

# V I N E Y A R D

revealing the relationship between Americans and their land

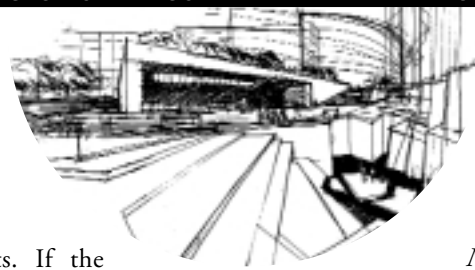
AN OCCASIONAL RECORD OF THE NATIONAL PARK SERVICE HISTORIC LANDSCAPE INITIATIVE

VOLUME V, ISSUE 1 / 2004

## New Book on Preserving Modern Landscape Architecture

Charles Birnbaum and Nancy Slade  
Historic Landscape Initiative  
National Park Service

Modern works of landscape architecture built during the decades following World War II are an integral part of the urban landscape. In the 1950s and 60s, revolutionary vest pocket parks (Paley Park, NYC, by Robert Zion; Greenacre Park, NYC, by Sasaki/Dawson), inventive adventure play-spaces (Riis Plaza and PS 166, NYC, by M. Paul Friedberg), minimalist urban plazas and promenades (Lincoln Center, NYC, Nationsbank Plaza, Tampa, FL, by Dan Kiley; Manhattan Plaza, Rochester, NY; Skyline Park, Denver CO, by Lawrence Halprin) created a new dramatic urban image and innovative use of space not previously encountered. To date, preservationists, landscape architects, historians and the general public have rarely come together to protect and interpret this often "invisible" collection of public and private places. This landscape legacy represents a significant chapter in the evolution of our



Sketch of fountain plaza for Manhattan Square, Rochester, NY. Drawn by Jack Gaffney. Courtesy Lawrence Halprin Associates.

urban environments. If the design community, urban planners, and the public allow unthinking modifications or even destruction of these masterpieces, we run the risk of deleting a significant chapter in our 20th century history of urban environments. This book provides both the historical context and suggestions for understanding future context, both of which are sorely needed. This is a one-of-a-kind, richly illustrated book that captures the ideas about design from the designers themselves as they look retrospectively at their careers and sources of inspiration for an audience too young to have experienced tumultuous post-war America.

*Making Post War Landscapes Visible* is the follow-up publication to *Preserving Modern Landscape Architecture*, published by Spacemaker Press in 1999, as part of their "Landmark" series. To date, *Preserving Modern Landscape Architecture (PMLA)* has sold several thousand copies and has been one of the best sellers in the Spacemaker series. Since *PMLA* was published, interest in the origins of modernist landscape architecture has continued to grow as have the issues surrounding the interpretation, care, and management of these distinctive resources. Testimony to this interest is the

*continued on page 3*

## HLI Launches New Current on Sustainable Management of Military Earthworks

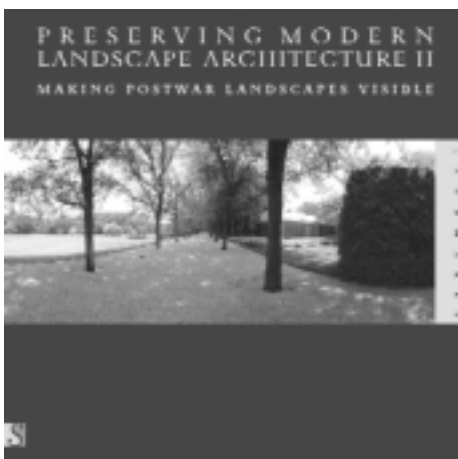
Lucy Lawliss  
Lead Park Cultural Landscapes  
Program, National Park Service

The use of military earthworks in the United States dates to our European ancestors who brought this technology to the new world and employed it in various settings to defend and secure strategic ground. Since the 1930s, the NPS has been steward of the surviving examples in the park system, with earthworks dating from the 17th to the 20th centuries. Often complex in form and make-up, military earthworks, as the name suggests, are dug from the earth and without continued care, return to it. Earthworks are exposed to erosion when bare soil is subjected to wind, rain, human trampling and animal burrowing. The goal for every earthworks manager is to achieve seamless cover, most often vegetative, to prevent erosive surface runoff. While

simple sounding, sustainable cover has not been achieved easily and too many examples of threatened earthworks still exist.

For the last several years, the National Park Service (NPS) has undertaken a renewed interest in the long term recording and management of these last and all too real links to our embattled history. In 1985, the Mid-Atlantic Regional Office (currently part of the Northeast Regional Office) published the *Earthworks Landscape Management Manual* prepared by Andropogon Associates, Inc. of Philadelphia. Their principal findings, after looking at a number of Virginia battlefield parks, were controversial in two ways: first, by suggesting that forest cover was a vegetative cover type offering a high degree of preservation and second, that native grasses offer a

*continued on page 15*



Cover for the new book: *Preserving Modern Landscape Architecture II*, published by Spacemaker Press, 2004.

## In This Issue

### Features

- New Book on Preserving Modern  
Landscape Architecture 1
- HLI Launches New Current on  
Military Earthworks 1

### In The Field

- Landscape Heritage Plan at University  
of California, Berkeley 4

### In Every Issue

- Registration/Survey:  
Council of Independent Colleges 8  
Research Planning Strategies for  
Historic Colleges & Universities 11

### The Last Word 16

Janet Snyder Matthews, Ph.D.

*Associate Director, Cultural Resources*

de Teel Patterson Tiller

*Deputy Associate Director, Cultural Resources*

John Robbins

*Assistant Director, Cultural Resources*

H. Bryan Mitchell

*Manager, Heritage Preservation Services*

Charles A. Birnbaum, FASLA

*Coordinator, Historic Landscape Initiative*

Nancy Slade

*Historic Landscape Initiative*

Laurie E. Klenkel

*Graphic Designer, Vineyard*

### Mission of the National Park Service

The National Park Service is dedicated to conserving unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations. The Service is also responsible for managing a great variety of national and international programs designed to help extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.



**HPS**  
Heritage  
Preservation  
Services

Welcome to **VINEYARD**

It is with great pleasure that we present this fifth year of *Vineyard*. In this issue you will find the National Park Service partnership projects, survey, and treatment work that you have come to expect. Also in this issue, recent developments in the preservation and management of our nation's historic campus and university grounds are featured.

These recent initiatives may not have been possible without the commitment and support of the Getty Grant Program's Campus Heritage Grants. Now in its third year, the Campus Heritage Grants program assists colleges and universities in the United States to manage and preserve the integrity of their significant historic buildings, sites, and landscapes. To date, representative projects include the University of Wisconsin, Madison; Cranbrook, Bloomfield Hills, MI; Chatham College, PA; University of Florida, Gainesville; University of Virginia, Charlottesville; Bryn Mawr College, PA; University of Minnesota, Morris; University of California, Berkeley; and, many others. Ranging from preservation guidelines to cultural landscape master plans these projects are collectively revealing, interpreting, preserving and protecting historic campus resources for future generations while serving as a model approach for planning for the future of a specific landscape type within a broader historic contextual framework.

Related to this work, this issue of *Vineyard* showcases the two-year survey currently underway by the Council of Independent Colleges (CIC) which aims to identify individual buildings, open spaces, building groups, campus plans and heritage sites for further study (pages 8-10). In addition, a partnership project of the Historic Landscape Initiative (HLI) at the University of California, Berkeley (pages 4-7), and recent planning and treatment work at University of Minnesota, Morris (pages 11-14) are also detailed. Also in this issue is a report on recent HLI partnership endeavors, which include a new on-line *Current* on the topic of Military Earthworks and the forthcoming book, *Preserving Modern Landscape Architecture II: Making Post War Landscapes Visible*.

Finally, please note that this edition of *Vineyard* and all of the HLI web offerings reside at our website at [www2.cr.nps.gov/hli](http://www2.cr.nps.gov/hli).

Charles A. Birnbaum, FASLA  
Coordinator, Historic Landscape Initiative

### Mission of the Historic Landscape Initiative

The Historic Landscape Initiative develops preservation planning tools that respect and reveal the relationship between Americans and their land.

The Initiative provides essential guidance to accomplish sound preservation practice on a variety of landscapes, from parks and gardens to rural villages and agricultural landscapes.

The Historic Landscape Initiative is committed to ongoing preservation of cultural landscapes that can yield an improved quality of life for all, a sense of place, and identity for future generations.

## Preserving Modern Landscape Architecture II

continued from cover



recent registration of the General Motors Technical Center in Warren, Michigan to the National Register of Historic Places. The nomination's areas of significance, "Landscape Architecture, Transportation, Engineering and Architecture," includes Thomas Church's design contributions. In addition to this listing, the National Historic Landmark Theme Multiple Property Listing of Eliel Saarinen

TOP: First Christian Church spire, Columbus, IN. Surrounding landscape by Dan Kiley. Courtesy Storrow and Kinsella.

BOTTOM: Torre de Belem, Lisbon, Portugal. A sixteenth-century building surrounded by a modern design by A. Viana Barreto, 1967. Courtesy Christine Castel-Branco.



and Dan Kiley's contributions to Columbus, Indiana was designated in the same month. Titled, "Modernism in Architecture, Landscape Architecture, Design, and Art in Barthomew County, Indiana, 1942-1965, National Historic Landmark Theme Study," this listing is a giant step for the recognition of modern landscapes.

*Making Post War Landscapes Visible*, grew out of a two-day symposium, held at Wave Hill and Columbia University in 2002. Sponsoring organizations included the CATALOG of Landscape Records in the United States at Wave Hill, National Park Service Historic Landscape Initiative, New York Landmarks Conservancy, Columbia University, The Cultural Landscape Foundation (CLF), and DOCOMOMO. The papers delivered at that conference were developed into essays for this book. An additional essay was commissioned, written by Lawrence Halprin, 2003 National Medal of Arts recipient, and a modernist landscape architect famous for his urban parks.

All of the essayists, including practicing landscape architects, M. Paul Friedberg, Lawrence Halprin, Grant R. Jones, Stuart O. Dawson (Sasaki's partner of three decades), Laurie Olin, Donald Richardson (Robert Zion's partner of 33 years), Gregg Bleam, Ken Smith, and Mark Johnson have provided recommendations on how design changes can be accommodated while providing continuity with the original designer's vision and intent. Renowned architectural historians Marc Treib and Richard Longstreth contemplate the larger historical context for the work, and international examples from Portugal (Christine Castel-Branco), Canada (Michael McClelland), and the United Kingdom (Edward Bennis) round out the volume to present the situation outside the United States.

The volume includes more than 200 illustrations, with over 120 in color, most of which are previously unpublished. The richness of these design masterworks will inspire a new generation of stewards, advocates and scholars.



Kaiser Roof Garden, Oakland, CA. The first roof garden privately built (opened in 1960), designed by Ted Osmundson. Courtesy Ted Osmundson.

Finally, it is worth noting that these two books are the only monographs available internationally on this emerging critical topic. In sum, *Preserving Modern Landscape Architecture II* aims to advance this discourse both here in the United States and abroad, but aspires to create the impetus for future National Register designations, tools for protection, and sensitive rehabilitation of these pioneering projects from the recent past.

*Preserving Modern Landscape Architecture II: Making Post War Landscapes Visible* will be available September 2004 from the Antique Collectors Club. The Spacemaker Press publication is \$24.95. ISBN# 0-9749632-0-8. For more information, contact the Antique Collectors Club at 800-252-5231, or [http://www.antique-acc.com/ACCUS/acatalog/ACCUS\\_Spacemaker\\_Press\\_161.html](http://www.antique-acc.com/ACCUS/acatalog/ACCUS_Spacemaker_Press_161.html)



## Landscape Heritage Plan at the University of California, Berkeley

Julia Monteith, Senior Planner  
Physical and Environmental Planning  
University of California, Berkeley

*Editor's Note: For the past year the Historic Landscape Initiative (HLI) has provided technical assistance and guidance to the UC Berkeley Campus project as part of the Getty Grant Program's Campus Heritage Grants. The HLI has acted as a liaison between the campus planning staff and the project consultants to insure that the landscape history of the campus is not only revealed, but that its present-day planning and management goals safeguard the campus's unique landscape heritage.*

### History of the UC Berkeley Landscape

The College of California, the predecessor institution to University of California, Berkeley, procured its 160-acre Berkeley campus site in 1860. In 1865, Fredrick Law Olmsted was commissioned to

generate a comprehensive plan for the new site. His design, while never fully implemented, provided design concepts and a land use ethic that would prevail in the early development of the property. Due to financial constraints, the private College of California was subsequently merged with the College of Agriculture and Mechanic Arts (founded as a result of the Morrill Act), and in 1868 the union established the University of California. As the flagship campus of the University of California system, UC Berkeley would eventually expand to 1,200 contiguous acres to support its massive research programs, with a central campus of 170-acres providing the focus of the teaching mission. Within the central campus lies the iconic beaux-arts Classical Core, the focus of the UC Berkeley Landscape Heritage Plan currently under development.

Since 1998, the planning group at UC Berkeley has been developing a series of strategic planning documents to guide University growth for the next fifty years. The first two documents, the Strategic Academic Plan and the New Century Plan, were completed in 2002. These two documents direct academic growth, and the related physical framework, respectively. [It should be noted that seismic analysis of the condition of University buildings resulting from the 1989 earthquake determined that the process of building renovation and new construction on campus would be sizeable, thereby necessitating a comprehensive planning process]. The New Century Plan (accessed at <http://www.cp.berkeley.edu/ncp/index.html>), provides a comprehensive plan for future campus growth, protecting valued resources, and specifies the need for further study of the campus landscape and cultural resources. As a result, the campus embarked upon the development of a Landscape Master Plan, (accessed at <http://www.cp.berkeley.edu/LMP.htm>), completed in 2004. The fourth plan, to study the campus' cultural resources, began in 2003 and is currently under study. Comprehensively, these documents provide for the future footprint of the UC Berkeley central campus.

*UC Berkeley Landscape Master Plan 2004.  
Courtesy University of California, Berkeley.*

### Getty Grant Support

In 2001, the campus became aware of a new grant initiative of the Getty Grant Program, titled Campus Heritage Grants. The Campus Heritage Grants assist colleges and universities in the United States to manage and preserve the integrity of their significant historic buildings, sites, and landscapes. The Program encourages projects that focus on campus-wide preservation initiatives. While the initial criteria for the grant appeared to be more focused on building analysis and architectural conservation; UC Berkeley prepared a grant application oriented towards a landscape preservation plan for its Classical Core. This approach was based on the need to maintain and restore the beaux-arts setting of its premier neoclassical buildings. The campus was fortunate to be awarded a \$250,000 grant in 2002.

### Purpose for Plan

Although intensely developed, at its heart the Berkeley campus remains a "university in a park," and this landscape setting is what gives the campus its unique and memorable character. In total, the landscape armature of the campus is comprised of four complementary elements: the natural backdrop of steep, rolling, hills; the sinuous character of Strawberry Creek; the broad greens of the Central Glade; and the geometry of the Classical Core. This layering of the natural and designed landscape systems is a signature of the campus, and provides a rich variety of open spaces.

The Classical Core is centrally located within this campus landscape armature and is distinguished by the beaux-arts ensemble of buildings and the related contextual landscape settings developed throughout and between the historic buildings. The Classical Core represents a unique cultural resource, in terms of its architectural and landscape architectural significance within a broader cultural landscape setting. Together, landscape and architecture impart their historic character to the campus as a whole. The purpose of the Landscape Heritage Plan (LHP) is to document the evolution, and existing conditions of this ensemble and plan for its present and future stewardship.





*Olmsted Plan, 1865. Courtesy University Archives, Bancroft Library, University of California, Berkeley.*

### Preliminary Results of the Plan

The Landscape Heritage Plan (LHP) begins with a cultural landscape history that analyzes the extant campus landscape first within its historical context and then within the American campus movement. The process involved assessment of nine Classical Core study areas identified and researched by the UC Berkeley staff to assist in evaluating the landscape's integrity and historic significance. The research data was then provided to the Landscape Team. This team included the project's consultants, Sasaki Associates of San Francisco with support from two landscape historians (Vonn Marie May and Noel D. Vernon) The Historic Landscape Initiative served as a liaison between the UC Berkeley staff and the landscape consultants. In this capacity the Coordinator of the Historic Landscape Initiative served as a sounding board on the initial phases of the work which included the determination of significance of the individual study areas, and the Classical Core of the campus as a whole. This process resulted in prognosis of the Period of Significance for the Classical Core and prescribed treatments for the study areas. In all of the work the team utilized the accepted professional standards developed by the

National Park Service in, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, and the significance criteria developed by the National Register of Historic Places.

Applying these criteria facilitated the complex process of unraveling the layered Classical Core landscape features. The campus landscape features may be seen as contributing elements, and as a series of design features that are remnant from the work of a significant designer (e.g. John Gregg, Thomas Church). They may also be considered as non-contributing or incompatible with the landscape's defined period of significance. As an example, the mature century-old tree canopy on campus provides a historically significant and educational story. Based on documented knowledge of the campus' horticultural origins, future management strategies can be effectively planned towards ongoing preservation and management (e.g. interpretation.) In sum, the findings from the landscape documentation, assessment and treatment for the initial study areas are intended to serve as a template for the University to apply in future planning and design initiatives while honoring UC Berkeley's cultural landscape history.

While the assessment yielded recommended treatments for specific spaces, an important aspect of the study is the establishment of a Period of Significance for the overall campus landscape. This process required a full understanding of the campus' history, the 'players', its historical context, and the integrity it continues to possess today. Studied through historic events, persons, physical features, architectural and landscape architectural styles/movements, this information clarifies characteristics and associations through which the property has acquired significance. This has been meaningful for both a comprehensive understanding of the Classical Core, and in establishing the significance of the campus within a larger national context. Thorough analysis of these aspects by the project team revealed that the campus had not one, but three, significant eras or distinct development campaigns that contributed to its

Period of Significance. A summary of the three eras is provided below.

### The Picturesque Era: 1865-1898

The first layer of development upon the Berkeley campus was a result of the Olmsted plan noted previously. Olmsted's plan established the major east-west view corridor from the campus to the revered Golden Gate—symbolically connecting the campus to the Pacific Ocean and greater world beyond. The picturesque scheme presented a park-like campus framed by the north and south forks of Strawberry Creek. The plan organization emulated an 'academical village' with a residential component sited directly adjacent to the educational facilities, and a boulevard linking the elements. The park-like direction of the plan stemmed from Olmsted's belief that the natural order of parks served a moral purpose in society. For example, the preservation and enhancement of Strawberry Creek is a principle that begins with the Olmsted Plan of 1865 and still guides present-day planning.

Subsequently, Olmsted was compelled to return to his practice, Olmsted & Vaux. A few years later, William Hammond Hall, a civil engineer involved in the development of San Francisco's Golden Gate Park, offered the new University his design services. Correspondence between the two indicates they created a solid and productive working relationship in the ongoing implementation of the plan. However, continued and varied growth on the part of the University necessitated a formalized planning process.

*Benard Plan, 1900. Courtesy University Archives, Bancroft Library, University of California, Berkeley.*





## The Beaux-Arts Era: 1899-1940s

By the mid-1890s, the University sought to address concerns that it was not realizing its full physical potential. At the urging of Bernard Maybeck, a young local architect, University patron Phoebe Apperson Hearst sponsored an international competition for a campus master plan. The final jury for the 'Grand Vision' competition was held in 1899, and French architect Emile Benard won with his elaborate neoclassical beaux-arts plan. Due to various conditions, Ecole des Beaux-Arts trained Galen Howard, whose plan placed fourth in the competition, was chosen to reshape the Benard plan and implement the entire Hearst Plan as Supervising Architect. He sited the Hearst Mining Building within the present Classical Core, establishing and physically initiating the Central Glade axis consistent with Olmsted's view corridor to the Golden Gate. Howard would dominate the UC Berkeley master planning and building design more than 20 years; with faculty colleague John Gregg of the College of Agriculture providing expertise in the landscape architectural design and planting of the campus. George Kelham and Arthur Brown, Jr., Howard's respective successors, continued to respect the established framework of the 1914 plan with their administrations through the 1940s.

## The Modern Era: 1940s - 1970s

Concerns due to rapid and expansive post-war growth culminated in a series of activities on the UC Berkeley campus. The scale and number of buildings in-progress had led to unease about the form and function of the campus as a whole. The Office of Architects and Engineers was established and provided with the previous Supervising Architect's duties. In 1952, Chancellor positions were created for each of the UC campuses, and Clark Kerr, with a strong focus on campus planning, was appointed Chancellor at UC Berkeley. Parenthetically, future design and planning luminaries Garrett Eckbo, Robert Royston, Thomas Church, Lawrence Halprin, William Wurster, Francis Violic, and T.J. Kent amongst others were developing as Bay Area design professionals and had various affiliations with the University. Under a committee established by Clark Kerr, the campus' first Long Range Development Plan (LRDP) was developed in 1956, with

significant involvement from landscape architect Thomas Church. With an anticipated growth to 25,000 students, this plan and the subsequent LRDP of 1962 specifically intended to preserve the campus landscape context. Important planning tenets established by these two plans included: central campus density kept at a 25% building to land ratio, clustered academic use groups, managed vehicular circulation with parking to be sited at campus periphery (revolutionary thinking at this time), reemphasis of the forks of Strawberry Creek, view protection, and a continued replanting program to replace senescent trees. The basis established by these plans and the foresight of the modernist movement, provided the University with an opportunity to appropriately manage continued campus growth.

An interesting discovery that grew from this research and evaluation was the revelation that this later work contributed to the landscape's significance and was worthy of deeper investigation. While the University was generally aware of the import of the picturesque and beaux-arts schemes, the project team was instrumental in establishing the contributing significance of the modern layer and linking it to the larger story of campus history—both the built landscape and the interpretive narrative. This educational process has imbued new value upon the modern layer and its elements throughout the campus. Critical to future design efforts will be an understanding of how elements within the three contributing eras will relate and the role the campus plays in preserving and enhancing the 'conversation' between the three distinct, yet often complimentary eras.

## Determining the Period of Significance

The layering of these eras forms the three Periods of Significance of the UC Berkeley campus. While the beaux-arts plan is the one for which the campus's Classical Core is most noted (and a number of these buildings are already listed on the National Register of Historic Places), it is the middle layer in a trilogy representing three important eras in



*Howard Plan, 1914. Courtesy University Archives, Bancroft Library, University of California, Berkeley.*

the American architectural and landscape architectural movements. The landscape gains its power—rather than loses its coherence—to the extent that its picturesque, beaux-arts, and modern layers meet each other and co-exist. As in any symbiosis, something new is gained that no single layer alone could offer. The layering is therefore defined by palimpsest: the work of prior layers deliberately retained, and successional layers emerging.

## Historic Context of the American Campus and UC Berkeley

Colonial and early 19th century campus design in the United States followed a number of typologies, which, according to Paul Venable Turner in, *Campus, an American Planning Tradition*, (MIT Press, 1990) were only partially driven by European prototypes. Instead, campus design in the United States looked to the moral benefits of landscape and to the nurturing character of Jefferson's academic village at University of Virginia. Most American campus planning during this period made use of axial organization—roads were often straight and buildings were aligned within, or bordered by park-like landscapes reminiscent of village greens.

Olmsted's plan and the subsequent first built incarnation of the Berkeley campus were designed in the picturesque style, which had begun to appear in the mid-1820's. The 19th century American picturesque was a 'natural' style, evolving from the English 18th century preference for 'nature' over the French Baroque 'artifice'. Along with the major east-west axis focused on the view of

the Golden Gate, the Olmsted design was framed by both the north and south forks of Strawberry Creek. Other campuses of this time with picturesque landscape included Vassar College, Kansas State, Michigan State University and Iowa State University. Thus, while a new university in a new state (California was less than 15 years old), the Berkeley site planning was well in line with other campuses of its time in the use of the picturesque, and was the first campus to employ Olmsted.

The beaux-arts neoclassical style ascended in the United States during the last decade of the 19th century and soon eclipsed other styles with its primary expression in the 1893 World's Columbian Exposition and the Washington Mall. For American architects and landscape architects of the 19th and early 20th centuries, the beaux-arts style provided a typology for both building and site design that expressed America's coming of age as a great international power. Within the UC Berkeley Classical Core, a compromise was reached early on between the picturesque landscape and the beaux-arts composition. Although Howard's beaux-arts plan of 1914 expressed Strawberry Creek weaving in relation to the parti, he intended the buildings and formal landscape terraces to work together as a single symphonic composition. However, much of his plan was not built as intended and the result was a combination

of neoclassical structures within a predominantly picturesque landscape. This character is still largely present within the Classical Core. However, the Classical core of the Berkeley campus by Howard is one of the largest and most complete beaux-arts ensembles ever to be executed in permanent materials in the history of American architecture. Over a period of a quarter century more than a dozen neo-classical, permanent buildings designed by Howard were built on the Berkeley campus; his successors through the 1920s, 30s, and 40s added nearly as many more in styles and siting largely sympathetic to Howard's plans.

The closest parallel to the Berkeley campus may be the University of Washington-Seattle. Originally a picturesque landscape centered on the primary campus building, subsequent plans show strong beaux-arts schemes. Most important to its landscape, may have been its interim use in 1909 as the Alaska-Yukon-Pacific Exposition, for which John Galen Howard and the Olmsted Brothers designed a magnificent beaux-arts plan with significant axial and visual relationships (e.g. the dramatic framed view to Mount Rainier which still exists today). Similar to the UC Berkeley campus, the beaux-arts layer at the University of Washington has been compromised, but both campuses have moved in the direction with recent-day campus plans to retain and enhance generative elements from this heritage.

In sum, it is not only the picturesque and beaux-arts layers that make Berkeley unique in the history of campus design in the United States. Thomas Church led the effort toward a modern era "Grand Plan", with his work on the 1962 LRDP. In this comprehensive plan, he sought a rational resolution to many of the issues that had come to the forefront of campus planning—conflicts between pedestrian and vehicles, preservation of open space, and an emphasis on visual and functional coherence within a campus that was approaching its carrying capacity.

What is most important about the campus' Classical Core today is not "what was meant to be," but the history of the Core's development, spanning each of the three great eras in American architecture and landscape architecture. During each of these three design eras, the institution's planners and designers worked with their own visions and archetypes yet respected the seminal contributions of their predecessors. It must be em-

phasized that beneath each of these three historic visions lays a regard for the landscape itself and its gently sloping topography set at the base of the Berkeley Hills and in relation to San Francisco Bay's Golden Gate.

Looking ahead, the UC Berkeley Planning staff will be looking for opportunities to incorporate the plan into future design work, and implement projects on a small and large scale within future campus developments. The Plan will also provide an important tool in educating University and related constituencies in the value of careful stewardship of the campus as a comprehensive environment. The Landscape Heritage and its related website (accessed from the UC Berkeley homepage) will be completed in July of 2004.

### Selected Bibliography

Helfand, Harvey. *The Campus Guide: University of California, Berkeley*. New York: Princeton Architectural Press, 2002. A comprehensive guide to the campus, complete with history, photographs, plans and maps.

*New Century Plan: A Strategic Plan for Capital Investment at UC Berkeley, Version 02.1*, June, 2002. Capital Projects, University of California, Berkeley. <http://www.cp.berkeley.edu/ncp/index.html>. This plan provides the framework for capital investments and design direction for all campus development within the next fifty years.

*Landscape Master Plan: University of California, Berkeley*, January, 2004. Capital Projects, University of California, Berkeley. <http://www.cp.berkeley.edu/LMP.htm>. The plan provides a brief history of the campus landscape, and strategic direction for future renovation and development of the impressive campus open space system.

Julia Monteith is the Project Leader for the UC Berkeley Landscape Heritage Plan, and a Senior Planner within the Physical and Environmental Planning Department. Trained as both an Architect and a Landscape Architect, Ms. Monteith has been a professional planner of campus environments for ten years. Email Julia Monteith at: [Jmonteith@cp.berkeley.edu](mailto:Jmonteith@cp.berkeley.edu)



*Church Plan, 1962. Courtesy University Archives, Bancroft Library, University of California, Berkeley.*

---

## *The Council of Independent Colleges Survey of Historic Architecture and Design: Research Issues in Landscape Studies*

Barbara S. Christen, Ph.D.  
Senior Advisor  
Council of Independent Colleges

### Introduction

The Council of Independent Colleges (CIC) Survey of Historic Architecture and Design is a two-year project designed to identify resources for further study of significant individual buildings, open spaces, building groups, campus plans, and heritage sites of American higher education. In its first phase, we have sought to compile a database inventory of these sites. Funded by the special initiative for the study of campus heritage within the Getty Grant Program of The J. Paul Getty Trust, this project is based on the notion that the rich architectural, landscape, and planning history of the independent college and university campus is the physical embodiment of the values of institutional founders and of educational mission and philosophy, as well as a reflection of certain trends in various disciplines of design and history. This report will address the scope of the project and the research issues involved in preparing the survey as they pertain to landscape studies, such as encouraging institutions to include landscapes in their response, examples of the range of data, and some of the problems encountered in evaluating responses.

Before turning to these questions regarding landscape studies, it is useful to briefly describe the mission of the Council of Independent Colleges, which is a national service organization for independent colleges and universities. Most of its 530 members are B.A. granting institutions that are small and mid-sized colleges and universities. Student populations at these schools are less than 5000. Founded in 1956, CIC supports college and university leadership, advocates institutional excellence, and enhances private higher education's contributions to society. CIC provides ideas, resources, and programs that focus on improvement in leadership expertise, educational quality, administrative and financial performance, and institutional visibility. Membership has grown rapidly during the past decade, as have the number of



new programs and services and the participation levels in new and existing CIC programs.

### Survey Development

The CIC Survey of Historic Architecture and Design is one such program that relates to the organization's mission. Here, the CIC survey team developed the survey questionnaire through discussions with an Advisory Committee, which includes Thomas C. Celli, A.I.A., President, Celli-Flynn Brennan Turkall, Architects and Planners; Russell V. Keune, F.A.I.A., Former Director, International Relations, A.I.A.; Dr. Randall Mason, Associate Professor of Architecture, Graduate Program in Historic Preservation, University of Pennsylvania; Dr. Therese O'Malley, Associate Dean, Center for Advanced Study in the Visual Arts, National Gallery of Art; Dr. Damie Stillman, Professor of Art History Emeritus, University of Delaware, and Editor-in-Chief, Buildings of the United States (B.U.S.) series; and Dr. John Strassburger, President, Ursinus College (Collegeville, PA). In considering the question of landscape inventories, we looked to such models as the guidelines for Cultural Landscape Reports (CLR), the Historic Landscape Initiative, and the DOCOMO (Documentation and Conservation of Buildings, Sites, and Neighborhoods of the Modern Movement) registry. The team felt strongly that a section of the survey should be included to ask specifically about the landscape and the interrelationship of buildings,

---

*Maya Lin, Elizabeth Evans  
Baker Peace Chapel (built  
1989), Juniata College.  
Courtesy Juniata College,  
Huntingdon, PA.*

since this type of design is often overlooked in surveys, despite its being integral to the study of the American campus. Other models more geared to the built environment,

such as National Register of Historic Places, and local landmark designation reports (e.g., New York City Landmarks Commission), and the B.U.S. team's organization of research for various volumes were important for us in developing a questionnaire that is a hybrid of a National Register report format, with certain sections streamlined, and others, especially regarding landscape issues, expanded.

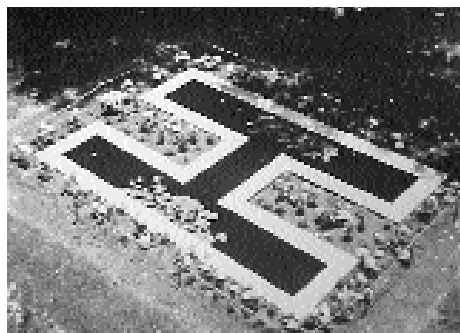
To date, the survey team has received nearly 360 completed surveys, or a 50% return out of the original pool of 723 active and potential CIC members to whom survey materials were distributed last year. Approximately 1900 places have been identified by participating institutions as significant, with approximately 250 pertaining to landscapes or the interrelationship between landscape and architecture. We have also collected approximately 3400 images from the entire group of buildings and sites, of which several hundred relate to landscape entries or campus plans.

The biggest challenge in developing the survey was to encourage responders to consider seriously the area of historic and cultural landscapes—as well as other under-represented areas in historic inventory projects, such as modernism in the post-war period and vernacular studies. Although the title for the project had been developed to encompass both architecture and other design disciplines, it was found that from both institutions that officially declined (another 3%) and also those that did respond favorably, there were perceptions that “historic”



meant old and “design” meant high-style architecture, despite an attempt in the criteria to suggest otherwise. In the criteria, it was explained that we were interested in a school’s representatives’ identification of significant “places,” a term that was defined as including architecture, landscape sites, open space used for various purposes (e.g., athletic fields), a campus plan’s arrangement of buildings, groups of buildings, or other types of structures or locations. And, we asked if there were particular places especially significant “in terms of architecture, landscape, American history, the history of education, religion, engineering, or culture in general.” Judging from the data we have collected regarding landscape, when landscapes were identified as significant, they were usually particular sites. There was also a perception, one difficult to overcome, that landscape is often adjunct or subservient to the built environment.

For each place designated as significant by the institution, respondents were given the choice of 3 out of 4 typologies that either directly or indirectly related to the landscape. The survey category with the most direct landscape connection is “specific site.” For further descriptive purposes, the survey used characteristics delineated in Cultural Landscape Report (CLR) documents. For example, characteristics of “distinctive natural topography” and “views and vistas” were often selected to describe particular landscape sites, such as Maya Lin’s, Elizabeth Evans Baker Peace Chapel at Juniata College (Huntingdon, PA, 1989) which utilizes a 14-acre site that is part of a larger nature preserve and makes the views from the site part of one’s experience of the space for contemplation. Another group of landscapes that fall into this category are college arboreta, which are integral to many liberal arts institutions’



*H Pond (built 1920), Howard Payne University. Courtesy University History Archive Collection, Howard Payne University, Brownwood, TX.*

curricula while also sometimes serving as recreational areas for a campus community.

Another characteristic includes “constructed water features,” which was used many times in descriptions. The H Pond at Howard Payne University (Brownwood, TX), was constructed in 1920 at a time when biological specimens were expensive to procure. The pond, designed and built by a professor of natural sciences, stored live specimens found in the Pecan Bayou and later used for dissection. (The pond even had partitions to separate specimens by type.)

In the area of “small- and large-scale features,” there are diverse entries, such as the cast iron gazebos and summerhouses in a former estate garden on the grounds of Belmont University, (Nashville, TN), which are the central architectural features that remind students and visitors of the extensive early nineteenth-century gardens that once stood there, and are among the largest collections of cast iron in public space in America.

An “other” option is included as well, for sites that do not have characteristics that fit easily under the framework of the other options, such as the Mound Group Archaeological District, the site of fourteen mounds of the Late Woodland people, a place that is now part of the campus of Edgewood College (Madison, WI), or other types of burial grounds and cemeteries that are owned by institutions.

The survey also includes broader categories of the overall campus plan and groups of buildings designed in relationship to one another and to the landscape. But the data from these categories pose special challenges, since they each involve a complex set of questions concerning the interconnections between the built and natural domain, and the evolution of the physical plant of an institution in conjunction with developments in the school’s educational, social, and physical history, prevailing trends in design, and other areas of research. For example, Fraternity Row at Williams College raise issues about the history of social societies and



*Cast and wrought iron gazebo at center of gardens, circa 1853-1861, made by Janes, Kirtland and Co. of New York. Gardens may have been designed by estate owner, Joseph Acklen. Courtesy Belmont University (Belmont Mansion Association).*

eating clubs in the early twentieth century, and design decisions of the college to position several buildings in linear fashion along Route 2, a public thoroughfare.

The survey, although geared to those versed with compiling historical information and documentation—such as professional historians and archivists—was presented in language as clear and direct as possible so that the goals of the project and the questions themselves would be easily accessible to interested laypersons. For example, supplementary documents regarding definitions of architectural and planning terms, as well as submission guidelines, the latter of which addressed pragmatic issues about electronic and paper copy documents was included.

### Survey Findings and Future Goals

The resulting group of respondents, in fact, was extremely diverse, consisting of a wide range of archivists, historians and professors from various disciplines, administrators with an extensive knowledge of the place where they teach and work, public relations and communications staff, development and grants officers, facilities managers, curators, and even financial officers (many of whom have worked long-term for a given institution). Given this depth and breadth of experience with this group, the data collected by its members reflects a similar range of varying orientation.



James Kellum Smith and Arthur A. Shurcliff, *Memorial Field and War Memorial* (built 1945-1946), Amherst College. Original photograph by Lincoln W. Barnes, 1947, Amherst College Archives and Special Collections, reprinted by permission of the Trustees of Amherst College.

It is our hope to address this variability in the next phase of the project. In addition, we are interested in developing a website for participating institutions, as well as plan a series of publications that will be composed of interpretive essays by leaders in the fields of architecture and landscape studies, combined with a regional guidebook format. With data collected regarding the location of documentation about the site and bibliographic material, and also with well-researched information collected from historic designation reports regarding relevant sites on campuses, we expect to be able to treat certain topical themes with a measured and careful approach.

The range of data for landscapes fall into the three categories noted above, as well as broader areas and themes. Central circulation or gathering spaces (including the influence of the English traditions of the quadrangle, places of ritual and ceremony in the life of the college or university, or other communal spaces used for mass lectures by luminaries or for public protest) are also of primary significance to campus history. For example, the Polynesian marae at Brigham Young University-Hawaii (Laie, HI), offers space for traditional ceremonies of welcome and cultural exchange, such as royal kava circles, and is a symbol of the cultural identity of Pacific Rim nations as represented by the institution's students, faculty, and staff. The Avenue of the Oaks (designed by Moise H.

McKay Foyer (general view from marae, c. 1957-58), Brigham Young University-Hawaii, Oahu, HI. Photograph by Monique Saenz, Office of University Advancement, Brigham Young University-Hawaii.

Goldstein, Sr., ca. 1939) at Dillard University (New Orleans, LA) is another such example of a connective and ceremonial space, where seniors during commencement walk under expansive canopies that shape the space. An unusual variation of the feature of central campus space is the master plan (2003) at Southwestern University (Georgetown, TX) by Group Two Architecture in association with

Skidmore Owings & Merrill. Their comprehensive plan expanded on the concept established sixty years earlier by Hage and Hage to set up tiers of space in radiating arrangement around the historic academic core (not unlike the arrangement of Ebenezer Howard's Garden City), and to fit into the existing street grid.

The adaptive reuse and rehabilitation of former estates for independent college and university campuses offers a range of research issues related to landscape studies, as well as its relationship to architecture at the turn of the century. For example, "Riverdale," the home of James A. Allison became Ecolab at Marian College (Indianapolis, IN). As such, it is a rare surviving example of an intact landscape originally designed by Jens Jensen. There are also sites of memory vital to institutional and larger patterns of history, such as the World War II monument of Memorial Field and War Memorial (James Kellum Smith and Arthur A. Shurcliff, 1945-46) at Amherst College.

Future plans for the survey include development of a website for participating institutions and potential publications ultimately may make the particular sites and also broader traditions of private colleges and universities better known, and the connection between educational values and the physical environment better understood. It is in all

of our interests to gain a comprehensive understanding of this campus landscape heritage, to document it, and to share it widely with alumni, current and prospective students, public officials, and the general public.

### For Further Reading

Turner, Paul Venable, *Campus: An American Planning Tradition* (New York: The Architectural History Foundation, and Cambridge, Mass.: MIT Press, rev. 1990 (1984)). This ground-breaking study of American college and university design in relation to broad trends in architectural history and planning, includes emphasis on the oldest and largest institutions in the nation.

Rudolph, Frederick, *The American College and University: A History*, Athens and London: University of Georgia Press, 1990 (1962). The much heralded and influential history of higher education places certain trends within the context of American society and culture.

Ferguson, Peter; James F. O'Gorman; and John Rhodes; *The Landscape & Architecture of Wellesley College* (Wellesley, Mass.: Wellesley College, 2000). This study is a model regarding one institution's historic evaluation of its buildings, landscapes, and their complex interrelationship.

*Campus Guide Series*, published by Princeton Architectural Press. These useful guides to particular campuses rich in architectural and landscape history focus on making material accessible to the general reader and visitor.

Barbara S. Christen, Ph.D., is an architectural historian and Project Director of the CIC Survey of Historic Architecture and Design. She can be reached by e-mail at: [bchristen@cic.nche.edu](mailto:bchristen@cic.nche.edu)



---

## Every Campus Tells A Story: Research and Planning Strategies for Historic College and University Campuses

Frank Edgerton Martin  
Campus Planner and Historian  
Excelsior, Minnesota

Since the 1960s, American college and universities have studied the value of historic architecture for their institutional identity and prestige. Yet, few historic landscape surveys or treatment protocols ever appear as part of comprehensive campus plans. Public and private institutions continue to rehabilitate landmark buildings for new and highly visible uses such as a Lincoln Studies Center at Knox College in Galesburg, Illinois, home to one of the Lincoln-Douglas debates and Cowling Hall at Carleton College in Minnesota, a neo-classical gymnasium whose clear span structure now makes an ideal student center.

Yet, in their focus on historically significant buildings and highly visible campus natural areas and gardens, many colleges and universities are not only slowly losing the integrity of their historic campus spatial organization and visual relationships, but also their character-defining vegetation, topography and site furnishings. Many such cherished campus landscapes derive their identity not so much by ephemeral plantings as from the more enduring buildings that frame them. As such, the casual removal of even “non-contributing” buildings or the closing of streets offering definitive entry views can have a devastating effect on environmental, historic and cultural character.

In considering new survey and treatment strategies to steward such campus cultural landscapes, the preservation community should ask how campuses are unique as historic resources. As a thematic type, American college and university campuses are widely-divergent in physical form yet share a surprising number of characteristics that can help to frame research and treatment approaches.

From an urban design perspective, one of the most distinctive campus traits is that institutions ranging from the University of Virginia to modernist community colleges in California (such as the pioneering plan of Foothills College in Los Altos designed by Sasaki Walker in 1959) remain walkable environments where students, faculty and staff



*Carleton College, like UMM, was masterplanned by Morell & Nichols. At both campuses, perceptions of inherited historic landscapes are changing over time. Arthur Nichols, who died in 1970, considered Carleton's Lyman Lakes and their evocation of the English landscape in the Midwest to be one of the greatest accomplishments of his career.*

frequently interact outside. In an age of auto-dominated suburban retail zones, office parks and housing, this pedestrian density and defined public spaces framed by buildings is increasingly rare. Indeed, the conflict between driving and campus scale has led to some of the most significant degradation of their character through the construction of surface parking lots on historic athletic fields, research plots and other open spaces.

A second distinguishing trait is that colleges and universities reflect the vestiges of many generations while continuing to be controlled by a single owner and planning authority. In this sense, they are like a rich city neighborhood with many layers of time that happens to have been owned by a single entity for generations. Whether public land-grant institutions such as the sprawling state universities of the Midwest or compact private four-year colleges founded by Congregationalists, Lutherans, or Methodists, historic campuses reflect the changing tastes of their leaders. Their open spaces, road and utility systems, bridges, and buildings are almost entirely designed by professional architects, landscape architects and engineers. As such, in contrast to a village with a mixture of public buildings and vernacular dwellings, campuses are generally high-style catalogs of the best and worst effects of evolving professional design styles and their diffusion across the country.

Even though historic, campuses are also obliged to act as living expressions of chang-

ing academic missions and program needs. Unlike an estate that may also portray changing high style tastes but remain programmatically static, most campuses continue to develop new uses and activities. Landscape resources ranging from spatial organization to topography and circulation components often come into conflict with constantly evolving educational delivery methods, building footprint scales, and changing student demands for recreation and residential life.

A third trait of collegiate cultural landscapes is their enduring shared mission “to effect social change through education.” This goal may seem both laudable and obvious, yet there is a more complex question of defining “social change” and how educational goals tend to shift over time. In studying teachers’ colleges for women, Indian boarding schools, and religiously-based colleges and universities, the goal of social betterment and change is also frequently laden with aspects of social control. In other words, learning for learning’s sake was only part of the story; and the unacknowledged and unspoken outcomes of these missions are essential to understand in developing historic contexts for evaluation of campus landscape resources.

From the Ivy League to former teacher’s colleges, educational institutions often served purposes that supported class and racial division, governmental control, and the forced cultural assimilation of native peoples. With regard to environmental engineering and control, one can argue that land-grant institutions such as the University of Wisconsin which fostered the development of “scientif-



*Aerial view of the University of Minnesota at Morris, 1955. Courtesy University of Minnesota Archives.*





*University of Minnesota at Morris. In the Early 20th Century the Morris campus was a verdant oasis on the prairie of western Minnesota. Landscape preservation efforts are saving and restoring some of these character-defining wooded glens. Courtesy Stevens County Historical Society.*

ic” agriculture brought great advances in genetic and nutrition research while also accelerating the rise of corporate farming, monocropping, and the loss of locally-grown produce. As complex cultural landscapes spanning many periods, America’s campuses should be interpreted both for the intent of their design and the lasting effects of their research and experimentation.

A final trait of American colleges and universities is that they remain rare forums for public expression, disagreement, and divergent disciplinary approaches to problem-solving. For example, the sites of major and highly-influential Vietnam War protests at the University of Wisconsin-Madison and the University of California-Berkeley can now be considered both historic and worthy of treatment as these two institutions complete campus preservation plans.

With the rise of the Getty Foundation’s Campus Heritage Program funding nearly \$2,000,000 a year in preservation planning grants for colleges and universities (see related article in this issue, Partnership Story: University of California, Berkeley; Landscape Heritage Plan, page 4) the need for sophisticated and consistent inventory, analysis and treatment standards is becoming acute, especially for judging the historic significance of designed landscapes with regard to their institutional and social history.

Now six months into a two-year process, the University of Minnesota-Morris (UMM) Getty-funded campus heritage plan is creat-

ing procedures that are relevant for landscapes and site-specific projects at other historic institutions. At Morris, a team of architects, historians and landscape architects (including this author as cultural landscape preservation consultant) is seeking to create a difficult balance between sufficient flexibility to accommodate future building additions, recreation and energy facilities, and surrounding suburban growth

while also meeting *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. With the guidance of the Minnesota State Historic Preservation Office, these standards will be directly applied to the 42-acre National Register Historic District encompassing the original campus Mall buildings, entry drive and windbreaks. The following lessons are becoming apparent as the project gains momentum.

### **Lesson One: Create Mission-Based Historic Contexts**

Campus planning is often a continuing response to daily crises, changing campus leadership, and funding cuts. Clearly-written campus historic contexts can inform the gritty dilemmas of such day-to-day decision-making. By looking to past and current mission, campuses can judge the relative significance of their inherited landscapes and campus patterns.

One can argue that “every campus tells a story,” that campus planning and preservation are most effective when they both protect and reveal the evolving audiences, spiritual beliefs, teaching, politics and research that made a school unique and valued in the past and in the minds of alumni and students today. Unlike most of the other Getty grant recipients including Barnard College, Brown University and Cranbrook Academy, the

relatively small UMM campus is both rural and diverse in its ownership legacy.

The campus was founded as a Catholic school for Indians in the late 19th century that was later managed by the federal government. In 1910, the campus became the University of Minnesota’s West Central School of Agriculture (WCSA), a state experiment station and boarding school for boys and girls at least 14 years old. In 1960, the University of Minnesota adapted the campus as an experiment in collegiate liberal arts education at an intimate scale. Today, the 2,000-student campus is recognized as one of the finest public liberal arts colleges in the nation.

Hence, the campus today reflects the legacy of three major missions: Native American teaching and assimilation, agricultural training and research, and liberal arts education. During a campus master plan update in 1996, when it was assumed that some of the original WCSA buildings designed by architect Clarence Johnston might have to be demolished for structural and accessibility reasons, students and staff took part in a participatory photography survey. They photographed and described Johnston’s buildings

*Water Garden, c. 1930, University of Minnesota at Morris. Located behind the former Engineering building, this now vanished water garden was recently rediscovered through historic photo research. Emblematic of the ornamental agriculture campus, the garden was surrounded by tulips and vines. The craftsman-style bench is now being recreated by campus facilities staff for placement around the campus. The historic preservation plan will specify appropriate locations. Courtesy Stevens County Historical Society.*



and the square Mall designed for the WCSA by landscape architects Morell & Nichols as “expressing the liberal arts” and the unique niche of the college today. In a fascinating cognitive reframing of the inherited campus, buildings and landscapes designed to teach agriculture and the liberal arts for high school students became symbols of an “Ivy League” curriculum and a sense of a tolerant and interactive modern college.

Currently, the campus is debating the wisdom of closing roads around the historic Mall to automotive traffic. Yet the Getty project is revealing that as part of a potential historic context “Agricultural Education and Outreach,” the WCSA campus was once host to over 10, 000 visitors on public demonstration and “Station Days.” In these fair-like events, attracting farmers and their families from throughout western Minnesota, visitors drove into the campus; it was very much a public and open location. Such understanding helps to build the case for preserving the historic circulation pattern today.

The campus preservation plan will likely include roughly four historic contexts including Indian Education and Assimilation, Applied Agricultural Education and Outreach, The Ornamental Campus, and The Liberal Arts College.

### Lesson Two: Create Project Specific Case Studies

Often, the application of site-specific treatment studies or the review of past successes and failures can be an effective means to illustrate the impact of varying treatment approaches for campus administrators. At the University of Minnesota, Morris, at least three case studies may illustrate the Getty project report. The most significant landscape test case rises out of a timing conflict. The Craftsman-style Social Science Building designed by Clarence Johnston and at the heart of the campus National Register Historic District, is currently in design for expansion. Because the building process is occurring nearly a year before the completion of the Getty project campus landscape treatment guidelines, this fast-track project is serving as a case study for both participatory process and treatment in future campus additions and infrastructure projects.

Here for example, Miller Dunwiddie Architects of Minneapolis is adding a distinctly contemporary addition and eleva-

*Although a modest agricultural boarding school, the WCSA campus was an ornamental demonstration garden with several elegant plantings. Located on a level terrace behind the former Agriculture building, this lilac-enclosed annual garden was planted in the late 1920 and survived until the building was expanded in 1949. Courtesy Stevens County Historical Society.*



tor tower facility at the back of the building away from the historic Mall landscape. The new massing will be concealed by the existing building so as to retain the outward views and scale of the historic district. While the addition of new program space for the building adheres to the *Secretary's Guidelines for Rehabilitation*, the treatment approach of the landscape behind the building is still in question.

Because the campus was a working agricultural experiment site in the WCSA era, many ornamental garden features located near the Mall. recent discovery in the Getty project photo research is that the area to the east of the Social Science building outside the Mall included an oblong annual garden terrace framed by lilac hedges. Existing roughly between 1925 and 1948, this garden (probably removed for a building addition) expresses the level graded planes and orthogonal spaces of the original Morell & Nichols' campus plans throughout Minnesota. It is not known if the firm actually had a direct hand in designing this small space. Possibly, the garden was one of many projects by horticultural faculty, staff and students.

The areas behind most of the other Mall buildings were generally left unadorned with formal plantings and remained undeveloped for service access. Today, the campus is challenged to provide this needed access for emergency vehicles, trash pickup and deliveries. Because the elm-canopied hillsides behind the Mall buildings are included in the National Register Historic District, there has been vocal support on the campus for restoring the ad hoc dumpster area behind Social Science to its assumed grassy origins. Yet, the discovery of the enclosed annual garden reveals that the campus landscape is far more

complex, with pockets of ephemeral gardens and ornamental plantings that appeared and vanished over the decades.

Responding to faculty requests for a modest outdoor teaching space, the project's landscape architects initially proposed a circular outdoor classroom for this area that was appropriate to neither the scale nor the traditional landscape patterns of the campus. Yet the question is, should this space be prescribed a “restoration” treatment, with open grass areas providing little programmatic function, or can a rehabilitation approach better serve present-day users with the introduction of seating nodes complete with small benches, dry-laid paving and lighting for night safety? While not a literal re-creation, this more public-use oriented approach would evoke some of the social functions of the terrace garden that once existed.

As illustrated by this question, this small, currently underutilized space poses challenging questions for the treatment of an historic landscape that today does not serve the institution's maintenance and management objectives. The results: a balancing of a modern campus site program for service access with design guidelines that will seek to minimize hard surface paving for requirements (e.g. a 12-foot lane needed for garbage removal). As of this writing, pedestrian site amenities will likely include sidewalks made as perpendicular as possible to reflect the historic patterns of campus roads and sidewalks.

Wooden Craftsman-style benches recreated from a campus precedent will be placed near the east building entry. The former terrace garden will be interpreted through the suggestion of a three-sided lilac hedge enclosed lawn at the southern end of the site to screen unsightly functions such as trash areas



*The campus Mall at the University of Minnesota at Morris, seen here in the late 1920s, continues to be an enclosed and sheltered outdoor room in the larger open rural landscape. Sidewalks, building lintels and rooflines all contribute to a strong sense of linearity. Courtesy Stevens County Historical Society.*

and transformers. To mitigate the effects of the 12-foot service lane, the site design will emphasize three simple terraced lawns to the east of the building addition planted with either native trees or historically appropriate shrubs. The Getty project will likely recommend that such historic evocations be used to screen new service needs or to facilitate other functions.

In terms of related infrastructure issues, stormwater pipe capacity on the site is also limited. Here, a rehabilitation option prescribes a proposed rainwater garden to allow run-off to percolate into the soil. Although such an unprecedented feature is raising concerns for some historic preservation advocates, such sustainable practices are now a stated priority for campuses throughout the country. Overall, the continuing Getty study will create new guidelines for the design of needed service areas behind buildings, permeable materials, and call for a future campus-wide stormwater management plan that meets both historic and ecological needs.

### **Lesson Three: Tailor Guidelines by Historic Precinct**

It is unlikely that any single set of landscape treatment guidelines will be appropriate for the spatial organization, topography, vegetation, circulation, water features and objects of an entire campus. The current Getty Heritage grant at UMM is studying all three layers of Morris's history and the interaction

between buildings, landscapes and surrounding rural views. The project is surveying the entire 200-acre campus (of which the Mall area National Register district comprises only 42 acres) in order to develop landscape treatment guidelines appropriate by campus precinct—each of which evokes one or more of the evolving missions.

Many of these precincts lie outside the National Register District and are under fifty years old. Yet the character of the sports area, more recent entry drives, and nearby Experiment Station land affect the viewsheds from the historic core and, equally important, the integrity of the arrival experience and the larger landscape setting. In this sense, a campus has an institutional identity that transcends age; and guidelines should seek to reinforce the campus story, even in areas that accommodate new development, uses and activities.

Thus historic campus guidelines should address the planning, siting and design for such features as wind generators, bio-mass energy plants, and shared recreational facilities with the neighboring community—all program types at Morris and similar college campuses that never existed even a generation ago.

### **Conclusion: Preserving the Living Campus**

At Morris and elsewhere, campus planners and administrators are slowly becoming familiar with cultural landscape preservation research and treatment strategies. Yet, there is still much work to do in aligning the bottom-line economics of “facilities management” with ideals of historic preservation.

Today, campuses remain very much living documents; and that reality coupled with their unique role in American free speech and creativity are why they demand unique preservation treatments. They are not museums, yet they steward historic landscape resources that can never be replaced. They are often compact and old, yet remain the testing ground for the latest innovations in American society and science. In this sense, every campus tells a story—one that is rich in seeming

contradictions. As a unique cultural resource, campuses like UMM are places infused with geographic endurance and, like their future-looking students, the inevitable path of growth and change.

*Special thanks to Susan Granger of Gemini Research. Photos used in this article are part of the architectural research in the UMM Campus Heritage Plan.*

### **For More Information**

To learn about the work of Morell & Nichols see *Pioneers of American Landscape Design*, McGraw Hill Companies, 2000. Kopischke, Gregory. Biographical profile on Morell and Nichols, pp. 253-257.

For the historic designed landscapes of Minnesota including that of UMM see, *Valued Places: Landscape Architecture in Minnesota*, ed. Frank Edgerton Martin. Minnesota Chapter ASLA, 2001.

Frank Edgerton Martin, “Campus Orientation—From Tree Service to Campus Planning, Michel Van Yahres, ASLA, takes a Long-term View.” *Landscape Architecture*. 91, no. 2, (2001): p. 84. Information on campus tree and campus forest conservation from a leading arborist and historic campus landscape architect.

Turner, Paul Venable. *Campus: An American Planning Tradition*. MIT Press. 1995. Now out of print, this book is one of the finest secondary sources on the history of American campus planning and the stylistic evolution of master planning.

Frank Edgerton Martin holds an MSLA in Cultural Landscape Preservation and History from the University of Wisconsin-Madison. He has worked on a number of campus plans and is currently advising campus preservation projects in the Midwest. He is also a contributing editor for *Landscape Architecture*. All of the opinions expressed herein are the author's own and do not necessarily reflect the final conclusions of the UMM ongoing planning projects described herein. Frank's email address is femartin@visi.com.



*HLP's New Current on Earthworks*  
continued from cover

sustainable cover option that non-native turf grasses do not provide because of the associated maintenance regimes (mowing, watering and fertilizing) associated with turf grasses.

For many earthworks managers who hoped someday to interpret their "mothballed" earthworks as neatly mown grassy berms, these conclusions seemed revolutionary and unsubstantiated beyond a few recorded observations. However, with a growing natural resource interest in the use of native vegetation in the parks and the inability of parks to remove trees in areas where suburbanization erased most if not all of the local forest, there was increasing interest in knowing the true applicability of Andropogon's findings.

To address these questions, the Northeast and Southeast Regional Offices with the participation of battlefield parks in several states and in partnership with the Georgia Trust for Historic Preservation, undertook this challenge. The results from the last few years of testing alternatives and monitoring results is an information-filled website that offers a best-practices approach to sustainable earthworks cover. First circulated as the printed *Guide to Sustainable Earthworks*



*Management* (90% draft, 1998), the website replaces the publication. The website includes a broad array of information as well as an interactive decision-making tool for selecting management strategies by assessing existing versus desired future conditions with the philosophical underpinning of first "do no harm." By posting the information as a website, new and updated case studies can be added as information is tested and the results monitored for success.

As public and private managers of these important historic resources assess the next

century of earthworks management with ever-dwindling funds and smaller staffs, it will be critical to have a range of management alternatives that support long-term preservation. There is no one answer for all earthworks, but through a process of documentation and evaluation an informed management strategy can be developed that will effectively cover, interpret, and preserve these last vestiges of an embattled past. The website *Sustainable Management of Military Earthworks* is a positive step in that direction.

Lucy Lawliss is the Lead, Park Cultural Landscape Program, National Park Service. She can be reached at [Lucy\\_Lawliss@nps.gov](mailto:Lucy_Lawliss@nps.gov).



TOP: Interpretive boardwalk at Lunette Palmer-Fortress Rosecrans. Courtesy National Park Service.

BOTTOM: Civil War era sketch illustrating earthworks construction. Courtesy Library of Congress.

Visit the HLI website for more information — <http://www2.cr.nps.gov/hli/currents/earthworks/>

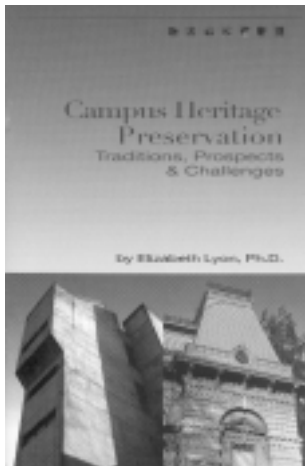
## New Publications:

### *Preserving Modern Landscape Architecture II—Making Post War Landscapes Visible*

Edited by Charles Birnbaum, this publication will be available September 2004 from the Antique Collectors Club. The cost is \$24.95. ISBN # 0-9749632-0-8. To order, or for more information, contact Antique Collectors Club at 800-252-5231 or [http://www.antique-acc.com/ACCUS/acatalog/ACCUS\\_Spacemaker\\_Press\\_161.html](http://www.antique-acc.com/ACCUS/acatalog/ACCUS_Spacemaker_Press_161.html)

### *Campus Heritage Preservation*

By Elizabeth Lyon, Ph.D. To obtain a copy of *Campus Heritage Preservation* (only in paperback), contact: the Dean's Office, School of Architecture and Allied Arts, 5249 University of Oregon, Eugene OR 97403-5249. Phone: 541-346-3631.



In May 2002, the School of Architecture and Allied Arts at the University of Oregon organized and hosted the first national conference on Campus Heritage Preservation. With support from the Getty Grant Program this conference created a forum for the exploration of the various issues of campus heritage preservation. "This publication presents a meeting summary of both formal presentations by the experts from a variety of disciplines and professions, and discussion sessions among all participants. Major topics included campus buildings and landscapes, campus planning methods and experiences, community relations and communication, and institutional priorities." Forward by Robert Z. Melnick, FASLA, Introduction and Perspective by Elizabeth Lyon and meeting summaries of the presentations of the Key Note Speaker, Robert Campbell the presenters: Richard Longstreth, K. Ian Grandison, Karen Swisher, Peter Rothschild, Ruth Todd, Pamela Delphenich, Michael Morand, Elizabeth Clark-Lewis, Andrew Dolkart, Mark Yudof, Grady Gammage Jr., and Clayton Koppes.

## More About the Getty Campus Heritage Grant Program, go to:

[www.getty.edu/grants/conservation/campus\\_heritage.html](http://www.getty.edu/grants/conservation/campus_heritage.html)

## Information on the Berkeley Plans:

*Heritage Landscape Plan* <http://www.cp.berkeley.edu/ncp/about/index.html>

*Berkeley New Century Plan* <http://www.cp.berkeley.edu/LMP.htm>

## HLI Introduces 2 New Currents:

*Current #5—Earthworks* <http://www2.cr.nps.gov/hli/currents/earthworks/>

*Current #6—New Deal Roadside Features* <http://www2.cr.nps.gov/hli/currents/newdeal/>

## Do You Have a Friend or Colleague Who Would Like to Receive Vineyard?

Send name, address, phone, and e-mail to Historic Landscape Initiative, Heritage Preservation Services, Preservation Initiatives, National Park Service, 1849 C Street, NW, (2255), Washington, DC, 20240 or e-mail [nancy\\_slade@contractor.nps.gov](mailto:nancy_slade@contractor.nps.gov)