

Ford Rouge River Plant - Dearborn, Michigan

Ford Motor Company, is working with "green" architect William McDonough, and landscape architect Julie Bargmann to rehabilitate its 1,200-acre, 90-year-old plant. McDonough has already designed a new 600,000sf assembly plant, which

includes the world's largest "living roof". The living roof, a layer of soil and plantings covering the entire roof of the assembly plant, insulates, mitigates runoff, and provides other environmental benefits. With the team's landscaping proposal, the living roof will help Ford save millions of dollars through natural stormwater management.

The project will cost \$2 billion and be implemented over 20 years. Funded entirely by Ford Motor Company, it is a clear indicator of the increasing importance of sustainability, clean industry, and social accountability. McDonough has also completed projects for such global corporations as Nike and The Gap. According to Bargmann, the goal of the Ford project is to create a factory that "produces not only vehicles but clean water, air, and soil."

LAND AND WATER RECLAMATION

Like the projects above, all of these deal with rehabilitation, treatment, and reuse of damaged ecosystems and industrial sites, but they use design to interpret, focus attention on, and re-evaluate forgotten or destroyed areas, typically involving the work of artists and incorporating public education efforts. They also use natural systems to mitigate environmental pollution, while making the results visible.

Living Water Park - Chengdu, Sichuan, China

The Living Water Park is a \$2.5 million project in a larger effort by the City of Chengdu to reclaim its polluted rivers. The effort was coordinated by an American artist and a landscape architect with Chinese designers, scientists, and engineers. The park draws water from the adjacent river and filters it through a 1,500-foot long system of fountains,

settling ponds, flow forms, constructed wetlands, and fish

ponds before returning it to the river. Aeration through sculptural forms and phytoremediation through plantings helps treat the water, so that it is clean enough to play in by the end of its course. Visitors can see the filtration process, approach the river edge, sit in an amphitheater for events, and play in clean water. In addition, the design incorporates local traditions (through its overall fish shape, for example), and uses local vegetation and rare vegetation from sacred mountains of the region.

AMD + ART - Vintondale, PA

This former coal mine in Appalachia is being reclaimed by a group made up of a land artist, a landscape architect, a hydrogeologist, and an historian, along with a growing group of supporting organizations and members of the public. The site is located near a popular regional hiking/walking trail in order to draw public attention to the water remediation process, which is often hidden from view. The water treatment process begins in a limestone settling pond, where the water is bright orange (from the acid mine drainage). As it flows through the pools in the Litmus Garden, its color changes, eventually coming out blue.

Alongside the pools, native plantings with colorful vegetation mirror the changing water colors. Another feature, the Emerging History Wetlands, show the footprints of the original buildings on the site. The site includes an environmental education center, interpretive art, trails, and fields. The project is funded by the state, US EPA, Office of Surface Mining, AmeriCorps, Wildlife Habitat Council, a local church, and arts and environmental organizations

LAND ART

Finally, the issue of land art is one worth exploring. The tailing piles at the mines along the Cardener River bring to mind such large pieces of landscape art as *Rodin Crater* by James Turrell, *Double Negative* by Michael Heizer, and *Spiral Jetty* by Robert Smithson.