

arnoldia

The Magazine of the Arnold Arboretum
LANDSCAPE INSTITUTE INDEPENDENT PROJECTS



SUMMARY

PONDS		ROCKY OUTCROP	
WETLANDS		RESIDENTIAL	
VERNAL POOLS		COMMERCIAL	
SURFACE DRAINAGE		MAINTENANCE VEHICLES	
GOLF COURSE		GOLF CARTS	
VIEWS		FOOT TRAIL	
SLOPES		SAFETY DRAIN	



SCALE 1"=50'
INTERVAL 10'



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Outside covers

Detail of site analysis of landform views by Pamela Griffin, "Linking People With Plants."

Inside covers

Detail of site analysis of Mt. Hood Nature Trails, Melrose, MA, from 2003 Independent Project by Kathleen Shamberger

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EDITOR'S NOTE

Now approaching forty years old, the Landscape Institute's certificate programs have clearly influenced the evolution of the Institute itself in important ways. First offered in 1968 under the auspices of the Landscape Program of the Radcliffe Seminars, the certificate has become an important credential in the landscape design profession. Students come to the Institute for particular courses that meet their immediate needs. Others seek a working knowledge of the landscape design profession, choosing what they need and leaving after taking six or eight courses. Landscape history scholars take design studios to deepen their understanding of the design process or they take specific history courses to complement previous studies. But more and more students opt for one of the three certificate programs—landscape design, history, and preservation—each with its own complete curriculum. These programs have come to set the standard for education in the field; and the graduates' professional preparation is validated by the rigor and comprehensiveness of the required courses. (For listings, see <http://www.arboretum.harvard.edu/programs/ld/ld.html>.)

It's been five years since the Arnold Arboretum

assumed administrative oversight of the Radcliffe Seminars in Landscape Design, expanded the offerings, and changed the name. Much has remained the same, including the administration's willingness to develop new offerings in response to ever-changing demands. The Institute is now integral to the Arboretum's education mission and will complement its commitment to generating new knowledge in plant biology with programs that further our understanding of the role of plants in the human environment.

For this special issue we decided that the best vehicle for introducing the Landscape Institute to *Arnoldia* readers and illustrating the scope of its interests is to present a sample of final projects from the 347 completed since 1981, when digital records were first kept. (All 347, including the fifteen presented in 2006, are listed at the back of the magazine.)

In choosing the six projects included here we looked for a representative variety that could withstand drastic abridgement without losing their core meaning. The task of abridgement was ably undertaken by guest editor Jane Roy Brown, herself a graduate in landscape design history who writes on both contemporary and historical landscapes.

INTRODUCTION

The independent project is usually the last step a Landscape Institute student encounters before earning the certificate in landscape design, history, or preservation. It represents a major commitment in time and cannot be undertaken until most of the course requirements have been fulfilled. After their topics are approved, students work with a faculty advisor who meets frequently with them for the full year or more that is needed to finish the project. In addition, as the coordinator of the program, I schedule regular seminars for all students working on independent projects; at these meetings, students present their works-in-progress and exchange critiques and suggestions.

The program requires students to focus on a specific area of landscape design or history and to

carry out a real or theoretical project from beginning to end. Ranging widely in scale from residential to regional, most case studies deal with public or semipublic landscapes. Typical final products include master plans for institutions; environmental policy recommendations for wetlands or other conservation areas; regulatory standards for urban developments; playground designs for schools and neighborhoods; studies of historical designs and designers; and plans for preserving historic landscapes. The clients include institutions and agencies such as the Massachusetts Department of Conservation and Recreation, The Trustees of Reservations, the National Park Service, and local cities and towns throughout New England. The projects listed below illustrate the breadth of interests at the Landscape Institute.

Most design and preservation projects are mutually beneficial: the community or institution gets help in solving its landscape-related problems while the student gains experience in dealing directly with a client. "Reclaiming Walden"—Joan Popolo's 2001 project—resulted in recommendations for re-using the Concord, Massachusetts, landfill. In 2005 Karen Longeteig presented proposals for street tree improvements at Lexington, Massachusetts, town meetings; and Phil Bevin's 1994 "Landscape Rehabilitation Plan for the Codman Estate for the Town of Lincoln, Massachusetts" was implemented to become Historic Massachusetts' outdoor museum. Heidi Kost-Gross' project, the York River Open Space Study (1995) grew out of a 1994 landscape studio project. The document was widely used and reprinted and helped to preserve open space in the York River watershed.

Many of the projects in landscape design have productive afterlives. They may be used by clients to get funding, to raise public awareness, to document important landscapes, or to get a long-delayed building process underway. Drawings for community improvements, be they playgrounds or streetscapes, often sit in office file drawers for years awaiting funding for implementation. Since graduates of the Institute usually

live near the areas of their projects, they remain available to work with local officials to raise public awareness, to write grants for funding, or to modify plans in response to the changing needs of the client, or to get a long-delayed building process underway.

Many recipients of certificates in landscape design history also continue to work on their projects after graduation, building on them, refining them, and often finding publishers. Alan Emmet's expanded project, "Changes in a Cambridge Landscape," (1977) was published by Harvard University Press. "Boston's South End Squares, Inventory, Analysis, and Recommendations" by Phoebe Goodman also evolved into a book, as did "Money, Manure, and Maintenance: The Life & Work of Marion Cruger Coffin, 1876–1957" by Nancy Flemming.

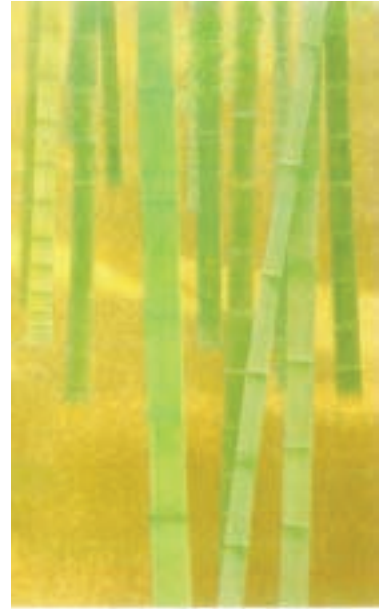
After my many years at the Landscape Institute—beginning when it was the Landscape Design Program of the Radcliffe Seminars—I am still impressed by the professional quality of the projects completed by our students. I believe that after reading the summaries of those that were chosen for this issue, you will feel the same way.

John Furlong

*Director of the Landscape Institute
of the Arnold Arboretum*

A Sampling of the Institute's Concerns

- *Sherborn Open Space Study*: a proposal for the use of open space in the rapidly growing community of Sherborn, Massachusetts
- *Dome Community Garden Study*, New York City: a history of the evolution of a community garden illustrating the political decisions that influence the shape of a community's open space
- *Common Places*: a proposal for realizing the full potential of the many town commons in the Town of Brookline
- *Schooner Park Development Plan*: a design for public open space at the town dock of Duxbury, Massachusetts, that reflects the town's shipbuilding traditions
- *Guidelines for Therapeutic Landscapes*: applying guidelines to develop a proposal for continuing-care retirement center communities in Hanover, New Hampshire
- *New Hampshire Landscape Inventory Study*: the first inventory of 350 historic and noteworthy gardens in the state
- *York River Open Space Study*: a study that resulted in recommendations for conservation and development around an endangered tidal river estuary in York, Maine
- *Landscape Plan for Cambridge Friends School*: a guide for the school as it expands both in size and enrollments, including public open space used by neighborhood residents
- *Master Plan for Chauncy Allen Park*: a plan for revitalizing a public park and restoring the historic "Grandmother's Garden" in Westfield, Massachusetts
- *The Paine Estate Development Plan*: a proposal for Wayland, Massachusetts, that includes an assisted living facility, 20 single-family homes, a soccer field, and walking and ski trails—all on 166 acres
- *Salk Institute Study*: an examination of the lessons to be drawn from architect/theorist/teacher Louis Kahn's La Jolla, California, landscape
- *The Congregational Church of Topsfield Plan*: a history of the town common and the historic church in this Massachusetts town
- *Plaza Del Sol, Lechmere Canal Area*: An imaginative look at a streetscape in Cambridge, Massachusetts, proposing ways to integrate commercial activities, social life, transportation, and open space



Memories of a Bamboo Grove

A Master Plan for Wakamatsu Park in Kobe, Japan

Ireine Nagai

I have a memory from my childhood of a bamboo grove next to my grandparents' house, on the tip of the Izu Peninsula in Japan. The grove was dark and dense, and I remember being afraid of the shadows and the clucking sound the plants made. But when my grandmother told me that a bamboo grove is actually the safest place to be during an earthquake, I believed her, and my fears went away.

Now, twenty years later, I have proposed a design for a park filled with bamboo in Kobe, a cosmopolitan city of one and a half million people on the northwest shore of Osaka Bay. The design is my response to Kobe's urgent need for restoration following the 1995 Hanshin earthquake, which killed more than six thousand people and left hundreds of thousands homeless. It also reflects my childhood memories,

my personal experiences, both emotional and spiritual, and my hope for the future.



The Parks of Kobe and Their Multiple Roles

During and after the massive earthquake that struck Kobe, parks offered sanctuary and safety. In some cases, their trees and vines prevented fires and kept walls from collapsing. As part of a large-scale redevelopment plan that takes future earthquakes into account, Kobe officials devised a “greenification” plan that identifies sites for various kinds of parks throughout the city. In addition to serving the usual purposes of urban parks, these will be places for citizens to gather in the event of future earthquakes and will provide access to emergency shelter and water supplies in underground reservoirs.

Situated in the western part of Kobe, Wakamatsu Park is near the residential and commercial district of Shinnagata, the area that suffered the most damage during the earthquake. The park was used as a shelter during the quake and has since been the site of temporary housing. The city is planning to rebuild the park on a plot of 1.6 hectares (four

acres) that will be surrounded by new high-rise residential buildings, shopping malls, offices, and hotels. The district will also become an important transportation hub, with a reconstructed train station and a new highway.

As the only substantial green space among all these buildings, Wakamatsu Park will be a destination for visitors and play an important role in the lives of community residents.

The Many Valuable Qualities of Bamboo

Although some species grow very tall and stout, bamboo is not a tree, but a primitive, woody-stemmed grass. The hollow central stem with its many joints is called the culm. Some species are the fastest-growing plants in the world, generating more oxygen than any other plants. Instead of roots, bamboo has rhizomes, large underground stems that spread out rapidly through the soil. The result is a dense, interlocking web of fibers that holds topsoil firmly in place.

It is widely recognized that bamboo is especially useful in seismic regions, thanks to an internal structure that gives it unusual strength and resilience. In *The Book of Bamboo*, David Farrelly writes about the value of bamboo in creating a safe quake zone: “Dense growth of bamboo around a building functions in the soil as windbreaks act in air: rhizomes buffer the blow and diminish the intensity of motion. Widely planted in any quake zone, bamboo absorbs much of the earth’s ripple [and] . . . provides immediate construction material for temporary disaster shelter.”

Buckminster Fuller, who introduced the geodesic dome to architecture, experimented with domes made of bamboo. “This [bamboo geodesic dome] will provide more shelter to more people at less cost than any other structure possible,” Fuller concluded.

But bamboo has also played an important role in the gardens and art of Japan. The designers of early Japanese gardens sought in their creations to achieve “yugen,” a term that means tranquility but also suggests elegant beauty and a profound depth of kinship with nature. These designers were often Zen monks



The Shinnagata district in western Kobe suffered the most catastrophic damage in the Hanshin earthquake.

and were strongly influenced by Zen and ink monochrome painting. Their gardens provide ample evidence of bamboo's ability to create a variety of effects. Along paths, for example, tall species on either side form a canopy that lends a sense of intimacy. Densely planted bamboo at the corner of a path creates the illusion of entering a forest. Or, in a deep forest of bamboo, a curved path can achieve a subtle light that accentuates tranquility.

Near water, bamboo is useful because it is moisture tolerant. Planted as a background to form a vertical screen, it can evoke a mountain forest behind the water feature. And beside rocks or near buildings, bamboo provides contrast in color and texture.

Today's designers have avoided using bamboo in public landscapes because they regard it as invasive and difficult to maintain, as well as "primitive" and inconsistent with modern

design. But bamboo's growth can be controlled, and when species are carefully chosen, it has a unique ability to create a sense of repose that is as valuable in modern gardens as in ancient ones.

By using bamboo in Wakamatsu Park, I hope to reintroduce the values of bamboo into everyday life, to explore its potential for innovation, and to reconnect people with the "natural" aspects of their environment. As Kobe strives to become a more modern and international city through its post-earthquake renewal projects, bamboo can be a symbol of traditional values that must not be forgotten.

The Goals, Features, and Themes of the Wakamatsu Park Design

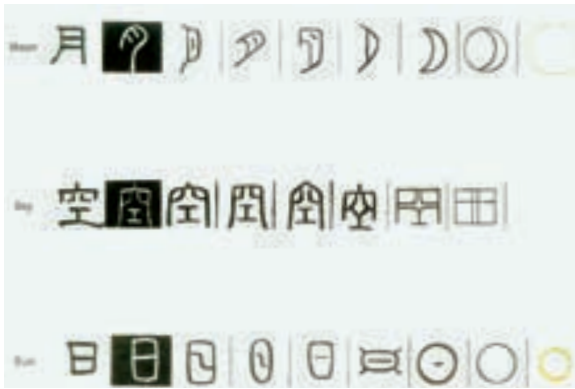
The design I created was directed toward achieving several specific goals: to create a tranquil environment that buffers the sounds of urban life; to offer recreational and educational opportunities; to provide easy access, open spaces, and shelter in case of emergency; and, finally, to permit recycling of natural resources.

These goals are to be achieved within a park that includes several specific components: open spaces for events and playgrounds, for capturing sunlight to use in solar heating, and for refuge during emergencies; resting areas that are insulated from street noise; a picnic area close to underground food markets and restaurants; a pool for collecting rain water and to serve as part of an emergency water supply system; an underground pavilion for food storage and to hold self-sustaining solar heating and water recycling systems in case of emergency; and underground parking with access to the park, to nearby buildings, and to the train and subway stations.

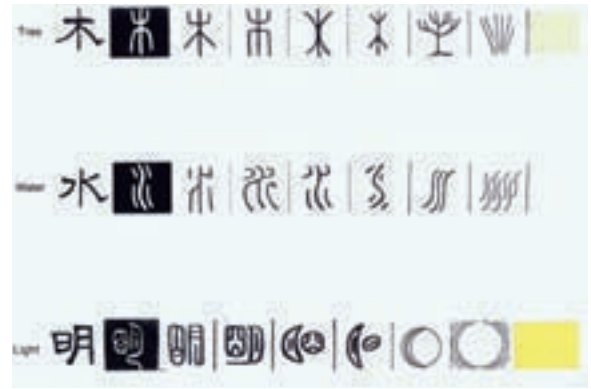
I based the park design on three thematic concepts. The primary one, inspired by traditional Japanese garden design, is the cycle of life, a symbol for an ideal environment that includes the entire universe. I began by reducing the Japanese pictographs for the celestial elements of sun, sky, and moon to elemental forms, which I superimposed on the outline of the site. I then abstracted the characters for



A stand of tall bamboo, Phyllostachys aureosulcata. The fifty-plus species of Phyllostachys are native from the Himalayas to Japan and among them are the largest and most frequently cultivated hardy bamboos. They spread by rhizomes to form thickets.



The cycle-of-life concept begins with simplified pictographs of sun, moon, and sky.



Pictographs for tree, water, and light also evolve into simple symbolic forms.

light, water, and tree and combined them with the celestial elements. Through these basic elements of nature, people will symbolically experience the cycle of life.

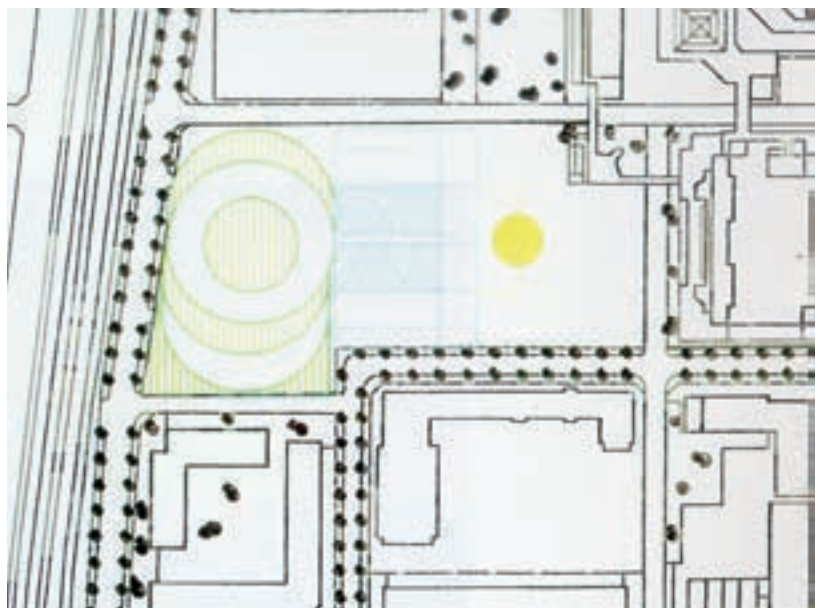
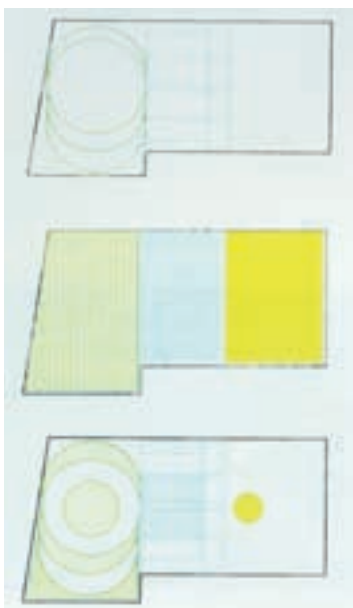
Within the formations representing the cycle of life are examples of sustainable technologies, the second theme of the park. These include equipment for conserving and recycling rainwater and for generating electricity from sunlight. By using natural resources in a sustainable way, the park will be not only a refuge in time of emergency but a demonstration of our dependence on the natural environ-

ment as well.

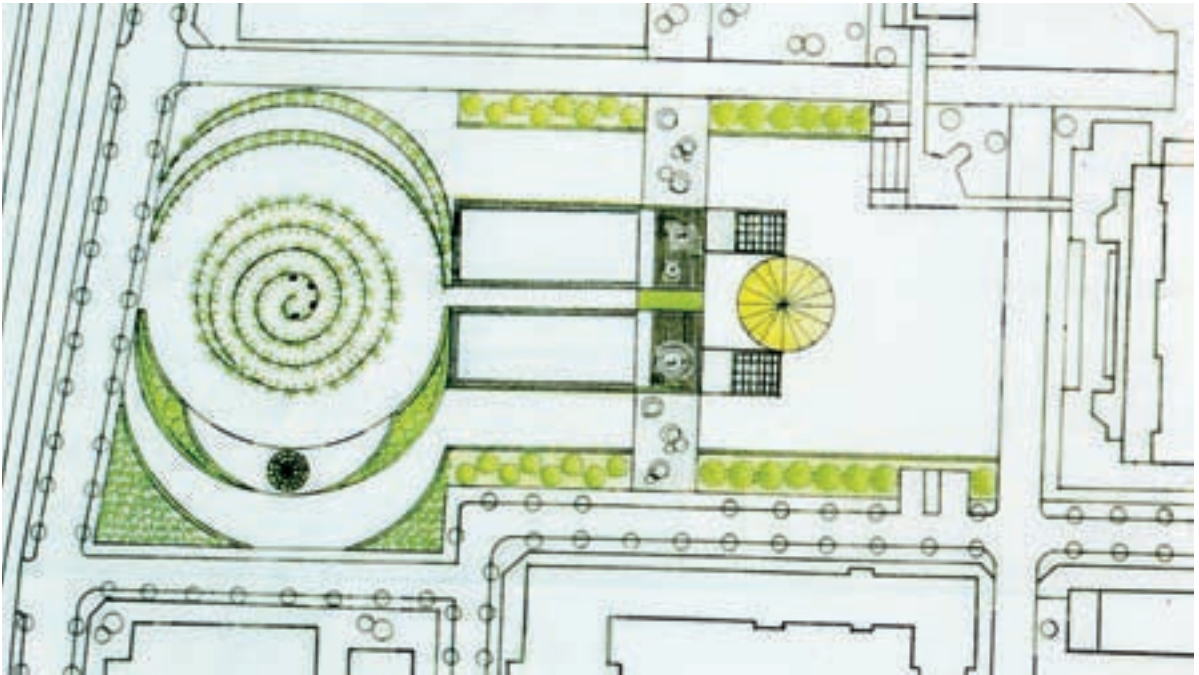
And finally, the third theme of the park will be a symbolic journey from earliest childhood to a dream of the future, using bamboo to create a variety of sensual and spiritual experiences.

Molding Features and Themes into a Master Plan

The park will have three spatial components. In keeping with Japanese tradition, each has a name that evokes its function: Shadows of the Moon, Reflecting Pools, and Rays of the Sun.



The conceptual diagrams project the program onto the site and illustrate the relationships between them.



The master plan for Bamboo Park. From left to right are the Shadows of the Moon, the Reflecting Pools, and Rays of the Sun.

In all three areas, visitors' experiences will be affected by the special qualities of bamboo, enabling them to escape from a hectic life into a tranquil setting and, perhaps, to remember happier times.

Shadows of the Moon accommodates areas for picnicking, resting, and playing. In the picnic area, a path lined with bamboo of the species *Phyllostachys aureosulcata* will take visitors to a seating area where they can enjoy lunch in the shade, protected from the noise of traffic and from the wind that whips around tall buildings.

The resting area, structured by bamboo planted in the form of a spiral, is intended to transport adults back to a realm of happy childhood memories and to introduce children to the plant. At the center of the spiral, visitors discover a surprise planting of *Phyllostachys heterocycla*. This space recreates a well-known scene from a traditional story that begins with a childless farmer cutting down a tall bamboo, only to find a small girl standing on the spot where the plant had stood. Sitting on a rock bench, enjoying the rustling of bamboo leaves with a companion, perhaps a child, a visitor may be prompted to tell the story of

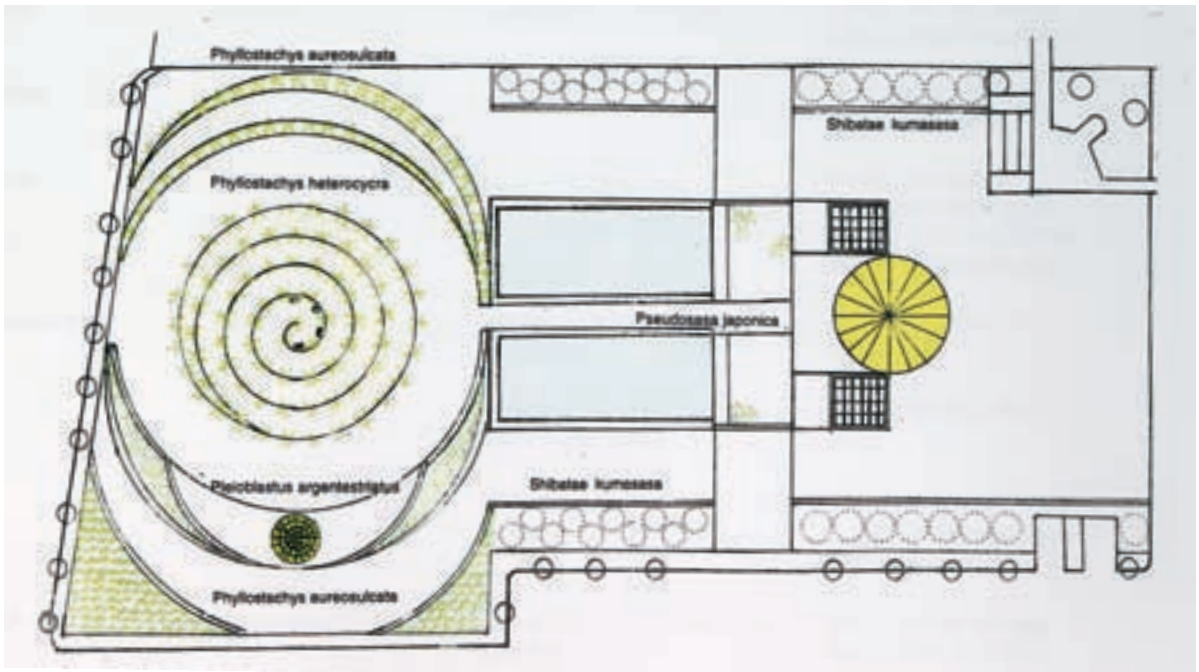
how the child, nurtured by the farmer, grew into a brave princess.

In the playground, surrounded by low plantings of *Pleioblastus argenteostriatus*, children can climb on a small bamboo dome inspired by Buckminster Fuller. A grove of *Phyllostachys aureosulcata* serves as a safety barrier between the park and the road.

The second area of the park is called Reflecting Pools: The Path of Meditation. The water pools here mirror the sky, symbolizing transitions in life. The path along the pools thus invites visitors to reflect on their past, present, and future.

The quiet sound of running water becomes louder at the end of the path, where water rushes over a waterfall. Flowing water, like life, is constantly evolving, and its sound can soothe minds churning with pressures and uncertainties.

Bamboo is used all along the pools to mimic the flow of water. The short *Shibataea kumasasa* are pruned into a rounded wave pattern, and the undulating bamboo fence also imitates the motion of waves. At the end of the sloping path, a bamboo bridge leads to the underground bamboo courtyard, where the pat-



Planting plan.

terns of water are repeated in the sand of a traditional “dry water” garden. Sand represents the ocean, and rocks and bamboo stand in for islands and mountains. Here, a few *Pseudosasa japonica* stand straight up in a sea of gravel raked into water patterns. Throughout this space, bamboo reinforces the sense of flowing water and the feeling of change that frees the mind from negative thinking.

Finally, in the below-ground-level pavilion, called Rays of the Sun: Illumination, the visitor follows a path to an open space. Along the path, *Shibataea kumasasa* are pruned in rounded shapes that reflect the radial pattern of the sun. A bamboo dome rising above the ground's surface symbolizes the sun and lights up a large open space where people can gather for events and to admire the resilient strength of the bamboo structure.

The bamboo walls of the pavilion cast a pattern of light and shadow. In the center one can enjoy the rays of the sun and the warmth generated by the solar heating system. Here, bamboo stands as a symbol of illumination and hope, and demonstrates its strength and flexibility through the use of a new technology.



Shrubby plantings of *Pleioblastus argenteostriatus* surround the playground.

Irene Nagai's independent project was part of Kobe's Restorative Post-Earthquake Urban Redevelopment Program. In addition to her formal design studies, she visited many garden and parks for a sense of the spatial experiences bamboo can offer. She also interned at the New England Bamboo Company to learn bamboo culture and propagation. She received the certificate in landscape design in 1998.

LINKING PEOPLE WITH PLANTS

A Master Plan for the Pine Tree State Arboretum

Pamela Griffin

The Pine Tree State Arboretum in Augusta, the capital of Maine, occupies 224 acres of open fields, deep forests, ledges, and wetlands. The state purchased the land in 1835 and farmed it to meet the needs of the state hospital for the mentally ill until 1972. In 1981 the state's Bureau of Public Lands and the Maine Forest Service founded the Pine Tree State Arboretum on the property, with both agencies providing staff and funding. While the state agencies continue to provide support, the

Arboretum is now a private nonprofit corporation governed by a board of directors.

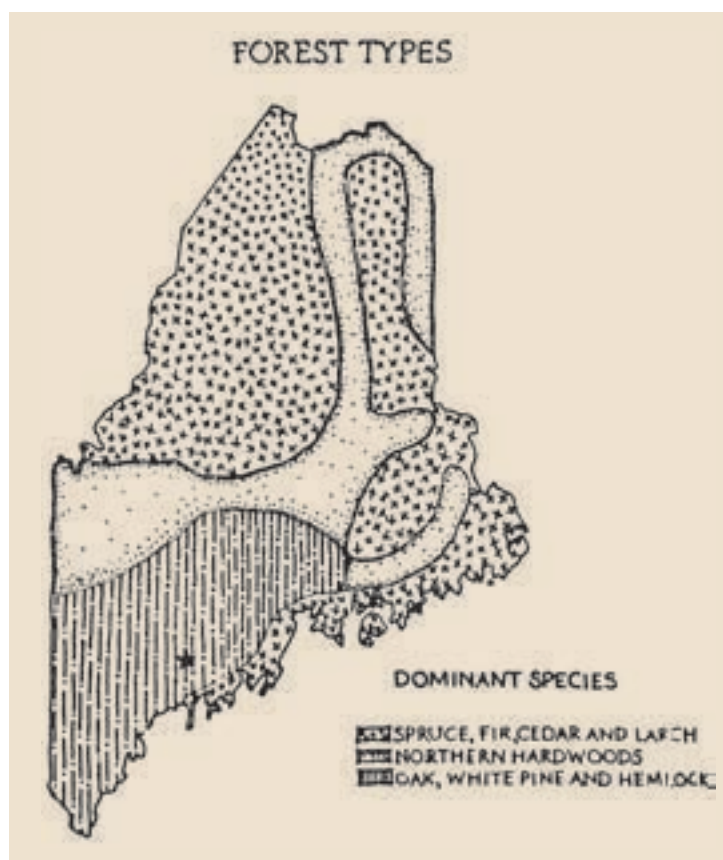
In 1996, the staff and the board felt strongly that it was time to step back, evaluate the progress of the Arboretum, and make plans for its future. As part of this effort I collaborated with the staff and board to prepare a master plan that would establish a permanent design policy and guide the institution's physical development over the next ten years. Specifically, the team's task was to develop an

organizing theme applicable to all existing and future collections in order to give a sense of unity and aesthetic continuity to the Arboretum, and to extend public access to all parts of the grounds.

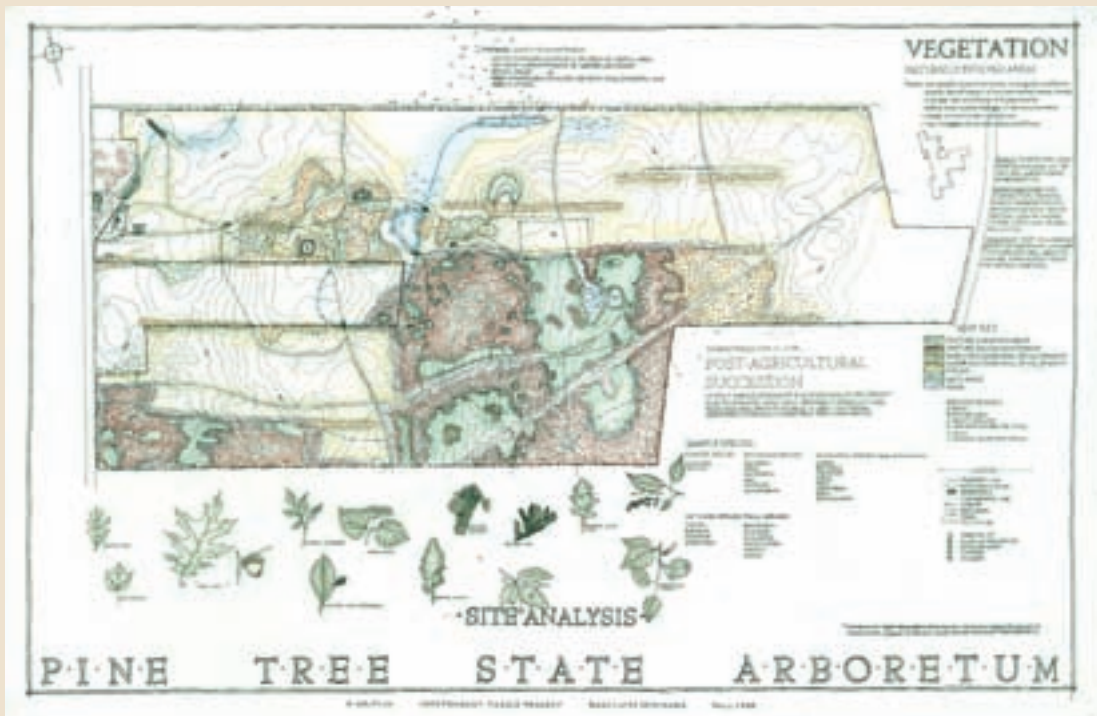
Site Analysis

The planning team began its work by investigating the natural and cultural processes that had shaped the site so that we could then define its opportunities and limitations. Only with an intimate understanding of the land could we identify and enhance its unique qualities and link them to the surrounding region.

A series of maps was drawn up to illustrate nine characteristics of the site. Together these maps form a graphic representation of the physical factors that guided our decisions about design. Only six of the nine site characteristics analyzed for this study are included in the discussion that follows; omitted are microclimate, visual qualities, and regional characteristics.

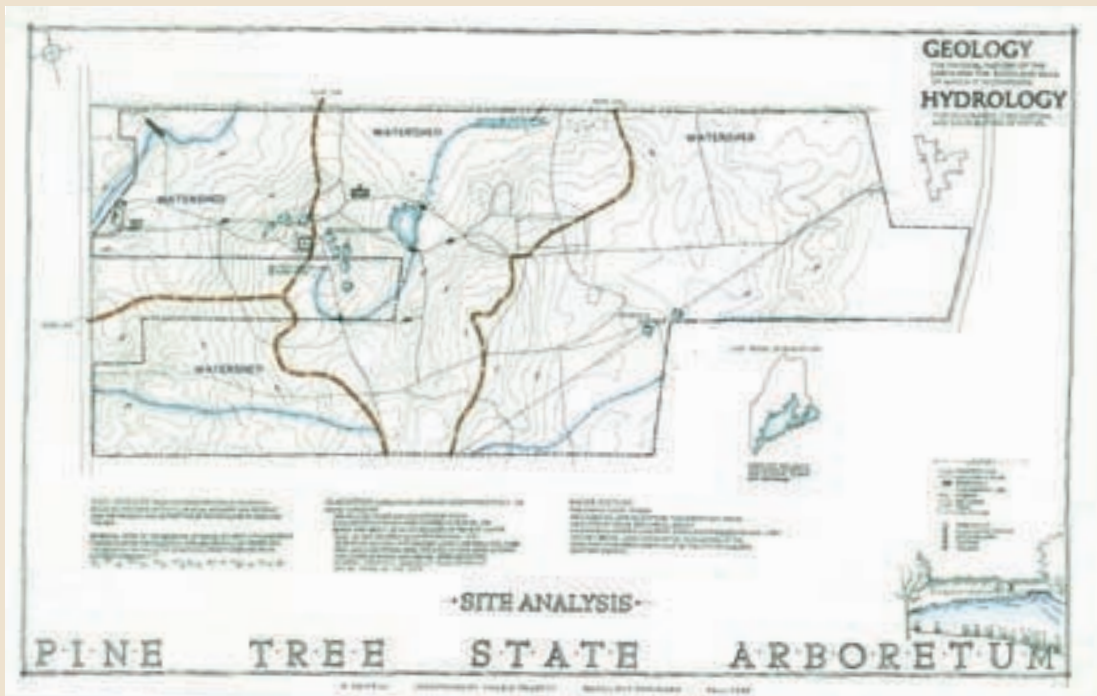


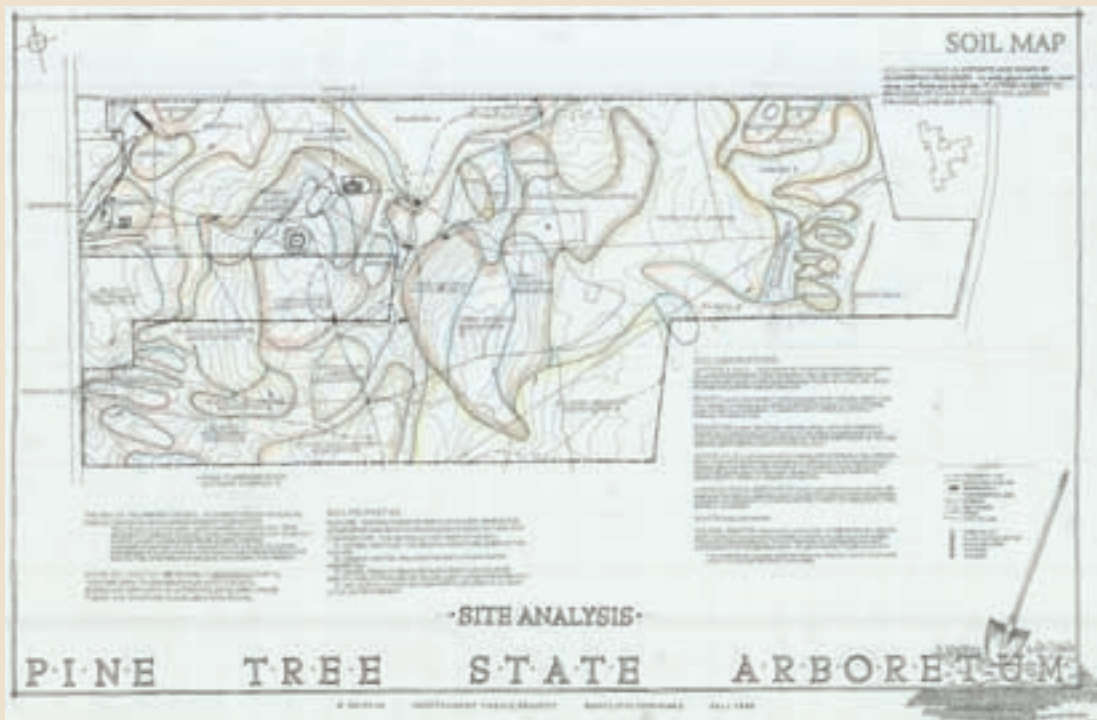
Pine Tree State Arboretum is in Augusta, Maine's capital. Surrounding forests are dominated by oak, white pine, and hemlock.



Above: To preserve native species and teach visitors about local ecology, knowledge of existing plant communities must be thorough. Most of the land is in post-agricultural succession.

Below: *Geology defines any landscape, including its soil composition and its acidity and alkalinity levels. Hydrology determines the life forms the site will support.*

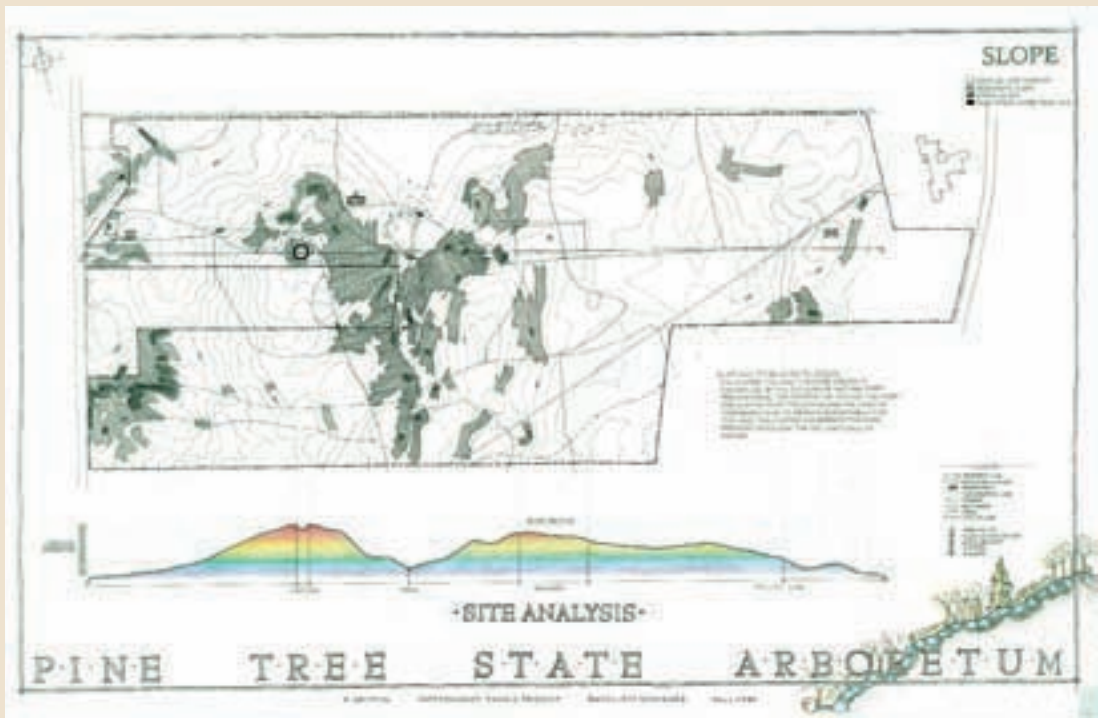




Above: Analysis of soil types provides information for the placement of buildings and plants.

Below: This map shows the property's high and low points and the resulting views.





Above: The placement of paths and gardens will be guided by the steepness of slopes. The map shows that gentle, rolling hills are the rule on the property, with only a few steep areas.

Below: It is the plant collections that distinguish an arboretum from a park or a nature preserve. This map shows the existing collections at the time that work on the master plan began.



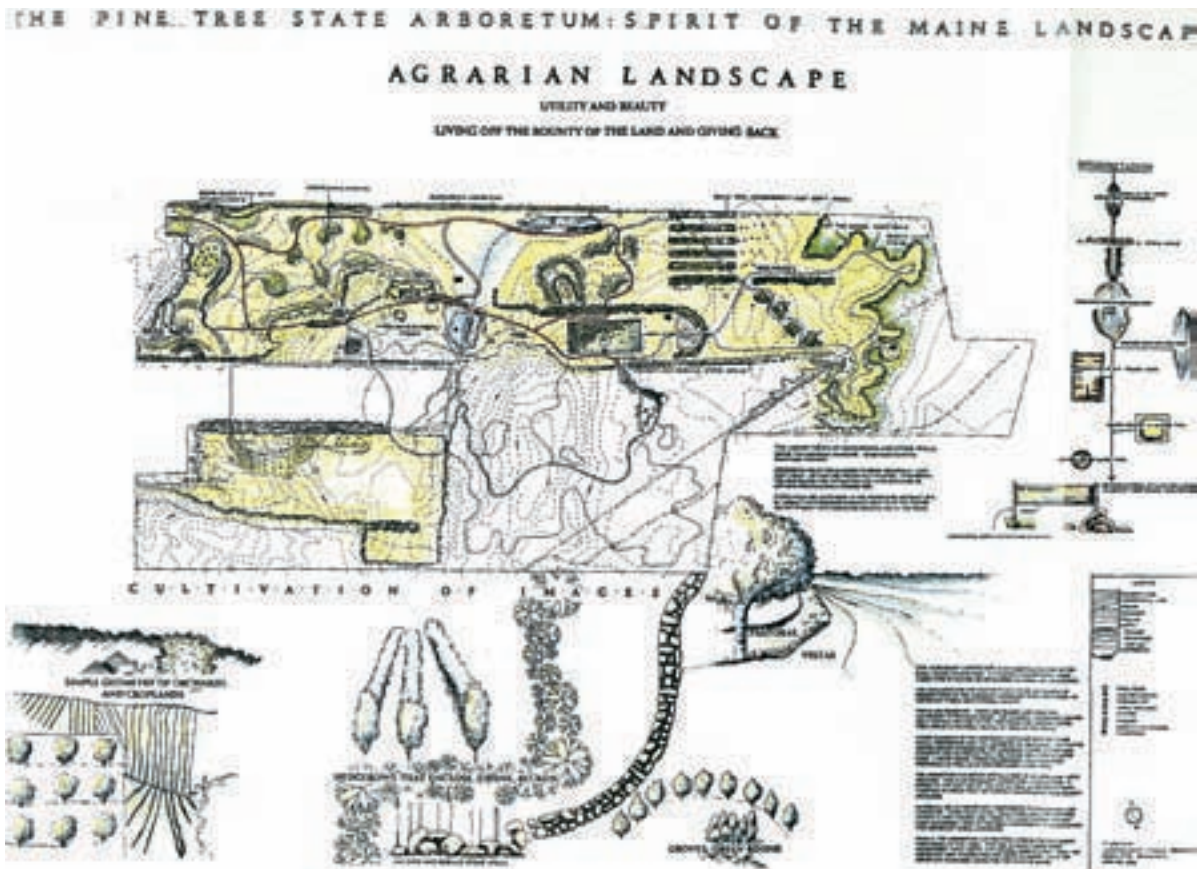
Synthesis

Several features emerged from our site analysis as significant, suggesting some initial goals to guide our planning:

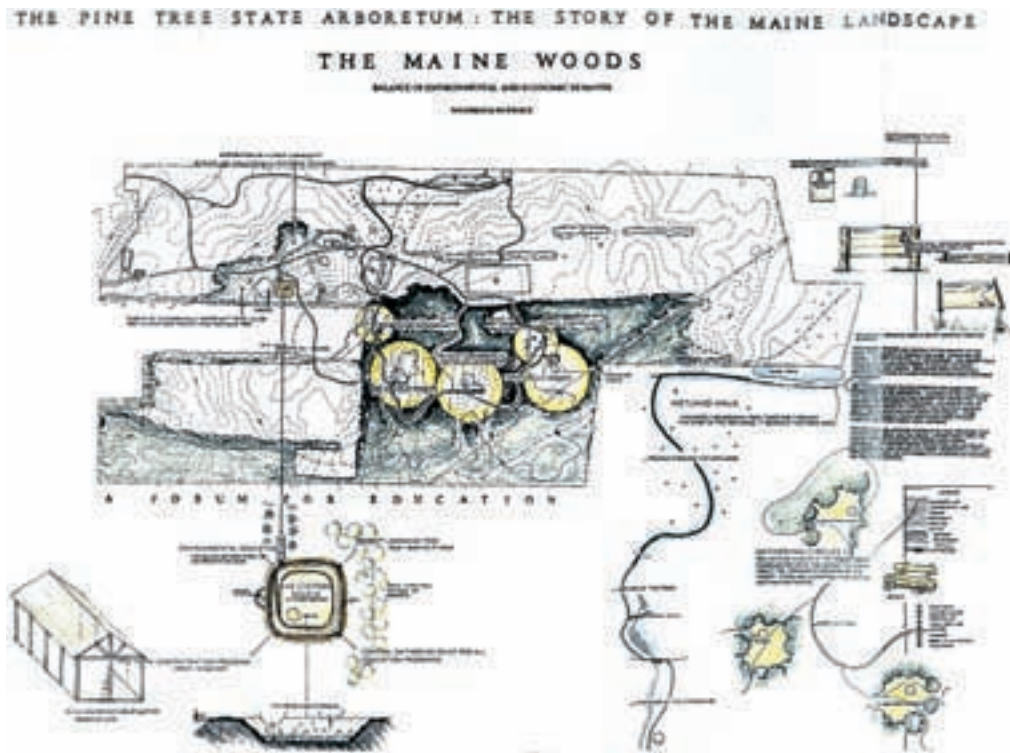
- preserve the existing natural communities;
- explain the stages of species succession that have followed the discontinuance of agriculture;
- emphasize the exposed bedrock at the high point of the site;
- preserve and explain the watershed system;
- maintain open agrarian views;
- manipulate microclimates for human comfort and to create zones for more delicate plants;
- provide explanatory materials about historical features;

- integrate the existing plant collections into a wider framework; and
- improve visitor circulation throughout the site.

These goals suggested an organizing theme for the Arboretum: the story of Maine's landscape as shaped by its people, with emphasis on its agricultural and forestry traditions. But the site analysis also highlighted the Arboretum's potential to provide vitally needed public education about Maine's future and to illustrate the value of thinking globally, while acting locally, when confronting issues of ecological degradation and species loss. At the same time in recognition of funding and staffing restrictions, the planning team decided that the design should make use of existing site conditions and local materials as much as possible.



This drawing and the one that follows represent the two defining features of the Arboretum's landscape, fields and forest.



Drawing Up the Master Plan

In this phase of the process the team incorporated all the goals and opportunities listed above into an actual plan, striving to establish a coherent design while maintaining enough flexibility for future growth. Five drawings were then made to illustrate the thematic components of the plan.

The Agrarian Landscape and the Maine Woods

These two drawings display the two main features, fields and forest, that define the Arboretum landscape. The challenge for the planners was to build design themes around these features and create a sense of their value.

Using the agrarian landscape, for example, we wanted to demonstrate that as agriculture declines in Maine, the Arboretum can be a model for preserving open vistas and other traditional elements of farmland. The design accomplishes this by using the linear forms of stone walls and hedgerows to complement the

flowing lines of the natural topography. Old stone walls will be uncovered and new ones built, and interpretive signs will tie together such historical features as the cistern, the pigery, and the three embanked ponds. The visitor center will be relocated, enlarged and enhanced with features such as an entrance garden called the Maine Landscape Garden. It will integrate agrarian elements—an old-fashioned perennial garden, a grape arbor, and a sinuous stone wall—into a design based on the gardens of typical farmhouses.

The other design theme focuses on the Maine woods and wetlands. The forest is central to the state's identity, and it is imperative that commercial use of the forest be balanced by environmental stewardship. For that reason, the team emphasized public education in considering how to illustrate this theme. The cistern will be a central gathering place for outdoor education, its walls refitted with a level surface for amphitheatre-style seating. Native shrubs will line the outer perimeter, and an attractive rustic shelter will provide weather protection. A series of outdoor classrooms will

surround the cistern, with displays on ecology, resource utilization, and woodlot management.

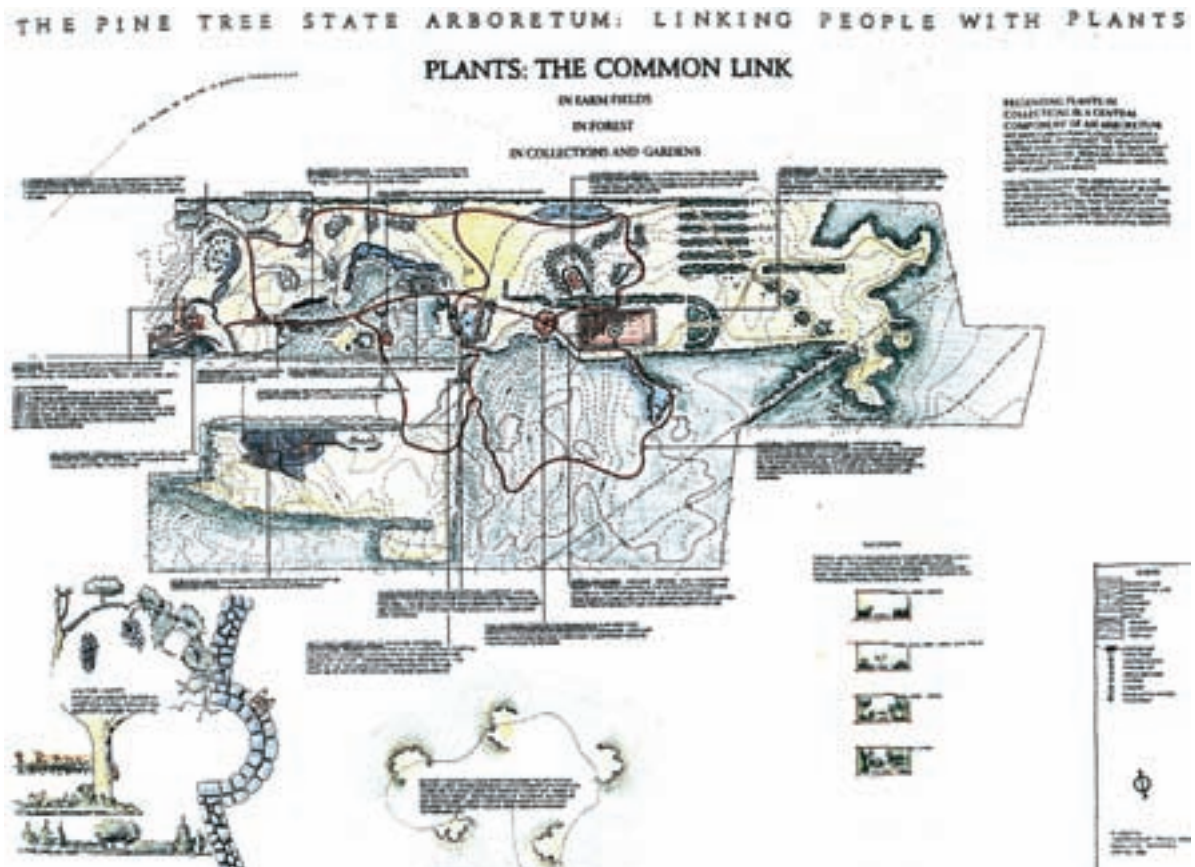
A woodland walk will take visitors through the major forest communities. Clearings in each plant community will provide seating and interpretive displays about forest succession, native species, wildlife habitats, and other topics. A wetland boardwalk winding through the watershed system will feature interpretive devices, including maps and text panels. Guided tours will also be offered.

Plant Collections

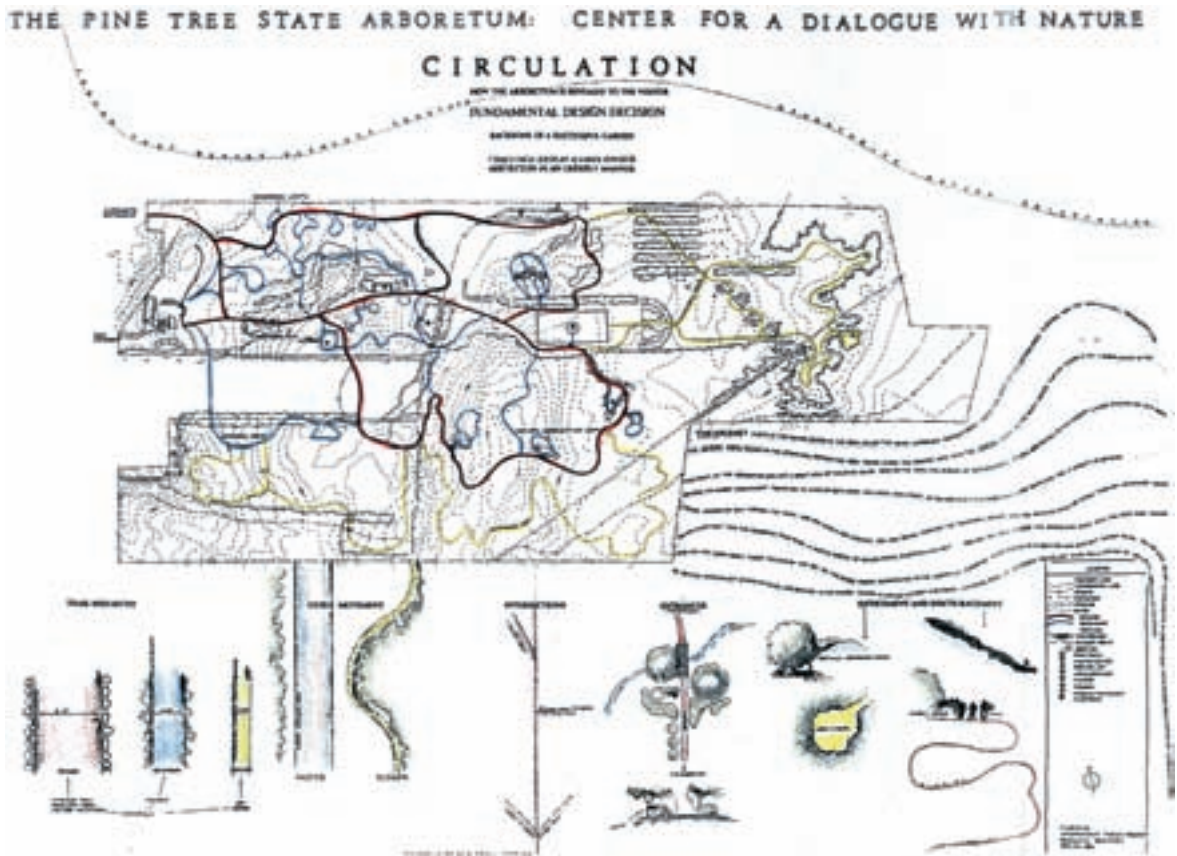
The planners felt that the plant collections should not simply be labeled exhibits but should also provide a link to the greater community and its history. To demonstrate a connection with the site's agricultural past as well

as with the present Maine economy, for example, the heirloom apple collection should both preserve heirloom varieties and show visitors how to establish an orchard. Accordingly, the Arboretum's collections were divided into three major categories, each intended to have distinctive interpretive materials:

- the Maine Landscape Garden at the entrance, which will include specimens from the horticultural collections;
- the taxonomic collections and other special gardens, such as the hosta garden, the Viles Pond bird and waterfowl habitat, and the rock garden;
- the existing natural habitats, which include the post-agricultural successional communities as well as the forest and wetland communities.



The design proposal identifies ways to use the plant collections to more meaningfully connect the Arboretum to the greater community.



A hierarchy of trails allows visitors to feel safe while exploring the landscape and brings order to the Arboretum's diverse display collections.

Visitor Circulation

It was decided that the trail system would serve not just to get visitors from here to there but also to reveal the land through sequential experiences, each of which affects the perception of the next one.

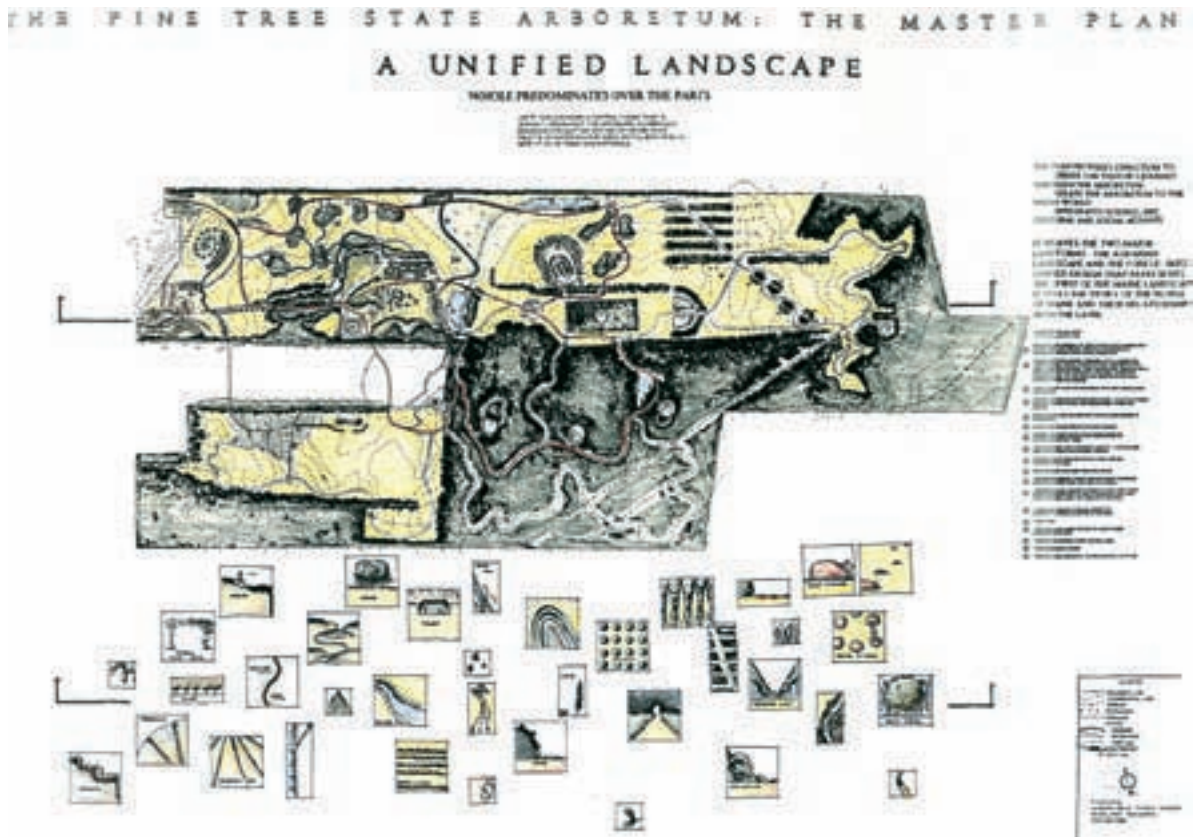
The plan outlined a hierarchical arrangement of paths and orientation devices that would allow visitors to feel safe while enjoying their experience. A main loop providing access to all major features will be clearly identified by width, surface treatment, and a distinctive edge. Narrower secondary paths will bring visitors directly to major features, and winding tertiary trails will offer exploration and discovery. The design of intersections and transition areas will also help to guide the visitor, with focal points such as the cistern and piggery situated so as to aid in orientation.

Developing a sense of unity was one of the

most important objectives of the master plan and the overriding challenge for the Arboretum. As outlined in the summary above, the planning team addressed this challenge in several ways:

- by interweaving two thematic landscapes, fields and forest;
- by clarifying the educational mission through the selection of collections and interpretative programs;
- by establishing a circulation system that balances hierarchy and mystery;
- by designing guidelines that include the repetition of certain forms, the use of local materials, and an emphasis on local culture.

We believed that if the staff and the board applied these basic design guidelines throughout the Arboretum, they would create a facility that integrates science, design, local culture, and social activity for the betterment of the



The plan weaves a central theme throughout the landscape, achieving unity in orderly circulation, by repeating forms and materials, and establishing a uniform palette of materials for signs, furniture, and paths.

surrounding community and the greater world, and that leads visitors to an understanding of natural processes in a way that connects them to what is happening on a global scale. At the same time, the Arboretum would help Maine residents maintain the natural beauty of their native landscape and define the parameters of a sustainable economy. Perhaps most important, it would be a place to experience the renewal and peace that come from visiting a beautiful landscape.

Postscript

In the nine years since the master plan was completed, it has provided a long-range vision for the Arboretum's staff and board members. It has proven flexible enough to allow the staff to respond to new opportunities—creating a new program for home schoolers; installing a native plants garden; and completing a large new addi-

tion to the visitor center in recognition of the desire for more educational programs. The staff continues to work with limited funds but is nevertheless now updating the plan in response to new challenges and opportunities.

Since completing her certificate in landscape design in 1999, Pamela Griffin has worked in Maine for landscape architectural firms; researched and wrote a cultural landscape report for historic trails in Camden Hills State Park; conducted a survey of Maine's cultural landscapes; and designed several outdoor classrooms. She recently completed a master's degree in biology with a thesis on plant ecology at the University of Southern Maine, Portland, and plans to enter the growing field of ecological design and mapping.



Playground

Planning a Playground for the Driscoll School in Brookline, MA

Mary Dennis



Parks and playgrounds are now a part of most cities and towns. In Brookline, for example, so many are scattered throughout the town that a place to play is within a five-minute walk for almost every resident. These open areas are the town's complement to neighboring Boston's Emerald Necklace, and they provide Brookline's neighborhoods and schools with their own little jewels.



Boston's Emerald Necklace is a linked system of parks, ponds, and parkways over five miles long. It was designed by Frederick Law Olmsted in 1875.



One of the most heavily used playgrounds in Brookline is at the Driscoll School. Throughout the day it is filled with children playing. But playgrounds, like sneakers and clothes, get old and worn out after years of use by hundreds of children, day after day after day. This is the story of what happened when Driscoll's playground needed renovation.





"We need clear views into the playground."



"Emergency and service vehicles must be able to get onto the playground."



"Basketball courts need to be placed so neighbors are protected from noise."



"The playground must be easy to take care of."

First a plan had to be developed. So there was a meeting. WELL . . . actually, quite a few! Lots of people gathered together, neighbors and parents, teachers and students, the town planning department, the police, and even the DPW crew. All these folks had ideas and concerns to discuss and review. (There were so many it created quite a stew.)



"The playground should be attractive for both children and adults."



"The playground needs to provide active and passive recreation for the whole community."



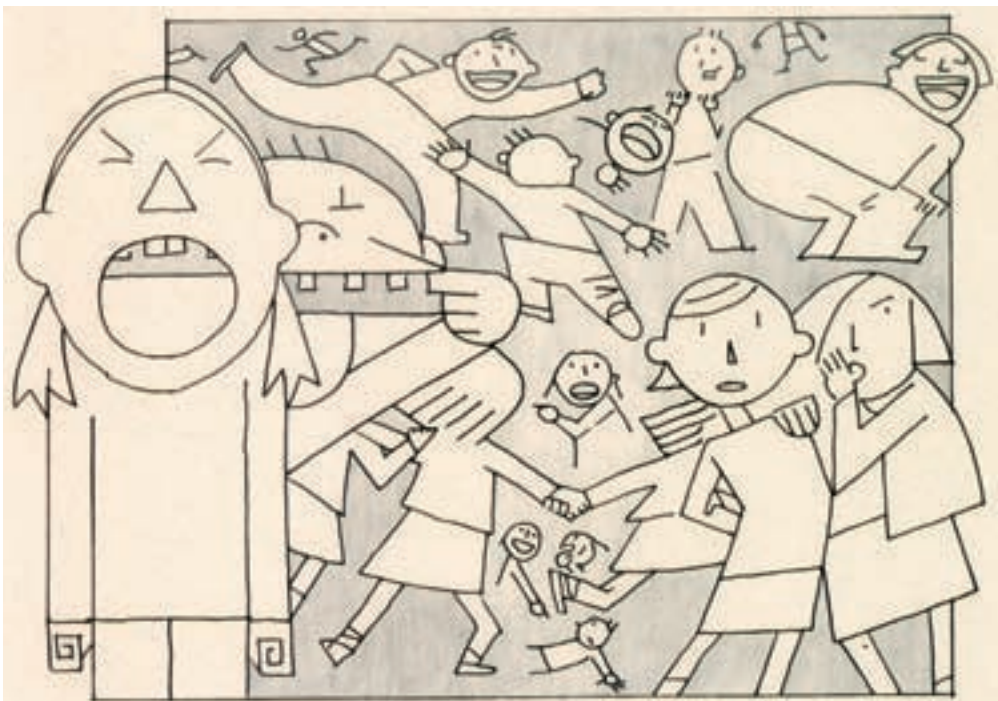
The teachers requested an outdoor classroom and a place for a garden.

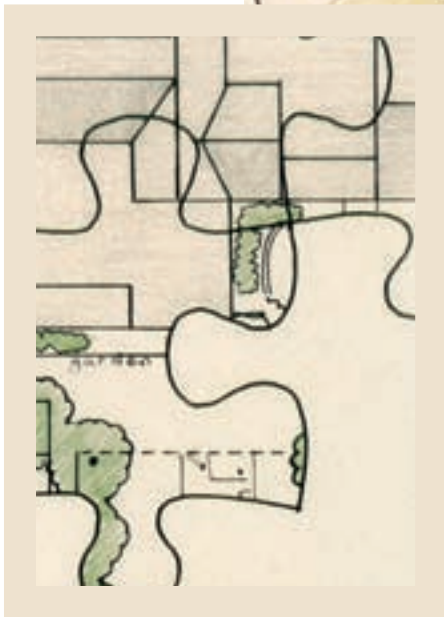


The children were quite clear about what they wanted: Space for a variety of games, room to run, and special places for make-believe.



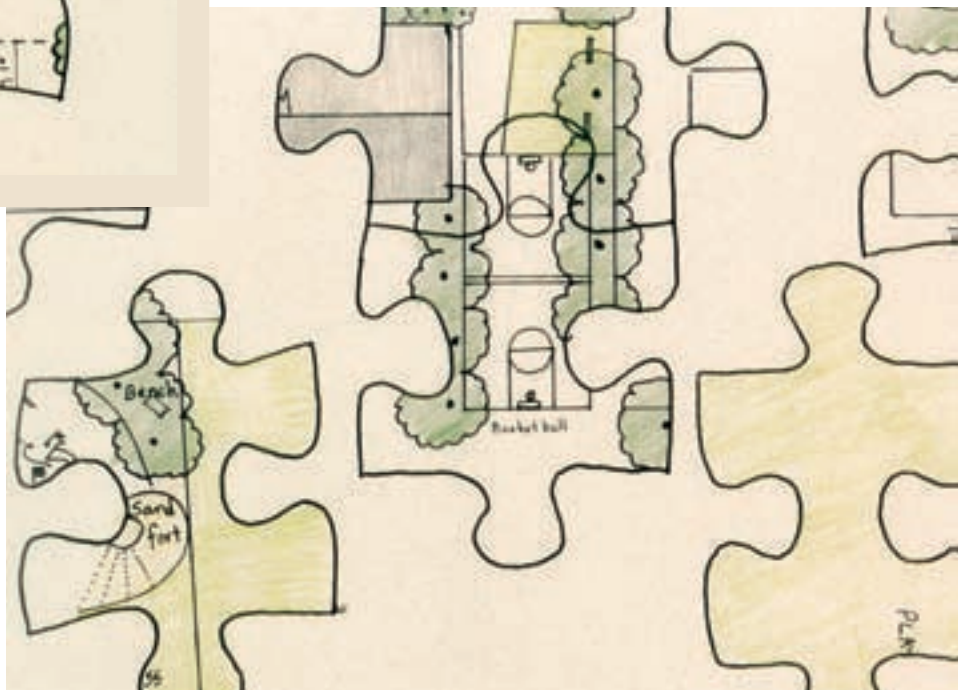
The town officials helped the community sort out all their ideas until agreement was reached. They also made sure the new playground would be safe and accessible to all.

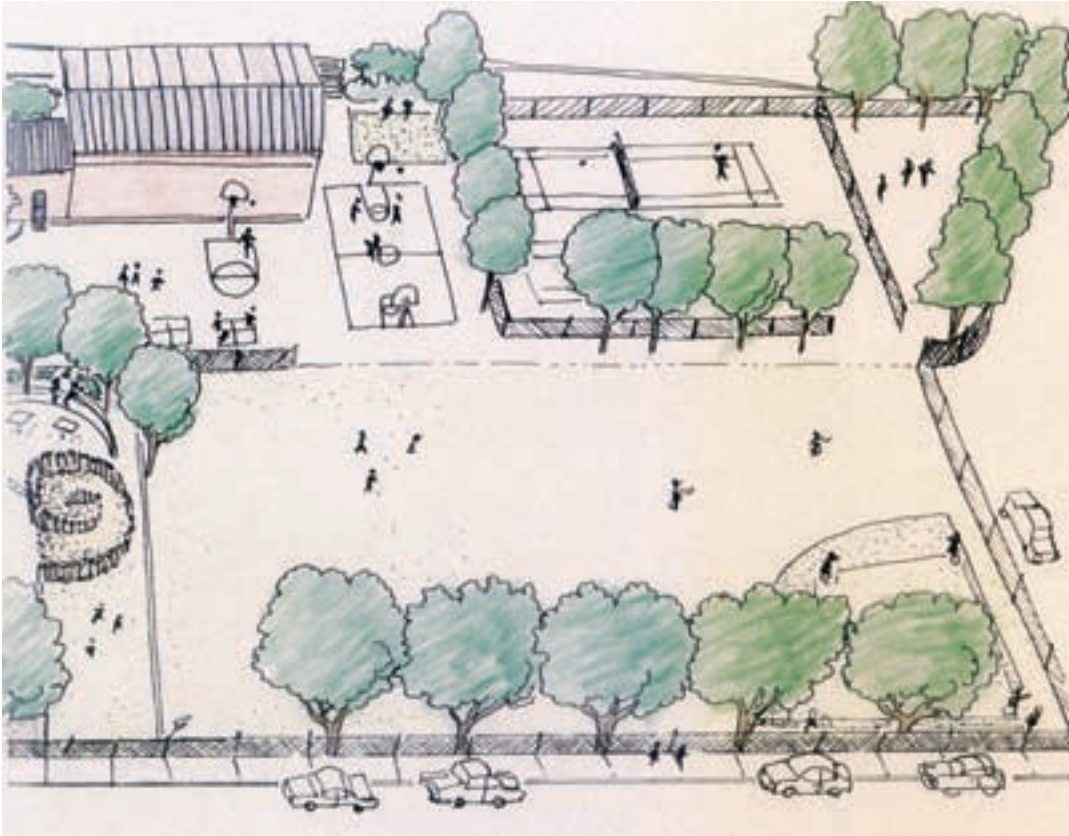




To fit all these pieces together and to resolve conflicts as they arose were the challenges the designer had to meet.

Finding a solution for multiple uses in such tiny places is no easy feat.



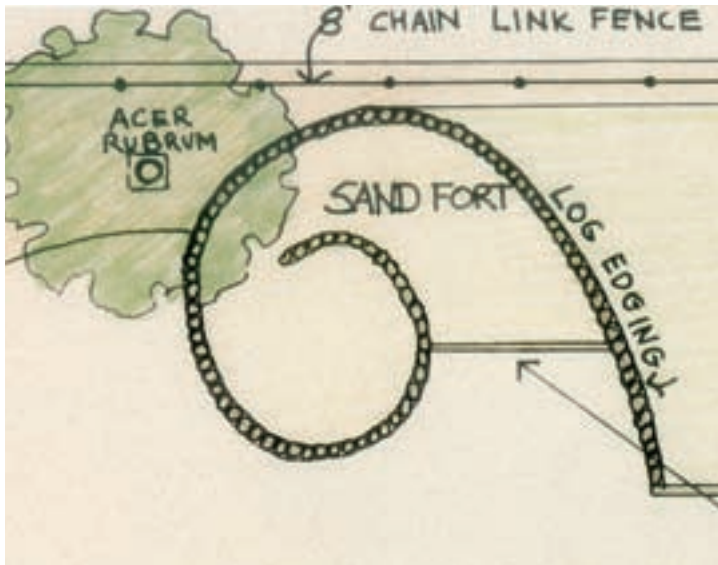


The plans were drawn up and presented. Then even more meetings took place. Many details still needed to be worked out.

Picnic tables and benches placed in the shade provide quiet places for checkers and relaxation.

A giant map of the U.S.A. painted onto the blacktop puts geography right underfoot.





When every detail was worked out and approved, including places for a water fountain, sand fort, and ginkgo tree, the drawings were finally finished.

Then a builder was chosen to buy all the materials, hire the workers, schedule demolition, begin new construction, and even roll out the new grass.

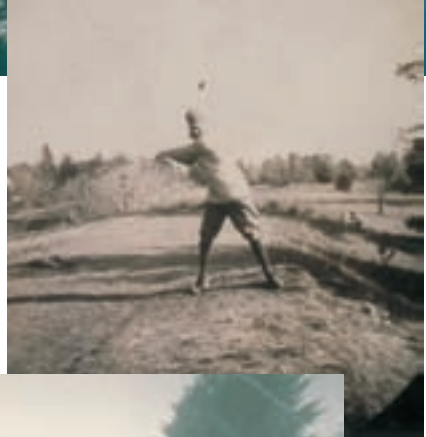
During renovation the playground was closed and off limits. The children watched with anticipation while construction proceeded, anxious to return to their games.



Finally there was reason for celebration. The playground is well planned and rebuilt. This little jewel is now safe and attractive and with care will provide a place for every kind of recreation for this generation . . . and maybe the next.

Mary Dennis received the certificate for landscape design in 1993. She participated throughout the entire planning, design, and construction of the Driscoll School playground. John Furlong was the project landscape architect.





PRIVATE PLEASURES DERIVED FROM TRADITION

The Hunnewell Estates Historic District

Allyson M. Hayward

When I set out to select a topic for my independent project in landscape design history, the gardens of Wellesley, Massachusetts, seemed an obvious choice. Having lived in the town for almost twenty years and served as president of one of the local garden clubs, I believed that a historical survey of its gardens would be of use to scholars as well as to the community. I hoped to find examples of landscapes representing a variety of styles, and my initial foray was suc-

cessful. Early in my research, however, it became clear that many of the historically significant gardens in Wellesley belonged to a single, very large family. So after putting aside the preliminary work on other gardens, I focused on the properties of Horatio Hollis Hunnewell and his talented children, who gave so much to the town of Wellesley.

The most familiar image of the famous landscapes built by the Horatio Hollis Hunnewell family shows Italianate topiary casting precise shadows across terraces that rise above the waters of Lake Waban in Wellesley, Massachusetts. This image, however, represents only one of more than a dozen contiguous Hunnewell family estates that the Hunnewells developed in the latter half of the nineteenth century. By 1900 these properties comprised several hundred acres and included not only the estate called Wellesley, with its terraced topiary garden, but also The Cottage, The Oaks, Hill Hurst, The Cedars, the Welles-Richardson Estate, the Welles-Kimball Farm, the Morrill Estate, the Walter Hunnewell Estate, The Pines, the Winn House, and the Souchard House—all of them funded by the great wealth amassed by the Hunnewell family in banking, railroads, copper mines, and other industrial enterprises all over the United States during the years of America's westward expansion after the Civil War.

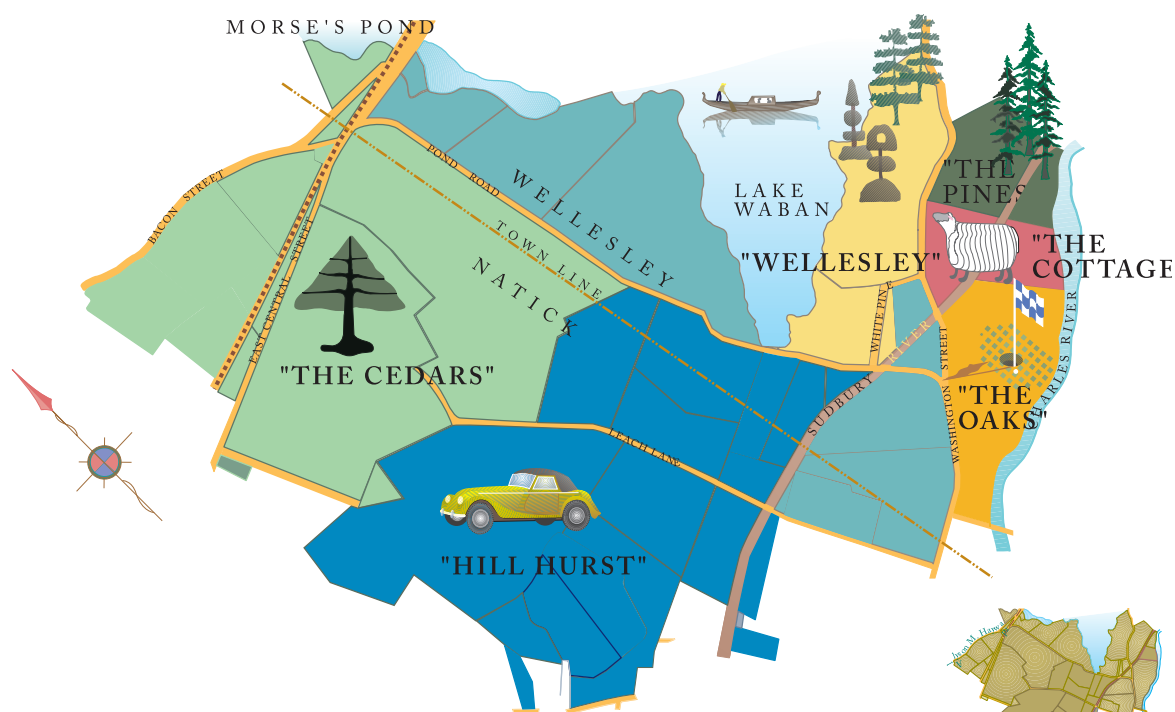
Clockwise from top:

H. H. Hunnewell's Italian Garden and boathouse. The terraces were planted on a three-acre bank, using the space in an interesting manner while leaving the view of the lake uncluttered. Undated photograph courtesy of Wellesley, Hunnewell Family Archives.

When Henry S. Hunnewell was not tending to his own beautiful estate, The Cedars, he could be found at The Oaks playing golf, a game he loved and often wrote about in his journals. Undated photograph courtesy of The Cedars, Henry S. Hunnewell Family Archives.

The Pinetum, a nine-acre collection started in 1866, of more than four hundred conifers from all over the world. Undated photograph from Life, Letters and Diary of Horatio Hollis Hunnewell, courtesy of Wellesley, Hunnewell Family Archives

Horatio Hollis Hunnewell with his secateurs at the end of a workday, enjoying his view of Lake Waban. Undated photograph courtesy of Wellesley, Hunnewell Family Archives.



HUNNEWELL ESTATES HISTORIC DISTRICT

©1997 Allyson M. Hayward

Graphic by the author, 1997

Today most of these properties make up the Hunnewell Estates Historic District in the southwestern corner of the town of Wellesley, twelve miles west of Boston. The town, like the principal estate in the Hunnewell District, takes its name from Horatio Hollis Hunnewell's wife, Isabella Pratt Welles (1812–1888). Formerly known as West Needham, it was incorporated as Wellesley in 1881. Most of the estates lie on a relatively flat river plain between the Charles River and Lake Waban within the town of Wellesley; those that extend into neighboring Natick enjoy more varied topography, with commanding views of the lake, hills, meadows, and river plain. The Hunnewell Estates Historic District, listed on the National Register of Historic Places in 1988, is still largely owned and occupied by members of the Hunnewell family. Only one of the properties—the Pines, now owned by Wellesley College and housing its Women's Research Center—has passed out of family ownership. Four properties are of particular historical interest: Wellesley, the origi-

nal estate and the centerpiece of the District; The Cottage, a property key to the development of the District; The Oaks, with the first documented private golf course in New England; and The Cedars, an extraordinary landscape with rolling lawns and vistas designed by Charles Eliot.

Horatio Hollis Hunnewell

H. H. Hunnewell, the family patriarch, was born in Watertown, Massachusetts, in 1810. At the age of fifteen he was sent to Paris to learn banking in the house of Welles and Company. In 1937, he married Isabella Pratt Welles, the daughter of John Welles, one of the firm's partners. Soon afterwards the couple returned to the United States and purchased a residence on Boston's Beacon Hill.

Like John Claudius Loudon and Andrew Jackson Downing before him, Hunnewell believed that "nature was beneficial for everyone and making a garden was socially valuable." They all agreed, in Hunnewell's words,



Courtesy Wellesley Historical Society

Horatio Hollis Hunnewell lived a full life. A generous man, he believed in family unity, public duty, and horticultural beauty. Undated.

"[that] human behavior was greatly affected by the environment and that gardening was a civilized and healthful activity." An 1843 note in Hunnewell's diary reads simply, "Became interested in country life." In that year he and his wife purchased a large plot of land next to a modest cottage owned by his father-in-law in West Needham. In 1844 Hunnewell initiated the construction of a Renaissance Revival mansion designed by Arthur Gilman, at the same time clearing the land, building stone walls, and laying out the initial plans for his famous gardens. Like other couples of their wealth and status at the time, the Hunnewells drew inspiration for their splendid home from the old-world architecture and landscapes seen on their many trips abroad. These properties were designed to reflect their owners' place in society, but unlike most of his peers, Horatio Hollis Hunnewell also used his estate to contribute generously to the development of ornamental gardening in New England.

The Hunnewells produced nine children, seven of whom built homes on properties contiguous to their parents'. The estates reflected

not only the values that H. H. Hunnewell instilled in his family, but also the tastes of the emerging leisure class throughout the United States, especially in New England and New York State. Many of the properties, for example, included greenhouses and plantations for horticultural experimentation. H. H. Hunnewell himself gained national recognition for his experiments with trees—especially conifers—and with other woody plants, notably the rhododendrons that he introduced into New England. Nurserymen traveled from as far as England to see his gardens. Through public exhibits mounted by the Massachusetts Horticultural Society, plants from the family's estates served as an educational resource, and H. H. Hunnewell enjoyed hosting plant hunters and landscape architects as well as nurserymen, inspiring all who took an interest in coniferous and broad-leaved evergreens. The properties themselves, with their innovative facilities for sports and leisure activities, their sophisticated animal husbandry, and their extensive landscape gardening, were often featured in the influential literature of the day, including A. J. Downing's *Treatise* and the magazine *Garden and Forest*.

Horatio Hollis Hunnewell fostered in his children a sense of community and public spirit, a solid work ethic, and a commitment to wise stewardship of their land, setting a strong example by employing his wealth, his knowledge of horticulture, and his down-to-earth personal style for the benefit of many organizations. He was a supporter of the botanical department of Harvard University, a contributor to the Botanic Garden and Museum in Cambridge, and one of the largest benefactors of the Arnold Arboretum, where the Hunnewell Building still stands. He endowed a chair in the botanical department at Wellesley College, served as a trustee of the Massachusetts Humane Society for twenty-six years, and was a director of the Massachusetts Horticultural Society for more than thirty-four years.

In 1869, on the occasion of the Massachusetts Horticultural Society's fortieth annual exhibition, he established the Hunnewell Award, consisting of annual prizes of \$40 to \$160 bestowed



Courtesy Alex MacLean, *Landslides*, May 1997

Overview of Wellesley with the Italian Garden and Pavilion in lower left portion of the photograph. The greenhouses and service buildings are located in the upper right.

for “grounds laid out with the most taste, planted most judiciously, and kept in the best order for three successive years.” The awards gave prestige and a lasting stimulus to ornamental horticulture in New England.

Wellesley

In 1852 Horatio and Isabella Hunnewell moved into their new house, which they named Wellesley. Many large and lavish estates were built throughout the United States at this time, but few in New England could compare with Wellesley in taste, grandeur, and the liberal expenditure of money. Spread over forty acres on the eastern shore of Lake Waban, it remains the central component of the Hunnewell Estates Historic District.

Although Hunnewell was his own landscape designer and helped work his own land, he often sought the advice of horticulturally talented friends, including the Arnold Arboretum’s first director, Charles Sprague Sargent, Henry Winthrop Sargent (a cousin of Isabella Hunnewell), and his own principal gardeners, F. L. Harris and T. D. Hatfield. The Wellesley garden, laid out east–west along the southern shore of Lake Waban, comprised a series of separate areas, each with a distinctive design and

its own palette of plants: the Pinetum in the easternmost corner, the Italian Garden along the lakeshore, a formal French parterre extending from the back of the house toward the lake, and an extensive rhododendron and azalea garden tucked away on the outermost edge of The Great Lawn. Near the Pinetum, Hunnewell later added more gardens of rhododendron and azalea, 1876 and 1879, respectively.

The juxtaposition of exotics and native trees, and of natural and constructed forms, reflected the fashions of the time. Rhododendrons imported from China, for example, were planted as a large informal garden along an avenue leading to the Italian Garden, where fancifully clipped conifers were arranged on terraces designed to conform to existing topog-



Courtesy Wellesley, Hunnewell Family Archives

H. H. Hunnewell offering direction and advice to the workmen building terraces for the Italian Garden, c. 1890.

raphy. In the Pinetum native trees mingled with conifers that Hunnewell imported from all over the world, making it internationally famous as one of the most comprehensive collections in the United States prior to the establishment of the Arnold Arboretum in 1872. Fittingly, a cultivar of one of his introductions, *Picea pungens*, was named 'Hunnewelliana'.

Among the outbuildings clustered to the west of the house are numerous greenhouses for propagation and experimentation. The first was built in May of 1852 as a graper. By 1895 he was experimenting under glass with peaches, hollies, rhododendrons, azaleas, palms, and oranges. A pit house was used to store tender rhododendrons during the winter.

The inspiration for the sumptuous Italian Garden was a visit to Elvaston Castle in Derbyshire, where he saw an English interpretation of the delights and grandeur of the great Italian gardens. Its centerpiece was a topiary collection surrounded by an arboretum of coniferous trees. "It was . . . after a visit to Elvaston Castle, that I conceived the idea of making a collection of evergreen trees for topiary work in imitation of what I witnessed on that celebrated estate," Hunnewell later wrote. In 1850–1851, he began creating his own Italian garden on seven terraces that descended from a ridge seventy-five feet above Lake Waban to its shores, covering about three acres. His choice of trees reflected the harsh New England climate; the English yews so magnificently trained at Elvaston would never survive the cold Massachusetts winters, so instead he used white pine, spruce, hemlock, cedar, and arborvitae.

To add to the illusion of a classic Italian scene, Hunnewell purchased a gondola and constructed a boathouse along the shores of the lake. This idea may have been sparked by a



Hunnewell's gondola on Lake Waban with a view of Italian Garden at Wellesley, undated.

trip to Bellagio, on Lake Como, where he also borrowed ideas from the gardens of Villa Serbelloni and Villa Melzi. Disregarding the unpretentious style favored in New England, Hunnewell entertained his friends and family on Lake Waban, a gondolier skillfully gliding across the waters, guiding the boat to within view of the Italian Garden, just as if he were plying the waters of Lake Como.

To the east of the Italian Garden lies the nine-acre Pinetum with its collection of more than four hundred conifers from throughout the world, the first planted in 1866. The care that has gone into building this privately owned arboretum over the past one hundred and forty years has resulted in many new plant varieties, some widely used throughout the northern United States today. The Pinetum remains the central feature of the Wellesley landscape, increasing in area and number of species with each new Hunnewell generation.

Any discussion of the Hunnewell horticultural legacy would be incomplete without a mention of Theophilus D. Hatfield, the gardener who served the Hunnewell family for thirty-seven years. Hunnewell afforded Hatfield the resources to carry out years of hybridizing and experimentation, while Hatfield provided a broad knowledge of the required nursery practices. Born in England in 1856, Hatfield graduated from Kew College and went on to practice

on private estates. In 1883 he sailed to the United States, where he first worked in a New Jersey nursery. In 1884 he was hired as estate manager by Horatio Hollis Hunnewell's eldest son, Walter, and in 1890 he took charge of Wellesley.

Hatfield and Hunnewell experimented with hybridizing chrysanthemums, begonias, and, especially, azaleas and rhododendrons. Hatfield attributed his introduction to rhododendron to a gift of a *Rhododendron japonicum* from Jackson Thornton Dawson, the Arnold Arboretum's first propagator and a Hunnewell family friend. Hatfield later crossed that plant with *Rhododendron molle*, producing the first authentic crosses between the Japanese and Chinese species. (He named a dark orange variety "Miss Louisa Hunnewell" for H. H. Hunnewell's daughter.)

Hatfield is best known today for a hardy yew cultivar he developed while working for the Hunnewells. Crossing the English yew, *Taxus baccata*, with the Japanese yew, *T. cuspidata*, for the latter's hardiness, he produced *Taxus x media*, meaning "in between." An excellent cultivar, *T. x media* 'Hatfieldii', a dense, pyramidal form with dark green leaves, is used extensively for hedging, screening, and other mass plantings. Hatfield lived on the Hunnewell estate until his death in 1929.

The Cottage

Across the street from Wellesley lies The Cottage, the second estate built by the Hunnewell family. Hunnewell chose the site for its proximity to Wellesley, revealing his desire to keep the family together. On July 25, 1870, he noted in his diary, "Commenced digging cellar. This is for the use of any of the members of the family who, it is hoped, may be tempted to occupy it." The Cottage served as a convenience, a temporary lodging for the Hunnewell children while they were building their own homes nearby. As such, it was key to the development of the District: without this "spare" house located so close to their own new construction, one or more of the children might have chosen to build elsewhere. From its construction in 1870 until Hunnewell's death in 1902, many relatives took up residence on an interim basis.

The original estate consisted of about six acres. Hunnewell employed a friend, the architect John Hubbard Sturgis, to build a Queen Anne-style home of stone, wood, and stucco. In 1923 when Hunnewell's unmarried daughter, Louisa, took up permanent residence, she hired Henry V. Hubbard and Percival Gallagher of the Olmsted Brothers firm to redesign the entrance driveway and plantings and to add a naturalistic pool, new stone, brick, and stucco boundary walls along Washington Street, and various terraces and garden beds around the house and grounds.

The Oaks

In the westernmost section of the Hunnewell Estates Historic District is The Oaks, built for Arthur, the sixth child of H. H. Hunnewell, and his wife, Jane Hubbard Boit. Begun in 1871, the estate originally consisted of forty-one acres of level, river-plain pasture abutted by the Charles River, Washington Street, and the property today known as Elm Bank.

Arthur Hunnewell, an active member of the Massachusetts Horticultural Society, had a passion for



Courtesy National Park Service, Frederick Law Olmsted National Historic Site.

The Cottage, showing the new entry driveway, c. 1934.



Courtesy Wellesley, Hunnewell Family Archives

Arthur Hunnewell, the sixth child of Horatio Hollis Hunnewell, undated photograph from Life, Letters and Diary of Horatio Hollis Hunnewell.

hybridizing and exhibiting chrysanthemums; he produced around twenty-five new varieties in his greenhouses. An avid sports enthusiast as well, he combined landscape gardening with his love of athletics by building the first documented private golf course in New England on his property. In 1892 Florence Boit, Jane Hunnewell's niece, spent the summer at the Oaks. Enthusiastic about golf and armed with a set of clubs acquired while on vacation in France, she introduced her uncle Arthur and his friends to the sport. He and his brothers soon set out to construct a six-hole golf course on the grounds of

The Oaks, assisted by Arthur's estate superintendent, Frederick Coles, and supervised by Florence Boit.

The course crisscrossed the property and encircled the one-room schoolhouse built for and used by generations of Hunnewells. Construction was relatively easy: the turf was already there, ready for scything or mowing; the flat terrain accommodated ditches and a brook; and a variety of plants added obstacles and interest.

The Hunnewell course stimulated the development of golf in New England, making this property one of exceptional historical importance. Within six months friends and fellow club members were so quickly and completely won over by the new sport that they recommended that golf be given a trial at The Country Club in Brookline. The proposal was approved in November of 1892, with Arthur Hunnewell and his friends Laurence Curtis and Robert Bacon named to supervise the project. The following year, in March of 1893, a six-hole course was constructed and soon expanded to nine holes. By 1900 twenty-nine clubs had been built within a twelve-mile radius of Boston, and in the ensuing years the sport blossomed throughout New England on courses that still exist today. Private courses, while not common, became one of the pleasures of industrial



Courtesy Wellesley, Hunnewell Family Archives

The Oaks golf course, second hole. From left to right, Gertrude Hunnewell bending over her putt, with Robert Gould Shaw, Arthur Hunnewell, Jane Boit Hunnewell, and Francis Williams Sargent looking on, 1901.



Courtesy The Cedars, Henry S. Hunnewell Family Archives

Henry Sargent Hunnewell sporting his distinctive and ever-present mustache, 1902.

giants of the Country Place era such as Vanderbilt, Rockefeller, and DuPont.

The Cedars

To the north and west of the District, along the Natick town line, lies The Cedars, the summer home of the ninth and youngest child of Horatio Hollis Hunnewell, Henry Sargent Hunnewell. Like his father, Henry was intensely interested in the aesthetic aspects of landscape gardening and estate development and sought to preserve the natural beauty of the rolling hills and woodlands of his property. The original 1888 purchase consisted of about 248 acres along Pond Road and East Central Street in Wellesley and Natick. Within ten years, however, Henry had increased his holdings to more than five hundred acres by systematically acquiring adjacent farms and woodlots.

Charles Eliot, best known for conceiving The Trustees of Reservations and planning the Boston Metropolitan Park System, was the landscape architect for the estate. He died in 1897, before the estate was complete, but had a major influence on the siting of the house and stable and on the location and layout of the main avenue, the vistas, and the garden beds. Until the time of his death, Eliot visited the estate often to provide consultation to Hunnewell. Olmsted himself offered advice on the siting of the main avenue; Charles Sprague Sargent visited the estate often and gave horticultural and design suggestions; and Jackson Dawson supplied many woody plants. In fact, numerous journal entries in the Hunnewell archives document the hundreds of trees that were sent from the Arnold Arboretum to The Cedars and other Hunnewell properties for trial.

The main organizing element in The Cedars' landscape is a series of vistas radiating from the house in four directions. Typical of the large estates of the Country Place era, these vistas form dramatic visual links to the lakes and woods beyond. The primary view is to the south, down the main front lawn.



Courtesy The Cedars, Hunnewell Family Archives

Aerial view of The Cedars, undated. A fine example of the visual links from the main house to the lakes and woodlands of the surrounding landscape.

Hunnewell, working with Charles Eliot, reinforced the vistas using the textural contrast of cedars to define the edges of the maple and swamp oak woods. The “cedars” that formed picturesque-styled belts, important focal points, and triangles that demarcated the vistas included *Cedrus atlantica* (Atlas cedar), *C. libani* (cedar of Lebanon), and *C. deodara* (deodar cedar), but also others not of the genre *Cedrus*: for instance, *Chamaecyparis thyoides* (Atlantic white cedar), *Thuja occidentalis* (American arborvitae or white cedar), and *Juniperus virginiana* (eastern red cedar).

Harriett Risley Foote, a nationally known rosarian during the golden age of American gardens (1890–1940), designed and laid out the estate’s rose garden, which won a Massachusetts Horticultural Society Gold Medal in 1923. The rose garden, like the perennial garden, was not situated near the house but off in the woods, to be enjoyed by visitors while strolling the estate. Expanses of immaculate lawn were outlined by trees or shrubs, with statuary positioned as focal points in the center of the rose garden and at the entrances to the gardens. The liberal use of evergreens, both broad-leaved and coniferous, provided year-round interest. Henry also introduced utilitarian agriculture to the estate—vegetable gardens, an orchard, a few dairy cows, chickens, pigs, and—to support his favorite pastimes of riding and racing—horses.

Postscript

While other wealthy families in the United States were also building domestic empires at this time, none amassed so many large, contiguous estates. The Hunnewell Estates Historic District is a rare example of several contiguous landscapes passing from one generation to the next with each successive owner building on the work of his predecessor. This arrangement is even more unusual in that the land was not originally owned by one family member and then deeded to the sons and daughters. Instead, through a carefully planned sequence of acquisitions, each son or daughter added to his or her own property, thereby

extending the District and wrapping it around the lake.

Horatio Hollis Hunnewell set out in 1843 to create a beautiful estate, but in involving himself in horticulture it became a setting where he shared his knowledge—and his passion for his favorite plants—with the public. When he started the collection of broad-leaved evergreens, it was generally thought that few, if any, choice rhododendrons and azaleas would thrive so far north, but by persisting over many years he demonstrated that hundreds of varieties could grow outdoors in New England. His Pinetum, too, the first comprehensive collection of its kind, became an educational force and an inspiration to all in America with an interest in conifers.

Today, the properties still encircle Lake Waban, presenting a pristine landscape in the midst of metropolitan Boston’s bustle and revealing intriguing layers of New England’s garden history. With their statements about the power that culture and wealth can wield when used for education and social good, the Hunnewell gardens record late-nineteenth and early-twentieth-century New England society at its best. A quote from an 1857 historical sketch of the Massachusetts Society for the Promotion of Agriculture (of which H. H. Hunnewell’s youngest son, Henry, was an active supporter) also aptly describes the Hunnewells: “[T]hey were gentlemen of the highest standing in the country, distinguished for their wealth, their learning, and their public and private virtues . . . wealth as well as knowledge is power.”

Facing the long-term care of their properties, the Hunnewells, who have a strong sense of family heritage, are in the process of preserving them for future generations. Hundreds of acres have been placed under conservation restrictions with The Trustees of Reservations and the Commonwealth of Massachusetts. H. H. Hunnewell’s Pinetum, the Italian Garden, and the shoreline along Lake Waban have been protected from development. The Italian Garden will remain as open land, not reverting to forest, and the seven-tiered terraces are to be maintained.

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Upon earning a certificate in landscape design history in 1997, Allyson received the Outstanding Student Faculty Award in her class. Since then, she has been awarded a Gold Medal from the Massachusetts Horticultural Society for promoting New England's garden history, served as chair of the New England Garden History Society, and is currently a member of the landscape advisory committee for Historic New England (formerly SPNEA) and president of the New England Farm and Garden Association, Inc. She lectures extensively and her book on the life and gardens of British garden designer Norah Lindsay (1873–1948) will be published in 2007. She will soon revisit her initial research on the Hunnewell estates with a book in mind.

THE PILGRIMAGE OF THE GROVES

Reconstructing the Meaning of a Sixteenth-Century Hindu Landscape

Behula Shah

This article summarizes the results of an effort to discover the relationship between the landscape in a region called Vraj, in north central India, and the religious and political climate that existed at the time the landscape became enclosed by an extended pilgrimage route. At that point the area enclosed by the longer route became known as Braj. Located along the Yamuna (Jumna) River between Delhi and Agra, Braj encompasses the ancient city of Mathura and its surrounding countryside, an area of 35 square miles.

The Cultural Landscape of Mathura

No history of northern India can exclude a discussion of the contribution of this region to the molding of Indian consciousness. By the first few centuries of the current era, Mathura had already acquired the status of an important economic, cultural, and political center; it is no exaggeration to say that every significant political and religious influence on the development of Indian civilization was in some way related to Mathura and its environs. In particular, the city has been an important destination for Hindu pilgrimage for at least the last ten centuries, and the physical landscape of the region has been closely associated with the myth of Krishna, one of the most popular Hindu deities and mythological figures, ever since the emergence of the myth two thousand years ago.

Krishna (meaning “dark-colored lord”) is one of ten avatars (incarnations) of Vishnu, the sustainer of all life and nature. All Vishnu’s avatars personified aspects of the idea of sustaining life on Earth, which might be framed today as stewardship or environmentalism. Krishna grew up among the herdsmen of Vraj (one meaning of which is “cattle shed”), and he was himself a cowherd. (As in Greek and Persian, the Sanskrit word for cow [Go] also

means earth.”) This is the mythical landscape where Krishna was born and spent his early childhood and amorous adolescence.

In the sixteenth century, when Vraj was renamed Braj, the area became an even more important locus for the cult of Krishna. The purpose of my study was to uncover the reasons for this development and the role that this sacred landscape played in asserting political as well as religious authority in the area.

Mathura in the Sixteenth Century

Because of its geographic and cultural importance, Mathura was the focus of attack when the first Muslim invasions of northern India took place in the eleventh century. By the twelfth century Mathura and its environs had been absorbed into the territory controlled by the Muslim dynasties of India, collectively known as the Delhi Sultanate.

At the beginning of the sixteenth century, one of the sultanate’s last powerful rulers, Sikandar Lodi (1488–1517), consolidated his hold on the region when he moved his capital from Delhi to Agra, much closer to Mathura. A road that he built to connect Agra to Delhi ran through the heart of Mathura, severely disrupting the traditional Hindu pilgrimages. Furthermore, his forces desecrated and

destroyed its important temples, an affront to Hindu freedom of worship in a city that symbolized Hindu religion and culture.

The Hindus, however, were not willing to surrender their attachment to Mathura; indeed, one result of this new incursion was to shift even more devotional activities to the region. Hindu poet-seers (a “seer”—*drashta* in Sanskrit—has free access to the past, the present, and the future, and his poetry has the divine power of universal appeal) began to settle in the area, where they elevated Krishna’s status as the predominant deity in this Muslim-controlled territory. The mechanism they used to achieve this was a new pilgrimage, the Pilgrimage of the Groves.

Transforming the Landscape into a Sacred Pilgrimage Route

The ritual of the Pilgrimage of the Groves was codified in 1552 in a Sanskrit text, *Vraj Bhakti Vilasa*, written by Narayan Bhatt, one of the poet-seers. This text became the major instrument for expanding and elaborating the traditional mythology of Krishna. It was my primary source for interpreting the meaning of the landscape of Braj and—in the absence of contemporary descriptions—for constructing a model of its sixteenth-century form.

The *Vraj Bhakti Vilasa* metaphorically inscribed the Krishna myth on the landscape of the region, to which the poet-seers now gave the name Braj. Every feature—hills, woodland, groves, ponds and pools, the Yamuna River—became associated with episodes from the Krishna myth. This new symbolic significance was reinforced by a new pilgrimage path. Mathura itself was no longer the central pilgrimage destination that it had traditionally been; instead, a new and circuitous route extended the pilgrimage beyond the city into the surrounding natural landscape. Important sites along this pilgrimage path were marked by groves, each one representing a deity or deities that played a role in the Krishna narrative. The poet-seers prescribed rituals for worshipping the deities at each site, all of them clearly elaborated in Narayan Bhatt’s text.

Thus was established the Pilgrimage of the Groves.

I would argue that the Braj landscape served as the medium through which the Hindus contested the Muslim presence in the land that had traditionally been an important religious and cultural center for them. By restructuring the landscape metaphorically and infusing it with new meaning, the Hindus were able to assert their claim on the land without directly confronting the ruling Muslim elite. In effect, the poet-seers used the spiritual power of Krishna to repossess the region under the name they had given it, Braj. Krishna’s mythical authority in the landscape, reinstated as “historical fact” through place-based narratives, legitimized the Hindu presence. This newly mythologized landscape embodied the historical, cultural, and religious perceptions of Mathura that had accumulated in the Hindu imagination over time. Instead of rebuilding the city’s demolished temples, the poet-seers compensated for their loss by “building” the Krishna doctrines, and rituals into the landscape, creating an iconic landscape with all the meanings and associations of the temple.

The Pilgrimage of the Groves

The pilgrims at Braj were required to visit the groves in a prescribed order, performing the proper rituals at each grove. Detailed information about some of the groves has not yet come to light, but the map includes the most significant stations, including overnight stops, along the twenty-three-day route. The rituals prescribed in the *Vraj Bhakti Vilasa* introduced specific meanings at each grove. The pilgrim incorporated the myth into his own life—and charged the landscape with sacred meaning—by engaging in the traditional actions of Hindu worship: chanting mantras according to a prescribed rhythmic structure and circumambulating the object of worship in a clockwise direction, all the while concentrating on the Krishna narrative.

Spatially, the pilgrimage path meandered as it linked the groves, tracing a closed circuit that insulated Braj from the outside. The cen-

tral area enclosed by the path remained relatively undifferentiated, implying that it had no ritual function but, rather, was intended to protect worshippers from outsiders, just as temple walls separate the place of worship from the space around it. Likewise, Hindu worshippers at a temple followed a prescribed ritual circumambulation of the temple walls.

The geometric shapes of the landscape envisioned by Narayan Bhatt were also a feature shared by Hindu temples, as was the nature symbolism underpinning both. Conceptually, the Braj landscape replicated the temple envisioned by Hindu architecture: a place where unordered, undifferentiated nature was ordered and given meaning. Unlike the temples leveled by the Shah's troops, however, this new place could not be destroyed. This buttresses the argument that the underlying reason for creating Braj was subversive: it allowed Hindu traditions to continue undetected by the ruling Muslims.

None of these changes required substantial alterations to the natural landscape. Instead, the pilgrimage path largely overlaid new meanings on existing landscape. Each grove consisted of a tree or group of trees and a water tank (cistern), both of which carried many long-standing, symbolic meanings in the Hindu culture.

Trees represented the operational forces of nature, or the creative process, and also symbolized the *axis mundi*, or cosmological center of the world. Certain trees and groves were thought to be inhabited and guarded by *Yakshas*, or tree spirits, who personified the genius of the place and bestowed fecundity and wealth on devotees. As for water, in Hindu thought it is a potent purifier. Because all ritual acts begin with water, its presence was a functional necessity in a sanctified place.

Up to the end of the sixteenth century, when political circumstances changed, the poet-seers marked the landscape only with small shrines and other unobtrusive structures containing natural or found objects that had no value or meaning for the Muslims.

The Pilgrimage of the Groves had ramifications that went beyond the region of Braj and

beyond the sixteenth-century circumstances that led to its development. For the Hindu pilgrim, acts of devotion became connected to the natural landscape, with nature replacing the ostentatious icons that had traditionally served as objects of worship. While Braj never acquired a political role, the part it played in redefining and reenergizing the Hindu culture was critical in sustaining the religion in that place and time.

Postscript

My Radcliffe Seminars independent project provided answers to some of the questions I broached regarding the relationship of one specific landscape to its surrounding Hindu culture and to political events at the time of its development. At the same time, it raised many new questions. The Hindu landscape tradition in India has not been well studied or even acknowledged in landscape design history. The much longer paper from which this article was excerpted therefore met with much interest when it was delivered at the Dumbarton Oaks Landscape Architecture Symposium in Washington, D.C., in 2002. That paper, "Braj: The Creation of Krishna's Landscape of Power and Pleasure and Its Sixteenth-Century Construction through the Pilgrimage of the Groves," will appear as a chapter in *Sacred Ritual Practices in Gardens and Landscapes: Ritual and Agency*, forthcoming from Dumbarton Oaks in early spring 2007.

Behula Shah received her certificate in landscape design history in 1997 and became founding director of landscape studies at Chatham College, in Pittsburgh, PA, establishing a master of arts in landscape studies and teaching courses in all aspects of landscape design. A founding member of the board of directors of The Cultural Landscape Foundation, she has also been instrumental in establishing the Landscape Records of South Western Pennsylvania Archives. She is now a landscape painter.

OF FANTASIES AND FOOTPATHS

Seven Landscapes to Enjoy With Children

Maryann Alberts Malarkey



Of *Fantasies and Footpaths* is a guide to seven public gardens and parks in eastern Massachusetts that hold special appeal for children. It gives brief histories of the sites, identifies the elements that engage children's energies and imaginations, and suggests ways for adults to share their magic with children. Sites as urban as Boston's Post Office Square Park and as rural as the Crane Estate in Ipswich are among those included. My selection was based on a review of published materials about public and semipublic parks and gardens in eastern Massachusetts, visits to candidate sites, and many interviews. I made

second visits accompanied by children to test my preliminary decisions as well as additional visits with different age groups to experience seasonal changes and special events.

For children, an appealing landscape is one where they can touch, climb, hide, run, rest, explore, and daydream. In judging a garden's appeal for children, I looked for elements such as visual beauty, fragrance, and sounds; variations in texture, temperature, and scale; and enclosures and promontories for a sense of intrigue and opportunities for playing hide-and-seek. Because children need order and predictability to feel comfortable, I also looked for repetition of forms and clearly delineated paths. And finally, I made sure that each site offered places for rest between periods of play and exploration.



Let's go explore!



A chickadee sounds like . . .

The Rockery at the Ipswich River Wildlife Sanctuary of the Massachusetts Audubon Society

Perkins Row, Topsfield

Located in the northern part of the sanctuary, a quarter mile from the central buildings and parking area, the Rockery Trail begins at the north side of a cluster of buildings, crosses an open field, and descends through wooded slopes across bubbling streams and around ponds. Remember to bring birdseed: chickadees will eat from outstretched hands.

The Rockery was commissioned at the turn of the twentieth century by Thomas Proctor, a major landowner in Topsfield. In collaboration with the Arnold Arboretum's Charles Sprague Sargent and John George Jack, Proctor worked out a plan for a sizable garden in which to grow hardy North American trees. The designer, a Japanese landscape architect named Shintare Anamete, began work on the Rockery in 1902 and stayed on the site during the entire nine-year construction period, overseeing every detail. The result was a naturalistic landscape of ponds, plants, and ledges, featuring a cottage-sized structure made of boulders arranged to form tunnels, paths, and

overhangs. Explore the spaces and find the rooms that occasionally open up along the paths between the rocks.

The Rockery is an example of opposites working together in harmony: the fluidity of pond water contained by the solidity of stone; the darkness of interior spaces opening to sunlit paths; massive boulders sheltering the tiniest of blueberries; and the loftiness of a terrace overhanging the depths of the pond. Children sense the harmony and ask for return trips.



Mytoi Gardens

Chappaquiddick Island, Martha's Vineyard

Adults who arrive at Mytoi Gardens expecting to see large plants are sometimes disappointed: the three-acre, Japanese-style garden was ravaged by Hurricane Bob and an accompanying tornado in 1991, leaving only the smallest specimens. But children, because they arrive without preconceived notions, respond with



Moss is soft. The tree is strong. Ocean breezes blow all day long.



delight to the tiny plants surrounded by open spaces. The garden was designed in 1958 by Hugh Jones for an individual islander and later left to the care of The Trustees of Reservations.

The terrain is hilly—another appealing feature—and everything is miniature in scale: pond, island, slopes, trees, bridges, and even flowers. Children are charmed: as small as they are, they are giants next to tiny *Iris cristata*, dwarf Japanese maple, and pillow-soft moss. Older kids will be drawn to the tiny island and the red bridge leading to it; they can pretend the bridge is a ship carrying pirates to a distant land in search of long-buried riches.





Let's pretend this is our magical kingdom.

Castle Hill at the Crane Estate

Argilla Road, Ipswich

The Crane Estate is a multifaceted property that commands magnificent views of Gloucester, Plum Island, New Hampshire, Crane's Beach, and the Ipswich River. From the Great House on top of Castle Hill—usually called “the Castle”—you can see the ocean, forests, and estuarine marshes. It was built in 1925 by Richard T. Crane to replace the original 1910 mansion, which his wife never liked. But it is the grounds that beguile children.

Landscape construction began in 1910 when Crane commissioned the Olmsted Brothers to plan a grand allée, a swimming pool, and an Italian garden. Additional work was completed after 1925 when the Great House was built and Crane hired his neighbor, landscape architect Arthur Shurcliff, to design the drive, vegetable gardens, a bowling green, a maze, a rose garden, and an extension of the Grand Allée. Today the Bowling Green, the Grand Allée, and the Italian garden are the highlights of the built landscape.

The Bowling Green, on the east side of the Great House, is a rectangle of lawn surrounded by a low stone wall that creates a

sense of security in pleasant contrast to the unrestrained nature outside it. To find the Grand Allée, walk from the Bowling Green to the northwest side of the house, where a terrace faces the sea across a giant ribbon of lawn that unfurls from the house to the ocean. The statues that peer out from the trees bordering its crisp edges might be storybook characters for children romping down the long expanse of green.

The Italian garden, on the west side of the estate, is a sunken outdoor theater, a rectangle defined on three sides by walkways and cement walls. The fourth side is an elegant stone arbor over a path leading to the stage.

The walk to the beach from the Castle takes you down the hill on wooded trails to a boardwalk ending at a four-mile beach of white sand. The predominantly sandy ocean bottom makes for superb swimming. A beach picnic as the sun sets over the Castle is an excellent way to end the day.



Endicott Park

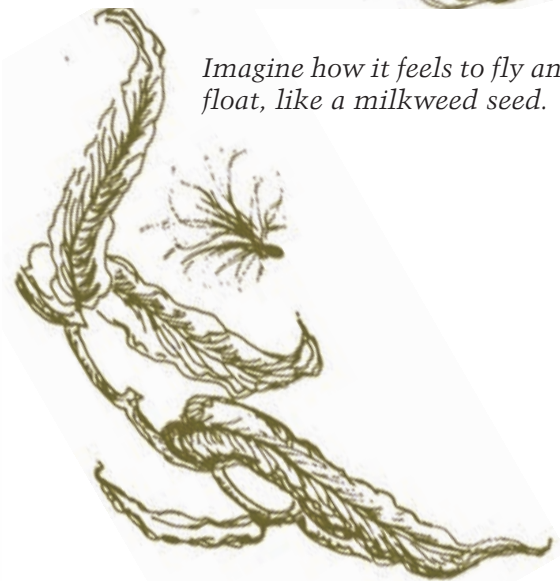
57 *Forest Street, Danvers*

If you know children who would enjoy an outing with an agricultural theme, take them to Endicott Park. Here you will find farm animals in their barn and pens; a large carriage house used for workshops, lectures, and other gatherings; and a pond with a dock. Enter from Forest Street and begin your visit by greeting the animals. Wander the complex of farm buildings, arranged to create an informal courtyard with benches and bird feeders. The novelty of the farmlike atmosphere, coupled with the pond and the meandering paths, is enhanced by the surprise of finding the children's playground—ramps, swings, towers, clubhouses, ropes, slides, hiding corners, and balconies.

But there is more: on a low hill at the end of the dirt road leading to the pond lies Glen Magna Farms, an enchanting property that offers a very different experience.



Imagine how it feels to fly and float, like a milkweed seed.





What's inside? What's outside? It's time for a snack!

Glen Magna Farms

Ingersoll Street, Danvers

In 1814 a sea captain named Joseph Peabody purchased this land as a place to hide valuable cargo from the British during the War of 1812. Today his mansion is surrounded by elaborate gardens. Walk around the house to the terrace overlooking the geometric flowerbeds. The half-circle of the first garden will guide you to the central stonedust path, which in turn leads to a gazebo where birds can be heard singing in the spruce behind.

West of the formal garden is a pergola cov-

ered by an ancient, knobby wisteria. Watch for the intriguing carvings at the top of the pergola pillars. Continuing down toward the western corner of the formal area, the path brings you to the McIntire Tea House, also called the Derby Summer House; it was built in 1793 at a farm in the neighboring town of Peabody and moved here in 1901. Just behind the teahouse, the big house garden encloses a smaller garden, one of the many subtle surprises that children are amused to discover within the formal layout.



Many gravestones, many different pictures.

Mount Auburn Cemetery

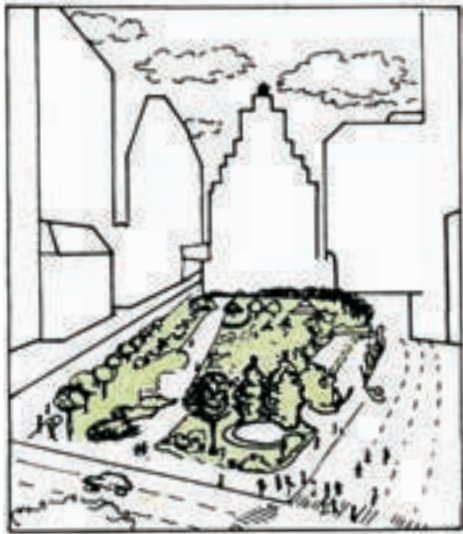
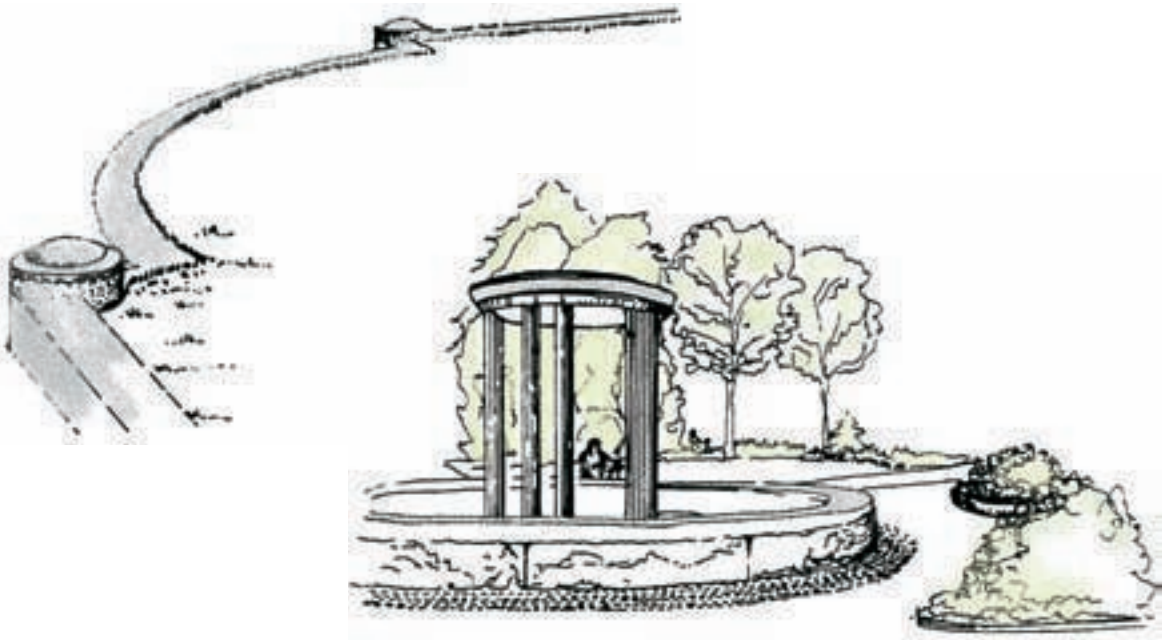
580 Mount Auburn Street, Cambridge

As America's first landscaped burial ground, created in 1831, Mount Auburn Cemetery influenced the development of public parks throughout the country. Its fascinating tapestry of natural features, eccentric monuments, and magnificent trees, together with its generous size and easy access, makes it a wonderful place to share with children.

Mount Auburn encompasses 174 acres of

well-placed plantings and more than ten miles of roads and paths that wind over its hilly topography. The landscape's complexity and its sense of enclosure bring out the curiosity in children. Rather than embarking on a prescribed walk, choose a destination and encourage diversions along the way; you may quietly discover some of the best secrets of Mount Auburn.





How many steps does it take to walk this whole path?

Post Office Square Park

Financial District, Boston

Cars zip by, people bustle, sounds reverberate, buildings loom, and the pace of it all may be overwhelming. This is Boston's intensely energetic financial district. In its center, bounded by four streets (Congress, Franklin, Milk, and Pearl), there's a place of relative tranquility, a refuge called Post Office Square Park. The park comprises 1.7 acres of curving paths, a pedestrian arbor, pavilions, fountains, and 125 species of trees, shrubs, and perennials, all arranged on a level, open lawn under a canopy of tall trees. Two plazas are linked by a long pedestrian arcade, which serves as a backdrop to the central lawn as well as a performance area. On one of the plazas, glass pavilions house a cafe and an entrance to an underground parking garage.

A sense of relative security abides here, perhaps because of the clear sightlines. Surprises are minimal and seating is cozy. Tuck your small ones and yourself into one of the intimate seating areas between planting beds and watch the people going by or wander the paths, enjoying the flowers as you stroll.

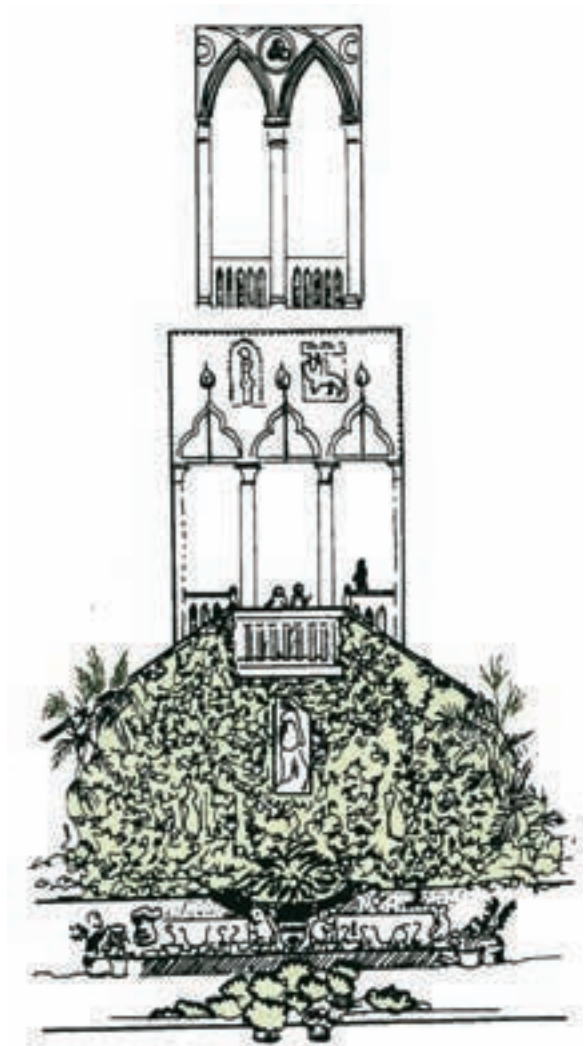
Isabella Stewart Gardner Museum Courtyard

280 Fenway, Boston

Hailed as one of Boston's finest and most beloved cultural treasures, the Isabella Stewart Gardner Museum offers a unique blend of art and architecture. The art is the personal collection of Mrs. Gardner, who also conceptualized the building and created an atmosphere to "delight the senses and spark the imagination."

Begin your visit in the courtyard garden. Three stories of balconies rise above it, topped by a glass roof. The space is tall and grand—children are swept away by the view. Their eyes skip from column to statue, from fountain to arched window. They're mesmerized by the fragrance of the flowers, the sound of the gentle fountains, the soft air, and the colors of flowers cascading from arched windows.

While enjoying the courtyard, you can decide which gallery to see first. Stairs on the side will take you to the art displays on the second and third floors. Children may need a lot of storytelling about the paintings to hold their interest, but the statues and reliefs of mythological characters will catch their fancy.



Sshhh . . . listen to the whispering water.

*Maryann Malarkey, of Ipswich, Massachusetts, received the certificate in landscape design in 1995. For the past twelve years she has designed award-winning landscapes ranging from planting plans for small urban gardens to master plans for historic estates. Over that period, her firm, Alberts Malarkey Designs, has grown into a full-service design-build company known especially for environmentally sensitive landscapes. Upon completion of revisions, Maryann plans to publish *Of Fantasies and Footpaths*.*

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