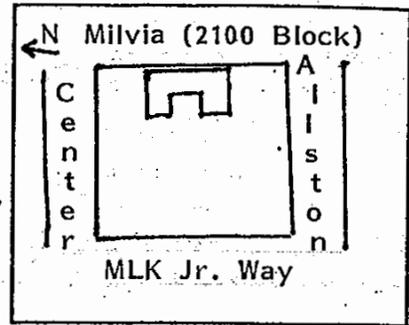




CITY OF BERKELEY
Ordinance #4694 N.S.
LANDMARK APPLICATION



1. Street Address: City block, adjacent to 2100 block of Milvia.
County: Alameda City: Berkeley Zip: 94704

2. Assessor's Parcel Number: Block 2021 Lot 00200
Dimensions: _____ X _____
Cross Street: Milvia/Center

Indicate in box above: location of cross streets in relation to property, north arrow

3. Is property on any survey? No _____ Neighborhood Downtown Urban Conservation Survey, 1977
State Inventory _____ National Register _____

4. Application for Landmark includes:

- a. Building(s) Garden(s) Other Feature(s) Public Fountain, paths
- b. Landscape or Open Space Natural _____ Designed Other _____
- c. Historic Site _____ d. District _____
- e. Other _____

5. Historic Name of Property: Civic Center Park, Civic Center Plaza, Provo Park
Commonly Known Name: Martin Luther King Jr. Park

6. Date of Construction: 1940-1942 a. Factual YES b. Approximate _____
Source of Information: City records, newspaper accounts of the time.

7. Builder: Federal Works Progress Admin. Architect: Henry Gutterson, John Gregg, Julia Morgan, Bernard Maybeck

8. Style: Primarily in Streamline Deco, with "City Beautiful" planning influences.

9. Original Owner: various private parcels, then City of Berkeley Original Use: private commercial and residential properties, vacant lots.

10. Present Owner: City of Berkeley Address: adjacent to 2180 Milvia.
Present Occupant: People of Berkeley.

11. Present Use: Residential: _____ Single-Family _____ Duplex _____ Multiple _____
Commercial: _____ Office _____ Store _____ Industrial: _____ Hotel _____
Institutional: School Hospital _____ Other public park, and open spa adjacent to public school

Current Zoning Status: _____ Adjacent Property Zoning: _____

12. Present Condition of Property:

Exterior: Excellent _____ Good _____ Fair _____ Poor _____
Interior: Excellent _____ Good _____ Fair _____ Poor _____
Grounds: Excellent _____ Good Fair Poor _____

Landmark Application Page 2

13. Description: (Briefly describe the appearance of the proposed landmark. Include notable features and landscaping.)

PLEASE SEE ATTACHMENT

14. History: (Summarize the facts concerning the origins or construction of the proposed landmark, persons and events associated with it.)

PLEASE SEE ATTACHMENT

15. Significance: PLEASE SEE ATTACHMENT FOR FULL SUMMARY.

Rare surviving example of streamline deco park design and public fountain; association with four of Berkeley's most prominent architects and designers (Morgan, Maybeck, Gutterson, Gregg); centerpiece of Berkeley Civic Center, and Berkeley's only civic center park space; associations with City Beautiful municipal improvement movement; associations with Golden Gate International Exposition (Treasure Island, 1939-40) both in terms of design inspiration and specific features; association with Works Progress Administration; one of two surviving municipal public fountains in Berkeley.

Historic Value: National: _____ State _____ County XX City XX Neighborhood XX
Architectural Value: National _____ State _____ County XX City XX Neighborhood XX

16. Is the property endangered? Yes XX No _____ Explain, if Yes _____
Please see attachment supplement.

17. Photograph(s) or copies of photographs: will be provided as supplement to application, to be submitted in October, 1997, prior to public hearing.

Contemporary _____ Date: _____ Historic _____ Date: _____
Photographer: _____ Photographer: _____
Repository: _____ Repository: _____

18. Bibliography: included in endnotes/citations of attachment

Published Sources: newspaper accounts Public Records: city of berkeley
Interviews: yes Other: BAHA archives

19. Recorder: Name Steven Finacom, Linda Perry, Gail Keleman Date: August 27, 1997
Address: (Finacom) 2308 Russell, Berkeley, California, 94705 Phone: (510) 845-3203
Organization? _____ Name: _____
Address: _____ Phone: _____

LANDMARK APPLICATION SUPPLEMENT

- DESCRIPTION, HISTORY, AND SIGNIFICANCE •

BERKELEY'S CIVIC CENTER PARK

Draft for Commission
August 27, 1997

CIVIC CENTER PARK, LANDMARK APPLICATION

Supplement to Landmark Application Form, Question #16
"Is the Property Endangered?"

Answer: Yes.

The property is endangered for any or all of the following reasons:

- a. possible proposed expansion of adjacent civic center building into park space, affecting historic park elements and the historic visual relationship of the park space and the old "Farm Credit Building";
- b. possible renovations/improvements to the park space not sympathetic to the original design and character of the park. These include, but might not be limited to, removal of trees, plantings, major alterations to planting scheme, and removal of elements of the historic fountain;
- c. possible destruction of park features and replacement with underground parking garage and "new" park space on top. This concept has been proposed numerous times in recent years. It is not currently an active proposal, but could be revived at any point, particularly in connection with nearby development seeking parking;
- d. development on surrounding properties that might compromise the character of the park as the centerpiece of a unified Civic Center;
- e. limited maintenance, resulting in further deterioration of significant original park features and fixtures, and absence of a historically-informed master plan to guide upkeep, use, restoration and replacement of park features and plantings.

To interpret and evaluate this application, the following should be understood:

(1) **Names.** The formal name of the park being nominated for landmark status is Martin Luther King, Jr. Park. It has also been known as "Civic Center Park" and "Provo Park". Although the name has changed, formally and informally, over the years, for consistency the text of the application generally refers simply to "the park" or "civic center park" (lower case).

In addition, the formal name of "new" City Hall at 2180 Milvia Street is the Martin Luther King, Jr. Civic Center building. This was built as, and originally known as, the "Farm Credit Building", and is referred to as such (or occasionally as "2180 Milvia") throughout the historic sections of the text.

(2) **Status of Research.** Research on the park and its history is ongoing. Further research will focus on identifying specific dates (to replace inferred or general dates mentioned in the text), and add additional facts, photographs, and details to the history of the park and its planning and use. Copies of an array of historic photographs will be provided as a supplement before the October, 1997, Landmarks Commission meeting.

(3) **Features of the Park, and Significance.** The last section summarizes features of the park that are original, original features that have been removed or altered, and features that have been added since the original design.

The Significance section identifies several surviving original features as important to the landmark character of the park, but does not attempt to distinguish the significance of, or choose between, features that have been added, including the Peace Wall.

DESCRIPTION

(This section provides a general description of the current park. A detailed description, accompanied by a map and current photographs, will be completed prior to the October, 1997, Landmarks Commission meeting.)

Berkeley civic center park occupies most of a rectangular block in Downtown Berkeley. It shares the block with one major building structure, the old Farm Credit Building at 2180 Milvia Street (now the Martin Luther King Jr. Civic Center Building). Although the Farm Credit Building was constructed separately from the park, it was intentionally designed with a major western facade and entrance that faces into and compliments the park space, and small strips of open space (now devoted to lawn) wrap around the building on the north and south. These should properly be regarded as part of the park, not simply landscaping for the building, although they are currently and unfortunately separated from the park by a fence and non-contributing strip parking lot.

The site is a relatively flat space, sloping gently to the west. Much of it overlays the historic channel of Strawberry Creek, which old maps identify as cutting diagonally across the park space from the northeast corner to the western end. Although the creek has been culverted underground for decades, evidence of it remains on the surface, in the form of some slight slumps or depressions in the park surface over the creek route, trees that appear to be more vigorous over the former creek bed, and occasional catastrophic collapses of the creek culvert which have been repaired by surface excavation and new fill.

The current character and setting of the park is composed of six major elements. Starting from the east, these are:

(1) Farm Credit Building and non-historic parking lot. The building forms a monumental built feature of the block, and is bordered on the west by a narrow asphalt parking lot which separates it from the active park space; a non-historic chain link fence and hedge now separate the parking from park

along the entire eastern border of the park; while it is not possible to pass through on foot, these features are low enough that the average pedestrian can see over them. A major staircase, two stair towers that are both functional and decorative, and a courtyard face to the west from the "U" shaped building.

(2) Old "Christmas Tree Terrace" and Fountain Terrace. These two hardscape features of the park together form a "key" shaped element with the point towards the courtyard/steps of the Farm Credit Building and fountain terrace forming the rounded opposite end further west. The empty fountain is composed of an inner concrete cylinder; two descending, lipped circular concrete walls; a lower, inner pool; a larger outer pool, some 50 feet in diameter. The entire structure is currently dry, and mechanical features have been removed, for the most part. Trash and rainwater collect in portions of the basins. Mechanical equipment and service access is concealed in a tunnel that runs from beneath the center of the fountain northeast to a wooden hatch set in a concrete box outside the fountain terrace; this feature was clearly designed to minimize and hide the mechanical functionings of the fountain.

The fountain itself is surrounded by a flagstone terrace which, in turn, is bordered by a concrete and tiled wall pierced with openings at regular intervals. Most of this outer wall has been redesigned and rebuilt as Berkeley's "Peace Wall", a concrete structure covered with colored tile; the location and style of the Peace Wall is similar to the original perimeter wall, but not identical. Eight massive and flourishing Lombardy Poplar trees symmetrically ring the Peace Wall/Fountain terrace.

To the east of the fountain terrace the "Christmas Tree Terrace" is a rectangular plot without flagstones. A healthy, symmetrical Sequoia Gigantia original to the park plantings is the symbolic and visual focus of this space.

(3) To the north and south of the Christmas Tree and Fountain terraces are groves of tall trees, including a number of specimens from the original park planting. A number of Coastal Redwoods (*sequoia sempervirens*), and

Deodar Cedars are the predominant trees in these areas, along with some Magnolias. These groves aid in the visual transition from the tall mass of the Farm Credit Building to the east, to the lower, landscaped spaces of the park to the west. The trees are tall enough that one can largely see through the groves from side to side of the park, beneath the tree canopy. A single small structure, one of the two original bathrooms of the park is found in the southern grove. It is made of concrete, and was converted in the early 1980's to a gardening storage shed for the park maintenance staff; the corresponding bathroom on the north was demolished at the same time.

(4) In the west/center of the park a wide lawn area, ringed by a roughly circular path, defines the central space west of the Fountain Terrace. North and south of this lawn a double row of concrete walks (narrow sidewalks along the street curbs, and a wider sidewalk set about 25 feet inside the park) provide a hardscape connection between western and eastern ends of the park. The broad lawn area between the walks on either side is planted with a row of trees. Camphors were used in the original composition and many remain, but those that have been removed have been replaced with magnolias.

(5) At the western end of the park a broad, roughly rectangular hardscape terrace partially bordered with low chain-link fences and hedges, as well as additional plantings of camphors, forms a final transitional element between the park spaces and Martin Luther King Jr. Way, a busy arterial street running north/south. Within this hardscape area is a children's play area (location historic, current fixtures non-historic), and a paved area for shuffleboard courts.

The park is physically and visually bordered on the north by Center Street and a row of private and civic buildings that generally step down from east to west. From the intersection of Miliva and Center to the intersection of MLK Way and Center these include two private office buildings, the Veteran's Memorial Building, a private apartment house, wood-frame with a stucco facade, and a PG&E office building with adjacent parking lot.

On the south, the park is bordered by Allston Way and, on the further curb, buildings associated with Berkeley High School, including the Community Theatre and Little Theatre. On the west, the Park faces "old" City Hall across Martin Luther King Jr. Way.

HISTORY & SIGNIFICANCE

Introduction

Berkeley's Martin Luther King Jr. Park (formerly Civic Center Park, or Plaza) is a municipal treasure with extensive architectural, cultural, and historic significance.

The completion of this park capped more than three decades of efforts to create a formal open space in Berkeley's civic core, showcasing and unifying surrounding public buildings and providing a public heart to the Downtown.

The design character of the park reflects both the styles and aspirations of the "City Beautiful" movement and the Art Deco period. The design was also influenced by, and recalls elements of, the 1939/40 Golden Gate International Exposition on Treasure Island, one of the significant moments of Bay Area cultural history.

Two architects with enduring national reputations--Julia Morgan, and Bernard Maybeck--participated in the design of the park, along with a third architect (Henry Gutterson) and a landscape architect (John Gregg), both of whom have substantial regional significance.

In addition to the hardscape features of the park, a remarkable amount of the original landscaping of the park survives, showcasing a landscape concept of mid-century conceived by these noted designers and City Parks staff.

In the 55 years since it was dedicated, most of the physical character of the original park design has remained intact, and a broad array of cultural and other events have taken place at the park enriching the physical space with social and historical associations.

Significance

Martin Luther King Jr. Park is significant for:

- its role in connecting and unifying a surrounding ensemble of Beaux Arts and Art Deco/Moderne public buildings including "old" City Hall, the Veteran's Memorial Building, the Martin Luther King, Jr. Civic Center Building, Berkeley High School (including the Community Theatre), the Downtown YMCA, and the main Post Office;
- the fact that its acquisition and construction culminated and completed more than three decades of planning for, and attempts to achieve, a Berkeley Civic Center of public buildings formally arranged around a central plaza/park. The Civic Center complex is the only one Berkeley has created and is regarded as a civic centerpiece in plans for the future of Downtown;
- its expression of the "City Beautiful" design movement, and subsequent efforts during the first four decades of the 20th century to establish good public parks and buildings not only as a way to beautify communities but as a means of fostering public-minded behavior and good citizenship;
- its character as a largely intact landscape creation using "streamline Deco" design themes from the 1930's, and the presence in the park of a rare surviving public fountain in the same design style;
- its use, over half a century, for a wide range of civic purposes including celebrations, rallies, protest events, fairs, holiday celebrations, concerts and demonstrations, and its long-standing significance and intended use as a place for city-wide gatherings and events of importance;
- the association of its design with an array of both locally and nationally distinguished architects and designers, including Henry Gutterson, Bernard Maybeck, Julia Morgan, John Gregg. Landscape Architect Lawrence Halprin was also employed to prepare a Master Plan to revise the design of the park, although no large alterations appear to have been made.

It is arguable that no other single feature or facility in Berkeley combines historic associations with such a distinguished group of architects and designers;

- its association with the Works Progress Administration as one of the last park projects undertaken by that "New Deal" / Depression-era program;

- its association with the 1939/40 Golden Gate International Exposition on Treasure Island through its Art Deco design and landscape elements, including the central fountain, which are similar to and reminiscent of, the architecture of the Exposition. The Exposition was an important and meaningful event to the Berkeley community; design elements of civic center park are most likely among the last tangible expressions of the Exposition surviving outside Treasure Island;

- the large number of original design features which remain either intact or repairable, including:

- a) the central lawn and arrangement of formal perimeter pathways and walkways;

- b) the fountain, including its three upper cascades, reflecting pool, surrounding flagstone terrace, and the element of a low wall surrounding a portion of the terrace (although the existing wall is not original)

- c) the adjacent "Christmas tree terrace" forming a formal approach from the fountain to the west facade of the 2180 Milvia building, and its central Giant Sequoia;

- d) many of the original trees and plantings, including in particular redwoods and poplars adjacent to the fountain terrace, and camphors on the perimeter of the park, and the giant sequoia east of the fountain;

- e) the concrete restroom structure southeast of the fountain terrace, one of two original restrooms for the park;

- f) the memorial flag pole near the west end of the park;
- g) a number of apparently original benches.

Before The Park

The Berkeley Civic Center area was originally open land between the small unincorporated township of "Berkeley" to the east, near the University's predecessor, the College of California campus, and the manufacturing village of "Oceanview" on the Bay waterfront, to the west. In the 1870's landowner Francis Kittredge Shattuck succeeded in attracting a railroad line through his property. (along the street that carried his name) and the Downtown Berkeley business district began to emerge.

In 1878, efforts to incorporate Berkeley as a city succeeded, in part to prevent then-expansionist Oakland from annexing the unincorporated Berkeley community. Berkeley's incorporation was an uneasy three-way union between the two established, but dissimilar, residential neighborhoods and local farmers who owned much of the undeveloped land in between. Political divisions between the ethnically, culturally, and economically different eastern and western portions of the new town resulted in an ongoing struggle over the location of a town hall. *"...neither East nor West Berkeley wanted to have it so far away that watch could not be kept on citizens whose virtue had been sullied by acceptance of political office. For several years the Town Trustees avoided a confrontation on this subject by renting quarters here and there."* (1)

Finally, a wooden building to serve as a "permanent" hall was built at Sacramento Street and University Avenue on land the City purchased. Later, there was agreement to move to a new lot on the western edge of Downtown, at Allston and Grove (now Martin Luther King, Jr. Way). The existing building was dragged up University Avenue to the new lot in 1899. In 1904 the wooden building burned. A new City Hall--the current "old" City Hall used for School District Offices--was designed for the same site by Bakewell and Brown, and completed and occupied in 1909. (2)

The original buildings of Berkeley High School already stood at Allston and Grove on the southeast corner, combining with the new City Hall to create an embryonic civic center. To the east, Downtown Berkeley was well established as a transportation hub and shopping and banking district. However the area around--and now occupied by--Civic Center park remained scattered private homes, small industrial and commercial buildings, and vacant lots, instead of the complete set of public buildings and spaces associated with it today. This remained the case until the early 1940's and the creation of the park, although the Veteran's Memorial Building added on the north side of Center Street, facing the block, provided a third civic facility fronting the future park space.

Planning for A Civic Center

Active consideration of turning the area into a formal park was underway soon after the turn of the century. A "Report on a City Plan for Oakland and Berkeley", prepared by city planner Werner Hegemann in 1915, envisioned an elaborate park space covering the entire block, surrounded by a physically and stylistically unified set of civic buildings. (In Hegemann's plan these were shown in a Beaux Arts style, popular at the time. If this plan had been fully developed, civic center would be ringed with colonnaded buildings reminiscent of the Main Berkeley Post Office).

Hegemann's plan was never carried out, but it did have the effect of discouraging private development on the block. "Because the city was known to be interested, the block never developed beyond a lumberyard, a few garages, and a single three-story apartment building." (3). In 1918, Berkeley's Parks Commission advised the City Council as follows: "*recognizing the great desirability of the city possessing a piece of land in the heart of Berkeley which may be developed and used for park and civic center purposes, the Parks Commission at its regular meeting November 27 unanimously adopted a resolution supporting any movement which may be started to acquire such property as is bounded by Grove, Allson, Milvia and Center Streets, which is ideally situated and which can be (copy illegible--need to check original)*" (4).

There were subsequent studies in 1925 and 1928; "all recommended that the

Civic Center Park NOD

page two

WHEREAS, many of the Park's original historic elements remain in tact, including but not limited to those items listed in the Landmark Application; and

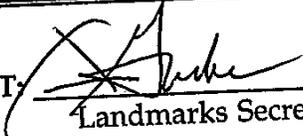
WHEREAS, a public hearing has been duly and regularly held upon the above property and the Landmarks Preservation Commission, being fully advised, has voted to DESIGNATE the Martin Luther King, Jr. Civic Center Park a City of Berkeley Landmark;

NOW, THEREFORE, BE it Resolved by the Landmarks Preservation Commission of the City of Berkeley that the decision is deemed final unless it is reversed, upon appeal, by the Council of the City of Berkeley.

VOTE: Aye: Chase, Edwards, Emmington, Hansen, Kehlmann, March, Miller,
O'Malley;
Nay: none

DATE NOTICE MAILED: 11-18-97 THE APPEAL PERIOD EXPIRES AT 5
PM: 12-3-97 File Appeal With City Clerk By This Date.

cc: City Clerk, Applicant
Property Owner, Neighbors

ATTEST: 
Landmarks Secretary

APPEAL THIS MATTER:

To appeal the decision of the Landmarks Preservation Commission to the City Council you must submit a letter specifying the reasons for the appeal to the City Clerk, prior to 5:00 p.m. of the "APPEAL PERIOD EXPIRATION" date shown on this NOTICE, with the required fee (The fee for applicants is \$403.00; All others \$48.00). The appeal procedure must be in accordance with Section 3.24.300 of the Landmarks Preservation Ordinance. The City Clerk's Department is located on the first floor of the Martin Luther King, Jr. Civic Center, at 2180 Milvia Street, Berkeley, CA 94704; Phone (510) 644-6480.

LEGAL LIMITATIONS:

If you object to this project or any city action or procedure relating to this project application, any lawsuit which you may later file may be limited to those issues raised by you or someone else in the Public Hearing on this project or in written communications presented at or prior to the Public Hearing. The time limit within

City of Berkeley



Landmarks Preservation Commission
Current Planning Division
2120 Milvia Street
Berkeley, California 94704

NOTICE OF DECISION

FOR MEETING OF: November 3, 1997

PROPERTY ADDRESS: Martin Luther King, Jr. Civic Center Park (bounded by Allston Way, Martin Luther King, Jr. Way, Center Street and 2180 Milvia Street)

Also Known As: Provo Park

OWNERS OF PROPERTY: City of Berkeley

APPLICANT: Landmarks Preservation Commission

WHEREAS, the Martin Luther King, Jr. Civic Center Park ("the Park"), dedicated in 1942, was and remains a defining element of the Civic Center District and historic downtown Berkeley; and

WHEREAS, the design of the Park layout, landscaping and fountain was associated with and expressed ideas of the "City Beautiful" design movement, "streamline Deco" style, Works Progress Administration and the 1939-40 Golden Gate International Exposition on Treasure Island; and

WHEREAS, the Park has been the site of numerous cultural and civic events of importance to Berkeley's history; and

WHEREAS, the Landmarks Preservation Commission has received a detailed application recording the historical significance of the Park, amended to include the story of the Peace Wall—a recent addition which has gained cultural significance in its own right; and

- (49) Halprin, page 10.
- (50) Halprin, pages 8-9.
- (51) Halprin cover letter to City Manager Phillips, January 13, 1964
- (52) Halprin, page 9.
- (53) Halprin, page 10.
- (54) Halprin, page 10.
- (55) Personal interviews, Carolyn Marks with Steven Finacom, August, 1997.
- (56) Berkeley resident Lee Sprague, in various presentations to the Parks and Recreation Commission subcommittee on Civic Center Park, summer, 1997.
- (57) Halprin, page 5.
- (58) Trampleasure, August, 1997.
- (59) Ward, Gazette.
- (60) Ibid.
- (61) Halprin, page 4.
- (62) Cerny, Susan, personal interview with Steven Finacom, August, 1997.

- (32) Halprin, 1964.
- (33) "Report on Berkeley Civic Center", October 4, 1960.
- (34) Ibid.
- (35) Halprin, 1964, page 5.
- (36) Berkeley Gazette, August 9, 1983.
- (37) "Report on Berkeley Civic Center", October 4, 1960.
- (38) Lee Trampleasure, personal interview with Steven Finacom, August, 1997.
- (39) Drucker, 1997.
- (40) "Report on Berkeley Civic Center", October 4, 1960.
- (41) Ibid.
- (42) City Manager's Report to Council, No 64-336, May 8, 1964)
- (43) "Report on Berkeley Civic Center", October 4, 1960.
- (44) Gazette, August 9, 1983.
- (45) Oakland Tribune or Berkeley Gazette? May 10, 1952.
- (46) April 15, 1964, memo from W.N. Kennedy, President, Planning Commission.
- (47) City Manager to Council, May 8, 1964.
- (48) Halprin, pages 1-3.

(16) "Report on Berkeley Civic Center", October 4, 1960.

(17) Ward, Gazette.

(18) Marvin, Gazette.

(19) Drucker, personal interview with Linda Perry and Steven Finacom, August, 1997.

(20) "Report on Berkeley Civic Center", October 4, 1960.

(21) Drucker, August, 1997.

(22) Ward, Gazette.

(23) Ibid.

(24) Ibid.

(25) Marvin, Gazette.

(26) Ward, Gazette.

(27) Ibid.

(28) Gregg to Council, 1918.

(29) University Architect John Galen Howard, 1903.

(30) Ward, Gazette.

(31) Halprin, Lawrence, "Report on Master Plan for Berkeley Civic Center Park", Lawrence Halprin & Associates, Landscape Architects, January, 1964. Page 4.

Endnotes/Citations

- (1) Pettit, George, Berkeley; The Town and Gown of It, Howell-North Books, Berkeley, 1973. Page 80.
- (2) Pettit, page 82.
- (3) Marvin, Betty, "Provo Deco" for the Berkeley Architectural Heritage Association in the Berkeley Gazette, October 24, 1984.
- (4) John Gregg on behalf of Parks and Recreation Commission, writing to City Council, memorandum dated November 29, 1918.
- (5) Marvin, Gazette.
- (6) City Manager's "Report on the Berkeley Civic Center", prepared by the Parks Division and dated October 4, 1960, quoting a May 2, 1940 City Manager Memorandum.
- (7) Ward, "A Birthday Present for Berkeley", Berkeley Gazette, April 29, 1942
- (8) Ibid.
- (9) Ibid.
- (10) Ibid.
- (11) "Report on Berkeley Civic Center", October 4, 1960.
- (12) Ibid.
- (13) Ibid.
- (14) Ibid.
- (15) Ward, Gazette.

Because the tree plantings are described in accounts of the park's creation and also visible in early photographs, their existence also provides a direct and historic connection to the early park. There are few places in Berkeley--public or private--where it is possible to view a largely intact landscape and know with certainty when its trees were planted.

Thus, removal or substantial alteration of the tree groves becomes a landmark issue if the park is determined to be worthy of landmark status. The park is not simply its hardscape features--the fountain, pathways, and terraces, among others--but also expresses a living legacy of its designers, through its tree plantings.

species which would grow more slowly than the Coastal Redwoods but would reach considerable height, width, and age, quite possibly becoming not only the most prominently placed, but--after several decades in the park--the most shapely and largest tree in the area.

From these choices, it can be reasonably inferred that:

(1) the designers planned for tall trees, probably to create a screen between the open park and the massive Farm Credit Building, which visually dominated the block when the park was planned. Between the building and open space, tall species were selected; further west, lower, spreading trees like camphors were emphasized.

Set between the lawn spaces of the park and the five floors of the building, the groves of tall trees would provide a transition between building and open space, frame and compliment the vertical elements and scale of the Farm Credit building in a pleasing way (particularly the stair-towers that form a narrow, vertical, composition on the park facade of the building), and soften the impact of the building on the park...an impact which would have been impressively evident in the early 1940's, when there was no landscaping or transition at all between the massive Farm Credit building and the structures to the west.

- the designers intended for the groves and the plantings to be long-lasting. Most of the species they selected were well known to have a life-span of several decades. Some--redwoods and oaks--would have a chance of surviving for centuries, if properly cared for. Only the Lombardy poplars--which are still flourishing in their sixth decade--might be viewed as having a relatively "short" life span, among the major trees planted in the park.

In sum, modern-day critics may argue with these decisions and may also propose alternative strategies--removal of trees, planting of different species--but they should not dispute the fact that a substantial number of the existing individual tree specimens, their species, and their placement, are all part of the planning context of the park and original character of the park.

The individuals who selected the trees and planned the park must have been quite aware of the character of particular species and groves of trees at maturity. One of them, Professor John Gregg, was one of the founders of the academic discipline of landscape architecture in California and the first faculty member of the Landscape Architecture Department (originally part of the College of Agriculture) at the University of California.

Among the others, while they were not landscape designers by profession, architects Henry Gutterson, Bernard Maybeck, and Julia Morgan had all designed extensively in California and were presumably quite familiar with landscape issues. Morgan was experienced in the design of large buildings and estate properties in elaborately landscaped settings, such as Hearst Castle in San Simeon where she had relocated entire mature trees; Maybeck had designed not only Wynton, a faux-castle set in an old-growth forest in Northern California, for the Hearst family, but the Palace of Fine Arts in San Francisco where he made detailed specifications for the landscaping, including placement of boxed mature trees to create an instant landscape for the Panama-Pacific Exposition.

Gutterson had participated in the planning of residential subdivisions both large (St. Francis Wood in San Francisco) and small (Rose Walk) and was skilled in the siting of buildings and arrangement of structures in relation to trees and outdoor spaces. Interestingly, a number of the homes he designed have clusters of redwoods incorporated in, or planted as, part of the landscaping. Gutterson also had a hand in designing public fountains, including one at St. Francis Wood. (62)

By specifying certain landscape plans, this group of designers appears to have intentionally determined that the open areas of the park would be screened from the Farm Credit Building (2180 Milvia) by two groves of trees, including Coastal Redwoods, that would grow quickly to substantial size and would attain considerable age.

Between these groves they consented to the placement of the "Municipal Christmas Tree", in a central position; the species selected, Sequoia Gigantia, a

Major features not part of the original design that have been added to the park.

- the tot lot at the northwest corner, and other alterations to the Martin Luther King, Jr. Way frontage;
- the parking lot that intrudes between the 2180 Milvia building and the tree and fountain terraces;
- the Peace Wall, including construction of a new wall which recalls the original perimeter of the fountain terrace, but replaces the original bare concrete surface with colored tile;
- one concrete pad and metal sculpture near the intersection of Allston and Milvia.
- a bicycle parking area, enclosed with a metal fence, north of 2180 Milvia between the building and Center Street.

An Evaluation of Tree Landscaping In the Park.

One observation that is sometimes made about the park is that the trees at the center are too dense and block views to or from the Martin Luther King Jr. Civic Center Building (2180 Milvia). It is asserted that the trees have grown too large and should be removed. Some individuals have argued in particular that the large Sequoia Gigantia directly east of the fountain terrace, and/or the Lombardy Poplars around the fountain should be removed.

Removal--or as is sometimes euphemistically stated, "thinning" or "sculpting"--of the tree groves may be something that the City decides to undertake as plans for the park space proceed.

However, it must be made clear that substantial tree removal would affect the historic character of the park space and the design intent at its creation.

- A number of Coastal redwood trees, one Giant Sequoia, several camphor trees, a number of Lombardy Poplars, and various other plantings directed connect with, and original to, the park's landscape design and, in some cases, donations from civic organizations.

Features from the original design that have been removed from the park:

- one of the two original restrooms (located northeast of the fountain terrace);
- the two side fountains on the perimeter wall of the fountain terrace, and most of the perimeter wall itself;
- perimeter plantings of ornamental shrubs and perennial and annual flowers;
- mechanical elements of the central fountain, including lights and plumbing fixtures;
- many of the original 60 permanent benches planned for the park;
- a drinking fountain between the south side of the central lawn and Allston Way, and possibly other fountains from unidentified locations;
- the arrangement of several special "electroliers" or light fixtures within the park and on the western edges of the park;
- A number of original trees. Some replaced with new plantings (typically, magnolias replacing camphors), and some areas left with open lawn.

In summary:

Features which remain from the original design and construction of the Civic Center Park.

- The Central Fountain, including three interior rings of descending height forming fountain cascades, a large, low outer ring for a pool, and a tunnel for mechanical equipment and plumbing, running from beneath the center of the fountain in a northeastern direction to a wooden hatch, flush with the ground, outside the fountain terrace.
- The general approach of having a large, low wall ringing part of the fountain terrace, although the current wall is not the original and differs in several features from the original.
- The flagstone paving of the fountain terrace.
- The roughly circular central lawn;
- Narrow sidewalks along the perimeter of the park;
- A number of benches that appear to be original (or at least replicate the original design);
- Broad pathways set into the park space, parallel to Center Street and Allston Way, and circling the central lawn;
- The "Christmas Tree Terrace", between the fountain and the 2180 Milvia building, and the Sequoia Gigantia planted in the center of the terrace;
- The flagpole, located somewhat assymmetrically near the western edge of the Park;

The original landscaping appears remarkably close to the current situation. Most of the trees currently in the park can be reliably identified from written descriptions or photographs as original to the plantings in the early 1940's. "The first tree, a redwood, was planted June 7, 1941. Since then other redwoods, oaks, Lombardy poplars, camphors, flowering trees and a large Christmas tree, *Sequoia gigantea*, have been put in, besides most of the shrubs in accordance with the landscape plan." (60)

The "Christmas Tree" is still present, along with several redwoods. Venerable Lombardy poplars ring the fountain, and mature camphors line the edges of the park. The Halprin plan makes mention of an existing "screen of cypress and poplar together with various shrubs" to the north and south of the fountain terrace; although the poplars remain, the cypresses are not in evidence, and most of the shrubs have been cleared. (61)

There are not presently any oaks in the park. Deodar cedars were not mentioned in the original plan, but were present and regarded as an important part of the eastern groves by 1960. Magnolias which are found in several locations may have been part of the original "flowering trees", or may have been a species added later to the park plan; in recent years they have been used as the species of choice to replace camphors removed from the park.

The large central lawn, ringed by pathways, still reflects its original design.

Features of the Park that are substantially unchanged from the original design.

The concrete structure of the fountain appears to have survived intact in largely original condition, although plumbing, water jets, and lighting fixtures are missing. The fountain is surmounted by a cylindrical top from which water cascaded over a curved lip into two lower rings. This whole ensemble is centered in a large, shallow, 50-foot-wide basin with a simple, low concrete wall for edging. A service tunnel leading from beneath the fountain northeast to an entrance hatch outside the fountain terrace, survives, although most of the plumbing and equipment has been removed.

The surface of the terrace around the fountain is most likely original. *"Special flagstones are being laid in the fountain area and about the Christmas Tree stage, placed against the backdrop of high trees and hedges at the upper end of the plaza, against the towering bulk of the Federal Land Bank Building on Milvia Street."* (59) Existing flagstones were noted in the Halprin report more than two decades later and--although uneven and damaged in some areas--they still remain around the fountain terrace, but have been removed around the sequoia tree.

The principal alteration to the fountain area has been on the outside wall ringing the fountain terrace. Here, the original concrete wall was demolished and replaced by a modified wall, also made of concrete, on which the tiles of the Peace Wall were mounted. Thus, the wall on the west side of the fountain and the wall on the north are not original, according to Carolina Marks, the designer and originator of the Peace Wall concept.

Two subsidiary fountains, located facing outward on the north and south sides of the wall, have been removed and their location covered by the Peace Wall. These fountains were relatively small semi-circular half-bowls, hung on the concrete wall, which apparently cascaded or dripped into larger concrete basins slightly above ground level below them. On the south side of the wall, facing Berkeley High school, one of the original lower basins appears to remain, covered with wood.

in nearby private and public buildings. And, of course, it has traditionally been used by Berkeley High School students as a retreat from the largely hardscape campus across the street, and a social gathering space.

Halprin, in his 1964 report, noted that *"...the daily activities dominating the interior of the Square are neighborhood in character, rather than of community-wide significance; and the landscaping that has grown up around these activities has tended to favor the local character and activity rather than the wider or community functions of the Civic Center as a whole."* (page 5). The report implies that the children's play area and the shuffleboard courts/elderly area were receiving considerable use, and notes that the lawn was in use "for touch football and other field sports by older children." (57)

During and subsequent to the 1960's the park played a role as a gathering space for some political demonstrations, rallies, concerts, and benefits. Berkeley native Lee Trampleasure, among others, recalls "a lot of weekend concerts", mainly featuring rock music and some Blues, in the Park during the 1960's. The musicians usually set up not on the lawn area but on the Christmas tree terrace, facing west. Spectators filled the flagstone terrace and often sat on the edge of the fountain. (58)

It was during the 60's that the term "Provo Park" first came into informal usage. Research has not yet determined the exact origin and significance of the "Provo" term, although it may be related to various political/revolutionary movements in Europe after World War II.

In recent years the park has been frequently used for various cultural, social, entertainment and fundraising events, ranging from Earth Day celebrations to outdoor dramatic performances, to an annual orchid sale whose proceeds are used to fight AIDS, and Indigenous People's Day. "City-wide" civic events such as fairs are typically held there or on the streets nearby. In the early 1990's the park was occupied by a protest homeless encampment for several months, adding to its tradition of activist use.

sed the concept of creating what is called the "Turtle Island" fountain/monument within the circuit of the Peace Wall; the endorsement was made with the understanding that private funds would be raised to construct the monument. The general concept, not an exact design, was endorsed.

The proposal was linked thematically to--and arose, in part from--efforts to recall and honor the native peoples of the Americas at the time of the 500th anniversary of the first expedition of Columbus. The plan envisioned a large bronze turtle, with a map of the Americas on its back, forming the centerpiece of the space. The use of the turtle was inspired by a recurrent theme in many Native American cultures that the world rested on the back of a giant turtle. Water flowing outwards from the center would wash over stone medallions with the names of native peoples on them; some medallions would be left blank, to symbolize those peoples of whom little or no memory is left, after the European settlement of North and South America.

In recent years the "Turtle Island" fountain design has been revised to incorporate some of the concentric ring arrangement of the current fountain, and reduce the size of the composition to the center of the terrace rather than the entire terrace space. Water would flow outwards and pathways would lead inward, representing the migration of peoples to the Americas across the surrounding oceans. In the concept of Lee Sprague, the primary designer of the fountain, the composition would be solar powered, or might even be run by gravity, using water from a re-surfaced Strawberry Creek. (56)

Park Uses

Uses of the park have been extensive and varied over the years. Photographs show formal gatherings and events, including assemblies for students who participated in school traffic guards and patrols. In the 1950's the central lawn was used for football and baseball practice, perhaps associated with Berkeley High School teams. As noted earlier, the attraction of having a children's play area in the park has a long history. The park has a long history of use as a lunch and break space during fair weather by office workers

tions, typically four tiles arranged in a square, were done as special projects by individuals or groups. The idea of the groups of tiles originated when the Russian visitors, coming to work on a section of the wall, arrived with a set of already completed tiles. A number of four-tile sections were done by groups or individuals who contributed \$200 to help fund the project in its later stages.

After permission for the wall was received from the City, the western outer wall around the fountain was demolished and replaced with a similar concrete wall, on which tiles were mounted. This first element was completed in 1988. Jesse Jackson spoke at the dedication.

The second section--the southern portion of the wall facing Berkeley High School--was completed in 1989, and is dedicated (on the Berkeley High School side) to peace with the Soviet Union, and (on the northern, fountain side) to reflections on peace related to the first use of a nuclear weapon at Hiroshima; this component of the wall is actually mounted on the original wall, and a portion of the original basin for the side fountain survives on the ground beneath. Marks says that the Soviet section of the wall came about when a documentary on the original Peace Wall was shown in the Soviet Union in the late 1980's, and a Russian woman called to say she would like to bring Soviet children to contribute to the Wall.

Finally, the northern section of the original terrace wall, on the side nearest the Veteran's Building, was demolished and replaced with a new, lower wall on which peace tiles related to the Middle East are mounted; this section is the most recent, completed about two years ago (mid-1990's).

The Peace Wall was among the first compositions of its type, and has led to similar memorials throughout the world, including one in Moscow that Marks helped developed. Theme walls on subjects other than Peace have also been inspired by the Peace Wall in Civic Center Park; the 1991 Firestorm wall at the Rockridge BART station in Oakland is an example. (55)

In 1993, the City Council and City Commissions including Landmarks endor-

Center Street by concluding, *"Finally, at a time when the future of the Downtown area is more settled than at present, a closer rapport should be brought about between the area and the civic center. Perhaps this can be done by opening up and extending the mood created in the Civic Center Square in the direction of the Downtown Center."* (54).

The Council reviewed Halprin's final recommendations on February 14, 1964. The recommendations for removal of parking was vigorously opposed by the City Manager (City Manager Report No 64-336, May 8, 1964, to City Council). Ironically, one of Halprin's recommendations--remove parking on Center Street along the edge of the park; and compensate by making the curbside parking on the north side of the street diagonal (in front of the Veteran's Building)--did come to pass, but only in partial form. The City added the diagonal parking on the north side of the block, but never removed the parking along the edge of the Park. Funding problems were also a setback for the Halprin plan and, ultimately, no significant elements of it were implemented.

- The addition of the Peace Wall to the park added another element to the design character of civic center park. The wall, which consists of tiles painted individually by volunteers (both ordinary and notable) with personal expressions and images of peace, was largely the inspiration and creation of Berkeley resident and artist, Carolyn Marks in the 1980's. (Marks credits the well-known "Do Something Today For Peace" sign on a Milvia Street fence in her neighborhood as part of the inspiration for the Wall. She had also just finished a project, with the help of friends, of hand-painted tiles for her kitchen.) The theme of a physical wall symbolizing peace reversed the historic usage of walls as fortifications in war and barriers between people. The development of the Peace Wall occurred in the same political era that the Berlin Wall--perhaps the most prominent modern expression of a physical wall of division--was dismantled, and borders and divisions between nations and peoples were being re-thought all over the world.

Altogether, the Peace Wall consists of three major sections and includes some 5,000 tiles. Most of the tiles were painted by individuals, but a number of sec-

rounding taller buildings, but allow people to see beneath them into the park. Instead of visual connections between the Farm Credit Building and the park, Halprin emphasized "the visual relation between the (old) City Hall steps and the fountain near the east end of the square" by relocating the play areas, and having a unified plaza design on either side of Grove Street. *"Textured concrete can extend from the City Hall steps across Grove Street to the edge of the Square, where the pattern is carried on in a brick entrance plaza that completes the visual linkage between the Square and the City Hall. Statuary, benches and an expanse of grass in the foreground of the view of the fountain from the City Hall steps accent the new mood which the total design achieves."* (50)

Halprin further emphasized, "we feel it an obligation to suggest that both present and future developments in the Civic Center area should come under careful and detailed design review." (51)

Finally, Halprin made a strong case for removing parking on surrounding streets. "Parking should be eliminated from the Civic Center. Ideally, it would be best if traffic could be eliminated from the Civic Center section of Grove, by having it pass beneath the present grade between the City Hall and Square. This would allow direct pedestrian linkage between the Hall and Square. However, such schemes, principally because of expense, must await a later date when relationships between the area and downtown Berkeley are more clearly defined, and also, perhaps when the time is appropriate for more radical shifts in Berkeley traffic circulation patterns. However, until such time, elimination of parking from Grove Street, Center Street, and Allston Way should be accomplished to establish a close visual connection between the Square and its surroundings." (52). The traffic section concluded with the recommendation that "to insure an intimate relationship between the Square and government offices north and south of it, nothing should be done to increase the traffic load on either Center Street or Allston Way. In fact, it would be advisable to at least occasionally close Allston Way to make sure traffic flow along the route does not increase." (53).

Halprin foreshadowed later consideration of opening Strawberry Creek down

Halprin made several specific recommendations.

He noted *"the fact that Grove Street (now Martin Luther King Jr. Way) is so heavily travelled causes an unfortunate separation between the City Hall and the Civic Square...a visual tie between the City Hall and the atmosphere can be established by redesign of the vegetative and other elements of the Square's landscape."* He proposed a change in the paving of the street to emphasize connections, and creation of a tree-lined median in the middle of the street to reduce its visual width. Tall street tree plantings *"will flank both sides of...Grove Street and also march down a grassy median strip. Thus even the motorist can briefly participate in the new mood of the Civic Center as he passes under the large shade trees and is given glimpses of the Square and the fountain."*

The fountain and its flagstone terrace and the Christmas tree terrace would be maintained and preserved in Halprin's plan, but the wall west of the fountain would be replaced with a broad staircase descending to the lawn area. *"The fountain will not be basically changed. It will be restored in such a way as to enhance the existing facility and remedy former maintenance problems. New pumping mechanisms will be installed and tile in the bottom will improve its appearance."* (49)

In the center of the park, circular lawn area would be divided into two--a smaller southern, and a larger northern--plots of grass, with straight, rather than curved, pathways linking them, and the pathways would be rearranged to allow the large spaces of lawn to come closer to the streets. The western end of the park would be opened up to Grove Street, and the children's play area and shuffleboard courts moved to the east end to flank the fountain terrace on the north and south, respectively.

To the east, the Farm Credit Building was still not City property, so Halprin simply proposed small trees along the edge of the parking lot dividing the building from the Park. Many of the mature trees around the eastern terraces were left in the plan, but Halprin proposed replacing the trees along the outer edges of the park with a double row of taller trees that would relate to the sur-

• In 1963, noted landscape architect Lawrence Halprin was engaged by the City of Berkeley to prepare a Master Site Plan for the park; this continued a process began in 1962 at the recommendation of the Recreation Commission and Civic Art Commission. While Halprin's recommendations were not put into effect, it is useful to draw both detailed circa 1963/64 descriptions of the park and an outline of his conclusions from his report as part of this history.

"Preparation of the Master Site Plan was authorized two years ago (1962) upon the recommendation of the Recreation and Civic Art Commissions. While the higher priority of other recreation needs has not made it feasible to budget funds for major improvements for this park within the next ten years, it was felt preparation of the Master Site Plan would enable the following: (1) a decision on repair of the fountain, (2) decisions on minor landscape improvements (such as "opening up" the park by removal of the shrubs on the periphery), and (3) the basis for solicitation of donations to make major park improvements." (47)

Halprin's proposed plan began by stating *"Charm is the predominant landscape characteristic of the Berkeley Civic Center Square today. It is a good characteristic and one that deserves to be preserved."* The report stated that *"the solemnity and seriousness of democratic community government, the jubilation and pageantry involved with public festivals and other cultural events taking place in the civic center complex, and a bit of the grandeur and pomp inevitably associated with formal aspects of government anywhere deserve expression within the Civic Center as a whole...from its earliest and most primitive beginning amongst neolithic cultures (the civic square or park) was the center of community activity, whether the activity was play, pageantry, religion, government or commerce. As time passed, structures arose around it to house one or more of these functions. So in a very real sense the Central Square or Park is and should remain the dominant element of a governmental center. As a key element in a civic center complex, the Square, then is an important place and means by which the expression of local civic character can be achieved." (48)*

- A drinking fountain on the southern edge of the park--presumably one of the fountains given by a civic organization--was removed in the 1950's because of repeated vandalism. (43)

- Several special light fixtures were removed at an unknown date. These were hanging fixtures on poles; some were located on the Martin Luther King Jr. edge, and at least four were located within the park, just outside the western edge of the pathway ringing the central lawn, and just outside the ring wall surrounding the fountain terrace. They were on extremely tall poles, and in some ways seem reminiscent of the "Necklace of Lights" poles around Lake Merritt in Oakland, although there were no connecting strands of lights and the color of the fixtures cannot be determined from extant photographs.

- In 1983 or 1984 the north restroom in the park was demolished by the City and the south restroom was altered to become a "gardening shed." (44). Other alterations at this time included new tot lot play equipment, resurfacing of some of the pathways and walks, and replacement of some benches.

- The date when parking was installed between the fountain terrace and the Farm Credit Building has not yet been identified. A 1952 photograph from the top of "old" City Hall shows a hedge and perhaps a fence along the line of the current fence, but also a wide pedestrian opening in the hedge facing the stairs on the west facade of the Farm Credit Building. At the edges of the park, narrow pathways, not driveways, appear to lead into the space between the hedge and building. (45). Some accounts say that driveways to the parking area originally ran along the sides of the Farm Credit Building to Milvia Street; instead of Allston and Center Streets.

In April, 1964, the Planning Commission heard a proposal "from the Farm Credit Building to provide additional off-street parking in the strips of park area between the Farm Credit Building and Center Street and Allston Way." (46). The use of the term "additional off-street parking" hints that the strip parking lot may have been in place by then.

"In 1947 a group of parents reminded the City administration that promises had been made during the bond election that the Civic Center development would include a playground. Historically, the parents could cite the fact that there had been a playground at the City Hall area since the early 1920's. This had been moved during the 1930's when the Hall of Justice was built on its site to the Civic Center block on property purchased by the City...the esplanade designed at the west end of the Civic Center plaza along Grove Street was not being used by the public as an esplanade or sitting place, but in terms of use represented a vacuum. It was decided to install a Tiny Tots area at the northerly end of the esplanade with shuttleboard courts being designed for future installation at the southerly end." (37)

- It is unclear exactly when the fountain broke down or was turned off for the last time. Recollections range from as early as the 1960's to as late as the drought of the mid-1970's, although most guesses focus on the mid-1960's. Most photographs that have been found to date show the fountain in its earliest years, or from such a distance that it is impossible to tell if it is still filled with water. Berkeley native Lee Trampleasure, born in 1960, recalls playing in the fountain as a young child. (38) Mr. Drucker guesses that the fountain was drained when the mechanical systems broke down or were finally shut down, but that the fountain basin also collected rainwater, which may contribute to the uncertain recollections of when the fountain finally ended up "empty". (39)

The fountain was still in operation in 1960. A City staff report suggests the possibility of removing hedges on the perimeter of the park "so that people in driving by may be able to see into the park more readily, and particularly to see the illuminated fountains:" (40) The report also notes "the illuminated fountain was used on special occasions for the first several years but in recent years it has been operated every day in the year." (41) Drucker concurs that in the early years the lighting and jets were generally turned on for special occasions such as holidays. In 1964 it was noted in a staff report that there needed to be "a decision on repair of the fountain." (42) Lawrence Halprin's report in 1964 describes repairs and alterations proposed for the fountain, but does not give any indication that it was irreparably broken at that time.

found to be excessive so these areas had been planted as flower beds with annuals and perennials used together for long seasonal periods of color, but not strictly speaking, as a perennial border." (33)

As late as 1960 shrub plantings--pyracanta and barberries--were mentioned around parts of the fountain and park perimeter. A City staff report noted that some Berkeley high school students "break shrubs and trample flowers much to the disgust of the park gardener". (34) Notations in City reports from 1964 discuss plans for removal of shrubs from the periphery. And, in his 1964 report Lawrence Halprin noted "In most cases the shrubs around most features of the square are necessary to protect interior play areas from wind, dust, and traffic disturbances along Grove Street. However, these same screens also in effect hide the interior of the Square from its surrounding buildings. In fact the Square is so shielded from its surroundings that the casual visitors to the area are frequently not aware that the area is a Civic Center Square..." (35)

In 1983 the City put aside some funding for various park improvements throughout Berkeley, and a newspaper article reported that as part of a \$127,000 project to repair and refurbish civic center park, "the south side of the park along Allston Way from Milvia Street to mid-park will be relandscaped with lawn to match the landscaping along the north side of the park on Center Street." (36)

- In the 1980's a concrete pad was placed on the south side of the park in the narrow lawn area between Allston Way and the 2180 Milvia building; this has been used as a podium for sculpture installations. The current sculpture is an abstract metal piece that has periodically been painted, apparently by students from Berkeley High School, with the numerals of class years.

- On May 18, 1948, the children's play area was opened on the western north end of the park. The shuffle board courts were added in 1950. These installations somewhat altered the esplanade space, originally conceived as an area with benches where elderly visitors could quietly sit and enjoy the sun, and a buffer between Grove Street and the park.

The extreme western third of the Square, that side facing the City Hall and Municipal Court, contains a children's play area together with shuffleboard and other facilities for the diversion of older people. These areas are screened on all four sides by high shrubs which also serve to visually separate the City Hall and Municipal Court from the interior of the Square. There is a current and clear need for these recreation facilities because the adjacent residential area lacks such facilities...

Between the children's play area and the fountain are open lawn areas. These are used for touch football and other field sports by older children. The walk and bench areas on the peripheries are enjoyed by adults for strolling and sitting, as is the flag paved plaza surrounding the fountain." (32)

Among the changes that can be identified are the following:

- Shrubs and plantings were removed from the edges of the park and replaced by lawn. It is unclear how much of this original planting was actually accomplished, or the exact date that lawn was substituted. A 1952 photograph of an event in the park shows the perimeter of the park not too different from what is seen today--open lawns, with scattered trees, with more hedges that exist today (although the far distant Milvia/Center corner has a hint of plantings more elaborate than lawns).

The development of lawns throughout the park (except in the hard-surface western esplanade, and under the groves of trees) supplanted the original concept of the park designers that plantings should screen the street from the central spaces of the park. Even beneath the trees, plantings that appear to have originally been shrubs have now been pruned upwards so far that they form attenuated mini-trees, leaving the ground around them bare, presumably for security reasons.

"The original planting design included perennial borders in the narrow park strips north and south of the Farm Credit building at the east end of the Park. The amount of labor necessary to maintain a perennial border properly was

position) refers directly to "the large fountain originally from the Golden Gate International Exposition." (31). However, further research and documentation is necessary to establish the facts of this matter.

Dedication

The new park was dedicated on Memorial Day, 1942, with patriotic pageantry appropriate to the nation at war. Crowds ringed the central lawn. Soldiers (apparently veterans) in World War I uniforms proceeded a young woman in flowing white dress and crown--presumably Lady Liberty or Victory--and an enormous "V" for Victory, borne by Boy Scouts, through the park. A youth orchestra performed on a temporary wooden stage, and speeches were given. Photographs of the event show a resolutely small-town character to the proceedings, with young children scurrying around on the lawn to get the best view of the parade, people of all ages, and knots of spectators gossiping on the margins of the crowd as the festivities proceed.

Later Development

In subsequent years, a variety of modifications were made to the park. However, most of the basic character of the park remains substantially unchanged from its origins. Comparison of early photographs with the present park conditions show the same basic layout and most of the original features, although the trees have grown to maturity.

It is useful to include this 1964 description by landscape architect Lawrence Halprin, to reflect the character of the park two decades into its current period of development. "The Square itself consists of a large interior space more or less surrounded by shrubs, trees and other woody vegetation. Within the east end of the interior is the large fountain originally from the Golden Gate International Exposition. This is surrounded by a plaza paved with buff colored flagstone which in turn is bounded on the west by a wall, on the east by the city Christmas tree and on the north and south by a screen of cypress and poplar together with various shrubs.

The rapid dismantling of the Exposition (demolition was being planned even as the Council voted) and the approaching threat of World War must have lent a special nostalgia and appeal to the fresh memories of the Fair and encouraged thoughts of preserving portions of it in tangible, permanent form, like a lighted fountain in central Berkeley.

In addition to amusements, performances, educational exhibits (and the allure of pavilions from distant countries, especially those of the western Pacific rim) the Treasure Island Exposition provided on its entirely flat grounds pleasant outdoor spaces where visitors could simply stroll, sit, people-watch, picnic, and enjoy themselves. It would not be surprising if memories of those "enchanted courts" encouraged many Berkeley residents and civic leaders not only to vote for the bonds but to approve a design of restraint and simple elegance. If so, the large portions of the original design that remain in civic center park are a direct legacy and reminder of the Fair.

The fountain in civic center park is, in fact, stylistically similar to fountains at Treasure Island, although it is not identical. The arrangement of simple circular basins, descending cascades topped by central jets of water, and illumination with colored lights are all closely reminiscent of the water features of the Fair. The Berkeley fountain did not reproduce the large sculptures that ornamented some of the Fair's fountains; at Treasure Island, these were placed on pedestals that bulbed out from the circular walls of the fountain cascades.

There are reports that the plumbing and mechanical equipment used in the Berkeley fountain was taken from one of the dismantled Treasure Island fountains. Although definitive documentation has not been found, this story has some plausibility since the Fair displays were being dismantled when the Berkeley park was being planned and constructed, and perhaps the Berkeley designers and City staff, faced with a fixed budget, looked about for ways to reduce the direct costs to the City. Interestingly, Lawrence Halprin's Master Plan for the park, finished in 1964 (a time when recollections and records of the park planning and the Exposition would have been more extensive and clear than they are today, more than half a century after the Ex-

a simplified facade with classical themes, such as columns, that also recalled some of the tenants of Beaux Arts design. James Placheck's Farm Credit Building, which so heavily dominated the background of the park space from its eastern end, was also executed in a simple "Modern Classic" style with Deco and "Zigzag Moderne" influences. The park layout itself expresses an Art Deco or streamline Moderne character with straightforward curved and linear pathways, a fountain that drew strength from its simple design and function, instead of extra ornamentation added to the basic structure. Elaborate decorative elements (bronze or marble statues, stone balustrades, nymphs spouting water) that might have appeared if the park had been constructed a quarter century earlier are absent from this composition.

In one respect it can be argued that the clean Deco-style character of the fountain has contributed to its obscurity in more recent decades. The fountain was meant to be alive with the fluidity of water and light, rather than express itself through elaborate decoration. Empty of water and filled with trash, it appears so much less than it could be precisely because of its simple style--it cannot fall back on luxury materials or lavish decorations which were inconsistent with the modern design trends it was designed to express.

(3) The Impact of Treasure Island

A third influence on the design of the space was the Golden Gate International Exposition, in progress on Treasure Island in San Francisco Bay during the time when Berkeley's citizens were voting on and designing civic center park. The Exposition, which was open during 1939 and 1940, provided a fantasy city of fantastic design and attractions glowing in the center of the Bay and clearly visible from Berkeley. Berkeley's residents were among those who flocked to the Exposition; there were Berkeley and University of California Days at the Fair. When Berkeley's City Council voted on November 18, 1940, to approve the Committee's design for the civic center park, one newspaper account noted that the Council had placed *"its stamp of approval upon the practical fairyland proposed for the square, comparable in charm and artistic beauty to some of the most enchanting courts of the Treasure Island remembered by thousands of Berkeley residents."* (30)

large type, "Let's acquire this civic center plaza now. It has been a civic challenge for 31 years"--in other words, since the completion of the Bakewell & Brown design for "old" City Hall had established a new civic tone for Downtown Berkeley and given tangible expression to the City Beautiful ideals.

(2) Art Deco/Moderne Influences

A second tradition to influence the park's character was the Art Deco or Moderne movement in design and architecture through the 1920's and 30's. Earlier civic and public centers had elaborately ornamented buildings and heroic decorative fountains, sculpture, and arrangements of paths and plantings, but by the time the five member committee was considering Berkeley's Civic Center Plan there was considerably more emphasis on an approach more consistent with Art Deco or Moderne styles.

According to Michael Crowe--a noted Bay Area expert on the Art Deco period, writer, historian, and former San Francisco Landmarks Commissioner--the park and the fountain have what he describes as a "streamline Deco" character, representative of 1930's trends in design. The organization, spatial character, relationship to surrounding buildings, and fixtures of the park all constitute a harmoniously designed arrangement in this style. The fountain is a rare surviving example of its type. Unfortunately, because of the character of fountains in this style, it has not been uncommon for other examples to be demolished once they have broken down or design trends change, because people erroneously conclude the fountains must not have been important because their designs are so simple.

The committee chair, Henry Gutterson, had already expressed a Deco or Moderne motif through his design for the Berkeley High School academic buildings fronting the planned park--clean, simple buildings of white concrete decorated only with an inscription and a bold, flowing sculptural relief--and would follow the same approach with the design of the adjacent Community Theatre building, in concert with William Corlett. The Veteran's Building, north of the park, embodied a "stripped Classical" style of

The idea that beautiful public spaces would educate and reinforce a good citizenry was also eloquently stated by University Architect John Galen Howard in the following description of his planning and architectural goals for the Berkeley campus. Substitute "City" for "University" and "citizen" for "student", and this could also stand as a description of the same type of civic goals that were articulated by Professor Gregg, cherished by many influential citizens early in this century, and productively expressed in efforts to create impressive public spaces and other public-spirited endeavors.

"But above and beyond any of the considerations which have been enumerated, is the principle that it is owned to the people to establish on these grounds a standard of artistic excellence...The University fulfills only a part of its mission when it teaches the theory of beauty without its practice. Its duty is to inspire, to cultivate, to edify. And to do that completely it must have fine buildings. By fine is not meant elaborate or even costly, but buildings whose lines are so pure and whose aspect so beautiful that the student coming into their presence is uplifted and his ideas enlarged and purified...the University shall take on incomparable beauties and stand as an exponent of all that is best in life." (29)

Joined with neo-classical or Beaux Arts design as an architectural style, the City Beautiful movement led to the creation of memorable spaces such as San Francisco's historic Civic Center (arranged, like Berkeley's, around a formal public plaza/park) and the ensemble of granite academic buildings designed by John Galen Howard on the campus of the University of California.

Berkeley's Civic Center with its central park and surrounding civic buildings is a younger and more modestly scaled, yet still notable, cousin of these elaborate complexes and edifices. The men and women who designed it had been educated in the same design traditions that produced landmark neoclassical buildings such as Berkeley's "old" City Hall and Post Office, and the design of the park space was probably seen, in part, as a continuation and completion of those traditions.

In fact, one piece of election literature supporting the bond measure stated in

Design Character And Significance

The design character and style of the Civic Center combine and reflect at least three influences.

(1) The City Beautiful

First among these influences was the City Beautiful movement (originating with the 1893 Columbian Exposition in Chicago, and advocated in the Bay Area by, among others, Exposition architect Daniel Burnham who prepared an extensive plan for San Francisco streets, parks, and public spaces just prior to the 1906 Earthquake and Fire.) The City Beautiful concept advocated an imperative to improve American cities and urban life in part by planning stately public buildings and gracious parks and plazas linked by wide boulevards. The attractive public spaces would uplift the spirit, inspire civic pride and good citizenship, and ornament democratic government and society. The parks in particular would be decorative and useful for individual recreation and enjoyment and organized events and civic activities.

In Berkeley, as early as 1918, Professor Gregg (then the President of the Park Commission) was articulating this view to the Berkeley City Council. *"Leading writers and other authorities of modern municipal development are united in the opinion that no town or city can be considered properly equipped without adequate parking (sic) facilities. All agree that parks not only add to the beauty of a community and to the pleasure of living in it, but are exceedingly important factors in developing the health, morality, intelligence and business prosperperity of its citizens. Indeed it is not too much to say that a liberal provision of such features is one of the surest manifestations of the intelligence and progressiveness of a community. It is therefore constantly becoming more generally and clearly realized that every residents of a town or city owes to it, in return for benefits and advantages derived from it, certain duties not specifically compulsory according to law, and that among such duties, too often neglected, is that of aiding in every possible way to make the place more beautiful and more agreeable to live and work in, as well as making it more attractive to strangers."* (28).

Second, a number of park features were donated. *"We are glad to note that many civic groups and organizations are taking considerable interest in the civic center and actually participating in its development. They have donated funds for the flagpole, drinking fountains, north and south wall fountain, concrete benches and for some of the large trees."* (22)

The donation of the flagpole at the west end of the park was among the first contributions. Standing 70 feet tall, it was "erected by the United Veterans Council". (23). (Perhaps the early erection of the flagpole may have something to do with its asymmetrical placement slightly south of the east/west axis created by old City Hall, 2180 Milvia, and the fountain and Christmas tree terrace.) In addition to the donation of the flagpole as a patriotic memorial, Memorial Day, 1942 was chosen as the official dedication day for the fountain ""because of the significance to this deeply patriotic community". (24)

Other original features of the park included two "fluted, cast concrete restrooms" northeast and southeast of the fountain terrace (25), and "100 wooden benches for...gatherings and...60 concrete benches to be placed permanently where they may be used to advantage." (26). The 100 wooden benches were for temporary installations, accompanying civic events and "outdoor performances" centered on the Christmas tree and fountain terrace. (27).

A number of the original concrete and wood benches appear to survive in the park; at least the benches visible in the opening day photographs and some of the current benches are essentially identical in appearance, with cast concrete "L" shaped ends perforated with holes through which the wooden slats of seat and back are inserted.

Those who remember the fountain in operation believe that the primary lights were red, green, and blue. Lights that appeared silver and gold might also have been included, although the recollections are less certain on that point. The lights were coordinated with the water jets, so the movement of the water and the lights would change color at the same time. It is believed that the lights were located in the lower, outer pool, shining upwards at the higher central rings and jets. The fountain also had a mechanical device or controller that tracked wind speed. "When the wind was blowing, the power was decreased so the jets were lowered" to prevent water from the jets from blowing out of the fountain, according to Rick Drucker, who remembers the fountain from the 1940's and 1950's. (19)

The fountain terrace was surrounded by a concrete wall with a wide opening to the east (the Christmas Tree terrace), and smaller entrances symmetrically placed on the remainder of the perimeter. On the outer side of the wall where it ran parallel to Center Street and Allston Way, two smaller fountains were installed, each consisting of a semi-circular bowl attached to the wall from which water was apparently intended to flow into a larger basin near ground level. "Because the W.P.A. project folded at the beginning of the war in 1942, these wall fountains were never put into operation." (20) On the inner side of the wall there was a bench. "There were seats around the outside wall, you could sit and watch the fountains", Drucker recalls, noting how cold it was to sit and watch on some winter holidays when the lights and jets were on. (21)

Construction took place in 1941 and early 1942. Work was delayed by at least three months of heavy rain. While the City used the \$25,000 residual from bond funds to pay for much of the landscaping work in the Park, there were two other sources of park support. First, work crews of the Works Progress Administration (W.P.A.) were engaged in the construction and site preparation work; this was one of the later W.P.A. projects in Berkeley, where crews had also constructed the Berkeley Rose Garden, done extensive planting and work in Strawberry Canyon, and created a number of artistic works, among other projects.

These areas apparently included "herbaceous borders or perennial flower gardens extending from the Milvia Street entrance for a distance of 190 feet parallel to Allston Way and Center Street and 10 feet wide. Here will be found every desirable perennial and annual flower plant to produce an unforgettable display of many colors throughout the year. An attempt will be made to keep color in the beds every month of the year by planting for properr succession of bloom. Special attention will be given to the background of the borders, plant arrangement according to height and season of bloom, the edging strips, and problems of shade." (15). (Old photographs of "old" City Hall also show flower beds edged with boxwood, and stately trees ornamenting what is now entirely lawn in front of that building).

"At the west end of the Plaza along the Grove Street frontage, the Committee felt that a 40 foot wide esplanade surrounded by hedges and trees would provide a buffer strip for people within the park from the traffic noise of busy Grove Street, and a place for older people to sit..." (16). The "Grove Street esplanade" was "paved in asphaltic concrete and brick" and "five electroliers (light fixtures) have been erected...where all electric and telephone poles have been removed to give a better appearance to the Civic Center." (17).

The "electric fountain" was a centerpiece for the park (and its inclusion also recalled other monumental--but more lavishy ornamented--fountains that had been proposed in the earlier, unbuilt designs and plans for a civic center). Details of the fountain were described to the Berkeley Gazette by Berkeley's parks director, Charles Creswell. "The fountain itself, 50 feet in diameter, will be of impressive appearance, having a large reflecting pool and two cascades of lesser diameters. Water will be thrown in to the air by a pump through a ring of jets to a height of 11 feet, forming two perfectly proportioned domes of water, one above the other. In addition, a central jet can be used to force a column of water 20 feet into the air above the domes. The water cascades over the various rims and is collected and re-circulated through the fountain. At night the pools and fountain are to be illuminated with carefully designed colored lights which should produce a very beautiful effect." (18) The low outer pool was described not only as a "reflecting pool" but a "mirror pool" having water approximately one foot deep.

the Department of Landscape Architecture at the University, and was actively involved in the landscaping of the University campus; he was also a long-standing member of Berkeley's Parks Commission who (as noted elsewhere in this history) had vigorously advocated for a park. Professor Baldwin M. Woods from the College of Engineering was the third committee member. Further research may uncover whether his appointment was due to civic involvement or professional expertise (or possibly a combination of both). The fourth and fifth members were architects, Bernard Maybeck and Julia Morgan, both distinguished and widely known. E. M. Haug, the Secretary of the Planning Commission, was also associated with the Committee.

The Committee prepared a detailed design plan for the Park. It included the following features, among others, according to a 1960 summary prepared by City staff: *"a large open circular lawn area toward the westerly end of the park...the ornamental electric fountain...located within a flag stone terrace at the east central portion of the park...a smaller terrace to the east of the fountain terrace and slightly higher (to provide) the setting for the Civic Christmas Tree. Sequoia gigantea was used. The Civic Christmas tree is bordered north and south by magnificent groupings of redwoods, deodars and English holly trees. The latter groupings are a strong element at the east end of the main plaza which were felt desirable in terms of design and mass next to the mass of the Farm Credit Building."* (12).

The Committee also specified three other features including wide walkways set 25 feet inside the park and running parallel to Allston and Center Streets "so that people walking along either side of the Plaza would be induced to walk within the park rather than along the curb just at the outside edge of the Park area." (13). To further encourage use of the interior paths, the perimeter curbside sidewalks were originally made only three feet wide (they were later widened to permit the installation of parking meters).

The 25 feet of open ground between the curb and interior path was to be planted with "medium to tall shrubs...with the thought that this would prove to be a buffer between the people in the park and the traffic on the streets."(14)

ding prominent African-American Walter Gordon, the Maybecks, and "Mother" Tusch, the well-known friend of pilots and operator of a popular boarding house that was a virtual museum of early aviation history on Union Street near the University campus.

Quotes from these and other individuals encouraged, warned, and inspired. "Let us not lose this chance." "Berkeley will not have another opportunity like this in the future." (1) "heartily endorse this civic project". "Essential for civic unity". "This last opportunity to place our government buildings in beautiful surroundings must not be lost." "Berkeley is beautiful. Let's show it." "Let's create Berkeley's civic center while the opportunity is still here."

Concerned that a bond election might fail, some members of the City Council initially advocated construction of a much more modest project--an ice-rink--on a portion of the land. However the bond won a majority in 226 of 242 election precincts, drawing support from throughout the community.

Following the election "planning and development of the (civic) center moved at a rapid pace." (7). A contest had been suggested by the Berkeley League of Women Voters; essays were sought "for ideas to be used in landscaping and developing the square..." (8). It was recognized, however, that "while such a contest may assist in the determination of the purposes of the center in the life of the community...the actual drafting or selection of the final design to realize these objectives requires professional and technical skills." (9). A committee "qualified by training and experience to be responsible for the creation of choice of design" was recommended. (10)

The day after the election, the City Council "asked the Planning Commission to appoint a committee of five professional people to consider suggestions and drawings." (11). All of those selected volunteered their services.

The Committee was chaired by architect Henry Gutterson whose firm of Corlett and Gutterson had designed the Berkeley High School buildings facing the future park. Gutterson was a noted commercial and residential architect in Berkeley and a member of the Planning Commission. Professor John Gregg was the second Committee member. Gregg was the founding chair of

City acquire the Civic Center Land." The City apparently did acquire some land at the eastern end of the block, where the 2180 Miliva building now stands, but the rest of the block remained in private hands. One short reference implies that there was a public children's playground established by the City on the block some time in the 30's (after relocation from a site on McKinley Street, behind old City Hall), but the location of this is unclear.

In 1937, the Federal Farm Credit Administration planned a regional headquarters building in Berkeley. The City agreed to sell its land at the eastern end of the block for this building, and used the sale income to purchase new or additional options on the private parcels on the rest of the block. Relatively short timelines to exercise these options led to a May 7, 1940 bond election in which voters were asked to appropriate \$125,000, of which four fifths would go to purchase of the land, and one fifth to landscaping of the site. The bonds were to be paid off over five years. The bond issue was placed on the ballot by a unanimous vote of the City Council. Campaign literature for the bond election showed a photograph of the miscellaneous buildings and vacant lots on the land and read, in part, "Believe It or Not! This is the front yard of our City Hall--Veterans Memorial--Farm Credit Building--Berkeley High School." (5).

Arguments in favor of the bonds were as follows: "Civic Center land will be developed as a Plaza with lawns, trees and open space. No definite plan has been approved as yet. The City Planning Commission is sponsoring a competition to secure the best plan which fits in with the Plaza idea. No large buildings will be constructed on this land. The only structures which have been considered to date are a concert stand and a fountain." (6).

A long list of prominent citizens endorsed the bond measure, reflecting the pillars of the civic establishment of mid-century: these endorsers included the political and official (Mayor Frank Gaines, Thomas Caldecott, Police Chief August Vollmer); business/commercial (department store owner Lester Hink, developer Duncan McDuffie), University (Controller James Corley, Provost Monroe Deutsch), religious (Rev. Laurence Cross, Father T.J. Brennan), and several others representative of community leadership, inclu-