

as part of a process. We can learn from found situations, and we can engineer designs or even design a set of guidelines that produces conditions closer to those spontaneous ones that fascinate us and everybody else, rather than fix a set of principles that will never be able to trigger unpredictability. I would be the last person to say that design is unimportant.

SAUNDERS: Can you think of a situation in which a process has been designed that results in something successful?

MOUSSAVI: Fumihiko Maki's Hillside Terrace in Tokyo is one—it happened over time and was able to accommodate various wishes, but probably you could have even more diversity over time.

SAUNDERS: What is it about the process of making Hillside Terrace that was fruitful?

MOUSSAVI: It was incremental. It had design guidelines not just about policies but also about a material framework for buildings and the spaces between them.

KRIEGER: But Maki had consistent authorship there. And there was consistent ownership.

MOUSSAVI: I think maybe that's not necessary. That side of it can be improved on. We all like the designs of that project, but in fact I don't think that you could scale it up. It's not a huge development. If you scaled it up, you couldn't really sustain a single designer doing it.

JULIA CZERNIAK: Once you start to expand what urban design practice is, its successes can also be measured *prior* to building. My two examples are Downsview Park in Toronto and Fresh Kills Landfill in Staten Island. And even though their physical realization is just beginning, their urban design had been in the works since 1999 and 2001, respectively. What is successful about Fresh Kills? As a process, its ability to advocate publicly for the design idea. As a scheme, its resiliency. The designers realize that its success is contingent on advocacy: changing people's perceptions of this place from dump to urban park. It has had an ambitious communications campaign, involving everything from advertisements on buses to business cards to