



# What's Out There.<sup>®</sup> San Francisco Bay Area



The Cultural Landscape Foundation  
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tclf.org



Photo courtesy Golden Gate National Parks Conservancy



**The Cultural Landscape Foundation (TCLF)**

TCLF is a 501(c)(3) non-profit founded in 1998 to connect people to places. TCLF educates and engages the public to make our shared landscape heritage more visible, identify its value, and empower its stewards. Through its website, publishing, lectures and other events, TCLF broadens support and understanding for cultural landscapes.

**tclf.org**

**Welcome to *What's Out There*® San Francisco Bay Area, organized by The Cultural Landscape Foundation (TCLF) and a committee of local experts.**

This guidebook provides photographs and details of 35 examples of the region's rich cultural landscape legacy. Its publication is timed to coincide with the launch of *What's Out There Weekend San Francisco Bay Area*, September 14-15, 2019, a weekend of free, expert-led tours.

First settled by indigenous peoples and later by Spanish colonists, the Bay Area saw relatively modest growth until the 1848 California Gold Rush and railroad connections irrevocably transformed once-isolated communities into bustling, multi-ethnic commercial centers. At the turn of the century, the aspirations for making San Francisco the 'Paris of the Pacific' were thwarted by the 1906 earthquake. Displaying a unique resilience, the city was able to rebuild in time to host the Panama-Pacific International Exposition in 1915. Despite the uncertainties of the Great Depression, the city oversaw the construction of both the Golden Gate and San Francisco-Oakland Bridges, connecting the Bay Area's various communities. In the postwar years, a lengthy period of controversial urban renewal resulted in the rehabilitation of downtown districts, as well as the erasure of established communities.

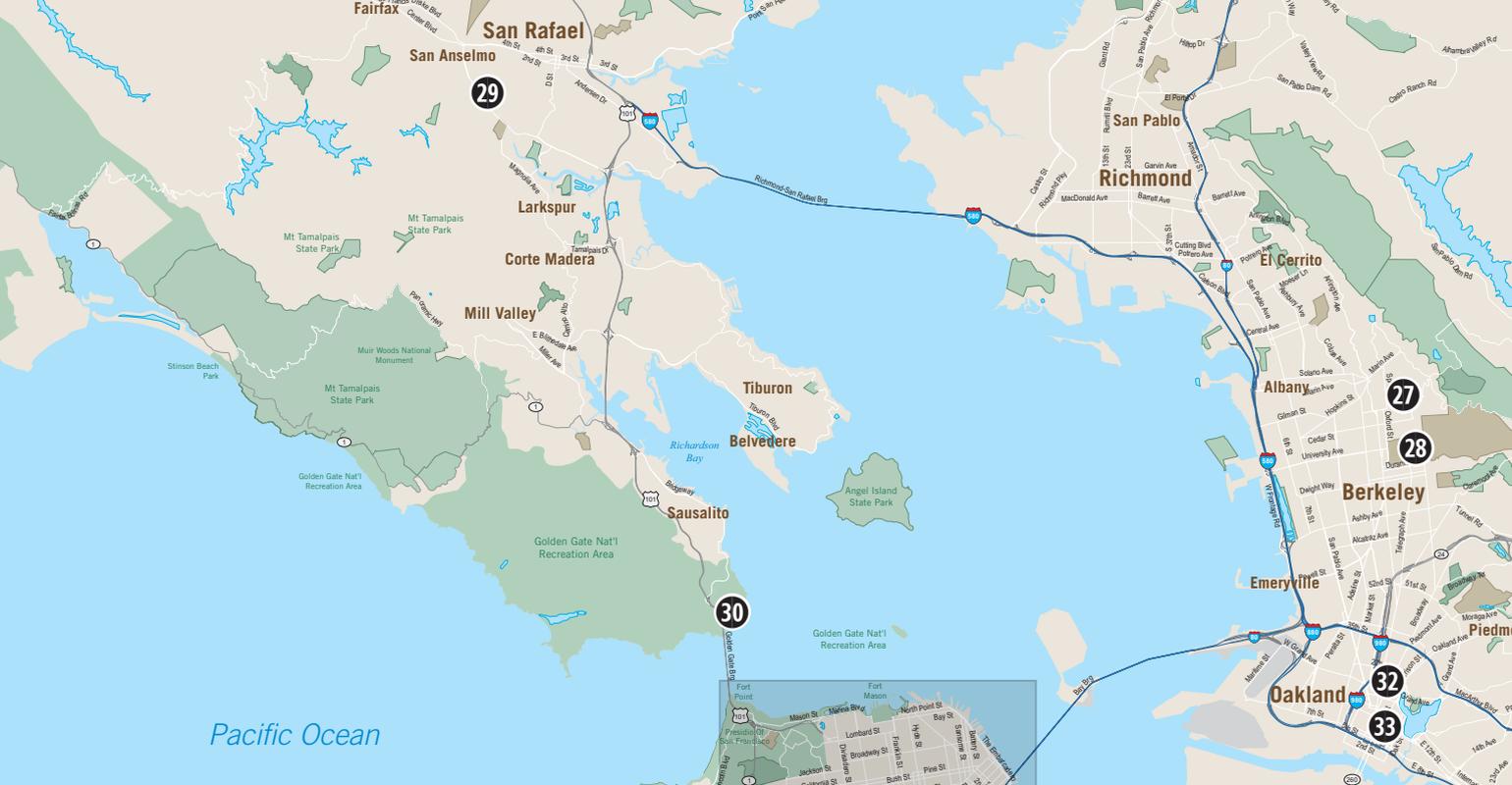
The landscape of the Bay Area is a many-layered palimpsest, with contemporary designs existing side by side with nineteenth-century defensive fortifications. Following World War II, the region was a testing ground for Modernist landscape architects to experiment with new design typologies. From Osmundson & Staley's Kaiser Center Roof Garden, and Lawrence Halprin's United Nations Plaza, to more recent work at Salesforce Park, the legacy of design innovation continues today.

The guidebook is a complement to TCLF's digital *What's Out There San Francisco Bay Area Guide* ([tclf.org/san-francisco](http://tclf.org/san-francisco)), an interactive online platform that includes the enclosed site profiles plus many others, as well as overarching narratives, maps, historic photographs, and designers' biographical profiles. The guide is the sixteenth such online compendium of urban landscapes, dovetailing with TCLF's web-based *What's Out There*, the nation's most comprehensive searchable database of historic designed landscapes. Profusely illustrated and carefully vetted, the searchable database currently features more than 2,000 sites, 12,000 images, and 1,100 designer profiles. The database has been optimized for mobile devices and includes *What's Nearby*, a GPS-enabled feature that locates all landscapes within a given distance, customizable by mileage or walking time.

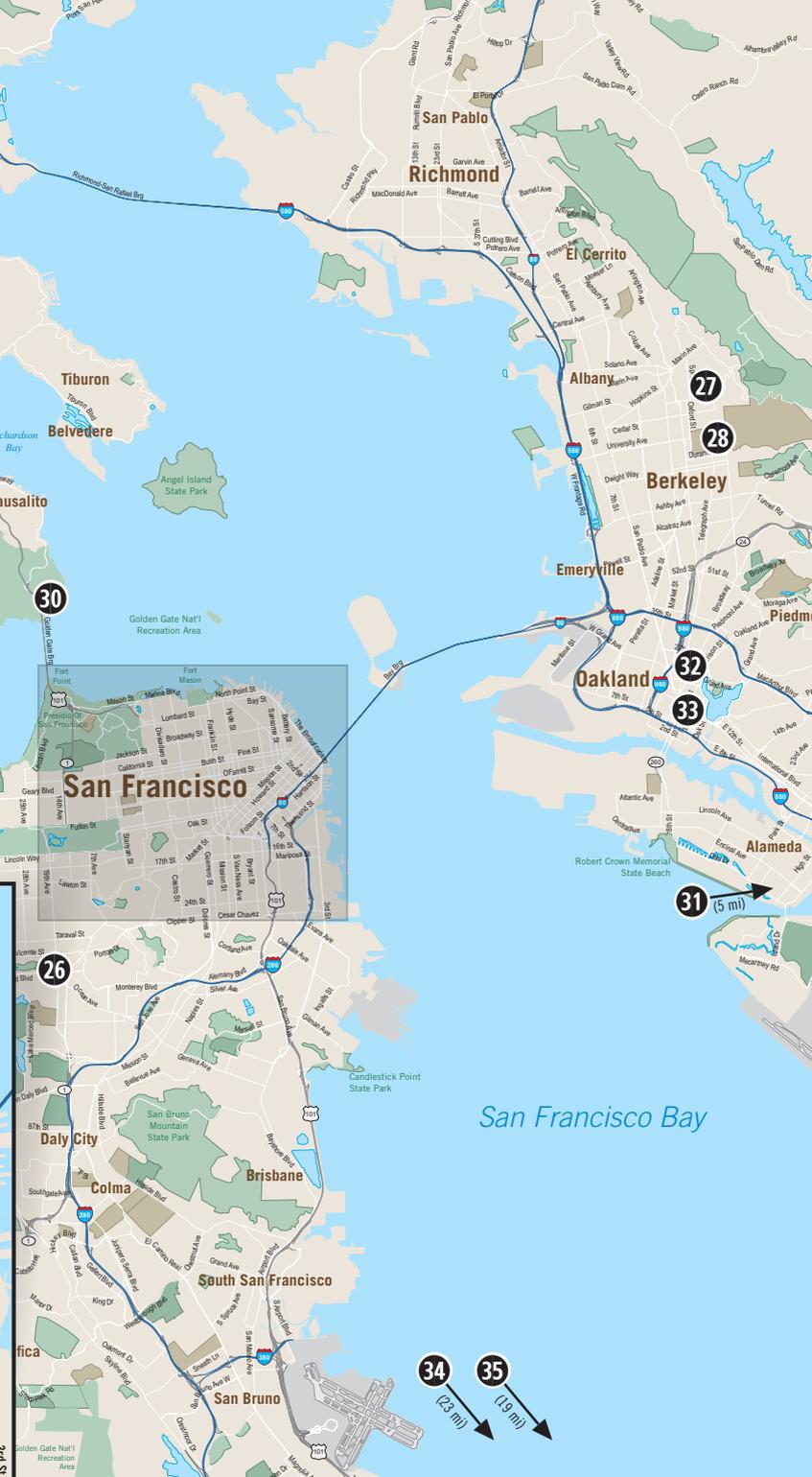
A special word of thanks is owed to the many photographers who generously contributed their work to the guidebook and online guide. Committee chairs René Bihan and Alexis Woods provided invaluable, intimate knowledge of local landscapes and the landscape architecture community. We are likewise grateful to the site owners, stewards, volunteers, financial supporters, and other friends of TCLF who made the guidebook and tours possible. We also appreciate your interest in *What's Out There San Francisco Bay Area* and hope you will enjoy experiencing the region's unique and valuable landscape legacy.

Sincerely,

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



**Downtown San Francisco**



Embarcadero - Justin Herman Plaza

Photo by Gary Stevens

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# Embarcadero - Justin Herman Plaza

Photo by Eric Sonstroem



This four-acre brick plaza, reminiscent of an Italian piazza, is located at the eastern terminus of Market Street, the city’s major boulevard. It was completed in 1972, designed by landscape architect Lawrence Halprin along with Mario Ciampi and Associates and John Bolles & Associates. In a notebook entry in 1966, Halprin explained that the plaza “was conceived as a total environment in which all the elements working together create a place for participation.”

Adjacent to the waterfront, the plaza was built in the shadow of the elevated, stacked Embarcadero Freeway. The focal point of the plaza is a 40-foot-high concrete fountain, intentionally placed off-axis with Market Street. Named Québec Libre! by its sculptor, Armand Vaillancourt, the fountain is composed of rectangular steel and concrete arms that bend and twist, creating a grotto behind the waterfall where visitors can interact by moving under and through the structure. Water cascades, sprays, pours, and seeps from multiple sources in the fountain, which was conceived to counter noise from the adjacent highway. The Embarcadero Freeway was demolished after the 1989 Loma Prieta earthquake, allowing the site to open up and enabling redevelopment all along the Embarcadero. Renamed Justin Herman Plaza for city planner M. Justin Herman who spearheaded the area’s redevelopment, the space continues to serve as a gathering place, hosting a variety of activities and an open-air skating rink during the winter months.

**Landscape Type:**  
Plaza

**Landscape Style:**  
Modernist

**Designed By:**  
Lawrence Halprin  
Lawrence Halprin & Associates  
Don Carter  
Mario Ciampi and Associates  
John Bolles & Associates  
Armand Vaillancourt

**Related Landscapes:**  
Golden Gateway



Photo by Christina Dikas



Photo by Charles A. Birnbaum



Photo by Christina Dikas

# Pioneer Park

**Landscape Type:**

- Public Park
- Neighborhood Park
- Commemorative Landscape

**Designed By:**

- Daniel H. Burnham
- Albert Lansburgh
- Works Progress Administration

To celebrate the centennial of the United States, George Hearst and other civic leaders purchased four steep lots, donating them to the city as Pioneer Park in 1876. Inspired by the Cliff House at Lands End, developer Frederick Layman built a funicular on Greenwich Street in 1884 that ran to a large entertainment pavilion, called the German Castle (destroyed in the early 1900s), on the hilltop. In his 1905 plan, Daniel Burnham recommended two large terraces, a tower, and a Capitoline Hill-style staircase for the park. Improvements by architect Albert Lansburgh in 1923 created the first paved roadway, along with stepped terraces and an esplanade. The most prominent feature is the 210-foot-tall Art Deco Coit Memorial Tower, designed by Arthur Brown, Jr., dating from 1933. During the 1930s the Works Progress Administration constructed rubble walls and sidewalks, and planted cypress, pine, and tea trees. In 1995 the park underwent a series of improvement projects that rebuilt stairways, provided handicap access, and remediated erosion.

Most of the five-acre park is a steep, tree-covered hillside. The summit is accessed by the Greenwich Steps and the Filbert Street Stairs, which ascend the eastern slope, and by the winding Telegraph Hill Boulevard that culminates in a roundabout at the summit. Well known for its many fresco paintings completed in 1934 in the Social Realism style by the Public Works of Art Project, the tower culminates in a two-story observation deck with panoramic views of the bay. Coit Memorial Tower was listed in the National Register of Historic Places in 2008.



Photo by Alexis Woods



Photo courtesy Wikimedia Commons



Photo by Alexis Woods

Photo by Chensiyuan



# Levi's Plaza

**Landscape Type:**

Plaza  
Public Park

**Landscape Style:**

Modernist

**Designed By:**

Lawrence Halprin  
Lawrence Halprin & Associates  
HOK  
Gensler + Associates

Intended as a campus for Levi Strauss, Inc., for its workers to have lunch and relax, as well as to provide open space for the local Embarcadero community, the park was dedicated on April 8, 1982, to “the employees of Levi Strauss.” Conceived as two distinct entities, Halprin’s design included a paved plaza enclosed by four- to ten-story buildings (by architects HOK and Gensler + Associates); and, to the east of the plaza, a pastoral park, with a series of cascading waterfalls and a meandering stream. Surprisingly, although the park is situated along the heavily trafficked Embarcadero, it is quiet and calm, sheltered by a hedge along the eastern boundary, with grassy knolls, mature canopy trees, and meandering paths giving it a sense of seclusion.

In the plaza, a focal-point fountain incorporates a hulking piece of carnelian granite at its center, personally selected by Halprin during his research on the Franklin Delano Roosevelt Memorial in Washington, D.C. The granite for both projects was supplied by the same quarry. Until 2003 Halprin’s office was located adjacent to the park, on Battery Street, and during this time Halprin consulted on all aspects of the park’s design and management.



Photo by Charles A. Birnbaum



Photo by Marlon Brenner



Photo by Charles A. Birnbaum

# Golden Gateway

Begun in the 1960s on the site of a former wholesale produce market, this ten-acre redevelopment project created shops, office space, 1,400 housing units, and a series of linked second-level plazas separated from traffic. It was designed by landscape architects Sasaki, Walker and Associates in conjunction with architects Wurster, Bernardi & Emmons and DeMars and Reay. Completed in 1967, the residential project, Golden Gateway Center, occupies the development’s northern side. It consists of two 22-story buildings, two 25-story buildings, and 58 townhouses. The high-rise towers are constructed over garages covered by plazas connected by pedestrian bridges.

The 24-story Alcoa building, completed in November 1967, contains approximately 400,000 square feet of office space. One Maritime Plaza, a two-acre landscaped space surrounding the Alcoa building, was dedicated for public use in 1968. The plaza is connected to Golden Gateway Center and Embarcadero Center by pedestrian bridges. The Embarcadero Center, on the south side of the development, includes four office towers built between 1968 and 1983, as well as later commercial development west of the original site and east to the waterfront. Justin Herman Plaza, also known as Embarcadero Plaza, includes more than twelve acres of open space and a signature fountain designed by Lawrence Halprin. The two-acre Sydney Walton Square is situated at the center of the development.

**Landscape Type:**

Postwar Planned Community

**Landscape Style:**

Modernist

**Designed By:**

Sasaki, Walker and Associates  
Wurster, Bernardi & Emmons  
William Wurster  
DeMars and Reay  
Lawrence Halprin  
Lawrence Halprin & Associates

**Related Landscapes:**

Embarcadero - Justin Herman Plaza  
One Maritime Plaza  
Sydney G. Walton Park



Photo by Charles A. Birnbaum



Photo by Charles A. Birnbaum



Photo by Sara Lu and Fabiola Lozoya

# Sydney G. Walton Square

**Landscape Type:**  
Public Park  
Greens / Commons / Squares

**Landscape Style:**  
Modernist

**Designed By:**  
Sasaki, Walker and Associates  
Peter Walker  
Wurster, Bernardi & Emmons  
William Wurster  
DeMars and Reay  
Francois Stahly

**Related Landscapes:**  
Golden Gateway

In 1960 Sasaki, Walker and Associates joined the architectural firms of Wurster, Bernardi & Emmons and DeMars and Reay in a competition to design the Golden Gateway, an urban-renewal site for the Redevelopment Agency in downtown San Francisco. Conceived as a city within a city, the ten-acre Golden Gateway utilizes pedestrian-friendly plazas, staircases, and courtyards as respite from the urban environment.

The two-acre site for Sydney G. Walton Square was designed by Peter Walker to suggest an alpine meadow, with the park itself an open green and “mountains” represented by the surrounding high-rise buildings and townhouses. Open stairways connect to the elevated townhouses and courtyards of the Davis Court area of the development. The park’s landscape includes open expanses of lawn separated by curvilinear, concrete paths, groves of pines, willows, and poplars, an old masonry arch covered with ivy, and a sculptural fountain. Berms around the perimeter of the site buffer the park from the surrounding streets; along the street, deciduous trees with raised, square benches provide seating and shade. The Golden Gateway developers were required to set aside \$1 million for public art, and the *Fountain of Four Seasons*, a cast-bronze sculpture by Francois Stahly, is the centerpiece of the park, which is a popular lunchtime gathering place for people working in the nearby Financial District.



All photos this page by Charles A. Birnbaum



# One Maritime Plaza

**Landscape Type:**  
Plaza  
Roof Garden

**Landscape Style:**  
Modernist

**Designed By:**  
Sasaki, Walker and Associates  
Skidmore, Owings & Merrill  
Robert Woodward  
Marino Marini  
Henry Moore  
Charles Perry  
Jan Peter Stern

**Related Landscapes:**  
Golden Gateway

Part of the Golden Gateway development project, this roof garden plaza was designed in 1967 by landscape architects Sasaki, Walker and Associates in conjunction with architects Skidmore, Owings & Merrill, who designed the Alcoa building, which the plaza surrounds. The intent of the formal plan for the garden squares, built on top of parallel, two-story parking garages, was to create the effect of an outdoor sculpture museum around the base of the Alcoa building. Major artworks are by Marino Marini, Henry Moore, Charles Perry, and Jan Peter Stern; the fountain was designed by Robert Woodward.

Situated on both sides of the office tower, rectilinear lawn panels are divided by wide concrete paths. The centerpiece of each side is a sleek one-story building of glass and brick, used as a restaurant and bank, respectively. The east side of the plaza includes Woodward’s signature fountain aligned with the Alcoa building’s main entrance, while the west side has a more heavily vegetated western edge along Battery Street. The plaza is connected with Embarcadero Center and Golden Gateway Center via elevated pedestrian bridges.



All photos this page by Courtney Spearman



# Ghirardelli Square

Photo © David Lloyd/SWA



The Ghirardelli Chocolate Company complex was built in the late 1890s by Domingo Ghirardelli. The complex served as the company headquarters until 1962, when civic leader William Roth purchased the buildings. He engaged Lawrence Halprin & Associates and architects Wurster, Bernardi & Emmons to redevelop the one-block site. Opened in 1964, this adaptive re-use project created a novel urban shopping and dining experience. Halprin termed the reuse of the buildings “Recycling” and conceived of the shopping center as “the Beehive of Activity.” Built before the passage of the National Historic Preservation Act in 1966, this concept became a model for other repurposed sites across the country. The design retained the original signage and repurposed the red-brick factory buildings and other structures, including the 1915 French Gothic Clock Tower. Steps and ramps choreograph movement over the hilly site, linking the restaurants, shops, and tree-shaded terraces. These spaces were designed to be active outdoor rooms used for festivals and programmed entertainment with remarkable views over San Francisco Bay. New elements included the Wurster building, an innovative underground parking garage by Halprin, and site-specific lighting, furnishings, and fountains. In 1982 new paving, graphics, and a staircase were added. The property, an early and successful example of historic preservation, was listed in the National Register of Historic Places that same year.

**Landscape Type:**  
Plaza  
Roof Garden

**Landscape Style:**  
Modernist

**Designed By:**  
Lawrence Halprin  
Lawrence Halprin & Associates  
Wurster, Bernardi & Emmons  
William Wurster  
Jean Walton  
Don Carter  
Nicholas Quennell  
Ruth Asawa



Photo © David Lloyd/SWA



Photo by Michael Fraley

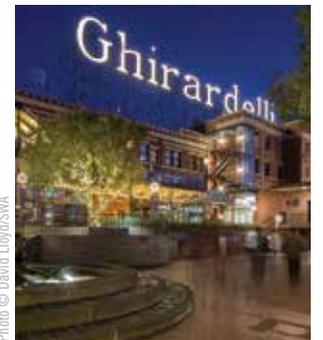


Photo © David Lloyd/SWA

# Fort Mason

**Landscape Type:**

Institutional Grounds  
 Cultural Institution  
 Military Institution  
 Public Park  
 National Park

**Designed By:**

Rankin, Kellogg and Crane  
 West 8 Urban Design and  
 Landscape Architecture  
 Royston, Hanamoto, Beck  
 and Abey

Situated on 68.5 acres overlooking San Francisco Bay, Fort Mason is defined by two distinct areas: Upper Fort Mason and Lower Fort Mason. The rocky spit of land was first occupied as a Spanish military installation in the late 1700s; the U.S. Army established the U.S. Military Installation at Point San Jose, also known as Black Point, in 1850. Renamed Fort Mason in 1882, the site was one of two maritime military defense posts for the city. In 1910 it became the headquarters for the San Francisco Port of Embarkation, where army personnel and supplies were filtered to and from Hawaii, Alaska, and the Pacific. The piers and warehouses were designed by Rankin, Kellogg and Crane in the Mission Revival style. In 1915 vacant land was used to host part of the Panama-Pacific International Exposition. After a development peak during World War II, the Port of Embarkation ceased operations in 1963. Control of Fort Mason was transferred to the National Park Service in 1972, which led to a 1978 master plan for Upper Fort Mason by Royston, Hanamoto, Beck and Abey. Consequently, the Great Meadow was turned into gently sloping open space. In that same period, the Fort Mason Center opened, and the site became part of the Golden Gate National Recreation Area. In 2012 a competition-winning conceptual plan by West 8 aimed to make the Fort Mason Center a cultural destination. Fort Mason was listed in the National Register of Historic Places in 1972, with Lower Fort Mason designated a National Historic Landmark in 1985.



Photo by Nick Amerscato



Photo by Patrick Nounhailer



Photo by Patrick Nounhailer

Photo courtesy FMC



# San Francisco Maritime National Historical Park

Bookended by Fort Mason and Fisherman's Wharf, this waterfront park has been a favorite recreational spot since the Civil War. Although plans were unsuccessfully proposed by Frederick Law Olmsted, Sr., in 1866 and Daniel Burnham in 1905, ultimately citizen advocacy led to the park's development in the 1920s. Aquatic Park Pier (initially Municipal Pier) was completed in 1934, incorporating an innovative baffle system to protect the cove for recreation. Running a quarter mile halfway around the cove, the arcing, 60-foot-wide pier continues to provide exceptional views of San Francisco Bay. In 1935 the Works Progress Administration constructed a stepped sea wall and graded the shoreline. The park's bathhouse, stadia overlooking the water, two speaker towers, and curved beach and pier were designed by William Mooser and his son William Mooser, Jr., in the Art Deco style. The structures were complemented by a curvilinear planting bed and open lawns designed by engineer John Punnett in 1937. Following the park's military occupation during World War II, the San Francisco Maritime Museum opened in the former bathhouse building in 1951. In 1962 the construction of Victorian Park, east of the bathhouse, incorporated designs by Thomas Church, including historically referential cobblestone paths and ornamental ironworks. Located within the Aquatic Park National Historic Landmark District, Aquatic Park was listed in the National Register of Historic Places in 1984 and was designated a National Historic Landmark in 1987. The San Francisco Maritime National Historical Park was created in 1988 as a separate administrative unit of the National Park Service.

**Landscape Type:**

Public Park  
National Park

**Designed By:**

Works Progress Administration  
William Mooser  
William Mooser, Jr.  
John Punnett  
Thomas Dolliver Church  
Emmett Blanchfield



Photo courtesy PX Here



Photo by Diderot



Photo by David Broad

# Jefferson Street

Originally laid out as Bay Street by surveyor William Eddy in 1849, this half-mile-long stretch serves as the main thoroughfare of the historic Fisherman's Wharf neighborhood. As the population greatly increased in the wake of the California Gold Rush, the street became a marketplace and transport hub for fish products, largely run by Italian immigrants. During the 1970s, as it became a major tourist destination, the street was increasingly used by pedestrians. Originally a single lane with narrow sidewalks, over time the street evolved into a one-way thoroughfare focused on vehicles at the expense of pedestrians and bicyclists. In the 2010s, the city, in collaboration with ROMA Design Group, enlarged the sidewalks and improved the public right-of-way to increase room for bicycles. Running from Powell Street to the San Francisco Maritime National Park, Jefferson Street is a two-lane roadway lined by London plane trees, contemporary streetlamps, fifteen-foot-wide sidewalks, and repurposed, turn-of-the-century warehouses and factories, along with tourist attractions. Clear views of the marina and bay can be enjoyed between Taylor Street and Jones Street. As part of the project, sections of the asphalt roadway were replaced by light and dark striped pavement designed to slow vehicles. Sharing the roadway from the Embarcadero to Jones Street is the brick-paved F Market Wharves trolley line, opened in 1995. Within the Maritime National Park, the street is framed to the west and south by the park's waterfront promenade and Victorian Park. The street continues to the west beyond Fort Mason in two short sections before terminating at the Palace of Fine Arts.

**Designed By:**

William Eddy  
San Francisco Public Works  
ROMA Design Group



Photo courtesy Wikimedia Commons



Photo by Allie Caulfield



Photo by Patrick Noubaillet

# Civic Center Plaza

Photo by Bruce Damonte



Devastated by the 1906 earthquake, San Francisco's City Hall was rebuilt to prepare for the 1915 Panama-Pacific International Exposition. A commission comprising John Howard, Frederick Meyer, and John Reid, Jr., established a Beaux-Arts central plaza with long, axial views surrounded by classical buildings, including a city hall, state building, public library, opera house, theater, and exposition hall. The exposition hall and plaza were constructed by 1915, while the other buildings were added over the next two decades. The city's cultural and administrative center, the plaza has been redesigned several times with involvement from well-known landscape architects. In 1936 Thomas Church created the War Memorial Court, situated between the theater and opera house. From 1956 to 1958, Brooks Exhibition Hall and the adjacent parking structure were designed by Wurster, Bernardi & Emmons in collaboration with Skidmore, Owings & Merrill. The team included landscape architect Douglas Baylis, who also redesigned the plaza in the Modernist style, creating a planting plan with rows of pollarded London plane and olive trees, the latter removed in 1998. In 1975 Lawrence Halprin, along with the architectural firms Mario Ciampi and Associates and John Carl Warnecke & Associates, created the United Nations Plaza on the site's eastern edge. The Helen Diller Playgrounds, designed by Andrea Cochran Landscape Architecture in partnership with The Trust for Public Land, opened in 2018. The Civic Center was listed in the National Register of Historic Places in 1978 and was designated a National Historic Landmark in 1987.

**Landscape Type:**  
Institutional Grounds  
Cultural Institution  
Governmental Institution or Facility  
Plaza

**Landscape Style:**  
Beaux-Arts / Neoclassical

**Designed By:**  
John Galen Howard  
John Reid, Jr.  
Frederick Meyer  
Douglas Baylis  
Thomas Dolliver Church  
Lawrence Halprin & Associates  
Mario Ciampi and Associates  
John Carl Warnecke & Associates  
Wurster, Bernardi & Emmons  
Skidmore, Owings & Merrill  
Andrea Cochran Landscape  
Architecture



Photo by Alexis Woods



Photo by Bruce Damonte



Photo by Christina Dikas

# United Nations Plaza

**Landscape Type:**  
Plaza

**Landscape Style:**  
Modernist

**Designed By:**  
Lawrence Halprin  
Lawrence Halprin & Associates  
Mario Ciampi and Associates  
John Carl Warnecke & Associates

**Related Landscapes:**  
Market Street  
Civic Center Plaza

Located on Market Street at the eastern edge of the city's Civic Center complex, the 2.5-acre pedestrian space was created by closing Fulton Street at Hyde Street. It was built at the time of the Market Street Reconstruction Project in conjunction with the underground BART system and station on the site. The asymmetrical, red-brick plaza was designed by Lawrence Halprin, along with architects Mario Ciampi and Associates, and John Carl Warnecke & Associates, in 1975 to commemorate the signing of the 1945 United Nations Charter in the nearby Veterans Building. Halprin conceived of the plaza as a dynamic, active, public space connected physically and visually to the Civic Center and to Market Street, the spine of the city. At the western end of the plaza are tree-shaded columns inscribed with the names of the United Nations member countries, and an equestrian statue of Simón Bolívar, a gift from the government of Venezuela to the city of San Francisco. On the eastern side the focus is a sunken sculptural fountain formed by asymmetrical, stacked granite blocks and animated with arcing water jets. After years of decline and following consultation with Halprin, the fountain was refurbished and rededicated in 1995, the 50th anniversary of the signing of the Charter. The plaza is home to a popular farmer's market several days a week.



All photos this page by Charles A. Birnbaum



Photo by Christina Dikas



# Salesforce Park

Photo courtesy PWP Landscape Architecture



Opened in 2018, this 5.4-acre, four-block-long rooftop park by PWP Landscape Architecture sits above the Salesforce Transit Center, designed by Pelli Clarke Pelli Architects. The multi-functional park serves a dense downtown neighborhood. Defined by a central axis, it is divided into distinct but interconnected spaces linked by tree-lined, curvilinear perimeter paths. Situated 70 feet above street level between high-rise buildings, the park contains some 16,000 plants, 600 trees, and thirteen thematic gardens, including prehistoric, fog, redwood forest, palm, wetland, and desert gardens. Plantings were selected for both their aesthetic and environmental value (e.g., to create habitat for threatened native plants and wildlife, and to absorb bus exhaust). Interpretive elements explain the utility of the planting design, aspects of the city's climate, and the technology behind the unified sustainable design of the building and park. The ground level is imbued with upward momentum through a series of oval openings that expand towards a 100-foot-wide, glass oculus. Two domed skylights, ringed by palm trees, also provide light to lower levels. The oval shape is repeated in the topography through a pair of sculpted mound areas that bookend the park and provide seating. Ending near an amphitheater lawn, the 1,200-foot-long *Bus Jet Fountain* by artist Ned Kahn, triggered by bus movement, runs along the park's northern edge. Separated by a dense grove, a children's area and an arrival plaza are each surfaced with distinct pavements. Two escalators emerge in the plaza, while a bridge to the Salesforce Tower, an aerial tram, and several direct-to-street elevators provide further access.

**Landscape Type:**  
Public Park  
Neighborhood Park  
Roof Garden

**Designed By:**  
PWP Landscape Architecture  
Pelli Clarke Pelli Architects



Photo courtesy Salesforce Tower



Photo courtesy PWP Landscape Architecture



Photo courtesy Wikimedia Commons

# South Park

This one-acre public park in the South End Historic District is the oldest park in San Francisco. Conceived in 1852 by sugar and iron magnate George Gordon, the park was designed in the Picturesque tradition of John Nash's Park Crescent in London. The site served as the centerpiece for an exclusive residential development of the same name, the first planned community in the city. English architect George Goddard carried out Gordon's vision beginning in 1854. The oval-shaped park was bounded by the city's first paved streets and sidewalks and encircled by two-story, Regency-style row houses. Enclosed by cast-iron railing, the oval was planted with hundreds of trees, shrubs, and flowers. A Dutch-style windmill pumped water from a well. Following the creation of Second Street, which opened Rincon Hill to less-affluent residents, the city acquired the park in 1897, removing the railing and windmill and opening it to the public. Although heavily used by the surrounding community, no major design interventions occurred for approximately a century.

The redesign of the park by Fletcher Studio in 2017 replaced two earlier play areas. The design interpreted the park's stylistic origin, with a wide, meandering path composed of oblong concrete pavers winding the length of the grassy lawn, bordered by a series of curved seat walls. The path varies in width as it weaves from one side of the park to another, creating five separate lawns. The park's most prominent feature is a large, sculptural play structure. Renovations included the replanting of the original perimeter ring of shade trees and the addition of native and drought-tolerant plantings.

**Landscape Type:**  
Public Park  
Greens / Commons / Squares

**Landscape Style:**  
Postmodernist

**Designed By:**  
George Gordon  
Fletcher Studio



Photo by Marion Brenner



Photo by Marion Brenner



Photo by Scott Peoull

Photo by Marion Brenner



# Fay Park

Photo by Charles A. Birnbaum



Located on Russian Hill, this small public park was a private residence until 1998. The park surrounds the 1912 home built by brothers Luke Fay and John Fay, Jr., on property owned by the family since 1869. Luke's daughter Mary lived there with her husband, Paul Berrigan, from 1953 until her passing in 1988. It was Mary's wish to dedicate the property to the City of San Francisco for a public park, and upon the death of her husband in 1998 it became known as Fay Park.

Mary and Paul Berrigan hired Thomas Church to design the garden in 1957, which he featured in his 1969 publication *Your Private World: A Study of Intimate Gardens* as "Twin Gazebos in a Formal Garden." Enclosed by a white wooden fence along Leavenworth Street, the garden is accessed through a simple wooden gate. Stairs and ramps connect different levels within the garden, with stacked-stone retaining walls used to define planting beds filled with roses, ornamental shrubs and flowers, fruit trees, and neatly trimmed boxwood hedges. Within the symmetrical scheme, the latticed gazebos act as focal points on the main terrace, with a central lawn panel and a white balustrade and benches overlooking the level below. The garden light fixture was once a street lamp in Copenhagen. Renovations were undertaken in 2005 to improve public access and restore elements of Church's garden design.

**Landscape Type:**  
Public Park  
Neighborhood Park

**Landscape Style:**  
Colonial Revival

**Designed By:**  
Thomas Dolliver Church



Photo by Alexis Woods



Photo by Charles A. Birnbaum



Photo by Charles A. Birnbaum

# Joe DiMaggio Playground

Built in 1910 on 2.5 acres of land in the densely populated North Beach neighborhood, the playground was one of the first constructed by the San Francisco Playground Commission. Formerly known as North Beach Playground, it was renamed in 1981 to honor famed baseball player Joe DiMaggio, who grew up playing softball in the playground. An expanded play area designed by Lizzy Hirsch of San Francisco Public Works opened in 2015, marking the end of a sixteen-year renovation project that upgraded the pool complex and courts, increased permeable surfaces, and eliminated vehicles from a section of Mason Street to create a stepped pedestrian plaza bordering the adjacent North Beach Library.

**Landscape Type:**  
Playground

**Designed By:**  
San Francisco Public Works

Opposite the library, elevated beds along the playground’s western edge are densely planted with Mediterranean fan palms, king palms, and masses of drought-tolerant grasses and fescues. Lined by paths, a multi-level turf play area occupies the middle of the park. The larger, lower level, featuring swings, sculptural play elements, and climbing structures, is connected to an upper terrace by a set of slides embedded in grass steps. Totalling half the acreage of the park, tennis courts and a multipurpose field sprawl across the block’s southeastern half. Additional amenities include a clubhouse and indoor pool along Lombard Street, along with bocce courts tucked into the park’s northeast corner near a small grove of olive trees.



All photos this page by Alexis Woods



# Clement Street

This public street runs from Arguello Boulevard westward through the Richmond district for three miles, ending on a hill at 45th Avenue just before Lands End. The street was built as part of the development of the Richmond district, previously sparsely populated terrain known as the “Outside Lands,” a vast stretch of sand dunes beyond city limits. Eager for customers to reach his seaside attractions, including the Sutro Baths, Sutro Gardens, and Cliff House resort, Adolph Sutro underwrote an electric trolley line in 1896 that ran the length of Clement Street, catalyzing its development as a major commercial corridor. A new wave of development followed the 1906 earthquake and fire, as refugees flooded into the area. After World War II, Southeast Asian immigrants began moving to the district en masse, earning it the name of “New Chinatown” among locals. Clement Street’s cultural diversity has long been a defining characteristic of its identity, with demographics shifting over the past century from predominantly Irish-American to Russian, Middle Eastern Jewish, and, later, Japanese, Chinese, Vietnamese, Korean, and Thai residents.

**Landscape Type:**  
Vernacular Landscape

Clement Street was spared the widening that neighboring Geary Boulevard underwent in the late 1940s, preserving the former’s pedestrian scale. A vibrant, two-way thoroughfare, the street is densely lined by two- and three-story, mixed-use buildings housing a variety of locally owned restaurants, produce markets, shops, and community organizations. Examples of the Classical Revival, Mission Revival, and Italianate architectural styles that once dominated the neighborhood can still be seen, interspersed with twentieth-century buildings.



All photos this page by Alexis Woods



# Lands End

**Landscape Type:**

- Public Park
- National Park
- Scenic Reservation

**Landscape Style:**

- Naturalistic or Cohesive

**Designed By:**

- Stephen Wheeler Landscape Architects
- Fisher Development

**Related Landscapes:**

- Sutro Baths
- Sutro Heights Park

Situated on San Francisco's rocky and windswept coast, the park is located at the northwestern edge of the city in the Golden Gate National Recreation Area. The site has attracted visitors for centuries, from Native Americans collecting shellfish to tourists in the wake of the California Gold Rush. The Cliff House opened in 1863 and was purchased by Adolph Sutro in the 1880s as part of a plan to develop the western headlands into a major recreation area. By the late 1890s, the area included the Cliff House, the Sutro Baths, Sutro Heights Park, numerous shops and restaurants, a carnival midway—Merrie Way—built for the 1894 California Midwinter International Exposition, and a steam train to carry the thousands of visitors from downtown to Lands End. Major landslides stopped rail service in 1925, and the area began a slow decline. The Sutro Baths closed in the 1960s and was destroyed by fire in 1966.

The National Park Service initiated planning for the area in the 1980s, with a final master plan for the Coastal Trail completed by the Golden Gate National Parks Conservancy in 2005. Improvements to date include a promenade and trailhead at Merrie Way, a half mile of accessible trail, and four scenic overlooks with 35 views stretching from Golden Gate Bridge, Marin Headlands, and Point Reyes to the Farallon Islands and the Pacific Ocean.



All photos this page by Tom Fox



Photo by Tom Fox



# Golden Gate Bridge Plaza, Pavilion, & Trail

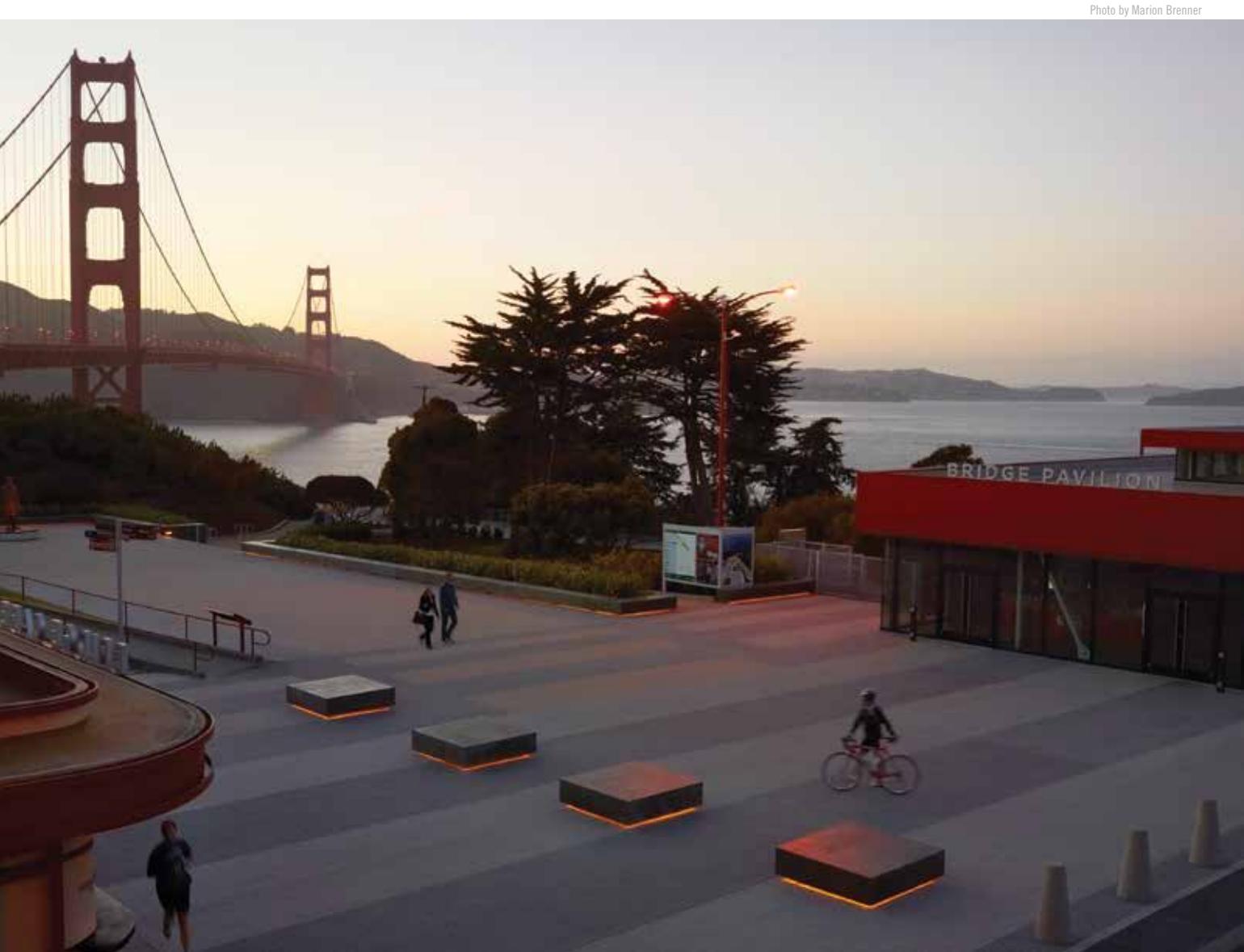


Photo by Marion Brenner

Formerly the site of a military outpost, this commemorative project featuring a new pavilion, expanded plaza, and enhanced trail network was unveiled along the southern edge of the historic Golden Gate Bridge on its 75<sup>th</sup> anniversary in 2012. The Golden Gate Bridge, Highway and Transportation District partnered with the Golden Gate National Parks Conservancy, the National Park Service, The Presidio Trust, and the City and County of San Francisco to complete these improvements. The goal was to pay tribute to the bridge as a cultural icon, to provide a meaningful way for people to connect with the bridge and each other, and to strengthen the connection between the bridge and the national parks that frame it to the north (Marin Headlands) and south (Presidio).

The 35,000-square-foot Bridge Pavilion, attributed to Project Frog and Jensen Architects, flanks the plaza to the southeast and serves as a visitor center containing interpretive exhibits, rare photographs, and historic artifacts. Improvements also included restoration of the 1938 Art Deco Round House, boasting 270-degree, panoramic views. The centerpiece of the park, Golden Gate Bridge Plaza & Trails, was conceived by Surfacedesign, Inc. While some historic features and plantings of the original plaza were retained, the new design expands the main gathering area over portions of old roadway, leading out to the statue of Joseph Strauss, the bridge’s engineer, and dropping down to subsequent viewing terraces. Trail enhancements address safety and accessibility concerns and provide unique pathways for the park’s various users.

**Landscape Type:**

Public Park  
National Park  
Plaza

**Designed By:**

Surfacedesign, Inc.  
Project Frog  
Jensen Architects  
Golden Gate National Parks Conservancy  
Golden Gate Bridge, Highway, and Transportation District  
National Park Service  
The Presidio Trust  
City & County of San Francisco

**Related Landscapes:**

The Presidio



Photo by Charles A. Birnbaum



Photo by Charles A. Birnbaum



Photo by Marion Brenner

# Crissy Field

**Landscape Type:**

Public Park  
National Park  
Waterfront Development

**Landscape Style:**

Postmodernist

**Designed By:**

Hargreaves Associates  
Fisher Development, Inc.  
Project Frog  
CMG Landscape Architecture  
Golden Gate National Parks Conservancy  
National Park Service

**Related Landscapes:**

The Presidio

This linear waterfront park along the northern shoreline of the Presidio was the result of extensive environmental reclamation by the National Park Service and Golden Gate National Parks Conservancy, from 1998 to 2001. Once a saltwater estuary, the land beneath the one-mile-long park was in-filled in 1912 to make room for a Grand Prix racetrack created for the 1915 Panama-Pacific International Exposition. After the exposition closed in 1921, the site was converted into an airbase until 1936. The land, which had become a dumping ground for waste from the adjacent Presidio residential compound, became part of the Golden Gate National Recreation Area in 1972. In the mid-1980s, the Evelyn and Walter Haas, Jr. Fund supported a study to determine how to convert the land into a public park. After the Presidio closed as an active army base in 1994, the National Park Service hired Hargreaves Associates to lead the site's redesign. With support from the Golden Gate National Parks Conservancy and more than 3,000 volunteers, hazardous waste and rubble were removed, an eighteen-acre portion of the tidal estuary was restored, and a pedestrian promenade was constructed along the shoreline. Hargreaves' plan also included a series of curvilinear earthen mounds, which add variation to the flat groundplane and programmed recreational areas. In 2009 the Crissy Field Center was relocated to accommodate construction of a new 1.5-mile-long Golden Gate Bridge approach, with building design by Project Frog and landscape by CMG Landscape Architecture.



Photo by Tom Fox

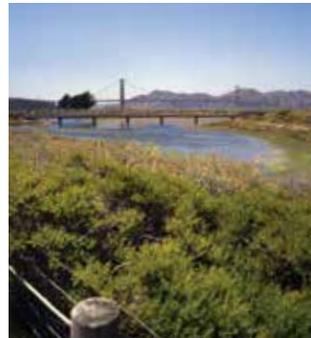


Photo courtesy Hargreaves Associates



Photo by Tom Fox

Photo by Tom Fox



# Golden Gate Park Japanese Tea Garden

Photo by Alexis Woods



The first public Japanese garden in the United States, this rustic stroll-garden was constructed by Japanese immigrant and landscape designer Makoto Hagiwara. It originated as part of the 1894 California Midwinter International Exposition, but upon the exposition's closing, Hagiwara asked park superintendent John McLaren if the exhibit could become a permanent addition to Golden Gate Park as a gift to the city. Hagiwara funded the garden construction himself, going to great lengths to procure art and exotic plant species from Japan. He was caretaker from 1895 until his death in 1925, expanding the garden to five acres. The Hagiwara family lived in and maintained the garden until 1942, when they were forced into internment camps for the duration of World War II.

The garden has since undergone several additions and renovations: the dry garden designed by Nagao Sakurai in 1953, the rebuilding of the tea house and gift shop by R.G. Watanabe in 1959, and a hedge trimmed to resemble Mt. Fuji dedicated to Hagiwara in 1979. In 1985 supervisor Kensuke Kawata rebuilt and replaced the garden's three gates, and the Long Bridge was added in 1988. Golden Gate Park, including the Japanese Tea Garden, was listed in the National Register of Historic Places in 2004.

**Landscape Type:**  
Public Park  
Neighborhood Park

**Landscape Style:**  
Japanese

**Designed By:**  
Makoto Hagiwara  
John McLaren  
Nagao Sakurai  
Kensuke Kawata

**Related Landscapes:**  
Golden Gate Park



All photos this page by Alexis Woods

# Music Concourse

**Landscape Type:**

Plaza

**Landscape Style:**

Beaux-Arts / Neoclassical

**Designed By:**

Michael O'Shaughnessy  
John McLaren  
Royston, Hanamoto, Alley and Abey

**Related Landscapes:**

Golden Gate Park

Created in 1893 for the California Midwinter International Exposition, the nine-acre space was designed as the fair's Grand Court of Honor by civil engineer Michael O'Shaughnessy. After the exposition closed, John McLaren, superintendent of Golden Gate Park, oversaw the conversion of the space into a public music venue. The plan included an outer carriage drive, pedestrian pathways and tunnels, and concrete stairways to provide access to the sunken court. In 1998, landscape architecture firm Royston, Hanamoto, Alley and Abey created a master plan for Golden Gate Park with a focus on the Music Concourse.

The Concourse is comprised of an oval plaza built along an axis running northwest to southeast. In 1899 the classically styled Spreckels Temple of Music, commonly referred to as the Bandshell, was built as a venue for free concerts. A central asphalt path runs from the Bandshell, where rows of benches provide seating for concert viewers, to the Francis Scott Key Memorial, which sits atop a hillock to the northwest. Four smaller pathways bisect the central one, with fountains situated at the pathway junctures. A dense bosque of pollarded London plane and elm trees provide shade and structure for the space. More than fifteen sculptures and monuments punctuate the space, including the Goethe and Schiller monument and the Hearst Fountain and Staircase. The California Academy of Sciences sits to the east of the courtyard, and to the south is the de Young Museum.



Photo by Joe Mabel



Photo by Emmett Anderson



Photo by Jose Camoes Silva

Photo by Joe Mabel



# New de Young Museum Gardens

Photo © David Lloyd/SWA



Founded as the Fine Arts Building within the California Midwinter International Exposition of 1894, the structure was subsequently converted into the Memorial Museum and renamed the M.H. de Young Memorial Museum in 1921. The institution suffered structural damage during the 1989 Loma Prieta earthquake, leading to its replacement in 2005. Designed by the architecture firms Herzog & de Meuron and Fong & Chan Architects, the new de Young Museum had a reduced footprint, allowing two acres to be returned to the park. A total of five acres surrounding the museum were converted into a series of distinct gardens designed by the landscape architecture firm Hood Design Studio. Connected by a network of boardwalks, the gardens are planted with regional flora that complement the building's copper, stone, and wood elements. The Marcus Garden, an interactive children's space, integrates sphinx sculptures left from 1894 and the Pool of Enchantment, built in 1917. At the opposite end of the museum, a minimalist terrace descends to the Barbro Osher Sculpture Garden, where contemporary artworks are interspersed among ginkgo biloba trees. Tucked into a grassy mound in the garden is *Three Gems*, a subterranean oculus, or "skyspace," by James Turrell that makes visible ephemeral light conditions. The museum is entered through a diagonal lawn inset with rows of pavers and dotted with historic palm trees. Inserted into the building are open-air courts filled with eucalyptus trees and ferns, as well as a courtyard containing *Drawn Stone* by Andy Goldsworthy, a site-specific work inspired by the region's fault lines and topography.

**Landscape Type:**  
Institutional Grounds  
Cultural Institution

**Designed By:**  
Hood Design Studio  
Andrew (Andy) Goldsworthy  
James Turrell  
Herzog & de Meuron  
Fong & Chan Architects

**Related Landscapes:**  
Golden Gate Park



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# Mission Bay Public Spaces

**Designed By:**

- AECOM
- Andrea Cochran Landscape Architecture
- Antonia Bava Landscape Architects
- Bohlin Cywinski Jackson
- Cesar Pelli
- Cliff Lowe Associates
- CMG Landscape Architecture
- EDAW
- MANICA Architecture
- MFLA Marta Fry Landscape Associates
- Meyer + Silberberg Landscape Architects
- Olin Partnership
- PWP Landscape Architecture
- Ricardo Legorreta
- Royston, Hanamoto, Alley and Abey
- Skidmore, Owings & Merrill
- SWA Group
- The Office of Cheryl Barton
- Wallace Roberts & Todd

Long a repository for debris that buried the pre-existing wetland, the area was transformed into a shipyard and railyard before undergoing significant redevelopment beginning in 1998. While preserving historic piers along the bay, the new development included additional residential areas, a University of California, San Francisco, research campus, various corporate developments, and the reservation of 49 acres for public open space and waterfront access. Implemented in phases between 1998 and 2008, the Mission Bay master plan was created by the Olin Partnership in collaboration with MFLA Marta Fry Landscape Associates, EDAW, and Antonia Bava Landscape Architects. Mission Creek Park North's paths, designed by MFLA in 1999, connect the neighborhood's northwest corner to a sequence of overlooks via an esplanade and bicycle trail. The Mission Bay campus of the University of California, San Francisco, comprises a series of academic buildings and a medical center, as well as numerous open spaces designed from 1999 onwards by PWP Landscape Architecture, AECOM, and Andrea Cochran Landscape Architecture. Further work includes a set of parks opened in 2016: the 2.5-acre Mariposa Park by Wallace Roberts & Todd and the smaller Mission Bay Kids Park by Royston, Hanamoto, Alley and Abey. Along the neighborhood's southeastern waterfront, the Chase Center is surrounded by a series of paved plazas designed by SWA Group. The park-centered growth of Mission Bay has led to the resurgence of public space in adjacent areas, including Daggett Park (2016) by CMG Landscape Architecture.



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Photo © David Lloyd/SWA



# Daggett Park

Photo by Bruce Damonte



Designed in 2016 by CMG Landscape Architecture following a community engagement process, this 0.9-acre linear park was part of a larger redevelopment plan that sought to convert the city's industrial sites into mixed-use, residential developments. Located on an underutilized right-of-way in the historic Dogpatch neighborhood, the park is framed on the north by a two-building apartment complex designed by architect David Baker. Separated by internal walkways, the site is segmented into three distinct areas: a dog park, an open lawn for events, and a flexible play area. A mid-block, twenty-foot-wide passageway runs between the pair of apartment buildings, providing access to the park from nearby Hubbell Street. The sense of enclosure conveyed by the passageway is reinforced within the park by rows of trees that buffer all four sides. At the southwestern tip of the site, a small plaza containing *Shadow Kingdom*, a stainless-steel sculpture by Adriane Colburn, opens out to the park via wide terraced steps. Several sculptural elements in the park double as both play and seating areas, including the so-called Tilted Lawn, with its low, curving, concrete wall set within gently sloping turf. North of the central lawn, an assemblage of wood and concrete columns of various heights, dubbed a 'penta-step,' rises up from a flat perimeter path. Running along the park's eastern edge, a curbsless thoroughfare accommodates both vehicular and pedestrian access, prioritizing the latter.

**Landscape Type:**  
Public Park  
Vest Pocket Park

**Designed By:**  
CMG Landscape Architecture



All photos this page by Bruce Damonte



# Sigmund Stern Grove

**Landscape Type:**

Amphitheater  
Depression Era Theater

**Landscape Style:**

Modernist

**Designed By:**

Works Progress Administration  
Lawrence Halprin  
Lawrence Halprin & Associates

**Related Landscapes:**

Pine Lake Park

Dedicated in 1932 on fourteen acres of land given by Rosalie M. Stern in honor of her husband Sigmund, the outdoor concert venue is in the Sunset District in southwest San Francisco. Soon after Stern's donation, the city purchased 50 additional acres to the west, which became Pine Lake Park. The combined 64-acre rectilinear space is situated in a narrow natural basin, with the park on the west side and amphitheater to the east on Stern's donated land, where the natural acoustics are well suited to the purpose.

The amphitheater was initially built by the Works Progress Administration (WPA) as a sloped meadow with low stone walls. By 1938 the free music events that Stern intended had begun, and have since become a summer tradition. In decline until the early 2000s, both Pine Lane Park and Stern Grove are undergoing improvements based on a ten-year plan. Between 1999 and 2005 landscape architect Lawrence Halprin redesigned the amphitheater into a series of low grass terraces with boulders towards the front and stepped, granite seat walls that operate as benches farther up the hill. The benches and terraces provide seating for more than 4,000 people and mitigate the slippery slope, which had severely eroded in the WPA design. Inspired by ancient Greek theaters, the space is completely surrounded by the dense woodland of the park, creating a sense of enclosure and a backdrop for the venue's diverse performances.



Photo by Charles A. Birmingham



Photo by Carlin Atkinson



Photo by Daniel Ramirez

Photo by John Kokoska



# Greenwood Common



Photo by Gordon Osmundson

Developed between 1952 and 1958 by architect William Wurster, the 2.5-acre residential enclave has a central, open green space and generous views across San Francisco Bay to the Golden Gate. Wurster envisioned a small cluster of ten private homes surrounding a central green, a concept that combined an idealistic sense of community with a Modernist aesthetic and an awareness of regional traditions. He invited friends and colleagues from the University of California, Berkeley, to participate in the venture. The site design was carefully configured to provide privacy for every house and multiple points of entry for both pedestrians and vehicles.

In 1955 the owners hired Lawrence Halprin to provide an overall design for the central green. His concept was based on the idea that the common area should operate as a functional community center rather than as a decorative piece. Halprin retained the existing Monterey pines, added a plum allée, a central lawn, and native, low-maintenance plants. Each home also had its own private, fenced garden, four of which were designed by Halprin, one by Geraldine Knight Scott, and another by Burton Litton. The two westernmost center lots were never developed, which allowed Greenwood Common to maintain the open view of San Francisco Bay shared by the owners of the homes. This private neighborhood was designated as a Berkeley landmark in 1990.

**Landscape Type:**  
Postwar Planned Community

**Landscape Style:**  
Modernist

**Designed By:**  
Lawrence Halprin  
Lawrence Halprin & Associates  
William Wurster  
Wurster, Bernardi & Emmons  
Jean Walton  
Joseph Esherick  
Geraldine Knight Scott  
Burton Litton



Photo by Alexis Woods



Photo by Ted Booth



Photo by Ted Booth

# University of California at Berkeley

**Landscape Type:**

Campus  
City Beautiful Campus

**Landscape Style:**

Beaux-Arts / Neoclassical  
Picturesque

**Designed By:**

Eckbo, Royston & Williams  
Frederick Law Olmsted, Sr.  
John Galen Howard  
John W. Gregg  
Thomas Dolliver Church  
William Hammond Hall

**Related Landscapes:**

Blake Garden  
Strawberry Canyon

Established in 1858, the campus configuration represents three distinct design periods. The original campus of California’s first federal land grant college was a 160-acre site; today the university spans more than 1,200 acres. Already in California managing the Mariposa Estate gold mine, Frederick Law Olmsted, Sr., was asked to lay out the grounds of the new campus. Inspired by Llewellyn Park in New Jersey, Olmsted’s 1866 “campus park” plan established the east-west axis and laid out the approach to the wooded, sloped site. William Hammond Hall, influenced by Olmsted’s Picturesque framework, created the first incarnation of U.C. Berkeley, characterized by sloping terrain traversed by Strawberry Creek, and impressive views of the Golden Gate. In 1901 John Galen Howard became the campus architect designing Beaux-Arts buildings that dominate the Classical core. Landscape gardener John W. Gregg was instrumental in planting and horticulture at this time. Thomas Church’s 1962 master plan and contribution to the long-range development plan helped guide campus evolution for nearly 30 years. Church placed a priority on pedestrian circulation and sought to enhance the historic landscape features, while introducing a new layer of geometry onto the site. Several new Modernist buildings and plazas were constructed both before and after Church’s plan was implemented, including, in 1950, Dwinelle Plaza, attributed to Eckbo, Royston & Williams, and Wurster Hall, built for the newly formed College of Environmental Design in 1965. The campus was listed in the National Register of Historic Places in 1981.



Photo by Charles A. Birnbaum



Photo courtesy Wikimedia Commons



Photo courtesy Wikimedia Commons

Photo by K Oliver



# Marin Art & Garden Center

**Landscape Type:**  
Institutional Grounds  
Cultural Institution

**Landscape Style:**  
Modernist

**Designed By:**  
Thomas Dolliver Church  
Robert Royston  
Eckbo, Royston & Williams  
Wurster, Bernardi & Emmons  
Russel Emmons

Originally built by James Ross, beginning in 1857, the Sunnyside estate passed through several owners before being gutted by fire in the early 1930s. A subdivision plan in the early 1940s prompted a group of conservation-minded women, led by Caroline Livermore, to gather community support and acquire the eleven-acre property to create a center for the arts and a “living memorial” to veterans and loved ones. Hired in 1947 to conduct a topographical survey, landscape architect Thomas Church produced an informal master plan before local horticulturist Herman Hein took over as landscape designer. The architectural firm Wurster, Bernardi & Emmons subsequently drafted another master plan, which was never fully realized. The firm’s Russel Emmons did, however, design several buildings, including the Livermore Room (1957) and the Decorations Guild Building. In 1956 landscape architect Robert Royston donated the design of a Modernist playground. Located at the base of a wooded slope, the site contains a collection of native and ornamental trees, including large specimens from the nineteenth century, and a seasonal stream. There are expansive lawns and various themed gardens, such as the Memory Garden, Habitat Garden, Edible Garden, and Rose Garden. Surviving elements from the estate period include a network of curving pathways and the Octagon House, originally built in the 1860s. Encircling the property, a serpentine brick wall inspired by Thomas Jefferson’s designs at the University of Virginia was added in 1969.



All photos this page by Steve Kaplan



# Fort Baker & Cavallo Point

Situated immediately north of the Golden Gate Bridge within a sheltered cove protected by a breakwater, this 335-acre site was acquired by the U.S. Army in 1866 to fortify the north side of the Golden Gate. The fort was more formally established between 1901 and 1910, with the creation of a parade ground surrounded by 24 Colonial Revival-style buildings. In 1972 the fort became part of the Golden Gate National Recreation Area; the Army continued active use of the site until 2002, when it was officially transferred to the park. Fort Baker was the ninth and final “post-to-park” conversion in the Golden Gate National Parks Plan.

Today the site consists of Horseshoe Bay and its jetty, now home to the Presidio Yacht Club and Travis Sailing Center; a number of historic gun emplacements; and trails and forested areas climbing gently up from San Francisco Bay. The site’s historic buildings have been repurposed for a variety of institutions, including the Bay Area Discovery Museum and the Institute at the Golden Gate. Cavallo Point, which occupies 40 acres in the center of the fort around the old parade ground, has been converted to a resort hotel and convention center. Designed using innovative stormwater management techniques by the Office of Cheryl Barton, the grounds incorporate restored coastal scrub habitat generated from native seed found on the site, open lawn edged with stone walls, and small gathering areas discretely placed throughout the landscape. The property was listed in the National Register of Historic Places in 1973.

**Landscape Type:**  
Institutional Grounds  
Cultural Institution  
Military Institution  
Public Park  
National Park

**Designed By:**  
Office of Cheryl Barton  
Architectural Resources Group  
LMS Architects  
Nelson-Nygaard  
Flack + Kurtz  
URS Engineers  
WorldBuild  
Golden Gate National Parks  
Conservancy



Photo by Tom Fox



Photo courtesy Golden Gate National Parks Conservancy



Photo by Michal Venera

# Mills College

Photo by Karen Fiene



The Young Ladies' Seminary was established in 1852 in the town of Benicia, California. Missionaries Cyrus and Susan Mills purchased that institution in 1865. Renamed Mills College, the school became the first women's college on the West Coast after relocating to its present location in 1871. Cyrus Mills personally oversaw the campus' forestation and the placement of key landscape features. From 1916 to 1949, architects Bernard Maybeck and Walter Ratcliff developed Beaux-Arts master plans that expanded the campus to the west, with improvements to the grounds made by landscape architect Howard Gilkey and botanist Howard McMinn. Nestled among sloping foothills, this 135-acre campus is edged by dense plantings of eucalyptus, firs, and redwoods. The original core of the campus is centered around an oval lawn designed by Mills, and the 2.5-acre Holmgren Meadow, separated by the French Second Empire Mills Halls (1871) and enclosed by historic structures, including the Greek Revival Lisser Hall (1901) and the Mission Revival El Campanil bell tower designed by architect Julia Morgan (1904). Beginning at the Wetmore Gate and its adjacent circular reflecting pool, Kapiolani Road climbs some 90 feet to the Mills College Art Museum. From the western entrance, Richards Road, framed by double rows of London plane trees, intersects with Kapiolani Road to create strong axes that reflect the early Beaux-Arts plan. To the west, clusters of Spanish Colonial Revival-style buildings surround gardens and courtyards designed by Gilkey. Other prominent features include the Postmodernist F.W. Olin Library-Lisser Hall Courtyard and Lake Aliso, dammed in 1888.

**Landscape Type:**

Campus  
Quadrangle Plan

**Landscape Style:**

Beaux-Arts / Neoclassical

**Designed By:**

Howard Gilkey  
Cyrus Mills  
Bernard Maybeck  
Walter H. Ratcliff  
Howard McMinn  
Julia Morgan



All photos this page by Karen Fiene

# Kaiser Center Roof Garden

**Landscape Type:**  
Roof Garden

**Landscape Style:**  
Modernist

**Designed By:**  
David Arbegast  
John Staley  
Theodore "Ted" Osmundson  
Osmundson & Staley

Inspired by the rooftop garden at Rockefeller Center in New York City, industrialist Henry Kaiser hired the landscape architecture firm of Osmundson & Staley to design a garden atop the parking garage next to his company's headquarters. Ted Osmundson negotiated the contract and served as client liaison, while associate David Arbegast developed the landscape design. The City of Oakland Planning Commission granted the company several variances (existing height zoning, setback requirements, and permission to fill a portion of Lake Merritt to expand the buildable site) in exchange for the creation of a significant landscape program. The result was that 90 percent of the land of the Kaiser Center is covered by buildings, while 60 percent of that same area is also landscaped.

The garden opened in 1960 as the first "true" postwar rooftop garden in the United States. The garden's hardscape incorporated materials such as aluminum and cement made by Kaiser Industries for many of its large-scale projects around the world. The design includes a large reflecting pool with numerous small fountains, a wooden bridge, undulating lawns, a curvilinear path system, benches, and an extensive plant palette comprising 42 mature specimen trees, extensive shrubs, ground covers, and herbaceous plantings.



All photos this page by Tom Fox



Photo by Tom Fox



# Oakland Museum of California

Photo by Marion Brenner



These 24,600-square-foot rooftop gardens, completed in 1969, are constructed atop the Oakland Museum of California, a reinforced concrete-and-glass building, situated partially below grade, designed by architects Kevin Roche and John Dinkeloo of Kevin Roche John Dinkeloo and Associates. Dan Kiley was commissioned to lay out the terraced planes, along with local landscape architect Geraldine Knight Scott, who selected the plantings for the scheme.

The garden consists of three levels that descend from north to south, offering views of Lake Merritt and the surrounding city from terraces and balconies that culminate in a below-grade sunken courtyard. The roofline of the interior galleries is staggered so that the outdoor terrace for one gallery sits atop the roof of another gallery. Terraces are connected by wide flights of concrete steps. Tiered concrete planters densely planted with small pear, olive, and pine trees, shrubs, and vines that cascade over terrace walls, define the spaces and provide a platform for outdoor sculpture. In the sunken courtyard a rectangular swath of lawn is bisected by a diagonal pathway and edged by cedar of Lebanon, live oak, and eucalyptus trees. To the west of the lawn, a long rectangular pool is planted with water lilies and stocked with fish. Renovations to the museum and gardens were completed in 2010. In 2019 the landscape architecture firm Hood Design Studio created plans for a new public entrance visible from Lake Merritt, and for new planting schemes on the terraces that reflect distinct regional ecologies.

**Landscape Type:**  
Institutional Grounds  
Cultural Institution  
Roof Garden

**Landscape Style:**  
Modernist

**Designed By:**  
Dan Kiley  
Office of Dan Kiley  
Joe Karr  
Geraldine Knight Scott  
Kevin Roche  
John Dinkeloo  
Hood Design Studio



Photo by Marion Brenner



Photo by Marion Brenner



Photo by Kevin Roche

# VMWare Campus

**Landscape Type:**  
Corporate Office Park

**Landscape Style:**  
Modernist

**Designed By:**  
PWP Landscape Architecture  
Peter Walker  
O'Shea + Wilson Siteworks  
Studio Five Design, Inc.

Located within the Stanford Research Park on the southern edge of Stanford University, this corporate campus occupies a 105-acre triangle of gently sloping land. Planned by Studio Studio Five Design, Inc., and O'Shea + Wilson Siteworks, the original 29-acre campus was expanded in the 2010s to encompass the entire tract. Designed by PWP Landscape Architecture, the expansion was inspired by both the strong axes and inward-facing quadrangles of Frederick Law Olmsted, Sr.'s, plan for Stanford University.

Dubbed "the campus in the forest," the site is planted with more than 4,000 trees, which screen the buildings from surrounding development and each other. Within the 75-acre addition, PWP replaced expansive parking lots with distinct yet interconnected "campus quads" reached via a network of trails and roads, resulting in a significant increase in open space. Within one such quad, the Creekside District, a sycamore allée is lined by a 700-foot-long seasonal water feature, which gradually drops in elevation, responding to the site's overall grade change of 85 feet. The allée is bisected by three California-inspired landscapes: an agricultural grove of purple leaf plums, an oak chaparral, and a California Mission-style collection of palms. Designed to encourage employee interaction, a sloped, one-acre lawn within another quad, the Town Square, also functions as an amphitheater. South of the lawn another allée frames a series of elevated, rectangular lily ponds leading to the 40-foot-wide sculpture *Approach*, unveiled in 2018. Native plants were used extensively throughout the campus, as were bioswales for stormwater retention.



All photos this page courtesy PWP Landscape Architecture



Photo courtesy PWP Landscape Architecture



# Stanford University



Photo by Jawed Karim

Founded in 1885, this 8,180-acre university was underwritten by railroad magnate Leland Stanford and his wife, Jena Lathrop. Placed on the Stanfords' vast stock farm, the institution was designed by Frederick Law Olmsted, Sr., and Leland Stanford, assisted by the architectural firm Shepley, Rutan and Coolidge. Olmsted's vision of open, interlocking quadrangles and strong axes was gradually lost as the campus grew. From 1960 to 1977 landscape architect Thomas Church created a master plan that sought to unify the sprawling grounds by replacing paved thoroughfares with open pedestrian malls, promenades, and plazas. Church also set the precedent of replacing internal carparks with courtyards that was continued by the SWA Group following the 1989 Loma Prieta earthquake. After the earthquake, the university established design principles aimed at recovering Olmsted's vision.

The campus' historic core comprises twelve Mission Revival buildings that encompass a central quadrangle covered in red pavers, inset with native flora reminiscent of the surrounding landscape. From the quadrangle's northern entrance, a long vista passes through Memorial Court, a partially enclosed courtyard, towards a four-acre lawn and culminates in Palm Drive, a tree-lined road, designed by Olmsted. To the east and west, outdoor spaces ornamented with regional plantings maintain strong linear sightlines to the core. The university has been an epicenter of work by notable firms, including Foster+Partners, PWP Landscape Architecture, Aidlin Darling Design, Andrea Cochran Landscape Architecture, Tom Leader Studio, Scott Sebastian & Associates, and Hargreaves Associates.

**Landscape Type:**  
Campus  
Quadrangle Plan

**Landscape Style:**  
Beaux-Arts / Neoclassical

**Designed By:**  
Frederick Law Olmsted, Sr.  
John Charles Olmsted  
F.L. & J.C. Olmsted  
Thomas Dolliver Church  
SWA Group  
Peter Walker  
PWP Landscape Architecture  
Robert Mittelstadt  
Hargreaves Associates  
Andrea Cochran Landscape  
Architecture  
Ricardo Legorreta  
Office of Cheryl Barton  
Tom Leader Studio  
Scott Sebastian & Associates



Photo by Jill Clardy

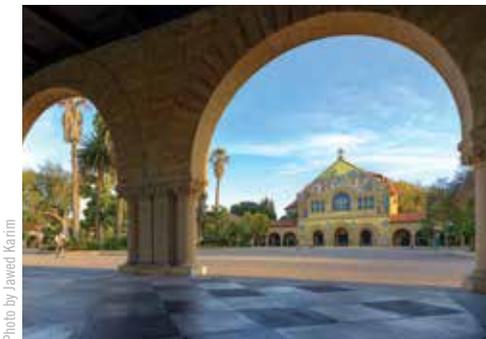


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Photo by Chao Wei Huan

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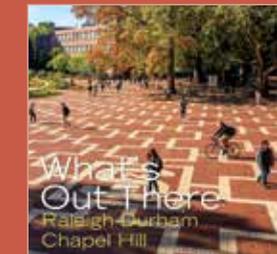
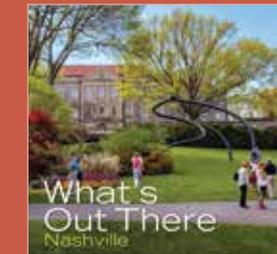


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