

Lots of designers—Herzog & de Meuron, Richard Serra—have been working there reconceptualizing the region. It breaks down all the boundaries of what urban design can do.

CZERNIAK: That's precisely what I'm talking about at a different scale: urban design as an agent of transformation; in the Emscher Park example, of a regional ecology; and in the Fresh Kills example, of perception. I think that's a real opportunity.

CRAWFORD: And a regional economy.

SAUNDERS: Can you be specific about some of the big design gestures or moves that make it . . . ?

CRAWFORD: To reimagine what deindustrialization can lead to, including not eliminating the old, as we often do here—the park maintains the old blast furnace plant in a different framework. The port, with a museum by Herzog & de Meuron, is a completely new urban place as a result of this kind of design intervention.

CZERNIAK: But there is all the remediation effort too.

SAUNDERS: So with this case are you expanding the definition of design to include planning?

CRAWFORD: It includes architecture, landscape, planning, economic development . . .

KRIEGER: Especially with this example, the term *urban design* carries too great a burden. Design was important but so were ecological restoration and economic development, and if you begin to let *design* to mean anything and everything . . .

CRAWFORD: But this is a bounded project, not anything and everything.

KRIEGER: No, I am saying something like, “At Bilbao, the success was not entirely through design. There was a long-standing complex set of political agendas and decisions that led to the Guggenheim Museum as one of the agents of change.”