular focus of these works suggests an approach to site-specificity that creates closer association with nature. Compared to American land art, the European school cherishes ephemerality over permanence, spontaneity over theatricality, celebration over manipulation, and dispersal over predominance.

### 3.3 Land Art and Landscape Architecture

At the turn of the twentieth century, the realization of the constraints of realistic representation on creativity and the imagination in neo-classicism and Romanticism prompted certain artists such as Picasso and Kandinsky to seek innovative approaches to expression. Some of them conceived that the constraints were due to the nature of realism: the more real a figure in an artwork, the less imaginative the work can be.

Therefore, they attempted to solve the problem by abstraction of figures to increase the imaginative quality of their works. The reductionist approach eventually evolved into artistic approaches in which—due to abstruse abstraction—only a few spectators could conceive the artists’ intentions. Notwithstanding, the viewers commonly consented to the works’ intriguing nature and creativity. These were “open works,” and minimalism was one of the most successful genres that followed this strategy.

### 3.3.1 Inception of the Incorporation of Land Art into Landscape Architecture

The practice of making land art a part of landscape architecture practices in America could be said to have been pioneered by the minimalist sculptor, Isamu Noguchi (1904-1988), who later was recognized as having been a 1940s predecessor of land art.<sup>5</sup> American land art *per se*, the avant-garde, was only first recognized in the 1960s. Noguchi, a Japanese American, was one of the few early figures who applied minimalist art to the comprehensive design of parks, urban open spaces, and so on. Although his works are often called minimalism, they surely also had strong ties to Japanese culture, especially the Zen garden. Noguchi lived and was active mainly in America, but his life goal was to connect the East to the West through his sculptures (Weilacher, 43). There were two ways in which he applied his sculptures to the landscape. The conventional way was to situate his sculptures in designed spaces, and the other was to create a relief, which was a model of the comprehensive plan. By the latter, his work instrumentally shaped the landscape, and the designed landscape testified to his artwork.

Noguchi’s works were criticized by many contemporaneous landscape architects for their lack of functional consideration. For example, it was said that there was no place to sit, and no shade was provided in his work. However, when minimalist art

became prevalent in the 1960s, his works substantively contributed to the genesis of new symbolic and meditative gardens. In addition, his Gestalt approach, which shaped the landscape to be an artwork, inspired avant-garde artists to treat the land as their canvas or sandbox, in sculptural terms. The form of sculpture then was freed from the solid object projecting from the ground. Instead, a creative artist could regard a landscape composite of solids and voids in aesthetic equilibrium as a sculpture. This approach explicitly resided in some of the aforementioned avant-garde works, such as Michael Heizer's *Double Negative* and Robert Smithson's *Spiral Jetty*. The contrast between solid and void was thus transcended. This can be said to have been the initiation of the integration between land art and landscape architecture.

Some works that manifest the incorporation of land art and landscape architecture were introduced in the previous section on the American avant-garde. Among these works, the one which is most central to this thesis is the Vietnam Veterans Memorial, designed by Maya Lin.

### 3.3.2 The Reflexivity of the Vietnam Veterans Memorial<sup>6</sup>

The Vietnam Veterans Memorial (Figure 3.42) was conceived by a civilian organization—the Vietnam Veterans Memorial Fund, Inc.—and completed in 1982. Several Vietnam veterans had incorporated this organization in 1979, and they raised the funding for construction of the memorial through personal contacts with other veterans, corporations, and other civilian organizations. The memorial was dedicated to the people who died or went missing during the Vietnam War. Although it is under the jurisdiction of the National Park Service today, there was no governmental involvement during the process of formation. Specifically, the memorial, as its name indicated, was to commemorate the people but not the war, and one of the criteria



Figure 3.42. A Panorama of the Vietnam Veterans Memorial

required for the design was that it should “make no political statement about the war” (National Park Service 2005b). All aspects of the formation of the memorial apparently freed it from any political intervention, and, in consequence, the statement made by this place could be assumed to be genuine: it is a place of healing!

The place is located in Washington on the National Mall between the Lincoln Memorial and the Washington Monument. When visitors approach the locale from the parking lot on Constitution Avenue, the sunken memorial is hidden from their vision. They see the classical white building of the Lincoln Memorial standing on its steep pedestal of stairways and the distant white obelisk of the Washington Monument sticking into the sky. Until they are close enough to perceive the gash on the ground, the black wall of the Vietnam Veterans Memorial lies silently in the soil.

Maya Lin’s design is composed of a V-shaped wall, a sunken path along the wall, and inscriptions of veterans’ names on the wall. “The Wall” is level on top, but the path descends from both sides to a depth of 10.1 feet below grade at the tip of the V-shape. The two sides of the wall are directed to the Lincoln Memorial in the west and the Washington Monument in the east to articulate the memorial within the context of American history. The names are arranged by the date of death or the date reported

missing, in chronological order. The arrangement of names begins (in 1959) at the apex of the east center panel and proceeds outward to the last panel on the east side. The “Wall” figuratively recedes into the earth and circles back to connect to its western half. It resumes at the last panel in the west side as it emerges from the earth, goes inward to the west center panel, and ends at the bottom of this panel (in 1975). So the beginning meets the end, and the war is completed right back at its beginning. The memorial then includes the earth, and the inclusion implicitly suggests that even though the wound is healed, the dull pain remains in the depth of our hearts: They are not forgotten!

“I thought about what death is, what a loss is,” remembered Lin. “A sharp pain that lessens with time, but can never quite heal over. . . . I had an impulse to cut open the earth. The grass would grow back, but the cut would remain (National Park Service 2005b).

The wall is made of polished black granite, and the inscriptions are in light gray, the unpolished color of the black granite. This nuance makes the words seem to project from the dark surface. Behind the names of loved ones, every visitor sees his own reflection within the dark mirror-like surface, as if he is within an other world, being with the loved one. This perception of eternal separation then makes touch necessary because touch is the best a human can do to make contact with others. Fingers are moving along the notches of names, and tears follow. But the wall cannot be permeated, and the two worlds cannot be joined. The only way to bring them back is to make rubbings of their names and take them home, and, as another way of being with them, visitors also leave their precious items at the bottoms of the panels where their loved ones rest. (Figure 3.43) To take and to leave in these ways is not only to make reciprocal connections, but also to put death in its place (Richardson 2001, 260). The ritual of healing proceeds with the experience that visitors perceive in their own minds.

Recall the mechanism of Robert Morris's work, *Unitary Form—Mirrored Cubes*, 1965 (Fig. 3.10-12); site specificity is constructed upon “viewer-inclusive conditionality,” which requires the spectators to locate (to place) themselves amid the contextual objects. With human involvement, the material setting molds a microcosm, which is experienced with individual nuances because everyone sees different views (the work and herself) in the work. The neutral space thus becomes ones “own” place, in which ones own reflection dwells. In this respect, “the Wall” also represents more than its material form—a couple of pieces of polished granite bearing symbols—it is a work awaiting human involvement to be completed.



Figure 3.43. Putting Death in Its Place. People leave objects, and see their own reflections in the polished surface of black granite. The reciprocal relationship between the dead and living is restored through these rituals of commemoration.

As Robert Smithson makes one realize with his *Non-Sites* (Fig. 3.5-7), symbols allow presence in the face of absence. And, as informed by Joseph Kosuth's *One and Three Chairs* (Fig. 3.8), symbols (e.g., the literal definition of “chair”) function not

only as the literalism *per se*, but also as a medium of images that respond to viewers' reflexes. Thus the lost ones, as signified by symbols in the Wall, bespeak their absence. Therefore, the images fill in. When a viewer sees the symbols as a person, a beloved one, not an assemblage of letters *per se*, the symbols thereby change into a personal image, the images that affect the visitors to the Wall.

Further, standing in front of the Wall, one also sees himself among the symbols. The self, who lives in the world of light, is in the other world with death. It is like the Arcadian shepherds meeting Death in Poussin's *Et in Arcadia ego* (ca. 1630) and realizing that it is promising and private. One may die for others, but others cannot face his death for the individual. Death is private because one can only face his own death by himself. And, this is the essentially human solitude. Awareness of it is the gift that a place that commemorates death well can give us. We are drawn to face our own deaths calmly. Perceiving this, we are moved, and it is the site specificity of a place commemorating death that moves us. This site specificity of the material setting affects mourners, and for this reason they identify the space as a place, a personal place.

Paradoxically, humans always fight for freedom, but complete freedom is rather unendurable. Thus, when people are given freedom to look at whatever they wish, they still seek a compelling subject to focus on, to direct their gaze. This is especially true of modern commemorative places. In such places, the precise subject, the person or commemorated event, strengthens the power of the place to compel attention, and to commemorate the subject, and visitors then come in pilgrimage. They come to see what they want to see and what they think the place should be. In other words, they expect the subject to be expressed properly, or more precisely, the place to be congenial to their need for a rich object of attention. Inversely, for a creator of such places, to



fulfill the need of society, the places needs to convey precise information effectively; so that the visitors see what the creator wants them to see and to experience what he wants them to experience. In other words, the spatial syntax should be imperative. To effectively constrain, then, is, paradoxically, a more effective strategy to invite visitors to the subject.

At the Vietnam Veterans Memorial, visitors are bustling about looking for names carved on the black marble, or are watching their reflections merging with the names on the polished surface, they seldom notice that they are actually trapped in a V-shape pit. Because the “operation” of the Memorial demands all the observers’ attention, they are distracted from the larger setting. And their bodies are similarly confined to a strip of paved path, on which they are so occupied by paying attention to reflections and carved names that they do not recognize or care about the physical constraint. (Figure 3.44) As a result, the pit—or, in the artist’s term, “geode” (Lin 1996, 525)—limits visitors’ activities both physically and psychologically without their conscious awareness of the constraint. This device has its roots in the American avant-garde, and several aforementioned artworks show the archetypes of this device. In *Spiral Jetty* (Fig. 3.14-5), the pilgrimage is limited by the fifteen-foot linear path, and visitors are effectively ordered to move in two directions—clockwise outward or counterclockwise inward. In the case of *Observatory* (Fig. 3.22-23), to enter the place, visitors follow the single dirt path linking the exterior to the only entrance. After arrival, the inner ring of the embankment encompasses them, and the three openings in the embankments implicitly focus the participants’ eye rays.

The application of constraints, or, if you will, subliminal suggestions about movement or attention, is broadly applied by landscape architects. Lawrence Halprin developed

his method of “scoring” movement, *Motation*, to make it possible to clearly describe constrained or devoted movement. *Motation* was introduced in the previous section (Fig. 3.3). It can be used as choreographic “orders” for participants’ movement in a designed space. Although Halprin emphasizes that this critical device of his *RSVP cycle* is not designated to **force** visitors to act in a certain way that he wishes, he affirms that “the act of designing has the implication that you are directing a person” (Halprin, 250).<sup>7</sup> Like choreographers or conductors, designers are responsible to “hit a fine balance between order and opens [*sic*; adaptabilities] that one places on things so that the process does not become dictatorial and limiting” (Halprin, 253). Therefore, in Halprin’s design projects, visitors with observant eyes can usually discover the



Figure 3.44. The Pilgrimage in the Vietnam Veterans Memorial. Although visitors in the Vietnam Veterans Memorial are confined to a path along the “Wall,” the awareness of constraint does not constitute the major portion of their experience in the space. They are usually so absorbed in their errand of locating the names of their lost intimates and their unexpected experience of seeing their reflected selves that their minds set them free from the material setting.

suggestive system by observing the flow of people. Specifically, in his design of commemorative places this inclination toward control over behavior looms large, so as to lead the visitor's experience into the subjects of the place.

### 3.3.3 Directed Movement in the FDR Memorial Park

Not far from the Vietnam Veteran Memorial, the Franklin Delano Roosevelt Memorial Park, one of Halprin's design projects, represents an extraordinary subject for the study of designed constraints on movement. In the notes taken during a visit there in 2001, I wrote:

In the FDR Memorial Park (Figure 3.45), the limited linear space urges visitors to movement. Most visitors zigzag in file along the series of walls, where reliefs and carved quotations are embedded, on the south side on their way in, and along the east side adjacent to the groves on their way out. As we are charmed by falls flowing from the meandering granite walls, or stunned by sights of the distant sublime obelisk connecting its reflection into the Tidal Basin, have we noticed that we are limited to see what is behind the walls? And that heading in the same direction like cars driving around a traffic circle? Both the Vietnam Veterans Memorial and the Franklin Delano Roosevelt Memorial Park are molded into isolated and inward spaces that comprise the subjects that are set to see, to experience and to interact within. By exerting their ingenuity to limit the visitors' freedom in a certain degree, designers can control visitors' behavior as well as experience, by the suggestive system. So, the visitors' movement in the design conforms to certain preferable patterns that collaborate with designers' intentions. And these intentions in these two places are to revive historical characters in the visitors' minds.

As a student of design with a critical insight, I stopped by the only window in the continuous walls and pondered the reason Halprin left this opening for visitors to realize their constrained situation. (Figure 3.46) Halprin's design concept is to construct four garden "rooms," each devoted to a significant term of Roosevelt's presidency. The space of rooms is produced by the continuously tortuous walls with reliefs, fountains, and inscriptions on the south side of the axis. Thick groves of trees delineate the north side, and they are lush enough to hold eyes toward north. Analogically speaking, the shape of the park's plan looks like the four stomachs of a



cow. Visitors pass through narrow transitional corridors that link a series of shallow pocket-spaces. On the south side, but a single window gives visitors a break from the isolation of reddish granite walls, and a view of the Tidal Basin on the north is also blocked out except for scarce vistas introduced by the vertical passages in the concourse. The experience in this park thus is similar to a visit to a gallery or museum. Visitors read the artistic interpretation of the events related to Roosevelt on the wall in the given order from room number one to room number four. The park is actually a pseudo-indoors.

With all the painstaking efforts to create introversion in an outdoor space, the window can be seen as detracting from the endeavor. In the book illustrating the design work of the FDR Memorial Park, Halprin drops a brief note offering an inadequate explanation. “A window in this outdoor room offers some relief with its view toward the Potomac River. . . . It allows those who pass in the secular world beyond a glimpse



Figure 3.46. The Window Connecting the Two Worlds.

into the Memorial and into these historic times” (Halprin 1997, 75). Thus, the paradoxical existence of the window within the holistic design is said to accentuate the contrasts—inside to outside, commemoration to everydayness, and sacredness to secularity. It may be easier to assume the window is the result of irresolution between order and openness.

The sovereign application of “score” in this design, which is free from the restriction of existing site conditions, empowers Halprin to cherish this project as “a work of pure art” (Halprin 1984, 253). He explains:

I developed a notation for the FDR choreography before the design was fixed; that is, the design is for the experience in space first and then the structures are built to accomplish this. Here I have some actual notations of the person in motion (Halprin 1984, 251).

But one may feel driven by a “reinforced feeling of progression” that is ascribed to the spatial orders residing in this material setting (Halprin 1984, 249). In other words, after a person perceives a cue of the ordering system that the designer embodied in the modeling of the space, his behavior results from the interaction between this specific spatial hint and his ego. And thus in a broad sense, from the moment one steps inside the memorial park, a dialectic between one’s ego and the designer’s ghostly voice springs up. The unabridged experience for each visitor in the park then is accumulated during the time of progression until the end called for by the designer—the end of the place—or by the walker—end of the journey. In his words, Halprin explains that:

Here is a place where it squeezes down, and then opens up, so that as you move through there is a reinforced feeling of progression. The sense of progression as a ritualized experience is the essence of the memorial. The spatial progression carries the emotions, and the sculpture embodies the content (Halprin 1984, 249).

In steadfastly denying being one who is affiliated with the dictatorship of society’s anonymous “they,” Halprin also repeatedly claims that visitors in this park have their

full autonomy to flow around. The cues in the material setting are like the numbers beside the dots of a hidden image: To join the dots by lines according to the ordinal suggestion will be the easiest way to reveal the gestalt. Similarly, it is said that the ordering system in this park is created from non-mandatory operations of sight and sound—by perceptions of objects, hearing of water splashes, or seeing effects of light—that will attract visitors to approach. People thus acquire a sense of direction through a labyrinthine forest of symbolism that is congested with sayings, reliefs, and sculptures of a remote time. They learn the next stop, but not the destination, in their motion, and move forward one stage at a time.

This elaborate and mysterious mechanism of psychological suggestion primarily revolves around visual perception, which is subject to distance and light. When an intriguing object is placed at a distance under light that reflects a blurred image to a visitor's eyes, he may be moved by his own curiosity, or, even if he feels none, he may respond to other visitors' curiosity in approaching it. (Figure 3.47) The latter case works because human beings are social animals, and this fact produces the flow of movement that Halprin expected. In an ordered sequence, visitors reconfigure remembered fragments of Roosevelt's story with spatial hints, and the instruction aimed at by the memorial figure is complete by the end of the journey in room number four.

The motation that here drives visitors moving in flocks by constraints and suggestions is the familiar stick-and-carrot strategy. The embodied will that is manifested in the material setting of introversive space encompasses visitors in a governable geometry. The rhythm of contraction and expansion *en route* through this linear space creates contrasts that influence visitors toward movement. The constant





Figure 3.47. The Fountains in the FDR Memorial Park. It serves three functions—first, as intriguing excitements to progression; second, to disguise the exterior noises of traffic; and third to lessen the perception of constraints of walls.

dialectic between the visitor's egos and the ghostly voice haunting their minds with "marching orders" also imposes a necessity of deciding whether to obey or to resist—to move with others or being out of place. In this park, the conductors' baton of spatial orders waves over visitors' heads in an *a priori* way. Visitors are also moved by others' unwitting nudges or by the social instinct of following. On the other hand, the suggestive system effectively "sugar coats" this dominant sense of constraint. The sculptures and reliefs on the walls deflect visitors' attention from rooms that their bodies are contained within, and also provide anecdotes of a remote time to preoccupy their thinking. Splashes from numerous fountains delight their ears. Globbs of water leaping in the air from a couple of coarse granite cubes piled up into a rockery and the wavy shallow pool in front of them mold a wonderland. Steps leading into the fountain offer an invitation to participation to all visitors. The bizarre columns and street furniture scattered in the middles of rooms capture visitors' sight, while the verdant plants around comfort them with a peaceful sense of nature. This place demands all human senses, not just vision, and the experience in this place therefore depends on a



total involvement in the design. No doubt, the experience is pleasing; likewise icing is sweet; and a carrot makes a donkey move.

Compared with the Vietnam Veterans Memorial, the FDR Memorial Park achieves less evocative experience. Visitors are aware of more constraints in this park as well. Three possible causes noted from a comparison between these two places are responsible for this situation: the differences in scale, subject, and style. The Vietnam Veteran Memorial is smaller in scale, and visitors can see its configuration before they enter the place. They have a sense of having more control within it, owing to the resulting better understanding of the material setting, and in fact have more autonomy in the place. In addition, the time required for the journey is shorter, so that the interaction is instant and concentrated. Therefore, the ritual of commemoration is single-minded and undisturbed. The commemorative subjects in each place represent respectively an authority figure—Roosevelt—and ordinary veterans who often have been the visitors' intimates. The differences in these two types of attachment result in a difference in degree of visitors' responsiveness. Visitors to the Vietnam Veterans Memorial spontaneously open their minds to embrace the given environment, while in the FDR Memorial Park a painstaking effort has to be mounted to maintain interest in and appreciation of the figure of FDR by placing intriguing features within. The minimalist style of the Vietnam Veteran Memorial also helps visitors to engage the place. It sets free visitors' imagination, whereby visitors are emancipated from the conventional structure of commemoration, and are enabled to establish personal communication with the designed environment.

In contrast, the FDR Memorial Park is larger in scale, and its entrance is designed in such a way that little of the interior can be seen from outside. (Figure 3.48) By

designing the entrance thus, Halprin has been able to segregate the profane and sacred spaces, and also to increase the sense of mystery of the place. Visitors therefore follow his lead from the inception of their journey. After they enter the park, a series of suggestive features continuously usher them into the next “room.” They have no knowledge of what will happen in the next few steps, and this effect is what Halprin intended. He considers such experience to be more like the experience of life:



Figure 3.48. A View of the Gateway of FDR Memorial Park. It is notable that most of the visitors are heading in the same direction although they do not know what is waiting ahead for them. The mechanism prompting their behavior keynotes this design.

“Although you know that you were born and that you are going to die at the end, you really don’t know what is happening in between” (Halprin 1984, 251). Thus this approach also lends itself well to segmentally unfolding the course of Roosevelt’s life throughout the park. However, the long journey under others’ lead with unknowns ahead can sometimes make the experience tedious or even disturbing. Besides, the

style of the reliefs and sculptures is generally so realistic and straightforward that visitors' imaginations are hampered. Beyond all this, the fragment high-minded inscribed quotations create a distancing effect for the common visitor. Overall, the design of this park is more instructional than evocative.

Both the Vietnam Veterans Memorial and the FDR Memorial Park are commemorative spaces: They are dedicated to people who were involved with wars. In addition, both their infrastructural settings are walls that isolate visitors from exterior noises in such a way that the commemorative subject can be effectively introduced. Furthermore and most importantly, they are both designed to encourage participants to engage them and their contents, not merely to create visual enjoyment that visitors appreciate from a distance. This very last common ground that places the emphasis on the spatial experience of engagement is exactly the quintessence of site-specific art.

### 3.4 An Experiential Journey in Recuperating Absence

Among site-specific works, artists have employed many means to reveal site specificity to participants in their experience of the artworks. In his *Unitary Form—Mirrored Cubes*, Robert Morris used the means of deferring the process of locating. And Robert Smithson created a *milieu* of reciprocal displacement in his *Non-Sites*. American avant-garde artists have utilized size, time, theatricality, and the sense of mystery to make known the specificity in each natural environment and the human place in that setting. European land artists have exposed site specificity by the transient scene (of harmony and walks in nature in Hamish Fulton's *Ringdom Gompa*), by the omnipresent object (as the manifestation of the spontaneous dialogue to nature in Andy Goldworthy's works), and by the poetics of metaphorical composition (in Ian Hamilton Finlay's *Little Sparta*). Maya Lin uses reflexivity, and Halprin applies

motation. Although the means are divergent, they all demand participants' experiential engagement.

To design is to define a place with reference to a certain end so it can be said that the implemented design transforms the place into specific spaces. The transformed spaces deny other patterns of usage, and the designed space therefore loses the plastic essence of place. In other words, when a design work comes into being, the relevant constraints simultaneously attach to its space or spaces. In the case of commemorative space, since the design is aimed at evoking absent figure(s), the absence of the space's subject forms its site specificity. To reveal site specificity, site-specific art demands an experiential engagement in the space, and the absence will thus be recuperated in the participants' experience. Usually in achieving this goal, designers and artists create a space quasi-isolated from exterior noises and the everyday world, and the creators further limit the participants' behavior in this space. But the constraints inherent in commemorative spaces can become oppressive. Therefore the first and foremost measures of design for a commemorative space are to search for a balance, in Halprin's term, "between order and openness [*sic*; means adaptabilities]" (Halprin, 253). In brief, salvation comes by the expansion of the imaginal dimension in order to mitigate material constraints.

In addition to material constraints, there are also nonmaterial constraints in commemorative spaces. In these two case studies, although the Vietnam Veterans Memorial and the FDR Memorial Park share similarities, the experience in these two works is distinct. These divergent experiences remind us of the fundamental difference between landscape architecture and land art. Landscape architects usually deal with sites larger than those of land art. When the scale of sites extends, the complexity of

installation geometrically increases. With the premise that spatial constraints are required in commemorative spaces landscape architects unavoidably face difficulty in reaching a balance between instituting constraints and assuaging the awareness of them. When the area of a site becomes larger, the control over a visitor's interactive pattern needs to become more rigorous. Consequently the imposition of constraints, mostly of time, overwhelms the mitigating balance, and the site therefore succumbs to didacticism or even dictatorship. To add another layer of difficulty, commissions for commemorative spaces are often created by authorities. There is an inherent power of the decision-making group to distance the implemented landscape from commoners. To put it even more clearly, it can be said that the decision maker often wishes to conceal important aspect of the figure to foster interpretations that are not in accord with the visitors' experience, a practice which alienate visitors from the works.<sup>8</sup> Under these circumstances, it is not surprising to find out that most regulators of commemorative spaces, such as those of the Port Hudson State Historic Site, consider the most important identity of the site to be an "educational" facility. This sort of approach is partly responsible for the alienation that results in commemorative spaces.

It is clear that to encourage spontaneous participation in experiential engagements of a site, as is done in the Vietnam Veterans Memorial, may be the best stimulant to abolish the feeling of excessive constraint. Informed by Robert Smithson's *None-Sites*, a method to transcend the material space, in which spectators' bodies are located can be found through the expansion of the imagination. Also, in his *Little Sparta*, Ian Hamilton Finlay has demonstrated how metaphors can set free visitors' imaginations and thereby further strengthen their engagements with the space. Enlightened by these two examples, it can be hypothesized that to the degree of success in removing

awareness of constraints and evoking spontaneity of responses related to the imaginative level within the space. To the average person, the higher the level, the more accessible and relevant the space will be. And thus, at the same time, it can be easier for the visitor to enter the empathic realm with the commemorated subject(s).

“One of art’s functions is to recall that which is absent—whether it is history, or the unconscious, or form, or social justice” (Lippard 1983, 4). Site-specific art evidently manifests this function. This thesis aims at providing an exercise in applying site-specific art to recover the historical significance of the Port Hudson State Historic Site. Through reliance on the essential characteristics of site-specific art—its emphasis on experiential engagements with space and its encouragement of the imagination—the Port Hudson State Historic Site can be revitalized, and the historical and emotional content that this site carries can be more successfully transmitted to the current and future generations.

### 3.5 End Notes

1. In the book *Primitivism in Modern Art* (1986), the art historian Robert Goldwater condemned as “romantic primitivism” the use of non-European, African and Oceanic forms of expression to give new life to meaningless contemporary art and to escape from civilization.

2. The majority of Andy Goldworthy’s works are located outdoors, and are usually made from rude materials. However, he explains, “My commitment to what are described as ‘natural materials’ is often misunderstood as a stance against the ‘man-made’. I need the nourishment and clarity that working the land with my hands gives me, but at various times I have made use of light and heavy machinery, and I see no contradiction in using the technology of photography. . . . Likewise, I live in buildings and should, on occasion, work in them” (Goldworthy 8, 2000).

3. The exact words of Ian Hamilton Finlay in the interview is that “you probably know the book *Earthworks and Beyond* by John Beardsley. A lot of works in this book are deplorable, because they don’t have any sense of scale. They’re just huge, without any inspiration.” Probably, works that can be fit in his criticism as “just huge” in the named book are usually those implemented in the United States of America.

4. Here “the different elements” refer to nature and culture, or rather nature and war. And the harmony hinges on the balance within this opposition. He sees that “nature is a harmony of conflict and war is the king of all things” (Weilacher, 103).

5. In three significant books of land art and landscape architecture—*Earthworks and Beyond* (Beardsley 1998), *Between Landscape Architecture and Land Art* (Weilacher 1999), and *Land and Environmental Art* (Kastner and Wallis 2001)—written by landscape architects or art critics, Isamu Noguchi’s works, especially the well cited one—*Sculpture to Be Seen from Mars* (1947), are commonly included. In Beardsley’s book, Noguchi’s work is discussed in the chapter of “Tradition and Antecedent,” in which Noguchi is appraised as the one who introduced the concept of “sculptural environment” to America and as a significant figure “in the development of the artistically improved public landscape.” In Weilacher’s book, the discussion of Noguchi’s work is in the first chapter of the body, and Noguchi is considered as a figure “succeeded in broadening the concept of sculpture to the extent that landscape space no longer served as a background to the work, but became its subject.” In Kastner’s and Wallis’s book, Noguchi’s work—*Sculpture to Be Seen from Mars* (1947)—is included in the first chapter, “Integration,” and it is the first and earliest-dated work in this chapter. In all three books, Noguchi’s works are those of the earliest and preceded the American land art. The inclusion of his works in the books, whose subject is land art and landscape architecture, implicitly suggest his works as indicators of the inceptive incorporation among minimalism, land art and landscape architecture.

6. Generally speaking, reflexivity is the way an object is perceived when we mingle something of our selves in it as we perceive it.

7. The *RSVP cycle* is a design process that Halprin invented in order to coordinate the take-part process for group activities, and to take advantage of collective creativity. The letters RSVP stand for Resources, Scores, Valuation, and Performance. The created word *Valuation* which combines evaluation and action, indicates the decision-making or feedback stage of RSVP cycle.

8. In the FDR Memorial Park, most slogans carved on the walls are high-minded. For instance, “the only thing we have to fear is fear itself,” or “I propose to create a civilian conservation corps to be used in simple work...more important, however, than the material gains will be the moral and spiritual value of such work.” It can be hard for an “everyday person” to relate to such sentiments.

## CHAPTER 4

### PORT HUDSON STATE HISTORIC SITE IN THE PAST, PRESENT AND FUTURE

*The stage was thus set for a full-scale attack on Port Hudson. Anxious to test the run of good fortune that had accompanied his through west Louisiana, Bank had three field batteries and the 1st Indiana Heavy Artillery pound away at the garrison through the evening of May 26 [1863]. . . . He told his troops: "Port Hudson must be taken tomorrow."*

*But despite undergoing the bombardment, Gardner's brigades were ready to meet the attack the next morning. "Now boys," one Rebel gunner coolly told his men, "I want you to stick to the pieces and give the Yankees hell!" They did.*

--Edward G. Longacre, *The Port Hudson Campaign*

*March the 8 AD 1863  
Port Hudson, La*

*Dear sister . . . I think the war is closing as fast as time will permit. . . . I think I will get home to take Christmas if god lets me live and I hope he may. . . . I have many trials and troubles in camp life but I try to live so that if god sees fit to call me away while I am far away from you all that we may meet you all in heaven at last.*

-- John R. Hardy, *Letter from John R. Hardy to Relatives*

This chapter starts with a review of human *sequent occupance*<sup>1</sup> in Port Hudson, based on antecedent studies from the post Civil-War era to 1990.<sup>2</sup> These historic works provide an understanding of human occupance in the area, so as to reveal the essence of the place—the patterns of symbiosis between humans and the natural environment at Port Hudson. By means of this review one can explore alternative meanings of the place.

In the second section of this chapter, I present an ethnography that I conducted in the spring of 2003. Through it the current identity of the place, made up of its material setting, human activities, and the images they engender, will emerge. This experience



is described in detail in order to let the place reveal itself. What is revealed may not be the only truth, but it represents a partial authentic image of the place. A brief conclusion is provided at the end of the second section. It serves as a diagnosis of the problems of the place and suggests ameliorative measures for a rehabilitation plan, upon which a series of alternative designs will be illustrated in Chapter Five.

#### 4.1 The Palimpsest of Port Hudson

The notion of a landscape as a palimpsest is a commonly-shared cognition among cultural geographers and landscape architects. The basic idea is to treat the landscape as a series of overlapping texts that can be read sequentially by the beholding eye, which adds a temporal dimension to the landscape. Landscapes are constantly rubbed off and rewritten in sequence by different human occupancies. This section adopts this vision of the landscape to describe the historical background of the Port Hudson area. Previous studies that employed the method of sequent occupance have identified five stages of succession in the Port Hudson area. These are the Thompson Creek stage (1699-1832), the Old Port Hudson stage (1832-1862), the Alto stage (1863-1880), the Port Hickey stage (1880-1905), and the New Port Hudson stage (1905-present).<sup>3</sup> The one-year period (1862-1863) of Civil War activity is usually discussed independently so as to stress that most significant period of this area's history.

This section essentially follows the framework of previous studies, but will discuss the aforementioned five stages in a more concise format. The stages from 1699 to 1905 will be included within a "River Period" because the settlements, as shipping centers, that occurred during these stages were all closely related to the waterway traffic. Their geneses as well as declines were primarily influenced by the course of the Mississippi River. The one year period of the Civil War will still be discussed

independently to illuminate the significance to this place of the great battle that occurred there. The river is dominant in this as in the other stages. The selection of Port Hudson as a stronghold of the Confederacy was strongly connected to its geographical characteristics, specifically the relationship of the river and bluffs. The Mississippi River retained its preeminent influence on this area until the rise of railroads after the Port Hickey stage (1880-1905).

In the second portion of this section, a “Terra Period” will be isolated from the New Port Hudson stage (1905-“present”). This period is conceived of as having ended in 1969, which was the year that the Georgia Pacific plant, a paper mill, inaugurated its operations. After that, Port Hudson stepped into the Industrial Period (1969-1982). The plant became the dominant economic feature in the Port Hudson area, creating major limiting factors for the development of commemorative space at Port Hudson battlefield.

In 1982, the Port Hudson State Commemorative Area (now Port Hudson State Historic Site) was opened to the public, and the current “Commemorative Period” began. The development of the Port Hudson State Historic Site will be described in this last portion of this section.

#### 4.1.1 The River Age (1699-1905)

From their boats on the Mississippi River, early travelers recognized Port Hudson by its light-colored, nearly vertical cliffs. They called the place *Les Ecores au de Lait* “Milk Cliffs.” The “Milk Cliffs” rise from an elevation of about 25 feet at the bottom of the alluvial plain to an elevation of 100 feet, on average, at the top of the terrace. The 75-foot-height difference made the place remarkable for the European travelers

ascending the river from the seaboard cities, and also attracted settlers to dwell on the bluff where the floods of the Mississippi could cause no damage.

#### The Thompson Creek Stage (1699-1832)

The first settlement in this area is believed to have occurred in the period from 1699 to 1763, and, likely in 1721, when a group of French immigrants landed at Biloxi. . . , some of those immigrants settled on the Port Hudson site (Brown 1936, 32). They came to mine gold on the banks of the Mississippi River, but did not find any. The French immigrants ended up settling in the area near Port Hudson, where Thompson Creek met the Mississippi River, to farm and hunt. The agricultural settlement of the French remained insignificant, consisting of “just a few clearings and simple log houses,” until the cession of this property from the French to England in 1763, which drew in new inhabitants (Brown, 32). Thereafter, the plantation economy prosperously developed in this area.

As the population of the south and central Louisiana area increased, the Mississippi River settlements gradually gained more importance. Taking into account its strategic value as the center of their western frontier, the English planned to move the county seat of West Florida to Port Hudson. They made a spectacular plan for the prospective city. (Figure 4.1) This proposed city was in the shape of an equilateral triangle, of which the side adjacent to the Mississippi River stretched two and a half miles from its north corner, the mouth of Sandy Creek, to its south corner, the mouth of Fontania Creek. The peak of the triangle later became the town site for New Port Hudson. The north corner of the triangle designates the site of what would become Old Port Hudson, and the south corner became the site of Port Hickey. The site of Alto would be situated in the middle of the bluff line between the two corners. (Figure 4.2)

The English plan was never realized because of the disruption of the Revolutionary War. However, the plan, with its defining geographic characteristics, created a perceptual “region” of Port Hudson. This perceptual, as well as formal, region thence established the recognition of Port Hudson for posterity.

The settlement on Thompson Creek was the first effective settlement in the vicinity of Port Hudson. By 1800 the population of this region was large enough to form a small trade center. The meandering course of the Mississippi River bent ninety degrees about three miles upstream and formed a short east-west stretch till here. The settlement and its landing were located on the corner, where the east-west stretch of the Mississippi River ended and turned south when the bluffs stood in its way. Adjacent to the bottom of the bluffs, the currents were milder in the high-water season (December through July), and this gave the shore potential as a convenient spot to harbor for the ascending boats. The settlement was then seated on the bluffs, and its landing was on the shore under the bluffs. In addition, two technological revolutions of transportation, steamboats and railroads, greatly affected Port Hudson. The steamboat became a common medium of transportation in 1816, and the railroad between Clinton and Port Hudson, which was “one of the first in the United States” (Brown, 44), reinforced a connection between Port Hudson and its hinterland that had been established in the early 1800s. The small trade center was thus able to grow and become a shipping center for the products of this area and its hinterland, as well as a distribution point for imported goods.

As the port became busy, the dock facilities were overloaded and proved too compact for the larger size of steamboats to operate; flat boats and keel boats had been the two major types of transportation previously. Also, a change in the course of the

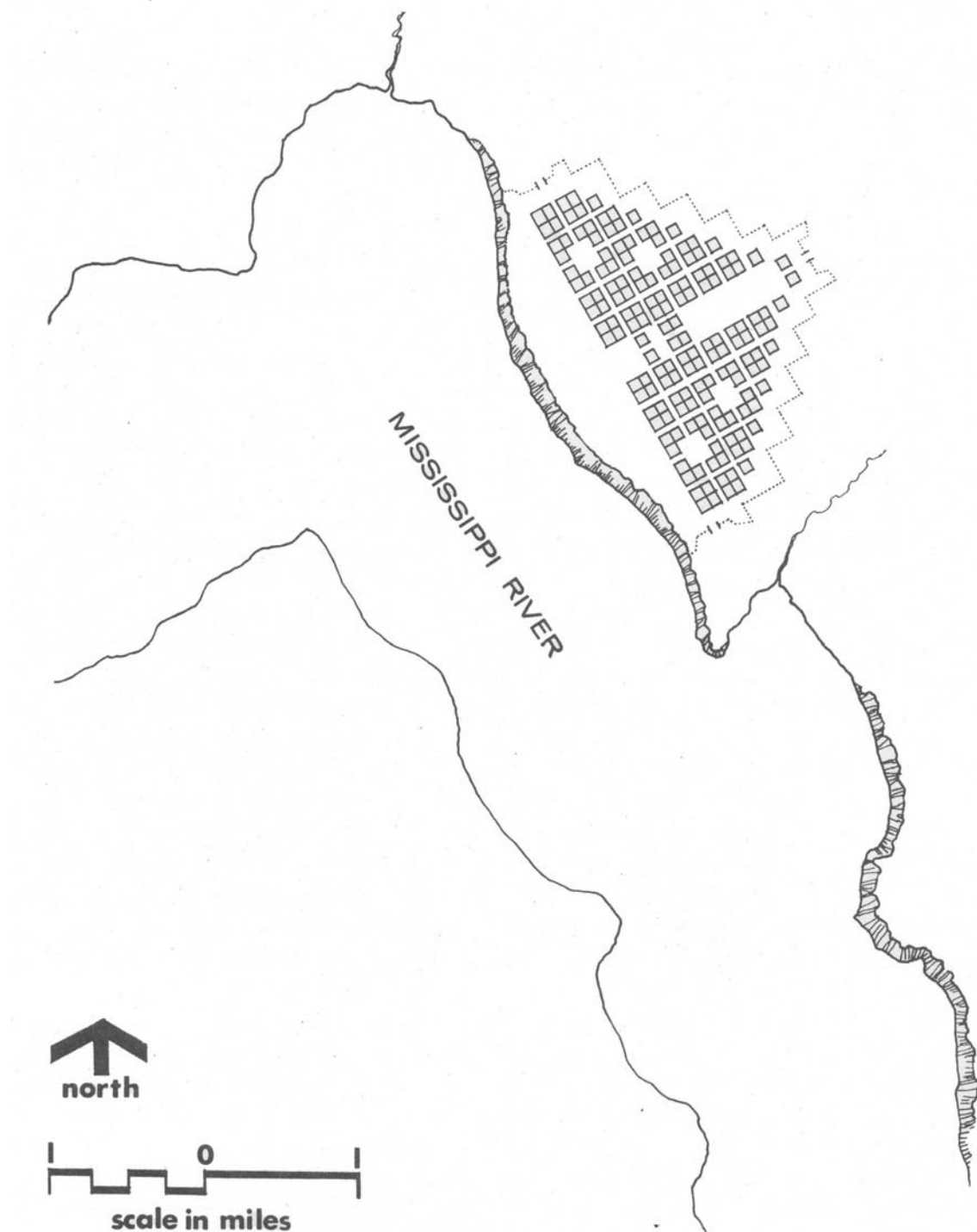


Figure 4.1. Plan of the Proposed British Seat of Government on the Site of Port Hudson. [Source: Gunduz]

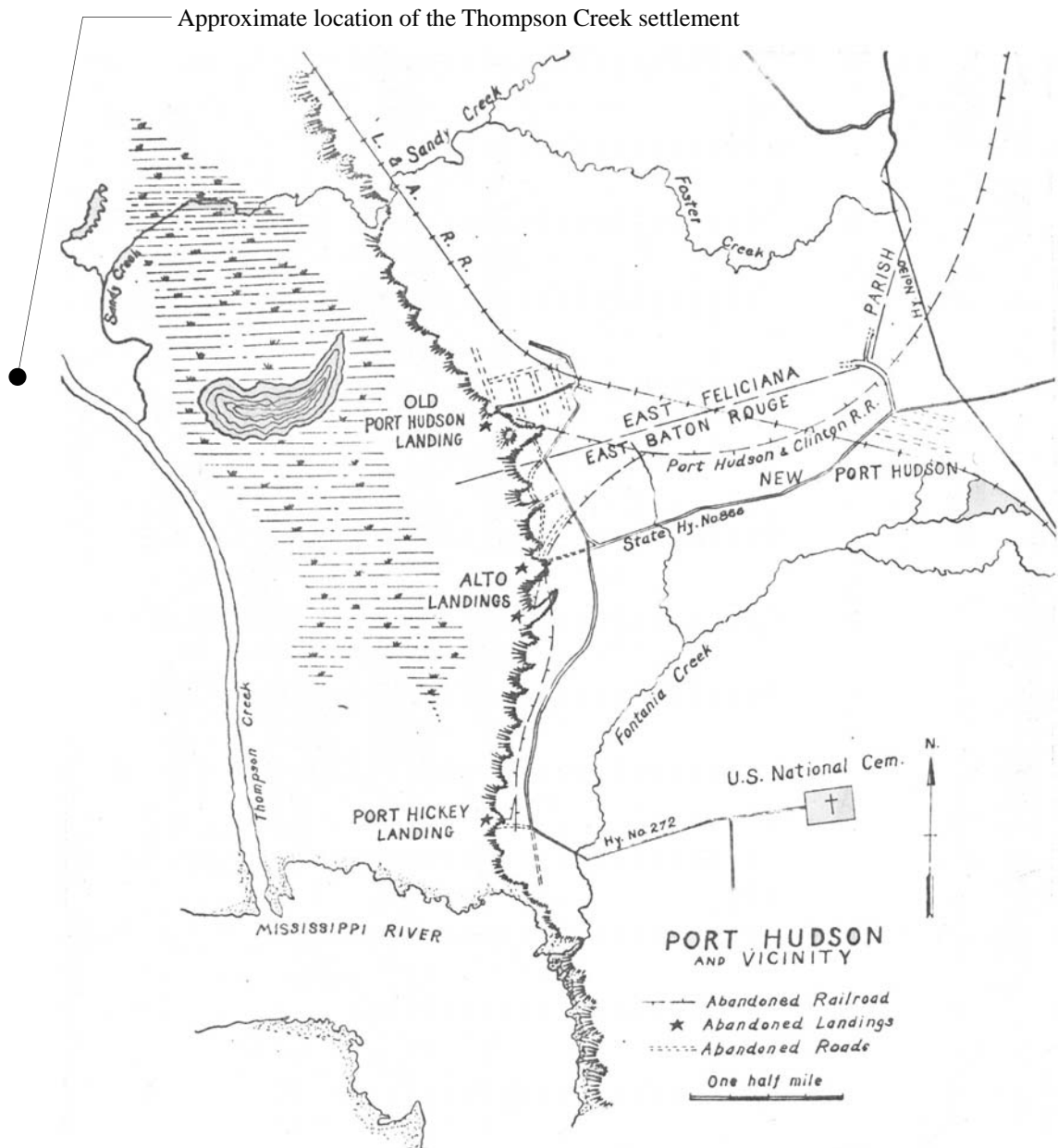


Figure 4.2. Port Hudson and Vicinity. As shown in the map, the local center of Port Hudson first moved southward in accordance with the southward march of this stretch of the Mississippi River. After the decline of river traffic, the town center then moved inland to the node of highways and railroads. [Source: Brown]

Mississippi, which moved the settlement of the Thompson Creek stage away from the tangency of the river bend, encouraged the establishment, in 1832, of a new town on the first highland to the south where the Mississippi River impinged upon the bluffs. Thereafter, the settlement of Old Port Hudson gradually developed, and eventually replaced the settlement of Thompson Creek as the local nucleus.

#### The Old Port Hudson Stage (1832-1862)

The Old Port Hudson stage was the most prosperous period in Port Hudson's history. The trade-oriented town soon became a competitor of Baton Rouge and Bayou Sara. Its prosperity was primarily due to its status as a traffic hub for the region. In addition to waterway traffic and the railroad connection with Clinton, Port Hudson was also linked to its neighboring towns, such as Jackson, Clinton, Baton Rouge and Bayou Sara, by roads which "[radiated] to each of these towns. . . . [and were] classed as excellent except in bad weather when cut up by teams" (Brown, 58). As a transport hub and favored by the facilitated traffic, the town attracted local business and developed into a prosperous trade center and compact settlement. The formation was like a nebula gradually turning into a solid planet.

A proposed layout for Old Port Hudson in 1852 provides a clue to reveal the culmination of the actual development in Old Port Hudson. (Figure 4.3) The chessboard-like layout was characterized by fourteen streets which paralleled the course of the Mississippi River, and another fourteen running perpendicularly across them. The twenty-eight streets demarcated one hundred and forty-five blocks, a public square, a public ground, and a landing area. The landing area and public ground were located on the riverfront, probably all in the lowland, while the six irregular blocks on the northwest corner of the town were adjacent to the bluffs. The layout contained an

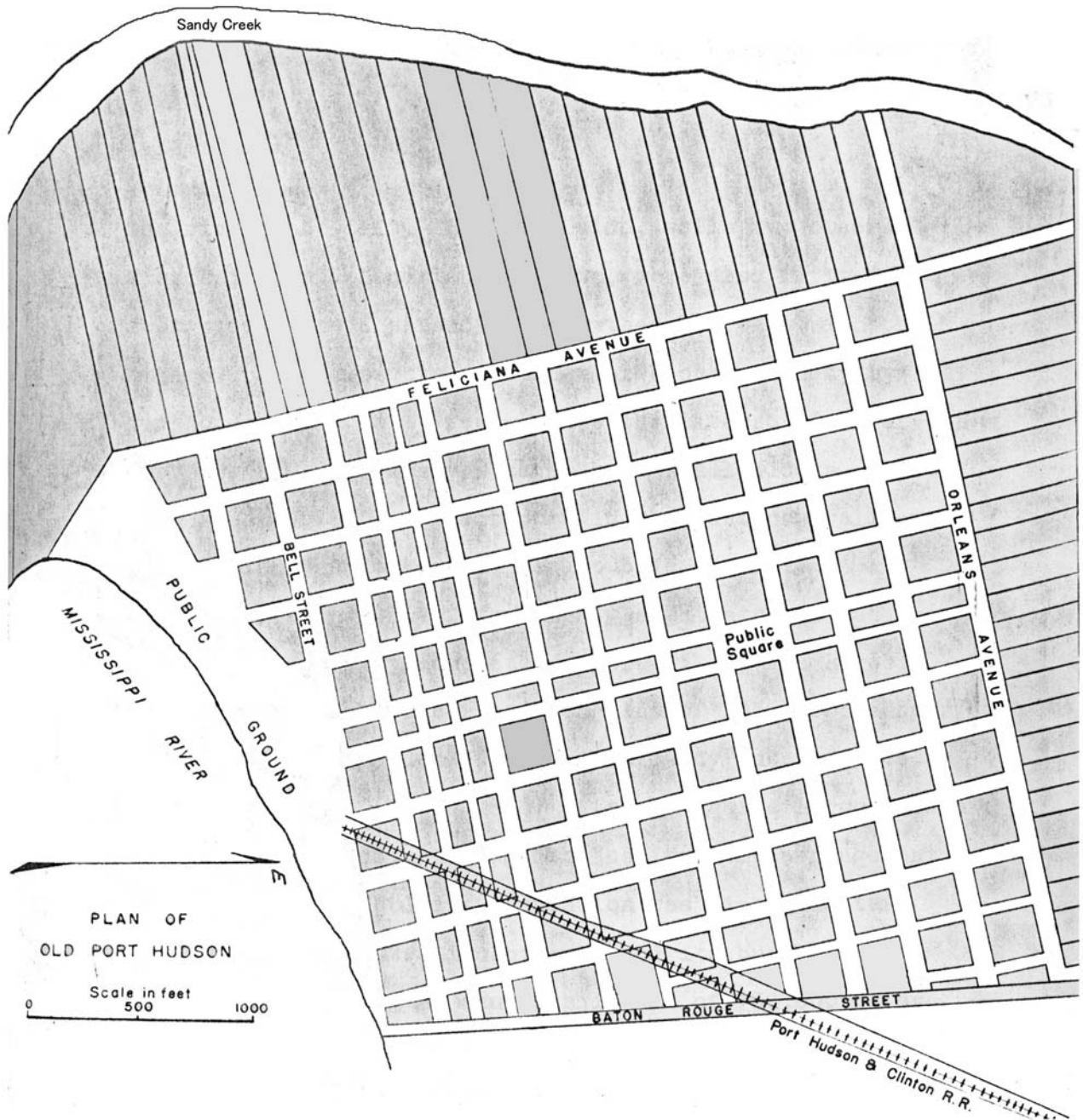


Figure 4.3. Plan of Old Port Hudson. Three streets and the Mississippi River delineated the town. As seen in the plan, the first three lines of blocks were probably the port district; the next three were the commercial district; and the rest were the residential district. [Source: Brown]



obvious central axis. By the size of the various blocks, the town was inferably divided into at least three districts: a port district, a commercial district, and a residential district. The strip of smaller blocks near the landing area was likely the commercial district, and the inland area with bigger blocks probably the residential area, with a public square located on the central axis of the layout. As a result of the fortune reaped from the great amount of business transacted in this port town, half of the town plan was realized before the Battle of Port Hudson.

The battle of Port Hudson in 1863 was the incident that led Old Port Hudson to its doom, but the battle was not the fundamental cause for the end of this town. Long before the Civil War, in 1859, the formation of a sandbar at the landing was noticed. State engineers tried to suppress its further formation, which would deteriorate the function of the dock. However, they were unable to prevent the sedimentation. “This change in position is chiefly a down-valley movement of the east-west stretch of the river. The boat landing has normally been located where the east-west portion of the river struck the bluffs and turned south” (Brown, 28; Figure 4.4). This short east-west stretch of the Mississippi River ceaselessly marched southward, and the tangent point where the river impinged upon the bluffs accordingly moved along. Concomitant with the change of the river course, the landing had to be moved to the southern locale along the bluff line. When the sandbar in the landing appeared, the funeral bell of Old Port Hudson had rung. The evacuation of the town before the battle was merely a catalyst for the inevitable movement of the town southward.

#### The Alto Stage (1863-1880)

After the Old Port Hudson stage, the prosperity of this place gradually faded. The pattern of the village changed from compact settlement during the Old Port Hudson

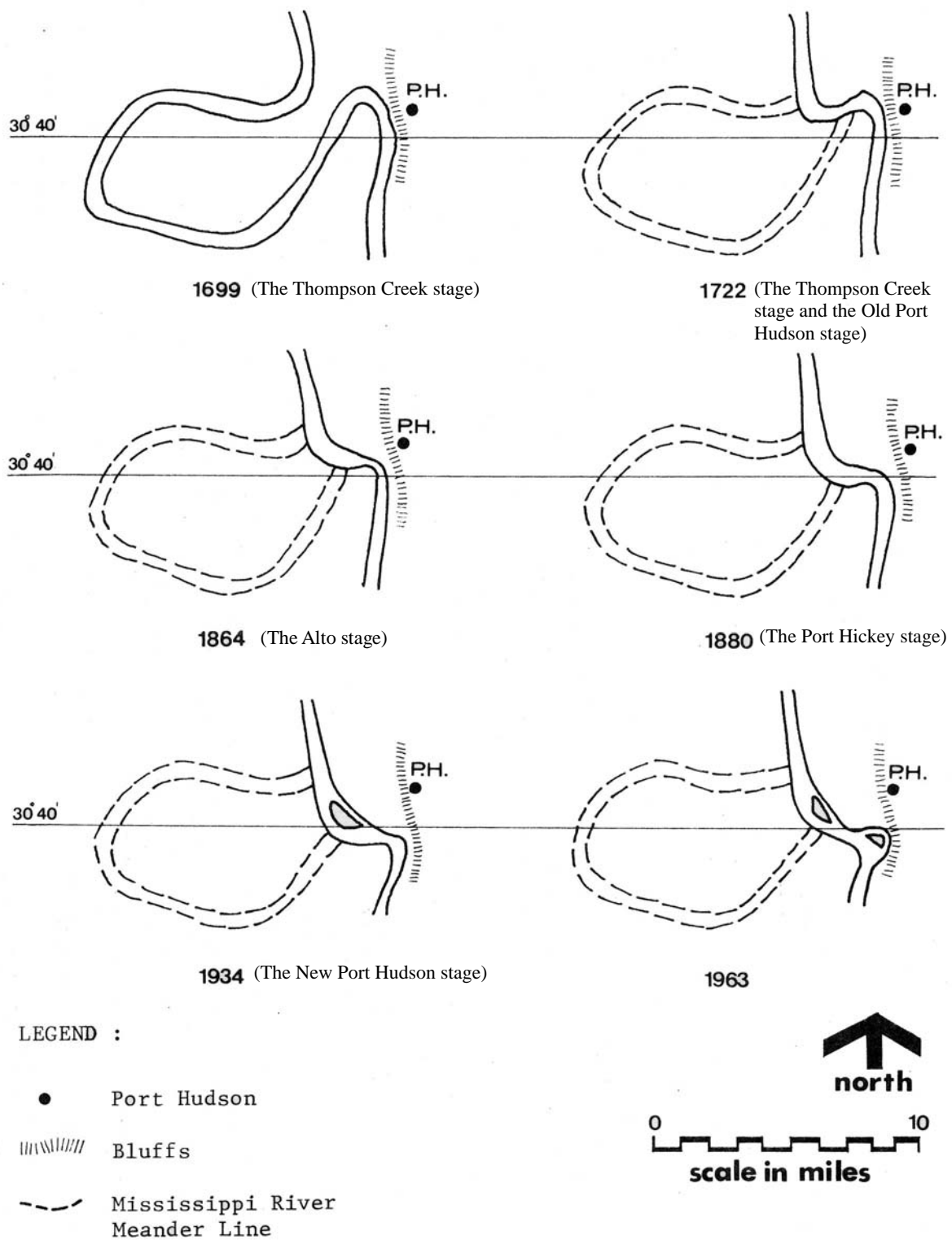


Figure 4.4. Continuous Southward Movement of the Mississippi River Course.  
[Source: Gunduz]

stage to scattered settlement in the Alto stage. Eventually, the settlement of the Port Hickey stage was so dispersed with so little population that it can barely be recognized as a local nucleus. In the Alto stage, “the landing failed to have enough attraction to cause the village forms to become concentrated around it” (Brown, 78).

Overall, there were “nine stores, three churches, a hotel, a school house, a livery stable, a blacksmith shop, a tailor shop, a bakery shop, and several residences facing Main Street” (Brown 83). These buildings were distributed in five clusters along the half-mile-long Main Street, while the locales of the five clusters were determined by the intersections of five roads and Main Street. There were three other clusters off Main Street. The relics of these building clusters are the indicators of the scattered settlement during the Alto stage, which was manifested by the small number of buildings dispersed in the eight clusters.

#### The Port Hickey Stage (1880-1905)

The Alto settlement stayed in the same form until it lost its railroad terminal by 1880s. The local center was then moved to Port Hickey, and cotton was transported there from inland. The settlement never grew large. As indicated by a previous study, “Port Hickey never attained the proportions of its predecessors, Alto and Old Port Hudson” (Brown, 94), and “Port Hickey’s street pattern never amounted to much” (Brown, 98). It was sustained merely because the local *entrepôt*, Clinton, needed a shipment center for products, mostly cotton, in its hinterland to be carried out by the waterway traffic. But when railroads gradually overtook steamboats in importance as a more convenient and economic means for the shipment of goods and products, the function of the river town was threatened. As a matter of course, towns along railroads replaced Port Hickey as the local center.

In 1884, the Louisville, New Orleans, and Texas Railroad (whose name later changed to “Yazoo and Mississippi Valley Railroad”), was completed, bisecting the Port Hudson and Clinton Railroad. A few years later, towns along it, such as Zachary, Slaughter, and Ethel, took the place of the settlements in Port Hudson. The business of Alto and Port Hickey was moved to these newly developed towns, and the Old Port Hudson and Clinton Railroad was abandoned. The River Period of Port Hudson came to an end, and, after the Louisiana Railway and Navigation Company completed a new railroad in 1904, the Terra Period began.

Significant development of the area of Port Hudson had always been strongly related to the geography of the Mississippi River. The sites of the local town nuclei were determined by the points where the river course impinged upon the riverside bluffs, and these locations moved concomitant with the southward march of the east-west stretch of the river course. This geographic characteristic, specifically the lateral stretch of the Mississippi River, granted the place an easy accessibility and prompted the prosperity of the early settlements as local traffic hubs. Yet the river also took all this away from time to time through the action of sedimentation. Furthermore, when the waterway traffic finally lost out in importance to railroads, the function of Port Hudson as a local shipment center existed no more.

#### 4.1.2 Civil War in Port Hudson (1863)

As an important traffic hub in the pre-Civil War period, its geographic interrelations with its neighbors and its topographic characteristics made Port Hudson a significantly strategic site for the Confederates to build a stronghold. Baton Rouge was considered too open by Confederate generals serve as a point at which to defeat the Federal fleet ascending from New Orleans, and Port Hudson was also chosen as the

southern front of the Confederacy in order to ensure continued access to the abundant supplies that could be carried in through the Red River from the west bank of the Mississippi River and Texas.

In addition to providing an opportunity to control the south throat of the mouth of the Red River, the broken topography of Port Hudson, with numerous ravines and gullies on its north side, made it easy to defend against land attacks from the north, and the steep bluffs minimized accessibility from the riverside. The sharp turn of the river there would also slow Northern ships down and let them become easy targets for guns emplaced along the bluffs.

However, there were also strategic disadvantages to this site. Along the Mississippi River, the flood plain stretched southward like a fan from this point to the Gulf, and the topography undulated to the north. A letter written by Mr. Pond, a Southern patriot of Clinton, to adjutant General Cooper, indicated that although this site might seem capable of becoming an impregnable stronghold, it was “approachable over a large and level country [on the east and south sides], presenting very few difficulties to a land attack” (Brown, 62). To counter this disadvantage, the Confederate engineering corps utilized natural barriers to assist in the creation of a protective screen for the Port Hudson stronghold. They covered the opening which ranged from south to east by a continuous seven-mile earthwork. The alignment of the earthwork, which frequently overlaid the stockade line planned by the British nearly a century before for their proposed city, was decided by the topographic condition and generally coincided with the creek valleys.

On the north side of Port Hudson, the Confederate troops built a number of forts on the tops of ridges along the south side of Foster Creek (except Fort Desperate,

which was the only fort on the north bank of Foster Creek and confronted the Federal units across deep gullies). To the west, gun emplacements were built along the bluff line facing the Mississippi River, from the turn of the river to the mouth of Fontania Creek. They were deployed to fire on Federal ships ascending the river (Figure 4.5).

While Confederate troops utilized the topography to their advantage, the Union side resorted to superior numbers of troops. Different units planned to attack the periphery of this stronghold in different ways at the same time in order to disperse the Confederate garrison's firepower and to weaken their counterstrikes. On the north front, the stationed artilleries, which were emplaced on a ridge along the north side of Foster Creek—now called “Artillery Ridge”—were set to bombard Confederate forts across Foster Creek. The infantry would assault from an open field, Slaughter's Field, from the southeast front of the Confederate stronghold. When these land attacks were launched and drew the manpower from the river batteries along the bluffs, the Federal ships could then find easier passage under the rarefied fire of the Confederate batteries facing the Mississippi River. Once the Federal ships made it to the upstream side, they could cut off the supplies from the Red River basin, encircle Port Hudson, and put it under complete siege. Thence, Union troops needed only to use the tactic of converging attacks to weaken the garrison, and eventually to capture this seemingly impregnable stronghold.

The great prerequisite to the success of this plan was that the Union had to employ a large army in order to keep the Confederate garrison on the run. To ensure abundant manpower, the Union not only gathered all available troops from their newly captured cities, New Orleans and Baton Rouge, but also enlisted African-Americans and established two black regiments, the Native Guards.<sup>4</sup> (Figure 4.6) They were assigned

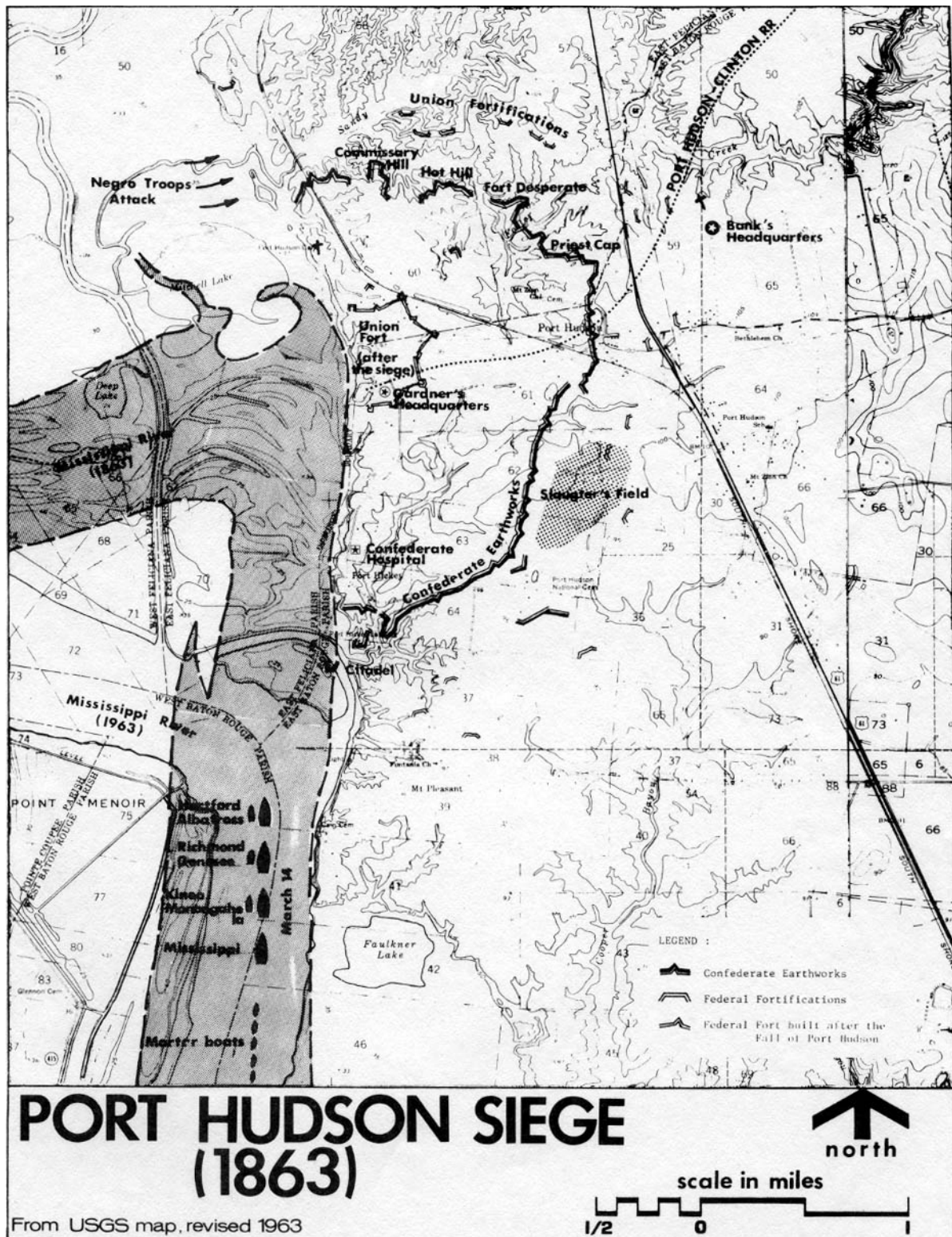


Figure 4.5. The Deployment of Troops and Works in the Battle of Port Hudson.  
[Source: Gunduz]



Figure 4.6. The Valiant Attack of the Native Guards Charging One of the Confederate Redoubts in Port Hudson. [Source: Southern University Library Archives]

to spearhead the attack, and “charged forward on the far right [the northwest corner of Port Hudson] over treacherous ground, the first time that any Negro troops had taken part in a full-scale battle” (Longacre, 27).

The valiant attack of the Native Guards in this battle became excellent propaganda for the Northern home front, changing many Northerners’ prejudiced view that “Negroes would not fight against their masters” (Gunduz 1973, 34). This bold experiment of enlisting African-American soldiers had other unfortunate ramifications for the Confederacy. Compared with the North, one major disadvantage that the Confederacy had was its smaller population, and a majority of that population were slaves. Further, the Northern politicians’ great slogan—the crusade to emancipate slaves—was technically achieved in the action of recruiting, arming, and deploying the Native Guards, which helped the Northerners to continue believe that they were on the morally correct side in this war.

At a high price, the Union forces successfully carried out the plan—completely encircling this stronghold—and conducted the longest true siege ( 48days) in American military history.<sup>5</sup> Compared with other, longer American sieges, the siege of Port



Hudson was distinguished by its thoroughness: *No* supplies entering the stronghold during the siege. For this reason, the siege has been called a *true* siege, and the suffering of the defenders must have been great while it continued. Without food, medical resources, or hope for reinforcements, the garrison eventually surrendered when word that Vicksburg had fallen reached them. (Figure 4.7) The capture of Port Hudson and Vicksburg began the downfall of the Confederacy. Because the Mississippi River was now under Federal control, from this summer of 1863, the middle year of the Civil War period, the Confederacy slowly fell in a series of bitter battles with her opponent, until she had to admit defeat two years later.

Although the geography of Port Hudson helped to determine their deployments of both the defensive and assaulting sides, their military actions also greatly affected the landscapes during and after the battle:



Figure 4.7. The Reenacted Surrender of the Confederate Troops in Port Hudson in the 2003 Annual Reenactment hosted by the Port Hudson State Historic Site.

As a factor the war was both destructive and constructive: destructive in the tearing down of the old forms, buildings, and trees; and constructive in the building of a set of abnormal forms such as commissaries, trenches, embankments, and gun bases, traces of which persist to this day. (Brown, 61)

All houses in Port Hudson except three were leveled under the Federal bombardment, and the everlasting forests “were reduced to a tangled abatis” (Brown, 70). However, the battle also definitively solved the sedimentation problem of the landing by impelling the residents to establish a new settlement in Alto. Without the battle, residents in Old Port Hudson would have taken a much longer time to transfer their settlement to the new spot.

#### 4.1.3 The Terra Age (1905-1982)

The local center of the Port Hudson area moved from Port Hickey to the intersection of the Louisiana Railway and Navigation Company railroad track and State Highway 866 in 1905, the New Port Hudson stage began. Residents of the new town of Port Hudson developed various businesses, such as cotton and cattle industries, but all failed in the end. In addition, socioeconomic changes—“the discovery of petroleum in Louisiana around 1900 and subsequent industrialization of the river south from Baton Rouge, with growth of cities and decline of rural areas” (Kniffen 1990, 33)—in turn, have also greatly influenced the way of life in Port Hudson. Especially when boll weevils destroyed the cotton industry and, at about the same time, oil refineries were established in Baton Rouge, many Port Hudson residents were attracted to move to Baton Rouge or commute there in order to work for these enterprises. (Figure 4.8) By 1936, the Port Hudson region had “declined to...mostly a sweet potato producing area”, which was cultivated by several African-American farmers (Brown 1936, 108). The agricultural situation has not changed a lot since then. (Figure 4.9)



Figure 4.8. The ExxonMobil Polyolefins Plant on Highway 61. In the north vicinity of Baton Rouge, visitors can find several monstrous industrial installations, and the ExxonMobil plant is one of them in 2004. These industrial developments in the north Baton Rouge attracted the residents in Port Hudson to relocate, and partially caused the decline of the New Port Hudson settlement.



Figure 4.9. The Site of the Old Port Hudson Settlement in 2004.



According to a description written in 1973, the land-use pattern was similar to what it had been in 1936: “The bottomland forest areas in the flood plains are used for cattle grazing during the dry seasons. The flat highland areas are used for cattle grazing and agriculture with corn and sweet potatoes being the major products” (Gunduz 1973, 69). The major change during this time was the establishment of the Port Hudson operation of Georgia Pacific in 1969. (Figure 4.10) Concerning this plant, Gunduz commented in his thesis:

The main man-made limitation within the site is the Georgia Pacific Plant . . . . This plant manufactures bleached market pulp and is an extensive pollution source of smoke, heat, odor, noise, and effluents. The odor, which covers the whole region during the southern winds, is unbearable. (Gunduz, 66)

The condition of air pollution is not much improved today (2004), and the matter has been monitored by EPA.



Figure 4.10. A Portion of the Georgia Pacific Plant. In its 1,100-acre property, the facilities of Georgia Pacific Plant are widely dispersed. Behind the small operations in the foreground, a cluster of facilities can be seen in the middle left of this picture.

Despite the negative factors that this plant generated, the inauguration of the plant drew in a considerable population. By a comparison between the USGS map of 1963

and the 1980 revised version, the number of houses in this area obviously increased. This also boosted the installation of infrastructures in Port Hudson. However, the establishment of the plant also dramatically changed the experience of this area from a rural village to an industrial zone. Tons of smoking trucks with more than ten wheels carrying hulks of logs drove on the narrow country roads around the plant. In the distance, a cluster of tall metal buildings and pipes pierced the sky. Sensibilities long used to an exclusively rural scene were exposed to an erratic juxtaposition of rurality and industrial ugliness.

One essential problem raised by the plant was that one-third of the fortifications built during the Civil War were included in its 1,100-acre area. Some of these relics along the country roads, specifically National Cemetery Road, were noted for visitors, who traveled beyond the property line, by eye-catching interpretative boards erected by Georgia Pacific. (Figure 4.11) However, these indices did not make the relics stand out because, at first sight even the well-turfed and manicured breastworks looked out of place. In the high modern fabric with its industrial backdrop, they at best looked like odd specimens of some irrelevant past. Besides, although these relics were, at least, preserved, private ownership renders most of them less accessible to the public than the nearby 640-acre section that is owned by the State of Louisiana. With the popularization of automobiles in the 1930s in Louisiana and the completion of Highway 61 around the late '50s, Port Hudson became a popular leisure spot for people living in the neighboring cities. (Figure 4.12) When I mentioned the place to people I met in Baton Rouge, they would often have the impression that Port Hudson was a treasure-hunting spot. Most told me that they had been there before and dug out some musket balls or gun shells. The way they narrated their experiences was like they



Figure 4.11. One of the Interpretive Board Erected by Georgia Pacific.



Figure 4.12. A View of Highway 61, also known as the “Blues Highway,” in Port Hudson Vicinity.

had gone to a beach to collect shells, only with more excitement on their faces. Their sentimental descriptions constituted my first impression of the place and aroused my interest in doing this research in the first place.

Due to its continuing richness of natural resources, Port Hudson became famous for its lush vegetation and diverse wildlife, a reputation which apparently remains unchanged. In conversations with the locals, I was told to be careful not to get shot when I visited the woods in the hunting season because a large herd of white-tail deer attracted poachers. Because of its high recreational quality, the demand for formal planning of this place rose to a critical point around 1973. For developing the area, Gunduz did a study—*Study of the Port Hudson Area with a plan for Physical Development* (1973)—which, in his words, was “not a hypothetical study, but a realistic project, prepared...to provide a basis for detail site studies and implementation of a master plan” (2). In this study, he noted that,

A good number of people take advantage of the historical, natural and recreational values of the site today [in 1973], even though there is no extensive publication about the site nor any service facilities.

He further proposed an idea:

The site, as an excellent potential area with much to offer these urban [such as Zachary, Baker, and Scotlandville] and education centers [Southern University and Louisiana State University], easily fits into the “State Park” and “Commemorative Area” classifications.... Besides its value to local residents, the site would be available to visitors from elsewhere in the state and out-of-state, and to tourists passing through the area en route to other destinations. (79)

With big expectations, the Louisiana State Parks and Recreation Commission developed the state-owned property into the Port Hudson State Commemorative Area, and opened it to the public in 1982. Thereafter the name “Port Hudson” for many people became a trope for a historical battlefield.

#### 4.1.4 The Commemorative Age (1982-present)

After one hundred and twenty years, the vegetation leveled during the Civil War has grown back to verdant woods, and the Mississippi River flows southward three miles west of the State Commemorative Site, which contains the northern portions of the fortifications and earthworks of both the Union and Confederacy. The railroads that used to carry folks who lived in Port Hudson were abandoned (except for the South Shore Railroad that extended to Georgia Pacific on the south boundary of Port Hudson); and now only Highway 61 remains to provide access to the area.

Along the highway north of the entrance to the Georgia Pacific plant, a few ranch houses lie scattered, seeming to be embedded in the undulating surface of green meadows. These houses are often in better shape than the old shotgun houses and house trailers located along the Port Hudson-Plains road and the connecting dirt roads. Most of the latter house low-income African-American families. Some of these houses have signs in their yards selling produce, mostly fish. (Figure 4.13) A few modest houses, including a newly built one and a reinvented historic building, i.e. the Confederate Hospital, lie among the dilapidated houses along Port Hickey Road. The newly-built house is in great contrast with others in the context, and therefore acquires a mysterious aura. It could be a sign of gentrification in this suburbanizing area, and it is worth keeping track of this sort of development for future research.

Right across from the gate to Port Hudson Commemorative Site, about one mile north of the site of the town site of Port Hudson in the '30s (Figure 4.14), a strip of commercial development arose in the 80s. "Along Hwy 61 toward the north section of the site [of the Port Hudson lake development] is a small scale commercial operation consisting of a historical museum, restaurant and lounge. These could possibly be





Figure 4.13. A Sign Selling Produce on Port Hickey Road.



Figure 4.14. An Abandoned Restaurant in the '30s Town Site.

included in the site as an amenity” (Hadden 1983, 43). This strip was the only place that visitors could find services during their stay in Port Hudson. However, they are all gone in 2004, and only abandoned houses and rented apartments are left. As a result, there are no commercial activities in this area today.

Economically, tertiary industry, such as the tourist industry, will eventually overwhelm primary and secondary industries in the succession of a community. When the economic base of Port Hudson changed from farming to manufacturing during its industrial stage, the eventual rise of cultural industries could be predicted. When preservationists, administrators, and humanists recognized the value of the Port Hudson Battlefield, the maintenance and promotion of its value, which was materially underpinned by certain intact, though not restored, **dirt heaps** in the woods—identified as Confederate fortifications—were contingent on their reinvention. In the next section, information pertaining to the Port Hudson State Historic Site, the result of their efforts and the site of this thesis, will be discussed in detail in order to discover its current identity as well as its sense of place.

#### 4.2 A Factory of *Déjà vu*: The Identity of a Deep South Civil War Battlefield

This section will discuss a theory: the Port Hudson State Historic Site has become less a place of commemoration of the historic events that occurred there than a place for Southerners, primarily Anglo-Americans, to refresh and to practice their distinct identity, which is especially important for them, due to the sociological changes that have happened since the Civil War. This has caused a change in the meaning of the historic site from its site-specific core meaning, which was as the venue of a bloody and highly significant Civil War battle and 48-day siege (the first battle participated in by the first two African-American Union army regiments, it should be noted).

Therefore, the site's educational scenes and views, which are supposed to evoke a sad kind of historical *déjà vu*, actually function now primarily as an opportunity for white Southerners to reassert their contemporary sense of common identity.

#### 4.2.1 The Enchantment of the Reenactment

"Bang!" A loud noise bursts out with thick white gunpowder smoke. My body spontaneously shakes, and I know that the picture that I am taking is going to be crooked.

At last the crescendo of the whole demonstration this afternoon was coming, and everybody's eyes were sparkling. The raven 42-pounder gun seemed as if it was going to catch fire under the spring sunshine. From the moment that Mike stood on its carriage and stuck his thumb in the vent, all of our eager eyes were glued to him. The young girl next to me covered her ears with both palms and laughed mischievously. I held my Instamatic steady by holding both arms against the two sides of my chest, and, putting my forefinger on the shutter button, I waited.

"Boom!" It sounded even louder than before, and after the first sound a dull-thunder-like resonance persisted in the air. I shook again; I couldn't hold the camera steady. A completely soundless moment arrived afterwards. Hands were slowly withdrawing from ears like the ebbing tide, and the girl next to me, moving her eyes, released her ears, too. All the audience looked at each other with silent laughs. We were so excited that we seemed to be a group of children sharing a communal secret after their plot had been carried to its completion.

Every first Sunday of the month, a weapons demonstration (Figure 4.15) is held in the Port Hudson State Historic Site—where, on July 9, 1863, a 48-day siege, "the longest in American military history" (State of Louisiana, Office of State Parks Brochure) took place. I observed in the demonstration several times, and write have written down my observation above on one of these visits. This place bears a deeply distressful memory, but that memory may not be accessible anymore.

One hundred and forty years after the battle ended, the Mississippi River, which had a lot to do with the selection of this place as a defensive stronghold, has changed its course from the location near this site to three miles west. (Figure 4.16) In contrast to the brutal battlefield, the place has turned into a place of verdant, pastoral and tranquil landscapes. Like the dramatic changes of these surroundings, post-Civil-War Southern





Figure 4.15. The Gun Demonstration: A Second before Firing the 42-pounder Gun.

society has changed even more. Lest we forget entirely due to these changes, this site was founded in 1982 to commemorate the tragic civil warfare. As a result, modern people, who never saw the spouting blood, suffered the starvation, or heard the all-night wails during the siege, are able to cheerfully enjoy the reenactments here for recreation.

#### 4.2.2 The Demystification Journey

During the weapons demonstration, I determined to make the staff members, who must be the few people with the most direct knowledge of this site, my informants to find out the current identity of this site in order to proceed with an enhancing landscape architectural design.

First I went to Gregg Potts, the site manager, to promote my plan. One of his typical talking postures is folding both arms in front of him, and that is how he posed

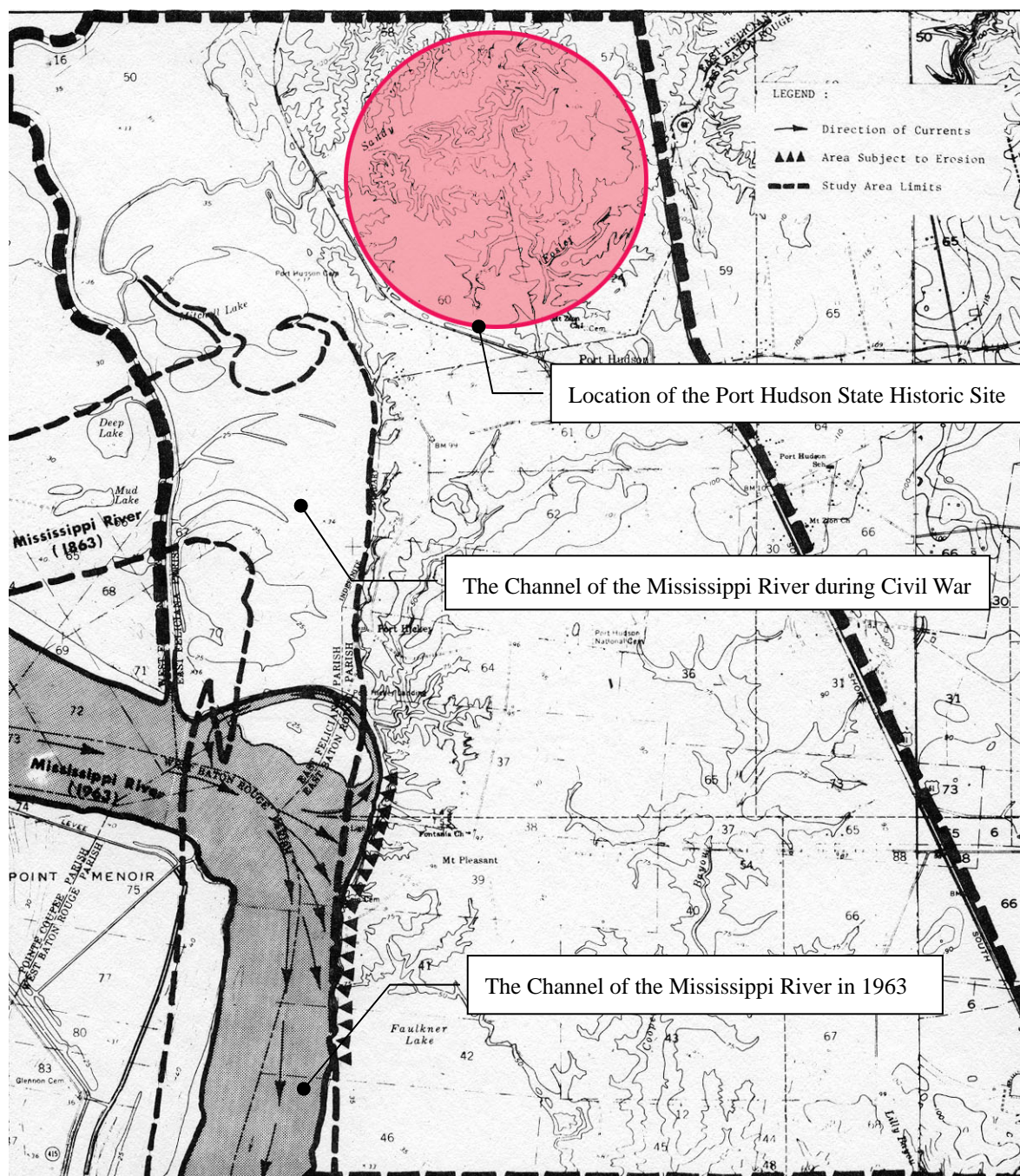


Figure 4.16. The Movement of the Channel of the Mississippi River from 1863-1963 in the Port Hudson Vicinity. [Source: Gunduz]

behind his desk in our first conversation. He patiently figured out the help that I needed through my broken English and thoughtfully replied to my questions in standard English—and sometimes switched to easier vocabularies for me. He agreed to my research plan, welcomed my doing the survey with admission-free visits, and said he would try to help me any way he could. Then, Greg said, “You will need to meet Mike and Daniel. Daniel is off today. Let’s go get Mike.”

Mike L. Fraering, the curator of the museum, holding an old shotgun and dressed like a Confederate soldier, was standing on the deck outside the museum. Mike was from New Orleans, but he moved near this site after 1988. As a curator of the museum, complete with his familiarity with Civil War history, his words were full of confidence. When I asked him about the saying, “Southerners can’t forget the War,” he categorically commented, “That’s Yankees’ propaganda! And I am not ashamed to say that! You want to put it in your report, go ahead!”

The next week when I walked into the museum, Daniel Stoute, a resident from Baker, was sitting at the counter by himself. He told me, “The reason I started out here at the beginning had nothing to do with working inside this museum. It had to do with I needed a job and it was a job.” Working here, he developed an interest in history and therefore changed his major to education with a social studies focus. “I was going to be a teacher, and this [the job in Port Hudson] is a lot like teaching. So, when they asked me, I took it. I really love this job now, and don’t want to leave unless they [his coworkers] hit me with sticks.”

To meet Eric took me a month. Eric was the only African American ranger, and at the time I met him he had been working at the historic site for just one and a half months. Before coming here, he was teaching Louisiana history in a junior high school,



and lived in St. Joseph, which is a small town with a population of about 2,000 people in northeast Louisiana. He believed that the Civil War had a lot to do with his own life, and told me, “Well, one reason, I probably wouldn’t be where I am today if it [the Civil War] hadn’t been.”

This study is based mainly on impressions and interpretations of the Port Hudson State Historic Site, which I formed through experience, and through information that these four staff members revealed to me in our conversations.

#### 4.2.3 The Facilities of the Site

The Port Hudson State Historic Site (Figure 4.17-8) is located twenty miles north of Baton Rouge on Highway 61. In the early spring, the green highway islands are almost flooded by wild yellow flowers. The scenery of chemical plants, silver or white storage tanks, and trains not far from the north end of I-110 is gradually replaced by open fields, farms with livestock roaming amid them, and woods above which hawks are circling.

After the intersection of Old Port Hudson Road and Highway 61, the sign for the historic site and the admission stall can be seen on the left side of the road. The 30-foot park driveway goes downhill after passing the admission stall, and climbs back up between a pair of triangular wooden stockades as a symbol of gates. Beyond the slope, the path goes with a little turn into pine woods, which are all so young that their branches and leaves cover most of the trunks. These pines were planted in 1987 to reduce the area of meadow so that the staff wouldn’t have to mow so much. The open meadow adjoining the pine woods, the size of two football fields, is used for various activities such as the battle in the annual reenactment. A simple wooden bridge stretches over the shallow ditch flowing across the meadow, where a continuous cry of

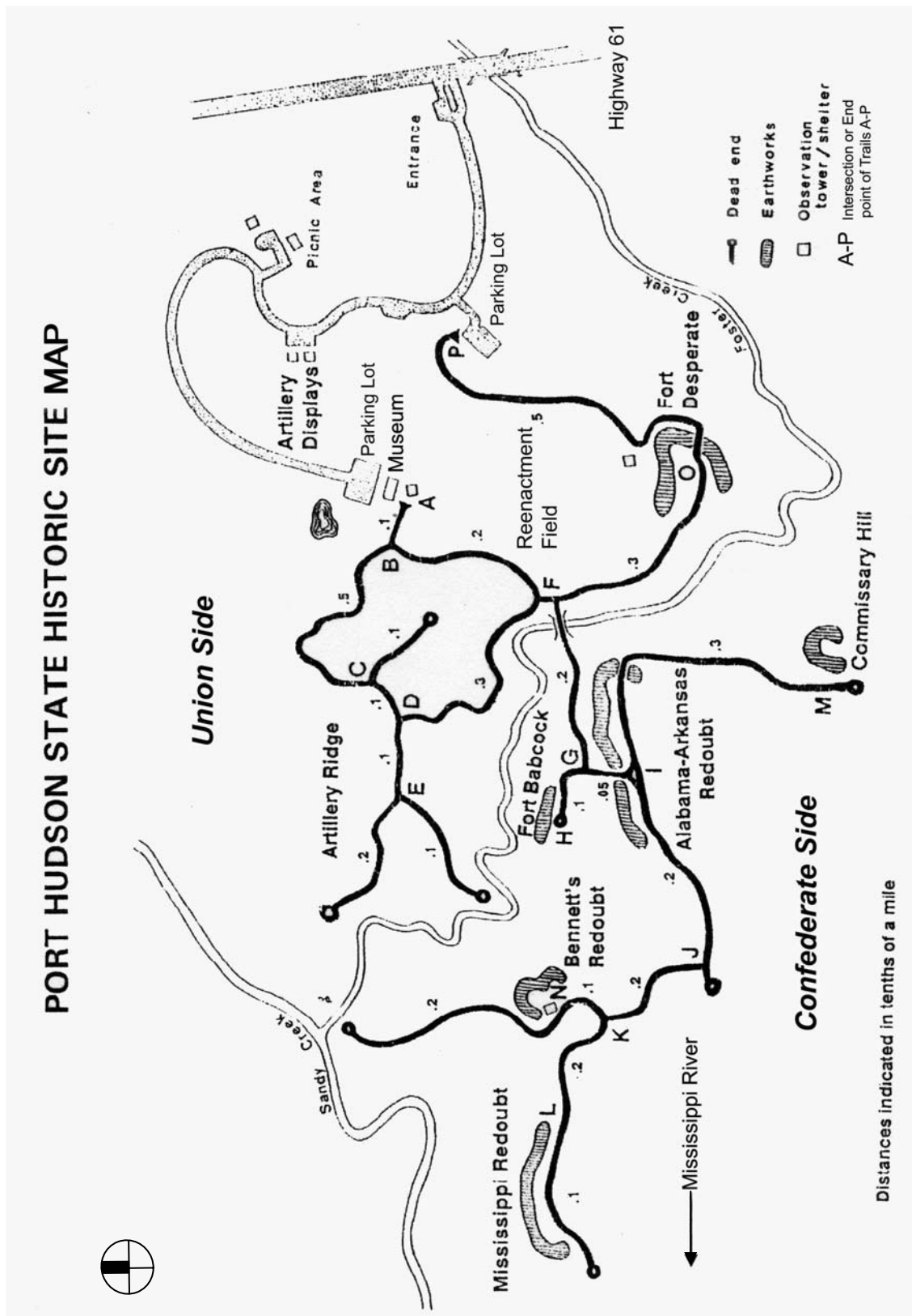


Figure 4.17. Map of the Port Hudson State Historic Site. [Port Hudson State Historic Site]



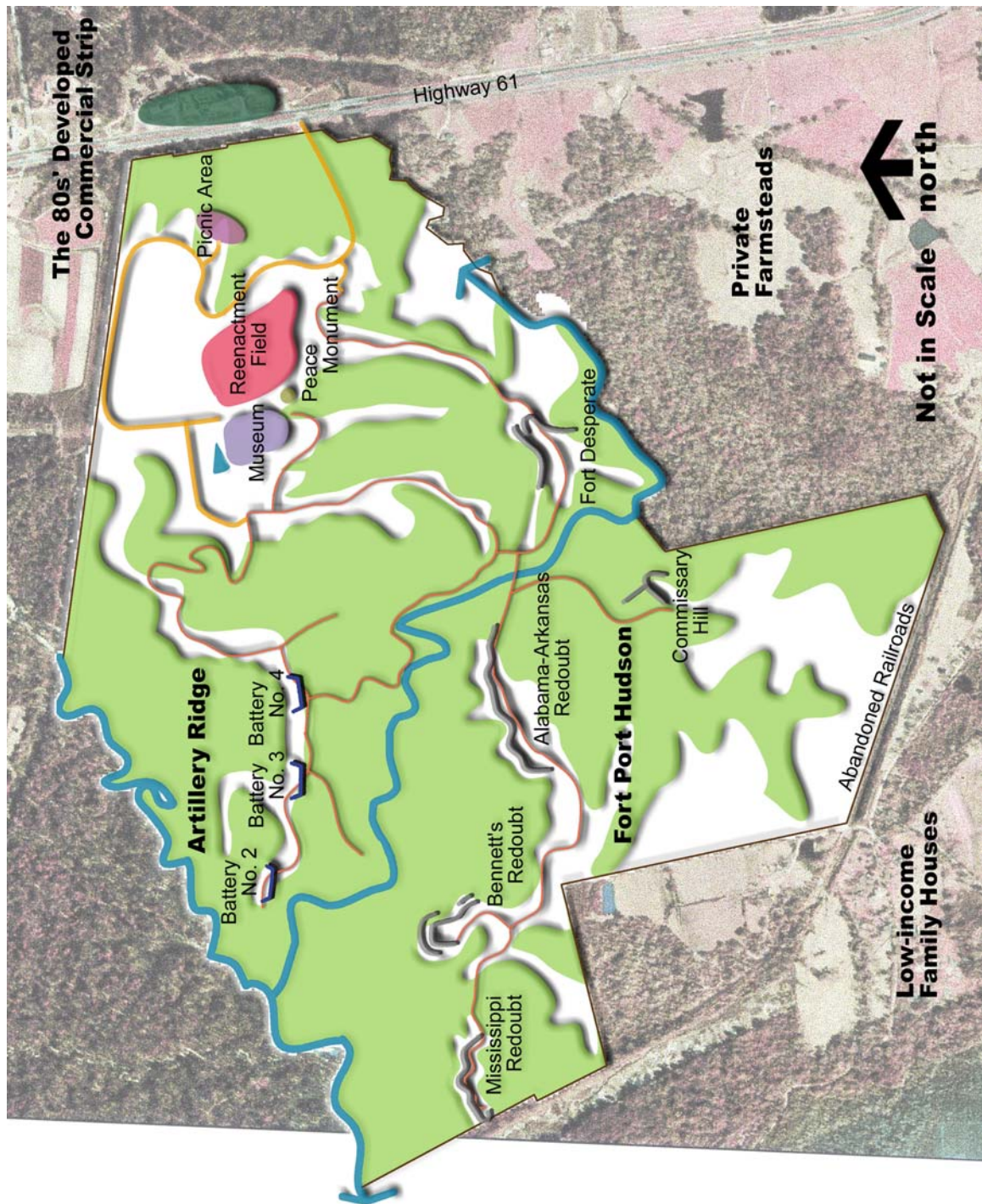


Figure 4.18. The Facilities of the Port Hudson State Historic Site.

crows from the top of the tall bald tree in the field resonates over the whole place to welcome my visit.

The incongruous white “modern” museum was built in the first phase of the construction (1977-1982) of this historic site. (Figure 4.19) The center has an irregular shape; on its east and southeast sides, it is surrounded at some distance by a series of faux breastworks, one set of which was built immediately adjacent to the open meadow on the east side. Inside the east breastworks, the 42-pounder gun and a six-pounder gun are situated on the deck area, where regular weapons demonstrations take place. The oblique path takes me through the breastworks, which curve forward like a long version of an Indian mound, to the gates of the museum.



Figure 4.19. The Modern-Architectural-Style Museum in the Port Hudson State Historic Site. The building consists of an exhibition room, an auditorium, a library and the park Rangers’ offices.

Several exhibit cabinets in the lobby display weapons from the Civil War era, such as infantrymen's rifles, cavalry carbines, and bayonets. Others exhibit artifacts found on the site, including those freshly dug up by an archeology survey conducted in the summer of 2002 in the flood plain by the LSU Geography and Anthropology Department. Usually Daniel or Eric sit behind the counter to the left side of the lobby because they do not have offices like Greg and Mike. They ask visitors whether they want to watch a 15-minute movie about the battle that happened here, and most visitors do. The narrator of the movie describes the context of the battle, the reasons for the site selection, the strategy of the gun deployment along the bluffs overlooking the Mississippi River, the miserable conditions during the siege, and the reluctant surrender following the surrender of Vicksburg. The depiction of the battle in this movie, especially the part that describes the terrible conditions the soldiers suffered during the siege, can easily provoke strong feelings in a Southerner, whose distress is further amplified by the pain of loss in the war. I more than once saw parents, who were watching the movie with their children, making discontented sounds when they hear the Northern General in the movie remark that the Slaughter Field is full of "stinky Rebels' bodies." In this way the movie, intentionally or unintentionally, reasserts the viewer's identity as a Southerner, invoking strong feelings on behalf of the Confederate soldiers who had fought honorably and suffered terribly for what they believed, but regretfully lost.

Elder visitors will ask the staff questions about the history, and sometimes the conversation becomes a critique of certain characters or happenings of the Civil War era; for example, that General Nathaniel P. Banks was "actually a politician rather than a soldier." Or the conversation may evoke a visitor's memory of an ancestor who had

participated in the Civil War. Artifacts are another popular topic of such talk, and, many times, this kind of conversation turns out to be an opportunity for identifying Civil-War-era antiques. People also call to ask questions about their artifacts or to make a request for identification of their artifacts. Due to the great number of such requests, in 2002 an activity called “Artifact Identification Day” was programmed to identify antiques from the Civil War era for the public.

On the opposite side of the counter in the museum is the entrance to the Exhibition Room, marked also by the presence of a panel read as “Last Stand on The Mississippi.” The Exhibition Room has the motif of a fortification with sandbags piled up between the exhibitions and a counterfeit breastwork “being constructed” by two statues of soldiers at the end of the tour. Visitors can choose from several interactive media and reduced-scale models of the vicinity in this self-guided area. The Exhibition Room hosts people who do not want to watch the movie and visitors who come out of the theater. The tour of the Exhibition Room is the major experience of this site for short-stay visitors, who often travel from other states and just make a rest stop here before continuing on to New Orleans.<sup>6</sup> They are the group of people whom Greg asserts will not find the site attractive because a great portion of the value of the site experience is resulted for people who have some time to “go way back to the woods and enjoy nature.”

At the back of the museum a white overlook tower has been erected on a narrow terrace, beside which the Port Hudson Peace Monument stands. (Figure 4.20) This monument is partially surrounded by a series of rail fences aligned in an imperfect arc. A light gray concrete obelisk about 14 feet high is situated at the middle of the arc facing the center. The inscription on the plate embedded on its pedestal says:



PORT HUDSON PEACE MONUMENT  
TWO SOLDIERS  
ONE FEDERAL  
ONE CONFEDERATE  
RE-INTERRED MAY 27, 1990.



Figure 4.20. The Port Hudson Peace Monument.

The north entrance of the trail system is located beyond the monument, and this trail leads visitors to a ravine area defined by Foster Creek, Artillery Ridge, and the high land that the museum is on. (Figure 4.21) In this season, the gravel trail is covered by a layer of brown dry leaves, so every step can be clearly heard in the quiet surroundings. (Figure 4.22) The trail is basically built along the rim of the ravine, whose bottom is blocked by dense woods. The woods are clear because the bushes and grasses underneath are still in their early spring hibernation. This openness makes the woods look like an enlarged version of a pinball platform with various girths of narrow bumpers sticking up from it. (Figure 4.23) At the bottom of a gully, a small wooden



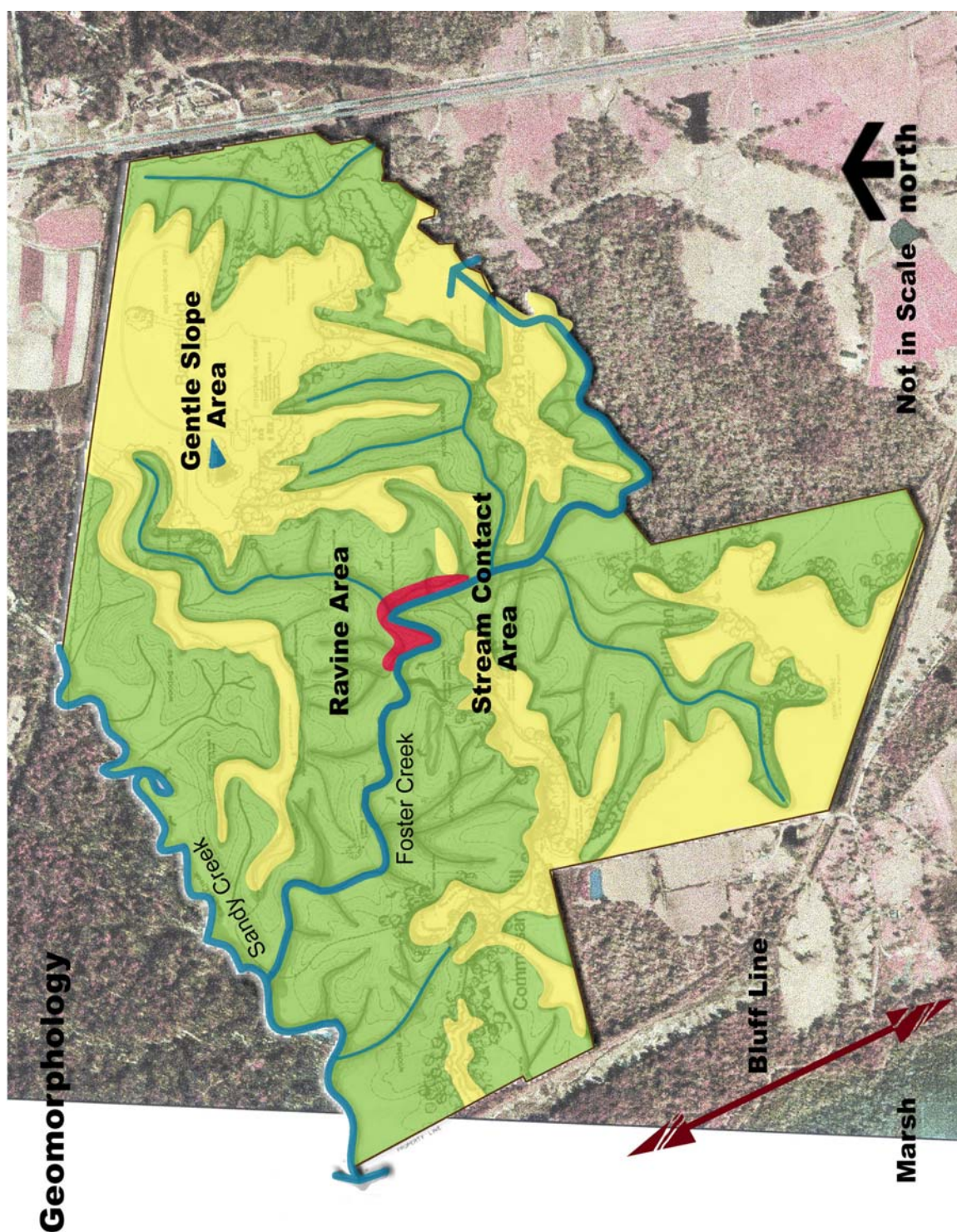


Figure 4.21. The General Topographic Distribution in the Port Hudson State Historic Site. The Museum was located on the upper left yellow area, and the Artillery Ridge was the reversed “Y” shape stretch on the left.



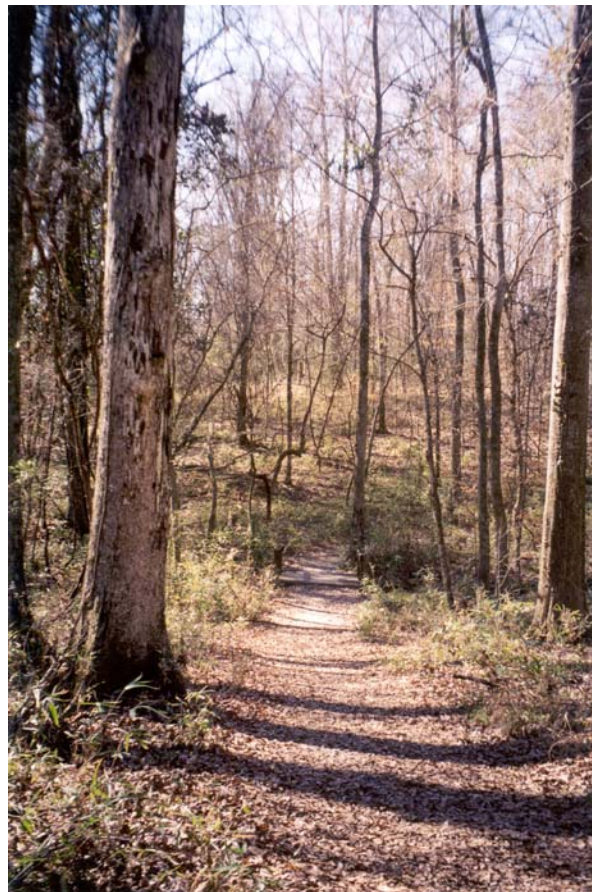


Figure 4.22. A View of a Trail in Port Hudson State Historic Site. [Above]

Due to the soil protection consideration, most of the trails in the Port Hudson Historic Site are covered by a layer of gravels, which, however, usually will be washed away by the temporary run-offs in several storms. For this reason, the installations of the boardwalk are recommended to apply on the sensitive segments of the trial system with soil protection measures.

Figure 4.23. A View of a Small Gulley in Port Hudson Historic Site.

[Left] After the one-hundred-forty-year rest from the clear-cut during the battles, the successive vegetation in the site is rather young. Only a few mature trees can be found.



bridge stretches over an anonymous wild gully. At the bottom of it, one can see no rocks or pebbles, but silty loess which is the major soil type here and easily eroded after a violent storm. (Figure 4.24) This ravine area, cut by numerous rain-washed gullies, was the battlefield and, in general, its topographic condition is currently similar to what was perceived during the Civil War era:

The country immediately around and adjacent to Port Hudson was broken. There were no high hills, but ravines and hollows which ran from the river were frequent, and in some places forty to sixty feet below the common level. (Bonham 1965, 4)



Figure 4.24. The Bottom of a Gully. In the little creek at the bottom of the gully, one can find no gravels but fine silty sediment, which denotes for the major component of the regolith in this site.

An erosion problem at Port Hudson has long been noted by geologists, especially during the Port Hickey stage (1863-1880) when the major problem at the landing area was erosion rather than the common problem of sedimentation experienced during the other stages. The sedimentary soil can be washed away, according to the park ranger's



observation, very quickly after the thin layer of refractory clay on its top is removed by the constant erosion. It is not unusual to find that a little roadside hole develops into a deep hollow in a short time. (Figure 4.25) Today, the gullies are continuously migrating inward into the surviving terrace and ridges, a condition known as beheaded erosion. As a result, the State Park Service has undertaken various soil protection measures to stabilize the situation.



Figure 4.25. The Erosion Problem in the Port Hudson Historic Site. The erosion in this site is much greater than the accumulation, that even roots of the vegetation are not able to stop the removal, which forms the hollow under the tree in the picture.

During the annual reenactment of the battle, this area is a playground for reenactors to hold their “war game” before the real performance in public. Whereas the Confederate troops constructed the fortifications on the south bank of Foster Creek, the broadest and highest ridge on the north bank became an area of strategic importance. During the Civil War, Artillery Ridge was the maneuver route along which Union

soldiers marched into this ravine area and built four gun emplacements. Gun barrels were pointed toward the south bank of Foster Creek, where the Confederates positioned their redoubts on the top of each ridge that stretches into the ravine. (Figure 4.26-7)

Today, part of this route serves as a section of the trail system, while the other part is now fenced by simple chain railings, beyond which the route through the twilight woods is broad and clear until it goes deeper into the woods and disappears beyond the distant bushes with a turn. (Figure 4.28) The deployment of guns parallel to Foster Creek—which seems to have served as a moat for this stronghold of the South—also corresponds to the local topography. The guns, Union Batteries Nos. 2, 3, and 4 were placed to serve different functions in accordance with their locations. For example, Union Battery No. 2, which was the shortest distance from the severe cut-in bend of the Mississippi River, was ideally emplaced to

combine with the U.S. navy mortar schooners shelling [in the opposite direction toward the Southerners, which] led one Union soldier to describe their [the artilleries'] use against the Confederates as giving “them gunboats front and rear.” (Inscription on the Interpretation Board)

Most visitors will stay in the developed area rather than walk in the woods, and only a few visitors will be willing to challenge the continuous up and down slopes to the fortifications on the south bank of Foster Creek. Sometimes Mike leads a school group to charge up the steep hill of the Alabama-Arkansas Redoubt when the kids are being too naughty, after which they are exhausted and much better-behaved. Other than that, most staff-guided tours lead visitors to some accessible spots such as Fort Desperate (Figure 4.29), which is connected to a little parking lot near the gate by a paved trail built on a gentle ridge. The relics of fortifications or breastworks in such a tour function as a relevant backdrop for the ranger’s interpretive performances because

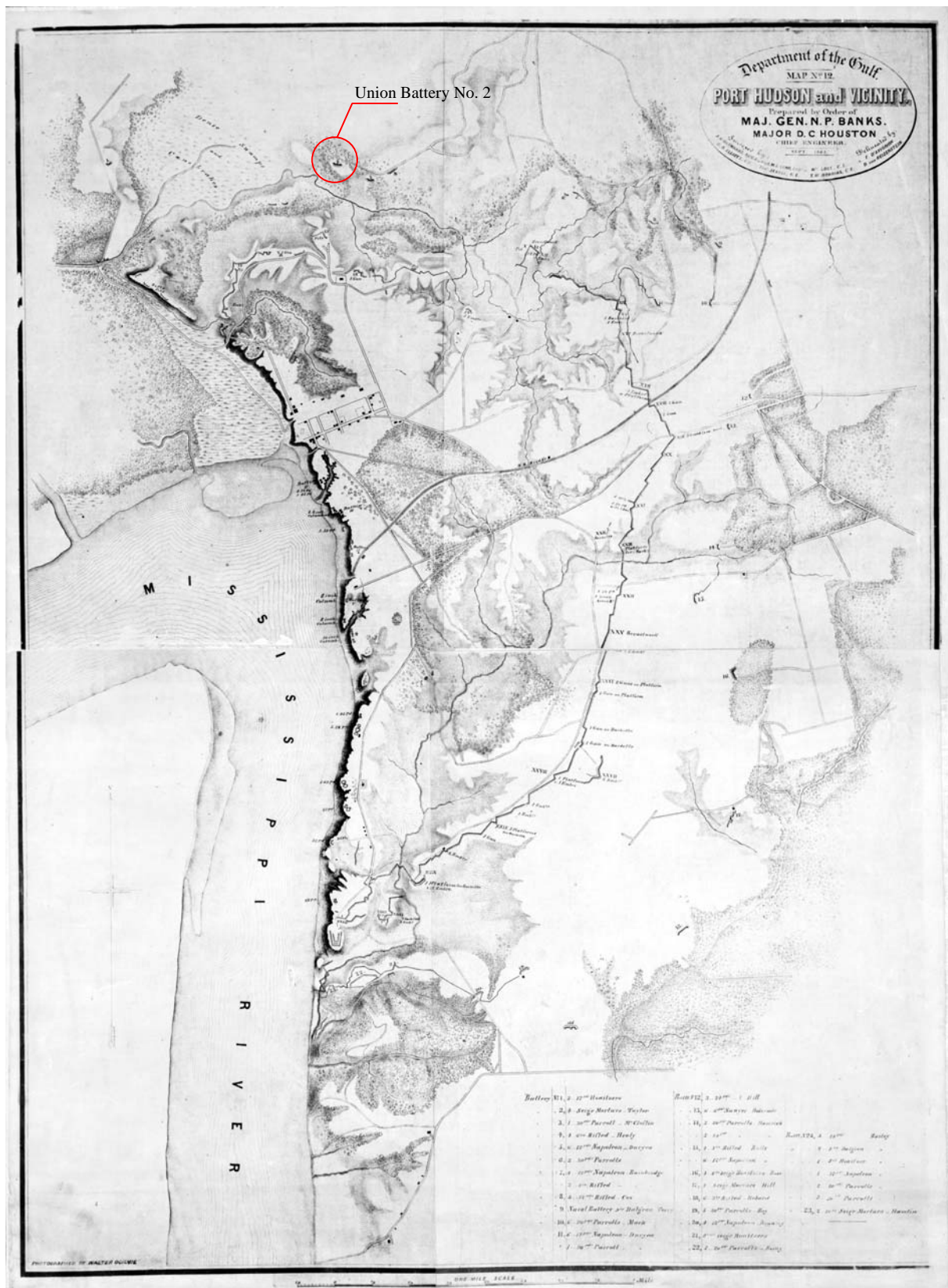


Figure 4.26. An Old Map Showing the Union and the Confederate Deployment during the Port Hudson Siege 1863. [Source: LSU Map Library]



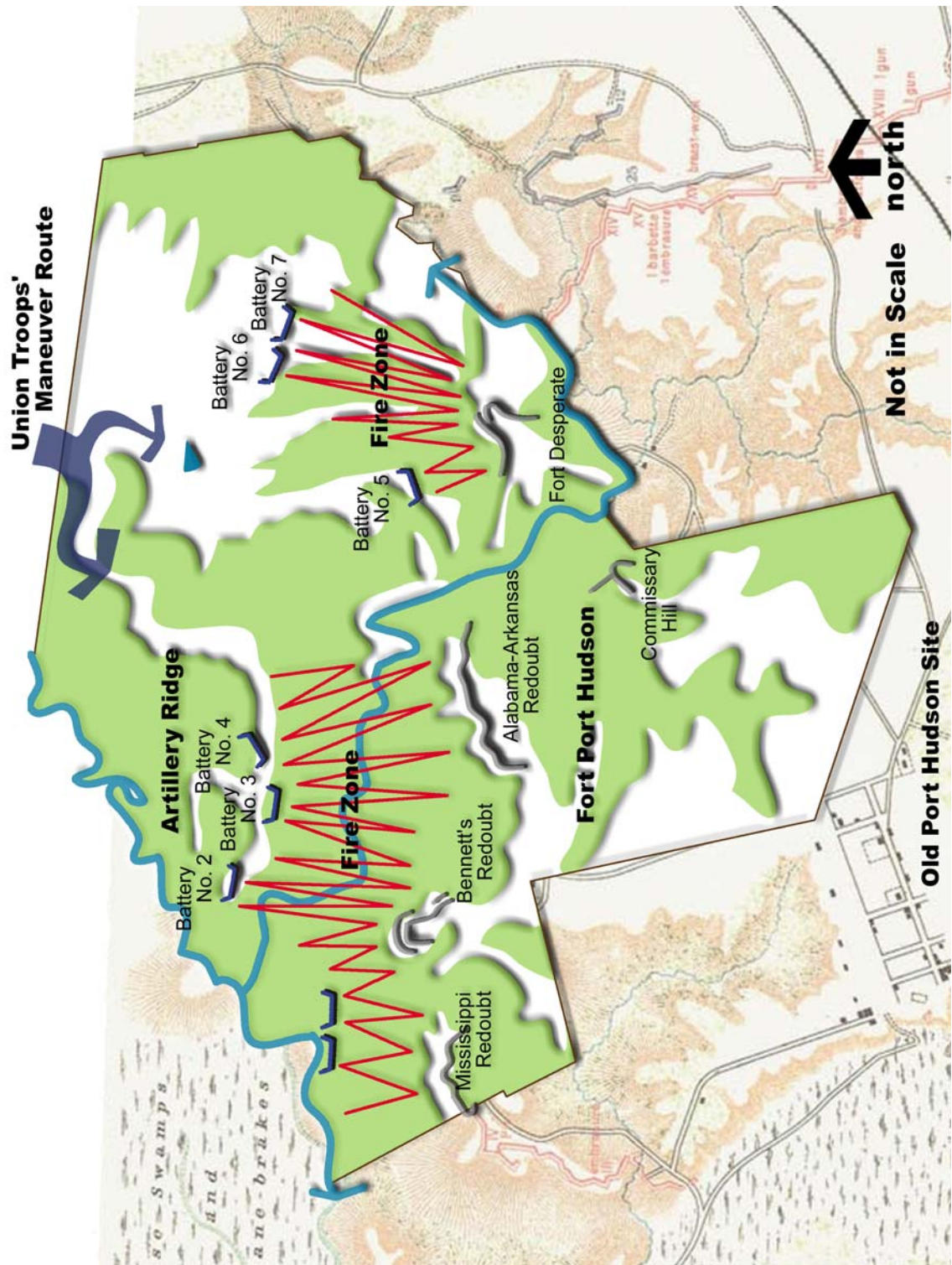


Figure 4.27. The Deployments of the Union and the Confederate Troops. In the area of current Port Hudson Historic Site, one-third of the Confederate fortifications and redoubts were laid on the south side of Foster Creek, and to counter such deployment the Union troops were stationed on the north side of the creek. Note that all the fortifications were situated on the edge of the white area—the gentle slope area.





Figure 4.28. The Maneuver Route of the Union Troops on Artillery Ridge.



Figure 4.29. My Sketch of Fort Desperate with the Overlooking Tower in the Back.



these relics assert the authenticity of their interpretation and are also supportive tools for explanations. On the other hand, the north bank of Foster Creek is a popular and accessible route for visitors who go exploring by themselves. As the offensive force, the North did not construct works that were solid enough to survive a hundred and twenty years until the establishment of the Port Hudson State Historic Site in 1977. Furthermore, the woods have grown back from the strategic clear-cut; consequently, except for the images and words on the interpretive boards, the experience of the trail on the north bank in relation to the battle is hardly perceived. (Figure 4.30) Thus, the knowledge of this site in terms of its commemorative meanings is often conveyed through the rangers' interpretations, which, consciously or unconsciously, insures that the Southern view of the Civil War is expressed while Southern identity is reinforced.



Figure 4.30. Reading the Interpretive Boards. Visitors have to read the interpretive boards erected on Artillery Ridge to learn the connections between the Port Hudson campaign and the locations he steps on. Because the Union gun emplacements were all gone in 1977, the manager of the historic site could only erected several interpretive boards to indicate their locations.

When I asked Greg about the necessity of improving the picnic area, he determinedly reveals his opinion of the nature of this site:

I think the picnic area we have is good enough. You know, this is a Civil War commemorative area. I consider this place as an educational facility rather than recreational facility. Some people come here, have parties in the picnic area, get drunk, but never come to the museum. They learn nothing from the place, and I don't think that is the way to use this park.

He asserts that this site is not confined to the purposes of sensual enjoyment as some natural parks may be. In the *Interpretive Prospectus*, Greg states the objectives of this park:

The primary goal is to inform the park visitor of the history of the siege and its influence on the U.S. Civil War by bringing to light the personal [Civil War soldiers'] side of the siege. . . . The park visitor through these personal accounts will appreciate the site's historic significance and will be aware of the human tragedy that occurred here. This will help maintain the historic integrity of Port Hudson S.C.A. [State Commemorative Area]. (Port Hudson State Historic Site 1996, 4)

Certainly, the *personal accounts* of the dead rely on the presenters' reports of them, and the proper use of this park necessarily hinges on this communication of the original human experiences of those who made its history, which cannot be conveyed by facts alone. While I do not intend to call into question the current interpreters' endeavors to be objective, or to accuse them of being biased, it is important to note that the subjectivities in the nature of interpretation are formidable.

#### 4.2.4 Current Program for Evoking Historical *Déjà vu*

The monthly weapons demonstration is the most frequent regular program held at this site. Staff demonstrate one weapon every thirty minutes and fire the cannon in the last demonstration at 3:00 p.m. Sometimes people will ask a staff member questions after he finishes showing off a certain type of weapon. I noticed that visitors will gradually change the way they address the staff member from "the Civil War soldiers" to "you", and reflexively the staff answers the questions with "us." Such conversations



show that the people begin to consider staff almost as authentic Civil War soldiers, which brings on a strange feeling of the telescoping of time.

Usually in late March or early April, the site hosts its yearly battle reenactment (Figure 4.31). For this two-day event the staff invites reenactment groups to reenact the Civil War battle and to demonstrate the Civil War soldier's life. The local reenactment group—the 5<sup>th</sup> Louisiana Infantry Regiment—usually has members who participate in the living history programs hosted by this state historic site. The relationship between



Figure 4.31. The Southern Front in the Reenactment.

this reenactment group and the Port Hudson Historic Site is like a basketball team; for example, the Houston Rockets and the city of Houston. Other groups may come from other Southern cities as far away as Dallas or Atlanta. From among this purely Southern assemblage, there must be somebody to “put on the blue” (to enact the Union soldiers), and a certain number of people never want to do that. The folks reenact

according to history, and do not act to make the South win the battle. One reenactor in gray explains, “Although we are going to lose, we will still kick their butts!” Nevertheless, one question is raised by the many reproduced views and scenes, and must still obsess many of the Southerners watching: “What if we had won the war instead of the Yankees?” At the reenactment I attended, little kids in gray Confederate uniforms were waving their wooden toy swords and guns, running around behind the army of the South and anxiously yelling at the General in the front, “General! General! We’re losing!” The only thing behind the North was a cart drawn by two cows to collect the dead bodies.

The battle and the artillery duel only last for one and a half hours, but the re-enactors stay dressed up for two days straight. Territories scattered around the museum are assigned to different groups of re-enactors. After the match, they march back to their campgrounds, where the women are chatting, boiling water and cooking in freshly-dug pits on the grassland with red burning logs to await their return. (Figure 4.32) The clusters of white camps fill the edge of the open field and spread into the woods, where a red Confederate battle flag hangs on a tree. Men chat and smoke under the trees after they get out of their uniforms heated by the bright Louisiana sun.

In the open area adjacent to the parking lot, a vibrant marketplace is noisily in action. It consists of six to eight white tents arranged in a funnel shape, and the longest line is in front of the drink booth, where a boy tells his mother that he wants Coke, and the hostess answers him, “Sorry sir! It is 1863. The first Coke won’t come out for 20 years. So what else do you want?” Other tents sell things from soldiers’ uniforms, daggers, and leather pouches to silk fans. At the entrance to one of the tents, the leader of the 5<sup>th</sup> Louisiana Infantry Regiment sits behind a desk with a pile of pamphlets

which seek to recruit “proud sons and daughters of Louisiana to journey through time.” But the words that come from the recruiter’s mouth, which he addresses to passing males, are, “Hey! guys! Do you want to come with us to kill some Yankees?” Although I stand there for quite a while to read his pamphlet, he doesn’t ask me.



Figure 4.32. One Campsite of the Confederate Reenactors. On the left in the picture under the tent, hot Southern cuisine in the stove was awaiting the reenacting soldiers’ return from the reenactment field. They will sit with their family and friends around the hearth to enjoy the beautiful day.

In addition to the monthly weapons demonstration and the annual reenactment, the Site offers one more major program—a half day program called “School Day” two to three times a year. (Figure 4.33) This program is held as an opportunity for approximately 600 kids from nearby schools and some home-school kids to experience life in the Civil War era. The staff prepares five to six booths for various demonstrations. All the staff members have developed a specific skill for



demonstration: for example, Mike has his small arms demonstration, Daniel has his medical demonstration, and Greg has the Civil War burials demonstration. Eric has not developed any expertise yet, but he will probably have his as a representative of the Northern Native Guards. The rest of the booths depend on volunteers or staffs from other historic sites who come to help, and such exchanges sometimes also help staff to learn specific skills; for example Daniel first learned his medical knowledge from a staff member of the Fort Pike Historic Site. Other staff member, like Greg and Eric, developed their skills by research. Eric is still collecting information concerning the Native Guards, and he once told me he felt unfortunate that none of those guys in the pictures in the books were his ancestors. These demonstration skills are critical for the interpretive rangers due to their frequent application in numerous occasions held at the site.



Figure 4.33. A View of the “School-day.” Daniel Stout, a park ranger, led the visiting students to Fort Desperate, where he demonstrated the soldiers’ life during the siege and their defensive techniques with the reinvented grenade in his hand.

The rest of the programs are either minor or experimental, such as the aforementioned “artifact identification day,” which turned out last time to have only one person showing up, so that the staff have decided they will not hold it again. For some guided tours, such as the Louisiana Native Guard Battlefield tour and Devil’s Elbow tour, staff will lead visitors for a half day tour to relics outside the historic site. The attraction of these activities is that “these relics can only be seen once a year.” All programs and guided tours are planned in a staff meeting in January. During the meeting, the unsuccessful events will be replaced by new ideas, so that the site will be “getting better every single year.” Daniel told me that they plan to have an event called “Louisiana through the Ages” next year on April 30, the anniversary of the Louisiana Purchase, and this event will focus on a different time period of Louisiana history rather than the Civil War.

The current interpretive programs reproduce scenes from the Civil War era, with the goal that visitors obtain vivid experiences of that period of the past. As a result, the site provides opportunities to embody and elaborate upon material images about the Civil War that have been generated in visitors’ minds from hearing stories told by others or by reading. These are the kinds of historical scenes that have been visualized more than once in an individual’s imagination, but are actually and bodily engaged for the first time here. To witness such familiar yet never-before-seen matters endows the reenactments with a spell that transfigures the immanent stories into vivid experience in practice. The reenactments thus have a ritualized quality, which evokes a strong personal affinity for the events and turns the familiar images and discourses of the South into a practitioner’s understanding of that which until then had remained knowing rather than realizing.

#### 4.2.5 Critique

Most of the current programs do not specifically pertain to the battle or the siege, but instead reproduce common images of life in the Civil War era. These scenes could just as well be reenacted in many other Civil War battlefields or even antebellum plantation sites. Because most of the programs are commodified as generic and stereotypical entertaining scenes from hackneyed Civil War movies, the specific significance of this historic site is, little by little, being replaced by an unspecified meaning of general Southern and Civil War commemoration. And since the theme of a future program will shift from Civil-War-related issues to a still broader scope, “Louisiana through the Periods,” the communicated meaning of this site will be further diffused. Its original historic significance, which was as the venue of a 48-day siege, in which many brave men, Union and Confederate, fought, suffered, and died, will thus become more intangible and indirect for modern visitors, who will unknowingly be enjoying scenes that have abandoned or de-emphasized the core historical significance of this site.

The necessity of interpretation naturally gives rise to this kind of change of core meaning. Because the relics, which intrinsically contain their own authenticity and site specificity, are nevertheless incapable of communicating their historical meanings by themselves, the identity of this old Deep South battlefield will increasingly be defined by its later generations of Southern interpreters. They always will have opinions *pro* or *con* of the changes that have happened in the surrounding South since the Civil War, and will often have something to say about these changes, such as this statement about the modern deterioration of one southern state under Yankee—or Yankee-inspired—governance: “the State of Mississippi was the third richest state in

the antebellum period, but is in miserable financial condition right now.” This pro-South atmosphere constructs a privileged space for visitors to freely express their Southern identity, and sometimes to nurse old and new resentments toward the North. It gives rise to such comments as that of a Dallas re-enactor made in a conversation after the annual reenactment: “The only reason for the Civil War was hatred!” Therefore, as long as the historic meaning of the Site has to be interpreted to the visitors, the wider subtext of the Southern point of view and identity will be practiced by the tellers and taught to the listeners, including children.

In the 2003 reenactment, T-shirts sold for the 140<sup>th</sup> anniversary of the Port Hudson Campaign were imprinted with the phrase “LEST WE FORGET.” Every time I wear mine, I ponder the object of this incomplete sentence: What is the understanding of this site that the advocates do not want us to forget? There can be various answers.

Daniel said, “This place is Greg’s love! Greg lives out here, Greg loves this place. This is just what he loves ‘the most,’ and so, when he is off, he literally does walk around the trail system, walk off the trail, and explore. He looks for any problems that are not directly related to this site right now.”

This site used to be a playground of Greg and his friends. Everybody in the State Park Service who knew Greg knew that he wanted to come back here since his very first working day, and it is the place where he has spent nineteen years working. All his life, this place has played a big role. The personal attachment to this site is the most important meaning that he does not and will not forget.

Such personal site-specific feelings probably do not have a whole lot to do with the site’s historic value or the commemorated meaning of the site. They are generated from a personal “I-thou” relationship between the person and the piece of land.<sup>7</sup>



Nevertheless, Greg's close relationship with this place itself, rather than its status as a venue for representations of Southern history, may make possible in the future a better balance between the current extended identity and the site-specific core meaning of this historic site. We are writing our history upon the ancestors' records on the palimpsest of landscape, but it is **our** history we are writing. The fundamental attitudes of humans toward the landscape rely first on the personal sensual experience with the material setting; and then associate the individual experience with the collective understanding—in this case, the Civil War history. The fundamentals of the site then depend foremost on our own dialogues with the material setting and our own interpretation of the historic significance.

“Lest we forget” the fundamentals of this site, to stress its fading original identity is necessary. A possible approach to fulfill this goal is to heighten the axiomatic quality of the relics through rehabilitation, so that visitors might be able to tour them and seek the meaning of this site on their own. Given the limited nature of the *Treatment of Rehabilitation*, however, a more feasible approach could be to install appropriate site-specific art to make the *historical* meaning of the place vivid for the visitor.

#### 4.3 Application of Site-Specific Art into Port Hudson State Historic Site

The place of Port Hudson through its history—the prosperity and declination of the riverside settlements and its selection as a battlefield of the Civil War—reflect its critical geographic position with relation to the Mississippi River. We have lost the specific socioeconomic conditions of Port Hudson in each stage; but the geographic and most of the physical site characteristics still exist. However much we are tempted to reconstruct the historic scenes for preservationist reasons, they cannot recur authentically in the postmodern era.

The dilemma of the preservationists' works in Colonial Williamsburg also discloses this difficulty. The preservationists can construct an authentic recreation of the town buildings and layout, but they will neither cut the mature trees, which in the Colonial period were young, nor will they recreate "the filth and stench that would have been commonplace in an 18<sup>th</sup>-century colonial town" (Gable and Handler 2003, 373). They can request their employees to dress in costumes, but they cannot wash away their postmodern understanding to acquire an 18<sup>th</sup>-century mind. This impossibility of recurrence leads to the preservationists' works being challenged by visitors and critics time after time regarding the authenticity of Colonial Williamsburg:

Many of these critics also find that Colonial Williamsburg is metaphorically too clean; it avoids historical unpleasantness like slavery, disease, and class oppression in favor of a rosy picture of an elegant, harmonious past. This, of course, is exactly what similarly positioned critics say of Disneyland. Indeed, from the perspective of the people who take this critical stance, Colonial Williamsburg is all too much like Disneyland. Both produce the kind of tidy, oversanitized products they do because they are big, middle-of-the-road "corporate worlds" who sell entertainment rather than education. (Gable and Handler 2003, 373-4)

If trying to bring the past into the present thus inevitably results in inauthenticity, then, what does make Colonial Williamsburg different from Disneyland? Does the use of the actual venue of the historic incidents matter? Arguably that is a key difference between the two, and, in the light of site-specific art, it urges the landscape architect to resort to the lasting geographic configuration to suggest a proper method that will allow people to empathize with the historic significance of the place.

In Chapter Three, the discussion of site-specific art showed that it can evoke the cooperation of participants' imaginations and thus bring them into significant relationship with the design before them. This heightened awareness of absence can allow the participant to empathize with the commemorated subjects, and inspire their

personal reactions—like the tears that visitors often shed in front of the Vietnam Veterans Memorial. In addition, site-specific art, particularly, can achieve a “fixing” of spontaneous dialogues between humans and the natural surroundings, as shown in Andy Goldworthy’s works (Figure 3.29-33). Relying on these characteristics, the application of site-specific art to Port Hudson can be a worthy attempt to fulfill the goal of bringing its historic significance alive for the visitors.

The recognized historic significance of Port Hudson is that it was the site of the longest “true” siege in American military history. Port Hudson was the battlefield, or precisely, the stronghold, during the siege. The most prominent characteristic of a stronghold is its isolation from the exterior world by continuous fortifications. They define a series of dichotomies—inside and outside, defense and attack, and, in this case, South and North. Similar isolation works in both the FDR Memorial Park and the Vietnam Veterans Memorial. They are isolated from the exterior attacks of noise by the walls, analogous to breastworks, that also demarcate dichotomies: inside and outside, sacredness and secularity, death and life. This is to say that the existence of those walls, like the walls and breastworks of a fortification, creates a *place* from a *space*, a patch from the matrix, just as a military stronghold is strongly demarcated from the surrounding countryside. In addition, the walls (the edges) of the Port Hudson fortifications are the specific venues on which the clashes of battle happened, the losses of life to be commemorated occurred, and thus the fundamental human meaning of the Port Hudson battlefield was forged. The site specificity of this place then greatly hinges on the existence of its walls.

The continuous breastworks in Port Hudson, however, have vanished in the course of history, and one-third of the fortifications in the Port Hudson Historic Site are

individual forts and redoubts. Yet, as mentioned before, the alignment of the breastworks and the deployment of the fortifications were made in response to the geographic configuration. Therefore, even though the continuous line of fortifications no longer exists, one can still discover the site-specificity of Port Hudson through its geographic configuration.

In the battles that occurred at the Port Hudson State Historic Site, the Confederacy generally confronted the Federals across the valley of Foster Creek. That valley therefore is the most significant “wall” of this space. To make it prominent should thus be the first step to reveal the site specificity of this historic park. As Michael Heizer’s *Double Negative* (Figure 3.12-3) and Christo’s *Valley Curtain* (Figure 3.17) have shown, land artists have presented the possible methods of disclosing the site specificity of a valley. Since the approaches they employed were truly site-specific, they by no means should be transplanted into Port Hudson. Nevertheless, these two precedents unveil the essence of a valley—the void and the correlation between the collateral terraces that encompass it. Christo used orange nylon fabric to highlight the unseen mass of the hollow. By this substantiation the void of the valley, it became sensible and integrated with the two slopes as a whole. Heizer cut two trenches on both terraces and across a valley to create an invisible line penetrating through it. The line served as a linkage that manifested the correlation of both terraces and their association with the shared negative space of the valley and the trenches.

In the current design of Port Hudson State Historic Site, the previous designer has laid emphases on the locations of gun emplacements and fortifications on the two banks of Foster Creek (Figure 4.34). However, their correlation remains obscure and unintelligible. Each of these relics, those for the Union on Artillery Ridge and those for

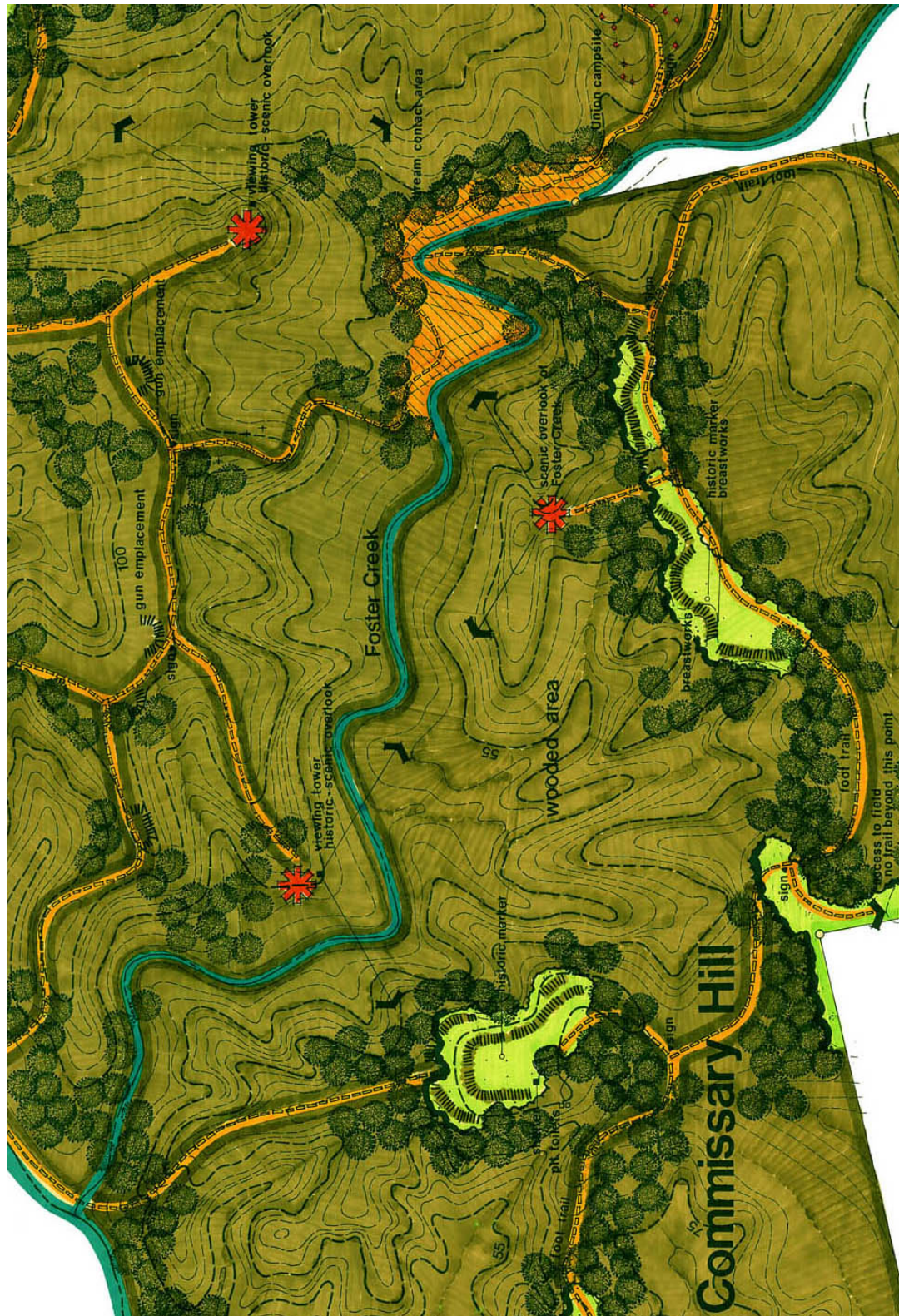


Figure 4.34. The Current Design on Two Sides of Foster Creek. [Source: Louisiana Office of State Parks]



the Confederacy on the hilltops, seems to exist alone and on its own. However, their positions are in fact highly significant and interrelated. Due to the ranges of the guns employed, every Federal gun emplacements were responsible for certain Confederate fortifications on the other side of the valley in their ranges. And after the Confederate garrison detected the Federal deployments, they also rendered the Federal gun emplacement within their gun range for their counterattack. Each of the confronting parties planned their gun deployments to bring the opposing party's emplacements and for avenues of attack within the known ranges; so these fortifications were inextricably tied to each other in that they were placed to achieve their essential purpose of attacking each other. For interpretive purposes, this relationship should emerge in the proposed design, which can thus begin to unravel the fundamental commemorated nature of the place as a *battlefield* through site-specific art.

Today, the two banks of Foster Creek have ripened into highly wooded lands. The kinds of linkages used by Heizer's *Double Negative* would now just drown in the green crowns of the arboreal sea. Besides, the erosion-prone geology could not tolerate the necessary massive excavations required of for a "linking" approach like that used by Heizer. Likewise, adapting Christo's approach of creating a "solidified" void to highlight the links would bring tremendous ecological problems, most obviously the shade that the necessary fabric would cast. Therefore both these paradigmatic approaches are technically infeasible in Port Hudson. However, a visual suggestion to be achieved with the help of light structures in order to invite experiential engagement with the site is possible. Instead of the approaches of cutting two trenches in the ground or of "solidifying the void", a spur-like structure, equivalent to a partial solidification of the void, could cleave the open space as it projects from the tree canopies. These

protruding light structures, whose alignments would extend along the centerlines of the fortifications, would visually imply the original gun barrels and act as instructive extensions of them. With their help, because they would protrude above the existing woodland, visitors could effectively step out of the woods and imaginatively stand in the airy observatory that would enable them to picture and relate to the historic battleground landscape (see Figure 4.35). Thus, for the first time, they could acquire a systematic understanding of the correlations between the locations of the Union emplacements and the Confederate fortifications and their field-of-fire-relationships across the creek.



Figure 4.35. A View of the Sculpture Garden on the Campus of the *Universidad Nacional Autónoma de México*. The visual effect of the contemplated light structures as metaphors of gun barrels at Port Hudson would be similar.

In addition to their correlations, the differences between the emplacements of the two sides of should also be appraised so that a design can be created that would clearly distinguish those of one side of the conflict from those of the other. The Union troops were the intruders in Port Hudson, taking an offensive attitude toward the place and its denizens while the Confederate troops were the defensive side, relying on the



configuration of their habitat to constitute their shield and strength. Due to the nature of offensive constructions as short-term expedients, no significant Union relics today remain on the north bank of Foster Creek. To learn the battlefield significance of that area, visitors currently have to read several interpretive boards. A walk on the trail in this section of the Port Hudson Site can provide only an experience of nature, with no historical association. Thus the Northern experience of this historic battle is left almost completely unevoked in terms of place and geography.

As shown in Andy Goldworthy's works, site specificity appears when the artist adjusts the materials of the natural surroundings into an order that provides contrasts in textures, colors or forms to the ordinary environment. The artist directs his endeavors toward creating a collection that concentrates homogeneous elements against the randomly-arranged background of nature. As the human artist thus works with nature, the result can be a "heterogeneous harmony" that spotlights the aesthetics of the Place. Such a heterogeneous harmony is very present in, for example, Finlay's works, which work toward concordance of culture and nature, by placing frankly human-made artworks into the larger artwork of the designed place. These works become metaphors in the composition are loaded with cultural associations that build upon the sensuous experience of nature. Similarly, a possible way to reinforce the historic associations in Port Hudson as well as to bring out a neglected aspect of its sense of place is to take steps to visually stress the identity of Artillery Ridge as the place of the a major garrison of Union troops. In so doing, the particularity of that place, as the one-time foothold of an invading host—and what must also have appeared to the Confederates of the time virtually an exotic species of human—will stand out, and the north bank of Foster Creek will at last be experientially distinct from the south bank.

With the proper kinds of installations, site-specific art can thus bring the extended identity of the Port Hudson Historic Site back to a truly site-specific one. The exact methods of these installations of site-specific art will be further demonstrated by a series of rehabilitative designs in the next chapter.

#### 4.4 End Notes

1. *Sequent occupance* is a method that cultural and historic geographers frequently use to articulate the historio-geography of their studied areas. Geographers, who adopted this methodology, would first identify the periods of stability, and by the land-use patterns in these stable periods they induced a model of the human occupance over the surface of earth. This model would be capable to inform of the succeeding transformations of the human occupance patterns in the studied areas, and by reasoning the succession geographers then could discover the relations between each period. And in consequence they could further predict the pattern of human occupance in the future.

2. Referred literature resources primarily include seven (listed in a chronological order): Bonham, Milledge L. Jr., *Man and Nature at Port Hudson, 1863, 1917*, (Reprinted by the Committee for the Preservation of the Port Hudson Battlefield, 1965); Wright, Howard C., *Port Hudson: Its History from An Interior Point of View/ as Sketched from the Diary of An Officer*, (St. Francisville, La: St Francisville Democrat, 1937); Brown, Harry Bates Jr., "Port Hudson: A Study in Historical Geography" (Master Thesis, Department of Geography and Anthropology, Louisiana State University, 1936); Gunduz, Orcan, "Study of the Port Hudson Area with A Plan for Physical Development" (Master Thesis, School of Landscape Architecture, Louisiana State University, 1973); Hadden, Melinda, "Port Hudson Lake Development" (Final Project, School of Landscape Architecture, Louisiana State University, 1983); Johnnesamn, Lawrence G., "The Night Experience: A Frontier for Landscape Design" (Master Thesis, School of Landscape Architecture, Louisiana State University, 1990); Greg Potts, "Management Plan for Port Hudson State Commemorative Area/ Period: April 1, 1996 to April 1, 2001" (Port Hudson State Commemorative Area, 1996).

3. Brown's study in 1936 is the exponent of the sequent occupance in Port Hudson, and he sets up the framework of the division of the five stages. The fifth stage from 1905 to "present," which indicates the year of 1936 in Brown's study, is identically adopted in Gunduz's study, in which "present" presumably suggests the year of 1973.

4. Two African-American Union regiments, the First and Third Louisiana Native Guards, were recruited before the Union launched a ferocious assault on the northwest front over treacherous ground on May 27th, 1863 and successfully pressed a daring attack, which changed the common prejudice with regard to their reluctance or timidity to fight.

5. According to the record, in a single battle on May 27<sup>th</sup> “the Federals reported 2,000 killed and wounded as compared to the 350 of their opponents” (Brown, 70). During the whole siege, “Federal forces suffered some 5,000 casualties while the Confederates had suffered only 700. . . . The result was a very expensive victory for the Union army” (Gunduz, 39).

6. Nevertheless, most visitors to the Site are Southerners, and, in fact, are Louisianians. According to a visitation report by the Office of State Parks of the State of Louisiana and dated February 5, 2003, the number of out-state visitors to the Port Hudson State Historic Site is approximately one-fifth the number of in-state visitors.

7. E. A. Gutkind defined the relationships between nature and humans as “I-thou” and “I-it” in his book, *Our World from the Air*, 1952. “I-thou” represents a situation in which humans and nature are mutually adapting to each other harmoniously. On the other hand, “I-it” reflects an alienated and utilitarian relationship.

## CHAPTER 5

### PROPOSED PLANS FOR ENHANCEMENT OF SIGNIFICANT SPOTS IN PORT HUDSON STATE HISTORIC SITE

*“You can’t understand, boss!” he [Zorba] said, shrugging his shoulders. “I told you I had been in every trade. Once I was a potter. I was mad about the craft. D’you realize what it means to take a lump of mud and make it what you will out of it? Ffrr! You turn the wheel and the mud whirls round, as if it were possessed while you stand over it and say: I’m going to make a jug, I’m going to make a plate, I’m going to make a lamp and the devil knows what more! That’s what you might call being a man: freedom!”*

--Nikos Kazantzakis, *Zorba The Greek*

*It is not enough to teach a man a specialty. Through it he may become a kind of useful machine but not a harmoniously developed personality. It is essential that the student acquire an understanding of and a lively feeling for values. He must acquire a vivid sense of the beautiful and of the morally good. Otherwise he -- with specialized knowledge -- more closely resembles a well-trained dog than a harmoniously developed personality. He must learn to understand the motives of human beings, their illusions, and their sufferings in order to acquire a proper relationship to individual fellow-men and to the community.*

-- Albert Einstein, *Ideas and Opinions*

A landscape architect is not only a problem-solver but also a dream-maker, who has aspirations to make others’ dreams come true. In this chapter, I attempt to provide a feasible dream of what the Port Hudson State Historic Site could be.

#### 5.1 Site Analysis and Design Vocabularies

In the site inventory in the previous chapter, two conclusions have been mentioned: 1) the human activities, both in the Civil War military deployments and the layout of the current park facilities, have responded to the geography of the site, 2) the site specificity hinges on those geographical characteristics, especially in the ravine area, which is the edge between the two dichotomous spaces, Union and Confederate. In this chapter, two analyses will examine the degree of site specificity of current park

use and development, particularly in terms of demonstrating the historic significance of the Port Hudson battle. Also, special features in the site will be identified and employed as part of the design vocabulary in the rehabilitative designs.

#### 5.1.1 Analysis of the Intensity of Park Use

The intensity of park use can be categorized into high, moderate, and low intensity zones. (Figure 5.1) The high intensity zone includes the museum and the picnic area. The accessibility of these two areas, which are linked by the driveway, increases their visitation frequency. The monthly gun demonstration, the most frequently staged program in the park, is held on the deck area of the museum. Other park programs also use the deck area as a departure point for visits to historic spots in the vicinity. The museum and the interpretive pavilions render this area attractive for the visitors. Furthermore, the lack of service facilities, like convenience stores in the vicinity of Port Hudson makes the museum a must visit spot in order to access the water fountains and the restroom.

The moderate intensity zone includes the reenactment field and Fort Desperate. The reenactment field, located adjacent to the museum, accommodates the large-scale activities of the park, such as the annual reenactment and the school-day program. On ordinary days, few visitors will chose to walk in this vacant and shadeless field. Fort Desperate is the most frequently visitation Confederate earthwork in the site. It is the nearest fort to both the museum and the entrance of the historic site, and its accessibility helps to increase its visiting frequency. Park rangers also prefer to take the school groups to visit this feature due to the flatter topography on the way there, and the paved concrete walk, which make the walk easy for the children. Besides, the

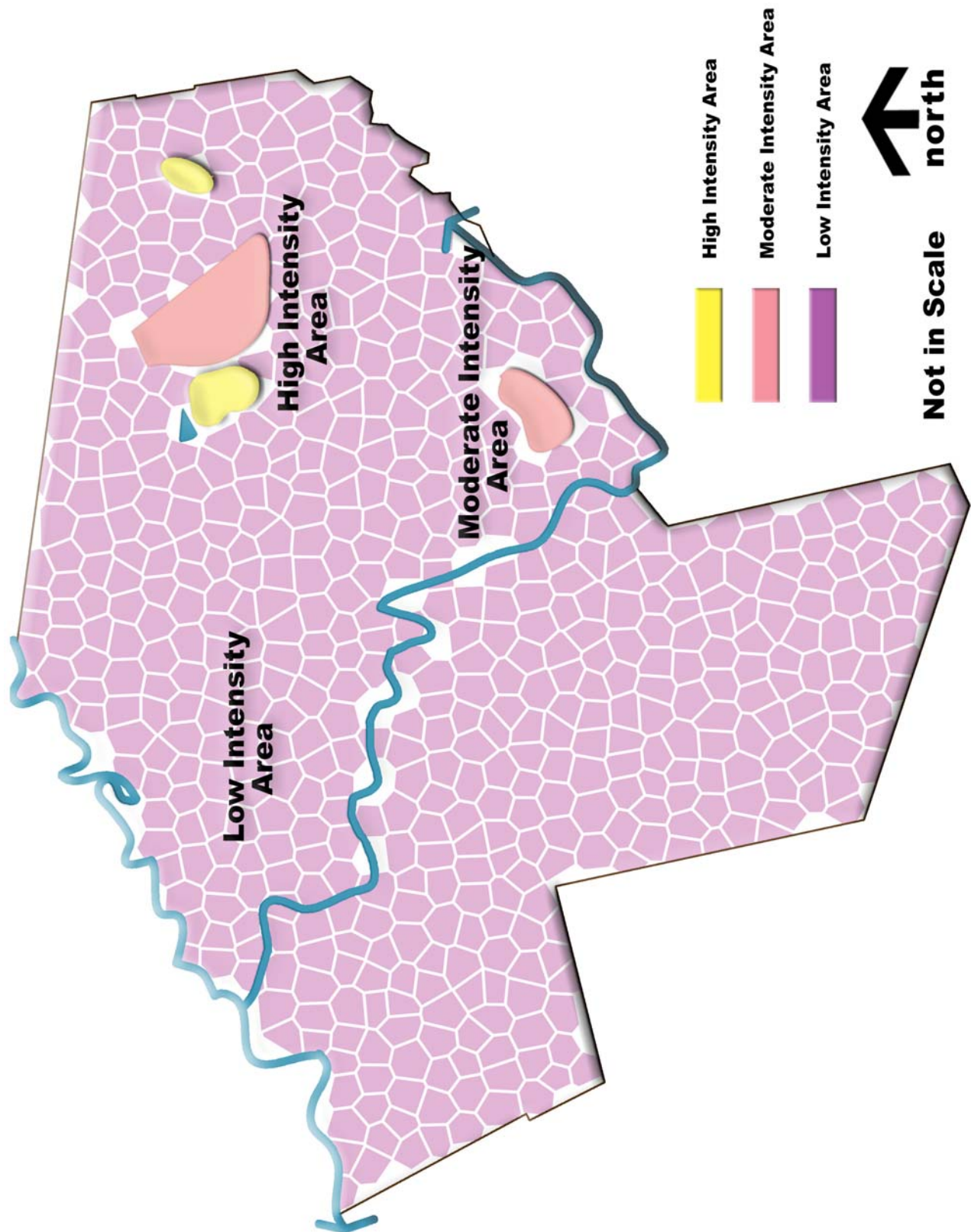


Figure 5.1. Distribution of the Intensity of Park Use Zones.



interpretive boards and the raised boardwalk system also facilitate the interpretive program.

The rest of the six hundred and forty acres site is the low intensity zone, including Artillery Ridge, the uphill Confederate redoubts, and the ravine area, which are usually visited on the self-guided tours. From the back of the museum (point A on the trail map; Figure 4.17), a trail system connects these historic spots. The loop right behind the museum is the most frequently visited route in the trail system. It connects the back of the museum (A) to Artillery Ridge (B-C-D), and then turns, where it meets Foster Creek, and crosses the ravine. Passing the ravine area, visitors can decide to keep discovering or return to the museum at intersection F. A walk of this loop usually takes forty minutes at a leisurely pace. Except for the section running across the upstream valley of a tributary of Foster Creek (Figure 5.2), the gradient of the trails on this loop is gentle and, therefore, relatively easier than walking up to the uphill Confederate redoubts. However, due to a lack of service facilities and rest spots, most now-sweaty visitors will decide to return to the museum at intersection F. The area this loop traverses was occupied by the Union troops, and contains no relics of the Port Hudson battle.<sup>1</sup> As a result, visitors taking this loop perceive little historic significance.

#### 5.1.2 Analysis of the Open Space

The analysis of the limited open space on the site will show the distribution of sunny and shaded spaces, and also will reveal the spatial composition of the current development on the site. Furthermore, the analysis will suggest some eye-catching features in the open spaces that can be employed as part of the design vocabulary for the rehabilitation. (Figure 5.3.)



Figure 5.2. The Valley of the Tributary of Foster Creek.

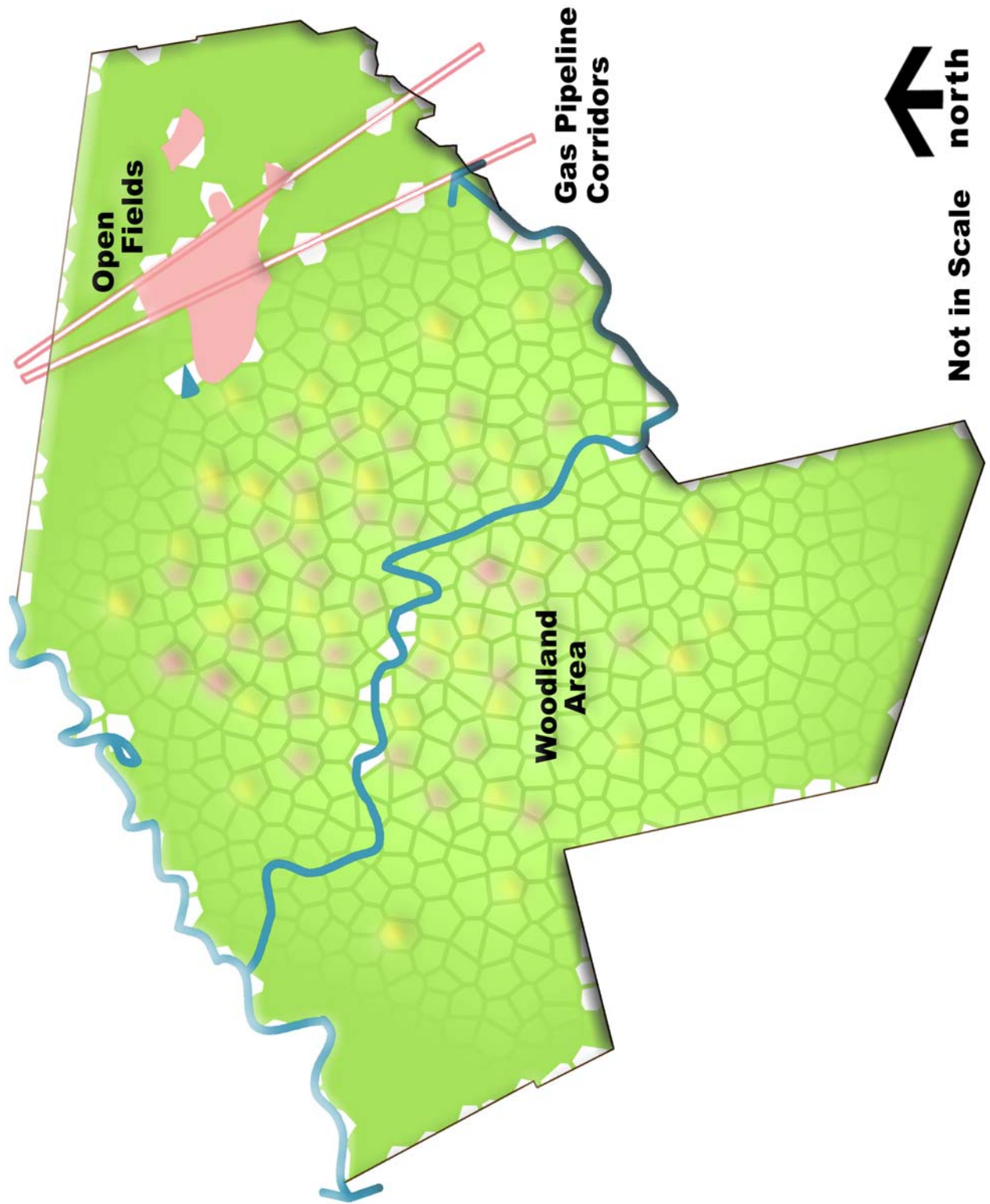


Figure 5.3. Areas of Open space in the Port Hudson State Historic Site.

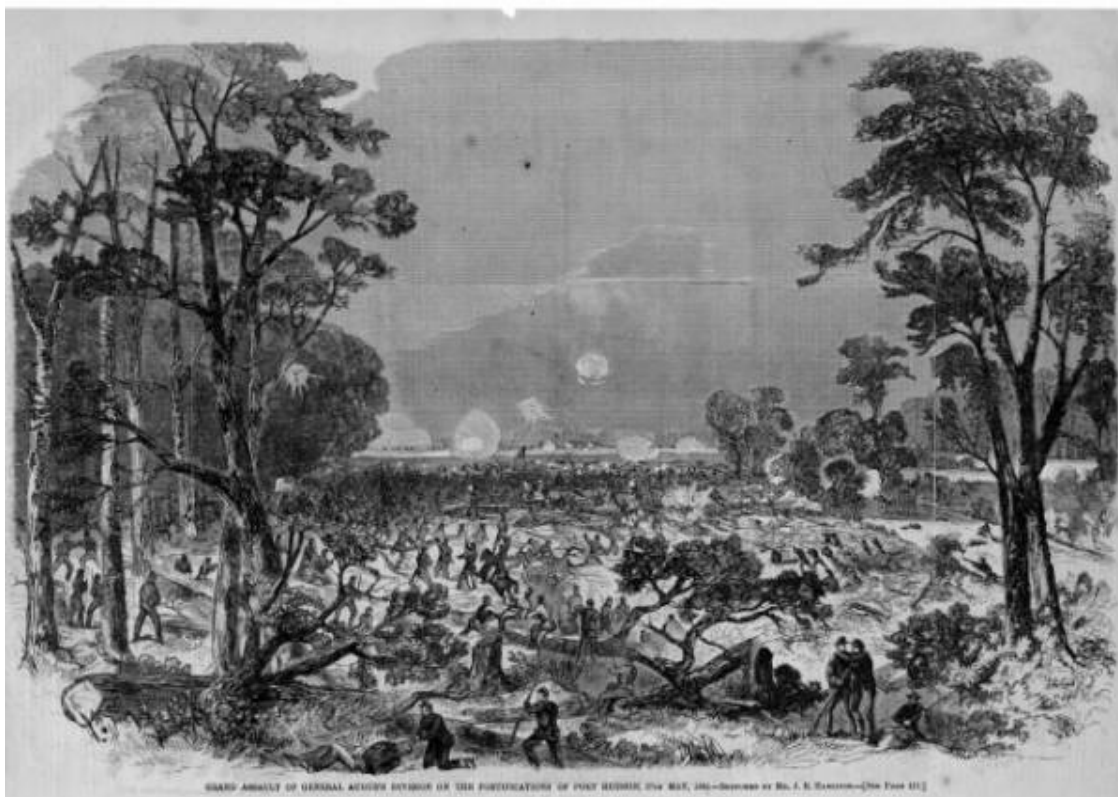


Figure 5.4. The Application of Clear-cutting in Port Hudson Battlefield. [Source: Southern University Library Archives]

Clear-cutting was applied the most of the woodlands at the time of the Port Hudson battle to facilitate cannon firing and aiming. The vegetation and distribution of open spaces were therefore much different then from the verdant forests that exist today. (Figure 5.4) Compared with the vast woodlands, the open spaces in this site occupy a rather small area, which is mainly located around the museum, the picnic area, and the reenactment field. Apart from the reenactment field, a meadow, parking lots, and the driveway make up most of the open space area. The rest of the open spaces are the little spaces surrounding the museum—including the deck area—and the gas pipeline corridors. Two gas pipelines run underground across the historic site, beginning at the Marathon Zachary terminal to the near north of the site. Clear-cutting has been applied



on the ground above the gas pipelines, forming two darting corridors cutting through the woods in the eastern portion of the site (Figure 5.5)



Figure 5.5. The Gas Pipeline Corridors.

In the open spaces, two elements are identified as having the potential to be major parts of the design vocabulary of the rehabilitation. The first one is the vista of the pipeline corridor, which can be used for relating distant objects to the design. The second feature is the “split rail fence”. This zigzag rail fence is the current means of demarcating or separating the spaces of the site. The commemorative space of the Peace Monument is also defined by a split rail fence. In the rehabilitative designs, the configuration of the snake fence will continue as a part of the design vocabulary for demarcating a space. In addition, while being the interface between two different

spaces, it will also be a transitional space that leads visitors from a natural space to a designed space.

The current development of the site is concentrated in the area surrounding the interpretive center on the northeast terrace of the site, where no significant features of the Civil War period now exist. Although the museum and the interpretive pavilions provide site-specific information on this battlefield, the site specificity conveyed to the visitors is not tangible. Because the informative materials in the museum and pavilions are not where the incidents happened, visitors cannot refer to the material setting of the locale to imagine of the historic scenes so as to emotionally grasp the historic significance. In addition, even in the better cases where site-specific information is provided in-situ, like the explanatory signs in Fort Desperate, site-specific art nonetheless could stress the sense of place in a profounder way through an experiential journey that the artworks would bring to the visitors. In general, the current design uses ineffective methods to convey the meaning of the place. The site specificity diverges from the locales of the incidents and migrates from its material setting. Only if the interpretive materials (epistemological recognitions) are introduced into the locales of the incidents, where the experiential aspects (phenomenological understanding) are stressed by means of site-specific art, can a closer relationship between the historic significance and the visitors' personal experience come into being.

For this purpose, the selection of the significant historic spots for rehabilitation will focus on the low and moderate intensity zones, since there is no significant historic site located in the high intensity zone. The development of these areas will draw the visitors more deeply into the site and allow them to absorb more of the historic significance of it. Due to the lack of service facilities in the vicinity, the proposed



designs will include several service facilities in the designed spots in order to enhance the amenity of the “inland” area of the site. In addition, these rehabilitative designs will also introduce open spaces to the spots to bring light and fresh air into the dense woods. The built features which will be used as design vocabulary will be recognizable as a contemporary interpretation of the site by current visitors.

## 5.2 Selection of the Significant Historic Spots for Rehabilitation

This study selects four spots for rehabilitation to implement the findings of the previous chapters: the entrance of Artillery Ridge; the locations of the Union gun emplacements; the heart of the Foster Creek ravine; and Fort Desperate. (Figure 5.6) This selection is based on the conclusion of the previous analyses, to draw the visitor into the inland area and encourage him to stay there longer to discover the meaning of the place. Three of the four spots are located along the most-frequently-visited loop of the trail system behind the museum.

Fort Desperate is not located directly on this loop, but it is the most popular Confederate fort. One of the causes of its popularity is the fact that site-specific information is provided in-situ. The visitors can thus somewhat imagine the scenes of the historic battle. The rehabilitative design of Fort Desperate mainly aims at demonstrating the competence of site-specific art in restoring the meaning of a place. Artillery Ridge, in addition to the conclusion of the site analyses, is selected also because the currently-used interpretive method—a series of interpretation boards—cannot appropriately show the historic significance or convey site specificity to visitors. As mentioned at the end of Chapter Four, the interrelationship between the Confederate and Unions sites of fortification, respectively on the two banks of Foster Creek lost in the sea of trees. Furthermore, although the locations of the gun

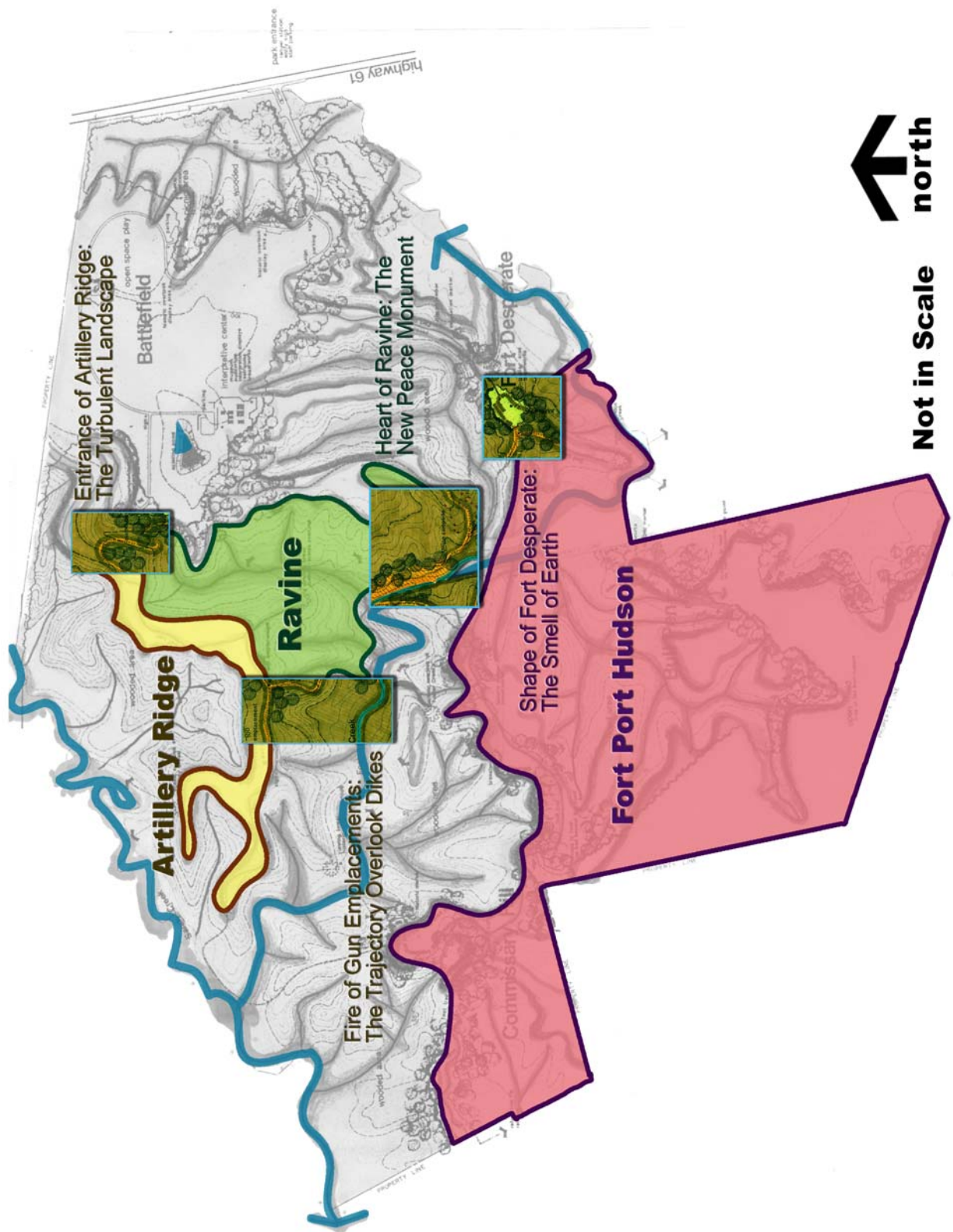


Figure 5.6. Selected Spots for Rehabilitative Designs.

emplacements are identified by interpretation boards, the lack of any relics of earthworks on Artillery Ridge renders the historic significance of the site less tangible. To remedy these circumstances, especially in consideration of the popularity of Artillery Ridge, reinforcement of the interpretive facilities is necessary here. Thus, the spot is selected.

The ravine area is the heart of the historic site. It is there where the blood was spilled, soldiers died, and snipers' guns were continuously pointed. No other place in the historic site is more appropriate to represent the action of the battle, and therefore no other place in the site is more worthy of commemoration.

### 5.3 Artillery Ridge: The Point of Invasion

The site specificity of Artillery Ridge, in terms of its geographic characteristics, consists of three items, which relate to the long-ago strategy of the Union deployment there. First, Artillery Ridge is a linear terrace on which the major traffic is a two-way movement along the alignment of the ridge. This characteristic helped make the ridge the supply line and maneuvers route of Union troops during the Civil War battle. Second, it is the first highland on the north bank of Foster Creek. This characteristic naturally made the ridge the ideal site for housing the Union gun emplacements, which were aimed at the Confederate redoubts on the south bank of Foster Creek. Third, the saddle-shaped ridge provides bilateral views behind and in front of the spine of hills the ridge itself with its multiple facets and elevations.

Compared with the large terrace where the Confederates garrisoned, the narrow terrace of Artillery Ridge possesses more geographic diversity, containing three general zones of action: 1) the entrance section, 2) the logistical section, and 3) the combat section. In the rehabilitative design, the entrance to Artillery Ridge and the Union Gun

Emplacement are representative of the first and third sections, and what will be called here the “Marching Highway” between the two will serve to interpret the logistical section.

Based on these facts and specificities, I set three objectives for the rehabilitative designs to be located on Artillery Ridge:

1. Make the journey of Artillery Ridge distinct from the one on the other bank of Foster Creek;
2. Stress the interrelationship between the fortifications on the ridge and those on the other bank of Foster Creek; and
3. Prompt visitor understanding of the topographic characteristics of Artillery Ridge in terms of their relations to the strategic deployment of the Union troops.

Since Artillery Ridge was the Union controlled area, the place should be experienced as distinct from the Confederate side. Today the most obvious distinction of the two sides of Foster Creek is that on the Confederate side relics of the redoubts remain, but on the Federal side they do not. The rehabilitative work will introduce a series of design creations that will amplify the uniqueness of the offensive side in order to bring forth the historic meanings and site specificity.

The second goal of the rehabilitative design is to reinforce the interrelationship between the two banks, on which the two opposite sides deployed their troops against each other. Today, because the current conservative design and the regenerated vegetation both disable visitors from understanding the strategy of deployment, particularly of the two sides’ artillery, the relationship is hardly perceived. To reveal the interrelationship will not only reinforce the understanding of the deployment, but also stress the site specificity of Artillery Ridge in its context.

As for stressing the site specificity of Artillery Ridge, its topographic characteristics are key. The westernmost section of Artillery Ridge generally parallels Foster Creek and the uphill Confederate redoubts across the creek. The turn of the north-south alignment of the ridge to east-west marks the starting point of the “combat section”, which was the location of the Union battery number 4. Three Union gun emplacements were located on this section. (Figure 4.27) To the east of this section, the ridge running north to south at a distance from the fire zone functioned as the “logistical section”. This section is the part of the ridge with the widest terrace, and the use of it was the most linear usage—as a traffic corridor for the transportation of the Union military provisions and manpower reinforcements. The easternmost section, between the turning point (where the alignment of the ridge turns from north-south to east-west) and to the northeastern terrace, where the museum is located today, was the “entrance section” for the Union forces. (Figure 4.18) The starting point of the entrance route was the place where the Union soldiers entered the battlefield. The area where the Union soldiers entered the battlefield was a place of commotion and great human drama. Soldiers traversed it to the rhythms of drumming, the clanking of moving armaments, and the contrary internal calls of fear and duty.

By identifying the geographic characteristics of the major sections of Artillery Ridge and the human activities which corresponded to these characteristics in the Civil War period, the site specificity and historic significance of each section of Artillery Ridge is recognized. In this light, although the Union fortifications have disappeared, the lasting geographic characteristics can still inform visitors of the human activities in the summer of 1863. The rehabilitative designs will be based on these potential recognitions to create a series of features that will encourage visitors to engage

simultaneously with the geography and history of the surroundings through an experiential journey. When visitors perceive features in the design that spotlight the historic significance of the geographic characteristics of each location, hopefully the human meanings of these places will at last be brought home to them in an effective way. (Figure 5.7)

### 5.3.1 The Entrance to Artillery Ridge: A Turbulent Landscape

To convey something of the Union soldiers' experience to the contemporary visitor, in this area I propose two art installations, "Rhythms of the Maneuvers"—poles connected by wavelike ridges to represent the incoming Union troops—and the "Clank-Swing Passage"—metal plates fastened by suspension cables so that they hit each other and clank when one walks across them—to reproduce the sound of marching and moving the heavy armaments. In addition to these two pivotal design components, the proposed layout consists of a Civil War armaments museum, a concourse, two rows of oak trees, and a pedestrian bridge. All these components, in addition to conveying site-specific experiences and historic meanings, are aimed at increasing the accessibility of Artillery Ridge and the amenity of the design spot. (Figure 5.8-9)

#### Location and Circulation of the Design

The nexus of this design is not located at the starting point of the entrance section of Artillery Ridge, but at the intersection of the entrance route and the current trail. The proposed entrance route to the east of this T-shape intersection is blocked today (Figure 4.28), and therefore visitors have to pass through a deep valley on the hiking trail to reach Artillery Ridge. (Figure 5.2) For many of today's visitors, a hike through this valley may give them a sense of the extent of the site's topographic changes, which



## Master Plan of Artillery Ridge

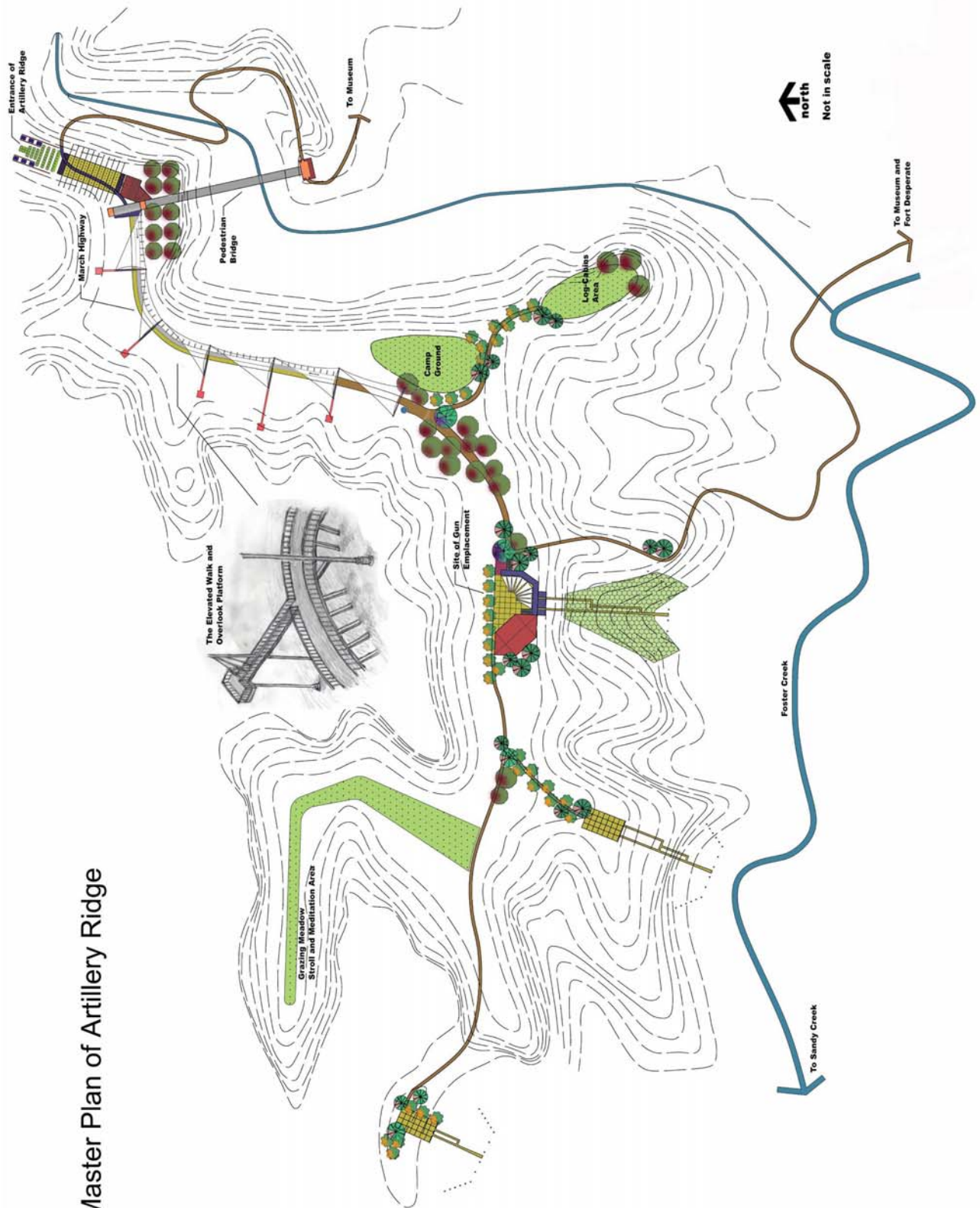


Figure 5.7. Master Plan of Artillery Ridge.

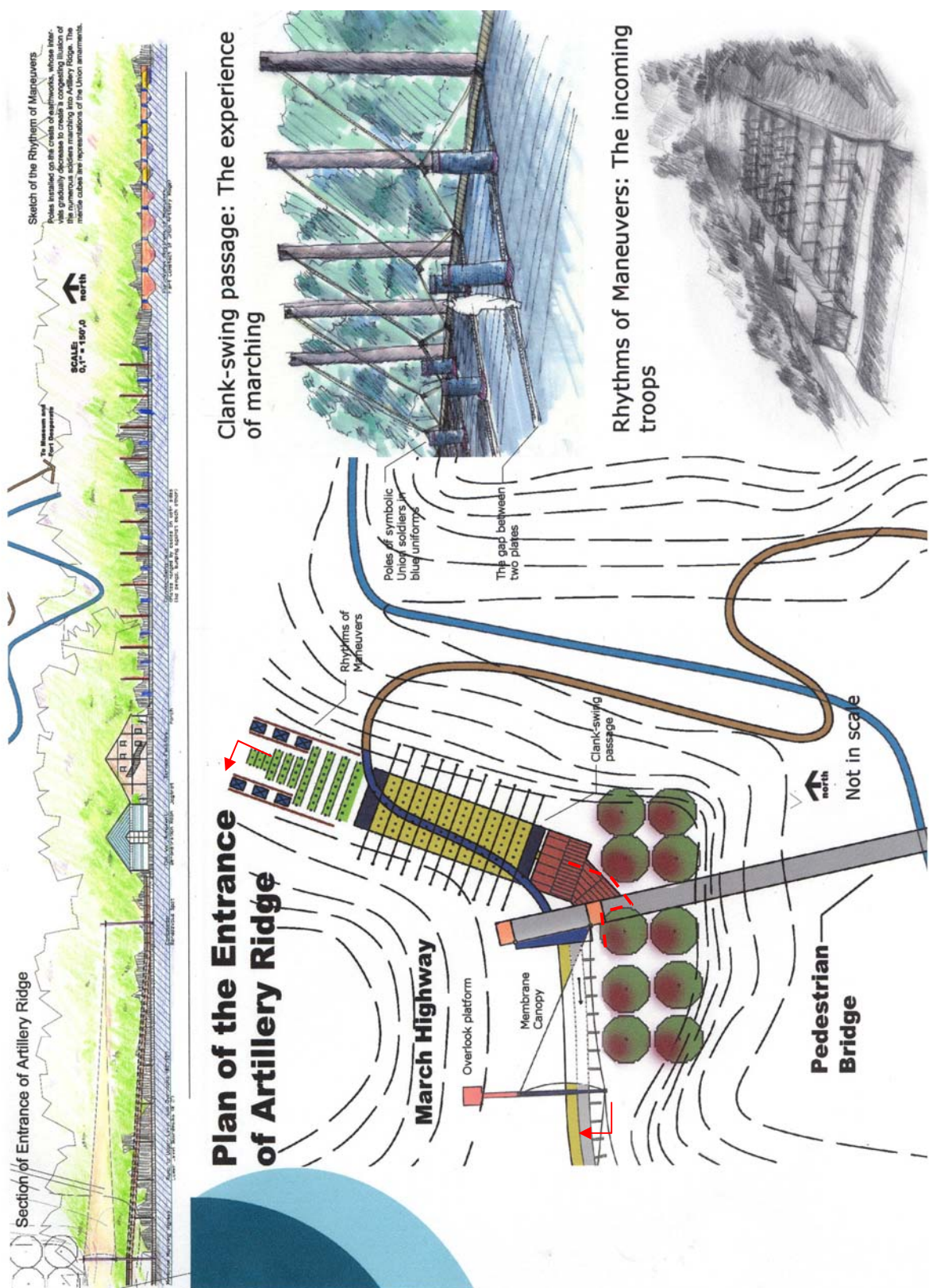


Figure 5.8. Design of the Entrance Area of Artillery Ridge.

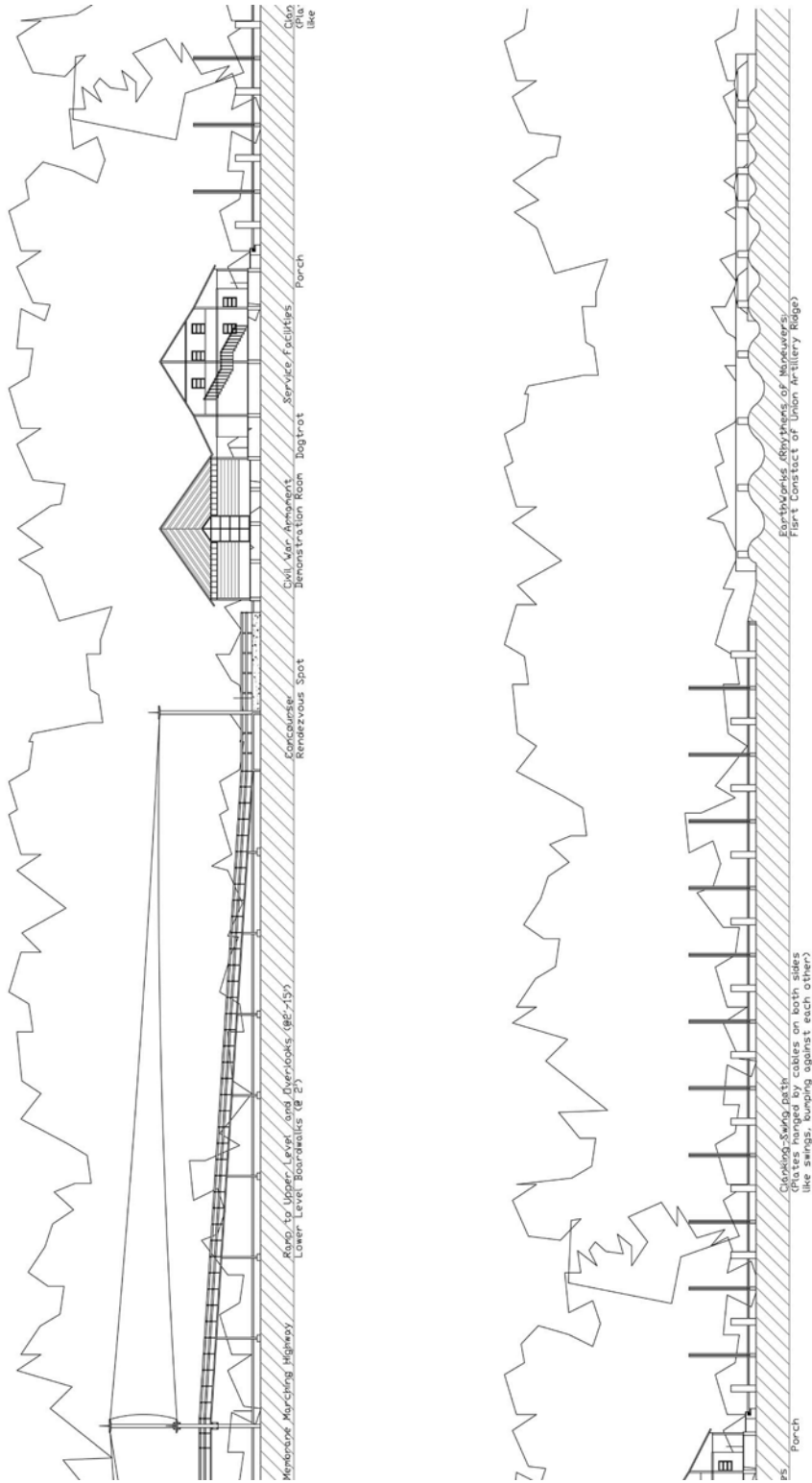


Figure 5.9. Elevation Drawings of the Entrance Area of Artillery Ridge.

should increase the pleasure of their journey simply from the resulting engagement with nature for recreational purposes. There is no need to exactly follow the old flat route of the Union troops. The route remains as the current circulation plan because to do so would deprive the more athletic visitors of this pleasure. However, for senior citizens, who are the most frequent visitors to this site, some of them may find the hike is too much. With this in mind, the design includes a pedestrian bridge that connects the two banks of the valley to increase the accessibility of Artillery Ridge. By this addition I also wish to attract visitors who have a tight schedule to enter the area and to discover the series of site-specific designs that this study proposes.

The location where the pedestrian bridge intersects with Artillery Ridge is the transitional area between the entrance section and the logistical section. Ten oak trees in two rows will be planted there in a matrix to let visitors associate the scene, from a distance, with a mass of marching soldiers (and also to stabilize the soil from the disturbance of the construction of the design). Placed under the shade of these oak trees will be the rest area, where people can picnic or eat refreshments from the proposed amenities adjacent to the grove. Across the oak grove, a quadrangular concourse, which will operate as a rendezvous point, is located at the intersection of the pedestrian bridge and the trail connecting to the clank-swing passage. People who take different routes, on the hiking trail in the ravine or over the pedestrian bridge, can meet here and explore the rest of the design spots on the loop together. In the concourse, the clanks from the entrance section can still be heard. The visual effect of the “Rhythms of the Maneuvers” is also somewhat substituted by the effect of the two rows of oak trees. The experience of walking on the turbulent landscape will still be conveyed to those visitors who choose to take the pedestrian bridge.

### The Architectural Plan: the Museum of the Civil War Armaments

Two buildings are proposed in this design. Their purposes are: 1) to provide amenities to enhance the recreational quality of the visitors' trip along Artillery Ridge; and 2) to incorporate site-specific information into the Ridge locale of important historic incidents which are now neglected. There would be a small café or, at least, a room of vending machines to provide drinks and refreshments for the visitors. The second floor of this building would be a seating area where people could sit and enjoy their meals or refreshments while overseeing the design.

The other building would be a Civil War armaments demonstration space which could show one or two heavy weapons of the Civil War time and some reduced models of them. One of the reasons for the Union's winning the war was their possession of more advanced war machinery than the Confederates. The entrance corridor on Artillery Ridge was founded for convenience in transporting heavy armaments. To experience the weight of these weapons, visitors would be invited to move full-scale replicas of Civil War cannons or other weapons along a pair of short rail tracks. In addition, a reduced topographic model with marching Civil War soldiers and weapons should also be included in the exhibition to spotlight the corridor characteristic of this area. By exhibiting these armaments at this spot, I also wish to underline for the visitors the fact that during the battle commemorated here this area *was occupied by* the Union. This is a very important point to convey, in order to counter the ever-present tendency for the Historic Area to be a place of celebration of the Confederacy exclusively.



### Rhythms of the Maneuvers: Visual Suggestions of the Incoming Union Troops

On the narrow ridge, plaster columns, signifying legions of soldiers, are erected on the crests of wavelike earthworks. The intervals between the rows of wave-like earthworks diminish from the first row on the south to the last row on the north. Two walls on the ends of the earthworks not only confine the width of the installation but also serve to underline their continuous wavelike curves. Another pair of walls is erected from the fifth row of earthworks to the last. Between the walls, metal blocks, which are symbols of the heavy weapons that moved with the troops, are symmetrically located. The height of these metal blocks will be a foot higher than the crests of the walls. Combining the effect of the short walls and these metal blocks, an vanishing one-point perspective will be obvious. By creating such a perspectival effect, I wish to create something of the effect that might be given by numerous Union soldiers marching toward the Clank-Swing Passage. Thus, the design can suggest to visitors where the Union soldiers came from. The wavelike earthworks are expected to carry out the sense of marching incoming troops. All the poles and blocks are painted blue to suggest Union troops.

### Clanking-Swing Passage, The Fidgety Experience of Entering the Battlefield

The legion of poles in the Clank-Swing Passage also signifies soldiers, and the poles in rows are located between metal plates, which are suspended by cables fastened to the top of the columns on both sides. The plates are like a series of lined-up swings that will clank against each other when people walk by. To create the clank sound, a modest gap between plates is left to allow the plates to hit against each other and to make clanks. Between the bases of the poles and the two plates situated next to them a wider gap will be left.



The surface of the metal plates is polished, and, combined with the wire cables, metal accessories, and the pulleys on the columns, the ensemble will produce a mechanical aesthetic. My intention to create such mechanical beauty is not only to enhance the aesthetic quality of the landscape, but also to underline the identification of this area as a *Union-controlled* landscape. Again, for historical purposes it is important to remind the visitor of the fact that the Union's triumph over the Confederacy was based largely on the advanced technology of the Union weapons.

The passage traversing the metal plates connects the current hiking trail to the proposed concourse. When passers by move and swing by the metal plates, they will feel that poles seemingly move back and forth, accompanied by clanks. They are walking by themselves in a quiet and safe place today, and simultaneously marching with Union soldiers, accompanied by the imposing sounds of their moving accompanying artillery, in the time of the Civil War! Walking by the suspended metal plates, visitors may experience something of the sense of precariousness and danger that the Union soldiers experienced on their way, often, to die in battle.

### 5.3.2 The March Highway: The Logistical Section of Artillery Ridge

The design for this portion of Artillery Ridge aims to show its transportation function in the Civil War battle. At the same time, the design will provide opportunities for visitors to move in multiple directions and on various elevations to stress the varying geographic characteristics of a saddle ridge. The design conveys the idea of transportation by confining visitors' movement to a series of spatial corridors that will eventually lead them to the next design spot. These corridors are defined by two fifteen-foot wide metal boardwalks, one of which is two feet, and the other is fifteen feet, above the ground. The fifteen-foot high boardwalk is supported by a line of tilted

wooden pylons, on the side facing the ravine, and on the other side by a series of columns located along the edge of the two-foot high boardwalk. Under the fifteen-foot high boardwalk, a surface-level wooden boardwalk will be installed, except in the area under the ramps, adjacent to the two-foot high one. The elevation difference between the two-foot high boardwalk and the surface-level path renders the edge of the two-foot high boardwalk a scenery viewing and temporary rest strip, where visitors can sit for a while and contemplate their surroundings.<sup>2</sup> The wooden pylons frame the scenery of the verdant vegetation in the ravine. The terrace directly in front of the strip will be cleared of shrubbery and ground vegetation for under-forest activities to take place on the ground level.

The spur boardwalks radiate out from the fifteen-foot high boardwalk toward the opposite side of the ravine. In contrast to the east side of the March Highway, the area on the west of the Highway will remain unchanged, except that here the spurs of the boardwalk will penetrate into the dense forest. At their ends, platforms are located, either at the edge of the terrace or on its slope. By recognizing the descending topography on this side of the ridge underneath these boardwalks, the visitors can thus be aware that they are on a ridge rather than a terrace which continues that on the other side of the creek. (Figure 5.10)

After the intersection of the spur with the fifteen-foot high boardwalk, the upper boardwalk begins to descend to ground level. The ramp of the fifteen-foot high boardwalk meets the ground at the point that the two arterial boardwalks merge together. For visitors taking the tour from the entrance section, the convergence of the arterial boardwalks will be their very first step on Artillery Ridge. They are like the Union soldiers, who, as invaders, had to begin to overcome the uncertain feeling of

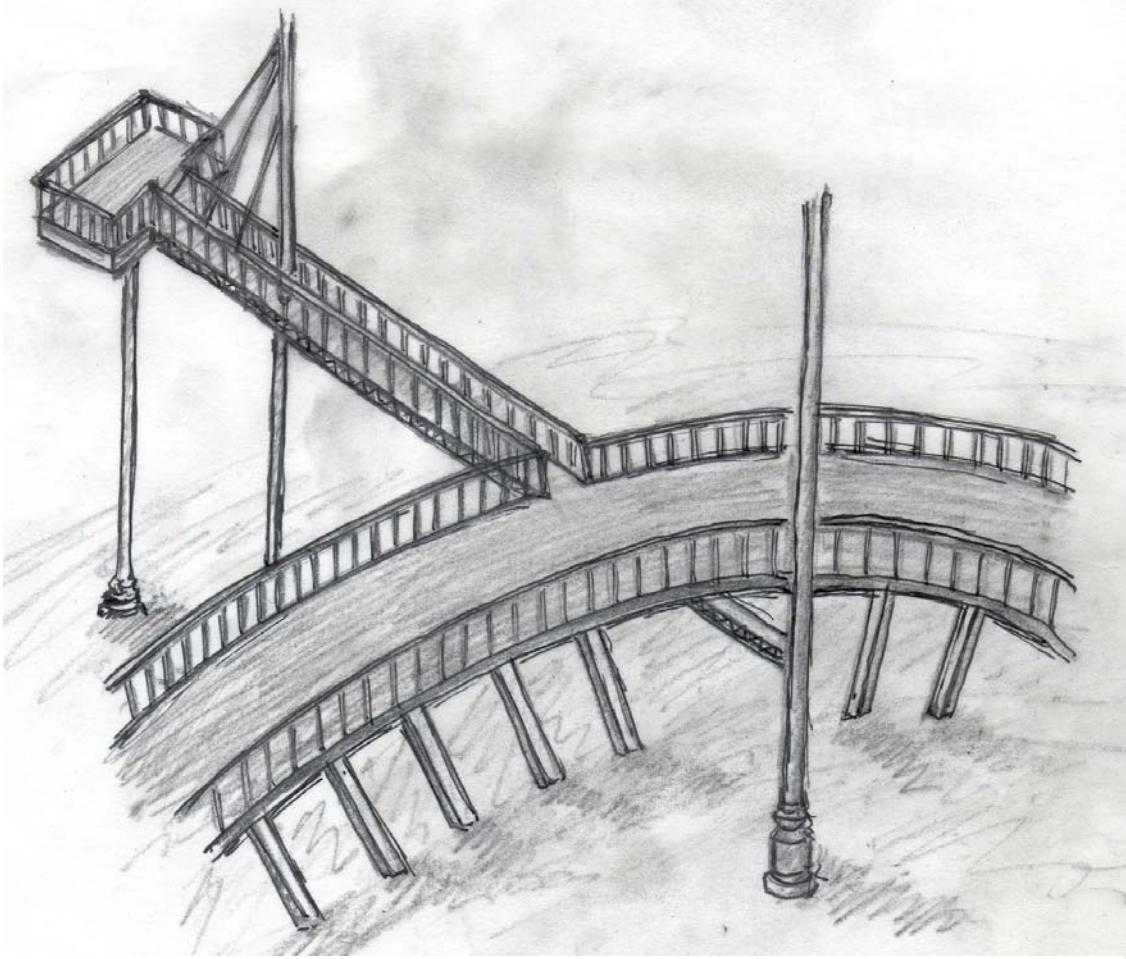


Figure 5.10. A Conceptual Sketch of the Fifteen-foot high Boardwalk and the Overlook Platform.

being out-of-place and adopt a *down-to-earth* readiness to enter and deal with the reality of combat position. From this point on, they had to work with the local landscape for purposes of creating military deployments, constructing fortifications and, most importantly, forming and carrying out plans of assault. In other words, they had to be in-the-place and in-the-battlefield.

For this reason, the design from this point leads visitors into a grove of mature trees, where they will meet nature. Within this grove, the path gradually narrows down to become more like a hiking trail than a marching highway, so the visitors can more tangibly perceive the immediate surroundings. Undergrowth in this shaded area

adjacent to the trail will be cleaned up, so visitors will be free to walk under and among these trees and can have close communion with these accessible manifestations of nature. After this, the natural scene changes. A short section of the trail beyond the grove conducts visitors into dense forest, under which the vines, brushes and ground covers twist together with fallen leaves scattered below them. The vegetation surrounding this short trail is the original woodland of the site without design intervention. To abandon design intervention here is to concede the control to nature, right before the combat section. This dominance of nature here represents the completion of the integration which the battle situation called upon the Union soldiers to make in preparation for wisely taking the advantageous positions and then attacking the Confederate redoubts. The visitors would also probably enjoy a recess from the theatricality of design features before arriving at the next designed spot—the treatment of the federal gun emplacements.

### 5.3.3 The Federal Gun Emplacements: The Trajectory-Overlook Dikes

This design (Figure 5.11) is to stress the *combat* character of the sections from this point on along Artillery Ridge. The current trail system for Artillery Ridge has two dead ends after intersection E (Figure 4.17), the upper dead end being the location of Union Battery Number 2. Under such circumstance, visitors have to take the same route back and forth, in case they want to visit the Union gun emplacements on Artillery Ridge. A visit to the interpretative boards (with no accompanying surviving earthworks) erected on the sites of the gun emplacements then becomes a time-consuming and unfruitful exercise, from which visitors have to return to point D in order to continue visiting other spots on the north bank of Foster Creek. In consideration of the natural circulation configuration, in which the trail turns downhill

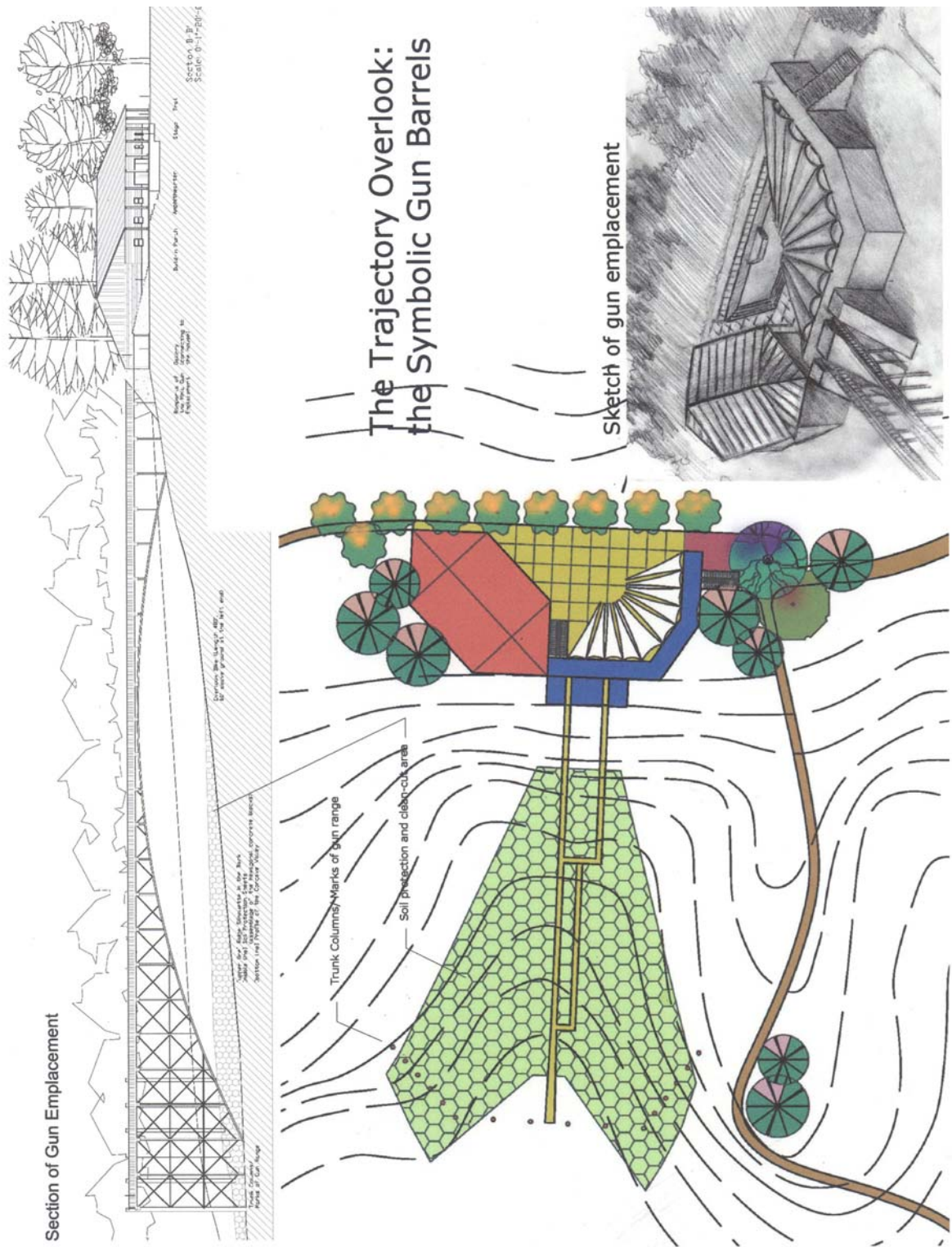


Figure 5.11. Design of the Union Gun Emplacement.

at intersection D, a little short of Union Battery No. 4, the rehabilitative design of the first Union gun emplacement will be located there rather than on the spot of the exact location of Union battery No. 4. Thus visitors who have a tight schedule can stay on the loop to visit the next designed spot without detouring into the deep woods. Visitors who have abundant time for discovery can still travel to the locations of Union batteries No. 3 and No. 2. Because nothing significant is along the trail to the lower dead end of it, the trail is closed in the proposed master plan of Artillery Ridge.

For these reasons the rehabilitative design that represents Union Battery No. 4 will be the most frequently visited one among the three battery positions, and therefore it is developed into the primary place representing the combat section. To evoke the scene of fortification that existed during the battle, an interpretive gun emplacement is proposed to be. Within its u-shaped plan, there are two major components: a building containing amenities and a barracks-like gallery. Between these two buildings, a plaza with a small amphitheater is located. The amphitheater, designed for interpretative activities, consists of terraces, a sunken sandlot, and a small stage in the middle of the sandlot against the pathway linking the front square and the trail to Union Batteries No. 2, 3 and the Grazing Meadow. (Figure 5.12-13)

The gallery occupies the east and part of the south perimeter of the emplacement design. The outer side of the gallery is closed up by a plastered wall with a few small openings like embrasures equipped with binoculars for bird-watching or scenery viewing. The other side, facing the interior, is opened up, with a series of wooden columns supporting the roof of the gallery. (The upper end of the gallery is also closed up by a plastered wall.) The other end of the gallery on the west connects to the amenities building through a short tunnel. A overlook, whose entrance is located on the



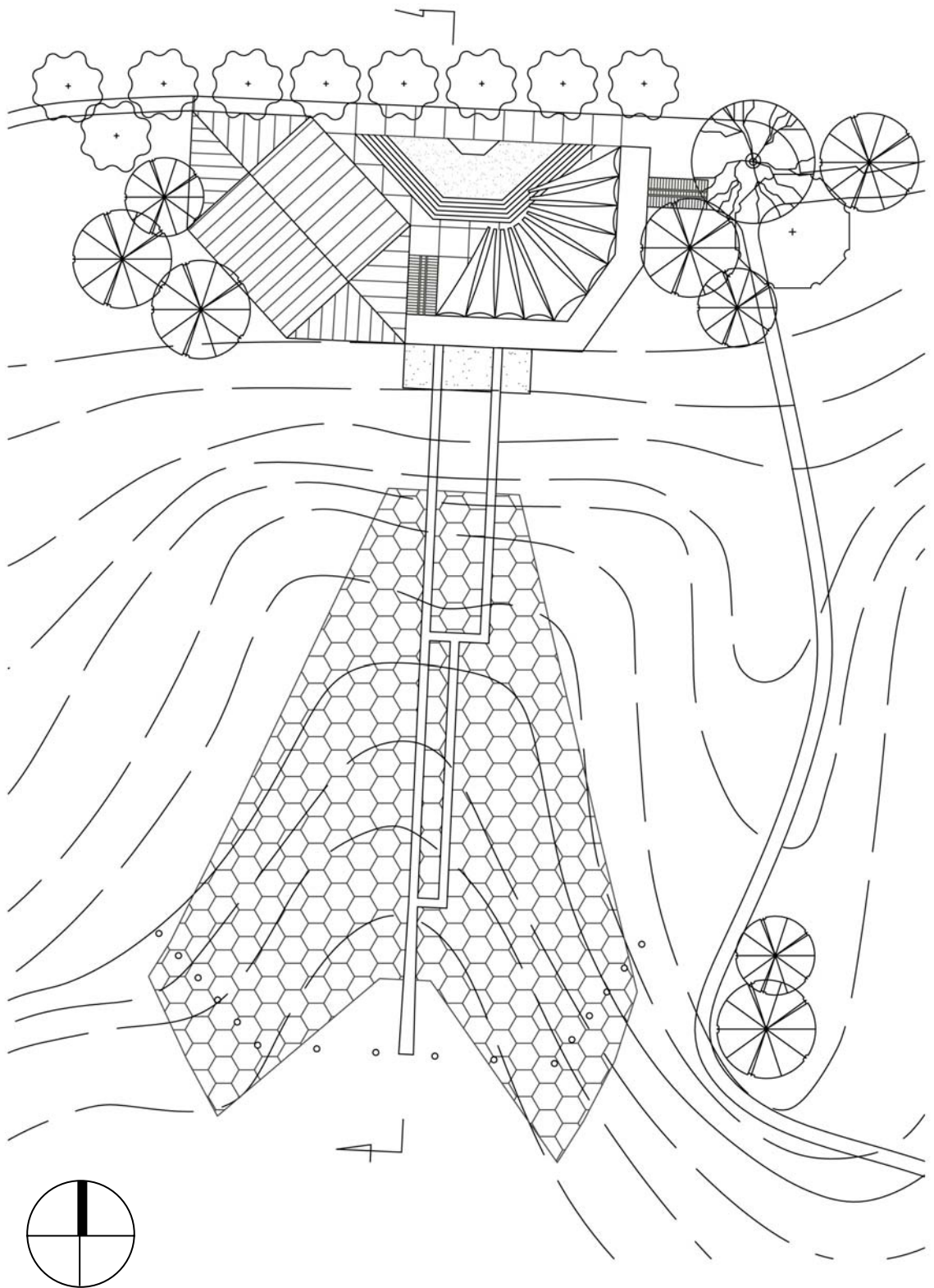


Figure 5.12. Plan of the Union Gun Emplacement.



roof of the gallery on the edge of the emplacement, is intended to provide a view of the Confederate redoubts on the other side of the creek. To elevate the base level of the overlook frees it from the dense crowns of the trees, so that a clear vision of the ridges on the other side of the creek is attainable.

Two stairways lead visitors up to the roof of the gallery. After visitors climb up to the roof, they pass by the cloudy ivory membranes which stretch out from the edge of the gallery roof to the center of the interior plaza on one side. On the other side of the roof, branches and leaves of nearby trees growing on the slope of the valley also remind visitors of their un-earthly position. The roof-top passage is designed to be a transitional corridor heading toward an imaginative realm, where visitors can envision the cannon balls flying across the ravine along the trajectory on which they are standing.

The Union gun emplacements on Artillery Ridge are strategically linked to the Confederate redoubts on the other side of the creek, because these gun emplacements were carefully situated to permit artillery firing on those redoubts to reach them effectively. As mentioned above, the connection today is blocked by trees. To reinforce this crucial historic interrelationship, I propose a series of overlooks that project from the rim of the Union side of the valley and stretch into the ravine. These dramatic, intrusive elements also seek to invoke the great gun barrels that pointed menacingly at the Confederate redoubts in the summer of 1863.

The artillery gun barrels formed an invisible, deadly connection between the Union gun emplacements and the Confederate redoubts, and the designed overlooks are installed today with the intention of re-forming that connection for visitors to this site. It is hoped that the connection will emerge from the visual effect of the vista of the

dikes pointing toward the fortifications on the other side of the valley. Also, the directional function of the dikes, seen from locations out of the alignment of the vista, will channel visitors' focus toward the suggested subjects—the Confederate redoubts. Furthermore, the vision at the outer end of the dikes will enable visitors a visual contact with the Civil War relics on the other bank. Hopefully, visitors can thus comprehend the interrelation between the Confederate earthworks and the Union gun emplacements.

To ensure that visitors' sight lines from the overlooks are not blocked by tree crowns, clear-cutting is applied to the vegetation in the areas underneath the overlooks (on which soil consolidation sheets will be placed for growing ground covers.) During the Civil War time, most of the vegetation in this area was, as a matter of course, removed to facilitate the gun aiming and firing. At the end of the overlook, a series of trunk columns are erected in a U-shaped arrangement surrounding the end of the dike, of which the width is enlarged to accommodate the gathering tourists overlooking the scenery. The trunks surrounding the outer end of the dike serve three functions. First, they demarcate the range of guns. Second they extend the sense of fortification from the rim of the valley to the end of the dike. And third they mark the location of the Union gun emplacement for visitors. Overall, the trunks signify a perceptual periphery of the Federal side, and stake out the location of the Union gun emplacement for viewers from other locations, especially from the Confederate redoubts. As a result, when visitors see the Confederate redoubts on the other side of the creek, they can be expected to become aware that they are in a Union gun emplacement. Thus, the interrelationship of the two sets of fortification will not be lost in the course of the long

journey, and will not be limited to the U-shaped Federal gun emplacement on the rim of the valley.

#### 5.4 The Shape of Fort Desperate: The Smell of Earth

The site specificity of the Confederate redoubt Fort Desperate has three predominant aspects: topography, geographical position, and its material constitution. First of all, it is located on a highland adjacent to steep slopes on its two flanks, and is connected to the northeast terrace, where the museum is located today, by a narrow ridge from its northeast. In the time of the Civil War these topographic characteristics made this place well suited to become a strategic spot in favor of the defensive party, and in fact still today contribute to the “desperate” quality of the fort. (see Figure 5.14) Second, Fort Desperate is the nearest preserved fort to the entrance and interpretive center of the Historic Site. Its location renders it the most frequently-visited fort and *the* place for those conducting guided tours to show visitors a Confederate redoubt. Lastly, the fort was constructed of earth. This material, in comparison with other common construction materials used for fortification in the Civil War period—wood stakes and bricks—is notable for its softness, moistness and warmth, all of which bring up a sense of familiarity for humans. Sequentially, the tunnels, holes, parapets and other underground fortifications in the fort all work together to convey and emphasize the specific aura of earth, including its thickness and solidity. The smell of earth thus hints at safety, and the vertical facets of the fortifications were, when the fort was constructed, the guarantors of that safety. The reliable earth kept the garrisons safe, and also laid the groundwork (so to speak) for what must sometime have been descents into desperation for the Union attackers.





Figure 5.14. The Steep Slopes Out of the Left Flank of Fort Desperate.

Based on these three site specificities, the objectives of the rehabilitative design for Fort Desperate are:

1. To emphasize the “desperate” quality of the fort.
2. To stress the relationship between the fort’s structure and the natural environment by incorporating modern technology into its preservation in a way that will experientially convey a sense of the apparent impregnability of the fort at the time it was constructed.



3. To increase visitors' awareness of the vertical facets of this earthwork through a pilgrimage through its underground spaces.

Since Fort Desperate is the most frequently-visited Confederate fort in the site, to improve the experiential quality of a journey to and into this fort is more critical than it would be for other fortifications in the historic site. Under the current conditions, without the verbal interpretation given during the guided tour, the site can evoke little in the way of imaginings of the battles that happened here. Due to the dense forest, the shape of the once-imposing fort hides behind verdant leaves and branches. Even if visitors climb up to the top of the overlook tower, the configuration of the fort is still elusive. (Figure 5.15) Today the eroded fort today conveys no sense of the “desperate” at all. (Figure 5.16) The eroded scarp of the fort is approximately six feet in height, and its slope rests at the angle of repose, consolidated by the root systems of the trees growing on it. The fort looks like an aged felled beast that has nothing left to it of the strength of its heyday. (Figure 5.17) The current fort is a mere relic caged by time, as remote as can be imagined from a place of invincible military construction. The first design objective then must be to restore the relic's identity as what it was named—Fort Desperate!

The desperate quality of the fort when it was constructed was partially the result of its inaccessible geography, a manifestation of nature. The fort was the only Confederate one located on the north bank of Foster Creek, because its strategic topography rendered it a must-occupy place for the defensive party. In addition, due to the two deep valleys on the flanks of Fort Desperate, the fort was located in the Federal troops' maneuvering route for moving southward toward the heart of Fort Port Hudson along of the ridge connected to the northeast terrace. In this sense, the fort was also a



Figure 5.15. The Current View of the Fort from the Overlook Tower.



Figure 5.16. The Eroded Rampart and the Moat on the Face of Fort Desperate.





place that must be taken for the Federal troops as well, because by controlling this place they could safely go on to capture Commissary Hill and then march into the town center of Port Hudson. Thus, the strategic value of this spot was deeply rooted in its topographic characteristics.

In support of the given topographic characteristic, another factor also was put into play. The fort was erected from the rim of the deep slopes on both flanks, and the scarp of the ramparts was built adjacent to a five-foot-deep dry moat which the Confederates dug. The steep slopes and the moat, combined with the height of the ramparts, made the fort even more inaccessible.

Under the current conditions, the ingenuity of the fort's construction in term of the utilization of the topography is disguised by the eroded scarp of the ramparts and the dense vegetation. To retrieve the strategic quality of the fort, then, necessarily calls for clearance of the vegetation and the rehabilitation of the ramparts. The dense vegetation must be cleared to a level that will show the shape of fort so that visitors can perceive it in its original magnificence. Experiencing the visual effect of the whole fort can also allow visitors of today to imagine the difficulty presented for the Union soldier who is able to unveil the relationship between the fort's construction and the natural surroundings. But the façade is the most direct element contributing to visitors' (as well as the Union soldiers') first impression. It stands on the terrace, which disconnects from the incoming ridge where the Union troops maneuvered toward the fort, by lowlands between them. Because of the lowlands adjacent of the fort, the Union batteries responsible for bombarding the fort in 1863 were set back a certain distance on their ridge in order to obtain the equivalent elevation of the terrace. However, for the Union soldiers who had to attack it, the lowland in front of Fort Desperate could

not have had as forbidding an effect as the deep valleys on both its sides. For the Union troops, attacking along the front path apparently was the most convenient maneuver to assault the fort, since to assault from the sides was nearly impossible, and attacking from the back of the fort would have put them under the convergent fires of Fort Desperate and the uphill Confederate redoubts. In other words, the Confederate deployment left the Union troops no choice but to charge the fort head on.

For this reason, although the façade of the fort had to be built without the aid of a significant topographic advantage, it had to be the strongest facet in order to endure the fiercest assaults. In preparing for these attacks, the Confederate garrison turned to nature for aid in the form of the most ancient building material of all—earth. Compared with bricks and wood stakes, earth does not have the hardness to sustain the collisions of projectiles. Therefore, it has to rely on thickness in order to provide the same protective effect. The advantage of using earth as the material of fortification over other materials resides, however, in the fact that it is readily available, which renders the fort easily maintained and reconstructed as necessary after fierce bombardments. Other materials like wood stakes and bricks would have been consumed in the process of defense, requiring the maintenance of a secure logistics line to supply these materials for maintenance of the fortification. Selecting earth as the material for constructing fortifications proved to be a particularly wise decision after Fort Port Hudson was under siege, when no supplies could pass the embargo line. To highlight the fort's earthen construction and its intimidating quality are the two major goals of the rehabilitative design. In this design, instead of restoring the fort back to what it was in the Civil War period, which might not produce a very impressive result to modern eyes, I will use site-specific art to restore the original sense of invincibility,

or the fort's desperate quality, by means that will work better for visitors of today. The concept is to articulate the natural forces of the place in the design work in a way that will evoke the impact that this construction made of earth had on those who made it and those who assaulted it. (see Figure 5.18)

To achieve the necessary impressiveness, a distance of clearance around the fort is required in order to allow one to see the whole fort or its façade at once so as to perceive the awesome quality of the rehabilitated fort. For this reason, I proposed a gathering ground in front of the fort that will create that clearance, and also serve as a functional space where during group tours interpreters can draw visitors together for the preliminary interpretation and general information. Before visitors enter this square, they walk along a trail running through a dense forest where the atmosphere is protective and encompassing. Where the trail meets the lowlands in front of the fort, visitors with keen powers of observation can perceive the change of topography—that it goes downward and soon upward again. This is the place to create a gate image to the rehabilitative design to cue visitors that they are entering a different territory. To create such a portal, I plant two lines of mature trees to form a corridor of transition that will channel visitors' attention ahead, and, by their observation of the bases of the trunks, underline the changes in elevation in the area.

While the trail leads the visitors out of the twilight of the forest into the sunny foreground of Fort Desperate, the change in light will guide the visitors toward the fort. The distinction of dark and light spaces also serves to create an experiential confrontation between places. This is similar to the application of the spatial dichotomies introduced in the two case studies in Chapter Three. In the rehabilitative designs this method of the interplay of light and dark has and will be employed again,



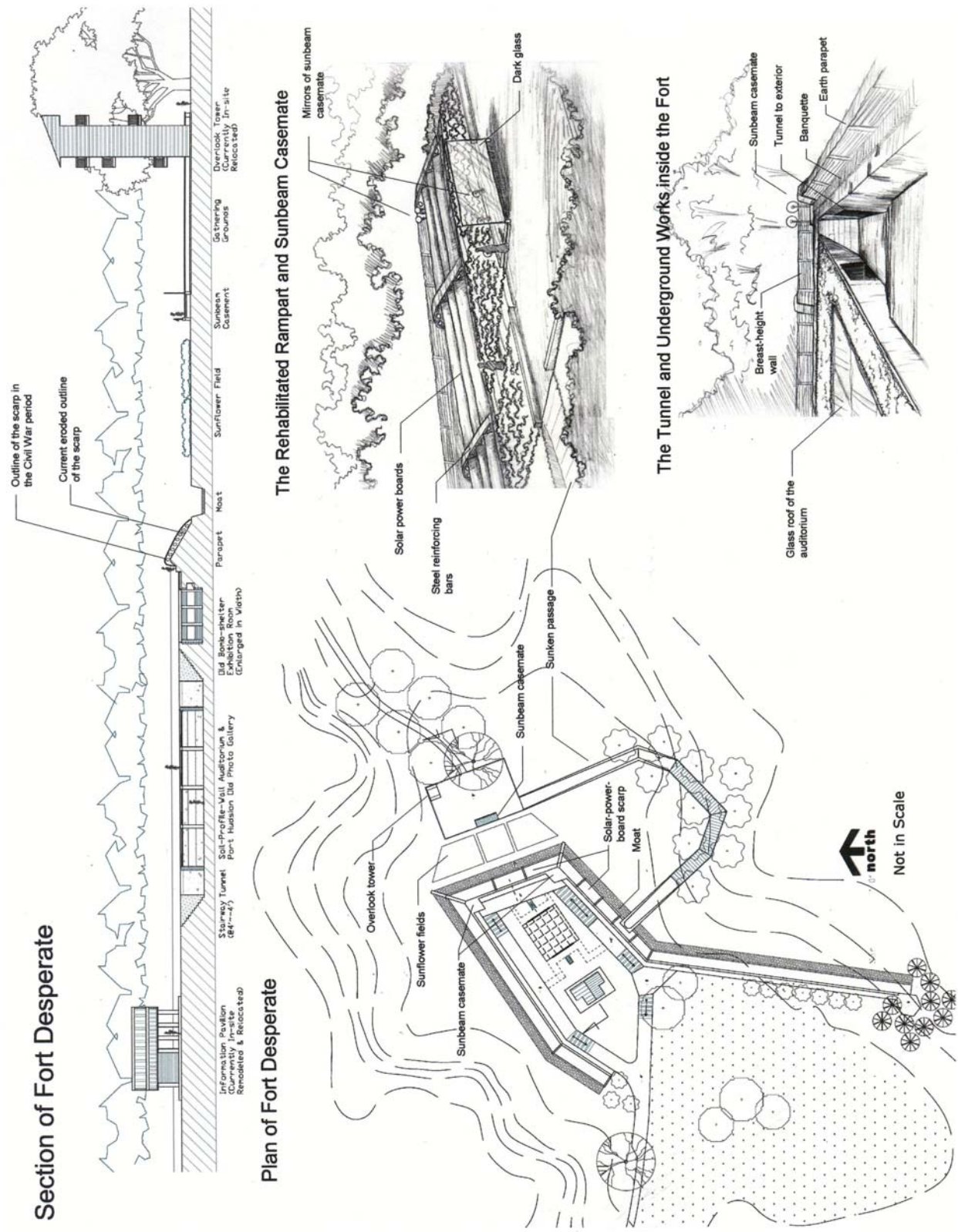


Figure 5.18. Design of Fort Desperate.

both to create more open spaces in the woodlands and to differentiate the design spaces from the homogeneous natural environments.

Also in pursuit of the goal of highlighting Fort Desperate, the original overlook tower on the site will be relocated to the upper right corner of the square in front of the fort, making it possible to see the whole configuration of the fort from the top of the tower. Two other major design elements—Sunbeam Casemates and Sunflower Fields—are also included in the cleared area in front of the fort, and will be discussed and illustrated later.

On the current eroded ramparts of the fort, a framework of steel reinforcing bars, whose upper ends define the original profile of the front scarp of Fort Desperate during Civil War period, will be installed. In addition, four rows of tilted solar panels will be placed along the strike of the scarp face in between these bars. The required electricity for the operation of this site will come from these solar panels, which will also create a wide expanse of slope that shines like armor under the sun, and so strengthens the sense of impregnability. To install this modern technology in the historic site is to add a contemporary layer to it in order to better interpret its history and bring it closer to contemporary visitors. Ecology and sustainable use are modes of interacting with nature that the contemporary generation may believe to be as significant as the nineteenth century deemed the act of constructing large and impressive buildings and ramparts with natural materials, so the design thus interprets the “ultimate” of the Civil War time by the ultimate of the contemporary.

In addition to the sense of desperate and massive resistance, the sense of active battle should also be conveyed by the design, so that the visitors will not react to the remnants of Fort Desperate as they would to Indian mounds or some other earthworks

that were not built for war. To convey this all-important sense of battle, on the original cannon casemates in the fort, I replace the cannons with mirrors that can be adjusted to reflect lances of sunlight into the surrounding area. On the square in front of the fort, another casemate with mirrors is also installed facing the fort, with a piece of dark glass erected on the opposite side of the line of mirrors. Visitors can thus project the sun onto each other and onto distant objects to experience the sense of interacting forces contending. It is hoped that they will get into the spirit of this and have fun “fighting” in this way. The biotite-like dark glass is installed to cut off sunlight projected from the mirrors installed on the casemates in the fort. By so doing, other visitors in the square, who are not in the “battle,” will not be bothered by the harshness of the scattering flashes of sunlight hitting their eyes. (Since to project light toward the casemates in the fort one has to aim upward, “shots” aimed at the casemates in the fort will not bring up the same problem, and therefore no dark glass need be installed before them.)

Between the façade of the fort and the square, three plots of sunflowers, which will be the dwarf species with a height not above three feet, are planted. The characteristic of the sunflower that makes it always face toward the sun will, if the solar panels on the front façade of the fort are sufficiently reflective, make all the flowers in the three plots face toward the shiny front rampart of the fort covered with those panels. The centripetal orientation of these flowers toward the façade of the fort will serve to direct visitors eyes’ toward the fort and make it all the more prominent. In addition, for the imaginative, flowers could also symbolize the assaulting Union soldiers, charging or preparing to charge the rampart, who died in the attempt. Visitors

thus can seemingly witness an image, and to a degree an emotional evocation, of the fort under siege.

The next step in the rehabilitative design of Fort Desperate is to reveal the site specificity of its interior, as well as its exterior. The essence of the fort is in its construction material—earth—and the specialty of an earth-constructed fort is the thickness of its walls and ramparts, which all have the smell of earth, so that the smell of earth becomes an olfactory hint of safety. In addition to the olfactory effect, the sense of the solidness of the smooth, packed surfaces of the parapets also conveys a reassuring feeling of reliability and solidity. For these reasons, the design takes these sensual experiences of the fort as keys to disclose the uniqueness of being inside an earth-constructed fortification.

In the current remnant of the fort, all the components of the original fortifications are gone, and only a clearing with scattered trees on it exists on the terrace inside the fort. No tunnels, breast-height walls, banquettes, casemates, etc. can be found there. The actual situation inside Fort Desperate is mostly speculative today, but through three pictures taken right after the battle of Port Hudson (Figure 5.19-20) and a record of the profiles of the earthworks in Fort Port Hudson (Figure 5.17),<sup>3</sup> researchers can somewhat picture the original general layout of the interior of Fort Desperate. What can be assumed about the interior is that there were more vertical earthen components, like breast-high walls, escarpments of bomb-shelter trenches, and tunnels, than survive today. This is to say that the interior of Fort Desperate was definitely not as flat as it looks today. In addition, when the Union troops discovered that overt assaults on the façade of the fort were not an effective offensive measure, they dug a trench to approach the fort. Through the trench, they then could send their soldiers to the foot of

the fort with few casualties. The trench as well as some underground fortifications inside the fort is mentioned in the current interpretation boards, and the interpreters also routinely remark on these during the guided tours. However, to actually convey direct experiences of these earthworks would permit visitors to feel like they were walking into the historic realm and acquiring experiences similar to those of the soldiers, thus going a long way toward restoring the historical meaning of the place. To achieve the third design objective for Fort Desperate, a series of underground or



Figure 5.19. After the Battle: The Casemate on the Right Corner behind the Front Counterscarp and a portion of the Right Flank of the Fort. [Source: TheHardyParty.com]



Figure 5.20. After the Battle: The Front Facet and the Left Flank of the Fort. The slats of woods on the right of the picture is inferred to be the roof of a bomb-shelter trench. [Source: TheHardyParty.com]



semi-underground spaces will be introduced into the design. On the lower left corner of the square in front of the façade of the fort, a sunken passage, like the original Union trench, will lead visitors down into the fort. The passage consists of five sections. From the entrance on the edge of the square, it will descend from the ground level to four feet underground at the first turn, where there are the highest parapets on both sides. From the first turn to the second turn, due to the descending surrounding topography, the level passage gradually emerges from the ground, and at the second turn the passage will be above the ground, where it turns into a boardwalk. At the third turn, the boardwalk will be approximately ten feet above the ground, and after that point the elevation difference will start to reduce again. The passage will meet the ground after the fourth turn; again enter the earth, and return to a sunken path. Finally, the path will run across the moat, penetrate the rampart, and enter the fort through a short tunnel.

The disappearance and reappearance of the parapets on both sides of the path and the transition from a sunken path to a raised boardwalk will surely inform the walkers of the elevation changes in their surroundings. When they walk on the boardwalk, they will also be able to see the ramparts of the south flank of Fort Desperate and the steep slope adjacent to it. The scene will show them that the fort was built on the rim of the deep valley beneath them, and will also contribute to the overall goal of impressing upon them the fact that the inaccessibility of Fort Desperate, which contributed to its near-impregnability, is a product of both human ingenuity and the topographic characteristics of the place.

Other than the entrance passage mentioned above, there is a shortcut to climbing the front scarp of the fort. Two narrow bridges on the two corners of the front moat can lead children to the foot of the front rampart. The reinforced steel bars on the two

corners of the east rampart are actually made by pairs of reinforced steel bars with narrow ladders installed in between them. The children, after passing over the moat, thus can climb to the crest of the earthwork, and enter the two sunbeam casemates on the two corners of the front of the fort.

Through the tunnel, visitors enter the interior of Fort Desperate, and find themselves in a trench paralleling its flank rampart, with a breast-height wall, banquettes, and the musket-reloading terreplein.<sup>4</sup> The trench offsets the counterscarps<sup>5</sup> and encompasses the parade.<sup>6</sup> The elevation of the trench is at its lowest (four feet underground) at the entrance, where visitors have to choose the direction to progress on their journey. To the right, through an additional ramp that connects the trench with the terreplein (four feet above the ground level) along the face of the fort, they can climb up to the banquette behind the breast-height wall.<sup>7</sup> There, in the right season, they will see the blossom of the sunflowers facing toward them, or they can further walk up a step to the casemates on both end of the front face to shoot beams of light at their companions in the square. As shown in the picture, the bomb-shelter trench along the face of the fort was covered by slats of wood, so this section of trench turns into a tunnel with decks covering its top in the design. By such design, the trench will transform into a room for artifacts exhibition. The alternative route to the left, via a short ramp, will take the visitors to a small terrace (at ground level), and with another ramp connecting to the terrace, the path will emerge from the ground and achieve the elevation of the parade (four feet above the ground). The path then will connect to the trail system of the site, and lead visitors out of the designed area.

To the front, visitors can horizontally move forward and through a dogleg tunnel that leads to the Soil-Profile-Wall Auditorium. The top of the auditorium is made of

glass with steel truss frames so that sunshine can be brought into the room. By this light, the soil profile on the surrounding walls behind glass interior walls can clearly be seen. Viewers can thus perceive the solidness and thickness of the earth parapets. An opaque cover under the glass roof can be unfolded to isolate the room from the sun in order to play movies or slide shows for special events. In addition to being an auditorium, this room can also hold exhibitions of antiques, old photographs, prints, etc. about Port Hudson that are now kept in the drawers of the steel cabinets in the museum of the Historic Site. The themes of the exhibitions can vary in a routine sequence that repeats annually. By these means, the fort can be made more attractive for visitors and the site-specific information can be provided in-situ to heighten the visitors' experience of Fort Desperate and its history during their journey through and around it.

#### 5.5 The Heart of the Ravine: The New Port Hudson Peace Monument

The site specificity of the heart of the ravine around which the Port Hudson battle raged has three main characteristics: First, the place is the bottom of a wooded ravine, and therefore is swampy and dark. Under the canopy of the bottomwood forest that grows there, the lack of consistent light and fresh air, the interplays between dark and light as one moves among the trees or they move above the visitor, and the occasional, intermittent breezes create a special ambience that is easily perceived in the Stream Contact Area (as shown in the topographic map—Figure 4.21). Second, the heart of the ravine is located at the convergence of four creeks, where the overflow of Foster Creek submerges the flat landscape after violent storms. In such a flat landscape, vertical objects can easily catch spectators' attention. In addition, the topography also would support development in this area, one of only a few suitable for development in the ravine area, where most slopes are too steep to develop. Last and most important to this

design, the heart of the ravine is in the middle between the two banks of Foster Creek. It not only provided an attacking route for the Union troops to approach the uphill Confederate redoubts, but also became as a result the main space where battles took place.

The ravine that runs between the old Union and Confederate positions is designated as a commemorative space, to where the existing Peace Monument will be relocated.<sup>8</sup> The design concept is to utilize the character of the dense bottom-wood forest to create a sense of sacred groves with the Peace Monument at their center. (Figure 5.21) In the case of Louisiana and in consideration of the specific swampy environment, I select cypress as the proposed trees for the sacred grove. Visitors will be led there by a boardwalk whose layout is like that of an enlarged version of the split rail fence. (Figure 5.22) When visitors arrive at the entrance of the new design work that will house the Peace Monument, the space will open up to draw in fresh air and light, contrasting with the dark somber motif under the trees. The Peace Monument will be located on a small mound so that it can be seen from a distance through the vista formed by two horn-like earthworks at the entrance. The designed horn-like earthworks on the periphery of the designed space serve two functions. They will physically distinguish the commemorative space containing the Peace Monument from the exterior sacred grove, and they will also delineate the space that they encompass as a particular and special place. On and around the mound containing the Peace Monument, venerable objects—chimneys of an old folk house and the mature trees in the background—in this place of repose imply peace for those who are now at rest and have returned to nature.<sup>9</sup>



Figure 5.21. A Sketch of the Split-rail-fence-like Boardwalk.

## 5.6 Conclusion

By application of evocative rehabilitative designs such as these, site-specific art can demonstrate its power as a creative interpretive approach to encourage visitors' engagement with a place. Through site-specific art, visitors to the Port Hudson State Historic Site can comprehend and understand its historic significance more easily and deeply than they can hope to do now. Although a study of current federal guidelines reveals a low possibility of installing modern art in such a historic landscape, the designs generated as a part of this inquiry demonstrate that such art is not always an intrusion in such places.

## 5.7 End Notes

1. The Federal troops destroyed their fortification right after the surrender of Fort Port Hudson to ensure that these fortifications would not be occupied by remnant Confederate troops in the vicinity as strategic spots to attack the Union garrisons in the newly captured Fort Port Hudson.
2. On Artillery Ridge, water puddles can often be found. They can stay several days after a rain on the current trail, and visitors would often have to stride over or wade through them. The boardwalk will also exempt visitors from this inconvenience.

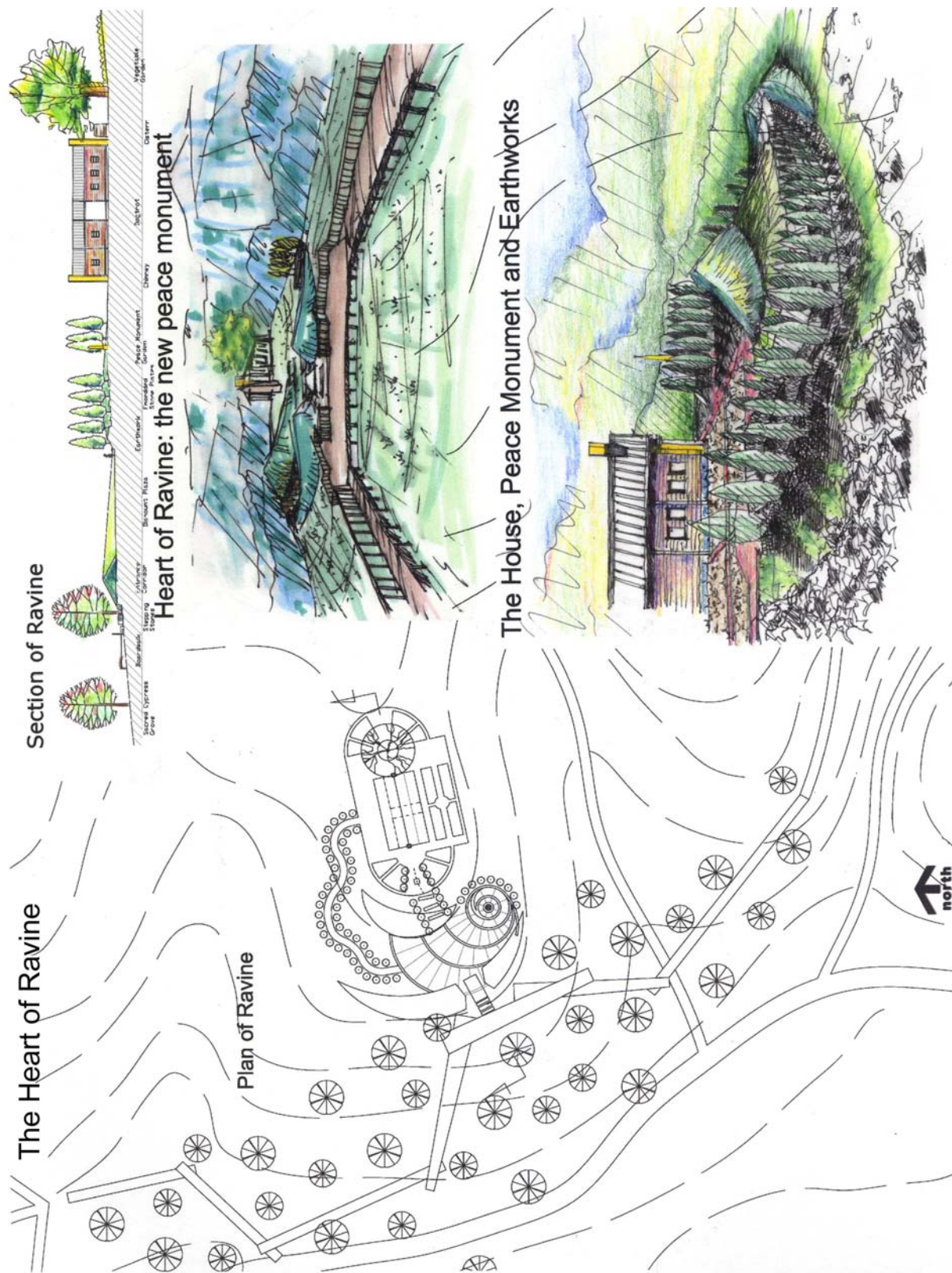


Figure 5.22. Design of the Heart of Foster Creek Ravine.



3. In a conversation with the curator of the museum in Port Hudson State Historic Site, I was told the three pictures (among the three, one is the cropped version of another) are the only source to have a glimpse at the interior of Fort Desperate. In addition to that, a record of the profiles of earthworks in Port Hudson (without scale) can provide a little information about the interior layout adjacent to the ramparts. Otherwise, to figure out the components inside the fort most rely on inference from all the collected information, for example, the existence of the bomb-shelter trenches. Nonetheless, the dimension of these components cannot be inferred by this method. Therefore, to accurately restore the physical appearance of the fort is impossible. Under such circumstance, site-specific art becomes an even more valuable method for the historic intervention because it is a method that aims to restore the meaning of the place rather than the physical appearance of the place.
4. The existence of the trench in 1863 is unsure on the two flanks. However, from two of the three pictures, in which the strip of space covered by slats of wood is inferred to be an underground bomb-shelter trench, it may have existed. If the inference is substantial, the trench should not only be located along the face but also along the two flanks of the fort. According to the “Bastion Fortification Glossary” (Atelier des Dauphins, 2005), a *terreplein* is “the broad surface of the rampart, below the level of the parapet and the banquette.”
5. According to the “Bastion Fortification Glossary” (Atelier des Dauphins, 2005), a *counterscarp* is “the vertical or nearly vertical side of the ditch nearest the besiegers and opposite the scarp. It is generally faced or revetted in permanent works to inhibit the descent into the ditch.”
6. *ibid*, a *parade* is “the interior ground surface of a fort which serves as a drill and assembly area.”
7. This very ramp as well as its counterpart symmetrically existing on the left flank of the fort will be made by ground glass. By vaguely seeing the empty space under the ramp, visitors will know that the original trench actually horizontally extended forward and connected to the bomb-shelter exhibition room. By the knowledge, they will also know that these two ramps are additional features of the original fort.
8. In a face-to-face interview with the curator of the museum of the historic site, I was told that the Peace Monument was erected in the current location merely because by so doing the monument will be close to the museum, and therefore it may be conveniently seen by the visitors. The location of its site does not possess any historic significance. Under such circumstance, the Peace Monument is not currently site-specific at all.
9. The folk house and the mature tree are not currently or previously on site. They are added features to convey the narrative connotation for a place of repose. Notification for this shall be inscribed on the revetment of the chimney to avoid confusion.

## CHAPTER 6

### CONCLUSIONS AND SUGGESTIONS FOR FUTURE RESEARCH

*I can't apologize for the fact that you found my paper completely impenetrable. I did it quite consciously. I had a problem, I worked it out. And if a few people got what I was saying or some of what I am saying, I'm happy.*

--Homi Bhabha, *Postcolonial Authority and Postmodern Guilt*

*The process of researching, describing, and explicating is itself a form of conservation, in which we gather together the fragile records of our past and use them to understand it better. Writing, teaching, talking about historic landscapes awakening our communities to their significance as prologue to the unfolding story of our own lives, our own environments, invest these places with a new life, a way of surviving in memory and awareness, if not in fact. What is discovered about the past is already, in some sense, saved—a vital inheritance for today and tomorrow.*

--Catherine Howett, *Landscape Research: Keeping Faith with Today and Tomorrow*

This study investigated the possibility of applying site-specific art to a historic battlefield in order to provide an alternative to its current treatment. It investigated and exposed some flaws in current preservation guidelines and proposed possibilities for applying site-specific art to a historic site. After the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* were analyzed and some of their flaws identified, I then did a review of site-specific art to look for an approach to a solution that would repair defects in the current treatment of the study site. Combining what I found in the literature review with the findings of an ethnographic study of the present usage and treatment of the site, I demonstrated the competence of site-specific art in conveying the meanings of a place by a series of rehabilitative designs for portions of the study site—the Port Hudson State Historic Site, a Civil War battlefield. These designs, at

least would help visitors to better understand the Port Hudson battlefield through a more directly experiential journey within it, and they thus suggested that site-specific art can be a viable alternative to traditional interpretation in aid of the interpretive system of a historic site.

In this study, I did not provide a comprehensive plan that incorporates site-specific art to revitalize the whole historic site, but only selected a few spots to demonstrate this kind of treatment. To let these rehabilitative designs achieve their culmination, a well planned comprehensive layout for the whole site would be essential. In addition, some other spots, such as the uphill Confederate redoubts, are as significant as those I chose and worthy of revitalization through creative designs. Not everything can be done at once, though, so I left those exercises to future enthusiasts of site-specific art who might be interested in pushing this method of preserving historic landscapes to completion.

As Howett indicates in the quotation given at the head of this chapter, to preserve an historic landscapes is also to know ourselves better. And, departing with this greater understanding, we then can move toward solving future problems without committing the same mistakes as our ancestors did. To preserve a Civil War battlefield today, when the American Empire is forming and the United States is beginning to practice warfare abroad more freely than ever before, is especially essential. When we preserve the old battlefield by reinterpreting and embodying its meaning for Americans of this new age, we help them to understand the essence of all war better. What this new era's wars will do to the people, the ethnographic study suggests in chapter four of this thesis, and the current continually rising price of gasoline foreshadows. All this, and the stark experiences of nineteenth century battle that are invoked by the designs for the Port

Hudson State Historic Site given in chapter 5 of this thesis, might prompt visitors to such a revitalized site to rethink the necessity of going to war.

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\* The citation of figures only lists the sources that are not listed in the general citation. Some sources of the figures listed in the general citation will not be re-listed under this category.

## **APPENDIX A**

### **ANALYSIS OF THE STRUCTURES OF THE FOUR TREATMENTS**

#### **I. Structure of “Preservation”**

In the treatment “Preservation,” there are, as in all of the Treatments, two major sections, Standards and Guidelines. In the Standards, a range of conditions of the target sites, and a list of the definitions of Preservation, which can also be read as the desirable results to be sought in the treated sites, are included. Then, six guiding Principles for this most basic Treatment are stated. Guidelines are given for each of the six categories of components found in cultural landscapes, and each category is examined through the six Principles one by one. These Principles also help to sort a list of the recommended or not-recommended undertakings (Figure A1).

The six Principles of Preservation are:

- Identify, Retain and Preserve Historic Materials and Features
- Stabilize, Protect Deteriorated Historic Materials and Features as a Preliminary Measure
- Maintain Historic Features and Materials
- Repair (Stabilize, Consolidate and Conserve) Historic Features and Materials
- Limited Replacement in Kind of Extensively Deteriorated Portions of Historic Features
- Accessibility Considerations/Health and Safety  
Considerations/Environmental Considerations and Energy Efficiency  
(Birnbaum and Peters).

The six Principles form the foundation of Preservation, and they are listed in the order of the degree of intervention needed in the site to be preserved, with the Principle governing the most extensively-deteriorated sites appearing as the last major one. The Guidelines are categorized according to six types of site components and four non-cultural considerations. Each category is handled following the six Principles.

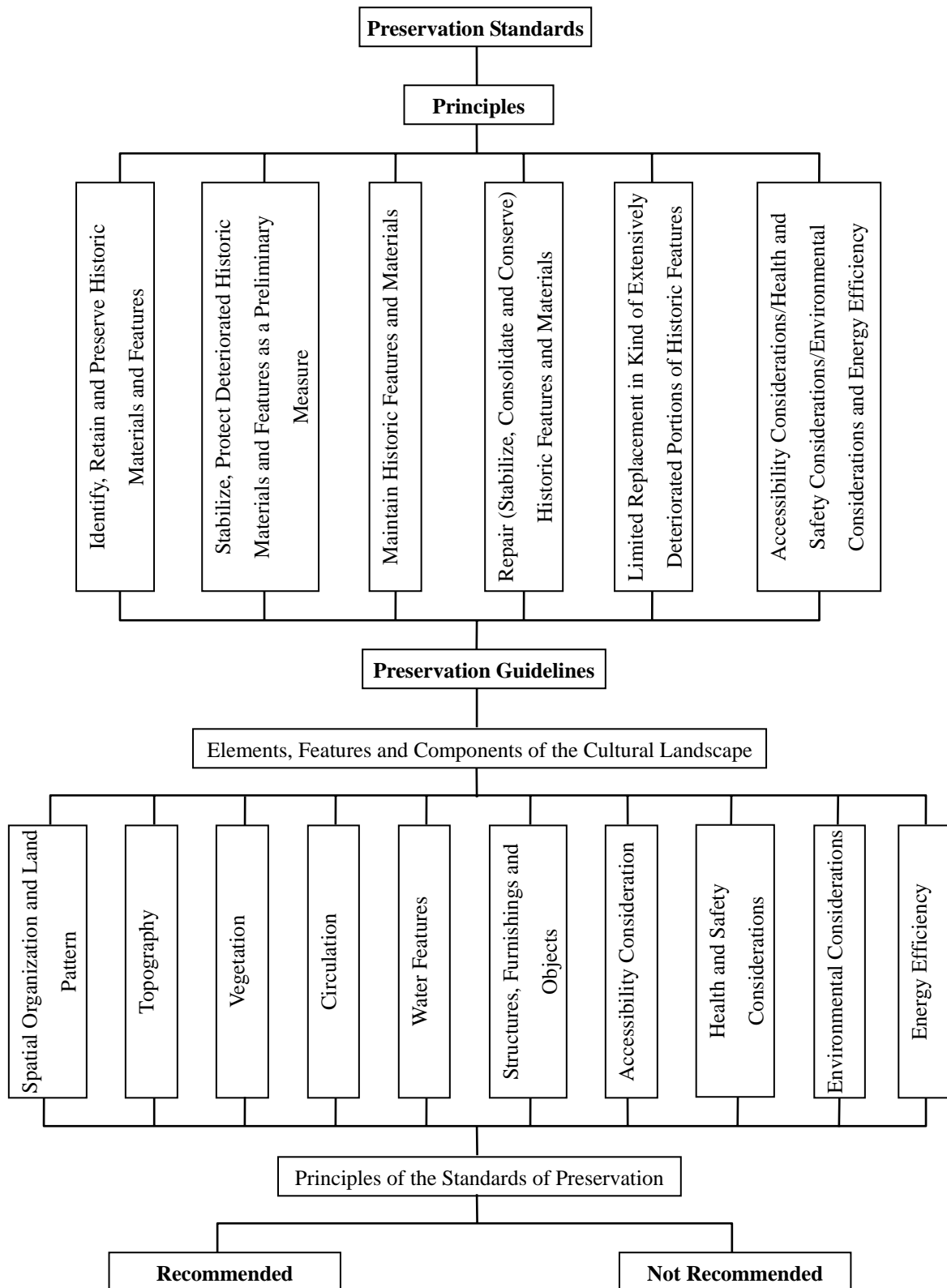


Figure A1. Chart of the Structure of “Preservation”



For example, the first passage of the *topography* category is an explanation of how to “identify, retain and preserve the historic features and materials” in the category of topography. In addition, the whole passage is stated by a format of classifying the recommended approaches and not recommended approaches, which are addressed aside their contraries. After these, there are factual examples as demonstrations of the recommendations.

## II. Structure of “Rehabilitation”

The structure of Rehabilitation (Figure A2) is quite similar to that of Preservation.

The difference is its contents rather than its structure—especially in its Principles:

- Identify, Retain and Preserve Historic Materials and Features
- Protect and Maintain Historic Features and Materials
- Repair Historic Features and Materials
- Replace Deteriorated Historic Materials and Features
- Design for the Replacement of Missing Historic Features
- Alteration/Addition for the New Use
- Accessibility Considerations/Health and Safety  
Considerations/Environmental Considerations and Energy Efficiency  
(Birnbaum and Peters).

## III. Structure of “Restoration”

The structure of Restoration (Figure A3) is also similar to that of the previous two

Treatments, and the differences, again, are shown by its Principles:

- Identify, Retain and Preserve Historic Materials and Features from the Restoration Period
- Protect and Maintain Historic Features and Materials from the Restoration Period
- Repair Historic Features and Materials from the Restoration Period
- Replace Extensively Deteriorated Historic Features from the Restoration Period
- Remove Existing Features from Other Historic Periods
- Re-create Missing Features from the Restoration Period
- Accessibility Considerations/Health and Safety  
Considerations/Environmental Considerations and Energy Efficiency.  
(Birnbaum and Peters).

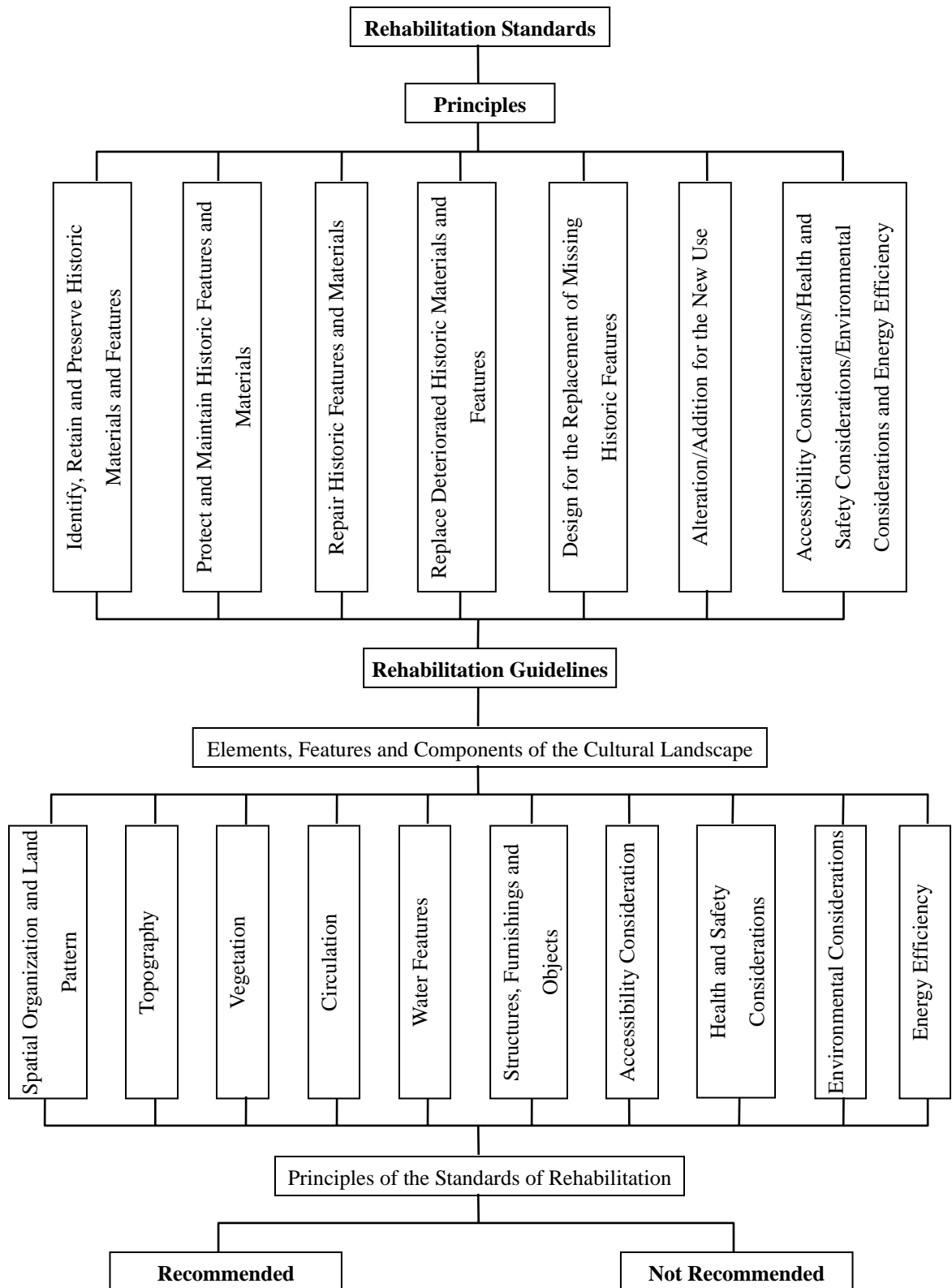


Figure A2. Chart of the Structure of “Rehabilitation”

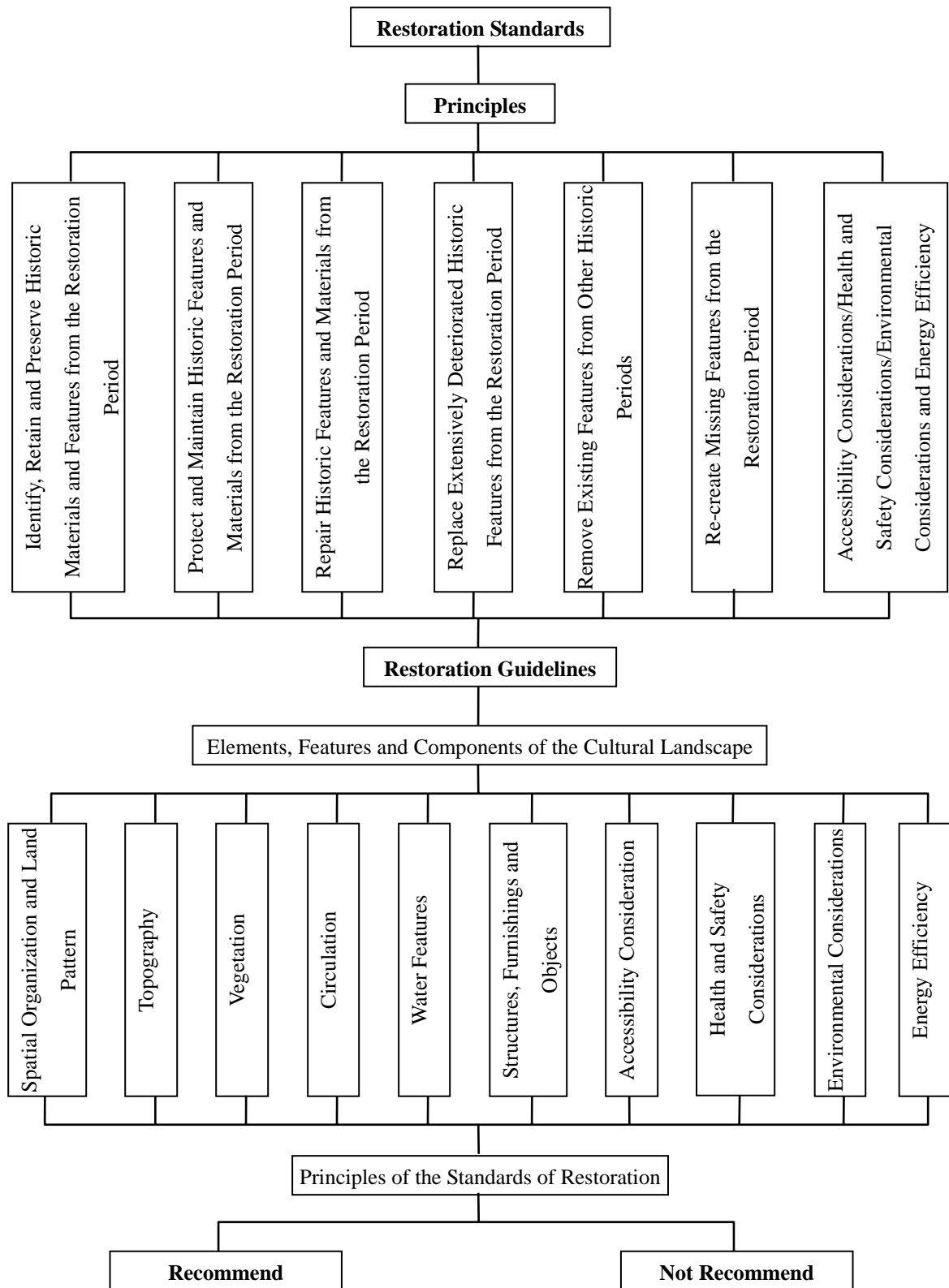


Figure A3. Chart of the Structure of "Restoration"

#### IV. Structure of “Reconstruction”

The structure of Reconstruction (Figure A4) is different from that of the other Treatments. Reconstruction is the least frequently undertaken Treatment. “For this reason, the various steps to be undertaken in **Reconstruction**--from research to the new construction--are outlined, without providing the indepth information offered for the other three treatments” (Birnbaum and Peters, 130). The reason normally to avoid this Treatment is because of the high risk of deviating from the original historical appearance. There are little or no remnants in the site, and the lack of documentation about the original appearance frequently causes the reconstruction to fall into a conjectural image. To prevent mistakes from speculating about appearance, this Treatment only applies as a last measure, and only if the reconstruction is essential. Therefore, the structure of this Treatment is slightly different from the others, and the most distinguishable difference is reflected in its Principles:

- Research and Document Historical Significance
- Investigate Archeological Resources
- Identify, Protect and Preserve Extant Historic Features
- Reconstruct Non-Surviving Landscapes
- Interpret the Reconstructed Landscape
- Accessibility Considerations/Health and Safety  
Considerations/Environmental Considerations and Energy Efficiency  
(Birnbaum and Peters)

The first three Principles govern the preparatory tasks; the next two govern the undertaking of the reconstruction; and the last Principle is for the non-cultural considerations.

Due to the usual lack of obvious or useful remnants on the site, an explanation of the preparatory work of exploring for any representative material of historical significance before executing reconstruction is stated in the guidelines as a reminder. And for initially ascertaining the fact that there are no remnants or extant features of

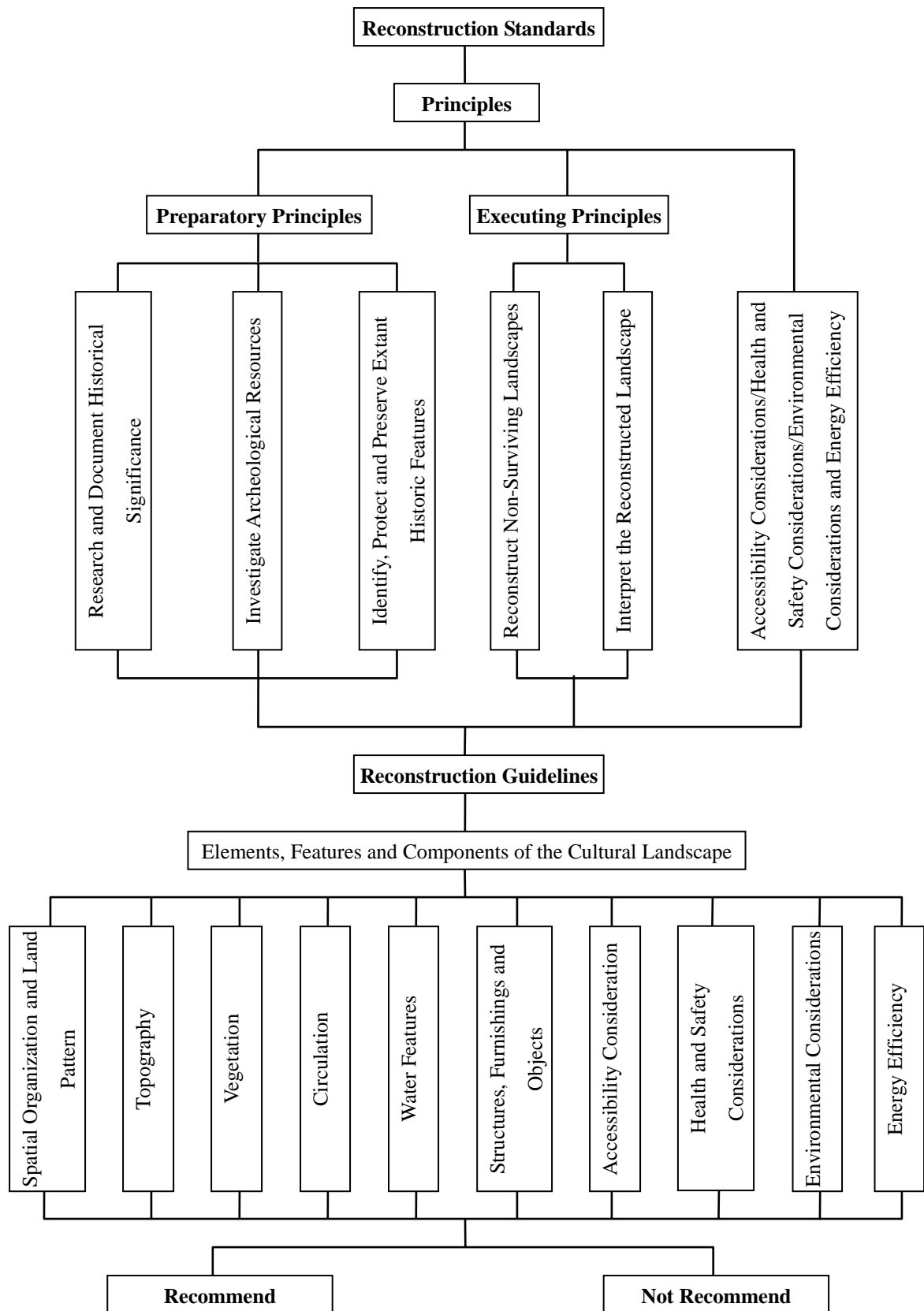


Figure A4. Chart of the Structure of "Reconstruction"

significance on the site, the initial fact-finding stage is especially emphasized. When the findings of a preparatory research survey uncover essential materials for reconstruction, the appearance of the reconstruction can acquire more authenticity.

On the other hand, the information given in the *Guidelines for this Treatment* is limited. There are only a few brief expositions for the recommendations. But, amid the expositions, there are also factual precedents provided, as always.

## APPENDIX B

### ANALYSIS OF THE FOUR TREATMENTS

#### I. Individual Treatments

In the text of the *Standards for the Treatment*, there are statements of the initial conditions of the target sites and definitions for each Treatment. The conditions filter sites into groups suitable for each Treatment, while the definitions suggest the proper manner of fulfilling the Treatment. The conditions are the descriptions of existing situations in target sites that qualify them for the various Treatments, and the definitions are the depictions of the proposed conditions contemplated. The conditions are used to determine the suitability of each Treatment to a site, and the definitions demonstrate the characteristics of each Treatment by indicating the proposed final condition of the target site. Since the conditions and the definitions are fundamental, to analyze and simplify them will help us in finding certain basic *qualities*, or assumptions, that are inherent in all the Treatments.

The Treatment of Preservation is applied only when three conditions are satisfied:

(1) When the property's distinct materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; (2) when the depiction at a particular period of time is not appropriate; and (3) when a continuing or new use does not require additions or extensive alterations, preservation may be considered as a treatment. (Birnbaum and Peters, 17)

The first condition is realized when all the materials and features are found in the right positions and in conditions suitable to represent the site's historical significance. The second condition requires that the site's appearance, comprising all the features of the site, is appropriate, and this place need not exhibit only a particular layer of time (which would call for the Treatment of Restoration or Reconstruction). The third condition requires that a continuing or proposed new use for the site, whatever it is, be



satisfied by the material of the current site. And this notion is followed by the definition of Preservation:

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment. (Birnbaum and Peters, 18)

There are three intransitive verbs—*is defined*, *focuses*, *are*—and four words of action—*applying*, *to sustain*, *to protect*, *to stabilize*—in the quote. The three infinitive transitive verbs of action—*to sustain*, *to protect*, and *to stabilize*—make the intentions of Preservation and what kinds of things are suggested to be done under it clear.

To be suitable for Rehabilitation, a site needs to satisfy the three conditions below:

(1) When repair and replacement of deteriorated features are necessary; (2) when alterations or additions to the property are planned for a new or continued use; and (3) when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment. (Birnbaum and Peters, 47)

The first condition means that the existing condition of the target site is so unsatisfactory that it needs an extensive repair and replacement (in contrast to Preservation, where the materials, features, and spaces in the site are found intact). Naturally, since in this Treatment we are going to expend more money and effort, explicit plans and economic considerations are required, and so is the second condition. Then, the third condition signifies that the use pattern after the rehabilitation must be established on those features currently in the site. The extant features will be improved as they are, rather than the site's being restored to some other layer of time. This notion is followed in the definition of Rehabilitation:

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations and additions while preserving those portions or features which convey its historical, cultural, or architectural values. (Birnbaum and Peters, 48)

There are three conditions of the Treatment of Restoration:

(1) When a property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces and finishes that characterize other historical periods; (2) when there is substantial physical and documentary evidence for the work; and (3) when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. (Birnbaum and Peters, 89)

The first condition is realized when the present appearances of the target site are less desirable than those that are believed to have existed in a particular period of past time. To rebuild the appearance of a particular period of past time is the goal, regardless of losing those components currently on the site—but only when, under condition 2, we have the full knowledge and ability to return the site to a desirable, historic appearance. In addition, under condition 3, there must be no other “plans” for ways of dealing with this property at the moment. Where these conditions are satisfied, we will use Restoration as our Treatment, and make the place look like it once did.

The third condition of Restoration, “when contemporary alterations and additions are not planned,” attracts my attention the most because it reveals an awareness of possible controversy. If we think of the third condition in reverse, it means—if there are any alterations or additions planned, Restoration will not be the Treatment. Read this way, condition three discloses a fact—Restoration does not have a priority in treating historic sites. That might be due to the controversial outcome of employing this Treatment, whose principles often result in the loss of the whole use, or of a particular cherished use, of the site by the public.

The ways of implementing this Treatment are introduced in its definition:

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. (Birnbaum and Peters, 90)

The conditions of the Treatment of Reconstruction are missing because of an editorial error in the *Standards for the Treatment*. The place of those conditions is mistakenly occupied by the conditions of Restoration. However, from other portions of the text, we can infer that the conditions for Reconstruction are the same as the three conditions that we have discussed for Restoration, except that the second one could be partially reversed to read “there is a lack of substantial physical and documentary evidence for the work”—because *a lack of reference* is the most distinguishable character of the sites subjected to Reconstruction. And, such a characteristic also contributes to the definition of Reconstruction:

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and its historic location (Birnbaum and Peters, 128).

## II. “Qualities” inherent in the Treatments

The basic underlying assumptions of the scheme of Treatments seem discoverable through a comparison among their respective conditions and definitions, given the invariability of the structures among the Treatments. This process can enable us to find fundamental *qualities* that are integral to the four Treatments. For example, the quality *existing physical condition of features* is derived from the first conditions of Preservation and Rehabilitation:

When the property’s distinct materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement. (Birnbaum and Peters, 17)

When repair and replacement of deteriorated features are necessary (Birnbaum and Peters, 47).

The main focus of these two conditions concerns the physical condition of the historical features and materials existing in the site. If we abstract this main focus from these two sentences, the quality existing physical condition of features is obtained. By similar procedures, three other qualities can also be induced, and thus four common qualities drawn from the various “conditions” texts are

acquired: existing physical condition of features; preference for current appearance; planned modification; and documentary evidence.

All these qualities can be inserted in questions of the form—“Is there *quality x* [*e.g.*, planned modification] on or for the target site?”—and answers to these questions can be yes or no. For example, if we try to piece the conditions of Restoration together, we will answer the following three questions: Is there a *preference of current appearance* of the target site? No. Is there *planned modification* for the target site? No. Is there sufficient *documentary evidence* of the site? Yes. In other words, once we answer the three questions this way the conditions necessary for Restoration of the target site are found to be satisfied. Therefore, the condition of Restoration will be applied. However, in the case where we must answer the third question with a “no,” the conditions for Reconstruction, but not Restoration, will be satisfied.

Contained in the definitions of the four Treatments, likewise, there are the four common qualities—*compatibilities with the original appearance*, *allowance of alteration*, *exclusiveness of other layers of time*, and *historical recurrence*. These four qualities are inherent in the texts of the Treatments’ definitions, and they represent variables as to the proposed conditions of the target sites after Treatment. As with the four qualities of the existing conditions, they can be put into the format of a question, and the yes or no answers will help to identify the set of goal states constituting a Treatment that should apply to a site.

Now there are eight qualities. These qualities stand for the existing conditions and the proposed conditions of target sites. In other words, they “stand in” for the detailed yet often vague guidance as to the suitability and the characteristics of four Treatments for a site given in the *Standards for the Treatment*.

Next, in order to clarify the generality and characteristics of the four Treatments, we are going to use these qualities as criteria for a comparative table (Table B1). Revealing the difference among the Treatments in the weight they give to each quality. The range of degree of emphasis of the qualities will be a number from one to five. For example, 1 is minimum emphasis, and 5 means that that quality is of the highest importance to the Treatment.

Table B1. Comparison of Four Treatments by Qualities

	Pres	Rehab	Restor	Recon
<b>The Existing Condition</b>				
Existing Physical Condition of Features	4	2	2	1
Preference for the Current Appearance	5	4	2	1
Planned Modification	1	5	1	1
Documentary Evidence	5	5	5	1
<b>The Proposed Condition</b>				
Compatibilities with the Original Appearance	5	4	2	1
Allowance of Alterations	1	5	1	1
Exclusiveness of Other Layers of Time	4	3	5	5
Historical Appearance Recurrence	2	1	5	5

Pres=Preservation; Rehab=Rehabilitation; Restor=Restoration; Recon=Reconstruction; 1=firmly negative; 2=negative; 3=mean; 4=positive; 5=fundamental to the Treatment.

This Table reflects the generality, differences and gradations of emphasis among the Treatments in their individual aspects. The information it provides of emphasis among the qualities has been carefully abstracted from the statements within *Standards for the Treatment*. It helps us, once again, to understand the Treatments in a distinguishable way, and we may also begin to realize the relationships between the qualities with its assistance. Some of the qualities go along with each other, like *existing physical condition of features* and *preference for current appearance*. Some of

them are antithetical, like *preference for the current appearance* and *historical recurrence*. Some of them are related in more subtle ways, like *preference for current appearance* and *documentary evidence*. The variety of relationships makes the above figures evaluating the Treatments as regard each quality lack a common stance. They are only like statements of abstract facts. As a result, although the table provides a cleaned-up matrix, these figures of evaluation cannot at this point tell us anything useful.

In order to make these figures of evaluation useful, one determinant needs to be added into the table. To find out the possibility for involvement of contemporary art under the *Standards* is the main purpose of Chapter 2, and it will be the determinant here. This determinant will re-sort the figures of evaluation according to the degree that the qualities will avail to install contemporary art into the target sites. For example, the *allowance of alterations* quality will be good for the involvement of contemporary art, so the figures in this row will stay unchanged. In contrast, the *compatibilities with the original appearance* will restrict the installation of contemporary art, so the figures in this row are changed, taking into account the fundamental purpose of each Treatment, from (5, 4, 2, 1) to (1, 2, 4, 5). Through this converting procedure, we can reach a constant stance, which is manifested by the figures in Table B2, relating the qualities and the Treatments to the possibilities of installing contemporary art.

Table B2 shows the result after adding the determinant into Table B1. There are only two rows of figures that remain as they were in Table B1. The others have changed to correspond to the determinant. Moreover we take four sums that represent the possibilities for involvement of contemporary art under each Treatment. These are shown at the bottom of Table B2.

Table B2. The Possibilities for Involvement of Contemporary Art under the Treatments

Possibilities for Involvement of Contemporary Art	Pres	Rehab	Restor	Recon
<b>The Existing Condition</b>				
Existing Physical Condition of Features	2	4	4	5
Preference for the Current Appearance	1	2	4	5
Planned Modification	1	5	1	1
Documentary Evidence	1	1	1	5
<b>The Proposed Condition</b>				
Compatibilities with the Original Appearance	1	2	4	5
Allowance of Alterations	1	5	1	1
Exclusiveness of Other Layers of Time	2	3	1	1
Historical Appearance Recurrence	4	5	1	1
<b>Total</b>	13	27	17	24
<b>Maximum (100%)</b>	40	40	40	40
<b>Possibilities in Percentage ([Total-8]/ [40-8] %)</b>	15.625%	59.375%	28.125%	50%
Pres=Preservation; Rehab=Rehabilitation; Restor=Restoration; Recon=Reconstruction				



## APPENDIX C

### THE PROCESS OF REDUCTION OF PRINCIPLES

In order to reduce the repetition of the Principles and simplify them, first of all we need to compare each group of Principles, as they appear under each Treatment. The similarities of many of the twenty-two Principles are generated by their separation and reiteration under four Treatments. Equivalent Principles are restated again and again in each section. However, the repetition can be eliminated, and the twenty-two Principles can be simplified by a process of comparison.

The Principle “identify, retain and preserve historic materials and features”—stated thus in the Standards for the Treatment of Preservation and Rehabilitation—can be said actually to appear four times, since this Principle also appears only slightly modified in the Standards for the Treatment of Restoration and Reconstruction. In Restoration, it is modified as “Identify, Retain and Preserve Historic Materials and Features from the Restoration Period.” In the Standards for Reconstruction, it is modified as “identify protect and preserve extant historic features.” The phrase and term, respectively, *from the restoration period* and *extant* are adjectives that merely restrict the scope of the Principle. Therefore, we keep *from the restoration period* and *extant historic futures* as special characteristics or *qualifiers*, and use “identify, retain and preserve historic materials and features,” in its generality, as a Principle common to all the Treatments.

The Principle “protect and maintain historic features and materials” in the Standards for the Treatment of Rehabilitation can also be said to appear four times. In the Standards for the Treatment of Preservation, it is split into two principles “stabilize, protect deteriorated historic materials and features as a preliminary measure,” and

“maintain historic features and materials.” In the Standards for Restoration, the phrase *from the restoration period* is added at the back of this principle, and it is turned into “protect and maintain historic features and materials from the restoration period.” Therefore, we can keep the *from the restoration period* as a characteristic, and use “protect and maintain historic features and materials,” their generality, to represent the four principles. Nevertheless under Preservation, this principle will be double weighted. (See Table D1 in Appendix D.)

The principle “repair historic features and materials” in the Standards for the Treatment of Rehabilitation appears three times. The Standards for the Treatment of Preservation adds the parenthetical “(stabilize, consolidate and conserve)” as a complement, and so the operative Principle becomes “repair (stabilize, consolidate and conserve) historic features and materials.” In the Standards for the Restoration, the phrase *from the restoration period* is again predictably added, and the Principle is turned into “repair historic features and materials from the restoration period”. One use of parentheses is to add supplementary materials, and in this case, to join this additive—*(stabilize, consolidate and conserve)*—is to stress that in Preservation the features must be repaired exactly as the prototype. Thus, *to stabilize, consolidate and conserve historic features and materials* and *from the restoration period* will be kept as characteristics, and these three apparently slight divergent Principles will be represented by “repair historic features and materials” and reduced to one.

The Principle “replace deteriorated historic materials and features” in the Standards for Rehabilitation appears three times. In the Standards for Preservation, it is narrowed to “limited replacement in kind of extensively deteriorated portions of historic features.” In the Standards for Restoration, it is, once again, followed by *from*

*the restoration period* and so is changed to “replace extensively deteriorated historic features from the restoration period.” So, the *limited replacement*, *replacement in kind*, *extensively deteriorated portions*, and *from the restoration period* are four qualifiers. And their common portion, “replace deteriorated historic materials and features, is considered the generality.

Through continuing this process of reducing the reiterative similarity among equivalent Principles, we end up with five general Principles and nine qualifiers, or characteristics. The five general Principles are (1) identify, retain and preserve historic materials and features; (2) protect and maintain historic features and materials; (3) repair historic features and materials; (4) replace deteriorated historic materials and features; and (5) design for the replacement of missing historic features. And, the nine qualifiers are: (1) from the restoration period, (2) extant historic features, (3) stabilize, consolidate and conserve historic features and materials, (4) limited replacement, (5) replacement in kind, (6) extensively deteriorated portions, (7) re-create, (8) reconstruct, and (9) non-Surviving landscapes.

There are Principles in the *Standards for the Treatment* that cannot be considered as general Principles, because they do not have common points with others. In addition, they all pertain to distinct qualities or situations. Therefore, they will be listed with the qualifiers that we acquired from reducing the repetition of the 22 Principles. There are five such special principles—alterations/additions for the new use; remove existing features from other historic periods; interpret the reconstructed landscape; research and document historical significance; and investigate archeological resources. Overall, we get five general Principles and 14 qualifiers/special principles.

## APPENDIX D

### THE PROCESS OF JUSTIFYING THE FOUR RATES OF POSSIBILITY

There are five general principles in common and 14 qualifier and special principles generated from the sorting of the generality. If we make a list to record the frequency of their appearances in each of the Treatments prescribed in the *Standards for the Treatment*, we can develop Table D1.

Table D1. Frequency of Appearance of Principles and Qualifiers

	Pre	Reh	Res	Rec	Total	Max.	C
<b>The General Principles</b>							
Identify, Retain and Preserve Historic Materials and Features	1	1	1	1	4	40	10%
Protect and Maintain Historic Features and Materials	2	1	1	0	4	40	10%
Repair Historic Features and Materials	1	1	1	0	3	40	7.5%
Replace Deteriorated Historic Materials and Features	1	1	1	0	3	40	7.5%
Design for the Replacement of Missing Historic Features	0	1	1	1	3	40	7.5%
<b>The Qualifiers and Special Principles</b>							
Alterations/Additions for the New Use	0	1	0	0	1	40	2.5%
Remove Existing Features	0	0	1	0	1	40	2.5%
Research and Document Historical Significance	0	0	0	1	1	40	2.5%
Investigate Archeological Resources	0	0	0	1	1	40	2.5%
Interpret the Reconstructed Landscape	0	0	0	1	1	40	2.5%
From the Restoration Period	0	0	5	5	10	40	25%
Extant Historic Features	0	0	0	1	1	40	2.5%
Stabilize, Consolidate and Conserve Historic Features and Materials	1	0	0	0	1	40	2.5%
Limited Replacement	1	0	0	0	1	40	2.5%
Replacement in Kind	1	0	0	0	1	40	2.5%
Extensively Deteriorated Portions	1	0	0	0	1	40	2.5%
Re-create	0	0	1	0	1	40	2.5%
Reconstruct	0	0	0	1	1	40	2.5%
Non-Surviving Landscapes	0	0	0	1	1	40	2.5%
<b>Total (both)</b>	<b>9</b>	<b>6</b>	<b>12</b>	<b>13</b>	<b>40</b>	40	1

Pre=Preservation; Reh=Rehabilitation; Res=Restoration; Rec=Reconstruction; C=Coefficient.

We can assume that the frequency of appearance of each general Principle and qualifier or special principle represents its degree of significance and weight. For example, the limited qualifier “from the restoration period” appears five times in Restoration and Reconstruction, which emphatically affirm that the main intents of Restoration and Reconstruction are absolutely and unequivocally to restore the place back to a particular period of time. In general, the more times a factor appears, the stronger the intention is, and therefore, of course, the more weight that that factor acquires within the *Standards for the Treatment*.

In the column labeled “Total” in Table D1 we can see that each Principles or qualifier has a figure to represent weight in the *Standards*. If we express the weight of each item on a 40-point scale (40 representing the total times that all the general Principles, qualifiers, and special principles appeared in the various Treatments), the percentages that we can then get represent the proportional part that each general Principle, qualifier or special principle has in the total weight of the fundamental considerations during the *Standards for the Treatments*.

As mentioned earlier, the four possibilities for the installation of contemporary art that we obtained through comparison of the four Treatments are provisional. They need to be justified by the results we have gotten from the comparison of the Principles. When we compared the eight qualities abstracted from the Treatments, we considered that each of them possessed the same weight. However, according to what we see in Table D1, this may not be so. Thus, in order to find out their true weights, in Table D2 we will set the stage for introducing the eight qualities into Table D1.

Each quality is related to certain Treatments and irrelevant to others. (See Table D2 for the relationships.) Based upon these relationships, the points that a quality will

be given in Table D3 will be calculated by adding up the “Principle-points” that its related Treatment has received in Table D1. For example, the first quality “existing physical condition of features” pertains to Preservation (1 point given under the Principle “identify, retain and preserve historic materials and features”), Rehabilitation (1 point given under the same Principle), and Reconstruction (1 point given under the same Principle); therefore, this quality will acquire a total of (1+1+1=3) three points for this Principle from the three Treatments it is related to. Following more such calculation, all the points for individual Principle given to the four Treatments in Table D1 can be converted to points under the eight qualities. Through this converting process, we produce Table D3, and the figures shown therein represent the weight that each quality (the columns) possesses, taking into account also the weights of the Principles (the rows) earlier found.

Table D2. Relationship between the Four Treatments and Eight Qualities

	Pres	Rehab	Restor	Recon
<b>The Existing Condition</b>				
Existing Physical Condition of Features	R	R	Ir	R
Preference for the Current Appearance	R	R	R	R
Planned Modification	Ir	R	R	R
Documentary Evidence	Ir	Ir	R	R
<b>The Proposed Condition</b>				
Compatibilities with the Original Appearance	R	R	Ir	Ir
Allowance of Alterations	R	R	Ir	Ir
Exclusiveness of Other Layers of Time	Ir	Ir	R	R
Historical Appearance Recurrence	Ir	Ir	R	R
R=related; Ir=irrelevant; Pres=Preservation; Rehab=Rehabilitation; Restor=Restoration; Recon=Reconstruction.				

Table D3. Weights of the Eight Qualities of Treatments

	Exi	Pr	Pl	Do	Co	Al	Exc	Hi
<b>The Generality within Principles</b>								
Identify, Retain and Preserve Historic Materials and Features	3	4	3	2	2	2	2	2
Protect and Maintain Historic Features and Materials	3	4	2	1	3	3	1	1
Repair Historic Features and Materials	2	3	2	1	2	2	1	1
Replace Deteriorated Historic Materials and Features	2	3	2	1	2	2	1	1
Design for the Replacement of Missing Historic Features	2	3	3	2	1	1	2	2
<b>The Qualifiers and Special Principles</b>								
Alterations/Additions for the New Use	1	1	1	0	1	1	0	0
Remove Existing Features	0	1	1	1	0	0	1	1
Research and Document Historical Significance	1	1	1	1	0	0	1	1
Investigate Archeological Resources	1	1	1	1	0	0	1	1
Interpret the Reconstructed Landscape	1	1	1	1	0	0	1	1
From the Restoration Period	5	10	10	10	0	0	10	10
Extant Historic Features	1	1	0	0	1	1	0	0
Stabilize, Consolidate and Conserve Historic Features and Materials	1	1	0	0	1	1	0	0
Limited Replacement	1	1	0	0	1	1	0	0
Replacement in Kind	1	1	0	0	1	1	0	0
Extensively Deteriorated Portions	0	1	1	1	0	0	1	1
Re-create	1	1	1	1	0	0	1	1
Reconstruct	1	1	1	1	0	0	1	1
Non-Surviving Landscapes	1	1	1	0	1	1	0	0

Abbreviations represent the qualities that we earlier abstracted from the Treatments, as follows: Exi=Existing Physical Condition of Features; Pr=Preference for Current Appearance; Pl=Planned Modification; Do=Documentary Evidence; Co=Compatibilities with the Original Appearance; Al=Allowance of Alteration; Exc=Exclusiveness of Other Layers of Time; Hi= Historical Recurrence.

Nevertheless, as shown in the column labeled “Coefficient” in Table D1, the Principles, qualifiers, and special principles all possess different weights; so we cannot consider that all the entries of the same number, say 2, in Table D3 represent the same amount of weight. For example, the “2”, that is found at the intersection of column “Do” (“documentary evidence”) and the row entitled “identify, retain and preserve historic materials and features,” represents a different weight from the “2”, at the



Table D4. Adjusted Weights of the Eight Qualities of Treatments

	C	Exi	Pr	Pl	Do	Co	Al	Exc	Hi
<b>The General Principles</b>									
Identify, Retain and Preserve Historic Materials and Features	10%	0.3	0.4	0.3	0.2	0.2	0.2	0.2	0.2
Protect and Maintain Historic Features and Materials	10%	0.3	0.4	0.2	0.1	0.3	0.3	0.1	0.1
Repair Historic Features and Materials	7.5%	0.15	0.225	0.15	0.075	0.15	0.15	0.075	0.075
Replace Deteriorated Historic Materials and Features	7.5%	0.15	0.225	0.15	0.075	0.15	0.15	0.075	0.075
Design for the Replacement of Missing Historic Features	7.5%	0.15	0.225	0.225	0.15	0.075	0.075	0.15	0.15
<b>The Qualifiers and Special Principles</b>									
Alterations/Additions for the New Use	2.5%	0.025	0.025	0.025	0	0.025	0.025	0	0
Remove Existing Features	2.5%	0	0.025	0.025	0.025	0	0	0.025	0.025
Research and Document Historical Significance	2.5%	0.025	0.025	0.025	0.025	0	0	0.025	0.025
Investigate Archeological Resources	2.5%	0.025	0.025	0.025	0.025	0	0	0.025	0.025
Interpret the Reconstructed Landscape	2.5%	0.025	0.025	0.025	0.025	0	0	0.025	0.025
From the Restoration Period	25%	1.25	2.5	2.5	2.5	0	0	2.5	2.5
Extant Historic Features	2.5%	0.025	0.025	0.025	0.025	0	0	0.025	0.025
Stabilize, Consolidate and Conserve Historic Features and Materials	2.5%	0.025	0.025	0	0	0.025	0.025	0	0
Limited Replacement	2.5%	0.025	0.025	0	0	0.025	0.025	0	0
Replacement in Kind	2.5%	0.025	0.025	0	0	0.025	0.025	0	0
Extensively Deteriorated Portions	2.5%	0.025	0.025	0	0	0.025	0.025	0	0
Re-create	2.5%	0	0.025	0.025	0.025	0	0	0.025	0.025
Reconstruct	2.5%	0.025	0.025	0.025	0.025	0	0	0.025	0.025
Non-Surviving Landscapes	2.5%	0.025	0.025	0.025	0.025	0	0	0.025	0.025
<b>Sum</b>		2.625	4.35	3.8	3.35	1	1	3.35	3.35
<b>Average Weight ( <math>\Sigma</math> sum/8)</b>		2.85	2.85	2.85	2.85	2.85	2.85	2.85	2.85
<b>Force Coefficient</b>		92%	153%	133%	118%	35%	35%	118%	118%

C=Coefficient; Exi=Existing Physical Condition of Features; Pr=Preference for Current Appearance; Pl=Planned Modification; Do=Documentary Evidence; Co=Compatibilities with the Original Appearance; Al= Allowance of Alteration; Exc= Exclusiveness of Other Layers of Time; Hi= Historical Recurrence.

intersection of column “Exi” (“existing physical condition of features”) and the row entitled “repair historic features and materials,” because the coefficient of the Principle “identify, retain and preserve historic materials and features” found in Table D1 was 10%, and the coefficient of “repair historic features and materials” was 7.5%. Thus, the two “2s” actually possess different weights ( $2 \times 10\%$  and  $2 \times 7.5\%$ ). Under this method, all the figures in Table D3 will need to be modified by the weighted averages method to show their true weights as proportions of the total. This is done in Table D4.

After each apparent weight has been thus adjusted, we can obtain a sum of each quality. Since the weight of each quality in Table 1 (Chapter 2) was considered the same, the weight of each quality was considered as the Average Weight, 2.85, shown near the bottom of Table D4. As now we conceive the mean of the Force, the eight sums of the eight columns in Table D4, each sum will be expressed as a percentage of 2.85. Then the Force Coefficients, the eight percentages at the bottom of Table D4, are found.

These eight percentages enable a process of justifying the possibilities of applying contemporary art styles which were originally conceived by comparing values for the Treatments alone (Appendix B). As these eight percentages are applied to Table 2.1 (Chapter 2), all the figures found there are multiplied by their Force Coefficients. After these modifications of each figure in the eight rows of the qualities, the sums for the columns of the four Treatments will also be altered, and so will be the four possibilities. As a result, we have four new possibilities, which are more accurate, for applying contemporary art under the four Treatments. These are shown in Table D5.

Table D5. Justified Possibility for Involvement for Contemporary Art under the Treatments

The Possibilities for Involvement for Contemporary Art Styles	C	Pres	Rehab	Restor	Recon
<b>The Existing Condition</b>					
Integral Physical Condition of Features	92%	1.84	2.76	2.76	4.61
Preference of Current Appearance	153%	1.53	3.05	6.11	7.63
Planned Modification	133%	1.33	6.67	1.33	1.33
Documentary Evidence	118%	1.18	1.18	1.18	5.88
<b>The Proposed Condition</b>					
Compatibilities with the Original Appearance	35%	0.35	0.7	1.4	1.75
Allowance of Alterations	35%	0.35	1.75	0.35	0.35
Exclusiveness of Other Layers of Time	118%	2.35	3.53	1.18	1.18
Historical Recurrence	118%	4.70	5.88	1.18	1.18
<b>Total</b>		13.63	25.52	15.48	23.9
<b>Maximum (100%)</b>		40	40	40	40
<b>Possibilities in Percentage</b>		17.6%	54.7%	23.4%	19.7%

C=Coefficient; Pres=Preservation; Rehab=Rehabilitation; Restor=Restoration; Recon=Reconstruction.

## APPENDIX E

### REALISTIC POSSIBILITIES OF APPLYING CONTEMPORARY ART STYLES UNDER THE FOUR TREATMENTS

In Table 2.2, the determinant—Possibilities for Involvement of Contemporary Art—is considered as a mean. This is to say that all kinds of contemporary art styles are included indiscriminately. Providing the design styles can be quantitated, in case we add, for example, Frank Gehry's style (Figure E1) and the original style of the historical structures and then divide their sum by two, what we acquire afterward is this mean. In other words, the situation these rates contribute to is the mean of a normal distribution but not for any specific occasion. Since the contemporary arts are broadly employed in architecture, which is related to landscape architecture, for the sake of discussion we will draw upon some architects' styles for examples to construe the actual utility of these rates.



Figure E1. Schnable Residence, Brentwood, California--a Frank Gehry design. The plastic-oriented style gives this work a characteristic of modern sculpture rather than merely a functional habitation, which is also finely addressed by the interior composition of this work.

As a consequence, when we are evaluating the possibility for installation of a specific art style, these rates represent an origin of deviation rather than an exact figure. The rates for specific occasions will move back and forth across the range of normal

distribution (See Figure E2.) according to how the characteristics of the specific art styles interact with the various Treatments.

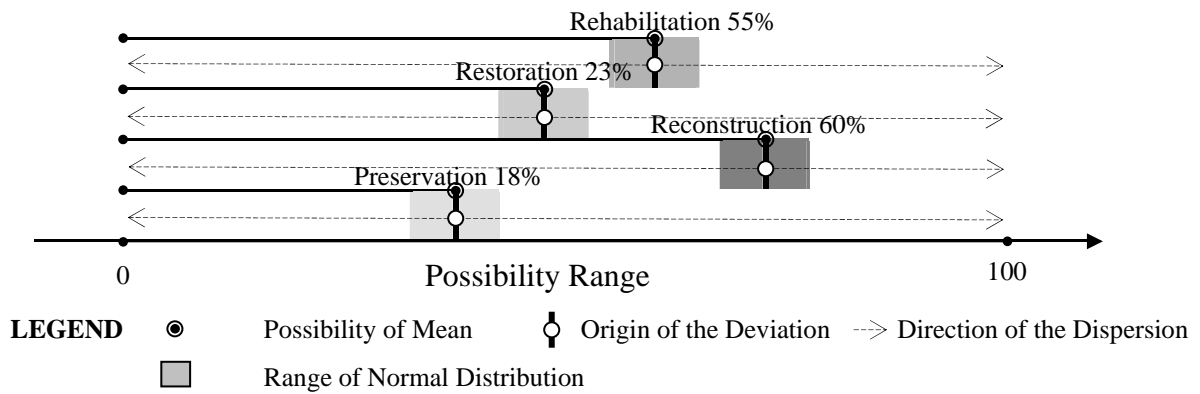


Figure E2. Conceptual Graph of Variation of Possibilities for Specific Occasions

For instance, the I. M. Pei style (Figures E3-4) is at the left side of the range of deviation because its characteristic assemblage of geometric blocks will usually be fundamentally incompatible with the original style. Thus, such a design has little chance to fit into a historic landscape. On the other hand, the Charles Moore style (Figure E5) should fall on the right side of the origin of deviation because of its somewhat neoclassic characteristics and his constant concern with the *genius loci* within each site of his works, which are thus more compatible with historic landscapes. Accordingly, say we propose to build a visitor center of the I. M. Pei style in a cultural landscape. There may be a possibility under the Treatment of Rehabilitation while probably there is not a way for such a thing to happen under the Treatment of Preservation.

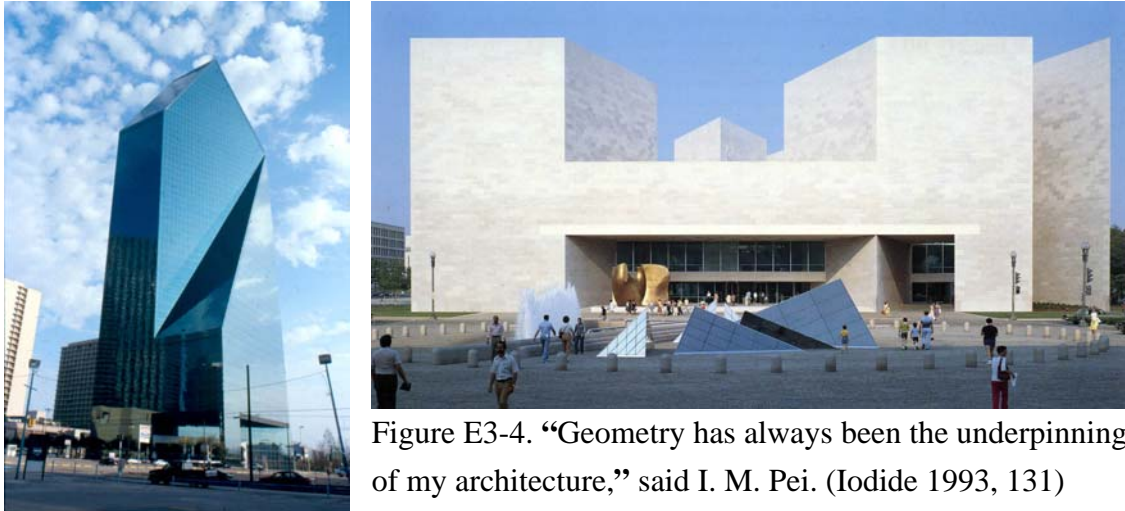


Figure E3-4. “Geometry has always been the underpinning of my architecture,” said I. M. Pei. (Iodide 1993, 131)

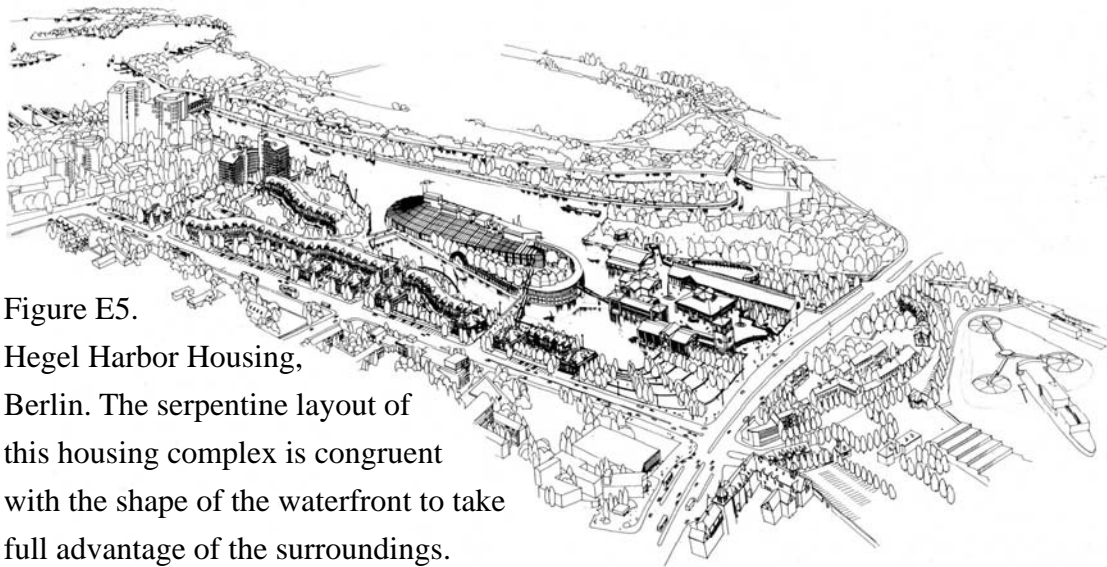


Figure E5.  
Hegel Harbor Housing,  
Berlin. The serpentine layout of  
this housing complex is congruent  
with the shape of the waterfront to take  
full advantage of the surroundings.

Or, suppose that there are two schemes for a Preservation project: one follows Frank Gehry’s style, and the other follows Frank Lloyd Wright’s style (Figures E6-7). Here, we can predict, according to the value of the offsets from the mean, that there is a higher possibility that the State Historic Preservation Office will vote for the second one. Therefore, we cannot say that for both schemes, “the possibility of the projects being approved is 18%.” To put it correctly, for both of them, the two possibilities to be selected are  $18\% \pm$  the Deviation of each of the styles.



Figures E6-7. Fallingwater, Bear Run, Penn--Wright's celebrated work mounted over the Bear Run, a rushing mountain stream, relates to its surroundings harmoniously. It is considered the prototype of "organic architecture," which integrates natural and artificial elements.

To make a long story short, for some contemporary art styles with distinct characteristics, the rates in Table 2 become only referential values. They offer a starting point for each contemporary art style, which will individually move back or forth in the normal distribution area. In addition, in order to make these values (rates) applicable, they need to be considered with the dispersion, which is affected by the specific design characteristics. Furthermore, this dispersion can be quantitated into a value which shows the deviation from the origin so that enable the justification of the rates subjected to the four Treatments.

Meanwhile, the compatibility to the surroundings where the site-specific art is proposed to be installed (environmental impact aspect), the visitors' usage pattern (users' behavior aspect) and other specific aspects of each site will need to be taken account of. What we can predict is that the comparative values among the Treatments will not far deviate from the means that we found in the Table 2 in the majority of the historic sites in the United States governed by the *Standard for the Treatment*. Still for each historic site considered for the installation of contemporary art, this study suggests proceeding with an evaluation of the compatibility of the proposed art with



the site in terms of environmental impact, users' behavior aspects, and other site-specific conditions. Until all the necessary respects are considered, these rates are NOT applicable to specific occasions. We cannot say, for example, that there is a 55% possibility that we can put a glass pyramid (Figure E8) in the middle of Mount Vernon.



Figure E8. Le Grand Louvre, Paris, France—the renovation designed by I. M. Pei, who employed the contemporary language to maximize the significance of the Louvre. The pyramid still arouses polarized reactions and has long been the subject of fierce debate.

## VITA

Yi-Chia Chen was born on November 21, 1974, in Tsaotun, Taiwan. As a child, he had a fondness for literature and history. Since his adolescent years, he has constantly written poetry for his personal pleasure. He entered the Taichung First High School in 1989, and soon made the acquaintance of local gangster members. The turbulent years that followed ended, when he found landscape architecture.

Yi-Chia graduated from high school and attended Chung-Hua University in 1993. During his college years, he immersed himself in landscape design works in order to prepare himself to enter the profession. In 1998, Yi-Chia received his Bachelor of Architecture in landscape architecture. Upon graduation, he moved to Taipei and worked for Haigo Shen International Engineering Consultants Inc. as a design assistant. He decided to study abroad and was admitted to Louisiana State University in 2000 to obtain his Master of Landscape Architecture.

His course work was completed in May of 2002, and at that time, Yi-Chia perceived that he still had a strong desire for knowledge. He then applied to the doctoral program in the Department of Geography and Anthropology in Louisiana State University, and was fortunately able to work with Dr. Miles Richardson for his doctoral study. He continued his interest in battlefields, and presented a paper titled “Revealing from the Bombardment Smoke: The Habitants’ Changing Understanding of the Landscapes in Quemoy” in the annual meeting of the Association of American Geographers in 2004. Yi-Chia will keep looking for answers to his many questions about what wars do to people, and what people do with the legacies of wars, in his future study.