

# Implementation Concepts

Methodology

Treatment Strategies and the  
Cultural Assessment Process

Mining Circle/Oppenheimer Way

Campanile Way/Sather Road

*"It is the University's bounden duty to cultivate artistic ideals just as distinctly and indisputedly (sic) as it is its duty to teach the beauties of literature and the wonders of science."*

*John Galen Howard*

*Preceding page: Ansel Adams, Memorial Stadium from the Southeast, 1966  
Keystone-Mast Collection, California Museum of Photography, University of California, Riverside*

**B**ased on knowledge gained through the study, two implementation concepts were developed for selected areas in the Classical Core. These concepts demonstrate the process for landscape improvements and application of guidelines based on sensitivity to a site's historical context and landscape features. They provide examples for designers, the University community, and potential donors when developing enhancement concepts and designs for cultural landscapes. The two implementation concepts, Mining Circle/Oppenheimer Way and the Campanile Way/Sather Road intersection, were chosen based on their importance to the campus and their representative historic and landscape characteristics.

Historic research and assessments were completed for each site, providing important base information to inform the future design. Each site was analyzed through design alternatives, and a preferred alternative was developed in further detail. An important aspect of the process was retaining the key defining features and historic character of these sites while addressing the future needs of a dense urban campus.

**Methodology** | Responding to the importance of the Classical Core's historic character, the implementation concepts result from a detailed process, incorporating the following steps:

**Cultural Landscape Assessment** | The cultural landscape assessment analyzes and documents a variety of factors, including period of significance, overall landscape site integrity, incompatible features, and character defining features.

**Site Landscape Assessment** | The site landscape assessment analyzes and documents the

extant physical site, including current and desired uses and patterns of activities.

**Preliminary Strategies of Treatment** | Based on the information gained in the cultural landscape and site landscape assessments, landscape treatment strategies define the design approach and long-term management of the cultural landscape. Standard treatments, as defined in the *Secretary of Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (1996), include preservation, rehabilitation, restoration, and reconstruction.

**Illustrative Design Concept** | Based on the treatment strategies, the design concept illustrates the proposed landscape enhancement in the Classical Core.

**Implementation** | Subsequent to the overall planning process, the development of implementation funding is an essential consideration for the University. As educational institutions continue to grow, the importance of planning and coordinated implementation cannot be underestimated. Two key aspects of the plan implementation are broad support and funding.

Support and recognition of the plan within the campus and its related community is attained through the engagement of campus committees, departmental partnerships, and University constituencies. The associated web site is an important tool for reaching beyond the campus community and for sharing plan goals, implementation concepts, and guidelines. Its reach and content provide a model for other educational institutions in developing their own preservation plans.

#### **Funding Strategy**

The strategy for funding the LHP implementation concepts employs a broad spectrum of sources. Standard funding for landscape enhancements is limited as public and private funding is focused on development of campus programs and buildings. The challenge is to make use of a broad spectrum of funding sources in a coordinated manner, leveraging all possible opportunities for investment in the campus's physical environment. While the sources listed below support the development of implementation concepts, it should be noted that additional planning, analysis, and design is required for each site in advance of the development phase. Potential sources of funding are:

**Capital Campaigns:** Broad UC Berkeley campaigns to raise funds for specific initiatives

**Class Campaigns:** Focused UC Berkeley class gift campaigns

**Public Funding:** Application of state or federal project funds for campus projects

**Campus Discretionary Funds:** Funding for safety or cost sharing projects

**Memorial Gifts/Endowments:** Gift projects for specific campus projects

**Grants:** Support from organizations and foundations for planning and/or development funds

**City-Campus Partnerships:** Cost share projects that benefit the campus and the city

**Deferred Maintenance:** Landscape renewal opportunities in conjunction with safety or other deferred maintenance projects

## Treatment Strategies

The definitions for the standard treatment strategies follow:

### Preservation

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

### Rehabilitation

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

### Restoration

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

### Reconstruction

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

## Cultural Landscape Assessment Process

The assessment process, the initial step in preparing a landscape design concept, characterizes a site in terms of cultural landscape values.

### Period of Significance and Site Continuum/National Register Status

Apply National Register criteria to determine potential significance and to identify the period(s) of significance. Assess adjacent sites and/or buildings in the UC Berkeley National Registrar listing for historic and spatial context. Discuss the historic period layering of the landscape.

### Campus Context

Review for historic and the physical contexts. Determine significance in the landscape by understanding the associations with significant persons, construction dates, spatial relationships, and campus uses, both historic and present day.

### Educational Significance

Identify the landscape features that have the potential to interpret or 'tell the story' of the school's educational programs' essence and origins.

### Cultural Significance

Identify the landscape features that have the potential to interpret or 'tell the story' of the campus's essence and origins.

### Overall Landscape Site Integrity

Determine if the overall site integrity is reflected in the site's ability to convey its significance. As part of the analysis, apply the National Register criteria to location, setting, feeling, association, design, materials, and workmanship.

### Significant Architects, Landscape Architects, and Other Professionals

Determine the participation of significant design professionals and their specific contributions toward the determination of significance. Identify certain master designers, patrons, and University related persons to help establish a period(s) of significance.

### Historical Plans and Drawings

Identify historic illustratives, plans, drawings, and construction documents, and when they were introduced and by whom, to help determine significance of extant features.

### Incompatible Features

Identify incompatible features and non-historic introductions to help generate recommendations for removal of non-contributing features, thereby enhancing historical integrity.

### Character Defining Features (CDF)

Identify extant features of the cultural landscape through the analysis of spatial organization and land patterns, topography, view and vistas, vegetation, circulation, water features, structures, furnishings and objects, and environmental considerations. Identify the extant material known from a particular period of significance to support a finding of a CDF.

### Mining Circle/Oppenheimer Way |



The Mining Circle (1914) was named in conjunction with the Hearst Memorial Mining Building (1902-07) and built seven years later. The Circle is the eastern terminus of the Central Glade, the campus's primary open space and visual axis toward the Golden Gate. Connecting to the Mining Circle on a north-south axis, Oppenheimer Way is associated with Gilman Hall (1917) and LeConte Hall (1923). This north-south axis plays an important role as it connects the formal Central Glade axis to the sinuous character of Strawberry Creek.

**Cultural Landscape Assessment** | Summarized in a table on pages 42 and 43, the cultural landscape assessment describes the significant cultural landscape features of Mining Circle/Oppenheimer Way.

**Site Landscape Assessment** | The site landscape assessment below provides a site description and identifies the current and future use of Mining Circle/Oppenheimer Way. (*Note: limited information was available for Oppenheimer Way*).

#### Site Description

The Mining Circle area is comprised of a sloping plaza framed on the north by the Hearst Memorial Mining Building, on the east by the planned Stanley Hall Replacement Building, on the west by Evans Hall, and on the south by the north facades of Pimentel Hall, Tan Hall, and Campbell Hall. The Mining Circle proper is limited to the circular pool, lawn area, and the encir-

cling roadway of the original design. Oppenheimer Way currently connects the Mining Circle to the south, between Tan Hall and Campbell Hall, with a sloping corridor that intersects with South Road on the north bank of Strawberry Creek.

#### Current Uses and Patterns of Activities

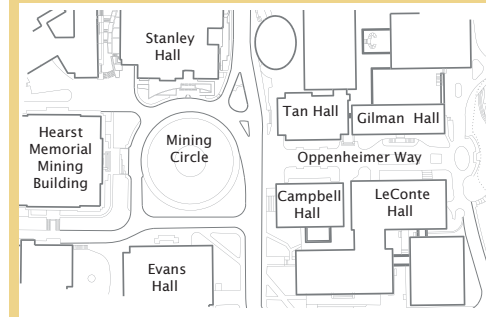
The current use of the Mining Circle is construction staging for the new Stanley Hall replacement project. The character of the space is still intact with the outer form of the Circle and the circular pool protected under the construction trailers.

The current use of Oppenheimer Way is pedestrian circulation space and construction staging. The way provides an important physical and visual link between the Mining Circle and Strawberry Creek.

#### Desired (Future) Uses and Patterns of Activities

The *New Century Plan* calls for the restoration of the Mining Circle and replacement of Evans and Campbell Halls. Two small pavilion buildings, replacing Evans Hall, are planned to open the view corridor overlooking the Central Glade and to the Golden Gate beyond. A new building will replace Campbell Hall in its existing location.

The *New Century Plan* calls for the restoration of the Oppenheimer axis to a pedestrian corridor, creating an attractive landscape framing views and serving as an appropriate forecourt to the adjacent buildings.



Context map for Mining Circle/Oppenheimer Way.

**Cultural Landscape Assessment:**  
**Landscape Integrity of Mining Circle**  
(See pages 42-43 for detailed assessment)

**Location:** In situ, but the pool is compromised.  
**Setting:** Seriously compromised.  
**Feeling:** Seriously compromised and out of context.  
**Association:** Compromised.  
**Design:** Seriously compromised. Additional historic plans and/or photos are needed to complete evaluation.  
**Materials:** Some extant materials within Mining Circle, generally compromised.  
**Workmanship:** Compromised.

The Mining Circle and Hearst Memorial Mining Building (ca 1914).



**Preliminary Strategies of Treatment** | Based on the cultural and site landscape assessments, the overall treatment strategies recommended for Mining Circle/Oppenheimer Way are **restoration and rehabilitation**, respectively (refer to treatment definitions on page 36).

The treatment strategy for the Mining Circle includes the following steps:

- Restore the extant historical fabric. John Galen Howard's drawings, along with historical photographs, provide guidance for the restoration.
- Reconstruct the key missing elements of the original design, in particular the reflecting

pool from the beaux-arts period of significance that remained intact through the 1990s.

- Incorporate Howard's beaux-arts design elements, including the diameter of the Circle, topographic design implications, the framed viewshed to the Golden Gate, and a crescent shaped planter bed on the upper end framing the large round lawn panel.

The treatment strategy for Oppenheimer Way is a comprehensively planned landscape design for the entire corridor, prioritizing the space for pedestrian use. The Thomas Church construction documents (ca. 1964) provide guidance for



the overall design. The treatment strategy for rehabilitation includes the following steps:

- Replace the two Church planted *Pittosporum* (Mock oranges) in front of LeConte Hall with trees of appropriate scale for the building and related space. From Church's drawings, it appears they were intended to be contained vertical accent entry statements instead of large canopies.
- Replace the *Syzygium* (Eugenias), considered poor specimens, in front of Gilman Hall.
- Planter beds per the Church era will be retained, between Gilman and LeConte Halls, and affirm predominant pedestrian access.

- Incorporate the rustic wall interface at Strawberry Creek into the overall design.
- Establish a generous oval planter to prevent through vehicular traffic.

**Illustrative Design Concept** | The following pages illustrate a possible design concept for the Mining Circle/Oppenheimer Way based on the cultural and site landscape assessments and preliminary strategies of treatment.

**Cultural Landscape Assessment:  
Landscape Integrity of Oppenheimer Way**  
(See pages 42-43 for detailed assessment )

**Location:** In situ, some loss of integrity but generally good.

**Setting:** Southern sections retain very good settings. Northern section is not significant.

**Feeling:** Southern sections retain very good feeling. Northern section is not significant.

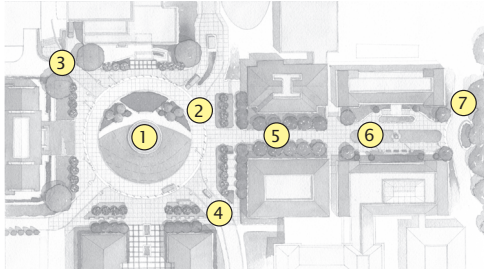
**Association:** Strong associations with the halls and Strawberry Creek in southern sections. Northern section is undefined.

**Design:** Strong beaux-arts design integrity between the halls. Creek interface retains strong design elements from the modern era.

**Materials:** Southern sections retain very good materials, especially the modern era creek interface wall. Northern has nothing of significance.

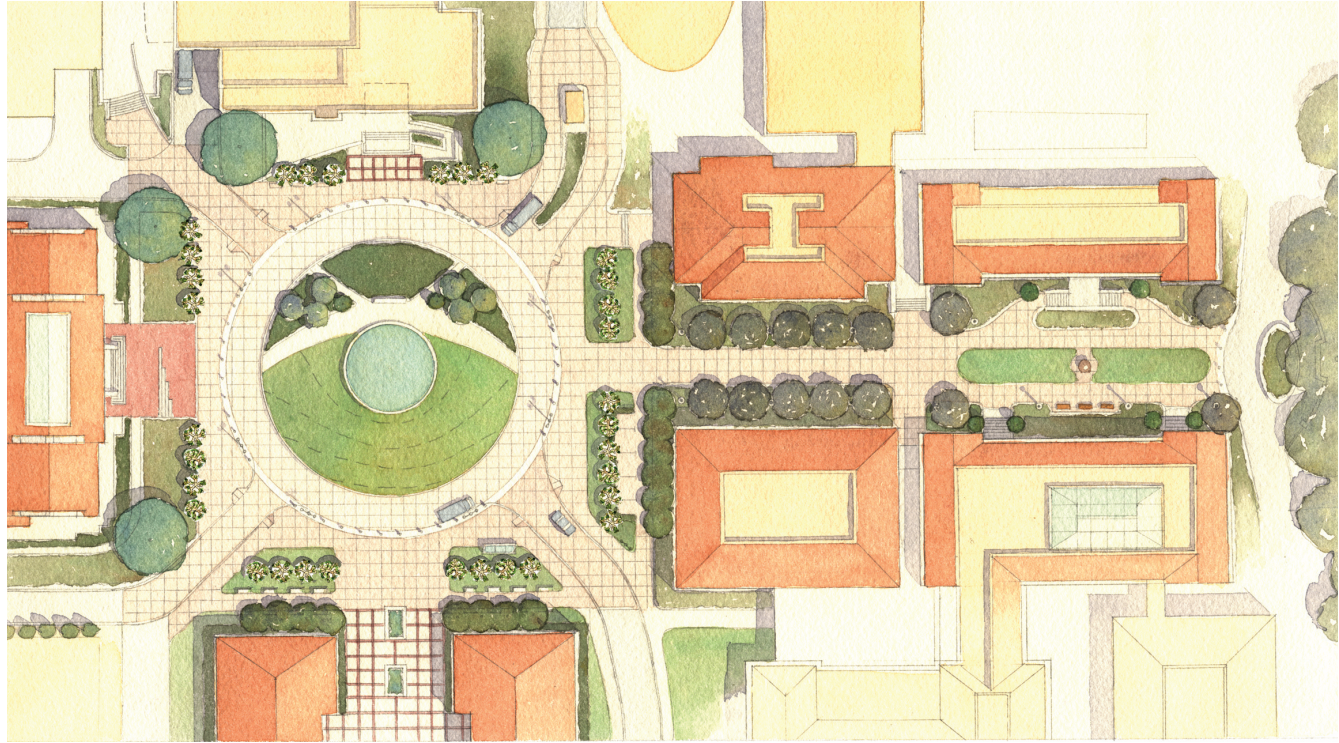
**Workmanship:** Stone wall from modern era has excellent workmanship.

John Galen Howard's illustrative of the Mining Circle (ca. 1914).



**Mining Circle/Oppenheimer Way Concept**

1. Restore the pool and incorporate crescent-shaped path, low ground cover, and lawn on western slope.
2. Unify the entire space with consistent paving material and flush condition between vehicular and pedestrian areas. Incorporate low bollards to delineate travel way.
3. On north and northeast sides, plant pollarded London Plane Trees to reinforce the square form of the plaza and use large coniferous, evergreen trees at corners of buildings.
4. On south and southwest sides, plant pollarded London Plane Trees to reinforce plaza form, and create an allée with broadleaf evergreen trees adjacent to buildings.
5. Plant broadleaf evergreen trees in single rows to strengthen view corridor to the creek along Oppenheimer Way.
6. Rehabilitate the Church design using landscape forms suitable for the site context. Incorporate low bollards at intersection of South Road to restrict vehicular access.
7. Restore the Church sitting area with low ground cover in an oval planter and open views to 1910 bridge and Faculty Glade.







The design concept retains the historic form of the Mining Circle and center pool, and unifies the public space with a consistent paving treatment, creating a pedestrian plaza throughout.

## Cultural Landscape Assessment

The Mining Circle/Oppenheimer Way resides within the campus's neoclassical landscape type. The neoclassical style derives its forms, materials, and character from 19th century European precedents and, in particular, the teachings of the Ecole des Beaux-Arts in Paris, France. This site expresses an architectonic formalism represented in the bi-lateral symmetry related to the architecture, with evergreen monochromatic plantings and expansive framed vistas. (See Section 4, page 68, for description of landscape types).

### Period of Significance and Site Continuum / National Register Status

The period of significance for the Mining Circle is beaux-arts, associated with the Howard/Gregg era. The Mining Circle is a significant companion landscape component to the National Register Hearst Memorial Mining Building, but was not included in the 1982 National Register listing.

The period of significance for Oppenheimer Way is beaux-arts, associated with the Gregg era, with a modern Church layer from the early 1960s.

### Campus Context

The Mining Circle is the embodiment of the first Central Glade element envisioned by Frederick Law Olmsted in 1866. Olmsted conceived the east-west Central Glade, with a linked Golden Gate view, as the primary design alignment from which all subsequent development of the campus would occur. While the Emile Bénéard Plan of 1900 shifted the axis developed by Olmsted to align with Berkeley's city grid, Howard "corrected" Bénéard's work and gave deference to Olmsted's original concept. The Circle forms the eastern anchor of the Central Glade axis.

Oppenheimer Way, once referred to as "Gilman Way", was historically separated from the Mining Circle. In the early 1960s, Thomas Church, anticipating the removal of the first Mining and Mechanic Arts Building, expanded the

space as a north-south access, and reinforced its relationship to Strawberry Creek. The south end of Oppenheimer Way has been a pedestrian corridor between Gilman and LeConte Halls since the completion of LeConte in 1923.

### Educational Significance

The Mining Circle has the potential to 'tell the story' of John Galen Howard's mastery of beaux-arts architecture and its extension in the landscape. It exhibits Howard's command of architecture, landscape architecture, and site planning. The Mining Circle was a contemplative space meant to inspire scholarly reflection.

Oppenheimer Way is a continuum of the Thomas D. Church era when, for the first time, he connected the Mining Circle to the corridor between Gilman and LeConte Halls. This established a perpendicular axis to the Central Glade, linking the creek to this historic space.

### Cultural Significance

The Mining Circle was designed as a companion piece to the Hearst Memorial Mining Building, originally commissioned by Phoebe Hearst in honor of her late husband, Senator George Hearst. The ensemble of building and landscape stands as a benchmark to the most character-defining period of UC Berkeley, the beaux-arts neoclassical, and reconfirms the center point from which the built environment of the Classical Core began.

### Overall Landscape Integrity

The Mining Circle site is currently inaccessible to physical analysis and appears to be seriously compromised. Overall integrity of the Mining Circle is poor. The reconfiguration of streets in later periods negated the Circle element.

The upper section of Oppenheimer Way retains no significance, mostly due to the picturesque era building that occupied the space through the 1960s. The southern section holds a moderate level of integrity from the Gregg

era oak plantings and later Church horticultural additions. Further south the Church interface with Strawberry Creek retains a good deal of integrity in the wall and oval planter bed (see complete evaluations in the sidebar of pages 38 and 39).

### Significant Architects, Landscape Architects, and Other Professionals

John Galen Howard, Architect  
John W. Gregg, Landscape Architect  
Thomas D. Church, Landscape Architect

### Historical Plans and Drawings

Howard illustrative of the Mining Circle.  
Construction documents of Thomas Church's Oppenheimer Way landscape improvements (south section only) and terminus.

### Incompatible Features

Some extant planting at both Mining Circle and Oppenheimer Way may be later additions and non-contributing. Realignment of the west side of the Mining Circle was partially implemented from the 1962 LRDP. Evans Hall to the west has completely negated the primary viewshed from the Mining Circle and has severed its relationship with the Central Glade.

Oppenheimer Way has recently undergone infrastructure improvements that have affected its central mall planters, although this may have occurred earlier.

### Character Defining Features

#### *Spatial Organization and Land Use Patterns, Views and Vistas*

John Galen Howard sited the Hearst Memorial Mining Building to frame the open space and the dramatic viewshed to the Golden Gate.

Oppenheimer Way was an open space corridor between Gilman and LeConte Halls but was not physically or visually connected to the Mining Circle. The 1879 Mining and Mechanics Building sat just to the south of the Howard Mining Circle until 1964, negating that connection. However, within the 1962 *Long Range Development Plan* (LRDP), Thomas Church proposed the connection of the two areas based on the removal of the Victorian era building.

#### *Topography*

The Mining Circle has a slight rise from west to east. John Galen Howard expressed his sensitivity to the topography in his design by taking advantage of the rise in elevation. Adding emphasis, the tree placement is on the upper portion with the planting arranged in a crescent facing the view to the Golden Gate. A circular pool and concentric walkway were the central features.

Oppenheimer Way is on ground sloping somewhat to the southern end as it approaches the Strawberry Creek bank.

#### *Vegetation*

In Howard's Mining Circle illustrative, accent trees were shown as evergreen and columnar, a typical beaux-arts planting effect. The crescent shaped planter bed hosted low shrub cover; with the remainder as predominantly lawn. However, in photo aerials from 1930 on, the trees have obvious canopies. Extant are mature *Quercus agrifolia* (Coast Live Oak) and *Pittosporum undulatum* (Victorian Box).

Oppenheimer Way has the remnants of the John Gregg era: four *Quercus agrifolia* placed symmetrically on each far corner framing both Halls (noted as 'existing' in Church's LRDP plan). Two compromised *Syzygium* (Eugenia) flank the entry to Gilman Hall. In the mid section between the Mining Circle and Oppenheimer Way, there was no landscape present prior to Church's plan due to the presence of the original Mining and Mechanic Arts Building. Church redesigned the planter beds and placed two *Pittosporum undulatum* flanking the entry to LeConte Hall.

#### *Circulation Systems*

The Mining Circle historically provided a round-about function for vehicles. Oppenheimer Way is a strong north-south pedestrian circulation element that connects the upper central campus across the Strawberry Creek to all points south.

#### *Water Features*

The Mining Circle ground plane circular reflecting pool was the focus of the space. It is presently intact but seriously compromised. The south fork of Strawberry Creek traverses along the southern end of Oppenheimer Way in a woodland riparian environment.

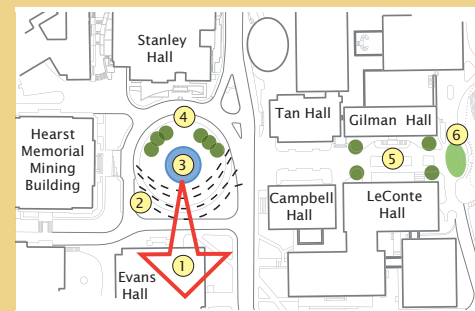
#### *Structures, Furnishings, Objects*

The Mining Circle lacks any extant features of significance. The low rustic stone-faced wall south of Oppenheimer Way is part of a rustic opus within the Classical Core designed by Thomas Church.

#### *Environmental Considerations: Macro and Microclimates*

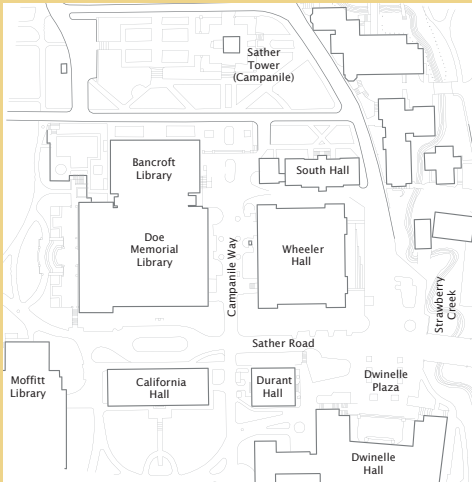
The Mining Circle was once in complete all day sun, and had northwest prevailing breezes coming up through the Central Glade. Today, the presence of the non-historic Evans Hall changes that environmental dynamic.

LeConte Hall shades Oppenheimer Way in the late afternoon and protects the area from wind.



The cultural landscape assessment yielded six primary **character defining features** for the Mining Circle environs:

1. Views to the west
2. Topography of the circle
3. Reflecting pool
4. Crescent shape to the center circle planting
5. Beaux-arts landscape along Oppenheimer Way
6. Thomas Church stone wall and oval planter



Context map for Campanile Way/Sather Road.

**Campanile Way/Sather Road** | Campanile Way



is named for its axial association with the iconic UC Berkeley Campanile (Sather Tower). Developed during the picturesque period, it was the first centrally-located, campus street (from Sather Road eastward). Campanile Way's strength is its important role as a major pedestrian access in the heart of the Classical Core and its strong visual axis and view, connecting the tower with the Golden Gate. A remnant of an earlier functional era, Campanile Way was re-confirmed by Howard as a design element of the Classical Core. Sather Gate, Sather Bridge, and Sather Tower are named for UC Berkeley donor Jane Sather in honor of her husband, Peder Sather. The road is a major north-south mid-campus pedestrian access from the south entry at Bancroft and Telegraph Avenues to the Central Glade.

**Cultural Landscape Assessment** | Summarized in a table on pages 50 - 53, the cultural landscape assessment describes the significant cultural landscape features of Campanile Way/Sather Road.

**Site Landscape Assessment** | The site landscape assessment below provides a site description and identifies the current and future use of the Campanile Way/Sather Road intersection.

**Site Description**  
Campanile Way extends from South Hall Road on the east to the 1908 Bridge on the west and includes the landscaped areas along the road, up

to the facades of the adjacent buildings. Although it is intended as a pedestrian corridor, the historical character of Campanile Way has been compromised with vehicular use and wide expanses of pavement.

Sather Road begins on its southern end at Sather Gate and runs north, concluding at Moffitt Library. It is defined on the east and west by four buildings designed by John Galen Howard - the paired groupings of California Hall and Durant Hall on the west and Doe Memorial Library and Wheeler Hall on the east. Sophomore Lawn, located between Doe Memorial Library and California Hall, expresses the elevation change between these buildings.

**Current Uses and Patterns of Activities**  
Pedestrians and delivery/service vehicles are the primary users of Campanile Way. Conflicts occur between the high volume of vehicles using the corridor and the heavy pedestrian use during peak daytime hours. Campanile Way also provides a strong view corridor to the east, with views of the Campanile, and to the west, with views to the Golden Gate. Underlying this corridor is a complex network of underground campus utilities.

Sather Road is the primary north-south pedestrian corridor connecting the center of the campus with the busy Sproul Plaza area and the southern egress into the city of Berkeley environment. The road also serves as a emergency vehicle route into the central campus and is an integral part of the night safety route for students.



An aerial view of Campanile Way looking northeast (ca. 1948).

***Desired (Future) Uses and Patterns of Activities***

The *New Century Plan* calls for enhancing Campanile Way and orienting it for primarily pedestrian use, while retaining the size and proportion of the corridor. The proposed plan for the area would restrict service parking and potentially consolidate it into a designated parking area on the current site of South Hall Annex. The underground utilities are retained.

The *New Century Plan* retains Sather Road as a busy crossroads of pedestrian traffic and an emergency vehicle access point to and through the campus. The proposed recommendations in the *New Century Plan* and *Landscape Master Plan* call for physical improvements to the road, addressing hardscape and planting issues only.

**Cultural Landscape Assessment:**  
**Landscape Integrity of Campanile Way**  
(See pages 50-53 for detailed assessment)

**Location:** Remains in its historic location.

**Setting:** Campanile Way is the first historic “flagpole” axis, affirmed by John Galen Howard.

**Feeling:** Campanile Way's axial power and historic views to the Campanile and the Golden Gate retain a high level of integrity.

**Association:** The Campanile, the buildings and open spaces remain as a testament to the work of John Galen Howard and those who followed.

**Design:** Campanile Way's axial design role remains in place. Work by John Gregg and Thomas Church, et al., remain largely in place, including a formal balustrade platform at the top of the Way (Church), and an integral Church seating node outside Wheeler Hall. The Way also continues to reflect its heritage as a service/utility corridor.

**Materials:** Plantings and paving vary in integrity, but problems appear to be reversible. The historic brick gutters, low curbs, and pollarded Plane trees remain. Church plans reveal the modern layer and should be considered for all future work. Small scale elements have retained their own integrity: the statue of "The Football Players," the Class of 1905 Bench; the flagstone walkway southwest of Valley Life Sciences and the Class of 1940 Fountain near Wheeler Hall.

**Workmanship:** Loss of integrity. Asphalt has proliferated to handle increased pedestrian traffic, service use and parking.



**Preliminary Strategies of Treatment** | Based on the cultural and site landscape assessments, the overall treatment strategy recommended for Campanile Way/Sather Road is **rehabilitation** (refer to treatment definitions on page 36).

The treatment strategy for Campanile Way includes the following steps:

- Retain, protect, and enhance views to the Campanile and the Golden Gate, and maintain existing building heights along the Way.
- Take cues from the Thomas Church era construction documents for the eastern end, executing in ways that retain historic vistas.

- Enhance and frame the Church balustrade landing detail at the top of Campanile Way as a significant design element.
- Retain and/or rehabilitate all historically relevant vegetation, and the historic semi-formal foundation plantings, to the original design intent.
- Address the partial deterioration of the ground plane caused by vehicular service access and parking,
- Protect, repair, and/or replace surviving brick gutters, as function permits; replace in-kind deteriorated elements; and repair the Class of 1940 water fountain.

A view looking east along Campanile Way at California Hall (ca. 1912).



The treatment strategy for Sather Road includes the following steps:

- Rehabilitate the road from the north end of California Hall and Doe Memorial Library to the south of Durant and Wheeler Halls.
- Rehabilitate the remainder of Sather Road south to Sather Gate, with the exception of the modern addition of concrete retaining walls and seating at South Road.
- Recognizing that the north end of Sather Road is truncated at Moffitt Library, rehabilitate this area, making the space visually and physically functional for today's needs.
- Retain and/or rehabilitate all historically relevant vegetation, and the historic semi-formal foundation plantings, to the original design intent.

**Illustrative Design Concept** | The following pages illustrate a possible design concept for the Campanile Way/Sather Road intersection based on the cultural and site landscape assessments and preliminary strategies of treatment.

**Cultural Landscape Assessment:  
Landscape Integrity of Sather Road**  
(See pages 50-53 for detailed assessment)

**Location:** Sather Road, while modified at its northern and southern ends, remains in its original location.

**Setting:** Sather Road's setting remains strongest in its central beaux-arts neoclassical area, although some of the plantings along the western side are quite mature. Dwinelle Plaza seating area also retains integrity.

**Feeling:** Very strong in the central beaux-arts area, weak at the ends.

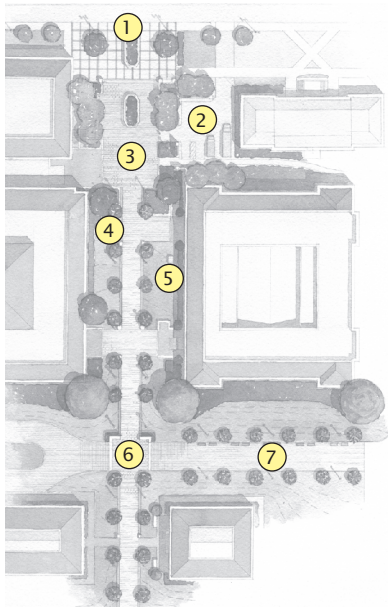
**Association:** Strong in the central area, weak at the north end.

**Design:** Strongest within the beaux-arts core, weak at both the north and south ends.

**Materials:** Strong in the beaux-arts core, where the mature plantings appear to be contemporaneous with the buildings. Materials near Moffitt Library are a mixture of modern and relic, and the overall integrity appears low. Further research is needed to determine historic materials in the Dwinelle Plaza/Sather Road/South Drive intersection. This area appears to lack integrity of materials except in the vegetation west of Wheeler Hall, and in the fountain and the concrete retaining wall/seating area southwest of Wheeler Hall, remnant from the 1950s. The brick paving east of California Hall is historic to the Howard era. Much of the asphalt itself is marred by cracking and old repair work. The Miller Clock appears to be intact.

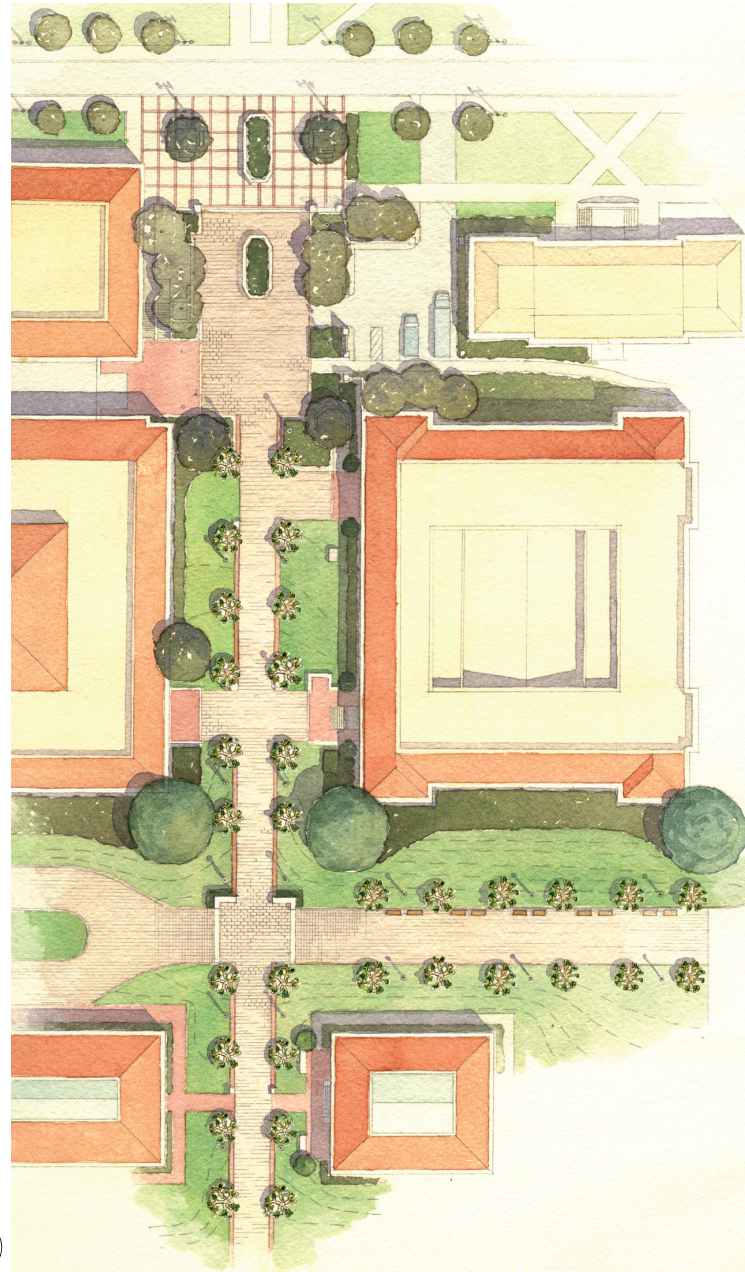
**Workmanship:** Strong in the beaux-arts core, weak at both ends.

Sather Road, with a view towards Sophomore Lawn and the previous Botanical Garden/Glass Conservatory (ca. 1912).



**Campanile Way/Sather Road Concept**

1. Enhance the Church plaza with a raised planter, benches, and restore the existing paving.
2. Create a service court with accessible parking stalls for Bancroft Library. Screen with a wall that reflects the adjacent architecture.
3. Restore Campanile Way to a pedestrian walk; narrow to 20 feet wide, restore brick gutters, pave with large concrete pavers, and frame with lawn panels.
4. Infill pollarded London Plane Trees along Campanile Way.
5. Use underground grass stabilizers around utilities for service vehicle parking.
6. Incorporate precast concrete seat walls, on both sides of Campanile Way, east of the intersection.
7. Use concrete pavers along Sather Road, compatible but smaller in scale, to Campanile Way pavers, and restore pollarded London Plane Trees along both sides.







The design concept returns Campanile Way to a pedestrian environment consisting of modular paving, brick gutters, and enhanced views to the Golden Gate.

## Cultural Landscape Assessment



An aerial view of Campanile Way looking west from Sather Tower (ca. 1949).

Campanile Way resides within the campus's neoclassical and natural landscape types. Campanile Way provides pedestrian and service access to a host of beaux-arts neoclassical era buildings. The northern end of Sather Road, from Campanile Way to the Central Glade, reflects the neoclassical type. The southern half, from Campanile Way to Sather Gate and Bridge, reflects a mixture of neoclassical, urban, and natural landscape types. Sather Road provides pedestrian and emergency access to the Classical Core from the south. (See Section 4, page 68, for description of landscape types).

### Period of Significance and Site Continuum /National Register Status

Campanile Way's period of significance is a continuum of the picturesque, beaux-arts, and modern periods. It serves as a functional access from the west entrance to the upper campus. A flagpole centered on North, South, and Bacon Halls once marked the eastern end of Campanile Way from the 1890s until the construction of the Campanile itself in 1914. The flagpole was a central point for the campus at that time, as the Campanile is today. The early placement of North and South Halls, which had inspired Bacon Hall and the flagpole, provided the impetus for Howard's use of the Center Street path as a beaux-arts visual axis to his Campanile (not until 1942 was the Center Street path referred to on a campus map as Campanile Way).

Modifications were made in the 1960s by Thomas Church along the eastern half of Campanile Way. Church paid homage to Howard with the creation of a small plaza and a matched set of beaux-arts balustrades at the top of Campanile Way, in a gesture to expand the Esplanade further out into the landscape. This work included new seating spaces and the preservation of the plane trees, but it also increased vehicular use with increased pavement.

Sather Road's period of significance also spans the picturesque, beaux-arts, and modern eras. The

picturesque era is seen within its contextual interface with Strawberry Creek. There are four beaux-arts Howard era buildings on the National Register clustered near the intersection of Campanile Way: Doe Memorial Library, Wheeler Hall, California Hall, and Durant Hall. The modern era is represented by Dwinelle Hall and its forecourt plaza. Sather Road came into existence on campus as a north-south cross-axis in John Galen Howard's beaux-arts neoclassical plan. The 1908 gift of Sather Gate may have finalized Howard's decision to emphasize this corridor in his site planning.

### Campus Context

Campanile Way historically functioned as the secondary neoclassical design axis and as a service drive and pedestrian access route. Beginning at the Campanile Esplanade, it stretches westward through the campus to its terminus. This landscape context includes the historic "The Football Players" statue, the Class of 1905 Bench, the flagstone walk, and other individual landscape elements.

Sather Road continues to play its historic role as the north-south access, beginning at Sather Gate and flanked by an ensemble of beaux-arts period buildings. The Road's terminus at University Drive, however, was rerouted prior to the construction of Moffitt Library (1968). From this point there is a pedestrian path access north across the Central Glade, leading to the campus's North Gate.

### Educational Significance

Campanile Way is an example of the blending of high-style design and the most pedestrian of functions. The small Thomas Church seating area at Wheeler Hall illustrates the compatibility of a sensitive modern addition with a dominant design style. Future interpretation should emphasize notable individual elements at the western end of the Way as well as the historic view east to the Campanile.

Sather Road's educational significance relates to its original role as the early southern campus entrance, while today it introduces students to the academic center of the campus. It also provides, at the Campanile Way intersection and in views north and south, an understanding of John Galen Howard's beaux-arts neoclassical design vision.

#### **Cultural Significance**

As with the Sather Gate entry to the campus, Campanile Way provides an important pedestrian spine within the campus' Classical Core. As the pedestrian crosses north over Strawberry Creek via John Galen Howard's 1908 bridge, the tree canopy narrows and then opens, continually framing the symbolic vista to the Campanile. From the east, pedestrians look west along the Way toward the Golden Gate, which is still a commanding view.

The primary cultural significance of Sather Road is its expression of John Galen Howard's beaux-arts neoclassical design intention, seen in the confluence of the four buildings framing the intersection of Sather Road and Campanile Way. Historic text notes that: "the exteriors, heights, setbacks and character of the four buildings were carefully planned . . .". Sophomore Lawn, the historic evergreens, and foundation plantings along the west sides of Wheeler Hall and Doe Memorial Library, are all features lending strength to Howard's concept. The protective wall of Strawberry Creek vegetation and Sather Gate at Sather Road's southern end serve to shield the character and provide transition into the "inner sanctum" of the Classical Core.

#### **Overall Landscape Site Integrity**

Campanile Way still retains its overall integrity. The site integrity of Sather Road is strongest between Doe Memorial Library and California Hall, and between Wheeler and Durant Halls. The integrity diminishes at the two ends of Sather Road at Dwinelle Plaza and near Moffitt Library. Plans from Eckbo, Royston and Williams (ca.1950) may show a greater scope and integration than

is apparent today, but their landscape "vignettes" fail to do more than augment the incoherence of this very important arrival space. The significance of these isolated elements is questionable (see complete evaluation in sidebar on pages 46 and 47).

#### **Significant Architects, Landscape Architects, and Other Professionals**

John Galen Howard, Architect  
John W. Gregg, Landscape Architect  
George Kelham, Architect (after John Galen Howard)  
Thomas D. Church, Landscape Architect (participation of Louis DeMonte, Campus Architect)  
Eckbo, Royston, Williams, Landscape Architects

#### **Historical Plans and Drawings**

Aerial photographs and campus maps.  
*General Plan* from the Thomas Church office dated 1960 for the area adjacent to Wheeler Hall and Doe Hall and Annex.  
Numerous photographs from the 19th century.  
Construction documents from office of Thomas Church for eastern half of Campanile Way, 1964.  
Large scale maps were only available for Sather Road.

#### **Incompatible Features**

Campanile Way's over-abundance of service access and parking areas are all non-contributing.

The asphalt at the intersection of Dwinelle Plaza, Sather Road, and South Drive lacks design integrity. Although asphalt was a practical means of adding to the pedestrian walkway area, it has no other historic significance. Concrete planter boxes and wooden benches have no known historical significance. The Eckbo, Royston and Williams 1950s retaining walls at Wheeler Hall appear incongruous within a neoclassical setting. Although the association with significant designers is known, the vignette itself, considered within their body of work, is considered non-contributing.



Doe Memorial Library from Sophomore Lawn (ca. 1922).



The western end of Campanile Way, planted with native oaks (ca. 1935).

### Character Defining Features

#### *Spatial Organization and Land Use Patterns, Views and Vistas*

As an access for the rear or side entrances of primarily neoclassical buildings, Campanile Way continues to provide a powerful axis from west of the Valley Life Sciences Building to the Campanile itself. Its visual containment is generally strong. Views and vistas include both the Campanile at the eastern end of the Way (visible along its entire length) and the Golden Gate (visible from the east at Dwinelle Hall) at the western end.

Strawberry Creek vegetation encloses the Sather Road views and space, with a narrow opening of Sather Gate providing an axial southerly release. After a strong entrance into the Classical Core through Sather Gate, the space opens to an unorganized composition of plaza and pavement. The spatial clarity improves toward the intersection with Campanile Way and continues quite strongly between Doe Memorial Library and California Hall.

#### *Topography*

Campanile Way rises at a moderate continuous slope from its inception west of Valley Life Sciences Building to its terminus at the Campanile and Esplanade.

Built on westward sloping land, Sather Road forms a plateau between Wheeler Hall on the east and Durant Hall on the west. The northern half of Sather Road is bi-level, enclosing the oval Sophomore Lawn that takes up part of the grade between Wheeler Hall and Doe Memorial Library.

#### *Vegetation*

The major vegetation element of Campanile Way is its allee of pollarded London Plane Trees (*Platanus acerifolia*), shown in aerial photos up until 1959 when the road was widened and its regularity lost. Many remaining Plane trees along the eastern half of the Way are in small circular, or square, planters. In addition, the Way is

functionally and decoratively planted with foundation plantings and framed with lawn panels. However, Campanile Way's vegetation presently is subservient to the use of asphalt. Part of the role of Church's work on Campanile Way was removing the tree canopy blocking the view to the Campanile and enlarging pedestrian space. The vegetation along the eastward reach of Campanile Way is generally formal plantings that reflect a more refined urban character than the native Live Oaks (*Quercus agrifolia*) at the park-like western end of the Way.

Sophomore Lawn, original and intact, is the most culturally significant lawn panel in the Sather Road corridor. Foundation and large coniferous tree plantings for Wheeler Hall and Doe Memorial Library are extensive and quite mature, many may survive from the historic Howard/Gregg era. Pollarded London Plane Trees (*Platanus acerifolia*), somewhat inconsistent in form, formally line the road between Durant and Wheeler Halls. Vegetation from Strawberry Creek forms a picturesque wall to the south, enhancing the Classical Core.

#### *Circulation Systems*

Campanile Way, as the earlier Center Street path, was a maintained dirt path that was later paved with a macadam surface until it met South Drive. During the Howard era, the Way was paved and brick gutters were installed that remain partly intact today in the western half. Plans through 1959 show Campanile Way as a straight road of uniform width, lined with pollarded London Plane Trees (*Platanus acerifolia*), and foundation plantings, a product of the Howard and Gregg's era. The most recent design modifications to Campanile Way's circulation appear to be from the Thomas Church era (ca. 1960), when the road was irregularly widened and more asphalt installed to provide for additional pedestrian circulation and parking. Campanile Way's asphalt paving may also be dictated by the presence of underground utility lines. Curbing, where present, also appears to be modern.

Sather Road is a north-south pedestrian corridor. Built on westward sloping land, the northern half of Sather Road is bi-level and separated at the oval Sophomore Lawn, which takes up part of the grade between Doe Memorial Library and California Hall. At the intersection of Sather Road, South Drive, and Dwinelle Plaza, pedestrian circulation has been accommodated via a large expanse of asphalt of undetermined age or design intent. The northern end of Sather Road is truncated at Moffitt Library. Sather Road historically provided access into the Classical Core from Sather Gate and Bridge, the Student Union, Telegraph Avenue, and points south. Currently, it provides access into the Classical Core from Sproul Plaza and the Central Glade.

#### *Water Features*

The small Class of 1940 water fountain at the northeast corner of Wheeler Hall is the sole water feature within Campanile Way. The western terminus of Campanile Way, however, is a road bridging Strawberry Creek.

Strawberry Creek flows under Sather Road adjacent to Sather Gate, and provides views into the natural character of the original campus landscape.

#### *Structures, Furnishings, Objects*

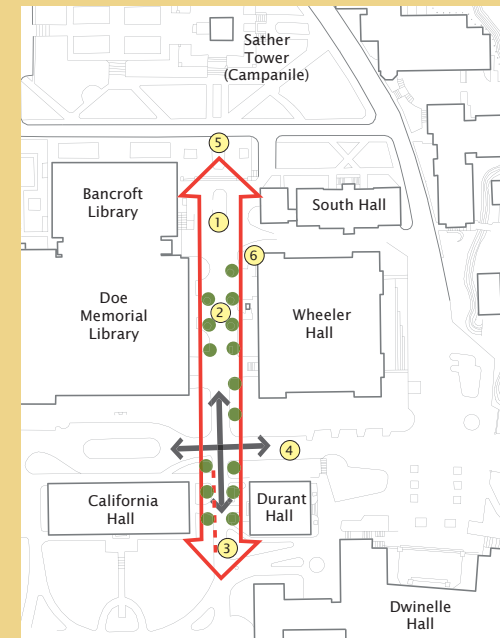
The southeastern end of Campanile Way, near the corner of Wheeler Hall, includes a Thomas Church designed seating node. The nearby Class of 1940 water fountain is in good condition. Additional significant landscape elements, all located west of the Dwinelle Hall parking lot, include the Class of 1905 bench, some Gregg era flagstone paving, the Tilden statue of "The Football Players", and the 1908 John Galen Howard bridge, which effectively provides the western terminus of the Way.

Sather Road is paved primarily in asphalt with concrete curbing. Sather Bridge, part of the Sather Gate ensemble and southern terminus to the road, is a concrete structure ornamented with neoclassical balustrades traversing Strawberry Creek. Original decorative brick

walks consist of herringbone patterns and granite headers. The roadbed brick paving, a later addition, is large concrete aggregate with brick headers. A brick sidewalk with Howard era concrete detailing runs east of California Hall. The concrete and wood seating wall west and south of Wheeler Hall dates from the 1950s and are attributed to Eckbo, Royston and Williams. Neither of these two small landscape "vignettes" are well used today. West of Doe Memorial Library, nestled in mature vegetation, is the historic stone Miller Clock.

*Environmental Considerations: Macro and Microclimates*  
Campanile Way is essentially an open and sunny east-west avenue, except for its western end where it has natural and rustic character and concomitant shade provided by a planted oak woodland adjacent to the Strawberry Creek environment.

Sather Road is generally an open and sunny area, shaded in parts by mature vegetation.



The cultural landscape assessment yielded six primary **character defining features** for the Campanile Way and Sather Road environs:

1. East-west views along Campanile Way
2. Pollarded London Plane Trees along Campanile Way
3. Brick gutter along Campanile Way
4. Major cross-axis of the central campus
5. Thomas Church plaza
6. Thomas Church sitting area

