

What's Out There[®]

Los Angeles





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The Cultural Landscape Foundation (TCLF)

TCLF provides the tools to see, understand and value landscape architecture and its practitioners in the way many people have learned to do with buildings and their designers. Through its Web site, lectures, outreach and publishing, TCLF broadens the support and understanding for cultural landscapes nationwide to help safeguard our priceless heritage for future generations.

learn more at tclf.org

Dear *What's Out There Weekend* Visitor,

Welcome to *What's Out There Weekend* Los Angeles, organized by The Cultural Landscape Foundation (TCLF). The materials in this guide will tell you about the history and design of the places you can tour during this free event, the eighth in a series that we offer each year in cities and regions throughout the United States. Please keep it as a reference for future explorations of the greater Los Angeles region's significant landscapes.

On October 26th and 27th, 2013, during *What's Out There Weekend* Los Angeles, residents and visitors have opportunities to discover more than forty of the region's publicly accessible landscapes through free, expert-led tours. Los Angeles' landscape legacy ranges from its Spanish Colonial roots to the present and includes Asian, Hispanic, and African American heritage, along with a robust Modernist design history which connects indoors and outdoors in innovative ways. Explore LA landscapes through tours that include entertaining anecdotes and intriguing stories about city shaping, landscape architecture and the city's design history. The tours reveal the story behind these valued places and the individuals who designed or made them.

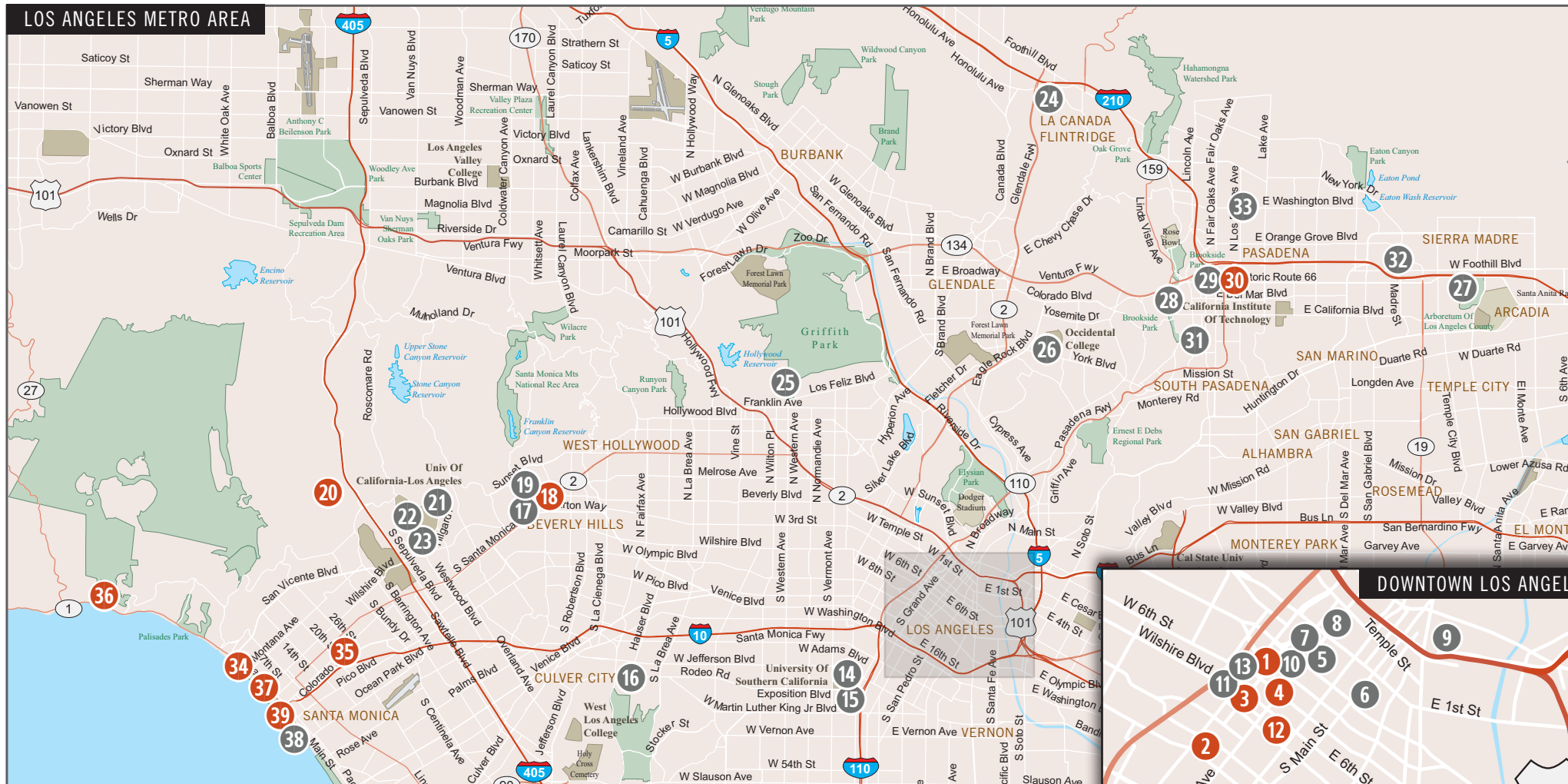
One of LA's great design distinctions is its history of Postmodernism, with public spaces that meld architecture, landscape architecture and art into one inseparable unit – these sites are denoted by the red dots on the map on the next page. Among the tour highlights is the Postmodernist network of parks and plazas in downtown Los Angeles designed by Lawrence Halprin, one of the nation's most significant landscape architects (you can hear Halprin discuss his life and career in our Web-based *Pioneers of American Landscape Design* Oral History series).

What's Out There Weekend dovetails with the Web-based *What's Out There*, the nation's most comprehensive searchable database of historic designed landscapes. The database currently features more than 1,400 sites, 9,000 images and 700 designer profiles. *What's Out There* is newly optimized for iPhones and similar handheld devices, and includes a new feature - *What's Nearby* - a GPS-enabled function that locates all landscapes in the database within a 25-mile radius of any given location.

On behalf of The Cultural Landscape Foundation, I thank you for participating in *What's Out There Weekend* and hope you enjoy the tours.

Sincerely,

Charles A. Birnbaum, FASLA, FAAR
PRESIDENT AND FOUNDER, THE CULTURAL LANDSCAPE FOUNDATION



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● Postmodernist sites

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Postmodernist Design

Beginning in the 1960s, Postmodernist design emerged as a departure from Modernism's ideological belief in a singular purpose and focus on form and function, seeking a more pluralistic approach that embraced multiple uses and contexts on a given site (*LA's Postmodernist sites denoted with ● on the map*). Rather than a complete rejection of Modernist principles, Postmodernism is often seen as a fracturing of Modernist ideas to accommodate a diversity of viewpoints and histories.

Postmodernism's desire for plurality was influenced by the environmental and historic preservation movements and a change in the way project work was conceived, utilizing multi-disciplinary teams of consultants and often engaging local citizens and constituents in the design process. Whereas Modernism's core philosophy

sought to create the perfect form on an empty or open site with a fixed program, Postmodernism embraced wide-ranging social, economic, cultural and ecological histories of a site and the equally diverse needs of potential users. Instead of erasing the evidence of past uses in industrial or urban landscapes, Postmodernist landscape designs often maintained fragments of the past or recycled particular materials to evoke or reference a prior use. Postmodernist design is also distinct in its frequent integration of architecture, landscape and public art – often sculpture. In appearance, some Postmodernist landscapes are not radically different from Modernist ones, but broader programming and uses can reflect an underlying shift in their design intent.

Postmodern in design, these projects also incorporate abstractions of Spanish Colonial Revival style architecture (e.g. the Tower at Grand Hope Park and the wall at Bunker Hill).

Photo by Charles Birnbaum



Los Angeles Open Space Network

An outgrowth of The Maguire Partners 1980 proposal for “A Grand Avenue,” this linear spine designed by Lawrence Halprin and Charles Moore was envisioned as a collection of parks and civic spaces that would be both people-oriented and activity-generating. Although Maguire’s Grand Avenue proposal, which included eleven acres of public spaces, was not realized, it was a foundation for the work over the next 12 years, where Halprin collaborated with architects and artists on four unique public spaces built along Hope Street.

Moving north to south these spaces include the Crocker Court (now Wells Fargo Court), Bunker Hill Steps, Library Square (now Maguire Gardens), and Grand Hope Park. These designs are responsive to the topography, embellished with public art, and reflect the context of the region through materials that allude to the natural environment and past cultural influences. They also express Halprin’s impressions of the Southern California landscape and its unique cultural history. Unlike his better-known projects in Northern California and the Pacific Northwest which exhibit his hallmark exuberance and imagery of crashing waterfalls and tumbling streams, Halprin’s use of water in the Los Angeles projects is more subtle, reflective of the region’s drier climate.

Landscape Style:
Postmodernist

Landscape Type:
Public Park
Plaza

Designed By:
Lawrence Halprin
Lawrence Halprin & Associates
Charles Moore
The Maguire Partners

Related Landscapes:
Bunker Hill Steps
Grand Hope Park
Maguire Gardens
Wells Fargo Court



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Bunker Hill Steps S. Hope Street and Hope Place
Landscape Style: Postmodernist **Type:** Plaza

Completed in 1987 with architects Pei Cobb Freed Partners and developer Robert Maguire, this grand stairway and water garden was designed by Halprin to link downtown Los Angeles to the newly developed Bunker Hill section of the city. Postmodern in style and reminiscent of Rome’s Spanish Steps, the steps are choreographed as an urban experience similar to a city street, complete with terraced landings, retail shops, and outdoor cafes with a range of activities for relaxing, dining, or shopping. The terraces can be accessed by stairs or escalator.

A “museum wall,” displaying sculptured grottoes and fountains, bounds the steps on one side while the other side curves around a seven-story building. The staircases are bisected at the center by a raised, rocky ravine, with water cascading downward to a small basin at Fifth Street. They are edged with flowering trees, shrubs, and perennial plants, which also serve to frame views and screen the escalators. The bronze sculpture *Source Figure* by Robert Graham was added near Hope Place in 1992.



Photo by Charles Birnbaum

Grand Hope Park Corner of S. Hope Street and W. 9th Street
Landscape Style: Postmodernist **Type:** Public Park – Neighborhood Park

This Halprin-designed 2.5 acre park, completed in 1993 with the Jerde Partnership architects, anchors the southern end of the Network and serves as a gateway to the South Park residential, cultural, and commercial district. The park’s plan also incorporates the Fashion Institute of Design and Merchandising campus.

Unique among the Open Space Network projects, this park’s client was the Community Redevelopment Agency. The center of the rectilinear park is occupied by a large lawn with a curvilinear path and edged by vine-covered pergolas, a children’s playground, and public art. The southern end of the park is more structured, with smaller lawn panels and benches set within wide paved terraces.

Halprin’s drawings articulated the locations for art opportunities. This culminated in installations by Lita Albuquerque (*Celestial Source* for the sunken water court), Adrian Saxe (wildlife figures), Raul Guerrero (*Hope Street Fountain* and decorative stenciling on pergolas), Gwynn Murrill (coyotes, hawk, snake), Tony Berlant, and Ralph McIntosh. The mosaic-adorned Clock Tower was designed by Halprin.



Photo by Charles Birnbaum

Maguire Gardens (Los Angeles Central Library) 630 W 5th Street
Landscape Style: Postmodernist **Type:** Public Park – Neighborhood Park

This project is unique in Halprin’s body of work, one of the only projects where a new design also addressed lost historic landscape features from an earlier era. Completed in 1988 with preservation architects Hardy, Holtzman + Pfeiffer, developer Robert Maguire, and several visual artists, the gardens are linked to the Bunker Hill Steps by a pedestrian and mid-block crossing. The space, occupying a former parking lot adjacent to the Central Library, was intended to be a passive public park, with a restaurant, outdoor dining terrace, fountains, pools, overlooks, site-specific public art, and a generous lawn. These elements, Postmodern in style, all contribute to a dignified setting for the iconic Egyptian Revival library building, originally designed by Bertram Goodhue in 1926.

Halprin not only restored and drew inspiration from Goodhue’s stepped reflecting pool, but extended it westward from the Central Library to South Flower Street. Building on this central spine, Halprin employed pools and associated axial walkways to spatially organize new outdoor rooms and guide people’s movements. The art in the garden was designed by Jud Fine (reflecting pools, grotto fountain) and Laddie John Dill with Mineo Mizuno (Font Fountain).

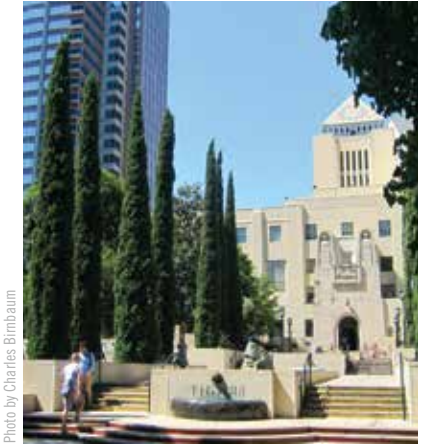


Photo by Charles Birnbaum

Wells Fargo Court (Crocker Court) 333 S Grand Avenue
Landscape Style: Postmodernist **Type:** Atrium

Completed in 1983 with architects Skidmore, Owings and Merrill and sculptor Robert Graham, the space is Halprin’s only atrium design. Conceived with developer Robert Maguire as “an urban, indoor Garden of Eden,” the interior public space was designed to display Modern sculpture. It is the only Halprin project where the landscape design, including the fountain, is subservient to the sculpture designed by Robert Graham (with whom Halprin later worked on the FDR Memorial) and other artists including Joan Miro and Jean Dubuffet.

Reminiscent of Halprin’s earlier residential commission for the McIntyre garden in Hillsborough, California, the fountains, channels, and runnels provide the sound of running water throughout the garden. Many of the plants have been changed in recent years. They were originally planted in different sizes and scales to one another with the intent of humanizing everything in the room. With this illusionistic goal in mind, Graham was commissioned by Halprin to create four sculptural centerpieces for the fountains. Each sculpture is of the same athletic female figure, in different gymnastic stances, slightly smaller than life size.



Photo by Charles Birnbaum

Los Angeles Civic Center

Landscape Style:

Modernist
Beaux Arts/Neoclassical

Landscape Type:

Institutional Grounds – Governmental
Public Park
Plaza

Designed By:

Charles Mulford Robinson
J. S. Rankin
Cornell, Bridgers and Troller
Wallace McHarg Roberts & Todd
Suisman Urban Design

Related Landscapes:

Grand Park
Los Angeles City Hall East Mall
Los Angeles Dept of Water and Power
Los Angeles Music Center
Union Station

Located in the northern part of downtown between Bunker Hill and the old Pueblo, this governmental complex is the largest concentration of public sector buildings and workers outside of Washington, D.C. A City Beautiful-style civic center was conceived by public officials as early as 1900, based on a plan from city planner Charles Mulford Robinson. In 1917, landscape architect J. S. Rankin submitted a site plan for the center's current location, but only the construction of City Hall in 1928 occurred before the 1940s.

Following World War II, extensive urban renewal led to the razing of many of Bunker Hill's historic buildings and the construction of the Santa Ana Freeway, separating the area from the city's historic core. The civic center axis was reoriented and by 1956 there were numerous proposals for a Modernist complex centered on a twelve-acre mall designed by Cornell, Bridgers and Troller. The mall was built over a subterranean parking garage and lined with Functionalist-style buildings, with the Los Angeles Music Center and Department of Water and Power anchoring the northern terminus. In 1972, a master plan by landscape architects Wallace, McHarg, Roberts & Todd re-envisioned the area with more pedestrian-friendly amenities, including the Los Angeles Mall, a multi-level civic and retail space with parkland that spans both sides of Temple Street. A 1998 master plan by a team led by Suisman Urban Design repositions City Hall as the central nexus linking the surrounding neighborhoods, including Union Station.



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Photo by Charles Birnbaum



Grand Park Grand Avenue between W. 1st and W. Temple streets

Landscape Style: Modernist **Landscape Type:** Public Park – Greens, Commons, Squares; Plaza
Designed by: Cornell, Bridgers and Troller; Rios Clemente Hale Studios

This twelve-acre park and plaza was conceived by city planners as the heart of the Los Angeles Civic Center. Cornell, Bridgers and Troller began work on the design in 1956 with construction completed in 1966. The concrete-paved upper plaza was positioned atop a subterranean parking garage and featured a large fountain surrounded by expansive reflecting pools and a tree-shaded lawn. The lower plazas featured fountains, statues, a Court of Flags, and deciduous trees.

As the centerpiece of the Grand Avenue Redevelopment Project, the park was redesigned between 2010 and 2012 by landscape architects Rios Clemente Hale Studios. The park is divided into four distinct, block-sized spaces. The uppermost block contains the park's focal point, the renovated Arthur J. Will Memorial Fountain, with choreographed and lighted jets that spray water 50 feet high. The Olive Court is a plaza planted with olive trees and Mediterranean plants. The third block features a series of terraced gardens that flow from north to south and a redesigned Court of Flags planted with cherry trees. The fourth block includes an Event Lawn and dog park facing City Hall. Movable, fuschia-colored café tables and chairs throughout the park create a contrast with the surrounding lawn.



Photo by Steven Keyton

Los Angeles City Hall East Mall 200 N. Main Street

Landscape Style: Modernist **Landscape Type:** Plaza; Public Park; Shopping Center – Shopping Plaza/ Shopping Mall **Designed by:** Howard Troller; Cornell, Bridgers, Troller and Hazlett

Between 1973 and 1975, the Civic Center complex expanded east of City Hall. Designed by architect William F. Stockwell with landscape architects Cornell, Bridgers, Troller and Hazlett, the area was conceived as a traditional town square and community meeting place, with retail space and a setting for civic institutions.

Comprising two campuses separated by Temple Street, the structure incorporates two levels above ground and four levels of subterranean parking. The Brutalist-style City Hall East lies on the South Mall and occupies the center of a concrete-paved plaza edged with mature deciduous trees. South of the building lies a sunken retail court with a rectangular fountain and stainless-steel sculpture by Jan Peter Stren. The South Mall is connected to the North Mall by an underground passage and by a bow-shaped, 120-foot long pedestrian bridge designed by Howard Troller and Tom Van Sant in 1974. The North Mall's elevated plaza is anchored by the Children's Museum, which is fronted by a concrete plaza set with small lawn panels, planting beds, and wood-slat benches. Its southern side is dominated by *Triforium*, a 60-foot fountain sculpture designed by Joseph Young in 1975.



Photo by Kansas Sebastian

Los Angeles Department of Water and Power 111 North Hope Street

Landscape Style: Modernist **Type:** Institutional Grounds – Governmental; Plaza
Designed by: Cornell, Bridgers and Troller

This sixteen-acre campus for the Department of Water and Power's International Style headquarters was designed by Albert C. Martin and Associates and Cornell, Bridgers and Troller in 1959. The rectangular tower, situated on an elevated plinth above a three-level parking garage, is surrounded by a plaza set with square granite pavers and a shallow rectilinear reflecting pool. The aggregate-clad pool is the site's most prominent feature, wrapping the building like a moat. It is spanned by a wide bridge that connects to a linear greensward and the sidewalk along Hope Street. Eight fountains with golden lights and dramatic jets are positioned within the pool. The periphery of the site is lined with mature deciduous trees and a cluster of boulders from the Alabama Hills.



Photo by Charles Birnbaum

Los Angeles Music Center North of W. 1st Street, between S. Hope and S. Grand

Style: Modernist **Type:** Institutional Grounds – Cultural **Designed by:** Cornell, Bridgers and Troller

Located at the western end of the Civic Center, this performing arts campus is one of the largest in the country, encompassing eleven acres and four separate venues. Designed by Welton Becket and constructed between 1962 and 1967, the Modernist center features three structures flanking an east-west oriented, landscaped plaza. The largest of the three original structures, the Pavilion, faces the drum-like, circular Forum which rises from a reflecting pool in front of the Ahmanson Theatre. The buildings are connected by a stepped plaza that originally held a shallow reflecting pool at its center, and now contains *Peace on Earth*, a monumental sculpture by Jacques Lipschitz. The sunken forecourts fronting the buildings contain planters with small trees while the periphery is lined with palms and mature deciduous trees.



Photo by Charles Birnbaum

Union Station 800 N. Alameda Street

Landscape Style: Mission Revival; "Mediterranean" Estate; Beaux Arts/Neoclassical **Type:** Institutional Grounds **Designed by:** Tommy Tomson; Parkinson and Parkinson; Mia Lehrer + Associates

Begun in 1933 and opened in 1939, this train station was designed in consultation with Parkinson and Parkinson and is a blend of Spanish Mission Revival and Streamline Moderne styles. Tommy Tomson interwove outdoor spaces into the design of the main terminal in the form of Spanish-style courtyards, patios and arcades. The vaulted waiting room is flanked by enclosed patios, with the North Patio featuring a colorfully tiled fountain and benches shaded by live oaks and jacarandas. Passengers exiting the terminal pass through the South Patio, originally planted with Mexican fan palms, birds-of-paradise and olive trees. The station was renovated ca. 1991 with the entry court landscape redesigned by Mia Lehrer + Associates.



Photo by Charles Birnbaum

In 2003 the complex was renamed Bank of America Plaza, reflecting its current tenancy.

Photo by Charles Birnbaum



Bank of America Plaza

(Security Pacific National Bank Plaza)

Completed in 1974 and owned by Brookfield Properties, this office complex encompasses a full city block on the western edge of Bunker Hill. Until 1991 it served as the global headquarters of Security Pacific National Bank. The plaza, a 3.5-acre park built atop a submerged parking garage, is adjacent to the 55-story office tower designed by Albert C. Martin and Associates. Landscape architect Peter Walker with SWA Group designed the plaza with a geometrical composition and a planting palette inspired by indigenous Mexican and colonial Spanish precedents.

The landscape contains several distinct, connected elements. A small paved plaza on the southern side of the building is home to *Four Arches*, a 42-foot, orange-painted, steel sculpture by Alexander Calder which aligns with the building's main entrance. Directly south of the plaza is an informal garden reminiscent of a rural hacienda landscape, dominated by four raised quadrants edged with steps that contain over 200 evergreen pear trees planted in grids. The quadrants are divided by linear channels with rows of water jets and lined with flower-filled pots. The channels converge in a central 100-foot-diameter well ringed by a walk and jacaranda trees. Water flowing from the channels drops down 24 feet into a sunken grotto planted with palms and ferns set on round, walled berms. A glass-walled restaurant and a bank under the main level are afforded views of the grotto through the cascading water. Semi-circular fountains mark the four corners of the property.

Landscape Style:
Modernist

Landscape Type:
Plaza
Public Park

Designed By:
Peter Walker
SWA Group



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

City National Plaza

(ARCO Plaza)

Landscape Style:

Modernist

Landscape Type:

Plaza

Designed By:

Sasaki, Walker & Associates
Herbert Bayer
WET Design
Olin Partnership

This Modernist super-block development constructed between 1970 and 1972 in the downtown financial district was built as the Atlantic Richfield Company's (ARCO) world headquarters. The 4.2-acre, U-shaped complex spans the southern slope of Bunker Hill and is comprised of two high-rise towers flanking a low-rise building, fronted by a civic plaza.

Designed by Albert C. Martin and Associates, the International-Style towers are clad in polished panels of Vermont Green granite interspersed with panes of bronze glass. The plaza, designed by Sasaki Walker & Associates, is paved in the same dark granite. Open to Flower Street directly across from the Maguire Gardens and the Los Angeles Central Library, the plaza is anchored by a 60-foot-diameter fountain which features Double Ascension, a 20-foot high, orange-painted aluminum sculpture created by Herbert Bayer in 1969. Water cascades over the curved rim of the shallow granite bowl into a depressed catch basin, while low steps encircling the fountain provide impromptu seating. Trees in planters along the edges of the plaza provide shade over benches, while trees planted adjacent to the sidewalk ring the block. In 2004, the fountain was re-engineered as a kinetic water display by WET Design and the plaza was renovated by Olin Partnership. Conceived as a European piazza, the public space includes movable café seating and translucent canopies extending from the towers. The plaza's name changed in 2005 to reflect the south tower's lease to City National Bank.



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Pershing Square

Established as La Plaza Abaja in 1866 and known as Central Park after 1890, this five-acre public square in Bunker Hill was renamed for General John Joseph Pershing in 1918. It was originally designed as a formal garden by architects Parkinson and Bergstrom in 1911, planted with tropical trees and shrubs and featuring balustrades and orthogonal walks leading to a central, three-tiered fountain. In 1951, the park was razed to build a subterranean, 1,800-car parking garage and replaced with an elevated lawn with twin reflecting pools. Isolated from the city by automobiles ramps, the park was again redesigned by Mexican architect Ricardo Legorreta and landscape architect Laurie Olin of Hanna/Olin between 1992 and 1994.

The rectangular site is divided into two paved plazas linked by an east-west walkway and a central crossing dominated by a low, geometric building painted yellow. The Postmodernist design employs bright colors, whimsical details and public art to link the region's Hispanic and Anglo heritages. Olin and Legorreta incorporated references to California's cultural history: a small orange grove alludes to the citrus industry and a conceptual earthquake fault line, rendered in different colored granites by artist Barbara McCarren, interrupts the pavement and suggests seismic activity. The park's focal point is a 120-foot-high, purple campanile and an elevated aqueduct that carries water to a pebble-paved circular pool on the southern plaza. The park also contains an expansive open lawn crossed by concrete paths, a concert stage and an ice rink.

Landscape Style:

Postmodernist

Landscape Type:

Public Park – Greens, Commons, Squares

Designed By:

Parkinson and Bergstrom
Laurie Olin
Hanna/Olin
Ricardo Legorreta



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Union Bank Square

Located downtown at Fifth and Figueroa Streets and adjacent to the Harbor Freeway, this three-acre paved plaza is situated three stories above the street level and was designed by Garrett Eckbo in 1968. Nestled around the forty-story Union Bank Tower designed by Harrison + Abramowitz of New York and Albert C. Martin Associates of Los Angeles, the plaza was intended to be experienced by pedestrians and to be viewed from above by Union Bank employees. With multiple points of access that include a pedestrian bridge from the neighboring Bonaventure Hotel, a monumental staircase (and elevator) at Fifth Street, and discrete staircases near the freeway, the plaza is accessible from the surrounding neighborhood.

The plaza's biomorphic and organic forms recall paintings by Joan Miro, with a series of sculpted grass islands surrounded by water and linked by a central bridge. The water is essentially still with the exception of two small jets. Framing and drawing attention to the fountain are a grove of trees planted on a grid, which corresponds to the structural columns below. The regimented arrangement of the trees transitions from circular concrete planter boxes in the paved center to lawn areas around the perimeter. Tree species include ficus, jacaranda, sycamore and coral. The original design called for a series of sculptural forms by Bella Feldmand that were not realized, but in 1970 Jerome Kirk's commissioned piece *Aquarius* was dedicated in its place.

Landscape Style:
Modernist

Landscape Type:
Roof Garden
Plaza

Designed By:
Garrett Eckbo
Eckbo Dean Austin + Williams



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Photo by Charles Birnbaum



Exposition Park

Landscape Style:

Beaux Arts/Neoclassical

Landscape Type:

Exposition Grounds
Public Park – Neighborhood Park

Designed By:

John Parkinson
Parkinson and Parkinson
Fred H. Howard
Meléndrez
Mia Lehrer + Associates

Related Landscape:

University of Southern California

Located just south of the University of Southern California (USC) campus, this 160-acre park houses some of the city’s largest cultural institutions and sports venues. Between 1872 and 1910 the site operated as an agricultural fairground and racetrack known as Agricultural Park. At the behest of USC’s President George Bovard, the State of California and the County and City of Los Angeles purchased the parkland in 1889 in an effort to improve the site’s usage. In 1913, the racetrack was demolished and the newly renovated green space was renamed Exposition Park. John Parkinson, USC’s campus architect, designed the site plan according to Beaux Arts planning principles, choosing the racetrack area for a Sunken Garden designed by Fred H. Howard, surrounded on three sides by an armory, a natural science museum, and an art gallery. In 1928 the garden was redesigned by Howard and rededicated as the Rose Garden, a seven-acre formal garden containing more than 15,000 rose bushes laid in a grid of square planting beds that extend from both sides of a large circular fountain.

In the 1990s landscape architecture firm Meléndrez developed a master plan for the park as well as the landscape surrounds for the California Science Center. In 2013, the Nature Gardens were added adjacent to the Natural History Museum, designed by Mia Lehrer + Associates. The park’s Natural History Museum and the Rose Garden are listed in the National Register of Historic Places. The Memorial Coliseum, built in 1923, became a National Historic Landmark in 1984.



Photo by Trudi Sandmeier



Photo by Trudi Sandmeier



Photo by Trudi Sandmeier



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

University of Southern California (USC)

Considered the oldest private research institution in the state, the University of Southern California (USC) is located two miles southwest of downtown on a 226-acre urban campus. It was founded by Judge Robert M. Widney, who in 1879 secured three gifts totaling 308 city lots adjacent to Exposition Park to create the new campus.

The first general campus plan was created by the firm Train and Williams, Architects, but was quickly succeeded in 1919 by a Beaux Arts-style master plan by architects John Parkinson and Donald Parkinson. The plan connected the university to Exposition Park via a series of Italian Romanesque buildings along University Avenue and bridges crossing it. Additional land was acquired through the 1920s and 1930s during which time numerous structures were built, including the Doheny Memorial Library in 1932 landscaped by A.E. Hanson and the Mudd Hall of Philosophy in 1930 with a courtyard designed by Charles Adams.

Starting in the 1950s high-rise towers were built in interstitial open spaces, designed by notable Modernist architects such as Albert C. Martin and Associates, Edward Durell Stone and A. Quincy Jones. In 1961 and again in 1966, the architecture firm William Pereira and Associates developed a master plan that aimed to improve pedestrian access and unite the campus as a whole, with buildings arranged around quadrangles and an increase in recreational outdoor space. From 1951 until 1988, landscape architect Emmet Wemple taught at USC and was influential on the campus landscape.

Landscape Style:

Beaux Arts/Neoclassical
Modernist

Landscape Type:

Campus – City Beautiful Campus

Designed By:

John Parkinson
Donald B. Parkinson
Parkinson and Parkinson
A.E. Hanson
Charles Gibbs Adams
Emmett Wemple
William Pereira & Associates

Related Landscape:

Exposition Park

Village Green was named a National Historic Landmark District in 2001.

Photo by Charles Birnbaum



Village Green

(Baldwin Hills Village)

This 68-acre planned community now known as Village Green was built between 1935 and 1942 and sits on the flats north of Baldwin Hills in southwestern Los Angeles. The design is the result of a successful collaboration between architect Reginald Johnson, landscape architect Fred Barlow, and urban planner Clarence Stein. Garden City-inspired landscape planning serves as the organizing design approach; individual living units, generally two-story apartment buildings, open out onto landscaped common areas and child friendly play spaces, while parking and roadways are confined to the perimeter. Allées of olive and sycamore trees allude to California's native and cultivated landscape. Ivy ground cover is used in place of lawn and decomposed granite walkways weave through small formal gardens. Building on experience from the creation of Sunnyside Gardens and Radburn, Stein created Baldwin Hills, which he believed was the purest manifestation of his Radburn Idea - a community of residential buildings with semi-private gardens surrounding an open communal green.

The larger Baldwin Hills district includes 450 acres of protected parkland on the central hills overlooking the Los Angeles Basin. Baldwin Hills Village was declared a City of Los Angeles Cultural Heritage site in 1977 and listed in the National Register of Historic Places in 1993.

Landscape Type:

Suburb
FHA-Approved Neighborhood

Designed By:

Clarence Stein
Fred Barlow, Jr.
Reginald Johnson



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Beverly Hills

Situated in western Los Angeles County, this 5.7 square-mile city was part of a 4,500-acre Mexican land grant deeded to Maria Rita Valdez Villa in 1828. The land was initially used as a horse and cattle ranch, then was converted to lima bean fields before being purchased for oil development in 1900. Instead of finding oil the Amalgamated Oil Company discovered rich water sources and converted their company into the Rodeo Land and Water Company.

Landscape Style:
Beaux Arts/Neoclassical
Picturesque or "Romantic"

Landscape Type:
Suburb – Country Club Suburb

Designed By:
Wilbur D. Cook, Jr.

In 1907, owner Burton Green renamed the area "Beverly Hills." He envisioned the development of a desirable residential enclave in the burgeoning city of Los Angeles and commissioned landscape architect and urban planner Wilbur Cook and architect Myron Hunt to design the master plan. Cook created a community of private estates set within a lush, park-like environment between Santa Monica and Sunset boulevards. A gently curving grid of tree-lined streets divided the properties, with larger spacious lots to the north on steeper terrain and smaller parcels to the south. Cook lined the streets with palms and deciduous trees and set houses generously back from the sidewalks, screened with hedges of flowering shrubs. He incorporated several public parks, including Santa Monica Park, a three-block-long green space renamed Beverly Gardens Park which was expanded to 23 blocks and designed by Cook's business partner Ralph Cornell in 1931. In 1912 Cook designed the grounds of the Beverly Hills Hotel, a development which Green spearheaded to attract wealthy residents.



Photo by Larkin Owens



Photo by Laura Hartzell



Photo by Laura Hartzell

In 1914, Beverly Hills was incorporated into the city of Los Angeles; In the ensuing decades it became famous for the gracious lifestyle of its residents.

Photo by Larkin Owens



Beverly Gardens Park N. Santa Monica Boulevard & N. Wilshire Boulevard

Landscape Style: Beaux Arts/Neoclassical **Landscape Type:** Public Park – Neighborhood Park
Designed by: Wilbur D. Cook, Jr.; Ralph Dalton Cornell; Cook, Hall & Cornell; Mia Lehrer + Associates

This 16-acre linear park stretches nearly two miles along Santa Monica Boulevard and Wilshire Boulevard in Beverly Hills. Three central blocks were delineated as parkland in the 1906 subdivision plat by Wilbur D. Cook, Jr., providing a buffer between the residential area to the north and the city's commercial core. Opened in 1911, the small park featured a large raised, concrete reflecting pool known as the lily pond fronted by the iconic Beverly Hills sign.

In the late 1920s adjoining parcels were added to expand the park to its current 23 blocks. Designed by Ralph Cornell in 1931, each block-sized green space included a ten foot-wide paved promenade (bordered by a low wall), concrete benches, trimmed hedges and flower beds. The overall park design generally featured lawn areas adjacent to street frontage with trees planted to shade a decomposed granite path. Three specialty gardens of palms, roses, and cacti and succulents were also created, along with four pergolas and three fountains spread throughout the park. The Electric Fountain, designed by Ralph Flewelling, incorporated a 50-foot diameter tiled basin with reliefs of scenes from California history along with a cast concrete figure of a Native American created by Merrell Gage.

By the mid-20th century the lily pond was replaced by a raised lawn and flower display. In 2013 work began on a park renovation by Mia Lehrer + Associates based on Cornell's original design, including the re-establishment of the lily pond.



Photo by Larkin Owens

Beverly Hills Civic Center 455 N. Rexford Drive

Landscape Style: Postmodernist **Landscape Type:** Institutional Grounds – Governmental
Designed by: Seymour Thomas; Charles Moore; Don Campbell; Regula Campbell; Campbell & Campbell

In 1929, the Beverly Hills city council decided to relocate all municipal facilities to the northeastern corner of the city's triangular commercial district. The new civic center included the City Hall, police and fire stations, an emergency hospital, a library, and a post office under one vast roof. Designed by architects Harry Koerner and William Gage, the Spanish Renaissance-style building was erected in 1931 on the northern portion of a 6.5-acre parcel, and surrounded by Persian and Islamic-inspired gardens created by landscape architect Seymour Thomas.

By 1982 the municipal government had outgrown its quarters and decided to expand upon its ten-acre property. Architect Charles Moore with Urban Innovations Group designed the new complex in conjunction with landscape architects



Photo by Laura Hartzell

Regula and Don Campbell of Campbell & Campbell. A new library and other municipal buildings were constructed between 1988 and 1992, unified by a Postmodernist landscape of public spaces that incorporate arcades, balconies, courtyards and stairs. Three oval courtyards bounded by tiled arcades are arranged diagonally on a north-south axis, linking the two city blocks that comprise the civic center. The use of colorful tile alludes to City Hall's tiled dome, and the terraced courtyard on the building's western elevation reflects its original design, with scroll-topped patio walls decorated with urns and two fountains in a symmetrical garden. The court gardens, planted with palm and subtropical shrubs, are abstractions of Southern California landscapes. They are connected by a series of fountains and pools fed by a "desert oasis" represented by a mass of boulders at the site's upper edge.

Will Rogers Memorial Park 9650 Sunset Boulevard

Landscape Style: Beaux Arts/Neoclassical **Landscape Type:** Public Park – Neighborhood Park
Designed by: Wilbur D. Cook, Jr.

This five-acre, triangular park was originally part of the front lawn of the Beverly Hills Hotel, designed by Wilbur Cook in 1912. In 1915 the hotel donated the parcel to the city as Sunset Park, the first public park in Beverly Hills. The park and hotel were some of the first developments in the area, which at the time was surrounded by lima bean fields. While the neighborhood around it flourished as the epicenter of the early 20th century film industry, the park became a popular meeting place for celebrities and the setting of several films.

Bounded by West Sunset Boulevard, North Canon Drive and North Beverly Drive, the park is divided by a double promenade flanked by mature palm trees and linear rows of low, clipped shrubs.

The northern part of the promenade, near the Sunset Boulevard entrance to the park, wraps around a raised oval fountain and pond with koi fish and turtles, forming a small plaza. Symmetrical curvilinear paths extend from the plaza towards the park's corners, forming smaller garden spaces alternately planted with open lawn, a dragon tree, and clusters roses, evergreen shrubs, and small flowering trees. The perimeter of the park is lined with more densely planted palm trees and narrower footpaths.

In 1952 the park was renamed for actor Will Rogers, who was named Honorary Mayor of Beverly Hills in 1926. In 1997 the city's Recreation and Parks Department undertook the park's renovation that resulted in the removal of additions from the 1950s and returned the park to its original 1920s appearance.



Photo by Larkin Owens

The museum complex later incorporated the Fran and Ray Stark Sculpture Garden, a tripartite garden design by OLIN and Richard Meier & Partners Architects, was completed in 2007.

Photo © OLIN / Sahar Coston-Hardy



The J. Paul Getty Center

Constructed between 1983 and 1997, the museum complex is perched on a rise in the Santa Monica Mountains with panoramic views of the city skyline, the ocean, and the San Bernardino and the San Gabriel mountains. It is sited on a 110-acre parcel surrounded by a 600-acre preserve of native oaks and sycamores and accessed by a cable-pulled funicular that rises 900 feet up the hillside. Architect Richard Meier designed the marble-clad complex with a master plan stipulating that 19 of the campus's 24 acres should be developed as gardens. Denis Kurutz representing Emmet L. Wemple & Associates created a plan for the entire site in 1987 including the entrances and a 50-acre slope with drought-tolerant plants and 6,000 oak trees. In 1992 landscape architect Laurie Olin, with Fong & Associates and Dan Kiley as consultants, designed the gardens surrounding the museum.

At the heart of the complex is the site-specific, sculptural *Central Garden* designed by artist Robert Irwin with gardener Jim Duggan and landscape architects Spurlock Poirier. Completed in 1997, this 134,000 square-foot garden is accessed by a spiraling sycamore-lined walk that crosses a grass edged stream, culminating in a plaza with three tree-like metal arbors draped in bougainvillea. The Cactus Garden at the South Promontory was also part of the original design, created by Dennis McGlade of OLIN.

Landscape Style:
Postmodernist
Modernist

Landscape Type:
Institutional Grounds – Cultural

Designed By:
Emmet L. Wemple & Associates
Denis Kurutz
Hanna/Olin - Laurie Olin
Daniel Urban Kiley
Robert Irwin
Richard Meier & Partners Architects
Richard Meier
Fong & Associates
Spurlock Poirier
Jim Duggan



University of California, Los Angeles (UCLA)

Landscape Style:

Beaux Arts/Neoclassical
"Mediterranean" Estate

Landscape Type:

Campus – Land Grant College

Designed By:

George W. Kelham
John W. Gregg
Wurdeman and Becket
Cornell, Bridgers & Troller
Ralph Dalton Cornell
Howard Troller
Jere M. Hazlett
Emmet L. Wemple & Associates
Hodgetts + Fung

Related Landscapes:

Franklin D. Murphy Sculpture Garden
Inverted Fountain
Mildred E. Mathias Botanical Garden

Established in 1919, the Southern Branch of the University of California was developed from the State Normal School. The campus expanded to a new rural, 200-acre tract in Westwood Hills in 1924, with ocean views and the verdant backdrop of the Bel Air hills. In 1926 architect George Kelham developed a Beaux Art campus master plan, with 40 red-brick Romanesque buildings set in a cross axial arrangement. Kelham worked with the site's hilly, irregular terrain by using terraces and steps on the west side of the hill and creating a Romanesque-style bridge over an arroyo to the east, which constituted the main entry axis. Landscape architect John Gregg designed a corresponding Mediterranean campus landscape through the 1930s, which was continued by Ralph Cornell after 1937. In 1947 the arroyo was filled and the bridge buried to create Dickinson Court and Plaza.

Between 1948 and 1968, Wurdeman and Becket were consulting architects for the campus, initiating an era of Modernist planning principles and International-style architecture. From the 1950s until 1972, Cornell, Howard Troller and Jere Hazlett of Cornell, Bridgers & Troller served as principal landscape architects, overseeing the creation of the Grand Axis, the *Inverted Fountain*, the Franklin D. Murphy Sculpture Garden, Bruin Walk and Bruin Plaza. Later development in the southwestern quadrant of the campus incorporated gardens designed by Emmet L. Wemple & Associates and a new entrance at Le Conte Avenue by Hodgetts + Fung.



Photo by Charles Birnbaum



Photo courtesy of University of California, Los Angeles



Photo by Charles Birnbaum

Surrounded by residential neighborhoods and commercial development, the campus today measures 419 acres.

Photo courtesy of University of California, Los Angeles



Franklin D. Murphy Sculpture Garden (UCLA)

near 245 Charles E. Young Drive East

Landscape Style: Modernist **Type:** Institutional Grounds – Cultural

Designed by: Ralph Dalton Cornell; Cornell, Bridgers & Troller

This sculpture garden was envisioned in 1960 by University of California, Los Angeles (UCLA) Chancellor Franklin D. Murphy to be a public amenity. Its original intent was to expose students and staff to art as a part of daily life. Built as part of a larger campus expansion plan, landscape architect Ralph Cornell of Cornell, Bridgers and Troller was commissioned to design the five-acre rectangular site, a former parking lot nestled among campus buildings.

Designed without knowledge of what sculpture the site would house, Cornell envisioned the garden as a piece of art in itself. Rigid forms on the outer edges of the space, including linear concrete pathways and raised terraces, provide a transition between the modern campus buildings and the inner park. Naturalistic green areas, berms, and curvilinear pathways provide intimate spaces where visitors interact with sculptures and relax on the lawn. A bridge spans the park, providing direct access to the central campus and allowing pedestrians to pass over the lawn. Sculptures, including works by Alexander Calder and Auguste Rodin, are set into the terraces, along pathways, and placed in curving concrete seating areas at the edges of the lawn. Plantings include an allée of coral trees along the northern terrace; rows of canary pines; jacarandas; sycamores; eucalyptus, and redwood trees. Dedicated in 1967, the garden is maintained by UCLA's Hammer Museum.



Photo by Charles Birnbaum

Inverted Fountain (UCLA)

near Charles E. Young Drive East at Westholme Avenue

Landscape Style: Modernist **Type:** Plaza

Designed by: Howard Troller; Jere Hazlett; Cornell, Bridgers & Troller

This landscape feature was inserted into the eastern extreme of the southern campus in 1968. Conceived by landscape architect Howard Troller and developed by the school's architectural commission which included landscape architect Jere Hazlett, the innovative fountain was commissioned by university Chancellor Franklin D. Murphy, who encouraged the designers to create something new and original. The fountain's inversion was necessitated by its siting in the middle of Franz Plaza: wind passing through the open paved court would have carried a conventional fountain's spray in all directions. The resulting design is a shallow, circular basin edged in a



Photo by Charles Birnbaum

low brown-brick wall, with an interior rill. Water circulating in the rill spills over a circle of red bricks and flows inward across a bed of multi-colored rocks collected in the foothills of the San Gabriel Mountains. The current converges at an off-centered well and creates a small waterfall as it tumbles into a 12-foot wide and five-foot deep crater that recirculates the water at 10,000 gallons per minute. This eddy creates the naturalistic sound and appearance of a mountain stream, and was inspired by the bubbling springs and geisers at Yellowstone National Park, which Troller had seen in his youth. A campus landmark, the fountain is a popular spot for students to gather and wade into the water.

Mildred E. Mathias Botanical Garden (UCLA)

777 Tiverton Drive

Landscape Style: Picturesque or "Romantic" **Type:** Botanical Garden

Designed by: Ralph Dalton Cornell; Howard Troller; Cornell, Bridgers & Troller

This seven-acre botanical garden at the University of California, Los Angeles' Westwood campus was established in 1929 as a teaching facility and laboratory. Originally encompassing 31 acres, the garden was sited in the southeastern corner of the campus near an arroyo lined with willows. The arid hills were planted with coastal sage scrub, to which collections of eucalyptus and ficus were added. The area's microclimate allowed for the propagation of tropical and subtropical plants; flora common to Australia and Hawaii were displayed in thematic gardens, including gymnosperms, palms, succulents, aquatics, and camellias. The first manager of the botanical garden, George C. Groenewegen, obtained specimens by donation, largely from the United States Department of Agriculture, the California Botanical Garden, and the Huntington Botanical Gardens.

The garden flourished under the direction of landscape architect Ralph Cornell of Cornell, Bridgers and Troller from 1937 until the mid-1950s. His partner, Howard Troller, designed the subtropical conservatory and a lath house that was constructed for research purposes in the northwestern corner of the garden in 1952. Between 1956 and 1974, the garden was managed by Mildred Mathias, for whom it was named in 1979. Plants are arranged by geographic, taxonomic, or cultural themes, and special collections include Malaysian rhododendrons, bromeliads, cycads, ferns, and shrubs found in Mediterranean climes. The most recent feature added to the garden, "the nest," is a small amphitheater designed by the garden staff and constructed from Northern California incense cedar and boulders in 1996.

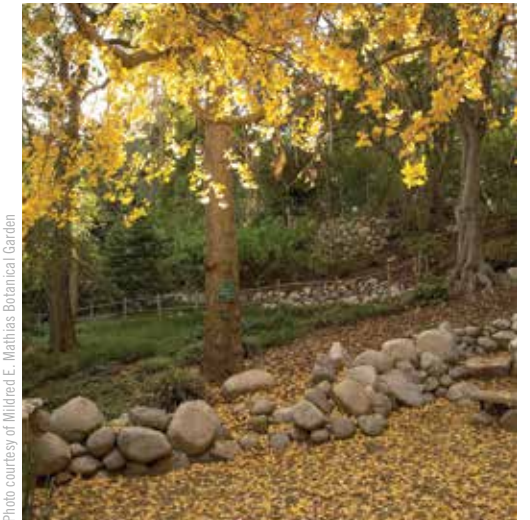


Photo courtesy of Mildred E. Mathias Botanical Garden

Descanso Gardens

Photo by Mike Zrodlo



In 1935, newspaper magnate E. Manchester Boddy, owner of the *Los Angeles Daily News*, purchased a 165-acre tract in the San Rafael Hills and named his estate Rancho del Descanso ("Rest" in Spanish). Architect James Dolena designed the Colonial-Revival mansion, completed in 1938, which he sited on a hillcrest with panoramic views of the San Gabriel Mountains. Beginning in 1936, Boddy planted thousands of camellias in the estate's hills alongside coast live oaks and chaparral. At its peak the estate had more than 20 acres planted with 600,000 camellias, the largest collection on the continent. In 1941, Boddy hired expert camellia propagator J. Howard Asper and opened a commercial nursery on the property, and soon thereafter commissioned Dr. Walter E. Lammerts, PhD to hybridize roses and lilacs and design the original, five-acre rose garden, completed in 1948.

Boddy sold the estate to the Los Angeles County Arboretum in 1953, which transferred management to the Descanso Garden Guild in 1957. The county designed 80 acres of gardens from Boddy's original landscape, including lilac and iris gardens, a bird sanctuary, and an eight acre xeriscape. Between 1953 and 1956, Wayne Williams designed the Japanese garden with a koi-filled stream and arcing bridge, a pool with waterfalls, Japanese maples, stands of bamboo, and a teahouse. In 1994, the rose garden was developed as the International Rosarium, designed by Steve Smith of Lawrence R. Moss and Associates with over 4,000 rose bushes in 20 thematic rooms.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Garden and Estate – Country Place Era
Botanical Garden

Designed By:
E. Manchester Boddy
Wayne Williams
Lawrence R. Moss and Associates



Photo courtesy of Descanso Gardens



Photo by Richard Su



Photo by Mike Zrodlo

Ferndell

This wooded glen close to the Western Canyon entrance to Griffith Park was created after the City of Los Angeles acquired a 1,000-foot long by 200-foot wide park entrance corridor off of Western Avenue. In the early 20th century, health-seekers sipped the natural spring waters there, which were thought to have curative powers. The meandering dirt footpaths lined with concrete handrails and bridges fashioned to look like wood were built in the 1910s, while Griffith Park's Superintendent and plantsman Frank Shearer added native and imported ferns through the 1920s, giving the garden its name. Ferndell was enlarged further by artisans and workers from the Works Progress Administration's Civilian Conservation Corps (CCC) during the Great Depression. The CCC laborers built stone-lined water features, picnic areas, benches, masonry retaining walls and railings in the National Park Service's signature rustic style.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Public Park

Designed By:
Frank Shearer

At 20 acres, Ferndell features a quarter-mile trail that loops around a spring-fed ravine under the dense canopy of mature sycamores, alders, spruces, oaks, redwoods and pines. More than 50 fern species cover the ground alongside tropical plants, succulents and flowers. The garden includes tree-shaded ponds and a brook with numerous, small cascades. A spur of the looped trail heads east to the Griffith Observatory. The verdant landscape fuses natural and designed features into a unique transition area between Griffith Park's manicured and wilderness zones, while offering a peaceful escape from the city. Ferndell contributed to the city's designation of Griffith Park as a Historic-Cultural Monument in 2009.



Photo by Jordan Bliss



Photo by Jordan Bliss



Photo by Jordan Bliss

Occidental College

Founded in 1887, this private liberal arts college moved from Highland Park to 120 acres in Eagle Rock around 1912, a site nestled in a secluded valley below the San Rafael Hills north of downtown Los Angeles. Architect Myron Hunt created a Beaux Arts, cross-axial master plan centered on an open quadrangle located halfway up a dominant rise. Sports fields and a hillside amphitheater were sited in a more picturesque arrangement on the campus periphery. As campus architect until 1940, Hunt designed 21 buildings in a Mediterranean Revival-style with tiled roofs, archways and covered walks.

In 1936 the central quad was converted into a pedestrian zone by landscape gardener Beatrix Farrand. Four long terraces were sliced across the slope, buttressed by low retaining walls with round-edged, concrete stairs. The quad's paved walks cut through open lawn shaded by mature live oaks (now holly oaks). A second quadrangle, the Student Quad, was created from a grassy slope supported by a retaining wall. Around Thorne Hall, Farrand positioned steps, walls, and ramps and planted four mature olive trees in the flagstone-paved forecourt, large agaves on the eastern elevation, and white wisteria along the rear wall. While consulting on the 1938 campus master plan, Farrand selected the site for Haines Hall, set dramatically back on a steep slope.

Although the campus expansion continued after World War II, the core of Hunt's plan remains intact. From 1978 to 1992, Howard Troller served as campus landscape architect, integrating new buildings and landscapes and improving existing landscapes in other areas.

Landscape Style:
"Mediterranean" Estate
Beaux Arts/Neoclassical

Landscape Type:
Campus – Quadrangle Plan

Designed By:
Myron Hunt
Beatrix Farrand
Howard Troller



Photo courtesy of Occidental College



Photo courtesy of Occidental College



Photo courtesy of Occidental College

LA County Arboreteum & Botanical Garden

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Botanical Garden
Arboretum

Designed By:
Edward Huntsman-Trout
Harry Sims Bent

This 127-acre landscape nestled in the San Gabriel Mountains was once part of cattle rancher Hugo Reid's 13,000-acre Rancho Santa Anita, established in 1845. In 1875, 8000 acres of the property was acquired by Elias Jackson "Lucky" Baldwin, founder of the city of Arcadia, who created Baldwin Lake and built two Eastlake stick-style structures, the Queen Anne Cottage and Coach Barn, designed by architect Albert A. Bennett in the 1880s. With a strong interest in trees and gardens, Baldwin established several specimens that still grow today near the Lake and Queen Anne Cottage.

In 1947, Los Angeles County purchased 111 acres around the Baldwin house for use as an arboretum. Harry Sims Bent designed the master plan in 1950 and landscape architect Edward Huntsman-Trout contributed to several individual garden designs. Opened to the public in 1955, some garden collections display representative species of six continents, with special emphasis on plants adapted to the world's Mediterranean climates. Other landscape elements include a grove of the native Engelmann oaks, a tropical jungle garden, and a series of specialty gardens including the thematically-colored Grace Kallam Perennial Garden and the Meyberg Waterfall, an aquatic garden with tropical and temperate plants. Huntsman-Trout also created the Victorian Rose Garden, an elliptical-shaped garden surrounded by a citrus grove, as well as the Bauer Fountain, created in collaboration with artist Millard Sheets in 1963. Like several Arboretum structures, it reflects the Modernist design sensibilities of mid-20th century southern California.



Photo courtesy of LA County Arboretum & Botanical Garden



Photo by Brianna Lamoreux



Photo courtesy of Daderot at en.wikipedia

In addition, the Arboretum is well known as a location site for film production, from the early Tarzan films to Bing Crosby/Bob Hope "Road" movies to contemporary features such as "Meet the Fockers" and "Bridesmaids."

Photo courtesy of Los Angeles County Arboretum & Botanical Garden



La Casita del Arroyo

In 1933, during the Great Depression, the Pasadena Garden Club sponsored the construction of this house and garden as a public works project. Architect Myron Hunt designed the small structure, which was constructed with boulders from the nearby Arroyo Seco and lumber from a bicycle track built for the 1932 Olympics.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Garden and Estate

Designed By:
Isabelle Greene
Yosh Befu

By the 1980s the wedge-shaped property, perched precariously on a cliff above the creek, was at risk from erosion. Landscape architects Isabelle Greene and Yosh Befu were engaged to design a new garden, but while work was underway a fire destroyed all but the stone walls of the house. With funds raised by Los Angeles County and the Pasadena Garden Club, the house was rebuilt and the new landscape completed in 1988.

Greene and Befu's gardens are defined by river rock walls, large granite boulders, perennial planting beds, and winding paths paved in decomposed granite. Native plants from California and the Mediterranean are used throughout, serving as an educational resource about horticulture for the surrounding community. The Butterfly Sanctuary, which overlooks the Arroyo Seco, is planted with mature oaks, Matilija poppy, blue-eyed grass, Columbine and Coral bells. The property is separated from the traffic of Arroyo Boulevard by a band of evergreen trees, shrubs, and Oakleaf Hydrangea.

The Pasadena Garden Club managed the house and grounds until 1994, when the La Casita Foundation was established as the proprietor of the site. The site was listed in the National Register of Historic Place in 2001 as part of the Lower Arroyo Seco nomination.



Photo by Brendan McKenney



Photo by Brendan McKenney



Photo by Brendan McKenney

Pasadena Civic Center

In 1923, the Chicago architecture firm of Bennett, Parsons & Frost developed a plan for Pasadena's downtown core, which centralized the city's most important civic institutions within a single district. An unrealized portion of Daniel Burnham's Plan of Chicago, a City Beautiful concept in which grand avenues terminate in the city's most important public buildings, influenced their vision. This concept was manifested in Holly Street, a major east-west axis lined with mature carob trees that terminates at the iconic Pasadena City Hall. This monumental Spanish Colonial Revival domed structure, designed by architects John Bakewell, Jr. and Arthur Brown, Jr. of Bakewell & Brown in 1927, incorporates a central, arcaded interior courtyard with a cast-stone fountain surrounded by silk-floss and native oak trees.

Landscape Style:
Beaux Arts/ Neoclassical

Landscape Type:
Plaza
Institutional Grounds – Governmental

Designed By:
Bennett, Parsons & Frost

Crossing Holly Street in front of City Hall is Garfield Avenue, which meets the Public Library to the north and the Civic Auditorium to the south. This avenue is lined with magnolia trees. At the intersection of Holly Street and Garfield Avenue lies City Hall Plaza, whose western side is curved to give a more expansive view of the building's façade.

Other significant public buildings populate the blocks surrounding City Hall Plaza, originally planned with pockets of open space, landscaped with lawns, shrubs, and California redwoods. The sidewalks throughout the Pasadena Civic Center District were paved in a basket weave pattern of soft hued bricks, further uniting the area as a cohesive public space. The district was listed in the National Register of Historic Places in 1980.



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

The tile work and fountains at Plaza Las Fuentes echo Halprin's work in Grand Hope Park and the Maguire Gardens in Los Angeles, landscapes which were also developed by Robert Maguire.

Photo by Charles Birnbaum



Plaza Las Fuentes

In 1984, the City of Pasadena initiated a program to improve its historic Civic Center and selected a rectangular block bounded by Colorado Boulevard, Walnut Street, and Los Robles and Euclid avenues for a mixed-use development that would offer a variety of commercial spaces. The six-acre parcel, developed by Maguire Thomas Partners, is situated across from the Spanish Colonial Revival-style City Hall, designed in 1927 by architects John Bakewell, Jr. and Arthur Brown, Jr. of Bakewell & Brown. Opened in 1989, the site includes an eight-story office tower, a 12-story hotel, and retail spaces designed by Moore Ruble Yudell. Landscape architect Lawrence Halprin was selected to design an integrated landscape that would reflect the architectural style of the complex and the heritage of nearby old town Pasadena.

Halprin's Moorish-influenced design includes pedestrian arcades and a series of distinct courtyards and terraced public gardens characterized by decorative paving and tilework, lush plantings, and a variety of pools, water channels and waterfalls. The central element is a large courtyard anchored with several fountains decorated in hand-painted ceramic tiles. An entire wall of decorative tiles was designed by artist Joyce Kozloff, while sculptures by Michael Lucero and other artists are placed throughout the gardens. Terrace and roof gardens offer views of the iconic City Hall dome as well as the San Gabriel Mountains.

Landscape Style:
Postmodernist

Landscape Type:
Plaza

Designed By:
Lawrence Halprin
Lawrence Halprin & Associates
Moore Ruble Yudell
The Maguire Partners



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Storrier-Stearns Japanese Garden

In 1935, after visiting Japan, Charles and Ellamae Storrier Stearns hired Kinzuchi Fujii to convert the tennis court area on their six-acre estate into a Japanese-style pond strolling garden from the Edo period. Built on a scale unprecedented in the U.S., the 1.5-acre garden is Fujii's most significant work.

Secluded from the street by a six-foot-high wall capped with black leaded tiles, the garden is accessed through an entrance gate flanked by Foo dog statues and pittosporum, podocarpus, and acanthus. At the center of the garden are two irregularly-shaped, interconnecting ponds edged with beach pebbles, and a 200 foot-long retaining wall that wraps the north and east sides of the ponds. The wall buttresses a 25-foot-high hill formed from the ponds' excavated soil. More than 2,000 granite boulders were brought in to create a cascading waterfall with a twelve-foot drop. A footpath winds around both ponds and over a serpentine gully that is traversed by four granite and wood footbridges. The garden was planted with black pines, Japanese maples, Chinese elms, camellias, azaleas, rhododendrons, and ferns and contained five Japanese lanterns, a rustic, redwood-log shelter and a teahouse on the southern edge of the lower pond.

The estate was subdivided in 1950 and fell into decline until 2005, when the teahouse was rebuilt (after burning down in 1981) and landscape architect Takeo Uesugi restored the garden according to Fujii's original plans.

Landscape Style:

Japanese

Landscape Type:

Garden and Estate – Country Place Era

Designed By:

Kinzuchi Fujii
Takeo Uesugi



Photo © Deanie Nyman



Photo © Deanie Nyman



Photo © Deanie Nyman

Considered one of the most significant chisen-kaiyu shiki (pond strolling garden) in the country created prior to World War II, it was listed in the National Register of Historic Places in 2005.

Photo © Deanie Nyman



Stuart Building

Between 1956 and 1958, the Stuart Company, an independent pharmaceutical distribution company, built a new headquarters on 5.7 acres east of Pasadena's historic core. Designed by Edward Durrell Stone, the office complex is noted for its white, Persian-inspired arcade formed by a patterned concrete wall and flat roof supported by gold-painted steel columns.

Landscape Style:
Modernist

Landscape Type:
Institutional Grounds
Corporate Office Park

Designed By:
Edward Durrell Stone
Thomas Dolliver Church
Robert Chattel

Stone collaborated with landscape architect Thomas Church on the site plan and landscape design. The square, low-rise edifice is set back from the street on a manicured lawn framed with mature palms and ferns. West of the building's entrance, the patterned arcade cantilevers over a shallow, linear reflecting pool with five jet fountains.

The rectangular rear courtyard, designed as an employee recreation space, is enclosed by a high wall and bordered by a concrete walk set with smooth beach pebbles. It features an elliptical swimming pool, a bathhouse, a conical pavilion flanked by a tall cypress tree, and a lawn area interrupted by long, rectangular, raised beds planted with orange trees.

Since its completion in 1958 relatively few alterations have been made to the building, although a ramp and railings were added to the entrance and additions were made in 1960 and 1970. In 2006, the Stuart complex was adapted for condominiums and in 2011 architect Robert Chattel converted the main building into a performing arts center. The Church-designed landscape remains largely intact, although a shade pavilion was relocated to a nearby park. The complex was listed in the National Register of Historic Places in 1998.



Photo by Robert Chattel



Photo © Benjamin Arlt



Photo © Benjamin Arlt

Washington Park

One of the city's earliest public parks, this 5.5-acre green space in the northwestern neighborhood of Washington Square was reclaimed from a town dump between 1921 and 1925. The city purchased three acres on the southeast corner of El Molino Avenue and Washington Boulevard in 1920, intending to create a children's playground. Within a year, the despoiled land was cleared and five memorial oaks were planted at the dedication ceremony. Over the next few years, landscape architects Ralph Cornell and Theodore Payne transformed the natural stream basin's irregular terrain into a picturesque landscape, seeding an open lawn area and planting native vegetation. The work also included planting copses of deciduous trees, erecting walls made from river rocks, adding benches, and placing a rustic bridge over the arroyo.

Over the ensuing decades facilities for active recreation were added to the park, including a basketball and tennis court, a baseball diamond, and children's play equipment. An asphalt parking lot was built in the park's northeastern corner. The Friends of Washington Park, a non-profit organization formed in 1992, initiated a renovation project that same year. Landscape architects Troller Mayer Associates led the project based on Cornell's original plans, with Onyx Architects creating rustic stone-and-log ramadas in the picnic area as well as information displays. The organization's gardeners, in conjunction with Pitcher Sage Design and Nativescapes, also redesigned several areas within the park as garden displays featuring plants that thrive in the southern California climate.

Landscape Style:
Picturesque or "Romantic"

Landscape Type:
Public Park – Neighborhood Park

Designed By:
Ralph Dalton Cornell
Theodore Payne
Troller Mayer Associates
Onyx Architects
Pitcher Sage Design
Nativescapes



Photo courtesy of Friends of Washington Park



Photo courtesy of Friends of Washington Park



Photo courtesy of Friends of Washington Park

A wide boardwalk acts as a promenade and traces the mean high tide line as it was in 1921.

Photo by Sarah Prikryl



Annenberg Community Beach House

This five-acre beachfront property, developed by William Randolph Hearst for actress Marion Davies, included a 100-plus room mansion and several houses designed by architect Julia Morgan. In 1947 Davies sold the property to Joseph Drown, who operated it as the Oceanhouse Hotel along with the Sand & Sea Club, a limited-membership beach club, until the mansion was demolished in 1956. The State of California purchased the property in 1959, and the Sand & Sea Club continued to operate until 1989. In the 1990s, the City of Santa Monica ran the facility until the 1994 Northridge Earthquake severely damaged all structures on site. The Annenberg Community Beach House, opened in 2009, was made possible by the Annenberg Foundation at the recommendation of Wallis Annenberg and in partnership with the City of Santa Monica and California State Parks.

Designed by landscape architects Mia Lehrer + Associates, the Beach House provides access to the Pacific Ocean and a wide sandy beach featuring volleyball and tennis courts and a children's play area. The pool deck, paved in concrete with patterned marble inlay, is defined by a white concrete colonnade and features a marble-coped swimming pool and guest house designed by Morgan in the 1920s; these were rehabilitated by architects Frederick Fisher and Partners, who also designed the entry pavilion, pool house, and restroom facilities. The site also features public art by Roy McMakin and planting beds filled with palms and native plants.

Landscape Style:
Postmodernist

Landscape Type:
Public Park – Neighborhood Park
Historic Site

Designed By:
Mia Lehrer + Associates



Photo by Grant Mudford



Photo by Grant Mudford



Photo by Charles Birnbaum

Colorado Center

(MGM Plaza)

This thirteen-acre business park encompassing a city block on the east side of town was completed in 1984 as Colorado Place North, the first phase of a 28-acre mixed use development designed by architects Welton Becket Associates. Landscape architects Process Oriented Design (POD, Inc.) created the original landscape plan, which featured a central plaza linking six office and retail buildings built atop a subterranean, three-level parking structure. The plaza included a courtyard atrium that filtered light below ground, bermed lawns, and dense groves of ficus trees that screened the complex from the urban surrounds.

Landscape Style:
Postmodernist

Landscape Type:
Corporate Office Park

Designed By:
POD, Inc.
Pamela Burton and Company

After acquiring the renamed Colorado Center, Tishman Speyer retained landscape architect Pamela Burton in 2002 to update five acres within the complex. Burton replaced the existing plant palette with drought-resistant plants irrigated by a recycled water system while strategically placing deciduous trees to shade the buildings. The grading and peripheral planting was altered to make the complex more visible from the street, and an existing two acre lawn was planted with California sycamores and lined with beds of flowering Mediterranean shrubs. The corporate campus is connected by a series of garden rooms with water features and landscaped pedestrian walks. In the northwestern corner of the site, Burton introduced a 3.5-acre public park that includes volleyball, basketball, two tennis courts, and a playground.



Photo courtesy of Pamela Burton and Company



Photo courtesy of Pamela Burton and Company



Photo courtesy of Pamela Burton and Company

Photo courtesy of Pamela Burton and Company



The complex attracted Metro-Goldwyn-Mayer Studios as a tenant, and was known as MGM Plaza through the 1990s.

Between 1997 and 2006, the villa was closed for renovations led by Denis Kurutz and architects Machado and Silvetti. After Kurutz's death in 2003, Korn Randolph, Inc. continued his work, moving 100 existing trees and planting 1,200 new trees on the grounds.

Photo by Charles Birnbaum



The Getty Villa

Sited in a narrow canyon filled with eucalyptus trees, this art complex highlights Greek, Roman, and Etruscan works that began with artifacts collected by J. Paul Getty. In 1968, Getty sought to build a gallery on his 64-acre estate modeled after Villa dei Papiri, a Roman country house outside Herculaneum. Completed in 1974, the two-story villa and gardens were designed by architects Robert Langdon and Ernest Wilson and landscape architect Denis Kurutz with Emmet L. Wemple & Associates. Replete with bronze sculptural replicas, fountains created by Bruce Ptolomy, and more than 300 plant varieties used by ancient Romans, the villa's four gardens were conceived as authentic settings for the display of antiquities.

The largest garden, the Outer Peristyle, is enclosed by a Doric and Corinthian-columned peristyle. The garden's centerpiece is a 220-foot long, rectangular reflecting pool edged by concrete footpaths with low hedges, circular stone benches, and raised beds of boxwood, myrtle, ivy and roses. In the Herb Garden, a square basin filled with water lilies is surrounded by herb beds, fruit trees and an olive grove. The Inner Peristyle is an atrium garden that features replicas of Roman statuary and ivy topiary around a long, narrow reflecting pool. The enwalled East Garden, bordered by a clipped boxwood hedge, is shaded by mulberry and laurel trees and contains two sculptural fountains.

Landscape Style:
Postmodernist

Landscape Type:
Institutional Grounds – Cultural

Designed By:
Emmet L. Wemple & Associates
Denis L. Kurutz
Korn Randolph, Inc.



Photo by Charles Birnbaum



Photo by Charles Birnbaum



Photo by Charles Birnbaum

Ocean Park Neighborhood Beach (Inkwell Beach)

In the early 1900s a two-block area of Pacific oceanfront in Santa Monica, stretching from the western end of Pico Boulevard to Bicknell Street, became a popular gathering place for African Americans and remained so through the mid-twentieth century. The Anglo community denigrated the site by calling it the “Inkwell” in reference to the skin color of the beach goers, but the very people it was intended to impugn adopted the name as a badge of pride. While the Inkwell beach site is itself largely gone (a monument marking the site was installed in 2008), the story of the site and the people who used it is powerful.

The beach was situated near the Phillips Chapel Christian Methodist Episcopal (CME) Church, founded in 1905 as the first black church in Santa Monica, which also anchored an early African American settlement around 4th and Bay Streets. During the high season, hundreds of African Americans from throughout Southern California socialized, enjoyed the ocean breezes and swam at the Inkwell because they experienced less racial harassment than at other area beaches.

California had laws as early as the 1890s about public beach access for all citizens, but sometimes those laws were not acknowledged by whites. There were unfortunate personal assaults on individual African Americans to inhibit their freedom at public beaches north and south of Santa Monica. By 1927, as a result of legal challenges led by the National Association of Colored People, the California Courts

upheld laws put in place from 1893 to 1923 that provided equal access to any public beach in the state.

By the mid-1920s exclusive beach clubs began to open near the foot of Pico Boulevard, pushing the Inkwell beach site south towards Bay and Bicknell Streets. At the same time the Santa Monica Bay Protective League blocked the development efforts of a black investment group, the Ocean Frontage Syndicate led by Norman O. Houston and Charles S. Darden, Esq., with plans to build a first-class resort with beach access where Shutters Hotel is located today. Pushed southward by exclusive clubs from which they were restricted and simultaneously denied their own club, the black community’s presence continued at the Ocean Park neighborhood beach as a comparatively safe haven from discrimination and harassment.

As social and legal barriers began to crumble from 1948 to 1968, with the overturning of restrictive real estate covenants and the prohibition of most forms of discrimination, sites of African American leisure activity began to fade away. No longer a segregated space today, the Inkwell beach site includes the California Wash art installation and Crescent Bay Park. In 2008 the City of Santa Monica erected a monument at Bay Street and Oceanfront Walk, officially recognized the historic significance of the area and the early African American community there, including the first documented surfer of African and Mexican American descent, Nick Gabaldón (1927–1951).



Verna Williams and Arthur Lewis at the Jim Crow era, African American beach in Santa Monica, California, 1924. Los Angeles Public Library Online Collection.

The ‘Colored Use’ beach section is called out on this 1947 shoreline map. Photo courtesy City of Santa Monica, Los Angeles County Master Shoreline Plan map 1947, Division of Beaches and Parks, Department of Natural Resources / Department of Engineering State of California. University of Southern California Library Special Collections.



Palisades Park

This 1.7-mile linear park on Ocean Avenue is set atop a coastal cliff with scenic views of the Pacific Ocean. In 1892 city founders Senator John P. Jones and Colonel Robert S. Baker donated the majority of the park's 26 acres to the city, while the Santa Monica Land and Water Company gave the remainder five years later. The park design evolved over the ensuing century and features signature palm allées, rows of Italian stone pine, eucalyptus, specimen trees from New Zealand, a Craftsman-style pergola built c.1912, a circular rose garden from 1950, and seating and walking trails.

Landscape Style:

Postmodernist

Landscape Type:

Public Park – Neighborhood Park

Designed By:

Sasaki Associates
 POD, Inc.
 Wallace Roberts & Todd
 Jody Pinto

In 1991, a master plan for the park was approved by the city, with landscape architecture firm Sasaki Associates retained to redesign the park's southern end. Working with POD, Inc., they replaced the park's vegetation using drought-resistant plants, installed irrigation systems, repaired subsurface drainage, and introduced a new jogging path. Circulation was also improved by realigning existing walkways. Between 1996 and 2000 as part of the South Beach Improvements project, landscape architecture firm Wallace Roberts & Todd made improvements to Inspiration Point, the northernmost portion of the park. In collaboration with artist Jody Pinto, they introduced new lighting and furniture, redesigned the existing path system, and extended the jogging path along Ocean Avenue, resurfacing it with decomposed granite flecked with mica. The designers updated the landscape using native, drought-tolerant shrubs and dense tree plantings for shade. The timbered pergola was restored and given a small plaza, while the nearby Rose Garden was redesigned with concentric paths.



Photo courtesy of Santa Monica Conservancy



Photo courtesy of Santa Monica Conservancy



Photo by Charles Birnbaum

Santa Monica Pier & Carousel Park

Beginning as two adjacent piers built in 1909 and 1916, the popular entertainment venue faced demolition in 1973, exacerbated when the piers were partially washed away by destructive storms a decade later. Between 1984 and 1987, architecture firm Moore Ruble Yudell worked on a waterfront redevelopment plan that replaced the pier and created Carousel Park, located just east of the pier and named for the antique carousel displayed at the pier's entrance. Designed in concert with landscape architects Campbell & Campbell, the park features a stepped, octagonal entryway, an enlarged deck around the carousel, an amphitheater, and a pavilion. A 5,000-square-foot children's playground occupies the southern edge of the site, featuring a concrete ship and a dragon sculpted from river-washed granite boulders. The pier itself includes Pacific Park, a family-oriented amusement park with a large Ferris wheel, the Santa Monica Pier Aquarium, numerous commercial and entertainment venues, and a space dedicated to fishing at the end of the pier. Ocean Park Beach, a 20-acre oceanfront park designed by Campbell & Campbell in the 1980s, extends three miles to the south of the pier. It incorporates a palm-lined, paved pedestrian walk and bicycle path, pavilions and concessions, a dog park, volleyball and tennis courts, and picnic areas.

Landscape Style:

Postmodernist

Landscape Type:

Public Park
 Waterfront Development

Designed By:

Moore Ruble Yudell
 Campbell & Campbell



Photo by Robin Carmichael



Photo by Robin Carmichael



Photo by Robin Carmichael



Photo © OLIN / Sahar Coston-Hardy

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