MASTER PLANNING FOR THE ARTS: IDENTIFYING THE SKILLS AND ROLES FOR LANDSCAPE ARCHITECTS

by

JACK RANDAL PHILLIPS

Presented to the Faculty of the Graduate School of The University of Texas at Arlington in Partial Fulfillment of the Requirements for the Degree of

MASTER OF LANDSCAPE ARCHITECTURE

THE UNIVERSITY OF TEXAS AT ARLINGTON

DECEMBER 2012
I would like to thank my thesis committee for their support and encouragement through this process: Taner R. Ozdil, PhD, my thesis adviser and chair for his guidance and insight; Pat Taylor, PhD, for his clarity and honesty as I learned the research process and David Hopman, Assistant Professor, for his attention to detail of the thought process behind this research.

A special thank you to Rhonda Fields, Adjunct Lecturer, for her support of my topic and encouraging words that helped to formulate some of the thoughts behind this research. I would like to also thank my fellow studio colleagues who have given me immeasurable support as I pursued my dreams and goals to complete this master’s program. I would especially like to thank my wonderful family: my daughter, Sierra, whose love and laughter are like hugs from God around my heart and my mother and father, who have been unwavering in their support of me my whole life.

Not least of my thanks goes to my wife, Laurell, who has stood by me these twenty-four years with her enduring love and patience, and given me the opportunity to achieve my dreams during those years. My love for her goes from here to Vienna and back. It is my fervent prayer that through your support, and our ancestors grace, that this work will bring meaning and opportunity to the field of landscape architecture that I have dedicated my last forty years.

December 14, 2012
ABSTRACT

MASTER PLANNING FOR THE ARTS: IDENTIFYING THE
SKILLS AND ROLES FOR LANDSCAPE ARCHITECTS

JACK RANALD PHILLIPS

THE UNIVERSITY OF TEXAS AT ARLINGTON

Supervising Professor: Taner R. Ozdil

This research examines the skills and experiences of landscape architects appropriate to lead the design and development of arts master plans for communities, by assessing current arts master plan practices in major metropolitan areas in the United States. It first identifies the requirements of the arts master planning process through systematic documentation of expert opinions. A comparison is then made to the scope of master planning for the arts. The scope includes prerequisites and professional aptitudes needed to complete an arts master plan for large cities in the United States and to assess landscape architects role within those needs.

An arts master plan is a tool that helps create a community that embraces local arts as a unique and vital resource that shape and reflect local cultural identity. Such plans also leverage the arts as a key component of an overall economic development
strategy (Markusen and Gadwa 2010). Although the extent of rigorous arts programs and plans for cities go as far back as the National Endowment for the Arts (NEA) in 1967, (Jacob 1995), there is limited understanding of these plans as part of systematic literature research, not to mention the professionals who are associated with writing the plans, or of their implementation and their management. More importantly, the role of landscape architects on the creation of an arts master plan has not been explicit, even though crafting arts, and the placement of art in the built environment has been one of the professional services provided by landscape architects.

This research follows qualitative data collection and analysis techniques (Taylor and Bogdan 1998). First, existing arts master plans and the relevant literature is systematically reviewed to document the roles landscape architects have played in master planning. Then, interviews are utilized with experts (planners, city officials, architects, art commission members, artists and members of the arts community) to gain greater understanding of the arts master planning process in major metropolitan areas in the United States. A list of skills and abilities possessed by landscape architects in this process was developed based on this information (Glaser and Strauss 1967).

Findings illustrate that although the literature reflects a dearth of well developed definitions of master planning for the arts, studies of art master plans and interview results with experts indicate that the skills and abilities landscape architects possess seem to be parallel with the required knowledge needed for master planning for the arts. An arts master plan can be a tool cities can use to both address issues of economic growth and place-making as a way to increase the quality of life in our cities. This research indicates that landscape architects are positioned to contribute to this tool.
TABLE OF CONTENTS

ACKNOWLEDGEMENTS ................................................................................................................... iii
ABSTRACT ......................................................................................................................................... iv
LIST OF FIGURES ............................................................................................................................... xii

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>1.1 Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>1.2 Problem Statement</td>
<td>3</td>
</tr>
<tr>
<td>1.3 Purpose of the Study</td>
<td>8</td>
</tr>
<tr>
<td>1.4 Research Question</td>
<td>9</td>
</tr>
<tr>
<td>1.4.1 Role Of Landscape Architects</td>
<td>9</td>
</tr>
<tr>
<td>1.4.2 Examine An Arts Master Plan</td>
<td>9</td>
</tr>
<tr>
<td>1.4.3 Prerequisites Of An Arts Master Plan</td>
<td>9</td>
</tr>
<tr>
<td>1.5 Definitions</td>
<td>10</td>
</tr>
<tr>
<td>1.5.1 Art</td>
<td>10</td>
</tr>
<tr>
<td>1.5.2 Arts Master Plan</td>
<td>10</td>
</tr>
<tr>
<td>1.5.3 Aesthetic</td>
<td>10</td>
</tr>
<tr>
<td>1.5.4 American Society of Landscape Architects (ASLA)</td>
<td>10</td>
</tr>
<tr>
<td>1.5.5 Landscape Architecture</td>
<td>11</td>
</tr>
<tr>
<td>1.5.6 Professional</td>
<td>11</td>
</tr>
<tr>
<td>1.5.7 Urban Design</td>
<td>12</td>
</tr>
</tbody>
</table>
1.5.8 Master Planning ................................................................. 12
1.5.9 City Planning ................................................................. 13
1.5.10 Public Art ................................................................. 13
1.5.11 Urban Redevelopment .................................................. 14
1.5.12 Multi-Disciplinary ........................................................ 14
1.5.13 Hardscape ................................................................. 15
1.5.14 Softscape ................................................................. 15
1.5.15 Quality Of Life .......................................................... 15
1.5.16 Zoning ................................................................. 16
1.5.17 Cultural Identity .......................................................... 17
1.5.18 Form-Based Code ........................................................ 17
1.6 Methodology ................................................................. 18
  1.6.1 Two Major Strategies .................................................. 18
  1.6.2 Constant Comparison Method ........................................... 18
1.7 Significance and Limitations of the Study ......................... 19
1.8 Summary ................................................................. 20

2. LITERATURE REVIEW ......................................................... 21
  2.1 Master Planning .......................................................... 21
  2.2 Arts and the Historic Role of Landscape Architects .............. 24
    2.2.1 Cemetery Movement ...................................................... 28
    2.2.2 Parks Movement .......................................................... 30
    2.2.3 American System of 1875 .............................................. 33
    2.2.4 City Beautiful Movement ............................................. 39
2.2.5 Formation of the American Society of Landscape Architects ................................................................. 42
2.2.6 Harvard 1899 – First Landscape Architecture Degree .............. 44
2.2.7 Town Planning and Urban Design .................................................. 46
2.2.8 The Automobile Parkways ............................................................... 49
2.2.9 The New Town Planning ................................................................. 50
2.2.10 The Suburbs .................................................................................. 51
2.2.11 Revitalization of the 1970's ......................................................... 52
2.2.12 Art and Landscape Architecture ............................................. 55
2.3 City Master Planning and Landscape Architects Role ................. 58
2.3.1 Historic Town Site Planning ........................................................... 60
2.3.2 Baroque Civic Art .......................................................................... 61
2.3.3 Great City Urbanism ...................................................................... 63
2.3.4 First Comprehensive Zoning Act ................................................. 66
2.3.5 New Urbanism Movement ........................................................... 72
2.4 Scope of an Arts Master Plan ............................................................... 74
2.4.1 Brief History of Public Art ............................................................... 75
2.4.2 Components of an Arts Master Plan ........................................ 76
2.4.3 Art Master Plan Approach ........................................................... 77
2.4.4 Participants and Their Roles ......................................................... 78
2.4.5 Summary ......................................................................................... 81
3. RESEARCH METHODS ................................................................................................................................. 82
3.1 Introduction ............................................................................................ 82
3.2 Research Design ............................................................................................ 82
3.2.1 Study Location ................................................................................ 83
3.2.2 Study Population ................................................................. 84
3.2.3 Data Collection Methods .................................................... 85
3.2.4 Interview Method ................................................................. 86
3.2.5 Interview Questions .............................................................. 86
3.2.6 Art Master Plan Study Selection ........................................... 87
3.2.7 Systematic Review of the Scholarly Literature ..................... 88
3.3 Data Analysis ............................................................................. 88
3.4 Methodological Significance and Limitations ................................ 89
  3.4.1 Significance .................................................................... 89
  3.4.2 Limitations .................................................................... 90
3.5 Summary .................................................................................. 91
4. ANALYSIS AND FINDINGS .......................................................... 92
  4.1 Introduction ..................................................................... 92
  4.2 Interviews as Primary Research .......................................... 93
  4.3 Qualitative Analysis ............................................................. 93
  4.4 Interviews of the Participants .............................................. 94
    4.4.1 Interview 1: Perry Howard, FASLA ............................ 95
    4.4.2 Interview 2: Jody Ulich, President of the Arts
      Council of Fort Worth and Tarrant County ......................... 98
    4.4.3 Interview 3: James Richards, FASLA ......................... 100
    4.4.4 Interview 4: Fernando Costa, Assistant City
      Manager for the City of Fort Worth ................................. 102
    4.4.5 Interview 5: Todd Bressi, Urban Designer .................. 104
    4.4.6 Interview 6: Stephanie Landregan, FASLA,
      Director of Landscape Architecture Program at UCLA ....... 105
4.4.7 Interview 7: Brad Goldberg, ASLA and Artist......................... 108
4.4.8 Interview 8: Gary D. Scott, FASLA,
Director of Parks with City of Des Moines, Iowa....................... 110
4.4.9 Interview 9: Michael Killoren .............................................. 111
4.5 Themes Extracted From The Interviews ........................................ 113
4.6 Summary of Findings ................................................................. 115
4.7 Scoping The Field of Master Planning for the
Arts from the Interviews................................................................. 116
  4.7.1 Focus of the Arts Master Plan .............................................. 116
  4.7.2 Participants on the Team...................................................... 117
  4.7.3 Anticipated Outcome From An Arts Master Plan ............... 117
  4.7.4 Team Leaders .................................................................. 118
4.8 Roles That Landscape Architects Can Play ................................ 119
  4.8.1 Landscape Architects with a Small Role or No Role............ 119
  4.8.2 Landscape Architects with a Large Role ......................... 119
  4.8.3 Landscape Architects That Should Take a Lead Role........... 120
4.9 Overcoming Obstacles ............................................................... 120
  4.9.1 Lack of Awareness or Understanding ............................... 121
  4.9.2 Not Familiar with the Arts World ....................................... 121
5. CONCLUSION.................................................................................. 123
  5.1 Research Summary................................................................. 123
    5.1.1 Role of a Landscape Architect......................................... 123
    5.1.2 Examine an Arts Master Plan ......................................... 123
    5.1.3 Prerequisites of an Arts Master Plan............................... 124
  5.2 Conclusion and Discussion..................................................... 125
# List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Burnett Urban Park, Fort Worth, TX - 2011</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>André Le Notre’s Versailles - 1988</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>Central Park, New York, NY - 2003</td>
<td>19</td>
</tr>
<tr>
<td>4</td>
<td>Prospect Park, Brooklyn, New York, NY - 1998</td>
<td>22</td>
</tr>
<tr>
<td>5</td>
<td>Frederick Law Olmsted - 1976</td>
<td>23</td>
</tr>
<tr>
<td>6</td>
<td>(Left To Right) Jens Jensen, Lawrence Halprin, Ian Mcharg</td>
<td>25</td>
</tr>
<tr>
<td>7</td>
<td>New Haven, Connecticut Public Green - 2005</td>
<td>26</td>
</tr>
<tr>
<td>8</td>
<td>Oglethorpe’s Savannah City Plan (Enlargement) – 2007</td>
<td>27</td>
</tr>
<tr>
<td>9</td>
<td>Southern Entrance, Prospect Park, Brooklyn, New York City c.1903</td>
<td>31</td>
</tr>
<tr>
<td>10</td>
<td>Greenwood Cemetery, Brooklyn, NY - 2005</td>
<td>34</td>
</tr>
<tr>
<td>11</td>
<td>Master Plan of Emerald Necklace, Boston, MA – 1998</td>
<td>35</td>
</tr>
<tr>
<td>12</td>
<td>Grand Army Plaza – Prospect Park, Brooklyn, NY – 2006</td>
<td>36</td>
</tr>
<tr>
<td>13</td>
<td>Grand Army Plaza Fountain - Prospect Park, Brooklyn, NY – 1997</td>
<td>38</td>
</tr>
<tr>
<td>14</td>
<td>Tidal Basin’s Park Expansion, Washington DC. – 2006</td>
<td>41</td>
</tr>
<tr>
<td>15</td>
<td>Hyde Park, Kansas City, KS. – 2003</td>
<td>43</td>
</tr>
<tr>
<td>16</td>
<td>(Left to Right)George Dealey, George Kessler - Dallas, TX – 1983</td>
<td>45</td>
</tr>
<tr>
<td>17</td>
<td>World’s Fair, Flushing Meadows, New York, NY. – 1939</td>
<td>48</td>
</tr>
<tr>
<td>18</td>
<td>Martha Schwartz’s Grand Canal Square, Dublin, Ireland – 1998</td>
<td>54</td>
</tr>
<tr>
<td>19</td>
<td>Halprin’s Lovejoy Fountain, Portland, OR – 1991</td>
<td>55</td>
</tr>
<tr>
<td>20</td>
<td>Annapolis, Maryland</td>
<td>61</td>
</tr>
</tbody>
</table>
21 – Chicago World’s Fair, c.1893 ................................................................. 62
22 – Chicago World’s Fair, c.1893 ................................................................. 64
23 – Master Plan For Greenhills, Ohio - A Greenbelt Community c.1938 ......................... 71
24 – New Urbanist - Master Planned Community, Celebration, FL .............................. 73
25 – Travelling Man Sculpture, Dallas, TX ...................................................... 74
26 – Saint Peter’s Square In Vatican City, Rome, Italy – 1988 ................................. 75
CHAPTER 1
INTRODUCTION

1.1 Background Of The Study

Throughout history in urban areas, art has been present, in some regard. Early communities recognized that art enriches the human experience, thus becoming a positive element in the urban environment. In modern times, city planning in large metropolitan areas has developed to consider art as a vital component. An art master plan is a tool to create a community that embraces the local arts community as a unique and vital resource which shapes and reflects the city’s cultural identity, while leveraging the arts as a key component for an overall economic development strategy (Markusen and Gadwa 2010).

The literature, however, shows that the components of an arts master plan varies on the needs of a community, which may be focused on an immediate perception. Whereas, a more holistic design approach could satisfy immediate and long-term goals. This is where the profession of landscape architecture can benefit the arts master planning process.

Landscape architecture is both an academic field and a professional practice, incorporating aspects of master planning, botany, horticulture, the fine arts, architecture, geology and earth sciences, environmental psychology, physical land planning, and ecology. Landscape architects are trained to approach design solutions holistically. The activities of a landscape architect can range from the creation of public parks and parkways to site planning for campuses and corporate office parks.
As well as the design of residential estates to the design of civil infrastructure and the management of large wilderness areas or reclamation of degraded landscapes such as mines or landfills (Koning and Bartel 1998). Landscape architects work on all types of structures and large or small external spaces. These include urban, suburban, and rural projects using "hardscape" (built) and "softscape" (planted) materials, while integrating ecological sustainability and social and cultural improvements.

The most valuable contribution can be made at the first stage of a project to generate ideas with technical understanding and creative flair for the design, organization, and use of spaces. “The history of landscape architecture as an art can justly be compared to variations on a theme in music. Without departing essentially from its basic theme, designing outdoor spaces upon the land for human use, it has evolved in the course of the centuries a wide variety of forms for an equally wide variety of purposes.” (Newton 1971, pg. 640). The landscape architect can conceive the overall theme and concept, and prepare the master plan from which detailed design drawings and technical specifications are prepared. They can also review proposals to authorize and supervise contracts for the construction work. Other skills include preparing design impact assessments, conducting environmental assessments and audits, and serving as an expert witness in legal proceedings on land use issues. Finally, landscape architects can support and prepare applications for capital and revenue funding grants (Newton 1971).

The skills and training landscape architects achieve are suitable ones for formulating master plans that incorporate the arts. Arts master planning, as a physical master plan or a written policy, would be well served to include the design skills of landscape architects.
1.2 Problem Statement

Although the development of the landscape architecture profession throughout history has been inclusive of the arts, and their placement, the role of contemporary landscape architecture in creation of an arts master plan has not been as prevalent. This study looks at whether landscape architects’ education, skills, and experiences are suited to create, design, and lead the development of an arts master plan.

Myers, (1995) depicted that landscape architects design the built environment of neighborhoods, towns, and cities while also protecting and managing the natural
environment from its forests and fields to rivers and coasts. Members of the profession have a special commitment to improving the quality of life through the best design of places for people and other living things (Costonis 1989). Some landscape architects have skills as artists, engineers, environmentalists, scientists, planners, and administrators.

The work of landscape architects surrounds us (see Figure 1 – Burnett Urban Park, Fort Worth, TX. - 2011). Members of the profession are involved in the planning of office plazas, public squares, and thoroughfares. The attractiveness of parks, highways, housing developments, urban plazas, zoos and college campuses reflects the skill of landscape architects in planning and designing the construction of useful and pleasing projects (Koninger and Bartel 1998).

Goldstein (2005) argued that the origin of today’s profession of landscape architecture can be traced to the early treatments of outdoor space by successive ancient cultures, from Persia and Egypt through Greece and Rome. During the Renaissance, this interest in outdoor space, which had waned during the Middle Ages, was revived with splendid results in Italy and gave rise to ornate villas, gardens, and great outdoor piazzas (Newton 1971).

These precedents, greatly influenced the chateaux and urban gardens of 17th-century France, where landscape architecture and design reached new heights of sophistication and formality. The designers became well known with Andre le Notre, who designed the gardens at Versailles (see Figure 2- Andre Le Notre’s Versailles - 1988) and Vaux-le-Vicomte, which are among the most famous of the early forerunners of today’s landscape architects (Fromm 1991).

In the following decades, the profession of landscape architecture broadened. It played a major role in fulfilling the growing national need for well-planned and well-designed urban environments. Urban parks, metropolitan park systems, planned
suburban residential enclaves, and college campuses were planned and developed in large numbers, climaxing with the City Beautiful movement at the turn of the century (Hamit 1998).

According to research by Fleming, (2007) although the profession itself grew slowly, its early practitioners, including Olmsted, Vaux and Horace Cleveland, were among the first to take part in the town planning movement and to awaken interest in civic design. Olmsted also joined other early landscape architects in working on projects in other settings, such as at Yosemite Valley and Niagara Falls (Birnbaum and Crowder 1993).
Previous research indicates site planning focuses on the physical design and arrangement of built and natural elements of a land parcel (Baudrillard 1981). A site planning project can involve designing the land for a single house, an office park, shopping center, or an entire residential community. More specifically, site design involves the orderly, efficient, aesthetics, and ecologically sensitive integration of man-made objects with a site's natural features including topography, vegetation, drainage, water, wildlife, and climate. Sensitive design produces developments that minimizes both environmental impacts and project costs, while adding value to a site.

Urban Design and Town Planning deals with designing and planning of cities and towns. Urban planners use zoning techniques and regulations, master plans, conceptual plans, land-use studies, and other methods to set the layout and organization of urban areas (Culture et al. 2007). This field also involves urban design, the development of mostly open, public spaces, such as plazas and streetscapes (Frankel and Johnson 1990).

Deutsche, (1996) found that regional landscape planning has emerged as a major area of practice for many landscape architects with the rise of the public’s environmental awareness in the past thirty (30) years. It merges landscape architecture with environmental planning. In this field, landscape architects deal with the full spectrum of planning and managing land and water, including natural resource surveys, preparation of environmental impact statements, visual analysis, landscape reclamation, and coastal zone management (Deutsche, 1996).

Forester, (1993) argued that land development planning can be on large-scale, multi-acre parcels of undeveloped land and smaller scale sites in urban, rural and historic areas. As such, it provides a bridge between policy planning and individual development projects. Landscape architects working in this area require a knowledge
of real estate economics and development regulation processes, as well as an understanding of the physical constraints of developing and working with the land. The challenge is to integrate economic factors with good design and thus create quality environments. Due to this blending of expertise, landscape architects are often selected to head multi-disciplinary design teams (Birnbaum and Fix 1995).

According to Obermeyer, (1998) the years ahead promise new developments and challenges to the ever-broadening profession. With environmental concerns becoming increasingly important, landscape architects are being called upon to bring their expertise to the table to solve complex problems. Rural concerns are attracting landscape architects to farmland preservation, small town revitalization, landscape preservation, and energy resource development and conservation. Advances in computer technology have opened the field of computerized design, and land reclamation has become a major area of work for members of the profession. Landscape architects have even begun to use their skill within indoor environments (e.g. atriums) and enclosed pedestrian spaces have been incorporated into commercial development projects. From California to the Maine coast, the names of landscape architecture firms appear on signs heralding future developments as more people seek the expertise and services of the profession (Obermeyer, 1998).

Trochim, (2006) depicted that during the past decades, landscape architects have responded to the increased demand and professional responsibilities with new skills and expertise. More and more businesses appreciate the profession and the value that it brings to a project. The public praises the balance achieved between the built and natural environments.

As discussed in this section, landscape architects design the built environment of neighborhoods, towns, and cities while also protecting and managing the natural
environment from its forests and fields to rivers and coasts. Landscape architects have a special commitment to improving the quality of life through the best design practices (Costonis 1989). Art has played a large role in the developing landscape architectural profession as well. As landscape architects expand into new fields and roles, they bring their appreciation and expressions for art (Phillips 1995). Further understanding of the involvement of art in the works of landscape architects will be discussed and defined in Chapter 2.

1.3 Purpose Of The Study

The purpose of the study is to explore the role of landscape architects in the master planning of arts in the United States. This research examines the suitability of landscape architects to lead the design and development of arts master plans for communities. It first identifies the needs of the process through systematic documentation of expert opinions and selected cases, then compares them to the scope of master planning for the arts. The scope includes prerequisites and professional aptitudes needed to successfully complete a community’s arts master plan for large cities in the United States and assesses landscape architects role within those needs.

This thesis proposes that landscape architects with their urban design and city planning expertise can bring clarity to the city planning strategies needed to create successful arts master plans. Public art was and continues to be an integral part in urban redevelopment strategies argues Phillips (1995). “It is cities where public art is found and public art as it is practiced today came to fruition at a particular moment in time—the urban renewal of the 1960s. Art is seen as a way to revitalize cities by enhancing public spaces and “public” private spaces such as plazas, parks, and corporate headquarters at a time when businesses and residents are vacating central business districts for the suburbs” (Phillips 1995, p.63-64).
1.4 Research Questions

1.4.1 Role Of Landscape Architects

What is the role of landscape architects in the development of an arts master plan? This study will primarily look at whether master planning for the arts is another area of professional practice landscape architects can contribute.

1.4.2 Examine An Arts Master Plan

What is the scope of an arts master plan? A secondary reason for this study is to understand the requirements of an arts master plan and its greater benefit to society. And whether landscape architects, with their expertise in planning, design, and holistic approach to problem solving could bring a higher quality to the outcome.

1.4.3 Prerequisites Of An Arts Master Plan

A prior condition to an arts master plan is defining a community’s needs. Since an arts master plan is typically a tool to benefit a community, it is important to know what are the goals, aspirations, and needs of a community. Some of the needs of a community that would benefit from an arts master plan include, but are not limited to:

- Cultural identity and preservation
- Economic growth
- Improvements in city master planning
- Capital improvements and city infrastructure

This general list of prerequisites is pervasive throughout all the studied Arts Master Plans listed in the appendix. These prerequisites are described in different forms or headings in different master plans. And the communities needs will vary as shown in an arts master plan emphasis.
1.5 Definitions

1.5.1 Art

Art is a term that describes a diverse range of human activities and the products of those activities. For this study, the visual arts, which cover the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual media (Chilvers 2009).

1.5.2 Arts Master Plan

An arts master plan is a tool to unite a community that embraces the local arts community as a unique and vital resource, which shapes and reflects the city’s cultural identity, while leveraging the arts as a key component for an overall economic development strategy. It is one of several tools a community can use to accomplish an elevated quality of life (Markusen and Gadwa 2010).

1.5.3 Aesthetic

Aesthetics is a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty. It is more scientifically defined as the study of sensory or sensory emotional values, sometimes called judgments of sentiment and taste. More broadly, scholars in the field define aesthetics as "critical reflection on art, culture and nature" (Wikipedia 2012).

1.5.4 American Society of Landscape Architects (ASLA)

American Society of Landscape Architects founded in 1899. A professional society that represents landscape architects in the United States and Canada and seeks to better the practice and understanding of landscape architecture through education, research, state registration and other programs (Morrow 1957).
1.5.5 Landscape Architecture

Landscape architecture is the design of outdoor public areas, landmarks, and structures to achieve environmental, social-behavioral, or aesthetic outcomes. It involves the systematic investigation of existing social, ecological, and geological conditions and processes in the landscape, and the design of interventions that will produce the desired outcome. The scope of the profession includes: urban design; site planning; stormwater management; town or urban planning; environmental restoration; parks and recreation planning; visual resource management; green infrastructure planning and provision; and private estate and residence landscape master planning and design; all at varying scales of design, planning and management. A practitioner in the profession of landscape architecture is called a Landscape Architect (Morrow 1957).

1.5.6 Professional

A professional is a person who is paid to undertake a specialized set of tasks and to complete them for a fee. The traditional professions are doctors, engineers, lawyers, architects, and commissioned military officers. Today, the term is applied to nurses, accountants, educators, scientists, technology experts, social workers, artists and many more. The term is also used in sports to differentiate amateur players from those who are paid hence "professional footballer" and "professional golfer". Many companies include the word professional in their store name to signify the quality of their workmanship or service. In some cultures, the term is used as shorthand to describe a particular social stratum of well educated, mostly salaried workers, who enjoy considerable work autonomy, a comfortable salary, and are commonly engaged in creative and intellectually challenging work. Most professionals are subject to strict
codes of conduct, enshrining rigorous ethical and moral obligations (Webster Dictionary 1990).

1.5.7 Urban Design

Urban design is the process of designing and shaping cities, towns, and villages. Whereas architecture focuses on individual buildings, urban design address the larger scale of groups of buildings, of streets and public spaces, whole neighborhoods and districts, and entire cities to make urban areas functional, attractive, and sustainable.

Urban design is an inter-disciplinary subject that unites all the built environment professions, including urban planning, landscape architecture, architecture, civil and municipal engineering. It is common for professionals in all these disciplines to practice in urban design. In more recent times different strands of urban design have emerged such as landscape urbanism. Urban design demands a solid understanding of a wide range of subjects from physical geography, social science, and an appreciation for disciplines such as real estate development, urban economics, political economy and social theory.

Urban design makes connections between people and places, movement and urban form, and nature and the built fabric. Urban design draws together the many strands of place-making, environmental stewardship, social equity and economic viability into the creation of places with distinct beauty and identity (Davidson 2004).

1.5.8 Master Planning

Master plans are often for technical purposes such as architecture, engineering, or planning. Their purpose in these disciplines is to accurately and unambiguously capture all the geometric features of a site, building, product or component. Master plans can also be for presentation or orientation purposes, and as such are often less detailed versions of the former. The end goal of master plans is either to portray an
existing place or object, or to convey enough information to allow a builder or manufacturer to realize a design (Davidson 2004).

1.5.9 City Planning

City planning (urban, city, and town planning) is a technical and political process concerned with the control of the use of land and design of the urban environment. Including transportation networks, to guide and ensure the orderly development of settlements and communities. It also concerns itself with research and analysis, strategic thinking, architecture urban design, public consultation, policy recommendations, implementation, and management. City planning can take a variety of forms: strategic plans, comprehensive plans, neighborhood plans, regulatory and incentive strategies, and historic preservation plans. Planners are often also responsible for enforcing the chosen policies. The modern origins of city planning lie in the movement for urban reform that ascended as a reaction against the disorder of the industrial city in the mid-19th century. Urban planning can include urban renewal, by adapting urban planning methods to existing cities suffering from decline. In the late-20th century the term sustainable development has come to represent an ideal outcome in the sum of all planning goals (Davidson 2004).

1.5.10 Public Art

The term public art properly refers to works of art in any media that have been planned and executed specifically intended to be sited or staged in the public domain, usually outside and accessible to all. The term is especially significant within the art world, amongst curators, commissioning bodies and practitioners of public art, to whom it signifies a particular working practice. Often with implications of site specificity, community involvement and collaboration. The term is sometimes also
applied to include any art which is exhibited in a public space including publicly accessible buildings.

In recent years, public art has expanded in scope and application into other wider and challenging areas of art form, and also across a much broader range of what might be called “public realm”. Such cultural interventions have often been realized in response to creatively engaging a community’s sense of “place” or “well-being” in society (Chilvers 2009).

1.5.11 Urban Redevelopment

Urban redevelopment projects can be small or large ranging from a single building to entire new neighborhoods or "new town in town" projects. Redevelopment also refers to state and federal statutes which give cities and counties the authority to establish redevelopment agencies, as well as give the agencies the authority to attack problems of urban decay. The fundamental tools of a redevelopment agency include the authority to acquire real property, the power of eminent domain, to develop and sell property without bidding, and the authority and obligation to relocate persons who have interests in the property acquired by the agency. The financing of such operations might come from borrowing from federal or state governments and selling bonds and from Tax Increment Financing (Davidson 2004).

1.5.12 Multi-Disciplinary

The term multi-disciplinary describes an interdisciplinary process on a highly cross-professional level. It summons a much higher number of areas for integration than common interdisciplinary, or system integrated projects. When resources of an ordinary project are applied to a multi-disciplinary process, it results in a less detailed, but broader evaluation of the task. This can prevent blank spots in early planning processes and it is indispensable for the enhancement of planning efficiency. It also helps to find
the best solution apart from any regimentation or constraints that professions or experts usually have. The term is an expression of quality (Fleming 2000).

1.5.13 Hardscape

Hardscape, in the practice of landscaping refers to the paved areas of streets and sidewalks, large business complexes, and housing developments, and other industrial areas where the upper soil profile is no longer exposed to the actual surface of the Earth. The term is especially used in heavily urbanized or suburban areas with little bare soil (Fleming 2000).

1.5.14 Softscape

Softscape refers to the elements of a landscape that comprises live horticultural elements: flowers, plants, shrubs, trees, flower beds, etc. This term has been popularized in recent pop culture (2006 onwards) on television shows such as Home & Garden Television. The purpose of softscape is to lend character to the landscaping, create an aura, ambience, and reflect the sensibilities of the inhabitants. The term softscape stands in contrast to hardscape (Fleming 2000).

1.5.15 Quality Of Life

The term “quality of life” (“QOL”) references the general well being of individuals and societies. The term is used in a wide range of contexts, including the fields of international development, healthcare, and politics. QOL should not be confused with the concept of standard of living, which is based primarily on income. Instead, standard indicators of the quality of life include not only wealth and employment, but also the built environment, physical and mental health, education, recreation and leisure time, and social belonging.

According to ecological economist Robert Costanza: While QOL has long been an explicit or implicit policy goal, adequate definition, and measurement have been
elusive. Diverse "objective" and "subjective" indicators across a range of disciplines and scales, and recent work on "subjective well-being" ("SWB") surveys and the psychology of happiness have spurred renewed interest.

Also, frequently related are concepts such as freedom, human rights, and happiness. However, since happiness is subjective and hard to measure, other measures are generally given priority. It has also been shown that happiness, as much as it can be measured, does not necessarily increase correspondingly with the comfort that results from increasing income. As a result, standard of living should not be taken to be a measure of happiness (Fleming 2000).

1.5.16 Zoning

Zoning is a device of land use planning used by local governments in most developed countries. The word is derived from the practice of designating permitted uses of land based on mapped zones which separate one set of land uses from another. Zoning may be use-based (regulating the uses to which land may be put), or it may regulate building height, lot coverage, and similar characteristics, or some combination of these. Similar urban planning methods have dictated the use of various areas for particular purposes in many cities from ancient times. Theoretically, the primary purpose of zoning is to segregate uses that are thought to be incompatible. In practice, zoning is used to prevent new development from interfering with existing residents or businesses and to preserve the character of a community.

Zoning is commonly controlled by local governments such as counties or municipalities, though the nature of the zoning regime may be determined or limited by state or national planning authorities, or through passing legislation. Zoning may include regulation of the activities which will be acceptable on particular lots (such as open space, residential, agricultural, commercial or industrial) the densities at which
those activities can be performed (from low-density housing such as single family homes to high-density such as high-rise apartment buildings), the height of buildings, the amount of space structures may occupy, the location of a building on the lot (setbacks), the proportions of the types of space on a lot, such as how much landscaped space, impervious surface, traffic lanes, and whether or not parking is provided. Most zoning systems have a procedure for granting variances (exceptions to the zoning rules), usually due to a perceived hardship caused by the particular nature of the property in question (Davidson 2004).

1.5.17 Cultural Identity

Cultural identity is the identity of a group, or culture, or of an individual as far as one is influenced by one's belonging to a group or culture. In recent decades, a new form of identification has emerged which breaks down the understanding of the individual as a coherent whole subject into a collection of various cultural identifiers. These cultural identifiers may be the result of various conditions including: location, gender, race, history, nationality, language, sexuality, religious beliefs, ethnicity, and aesthetics. The divisions between cultures can be very fine in some parts of the world, especially places such as Canada or the United States, where the population is ethnically diverse and social unity is based primarily on common social values and beliefs (Chilvers 2009).

1.5.18 Form-Based Code

A “form-based code” (“FBC”) is a means of regulating development to achieve a specific urban form. FBC creates a predictable public realm by controlling physical form primarily with a lesser focus on land use through municipal regulations. The first attempt at creating a modern form-based code was in 1982 to guide the development
of the Florida resort town of Seaside by the husband and wife design team of Andres Duany and Elizabeth Plater-Zyberk (Davidson 2004).

1.6 Methodology

1.6.1 Two Major Strategies

The research methodology is informed by qualitative data collection and analysis techniques with two major strategies for developing grounded theory (Taylor and Bogdan 1998). First, the research focuses on gathering information from published literature to document the role landscape architects have played in master planning in the past. A list of skills and abilities possessed by landscape architects in this process was developed based on this information. The second component of the research focuses on interviews from specific regions and cities in the United States specifically pertaining to the process of arts master planning (Glaser and Strauss 1967).

1.6.2 Constant Comparison Method

Open ended interviews were conducted to gather data from professionals and participants who have worked on these projects to identify the role that landscape architects have played or could have played. The constant comparison method of data analysis was used to find the relevance of garnished information from these and other secondary sources of information including art master plan studies and literature on subjects in the world of art. “In this method, the researcher simultaneously codes and analyzes data in order to create concepts. By continually comparing specific incidents in the data, the researcher refines these concepts, identifies their properties, explores their relationships to one another, and integrates them into a coherent theory.” (Taylor and Bogdan 1998, pg. 137).
1.7 Significance And Limitations Of The Study

Arts and culture are critical to urban design, city planning, and placemaking. Artists are among the converted first wave of new residents in a revitalizing neighborhood (Adelaja 2011). This research is focused on the skills and experiences needed to participate in the creation of an arts master plan. This research explores the hypothesis that master planning for the arts can have significant implications for a community’s economics, quality of life, historical preservation opportunities, and cultural development. Landscape architects have the skills and education to create arts master plans because they consistently address these complex issues in public and
urban projects. It is the combination of the tradition of landscape gardening and emerging city planning that gave landscape architecture its unique focus to serve these needs. In the second half of the nineteenth century, Frederick Law Olmsted completed a series of parks (see Figure 3 – Central Park, New York, NY - 2003) which continue to have a significant influence on the practices of landscape architecture today (Koninger and Bartel 1998).

The reason for this study is to understand the requirements of an arts master plan and its greater benefit to society, as well as whether landscape architects, with their expertise in planning, design, and holistic approach to problem solving could bring a higher quality to the outcome of an arts master plan. This study looks at whether master planning for the arts is another area of planning and design landscape architects can contribute.

1.8 Summary

Chapter One frames the issue for the study. And that issue is whether landscape architects can contribute to the creation and design, as well as lead the development of an arts master plan. Chapter Two studies the literature on this subject and discusses the historic scope of a landscape architect’s contributions to planning and design for communities over the past 150 years. It also defines the varying scope of modern arts master plans. Chapter Three discusses the methodology and strategy used in this research. Chapter Four identifies and analyzes the data collected from literature reviews, case studies and interviews with experts. Chapter Five summaries the research and discusses implications of the findings for landscape architects. Future opportunities for further research into this topic are also presented in this final chapter.
CHAPTER 2
LITERATURE REVIEW

2.1 Master Planning

The master plan is an essential tool when planning ahead and discussing the development of any property at any scale. Master plans can be used to plan any sized parcel from intimate spaces measured in felt is the road that gets you from start to completion, as efficiently as possible (Manning 1913).

Master planning is a process of both discovery and design. The first phase, discovery, is a two-step process and involves the client interview and the site assessment. In master planning the role of landscape architects is to interview clients in order to determine their needs, wants, and desires, and establish the project program (Dahlman 1998). The discovery process touches on those things that are tangible, (pool, pool house, or buildings) and the intangible (oasis, back yard retreat, or sense of place). The second part of the discovery process is the site assessment. This is where landscape architects look at the land to determine its opportunities and constraints. Moreover, landscape architects also look at the federal, state, and local land-use regulations for any other pertinent requirements or regulations which might govern the project (Schaffer 1988).

Having completed the discovery phase of the master planning process landscape architects then enter the second phase, design. The design phase, is a two-step process which includes the preliminary design and the final site master plan. During the preliminary design, landscape architects explore different design alternatives and
solutions which satisfy the client’s program (Lynch 1960). There are often two or three different approaches to solve each design problem. The preliminary design will incorporate the client’s program showing locations for structures, major site features, and other site elements. These preliminary designs are then presented to the client in a meeting or series of meetings. Out of these meetings landscape architects have a clear

Figure 4 – Prospect Park, Brooklyn, New York, NY – 1998 - Source: (Hamit, 1998)

picture of where to take the final design (Schuyler 1986). Once the preliminary design stage is completed and the plan has been presented, landscape architect prepare
the final site master plan incorporating the decisions and designs from the preliminary phase (Forester 1993). This will become the roadmap to the future and is what all further design work will be based upon. Once prepared, the final site master plan becomes an invaluable tool for setting the overall development direction, budgeting, phasing and planning (Jenkins 1994).

Timing of planning efforts are essential when master planning. On any scale project, master planning should be completed, before a shovel is in the ground (Thompson 1996). No one wants to redo their efforts because of poor prior planning. On small scale projects, the winter months are a great time to plan for improvements in the spring. The planning gets people excited about the upcoming spring and the project as well (Schuur 1994). On larger scale projects, the winter months are also a great time

Figure 5 – Frederick Law Olmsted – 1976 - Source: (Burg, 1976)
to get started with municipal approvals and building permits so when the spring breaks
coststruction could start right away. It is not an uncommon expectation to have 2-4
months of planning before you can actually start work (Bosworth and Donovan 1998).
Landscape Architects are the most qualified professionals to lead the master planning
process. In the land development process, landscape architects often work with
architects, engineers, developers, environmental consultants, public agencies, and
other interested parties to develop a design which meets the client’s program (Garner
1982). Landscape Architects have the most experience in dealing with all the
constituent players and parts of the development process creating an exemplary
design while maintaining inherent respect for the land. Landscape Architects know that
through knowledge of the land, the client’s program, and using exemplary design
through the master planning process, they will achieve the best results for the clients.

2.2 Art And The Historic Role Of Landscape Architects
Art and the roles of landscape architects throughout history will be discussed in the
following sections. The United States is the founding country of the formal profession
named Landscape Architecture (Bosworth and Donovan 1998). The activities however
are common to most human cultures around the globe for several millennia.
Meanwhile, in the U.S. a need to formalize the practice and name were resolved in
1899 with the formation of the American Society of Landscape Architects (Krueckeberg
1983).

A few of the many talented and influential landscape architects that have
been based in The United States are: Frederick Law Olmsted, Beatrix Farrand, Jens
Jensen, Ian McHarg, Thomas Church, and Lawrence Halprin. Robert Royston summed
up one American theme: "landscape architecture practices the fine art of relating the
structure of culture to the nature of landscape, to the end that people can use it, enjoy it, and preserve it.”

During the nineteenth century, before the term, landscape architecture gained popularity, the art of landscape gardening described the practice of design in urban and suburban areas by horticulturists, engineers, surveyors, and architects. Many of them received their formal training abroad, and many worked through committees for non-profit corporations. The design took place on private estates or for quasi-public institutions until the idea of creating public parks slowly gained acceptance in the 1860’s (Krueckeberg 1983, pp. 175-179). During the last century, professionalized landscape architecture has expanded in multi-disciplinary, collaborative ways to encompass urban, and regional, planning and design, as public and private projects have become larger and more complex (Schaffer 1988).

American landscape architecture began with urban plans. John Brockett arranged a New Haven, Connecticut park (1638) around a public green (see Figure 7 – New Haven, Connecticut), and Francis Nicholson created a garden setting for

Figure 6 – (Left to Right) Jens Jensen, Lawrence Halprin, Ian McHarg – Source: (Article: Woody Wheeler; Essay: Donlyn Lyndon; Article: John Corbett)
Virginia’s capital at Williamsburg (1682). Both William Penn’s Philadelphia (1683) and James Oglethorpe’s Savannah (1729) interspersed park squares (see Figure 8 – Oglethorpe’s Savannah city plan) among city blocks. The Savannah master plan in itself is a work of civic art (Hegemann 1988), additionally, the plan creates a framework of public open spaces for art opportunities. Nevertheless, most colonial design took place informally on private plantations and estates where gentlemen with little training or advice beyond reading English theory, laid out their properties (Sutcliffe 1981). Thus, William Byrd II designed his plantation “Westover” on the James River in the 1730’s, and Lawrence Washington erected Mount Vernon’s first buildings in 1743. The governor of Massachusetts, Christopher Gore, took advice from a French architect about his

Figure 7 – New Haven, Connecticut Public Green – 2005 - Source: (Goldstein, 2005)
“mansion” when he began building a country seat in 1804, but he landscaped his grounds according to Humphry Repton’s gardening idiom. Of them all, the most adept was Thomas Jefferson. He was better read and more widely traveled than most others, he brought his combined architectural and landscape skills not only to his home at Monticello (1771–1809), but also to the University of Virginia at Charlottesville (1817–1826), and the new state capitol building in Richmond, Virginia (1780). Although Jefferson and his generation rejected linear French formalism, which to them represented authoritarianism, he helped adopt Major Pierre L’Enfant’s plan for the new federal city of Washington, D.C. (1791) (Jacobs 1985).
2.2.1 Cemetery Movement

Despite these clear precedents, the formal beginnings of urban landscape architecture can perhaps be traced back to the “rural” cemetery movement. Launched with the establishment of Mount Auburn (1831) in Boston by the Massachusetts Horticultural Society, this cemetery provided laboratories for picturesque design and increased the Americans’ appetite for it. Initiated by a generation interested in horticulture, landscape gardening, and improving civic institutions. These cemeteries simultaneously became experimental gardens, arboretums, historic repositories, “museums without walls,” and schools for landscape and architectural taste, not simply places for burying the dead (Elwood and Leitner 1998). General Henry A. S. Dearborn, the president of the Massachusetts horticultural society and a man adept at engineering, laid out Mount Auburn cemetery in Watertown, Massachusetts, aided by a committee of colleagues and a surveyor. Dr. Jacob Bigelow, the physician-horticulturist who coined the word technology, guided Mount Auburn’s design for a half-century, and it became a model followed in city after city. Dearborn also designed the Forest Hills Cemetery (1847) in Roxbury, Massachusetts near his Brimley Place gardens with surveying help from the Scottish landscape gardener Daniel Brims.

A major new period of design had begun, honing the expertise of horticulturists, surveyors, architects, engineers, and landscape gardeners through their collaborations with each other. James Barnes, an engineer, laid out the Worcester Rural Cemetery (1838). Horticulturist John Jay Smith called on Scottish architect John Notman to design Philadelphia’s Laurel Hill (1836), albeit in a more geometric “gardenesque” fashion. Notman later applied the “picturesque” (slightly wild) at Richmond’s Holly-Wood (1848). Picturesque is an aesthetic ideal introduced into English cultural in 1782 by William Gilpin. English painters came to the early Americas to paint the wild landscapes in the
style of the time, picturesque. The pallet for landscape architects during this period was limited to cemeteries. Influences of the artist painting picturesque landscapes can be seen in rural cemetery settings of the 1800’s (Burg 1976). Major David B. Douglass, an engineer, designed Greenwood in Brooklyn, New York (1838) the Albany Rural Cemetery (1841–1844). Other important rural cemeteries were laid out in Baltimore, Cincinnati, Washington, New York, and New Orleans (Little 1990).

The list of examples grew longer as rural cemeteries proliferated, even in smaller towns; and most of these nonprofit corporations, only a few municipal, expanded their grounds over the next decades (Thompson 1996). They provided prototypes for the first national cemeteries after the Civil War. The town of Gettysburg, Pennsylvania, had a small rural cemetery adjacent to which President Lincoln dedicated the Soldier’s National Cemetery (1863), the occasion on which he delivered his Gettysburg Address. The original section of Arlington National Cemetery (1864), across the Potomac River from Washington, D.C., was laid out in rural fashion on the hilltop estate seized from Confederate General Robert E. Lee (Creese 1985).

Andrew Jackson Downing, the most influential antebellum landscape designer, particularly praised the “rage” for “rural” cemeteries as “pleasure grounds” for cities. Throughout the 1840’s, he preached the gospel of “rural art and rural taste” through four widely read books and his journal “The Horticulturist”. He created tableaux of “picturesque” and “beautiful” (groomed) nature around domestic and institutional structures, and he urged the creation of public institutions and landscapes to “civilize” the republic. Advertising his “professional” services, Downing earned a national reputation and invited collaboration with architects such as Calvert Vaux, whom he recruited from England in 1850 (Nichols and Griswold 1978).
Largely due to Downing’s crusade for a “country park” with free access for city dwellers, New York’s legislature funded the first Park Act in 1851 to create a Central Park in New York City. Vaux persuaded the park commissioners that their initial plan was defective, and they sponsored a design competition in 1858. Vaux knew that as an outsider he would have only a slim chance of winning, but Frederick Law Olmsted, a well-connected literary man, had been hired to superintend the project. Collaborating on a design entry with Olmsted gave Vaux a foot in the door; they joined forces on their “Greensward” plan and won (Sutcliffe 1981).

2.2.2 Parks Movement

Influences for this movement in landscape design come from the art of literature and paintings of the 1800’s as well (Little 1990). The picturesque paintings from the british artists and the writers like Emerson had influences on the landscape designers like Olmsted and Vaux. They also designed parks that created opportunities for artists and sculptors to enhance the experiences the public had in their parks (Birnbaum and Crowder 1993). Olmsted and Vaux accepted the title of landscape architects for the Greensward project in 1863, although Olmsted, not happy about the term for himself, often threatened to resign and did so periodically. In 1863, he went to work for the Mariposa Mining Company in California. By chance, he arrived just as President Abraham Lincoln presented Yosemite Valley and the Mariposa Grove of Big Trees to California to become the first state park and first public scenic area reserved in perpetuity. Olmsted managed the ceded lands for a time. Then a few years later in 1865, being the only person with any semblance of design authority in the West, Olmsted provided plans for a village and grounds for the College of California. It is now the University of California, Berkeley, across the Bay from San Francisco (Little 1990).
The parks movement gathered momentum and swept across city after city, producing the first large public projects and providing work for designers. Philadelphia laid out Fairmount and Huntington Parks (1858). Boston held a competition for its Public Garden (1859–1860) and chose the plan drawn by architect George F. Meacham and modified by the city engineer James Slade. To design Druid Hills Park (1860–1863), Baltimore recruited Howard Daniels, the only finalist in the Central Park competition without ties to the park commissioners. When Vaux won the commission for Brooklyn’s Prospect Park (1865), he summoned Olmsted east to help him (see Figure 9 – Southerly Entrance, Prospect Park, Brooklyn, New York City c.1903). Until then, Olmsted had
vacillated, unable to decide whether to follow the new career Vaux had mapped out for him, but the firm of Olmsted, Vaux and Company endured until 1872. Later, Vaux alone served as landscape architect to the city of New York, from 1881 to 1883 and from 1888 until his death in 1895.

By the middle of the 1850’s, landscape architecture was developing as a distinct field. A disciple of Downing and Ralph Waldo Emerson, Horace William Shaler Cleveland advertised “landscape and ornamental gardening” in 1854 with architect Robert Morris Copeland in New England, sought to plan not only cemeteries but also public squares, pleasure gardens, farms, as well as, every type of building and general rural improvement. Taking advantage of their Transcendentalist connections, they designed Sleepy Hollow Cemetery (1855) in Concord, Massachusetts; Cleveland then left for Chicago where he worked with architect William Le Baron Jenney on Graceland Cemetery (1860). Although Cleveland and Copeland had not received the Central Park commission, Cleveland returned to Brooklyn in 1867 to work on Prospect Park with Vaux and Olmsted (Birnbaum and Crowder 1993).

Going back to Chicago again in 1869, Cleveland opened an office and published a pamphlet on how to improve Chicago’s flatlands for parks. Aided by two engineers, he won projects throughout the Midwest, on the prairies, and as far afield as Georgia and Nova Scotia. Moving to Minneapolis in 1886, he completed the Twin Cities metropolitan park system (1872–1895), with his son Ralph as his partner. Cleveland’s book Landscape Architecture as Applied to the Wants of the West (1873) became a classic, writes Norman Newton, identifying the visual fate of the area between the Mississippi River and the Pacific Ocean, a clear call for urban planning and design (Bernehardsen 1999).
2.2.3 American System Of 1875

The European art influences continued as more of the American landscape designers received their training overseas. Many early landscape designers like Vaux, immigrants who had the kind of extensive training that was unavailable in America, found a great demand for commissions other than cemeteries. Their significance has been largely overlooked as the profession later wrote its own history and overemphasized the role played by Frederick Law Olmsted. Many of these early landscape designers had education and experience in landscape gardening, horticulture, architecture, and engineering that surpassed anything Americans could find at home (Burg 1976).

Perhaps the most highly skilled was Adolph Strauch, a Prussian protégé of Prince Herman von Pückler-Muskau, the “great European parks reformer,” who arrived in Cincinnati in 1852. While designing a unified picturesque landscape among the estates in suburban Clifton, Strauch became superintendent and landscape gardener of the Spring Grove Cemetery (1855). His innovative “landscape lawn plan” prescribed maintenance and zoning to create the “beautiful” there and at many other cemeteries nationally. The model he used to reform or design cemeteries became so influential that it was dubbed the “American system.” In 1877, Strauch redesigned the grounds of Oak Ridge Cemetery after Abraham Lincoln’s burial there, and he planned cemeteries in Buffalo, Detroit, and Cleveland, among other places. His projects also included an asylum for the insane in Cincinnati, Amherst College in Massachusetts, and commissions in Nashville, New York, Washington, Philadelphia, and Chicago. Strauch brought the public parks movement to Cincinnati with designs for Eden Park (1870) and Burnet Woods (1872) despite opposition to “municipal ruralizing” (Birnbaum and Crowder 1993).
Maximilian G. Kern’s career paralleled that of Strauch. Born and trained in Tübingen, Germany, especially in botany, Kern worked at the royal gardens in Stuttgart and on the Tuileries in Paris before he, too, moved to Cincinnati and published his acclaimed *Practical Landscape Gardening*. In St. Louis in the 1870’s, Kern planned several parks and designed the residential developments of Portland Place and Westmoreland Place before he received a commission for the large Forest Park (1876). Kern later oversaw the park system in Toledo, Ohio (1892–1895). Strauch and Kern were only two of the prominent landscape designers who came to the United States from abroad. Jacob Weidenmann immigrated from Switzerland, for example, and William Salway came from England. But there were also native-born Americans interested in, and concerned about, the appearance of American cities and the presence (or lack) of open space in them. As superintendent of Brooklyn’s Greenwood Cemetery (see

![Greenwood Cemetery, Brooklyn, NY – 2005](image)

*Figure 10 – Greenwood Cemetery, Brooklyn, NY – 2005 - Source: (Goldstein, 2005)*
Figure 10 – Greenwood Cemetery, Brooklyn, NY - 2005). Almerin Hotchkiss expanded it from 178 to 478 acres in the 1840s when he worked with horticulturist Zebedee Cook, one of the founders of Mount Auburn, and the architects Richard Upjohn and Son. Henry and Joseph Earnshaw of Cincinnati advertised themselves nationally as landscape engineers. Drawing on their experience at Spring Grove Cemetery where their surveyor-father Thomas had trained them, these brothers earned commissions for parks, zoos, and corporate buildings from the 1870’s on. In their own era, the Earnshaws were in the vanguard of creating the beautiful, transforming older landscapes from the picturesque to the, ‘beautiful’ with high standards of maintenance through new technologies—running water, sewers, and paving (Lynch 1960).

Even before the parks movement had developed fully, picturesque suburbs followed cemeteries to the front of popular favor. Perhaps the first was Glendale (1851), north of Cincinnati, laid out by a civil engineer, Robert C. Phillips. Other early designed
suburbs include Evergreen Hamlet (1851) near Pittsburgh; Cincinnati’s Clifton (1850), designed by Strauch; and Lake Forest (1857), north of Chicago and designed by Hotchkiss. Inspired by Downing, Eugene A. Baumann designed Llewellyn Park, New Jersey (1853), in collaboration with architect Alexander Jackson Davis, a colleague of Downing’s. All of these suburbs used picturesque aesthetics with curvilinear streets, topographical irregularities, and other ‘rural’ features (Cullen 1961).

After the Civil War, Olmsted recognized a growing demand for landscape design, and he threw himself into this work until he retired in 1895. His busy firm planned individual parks, or whole park systems, in Buffalo, Chicago, Montreal, Detroit, Louisville, and Rochester. It also designed new grounds for the U.S. Capitol building among about 600 projects completed by his firm throughout the United States.

Olmsted’s firm served as a training ground for an entire generation of

Figure 12 – Grand Army Plaza – Prospect Park, Brooklyn, NY – 2006 - Source: (Trochim, 2006)
professionalizing landscape architects. Olmsted and Company settled in Brookline, Massachusetts, because of its extensive work in the Boston area—the Fens (1883), Franklin Park (1884), and the Arnold Arboretum (1885), which it designed in conjunction with the academic horticulturist Charles Sprague Sargent. These parks were all part of the Emerald Necklace System (1878–1895), which the firm expanded on with the Charlesbank parks along the river (1892) (Walsh 1997).

Olmsted primed his son Frederick, Jr., and his nephew John Charles, whom he adopted as a son, to carry on this work as Olmsted Brothers (1898). John had developed practical experience working on the 40th Parallel survey in Nevada and Utah in 1869 and 1871, graduated from Yale’s Sheffield Scientific School (1875), apprenticed in his adopted father’s firm, and became a dual partner in 1884. Frederick, Jr., trained primarily as an apprentice to his father and stepbrother (O’Looney 1997).

Olmsted also took Charles Eliot as an apprentice in 1875, thus launching another important career. For a time, Eliot’s own office had projects including a park in Concord, New Hampshire, a plan for a new town in Salt Lake City, and Mill Creek Park in Youngstown Gorge, Ohio (Garner 1982). The reconfigured firm of Olmsted, Olmsted, and Eliot redesigned the Grand Army Plaza (1893), an architectonic, artfully designed entry to Prospect Park in Brooklyn (see Figure 13 – Grand Army Plaza Fountain - Prospect Park, Brooklyn, NY – 1997). Art played a big role in this public park by utilizing sculptures that expressed a theme for the park (Hanna and Culpepper 1998). Modern landscape architects have used sculpture among other art techniques to express a theme for various projects (Owens 1987). Eliot’s influential voice championed nature reserves and an awareness of “nature systems” in design. His work in 1891 promoting open space along the estuaries and rivers of Massachusetts led to formation of Boston’s Metropolitan Park Commission (1893), the first in the nation. Eliot helped win
preservation of Revere Beach (1895-1896), just north of Boston, as the nation’s first public seashore with easy access for residents of the city.

Zoological gardens also developed after the Civil War and combined the functions and characteristics of all the new landscape designs. Displays of animal collections appeared at New York’s Central Park (1864), Chicago’s Lincoln Park (1868), and Boston’s Franklin Park (1884)—vanguards of such exhibits in park settings. Following German models of displaying animals in a parklike landscape, Cincinnatians launched
their zoo, designed by a local engineer, an architect, and Strauch, as a “permanent ornament” to the city in 1873. Philadelphia quickly followed suit (Fromm 1991).

2.2.4 City Beautiful Movement

The era of great fairs also extended urban park systems. Philadelphia’s Fairmount Park expanded with the grand Centennial Exposition of 1876. The rage for large exhibitions led to other world’s fairs that left parks behind after the temporary structures had been demolished. The greatest of these fairs was Chicago’s World’s Columbian Exposition (1888–1893), the work of architects Daniel H. Burnham and John Wellborn Root, engineer Abram Gottlieb, landscape architects Frederick Law Olmsted and Henry Sargent Codman, and others who drew inspiration from the Universal Exposition at Paris in 1889.

Epitomizing the new influence of Paris’s Ecole des Beaux-Arts, the “White City” left a legacy of urbanism—the City Beautiful movement—that transformed cities with a wave of Neoclassical grandeur for the next two decades, moving away from the picturesque tradition toward architectonic formalism, yet blending naturalistic and classical forms with a focus on civic center’s rather than the periphery (Hanna and Culpepper 1998).

The ideals of the City Beautiful movement spread as Progressives demanded governmental acquisition of, and accountability for, “public” space as well as new agencies of normative “moral control” in the chaotic urban environment. They wanted design by “experts.” Burnham’s 1909 plans for Chicago and San Francisco demanded monumentality. John Olmsted brought the City Beautiful to Seattle, and it touched Denver, Seattle, Dallas, Kansas City, and Harrisburg, Pennsylvania. Although he was untrained in design, Charles M. Robinson spread the City Beautiful vogue in all its dimensions through his influential writings, including The Improvement of Towns and
cities; or, the Practical Basis of Civic Aesthetics (1901) and Modern Civic Art, or the City Made Beautiful (1903). He particularly demanded art in public places, centralized commerce, sanitation of every sort, and social environmentalism, optimistic new prescriptions for urban planning and design. The University of Illinois offered him its first chair of civic design in 1913, just as the City Beautiful movement waned after encountering opposition that ranged from real estate interests to voters unwilling to approve bond issues (Forester 1993).

In that spirit, the McMillan Commission’s plan for Washington, D.C. (1902), called for rehabilitating L’Enfant’s Neoclassical design. Led by Senator James McMillan, its membership included architects Burnham and Charles F. Mecum, landscape architect Frederick Law Olmsted, Jr., and sculptor Augustus Saint-Gaudens. Supervised by the Commission of Fine Arts (1910), landscape architect George E. Burlap designed the Tidal Basin’s parks (1912), long famed for their cherry trees. Later developments extended new axes to the Lincoln (1914–1922) and Jefferson (1938–1943) Memorials. The commission later controlled design and development to make the national capital both beautiful and monumental (Newton 1971).

Long before the City Beautiful movement, efforts to improve the appearance of towns and cities had roots in the volunteerism of the Village Improvement tradition, led by female city dwellers who summered in New England from the 1850s on and who wanted to renovate old towns. Many towns in the Midwest and South replicated such local societies by the 1890s. The movement spread to cities like Springfield, Massachusetts, and resulted in the formation of the National League of Improvement Associations (1900; renamed the American League for Civic Improvement in 1902) and the American Civic Association (1904). Headed until 1924 by the businessman and activist J. Hoarse McFarland, the American Civic Association’s national Crusade against
Ugliness mustered support from Progressives like Jane Addams. The short-lived American Park and Outdoor Art Association (1897–1904) also aimed to be a general organization for anyone concerned with landscape design, while the National Municipal League 1894 united diverse urbanists. The American Society for Municipal Improvements (1894) addressed civil engineers, and practitioners and citizen activists alike shared ideas through publications like *Garden and Forest*, a weekly that Sargents, Olmsted, Sr., and others founded in 1888 (Myers, Martin and Ghose 1995).

Not to be ignored or overlooked is the impact of women on urban and suburban beautification after the 1890s through the garden club movement. Local and regional groups united in 1913 in the Garden Club of America and in 1929 in the National Council of State Garden Clubs. As “municipal house-keepers,” members

![Tidal Basin's Park Expansion, Washington DC. – 2006](https://example.com/figure14)

*Figure 14 – Tidal Basin’s Park Expansion, Washington DC. – 2006 - Source: (Landry, 2006)*
planted street trees, lobbied for parks, maintained public spaces, fought billboards’ commercial clutter, and joined the playground movement to improve tenement neighborhoods as well as their own yards—creating new standards for design and maintenance.

Peripheral to public work, a generation of privileged estate designers shaped early professionalization into the 1930s. Charles A. Platt planned neo-Renaissance gardens, sometimes drawing on ties from the artists’ colony at Cornish, New Hampshire, and sometimes working with the Olmsted Brothers. James L. Greenleaf, Percival Gallagher, Bryant Fleming, Fletcher Steele, and Edward C. Whiting all forged their careers by designing the estates of wealthy exurbanites, many of them later succumbing to subdivision. The work of these landscape architects epitomized the supposed gentility of the mannered elite trying to escape urban turmoil, but it also defined the early direction of the profession of landscape architecture as elitist (Jenkins 1994).

2.2.5 Formation Of The American Society Of Landscape Architects

Early definitions of professionalism proved contentious, often pitting the eastern establishment against midwestern practitioners. The American Association of Cemetery Superintendents (AACS), founded at Spring Grove in 1887, staked an early claim for designers involved in long-term “scientific” maintenance in the Strauch tradition. Modern Cemetery (the AACS journal) was renamed Park and Cemetery and Landscape Gardening by its editor, F. J. Haight, in 1895 to reflect the scope of its members’ work.
The founding of the American Society of Landscape Architecture (ASLA) in 1899 marked another important step. This organization helped to define for society and landscape architects as well, what the profession was about. One of the first sentences that ASLA uses is, “The art and practice of designing the outdoor environment.” Later, ASLA undates the definition to say: Landscape architecture is the profession which applies artistic and scientific principles to the research, planning, design and management of both natural and built environments. Practitioners of this profession apply creative and technical skills and scientific, cultural and political knowledge in the planned arrangement of natural and constructed elements on the land with a concern for the stewardship and conservation of natural, constructed and human resources. The resulting environments shall serve useful, aesthetic, safe and enjoyable purposes (Morrow 1957).

Figure 15 – Hyde Park, Kansas City, KS. - 2003 - Source: (Rogers, 2003)
2.2.6 Harvard 1899 – First With Landscape Architecture Degree

None of the ASLA’s founders had followed a formal course of study because none existed in the United States. Some horticultural societies had put developing such a program on their agenda much earlier. From the 1880s on, some aspiring landscape architects like Charles Eliot found preliminary training at Harvard’s Bussey Scientific Institute; others relied on related course work and then apprenticeships with the likes of Olmsted (Elwood and Leitner 1998).

But it was Olmsted, Jr., and Arthur A. Shurcliff who put together the first four-year landscape architecture program at Harvard’s Lawrence Scientific School in 1899. Following Harvard in 1900, the Massachusetts Institute of Technology allowed architectural students to declare a concentration in landscape. Liberty Hyde Bailey, Bryant Fleming, and their student Albert D avis Taylor developed a degree at Cornell University in the College of Agriculture, and many other programs developed in the next few years (Nichols and Griswold 1978).

John Olmsted codified standards and principles of practice for the ASLA. Dominated by Olmsted affiliates with Harvard connections, the early ASLA screened its membership and rejected some important designers like George Edward Kessler for membership. Kessler had immigrated from Germany as a child but returned to Weimar to study landscape gardening. After he returned to New York, he consulted with Cleveland and Weidenmann, and inquiries made through Olmsted sent him off to study real estate developments across the country. His designs for Merriam Park and Hyde Park in 1887 enticed residents to Kansas City. Work for developers Jarvis and Conklin along with Olmsted Brothers produced Roland Park, a suburb of Baltimore, Euclid Heights in Cleveland, and a subdivision of Ogden, Utah. Oklahoma City called on
Kessler to design its cemetery, and his plan for Kansas City embodied the City Beautiful through a system of parks, boulevards, and suburbs (Schuyler 1986).

With national renowned for his ideal of “the city in a park,” Kessler began a decade of work in Memphis on Riverside Park, and his St. Louis office tackled long-term projects in New York, Nebraska, and South Dakota. The park and boulevard systems he designed for Indianapolis, Syracuse, Fort Worth, Pensacola, Denver, and Dallas blended the ‘City Practical’ with the ‘City Beautiful.’ From 1911 to 1913, Kessler provided master plans for Fort Wayne, South Bend, and Terre Haute, Indiana, and St. Joseph, Missouri. His

Figure 16 – (Left to Right) George B. Dealey, George E. Kessler – 1983
Source: (Dallas Historical Society 1983)
plan for uniting 18 parks, 17 public squares, and 35 parkways and connectors in Cincinnati (Walsh 1997).

During World War I, the U.S. Housing Corporation and the War Department hired Kessler’s firm to design emergency towns and housing in Oklahoma, Texas, Arkansas, New Mexico, and Washington, D.C. After he was admitted to the ASLA in 1919, Kessler’s practice boomed with projects for city plans in Wichita Falls, El Paso, Salt Lake City, Dallas and elsewhere. Working with a Kansas City firm, Kessler received commissions for the new town of Longview, Washington, the Butler University campus in Indianapolis, and a residential subdivision of Mexico City. His motto was “Get It Done,” and he died from overwork in 1923.

In this favorable climate, the firm of Olmsted Brothers blossomed with over 3,500 commissions, including asylums, hospitals, and state capitols. They planned new park systems in Dayton; Seattle; Spokane; Portland, Maine; and Portland, Oregon. The firm expanded the park work of Olmsted, Sr., in Boston, Hartford, Brooklyn, Rochester, Buffalo, Louisville, and Atlanta, and it designed new parks in Charleston and New Orleans. The firm expanded college campuses—Smith, Mount Holyoke, Amherst, Chicago, Iowa State, Ohio State, and Washington—and took on exposition grounds in Portland, Seattle, and Winnipeg. After John died in 1920, Frederick, Jr., carried on until 1950 (Manning 1913).

2.2.7 Town Planning And Urban Design

Town planning and urban design are discussed to show the breath of the profession of landscape architecture at the beginning of the twentieth century. Landscape architects brought their experiences with the art world into the new fields of planning and urban design (Scott 1969). The profession of landscape architecture expanded rapidly during the first half of the twentieth century, and the career of Henry
V. Hubbard exemplifies its development as clearly as any. He received the first degree ever given in landscape architecture at Harvard in 1901, after he had studied architecture at MIT and before he had an apprenticeship with Olmsted Brothers. His firm of Pray, Hubbard and White designed wartime housing before he returned to Olmsted Brothers as a partner in 1920. He served the National Park Service, Federal Housing Administration, Tennessee Valley Authority, National Capital Park and Planning Commission, and the cities of Boston, Providence, and Baltimore. A professor of landscape architecture at Harvard from 1906 to 1941, Hubbard was first chairman of the School of City Planning, then of the department of regional planning. With Charles D. Lay and Robert Wheelwright, Hubbard founded the ASLA journal Landscape Architecture in 1910 and served as its editor until his death, (Burg 1976).

Hubbard also worked with John Nolen. With “civic improvement” as his mission, Nolen, too, earned a degree in landscape architecture at Harvard. The first person to identify himself as a city and regional planner, Nolen developed the first planning degrees at Harvard and MIT. The work of his Cambridge, Massachusetts, firm spanned the years from the Progressive Era through the New Deal (1904 to 1937) and prepared plans for more than 50 new towns and suburbs, over 50 metropolitan areas, and about 18 regions and states, including Madison, Wisconsin; San Diego, California; and Kingsport, Tennessee, just to name a few (Scott 1969).

Many of Hubbard’s contemporaries expanded landscape practice, as did Nolen’s associates. Phillip Foster, Justin Hartzog, and Hale Walker developed the planning fields. Elbert Peets used his Harvard degree in landscape architecture as the basis for a career in town planning and urban design. But other developments were also broadening the interests and involvement of landscape architects. Peets teamed
with Werner Hegemann to author American Vitruvius: an architects’ handbook of civic art in 1922.

Suburban country clubs with facilities for active recreation—golf, tennis, swimming, boating, and horseback riding—provided another new focus for urban landscape architecture. By 1902, the nation had over 1,000 of these designed landscapes; by 1948, there were over 6,000. After 1910, concerted efforts by the U.S. Golf Association and the Department of Agriculture, urged on by the renowned efficiency expert Frederick Winslow Taylor and the Garden Club of America, developed turf grasses that transformed public and private American landscapes. After World War
2.2.8 The Automobile Parkways:

The automobile also created new opportunities for landscape architects in urban settings. Many cities built “parkways” with the goal of providing a beautiful setting for long drives with art opportunities. The definition of beautiful, in this regard, is the same as in art; Pleasing the senses or mind aesthetically (Chivers 2009). The Arroyo Seco Parkway connecting Los Angeles with Pasadena and the Benjamin Franklin Parkway in Philadelphia exemplify this phenomenon. One of the most accomplished parkway planners, Gilmore D. Clarke, designed the Westchester Park System as a counterpoint to Manhattan’s grid system of metropolitan planning with its parallel and perpendicular streets. His innovative parkways were divided, limited-access roads for automobiles within a strip park. Unlike classical boulevards, they banned commercial vehicles and eliminated cross streets while uniting about a dozen separate park areas, including Clarke’s Playland in Rye, a well-regulated alternative to the perceived chaos of Coney Island. His Bronx River, Hutchinson River, Sawmill River, and Cross County parkways preserved natural settings around the burgeoning metropolis (O’Looney 1997).

In 1937, Michael Rapuano, another experienced park and parkway designer, joined Clarke. Together, they designed the Palisades Interstate Parkway in New York and parts of the Garden State Parkway system in New Jersey. They also designed landscapes for the 1939 and 1964 World’s Fairs in Flushing Meadows, New York, near New York City. They used a modernist idiom for designing the United Nations headquarters in New York City but redesigned Montreal parks to preserve their historic significance.
Landscape design for workers’ housing provided even more work and another setting for landscape architects. The experimental company town of Pullman, on the south side of Chicago, was briefly a model of industrial village planning. Designed by Nathan F. Barrett, it failed because of the authoritarian behavioral controls its founder imposed. Still, planning industrial towns continued the precedents set by towns designed by the Olmsteds and other landscape designers. Housing developments during World War I provided other projects under federal auspices, and the migration of textile mills south during the 1920s brought additional work at mill villages like Chicopee, Georgia (Jacobs 1985).

2.2.9 The New Town Planning

During the late 1920s and into the 1930s, Clarence Stein and a group of other architects, planners, and landscape architects in the Regional Planning Association of America (RPAA) advocated building housing for low- and moderate-income people in “new towns.” After experimenting at Sunnyside in Queens (a borough of New York City) with private funds, Stein and his colleagues planned Radburn, New Jersey, in 1927. Radburn was a new sort of suburb that segregated cars from human activities with “closes,” collective gardens, and other shared open spaces. Radburn became a model for New Deal “greenbelt towns”—experiments near Washington, Milwaukee, and Cincinnati—as well as the workers’ town of Norris for the Tennessee Valley Authority (TVA). Similarly, private enterprise built Baldwin Hills Village in Los Angeles, where Reginald D. Johnson worked with the firm of Wilson, Merrell & Alexander to cluster housing around a village common (Tishler 1989).

Through the Resettlement Administration (later the Works Progress Administration), the New Deal took on landscape projects ranging from large-scale regional planning to recreational parks and local playgrounds although some
prominent practitioners believed that the latter should be created by educational boards. Between 1933 and 1943, the TVA hired many landscape architects for its massive plans involving hydroelectric power, flood control, navigation, reforestation, public recreation, agriculture, and industry in an area extending 650 miles along the Tennessee River and serving 4.5 million people. The Civilian Conservation Corps also employed many landscape architects. However, World War II did not provide as many design possibilities as World War I (Jacobs 1985).

2.2.10 The Suburbs

Despite all of these precedents, developers overlooked or deliberately bypassed landscape architects and urban designers when they built most suburbs after World War II. William Levitt’s formula for mass-producing suburbs on former farmland required such haste that he ignored Stein’s ideals when he built his Levittowns on Long Island (1947) and near Philadelphia in New Jersey and Pennsylvania. Change came with the 1962 utopian plan of developer Robert E. Simon, Jr., for Reston, Virginia, as well as with the new towns of Columbia, Maryland; Irvine, California; Maumelle, Arkansas; The Woodlands, Texas; and the “new towns-in-town” of Cedar-Riverside in Minneapolis and Roosevelt Island in New York.

But many major private development projects totally ignored landscape architects—Disneyland in Anaheim, California; Disney World in Orlando, Florida; and other similar formulaic, fantasy landscapes. So widespread had commercial vernacular become in the automobile landscape that Robert Venturi, Denise Scott Brown, and Steven Izenour developed a following through their book Learning from Las Vegas in 1972; it quickly became the bible of pragmatic designers who tried to win commissions by catering to popular tastes as “high” style trends changed from “modern” to “contemporary” to “postmodern.”
Large design firms grew after World War II along with the large, multiuse, public and private projects that required multidisciplinary expertise. For instance, Dan Kiley provided a dramatic, modernist context for the architecture of Eero Saarinen at the Dulles Airport outside of Washington, D.C., in Virginia. Most notably, Hideo Sasaki, who had been a principal in several design firms, formed Sasaki Associates. Its staff of interdisciplinary planning and design professionals numbered into the hundreds in several offices that would provide planning, architecture, landscape architecture, civil engineering, and environmental services for projects anywhere in the world. Style became increasingly pragmatic, responsive to trends abroad, and no longer distinctively American. In their work on college campuses, or revitalizing waterfronst, or renovating downtowns, civic centers, “vest-pocket” parks, plazas, malls, resorts, golf courses, corporate complexes, and other large projects, the identities of primary landscape designers are often lost in these megafirms and are subsumed by the “team.” Prominent firms like Eckbo, Dean Austin and William; Kallman, McKinnel and Knowles; and M. Paul Friedburg and Partners illustrate the trend toward large, multidisciplinary design firms. Some of these firms have actually adopted minimalist names that obscure the identity of even the founding principles, e.g., RTKL in Baltimore; HOK; HMFH Architects, Inc.; MGB + A in Salt Lake City; The 606 Studio; EDAW in Alexandria; and the SWA Group.

2.2.11 Revitalization Of The 1970’s

Revitalizing rather than razing old central city buildings has provided great opportunities for creative urban design. Successful models were the adaptive reuse of Ghirardelli Square from a factory into a congeries of boutiques and restaurants in San Francisco, and the Paseo del Rio, a Riverwalk designed for San Antonio’s Hemisfair Exposition. Boston’s Quincy Marketplace provided a model for the “festival
marketplace" concept that was later applied at New York’s South Street Seaport and Baltimore’s Harborplace. This idea of the open-air urban shopping center provided classic projects and was really an adaptation of Herbert Hare’s Country Club Plaza shopping center in Kansas City, Lawrence Halprin’s Nicollet Mall in Minneapolis, and M. Paul Friedburg’s State Street Mall in Madison, Wisconsin. But in smaller cities like Providence, Rhode Island, and Battle Creek, Michigan, in the 1970s, simplistic attempts to convert main streets into pedestrian malls by forbidding automobiles became failed experiments at revitalization that only hastened the drain of commercial life to suburban malls (Hamit 1998).

Despite the existence of the so-called “urban renewal” of the 1950s and 1960s, a renewed urban sensibility emerged among the better landscape architects. Carol R. Johnson’s Cambridge, Massachusetts, firm with its large staff of women brought “clarity” and “simplicity” to parks and housing projects around Boston and Washington, D.C. Her designs for the John F. Kennedy Park and Lechmere Canal Park in Boston in the 1980s and her John Marshall Park on Pennsylvania Avenue in Washington are exemplary, as is her dramatic resurrection of old public housing at Columbia Point in Boston. Johnson now terms her humane version of modernism “traditionalist” in light of the postmodern stylistic experiments of the 1980s.

Another important recent trend has been to bring landscape inside of buildings, into very large structures as Dan Kiley did in the atrium of the Ford Foundation Building in New York City. The collaboration of César Pelli and Diana Balmori is flawless—pocket parks encased in large glass spaces where plants can flourish year-round. Such also was Balmori’s Winter Garden in the World Financial Center in Battery Park City and M. Paul Friedburg’s Winter Garden at Niagara Falls, where a park and playground surround an extensive garden inside a “glass mountain” (Tishler 1989).
Since the 1970s, centrifugal movement away from city centers has multiplied demands for suburban office “parks” to house major business headquarters, particularly for new high tech companies. Equidon Investment Builders told its architect that “good landscape is good business.” Developers commissioned a dramatic design for a parcel of once “dreary” land, a triangular glass office building set in a circular lagoon in order to attract 25 other corporations to the Wateridge Corporate Business Park in San Diego. Recent developments in Reston, Virginia, illustrate this trend. Many recent “greenways”
projects have reclaimed old railroad beds, utilities corridors, and landfills in and around cities for recreational purposes and have extended city park systems. Reclamation of wetlands and waterfronts has opened other opportunities for design. Hargreaves Associates provided plans for a green solution to flood control in San Jose, California, rather than adopting standard Army Corps of Engineers culverts; that firm also prepared a master plan for parks along the banks of the Ohio River in Louisville, Kentucky.

2.2.12 Art And Landscape Architecture

Some landscape architects have recently branched into the arts. Large reclamation projects under the auspices of public arts commissions have provided opportunities for sculptural earthworks like those of artists Robert Smithson, Robert Morris,
Nancy Holt, Herbert Bayer, and Michael Heizer. Although these are often located in remote areas, some of them have become new parks. In a more urban context, landscape architect Martha Schwartz produced both permanent and temporary postmodern installations on rooftops, in urban front yards, and on campuses. Under programs for art in public places, other sculptors have made careers working with landscape architects.

Notable examples of landscape as sculpture appeared with Lawrence Halprin’s Lovejoy Fountain and Auditorium Forecourt in Portland, Oregon, a composition of falls and monoliths designed for water play, and Cincinnati’s Serpentine by Zion and Breen, curvilinear steps along the Ohio River that double as a recreational park and flood control to revitalize the downtown waterfront. It inspired similar renewal of the Tennessee River waterfront in Chattanooga, an architectonic composition designed by at least four separate firms (Wilson 1989).

Urban design projects have become so complex during the last few decades that it is hard to consider—perhaps even to contemplate—all of them. In 1990, Peter Walker suggests our profession is largely unknown...individuals may be tremendously influential in shaping a particular place yet remain unknown (Fleming 2007). Walker feels that historians rather than landscape architects should identify designers, but landscape architects have been notorious in not leaving full documentation of their working procedures. But this is not so different from the attribution to Olmsted, Sr., of work done by Vaux, Weidenmann, Eliot, or his sons, not to mention the talented others who passed through various incarnations of the Olmsteds’ firms. In large part, the problem arises because many landscape architects leave a project after it has been accepted on paper and do not oversee its construction, let alone its ongoing
maintenance. Especially on public projects, this threatens quality and longevity (O’Looney 1997).

In this context, an increasing amount of attention is now being given to preserving historic landscapes, both designed and vernacular. Early efforts were focused on the work of Olmsted and Sons by the National Association for Olmsted Parks, and in 1972 the Olmsted-Vaux suburb of Riverside, Illinois, won recognition as a National Historical Landscape Architecture District. New York State allotted millions of dollars in grants under its 1986 Environmental Quality Bond Act to undo decades of neglect and vandalism in parks, and by the 1980s the Society for the Preservation of New England Antiquities and the National Trust for Historic Preservation had expanded their focus beyond buildings. Over the years, the Trustees of the Reservations in Massachusetts has been a model, preserving many designed and natural landscapes, especially near Boston. The Massachusetts Heritage Parks have continued these efforts, providing work for new urban plans and even new art in the context of the old (Chilvers 2009). Senator Paul Tsongas of Massachusetts mustered collaboration between state parks and the National Park Service for the creative restoration of Lowell, Massachusetts, as the first National Urban Heritage Park (1984). The design, which acknowledges the Victorian city as well as the mill town of 1822, has revitalized the city through creative reuse and tourism, put housing for the elderly and offices into historic mills, and created vibrant streetscapes (Manning 1913).

Plans to preserve Central Park and other landscapes attributed to Olmsted have led to the recognition of other historic landscapes. Susan Child and Associates restored and preserved the Stan Hywet estate in Akron, Ohio, in model fashion, and the Walker-Kluesing Design Group wrote a plan to rescue Boston Common from overuse. The Mount Auburn Cemetery master plan by Halvorson Company promises to be an
exemplar for restoring historic integrity to areas developed over 150 years during different stylistic eras while permitting ongoing use. A new spirit has arisen with renewed respect for historic design (Bimbaum 1993).

2.3 City Master Planning And Landscape Architects Role

Again this discussion shows the depth and breadth of the landscape architectural profession. Landscape architects have been creating designs of city plans referred to as civic art by Hegemann and Peets in the book, American Vitruvivs (Hegemann 1988). The term city planning originated in the United States during the Progressive Era, in 1907 or 1908, about the same time that town planning emerged in Great Britain and 17 years after Stadttebau had been introduced in Germany (Walsh 1997). In each country, these words expressed new hopes to achieve greater public control over the growth and development of the physical city (Burg 1976). By 1917, when the United States entered World War I, city planning had taken root as a novel field of public endeavor. In the 1920s, it gained wide acceptance but produced a spotty record. Seemingly eclipsed by the Depression and World War II, the planning ideal as conceived by reformers earlier in the century survived into the postwar era, only to be eroded by the decentralizing forces that recast twentieth-century urbanism and by disenchantment with the original vision. The city planning era, thus, extended from the first to sixth decades of the twentieth century. By the 1970s, it had effectively ended (Tishler 1989).

What perished was faith in the workability and centrality of the era’s core concept: The comprehensive city planning ideal. This principle held that the physical development of an existing city should be controlled by a single, overall scheme or comprehensive city plan, usually called a Master Plan from the 1920s on. Its advocates argued that an expert or team of experts—architects, landscape designers, civil
engineers, lawyers, and the like—should formulate a citywide, integrated, multipurpose scheme to guide all subsequent development of a city, (Elwood and Leitner 1998). Based on exhaustive study, it would be published as a report replete with diagrams, maps, and statistics. In principle, its recommendations would touch virtually every aspect of city making: everything from traffic and transit systems to replacing public buildings, from construction of parks and community facilities to the management of utilities, art master plans and harbor works, as well as zoning and subdivision regulations (Walsh 1997).

City planning, thus conceived, presumed the capacity of specialists to identify and give specific form to the public interest and the willingness of the public to accept the proffered advice. Implicitly, it valued rationality, centralization, and the city as a unitary entity. With few exceptions, no one during the nineteenth century had sought to shape entire cities in this fashion (Sutcliffe 1981).

The impetus for city planning came from the buildup and proliferation of large cities that had begun in the nineteenth century. By the start of the twentieth century, Germany and England had already become predominantly urban; and the United States, despite its vast farmlands, was moving in the same direction. Big city growth had overwhelmed older forms of urbanism rooted in maritime trade. New means of energy production and of transport and communication—coal-fired steam engines, railroads, the telegraph—had concentrated people and economic activities more than ever before, yielding enormous, densely built cities with disorderly commercial and civic cores; crowded, smoky factory districts; and congested, unsanitary housing, all of which provoked new ideas about how such places might be better built to meet human needs.
City planning also reflected trends in western thought toward the interventionist state, expressed through Progressive Era reform in the United States and both reform liberalism and socialism in Europe. Wherever the change to industrial urbanism occurred, new forms of public guidance had seemed necessary. In all, then, city planning is best understood as a historical phenomenon—it was the American version of the interventionist state with respect to the big city environment that was first conceived during the Progressive Era (Cullen 1961).

2.3.1 Historic Town Site Planning:

Prior to the twentieth century, other forms of urban planning had flourished in America. To better understand the distinctive thrust of city planning, a brief overview of this earlier activity is necessary. From the first European settlements along the eastern seaboard of North America in the seventeenth century until the final conquest of the trans-Mississippi West after the Civil War, the primary task of city builders had been creating new townsites. On land never before colonized or only lightly developed, speculators, land companies, railroads, reformers, religious groups, and public officials had projected thousands of townsites in the seventeenth, eighteenth, and nineteenth centuries. This activity can be called townsite planning. Unlike city planning, it focused on de novo settings (Birnbaum and Fix 1995).

Initially, no single formula dominated townsite planning. Seventeenth-century New England towns, which were based on huge land grants given by colonial authorities, included both a village or town center and also outlying farm lots and considerable land reserved for later distribution. Town centers followed no set pattern, (Nichols and Griswold 1978). Only that of New Haven, designed in 1638 as a nine-square grid, took precise geometric form. In the Middle Atlantic area, New York City grew along irregular lines after 1624, despite contrary instructions from the Dutch West
India Company. Philadelphia, projected in 1682–1683 as a grid of immense size for its day (two square miles), featured two wide cross streets (Broad and Market) and five symmetrically placed public squares. These traits mirrored Renaissance town design and won favor among European travelers accustomed to the more erratic layouts common in the towns they know best.

2.3.2 Baroque Civic Art:

Two southern colonies introduced Baroque civic art, with its penchant for closed street vistas and geometric spaces. Annapolis, Maryland, begun in 1695, combined two circles and a great square with radial and grid streets, and Williamsburg, Virginia, dating from 1699, featured a street closed at each end by public buildings as the spine of a
“miniature grand plan,” (Birnbaum and Crowder 1993). Savannah, Georgia, begun in 1633, though not Baroque, became famous for its regularly spaced public squares. Finally, and most spectacularly, Washington, D.C., designed by Peter Charles L’Enfant in 1791, pushed Baroque grandeur to a scale and complexity beyond anything seen before or since in the American experience, laying out a capital city of world significance (Newton 1971).

By then, however, gridiron design dominated townsite planning. Almost from the outset of American history, land speculation became commonplace, and the grid, an arrangement in which all intersecting streets and lot lines meet at right angles, offered the easiest method for platting and selling town lots. Much used in the seventeenth century, it became all but universal by the late 1700s, just in time for the westward movement to carry it beyond the Appalachians (O’Looney 1997). Cheap to design,
easy to stake out, and adaptable to varied usage, it required only a surveyor to produce it. As the nineteenth century progressed, it gained supremacy over Manhattan by way of the 1811 extension plan, began its conquest of the lakefront site of Chicago in 1830, and was imposed on San Francisco, despite its hills, between 1847 and 1849. Mormons in Utah, miners in Colorado, and railroad companies throughout the West all used the grid. Had nineteenth-century townsite planning required more knowledge and skill, as did the layouts of New England mill towns of the 1820s, 1830s, and 1840s, and Pullman, Illinois, in 1880, where the physical demands of mills and factories imposed a different form, then it might have become more than a nameless convention and sometime art (Lynch 1960).

The antecedents of twentieth-century city planning lie elsewhere. From the 1820s onward, urban growth began to outpace rural growth. From 1710 to 1820, cities of 8,000 or more had simply kept pace with the rest of society, never exceeding 4.9 percent of total population; by 1900, they comprised almost 33 percent. Before the 1820 census, no American city had exceeded 100,000 in size, the threshold for what European demographers called great cities (Hamit 1998). In 1820 New York achieved this status. By 1840 there were 3 such places; by 1860, 9; by 1880, 20; by 1900, 38; and by 1910, 68. By the latter date, three cities—New York, Chicago, and Philadelphia—exceeded 1 million residents. All this happened because cities took on new functions and embroidered old ones.

2.3.3 Great City Urbanism

Great city urbanism, as this phenomenon is called, overwhelmed inherited arrangements for laying out cities and satisfying human needs. Epidemics, crowding, riots, lost access to nature, vulnerability to fire, confusion over standards of public behavior, visual disorder, and shoddy building practices all seemed to worsen and
require correction. Many solutions involved the urban environment. Prominent among them from the 1840s on were public water supply, systematic sewerage, parks and park systems, planned institutional sites, transit systems, picturesque suburbs, and massive urban landfills, (Schuyler 1986). Such undertakings had limited objectives and may thus be called special purpose planning. Wherever such planning emerged, it supplantcd less coherent and more piecemeal forms of growth. Its physical reach might be citywide, as in water supply, sewerage, or park systems; or it might address very large

sites, such as university settings, suburban tracts, or exposition grounds. All this planning involved heavy capital outlays and entailed novel degrees of expertise and forethought, well beyond that required by most townsite planning (Tishler 1989).
Progressive Era urban reformers built on the experience accumulated with special purpose undertakings by seeking to plan the great city environment as if it were the unitary realm they believed it to be and wanted it to be. Two events set the stage for their generalist approach. In 1893 the Chicago World’s Fair, or World’s Columbian Exposition, featured classical buildings arrayed around an immense lakeside lagoon. It was a stunning scene. Dubbed the White City, it reintroduced the nation to Baroque design and suggested an ideal city fulfilling middle-class dreams of a better-ordered public life. But how to reach this vision of the future remained unclear. Not until the McMillan Plan for Washington, D.C., did a path become apparent (Bernehardsen 1999).

Issued early in 1902, the McMillan Plan marks the beginning of American city planning. The elite architects who pressed hardest for the scheme had wanted to resurrect L’Enfant’s plan as the basis for locating new buildings and monuments in the nation’s capital. Theirs was an architectural vision. But local politics forced them to do more: design a citywide park system—a form of special purpose planning popularized in the United States after the Civil War—and address still more issues such as slum clearance, railroad station placement, and playgrounds. The upshot was a plan touted as unique for being comprehensive (Little 1990).

Before 1902 many civic groups had begun urging city beautification along piecemeal lines—cleaner streets, a civic monument, artistic street fixtures, a public fountain, a riverfront park, or a government center. The McMillan Plan, however, suggested that experts might be summoned to focus and coordinate local energies.

In 1904 a national movement for city planning emerged, exploiting this idea as its paradigm. By 1909 Charles Mulford Robinson, the nation’s most prolific City Beautiful writer, had produced at least 17 reports or city plans. Architect Daniel H. Burnham,
famous as the master builder of the Chicago World’s Fair and the dominant force on
the McMillan Commission, devised city plans for Manila and Baguio in the Philippine
Islands (1904–1905) and for San Francisco (1904–1905) and Chicago (1907–1909). The
Plan of Chicago remains the best known and most consequential of the
comprehensive city plans issued in the United States before World War I. Frederick Law
Olmsted, Jr., and a younger landscape architect, John Nolen, also emerged as city
planning consultants (Garner 1982).

A turning point came in 1909. By then, planning reports, some quite modest,
others elaborate, had been devised for at least 37 towns and cities, and “city planning"
had come into public usage. Meanwhile, certain New York social reformers had
attacked American planning as preoccupied with beauty and callous toward the
masses of city laborers trapped in congested tenement districts, especially in New York.
Foreign practice suggested alternatives: zoning limits on population density as in
Germany and factory villages in the countryside as in Britain (Scott 1969). In 1909 the
social progressives, working through Benjamin Marsh of the Committee on Congestion
of Population in New York, staged the first National Conference on City Planning in
Washington, D.C., hoping to seize the initiative. They failed. But what emerged from
their challenge was city planning itself a movement wedded to controlling urban
growth and development on the basis of comprehensive city planning (Wilson 1989).

2.3.4 First Comprehensive Zoning Act

In 1916 New York City adopted the first comprehensive zoning act in the nation,
establishing the legal standard by which all subsequent zoning in the United States was
measured (Myers, Martin and Ghose 1995). A planning literature—books, articles, and
special publications—began to appear. In 1916 John Nolen edited City Planning: A
Series of Papers Presenting the Essential Elements of a City Plan; and Nelson P. Lewis, the
first engineer to figure prominently in the movement, published The Planning of the Modern City. Finally, those most deeply engaged in the new field organized the American City Planning Institute in 1917, a quasi-professional body established to foster discussion of technical issues (Jacobs 1985).

At this time the city planning commission became the accepted institutional device for local planning. Customarily, state and local governments had set up commissions to fulfill special objectives, such as park oversight. But commissions for planning, if empowered to shape the entire city, might usurp the functions of elected officials. State and local governments thus granted them only advisory authority, except for the power to approve new subdivisions. And once created, they often put them on starvation budgets, killing all possibilities for serious plan making (Hanna and Culpepper 1998).

The gap between aspirations and achievement loomed large from the outset of city planning. Could comprehensive city planning be made to work? The meager tools available to control city growth suggested not. In response, most early advocates concentrated on winning public favor (Burg 1976). The “city practical” and “city efficient” themes, prominent within the movement from 1909 to World War I and beyond, represented a recasting of planning rhetoric to enhance its appeal, especially to local chambers of commerce. Support from almost any business quarter was welcomed. Thus, in 1915–1917, when Kansas City realtor J. C. Nichols and other developers of upper-class residential areas expressed interest in drawing up plans for their new subdivisions, planners embraced them forthwith and awarded them strong political support.

The problem of workability—the key issue never solved by the city planning movement—forced planning advocates into an opportunistic stance. Presenting
themselves as expressing the public interest but lacking real power to attain their full program, they seized whatever opportunities appeared, even at the price of advancing one aspect of their field at the expense of another (Fromm 1991).

Zoning offers a clear example. This idea arose outside the planning movement, chiefly as a device for protecting residential property from intrusive, nonresidential use. Early efforts along this line emerged in California (1909) and in Wisconsin and Minnesota (1913) without the benefit of planning expertise (Forester 1993). But once planning advocates in New York City seized the issue and marshaled top-flight legal and technical talent, even they ignored a key planning principle—that zoning be based on a prior, comprehensive city plan. As zoning spread like wildfire in the 1920s, planners helped to frame the Department of Commerce Standard State Zoning Enabling Act, issued in 1923, and to argue the Euclid Village decision of the U.S. Supreme Court, which upheld zoning in principle in 1926. But locally they often crafted ordinances without benefit of a comprehensive plan. As one investigator discovered in 1929, over 754 places had adopted zoning since 1916, but since 1904 only about 200 cities had produced about 300 comprehensive plans.

American planning in the 1920s progressed institutionally but could not move much beyond opportunistic action. Thus, in 1927 the Department of Commerce encouraged states to authorize city planning commissions by publishing its Standard City Planning Enabling Act; by 1929 over 650 communities had established these bodies. But it was booming growth, combined with phenomenal increases in automobile use, that dictated action, not the abstract claims of comprehensive planning. Traffic jams and parking woes translated into urgent studies of street openings and widenings, thoroughfare plans, and traffic management proposals, sometimes by means of a comprehensive plan, but often not. Not surprisingly, engineers, most notably
Harland Bartholomew, began to play more critical roles in the planning movement as independent experts. Significantly, only one city in the 1920s fulfilled the city planning ideal of legally adopting and enforcing a comprehensive plan. That was Cincinnati in 1925.

Ironically, planning in the 1920s is best remembered for two developments that forecast the end of great city urbanism. Radburn, New Jersey (1928–1929), a brilliant but isolated experiment in suburban townsites planning inspired by English garden city ideas, was a response to the auto-based urbanism then emerging. And the high profile Regional Plan of New York, prepared from 1921 to 1929, pushed comprehensive planning to a multistate regional scale (5,528 square miles), indicating the staggering sweep that auto-based urbanism would attain while outstripping the capacities of local government to exert general control (Jenkins 1994).

In the few places where regional planning showed any success in the 1920s, it usually focused on highways, parks, or some other special purpose goal, thus reverting to non-comprehensive intervention. During the Depression, federal initiatives began to determine planning opportunities, a pattern that would persist until the presidency of Richard Nixon but virtually die out with that of Ronald Reagan. The Depression crippled locally funded city planning. Many dislodged planners moved to state government planning boards then being founded at the prompting of the federal government. Public housing emerged as a novel issue for most Americans after the National Industrial Recovery Act of 1933 authorized slum clearance and federal construction of public housing and the Housing Act of 1937 made government-financed public housing a national goal. Neither of these New Deal measures, however, made city planning a prerequisite to action. On another front, the Resettlement Administration built three
garden suburbs between 1935 and 1938: Greenbelt, Maryland, near Washington, D.C.; Greenhills, Ohio, near Cincinnati; and Greendale, Wisconsin, near Milwaukee. Each generated jobs and, like Radburn, essayed higher standards of townsite design. Finally, the National Resources Committee in 1937 outlined what might have become a national urban policy had political leaders wanted it, but they didn’t. Despite such fragmentation and agenda setting, the pre-New Deal planning ethos remained alive. During World War II, for example, as allied victory came into sight, cities such as Pittsburgh geared themselves for postwar reconstruction along comprehensive lines, partly seeking to counteract the anticipated return of economic depression (Wilson 1989).

During the quarter-century after World War II, the nation’s economy surged, and its cities exploded far beyond their old boundaries, evolving into vast metropolitan regions. Activities previously found at or near the urban core now spread far and wide: retail shopping, light industry, warehousing, office buildings, and the like. Two federal policies, neither rooted in city planning, subsidized much of this explosion. Federally insured mortgages, originated by the 1934 National Housing Act and extended to war veterans in 1944, underwrote much postwar suburbanization, while the Interstate Highway Act of 1956 projected 41,000 miles of limited-access highways that opened once remote countryside to development. Unable and unwilling to create governmental authorities commensurate with this new scale, metropolitan regions became fragmented realms, defying hopes for comprehensive, integrated control of growth just as had happened in the 1920s (Birnbaum and Fix 1995).

City planning, although historically rooted in great city urbanism, regained considerable prominence, especially after the 1949 National Housing Act and, more forcefully, the 1954 National Housing Act required cities to produce comprehensive
plans before proceeding with federally financed slum clearance and urban renewal. But this was an illusory gain (Lynch 1960). In practice, most core city rebuilding in the late 1950s and the 1960s occurred on a project-by-project basis by setting up federally subsidized local agencies that were empowered to hire a technical staff, assemble land by purchase or eminent domain, demolish all structures, and sell the cleared site to a private developer for rebuilding. Comprehensive planning, under these circumstances, survived more as a program requirement than as a springboard for action (Schaffer 1988).

From the 1950s onward, it became apparent both in older cities and in the metropolitan regions beyond that effective planning concentrated of necessity on
programmatic strategies backed by aggressive politicians and business interests. Well-defined if complex goals, such as downtown renewal or the creation of regional industrial parks, stood some chance. When critics of American planning in the 1960s faulted the emphasis on physical development, they succeeded in broadening its agenda to include social issues (Nichols and Griswold 1978). But this “new comprehensiveness” proved no more workable. Thus, when the “Great Society” Model Cities program (1966–1973) begun during Lyndon Johnson’s administration sought to develop a social approach, little of lasting value was achieved (Newton 1971). Finally, when Richard Nixon commenced withdrawing federal funding for housing, urban renewal, and local planning about 1973, neither the nation’s urban areas themselves nor the array of techniques available to shape their future bore much resemblance to the great cities of an earlier era or to the city planning field that had been framed in response to their needs. Even theorists within the movement declared comprehensive planning dead as a foundation ideal and as a workable procedure (Sutcliffe 1981).

2.3.5 New Urbanism Movement

Urban planning today is perceived to adhere in diverse activities: public-private partnerships aimed at core city growth, historic preservation, antigrowth policies, transportation design, open space and environmental preservation, neighborhood revitalization, and economic development (Thompson 1996). Some of these conflict with one another. Thus, like the late-twentieth-century urbanism it mirrors, planning today is diffuse, multifaceted, and subject to continuous change. Portions of its agenda may utilize a comprehensive approach, but the field as a whole has passed beyond coherent, unitary definition (O’Looney 1997). The growing acceptance of traditional neighborhood development and of form-based regulation has inspired many municipalities across the country to adopt this form-based code sometimes referred to
as, SmartCode. Landscape architects continue participating and contributing to the new urbanist movement through firms like EDSA, EDAW, HDR and DZP (Duany Plater-Zyberk & Company).
2.4 Scope Of An Arts Master Plan

The most iconic and memorable communities transcend the functional needs of their utility with a spatial order that creates harmony and inspires contemplation in both architecture and open spaces (PWP 2008). The design intent of an arts master plan for public art is to inform the selection and to guide the creation, placement and experience of public art within a community. Future community projects must proceed with care and deliberation in evaluating the historic, architectural, landscape, curatorial, culture and aesthetic aspects, as a community environment evolves with
public art. In relation to installations of public art, management of public art events and economic expectations of art on a community's architecture, transportation, land use and open space should also contemplate and anticipate effects public art will bring. A public art master plan encourages excellence in the design of public buildings, parks, streets and infrastructure. It recognizes that public art, along with architecture, landscape architecture, urban design, graphic design and historic preservation is one of several tools a community can use to accomplish a elevated quality of life (Arlington Cultural Affairs, et al. 2004).

2.4.1 Brief History Of Public Art

Public art is present in the earliest human settlements. The work of artists can be found expressed in the architecture and design of cities around the world for thousands of years. A century ago, western cities returned to their classical cultural underpinnings
in the architectural embellishment inspired by the Beaux Arts movement. “In America, art of many genres has played an important role in building urban and civic culture and remains layered in the cityscape.” After the Second World War, America began to rebuild its industrial cities, new approaches to public art emerged. Early urban renewal projects and modern architecture began producing environments that were hostile to traditional urban life and devoid of connections to community, culture and history (Arlington Cultural Affairs, et al. 2004). Today’s communities are more interested in the quality of life factor in city design. And more aware of the benefits an arts master plan can bring to the physical environment, increased property values and cultural tourism. This makes the components of an arts master plan very important (Cusick 2003). In 1959, Philadelphia was the first city to adopt an arts master plan that established a 2% rule for contribution of new projects’ budget to art (Americans for the Arts 2003).

2.4.2 Components Of An Arts Master Plan

A plan is either a written policy or guidelines and accompanied by drawings of community plans. These documents typically have photography of the existing site, examples of appropriate art and images of suggested design as inspiration.

The following is a short list of components found in an arts master plan but, not limited to (Arlington Cultural Affairs, et al. 2004):

- Community Vision
- Local History
- Opportunities of the Plan
- Visual Characteristics of the Community
- Public Participation Strategies
- Community Charrettes
- Development and Landscape Patterns
- Inventory of Community Facilities, Infrastructure, Services
- Inventory of Planning Initiatives, Capital Improvements and Public/Private Development Opportunities
- How to Develop Public Art Projects
- Strategies to Guide Visual Impact, Economic Impact and Design Quality
- Strategies to Engage Artists and Selecting Public Art Projects
This general list of components is pervasive throughout all the studied Art Master Plans listed in the appendix. These components are described in different forms or headings in different master plans. As well, the professional participants in an arts master plan vary based on the scope and focus of the master plan.

2.4.3 Art Master Plan Approach

Some art master plans are created by municipal staff, while others are developed by consultants to the commissioning agency, like a municipality. The following approach is found in every studied arts master plan listed in the appendix, but not limited to (Arlington Cultural Affairs, et al. 2004):

- Formation of a working group of City staff, Arts Commissioners and community volunteers
- Formation of a steering committee of community stakeholders
- A comprehensive review of existing arts surveys, art studies and local economic data
- Creation of several focus groups that include representatives from:
  - The Arts
  - Tourism
  - Business
  - Education
  - Design/Planning
  - Media
- Personal interviews with community leaders
• In-depth online survey of general public

2.4.4 Participants And Their Roles

Stakeholders in a typical arts master plan are members of the general public, municipal leadership and staff, the art community via local art commissions and artists, funding and legal sources, city planners and other design professionals. Typically this group defines the team that creates the arts master plan that is adopted by the community. The team of participants found in the art master plans studied included but, are not limited to (Culture and Buster Simpson, et al 2007):

• Municipal Elected Officials
  o Mayor
  o City Councilmembers

• Art Commission Members
  o Private Business Leaders
  o Attorneys
  o Artists
  o Writers
  o Academic Leaders
  o Marketing
  o Professionals
    ▪ Architect
    ▪ Urban Designer
    ▪ Landscape Architect

• Public Art Committee Members
  o Arts Advocates/Collectors
o Professionals
  - Architect
  - Urban Designer
  - Landscape Architect
  - Graphic Designers
  - Environmental Designers
  - Civil Engineers

o Artists

o Writers

o Art Critic

o Art Educator

o Art Historian

o Project Administrator

o Park & Recreation Officer

- Public Art Master Plan Steering Committee Members
  - Arts Advocates/Collectors
  - Economic Experts
  - Private Business Leaders
  - Attorneys
  - Artists
  - Writers
  - Art Critic
  - Art Educator
  - Art Historian
  - Academic Leaders
• Marketing
• Professionals
  ▪ Architect
  ▪ Urban Designer
  ▪ Landscape Architect
  ▪ Civil Engineer

• Planning Participants

• Municipal Elected Officials and Staff Members
  o Mayor
  o Assistant to the Mayor
  o Policy Advisor
  o Attorneys
  o Chief of Staff
  o Council Representatives

• Municipal Department and Division Leaders
  o Deputy Director
    ▪ Engineering/Capital Improvements
  o Director
    ▪ Library Department
    ▪ Media Affairs
    ▪ Engineering/Capital Improvements
    ▪ Economic Development
    ▪ Special Projects
    ▪ Transportation
    ▪ Planning

80
While art has been seen as a vital component of communities for many years, today’s arts master plans are complex and include many individuals. Cities are recognizing that arts master plans can benefit communities in many ways. Not the least of which is bring the arts world into the local culture and communities.
CHAPTER 3
RESEARCH METHODS

3.1 Introduction

This section focuses on the design of a comprehensive methodology to complete the proposed research study. A well designed research defines the problem clearly, takes on proper technique, discourses objective evidence, argues logically and provides valuable inferences which provide the researcher with practical insight of the complete study. It is important to carefully select the appropriate methodology for research by considering purpose of study, research questions and available resource. The process of research design leads the research towards accomplishing concrete research. If researcher makes the best selection and uses this step appropriately he or she can get much valid results (Taylor and Bogdan 1998).

3.2 Research Design

This research examines the skills and experiences of landscape architects appropriate to lead the design and development of arts master plans for communities by assessing current arts master plan practices in major metropolitan areas found in the United States. The hypothesis for this study is that the knowledge of creating arts master plan is embedded within landscape architecture education and practice like other physical master plans and can be offered as a service professionally by landscape architects.

The research methodology in this thesis is informed by qualitative data collection and analysis techniques with two major components. The first component
focuses on gathering information from published literature to document the role landscape architects have played in master planning in the past. A list of skills and abilities possessed by landscape architects in this process was developed based on this information (Glaser and Strauss 1967).

The second component of the research analyzes art master plan documents created in the United States by using interviews. Open ended interviews were conducted to gather data from professionals who have worked on art master plans to identify the roles that landscape architects have played or could have played. The constant comparison method of data analysis was used to find the relevance of garnished information from adopted art master plan documents, literature on the art world and fields of practice landscape architects have contributed to during the past 150 years (Taylor and Bogdan 1998). It first identifies the needs of the arts master planning process through systematic documentation of expert opinions, then compares them to the scope of master planning for the arts. The scope includes prerequisites and professional aptitudes needed to successfully complete a community’s arts master plan for large cities in the United States and to assess landscape architects role within those needs.

3.2.1 Study Location

In-depth interviews of selected city government officials and staff, arts council board members, artists and professionals practicing landscape architecture were used to identify how each develop an arts master plan. The Americans for the Arts provided a list of communities with art programs and arts master plans located throughout the United States. From this list, case studies and individuals were selected to study based on the aforementioned and other criteria such as community population and whether an arts master plan was adopted in that city.
This type of research is often less costly than surveys and is extremely effective in acquiring information about peoples’ communications needs and their responses to and views about specific communications. It is often the method of choice in instances where quantitative measurement is not required (Taylor and Bogdan 1998).

3.2.2 Study Population

Participants for this qualitative research were selected from studying arts master plans completed across the United States and from selected professionals practicing in those communities. Communities which exceed 500,000 population were targeted with this research due to underlying assumption that larger cities create a homogenous group to review these issues and are likely to have had active arts master plans for a period of time. According to the “Public Art Programs Fiscal Year 2001” research report prepared by Americans for the Arts in 2003, large cities with populations over 500,000 typically have per capita more adopted arts master plans. Additional selection criteria included different regions within the United States which would add to the quality of data collection. While there may be differences in their definitions, the process for which they come to the master planning for the arts should be the same, if the hypothesis bears out. The participants were selected based on their diverse locations across the United States, community population size and whether a completed arts master plan had been adopted by that community. The following regions were selected but, not limited to:

- Washington, DC (2010 Population 601,723)
- City of Atlanta, Georgia (2010 Population 540,932)
- City of Louisville/Jefferson County Metro, Kentucky (2010 Population 597,337)
- City of Dallas, Texas (2010 Population 1,207,420)
The following professionals, artists, city officials and arts council members were interviewed because they have participated in the development of an arts master plan:

- Michael Killoren, Director Local Arts Agencies - National Endowment for the Arts, Washington, DC
- Ben Davidson, Senior Director Research Services – Americans for the Arts, Washington, DC
- Jody Ulich, President- Arts Council of Fort Worth & Tarrant County
- Perry Howard, FASLA – North Carolina Agricultural & Technical State University
- Gary D. Scott, FASLA – City of West Des Moines, Iowa
- Stephanie V. Landregan, FASLA – University of California, Los Angeles (UCLA)
- Todd Bressi, Principal - Urban Design | Place Planning | Public Art, Narbeth, Pennsylvania
- James Richards, FASLA – Townscape, Fort Worth, Texas
- Fernando Costa, Director, City of Fort Worth Planning Department
- Brad Goldberg, Sculptor and Landscape Architect, Dallas, Texas

3.2.3 Data Collection Methods

This research benefited from three sets of data. First the primary data collected from the experts through interviews. Second, the secondary data, the art master plans
(documents, reports, and etc.) collected for larger cities. And third, the scholarly literature review to document the role of landscape architects as well as to addresses the state of art master planning in the United States.

Though, the study was designed basically on data collected from sources through interviews this research also incorporated secondary data.

3.2.4 Interview Method

The proposed qualitative research is following the primary research technique of data collection methods (Glaser and Strauss 1967). Therefore, in accordance with the research study, the instrument that has been used in producing the required data is intensive interviews. The research study aimed at exploring some new aspects in relation to the targeted phenomenon applying phenomenological trends. In this relevance unstructured form of interviews are more helpful as compared to other methods of data collection. As part of the research method, the option to add some more questions at the time of interview is at the disgresion of the researcher. Even in reply to a question another question could be formed while following the technique of data collection through unstructured sort of interviews. For this reason, the researcher has also added some extra questions to note the immediate responses of the participants towards the different aspects of the study (Glaser and Strauss 1967).

The researcher recorded all the interviews with the help of a digital recorder. In addition, the researcher took notes on a pad of paper for the purpose of documenting the interviews for systematic reviews of the interviews in a more refined and substantial manner. Later this information was transcribed to distill data.

3.2.5 Interview Questions

The following are the interview questions which were asked in conversation style with additional follow-up questions based on the responses to all partispating subjects
that included but, were not limited to: municipal and government representatives, public art commission members, professionals, and artists that have participated in the development of an arts master plan and have seen one implemented:

1. What is your definition of an arts master plan?
2. What are the types of professional tasks that an arts master plan requires?
3. Who was involved in the arts master plan you are familiar with and what was their roles?
4. Is there anything else you would like to add to the interview?

A follow up question is:

1. In your option, what profession should lead the creation of an arts master plan and why?

These questions were designed to engage the respondents in conversation leading to a richer base of understanding and thinking about landscape architects role in master planning for the arts.

3.2.6 Art Master Plan Study Selection

Art master plan studies were selected from the list of cities with arts master plans found in a research report from Americans for the Arts 2003(see appendix for list). Additional criteria for selection included communities located in different regions of the United States to give a rich crossection. And communities with populations greater than 500,000 were selected because according to the Americans for the Arts report larger cities tend to have more adopted arts master plans. All population figures were obtained from the U.S. Census Bureau, 2010 survey. The following is a list of the three arts master plans used as studies from the American of the Arts list:

- Fort Worth Public Art Master Plan, 2003 (Commissioned by: City of Fort Worth, TX)
• Published by: Cusick Consulting 2003
• Council Bluffs, Iowa – Public Art Master Plan, 2004 (Commissioned by: Iowa West Foundation) Published by: Public Art & Practice, LLC and EDAW
• Washington DC. “DC Creates!” Public Art Master Plan, 2009 (Commissioned by: DC Commission On The Arts & Humanities) Published by: Urban Design-Place Planning-Public Art Partnership

3.2.7 Systematic Review of the Scholarly Literature

Similarly, in this research, literature was reviewed in the second chapter. However, the research may also be conducted completely depended on secondary data but in the proposed secondary data research primarily contributed to the section of literature review (Taylor and Bogdan 1998) but also informed analysis and discussions in the following chapters. Literature review was conducted from books, peer-reviewed articles and magazines. Moreover, online databases including Emerald, ScienceDirect, Interscience Wiley, JSTOR, SSRN, SAGE Online Google Books and other printed books etc. were accessed for the sake of more reliable data. Regarding the nature of data, only scholarly work was accumulated which could be quoted easily. All the collected data has been referenced properly avoiding any form of plagiarism. Though, the mostly gathered data was found in descriptive manner, charts and figures were also extracted from previous conducted researches which have been added in the second chapter of literature review.

3.3 Data Analysis

The data analysis and categorization are based on inductive reasoning, thinking, and theorizing, rather than on a mechanical or technical process. This means that many observations are examined with the goal of finding a few, powerful
statements about the subject. Taylor and Bogdan (1998, p. 141) states “In qualitative research data collection and analysis go hand in hand. Throughout participant observation, in-depth interviewing, and other qualitative research, researchers are constantly theorizing and trying to make sense of their data.” The researcher read and reread the data looking for emerging themes. The interview transcriptions will be analyzed for common responses and perceptions, as well as, ideas and twenty-one thoughts that are unique to the particular respondent. Several concepts will be developed and uniting themes are identified in the data (Taylor and Bogdan 1998). The data is then categorized using key words and then divided into sub-categories to further classify the data. Titles are created to describe the over-arching themes from the data. These themes are then placed in a process model for illustration purposes.

3.4 Methodological Significance and Limitations

This research attempts to understand and document the arts master plans in the United States, the professional roles, and individuals involved in the process of putting together such plans by using interview techniques. It also reviews the role of landscape architects from literature and secondary sources in order to find parallels between the knowledge of creating arts master plan and the knowledge embedded within landscape architectural education and practices.

3.4.1 Significance

The importance of this research contributes to a growing need found nationwide. That need has community leaders looking to public art to improve public spaces and revitalize civic infrastructure. A public art master plan and the community process by which a plan is developed offers a way to define a community’s identity as well as address cultural and physical improvements within the context of broader urban and regional planning efforts. The significance of this study would increase the
knowledge of professionals and non-professionals about the value landscape architects would bring to the creation of an arts master plan. As well, the outcome of landscape architects’ involvement in the creation of an arts master plan adds spatial relationship understanding, pedestrian linkage patterns, accessibility design considerations and a sustainability to the process and outcome.

3.4.2 Limitations

The respondents were informative and experienced with the subject but there are only limited number of them representing experiences from a small number of cities. Although the results may have some implications for other cities it is suggested that it is not generalized to larger population. Research primarily concentrates on cities with population 500,000 or above therefore findings are more relevant to larger cities.

This study mainly benefited from interview techniques known to retrieve in-depth information about the issue under study. However, it must also be noted that the interview results summarized are the perceptions and opinions of individuals which may have inherent biases about the topics studied here.

This study particularly focused on the professionals and experts opinion on Arts Master Plan. The study population selected for this research represents only one of the group’s perspective out of large number of stakeholders such as users, owners, community groups, and etc.

This research primarily concentrated on the components of arts master plan as well as the roles of professional and experts who were involved with the process. Further study could create a value associated with the improvements an arts master plan would bring. As well as, document successes of an arts master plan as a tool to make our communities more livable.
3.5 Summary

The proposed qualitative research outlined in this chapter is rooted in a methodology supported in literature, Taylor and Bogdan 1998, and Glaser and Strauss 1967. The selection of interviewees came from the cities mentioned in a research report created by Americans for the Arts (2003), that outlined public art programs and arts master plans. From that list further refinement criteria was used to select cities with population exceeded 500,000 and were strategically located across the United States to give the data a rich diverse mix. The data collected from interviews and secondary sourced are analyzed to retrieve themes that are relevant to the research questions that are set earlier in this research. The following chapter illustrates the findings from the research outline in this chapter.
CHAPTER 4
ANALYSIS AND FINDINGS

4.1 Introduction

In-depth interviews were conducted with 12 community leaders, researchers, experts, professionals and academic leaders in the field of master planning for the arts, to gather their perceptions of the role that landscape architects can play in the development of an arts master plan. Some in-person interviews and phone interviews were conducted (Taylor and Bogdan 1998). The interviews were based on the perception of the professionals that had previous experiences with arts master plans. The interviews were targeted in order to develop a thorough understanding of the professionals already practicing this endeavor and their perceptions. The interviews were conducted through different techniques, in-person and over the phone (Glaser and Strauss 1967).

The interview data shows that these professionals agree that landscape architects have a unique role to play in this field of art master planning. However, the data also shows that there is much to be done to fully involve landscape architects in a lead role for the creation of an arts master plan. As one respondent, Brad Goldberg, said “Typically these art master plans are not done by landscape architects. More often they are done by artists, consultant companies in the public arts field that specializes in arts master plans.” But Brad Goldberg further stated, “I think it is a wide open field for landscape architects.” This chapter explains in detail the analysis of the data and how this conclusion is drawn from the research.
4.2 Interviews as Primary Research

Primary research is defined as “investigations carried out to acquire data first hand”. Investigation means carrying out research and analysis to come out with this first hand data (Gluhovic, 2012). Specifically in this thesis, the primary research focuses on investigating the challenges that are faced by landscape architects when designing and master planning for the arts. Further it also discusses the role of a landscape architect in the perception of the planning for the arts. The investigation of the primary research draws out the main impacts of these challenges and the differences that are observed in the variations of the participants definitions of an arts master plan. Therefore a focused approach enables the researcher to focus on the main research area and get the best possible results (Greenbaum 1988).

4.3 Qualitative Analysis

As interviews are the main source of the primary data in this thesis, therefore it falls under the category of the qualitative data. This data is based on the experience and the judgements of a person (Saunders et al. 2000). Defined focus group as a specific type of group with specific purpose to listen and gather information. Therefore the focussed group in this study was the professionals or the practicing landscape architects. The interviews are conducted in order to analyse the literature that has been gathered and its implications in the professional practices.

As cited by Mason (2002, p.65), qualitative interviewing further allows for social argument to construct depth, nuance, complexity and roundness in data. Due to the nature of the research, it was important for this study that the researcher understand & obtain the perception of landscape architects and other professional towards the master planning for the arts and also to establish any difficulties they face doing so. These perceptions are driven by certain individual factors and beliefs that were
examined in chapter two (Saunders et al. 2000), explains that focus groups are used to understand people's feeling and thinking about a specific matter or phenomenon. (Krueger and Casey 2000, p.5) defines a focus group as a carefully planned series of discussion to obtain perception on a defined area of interest in a permissive non-threatening environment. Greenbaum, (1988) and Krueger and Casey (2000) stress that participants for focus groups are selected based on specific common characteristic and related to the research topic.

The reason why the researcher choose focus group and interview for its qualitative analysis is to involve the participants of the research project in all the research steps from the conceptualisation of the research topic to the collection and analysis of information's relevant to the objective of the research, then the analysis of the information collected based on the findings which is relevant to the research objective and to make sure he is not bias in any step which may influence the outcome of the focus group or the interviewee. Further, the theme was extracted from the literature in order to analyse the data and to implant the interview questions.

4.4 Interviews of the Participant

The participants were asked the following questions:

1) What is your definition of an arts master plan?

2) What are the types of professional tasks that an arts master plan requires?

3) Who was involved in the arts master plan you are familiar with and what was their roles?

4) Is there anything else you would like to add to the interview?

A follow up question was asked:
5) In your option, what profession should lead the creation of an arts master plan and why?

These questions were asked to all respondents leading to a richer base of understanding and thinking about landscape architects role in master planning for the arts.

4.4.1 Interview 1: Perry Howard, FASLA

**Profession:** Landscape Architectural program coordinator for the Department of Natural Resources and Environmental Design in the School of Agriculture and Environmental Sciences at North Carolina Agricultural and Technical State University.

**Background:** Apart from working as a coordinator for the department of natural resources and environmental design, Perry Howard, was also national president of American Society of Landscape Architects in the past. The interviewer has also explained the background and the motivation for conducting this research to him. Many of his answer were also related to the background of the study that was explained by the researcher. The interviewer explained that his interest originated from proposal from the City of [Richardson], Texas back in 2010 that asked professionals to submit proposals. The literature on this subject is very limited and really the involvement of landscape architects in this almost doesn’t exist in the literature, therefore this has made him to develop the structure of the interviews.

**Analysis of in-depth interview:** In the perception of the interviewee, Mr. Howard, an arts master plan, is basically a plan that lays out probably where a person wants to put things, what kind of art, just overall sort of make an art firm or whatever for a city or zoo or whatever organization is done but basically it’s sort of a goal thing in most places. He explained that it would require a lot of things most important of which is the need to figure the reason that why there is a need to for it to be done.
Mr. Howard added, “It needs to be started with research about a group or the target audience that will be the user of the stakeholder in such case. The city or zoo, for example, is another public space that is visited by different class of the people. There is a need to identify the user and to also explain what there a need to incorporate art in such case is. There is a strong need to explain that why this arts will be visited and promoted by the people and why people want to go there for the art. Therefore, there will be a need for this group or the other one to just find the history and involvement, about everything. Therefore it is very important to target the art community or organization in order to make it workable as well as convert the space into a place of activity”.

Further, Mr. Howard says it is very important to justify the site in such a case. “When an architect is planning for the people or for the public, he needs to justify that whether this space will be converted in to area of activity in the future or not”. He continued, “ There should be a justification for that what advantage will be gained for the public or the user through this master planning. Therefore, incorporating arts in a space that is already filled with other activity, it is important to find out if will workable in that space and the targeted community will participate in this activity or not. Hence the role of the architects is very important in this regard. Personal experience and memory can also play an important role”.

Mr. Howard stated, “However apart from the community and the design it is also very important to point out where these art symbols or sculptures will be placed. It is the role of architect to understand the sensitivity of all the spaces. In this regard the role of the architect is important as he can better analyse that where is the best place to locate things. Therefore in short, it can be stated that when the landscape architect
is planning for the arts, he needs to explain the site, and then also of things that come into play while planning in active zone”.

Mr. Howard added, “Therefore it is very important to develop a plan or the program for the arts to be incorporated successfully in the master plan. Further there should the drawing and the plan ready in order to put it in to practice. Further there are different aspects to get involved with. The different arts master plan projects that you were involved in; were there teams of people that you were working with, there are different result and difference in the criteria for the judgments. And who were the individuals or professionals, matter a lot as well. Therefore while fusing any art with an activity; it is important to explain the output of the work”. As he explains his perception as a child when he used to go to the zoo, he also explained that there is a huge big difference while he is looking at the same place. He explained that, “Now he will return into the zoo again in order to analyse the spaces and to observe how these spaces can be better cater to people. Therefore it is very important to know the committee who is going to utilize this space”.

The last question was based on the experience and the opinion of the interviewee had with arts master plans. The question was based on the idea what profession should lead the creation of an arts master plan. The interviewee explained that for all the justification that he explained earlier, it is very easy to say that landscape architecture should lead an arts master plan. Mr. Howard explained, “For all the reasons that have been explained, it can be stated that a landscape architect can more easily understand the sensitivity of a space as they have more sensitivity to art and really appreciate art and as art is different as there is a need to understand that what is good and what in not. It’s pretty much the same process, but you’ve got to understand that
there’s here and you got to give everybody this again if you are doing it for citizen participation you need to get input”.

4.4.2 Interview 2: Jody Ulich

Profession: President of the Art Council of Fort Worth and Tarrant County.

Background: The interviews are based on the similar set of questions as that were used in the interview from the past. The difference was in the perception and the experience of the architect and the project they have worked on.

Analysis of in-depth interview: The second interviewee that is Jody Ulich, has also defined the master planning for the arts in her own perception. Ms. Ulich explained, “Her experience with an arts master plan is usually tied to a public art program and it’s an opportunity to bring in a consultant to look at the community as a whole and help the city to identify potential places for art to work with the community and figure out what direction the community wants to go in. According to her a master plan is not choosing artists, it is not choosing artwork but rather looking at the entire fabric of the community and helping them put a plan that will move an arts program, or public art program forward”.

While defining types of professional tasks that an arts master plan might require, Ms. Ulich said that community involvement is one of the most important constituent. Therefore, she said, “While designing or master planning for the art, it is very important to have somebody who has the ability to work with the public, to listen to the public, gather information and then of course put it together and writes it. In order to develop a the master plan and to successfully execute it, usually a team of people is required and the team includes at least one artist and a lot of planner, an architect and yes, often times a landscape architect”. She also named a few people that she had worked with in the past while discovering her own experience of master planning. She
said that the one that she was mostly closely aligned with, was the one that was done with the Phoenix Arts Commission, 25 years ago. “Bill Morris and Catherine Brown, worked at the Phoenix Arts Commission. Further the artist that they worked with was Grover Lu Tong. Bill and Catherine were the planners and Grover was the artist”, she added.

While defining the community for the arts master plan, she explained that each community requires their own kind of a team so it has become more sophisticated as time has past. “Years ago, it was literally an artist and a planner that created an arts master plan”. Ms. Ulich said, “One of the things a lot of cities are seeing is that the master plans have the capacity to cater to more of the community than before. Similarly, the communities and governments have also developed an understanding of what the ramifications of the public art is. She also argues that communities are also leaning more towards the artist in the lead where in the past the artist wasn’t necessarily the lead person”.

While answering the question, what profession or professional should lead the creation of an arts master plan and why, the interviewee explained that in her perception it would be a good option for a good public artist leading it but since she has been working in public arts, she is aware of the fact that this field has been evolving, so there are a lot of people working in public art that are not only public artists but, landscape architects and architects. Ms. Ulich added, “…and so because the field has grown that much, it is an opportunity and a good experience to work with people that have dual interest, somebody like Will Brooder, who is a world famous architect”. Ms. Ulich explained that he is one of the architects that is an artist, who has a master’s degree in sculpture. “So the people like Brooder are of great use when working in a team. But here, it is also important to consider urban planners more than we used to 30
years ago”, she explained. “People who understand things like pedestrian accessibility, connections, etc., while developing a master plan it is really essential to include people that understand urban design, connecting road ways etc. So having a good team with planners is critical in this regard”. She explained, “In terms of arts master planning, there are a couple of other places that some research must be done. These are city wide plans. Some of the other master plans include transportation as the places like Seattle and Portland that have rail stations; they actually integrated a public art master plan in them. An arts master plan is not just where sculpture is placed but it is actually a way to engage the art community. The community at large will be able to bring all of these opportunities together. But as the master plan, that is trying to be defined within the city fabric, where is the best place to do some of these things”. Further she said, “…the master plan does not end by the definition that how and where to place the sculptures but it is beyond these requirements. Most cities now in the past 20-25 years have had their public art and they have arts master plans”. Ms. Ulich further explained that she has no idea from where the concept of arts master plan originated. It came into existence by the transformation of space and places.

4.4.3 Interview 3: James Richards FASLA

**Profession:** Registered Landscape Architect practicing in Texas.

**Background:** The interviews are based on the similar set of questions as that were used in the interview from the past. The difference was in the perception and the experience of the architect and the project they have worked for.

**Analysis of in-depth interview:** While defining Mr. Richards experience with the master plan, he explained that his experience is limited but he has the same experience as the tourism master plan where the end goal is economic development and what is being used is looking at the art resources within the community in terms of
the artist themselves, the non-profit that support the artist, possible venues, and ways to link those together in terms of workability. Including, communications and all other sort of things, to see how art can be used as leverage to enhance economic activity in the community.

Further, Mr. Richards explains, “The types of professional tasks than an arts master plan might require using all the resources in the broadest possible understanding of that, human resources, physical resources, communication resources etc. This also involves the effort to determine what from that, might become key drivers through an analysis. What some conceptual alternatives for shaping that into some sort of plan might be and then coming up with some planning recommendations and strategies and implementation strategies out of that. So those would be the key steps. Now the agenda has changed it has change into the methods that are being used in order to make money”. He explained that artists have made many attempts in order to incorporate their art into the public space but, it has turn into different agenda.

While answering the question that what are the main need of the art master plan, he explain that, “It turns out that what is probably more realistic is a programmatic master plan that evolves. It is important to find space and to find exhibition space and you need to find spaces in the district that you can have, not only static art exhibit but more importantly, dynamic art exhibition spaces and events with huge active zone that may take the form of films on a wall”.

“All that requires is a tremendous amount of working with the artist in the city to program those things they need”, Mr. Richards stated. “And then working with the city staff on an implementations side to figure out how to clear out as much of the red tape as possible, because that’s the end of the artist acting spontaneously so the master plan should be catered with programming and management. The arts master plan, in
this case, is the traditional urban design framework plans where they looked at space as where art might be resulting in the galleries but failed to tie physical framework. In short, public art wasn’t about sculpture too much anymore. It is more about the performances and run approach that raised the consciousness of the community in terms of the arts and artistic potential there and you know really giving them. In the interviewee’s professional opinion, artists should lead the creation of an arts master plan”. Mr. Richards concluded, “That it could be a landscape architects but he should be aware of all the needs and the requirements that should be catered to while meeting up with a master plan”.

4.4.4 Interviewee 4: Fernando Costa

Profession: Assistant City Manager with the City of Fort Worth Texas.

Background: Previously the Planning Director for the City of Fort Worth.

Analysis of in-depth interview: With his experience with Fort Worth, the interviewee explained the public art master plan as the another kind of a public art plan to produce the work plan for the public art program describing the projects that will be administrated by the government and will be incorporated in the public or the urban landscape. “In other words it might be known as the cultural plan which is not tied specifically to the public art program it is broader and it had to do with a wide range of cultural assets in the community including public art and among other things”. Mr. Costa explained, “It sets the stage for the city council to allocate funds for arts programming to the arts council (a non-profit group) which allocates those funds in accordance with various criteria to different art organizations. Similarly, they have allocated funds to 45 different arts organizations to the community for a different kinds of programs. Ranging from the Fort Worth Symphony Orchestra and the Fort Worth
Opera which are, large and well known organizations to groups that neither one of us have probably heard of before”.

Mr. Costa also provided the details of Fort Worth with respect to his experience and the professionals that were involved in the process principally by the public arts staff of arts council of Fort Worth and other professionals like art commission board, comprised of five art professionals and 4 community representatives and the art professions include a curator, two architects, an artist and an arts administrator.

Mr. Costa added, “Possibly engineers on infrastructure projects where there is a possibility to integrate public art from the beginning bringing significant change in mindset because, engineers are accustomed to design bridges and water treatment plants and so forth without necessarily integrating public art into it. Infrastructures services group coordinate with activates and ensure among other things that the public art is adequately integrated into the program. The art master plan should be incorporated to make sure to respect the significance of landscape design in the siting and design of the public art. It is also very important to believe that it beautifies the city and it is not just about aesthetics, it is about our social and cultural heritage. A lot of works in public art can bring up a meaning like celebrating aspects of our past. Place making is a vital aspect of the public art program and ultimately public art can have an economic impact as well. It can be the part of part master plan strategy to revitalize central city, neighbourhoods and commercial districts. And it creates a sense of place and a new patch of the city”. While defining in his opinion that what profession or professional should lead the creation of an arts master plan and why, he explained “…it would be a team of professionals engage in that assignment and as to which one happens to lead the initiative; I think that’s more a question of the individuals who are involved and their own leadership skills”.

103
4.4.5 Interviewee 5: Todd Bressi

Profession: Urban Designer.

Background: Principal with Urban Design | Place Planning | Public Arts design firm located in Narberth Pennsylvania.

Analysis of in-depth interview: Firstly Mr. Bressi described the meaning of the arts master plan, explaining that it is taking a birthmark at the components of the previous economy and the cultural industries in an area in the city trying to assess what those components are, for example Mr. Bressi stated, “Those in the nonprofit sectors and the private sectors so that can take into account a wide range of organizations that present art and makes art as well as businesses that support the art. Taking a look at that broad segment of the city's economy and it's institution, to determine some effect in ecology, trying to determine what things are as an asset, how they function, what opportunities are recognized. Like the art, it is the target of the design to incorporate all the activities to declare the sectors of the community determine what strategies can help that component of the community move forward. The task that must be included in the arts master plan counts everything from physical inventory, the facilities and spaces, those facilities and potentially open spaces for activities and programming. Therefore there is a strong need to recognize what are the strengths and weaknesses of that kind universe of our diverse culture operation are. It would become a full-fledged art and culture program. Not just a visual arts program”.

Mr. Bressi discussed, “The city is looking to determine whether or not it has adequate facilities and spaces for such activities. So it is important to have inventory of available space and kind of programming occurs and to determine the values and evaluation of what the kind of audience market is required for such activities. The last professional capacity is being able to articulate in a convincing and specific way the
priorities used to determine and being able to contextualize them within the greater range of needs that the city may have”.

More importantly, he explained that, through his experience with the Denver airport, it is essential to involve the community that is living in the surroundings with the project in order to increase the participation in such type of master planning.

In his experience as an urban planner, he said, “…are the better option in order to execute the art master plan but it should be done in the collaboration with the people who have fine arts and arts planning backgrounds, cultural planning backgrounds. But on the other hand the strongest experience in planning methodology should lead the team”. Further Mr. Bressi stated, “It is always important to justify how some of these art master plans have actually benefited the communities”. So Mr. Bressi explain that from time to time, the planning organizations do work a lot with architects, with landscape architects often if we are doing a new community and would like to have like a local office and a local person to work with. “Or sometimes if the scope of the project instructs to call for more, either more design capabilities, and we have more office support”, he added.

4.4.6 Interviewee 6: Stephanie Landregan, FASLA

**Profession:** Landscape Architectural program coordinator for the Department of Landscape Architecture in the School of Architecture at University of California, Los Angeles (UCLA).

**Background:** Apart from working as a coordinator for the department of landscape architecture certificate program, Stephanie Landregan, currently holds the office of Vice President of Education with the American Society of Landscape Architects in Washington, DC.
Analysis of in-depth interview: First, she described her past experience as a museum exhibition designer with her first college degree in art. This was before she received her degree in landscape architecture. Ms. Landregan explained, “I was a museum exhibition designer. So I have been an artist since my first, degree in art”. Ms. Landregan added, “To me an art master plan if I’m working, in terms of a city is looking at pieces of arts for the inner collection of the city that are still to pieces that will be appropriately placed, revealing both from all forms of calculations whether is pedestrian, or whether is a car and some of it will be more appropriate in areas that are on a freeway and are very large understanding with the fighting with the works of art, within the landscape to be, distinct as possible”.

While defining in her opinion about what profession or professionals should lead the creation of an arts master plan and why, she explained, “It would be a team of professionals engage in that assignment”. She further added, “I think the landscape architect would be the first professional to hire for an arts master plan. I think a landscape architects’ background in understanding, the size and the context, is greater than other professionals, because with aesthetics stewardship and we often deal with both cultural and community issues. This would make, working with a community in placing a piece of art, easier than the other professionals, and only because of the training and the art training is different”.

“There is an art master plan in Santa Monica”, she explained, “…which not far from here and I think the committee that deals with it did not include a landscape architect. I use to work in the city of Santa Monica and I said why don’t you us a landscape architect? The city staff said, why shouldn’t we, and I said because understanding site context with site constraints, climate impacts, and you know solar exposure, and you’d want to make sure that if you having a reflection it is not going into
somebody's eye, etc. There are some things, that I think, as a professional it is better to advise them on issues of liability that community group don’t always consider, and they actually never thought of that”.

Ms. Landregan added, “This is not for the landscape architecture as a team but I do think that too often in this art plan did appear to be this way, but art appears in, the take the vicious block regardless of the appropriate in deciding the piece, more it is put in a position that, a political compromise because to receive the art piece you have to put it in a visible place that have some civic context, but I know, that we spend a lot of time in galleries and displaying art that is calm, that have a known value, but in think we forget that displaying art that is cultural and contextually important, it should be experienced contextually we don't spend the same amount of time, that we would on displaying other pieces of art and I think it's lack of knowledge of who is going to hire in this citing pieces of art that are on the landscape”.

Ms. Landregan wanted to add these thoughts: “I think part of, historic disconnect between landscape architects and planners occurred about the time after the great white city in the Colombia exhibition and planning became a profession separate from landscape architecture. We forgot to stay in touch with planning as an art form and it became more of a policy forming profession rather than a place forming endeavor. Current city master planning is based on policy and setbacks, not respecting of the topography, or the context, or the existing cultural resources and natural systems”.

“If you look at the curriculum of an architect program”, Ms. Landregan continued, “…it does not include nothing like site planning, not understanding site, not understanding topography, not understanding grading, and drainage, not even understanding natural system. Majority of architects are not sensitive to context and
they work within the property boundary, that said I think there are some planners and people who are geographers that actually may, should be landscape architects because if they realize that all of the skills that they have to be applied in the environment, as they will be great with this too but I will say, it is not part, that consignment is not taught in geography”. Finally, Ms. Landregan said, “…landscape architects’ skills and abilities are really unique. But I think that the major skill set needed for an art master plan is siting of art at the most appropriate place and that is, I feel that's the landscape architects’ role. I think they are most qualified to lead this field as well”.

4.4.7 Interviewee 7: Brad Goldberg, ASLA

*Profession*: Artist/Sculptor and Landscape Architect.

*Background*: Apart from working as an artist and sculpture, he is also a practicing landscape architect. He is based in Dallas, Texas but, designs and builds projects all over the world. Mr. Goldberg also serves on the Dallas Area Rapid Transport (DART) Board as coordinating artist and landscape architect for station designs.

*Analysis of in-depth interview*: Mr. Goldberg stated, “That technically, an arts master plan takes an area, it might be a park, it might be a city or a town and the towns desire is to implement a master plan that deals with...I'm assuming you're talking about public arts”? Mr. Goldberg asked. He continued, “A town may want to introduce a public ordinance that perhaps requires a percent for art on new projects. Usually when they desire to develop a master plan they look at the entire city’s make up and try to come up with a plan that deals with all the different levels of places and spaces in the town. And at the same time it's a political thing because they are trying to pass an ordinance usually to implement an arts master plan".
In regard to the researchers second question, what are the types of professional tasks that an arts master plan might require, Mr. Goldberg responded to say; “Well, typically these arts master plans are not done by landscape architects. They are typically done by, artists themselves, who have established themselves as being qualified to do master plans and sometimes they are done by consulting companies in the public arts field that specializes in the master plans. That said, they are organized, they are political savvy as to the make-up of the town and the way the town works politically, and what it might take to pass the ordinance”.

He further added, “It also takes an eye towards looking at places and spaces around the town that could use public arts. But at the same time, establish a process by which when new projects, new capital construction projects come about that they qualify for the potential art ordinance which puts that in play, which ends up resulting in the work of public arts. So all that is to say that there’s a whole number of tasks involved that an individual would have to have in order to do a qualified public art master plan”.

He mentioned, he has done several master plans for public arts and the most recent one he did was for a park called Crawford Park in Dallas. “The one before that was for the Trinity river project which is now on hold but a master plan for public arts was completed for the Trinity River project in Dallas, Texas”, he added.

Mr. Goldberg’s last thoughts included his statement, “…but you know, I typically wouldn’t believe that the reason you’re not seeing landscape architects doing this is because of the probably, general unfamiliarity with the art world. And I think that, typically the people that fit nicely into that process are generally professionals that are specialized in doing arts master plans for cities and they have established processes by which they complete their work.” He continued, “So there are some that spend their
lives doing lots of plans for public arts. And I said before, there are some others who seems to be particularly in depth to being able to technically see the big picture and be able to do a master plan of art for a particular place. I think that it would be a perfect thing for landscape architects to do given the special abilities and techniques and knowledge that landscape architects have”. Mr. Goldberg qualified he thoughts by adding, “They aren’t always, they may not be as strong and use the knowledge of the world of art as well as others. I think landscape architects have a unique ability because they understand space and design and the totality of design better than perhaps the art administrators do”.

4.4.8 Interviewee 8: Gary D. Scott, FASLA

**Profession:** Registered Landscape Architect in Iowa and Director of Parks for the City of West Des Moines, Iowa.

**Background:** Apart from working as a Director of Parks for the City of West Des Moines, Iowa, Gary Scott, was also national president of American Society of Landscape Architects in the past. The researcher or the interviewer has also explained the background and the motivation for conducting this research to him.

**Analysis of in-depth interview:** In the perception of the interviewee, that is, Gary Scott, an arts master plan, is basically a plan that lays out the vision, goals and objectives for the arts in a particular community. Mr. Scott stated, “These should be based on a community assessment by the consultant and community input from the inhabitants”. In Mr. Scott’s response to the question, what are the types of professional tasks that an arts master plan requires, included the following, “...data analysis, survey methodology, public input management, conceptual planning, setting realistic goals and objectives, arts program management and writing a report”.

110
He was then asked by the researcher, who was involved in the arts master plan he was familiar with and what was their roles. Mr. Scott said, “We established a Public Arts Task Force which guided to work of the paid consultant. This group represented various constituencies in the community, including elected and appointed officials. We also had city staff from the parks and recreation and community development departments. Lastly we had a paid consultant who had experience in preparing public art master plans and managing public arts programs in municipalities”. He further added, “Broad based community input is critical. Showing works of public art from around the country helped illustrate the concept that public art was integral to the infrastructure rather than sculpture dropped from the sky”.

Finally, he was asked what profession should lead the creation of an arts master plan and why. He stated, “Someone who has managed art programs and prepared arts master plans. That hands on experience is priceless to understand the process and difficulty in setting these programs up.

4.4.9 Interviewee 9: Michael Killoren

Profession: Director at the National Endowment for the Arts

Background: Director for Challenge America and Local Arts Agencies within the National Endowment for the Arts, located in Washington DC. The interviewer also explained the background and the motivation for conducting this research to him.

Analysis of in-depth interview: In the perception of the interviewee, that is, Michael Killoren, an arts master plan he said, “He could approach this from two different vantage points. One is from my experience as the art cultures affairs director in Seattle where their public art program was basically a spending plan for the, percent for art allocation. So it was on an annual basis where I had to develop a master plan for their art works based on capital construction projects throughout the city and
because there was a nexus requirement in conjunction with the project and that would
draw their funds or they could pool funds. So for example, there might be a small
project that might generate $30,000 and they had the flexibility if they were like several
parks projects that, through the similar amounts, we could combine that funding and
decided to do a larger project in one location rather than 3 small projects in 3
locations”.

Historically, Mr. Killoren stated, “The agency had either a landscape architect or
an architect on the commission who would also serve on a public art advisory
committee. So within the public arts program the advisory committee historically was
usually an architect and/or a landscape architect in as well as artists who were
accomplished in working in the public realm and others like a lay person, and the
community representatives. But then again it’s not necessarily a uniform practice
nationwide, it was sort of community to community and depending on the kind of
projects and the scope of projects and so forth”.

So from Mr. Killoren’s experience, every planner is a little different he said. “The
review panel you know how the project would be reviewed, project management,
appropriateness for the site. So I think it’s kind of all the background detail, information
on how to structure the call for artists, how to structure the community involvement
entities, generally how to determine what commissioning process to use”.

Mr. Killoren offered his thoughts on what profession should lead the
development of an arts master plan. He said “He would also mention knowledgeable
public arts staff would also be the project managers who would sort of oversee the
project as a whole. In many cases as an advisory body of that participation would be
citizen volunteers not compensated participants and at other times it wouldn’t be
uncommon for an artist selection panel to include reviewers with a wide variety of
expertise who would be not normally compensated for their time and expertise in the review process outside of the advisory committee.

“So again I would say it depends on the community and the involvement and the kinds of projects that they are going to undertake and sort of a reflection on how a profession in itself is involved”, he explained. “So the classic explanation is from when early on like in the 70’s when public art was like....and there’s a more elegant way this is. But why I would say placing of sculpture on plaza and now this gives more viewpoint think for landscape architecture in particular and now the plaza itself is the art work”, Mr. Killoren offered.

“And again depending on the city, depending on locale, depending on the profile of the project, requirements often times is the community involvement piece both at the planning stage as well as in sort of narrowing the scope for the project. So I think someone who can both have in depth knowledge of the art, design process and various art forms as well as the sort of navigational pieces of involving constituents and understanding the call for artists, the study requirements or team”, Mr. Killoren explained. “I guess really someone who can provide leadership for that team approach could be ideal I think. Then again every community is different and smaller communities might not have that luxury”.

4.5 Themes Extracted From The Interviews

The data was analysed to identify common themes, as well as ideas and thoughts that were unique to particular respondents (Taylor and Bogdan 1998). The primary categories used were:

- Scoping The Field of Master Planning for the Arts

According to Goldberg, Landregan and Killoren there is a great potential in this field for landscape architects. There are many professionals that can work within the
arts master plan process. Further it can lead to working with the people who are not only architects, and urban planners but artists, business owners, community leaders, and other stakeholders as well. These dynamics can lead to the development of an arts master plan that will successfully work in a community as part of a comprehensive city plan. The scope of an arts master plan requires knowledge and skills that are not unfamiliar to landscape architects.

- Roles that Landscape Architects Can Play

Interviewees suggest that there are many roles that can be played by the landscape architect. The foremost and the significant role that can be played is the designer. A landscape architect can more perceptively understand the needs of the people or a space (Ryan et.al, 2011), as he is an artist too. A landscape architect can better incorporate the design as well as functional needs in a plan while enhancing the aesthetic of the space. Further he/she can successfully lead the arts master plan as he/she is an artist, sculptor, communicator, facilitator, planner as well as designer. Further, the landscape architect can successfully lead the whole project as he is aware of the dynamics of all the fields involved (Mehrhoff, 1999).

- Overcoming Obstacles

The first category, Scoping The Field of Master Planning for the Arts, was used to classify responses that explained the general approach to arts master planning. The respondents were asked questions that allowed for detailed outlining of the scope of creating an arts master plan for communities. Most of the participants believed that working with the communities and effectively incorporating the communities needs on the target audience can lead to the successful development of the arts master plan (Harrison & Freestone, 1995). It also depends on the site of the project and the activity that has to be included because it does not only include the sculptures as the form of
art but far beyond it include the dynamism in the space including movement, performances etc. Further, the definitions varied in regard to:

- The scale or focus of the master plans
- The participants on the team
- The anticipated outcome
- The team leader

The second category, *Roles that Landscape Architects Can Play*, was used to classify responses that related to the different types of specific roles that were identified in the responses. The identified roles were broken down into the following sub-categories:

- Landscape architects with a small role or no role
- Landscape architects with a large role
- Landscape architects that should take a lead role

The third category, *Overcoming Obstacles*, was used to classify responses regarding barriers to success and how some of those barriers might be overcome. A few respondents identified what they perceive to be inhibitors or obstacles that have limited the success of landscape architects from effectively participating. The responses in this category were further classified into the following sub-categories:

- Lack of awareness or understanding
- Not familiar with the arts world or field

### 4.6 Summary of Findings

Throughout history in urban areas, art has been present, in some regard. Early communities recognized that art enriched the human experience, thus becoming a positive element in the urban environment. In modern times, there is a big difference in the picture. The design, planning and art have now evolved as one element therefore
it is the responsibility of the planner and the designer to incorporate the needs of community as a whole (Garmory & Tennant, 2002).

4.7 Scoping The Success of Master Planning for the Arts from the Interviews

This field of arts master planning, has a huge scope in order to achieve a successful outcome. All the respondents agreed that landscape architects can play a significant role in the development of an arts master plan. Communities were the center focus for this professional practice. So the findings show arts master planning is a tool for communities to their benefits according to their needs (Taylor and Bogdan 1998).

4.7.1 Focus on the Arts Master Plan

The first category, Scoping The Field of Master Planning for the Arts, was further split up into focus on the arts master plan in order to find the result for the classification of responses. The respondents were asked questions that further explained the scope of the field in the master planning for the arts and professional practices that can be carried out for this endeavour. The definitions varied in regard to the experience of the interview participants. The artist and city official perceives it with different aspects when compared to an architect or urban designer. Therefore the whole focus is dependent on the experience. But on the whole the definition of the arts master plan can be summarized as follow:

The public art master plan is a plan that can become a tool to create a community that embraces the local arts as a unique and vital resource which shapes and reflects a city’s cultural identity, while leveraging the arts as a key component for an overall economic development strategy that will be administrated by the government and will be incorporated in the public or the urban landscape. In other words it might be known as the cultural plan which is not tied specifically to the public
art program, it is broader and it had to do with a wide range of cultural assets in the community which includes public art.

4.7.2 Participants on the Team

The participants of the interview explained the scope of creating an arts master plan for communities with emphasis on the solution, that the arts master plan works better and more successfully when utilizing teams of professionals and interested stakeholders. Most of the respondents agreed to the fact that in order to successfully execute an arts master plan, it is important to develop a team of professional with a dynamic experience of planning including urban designers, landscape architects, local artists, community representatives, policy makers, business owners and the government representatives.

Public art incorporated in a master plan necessitates a variety of skills that are commonly found in different professions where urban planners have to be involved with landscape architects and architects as they also all have a certain role to play as an artist. Ordinary citizens, community leaders, and public officials who have a valid interest in the public art master plans, also have an important role to play.

4.7.3 Anticipated Outcome From An Arts Master Plan

The definitions of benefits or results varied in regard to the outcomes of the arts master plan projects that the respondents had worked on. Anticipated outcomes from the plans the interviewees had experiences with were also varied. It was found on the common agenda that the landscape architect can play an important role as a link between all the professions and interest groups. In short, it has been found that the community planning for the arts master plan has a great potential for the professional landscape architects. They are one of the most important components linking the community to the professionals. This opportunity helps expectations from various master
plans to be framed in more realistic terms. Less experienced participants in the planning process can have unrealistic expectations of the outcomes from an arts master plan.

4.7.4 Team Leaders

In order to explore the scope and the role of landscape architects in master planning for the arts, the participants for the interview were asked a question that justifies the role of landscape architects as the team leader in the projects. Maximum number of people agreed that the best person to lead the project is a landscape architect as they aware of all the variables involved in planning, that is, design, people, community and more importantly, the arts. The definitions varied in regard to many aspects. As the team leader, it has been found that the landscape architect can make the best out of all the resources, as they are more sensitive to design, site conditions, relationships of uses, public spaces, environmental factors, public input, consensus building and the possible design outcomes. As Fernando Costa explained, “I would want to have a team of professionals engage in that assignment and as to which one happens to lead the initiative; I think that’s more a question of the individuals who are involved and their own leadership skills.” He continued by saying, “…but I think landscape architects represent a largely misunderstood and underappreciated profession… and I don’t think the public and even a lot of decision makers fully appreciate the value of landscape architecture to preserving our natural environment and create our built environment. And so I think landscape architects make a powerful contribution to the production of public arts master plan.”
4.8 Roles That Landscape Architects Can Play

Interviews suggest that there are different roles that can be played by the landscape architect in the creation of an arts master plan, from a designer to an artist to managing the community input and the team. The respondents were encountered by different experience while master planning for the arts. Different landscape architects had different profiles and a few had diversified profiles too. From an urban designer, to sculptor, to an museum exhibit designer and few were designers in other fields like park design etc., but somehow already working in the arts community.

4.8.1 Landscape Architects with a Small Role or No Role

The interview results were used to classify responses that explained the general approach to arts master planning highlighting the Landscape Architects with a Small Role or No Role. The respondents were asked questions that allowed for detailed outlining of the scope of creating an arts master plan for communities. The definitions varied in regard to the profession of the interview participant. All the professionals considered themselves as an important factor for the planning but agreed on the importance of all the professions. So in the totality of the responses, landscape architects always had a role in arts master plan creation. It varied in size however depending on the experience of the interviewee.

4.8.2 Landscape Architects with a Large Role

The participants were asked questions that allowed the researcher to find if the landscape architects with a large role could be accepted by the community. The definitions varied in regard to differences in the participants experiences with planning for the arts. So the responses were not united in regard to landscape architects taking a large role in arts master plan creation. It cannot be conclude that landscape
architects cannot take a large role but, rather the participants in the study were not united in their options via their individual experiences.

4.8.3 Landscape Architects that Should Take a Lead Role

On general it was found that many of the participants believe that the landscape architect can take a lead role as they are trained and practiced to develop the ideas like urban design, place-making, quality of life issues, public consensus building, team management and city planning. A few respondents were urban planners, art commission members, city officials and landscape architects as well. Many of the respondents agreed that landscape architects should take a lead role as they have a potential to plan better for the community and the arts with diverse skills and approaches towards design. As said by Todd Bressi, “I often collaborate with artists on their projects again; the nature of the team, the composition of the team depends on the assignment. I have to say, I actually think, I wouldn’t so much say the profession but I would say whoever on the team has the strongest experience in planning methodology should lead the team.” He further explained, “So I think that kind of reality necessitates someone that has experience in managing planning projects, as being the lead of the team.”

4.9 Overcoming Obstacles

Overcoming the obstacles while working in the arts master plan field is one of the important areas that come out from the interviews. It has been found that there are many obstacles that the planning team has to deal with in the arts master plan creation, as it is not only the sculptures or accesses to the artworks but, it also involves all the elements that brings dynamism into a space (Smith & Amidon, 2006). As the findings show, obstacles can include, community education or support for an arts master plan, financial support or fund raising is lacking, lack of knowledge of the art
world and community consensus of the anticipated outcome from the arts master planning process.

4.9.1 Lack of Awareness or Understanding

It has been found through the interviews that there has been a strong gap in the understanding and awareness of the tasks that lead to the development of an arts master plan. Therefore, it can be inferred, there is a lack of awareness in the community as to how art can be valued and incorporated into their lives. While master planning is a project to the professionals, city staff, and the art community, it is important to include aspects of the community in the process. Therefore, the architects and the planning team also need to develop an understanding of the arts and its interaction with the community as the target audience within specific sites.

In regard to landscape architects overcoming obstacles like the lack of awareness of our skills to contribute to an arts master plan, the findings point out, by all interviewees, it is a matter of knowledge of the contacting agency as to how landscape architects can benefit the master planning process. This is a function of education that the profession of landscape architecture will need to promote.

4.9.2 Not Familiar with the Arts World

As pointed out in the interviews, a knowledge of the art world is important in the creation of an arts master plan. The community and the professionals such as, urban planners, engineers and landscape architects are less familiar with the art world and its associated branches. Therefore, in order to make them familiar of the art world, it is very important to involve artists and other art community leaders in the decision making process so that it could be successfully executed for the benefit of the community. As it was said by Brad Goldberg, “...as I said before, there are some others who seem to be particularly in depth to being able to technically see the big picture and be able to do
a master plan of art for a particular place. I think that it would be a perfect thing for landscape architects to do given the special abilities and techniques and knowledge that landscape architects have... “however he added, “... I typically wouldn’t believe that the reason you’re not seeing landscape architects doing this is because of their general unfamiliarity with the art world.”
CHAPTER 5

CONCLUSION

5.1 Research Summary

Landscape architects have a role in the creation of an arts master plan, as the research shows. The components of an arts master plan as researched from the list of adopted arts master plans provided by the Americans for the Arts (see Appendix for list), identify tasks suited to the skills, experiences and roles landscape architects have provided on projects, in one aspect or another, for the past 150 years.

5.1.1 Role of a Landscape Architect

What is the role of a landscape architects in the development of an arts master plan? This study looked at whether master planning for the arts is another area of professional practice to which landscape architects can contribute.

As Stephanie Landregan stated it, “...I think the landscape architect will be the first professional to hire to do this kind of a master planning for several reasons. I think our background in understanding, the size and the context, is greater than other professionals, because with aesthetic stewardship and dealing with both cultural and community issues, makes working with a community in placing a piece of art, easier than the other professionals, and only because of the design training and our art training is different.”

5.1.2 Examine an Arts Master Plan

What is the scope of an arts master plan? A secondary reason for this study is to understand the requirements of an arts master plan and its greater benefit to society.
And whether landscape architects, with their expertise in planning, design, and holistic approach to problem solving could bring a higher quality to the outcome.

Mr. Goldberg explained his thoughts on this question, “Landscape architects aren’t always... they may not be as strong and use the knowledge of the world of art as well as others. [sic] However, I think landscape architects have a unique ability because they understand space and design and the totality of design better than perhaps the art administrators do”. However, there are areas of knowledge landscape architects need to develop to assist them in leading this field of master planning for the arts. Experience and knowledge of the world of art, the local art community politics, and fund raising for public art programs, all would be helpful.

5.1.3 Prerequisites of an Arts Master Plan

A prior condition to an arts master plan is defining a community’s needs. Since an arts master plan is typically a tool to benefit a community, it is important to know what are the goals, aspirations, and needs of a community. Some of the needs of a community that would benefit from an arts master plan include, but are not limited to(Arlington Cultural Affairs, et al. 2004):

- Community Vision
- Local History
- Opportunities of the Plan
- Visual Characteristics of the Community
- Public Participation Strategies
- Community Charrettes
- Development and Landscape Patterns
- Inventory of Community Facilities, Infrastructure, Services
- Inventory of Planning Initiatives, Capital Improvements and Public/Private Development Opportunities
- How to Develop Public Art Projects
- Strategies to Guide Visual Impact, Economic Impact and Design Quality
- Strategies to Engage Artists and Selecting Public Art Projects
- Funding Opportunities and Constraints
- Scheduling Strategies for Implementation
- Management Plans
It was said well in the Council Bluffs Public Art Program executive summary, the arts plan acknowledges that public art is a unique way to visually communicate the true nature and spirit of the community by stimulating introspection or observation by those who wish to visit, conduct business or live in their community. Public art has evolved to the point where well-planned, innovative projects can reshape the image of a community and bring it to a new level of prominence.

5.2 Conclusion and Discussion

Throughout history in cities around the world, art has been present, in some fashion. Early communities recognize that art enriches the human experience, thus becoming a positive element in the urban environment. In modern times, city planning in large metropolitan areas has developed to consider art as a vital component.

This research has shown the depth and breadth of the landscape architectural profession over the past 150 years. It has identified the various design fields landscape architects have contributed to and excelled at since the early 1800’s in the United States. The success of landscape architects in these fields shows the skills and roles necessary to achieve recognition for large public projects identified in the literature review chapter. As well, the research has shown the level of public art contributions landscape architects and the profession have provided within the same time period. Landscape architects have incorporated opportunities for public art in their various projects since the early 1800’s. And in modern times, some landscape architects works are considered art, in its self.

The research shows that public art and landscape architecture historically complement each other. Also, artists have had influences on landscape architects in their works. However, not to confuse the differences between landscape architects including art in their projects or having their works considered art, to the topic of this
research study. This study is about creating an arts master plan for a community or specific location and having landscape architects participate. An arts master plan is a tool to create a community that embraces the local arts community as a unique and vital resource which shapes and reflects the city’s cultural identity, while leveraging the arts as a key component for an overall economic development strategy.

So as Jody Ulich explained, an arts master plan is usually tied to a public art program and it’s an opportunity to bring in a consultant to look at the community as a whole and help the city to identify potential places for art to work with the community and figure out what direction the community wants to go in. So a master plan is not choosing artists, it is not choosing artwork but, rather looking at the entire fabric of the community and helping them design a plan that will move an arts program, or public art program forward. Therefore the responsibility of the landscape architect lies more than any other professional. As it is explained in many studies that landscape architects are the social scientists as they are the professional who can convert a space into a place (Fleming 2007). The place is characterized by many aspects that more specifically include the movement, performance(activity), actors (community) and the stage (site), (Cusick 2003). Therefore, it is important to successfully include all, in the design and the process of planning. As the landscape architect is the person that is more closely associated with all the team members and stakeholders, therefore it is important to consider the role of landscape architects in the design of an arts master plan.

Community involvement is one of the most important constituent. Therefore, while designing or master planning for the art, it is very important to have somebody who has the ability to work with the public, to listen to the public, gather information and then of course put it together in a document for public consumption. In order to
develop a the master plan and to successfully execute it, usually a team of people are required and the team includes at least one artist and a lot of planners, an architect and yes, often times a landscape architect. As Fernando Costa said, “...so in producing the public art master plan I know they involved artist, the public art staff also includes people with backgrounds in architecture and of course it is important for us to have a good understanding of the landscape into which this public art is going to be integrated.” Mr. Costa continued saying, “I think we want to be sure to respect the significance of landscape design in the sitting and design of the public art.”

5.3 Relevance to the Profession of Landscape Architecture

Landscape architecture is both an academic field and a professional practice, incorporating aspects of master planning, botany, horticulture, the fine arts, architecture, geology and earth sciences, environmental psychology, physical land planning, and ecology. It involves the design and planning of outdoor public areas, landmarks, and structures to achieve environmental, social-behavioral, or aesthetic outcomes.

Landscape architects are trained to approach design and planning solutions holistic manner. The planning activities that are undertaken as professional practice is not only a client based services but also promotes greater understanding of public realm and welfare as part of its professional ought (see ASLA definition of landscape architecture in chapter 1). It is the responsibility of the landscape architect to respond to the community needs and desires (Landphair and Motloch, 1985).

This topic has a great relevance to landscape architecture. As city planning models move to a higher density across the United States, issues of quality of life in urban environments become problems city leaders will have to address. As well as, issues of economic growth. From the research as part of this study an arts master plan
can be a tool cities can use to address issues of economic growth and place-making as a way to increase the quality of life for our cities. Therefore the landscape architect is one of the diversified professionals that can work on the arts as well as the urban planning perspective for the arts master plan as they have sensitivity towards arts, design and activities (Foster, 2010).

5.4 Suggestions for Future Research

This research was an attempt to bring a deeper understanding about the arts as part of the landscape architectural professional practice. This research illustrated that there are many areas which can be included in future research related to the role of an arts master plan and landscape architects. Following are a few other topics that can be recommended for future research:

1. The role of community and the impact of arts master planning in the development of a city’s economic plan.

2. The role of policies to promote art in an arts master plan and the marketing of communities.

3. The role of an arts master plan for a community’s quality of life and their social and cultural responsibility for society.

4. Assess public perceptions of the arts in relation to the projected outcomes of arts master plan.

5. Study or evaluate the role of arts in cities under 500,000 population.

Further research can be done on the social responsibility of the urban designers, city planners, engineers and landscape architects in the development of public spaces. It has been found that a public space and its activities evolve with the passage of time. Therefore, it is very important to consider the function of public spaces and the
communities involvement to measure properly the success of an arts master plan. An arts master plan is not just the planning for the master pieces of art or the landscape, but it is the planning for the audience and the performance as well (Favretti, 2007).

5.5 Closing Remarks

There is not a clear answer to the question, who should lead the development or creation of an arts master plan for communities. However, it is clear from the literature and experts interviewed that, landscape architects have a role in the creation of an arts master plan.

Landscape architects have a history of a holistic view when it comes to designing within the public realm. The findings of this research place landscape architects holding a large role in arts master planning. Landscape architects are uniquely qualified to participate and in some cases lead the arts master plan creation.
APPENDIX A

INTERVIEW QUESTIONS
I would like to ask you some primary and perhaps a follow-up question concerning your personal definition of an arts master plan and how you came to that definition: My interest in this subject was sparked by a recent request for proposal (RFP) by the City of Richardson, Texas in 2010, that asked professionals to submit proposals to create an Arts Master Plan. The literature is limited on this subject and its relationship or involvement with landscape architects. My first question is:

1) What is your definition of an arts master plan?

2) What are the types of professional tasks that an arts master plan requires?

3) Who was involved in the arts master plan you are familiar with and what was their roles?

4) Is there anything else you would like to add to the interview?

A follow up question is:

5) In your option, what professional should lead the creation of an arts master plan and why?

I plan to use your interview responses in my final thesis study and give you credit in my thesis for your responses.

Thank you for your time!
APPENDIX B

SAMPLE INTRODUCTION EMAIL
Dear Mr./Mrs. John Doe:

I am completing my Master of Landscape Architecture degree at The University of Texas at Arlington. My thesis topic deals with how individuals develop an Arts Master Plan and I am asking for your participation in this research.

My interest in this subject was sparked by a recent request for proposal (RFP) by the City of Richardson, Texas in 2010 that asked professionals to submit proposals to create an Arts Master Plan. The literature is limited on this subject and its relationship or involvement with landscape architects.

I would like to ask for your participation in an interview on the topic that will take approximately 60 minutes of your time and is completely voluntary and confidential. Would you please call or email me if you have any questions and do let me know when I may contact you? Your participation is very much appreciated.

Sincerely,

Jack R. Phillips, PLA, ASLA
Graduate Student
Program in Landscape Architecture
The University of Texas at Arlington
325 Valdez Road, Ennis, Texas 75119
Phone: (214) 535-9962 Email: jack.phillips@mavs.uta.edu
APPENDIX C

SAMPLE INTRODUCTION LETTER
Dear Mr./Mrs. John Doe:

A few days from now you will receive a phone call requesting your participation in an interview on an important research project. The interview concerns defining master planning for the arts as a niche for landscape architectural practice.

Because of your experience and expertise, your participation in the interview, which is voluntary and confidential, is highly important. The interview will take approximately sixty (60) minutes of your time.

Thank you in advance for your participation. It is only through the generous support of people like you that we can contribute to the knowledge based of landscape architecture.

Sincerely,

Jack R. Phillips, PLA, ASLA
Graduate Student
Program in Landscape Architecture
The University of Texas at Arlington
325 Valdez Road, Ennis, Texas 75119
Phone: (214) 535-9962 Email: jack.phillips@mavs.uta.edu
APPENDIX D

TELEPHONE SCRIPT TO SCHEDULE AN INTERVIEW
Script for Initial Call to Schedule Interview

Hello Mr. / Ms. ______________

My name is Jack Phillips. I am a graduate student in the Program of Landscape Architecture at The University of Texas at Arlington working on my master’s thesis. I am calling to request your participation in a voluntary interview for an important research project. The interview will take approximately 60 minutes of your time and your experience and insight will be valuable to the study. My research concerns the definition and development of an Arts Master Plan and the opportunities for landscape architects.

What would be a convenient date and time for us to discuss this subject?

Thank you for your time and I look forward to talking with you on ______________.

I can be reached at (214)-535-9962 or you can e-mail me at jack.phillips@mavs.uta.edu
APPENDIX E

LIST OF STUDIED ARTS MASTER PLANS
1) Atlanta Public Art Master Plan, 1994 (Commissioned by: Bureau of Cultural Affairs) Published by: Project for Public Spaces and Final Editing by: Atlanta Master Plan Task Force, 2001

2) Council Bluffs, Iowa – Public Art Master Plan, 2004 (Commissioned by: Iowa West Foundation) Published by: Public Art & Practice, LLC and EDAW

3) City of Dallas – Cultural Policy and Program, 2002 (Commissioned by: Office of Cultural Affairs) Published by: City of Dallas

4) Louisville Public Art Master Plan, 2009 (Commissioned by: City of Louisville (Mayor’s Office)) Published by: CREATIVETIME

5) San Diego Public Art Master Plan, 2004 (Commissioned by: City of San Diego) Published by: Jerry Allen and Associates


7) Santa Cruz City Arts Master Plan, 2008 (Commissioned by: City of Santa Cruz, CA) Published by: City Arts Commission, November 2008

8) Southeast False Creek Art Master Plan, 2007 (Commissioned by: City of Vancouver, British Columbia, Canada) Published by: 4 Culture and Buster Simpson 2007

9) Walnut Creek Arts 2000 (Commissioned by: Walnut Creek Arts Commission) Researched and Published by: Lynne Baer 2000

10) Public Art NEXT! – San Jose’s Public Art Master Plan, 2007 (Commissioned by: City of San Jose, CA) Published by: Todd Bressi, Brown & Keener Bressi 2007

11) The University of Texas at Austin – Public Art master Plan, 2008 (Commissioned by: UTA and Landmarks – Public Art Program) Published by: PWP Landscape Architecture 2008

12) Legacy Trail Public Art Master Plan, 2010 (Commission by: Legacy Trail Public Art Consortium) Published by: Todd Bressi, Urban Design Place Planning Public Art 2010

13) Fort Worth Public Art Master Plan, 2003 (Commissioned by: City of Fort Worth, TX) Published by: Cusick Consulting 2003

14) Encinitas Arts Master Plan, 2002 (Commissioned by: City of Encinitas Parks and Recreation Department) Published by: Encinitas Commission for the Arts 2002

15) Decatur Cultural Arts Master Plan, 2010 (Commissioned by: City of Decatur, Georgia) Published by: Lord Cultural Resources 2010
Public Art | Public Places, 2004 (Commissioned by: Arlington, Virginia County Board and Cultural Affairs) Published by: Arlington Department of Parks, Recreation and Cultural Resources 2004
APPENDIX F

THESIS DEFENSE POWERPOINT PRESENTATION
MASTER PLANNING FOR THE ARTS: IDENTIFYING THE SKILLS AND ROLES FOR LANDSCAPE ARCHITECTS

by

JACK RANDAL PHILLIPS

MLA THESIS DEFENSE

14 November 2012
Presented to the Faculty of the Graduate School of
The University of Texas at Arlington
in Partial Fulfillment of the Requirements
for the Degree of

MASTERS OF LANDSCAPE ARCHITECTURE

THE UNIVERSITY OF TEXAS
AT ARLINGTON
December 2012
Contents of the Presentation

1.0 Introduction
2.0 Literature Review
3.0 Research Methods
4.0 Analysis and Findings
5.0 Conclusion
BIOGRAPHICAL INFORMATION

Jack Phillips is a native Texan growing up in north central Texas.

- Graduated from Texas A&M University in 1979, BSLA.
- Became president of Texas Chapter ASLA in 2006.
- Became national trustee for the Texas Chapter ASLA in 2008.
- Participated in HGTV’S “LANDSCAPERS’ CHALLENGE”
  Episode “Barbecue Haven”, Participant Landscape Architect; March 2005, Lantana, Texas
BIOGRAPHICAL INFORMATION

Short-list of completed works of J.R. Phillips, PLA:

1) Cottonwood Trail Esplanade, Dallas, Texas
2) Fort Lauderdale Beach Revitalization, Fort Lauderdale, Florida
3) Fox Sports Net Headquarters, Irving, Texas
4) Riverwalk Master Plan, Fort Lauderdale, Florida
BIOGRAPHICAL INFORMATION

A limited selection of Phillips’ artwork.

Phillips is also an artist with a passion for painting, drawing and sculpting.
1.0 Introduction
1.0 Introduction

- This research examines the following:
  - Skills and experiences of landscape architects related to the arts
  - Arts master plans from selected cities within the United States
1.0 Introduction

- An arts master plan is a tool to create a community that embraces local arts (Markusen and Gadwa 2010):
  - Shapes and reflects local cultural identity
  - Becomes a unique and vital resource
  - Leverages the arts as an economic strategy

- 1967 National Endowment for the Arts established art programs and plans for cities to follow for funding (Jacobs 1995). However, in the literature there is limited understanding of these plans.

- The role of landscape architects in these plans has not been explicit.
1.1 Definitions Important to this Study

**ART:** Art is a term that describes a diverse range of human activities and the products of those activities (performing arts and visual arts). It is the conscious use of skill and creative imagination especially in the production of aesthetic objects.

For this study, the visual arts are referred to, which cover the creation of images or objects including painting, sculpture, printmaking, photography, and other visual media (Chilvers 2009).
1.1 Definitions Important to this Study

**ARTS MASTER PLAN:** An arts master plan is a tool to create a community that embraces the local arts community as a unique and vital resource which shapes and reflects the city's cultural identity, while leveraging the arts as a key component for an overall economic development strategy. It is one of several tools a community can use to accomplish an elevated quality of life (Markusen and Gadwa 2010).
1.2 Background

- Throughout history in urban areas art has been present in some regard (Baker 1998).

- Early 17th and 18th century communities recognized that art enriches the human experience, thus becoming a positive element in the urban environment (Newton 1971).

- In history landscape architects have been influenced by art, incorporated art and opportunities for art into projects, and the works of some landscape architects have been considered art (Markusen and Gadwa 2010).
1.3 Problem Statement

- This study examines the education, skills and experiences of landscape architects, through qualitative methods (Glaser and Strauss 1967), to determine what qualifies a landscape architect to:
  - Participate in an arts master plan
  - Design an arts master plan
  - Lead the development of an arts master plan
1.4 Purpose of the Study

- To show an arts master plan is similar in process to other physical master plans and design guidelines created by landscape architects (Beardsley 1998).
- To show that landscape architects with their urban design and city planning expertise, knowledge of spatial relationships, and holistic approaches to master planning can bring clarity to the city planning strategies needed to create successful art master plans (PWP 2008).
1.5 Hypothesis

The hypothesis is that the general public and landscape architects do not know:

- What an arts master plan is
- Who creates an arts master plan
- Who participates in an arts master plan

This study will answer all of these questions, as well as the following research questions.
1.6 Research Questions

1) What is the scope of an arts master plan?
   - This study looks at the requirements of an arts master plan and the components typically found in successful plans (Cusick 2003).

2) What is the role of landscape architects in the development of an arts master plan?
   - This study looks at master planning for the arts as another area of professional practice to which landscape architects can contribute (Gottdiener 1986).
1.7 Significance of the Study

- To understand the requirements of an arts master plan and its greater benefit to society (Glaser and Strauss 1967).

- To show that landscape architects, with their expertise in planning, design and holistic approach to problem solving can bring a higher quality to the master planning outcome (Fleming 2007).
1.8 Limitations of the Study

- This research is focused on the skills and experiences needed to participate in the creation of an arts master plan.
  1) Studied 16 community arts master plans from 60 provided by Americans for the Arts
  2) Selected 7 communities with population over 500,000 from the 16 plans studied
  3) Geographically selected the 7 communities in different regions across the United States
2.0 Literature Review
2.0 Literature Review

- The research study reviews:
  1) First, the training, skills and experiences landscape architects, as a profession, have accumulated since the early 1800’s as provided in the literature.
  2) Secondly, the history of master planning for the arts and it’s components as provided in the literature.
  3) Finally, the approach and participants of an arts master plan.
2.1 Art in Landscape Architecture: Early 1800’s

- 1831, the rural cemetery movement provided a laboratory for the "picturesque" design style, experimental gardens, arboretums, and "museums without walls" (Elwood & Leitner 1998).

Source: A. Bernstein 1997—Greenwood Cemetery, Brooklyn, NY

MASTER PLANNING FOR THE ARTS: Identifying The Skills and Roles for Landscape Architects
2.2 Art in Landscape Architecture: in the 1800’s

- 1858, the parks movement gathered momentum and provided work for professional designers like Olmsted, Vaux, Downing, and Cleveland (Birnbaum & Crowder 1993).
2.3 Art in Landscape Architecture: Late 1800’s

- 1876, the “city beautiful” movement took cities away from the picturesque traditions towards architectonic formalism while blending naturalistic forms (Hanna & Culpepper 1998).
2.3 Art in Landscape Architecture: Late 1800’s

- 1887, George Kessler, a landscape architect began designing real estate developments and was renowned for his ideal of “the city in a park” (Walsh 1997).
2.3 Art in Landscape Architecture: Late 1800’s

- 1899, Olmsted, Jr., and Arthur Shurcliff created the first four-year landscape architecture program at Harvard.

  - Also, in 1899 in the U.S., there was a need to formalize the practice with the creation of the American Society of Landscape Architects (Nichols & Griswold 1978).

  - United States is the founding country of the formal profession called landscape architecture (Bosworth & Donovan 1998).
2.4 Art in Landscape Architecture:
Early 1900’s

- 1904, John Nolen, a landscape architect was the first person to identify himself as a city and regional planner. He developed the first planning degrees at Harvard (Scott 1969).

- Nolen designed city plans that followed the teachings of Camillo Sitte who said, “Works of art cannot be created by a committee or through office activity, but only by a single individual. An artistically effective city plan is also a work of art…” (Collins 2006, pg. 260). Camillo Sitte, Austrian artist, architect and city planner (1843-1903).
2.4 Art in Landscape Architecture: Early 1900’s


- 1927, new town planning - Marjorie Sewell Cautley, a landscape architect, designed Radburn with architect Clarence Stein. “Greenbelt Town” movement (Tishler 1989).
2.5 Art in Landscape Architecture: Late 1900’s

- 1980, adaptive reuse has seen landscape architects design lost spaces such as (Tishler 1989):
  - Old railroad beds
  - Utility corridors
  - Landfills
  - Wetlands and waterfronts
  - Flood control solutions
2.5 Art in Landscape Architecture: Late 1900’s

2.6 History of an Arts Master Plan

- **Brief History of Arts Master Plans in the US:**
  - After WWII Americans started rebuilding older industrial cities and urban renewal projects started (Sies and Silver 1996).
  - Some early renewal projects however created hostile environments to traditional urban life (Arlington Cultural Affairs, et al. 2004).
  - In 1959, Philadelphia was the first city to adopt an arts master plan that established a 2% rule (Americans for the Arts 2003).
2.7 Components of an Arts Master Plan

- Typically, a plan is a written policy or guideline with an accompanied drawing(s).

- A list of components (Arlington Cultural Affairs, et al. 2004):
  - Community Vision
  - Local History
  - Opportunities or Goals of the Plan
  - Inventories of:
    - Public facilities, infrastructure, services
    - Public/Private Partnership Opportunities
    - Funding Opportunities and Constraints
  - Strategies to Engage Artists
2.7 Components of an Arts Master Plan

- A list of components (continued):
  - Public participation strategies - charrette
  - Strategy to define and select public art projects
  - Implementation schedules
  - Management plans

This general list of components is pervasive throughout all the studied arts master plans.
2.8 Approach of an Arts Master Plan

- Arts Master Plan Approach
  - Some plans are created by municipal staff, while others are developed by hired consultants.

- Each plan studied was not limited to, but followed the subsequent methodology (Baker 1998):
  - Formation of:
    - Steering Committee of Community Stakeholders
    - Comprehensive reviews of existing art surveys, art studies, economic data
2.8 Approach of an Arts Master Plan

- Arts Master Plan Approach (continued) (Baker 1998):
  - Formation of:
    - Working groups of city staff, art commission members and community volunteers
    - Several focus groups with participants from:
      - The Arts Community
      - Tourism
      - Business
      - Education
      - Design/Planning
      - Media
2.9 Participants of an Arts Master Plan

- Participants and Their Roles

- Stakeholders in a typical arts master plan include, but are limited to (Cusick 2003):
  - General Public
  - Municipal Leadership and staff
  - Art Community/Artists
  - Funding Sources
  - Legal Interests
  - Planners/Architects/Landscape Architects/Urban Designers
3.0 Research Methods
3.0 Research Methods

- Qualitative date collection and analysis techniques were used with two major components (Taylor and Bogdan 1998).
  1) Published literature reviews and reviews of active arts master plans
  2) More importantly, open ended interviews to collect data from individuals that have worked on art master plans
3.1 Research Design

- Parameters of the Study

  - The supposition for this study is that an arts master plan is similar in process to other physical master plans and design guidelines created by landscape architects.

  - The list of cities with arts master plans located throughout the United States was retrieved from The Americans for the Arts, based in Washington, DC (Americans for the Arts 2003).
3.2 Study Criteria

- From that list, and using other criteria such as (Taylor and Bogdan 1998):
  - Population over 500,000
  - The existence of an adopted arts master plans
  - Regional diversity

Art master plan studies and individuals to interview were then selected (Glaser and Strauss 1967).
3.3 Study Location

- Following Regions were selected (Taylor and Bogdan 1998):

1. Washington, DC (population 601,723)
2. City of Atlanta, GA (population 540,932)
3. City of Louisville/Jefferson County Metro, KY (population 597,337)
4. City of Dallas, TX (population 1,207,420)
5. City of Fort Worth, TX (population 741,206)
6. Omaha-Council Bluffs Metro Area, IA (population 868,238)
7. City of San Diego, CA (population 1,307,402)
3.4 Interview Procedures

- How the research data was collected:
  - Reviewed literature sources and published art master plans that were adopted by communities with population of 500,000 or greater and in different locations across the United States (Taylor and Bogdan 1998).
  - Created a list of individuals to contact, for interviews. Then made the contacts and scheduled the interviews (Glaser and Strauss 1967).
3.5 Interview Questions

- **Interview Questions** (Glaser and Strauss 1967):

  1) What is your definition of an arts master plan?

  2) What are the types of professional tasks that an arts master plan requires?

  3) Who was involved in the arts master plan you are familiar with and what were their roles?

  4) In your option, what profession should lead the creation of an arts master plan and why?
3.6 Interview Participants

- Following professionals, artists, city officials, educators, and arts council members were (Glaser and Strauss 1967), selected to be interviewed:
  - Jody Ulich, President- Arts Council of Fort Worth & Tarrant County
  - Perry Howard, FASLA – North Carolina Agricultural & Technical State University Past National President ASLA
  - Brad Goldberg, Sculptor and Landscape Architect, Dallas, Texas
3.6 Interview Participants

- Todd Bressi, Principal - Urban Design | Place Planning | Public Art, Narbeth, Pennsylvania

- Stephanie V. Landregan, FASLA – UCLA Director of Landscape Architecture Program, Museum Exhibit Designer and Artist

- James Richards, FASLA, Assistant Professor at UTA and partner in Townscape, a landscape architectural firm
3.6 Interview Participants

- Ben Davidson, Senior Director of Research Services for Americans for the Arts, Washington, DC
- Michael Killoren, Director Local Arts Agencies for the National Endowment for the Arts, Washington, DC
- Fernando Costa, Assistant City Manager of Fort Worth, Texas and past Director of Planning for the City of Fort Worth, Texas
- Gary Scott, FASLA, Director of Parks for Des Moines, Iowa
3.7 Limitations of the Data Collection

- 30 individuals were contacted; 10 responses were received
  - 3 in-person interviews were conducted.
  - 7 phone interviews were conducted.
  - All interviews were digitally recorded and transcribed.
  - All participants agreed to be named in the research.
  - One individual contacted but not included, refused after understanding his interview could be shared with people that would read the research paper.
3.8 Art Master Plans Studied

- Art Master Plans studied (Glaser and Strauss 1967) selected from the list of 16, Americans for the Arts, provided:

  - Fort Worth Public Art Master Plan, 2003
    (Commissioned by: City of Fort Worth, TX) Published by: Cusick Consulting 2003
  
  - Council Bluffs, Iowa – Public Art Master Plan, 2004
    (Commissioned by: Iowa West Foundation) Published by: Public Art & Practice, LLC and EDAW 2004
  
  - Washington DC, "DC Creates!" Public Art Master Plan, 2009
    (Commissioned by: DC Commission On The Arts & Humanities) Published by: Urban Design - Place Planning - Public Art Partnership 2009
3.9 Analysis Procedure Diagram

Circular Process Methodology

- Synthesis of Collected Data
- Expert Interviews
- Art Master Plan Reviews
- Literature Reviews
- Relevance Feedback
- Themes Feedback
- Thesis Revisions
3.10 Summary

The proposed qualitative research outlined in this chapter is rooted in a methodology supported in literature, Taylor and Bogdon 1998, and Glaser and Strauss 1967.

The selection of interviewees came from the cities mentioned in a research report created by Americans for the Arts (2003), that outlined public art programs and arts master plans.

Further refinement criteria was used to select cities with population exceeding 500,000 and were strategically located across the United States to give the data a rich diverse mix.
4.0 Analysis and Findings
4.0 Analysis and Findings

- 3 Layers of resources:
  - Interviews
    - I attempted to contact 30 people
    - I received responses back from 10 people
      - 3 Landscape Architects
      - 2 Urban Planners
      - 1 Artist
      - 2 Educators
      - 2 Art Administrators
  - Literature Reviews
  - Reviews of Art Master Plans
4.1 Themes from the Data

- The data were analyzed to identify common themes, as well as ideas and thoughts that were unique to particular respondents (Glaser and Strauss 1967). The primary categories used were:
  - Scoping this Field of Practice
  - Roles that Landscape Architects Can Play
  - Overcoming Obstacles
4.2 Summary of Findings

- Expressed by all interviewees:
  - Landscape architects do hold a large role in the arts master planning process
  - The ability of landscape architects to lead an arts master plan depends on the needs of the plan
4.3 Scoping The Success of Master Planning for the Arts from the Interviews

1) Focus on the Arts Master Plan
   - In this classification, participants felt the success was the plan, itself.

2) Participants on the Team
   - In this classification, participants felt the success was based on the team members. The varied backgrounds of the team members would make the arts master plan successful.

*Fernando Costa said, “I think the activity of preparing a public art master plan entails a variety of skills that are commonly found in different professions”.*
4.3 Scoping The Success of Master Planning for the Arts from the Interviews

3) Anticipated Outcomes
   - In this classification, participants qualified their responses based on previous experiences/outcomes of arts master plans that they were involved with.

   Michael Killoren suggested, “...finished products do not always meet expectations. So I think managing expectations and just being realistic about what you can do with $30,000 budget for example or whether it's going to be temporary or permanent”.
4.3 Scoping The Success of Master Planning for the Arts from the Interviews

4) Team Leaders
   In this classification, participants varied in regard to many factors. Primary factors were:
   ✓ Participants experiences
   ✓ Participants backgrounds and education
   ✓ And the needs or scope of the master plan

Brad Goldberg explained, “I think that it would be a perfect thing for landscape architect to do, given the special abilities, techniques and knowledge that landscape architects have”.

MASTER PLANNING FOR THE ARTS: Identifying The Skills and Roles for Landscape Architects
4.4 Roles that Landscape Architects Can Play

- Respondents felt landscape architects can play different roles based on varying factors.

1) Landscape Architects with a Small Role or No Role:
   - Depending on scope, size and skills
   - All felt landscape architects had a role

2) Landscape Architects with a Large Role:
   - It cannot be concluded that landscape architects cannot take a large role but rather the participants in the study were not united in their options via their individual experiences.
4.4 Roles that Landscape Architects Can Play

- Respondents felt landscape architects can play different roles based on varying factors.

3) Landscape Architects that Should Take a Lead Role
   - In general, it was found that many of the participants believe that a landscape architect can take a lead role, because they are trained and experienced to address issues/ideas like:
     - Urban design
     - Place-making
     - Quality of life issues
     - Public consensus building
     - Team management and city planning
4.5 Overcoming Obstacles

- As the findings show, obstacles can include:
  - Community education or support for an arts master plan.
  - Financial support or fund raising is lacking.
  - Lack of knowledge of the art world.
  - Community consensus of the anticipated outcome from the arts master planning process.

*James Richards suggested, “...awareness of the community in terms of the arts and artistic potential really gives them a new pride in the city through the arts but not through a statue.”*
4.5 Overcoming Obstacles

- For this research study the obstacles were classified as follows:
  - Lack of Awareness or Understanding
    - Landscape architects overcoming obstacles like the lack of awareness of our skills to contribute to an arts master plan.

Fernando Costa remarks, “...folks tend to think of landscape architects as though they are gardeners. They are people you bring in to depict the planting after all the hard work is done. And of course nothing can be further from the truth”.
4.5 Overcoming Obstacles

- For this research study the obstacles were classified as follows:
  - Not Familiar with the Arts World
    - Typically, landscape architects are not familiar with the arts world.
  
  Brad Goldberg said, “...they (landscape architects) may not be as strong and use the knowledge of the world of art, compared to some that spend their lives doing lots of plans for public arts”.

5.0 Conclusion
5.0 Conclusion

1) Research Question: What is the role of landscape architects in the development of an arts master plan?

It is obvious from the data that landscape architects do have a role in the creation of an arts master plan. However, that role varies depending on who you ask and what the needs are from city to city.

Brad Goldberg said in his interview, “...However, I think landscape architects have a unique ability because they understand space and design and the totality of design better than perhaps the art administrators do”.

“Only put off until tomorrow what you are willing to die having left undone.”
Pablo Picasso
5.0 Conclusion

2) Research Question: *What is the scope of an arts master plan?*

- Research shows depending on the scope or goals a city has for an arts master plan, *landscape architects could lead* the team to create the plan.

- The plan is a tool to create a *community that embraces local arts* as a unique and vital resource that shapes and reflects local cultural identity. Such plans also leverage the arts as a key component for an overall economic development strategy (Markusen and Gadwa 2010).
5.0 Conclusion

Based on the four interview questions this summary can be stated:

1) What is your definition of an arts master plan? *It is a plan to connect the community to the art world.*

2) What are the types of professional tasks that an arts master plan requires? *These vary depending on the goals of the plan. However, community inventories, objectives and developing strategies were identify by the respondents as main requirements.*
5.0 Conclusion

Based on the four interview questions this summary can be stated:

3) Who was involved in the arts master plan you are familiar with and what were their roles? Answers varied based on the respondents experiences.

However, artists, landscape architects, architects, planners and city leaders were constantly listed.
5.0 Conclusion

Based on the four interview questions this summary can be stated:

4) In your option, what profession should lead the creation of an arts master plan and why? Answers varied based on the respondents experiences.

However, most agreed the person to lead the process needs to be someone with skills to facilitate, listen, translate ideas into solutions and understand spatial relationships.
5.1 Choosing a Landscape Architect

- As it is explained in many studies landscape architects are the social scientists, as they are the professionals, who can convert a space into a place (Fleming 2007).

Ms. Jody Ulich explained, “...so a master plan is not choosing artists, it is not choosing artwork but, rather looking at the entire fabric of the community and helping them design a plan that will move an arts program, or public art program forward. Therefore, this responsibility lies more with the landscape architect, than any other professional”.
5.2 Relevance to the Profession of Landscape Architecture

- From the research arts master plans are a tool cities are using to address issues like:
  - Economic growth
  - Place-making
  - Improving quality of life

- Landscape architects are one of the diversified professions that can work in the arts field as well as in the urban planning fields because landscape architects have sensitivity towards art, design and activities (Foster, 2010).
5.3 Discussion

- From the research there is not a clear answer to the question, who should lead the development or creation of an arts master plan for communities.

- However, it is clear from the literature and experts interviewed, that landscape architects have a role and in some situations a lead role in the creation of an arts master plan.
5.4 Closing Remarks

- There are areas of knowledge landscape architects need to develop to assist them in leading this field of master planning for the arts:
  - Knowledge of the world of art
  - Knowledge of local art community politics
  - Knowledge of fund raising for public art programs

- The findings of this research paper place landscape architects holding a large role in master planning for the arts.

- Landscape architects are uniquely qualified to participate, and in some cases, lead the arts master plan creation depending on the needs.
5.5 Suggestions for Future Research

1) Assess the role of the community and the impact of an arts master plan in the development of a city's economic plan.

2) Measure the role of an arts master plan for a community's quality of life, as well as its social and cultural responsibility to society.

3) Evaluate the historic influences of the art world on the field of landscape architecture.
ACKNOWLEDGEMENTS

I would like to thank my thesis committee for their support and encouragement through this process:

Tamer K. Ozdil, Ph.D.
Thesis committee chair

Pat Taylor, Ph.D.
Thesis committee member

Professor David Hopman
Thesis committee member
ACKNOWLEDGEMENTS

I would especially like to thank my wonderful family: my daughter, Sierra, whose love and laughter are like hugs from God around my heart; my parents, who have been unwavering in their support of me my whole life.

Not least of all, my thanks goes to my wife, Laurell, who has stood by me these twenty-four years with her enduring love and patience, and given me the opportunity to achieve my dreams during those years. My love for her goes from here to Vienna and back.

It is my fervent prayer that through all this support, and our ancestors grace, that this work will bring meaning and opportunity to the field of landscape architecture to which I have dedicated my last forty years.

14 November 2012
Thank You

Teşekkürler

謝謝您

شكرا لك

با تشکر از شما

धन्यवाद.

Gracias

ありがとうございました
Master Planning for the Arts:
Identifying the Skills and Roles for Landscape Architects

Presented by
J.R. Phillips
M.L.A Candidate
Landscape Architect and Artist

Date: November 14, 2012
Time: 2:15 pm
Location: UAA Architecture Building
Room 204
Auditorium

Abstract

This research examines the role of landscape architects in participating and leading the design and development of arts master plans for communities by assessing current arts master plan practices in major U.S. metropolitan areas.

An arts master plan is a tool to create a community that embraces the local arts as a unique and vital resource which shapes and reflects the city's cultural identity, while leveraging the arts as a key component of city-wide economic development strategy (McMenemy and Crockford, 2010). Although the advent of innovative arts programs and policies may vary as a local or national endeavor, the Arts in the Public Realm (1984) and the National Endowment for the Arts in the Public Realm (1989) provide a foundation for using the arts as a local resource. Yet, there is a need for understanding the role and function of these plans in the planning process, and to examine the role of landscape architects and their practices in the planning and implementation of arts master plans.
UT Arlington
Informed Consent Document

PRINCIPAL INVESTIGATOR
Jack Randal Phillips
Master Student of Landscape Architecture, School of Architecture
Student ID: 1000267693
Email: jack.phillips@mavs.utd.edu
Tel: 214-535-9962

FACULTY ADVISOR
Tamer R. Ozgul, Ph.D., ASLA
Assistant Professor, Program in Landscape Architecture
Box 19108
The University of Texas at Arlington
Arlington TX 76019-0108 USA

Assistant Professor for the Program in Landscape Architecture and the Associate Director for Research for The Center for Metropolitan Density (CIMD) at the School of Architecture at UT Arlington
Phone: 817.272.5089
817.272.5098 fax
Email: tamer@uta.edu

TITLE OF PROJECT
MASTER PLANNING FOR THE ARTS: IDENTIFYING THE SKILLS AND ROLES FOR LANDSCAPE ARCHITECTS

INTRODUCTION
You are being asked to participate in a research study about your perceptions the role of landscape architects in the creation of an arts master plan. Your participation is voluntary. Refusal to participate or discontinuing your participation at any time will involve no penalty or loss of benefits to which you are otherwise entitled. Please ask questions if there is anything you do not understand.

PURPOSE
The objective of this study is to define the role of landscape architects in creation of an arts master plan. And whether their education, skills and experiences suit landscape architects to create, design and lead the development of an arts master plan.

IRB Approval Date: SEP 23 2012
IRB Expiration Date:
UT Arlington
Informed Consent Document

DURATION
Participation in this study will last approximately 60 minutes.

NUMBER OF PARTICIPANTS
The maximum number of anticipated participants in this research study is 50.

PROCEDURES
Formal interview questions that will be asked are related to the role of landscape architects in creation of an arts master plan. An arts master plan is a tool to create a community that embraces the local arts community as a unique and vital resource which shapes and reflects the city’s cultural identity, while leveraging the arts as a key component for an overall economic development strategy.

The interview will be audio recorded. After the interview, the digital file will be transcribed, which means they will be typed exactly as they were recorded, word-for-word, by the researcher. The digital audio file will be destroyed after being transcribed. Transcriptions will be kept in room #417 in the School of Architecture at The University of Texas at Arlington for no longer that 3 years and will be destroyed at that time. The transcriptions will not be used for any future research purposes not described here. However, it is the intent to use your name in association with your interview for this study.

POSSIBLE BENEFITS
There is no direct benefit as a result of your participation, but you will be contributing to providing planners and designers with new insights to better capture the essence of urban space and improve the quality of life within communities.

POSSIBLE RISKS/DISCOMFORTS
There are no perceived risks or discomforts for participating in this research study. Should you experience any discomfort please inform the researcher, you have the right to quit any study procedures at any time at no consequence.

COMPENSATION
No compensation will be offered for participation in this study.

ALTERNATIVE PROCEDURES

IRB Approval Date: SEP 23 2012

IRB Expiration Date:
UT Arlington
Informed Consent Document

There are no alternative procedures offered for this study. However, you are free to quit or decline involvement at any moment with no consequence.

VOLUNTARY PARTICIPATION

Participation in this research study is voluntary. You have the right to decline participation in any or all study procedures or quit at any time at no consequence.

CONFIDENTIALITY

All interviews will be recorded with a digital audio recording device. Your name will be used and identified with your comments. A copy of the records from this research will be kept in the School of Architecture at The University of Texas at Arlington for three years, and will be destroyed at that time. Eventually, the results of this research may be presented at meetings and/or conferences or published naming the participants.

Your research records will not be released without your consent unless required by law or a court order. The data resulting from your participation may be made available to other researchers in the future for research purposes not detailed within this consent form. If in the unlikely event it becomes necessary for the Institutional Review Board to review your research records, then The University of Texas at Arlington will protect the confidentiality of those records to the extent permitted by law.

CONTACT FOR QUESTIONS

Questions about this research may be directed to Jack Phillips at 214-535-9962 or Dr. Taner Ozcil at 817-272-5089.

Any questions you may have about your rights as a research participant or a research-related injury may be directed to the chairperson of the UT Arlington Institutional Review Board at 817-272-3723 or to the Office of Research Administration; Regulatory Services at 817-272-2105 or regulatoryservices@uta.edu.

By signing below, you confirm that you are 18 years of age or older and have read or had this document read to you.

You have been informed about this study’s purpose, procedures, possible benefits and risks, and you have received a copy of this form. You have been given the opportunity to ask questions before you sign, and you have been told that you can ask other questions at any time.

You voluntarily agree to participate in this study. By signing this form, you are not waiving any of your legal rights. Refusal to participate will involve no penalty or loss of benefits to which you are otherwise entitled. You may discontinue participation at any time without penalty or loss of benefits to which you are otherwise entitled.

IRB Approval Date: SEP 2 3 2012

IRB Expiration Date: 

221
UT Arlington
Informed Consent Document

Brad Goldberg 10-10-2012
SIGNATURE OF VOLUNTEER DATE

As a representative of this study, I have explained the purpose, the procedures, the benefits, and the risks that are involved in this research study:

Jack Randal Phillips 10-2-2012
Signature & printed name of principal investigator or person obtaining consent DATE

I can be reached at (214)-535-9962 or you can e-mail me at jack.phillips@mavs.uta.edu

IRB Approval Date: SEP 2 3 2012

IRB Expiration Date:
REFERENCES


Cusick Consulting (2003). Fort Worth Public Art Master Plan, Edited by Jessica Cusick and Barbara Goldstein. City of Fort Worth, TX: Cusick Consulting


PWP Landscape Architecture. (2008). *The University of Texas at Austin Public Art Master Plan.* Austin, TX: Landmarks – The Public Art Program of the University of Texas at Austin.


BIOGRAPHICAL INFORMATION

Jack was born in a small Texas town near the Oklahoma boarder along the Red River in 1956. Jack was raised in a large town in the north central part of Texas. The Dallas-Fort Worth Metroplex is where Jack grew up. However, his love of nature came from his experiences growing up in a garden center and working for the family business doing landscape construction. In high school Jack began showing interest in art and drawing. When it was time to leave high school and go off to college Jack selected Texas A&M University for their program in Landscape Architecture. Jack graduated in 1979 from Texas A&M University with a professional degree in landscape architecture (BSLA).

After working for over 34 years as a registered landscape architect in nationally recognized multi-disipline firms, and serving as president and later trustee for the Texas Chapter of the American Society of Landscape Architects (ASLA), he began pursuing his advanced degree in landscape architecture. With much support from his family he entered the University of Texas at Arlington’s Program in Landscape Architecture in 2011 and will complete his Master’s in landscape Architecture studies in December 2012. Jack resides outside of Dallas, Texas on a 100 acres ranch with his wife, Laurell and enjoys the continued love and support of their daughter, Sierra.