

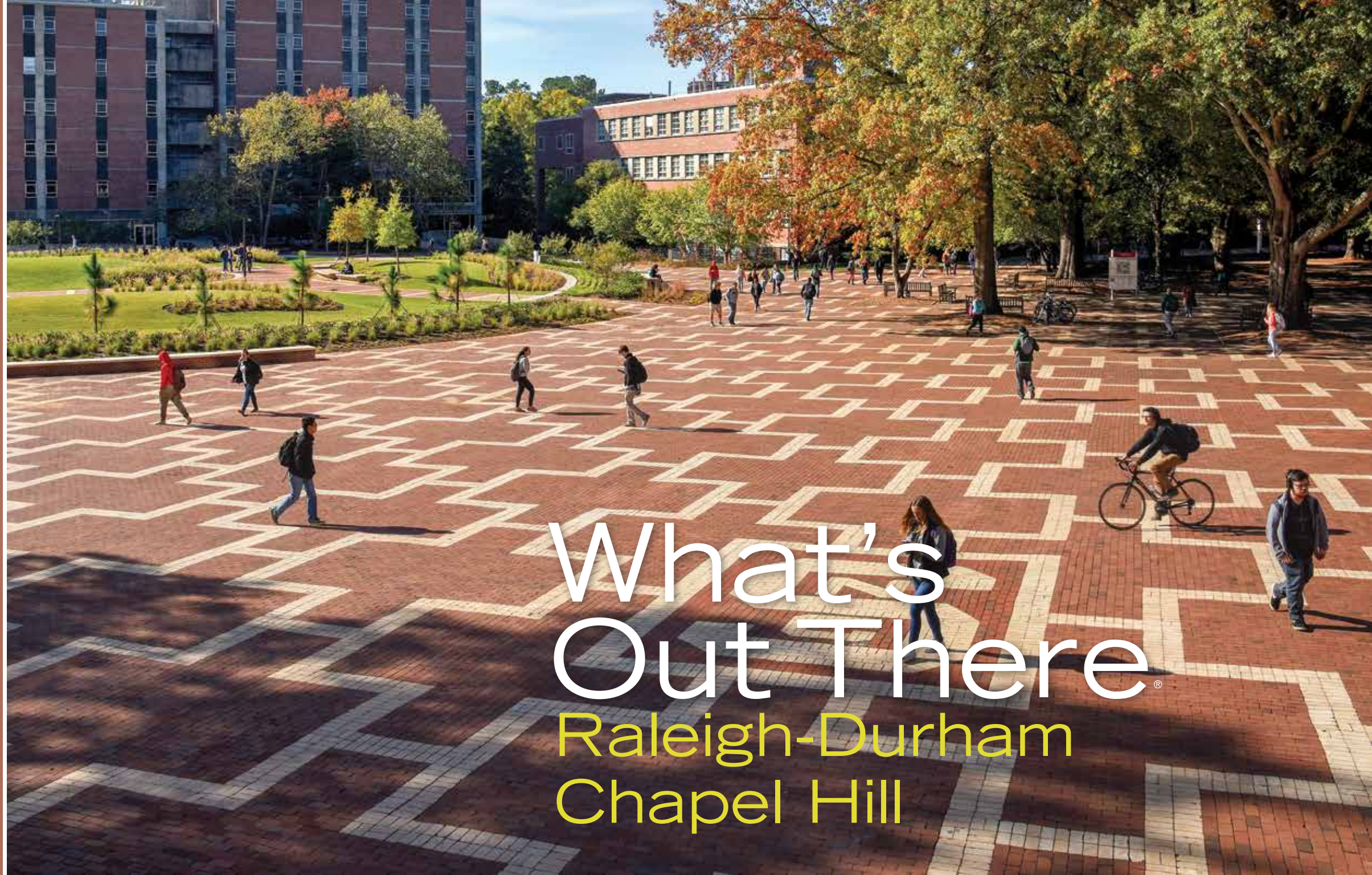
ISBN 978-0-9973181-4-2



9 780997 318142 >



The Cultural Landscape Foundation
connecting people to places™
tclf.org



What's Out There®

Raleigh-Durham Chapel Hill



Photo courtesy North Carolina Museum of Art



The Cultural Landscape Foundation (TCLF)

TCLF is a 501(c)(3) non-profit founded in 1998 to connect people to places. TCLF educates and engages the public to make our shared landscape heritage more visible, identify its value, and empower its stewards. Through its website, publishing, lectures and other events, TCLF broadens support and understanding for cultural landscapes.

tclf.org

Welcome to *What's Out There Raleigh-Durham-Chapel Hill*, organized by The Cultural Landscape Foundation (TCLF) in collaboration with the North Carolina State University College of Design, with generous support from national and local partners.

This guidebook provides photographs and details for 30 examples of the city's incredible landscape legacy. Its publication is timed to coincide with *What's Out There Weekend Raleigh-Durham-Chapel Hill*, April 14-15, 2018, a weekend of free, expert-led tours.

North Carolina's Research Triangle—including Raleigh, Durham, and Chapel Hill—is a rich tapestry of natural and cultural systems interwoven with campus landscapes (academic, corporate, and cultural), regional and urban parks, and residential communities that serve diverse populations. Although the idea of the 'Research Triangle' first began to form in the post-War era, the region's history dates back centuries and includes periods of great achievement despite generations of racial strife. Now, in the first quarter of the 21st century, Raleigh, the state capital, and the neighboring cities of Durham and Chapel Hill are embracing their roles as incubators for fresh ideas in planning, design, and stewardship, with landscape architects often taking the lead.

The guidebook highlights notable academic campuses in the region, including North Carolina State University, Meredith College, Duke University, and the University of North Carolina at Chapel Hill, all of which were designed by landscape architects and firms of local and national significance, including the likes of Olmsted Brothers, Charles Gillette, Richard Bell, Lewis Clarke, Ellen Shipman, and Laurie Olin. Additional featured sites include the Capital Area Greenway

and American Tobacco Trail, exemplars of open-space-network planning, and the squares, historic districts, and governmental complexes that continue to reference Raleigh's original city plan. Landscapes such as Dorothea Dix Park and the American Tobacco District illustrate themes of adaptive reuse and innovation.

This guidebook is a complement to TCLF's digital *What's Out There Raleigh-Durham-Chapel Hill Guide*, an interactive online platform that includes the enclosed essays plus many others, as well as overarching narratives, maps, historic photographs, and biographical profiles. The guide, viewable at tclf.org/raleigh, is one of several online compendia of urban landscapes, dovetailing with TCLF's web-based *What's Out There*, the nation's most comprehensive searchable database of historic designed landscapes. Profusely illustrated and carefully vetted, the searchable database currently features more than 2,000 sites, 12,000 images, and 1,100 designer profiles. The database has been optimized for iPhones and similar handheld devices and includes *What's Nearby*, a GPS-enabled feature that locates all landscapes within a certain distance, customizable by mileage or walking time.

On behalf of The Cultural Landscape Foundation, I appreciate your interest in *What's Out There Raleigh-Durham-Chapel Hill*, and I hope you will enjoy experiencing the region's unique and valuable landscape legacy.

Sincerely,

Charles A. Birnbaum, FASLA, FAAR
PRESIDENT AND CEO, THE CULTURAL LANDSCAPE FOUNDATION

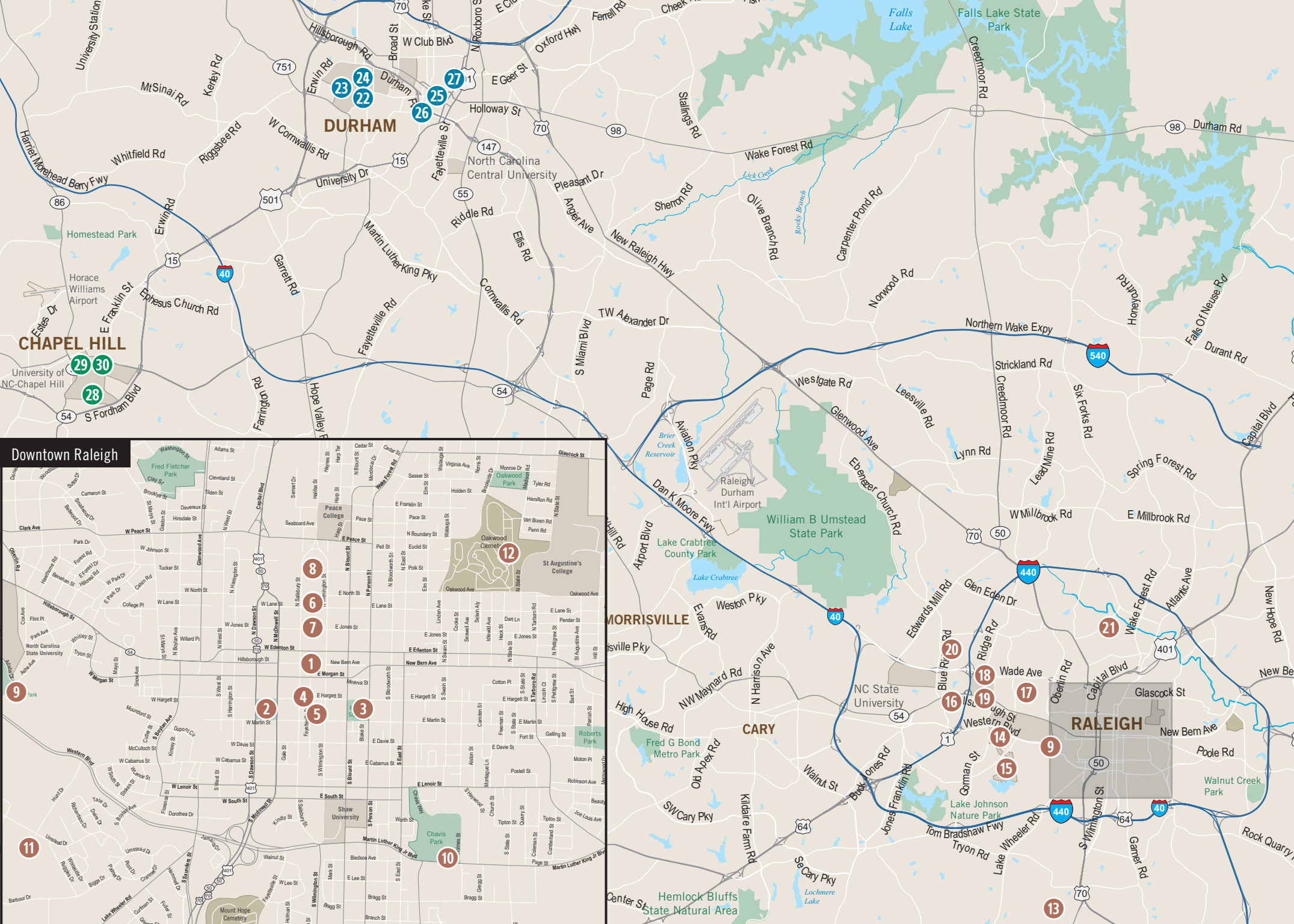


Photo by Mark Phillips

Dorothea Dix Park

List of sites

Raleigh

- 1 Capitol Square
- 2 Nash Square
- 3 Moore Square
- 4 Fayetteville Street Historic District
- 5 Exchange and Market Plazas
- 6 North Carolina Legislative Building and Grounds
- 7 Bicentennial Plaza
- 8 Halifax Mall
- 9 Pullen Park
- 10 John Chavis Memorial Park
- 11 Dorothea Dix Park

- 12 Oakwood Cemetery
- 13 Historic Yates Mill County Park
- 14 North Carolina State University
- 15 NCSU - Centennial Campus
- 16 JC Raulston Arboretum
- 17 The Raleigh Rose Garden - Raleigh Little Theater
- 18 Meredith College
- 19 Mclver Amphitheater
- 20 Museum Park, North Carolina Museum of Art
- 21 Capital Area Greenway System

Durham

- 22 Duke University
- 23 Duke University - West Campus
- 24 Sarah P. Duke Gardens
- 25 American Tobacco District
- 26 American Tobacco Trail
- 27 Parrish Street

Chapel Hill

- 28 University of North Carolina at Chapel Hill
- 29 Coker Arboretum
- 30 Forest Theatre



William Christmas' Plan for Raleigh

Following the Revolutionary War, the North Carolina General Assembly resolved to situate a permanent capital in a central location. In 1792 a thousand-acre plot of thickly forested farmland was purchased from local landowner Joel Lane, and surveyor and former North Carolina state senator William Christmas was hired to develop the plan for the city. Christmas modelled his design after William Penn's Philadelphia Plan, creating a one-square-mile grid of perpendicular streets with integrated green space, centered on Union Square (now Capitol Square), which was designated as the site of the State Capitol building. Four 99-foot-wide thoroughfares acted as the main arteries: Fayetteville, Halifax, Hillsborough, and New Bern Streets. Each of the city's quadrants contained a four-acre square with public green space, named after state leaders Richard Caswell (northwest of Union Square), Thomas Burke (northeast), Alfred Moore (southeast), and Abner Nash (southwest). Each featured diagonal pedestrian pathways, lawns, and commemorative elements, including statuary and civic art.

Despite substantial expansion in recent decades, downtown Raleigh retains much of Christmas' original street grid, and both Moore and Nash Squares continue to function as public parks. Capitol and Moore Squares, and their neighboring streets, were listed in the National Register of Historic Places as the Capitol Area Historic District in 1978 and the Moore Square Historic District in 1983.

Landscape Type:
City Plan – Colonial Era Plan

Designed By:
William Christmas

Related Landscapes:
Bicentennial Plaza
Capitol Square
Fayetteville Street Historic District
Halifax Mall
Moore Square
Nash Square



Photo by Mark Phillips



Photo by Mark Phillips



Capitol Square

Landscape Type:

Public Park –
Greens/Commons/Squares

Landscape Style:

Beaux-Arts / Neoclassical

Designed By:

William Christmas
Ithiel Town
Alexander Jackson Davis
Percival Gallagher
Olmsted Brothers

Related Landscapes:

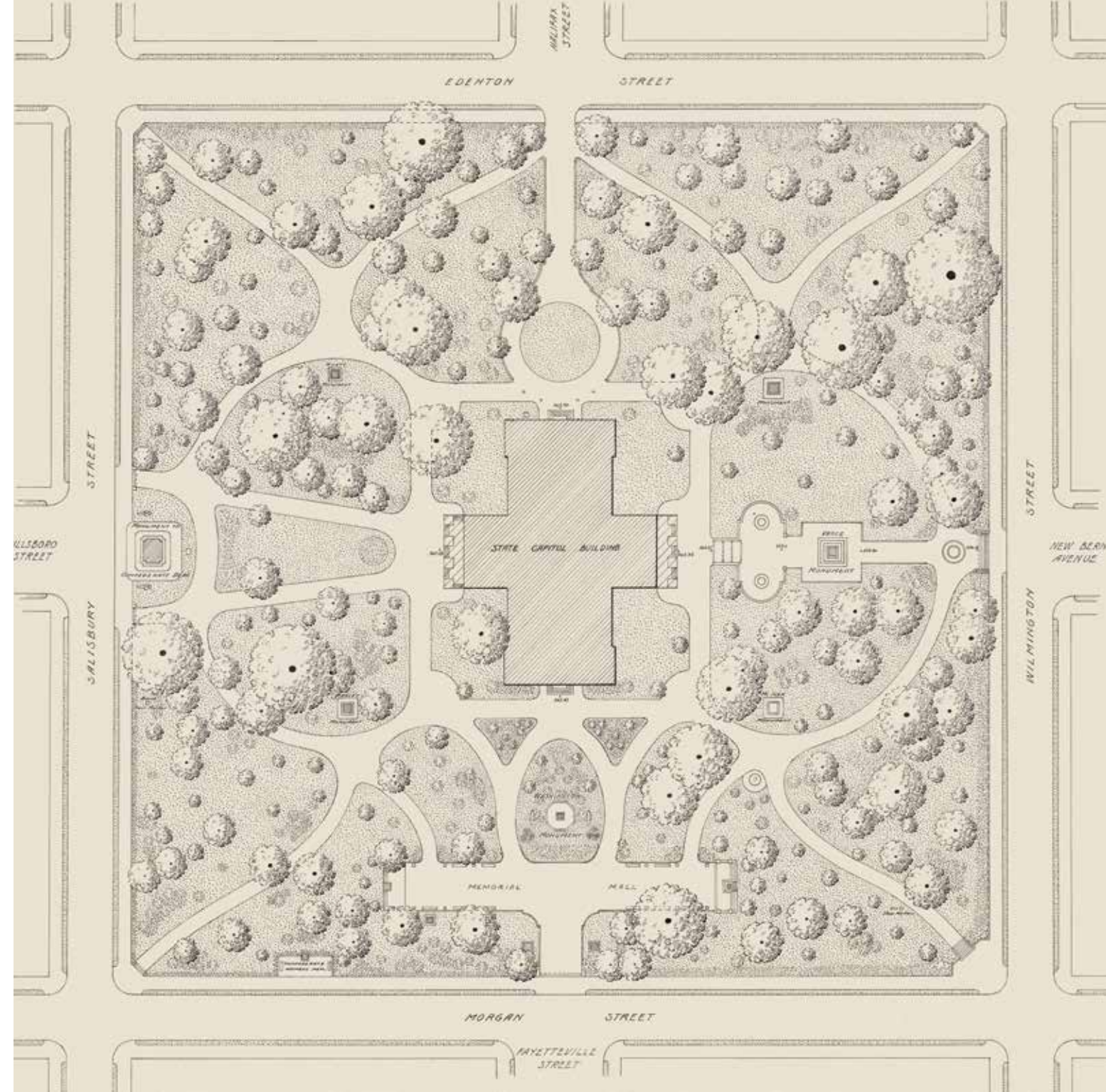
William Christmas' Plan for Raleigh

The largest of the five squares laid out in Christmas' 1792 plan for the City of Raleigh, these six acres continue to be at the geographical heart of the city's downtown. Over the course of its first century the square hosted a series of smaller governmental buildings. At the center was the first capitol, a simple two-story structure replaced in 1833 by a Greek Revival building designed by architects Ithiel Town and Alexander Jackson Davis. Added throughout the nineteenth and twentieth centuries, more than a dozen monuments dot the landscape alongside mature oaks and hickory trees. A statue of George Washington was the first to be installed in 1857, situated opposite Fayetteville Street at the south entrance to the capitol. Erected in 1990, the North Carolina Veterans Monument dominates the north side of Capitol Square, with a 40-foot-tall structure within a paved oval plaza.

In 1928 Olmsted Brothers created a master plan for the capitol grounds, transforming the surroundings from piecemeal development into formalized, publicly accessible green space. The firm designed a park-like setting with curvilinear pebbled paths leading through geometric lawns. Though the paths have been repaved over time, in most cases the Olmsted-planned routes have been preserved. The firm realigned several statues to create a more orderly layout, and introduced landscape features including a stepped plaza with two small fountains at the capitol's east entrance. The Capital Area Historic District was listed in the National Register of Historic Places in 1978.



Photo by Mark Phillips



Nash Square

Landscape Type:
Public Park –
Greens/Commons/Squares

Landscape Style:
Beaux-Arts / Neoclassical

Designed By:
William Christmas
Works Progress Administration

Related Landscapes:
William Christmas' Plan for Raleigh

Situated in the southwest quadrant of William Christmas' Plan for Raleigh, this is one of two squares that continue to fulfill their intended use as public parkland. Named after Abner Nash, the second governor of North Carolina, the lush four-acre landscape contains lawn, a variety of perennials, and many native shade trees, including oaks and magnolias. In the 1940s the Works Progress Administration provided funds for the park's redesign. The four acres are entirely symmetrical, with a network of paths composed of two concentric circles crossed by perpendicular walkways that connect to the four corners of the square, each one splitting in two near the site's edge to provide multiple entry points from the perimeter. Four additional paths act as the main entrances to the park, bisecting each of the sidewalks bordering the square along Dawson, Hargett, McDowell, and Martin Streets. The latter two include shallow steps to contend with the slightly raised topography on the southeast side of the landscape. Central to the park is a small plaza that houses the 50-foot-wide North Carolina Fallen Firefighters Foundation Memorial. Dedicated in 2006, it features a bronze sculpture depicting four firefighters atop a hexagonal cement slab. The sculpture is surrounded by a low, segmented brick wall inscribed with the names of firefighters lost in the line of duty. Erected in 1985 on the park's east side, an eight-foot-tall statue of Josephus Daniels, prominent local newspaper publisher and war veteran, stands on a raised base.



Photo by Mark Phillips



Photo by Aline Nascimento



Moore Square

Situated in the southeast quadrant of the city, this four-acre public space was one of the five squares designated as part of William Christmas' 1792 plan for Raleigh. While consistently used as parkland throughout its history, Moore Square's design changed over time as its surroundings evolved from a quiet residential neighborhood to a bustling commercial district. Initially laid out as a simple open green with a sparse tree canopy, between 1812 and 1879 the landscape was host to several small churches. In 1871 the city planted several stands of oaks as part of a beautification initiative, and by 1899 additional oaks were added, along with a network of diagonal walkways. The 1914 opening of City Market opposite the square's southern edge, and the 1920s development of Hargett Street as "Black Main Street" on its northern edge, established Moore Square as the hub of African American culture in Raleigh for the next several decades. Moore Square continued to be heavily utilized throughout the twentieth century, leading to impromptu additions to the landscape, such as informal meandering paths.

In 2014 the firm Sasaki began to redesign and rehabilitate the historic green. Slated for completion in 2019, the project features a central lawn and a new southern plaza that respect the square's historic visual and spatial relationships, while accommodating contemporary uses. Significantly, the original grand oaks that frame the square will be retained and incorporated into the design. Moore Square and its surroundings were listed in the National Register of Historic Places in 1983 as the Moore Square Historic District.

Landscape Type:
Public Park –
Greens/Commons/Squares

Designed By:
William Christmas
Sasaki

Related Landscapes:
William Christmas' Plan for Raleigh



Fayetteville Street Historic District

Landscape Type:
Pedestrian Mall

Designed By:
William Christmas
Lewis Clarke
Richard C. Bell
Richard C. Bell Associates
Surface 678

Related Landscapes:
William Christmas' Plan for Raleigh

Extending south from Capitol Square, the street central to this two-block-long historic district was one of four main thoroughfares laid out in William Christmas' 1792 plan for the city. Considered Raleigh's "Main Street" for much of its history, in the nineteenth century Fayetteville Street often acted as a parade ground, hosting such events as the march of Union troops toward the State Capitol in 1865. The street is fronted by commercial buildings ranging in style from the Neoclassical Raleigh Post Office and Courtroom, built between 1874 and 1879, to the Modernist trio of bank buildings—Wachovia Bank and Trust, North Carolina National Bank, and Branch Banking and Trust—all completed in 1965. Two pedestrian corridors, designed by Richard Bell in 1965 and redeveloped by Surface 678 in 2015, connect Fayetteville and Wilmington Streets.

A streetcar line served the district from 1891 until 1933, when the tracks were paved over for automobile access. In 1977, in an effort to revitalize downtown Raleigh, Fayetteville Street was converted to a car-free pedestrian mall, with a master plan by landscape architect Lewis Clarke. In 2006 the City reopened the street to traffic. Sidewalks were broadened with brick and modular concrete pavers, street trees were planted, and benches, lighting, and concrete planters were installed. Although sight lines shifted as the city grew, the relocation of the Raleigh Convention Center from Fayetteville Street to a neighboring street in 2005 restored the intended vista toward the Capitol. The Fayetteville Street Historic District was listed in the National Register of Historic Places in 2008.



All photos this page by Mark Phillips



Exchange and Market Plazas

In 1965 Richard Bell designed two narrow plazas replacing parallel side streets in downtown Raleigh, running across the city block bounded by Fayetteville, Hargett, Wilmington, and Martin Streets. Exchange Plaza featured an ornamental fountain accompanied by low planters with trees, shrubs, and perennials, and pebbled paving, later replaced with red brick pavers. Bell implemented a similar treatment for Market Street, to the south. Elements of his design survived there until 2015, including granite chips embedded in the pavement—a nod to the black granite façade of the Brutalist North Carolina National Bank building along the plaza's southern edge.

The plazas were redesigned in 2015-2016, following revitalization projects at both their ends: the reopening of Fayetteville Street to traffic and the renovation of the Moore Square Transit Station. Although distinct spaces, the plazas connect at Fayetteville Street and were designed as a cohesive whole. Landscape architecture firm Surface 678 repaved the plazas and removed existing plant materials to increase the walkable space fivefold. In Exchange Plaza, a curved stone seating wall (the space's central spine) is interrupted by two small grass berms with crape myrtles; in Market Plaza, a steel-framed, glass-canopy shelter accommodates pop-up retail, while five grass strips, each planted with a single tree, form an asymmetrical pattern along the northern side. Exchange Plaza was a contributing feature to the Fayetteville Street Historic District, listed in the National Register of Historic Places in 2008.

Landscape Type:
Plaza
Pedestrian Mall

Designed By:
Richard C. Bell
Richard C. Bell Associates
Surface 678
David McConnell
Matt McConnell

Related Landscapes:
Fayetteville Street Historic District



All photos this page by Mark Phillips



North Carolina Legislative Building and Grounds

Photo by Charles A. Birnbaum



Occupying one square block between Bicentennial Plaza and Halifax Mall, this complex was first envisioned in 1957 to house the legislative branch of the state government. In 1962 Edward Stone, Sr., and Raleigh architecture firm Holloway-Reeves designed the Modernist three-story building, the uppermost story rising from the square plan in the form of a Greek cross. In 1963 Richard Bell joined the project with Edward Stone, Jr., as a consultant. They added square rooftop gardens at the four corners above the second story, each with native dogwoods and crepe myrtles whose pink and red flowers contrast with the building's stark white marble façade. Bell designed five interior courtyards and a rotunda, which are largely intact. All feature marble planters with Filipino tree ferns; the central interior garden also contains a round reflecting pool encircled by marble seating.

The building is surrounded by an etched-marble colonnade—ornamentation atypical of Modernist design. A granite apron extends from the structure on all sides, with rows of square planters on its east and west sides and small fountains at the two south-facing corners, bookending the main entrance. Beyond the walkway edged with low hedges, a lawn extends to the boundaries of the sidewalks, bordered by oaks and maples. Due to a change in grade, the lawn fronts the garage-level of the building on its north and west sides. At the lowest, northern edge, a pedestrian overpass connects from the structure's main level to Halifax Mall. The construction of the Legislative Building and grounds was the catalyst for the development of the public spaces to its north and south.

Landscape Type:
Institutional Grounds —
Government Institution or Facility

Landscape Style:
Modernist

Designed By:
Edward Durell Stone
Holloway-Reeves
Richard C. Bell
Edward Stone, Jr.



Bicentennial Plaza

Landscape Type:
Pedestrian Mall
Plaza

Landscape Style:
Modernist

Designed By:
Richard C. Bell
Richard C. Bell Associates
Bruno Zevi

Related Landscapes:
William Christmas' Plan for Raleigh

This processional space between the North Carolina State Capitol and the North Carolina Legislative Building directly to its north occupies the footprint of Halifax Street, one of the four main axial avenues in William Christmas' 1792 plan for Raleigh. While Fayetteville Street, extending south from Capitol Square, became the spine of the city's business district, Halifax and its surrounding streets emerged as a residential neighborhood in the nineteenth century. In response to the urban blight facing the area in the early twentieth century, the city elected to convert it into a governmental district. In 1976 Halifax Street was closed to traffic, and Richard Bell, who had designed the landscape and interior gardens for the Legislative Building beginning in 1963, was hired to design the plaza. He created a red-brick-paved plaza with an open lawn on either end. A bronze statue of Sir Walter Raleigh (by Italian sculptor Bruno Zevi) and an exact replica of the Liberty Bell were introduced as focal elements. The openness of the pedestrian mall increased freedom of movement while forging a stronger visual and physical connection between the Capitol and the new Legislative Building.

In 1992 the North Carolina Museum of History moved to the east side of Bicentennial Plaza. At that time the plaza was redesigned and furnished with wide granite pavers and trees and perennials fronting the museum. Artifacts and informational plaques were also added, increasing site interpretation and strengthening the relationship between the museum's collections and its setting.



Photo by Mark Phillips



Photo by James Williams



Photo by Mark Phillips

Halifax Mall

Situated between Lane, Salisbury, Peace, and Wilmington Streets in downtown Raleigh, this civic space encompasses what was once the northernmost section of Halifax Street in William Christmas' 1792 plan for the city. Several urban renewal projects occurred in Raleigh in the 1950s and 1960s, including the construction of Downtown Boulevard (now Capital Boulevard) to the west of the original Halifax Street. The new boulevard rerouted traffic and led to the eradication of Smoky Hollow, a racially integrated, blue-collar neighborhood abutting Halifax Street to its west. Its construction subsequently influenced the routes of several nearby streets, including Salisbury and Wilmington Streets to the east and west of Halifax Street, respectively. Originally parallel, they were modified to merge south of Peace Street, cutting Halifax Street off from traffic.

Halifax Mall was not realized as a public space until 1977, when Raleigh architect A.G. Odell designed two concrete Brutalist structures at the future mall's northern end—the fifteen-story Archdale Building and the six-story Dobbs Building. This led to the construction of the mall as an open lawn, bordered by *allées* of trees. Three angled, crisscrossing walkways connect to the governmental institutions lining the public green, resulting in one triangular and three trapezoidal lawn panels. Along Salisbury Street, the central of three building plots was preserved as open space, with a geometric lawn mitigating the grade change between street level and the raised mall. Directly opposite this green, a small paved plaza provides pedestrian access to the mall from Wilmington Street.

Landscape Type:
Pedestrian Mall
Public Park —
Greens/Commons/Squares

Landscape Style:
Modernist

Designed By:
A.G. Odell

Related Landscapes:
William Christmas' Plan for Raleigh



All photos this page by Mark Phillips



Pullen Park

Landscape Type:
Public Park – Neighborhood Park

Landscape Style:
Picturesque

Designed By:
Richard Stanhope Pullen
Wiley Howell
Richard C. Bell
Richard C. Bell Associates
Little & Little Landscape Architects
HagerSmith Design

In 1887 Richard Stanhope Pullen donated 66 acres of farmland to the City of Raleigh for the establishment of a public park. Pullen and park-keeper Wiley Howell designed the recreational space, planting a variety of trees and shrubs, including magnolias, cedars, and willow oaks. They constructed a central pavilion and circular concrete fountain, as well as several pedestrian bridges over an existing railway. In 1891 Pullen installed a men's-only wooden swimming pool, and in 1895, a pool for women was added. From 1899 to 1938 the park was home to a small zoo. Jim Crow laws prohibited African Americans from using many of the park facilities, and in 1937 John Chavis Memorial Park was established approximately two miles away to serve as Pullen Park's "separate but equal" counterpart.

Throughout the twentieth century many amenities were added, including a manmade lake for boating, picnic facilities, concession stands, ball fields, tennis courts, indoor recreation and community centers, a carousel, and a miniature train. In the 1970s prolific landscape architect Richard Bell worked on a master plan for the park. In 2009 Little & Little Landscape Architects, architecture firm HagerSmith Design, and structural engineers Lysaght & Associates were hired to renovate the park and restore many of its historic features. A new welcome center, entry and picnic shelters, and a replacement structure for the historic miniature railway were introduced. The design team also constructed a house to protect the park's rare, hand-carved Dentzel Carousel, built circa 1900, which was listed in the National Register of Historic Places in 1976.



All photos this page by Lan Luo



John Chavis Memorial Park

Located in southeast Raleigh and named for a free African American preacher and Revolutionary War veteran, this 26.5-acre park was developed in 1937 as a "separate but equal" recreational facility in parity with nearby Pullen Park. This was one of several segregated parks built in North Carolina with federal funding, including contributions from the Works Progress Administration. Making use of rustic materials, the park was designed by G. Robert Derick, a National Park Service landscape architect.

The park originally comprised an amphitheater, pool, carousel, and simple picnic shelters amid mature-canopy trees. Two bridges crossed a small stream running through the park. The bridges and amphitheater were faced with uncoursed or loosely coursed stone in shades of tan and brown. The shelters, built of rough log framing members, were left exposed, reflecting and blending with their surroundings. A track field at the northeast and a baseball field at the southeast were soon added. A 1972 master plan by Jerry Turner & Associates brought many changes. The Olympic-sized pool was replaced with a smaller pool and a community center was built (and later renovated). The Allan Herschell Carousel was moved from its central location to a climate-controlled carousel house in 2013. Other key features, including the bridges, picnic shelters, amphitheater, and the original carousel pavilion remain in their original locations. Listed in the National Register of Historic Places in 2016, the park has continued to be a focal point for the city's African American community, though Raleigh's public facilities were fully desegregated in the 1960s.

Landscape Type:
Public Park – Neighborhood Park

Landscape Style:
Picturesque

Designed By:
G. Robert Derick
Jerry Turner & Associates
Works Progress Administration



Photo by James Willamor



Photo by Shama Chowdh



Photo by Mary Ruffin Hanbury

Dorothea Dix Park

Landscape Type:
Institutional Grounds –
Medical Institution
Public Park – Neighborhood Park

Landscape Style:
Picturesque

Designed By:
Alexander Jackson Davis
Michael Van Valkenburgh
Associates

Located approximately two miles southwest of downtown Raleigh, this park occupies 308 acres of rolling hills that were once part of a state mental hospital. In 1848 Dorothea Lynde Dix brought her campaign to improve treatment for the mentally ill to Raleigh, where she established a state institution in what is now the Dix Hill Historic District. In 1850 prominent architect Alexander Jackson Davis designed the principal hospital building (completed 1856), and further structures were added throughout the nineteenth and twentieth centuries. By 1974 the Dorothea Dix Hospital campus comprised 282 buildings on 2,343 acres of the hilltop landscape, housing more than 2,700 patients. In 1984 roughly 1,000 acres were transferred to two neighboring institutions – North Carolina State University for its new Centennial Campus, and the State Farmers Market. The remaining grounds continued to function as a mental health facility until 2000, when most of the patients were relocated. Shortly thereafter, the psychiatric hospital was slated for closure. In 2015 the City of Raleigh purchased the land from the State of North Carolina and opened it as a public park, and in 2017 the Raleigh City Council and the newly formed Dix Park Conservancy selected Michael Van Valkenburgh Associates to develop a comprehensive master plan. The landscape, which provides panoramic views of the Raleigh skyline, retains many historic buildings, and its north-facing slope, known as “The Grove,” is home to significant mature oaks and dogwood trees. Dorothea Dix Hospital was listed in the National Register of Historic Places in 1990.



Photo courtesy Raleigh Parks, Rec. and Cultural Resources



Photo by Charles Fink



Photo courtesy Raleigh Parks, Recreation, and Cultural Resources



Oakwood Cemetery

In 1867 prominent landowner Henry Mordecai donated 2.5 densely wooded acres to the Wake County Ladies' Memorial Association to establish a Confederate cemetery. By 1869 the newly formed Raleigh Cemetery Association had secured an additional 22 acres, a portion of which was allocated for a Jewish section on the cemetery's eastern side. The first known map of the cemetery was drawn in 1869 by H. A. Engelhardt. It depicts the square layout of the Confederate cemetery and the adjacent Hebrew plot on the southernmost portion of the sprawling grounds, with a network of paths, lakes, ponds, and trees dotted throughout. While the water features are not present on the contemporary grounds, stone bridges traversing changes in grade show traces of their origins that have shaped the landscape. Many oaks that pre-date the cemetery were retained, while others were introduced over the years, including cedars, maples, and dogwoods. The site's varying topography is highlighted by a vast collection of late-nineteenth-century funerary art, tombstones, and memorial chapels. One such example is the House of Memory, a Gothic-style stone pavilion erected in 1935, in the Confederate section, to commemorate the soldiers interred there. A monumental three-arched granite entryway with wrought-iron gates marks the main entrance to the cemetery, on Oakwood Avenue. Now encompassing 102 acres and nearly 20,000 burials, Oakwood Cemetery is a contributing landscape to the Oakwood Historic District, listed in the National Register of Historic Places in 1974.

Landscape Type:
Cemetery – Rural Cemetery

Landscape Style:
Picturesque

Designed By:
Heinrich Adolph Engelhardt



Photo by Marilyn McHugh



All photos this page by Marilyn McHugh



Historic Yates Mill County Park

Landscape Type:
Public Park

This 174-acre landscape is located in central Wake County, five miles south of downtown Raleigh. The site's predominant feature is a restored eighteenth-century water-powered gristmill. One of 70 such mills that once served the region, it is the only one currently in operating condition. The property passed through the ownership of several prominent businessmen during nearly 200 years of operation, between its circa-1756 construction and its closure in 1953. In 1963 the mill and several hundred surrounding acres were purchased by North Carolina State University (NCSU), which maintains ownership to this day. In 1989 the non-profit Yates Mill Associates (YMA) was founded to restore the mill and preserve the landscape's agricultural heritage. In 2006 Historic Yates Mill County Park was opened to the public, managed through a partnership between NCSU, the YMA, and Wake County Parks, Recreation & Open Space.

Accessed via Lake Wheeler Road, the park includes a visitor center, an environmental research center, and a wildlife refuge, which occupies most of the site. The historic mill is situated on the east bank of a twenty-acre pond surrounded by a forested nature preserve to its north and west. A boardwalk traversing the pond's northern end provides a viewpoint from which to observe the site's natural and scenic assets and gives direct pedestrian access to the preserve's three miles of hiking trails. Picnic areas and the visitor center are located to the east of the pond, and a small wooden amphitheater is sited within an open lawn near the park entrance. Yates Mill was listed in the National Register of Historic Places in 1970.



Photo by Vine123



Photo by Tyler Kuss



Photo by Tyler Kuss

Photo by Tyler Kuss



North Carolina State University (NCSU)

Located approximately twelve miles west of downtown Raleigh, this university was founded in 1887 pursuant to the Morrill Act of 1862, which made federal land available for the purposes of establishing higher education facilities for the teaching of agriculture, mechanical arts, and military science. Originally serving fewer than 100 students in a single building, the institution has since grown to 2,100 acres encompassing the Central, North, South, and Centennial Campuses.

In 1919 architect Hobart Upjohn and landscape architect Warren Manning developed the first comprehensive master plan for the campus (now North Campus). Construction for Memorial Belltower at the campus' Hillsborough Street entrance began in the 1920s, with stonework completed in 1937 through Works Progress Administration funding. In 1958 an updated plan called for expansion to a second, south campus, and designated a central pedestrian area, University Plaza, for connectivity between the two spaces. In 1963 Richard Bell's newly formed firm, Richard C. Bell Associates, completed the master plan for the contiguous campuses. The firm implemented a new system for vehicular and pedestrian traffic and designed University Plaza as a paved open space bordered by lawn and trees, earning the nickname "The Brickyard" for its red and white brick paving (a nod to the university's official colors). Another significant phase of expansion occurred in 1984 with the creation of Centennial Campus, which extended the original campus boundaries to the south and west and more than doubled its size.

Landscape Type:
Campus – Land Grant College

Landscape Style:
Beaux-Arts / Neoclassical
Modernist

Designed By:
Hobart Upjohn
Warren Manning
Richard C. Bell
Hal McNealy
Richard C. Bell Associates
Works Progress Administration

Related Landscapes:
JC Raulston Arboretum
NCSU – Centennial Campus



Photo by K. O'Brien



All photos this page courtesy NC State University



NCSU - Centennial Campus

Landscape Type:
Campus

Designed By:
Claude McKinney
LandDesign, Inc.
Susan Hatchell Landscape
Architecture
ColeJenest & Stone

Related Landscapes:
North Carolina State University

In 1984 North Carolina State University (NCSU) elected to build a second campus approximately one mile south of Memorial Belltower. Some 385 acres were acquired from Dorothea Dix Hospital, and an additional 455 acres were donated by the State of North Carolina in 1985. Unlike NCSU’s main campus, which developed in haphazard fashion over the course of a century, Centennial Campus had the benefit of a formal master plan from its inception. Adopted in 1987, the plan by Claude McKinney, dean of the School of Design, focused on the landscape, emphasizing a network of paths, courtyards, and open spaces that provide connectivity among the individual research and institutional buildings.

The Charlotte-based firm LandDesign, Inc., worked on the design for Centennial Campus, including The Oval (the central campus green) and the clustering of buildings into “urban villages,” organized by discipline. In 2004 the NCSU College of Engineering began its move to The Oval, a long-term plan projected for completion in 2020. In 2012 Susan Hatchell Landscape Architecture and ColeJenest & Stone designed the grounds for the James B. Hunt Library along the southwestern edge of The Oval. They extended the green space in front of the library building with an open lawn bordered by perennials and shade trees and a paved walkway leading to the library’s main entrance. The campus also includes Lake Raleigh and its surrounding tree preserve area, Lonnie Poole Golf Course, and a housing complex called “The Greens.”



All photos this page courtesy NCSU University



JC Raulston Arboretum

Located 1.5 miles west of North Carolina State University’s main campus, this 10.5-acre arboretum serves as an educational resource for the university and its community. Established as the North Carolina State University Arboretum in 1976, the arboretum was ultimately renamed in honor of its founder, Dr. J.C. Raulston, after his passing in 1996. Raulston’s landscape architecture student Fielding Scarborough created the arboretum’s first master plan in the 1970s on an eight-acre parcel along Beryl Road. The landscape design was soon implemented by Raulston, his research technician Newell Hancock, and several other students.

A network of paved paths weaves through one of the most extensive collections of plant materials adapted for use in the Southeast, displayed across dozens of gardens and greenhouses, including the White Garden, Lath House, Rose Garden, Winter Garden, Asian Valley, Plantsmen’s Woods, the Swindell Contemplation Garden, Xeric Garden, Scree Garden, and the student-designed Model Gardens. Central to the arboretum are the Geophyte Border, highlighting hundreds of bulbs, tubers, and corms, and the Perennial Border, a 300-foot-long, eighteen-foot-deep seasonal display with a color scheme derived from Gertrude Jekyll’s Munstead Wood garden. The arboretum also features specialized collections, including redbuds, maples, magnolias, and dwarf loblolly pines, while the Great Lawn and Gathering Lawn provide areas for passive recreation. In 2002 a formal visitor center and an education center were added to the grounds.

Landscape Type:
Arboretum

Landscape Style:
Picturesque

Designed By:
J.C. Raulston
Fielding Scarborough

Related Landscapes:
North Carolina State University



All photos this page courtesy NCSU University



The Raleigh Rose Garden - Raleigh Little Theater

Landscape Type:
Amphitheater –
Depression Era Theater

Landscape Style:
Arts & Crafts

Designed By:
Rubee Jeffery Pearse
Edwin Thurlow
Works Progress Administration

Situated to the north of the North Carolina State University campus, this 6.5-acre rose garden and indoor-outdoor theater complex is sited on the original 1873-1925 North Carolina State Fair Grounds, which was also used as a military training camp during World War I and was briefly developed as a racetrack. In the mid-1920s, the property was sold to the City of Raleigh as part of a larger tract slated for development as a trolley-car suburb. The neighborhood named Fairmont (now the West Raleigh Historic District) developed post-World War II; however, the fair grounds' sloping topography ultimately encouraged the city to consider non-residential uses for the landscape.

In 1938 the Works Progress Administration proposed a community theater. Landscape architect Rubee Pearse used the landscape's natural depression to create the outdoor amphitheater. The semi-circular terraced seating is composed of randomized ashlar stone risers with concrete copings, among grass aisles. At its base, a sunken orchestra pit sits before a raised wooden stage, also faced with ashlar stonework. Single-story stone buildings bracket the stage, and evergreen trees line its perimeter, acting as a set backdrop. Beyond the trees lies a 60-bed rose garden, designed in 1957 by Edwin Thurlow, founder of the landscape architecture program at the NCSU School of Design. Following the footprint of the former racetrack, the rose beds are arranged in a deep semi-circle, centered around a fountain at the curved northern end. A stone-and-wood arbor lies to the north of the rose garden, and hundreds of evergreen and deciduous trees surround the theater and garden.



Photo by Tyler Kuss

Meredith College

This women's liberal arts college was founded in 1899 by the Baptist State Convention of North Carolina as Baptist Female University. Originally located in downtown Raleigh, in 1926 the university, by then renamed Meredith College in honor of Baptist leader Thomas Meredith, was relocated to its current location on Hillsborough Street, three miles west of downtown. Local architecture firm Wilson, Berryman & Kennedy designed a quadrangle with a central lawn and six Georgian-style buildings. East and west quadrangles were soon added, and a network of brick and concrete sidewalks was constructed in a radiating pattern throughout the campus.

Beginning in 1944 and through the 1950s, landscape architect Charles Gillette worked on plans for the campus, which included new parking facilities and planting plans, as well as additional buildings. In 1964 landscape architect Richard Bell was hired to design the 1,500-seat Mclver Amphitheater and the adjacent four-acre Meredith Lake. In 1968 he implemented a comprehensive master plan that also included new roads, formal gardens, a library, residence halls, and an athletic field and gymnasium. In 1974 the campus' formal entrance drive was enhanced with the addition of the Shaw Memorial Fountain, another component of the Bell plan, and a row of fifty Japanese cherry trees was added in 1980-1981. Today the campus spans 225 acres. The 5.3-mile Reedy Creek Trail connects Meredith College with other key institutions in the area, including North Carolina State University, William B. Umstead State Park, and the North Carolina Museum of Art.

Landscape Type:
Campus – Quadrangle Plan

Landscape Style:
Beaux-Arts / Neoclassical
Colonial Revival
Modernist
Picturesque

Designed By:
Wilson, Berryman & Kennedy
Charles Freeman Gillette
Richard C. Bell
Richard C. Bell Associates

Related Landscapes:
Mclver Amphitheater



Photo courtesy Meredith College



Photo courtesy Meredith College



Photo by Abby Labar

Mclver Amphitheater

Landscape Type:
Amphitheater – Modern Theater

Landscape Style:
Modernist

Designed By:
Richard C. Bell
Richard C. Bell Associates

Related Landscapes:
Meredith College

This 1,500-seat amphitheater faces a four-acre lake in the southeast quadrant of the Meredith College campus. Made possible by a bequest from the estate of North Carolina native Elva Bryan Mclver, the lake and theater were designed by Richard Bell in 1964 as the first stage of his comprehensive master plan, which introduced Modernist design elements to the campus—a notable departure from its traditional Georgian-style core. The open-air theater is composed of a large, circular lawn performance area surrounded by stepped redbrick seating and alternating strips of grass. Accessible by a wooden pedestrian footbridge, an island in the lake acts as a second stage. A circuitous brick path rings the lake, terminating at a small, wooden-roofed structure built in 1977, the Ellen Amanda Rumley Gazebo. The surrounding landscape includes many native plantings, such as mature canopy oak and pine trees, oakleaf hydrangeas, Carolina sweetshrub, and groupings of ostrich fern. Various native and exotic specimens from the Ruby McSwain Magnolia Collection are found here and throughout the campus.

In the early 1990s repairs were made to the amphitheater and lake. In 2007 the amphitheater, gazebo, and surrounding landscape were renovated. New plantings were added, including beautyberry, ginger lilies, fairy magnolia shrubs, and venus dogwoods.



Photo courtesy Meredith College



Photo courtesy Meredith College

Photo courtesy Meredith College



Museum Park, North Carolina Museum of Art

Photo courtesy North Carolina Museum of Art



This outdoor art park effectively extends the holdings of the North Carolina Museum of Art into the surrounding landscape. The site was formerly a Civil War training facility and, more recently, a prison. The first museum building, a scaled-down version of a design by Edward Durell Stone, opened on 50 acres in 1983. In 1988 architects Laurie Hawkinson and Henry Smith-Miller, landscape architect Nicholas Quennell, and artist Barbara Kruger won a national competition to develop a master plan for the site. In 1990 Daniel Gottlieb became the director of Planning, Design & Museum Park, and in 1997 the first phase of the master plan was realized with the construction of an outdoor theater and the words “PICTURE THIS” formed by living and non-living materials inscribed in 80-foot-long letters across 2.5 acres. In 1999-2000 the museum campus was expanded by the State Legislature to 164 acres and the first of the park’s trails opened to the public. The park has since grown to include over three miles of paved, graveled, or mulched trails that meander through woodlands and fields past more than a dozen site-specific works of art that actively engage with the landscape. Greenway Trail crosses the Raleigh Beltline to the east of the park and reaches Meredith College, extending west to connect with Umstead State Park via the Reedy Creek Greenway. In 2010 the West Building opened, with gardens designed by Walter Havener of Surface 678 and three reflecting pools derived from a schematic design by Peter Walker. In 2014 Mark Johnson of Civitas was selected to design an expansion of the Museum Park.

Landscape Type:
Institutional Grounds –
Cultural Institution

Landscape Style:
Postmodernist

Designed By:*
Edward Durell Stone
Quennell Rothschild Associates
Barbara Kruger
Smith-Miller + Hawkinson
Architects
Surface 678
Civitas
Thomas Phifer Partners
Stewart

* Due to limited space, individual names associated with firms are not listed here.

All photos this page courtesy North Carolina Museum of Art



Capital Area Greenway System

Landscape Type:
Public Park – Park System

Designed By:
William L. Flournoy, Jr.

Spanning 117 miles throughout the capital region, this system of greenway trails transforms Raleigh's discrete public parks into a cohesive open space network. More than 30 interconnected, multi-use trails link to the 9,000 acres of public parkland maintained by the Raleigh Parks, Recreation and Cultural Resources Department. Following a trend that had already achieved success in such cities as Chicago and Boston, in the late 1960s Raleigh's rapid growth led its citizens to establish a system that would ensure their continued access to green space. By 1975 several individual trails had been constructed. In 1976 William Flournoy, then a graduate student at North Carolina State University, submitted a Capital City Greenway master plan to the city council, and over the next 30 years, more than 100 miles of greenway were developed based on his recommendations.

Designed for a variety of recreational activities, the greenway also aids in managing stormwater runoff, with most sections running along streams and around lakes. Dozens of native and invasive plant species are found throughout the system, with sweetgum, loblolly pine, red maple, Japanese honeysuckle, and yellow poplar among the most prominent. The majority of the greenway's paths are paved with concrete, asphalt, or crushed granite, while select trails retain a natural, unpaved surface. Special features were constructed to contend with variable environments, such as a suspension bridge traversing the Neuse River, and boardwalks over marshy areas. The trails connect to downtown Raleigh and pass directly through major institutions, including Meredith College and North Carolina State University.



Photo by Scott Thompson



Photo by Mengxi Cao



Photo by Mengxi Cao

Photo by Mengxi Cao



Duke University

This research university grew from humble beginnings as a one-room schoolhouse founded in 1838 by a community of Methodists and Quakers in Randolph County. Hoping to attract more students, the school, by then called Trinity College, was relocated to Durham in 1892. Originally occupying 97 acres within the burgeoning city, the college became a full university in 1924 with a major endowment by James Duke. Today, Duke University comprises nearly 9,000 acres spanning three contiguous campuses.

In the 1930s Olmsted Brothers, led by Percival Gallagher, designed the campus grounds, including a circulation system and quadrangles for both the Georgian East Campus (the site of the original Trinity College) and the Collegiate Gothic West Campus. Having recently completed work on the University of Chicago, Olmsted Brothers applied the same Beaux-Arts design principles to Duke's West Campus, with a cruciform lawn, canopy trees, and long, axial vistas. In 1938 the Sarah P. Duke Gardens were established, with a design by landscape architect Ellen Shipman. Over the next 50 years, the university grew in a haphazard manner. In the 1990s a conceptual plan by Laurie Olin introduced standards for site furniture and streetscapes, creating a more cohesive environment, and in 2000 Duke adopted a campus master plan by Lee Copeland and Jeff Benesi that further unified the landscape. While many landscape architects and firms have contributed the West Campus in the 21st century, both East and West Quads retain the lawns, oaks, and axial relationships integral to the original Olmsted Brothers design.

Landscape Type:
Campus – Quadrangle Plan

Landscape Style:
Beaux-Arts / Neoclassical

Designed By:
Percival Gallagher
Olmsted Brothers
Horace Trumbauer
Julian Abele
Ellen Shipman
Laurie Olin
Hanna/Olin
Lee Copeland
Jeff Benesi

Related Landscapes:
Duke University – West Campus
Sarah P. Duke Gardens



Photo courtesy Duke University



Photo by Mark Hough



Photo courtesy Duke University



Photo courtesy Duke University

Duke University - West Campus

Landscape Type:
Campus – Quadrangle Plan

Landscape Style:
Beaux-Arts / Neoclassical

Designed By:*
Olmsted Brothers
OLIN
EDAW
Quennell Rothschild Associates
Carol R. Johnson Associates
Michael Vergason Landscape Architects
Hargreaves Associates
Reed Hilderbrand
Nelson Byrd Woltz
Surface 678
Stewart

* Due to limited space, individual names associated with firms are not listed here.

Designed by Olmsted Brothers in the 1930s for the expanding university, the quadrangle system central to this campus continues to be at the heart of Duke University. While East Campus' park-like landscape of canopy oaks in an open lawn has remained relatively intact, West Campus, with its picturesque landscape of woodlands and rolling hills, has experienced dramatic change since the 1980s. Notable undertakings include Laurie Olin's 1983 landscape design for the School of Business (with firm Hanna/Olin), the beginning of a longstanding relationship between Olin and the university, and George Stanziale's (Haden Stanziale) designs for the School of Public Policy and the Athletics precinct.

Mark Hough, Duke University's first landscape architect, has overseen myriad projects since his appointment in 2000. In 2006 Glenn Allen (Hargreaves Associates) transformed an elevated Brutalist concrete walkway into a 40,000-square-foot paved plaza, which was expanded in 2012 by Gary Hilderbrand and Eric Kramer (Reed Hilderbrand), who also restored the adjacent historic quadrangle, including the preservation of legacy trees, and Campus Drive, the Olmsted Brothers-designed central spine linking East and West campuses. In further fulfillment of Olmsted Brothers' master plan, in 2012 Warren Byrd (Nelson Byrd Woltz) reclaimed a six-acre pond as part of a broader stormwater-management strategy. EDAW, led by Roger Courtney, developed the Engineering Quad as an open lawn that relates to the informal layout of the surrounding buildings, and OLIN designed landscapes for the Law School, Science Center, and Medical Center.



All photos this page by Mark Hough



Sarah P. Duke Gardens

This public garden originated in the early 1930s, when a modest flower garden was planted in a ravine at the edge of Duke University's West Campus. In 1937 a donation from Mary Duke Biddle (in memory of her mother, benefactor Sarah P. Duke) helped transform the site into a 55-acre designed landscape containing a nearly twelve-acre Terrace Garden by landscape architect Ellen Shipman. At the top of seven stone-walled terraces, a circular wisteria-covered pergola frames views down plateaus with profusely blooming bulbs and perennials along a main axis, terminating in a small pond. Integral to the rhythm of the axial stairs are garden statuary and fountains. While Shipman's planting scheme proved an incomplete success on the terraces where most of the perennials failed to flourish, many of her Japanese cherries, crabapples, and shrub plantings have survived, adding color and texture to the garden.

Between 1959 and 1963, landscape architect William Leong implemented a master plan, including designs for the South Lawn. In 1979 Linda Jewell produced a plan that resulted in the design for the Asiatic Arboretum. Sam Reynolds, her partner at Reynolds & Jewell, renovated the Rose Circle, Rollins Overlook, and numerous garden structures. In the early 2000s, Warren Byrd designed the landscape of the Doris Duke Center, including the Angle Amphitheater and Virtue Peace Pond. A new master plan for the Gardens was created by Marshall Tyler Rausch in 2004. The most significant project of the 2010s has been the Pine Clouds Mountain Stream in the Japanese Garden, designed by Sada Uchiyama.

Landscape Type:
Botanical Garden
Commemorative Landscape

Landscape Style:
Beaux-Arts / Neoclassical

Designed By:
Ellen Shipman
William B.S. Leong
Linda Jewell
Sam Reynolds
Reynolds and Jewell
Warren Byrd
Nelson Byrd Woltz
Marshall Tyler Rausch
Sada Uchiyama

Related Landscapes:
Duke University
Duke University – West Campus



Photo courtesy Duke University



Photo by Carol M. Highsmith



Photo by Mark Hough

American Tobacco District

Designed By:

Smallwood, Reynolds, Stewart,
Stewart
Surface 678

This former industrial complex in downtown Durham contains fourteen structures that trace the rich history of the tobacco industry in North Carolina from the 1870s to the 1950s. The 14.58-acre American Tobacco Company Manufacturing Plant (also known as the American Tobacco Campus) comprises the core of the district, while the 21st-century Durham Bulls Athletic Park and Durham Performing Arts Center lie to its east across Blackwell Street.

After serving in the Civil War, Washington Duke returned to Durham to establish a family business in tobacco manufacturing. In 1890 Duke & Sons merged with its four major competitors to become The American Tobacco Company, relocating to the Italianate W. T. Blackwell & Company Factory (constructed 1874; designated a National Historic Landmark in 1977) at what is now the district's northern end. Warehouses and tobacco production facilities were built throughout the early twentieth century, including the Lucky Strike Building (1901-1902) with its iconic smokestack. In 2001 the design firm Smallwood, Reynolds, Stewart, Stewart was hired to renovate the campus, which had shut down in 1987. The firm added an artificial river that runs the path of the old train line, culminating in a multi-level pool surrounding the original water tower and a 2,500-seat outdoor amphitheater. Formerly paved areas were planted with lawn and trees, ample outdoor seating was added throughout, and factory buildings were adaptively reused for housing, entertainment, retail, and restaurants. The American Tobacco Company Manufacturing Plant was listed in the National Register of Historic Places in 2000.



Photo by Mark Phillips



Photo by Jodi Hart



Photo by Mark Phillips

Photo courtesy Scott Faber Photography



American Tobacco Trail

Landscape Type:
Public Park

Designed By:
Charles Flink
Greenways Incorporated

This 22-mile-long recreational trail extends from the American Tobacco Campus in downtown Durham, southward through Chatham County, to its terminus at Jordan Lake in Wake County, near U.S. Route 64. The trail traces the original route of the New Hope Valley Railroad, constructed in 1906. From about 1920 to 1974, the railroad's primary function was to transfer tobacco from regional farms into the city, until the construction of Jordan Lake re-routed the line. Portions of the railroad lay abandoned until 1989, when the Triangle Rails to Trails Conservancy was founded with a mission to preserve abandoned railway corridors for potential future transportation use, and to otherwise adapt them for public recreation.

In 1992 landscape architect and environmental planner Charles Flink developed the master plan for the American Tobacco Trail. Over the next few decades, each county implemented their segment to create one continuous route. The Durham section of the trail, which opened in 2003, is approximately ten feet wide and is composed of paved asphalt and concrete. Once in Chatham County, the trail transitions to a dual surface of asphalt/concrete and crushed granite, while the southernmost section, in Wake County, is fully composed of crushed granite. The project's final construction phase, the implementation of a pedestrian bridge over Interstate 40, was completed in 2014. The American Tobacco Trail was the first designated North Carolina segment of the East Coast Greenway, a fifteen-state, 3,000-mile-long biking and walking route.



Photo courtesy Mark Phillips



Photo courtesy Greenways Incorporated



Photo courtesy Ken Jackson

Parrish Street

This approximately four-block-long commercial district was developed at the beginning of the twentieth century as a hub for black-owned businesses within a predominantly white neighborhood. The district was praised early on as a model of economic empowerment for African Americans in the segregated South by such prominent figures as W. E. B. Du Bois and Booker T. Washington. The moniker "Black Wall Street" gained traction in the 1950s, recognizing the many financial enterprises that thrived there, such as the Mechanics and Farmers Bank, the headquarters of which was designated a National Historic Landmark in 1975. Black Wall Street continued to flourish until 1970, when the construction of the Durham Freeway (North Carolina Highway 147) and associated urban renewal projects led to the demolition of much of the area, including the nearby Hayti neighborhood, an historically African American community established by freedmen following the Civil War.

Today, Parrish Street and its surroundings are part of the fabric of downtown Durham. A series of six bronze sculptures installed from 2008-2009 lines the street, tracing and interpreting its historic significance via three themes: *Tobacco and E.J. Parrish* (1865-1890), *Visionary Leadership in the New South* (1890-1915), and *A Black Capital for the World to See* (1915-1945). In 2013 the City dedicated Black Wall Street Plaza, a small open lawn with trees and a wooden pergola at the intersection of Orange, Mangum, and Parrish Streets. On the opposite side of Parrish Street, a vacant lot has been repurposed as an ad-hoc public space colloquially known as Chickenbone Park.



All photos this page by Mark Phillips



University of North Carolina at Chapel Hill



Photo by Rob Holliday, courtesy UNC Chapel Hill

Established in 1789, this 729-acre university was the first public university in the nation. In 1793 the cornerstone for Old East Hall was laid on 1,300 acres of forested land in North Carolina's geographic center. The campus' first structures were built as a quadrangle, known as McCorkle Place, enclosing a lawn dotted with mature deciduous trees. In 1818 professor Elisha Mitchell introduced diverse trees planted in rows, transforming the forest into formalized grounds. The campus expanded north during the mid-nineteenth century, following a Picturesque plan by Alexander Jackson Davis from 1851.

Campus development shifted southward in a haphazard manner after the Civil War. In 1920 McKim, Mead & White implemented a Beaux-Arts master plan based on an unrealized plan by John Nolen, producing a Neoclassical quadrangle called Polk Place, designed by William Kendall and built on axis with McCorkle Place, and a minor quad on a perpendicular axis. Botany professor William Chambers Coker created the Coker Arboretum in 1903 and a large boxwood-and-lawn parterre for the campus' towering brick campanile in 1940. After World War II the campus tripled in size. Post-war planning has emphasized multiple campuses, stylistic eclecticism, and preservation, abandoning Beaux-Arts design principles. In 2011 Hoerr Schaudt Landscape Architects developed an historic landscape preservation study for the campus, which won an Honor Award from the American Society of Landscape Architects. The central campus is a contributing feature to the Chapel Hill Historic District, listed in the National Register of Historic Places in 1971.

Landscape Type:
Campus — Colonial College

Landscape Style:
Beaux-Arts / Neoclassical
Picturesque

Designed By:
Alexander Jackson Davis
William Kendall
William Chambers Coker
McKim, Mead & White
Peter Schaudt
Hoerr Schaudt Landscape Architects

Related Landscapes:
Coker Arboretum
Forest Theatre



Photo by Jon Gardiner, courtesy UNC Chapel Hill



Photo courtesy UNC Chapel Hill



Photo courtesy UNC Chapel Hill

Coker Arboretum

Landscape Type:
Arboretum

Landscape Style:
Picturesque

Designed By:
William Chambers Coker
Henry Roland Totten
Dave Swan
Teresa Crossland
David Swanson
Tom Hunter

Related Landscapes:
University of North Carolina
at Chapel Hill

Located in the heart of the UNC Chapel Hill campus, the arboretum was developed in 1903 by Dr. William Chambers Coker, the university's first professor of botany. Sited on a five-acre boggy meadow, Coker envisioned his design to be both an outdoor classroom and a showcase for the native flora of the southeastern United States. The arboretum is home to more than 400 species of plants, among them loblolly pines, northern catalpas, pond cypress, water hickories, sweetgum trees, and magnolias. Constructed in 1911, a 200-foot-long black locust arbor displays a dozen native flowering vines, including wisteria, coral honeysuckle, and Carolina jessamine. In 1914 Coker and his former student, Dr. Henry Roland Totten, developed a 'drug garden' in the arboretum's southwest corner. One-fifth of an acre in size, the garden contains more than 170 species of medicinal plants. Coker continued to diversify and expand the arboretum's collection into the 1940s, planting many East Asian trees and shrubs in addition to those native to North Carolina. Gravel paths were woven through the landscape. A stone mosaic gathering circle was added in 1998, designed by stonemason Dave Swan, former UNC facilities assistant director Teresa Crossland, and landscape architects David Swanson and Tom Hunter. A gift from the Class of 1997, the circle commemorates classmates who died in a fire on graduation day. The main entrance to the arboretum was also renovated in 1998 as part of the class gift, and Coker's original arbor was restored. Though not contiguous with the North Carolina Botanical Garden, the arboretum has been part of the garden's collection since 1982.



Photo courtesy UNC Chapel Hill



Photo by Andrew Harrell



Photo by Raaga Bhandari

Forest Theatre

Sited on the face of a hillside along the western border of Battle Park, a forested area on the UNC Chapel Hill campus, this open-air theater was first conceived by playwright and drama professor Frederick Koch. In 1916 William Chambers Coker recommended the location for the outdoor performance space, downhill from his arboretum. Construction was completed in 1918, and in 1919 Koch's newly formed student troupe, the Carolina Playmakers, put on their inaugural performance at the Forest Theatre—the first of many such productions that would help establish Koch's legacy as a pioneer of the American Folk Drama movement in the South. In 1940 the Works Progress Administration provided funds to reconstruct the theater, and Albert Bell, an English landscape artist who had completed similar projects in Virginia, was hired for its redesign. The theater underwent further renovations in 1948.

Built almost entirely of local stone, the amphitheater is accessed from Country Club Road via a descending, stepped path. Stone rooms, likely intended to serve as ticketing booths, flank either side of the main entrance. Stone retaining walls edge the terraced banks of sand-and-stone seating, which descend in arcing rows to the gravel-paved stage with a stone backdrop at the lowest point of the landscape. Two-story stone towers are sited on either side of the seating area, used as dressing rooms and lighting platforms. Though the theater's interior is free of trees, wooden accents throughout, including the window and doorway frames on the ticket booths, reference its rustic surroundings.

Landscape Type:
Amphitheater — Early Outdoor
Theater, Depression Era Theater

Landscape Style:
Naturalistic or Cohesive

Designed By:
Frederick Koch
Albert Bell
Works Progress Administration

Related Landscapes:
University of North Carolina
at Chapel Hill



All photos this page courtesy NC Botanical Garden



Lead Sponsors



Event Partners

NC STATE College of Design



Partners in Education



Friends

Landscape Forms
Maglin Site Furniture
Triangle Greenways Council

With additional support from:

| | |
|---|--|
| ABC Stone | Kimley-Horn |
| Civitas | LS3P Associates |
| Hudson Capital Properties | McAdams |
| JDavis | Nelson Byrd Woltz Landscape Architects |
| American Institute of Architects Triangle Section | Snøhetta |
| ANOVA | Stewart |
| Andropogon | Surface 678 |
| Clark Nexsen | The Office of James Burnett |
| ColeJenest & Stone | West 8 |
| Dunklee & Dunham | WithersRavenel |
| HH Architecture | |

tclf.org/raleigh

for more about *What's Out There Raleigh-Durham-Chapel Hill*



What's Out There®

is the most comprehensive searchable database of North America's historic designed landscapes, with thousands of sites and images, and optimized for iPhones and similar handheld devices. It includes *What's Nearby*, a GPS-enabled function that locates all landscapes within a certain distance, customizable by mileage or walking time.

tclf.org/landscapes

Go online to learn more about the sites in this guide and *What's Out There*.



tclf.org/publications

Get more guidebooks in the *What's Out There* series.

Designed by Oviatt Media, this guidebook is the result of the scholarly support and photography provided by Charles A. Birnbaum, Scott Craver, Barrett Doherty, Dena Tasse-Winter, Nord Wennerstrom, Kofi Boone, Mark Phillips, Rodney Swink, and students of the NC State College of Design Landscape Architecture Department.

All photos by The Cultural Landscape Foundation, unless otherwise noted.
Left: Photo by Mark Hough Cover: Photo by Roger Winstead