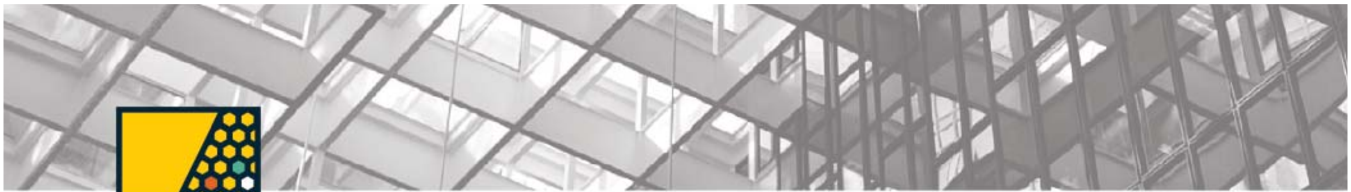
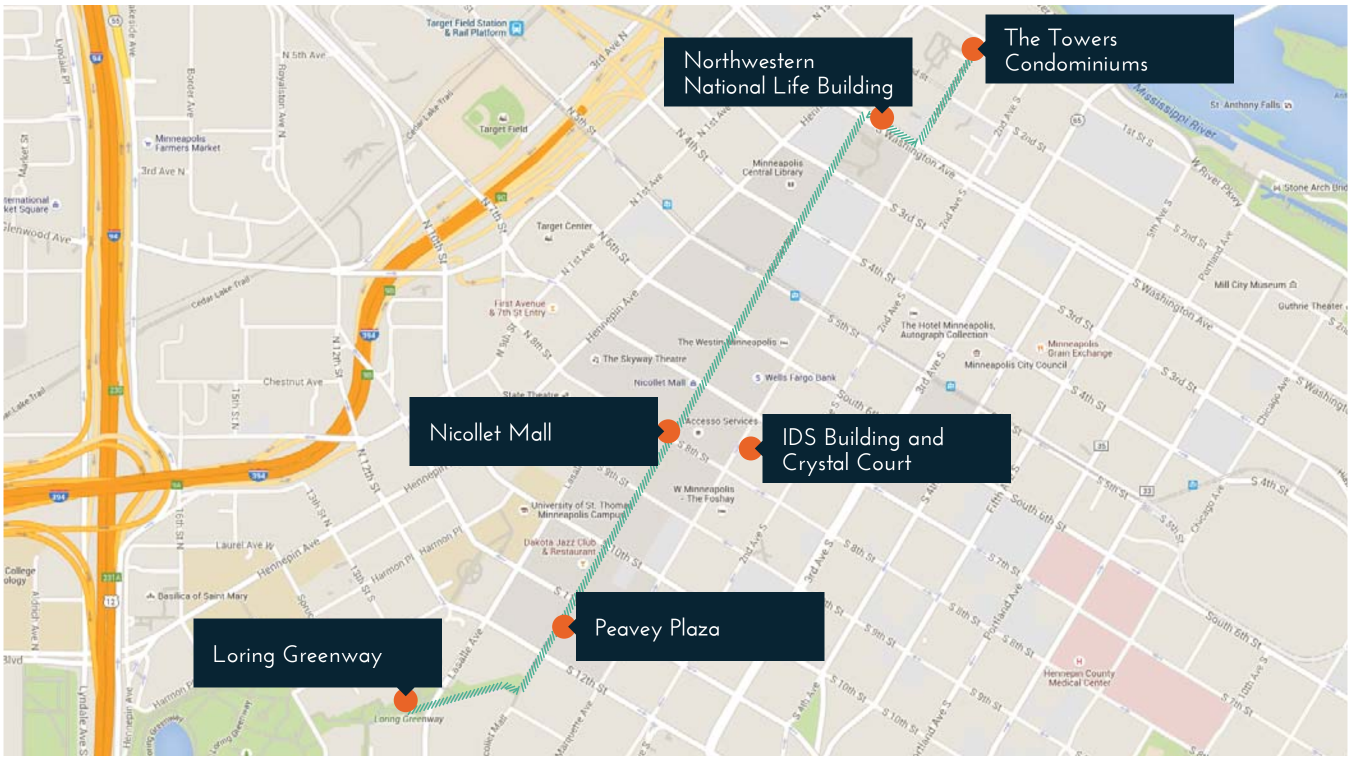


URBAN LANDSCAPES



1. The Towers Condominiums
15 1st Street S
Minneapolis

2. Northwestern National Life Building
20 S Washington Avenue
Minneapolis

3. Nicollet Mall
Minneapolis

4. Peavey Plaza
Nicollet Mall & 11th Street
Minneapolis

5. Loring Greenway
Between Nicollet Mall
& Loring Park
Minneapolis

6. IDS Building and Crystal Court
80 S 8th Street
Minneapolis

CLEAN WATER LAND & LEGACY AMENDMENT

Renewing the Towers

A modernist city landscape shows how hard it is to fix the past

BY FRANK EDGERTON MARTIN

Caption

Because they are so difficult to preserve as something fixed and immutable, designed urban landscapes, ranging from playgrounds to Peavey Plaza, pose the most provocative historic preservation questions of our time. One recent Minneapolis project, the reconstruction of the parking garage and its rooftop garden designed by Sasaki Associates at the Towers Condominiums, provides a superb example of preserving the spirit of the past while making a public space more relevant for users today. The project succeeds because it both comprehends and refines an original modernist design to keep it vital, more ecologically rich, and useful.

The project is a typical one for midwestern cities. After 35 Minnesota winters, the Towers' parking garage and the modern pool and gardens above required structural renewal. Gar Hargens, AIA, design principal, Close Associates Inc. Architects, Minneapolis, teamed with Close Landscape Architecture, St. Paul, to devise a solution for rebuilding the ailing structure. After helping residents to understand the seamless elegance of the details and site plan of their plaza, the designers set about identifying the plaza's character-defining features, those qualities that, if lost in the rehabilitation, would compromise the original design. "Sasaki used curving forms to create smaller spaces within the square courtyard. There are endless possibilities for walking through this space," explains project landscape architect Jean Garbarini.

"We worked very hard not to change the circulation patterns," Garbarini adds. "The residents maintained that their views down into the courtyard were as important as the experience of being in it." As with many successful urban parks, there are spaces for intimate conversation and for larger groups, and these are revealed both at ground level and from the apartments above. Circulation, topography, spatial patterns, vegetation, and structures—the building blocks for historic landscape assessment—all come together in the Sasaki design to create a unified whole, a semi-public city space for residents taking a stroll, sunbathing, or looking down from their living rooms.

DON F. WONG

Caption

DON F. WONG

"We all were united on saving the concrete tree planters," Hargens recalls. Noting their fragility, the design team made the case either to remove the planters during construction or, if they broke, to recast their forms. "We pointed out to the residents that the planters' slightly arrowed-shaped sides echoed the tall thin end of the two Towers as they met Marquette Avenue and the Sasaki-designed promenade shared with Minoru Yamasaki's Northwestern Life Building," says Garbarini. Also removed and restored were the charming metal footlights—the "mushroom lights," as she calls them. Significantly, the design adds a few new elements, the most whimsical of which are the "champagne bubble pavers" effervescing from sidewalk curbs into sloping lawns (see photo on page XX). "We put them in to get people to walk into the grass," she explains.

The reason that the Towers' small landscape rehabilitation is so informative for preservation nationwide is that very few mid-century public spaces have been successfully updated. The Towers project was designed and renovated without conscious adherence to The Secretary of the Interior's Guidelines for the Treatment of Cultural Landscapes and without review by the State Historic Preservation Office. These procedures are mandated for National Register properties affected by federal projects or private sector developers seeking tax credits for rehabilitation, but not for projects like the Towers renovation that are privately financed by an owners' association.

The question here is whether the rejuvenated and updated Towers plaza is still eligible for nomination as a historic designed landscape. Because *The Secretary's Guidelines* for landscapes are more recent and open-ended than those for buildings, they can be broadly interpreted. Across the nation, some state historic preservation offices (the agencies charged with National Register review) could well argue that many of the site updates at the Towers, especially new planting mixes and trellises, compromise historical integrity. Yet—and here is why the Towers project is so telling for preservation in general—we really don't know how to define integrity in landscapes, which are inherently transitory.

Modernist landscapes have many notable qualities worth preserving, including spatial enclosure, clear ground planes, and strong geometries, but they were also, generally speaking, ecologically unsustainable and ephemeral. Architects and landscape architects who are now called in to repair them must serve as preservationists, engineers, safety experts, and urban designers for a variety of clients. Can designers rehabilitate and update historic site designs while still preserving their modernist design intent?

Just as building materials and technologies change over time, so do available plant materials. The original Towers planting plan, for example, included very few species—a low-maintenance palette of largely amur maple, Japanese tree lilac, common purple lilac, spreading juniper, and fleeceflower. "People kept saying that they wanted seasonal interest, so we tried to give them something for all periods of the year, and that meant more perennials," Garbarini explains. "We also had many elderly people telling us that they could not use the courtyard with the shade of the mature trees removed."

The pool and the bathhouse remained intact during the demolition and reconstruction of the garage. After the deck was rebuilt, the design team added slender louvered cedar pergolas to the pool

Can designers rehabilitate and update historic site designs while still preserving their modernist design intent?

Caption

area to restore the shade lost when the deck-area ash trees were removed. One of the new pergolas extends over and screens the unsightly roof of the pool house, an aerial view of which residents had always disliked. Also, Hargens notes the addition of a 42-inch black-metal fence around the raised garden edge and the replacement of the original three-foot plexiglass pool fence with a five-foot metal one. Newer codes mandated a taller pool fence, and the clear material proved too costly. Hence, the best solution was a neutral black fence. Indeed, given materials availability and the stricter demands of codes, security, and accessibility, an exact restoration of a living place like the Towers garden is neither possible nor even desirable. Sometimes new is better.

Improving on the Past

"The past, like the present, is always in flux," the cultural geographer David Lowenthal once argued. What we value in aging public landscapes often says more about our present understanding of design history than the past itself. We can say that the Towers garden is a better landscape both functionally and aesthetically because Close Landscape Architecture and Close Associates did not fully re-create each site element, and that oversights from the original design (such as the exposed tar roof on the pool house) and a limited original plant palette are improved by new additions. By National Register criteria, one could interpret the Secretary's guidelines either to argue that the Towers rehabilitation retains integrity

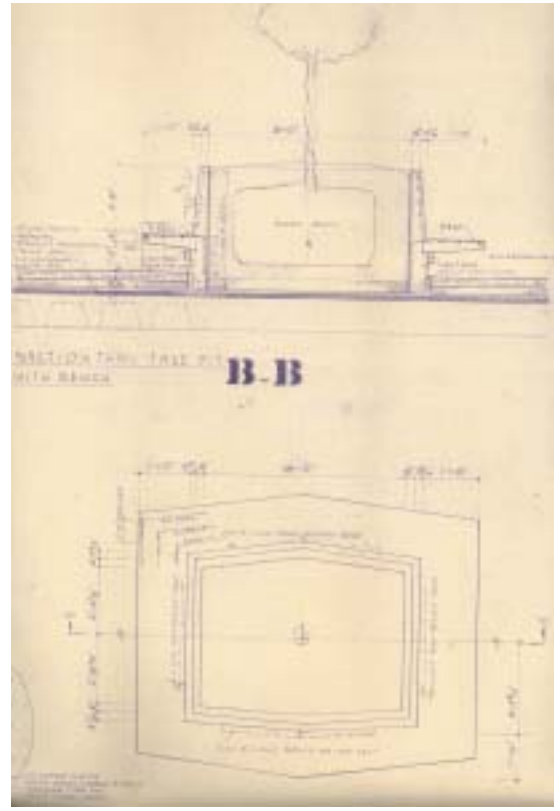
The redesign of Nicollet Mall features a rich public art collection and well-considered details, and yet it lacks the joy of urban strolling, of walking through sun and shade and a syncopated rhythm of trees, that many Minnesotans remember.

or that it destroys too many of the landscape's character-defining features to remain eligible for listing on the National Register of Historic Places.

Yet determining the significance of modern designed landscapes remains a highly subjective enterprise. The rebuilding of Minneapolis's Nicollet Mall in the mid-1990s is a case in point. The reconstruction, necessitated by three decades of deterioration, became a complete makeover that brought greater species diversity among trees and plantings but severely diminished the human vitality of the Mall's spatial choreography, the "scoring" of urban space that designer Lawrence Halprin perfected in Minneapolis with a nearly magical balance of light and shade, form and void, through which one moved.

The redesign of Nicollet Mall features a rich public art collection and well-considered details, and yet it lacks the joy of urban strolling, of walking through sun and shade and a syncopated rhythm of trees, that many Minnesotans remember. Today's Mall is better-constructed, richer in details, and yet devoid of Halprin's character-defining spatial patterns, lighting, benches, and linear bus pavilions necessary for National Register designation. Only time will tell if the redesign becomes historically significant in its own right.

By contrast, the rehabilitation of the Towers should be considered compliant with National Register criteria even though there are noticeable changes in materials and plantings. Someday soon, the entire modern-era Gateway district should be considered for local and national designation along with new guidelines for infill



Caption

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buildings and streetscapes. The Towers update is a national example of a creative treatment of a modern design that bridges restoration, rehabilitation, and entirely new design. In existing and potential National Register Districts, designers and preservation officials are only beginning to understand how to introduce new program elements into existing designed landscapes.

Especially on college campuses such as the University of Minnesota–Morris, where the entire core campus is a National Register District, new landscape features such as interpretive signs, drop-offs, and universal design amendments are essential to maintaining institutional viability. Can the spirit of Morris's Morell & Nichols–designed landscape and a 1970s mall by landscape architect Roger Martin (see interview on page XX) be preserved while allowing the school to compete for students? The Towers project provides one useful model.

Civic Preservation

In midwestern cities, time moves very fast. Fashions come and go. There are great pressures to stay up-to-date with our sister cities on the coasts. Today, we import architects from Europe to design our leading cultural institutions. We continue to tear things down just before their value is rediscovered. In the mid-1960s, the now much-lamented Metropolitan Building was torn down to facilitate the Sheraton-Ritz Hotel as part of the Gateway redevelopment project that spawned the Towers. Thirty years later, this Nicollet Mall landmark, once the pride of urban renewal, was itself demolished for lack of economic viability.

Just before the wrecking ball came to the Metropolitan, the prescient Walker Art Center sent a photographer to document the structure both inside and out. Today, many architects and historians admire the work of the Cerny office, designers of the now lost Sheraton-Ritz. If either building had survived a few more years, it might have made it. It might have become *chic* again.

The Secretary of the Interior's standards can be stretched to justify demolishing just about anything from the recent past, including the mid-1990s demolition of the Holabird and Root–designed Lutheran Brotherhood Building, Minneapolis's first curtain-wall building—our Lever House (see photo on page XX). Those opposed to landmarking the building argued that it was designed by a second-tier architectural firm (internationally speaking) and thus ineligible for the National Register because it did not meet established design criteria. The elegant and serene garden that the building sheltered next to the Minneapolis Club was hardly mentioned in the debate.

Civic culture should be guided by more than the whims of design fashion, of the desired past and future that happen to be popular at a given point in time. The challenge for urban landscape preservation in the Midwest is not so much to save every detail of our cities, parks, and campuses, but *to build the forces of their character*. Great cities preserve the creative juices of the next generation—their access to culture, learning, and to people different from themselves. Such a radical definition of preservation, one focused less on the designed physical vestiges of the past and more on the potential of coming generations to create their own, could once again transform historic preservation into a real movement.

For this reason, when we speak of preserving urban landscape architecture, we should consider the much broader concept of civic preservation, the idea that our responsibility to the future is not to embalm designed landscapes but *to preserve choices*, to save enough of the design aspirations of each preceding era so that future generations can come to their own conclusions.

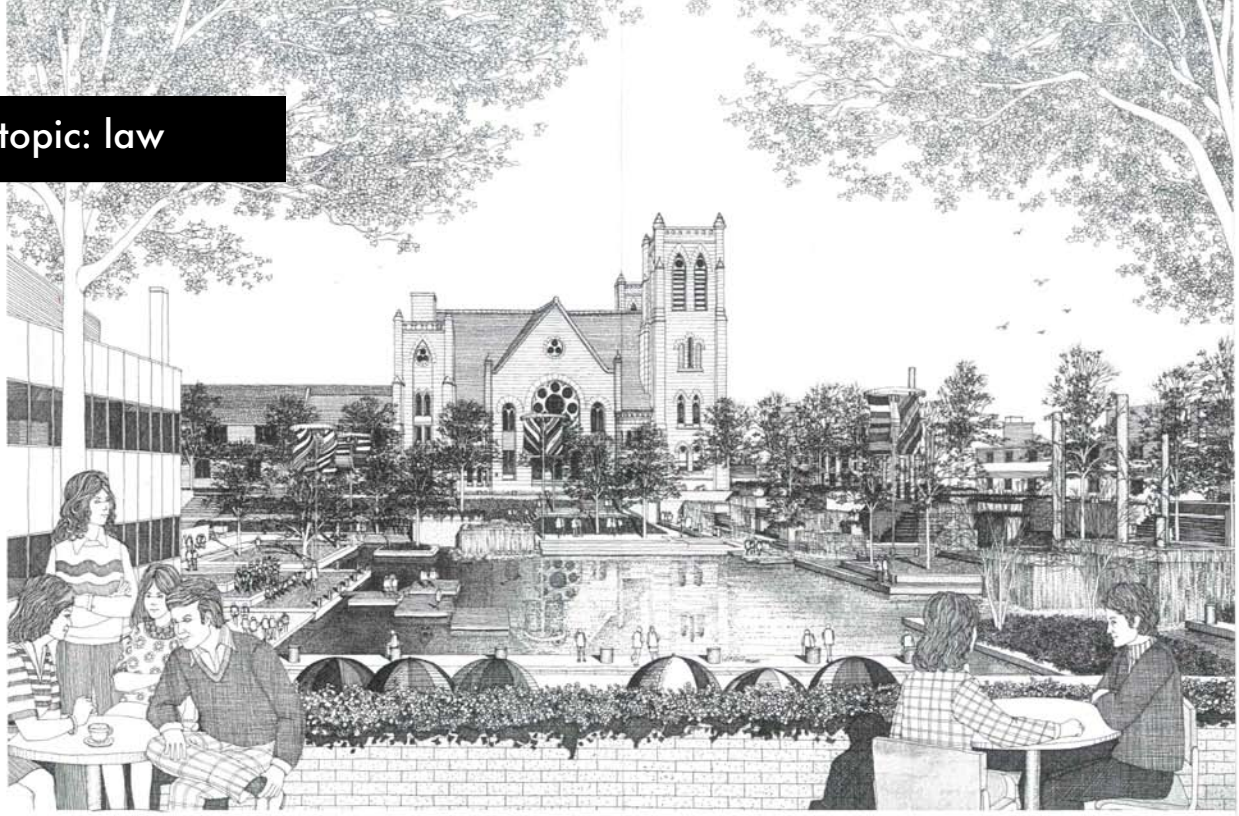
Civic preservationists can take a lesson from farmsteads and parks that are hundreds of years old. Like a forest or abandoned pasture, they grow, die, and emerge again in a series of what ecologists call "successional communities." For modern landscape architecture, these changing communities are not plant ecologies but a continuing reinterpretation of public spaces by waves of new and increasingly diverse users. Like a vibrant city, a landscape is a *process* rather than a fixed structure. Indeed, pure preservation of modernist landscapes in cities and campuses is not only highly costly; it can also contribute to their social irrelevance. With proper preservation, a Romanesque courthouse or an oil painting can be stabilized for centuries, but most gardens, and certainly most urban plazas, die off, spall, or simply become dated when their uses change.

The challenge for modern landscape preservation of beloved sites such as Peavey Plaza is to move beyond the notion of a park, plaza, campus, or garden as a fixed object to be preserved basically as it appeared during its "period of significance." Indeed, the whole idea that a landscape should be interpreted for only one era is antithetical to cities whose richness arises from what design theorist Kevin Lynch calls "layers of time." As engineered systems with living components, urban landscapes both indoors (e.g., IDS Center's Crystal Court) and out (e.g., Loring Greenway) are significant not only for their original appearance but also for their continuously churning tide of *social* functions. As such, historic integrity in landscapes takes on a meaning that is one step further removed from the art historical models for museums and collections management. We need landscape architects who understand the structure of the Secretary's guidelines for landscapes while being creative enough to introduce new activities and design details that are relevant for the future yet respectful of the past.

Though no one seems to use it, Jean Garbarini takes pride in the fact that the Towers' long-neglected shuffleboard court, that social nexus of cruises and resorts from the Kennedy era, will soon be reinstalled exactly where it was, even though no one currently plays. In a rebuilt garden that has many updates, this one piece will be preserved as a time capsule for the next generation. Like architectural fashion and garden design, American recreational tastes are always changing. Historic preservation is a fashion that is always changing. Shuffleboard could come back.

The challenge for urban landscape preservation in the Midwest is not so much to save every detail of our cities, parks, and campuses, but *to build the forces of their character.*

topic: law



Historic Character *and* the March of Time

Peavy Plaza is one of few midwestern landscapes being documented by the Historic American Landscapes Survey. Will that help it stave off poor maintenance or outright redesign?

by Frank Edgerton Martin

A design sketch by Peavey Plaza landscape architect M. Paul Friedberg, FASLA, ***above***, shows that the space was meant for active use by "all residents." A similar view in the present day, ***below***, shows how the site has matured. Though it is largely intact, threats to the plaza's historic character loom.

CHRIS FAUST, BOTTOM; PAUL FRIEDBERG AND PARTNERS, TOP.

Cultural geographers such as the late J. B. Jackson remind us that no landscape is ever permanent, and that cultural landscapes are as much *social* as visual compositions. Going back to the linguistic origins of "landscape," Jackson shows how the concept in medieval Europe implied an economic unit, a "sheath" of lands that functioned as a greater whole. This living economy as seen in the land changed with new technology, global warming and cooling periods, and the emergence of industrial cities.

American historic preservation is also ever-changing—only recently discovering the importance of landscape preservation. The landscape preservation "movement" began in the 19th century and was often supported by women's groups such as the Mount Vernon Ladies Aid Society and the Daughters of the American Revolution (DAR), the latter working to save historic sites across the country throughout the first half of the twentieth century. Of course, the fact that DAR generally preserved sites related to their own Anglo-American ancestors and the legacies of rich and powerful leaders expresses the narrowness of the funnel out of which American preservation continues to expand.

In 2000, sixty-five years after the creation of the Historic American Building Survey (HABS) -- a methodology for documenting the character, details, and structure of individual landmark buildings -- the National Park Service, in partnership with the Americal Society of Landscape Architects (ASLA), launched the Historic American Landscapes Survey (HALS), which would do the same for cultural and historic outdoor spaces. Why the gap in time? One reason is that the earlier appreciation of buildings as historically "significant" because of their object-like nature more closely resembled the artifacts already cared for by museum and book conservators.

Landscapes took another three generations to merit systematic documentation because of a smaller base of historic research and their ephemeral essence as intersections of intentional design and ecological process. Yet, the same cycles of fashion and the urge to "update" prevalent in architecture and interior design also pose real threats historic landscapes across the country.

Because they are subject to change, the challenge in preserving designed and vernacular landscapes is to document their "character-defining" features in topography, spatial patterns, vegetation and water features. Although not everything can be saved, systematic documentation of a site's defining elements can lead to new treatment regimes for improved sustainable practices, safety, accessibility, and changing user needs. It is possible to determine the "tipping point" where too much change to space or vegetation would damage a site's original character, mood, association, and tone.

Because they are subject to change, the challenge in preserving designed and vernacular landscapes is to document their "character-defining" features in topography, spatial patterns, vegetation, and water features. Although not everything can be saved, systematic documentation of a site's defining elements can lead to new treatment regimes for improved sustainable practices, safety, accessibility, and changing user needs. It is possible to determine the "tipping point" where too much change to space or vegetation would damage a site's original character, mood, association, and tone. Once a landscape's essence is determined, it is actually surprising how much change in lighting, materials, and plantings is possible to make a landscape more functional for contemporary needs.

Landscapes took another three generations to merit systematic documentation because of a smaller base of historic research and their ephemeral essence as intersections of intentional design and ecological process.

Shortly after HALS was established, the National Park Service (NPS), ASLA, and the Library of Congress agreed to collaborate on developing and maintaining HALS. Today, NPS is responsible for the daily operations, policies, and guidelines, while ASLA provides technical advice via the Historic Preservation Professional Practice Network and its state chapters.

When something goes "out of style," whether it's a necktie or plaza, it is amazing how we can find good excuses to get rid of it. Because of rapidly changing tastes and styles, even relatively new Modern-era landscapes designed by noted landscape architects including Daniel Kiley, Lawrence Halprin, and Charles Wood face extinction through neglect, misguided "improvements," or outright demolition and replacement.

In response to the continued poor maintenance in downtown Minneapolis's beloved Peavey Plaza, the Minnesota chapter of ASLA (MASLA) began the state's first HALS survey of that half-block sunken plaza designed by M. Paul Friedberg, FASLA. For ASLA's centennial in 1999, the Minnesota Chapter awarded Peavey a medallion for excellence in design, part of a nationwide ALSA program to recognize the top echelon of American designed landscapes. For this reason, as Jean Garbarini, ASLA, a local landscape architect and proponent of the Peavey HALS documentation, explains, MASLA feels some obligation to be an advocate for Peavey Plaza's preservation.

"Peavey is one of very few remaining Modernist landscapes in Minneapolis, and one of few landscapes in the Twin Cities designed by a nationally-recognized landscape architect," she says. "As a space, it is an example of a successfully designed recessed plaza, where groups and individuals can feel comfortable in the space, views are plentiful, and the complicated and graceful water features are unmatched in the City." Although nearly 35 years old, much of Peavey's cast concrete steps, fountain walls, and water features are intact despite Minnesota's ravaging freeze-thaw cycles. Such durability may reflect both the preference for raw, almost Brutalist concrete in 1970s design, along with Friedberg's early career experiences designing solidly-made adventure playgrounds and parks for New York City neighborhoods.

Peavey is one of very few remaining Modernist landscapes in Minneapolis, and one of few landscapes in the Twin Cities designed by a nationally-recognized landscape architect.

These photographic thumbnails of Peavey Plaza show some of the site's "character-defining" details, such as the concrete and metal fountains, ***top and bottom***, as well as some of the unsympathetic alterations, such as new modular block retaining walls, ***center***.

As MASLA completes its HALS report, two clear threats to Peavey's future are becoming apparent. The first is general neglect and poor maintenance. Much of Friedberg's original staggered locust canopy over Peavey Plaza's reflecting pools survives, the trees now at full maturity. Unfortunately, Peavey is slowly experiencing "death by a thousand cuts," due to maintenance practices by the City of Minneapolis Department of Public Works, which is charged with the care of the space. Over the last decade, changes have included:

- The replacement of Friedberg's juniper berms with landscape timber walls and the planting of ornamental shrubs not characteristic of the original design,
- The use of asphalt to replace original colored pavers and to patch damaged areas,
- The application of poured concrete slabs into areas of original pavers,
- The removal of trees and the covering of their planting wells with concrete, and
- The introduction of falsely historical acorn lamps to the plaza.

Such changes, along with the lack of new appropriate plantings to replace those that are aging, drain the space of its vitality. "The bones of the space are still good," Garbarini says, "but the modifications have

CHRIS FAUST, ALL

contributed to its decline. Luckily these modifications are largely cosmetic and can be reversed." The HALS survey documentation effort may lead to greater public awareness of Peavey's fragility. But recent developments with the Orchestral Association's desire to renovate and expand Orchestra Hall bring a new level of threat to Peavey Plaza's survival.

Early this year, MASLA learned of the Orchestral Association's understandable desire to renovate its somewhat cramped lobby spaces and visitor service facilities. But, as referenced in local news stories, the renovation poses serious implications for Peavey. When the plaza opened in 1974, it was owned and maintained by the city. Current early planning by the Orchestra includes the possibility of "privatizing" Peavey through a land-transfer to the Orchestra. In a meeting with a member of the Orchestral Association's Board in March of this year, the HALS team also learned of a desire to create a new performance stage connected to the building, which would fill in some of the recessed depth of the pool and plaza. Perhaps most potentially damaging to Peavey's existing design character, the Association also has suggested the removal of concrete water features and plantings along the Nicollet Mall frontage, in order to improve inward views.

Current early planning by the Minnesota Orchestra Association includes the possibility of "privatizing" Peavey through a land-transfer to the Orchestra. The Association has also suggested the removal of concrete water features and plantings along the Nicollet Mall frontage, in order to improve inward views.

A view from Nicollet Mall shows the large multi-use sunken plaza, an oasis in the city flanked now by mature trees.

In preservation battles, whether over buildings or landscapes, the rationalizations offered by owners often mask the real motivations for change. For example, a university's facilities department may allow years of deferred maintenance to impede a building's functionality. Then, as the rising costs of keeping the doors open or meeting accessibility codes seem to loom large, the argument can be made to University trustees that the program space "would cost more to renovate than replace" and hence, should be demolished. Such a case happened at the University of Minnesota a decade ago when five buildings listed on or eligible for the National Register of Historic Places were slipping towards demolition, an unfortunate fate averted with the arrival of a new University president.

What really happened here? Was it truly the decaying acoustic tiles and windows that facilities staff shared with the University Regents in a slide show? Or was it perhaps more a question of taste, a sense that the Romanesque and Neo-classical style buildings did not look "modern" and "efficient?" When a cost-benefit argument (often based on assumptions) is made for replacement versus renovation, does it take into account the quality of new versus old materials? Is there a calculation for the value of institutional tradition and memory?

The truth is that all buildings and parks age and need updating, usually after about 20-50 years of use. If cities and institutions always turn toward the lure of the new and current technologies, we will eventually, through the constant churn of change, forge communities that have no historic museums, parks, schools, streetlights, bridges, restaurants, or post offices. Either they will have been replaced or altered beyond recognition.

This is the inevitable crossroads at which Peavey Plaza sits. True, it is visibly run-down, but the underlying arguments for significant alternation need to be carefully examined. In a city of drive-in-and-park cultural facilities such as the new Walker Art Center, the new Guthrie Theater, and the Weisman Art Museum, there seems to be a growing desire for insulation from the urban conditions and perceived problems or surrounding neighborhoods. For this reason, a softly spoken concern about Peavey Plaza is the number of homeless people who spend time there in the summer, as well as instances of prostitution and other crimes. It is this underlying fear, and the assumption that the Plaza's sunken form and concealment from Nicollet Mall encourage these intrusions, that are driving much of the discussion about "opening up" Peavey Plaza.

Although no design plan is in place nor landscape architect hired to create a final design, the Orchestral Association is thinking of their downtown block as a whole. This is perfectly appropriate and sensible; indeed, that is the way the block was originally conceived in the early 1970s: an urban oasis for musical performance that could draw people from throughout the region. The early sketches and completion photographs show a place that is cared for, occupied, and programmed throughout the year. If a design team is hired to work with Peavey Plaza, they should become fully versed in this site specific history, as well as *The Secretary of the Interior's Standards for the Treatment of Historic Properties and the Guidelines for the Treatment of Cultural Landscapes*, the document meant to guide historic landscape renovation and stewardship.

If cities and institutions always turn toward the lure of the new and current technologies, we will eventually, through the constant churn of change, forge communities that have no historic museums, parks, schools, streetlights, bridges, restaurants, or post offices.

Peavey Plaza still functions as intended by Paul Friedberg three decades ago: as a public gathering place for the city of Minneapolis.

The real question is not what Big Idea design statement can rejuvenate Peavey Plaza, but rather, where is the tipping point for preserving its best qualities? How can Peavey be updated to meet new needs, such as ticketed outdoor performances, while still keeping its essential character as one of the finest Modernist downtown plazas in the country? How can worries about safety, accessibility, and the liability issues of the precipitous fountain drop-offs be addressed without losing the

Contributors to the MASLA Peavey Plaza HALS project:

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Charlene K. Roise, Historian, Hess, Roise and Company
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Frank Edgerton Martin, Landscape Historian
John Slack, ASLA, Dahlgren, Shardlow & Uban
Tony Siebenaler-Ransom, CLOSE Landscape Architecture+
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Current Status and Benefits of HALS

MASLA is currently assembling the HALS document and will be submitting it to the National Park Service in April, 2008.

There are no legal guarantees associated with a HALS survey—nor any assurances that a property will be further protected because of the documentation effort. The benefit is that there is a permanent record of the original design if the site is demolished or further degraded. The only real legal protection for a landscape such as Peavey Plaza is local historic listing, which would have to be approved by the Minneapolis Heritage Preservation Commission and by the Minneapolis City Council.

greater whole? Most Twin Citians, and especially downtown workers, value Peavey Plaza. They have fond memories of looking out over it and of having lunch there over the years. When it was in its prime, Peavey did not seem brutal, dangerous, or uninviting. It was, instead, one of the few truly public outdoor places in this metropolitan region that invented the indoor shopping mall and unfurled the skyway.

When it was in its prime, Peavey did not seem brutal, dangerous, or uninviting. It was, instead, one of the few truly public outdoor places in this metropolitan region that invented the indoor shopping mall and unfurled the skyway.

When we think of historic preservation for a designed landscape such as Peavey Plaza, we should return to J.B. Jackson's notion that landscapes are not just visual designs or paintings, but places of gathering and exchange that are essentially social. For this reason, as a city-owned space, preserving open access for the future is an important discussion to have. Other troubled urban sites, through the creative stewardship of landscape architects and non-profits such as Project for Public Spaces have been "privatized" in their management while remaining broadly welcoming. The best known example of this is Bryant Park in New York City. A similar future is possible for Peavey Plaza, but it will take honest discussion about the site's real problems and a plan for the activities and events that, as Jane Jacobs observed back in the hyper-demolition days of the 1960s, are the real building blocks of city life.

Frank Edgerton Martin holds a landscape architectural degree in Cultural Landscape Preservation and History from the University of Wisconsin, Madison. He is is a landscape historian who works on large-scale planning and preservation projects. He recently completed a Campus Heritage Plan for the University of Kansas and is currently at work on the Managment Plan for the Freedom's Frontier National Heritage Area in Missouri and Kansas.

Resources

Historic American Landscapes Survey is at www.nps.gov/hdp/hals/index.htm

The Cultural Landscape Foundation website is www.tclf.org

National Park Service Historic Landscape Initiative can be found on line at www.nps.gov/history/HPS/hli/index.htm