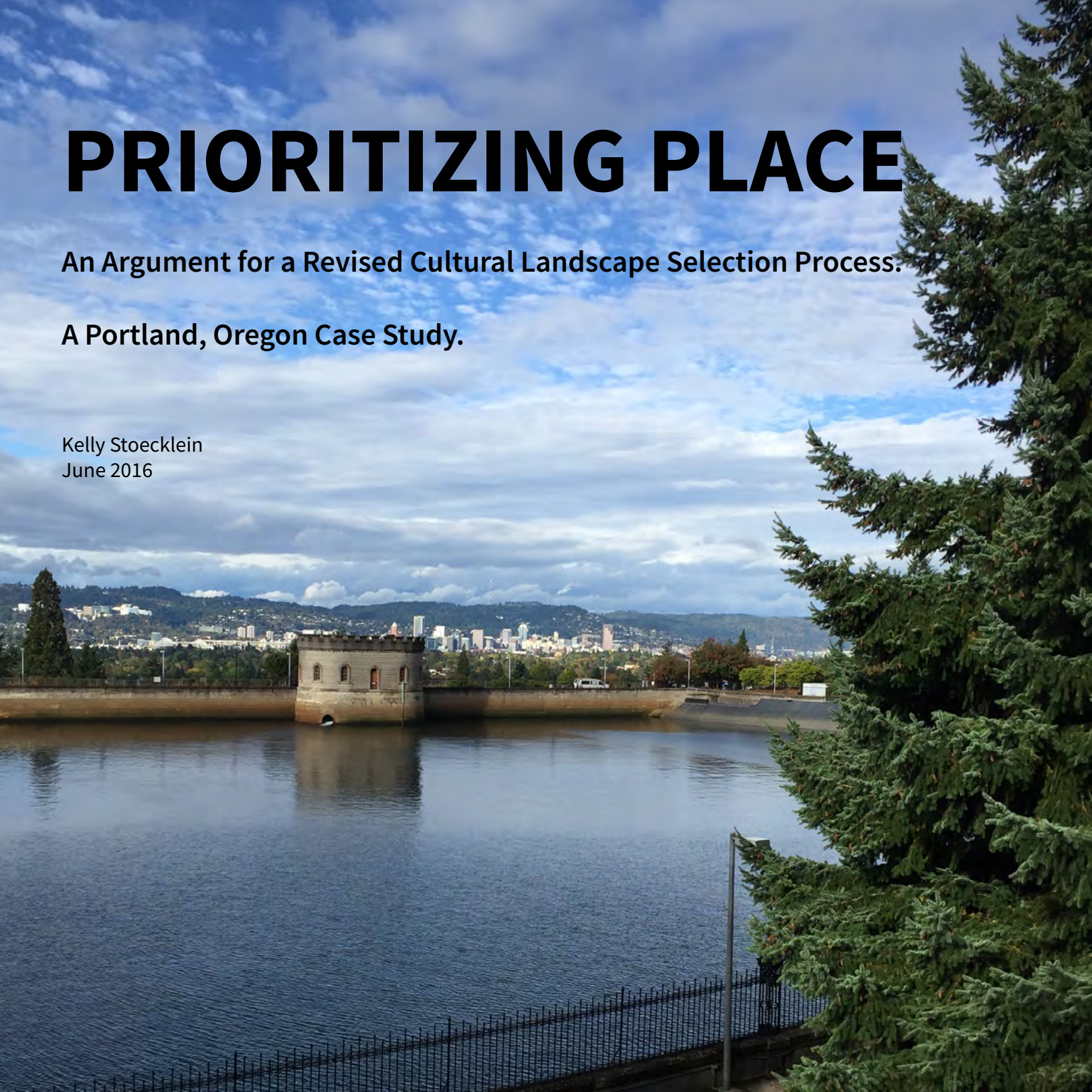# PRIORITIZING PLACE

An Argument for a Revised Cultural Landscape Selection Process.

A Portland, Oregon Case Study.

Kelly Stoecklein
June 2016

PRIORITIZING PLACE:

An Argument for a Revised Cultural Landscape Selection Process.

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ABSTRACT

Methods of selecting cultural landscapes by current leading organizations are successful, however, this paper argues that an expanded definition of 'cultural landscape', a less restrictive landscape age requirement, and local criteria should be included in the process. These additions strengthen cultural landscape selection outcomes and ensures that landscape selections reflect the unique local identity of a place.

This study analyzes the stages integral to selecting cultural landscapes for preservation purposes within the United States by three highly regarded organizations and an associated program. These stages include identification, evaluation, and prioritization of cultural landscapes while the organizations and programs featured are: the National Park Service's National Register of Historic Places program, The Cultural Landscape Foundation's What's Out There Weekend program, and the Society of Architectural Historians' Archipedia program. This project compares and critiques each program and synthesizes findings to create a location-based method of cultural landscape assessment.

To apply the proposed process, and to highlight the relationship between project outcomes and target audiences, a publicly accessible educational guidebook of Portland, Oregon is created.

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LIST OF ACRONYMS

AHP: Alliance of Historic Preservation

ASLA: American Society of Landscape Architects

TCLF: The Cultural Landscape Foundation

NPS: National Park Service

NRHP: National Register of Historic Places

SAH: Society of Architectural Historians

SHPO: State Historic Preservation Office

WOT: What's Out There

LIST OF EXPERTS

Carl Abbott: Historian, author, planning and urban studies professor at Portland State University

Carol Mayer-Reed: Award-winning Portland landscape architect and Principal of Mayer-Reed

Charles Birnbaum: Founder and Principal of The Cultural Landscape Foundation

David Banis: Associate Professor of geography at Portland State University and co-author of *Portlandness*

Hunter Shobe: Associate Director of The Center for Spatial Analysis and Research at Portland State University and co-author of *Portlandness*

Kenneth Helphand: Landscape architecture professor at the University of Oregon

Laurie Matthews: Director of Preservation, Planning and Design at MIG, Inc. located in Portland

Mathew Traucht: Former *What's Out There* Program Manager for The Cultural Landscape Foundation

Randy Gragg: Portland author, design expert and director of the University of Oregon John Yeon Center in Portland

Robert Melnick: Contracted NPS employee and landscape architecture professor at the University of Oregon

Dr. Thaisa Way: Historian, landscape architecture professor at the University of Washington and manager of the landscape portion of the Society of Architectural Historians Archipedia database

INTRODUCTION

1

PROJECT INTRODUCTION

Designed and natural landscapes have the ability to quietly express cultural ideas, values, and norms as they change over time, and they have the capacity to represent the relationship people have with place. As mutable designs evolve, they reflect the transformative nature of culture and relay stories of cultural truths - those we are proud of, and those we are not.

Peirce Lewis writes in, *The Interpretation of Ordinary Landscapes*, "our human landscape is our unwitting autobiography, reflecting our tastes, our values, our aspirations, and even our fears, in tangible, visible form" (Lewis 1979). It is through these landscapes, if we know how to read them as Lewis suggests, that we are able to learn about the culture that shaped, altered or designed them.

According to The Cultural Landscape Foundation, it is important to protect our cultural landscapes as change occurs over time because, "neglect and inappropriate development put our irreplaceable landscape legacy increasingly at risk" and that, "the ongoing care and interpretation of these sites improves our quality of life and deepens a sense of place and identity for future generations" (The Cultural Landscape Foundation 2016).

Lewis suggests that cultural change is not a slow process but occurs in "great sudden historic leaps" (Lewis 1979). When these historic leaps occur, who determines which landscapes contribute to a sense of place or collective identity and therefore should be protected? Why is it important to preserve places that contribute to a collective sense of identity? How do we identify, evaluate, and prioritize landscapes? How does the preservation of these places relate to place-making and a sense of identity as a culture grows and changes?

These questions are particularly relevant in rapidly changing cities. Portland, Oregon is one of these cities. Portland is a discursive city that questions hierarchies and normative processes and is defined by civic attentiveness and commitment to environmental progressiveness. Portland is currently experiencing massive

Old water tower: Joshua Tree, CA

cultural and formal transformation due to record population growth and a tremendous demand for housing. Because of this, the vernacular Portland landscape of sleepy, low, bungalow-type housing and private yards is being replaced with large, flashy, multi-story apartment structures. Carl Alviani from Design Week Portland predicts that, "the next five years are going to transform the streets and buildings of central Portland more dramatically than at any other time in living memory" (Alviani 2016).

What does this abrupt change mean for the cultural landscapes of places like Portland? How does this alter a city's sense of place and identity? What stories do landscapes reveal about culture and what artifacts will be left to communicate that story as development encroaches? Which landscapes should be identified, evaluated, and prioritized for preservation and who should be involved in the process?

Landscape architects should be included in the conversation about cultural landscape preservation because their practice revolves around interpreting the landscape. They have the interdisciplinary tools to read the landscape that are necessary for identifying, evaluating and prioritizing landscapes as they relate to people and places over time.

PROJECT GOALS AND CONTRIBUTION

Because of the rate of change taking place in our cities, it's important to develop method to identify, evaluate and prioritize landscapes for preservation purposes in order to safeguard places that contribute to our collective identity.

To explore this topic, the following questions are addressed:

- Which landscapes should be identified as critical cultural landscapes within a specific city and by what method?
- What criteria should be used to evaluate a city's cultural landscapes?
- How does a target audience and desired outcome impact prioritization of cultural landscapes for inclusion in listings and guidebooks?

This project proposes a transferable process for selecting cultural landscapes after critiquing common program practices conducted by three leading preservation and cultural landscape organizations (Figure 1). The organizations explored by this project are the National Park Service (NPS), The Cultural Landscape Foundation (TCLF), and the Society of Architectural Historians (SAH). The proposed process includes an expanded definition of 'cultural landscape', the addition of locally relevant evaluative criteria, and a less restrictive focus on the age of a landscape. To apply the proposed process Portland, Oregon is featured as a case study and a tool in the form of an educational guidebook for the general public is produced. This tool, in conjunction with other preservation materials, may increase awareness and advocacy of local cultural landscapes.
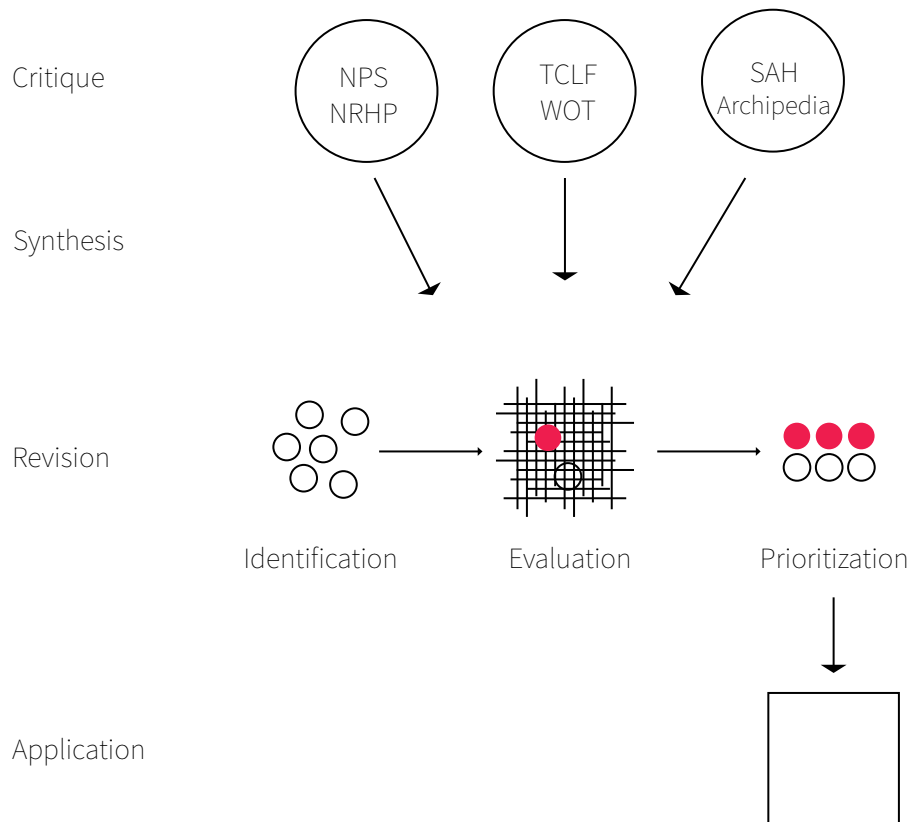
Figure 1: Project process diagram

Overview of Chapters

Chapter 2 – Cultural Landscapes
> Defines cultural landscapes, presents a brief history of landscape preservation, and introduces the organizations included in this project.

Chapter 3 – Cultural Landscape Prioritization Process
> Contextualizes the methodology by introducing and comparing industry-leading identification, evaluation, and prioritization practices.

Chapter 4 – Portland
> Introduces the study area with an overview of historic Portland and current contemporary conditions.

Chapter 5 – Prioritizing Portland's Cultural Landscapes
> Reveals the methodological process applied to determine the high priority cultural landscapes of Portland, Oregon, presents the results, and results-driven questions.

Chapter 6 – The Guide
> Introduces a model guidebook, the parts included in the model, and communicates the included parts of the project guidebook.

Chapter 7 – Discussion, Challenges & Future Study
> Reflects on project findings, acknowledges project limitations, and identifies future study opportunities.

Chapter 8 - Conclusion
> Extends final project comments.

CULTURAL LANDSCAPES

2

Cultural Landscape Introduction

Cultural landscapes are places that contribute to a sense of collective identity, shared history and values. Through the preservation of cultural landscapes, these characteristics remain intact, affording a chance to better understand ourselves and, for future generations, the educational opportunity to understand the culture that came before them.

Cultural Landscapes Defined & Importance of Preservation

In his 1925 book, *The Morphology of Landscape*, Carl Ortwin Sauer first defined the term 'cultural landscape' while he was a professor of geology at UC Berkley. Sauer defined landscape as, "an area made up of a distinct association of forms, both physical and cultural" and cultural landscape as, "something fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area the medium, the cultural landscape the result" (Sauer 1925).

JB Jackson popularized the term 'cultural landscape' within the field of landscape architecture while he held the positions of editor and publisher of *Landscape* from 1951-1968. Jackson wrote about what he found to be the most compelling landscapes in America, the vernacular. To him, the American vernacular landscapes included everything from strip malls and highways to front lawns and roadside attractions. In 'The Word Itself', Jackson expresses, "it is with these commonplace elements that we should begin our study" because it is through these familiar forms and their associated practices that we are best able to theorize, "how certain organizations of space can be identified with certain social and religious attitudes" (Jackson 1984). In other words, it is through the study of everyday landscapes that we can best understand the values of the culture that created them. In this project, the case study will reveal how the social climate has influenced formal elements in the Portland landscape.

South Park Blocks: Portland, OR
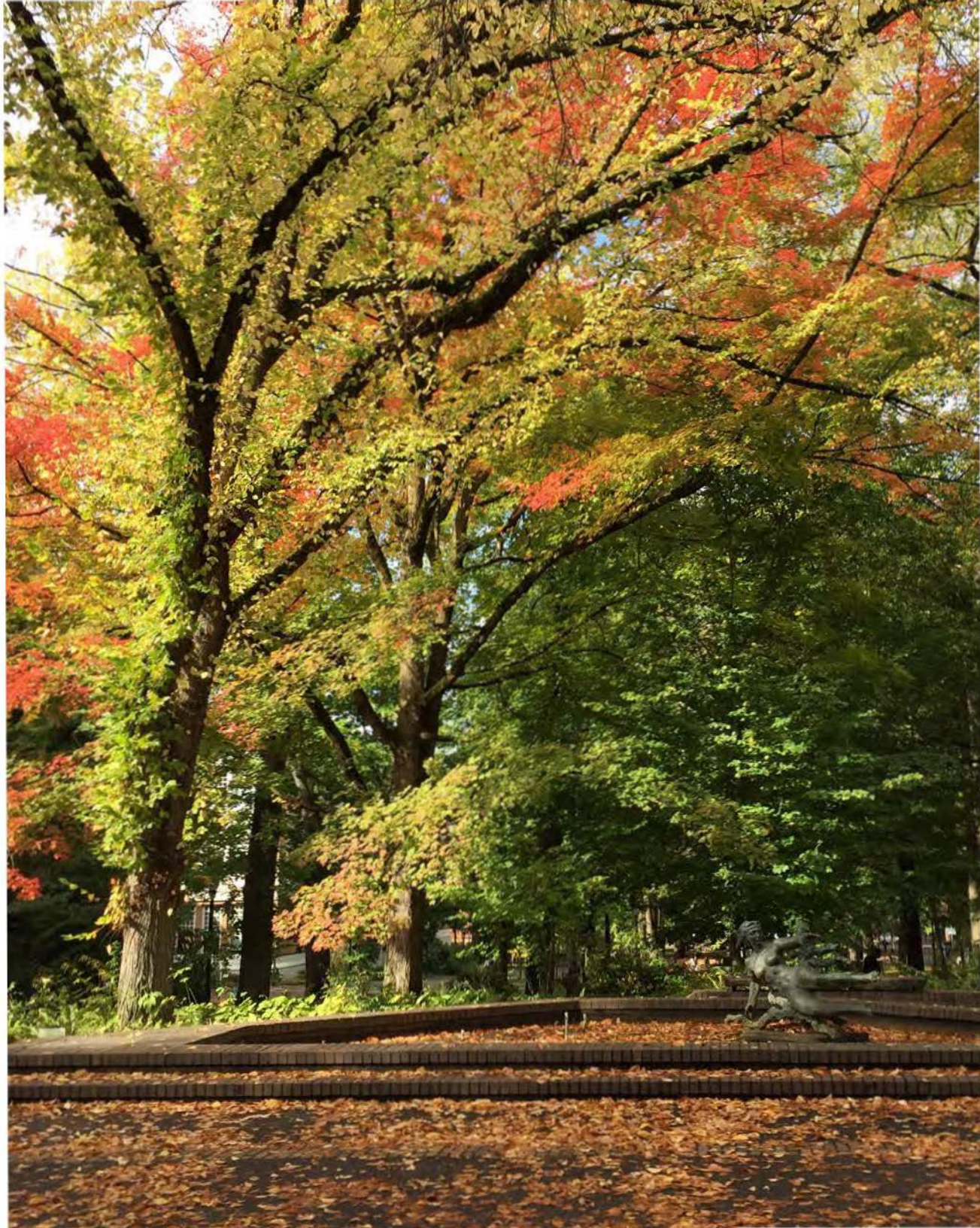
JB Jackson's contemporary, Peirce Lewis, expanded on this approach and wrote, "it is important to think of cultural landscapes as nearly everything that we can see when we go outdoors" because cultural landscapes are those places in the environment that have been, "made by humans". A cemetery, gravel pit, an amusement park and a trailer park are all cultural landscapes. He goes on to say that, "all human landscape has cultural meaning, no matter how ordinary the landscape may be" because it is these traces, these resulting products that offer clues about the identity and place-making practices of a particular culture (Lewis 1979).

While Jackson and Lewis use a broad definition of cultural landscape, preservation efforts focus on the extraordinary, not the ordinary. This project defines cultural landscapes in the gradient between the two, including the vernacular and also the extraordinary in order to identify a compelling mix of landscapes that best reflect a unique place. In this paper the terms 'cultural landscape', 'landscape', 'site', and 'property' are used interchangeably.

In *Preserving Cultural Landscapes*, Arnold Alanen and Robert Melnick propose that, by studying cultural landscapes, we better understand not only a collective culture but also ourselves and the environment around us. They write, "the cultural landscape provides considerable evidence as to how humans have used nature over time" and they continue, "…cultural landscape preservation can also assist us in understanding, appreciating and valuing an even broader rage of landscapes and landscape types, especially those we call 'home'" (Alanen and Melnick 2000).

It is important to preserve cultural landscapes because they are relics that mirror the collective ideals and priorities of a culture at a particular time in history. Without preserved cultural landscapes there would be a void in understanding our cultural past and a vast array of landscapes that may have been developed or destroyed if not protected. Cultural landscape examples that have greatly impacted our national collective identity in the United States include Central Park in New York City, Golden Gate Park in San Francisco, or the University of Virginia campus in Charlottesville, Virginia. Significant cultural landscapes like these exist at the national level but also at the regional and local levels as well. In combination, these are the places, the cultural landscapes at all scales, that help define a city and set it apart from other places. It is imperative to preserve these national,

regional, and local landscapes in order to maintain a link to a historic past and sense of identity that is translated through time and place. However, we can't preserve all cultural landscapes. Cities are, and need to be, dynamic in order to respond to changing populations, industries, and cultural values. Since we can't preserve everything we need to prioritize landscapes that best preserve the local sense of place and history. We need to see the landscape, read it for clues, and interpret the meaning behind the components that make up a landscape, in order to identify, evaluate and prioritize these places for preservation purposes. The more prepared we are to do this now, the more intact our collective identity will be, contributing to a greater sense of place and community. As William Murtagh, the first keeper of the National Register said, "Preservation engages the past in a conversation with the present over a mutual concern for the future" (Murtagh 1988).

BRIEF HISTORY OF PRESERVATION ORGANIZATIONS

Prior to the 1970s, historic preservation organizations focused on buildings and treated them as objects. But unlike objects and buildings, landscapes are continuously transformed by natural processes, animals, and people, leading to distinct landscape preservation challenges. In the 1970s, The American Society of Landscape Architects (ASLA) first created a historic preservation committee. At the same time, the Association for Preservation Technology began to recognize landscape preservation, which resulted in the formation of the Alliance of Historic Preservation (AHP) organization in 1978 (Alanen and Melnick 2000).

Alanen and Melnick argue that, "the National Park Service, more than any other American organization or agency, [has] provided the most significant direction to the nascent cultural landscape preservation movement". Since the 1980s, the NPS has contributed numerous briefs, publications and reports mainly focused on the preservation of federally owned properties.

In 1981 the National Park Service (NPS) recognized cultural landscapes as a critical resource and in 1984 published their criteria for identifying and defining cultural landscapes in the report, *Cultural Landscapes: Rural Historic Districts in the National Park System* (Melnick 1984). In 1990, Linda Flint McClelland wrote the *National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic*

Landscapes which further developed previous bulletin explanations of how characteristics of landscapes could lead to a better understanding of the culture that created them and offered guidance on how to document cultural landscapes (Landscape Lines). In 1994, Charles Birnbaum wrote the *National Register Bulletin 36: Protecting Cultural Landscapes: Planning, treatment and Management of Historic Landscapes* to "provide a framework and guidance for undertaking projects to ensure a successful balance of historic preservation and change" while a cultural landscape is managed by the NPS (Birnbaum 1994). This brief clearly defines the cultural landscape types that the NPS recognizes, how best to document the physical elements of the landscape including vegetation, topography, water features, formal circulation, or objects/structures, and how to create a plan to best manage the landscape to reflect a particular, and important, time in history.

Many organizations at various scales have emerged within the cultural landscape preservation field since the 1970s. Landscape preservation advocate and president of The Cultural Landscape Foundation, Charles Birnbaum, worked for the NPS for fifteen years before he founded The Cultural Landscape Foundation (TCLF), a non-profit incorporated in 1998. TCLF recognized a need, "to show the hand of the artist of the landscape architect" because Birnbaum felt, at that time, no other organization was doing so. He felt that too much attention was paid to structures, documentation, and inventory methods and not the landscape itself. Specifically, Birnbaum felt, not enough attention was being paid to the art and artist, or as J.B. Jackson defined it, "the form and practice" behind the landscape. Birnbaum also wanted the freedom to work with landscapes outside of NPS's scope of management. Through TCLF website, events, and publications the organization has increased the visibility of thousands of North American cultural landscapes and designers.

Landscape preservation scholars and advocates have more recently partnered with architecture-focused organizations such as the Society for Architectural Historians (SAH). Founded in 1940, the SAH has been focused on scholarship and education about the historic built environment. Landscape historian Thaisa Way, professor at the University of Washington, and member of the SAH, admits that the society, "has had a hard time figuring out where landscape fits within the organization" but has recognized the need to do so (Way pers. comm.). In 2004, the SAH created a Landscape History chapter and they continue to include landscape in their

traditionally architecturally oriented efforts including website, conferences, and publications.

This project studies the audience, tools, and outcomes of the NPS, TCLF, and SAH programs, and compares their methods for identifying, evaluating, and prioritizing cultural landscapes, to determine best practices in preservation. These three organizations were chosen based on their notoriety and recognition in the field and also because of their diverse approaches to landscape preservation. There are other influential and noteworthy organizations that blur the boundaries of history, landscape, and preservation that merit recognition, however, they are not studied in this project because of project time and resource constraints.

Cultural Landscape Selection Process

3

Brief Overview of Organizations and Target Programs

Current identification, evaluation, and prioritization processes use restrictive identification practices and universal evaluative criteria without considering the local context. Comparing the cultural landscape selection models of the NPS, TCLF, and the SAH reveals deep interactions and overlaps between the three programs, and also clear distinctions based on the intended audience, outcomes, and tools created.

This chapter provides a comparison of specific organizations and programs. The organizations and programs include: the National Park Service and the National Register of Historic Places database, The Cultural Landscape Foundation and the What's Out the Weekend database and city guidebooks, and The Society of Architectural Historians and the Archipedia database. Organizations and programs beyond the three identified are considered outside the limits of this project.

National Park Service:
The National Park Service (NPS), Department of the Interior, is most well known for their stewardship of the 84 million acres in over 400 locations that make up the national park system. The NPS, "preserves unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations" (National Park Service, 2016). The NPS also manages the National Register of Historic Places (NRHP), a tool used to promote the preservation of nominated properties, including both publicly and privately owned lands, that meet the NRHP's evaluative criteria.

The NRHP was enacted in 1966 with the signing of the National Historic Preservation Act. This program, "coordinates and supports public and private efforts to identify, evaluate, and protect America's historic and archaeological resources" and provides a list of sites "worthy of preservation" according to criteria assessing property significance and integrity (National Park Service 2016). The

Denver Botanic Gardens: Denver, CO

number of properties listed in the National Register now exceeds 90,000 (National Park Service 2016) and the NRHP preserves these properties using political methods. If listed, the NRHP provides properties with noteworthy recognition and property management resources, results of being recognized and approved by the rigorous federal nomination process.

The Cultural Landscape Foundation:
The Cultural Landscape Foundation (TCLF) is a non-profit organization based in Washington, D.C. most well known for cultural landscape preservation advocacy. Their mission is to, "provide people with the ability to see, understand and value landscape architecture and its practitioners, in the way many people have learned to do with buildings and their designers" (The Cultural Landscape Foundation 2016).

The What's Out There Weekend (WOT) program is an example of an educational tool TCLF has created to promote advocacy and understanding of cultural landscapes in hopes of inspiring preservation practices. The program consists of a database and city guidebooks. The online database includes over 1,800 sites, and 900 designer profiles. There are also 16 supplemental city guides highlighting North American cities like Washington D.C., Toronto, New York, Philadelphia, and Los Angeles. These guides are intended to, "draw people out into their communities to experience first-hand the landscapes that they see everyday but often overlook" (The Cultural landscape Foundation 2016).

The WOT program advocates for the preservation of cultural landscapes through events and functions that engage the general public which introduce people to

critical cultural landscapes and inspires stewardship.

Society of Architectural Historians:

The Society of Architectural Historians (SAH) is a membership-based organization founded in 1940 at Harvard University with the mission to, "promote the study, interpretation, and conservation of architecture, design, landscapes, and urbanism worldwide for the benefit of all" (Society of Architectural Historians 2016). To date there are 2,500 members including notable architecture, landscape architecture and urban design academics.

One of SAH's online efforts, in partnership with the University of Virginia Press, is Archipedia, an "online encyclopedia of American architecture". There are two Archipedia databases, one exclusive for member access and an open version for public use. The exclusive database currently includes over 13,000 buildings drawn from the Society's Buildings of the United States series while the freely accessible database features 100 buildings from each state. The free version provides a list of buildings, details, and a few images while a subscription includes more in-depth property descriptions and a virtual library of images.

Recently, it has been recognized that the database should include landscapes as well as urban settings in addition to works of architecture. Landscape historian and professor of landscape architecture at the University of Washington, Dr. Thaisa Way, has defined and is managing the selection of 100 landscapes and 100 urban settings from across the United States to include in the Archipedia database.

Archipedia is an tool grounded in academia and promotes preservation by providing a reference to increase the visibility of buildings, and now landscapes.

IDENTIFICATION, EVALUATION & PRIORITIZATION PROCESS

Each of the three organizations engage in a unique method of identifying cultural landscapes, evaluating the relative significance of identified landscapes, and prioritizing them to determine inclusion in databases or guides.

NPS & the National Register of Historic Places:
Identifying sites for listing in the National Register is a nomination process performed by preservation groups, historical societies, governmental agencies, property owners, and any individual or group. The nomination is a bureaucratic process that begins at the state level, and through a series of stages, ends at the federal level, ideally with a successful property listing in the National Register (National Park Service 2016).

Identification   SHPO Evaluation   NPS Evaluation   Prioritization
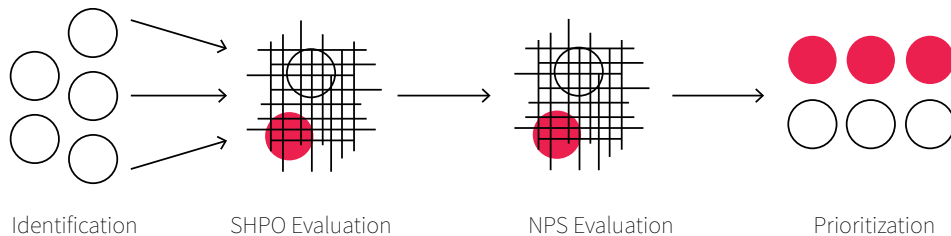
Figure 2: National Register of Historic Places process

Nomination to the NRHP is a two-tiered process that begins with structured property nomination forms that detail how a property meets the National Register Criteria for Evaluation. Nomination forms are first submitted to the State Historic Preservation Office (SHPO) for review by the SHPO and the state National Register Review Board. If approved, the nomination is forwarded to the National Park Service in Washington D.C. for federal review by the Keeper of the National Register. If the Keeper approves the nomination, the property is listed in the National Register of Historic Places (Figure 2).

To be listed in the National Register the property must fit within one of the five property types recognized by the NRHP and must also meet the National Register criteria for evaluation which assesses a property's significance and integrity at the national level. The five property types include: buildings, sites, districts, structures, or objects. Note that cultural landscapes are not recognized as a property type by the National Register process. Most landscape National Register listings fall under the classification of a site or district (Figure 3). A site is the place where a significant event or activity took place while a district is a collection of linked sites.

Site: A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archaeological value regardless of the value of any existing structure

District: A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.

Figure 3: Definition of 'site' and 'district' defined by the NPS according to the National Register Bulletin: How to Complete the National Register Form.

After a property is classified as an approved property type, the National Register criteria for evaluation are applied. This evaluation measures a property's significance and integrity (Figure 4) as detailed in the *National Register Bulletin: How to Complete the National Register Registration Form*. Significance assesses a property's importance in national history, and integrity assesses how intact the property is.

Embedded in the significance evaluation is an assessment of the property's age. Ideally, a nominated property is 50 years or older. It is assumed by the NPS that this amount of time, two generations, is long enough to determine if a property is significant or not within the scope of American history (Melnick, pers. comm.).

If a nomination proves that the property meets one criterion of significance, and ideally all of the aspects of integrity, then it is successfully listed in the National Register.

Significance: the property has to meet one or more of four criteria

A- Property is associated with events that have made a significant contribution to the broad patterns of our history.

B- Property is associated with the lives of persons significant in our past.

C- Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D- Property has yielded, or is likely to yield, information important in prehistory or history.

Integrity: the property should meet most, ideally all, of the National Register's seven specified aspects of integrity

1.Location: the place where the historic property was constructed or the place where the historic event occurred.

2.Design: the combination of elements that create the form, plan, space, structure, and style of a property.

3.Setting: the physical environment of a historic property.

4.Materials: the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

5.Workmanship: the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

6.Feeling: a property's expression of the aesthetic or historic sense of a particular period of time.

7.Association: the direct link between an important historic event or person and a historic property.

Figure 4: Definition of 'significance' and 'integrity' defined by the NPS according to the National Register Bulletin: How to Complete the National Register Form.

TCLF & What's Out There Weekend:

Site identification by TCLF for inclusion in the *What's Out There Weekend* (WOT) database and guides is an active process that begins with TCLF requesting a site submission or ASLA members, landscape designers, government officials, experts, or any interested individual or group from the general public submitting a site on their own. The party nominating a site submits a WOT Profile Form to TCLF headquarters in Washington D.C. for review. TCLF staff reviews the submittal and evaluates the site based on a framework of evaluative criteria. Depending on the number of criteria met, the site is either included in the WOT database and/or a city guidebook (Figure 5).

Identification   Evaluation   Prioritization
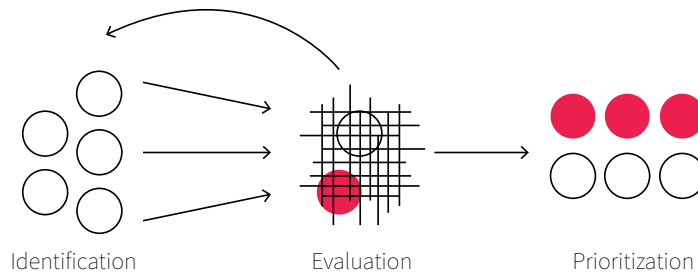
Figure 5: WOT process

TCLF uses four types of cultural landscapes, defined by the NPS, (Figure 6) as a discipline standard however, the NRHP does not use the same definitions of cultural landscapes even though they were crafted by the NPS. The four cultural landscape types are:

Historic Designed Landscapes: Landscape design is associated with a significant person(s), trend or event in landscape architecture.

Historic Vernacular Landscapes: Landscape that shows a particular way in which a group of people used the land.

Historic Sites: Landscape associated with a historic event, activity or person.

Ethnographic Landscapes: Landscape associated with a particular group of people including natural and cultural resources associated with that group.

Historic Designed Landscapes: a landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person(s), trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Examples include parks, campuses, and estates.

Historic Vernacular Landscapes: a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives. Function plays a significant role in vernacular landscapes. They can be a single property such as a farm or a collection of properties such as a district of historic farms along a river valley. Examples include rural villages, industrial complexes, and agricultural landscapes.

Historic Sites: a landscape significant for its association with a historic event, activity, or person. Examples include battlefields and president's house properties.

Ethnographic Landscapes: a landscape containing a variety of natural and cultural resources that associated people define as heritage resources. Examples are contemporary settlements, religious sacred sites and massive geological structures. Small plant communities, animals, subsistence and ceremonial grounds are often components.

Figure 6: Types of landscapes recognized by TCLF from the National Register Bulletin 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes.

The WOT database evaluative framework created by TCLF includes the following criteria:

- Was the site completed prior to 1976 (the US Bicentennial)?
- Was the site designed by someone whose career has been realized?
- Is the site a significant, unique, or innovative example of landscape architecture?
- Is the site listed on the National Register of Historic Places or designated a National Historic Landmark?
- Has the design won a national award from the American Society of Landscape Architects?

The year 1976 or prior was chosen as the date of project completion because forty years from the current year is determined historically significant by TCLF, ten years younger than the ideal age of landscapes listed in the National Register. This gap in age allows for slightly more contemporary sites to be listed in the WOT database than the National Register. The term 'realized' in the second criterion refers to whether the designer of the landscape is deceased or retired in order to evaluate a landscape during the full scope of a designer's career.

The five criteria are clear and objective except the third, which measures whether a site is unique, significant, or innovative. TCLF recognizes that these characteristics are site specific and that the definitions are, "intentionally loose and general" according the Matthew Traucht, former Program Manager for TCLF. Traucht says, "ultimately, the thing is not to identify significant, unique, and innovative designs. Because they all are really. The challenge is to identify why something is significant, what about it is unique, and how was it an innovative solution to a particular problem?" (Traucht pers. comm.). If the reason that the site is unique, significant, or innovative is strong, as determined by TCLF, the criterion is met which places a lot of power, and pressure, on the reviewer.

The What's Out There Weekend program employs a two-tiered prioritization process with varying degrees of strictness. First, the more stringently evaluated sites that meet the majority of the criteria are included in the WOT database while, second, the sites that only meet a few criteria but are still regarded as "critical, threatened or artful", may be included in the WOT guides (Birnbaum pers. comm.). This intentionally layered approach to prioritization occurs depending on the

intended audience and the desired result. If the site is included in the database, it must be highly defensible for more academic and preservation focused audiences. If a site is listed in a guidebook, it may meet fewer criteria as long as it merits inclusion given the guide's intended result – an experiential guide to the cultural landscapes of a particular city for the general public. Therefore, TCLF is able to include different types of landscapes in the weekend guides that may not meet the full database criteria.

SAH & Archipedia:

The SAH Archipedia database is a tool for educators. To develop the landscape listings, the SAH appointed editors to each state to determine 100 architectural properties to include in the Archipedia database. As the project developed, the importance of landscapes was recognized and the SAH decided to address landscapes and urban sites as well as buildings in the database (Way pers. comm.). Landscapes address parks, gardens, and other landscape-focused sites, while urban settings are broadly interpreted to include streets, plazas and neighborhoods. While some landscapes and urban settings are included in the 100 sites for each state available to subscribers, a secondary approach was taken to add a list of 100 landscapes and 100 urban settings for non-subscribers that address the entire nation.

To create the list of national landscapes state editors first submitted site recommendations to Dr. Way. She then determined whether the site warranted listing based on evaluative criteria she refined. Dr. Way researched the identified landscapes by turning to the NPS list of National Landmarks, National and State Parks as well as TCLF WOT database and other resources. This decision addressed

Identification   Evaluation   Prioritization
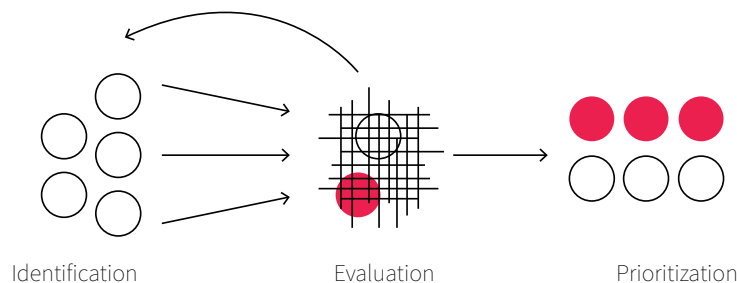
Figure 7: Archipedia process

whether the site's contribution is important, influential, and/ or significant to design history.

Building on NRHP and the WOT criteria, Archipedia focuses on three criteria based on project impact:

- Did the site change practice in any way? i.e. Haag's Gas Works park as one of the first US reclamation landscapes
- Did the site change the public's imagination? I.e. The High Line as one of the most popular reuse projects
- Did the site change policy or leadership? i.e. Overton park in Memphis as the first park to be allowed over a highway

Dr. Way analyzed and critiqued the NPS and TCLF criteria as her evaluative framework developed, and she also relied on her previous work, most notably, her involvement in the PBS series *The 10 Parks That Changed America*. She acknowledges that creating the evaluative criteria was an iterative process and one that continued evolving as she researched sites (Figure 7). For a landscape to be included in Archipedia it must meet at least one of the evaluative criteria.

As noted, two types of landscape sites are included in Archipedia: Landscapes and Urban Settings. As there were significant overlaps between Landscapes and Urban Settings, e.g. is Times Square an urban Landscape or an Urban Setting, one editor (Thaisa Way) was selected to address both lists. The distinction between the two lies in the form of the site. If the site is a bounded design, then it is considered a Landscape. If the site is a network within a city, then it is considered an Urban Setting. According to Way, "there isn't a scientific method of distinguishing between Landscape or Urban Setting. It's more a political act" (Way pers. comm.).

Way was acutely aware that the outcome of the prioritized list of landscapes for Archipedia should include a sampling of 100 Landscapes and 100 Urban Settings throughout the country if it were to claim to be an important resource for the history of the built environment. Additionally, Dr. Way wanted a variety of landscapes that are "chronologically, geographically and typologically diverse" and in order to achieve this diversity, she prioritized landscapes as necessary based on the evolving evaluative criteria (Way pers. comm.).

PROGRAMS DISCUSSED

The flow of the landscape selection process is similar for each program and follows a sequence beginning with the identification of landscapes, evaluation of those landscapes given specific criteria, and prioritization of the evaluated landscapes given project goals and target audiences (Figure 8).

Identification   Evaluation   Prioritization
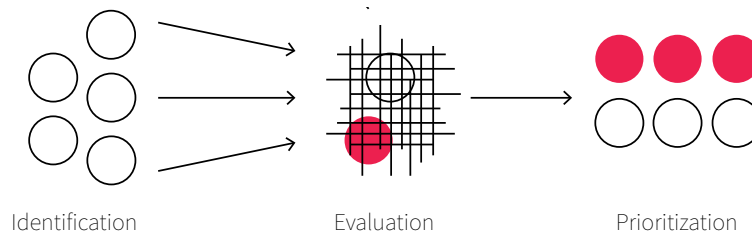
Figure 8: The general flow of the landscape selection process as conducted by all organizations.

Variation occurs during the identification and evaluation stages of the National Register listing process (Figure 9). The National Register typically does not request nominations creating a bottom-up process as opposed to the WOT and Archipedia processes where the organization requests nominations in a top-down approach.

The National Register also employs a two-tiered system of evaluation with multiple reviewers. The WOT process evaluates landscapes during a single stage by a committee appointed by TCLF, while the Archipedia process also evaluates landscapes during a single stage by a single reviewer. Because of this the three program processes are situated along a gradient of objectivity with the National Register process being the most objective, the Archipedia process the most subjective, and the WOT process situated between the two.

Further, the programs differ in the domains they operate within, the incentives or benefits properties receive by being recognized, the audience they target, and the end product they create (Figure 9). The following section further discusses these difference in detail and extends further critique of each program.

Org.	Program	Definition	Identification	Evaluation	Prioritization
NPS	• National Register	• 50 yrs. + • Site or District	• Any individual or group	• Two-stage by state and nat'l review boards	• Federally defensible national listing
TCLF	• What's Out There Weekend	• 40 yrs. + • Designed, Vernacular, Historic Site, or Ethnographic	• Request from any individual or group	• One -stage by TCLF appointed committee	• Index of national (database) and city (guide) landscapes
SAH	• Archipedia	• No age req. • Landscape or Urban Setting	• Request from SAH appointed editors	• One-stage by one SAH person	• Diverse national sampling by age, geography and type

Org.	Program	Domain	Incentive	Audience	Product
NPS	• National Register	• Political	• Status • Financial** • Preservation	• Law Makers • Property Owners • Preservationists	• Database • Property management guidelines
TCLF	• What's Out There Weekend	• Public	• Recognition • Education • Events • Advocacy	• General Public	• Database • Guidebooks
SAH	• Archipedia	• Academic	• Education • Visibility	• Educators • Experts	• Database

** Financial incentives and tax breaks differ per state

Figure 9: Program comparison charts

National Register of Historic Places:
The NPS, through the National Register, politically preserves places through policy and legal regulations. Their goal is to preserve historically significant landscapes in order to keep the cultural fabric of this nation intact. Listing in the National Register is a stringent, legally defensible and objective method that includes multiple levels of review including a final review at the federal level. The nomination process can be time consuming, expensive, and may be limited to individuals who have an understanding of historic preservation, who are educated about the specific steps of the nomination process, and who understand the NPS vocabulary which may skew nominations to include properties valued by a potentially elite group and not by a third party focused on preserving cultural heritage.

There is no limit to the number of sites listed in the National Register, however, there is a strong suggestion of a structure-based preservation approach throughout the National Register listing process. The way the criteria of significance and aspects of integrity are evaluated is best for determining the preservation of architecture, not landscapes. If 'landscape' were added as a property type in the NRHP nomination process it would be better suited for including meaningful landscapes that do not meet the site or district definition. The overall NPS organization recognizes, and even defines, cultural landscapes so why doesn't the NRHP include this definition in their cultural landscape selection process? This is a massive weakness in this overall National Register process and hopefully it will be amended as cultural landscapes, and the preservation of them, become more critical.

Successfully nominated properties are listed in the National Register database and once listed, the property achieves status as a place worthy of recognition and preservation as defined by the US government. By itself, listing in the National Register does not offer protection, it only notes that the property is significant enough to be listed. This database is publicly accessible and makes the nomination form, photographs, and maps available. To the general population, the database may be cumbersome and the nomination materials unclear, unless the reader understands the nomination process, NPS language, and can read historic documents, including maps.

At this point, sites from 1966 – 2012 are located in the National Register Focus

Database while sites listed from 2013 to the present are found on the 'weekly list search page'. The NPS is in the process of joining these databases into a single source but until then they are in two locations. A spreadsheet of all 90,000 listed properties can be downloaded with links to the nomination materials, however, using this document is inefficient and time consuming. Because accessing property information through the National Register database is inconvenient, the audience is mainly individuals who are invested in historic preservation and associated policy.

The benefits of being listed in the National Register database include, the status associated with being listed in the National Register, recognition as a historically significant property by the government and the state, potential federal tax credits, potential state tax benefits as determined by each state, feedback and resources detailing how to maintain the listed property and access to a broad network of individuals who own or manage listed properties (National Park Service 2016).

What's Out There Weekend:
TCLF, through the WOT database and guides, advocates for preservation by promoting landscapes through public relations and education. Their goal is to make critical designed cultural landscapes more visible to the general public in order to inspire stewardship. Listing in the WOT database is a less restrictive and less resource intensive process than listing a site in the National Register. People are less familiar with the WOT database than the National Register, which means the listing process is mainly driven by the organization as opposed to individuals or groups that desire listing status.

Similar to the National Register nomination process, in order for a site to be included in the database it must be nominated by an individual who has a thorough understanding of landscape design and has the vocabulary to communicate information like historic landscape types and landscape styles. The site must meet the evaluative criteria as defined by TCLF and be vetted by their team of experts in order to be listed in the database. Unlike the National Register, the WOT program focuses on landscape preservation as opposed to the preservation of structures and also focuses mainly on the built, or designed landscape as opposed to natural or vernacular landscapes.

The criteria used to determine eligibility in the WOT database are mostly objective evaluations of a site though they are not legally defensible as are the National Register listings. The third criterion of the WOT evaluative matrix determines if a site, 'is a significant, unique, or innovative example of landscape architecture' and is the only non-objective criterion in the evaluative framework which leaves an opportunity for subjective evaluative bias by the reviewer(s). Unlike the National Register criteria, the WOT criteria are not published and the process of how sites are selected is not transparent.

The second criterion, which assesses whether a landscape was designed by someone whose career has been realized, is an objective question, however open to critique. Is a designer's work elevated because they are no longer living or practicing? And because a designer is currently practicing or young does it mean that their work is any less impactful or culturally significant? For example, Peter Walker, who is still practicing, lead the team that designed the 9/11 Memorial in New York City. Because he is not retired, the 9/11 Memorial would not meet the WOT second criterion even though this landscape is one of the most representative cultural landscapes in not only New York City but the United States. What other important landscapes are overlooked because of this criterion?

Similar to the Nation Register, there is no limit to the number of sites listed in the WOT database and the audience is most likely people who are interested in cultural landscape preservation and design history. The WOT database, as a tool, is user friendly, and easy to navigate, unlike the National Register, which opens their audience base to the general public, history enthusiasts, and, they are hoping, students and young people.

In order for a site to be included in a WOT guide the same evaluative framework is used as the database. It is preferable that most criteria are met, however, the guide is intended to be a publicly-accessible experiential tool used to "provoke interest, inform stewardship decisions, and enrich our understanding of our designed landscape history". Because TCLF approaches preservation by educating to inspire advocacy, and because the target audience is the general public, sites are included in the guides if they are perceived by TCLF staff to increase the richness of the experience. This allows for the inclusion of cultural landscapes that may not meet

the database criteria but also opens the process to subjectivity.

Unlike the National Register and the WOT database, there is a limit to the number of sites included in the guidebooks. Based on previously published guides, the number of sites included is approximately 30 which reflects the spatial and temporal restraints on how many sites a person can visit within a weekend in a given city.

Benefits of being recognized in the WOT database and guidebooks include: recognition as a critical landscape, inclusion in other events, publications, and efforts conducted by TCLF, and increased visibility of the landscape to the general public, including a younger population, who are not typically engaged in cultural preservation practices. By engaging new demographics with cultural landscapes there is hope that new people will become excited about these places and participate in the preservation process.

Archipedia:

The SAH, through the Archipedia database, focuses on sharing historical scholarship of the built environment and promotes preservation through academia. The goal of the program is to create a reference list of nationally critical landscapes. The nomination process, unlike the National Register and the WOT database and guides, is a relatively relaxed process instigated by the SAH requesting landscape suggestions from local experts.

Site inclusion in the Archipedia database is based on a single expert's set of criteria and evaluation, not a peer or layered review process like the National Register and WOT listing processes, which exposes the process to subjective reviewer bias. Of the three programs addressed in this project, the Archipedia evaluation process is the most subjective and is least concerned with local character because the program focuses on projects that are of national significance. However, the structure of the evaluative criteria that make up this matrix ensures a rigorous and thoughtful evaluation that requires a depth of understanding about a landscape's context and history. Similar to TCLF, the evaluative criteria are not made public.

As with the WOT guidebooks, there is a limit to the number of sites included in the Archipedia database, 100 Urban Settings and 100 Landscapes. Another opportunity

for subjectivity in this process is how a site may be defined as either a Landscape or an Urban Setting. The plasticity of these categories and the ability to move a site from one to the other category based on reviewer preference and the need to meet a quota, raises a question about the necessity of having two categories and the need to distinguish them from each other.

The Archipedia database is a membership-driven program by an audience of scholars and educators in the fields of architectural and design history who are willing to invest in membership, which means sites are made visible to a community of academics who are often writers, educators, and in a position to share the importance of these sites with others.

Additional benefits of being listed in the Archipedia database include, recognition of landscapes by a community predominantly comprised of architects, and acceptance by a community that historically has been centered on architecture as opposed to the broader built environment.

Olympic Sculpture Park, Seattle, WA

Program Relationships
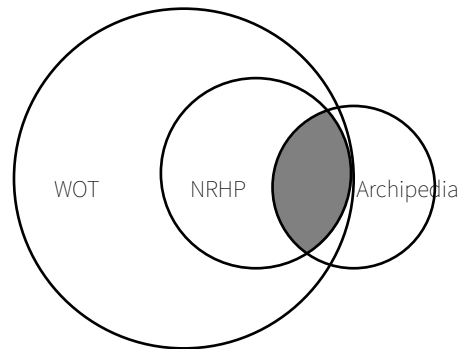
Figure 10: The perceived relationship between the organizations criteria

Methodological and temporal relationships exist between the three programs (Figure 10), indicating an evolution of the landscape selection process that best produces a list of landscapes for a specific outcome and audience. Most notable is the relationship between the National Register and the WOT programs, likely because of Charles Birnbaum's time spent working with the NPS prior to initiating TCLF. Archipedia is also connected to the other two programs as a response and refinement of their earlier methods.

The WOT evaluative framework nests the NPS' National Register evaluative criteria in their evaluation by including the criterion, 'Is the site listed in the National Register'. By including the National Register status as a criterion, TCLF is indicating that they think listing in the National Register is an important site characteristic and that the NPS criteria are valid and important. This is counterintuitive, given that the National Register mainly focuses on structures and TCLF mainly focuses on landscapes.

Further, the NPS method of determining significance is referenced in TCLF's third criterion, 'Is the site a significant, unique, or innovative example of landscape architecture' but is highly subjective, perhaps as a response to the strict evaluation of significance and integrity through the National Register process.

There is a perceived relationship between the National Register, WOT, and Archipedia criteria because the Archipedia criteria were created by Dr. Way, who reflected on the National Register nomination process, and the descriptions of sites in the WOT database. The three SAH criteria may be viewed as a clarification or expansion of the WOT criterion, 'Is the site a significant, unique, or innovative example of landscape architecture', and as a response to the National Register's evaluation of significance by specifically identifying how a landscape is significant.

Not only is there a layering, or nesting, relationship between the criteria that make up these frameworks, but a temporal relationship as well. First, the NPS created the National Register criteria. As a response and critique of the National Register criteria, TCLF created the WOT program and evaluative framework. Most recently the SAH Archipedia evaluative criteria are an expansion of both the National Register and the WOT frameworks, and it can be argued that this project further develops these evaluative frameworks and overall landscape selection process.

A Revised Landscape Selection Process

This project proposes a revised cultural landscape selection process in order to create a list of landscapes that better reflects a particular location. By prioritizing landscapes that represent a city, preservation efforts can be made to keep the identity of a city intact.

The criteria used to evaluate cultural landscapes, the audience, and the desired outcome must be defined in order to best prioritize sites. This study proposes a broader definition of 'cultural landscape' be used during the identification process, that locally-relevant criteria be added to the evaluative matrix, that the desired outcome be specific, and that the audience be clearly defined. The three reference organizations use a relatively narrow definition of 'cultural landscape' and they use national evaluative criteria, however, the three are aware of their project expectations and target audiences.

A less restrictive definition of 'cultural landscape' should be used when identifying landscapes to capture varied types of landscapes. In this study, 'cultural landscapes' are where nature and people interact but does not include objects

or singular structures. Evaluative frameworks should incorporate locally sensitive criteria that reflect the featured city in order to properly evaluate cultural landscapes within context and as a way to reflect that city's unique character and sense of place. These additional criteria should draw out the intrinsic character of the city, and reveal sites that hold particular meaning to the city independent of age.

The three programs analyzed are linked to a product or a tool with an intended audience. Prioritization occurs when each evaluated landscape is assessed to ensure that the resulting site delivers the desired outcome for the specified audience. As an example, TCLF creates the city guidebooks as educational tools to inspire cultural landscape advocacy, and they are used by the general public during a WOT Weekend event in a specific city. Because of the audience and the goal, the guidebooks need to feature visually compelling landscapes written about in an accessible way. TCLF would prioritize and write about landscapes differently if their target audience was a group of preservationists learning about the histories of less intact landscapes.

To apply the revised landscape selection process, a pilot project is conducted. The goal of the project is to create a list of identified cultural landscapes, evaluate them using the adapted criteria, and prioritize them for inclusion in a publicly-accessible guidebook. Because the pilot study shares an audience type and product with the WOT program, and because of the nesting relationship between the three organizations' criteria, the WOT criteria are used as a baseline for this project. Locally relevant and contemporary-landscape related criteria are added to the baseline framework to ensure a more site-specific and inclusive evaluation.

A specific location and context is necessary to fully conduct a pilot study. For this project, the location is Portland, Oregon and the context includes the area within the Portland metro boundary.

Maggie Daley Park, Chicago, IL

Portland

4 HISTORIC PORTLAND

Portland was platted in 1845 and even in the early years the founders incorporated public spaces in the city plan. Thirteen city blocks including The Plaza Blocks (now known as Chapman and Lownsdale Squares) and the South Park Blocks were the first city parks dedicated by William Chapman and Daniel Lownsdale in 1852 (City of Portland Bureau of Planning and Sustainability 2016). A survey from 1852 also indicates that the land between Front Avenue and the west bank of the Willamette River was originally intended for public use. This particular piece of land was hotly debated over by early developers and proponents of open space which demonstrates that public land was crucial to Portland's sense of place and identity from the onset (City of Portland Bureau of Planning and Sustainability 2009).

1845: Portland first platted
1851: Portland incorporated
1852: South Park Blocks - first public open space
1871: First 40 acres of City Park bought by city
1903: Olmsted parks report
1905: Lewis & Clark Exposition
1912: Bennet Plan
1921: Cheney Plan
1942: Forest Park established
1944: Moses Plan
1948: Vanport flood
1970: Halprin Open Space Sequence dedicated
1972: Downtown Plan
1972: Neighborhood Association began
1973: Senate Bill 100 - Statewide Plan
1973: Portland Urban Growth Boundary approved
1974: Harbor Drive torn down for waterfront park
1978: Portland Transit Mall
1979: Oregon regional government created Metro
1980: Portland Comprehensive Plan
1986: MAX light rail opens
1987: Willamette Greenway Plan
1988: Central City Plan
1997: 2040 Comprehensive Plan
2000: First Pearl Park Block, Jamison Square, opened
2004: South Waterfront development began
2007: Vision PDX
2012: The Portland Plan

Portland urban planning timeline
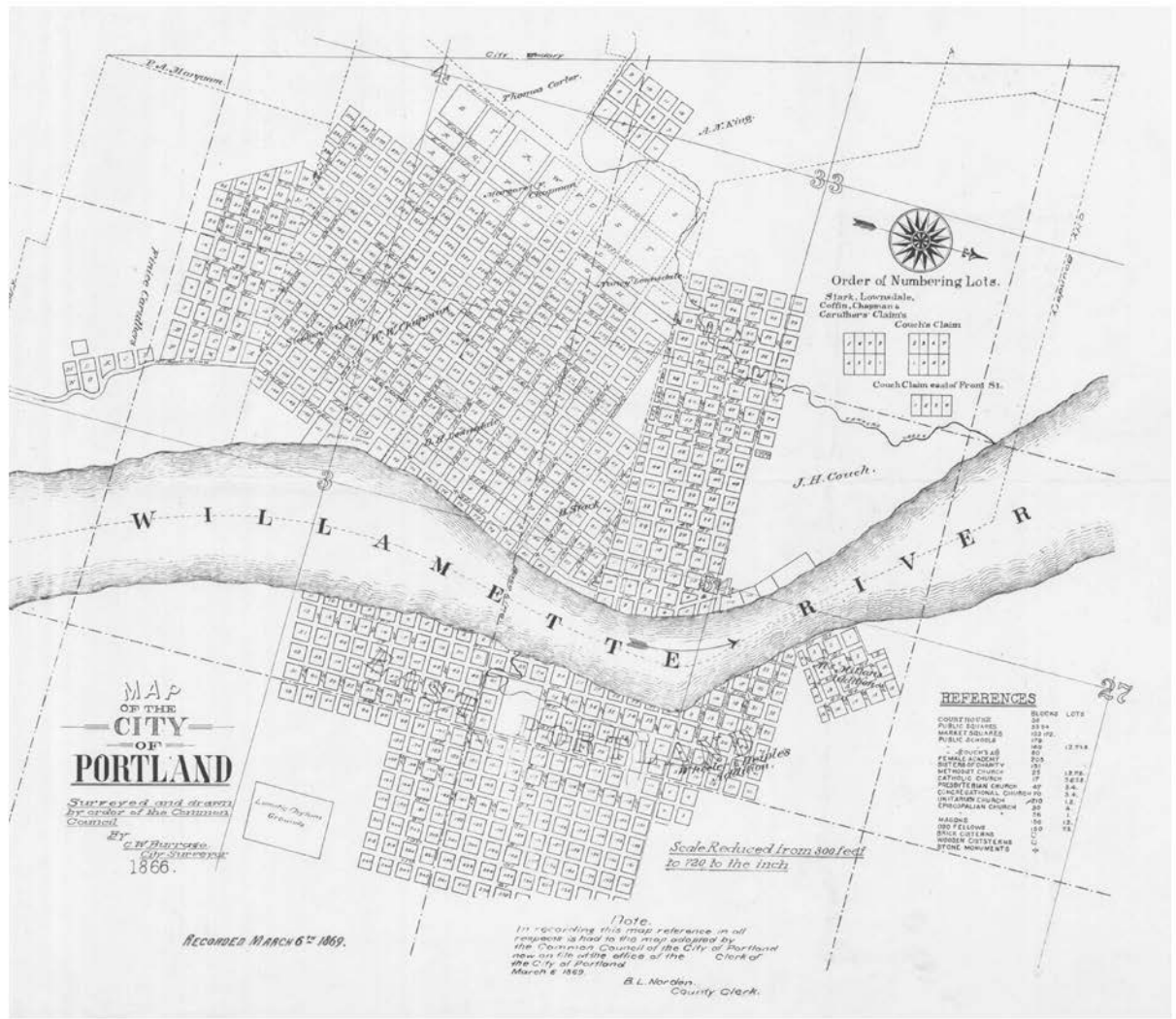
1866 Portland survey. Courtesy of the City of Portland

The city's park system began to grow with the first fully gifted lands to the city by John Couch in 1869. Couch gifted five park blocks to the city, now known as the North Park Blocks which aligned with the South Park Blocks to create a green ribbon through the center of the city (City of Portland Bureau of Planning and Sustainability 2009). Soon after, in 1871, the City acquired 40 acres in Northwest Portland and dedicated it as City Park, which was renamed Washington Park in 1909 (City of Portland Bureau of Planning and Sustainability 2016).

The original industries in Portland were trade-based, mainly to California, during the gold rush. These industries were concentrated around wheat, lumber, and fishing with trade mostly conducted by boat along the Columbia and the Willamette Rivers (Abbott 2016). Later industries included cattle and mercantile trade based on new transportation advances in railroad and steamboat technologies (City of Portland Bureau of Planning and Sustainability 2009).

By the 1870s, Portland was, "a well-established and prosperous city" (Abbott 2016) with languid and continued growth that inspired new populations to move to Portland for employment. Portland's population in the early 20th century

Intersection of Front Avenue and Stark Street in 1852. Courtesy of OregonEncyclopedia.com.

Construction of the waterfront in 1928. Courtesy of VintagePortland.com

Ships arriving for the Rose Festival in 1935. Courtesy of VintagePortland.com

included Chinese, Japanese, Scandinavian, Eastern European and Mediterranean communities which meant an influx of new influence on culture, design, and trends.

By the late 19th century, both public and private development was flourishing on both sides of the Willamette River. The Morrison, Steel, Madison and Burnside bridges were all constructed and the first electric street cars were operable. The city remained committed to open spaces and in 1894 governor Sylvester Pennoyer gifted to the city the first land intended solely for use as a public park which is still named Governors Park.

In the early 20th century, the city continued to boom and hosted a World's Fair, the Lewis and Clark Exposition of 1905 (City of Portland 2009). To prepare for the exposition, leading officials and the newly appointed Board of Park Commissioners called on the expertise of John C. Olmsted and Frederick Law Olmsted Jr., sons of famed landscape architect Frederick Law Olmsted, to complete a comprehensive park plan for Portland (City of Portland Bureau of Planning and Sustainability 2009). On December 31, 1903 John C. Olmsted submitted the *Report of the Park Board* which included advice on lands to acquire, characteristics of a successful park, importance of linking parks, creating a system with boulevards and parkways, and also notes on how to care for and maintain open spaces (Olmsted 1903). This report revolutionized the way Portland planned open spaces over 100 years ago and continues to be used by city planners today.

In the 1930s the Great Depression crushed Portland's economy but allowed for Ormond Bean, elected Commissioner of Public Works, to use relief funds to hire unemployed architects and draftsmen to create a land use inventory of Portland. These maps were specifically intended to identify neighborhoods in need of new playgrounds and recreational facilities, the dominant types of open spaces developed at that time (City of Portland Bureau of Planning and Sustainability 2009). A report completed by the planning commission in 1935 requested "one acre of park space for every 100 people or that 10 percent of city space should be devoted to parks" (City of Portland Bureau of Planning and Sustainability 2009). That benchmark grew in contemporary times to 2.4 acres for every 100 Portland residents (The Trust for Public Land 2014).

1905 Lewis and Clark Exposition map. Courtesy of VintagePortland.com

The 1905 Lewis and Clark Exposition. Courtesy of VintagePortland.com

Forest Park, on Portland's west side, contributes significantly to the city's per capita park acreage. In 1947 Portland's city council voted to establish Forest Park using 4,200 acres of city and county land, a recommendation that was first proposed by the Olmsted brothers in 1903 (City of Portland 2009). Today, Forest Park is the nation's largest urban forest with 5,157 acres of protected land and 80 miles of trails including the 30-mile Wildwood Trail (Forest Park Conservancy).

By the late 1950s corruption within the government and police force was revealed which lead to distrust and a drive towards activism. Carl Abbott writes, by the mid 1960s, a, "new generation of civic activists transformed the political discourse of the city" (2016). With this new voice and advocacy came a change in the way the City of Portland approached the landscape.

In the late 1960s and early 1970s Harbor Drive, originally built in the early 1940s between Front Street and the west bank of the Willamette River, was torn down to make room for what is now Tom McCall Waterfront Park. The city reallocated money from a freeway project to fund the first light-rail line connecting downtown to Gresham, and the Office of Neighborhood Associations was created which increased the commitment of people to their communities. Lawrence Halprin's revolutionary Open Space Sequence was dedicated in 1970, and a Downtown Plan was drafted that made way for character defining projects like the Portland Transit Mall and Pioneer Courthouse Square (Abbott 2016).

From the very beginning parks, open space, and plazas have been integral to Portland's formal character. Many of these landscapes have, and continue to be, the main stage for Portland's active citizens who often partake in political protests and community activities which contribute to Portland's unconventional cultural identity.

Portland waterfront and Harbor Drive in 1968. Courtesy of VintagePortland.com

Halprin's Forecourt Fountain dedication in 1970. Courtesy of HalprinConcervancy.org

THE OLMSTED REPORT

The 1903 Olmsted *Report of the Park Board* was, and remains, an influential tool for Portland's planning and park design policies. At the time, Portland was one of many American cities, including Baltimore, Seattle, Charleston, and New Orleans, that turned to the Olmsted Brothers firm for feedback on urban and park planning. The Portland report would help the Olmsted brothers codify their universal recommendations for urban park systems in America which was driven by ideas of linking open spaces and a picturesque design approach.

In the *Report of the Park Board* John C. Olmsted listed eighteen tenets of park planning (Figure 11) that ranged from the importance of parks and park systems, maintenance, and the governmental and civic roles of those responsible for the success of a comprehensive park plan. These recommendations would become the foundation of all Olmsted planned parks in America (Hawkins 2014). The Olmsted brothers proposed a master plan for Portland's park system that would eventually become one of the most important planning documents for the city and continues to be referenced by city planners and designers.

Frederick Law Olmsted Jr. and John C. Olmsted. Courtesy of Olmsted.org.

The 1903 Olmsted Portland Plan. Courtesy of The Oregonian.

Olmsted Report Park Planning Suggestions:

Importance of municipal parks

Duty of citizens towards parks

Parks and park purposes should be defined in advance – park units

The parks of a city should be parts of a system

Park systems should be comprehensive

Park systems should be well balanced

Parks should have individuality

Parks should be connected and approached by boulevards and parkways

Parks and parkways should be located and improved to take advantage of beautiful and natural scenery and to secure sanitary conditions

Park systems should be in proportion to opportunities

Parks and parkways should be acquired betimes

The land for park systems should be paid for by long-term loans

The land for park systems should be improved by means of loans, special assessments and annual taxation

Park systems should be improved both occasionally and continuously

Park systems should be improved according to a well studied and comprehensive general plan

Park systems should be governed by qualified officials

Park systems should be improved and maintained by specially trained men

Park systems should be managed independent of city governments

Figure 11: Eighteen tenants of park planning quoted directly from the 1903 Olmsted Report of the Park Board.

In the report, Olmsted described Portland's landscape context, projected growth, land acquisition strategies, challenging topography and expected eastward expansion given the extreme topographical conditions to the west. He noted specific landscape characteristics to keep in mind when selecting parklands and determined Portland to be, "…most fortunate…in possessing such a varied and wonderfully strong and interesting landscape features." He suggested siting parks "so they will command the best possible view of whatever great landscape features there may be in the vicinity." To Olmsted, these features included the Columbia and Willamette Rivers, the snowy peaks of Mount Hood, St. Helens, Adams, Rainer and Jefferson as well as the local features of rolling hills, buttes and islands. This recommendation remains an integral part of Portland's planning doctrine as reflected in Metro's *Ten Essentials for a Quality Regional Landscape: A Guidebook for Maintaining and Enhancing Greater Portland's Special Sense of Place* where one of the essentials is to 'Provide Access to Many Landscape Views' (Metro 1992).

Olmsted's comprehensive plan for Portland's parks and parkways lists specific park improvements and recommends land to acquire for open space. In his recommendations, he suggests where to site parkways to take advantage of river views, where to place boulevards for pleasure drives, as well as what lands to consider purchasing, including the wooded acres of what is now Forest Park.

The report concludes with a list of design and care recommendations, a note on forest reserves, and the need for land owner cooperation in order for a successful park system to be fully realized. Without this plan it is arguable that Portland would not have such a strongly connected verdant network that greatly contributes to the character it has today including the Olmsted recommended 40-Mile Loop which now exceeds 140 miles of connected open space (40-Mile Loop Land trust 2016).

CONTEMPORARY PORTLAND

Portland today is vastly different from when John C. Olmsted visited and is experiencing rapid growth. The city is now largely characterized by its DIY mentality, passion for the outdoors, craft coffee and microbrews, an ethos grounded in environmentalism, an urban homesteading approach to living, and civic-minded politics. Portlanders are not afraid to voice opinions and often counter mainstream trends. 'Keep Portland Weird' is the slogan and Portlanders mean it. They may be found lounging at one of the city's nearly 1,000 coffee shops, riding bikes along numerous bike paths, or perhaps getting married at a doughnut shop. At the base of Skidmore Fountain, the city's oldest piece of public art, reads, "Good citizens are the riches of a city" and Portland takes that to heart.

People are attracted to Portland for these reasons and what has historically been commonplace for Portland, the vast amount of open space and access to the outdoors, which is now highly desirable and people are moving to the city to partake. Because of this growth, Portland is at risk of losing cultural landscapes that contribute to and reflect its intrinsic character.

Carl Abbot describes Portland as, "an earnest policy-wonk city whose citizens read books, enjoying one of the nation's most heavily patronized public libraries and largest independent bookstores, and place a high value on civic participation" (Abbott 2016). Much of Portland's high livability rankings come from the way the city has been planned, with the foremost thought of environmentalism in mind and prioritizing landscapes as key factors in the success of the city. David Rusk points to the quality of life in Portland as a gauge of success of this planning process. He says, "the evidence is found in…parkland and other natural areas… in strong, healthy city neighborhoods…There is a depth and solidity to downtown Portland that compels confidence in its future" (Rusk 1999).

Cultural landscapes that reflect Portland's civic-minded nature and 'policy-wonk' character include places like Tom McCall Waterfront Park, Mill Ends Park, and the South Park Blocks. Portland has paid attention to what the citizens want and how to provide open, green space for them to enjoy. Tom McCall Waterfront Park is the result of a demolished freeway while Mill Ends Park, measuring two feet in diameter, is a kitschy example of Portland's discursive nature and definition of a

Director Park: Portland, OR

park. The South Park Blocks are a formal representation of the city's commitment to an open space network which have hosted innumerable public and political gatherings from the city's nascent beginning to the present day.

Multi-modal transportation, pedestrian-scaled streets, a focus on sustainability, and a New Urbanism approach have long been Portland's ethos in city planning. Portland has historically been focused on urban infill and increased density as a sustainable growth model, and in 1973 the city approved an Urban Growth Boundary in order to contain suburban sprawl common to metropolitan areas like Phoenix or Las Vegas (Metro). What's abrupt for longtime Portland residents is the way the new urban infill looks. Already Portland has seen historic structures, districts, landmarks and places bulldozed for development. What is erased when these new constructions are erected and how does the new built environment effect the city's character?

According to a *Design Week* article written by Carl Alviani, the types of building permits accepted by the city are changing, not the number of permits. Alviani cites local design expert Randy Gragg, saying that the number of building permits is not unprecedented and is still below the number of permits issued even in the early 2000s, but the types of building permits are different. Alvianai calls these new buildings "City buildings". These are, "buildings for people who walk fast and ride the streetcar and take taxis, and stay up late and order takeout" (Alviani 2016).

Even with the intensive growth of today the City of Portland remains dedicated to the preservation of the outdoors and defines itself by the surrounding geomorphology. On a clear day Mt. Hood, Rainer, Jefferson, and St. Helens stand as sentinels in the distance while the confluence of the Willamette and Columbia Rivers merge at Portland's doorstep. "The city is carefully 'placed' within its landscape, and residents of the region wrestle with reconciling complex and contradictory claims to the use of its rivers, valleys, mountains, and biotic communities" states Abbott in his book *Greater Portland*. Lloyd Lindley, educator, designer, planner and previous Chair of the Portland Design Commission, wrote for the American Society of Landscape Architects (ASLA) guide to Portland that, "We work every day to preserve our greatest asset: the beauty and accessibility of our environment. This is the foundation of sustainable Portland" (American Society of Landscape Architects 2016).

Mt. Hood: Portland, OR. Courtesy of Velonews.com


The MAX light rail: Portland, OR

Portland's citizens are committed to the environment and it is evident in the vast number of volunteers and independent organizations that help maintain public lands. Portland boasts 11,415 acres of parkland, of which there are 203 parks, 50 recreational facilities, 14 community centers and 152 miles of trails. In 2003, 14,000 people and organizations volunteered over $5.5 million worth of services to help keep their parks maintained (Hawkins, 2014, 85). As it was in the early 1800s, Portland residents continue to be committed to open spaces and think of them as integral to the quality of life in the city.

Portland's belief in environmentalism, accessibility to the outdoors, and appreciation of nature, is mirrored in the types of landscapes contemporary Portland has, and is, constructing. Lawrence Halprin's open space sequence is a modern translation of the Cascade Range and the Columbia River that threads its way through eight blocks of downtown Portland, while Tanner Springs Park reveals the hidden historical hydrology of the site and the story behind Tanner Creek (City of Portland Parks and Recreation 2016). Pioneer Courthouse Square is embraced as the city's living room while Director Park has recently become the city's front porch increasing access to the outdoors even in the busy Central City. These are the places that make Portland special, they are the places that Portland residents are proud of and emotionally connected to.

As the 21st century continues, it will be interesting to see how Portland navigates the changing times, undoubtedly in its traditional civic-minded way, and to see what will become of the present day cultural landscapes and those yet to come. Which landscapes will be identified for preservation by whom and will there be a fair and locally representative evaluative process to determine prioritization when development encroaches? What publicly-accessible educational tools could be made to highlight the cultural landscapes that contribute to Portland's sense of place? By answering questions like these significant Portland landscapes will become more visible and Portland's culturally rich collective identity will be safeguarded from potential hasty change or development.

Tanner Springs Park: Portland, OR.
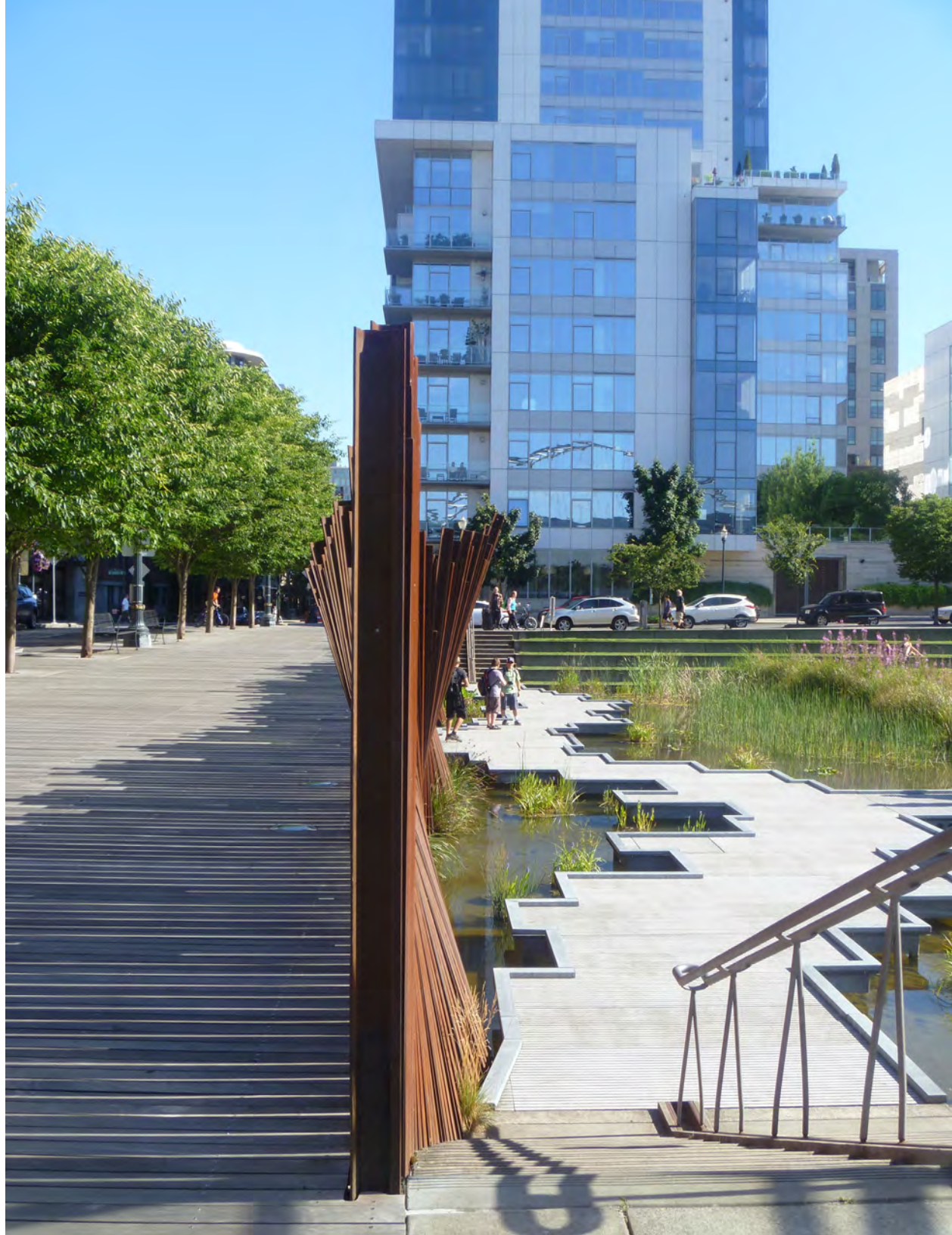
Prioritizing Portland's Cultural Landscapes

5

PILOT STUDY INTRODUCTION

This project proposes a revised identification, evaluation, and prioritization process using the WOT model and Portland as a pilot study to apply the proposed process. The audience is the general public and the desired outcome is a guidebook of Portland's significant cultural landscapes that can be visited within a weekend.

The WOT model was chosen because the goals, audience, and desired outcome are the same as the pilot study. The WOT model uses local experts in order to identify cultural landscapes within a particular city, disseminates information to the general public through a guidebook, and provides an educational experience.

The 145.2 square miles of Portland's metropolitan area make up the study area for this project (Figure 12) and was chosen because it is an often understudied city within the field of cultural landscapes with a wide range of regionally, nationally, and internationally notable landscapes. Advocacy for the preservation of, and education about, these significant landscapes is imperative because they are cultural artifacts and clues that reveal our emotional connection to the environment.

Figure 12:
Portland Metro. Adapted
from The City of Portland.

Crystal Springs Rhododendron Garden: Portland, OR

To strengthen the WOT model, this project defines cultural landscapes more broadly, places less value on a site's age, and adds locally relevant criteria to the existing WOT evaluative framework in order to highlight cultural landscapes that reflect Portland's unconventional identity. The full process of identifying, evaluating, and prioritizing the cultural landscapes of Portland follows a similar process used by TCLF and the SAH (Figure 13).

Identification   Evaluation   Prioritization
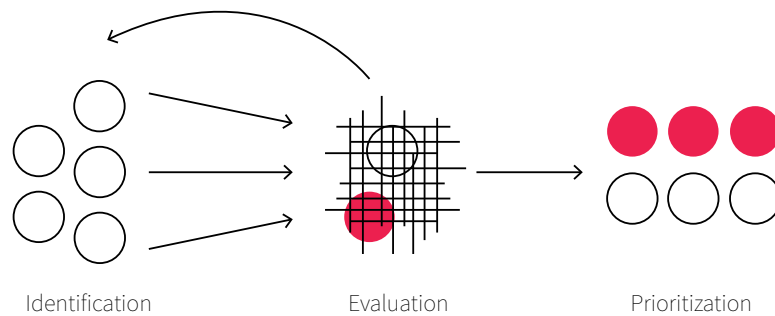
Figure 13: Proposed process

Identification of Sites
The goal of the identification stage was to create a robust listing of cultural landscapes that represents the city, the community, and the discipline.

To aggregate a list of Portland cultural landscapes three types of sources were referenced: popular published travel sources, preservation organization site listings, and experts in the fields of landscape architecture and historic preservation.

Specific example preservation and travel sources were: NRHP listings, WOT database, SHPO listings, the City of Portland historic landmarks and districts lists, the ASLA Portland travel guide, Travel Portland guides, and the 1903 Olmsted parks report. Experts consulted were Carl Abbott, Robert Melnick, Kenneth Helphand, award-winning Portland landscape architect, Carol Mayer-Reed, Portland design historian Randy Gragg, *Portlandness* authors and Portland State geography professors, Hunter Shobe and David Banis, and landscape historian, Laurie Matthews.

A broad definition of 'cultural landscape' was used while creating the list of initial sites. Sites included traditionally considered landscapes like parks and plazas, but also the more vernacular and ordinary landscapes as defined by Lewis and Jackson. An array of landscape types were identified including parks, cemeteries, boulevards, districts, or, as Kenneth Helphand commented, "the universal to the idiosyncratic." The WOT definition restricts cultural landscapes as being one of four types which radically discounts many landscapes that inherently reflect the character of a city. This project expands on the WOT definition by adding more ordinary, everyday landscape types to better identify landscapes that truly represent the city.

In this project, initially identified cultural landscapes did not have to meet a specific age requirement which is not a common practice in the historic preservation field. The NRHP prefers landscapes 50 years or older and the WOT process recommends 40 years or older. By eliminating the age restriction from the identification stage a greater number of meaningful landscapes that represent the city can be included in the evaluation process.

Sites were collected until one-hundred were identified. The list was capped at one-hundred based on the project timeline and resources available.

Evaluation of Sites
The goal of the evaluation stage was to assess the impact of each project on the city, community, and discipline, and to create a ranking of cultural landscapes based on the evaluative criteria.

The WOT criteria were used as a baseline for the proposed framework for the reasons previously mentioned. The WOT evaluative framework is a thorough and successful method of evaluating and prioritizing cultural landscapes as is, however, additional locally relevant criteria should be included in the evaluation process in order to select sites that best reflect a particular location, in this case, Portland.

Again, the WOT evaluative criteria are:

• Was the site completed prior to 1976 (the US Bicentennial)?
• Was the site designed by someone whose career has been realized?

- Is the site a significant, unique, or innovative example of landscape architecture?
- Is the site listed on the National Register of Historic Places or designated a National Historic Landmark?
- Has the design won a national award from the American Society of Landscape Architects?

Additional criteria were added to the WOT framework because preservation organizations and their associated efforts use nationally relevant criteria which often omits locally important landscapes. Locally relevant and sensitive criteria were added based on expert-driven suggestions and Portland-based publications to extend the typology of cultural landscapes; to include contemporary landscapes, and landscapes that reflect Portland's sense of activism, creativity, and questioning the norm.

Experts consulted were local Portland historian Carl Abbott, and landscape history professors Robert Melnick and Kenneth Helphand. These experts were chosen because of their depth and breadth of knowledge about Portland landscapes, history and character.

Additional criteria include:
- Is the site listed in a Portland Conservation or Historic District?
- Is the site listed as a Historic or Conservation Landmark?
- Was the landscape identified in the 1903 Olmsted plan?
- Has the design won an Oregon ASLA award?
- Does the site represent Portland's contemporary character?

First, adding criteria that assess Portland specific Historic Districts and Landmarks (Figures 14 and 15) is important because it recognizes properties that are defined as significant to the city which are sometimes different than nationally recognized properties. These districts and landmarks are designated by the City of Portland's Office of Planning and Sustainability in order to protect and preserve critical Portland historic resources. These designations effect zoning, development, and growth models within recognized districts or in areas that house recognized landmarks.

Portland Historic District: a concentration of thematically related historic resources…and is significant at the regional, statewide or national levels".

Portland Conservation District: "an area that contains a concentration of related historic resources" and is considered locally important, therefore, less significant than historic districts.

Portland Historic Landmark: locally designated by the City of Portland because of their historic, cultural, archaeological, or architectural significance and for their role in helping create Portland's character.

Portland Conservation Landmark: individual resources that have been locally designated by the City of Portland because of their historic, cultural, archaeological, or architectural merit but may have a "lesser" level of significance than historic landmarks.

Figure 14: Definitions of 'Portland Districts' and 'Landmarks' according to the City of Portland.

Legend:
- Historic Landmarks
- Conservation Landmarks
- Historic Districts
- Conservation Districts
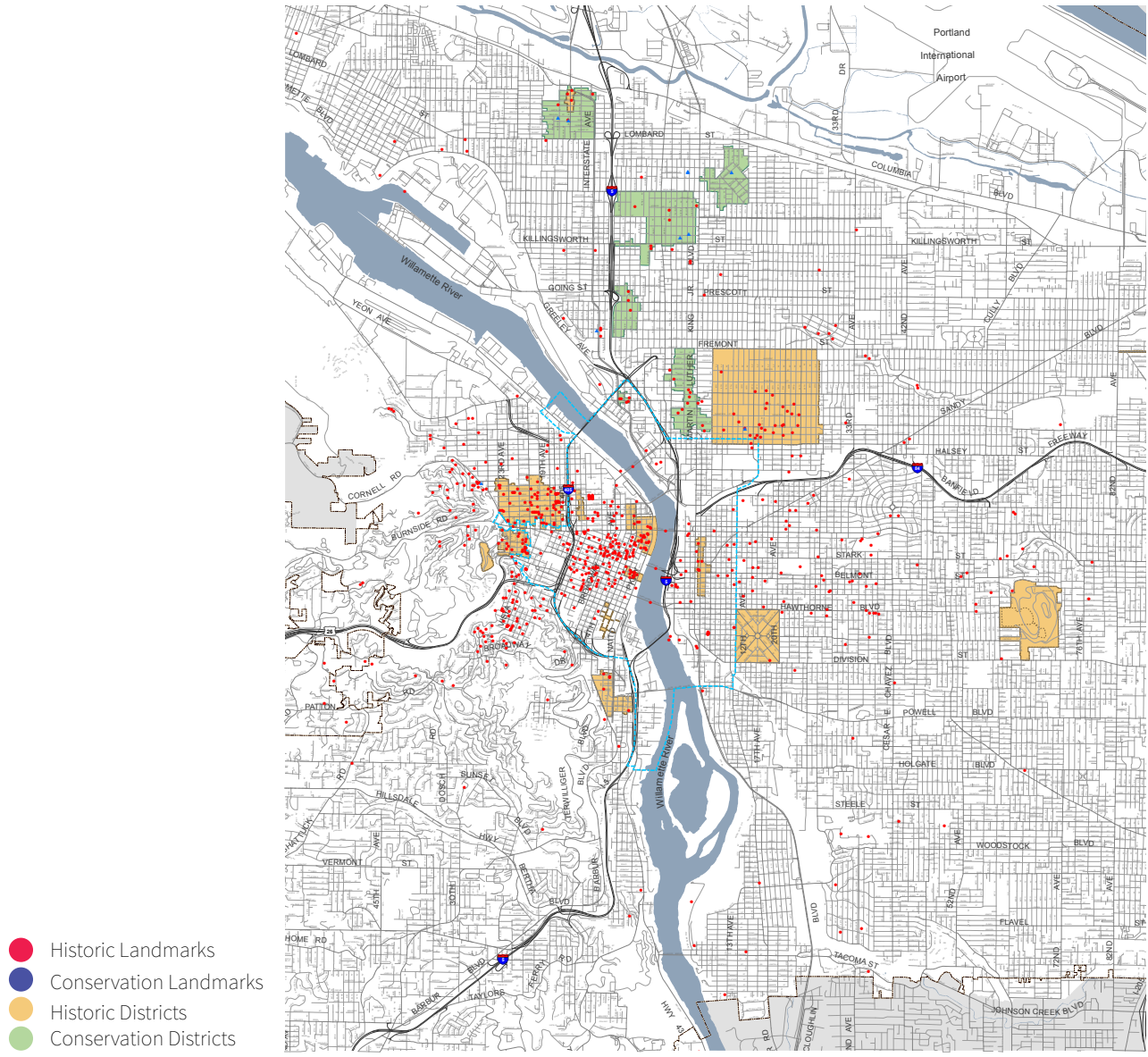
Figure 15: Portland Historic Districts and Landmarks and Conservation Districts and Landmarks. Courtesy of Portlandoregon.gov.

The 1903 Olmsted master plan continues to influence Portland to this day. Because of this lasting legacy and continued inspiration as a Portland planning tool, the 1903 Olmsted *Report of the Park Board* master plan was included as an evaluative criterion. The criterion was assessed by overlaying the Olmsted master plan on a current map of Portland (Figure 16). If a park or boulevard exists today in the location that Olmsted suggested, it was evaluated as being identified in the 1903 plan. Additionally, if the *Report of the Parks Board* text specifically referred to a park, maintenance of it, or creation of it, it was evaluated as identified by the 1903 plan.
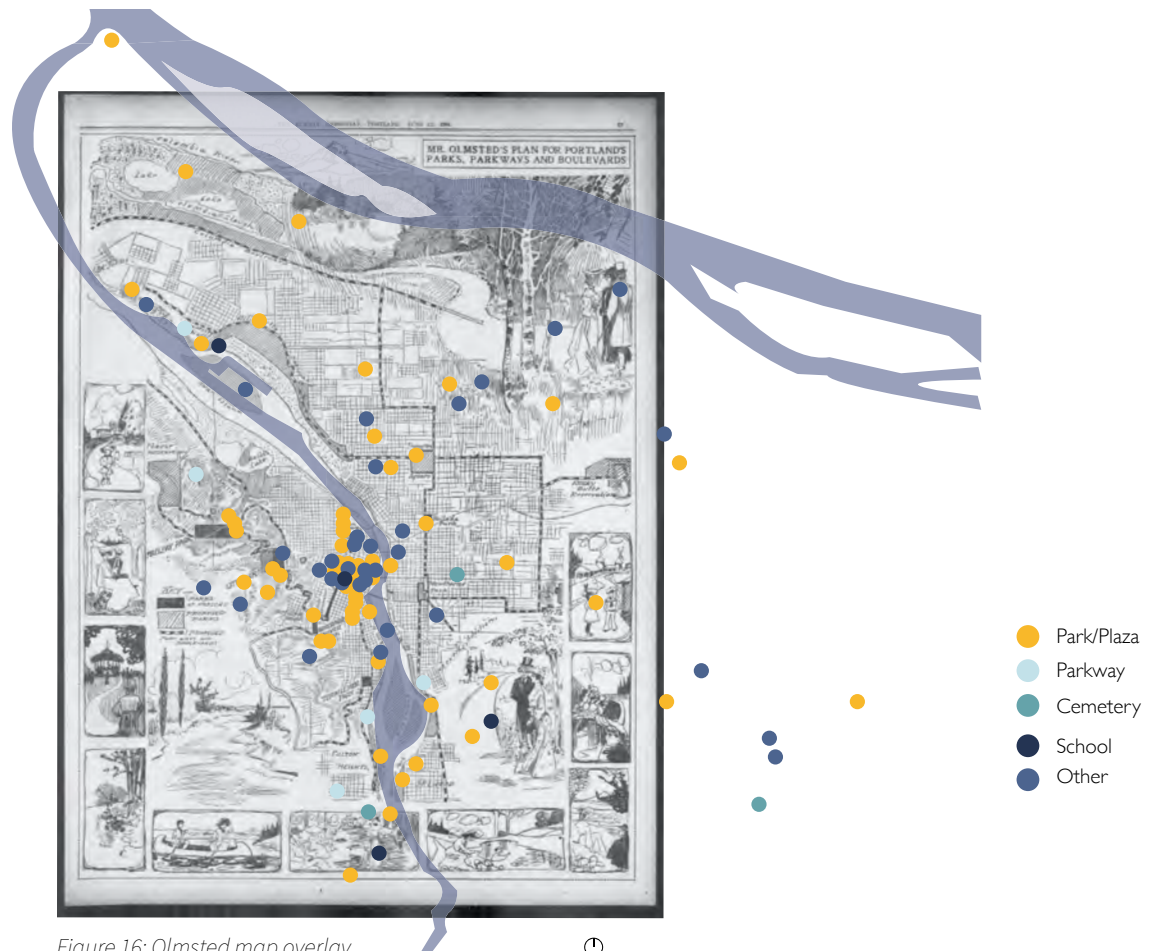
Figure 16: Olmsted map overlay

Park/Plaza
Parkway
Cemetery
School
Other

The Oregon ASLA awards have been presented annually since 2012 and are given based on jury-recognized landscape designs that merit statewide recognition. Because the awards are for the state of Oregon and not the entire United States, they reflect landscapes significant to the state, designed by landscape architects from Oregon.

Finally, to determine the results of the last added criterion, experts were asked a specific question to determine which landscapes reflect Portland's contemporary character. The experts consulted were: Carl Abbott, Robert Melnick, Kenneth Helphand, award-winning Portland landscape architect Carol Mayer-Reed, Portland design historian Randy Gragg, and *Portlandness* authors and Portland State geography professors Hunter Shobe and David Banis. The question asked was:

> *"What 5-10 contemporary (built between 1980 to the present) cultural landscapes within Portland metro do you consider to be most representative of Portland's character?"*

To clarify the above question 'cultural landscapes' were defined as traditionally recognized landscapes like parks and plazas but also those more vernacular and nontraditional sites like food cart pods and farmer's markets. Portland's character was also left broadly defined in order for each expert to determine what they thought were the most intrinsic qualities that make up Portland's character.

Once the sites were evaluated using the proposed evaluative criteria they were classified as A, B, C or D types depending on the number of criteria met. Sites that met six criteria were classified as A sites, B sites met five met criteria, C sites met four criteria, and D sites met three criteria. Sites that met fewer than three criteria were omitted for this particular project.

The evaluation stage of the proposed process follows a similar trajectory as the WOT evaluation stage - a series of landscapes positioned within a matrix and evaluated based on specific criteria. What's different about the proposed process is the additional evaluative criteria and the transparency of the evaluation stage including the resulting list of classified sites. The WOT evaluation is a concealed stage conducted by an internal TCLF appointed committee which increases the likelihood of variability and decreases accountability.

Prioritization of Sites

The goal of the prioritization stage is to take the evaluated list of sites and hierarchically arrange them given the desired project outcome and specific audience. This is the most inconsistent stage because it relies on criteria weighting and ranking which varies depending on project expectations and target audiences. To reiterate, the Portland pilot project deliverable is a guidebook and the general public is the identified audience. Based on that, prioritization in this pilot project was closely linked to a physical and temporal visitor experience, and used spatial clustering, the possibility for on-site educational experience, and visual variety as filters.

Spatial Clustering Filter:

Because the goal of the project was to create a guidebook, the spatial relationship between sites was included as a prioritization filter for inclusion in the outcome - the guidebook. In order to determine the spatial relationship of the sites, each A, B, C and D site was mapped to determine clusters. A cluster was defined as two or more sites within two miles of each other. If a site was not clustered, it was removed from the list.

A radius of 2 miles was used as the maximum distance for a walking/bicycling cluster and any distance beyond 2 miles and within 5 miles was classified as accessible by vehicle/public transit. These distances were determined based on the distances used by Portland Walking Tours and personal experience with coordinating guided tour itineraries.

If a walking/biking cluster was located in an area of major topographical change or if accessing a site was unsafe by foot or by bicycle, then the cluster was reevaluated as accessible by vehicle/public transit. The change in topography and safety was assessed based on personal experience with the study area.

On-Site Educational Experience Filter:

Each of the clustered A, B, C, and D sites were visited to determine if the site integrity was visually intact enough for educational purposes. If a landscape had deteriorated beyond recognition, or was not discernibly different than the surrounding landscape, it was omitted from the list.

Variety Filter:
The final step in the method of prioritizing sites for inclusion in the Portland guide was to ensure that the guidebook would introduce a broad variety of landscape typologies. In the event that too many similar types of sites were included, the least compelling examples of a specific type were dropped from the list as determined by the researcher.

The prioritization stage of the proposed process is a method of refining and ordering sites based on the target audience and the final product. The proposed prioritization stage is made publicly available while the WOT process is not which provokes questions around how TCLF prioritizes sites and what prioritization filters are applied to do so?

Overall, this project proposes a process of cultural landscape identification, evaluation, and prioritization that expands upon the WOT model. In comparison, the proposed process is transparent at every stage whereas the WOT process is not. The WOT's veiled approach at both the evaluation and prioritization stages is, according to this project, a weakness in their process that this project corrects. This project also addresses the need for an expanded definition of cultural landscapes and the inclusion of contemporary sites during the identification stage, the addition of locally sensitive criteria during the evaluation stage, and appropriate prioritization filters to achieve an end goal for a specific audience.

PROPOSED PROCESS RESULTS

A total of one hundred cultural landscapes were identified (Figure 17) and evaluated using the proposed process including thirty-two parks, thirteen plazas, three cemeteries, seven streets, four schools, and forty-one other types of landscapes.
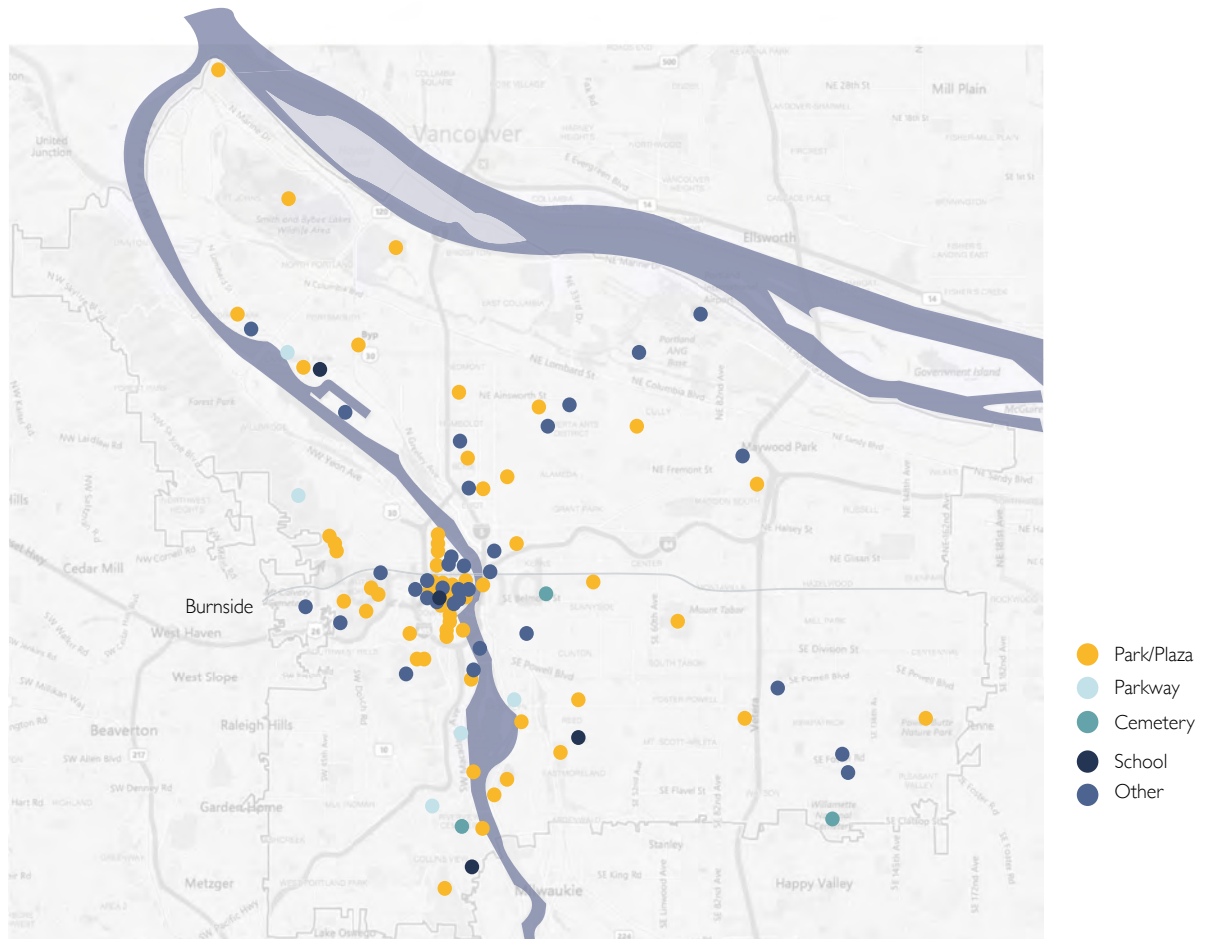
Figure 17: Identified sites

Each site was evaluated using the revised evaluative matrix (Figure 18). To see the full matrix for all sites see Appendix.

	Completed Prior to Bicentennial (1976)	National Register or National Historic Landmark Listing	Received a *national* ASLA award	Designer's career has been realized	Unique, significant, innovative example of landscape architecture	Within a Portland conservation or historic district	Portland historic or conservation landmark listing	Identified by 1903 Olmsted plan	Site represents Portland's contemporary character	Received an Oregon ASLA award
Alberta Arts District					●				○	
Amy Joslin Eco Roof					●					
Ankeny Plaza	●	●			●	○				
Benson Bubblers	●			●	●					
Brewery Blocks	●	●		●	●	○	○			
Burnside Skatepark					●				○	
Cathedral Park	●				●			○		

● WOT Criteria
○ Additional criteria

Figure 18: Revised evaluative matrix

Results from the baseline criteria:

Results from the additional criteria:

The evaluation stage produced six A sites, eight B sites, fifteen C sites, and twenty-three D sites for a total of fifty-two cultural landscapes that met three to six criteria.
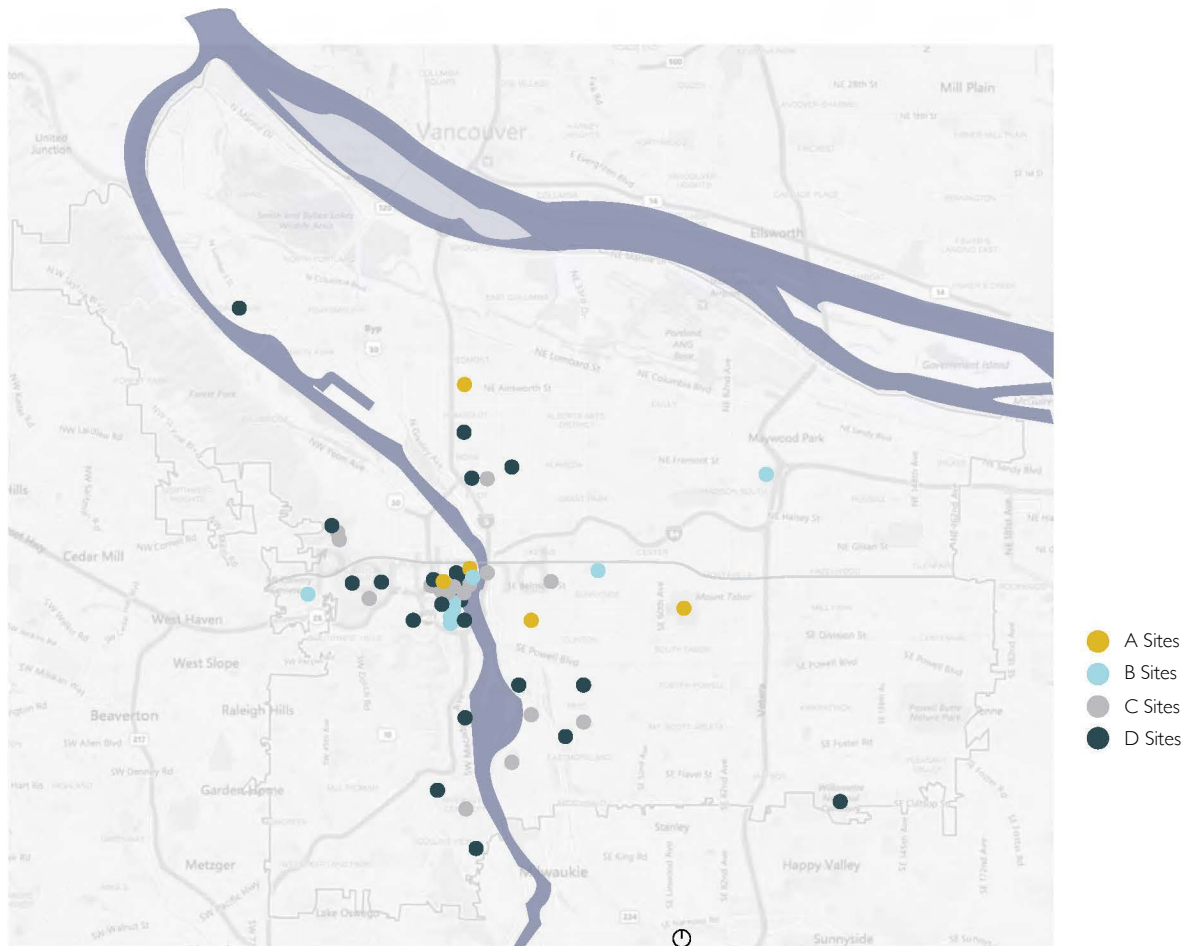
Figure 19: Evaluated sites

Because the initial number of evaluated landscapes far exceeded the number that people could visit within a weekend, the primary goal of the prioritization stage was to reduce the number of total sites to include in the guidebook. The prioritization filters produced the following results.

Spatial Clustering Filter:
Each of the A, B, C and D sites (Figure 19) were mapped to determine spatial clustering and to determine how they would be best accessed (Figure 20). Based on the initial map, three sites were not clustered and omitted: Cathedral Park, Rocky Butte, and Willamette Cemetery.
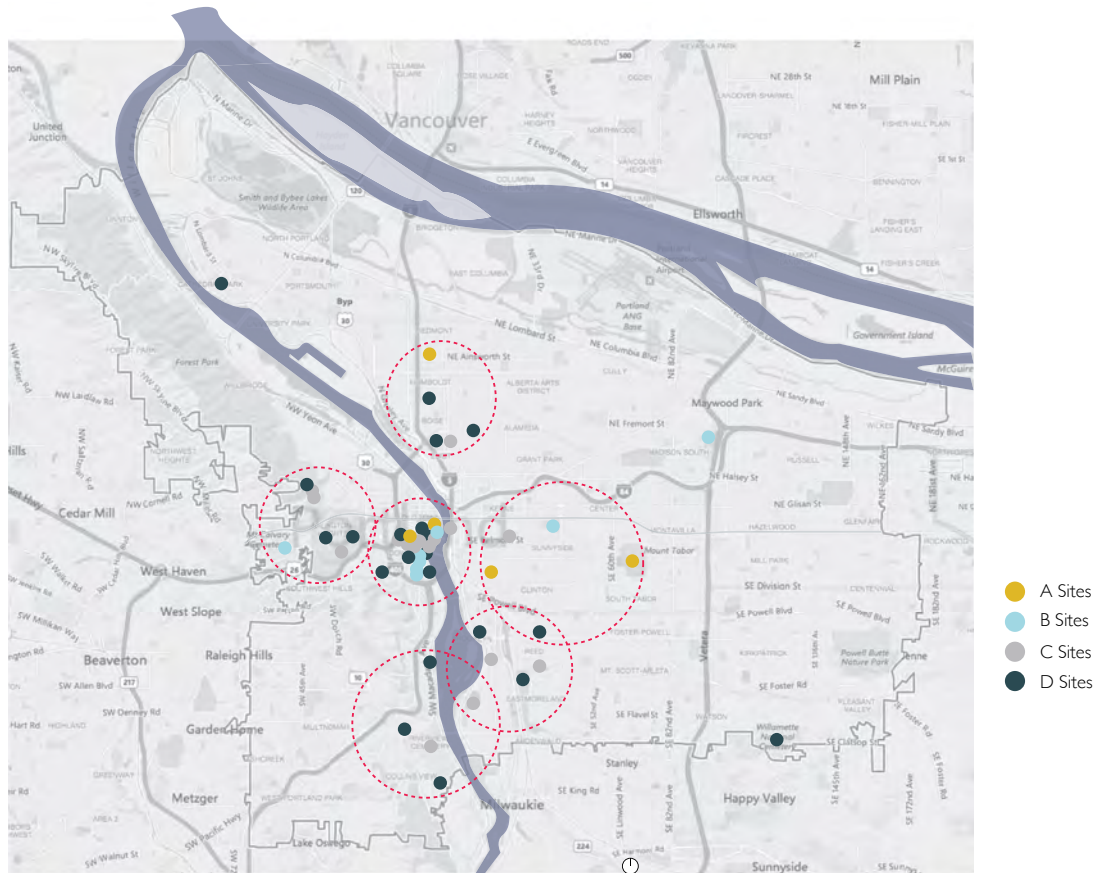
Figure 20: Site clusters

On-Site Educational Experience Filter:
Three landscapes, Macadam Boulevard, McLaughlin Boulevard and Chinatown, were omitted because the on-site educational experience was not intact. The histories behind these landscapes are rich, but today they blend into the surrounding environment and lack strong connections to identifying features.

Variety Filter:
Governor's Park, Kenilworth Park, and Irving Park were omitted because they are similar to the other Olmsted-style parks, and they are not premiere examples of Olmsted-style designs as are Peninsula Park, Laurelhurst Park, and Mt. Tabor. The physical condition of these parks is also muted compared to other park examples of the picturesque in Portland.

Collins Circle was removed from the list because it is an example of design work by Robert Murase who is already strongly represented by other sites on the list. The on-site educational experience is also not as rich at Collins Circle compared to other listed landscapes.

The resulting forty-two sites would create a compelling and justifiable tour of Portland cultural landscapes but still captured too many sites to visit within a weekend. A second tier of prioritization took place to reduce the list further incorporating omissions and adjustments based on personal judgment and time spent reflecting on the results.

Other Omissions and Adjustments:
Macleay Park was omitted because it is nested within Forest Park and does not have a specific boundary between itself and greater Forest Park. Similarly, Hoyt Arboretum, within Washington Park, was omitted for the same reason. In contrast, the Rose Garden, within Washington Park, is highly defined and treated as a separate space, which is why it and Washington Park are both listed.

The four sites that make up the Halprin Sequence (The Source Fountain, Lovejoy Plaza, Pettygrove Plaza, and Ira Keller Fountain) were combined into one site because the original intent of the project was for it to be a single, sequential experience.

Similarly, Lownsdale and Chapman Squares were also combined as a single site because they were identified as the Plaza Blocks at inception and are typically referred to as a single location.

Because of the iterative process involved while refining the proposed process and the project definition of a 'cultural landscape' four sites made it through the entire proposed process that should not have been initially identified. The project definition of cultural landscapes is broad, certainly, but does not include stand-alone structures or objects. The four sites omitted at the end of the prioritization stage that should not have been initially identified were: the Benson Bubblers, Skidmore Fountain, Pittock Mansion, and the Kennedy School. Both the Benson Bubblers and Skidmore Fountain are objects whereas Pittock Mansion and the Kennedy School are both structures with no significant relationship to the landscape.

With these edits the final site list included thirty-one cultural landscapes, thirteen landscapes within the downtown core that can be accessed by walking or biking, and eighteen that can be accessed by public transit or vehicle. Twelve of the sites are located on the east side of the city and nineteen on the west side.

One landscape did not make the priority listing, however, it was identified by all experts as a landscape that reflects Portland's contemporary character. The reason this landscape did not make priority listing is because the results, even with the additional criteria, may still be skewed to include historic as opposed to contemporary landscapes. Further thoughts about this are shared in the discussion chapter. Because of the outstanding expert recommendations, Jamison Square was added to the final site list along with the other landscapes that make up the Pearl Park Blocks sequence: Tanner Springs, The Fields, and eventually Centennial Mills Park.

The total number of sites listed in the weekend guide is thirty-two including twelve parks, three streets or neighborhoods, seven plazas, two cemeteries, two schools and seven other types of landscapes (Figures 21 and 22).

According to the parameters set by this project and the goal of producing an educational weekend guidebook for the general public, these cultural landscapes best reflect Portland's sense of place and unique identity.

6 met criteria - A

Mt. Tabor Park
Ladd's Addition
Peninsula Park
Tom McCall Waterfront Park
The Brewery Blocks

5 met criteria - B

Halprin Open Space Sequence
Japanese-American Plaza
Laurelhurst Park
The Watzek House

4 met criteria - C

Ankeny Plaza
Chapman and Lownsdale Squares
Dawson Park
Director Plaza
Eastbank Esplanade
Forest Park
Lone Fir Cemetery
Oaks Bottom Wildlife Refuge
Reed College
River View Cemetery
Portland Transit Mall
Washington Park

3 met criteria - D

Legacy Emanuel Hospital Healing gardens
Crystal Springs Rhododendron Garden
Lewis & Clark College
Mill Ends Park
Mississippi Ave
Pioneer Courthouse Square
International Rose Test Garden
South Park Blocks
South Waterfront
Terwilliger Blvd

Additional Landscape:

The Pearl Park Blocks

The prioritization stage produced five A sites, four B sites, twelve C sites, ten D sites, and one additional site for a total of thirty-two cultural landscapes that met the proposed process goal of creating an educational guidebook featuring Portland cultural landscapes.
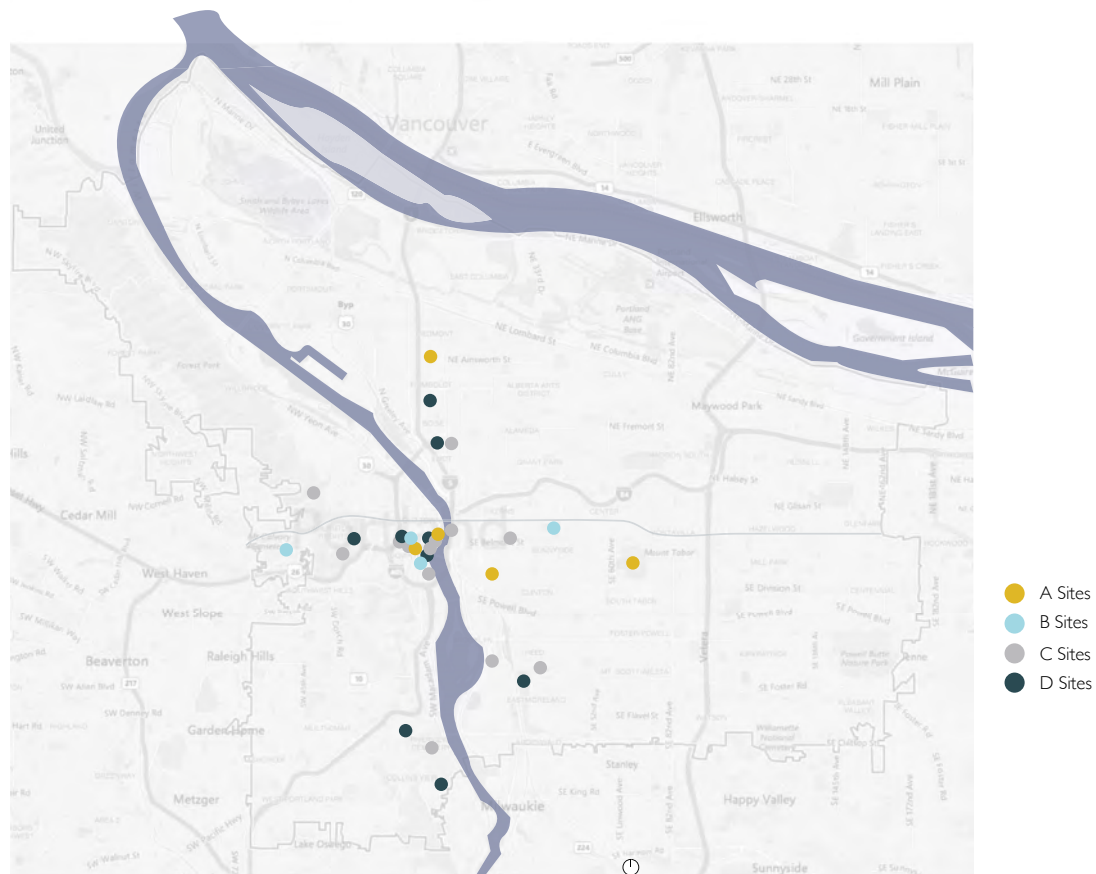
Figure 21: Final evaluated and prioritized sites
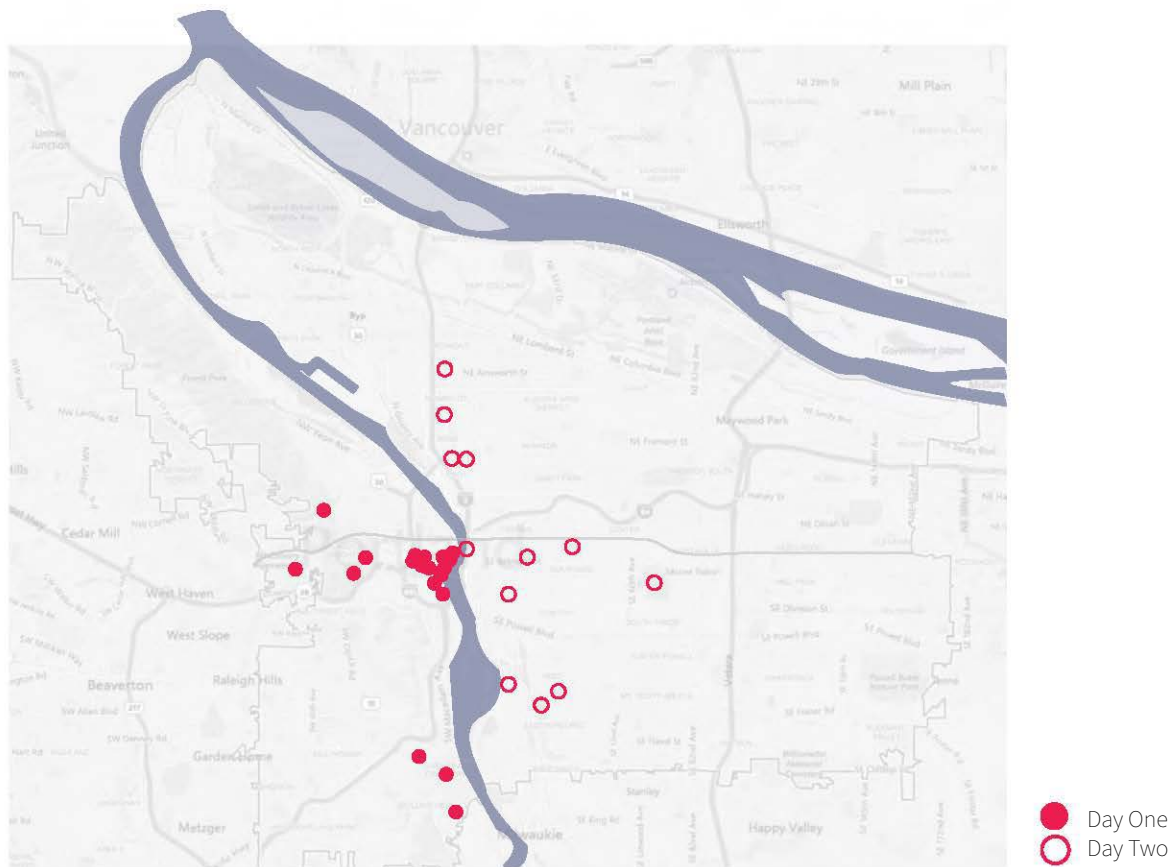
Figure 22: Final sites for inclusion in the Portland guidebook

CRITIQUE OF PROPOSED PROCESS RESULTS

Upon review of the data, expected and unexpected results were observed. The proposed process successfully identified cultural landscapes that expanded the definition of 'cultural landscape' to include a broader typology of sites, contemporary sites, and sites that reflect the character of the study area. Example sites that increased the breadth of the cultural landscape definition include Mill Ends Park and Mississippi Avenue, while contemporary sites included Director Plaza and the Eastbank Esplanade. Sites that reflected the character of the city were Pioneer Courthouse Square and Oaks Bottom Wildlife Refuge.

Unanticipated results were observed in the initial list of evaluated sites. The majority of the sites classified as A or B types were expected, and included sites like Ladd's Addition, Peninsula Park, Mt. Tabor, and the Halprin Open Space Sequence. However, a few of the C and D classified sites were unanticipated. Most surprising was Pioneer Courthouse Square, classified as a D site, which was outranked by lesser known places like Dawson Park and Rocky Butte. This was surprising because Portlanders identify Pioneer Courthouse Square as one of the city's seminal contemporary landscapes and a higher ranking was expected.

Pioneer Courthouse Square barely made the list of priority sites which indicates that the revised evaluative framework may miss imperative, identity-defining, cultural landscapes, revealing a flaw in the criteria, the way the criteria were evaluated, or a need to adjust the method. Incorporating weighted criteria would effectively alleviate this type of result. For example, if expert opinion-reliant criteria were weighted heavier than other criteria perhaps it would mitigate skewed results as observed in the Pioneer Courthouse Square example.

Another reason Pioneer Courthouse Square ranked lower than expected is because the proposed evaluative framework consists of a disproportionate number of history-related criteria. Including more contemporary related criteria may alleviate the historic bias or a few of the history related criteria could be omitted. As is, the expert recommended sites and the Oregon ASLA design awards are the only two, of ten, criteria related to contemporary landscapes.

The D classification of the South Park Blocks was also unforeseen given the city's focus on their importance as a city-defining landscape and how actively they are programmed. Upon reflection, the sequence of park blocks did not rank higher because they were not designed by a noteworthy designer, did not win a national or local design award, and surprisingly are not listed in the National Register or considered a Portland Historic District, though they are home to four National Register listed structures (Danaher 1979).

Other landscapes received D status as a surprisingly high ranking like Kenilworth Park and Macadam Boulevard. Both of these sites were omitted from the final list during the prioritization stage because they were not the best example of an Olmsted-designed park or an Olmsted-suggested boulevard. The fact that both of these landscapes made the final list indicates, again, that the criteria may be too historically centered.

Creating a list of featured sites to include In the guidebook was challenging because it involved, at times, subjective decision making strategies and the need to justifiably pare down an initially lengthy list. For example, the decision to combine sites was a way of reflecting the original intent of the landscape but also a way of operationally reducing the number of sites to meet the desired quota for the guidebook. Also, the omission of sites based on appearance and personal experience with the site may have lead to subjective decision making during the prioritization process.

In order to compare the proposed process results to the WOT model and to reveal any similar weaknesses in the model, the WOT process was conducted.

WOT Results Compared

The WOT identification and evaluation stages were conducted using their definition of 'cultural landscape' and the five WOT evaluative criteria in order to compare the project and WOT results. The prioritization stage was omitted because the WOT prioritization filters are not made public and because the evaluation stage only produced thirteen sites (Figure 23). Note that this list was not produced by TCLF and that their results may differ based on subjective decisions made during the process. The following section includes a discussion of these two lists.

Figure 23: Results from the WOT process

WOT Process Results

A
Halprin Open Space Sequence
Ladd's Addition
Laurelhurst Park
Mt. Tabor Park
The Watzek House

B
Ankeny Plaza
Colin's Circle
Peninsula Park
International Rose Test Garden
River View Cemetery
Tom McCall Waterfront Park

C
Chapman and Lownsdale Squares
Washington Park

- - - - - - Increased in Ranking
———— Decreased in Ranking
·········· Same Ranking

Proposed Process Results

A
Mt. Tabor Park
Ladd's Addition
Peninsula Park
Tom McCall Waterfront Park
The Brewery Blocks

B
Halprin Open Space Sequence
Japanese-American Plaza
Laurelhurst Park
The Watzek House

C
Ankeny Plaza
Chapman and Lownsdale Squares
Dawson Park
Director Plaza
Eastbank Esplanade
Forest Park
Lone Fir Cemetery
Oaks Bottom Wildlife Refuge
Reed College
River View Cemetery
Portland Transit Mall
Washington Park

D
Legacy Emanuel Hospital Healing gardens
Crystal Springs Rhododendron Garden
Lewis & Clark College
Mill Ends Park
Mississippi Ave
Pioneer Courthouse Square
International Rose Test Garden
South Park Blocks
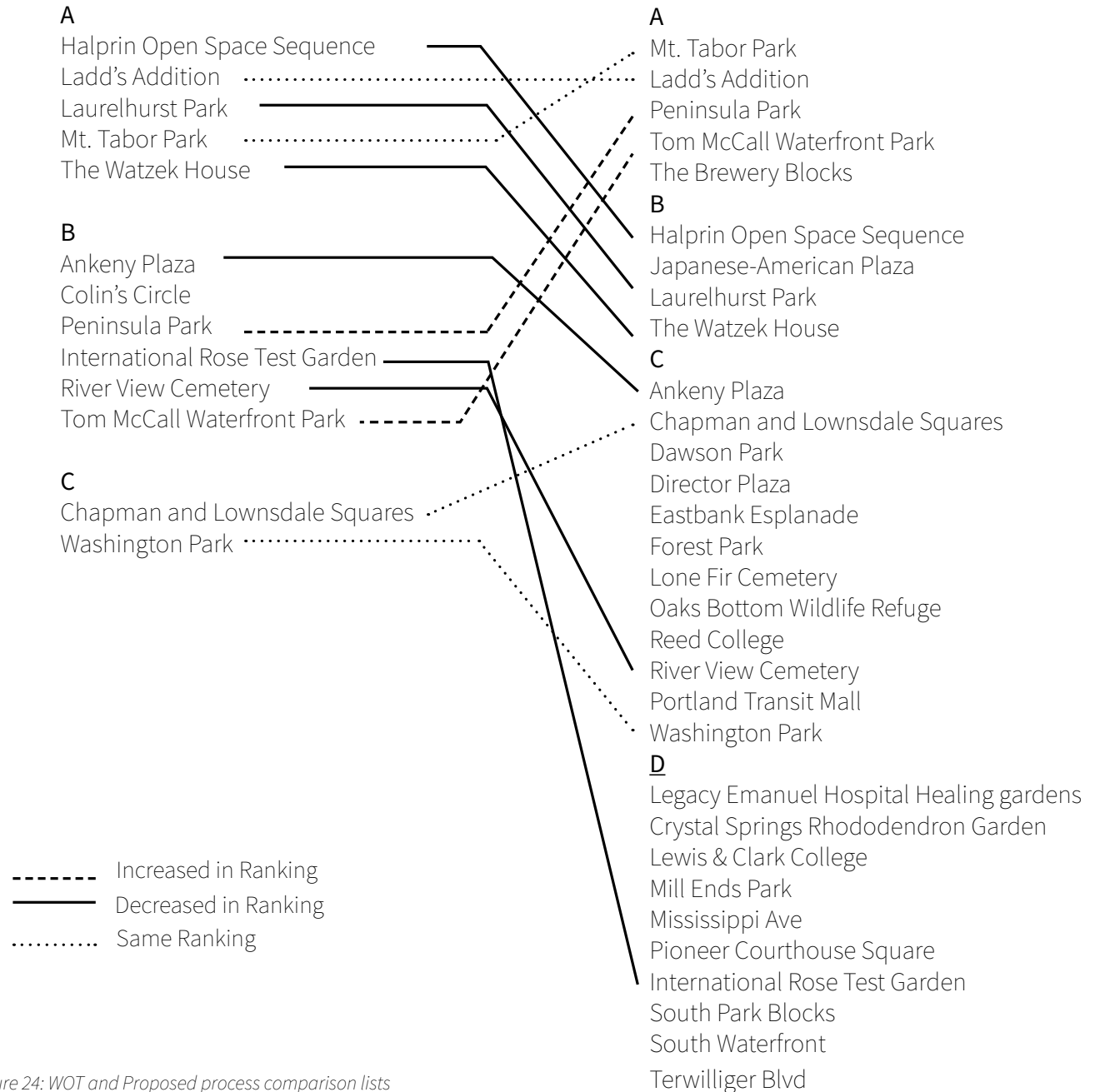South Waterfront
Terwilliger Blvd

Figure 24: WOT and Proposed process comparison lists

In comparison, the WOT identification and evaluation stages yield a valid list of cultural landscapes to visit in Portland, however, the proposed process produces a list of cultural landscapes that better reflects Portland's character through a diversity of cultural landscape types, and historic as well as contemporary sites.

The WOT process produced a list that is historically significant but failed to capture important landscapes that define the city of Portland as it is today. In order to make a relevant and representational guidebook of cultural landscapes contemporary sites must be included using a justifiable method of evaluation and prioritization - the proposed process achieves this. Example landscapes produced from the proposed process that both contribute to the diverse definition of 'cultural landscape' and exemplify contemporary landscapes are the Brewery Blocks, Eastbank Esplanade, Director Park, and the Portland Transit Mall.

Additionally, using the WOT criteria produced a total of zero landscapes that met all five WOT evaluative criteria, five landscapes met four criteria, six that met three criteria, and two that met two criteria for a total of thirteen cultural landscapes. Thirteen landscapes are not nearly enough to produce a rich weekend tour of Portland cultural landscapes. How does TCLF add additional landscapes when this occurs, by what method, and based on whose judgment? Are five criteria enough to determine landscape significance? If so, how many criteria must a site meet to be included in the more critically evaluated WOT database as opposed to a guidebook?

The differences between the lists produced may be attributed to the proposed process incorporating a more inclusive definition of 'cultural landscape', a less restrictive landscape age requirement, and locally relevant evaluative criteria. Arguably, the proposed process produces a more diverse and compelling list of sites to visit when considering the experiential aspect of touring Portland's cultural landscapes.

Laurelhurst Park: Portland, OR

The Guide

6

A MODEL

TCLF's WOT city guidebooks (Figure 24) were used as a model for the *Portland, Oregon: A Cultural Landscape Tour* guidebook. The WOT guides are image-rich, informative, and easy to carry, measuring 8" x 8". The guides are developed for a two-day What's Out There Weekend event that typically includes lectures and tours. These booklets are durable, informational keepsakes from an ephemeral public event. Each guidebook includes an introduction to TCLF mission, a letter from TCLF president and founder, Charles Birnbaum, a map of sites and an introduction to the WOT program.

Each landscape is featured on a spread or single page. It is common for larger landscapes to be included as a single landscape while smaller sites from within the larger landscapes are included as separate locations. For example, Central Park is listed as a single landscape in the New York City guidebook and The Ramble, located in Central Park, is also included as a separate site.

Brief text describes the physical design, design history, and significant people associated with the landscape while rich imagery is used to capture the feel of the site. Each entry includes a sidebar noting the landscape type, the designer(s), and sometimes, the landscape style. Short, quick facts are included for some of the sites as 'Notable' information located in highly visible places on the page and the address is listed with each entry.
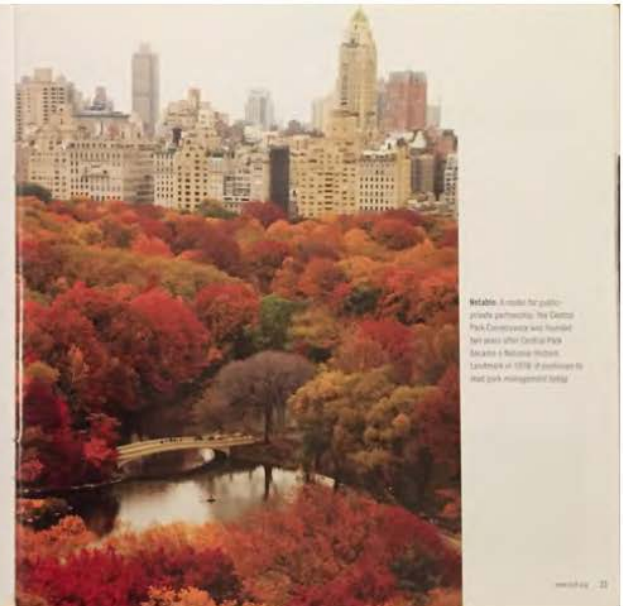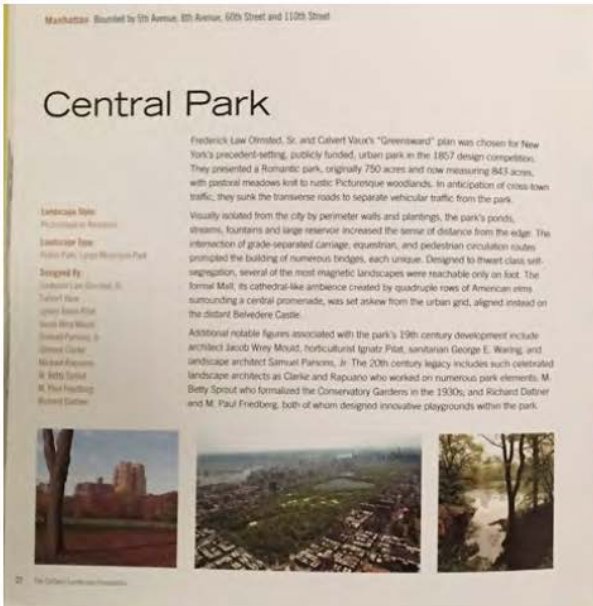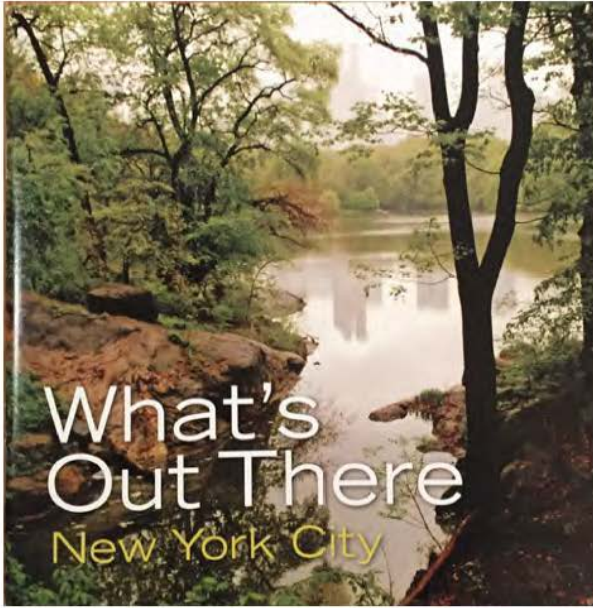
Figure 25: WOT guidebooks by TCLF

THE PORTLAND GUIDE

The *Portland, Oregon: A Cultural Landscape Tour* (Figure 25) intends to inspire future stewards of cultural landscapes by promoting experiential interaction with the landscape and encouraging people to learn about their surrounding environment in a tactile and accessible way (Stoecklein 2016). This guide is a tool that increases awareness about meaningful Portland landscapes and draws attention to Pacific Northwest design heritage by questioning the definition of cultural landscapes and testing the limits of site recognition both temporally and spatially as factors such as distance, sequence and history are considered. The guide is meant to introduce people to important cultural landscapes within the Portland metro area over a duration of two days.

Using the WOT guide as a model, The Portland Guide of cultural landscapes includes a map of the featured cultural landscapes, a brief introduction to Portland as a city, including the Olmsted plan, a spread or page dedicated to each listing including images, text, interesting fast facts, and the landscape address.

Unlike the WOT guidebooks, the Portland guide includes a brief introduction to the process of how the sites were prioritized, and descriptions are based on interesting facts about the landscape, history, the design process, and horticulture information, not visual descriptions of the landscape. Text does not include visual descriptions because the guidebook is intended to be an educational tool that brings people to the featured landscapes where they can see for themselves what the visual qualities of the landscape are. The guide is split in two parts, featuring the landscapes on the east and the west sides of the Willamette River separately. This allows for visitors to spend a day on either side of the river.

LANDSCAPE SELECTION

The cultural landscapes in this guide were chosen using a method of identification, evaluation, and prioritization adapted from National Park Service, The Cultural Landscape Foundation, and the Society of Architectural Historians.

Landscapes were chosen from a group of 100 expert suggested Portland landscapes within the Metro boundary and were evaluated based on ten criteria:

- Was the landscape completed before 1976?
- Is the landscape listed in the National Register of Historic Places or is it a National Historic Landmark?
- Has the landscape received a national American Society of Landscape Architects award?
- Is the designer retired or deceased?
- Is the landscape a unique, significant, or innovative example of landscape architecture?
- Is the landscape located in a Portland Conservation or Historic District?
- Is the landscape considered a Portland Historic or Conservation Landmark?
- Has the landscape won a local American Society of Landscape Architects award?
- Was the landscape recognized by experts as a contemporary landscape displaying Portland's character?
- Is the landscape identified in the 1903 Olmsted report?

Landscapes that met three to six criteria were mapped to determine clusters of sites and then visited to determine the level of educational value and on-site experience. The following landscapes you're about to visit are the ones that best fulfill the above criteria.

PORTLAND, OREGON

Portland is largely characterized by its DIY mentality, passion for the outdoors, craft coffee and microbrews, an ethos grounded in environmentalism, an urban homesteading approach to living, and civic-minded politics. Portlanders are not afraid to voice opinions and often counter mainstream trends. 'Keep Portland Weird' is the slogan and Portlanders mean it. They may be found reading at one of the world's largest independent bookstores, lounging at one of the city's nearly 1,000 coffee shops, or perhaps getting married at a doughnut shop. At the base of Skidmore Fountain, the city's oldest piece of public art, it reads, 'Good citizens are the riches of a city' and Portland takes that to heart.

Portland was first platted in 1845 and the name was chosen based on a fateful coin toss. The city was to be named Portland or Boston, after the east coast hometowns of two of the founding fathers. Even in those early years Portland's identity was defined by parks, plazas, and sequences of civic open spaces.

The idea of open space sequences has been consistent throughout Portland's planning history and remains an integral approach today. The South Park Blocks were the first open spaces dedicated in 1852, the Halprin Open Space Sequence of the 1970s was dedicated almost a century later, and currently, almost fifty years later, the Pearl Park Blocks sequence is in the making.

Connection to the outdoors has been a longtime staple of Portland's identity. It was one of the first cities to remove a freeway and replace it with a park, one of the first to dedicate funding away from a highway project and towards a light rail project, and one of the first to create a regional government that oversees an Urban Growth Boundary around the city in order to contain urban sprawl. Recently, the city built the largest long-span bridge reserved for public transportation, bicyclists, and pedestrians only.

One of the most influential of Portland's master plans was created in 1903 when John C. Olmsted, son of famed landscape architect Fredrick Law Olmsted, visited Portland to propose a city plan in preparation for the Lewis and Clark Exposition of 1905. In the Olmsted Brothers' report, which is still used today by city and regional planning organizations, they suggested the city focus on connectivity and linking parks and open spaces to create a cohesive system.

In their master plan they suggested a 40-mile loop around Portland to connect parks and open spaces. The name, the 40-Mile Loop, stuck even though the loop now exceeds 140 miles, connects more than 30 parks, and links the Columbia, Willamette, and Sandy Rivers as well as Johnson Creek. Today, the loop is almost complete and is a defining feature of the city.

John C. Olmsted said that Portland is, "... most fortunate... in possessing such a varied and wonderfully strong and interesting landscape features" including the many buttes, streams, wooded hills, majestic rivers and the distant Cascade Range that define the city.

Quick Facts:

Population: 609,456
Portland Metro Area: 145.2 square-miles
Number of coffee shops: 876
Number of breweries: Over 65

Figure 26: Portland guidebook by the author

Discussion & Future Study

7

DISCUSSION

This project critiques existing identification, evaluation, and prioritization practices and suggests specific revisions to strengthen the cultural landscape selection process. The findings from this project may be incorporated in replications for other cities.

Beneficial additions to the cultural landscape selection process highlighted in this project include using a more diverse range of landscape types and a more relaxed approach to a landscape's age during the identification stage; the addition of locally significant criteria during the evaluation stage; and a keen awareness of the desired project outcomes and target audiences during the prioritization stage.

This project proposes a way to strengthen the landscape selection process, however, surprising omissions revealed that cultural knowledge and personal experience with a city is key during the process. For example, in the Portland pilot study, no Portlander would overlook Pioneer Courthouse Square when listing landscapes that best reflect the city's character because of the emotional connection citizens have with that particular landscape. The fact that Pioneer Square was nearly disregarded by the proposed process indicates an opportunity to refine the evaluative criteria or alter the overall proposed process in future replications to ensure that important landscapes like this are not accidentally overlooked.

PROJECT CHALLENGES & FUTURE STUDY

Project challenges and areas for future study are resource related, semantics based, or linked to the project method and scope.

Given the timeline of the project, criteria were developed as binary yes or no evaluations. This decision may have impeded the depth of site evaluations, specifically when negotiating subjective criteria. Weighted criteria could be

Mt. Tabor Reservoir: Portland, OR

implemented in the evaluation stage to strengthen site evaluations and address this perceived weakness of the proposed process. For example, in the proposed process, the criterion addressing whether a site reflects Portland's contemporary character could have been weighted depending on the number of experts that mentioned a specific landscape. If a landscape was mentioned by more than one expert it could receive a higher ranking than those landscapes only recognized by one expert.

This leads to the use of experts in the project in the first place. By consulting experts and expert publications to guide project decisions and methods, the project may be skewed to include a potentially elitist perspective of cultural landscapes. Access to a range of highly knowledgeable and connected people who know Portland, or another focus city, may not always be an option. If experts are necessary in the process organizations should be prepared to find highly connected individuals from the featured city, researched through partner organizations or city programs, in order to identify critical local cultural landscapes.

This project may have been stronger and may have produced more diverse and inclusive results if a direct connection was made to the Portland Asian, Native American, and African-American communities. For example, there is a sensitive relationship between Portland and the African American community and historically identified African American landscapes. Potential future studies could help identify, evaluate, and prioritize cultural landscapes as viewed by the African American, Asian, and Native American communities because Portland's character and sense of place may be different based on distinct historical legacies.

It can be argued that both TCLF and the additional criteria used in this framework rely too heavily on rational, data-driven criteria and not enough on emotional, intangible information. Emotional information could include oral history interviews, participation in local traditions, and gathering community feedback. To gather community feedback a crowd-sourcing component could be incorporated which would reveal landscapes that are important to the residents of the city. Community-driven definitions of 'character' and 'identity' could be solicited which would provide a direct reflection of the local sense of place from the bottom up as opposed to an expert drive top-down approach.

Additionally, this study could be spatially expanded beyond the city of Portland to include cultural landscapes within the larger region. What are the most significant cultural landscapes of Multnomah County? Of Eastern or Western Oregon? Of the entire state? As the spatial extent expands how would the proposed process and evaluative criteria change?

Other questions were raised while reviewing the proposed process results: Do people want these landscapes identified and listed in a publicly-accessible guide or is it preferred that these places maintain a degree of anonymity? What are the implications of being listed in a guide and are they all desired outcomes? Does increased visibility change the character of a cultural landscape?

Finally, the intended educational guidebook was drafted complete with a transparent discussion of how the included cultural landscapes were chosen, and inclusion of sites that embody Portland's identity and unique sense of place. As an expansion of the guide app-based and web-based tools may be created to increase the accessibility of this information and interaction with users.

CULTURAL LANDSCAPE CHALLENGES

There are complexities within the field of cultural landscape preservation and the process of preservation. Primary challenges include: landscape preservation efforts are largely architecture-based, there is a lack of a common language to talk about landscapes, and landscapes, by their very constitution, change over time and space.

The approach and the language used to talk about landscape preservation have been critiqued and defined as problematic. Alenan and Melnick think "… the technical language used in cultural landscape preservation - especially in the documents prepared by governmental agencies and organizations - often poses problems, since many terms and definitions are borrowed directly from architectural preservation" (Alenan and Melnick 2000). Landscapes are not architecture and should not be approached for preservation purposes as if they were.

Elizabeth Meyer, in 'The Expanded Field of Landscape', also talks about the lack of a

common language when referring to cultural landscapes and the need to address this issue. She calls on the landscape architecture community stating, "if nature is a cultural construct, one that evolves as our society changes, shouldn't the field that is most concerned with shaping the land develop a shared language that reflects these hybrid relationships?" (Meyer 1997). In order to preserve landscapes there needs to be a common language to talk about them effectively.

In order to have a common language there needs to be a common definition of components that make up the larger landscape, like cultural landscapes. Should the collectively agreed upon definition include those diverse ordinary landscapes as JB Jackson and Pierce Lewis proposed or should the definition be reserved for the extraordinary landscapes as defined by the NPS?

The landscape architecture language evolution Meyers advocates for occurs within the relationship between a society and nature. Cultural norms, values and identity change over time, and landscapes, because they are made of biophysical components, living, moving, eroding things, transform over time as well. This constant trajectory of change over time and space makes it difficult to preserve landscapes. How do we preserve something that inherently evolves?

It is in the act of preservation that organizations and people prioritize which landscapes should be protected and how these preserved landscapes contribute to a culture's sense of identity and place - like those identified in this project for Portland.

Jamison Square: Portland, OR

Conclusion

8

What do landscapes reveal about culture? What stories do cultural relics communicate and how will these stories change as the character of a city continues to grow? In order for a city to maintain an individual sense of place and identity, it is imperative that cultural landscape preservation practices clearly craft transparent methods of cultural landscape selection, recognize project audiences, and define desired outcomes to match project goals.

This project proposes one process of identifying, evaluating and prioritizing cultural landscapes by synthesizing the methods used by the NPS, TCLF and the SAH. Identification practices should include a more diverse definition of 'cultural landscape' and less restrictive age requirements should be placed on landscapes, while locally specific criteria should be incorporated in the evaluation of the identified landscapes, drawing from the context of where the selection process takes place. Establishing the intended audience and project outcome during the prioritization stage is paramount in creating specific deliverables like the publicly-accessible educational travel guide of Portland, Oregon created for this project.

This process may be expanded upon for future replication and is transferable to other cities within the United States. The guide, or other created materials, in conjunction with efforts made by the NPS, TCLF, the SAH, and other cultural landscape preservation organizations may be used to help energize local preservation efforts, increase advocacy, and make significant cultural landscapes more visible.

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Appendix

	Completed Prior to Bicentennial (1976)	National Register or National Historic Landmark Listing	Received a *national* ASLA award	Designer's career has been realized	Unique, significant, innovative example of landscape architecture	Within a Portland conservation or historic district	Portland historic or conservation landmark listing	Identified by 1903 Olmsted plan	Site represents Portland's contemporary character	Received an Oregon ASLA award
Alberta Arts District					●				○	
Amy Joslin Eco Roof					●					
Ankeny Plaza	●	●			●	○				
Benson Bubblers	●			●	●					
Brewery Blocks	●	●		●	●	○	○			
Burnside Skatepark					●				○	
Cathedral Park	●				●			○		
Chapman Square	●				●		○	○		
Children's Campus-Legacy Emanuel					●				○	○
Chinatown	●	●				○				
Collins Circle			●	●	●					
Columbia Wastewater Treatment Plant	●									○
Columbia Park	●			●						
Crystal Springs Rhododendron Garden	●			●	●					
Dawson Park	●				●	○				○
Director Plaza					●			○	○	○
Duniway Park	●				●					
Ecotrust Natural Capital Center					●					
Edith Green - Wendell Wyatt Federal Building					●					○

	Completed Prior to Bicentennial (1976)	National Register or National Historic Landmark Listing	Received a *national* ASLA award	Designer's career has been realized	Unique, significant, innovative example of landscape architecture	Within a Portland conservation or historic district	Portland historic or conservation landmark listing	Identified by 1903 Olmsted plan	Site represents Portland's contemporary character	Received an Oregon ASLA award
Elizabeth Caruthers Park								○	○	
Forest Park	●			●	●			○		
Governor's Park	●				●			○		
Holladay Park	●			●						
Hoyt Arboretum	●			●				○		
Ira Keller Fountain	●	●		●	●	○				
Irving Park	●					○		○		
Jamison Square					●				○	
Japanese-American Plaza			●	●	●	○			○	
Kelley Point Park	●				●					
Kenilworth Park	●			●	●					
Kennedy School	●	●		●	●		○			
Khunamokwst Park					●				○	
Ladd's Addition	●	●		●	●	○		○		
Lan Su Chinese Gardens		●								
Laurelhurst Park	●	●		●	●		○			
Leach Botanical Garden									○	
Leif Erikson Drive	●							○		
Lents Park	●									
Lewis & Clark College	●			●	●					
Lone Fir Cemetery	●	●			●		○			
Lovejoy Plaza	●	●		●	●	○				
Lownsdale Square	●				●		○	○		
Macadam Blvd	●				●			○		
Macleay Park	●				●			○		
Marquam Nature Park								○		
McLaughlin Blvd	●							○	○	
Mill Ends Park	●				●	○				
Mississippi Ave					●	○			○	
Mississippi Food Carts					●	○			○	
Mt. Tabor Park	●	●		●	●	○		○		
North Park Blocks	●							○		

	Completed Prior to Bicentennial (1976)	National Register or National Historic Landmark Listing	Received a *national* ASLA award	Designer's career has been realized	Unique, significant, innovative example of landscape architecture	Within a Portland conservation or historic district	Portland historic or conservation landmark listing	Identified by 1903 Olmsted plan	Site represents Portland's contemporary character	Received an Oregon ASLA award
Oaks Bottom Wildlife Refuge	●				●			○	○	
Oregon Convention Center Rain Garden									○	
Oregon Holocaust Memorial										
Peninsula Park	●			●	●	○	○	○		
Pettygrove Plaza	●	●		●	●	○				
Pioneer Courthouse Square				●	●				○	
Pittock Mansion	●	●		●			○			
Portland Airport	●		●							
Portland International Rose Test Garden	●			●	●					
Portland Japanese Garden	●									
Portland Memory Garden					●					
Portland State Univ.	●								○	
Portland Transit Mall			●		●				○	○
Powell Butte Park										
Powers Marine Park	●							○		
PSU Farmer's Market					●				○	
Reed College	●			●	●		○			
River View Cemetery	●			●	●			○		
Rocky Butte	●	●				○		○		
Sellwood Park	●							○		
Skidmore Fountain	●	●		●	●	○	○			
Smith & Bybee Wetland								○		
South Park Blocks	●				●			○		
South Waterfront			●		●			○		
Stormwater Garden - Water Pollution Control Lab					●				○	
Swan Island	●				●					

	Completed Prior to Bicentennial (1976)	National Register or National Historic Landmark Listing	Received a *national* ASLA award	Designer's career has been realized	Unique, significant, innovative example of landscape architecture	Within a Portland conservation or historic district	Portland historic or conservation landmark listing	Identified by 1903 Olmsted plan	Site represents Portland's contemporary character	Received an Oregon ASLA award
Tanner Springs Park					●				○	
Terry Schrunk Plaza	●									
Terwilliger Blvd	●				●			○		
The Fields					●				○	
The Grotto	●								○	
The Source Fountain	●	●		●	●	○				
Tilikum Crossing					●				○	
Tom McCall Waterfront Park	●		●		●	○		○	○	
Tryon State Park	●							○		
University of Portland	●									
University Park	●							○		
Unthank Park	●								○	
Vera Katz Eastbank Esplanade			●		●			○	○	
Vera Katz Park - Armory									○	
Vietnam Veterans Memorial										
Washington Park	●				●	○		○		
Watzek House	●	●		●	●		○			
West Delta Park	●							○		
Willamette Blvd	●							○		
Willamette Cemetery	●			●	●					
Willamette Park	●							○		
Zenger Farm					●				○	