The rehabilitation of the Cleveland Museum of Art’s grounds requires the creativity, collaboration, and commitment of many talents, with contributions from the design team, project stakeholders, and the grounds’ existing and intended users. Throughout the planning process, all have agreed, without question, that the Fine Arts Garden is at once a work of landscape art, a treasured Cleveland landmark, and an indispensable community asset. But the landscape is also a complex organism—one that requires the balance of public use with consistency and harmony of expression. We also understand that a successful modern public space must provide more than mere ceremonial or psychological benefits. To satisfy the CMA’s strategic planning goals and to fulfill the expectations of contemporary users, the museum grounds should also accommodate as varied a mix of activities as possible. We see our charge as remaining faithful to the spirit of the gardens’ original aesthetic intentions while simultaneously magnifying the rehabilitation, ecological health, activation, and accessibility of the grounds, together with critical comprehensive maintenance. This plan is intended to be both practical and aspirational, a great forward thrust for the benefit of all the people forever.
ACKNOWLEDGMENTS

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Supporting Documents

Making Art Matter: Strategic Framework Plan 2018
CMA Landscape Action Plan  September 2018
East Bell Commons Framework Plan  June 2018
Selected and Annotated Correspondence from the Olmsted Brothers  Arleyn Levee, December 2018
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The Cleveland Museum of Art (CMA) is one of the world’s most distinguished comprehensive art museums. As a major civic and cultural institution for Cleveland, its region, the nation, and beyond, the museum has far exceeded the intentions of its original donors: to honor the highest aesthetic, intellectual, and professional standards through its expanding collections, educational outreach, and community-centered focus.

When the substantial marble building designed by Hubbell & Benes was completed in 1916, its surrounds—which included the shared landscape of city-owned Wade Park below its main southern entrance—were far from being complementary to the glistening neoclassical museum on the hill. After years of discussions, in 1925 the energetic members of the Garden Club of Greater Cleveland, many of whom were significant donors to the museum itself, approached Frederick Law Olmsted Jr. with a request to examine the grounds and make a proposal for improvement worthy of the institution.

The namesake scion of the “father” of American landscape architecture, Frederick Law Olmsted Jr. was a leader of the landscape profession and of the burgeoning associated profession of city planning; he was already well-respected in Cleveland civic circles. Since 1912 he had been a member of the Cleveland Group Plan Commission, working to transform the city’s downtown and waterfront areas from purely industrial to an architecturally beautified civic center for a significant city. Additionally, the firm had previously consulted on several public parks, and many members of the Garden Club (the Sherwins, Bicknells, Hannas, Holdens, among others) were already clients of the Olmsted Brothers for their private estates or burial sites.

What ensued from this 1925 request by Mrs. Sherwin was an extraordinary
long-term collaboration among city officials, museum trustees, and civic leaders, including the Garden Club members and the Olmsted firm, to create a unique setting, not just to provide the building with an attractive entrance foreground but to develop a landscape that would reflect the museum’s mission as curator of the art of the ages.

The landscape profession as practiced by the Olmsted firm was in itself a complex art form, grounded upon the same principles of unified compositions, with the parts in harmony with each other and subordinate to a central aesthetic idea. Designs were planned to create or enhance scenery, to be in harmony with the genius loci, the inherent character of the site’s natural conditions; the designs deliberately obscured engineering efforts required to make the sites suitable for the needs to be served—the “Art to conceal Art,” in the words of Olmsted Sr. Above all, designs were intended to create a singular sense of place.

With many clients involved in this Cleveland commission, the Olmsted plan did more than recontour and vegetate the challenging topography of Wade Park: it sculpted the land into descending tiers, echoing classic forms on the levels closest to the museum while gradually relaxing into a more fluid park-like design modality around the lagoon. The plan revised the irregular outline of this existing water feature to bring it into conformity with the overall plan. While improving the visual and scenic outlook from the museum terraces and the physical accessibility into this bowl-shaped site, the Olmsted plan was purposefully strongly axial, appropriate for the neoclassical building. By providing a terminal focus, the Holden Terrace, at the southern extent, the design thus visually wove the entire property into a unified and balanced composition. Moreover, the plan’s intention was to provide the museum with varied settings en plein air to extend art into the landscape in the form of sculpture or fountains.
Such a public-private collaboration was considerably ahead of its time, but its success was due to the perseverance and remarkable generosity of the Garden Club members, to the civic spirit of city officials, and to the museum’s board, which was committed to its leadership of all art forms. The museum, enhanced by the successful development of Wade Park, became the major focus for the educational, cultural, and institutional development in this area of Cleveland.

Today, as this uniquely planned landscape nears its centenary, it is showing its age and the effects of abundant use. The grounds are in need of rejuvenation to continue to serve the institutions’ now greatly diversified and expanded audiences. Without question, the thoughtful aesthetic that determined the landscape’s original contours and components has remained as relevant today as it was at its inception, integral to its purpose and site. Now, however, as the nation approaches the Olmsted firm’s bicentennial, the significance of this landscape is heightened as one of the seminal designs by Frederick Law Olmsted Jr., integrating a museum’s mission with that of a public venue. Once again, as the work on the Nord Family Greenway has demonstrated, there is an opportunity for a public-private partnership to enhance this important institutional and cultural sector of the city. Recapturing this special park space while being respectful of the integrity of its intended design and purpose, is an essential component of that plan, but one that also reminds us of the wisdom and generosity of Cleveland’s early leaders in the creation of this unique place, as well as current leadership in the rejuvenation of the Fine Arts Garden.
ALIGNMENT WITH INSTITUTIONAL PURPOSE

This historic landscape was conceived in reference to and implemented according to the same principles used in the creation of works of art. In this spirit, the grounds must be embraced as a core gallery of the museum’s collection, with appropriate resources secured for world-class curation of the landscape. To that end, there are several established statements that define the purpose of the Cleveland Museum of Art and establish the foundation of thinking that underlies the recommendations set forth in this Landscape Master Plan. These are the CMA’s mission, vision, and promise statements:

MISSION
The Cleveland Museum of Art creates transformative experiences through art, “for the benefit of all the people forever.”

VISION
To be a global leader among museums.

PROMISE
The Cleveland Museum of Art offers dynamic experiences that illuminate the power and enduring relevance of art in all its forms in today’s global society. The museum builds, preserves, studies, and shares its outstanding collections of art from all periods and parts of the world, generating new scholarship and understanding, while serving as a social and intellectual hub for its community.
“The Cleveland Museum of Art creates transformative experiences through art, for the benefit of all people forever.”

—CMA Mission Statement
OVERVIEW

Beyond its building footprint, the Cleveland Museum of Art (CMA) oversees nearly 41 acres of gardens, paths, and parkland in Cleveland’s University Circle district, including the iconic Fine Arts Garden, which was designed by the Olmsted Brothers and formally opened to the public in 1928. Within this purview, the CMA maintains the recently completed Nord Family Greenway in collaboration with Case Western Reserve University (CWRU). The museum grounds along Doan Brook, which are currently under construction in collaboration with the Northeast Ohio Regional Sewer District (NEORSD), will improve the stream’s stability, hydrology, and flood capacity, while the associated landscape restoration of this corridor will create an extension of the Fine Arts Garden when completed in 2019-20. The former Cleveland Institute of Art property, purchased jointly by the CMA and CWRU in 2014, is also currently under construction. This site, across East Boulevard from the museum, will become known as East Bell Commons, an interim park space and long-term development site that will be a locus for programs connected with the CMA’s multifaceted partnership with CWRU. In June 2018 the East Bell Commons Framework Plan was completed; it presents the concept for the development and interim use of this site.

The purpose of the CMA Landscape Master Plan is to guide the future development of the totality of the museum’s grounds in all the component parts. It defines the locations and general size of future improvements, the pathways for vehicle and pedestrian circulation, and the spatial order and character of the grounds, inclusive of ongoing and recently completed improvements. The master plan provides a decision-making tool that will facilitate practical day-to-day decisions as well as communicate the CMA’s vision for the future. Its purpose is to make sure that the individual improvements made at the CMA will fit within a larger whole and bring consistency and coherence to the plan. It’s not enough to merely conserve the visual integrity of the grounds. Rather, this plan also suggests the need to revisit the established policies of landscape curatorship that guide the maintenance of the park. While the master plan will ensure that investments are properly sequenced and contribute to a larger long-term vision, the first step toward any of the following proposed improvements should be to identify and align the appropriate operational support commensurate to the realistic programming and maintenance requirements for each proposal.
The grounds of the CMA are currently being shaped by several ongoing and recently completed projects. Sasaki’s involvement in the majority of the work has led to a comprehensive and unified character.

**Recently Completed**
- South Terraces Rehabilitation 2001
- Maintenance Building 2016
- Nord Family Greenway (w/CWRU) 2018

**Under Construction**
- Culvert Repair (City of CLE) 2018
- Doan Brook Stabilization (NEORSD) 2018
- East Bell Commons (w/CWRU) 2019
- DVT Storage Tunnel (NEORSD) TBD

**In Planning / Design**
- Holden Terrace Rehabilitation TBD
- Doan Brook Landscape 2019
PLANNING NEED

The CMA Landscape Master Plan is intended to support the museum’s vision, mission, and promise in order to amplify the goals identified in the museum’s 2017 Strategic Plan, Making Art Matter. This plan aims to support the CMA’s promise to offer dynamic experiences that illuminate the power and enduring relevance of art in today’s global society. The Landscape Master Plan also supports the Strategic Planning Framework by identifying planned aspirational and pragmatic physical improvements to the museum grounds that will bring together the Strategic Plan’s three key elements—Art, Place, and Audience—to engage visitors and inspire wonder. This plan strengthens the connection between the institution’s mission and its physical environment by addressing several current needs:
GARDEN RENEWAL

There is a need to recognize and celebrate the national significance of the Fine Arts Garden for its importance as a major design commission from the Olmsted Brothers, the premier American landscape architectural firm of its era. Understanding the original design intent is an essential component in any program to recapture and rejuvenate, restore and renovate the CMA gardens and landscape, which were not addressed in the recently completed or ongoing improvements. The Fine Arts Garden, including the restructuring of Wade Lagoon, was designed and installed in the 1920s and '30s. This development of the museum and the city’s shared grounds in Wade Park was the result of a unique collaborative effort among city officials, museum trustees, and influential members of the Cleveland Garden Club. However, today many of the garden’s paths, walls, drainage systems, lighting, edging, and planting need to be rejuvenated. Although several areas have received minor renovations, a comprehensive approach to the renewal of the garden and landscape is needed to properly address long-standing problems of historical design integrity, campus unity, and visitor wayfinding.

CAMPUS UNITY

There is a need to improve the unity of the grounds—the museum’s access points and marble terraces, Fine Arts Garden, Nord Family Greenway, East Bell Commons, Doan Brook, and Hanna Monument areas—so the landscape reads as a whole. Today the landscape is often experienced as a set of disjointed independent parts. A coherent organization of outdoor spaces is needed to overcome the sense of fragmentation among the landscape features and to better connect the diverse experiences that the CMA has to offer.

VISITOR WAYFINDING

There is a need to improve circulation patterns for visitors. The intended sequence of visitor arrival by vehicle is not clear: directional signage is inconsistent, pedestrian navigation to the museum is not clear from many directions, universal access is lacking in many areas, and the general pattern of paths is not conducive to easy, intuitive visitor wayfinding. Service and maintenance vehicles often conflict with visitors, and most pathways are too narrow for these vehicles, resulting in damage to the path edges and adjacent landscape.

VISITOR EXPERIENCE

There is a need and desire to provide new and improved facilities to encourage and more effectively serve increased attendance. Improved access to and from parking and event programming are considered herein to better accommodate the public.
COMMUNITY ENGAGEMENT

The CMA Strategic Plan establishes goals to increase the museum’s annual attendance and to diversify its audience. To establish a clear strategy to accomplish these goals, the CMA commissioned New York–based firm WXY to perform a community-based engagement study that was coordinated closely with the development of this concurrent Landscape Master Plan. WXY engaged a cross section of citywide stakeholders—current and potential museumgoers—including museum staff across multiple departments and representatives from local institutions, schools, and nonprofits. Additionally, the CMA hosted a public Community Conversation in June 2018 to discuss and seek specific input with respect to focused themes of safety and access, wayfinding and signage, placemaking, and activities on the museum grounds.

For a thorough review of this exercise, please refer to the CMA Landscape Action Plan, which lays out the methodology and detailed findings of the engagement study. For reference, the facing page highlights the key themes and recommendations of the study. The engagement process has informed many of the recommendations set forth in this Landscape Master Plan; the required infrastructure to support this work is embedded into phased future improvements to the museum grounds.
EXCERPTS FROM THE CMA LANDSCAPE ACTION PLAN—SEPTEMBER 2018

CMA leadership sought to lead an inclusive engagement process that would both support the development of alternative schemes for the Fine Arts Garden and adjacent areas and enhance the CMA’s profile as a resource for the workers, visitors, and residents of nearby communities and Greater Cleveland.

During the engagement process, many recurring themes surfaced, including racial/cultural identity, surveillance, affordability, and universal affinity for the Fine Arts Garden and lagoon. The following recommendations address these themes and should be considered carefully during the implementation of physical and programmatic improvements to the museum grounds:

- Improved sight lines from neighboring properties
- Improved pedestrian access and ADA accessibility
- Improved public safety
- Incorporation of culturally responsive placemaking strategies
- Incorporation of clear marketing, wayfinding, and signage strategies
- Provision of affordable food options
- Creation of welcoming spaces that invite recreation and reflection

More broadly, the WXY project team developed three key recommendations that could serve as principles to guide further recommendations for urban design interventions. They reflect the programmatic and engagement improvements that can help the CMA continue on its mission to become an increasingly active and inclusive institution:

ARTS AT THE CENTER
The position of the CMA at the center of University Circle’s current and future development will expose more people to the museum’s grounds and, by design, engage new audiences.

ORGANIZATIONAL DIALOGUE
Organizing and facilitating regular dialogue with fellow institutions, the community, and the City of Cleveland will strengthen the CMA’s collaborative programming.

COMMUNICATING PUBLIC ACCESS THROUGH URBAN DESIGN
Using the highest quality design standards for placemaking and programming will enhance and encourage public access to the CMA’s landscape.
PLANNING PROCESS

In the spring of 2018, the CMA retained the design and planning firm Sasaki to prepare the Landscape Master Plan for its grounds. From April to September, Sasaki met with CMA staff and board members to evaluate and observe the overall condition, organization, and adequacy of the landscape and its associated facilities. An extensive site inventory and analysis process, including a review of all extant historical design and construction documents, was also performed. A more detailed summary of the Sasaki approach is outlined on the facing page.

The findings of Sasaki’s site evaluation were presented to members of the CMA leadership and staff to confirm identified planning issues and to set the direction for the exploration of planning solutions. During the summer of 2018, alternative conceptual plans were prepared to test a range of solutions to the issues raised. The alternative plans were reviewed with CMA leadership and staff, and a summary of progress was presented to the board of trustees in September 2018. During the planning process, the following objectives were established for the CMA Landscape Master Plan:

- Provide a unified landscape framework that organizes the visitor experience.
- Establish a clear path system for visitors and address safe pedestrian, vehicle, and service access.
- Support increased visitation and efficient operations by providing proper facilities in the right locations.
- Prescribe priorities and a phasing plan for the renewal and improvement of the garden and grounds.

These established objectives determined a general approach to this planning exercise. To help guide the design of future improvements at the CMA, the planning process seeks to clarify the following issues, which must be addressed in a holistic manner:
DEFINE AND CLARIFY THE PROGRAMMATIC ISSUES ASSOCIATED WITH THE CMA’S PROPERTY
There is a need to align the future desired relationship of the CMA’s mission and programs with the unique and special attributes of the landscape and its history.

DEFINE THE LANDSCAPE-DESIGN ISSUES ASSOCIATED WITH THE CMA’S PROPERTY
Identify the design issues of the grounds and gardens as they exist today, including: visitor arrival and access; circulation, wayfinding, and the connections between the gardens and museum; historical and cultural significance, purpose, and treatment of the various garden and site elements; and overall condition and quality of all landscape elements.

DEFINE FUTURE FACILITY NEEDS
Define the size, scope, and type of future garden projects and other property features. Quantify, in general, future building and open-space requirements to serve the CMA’s programs.

GUIDE THE DESIGN OF FUTURE IMPROVEMENTS
Prepare a plan that does the following:
• Recognizes and respects the historical significance of the Fine Arts Garden, one of the most important cultural and civic landscapes designed by the Olmsted Brothers firm.
• Capitalizes on and celebrates the unique cultural and landscape attributes of the CMA.
• Improves the institution’s sense of place and proclaims its purpose, distinction, and standing in the community.
• Locates all facilities, gardens, pathways, features, and improvements in a coherent overall plan.
• Defines a hierarchical system of paths for pedestrians and maintenance vehicles that connects the property’s facilities and destinations.
• Provides a long-term framework, design guidelines, and principles that will guide the development of the CMA’s grounds for the foreseeable future.
• Incorporates sustainable design, energy technology, and green features where appropriate.
• Provides a framework in which day-to-day decisions can be understood in the context of a larger vision.

DEFINE THE COST AND PHASING OF PROPOSED IMPROVEMENTS
Define the priority, estimated cost, and sequence of landscape improvement projects recommended in the master plan.
STUDY AREA

The CMA currently owns the 13.37-acre parcel bounded by Wade Oval Drive, East Boulevard, Nord Family Greenway, and Doan Brook. The Fine Arts Garden and Doan Brook areas are maintained by the CMA and are on a long-term lease from the City of Cleveland, which includes the 1.37-acre traffic island at Euclid and Chester Avenues. There is a 0.2-acre piece of this parcel that remains within the right-of-way of the original University Circle and is maintained by University Circle Inc (UCI). Parts of the Nord Family Greenway are also leased from Cleveland, for which both the CMA and CWRU have established usage and maintenance agreements. The 4.02-acre East Bell Commons site was co-purchased by the CMA and CWRU in 2014 and will be operated jointly between the institutions.

In the context of this master plan, it is assumed that the CMA will engage any and all necessary parties prior to making improvements to any part of the grounds that are not entirely owned by the CMA.

A Maintenance/Utility Easement for Northeast Ohio Regional Sewer District (NEORSD)
B The Fine Arts Garden is managed in collaboration with the Fine Arts Garden Commission, which includes three commissioners from the City of Cleveland, CMA staff, and CMA Board of Trustees.
OVERVIEW

Out of wooded moraines and kettles within the lake plain ecoregion in which Cleveland and its surroundings are situated, Wade Park was developed, forming the beginning of a rich history of landscape design and horticulture at the Cleveland Museum of Art.

Over the past century, the CMA grounds have been shaped by seminal figures, from Jeptha Wade—who envisioned the land as a public park just as public parks began to come into popularity in the United States—to Frederick Law Olmsted Jr.—who crafted the Fine Arts Garden around Wade Lagoon—to the modernist landscape architect Dan Kiley—whose formal bosque of London planetrees marks the main entry of the museum. The marks of these designers on the museum’s grounds are still visible through plantings and landscape treatments, and their visions remain relevant and valuable to understanding the character of the grounds and plantings today.
Expansion & Rehabilitation 1958–2020

1950 1958 2000

Image: Courtesy of CMA archives
In order to responsibly plan for the future of this cultural landscape, the following portion of the master plan documents the evolution of the museum’s physical space and its associated outdoor areas. This chapter aims to better understand implemented design decisions and to identify significant landscape elements and materials that remain, have been altered, or have been eliminated.

This examination of the museum’s historical context is divided into the following three periods: early land use, development of the museum’s structure and grounds, and the current period of expansion and rehabilitation.

**SIGNIFICANT CMA LANDSCAPE PROJECTS**

1916

View of the newly constructed Cleveland Museum of Art’s south facade, c. 1916. Image: Courtesy of CMA archives

1930

The Fine Arts Garden lagoon and mall, c. 1930. Image: Courtesy of CMA archives
Historical Research

Sasaki engaged landscape historian Arleyn Levee to consult in the historical research and interpretation concerning the grounds of the Cleveland Museum of Art. Levee worked toward a comprehensive analysis of the planning by the Olmsted Brothers, the evolution of their design ideas, and the degree to which their plans were carried out. In collaboration with Sasaki, Levee evaluated the current landscape conditions.

Among the goals of the CMA Landscape Master Plan is to celebrate the unique history and placemaking attributes of the museum’s grounds designed by the Olmsted Brothers firm while aligning these considerations with necessary improvements and with planning for future programmatic needs to fulfill and expand upon the CMA’s mission.
EARLY LAND USE

Located to the east of Cleveland’s first settled areas, the property that forms the museum’s grounds was purchased in 1814 by Samuel Cozad to be used as farmland. The property’s location along Doan Brook, as well as its lagoon, wooded areas, and overall natural beauty inspired Cozad’s son, Newell, to convert the family estate into a public park.

Using personal resources, Cozad laid out and installed the park’s network of carriage roads and walking paths. Due to business reverses and the city’s refusal to purchase the property, Cozad was forced to foreclose on the landholding.

By this time, Cleveland was emerging as one of the country’s major industrial centers and was home to a growing class of wealthy entrepreneurs. Members of this influential group resided directly west of the Cozad property along a stretch of Euclid Avenue named “Millionaires’ Row.” One of its residents, Jeptha Homer Wade, a co-founder of Western Union Telegraph and a financier, purchased 63 acres of land along Doan Brook for use as a public park.
Map adapted from a map of Wade Park in the CMA archives.
A–E
Wade Park Lagoon, mermaid fountain, and Schweinfurth boathouse, c. 1900–1908
F
Doan Brook and lagoon, c. 1905–20
G
Doan Brook, c. 1905–20
H–I
Doan Brook fieldstone bridge and Schweinfurth bridge, c. 1900–1915
J
Perry monument, c. 1900

Images: Courtesy of the Library of Congress
the foreclosed land in 1872. Wade maintained Cozad’s vision and gifted 63 acres of open space to the City of Cleveland in 1882; the deed stipulated that the parcel serve as a public park. Three and three-quarter acres of the property adjacent to East Boulevard was withheld by Wade as a “Reserve.”

Wade Park became a major recreation area for the city’s residents and included a rostrum (raised platform or stage), two roque courts (croquet courts), and a refreshment stand. Several monuments were placed around the property to honor the revolutionary war heroes Tadeusz Kosciuszko and Oliver Hazard Perry, Ohio senator Marcus Alonzo Hanna, and Ohio state legislator Harvey Rice. Fieldstone bridges designed by prominent Cleveland architect Charles Schweinfurth were installed at street crossings along Doan Brook.

The park’s lagoon included man-made islands and a centaur fountain located toward its southern edge. Recreational boating was encouraged by the addition of a boathouse designed by Schweinfurth.
Building on the momentum among the city’s wealthy philanthropists to establish Cleveland’s own art museum, Jeptha Homer Wade II, grandson of Jeptha Homer Wade, donated the previously withheld 3¾ acres of Wade Park for the museum’s grounds. The museum’s location outside the city center was purposeful, seen as a safe environment to hold the growing collection. An article published in the Cleveland Plain Dealer on December 25, 1892, noted that “soot and smoke and dirt are ruinous to paintings. The downtown atmosphere is surcharged with destructive acids which corrode, tarnish and destroy the life and beauty of pictures. The East End [of Cleveland] is comparatively free from these influences, and there is the objection of remoteness to meet which is nigh well overcome by the convenience of rapid transit.”

Wade extended the mission of the museum’s public park setting by specifying in his 1891 deed that the proposed gallery was to provide free admission “for the benefit of all the people forever.” The deed went on to
The museum, designed by Hubble & Benes Architects, opens.

Construction begins on the second boathouse, designed by Dercum & Beer Architects.

The Fine Arts Garden, designed by the Olmsted Brothers, is dedicated.

The Cleveland Garden Club relocates to the boathouse.

Map adapted from the Preliminary Plan for the development of the area in front of the Cleveland Museum of Art, Olmsted Brothers Landscape Architects, c. July 1925. Courtesy of the Olmsted Archives.
stipulate that no fence enclose the property’s boundary or building be erected 90 feet from the parcel’s East Boulevard frontage.

After a three-year period of construction, the museum opened in June 1916. Designed by Cleveland architects Benjamin Hubbell and W. Dominick Benes, the Beaux-Arts style structure was placed along the east-west access of the parcel, with its primary entry facade facing the Wade Park Lagoon.

The building’s Cherokee marble exterior included formal outdoor terraces and monumental steps along its immediate edges. Secondary gravel walks off the central axis circled the building’s perimeter, connecting the north, south, and egress entries.

The remaining portions of the site and adjoining areas of Wade Park disturbed during the museum’s construction were left in an unfinished state. As noted in the museum’s February 1916 Bulletin: “…the building, like all newly erected edifices, stands … a little stark and box-like on its recently graded hilltop, but in time a judicious planting will soften that and break up the white mass which now is a little startling in our strong American sunlight.”

Left unplanted for the following eight years, the barren landscape became the main cause of concern for the women of the Cleveland Garden Club. With a mission of “cultivating the spirit of gardening
in its fullest sense together with an appreciation of civic beauty and
tenterment in and about Cleveland,” the Garden Club worked with
city officials and the museum’s board of trustees to establish joint
responsibility in developing Wade Park and the museum’s grounds.9

Seeking the advice of an outside landscape architect, the stakeholder
group hired Fredrick Law Olmsted Jr. and his firm Olmsted Brothers in
June 1925.10

**Olmsted Brothers Design Concept**

Working from the museum’s south facade to the intersection of Euclid
and Chester Avenues, the Olmsted Brothers sought to unify the scale
and formal lines of the building with the existing natural elements of
Wade Park and lagoon.

In a letter to the then Garden Club president, Mrs. T. P. Howell, Edward
Clark Whiting, associate partner of the firm, described the concept’s
overall organizational approach. A central axis, originating from the
center line of the museum, would be carried through the landscape
across a series of outdoor rooms.11

In order for the proposed axis to be “sufficiently strong,” a new
“thoroughfare” was implemented along the property’s southwestern
boundary. The road’s alignment mirrored that of Euclid Avenue to
establish a terminus for the scheme’s spine and to create a greater
sense of symmetry.

The proposed concept also looked to simplify and enhance the area’s
existing natural features. Portions of Doan Brook running along the
lagoon’s western edge were seen as a distraction to the overall concept.
“The stiff open Channel . . . is not an addition to the beauty or interest
of this part of the park,” Whiting noted in his letter to Mrs. Howell.
To eliminate the brook from the composition, an existing culvert was
extended from the southern portion of the site to the northernmost
project limits.

Although the Olmsted Brothers intended to maintain the lagoon’s
existing informal character, minor adjustments were made to its
form to strengthen its relationship to the project’s central axis. These adjustments included the elimination of the lagoon’s man-made islands and the reshaping of its east and west edges to retain fluidity of shape without becoming symmetrical.

Following infrastructural improvements that gave way to a stronger frame, a series of rooms were implemented along the landscape’s axis. The Zodiac Garden, mall, lagoon, and Holden Terrace each presented a unique character in order “to preserve the distinctly park or recreation value of the lake and its immediate surroundings without sacrificing its distinctly ornamental value as a foreground for the Museum,” Whiting wrote to Howell. Frederick Law Olmsted Jr. noted the importance of each room to joining the formal lines and scale of the museum with its surrounding landscape: “. . . in the general plan, there is a tendency toward progressive reduction of scale from the monumental character of the Museum toward a more intimate and garden-like scale. . . .”12
Zodiac Garden & Mall

The Zodiac Garden and mall, the two rooms between the museum and the lagoon, serve to create a “foreground large enough in scale to ‘fit’ the dignity and simplicity of the . . . building.”

The Zodiac Garden’s “simple” oval form was strategically placed along an existing plateau. The two ridges that flank the terrace’s border aid in further setting the room into the existing landscape. The mall, or lawn panel, forms a continuous sloping plane, bridging the garden’s upper-level terraces with the informal lagoon below.

The two rooms were further defined by a stepped transition area, a critical design element according to Olmsted: “In a formal design where a unit on a sloping plane adjoins in plan a unit on a substantially horizontal plane, it is usual to mark the line by a slight break in grade above . . . [T]he object is of course to avoid the appearance of a weak or merging junction.” A similar transition was applied at the southernmost end of the mall to establish “a satisfactory terminus for the formal scheme and a . . . junction with the informal.”
The rooms’ hardscape echoes the museum’s material palette with light Cherokee marble stairs, balustrades, and curbing. An axed finish was applied to the marble to give the material a “textured” appearance, differing from the smooth or rubbed finish of the museum facade. The rooms’ pathways are paved with a local gray sandstone that matched the museum’s sidewalks at the time of the design.

Plantings and sculpture were used in both rooms to further define their symmetrical plans while adding “color and interest to the scheme.” A “strong” yew hedge defines the Zodiac Garden’s oval and the mall’s rectilinear boundary. Interior planting beds, or borders, with low, flowing shrubs and ground cover further echo the proposed forms and strengthen the lines of design. The Olmsted Brothers’ concept also proposed that the gardens be used to extend the museum’s collection into the landscape. Whiting noted, however, that both forms of ornament be used in moderation in order not to “lose the dignity appropriate in the Museum foreground.”

Plantings on the outskirts of the Zodiac Garden and mall were designed to serve as a background, and contrast to, the rooms’ formality. “These areas should appear as extensions of the informal areas and planted banks about the lake,” Whiting wrote to Howell. This informal planting also assisted to transition the manicured garden into its Wade Park context of sloping grass banks and large canopy trees.
Lagoon

The lagoon serves as the defining element of the Fine Arts Garden. Sitting 38 feet lower than the museum’s south facade entrance, the water body’s existing bowl-shape topography naturally separates it from the streets that define its edges.

Although it was the intent of the Olmsted Brothers for the lagoon to remain informal, minor adjustments were made to its overall boundary to “bring [it] into a definite and agreeable relation with the Museum.” A low sandstone retaining wall was also added to further “stiffen” and retain the lagoon’s irregular edge, ensuring its balance yet lack of symmetry east to west.
The water body was not intended to be a reflecting pool. Olmsted noted that the “entire facade of the Museum would be reflected in the lake, but . . . the surface will be frequently roughed by wind which will destroy the reflection. . . .”

When questioned why the lagoon’s informal character was maintained, Olmsted pointed to the site’s existing conditions, the overall scale of the museum, the form of the site boundary, and the estimated project budgets. The combination of these factors eliminated the feasibility of creating a compositionally successful formal space or basin. As a result, Olmsted “deliberately adopted a different partie, that of a distinct unit within the park related to an axial with the Museum but frankly smaller in scale and more intimate and garden-like, a transitional incident in an otherwise informal park leading up to and recognizing the central pavilion of the Museum and its entrance steps.”

This informal approach was further echoed in the rooms’ materials. The lagoon’s perimeter included a bituminous walking path that intersected with “broad, gently sloping” fine gravel beaches and drifts of shrub planting.

The lagoon’s slopes were planted according to what Whiting referred to in his letter to Howell as the “usual informal park planting,” with “largely shrubs of native character and sturdy habit . . . rather than . . . more gardenesque or flowering values.”
Holden Terrace

The terminus of the plan’s axis is marked by the Holden Terrace. Positioned on the same elevation as the museum’s south facade terrace, the “simple overlook” establishes a “commanding point from which to see the Museum building and a bit of formality [and] to ‘stabilize’ the relation of the building to the entire foreground development.”22

Olmsted admitted in a letter to a local Cleveland architect that the plan’s final room was a late addition to the overall concept. “The idea of introducing some minor monumental note at the Euclid Avenue . . . end of the vernal composition, on the axis of the Museum and of its subordinate garden . . . came as an afterthought.” He went on to add that “such a treatment, relating to the plateau of Euclid Avenue [and] to the outlook over the informal Lake and its surroundings, would be reasonable and pleasant. . . . I felt that from the Museum steps and the garden such a distant axial object seen across the intervening area of informal landscape would give an agreeable snap to the scene. . . .”23
The terrace’s materials matched the formal palette of the Zodiac Garden and mall, with marble steps, balustrades, and retaining walls. A sandstone ramp with pitched risers connected the terrace to the lower-level lagoon walks. Repeating this formal palette also assisted in directing site users toward the plan’s axial view. In a letter to Mrs. Howell, Olmsted noted, “I think it quite desirable to have something which will count strongly from the Euclid Avenue side and which will arrest the attention of passersby and set them looking toward the Museum as they approach this conspicuous something...”24

Working drawing of Overlook. Olmsted Brothers Landscape Architects, August 19, 1926. Image: Courtesy of the Olmsted Archives
Fine Arts Garden Planting Concept

Planting throughout the Olmsted Brothers plan was used to “strengthen the lines” and to reflect the formal and informal qualities of each room. The resulting pastoral and picturesque landscape includes formal lawns, informal bosques, and park-like areas.

Although the Olmsted Brothers plan focused on the areas south of the museum’s access drive, the design concept made several suggestions for planting improvements for the terraces along the south facade. “We believe it of first importance to get a few large trees . . . up against the museum as it is seen from various points of view to the south; it is at the same time not to hide the building.” Elms ranging from 30 to 40 feet in height were symmetrically placed against the museum facade to break up the continuous white marble surface while providing shade to the terraces below.

A View of the Fine Arts Garden’s planting layers from the south facade, c. 1930. Image: Courtesy of CMA archives

B–C Formal planting of the Zodiac Garden and mall, c. 1930. Images: Courtesy of CMA archives

D–E Informal planting of the lagoon edges, c. 1930. Images: Courtesy of CMA archives

F–G Edges of the Fine Arts Garden planting, c. 1930. Images: Courtesy of CMA archives
The Boathouse

The boathouse was reconstructed in 1922 to support recreational boating and skating on Wade Lagoon. Designed by Cleveland architects Dercum & Beer, the building had two floors that negotiated the 14-foot grade difference between East Boulevard and Wade Lagoon. Referred to as a shelter house and comfort station, the building housed a concession stand, a skater’s room, and restrooms while providing further connection to the landscape through outdoor terraces and exterior staircases.

In July 1927, around the completion of the Fine Arts Garden concept design, the City of Cleveland prohibited the use of boating on the lagoon, eliminating the need for the amenities provided by the boathouse. With Olmsted finding the structure “fit to retain,” the members of the Cleveland Garden Club proposed that the space be used to house their growing library. The resulting Garden Center of Cleveland provided the public with expert resources on gardening, lectures, and seasonal planting displays.26, 27

Although the building’s new use aligned with the park’s contextual improvements, Olmsted called for dense planting along the structure’s facade, screening it from the plan’s central axis.

In June 1959 flash flooding along East Boulevard caused significant erosion along the lagoon’s eastern slopes, undermining the boathouse’s foundation. Due to insufficient fundraising, the building was demolished. Today the Garden Club’s collection is housed at the Cleveland Botanical Garden.
EXPANSION & REHABILITATION

To respond to the spatial demands of a growing collection and increased community programming, several additions were made to expand upon the museum’s 1916 building.

Dan Kiley Landscape

One of the most notable of these additions was the 1971 education wing designed by Marcel Breuer and Hamilton Smith. Situated to the north of the museum’s original structure, the expansion included a redesigned north entrance marked by a substantial concrete canopy. This new front door to the museum was enhanced by modernist landscape designed by Dan Kiley. Marked by a minimal planting palette, the Kiley plan included an allée and a bosque of London planetrees along today’s Wade Oval Drive. A sculptural grass mound formed the entrance’s traffic island, assisting the planetrees in screening a large parking lot directly to the east. Square board-formed concrete tree planters placed along the entry’s western edge seemingly transitioned the building’s palette into the landscape.
The boathouse is demolished due to damage sustained during severe flash flooding along East Blvd.

Museum addition by Marcel Breuer and Hamilton Smith, with north entry landscape by Dan Kiley

Museum addition by Hayes & Ruth Architects (demolished in 2009)

Museum addition by Dalton, van Dijk, Johnson & Partners (demolished in 2009)

Museum addition by Rafael Viñoly Architects, with landscape modifications by Behnke and Gustafson, Guthrie, Nichol

Maintenance building relocation by Sasaki

Addition of the Nord Family Greenway, Doan Brook, and East Bell Commons landscapes by Sasaki
The most recent addition to the museum’s structure was completed in 2012. Designed by Rafael Viñoly, the ambitious plan included a large interior piazza and a ring of new gallery and office spaces to successfully tie the 1916 Beaux-Arts structure to the modernist Breuer wing. The expansion of the museum’s parking garage and the elimination of the surface lot to the east resulted in the removal or alteration of many of the Kiley landscape elements along the north entrance.
The Nord Family Greenway 2018

The idea for the greenway grew out of an invited design competition to address pedestrian connections between University Circle and the neighborhoods west of E. 105th Street. Beyond simply making these connections, the design for the greenway also sought to achieve broader objectives—to complement the Fine Arts Garden landscape and to become a destination civic landscape, a front yard of sorts, and a venue more appropriate for flexible contemporary use that engages various cultural landmarks as it passes through portions of Wade Park. The 15-acre project created broad new lawns, and new and improved street crossings, walkways, and garden areas; varied site amenities, such as benches, bike racks, and Wi-Fi hot spots; and a rehabilitated and enhanced urban forest with nearly 100 new trees.
**East Bell Commons 2019**

The East Bell Commons Framework Plan illustrates an interim use of the former Cleveland Institute of Art parcel, while the CMA and CWRU develop a joint program for the site’s redevelopment over the next five to ten years. The interim park is a clear, simple space with free public access, consistent with the character of Wade Oval and the campus quadrangle. For a detailed description of its main components, refer to the separate East Bell Commons Framework Plan. A local design firm is currently working with the CMA and CWRU to develop construction documents based on this endorsed plan.

**Doan Brook Improvements 2019**

The Doan Brook improvements are a collaboration between the CMA and NEORSD. This project aims to protect a valued water resource, to initiate and maintain effective environmental sustainability, to address erosion and flooding, and to rehabilitate and enhance the unity of the adjacent cultural landscape with improved pedestrian circulation and experiences. The resulting landscape will be at once a functioning riparian corridor and a new cultivated open space similar in character to the Fine Arts Garden. When the project is completed, the new greenway will be flanked by naturalistic grounds, further reinforcing a deliberate contrast of landscape expressions and the intended uses for those spaces.
Endnotes

6. J. H. Wade II, Act of Conveyance of land to be used for the Cleveland museum of Art (December 23, 1892). Cleveland, Ohio. Courtesy of CMA Archives.
7. “Princely is the Magnificent Gift of Mr. J. H. Wade.” Cleveland Plain Dealer (December 25, 1892). Courtesy of CMA Archives.
13. Whiting to Howell, 1925.
17. Whiting to Howell, 1925.
18. Ibid.
21. Whiting to Howell, 1925.
22. Ibid.
25. Whiting to Howell, 1925.
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EXISTING CONDITIONS

The site has a richly layered and significant history of development, which should be better understood, celebrated, and improved where necessary. Remnants of the various stages of its formation over the past 100 years are observable on the landscape, many in rather mediocre condition. As illustrated in the following pages, these issues should be addressed as important components of the comprehensive improvements planned for the grounds.
Poor Parking Garage Circulation
Overgrown Shrubs
Failing Tree Lawns
Overgrown Shrubs
Failing Planting
PLANTING
Vehicular-Dominated Entrance
Outdated and Glarey Lighting
Maintain Historical and Significant Views
LIGHTING
Underutilized Area
Underutilized Plaza
PROGRAMMING & VIEWS
Underutilized Area
Outdated and Glarey Lighting
Maintain Historical and Significant Views
OPERATIONS & MAINTENANCE
Weak Shrub and Ground Cover Layers
Undefined Space
Damage from Canada Geese
 Poor Utility Screening
Oppunities to Expand Outdoor Art and Sculpture Collection
Failing Tree Lawns
ART & PHILANTHROPY
The Cleveland Museum of Art’s grounds and the Fine Arts Garden have significant grade changes throughout—largely a product of glacial activity. Wade Lagoon may very well have originated as a kettle hole, resulting from the melting of a mass of ice trapped in glacial deposits. This makes it difficult for accessible routes between the streets and the lagoon. Another influence on the topography is the Doan Brook, which once flowed freely from Cleveland’s eastern suburbs. The flow of Doan Brook has carved a defined valley, quite pronounced from University Circle to Lake Erie. Although more than half of the brook is now culverted through the study area, the significant grade change remains, challenging access to the grounds from the upper Chester Avenue and Hough neighborhoods to the west. In fact, these accessibility issues were a primary impetus for the development of the Nord Family Greenway.
MATERIALS

A variety of stone materials are represented on the museum grounds that were constructed with varying levels of craftsmanship and execution. Much of the historical marble and sandstone paving throughout the Fine Arts Garden is in desperate need of study, rehabilitation, or replacement.

The primary “public realm” paving consists of cast-in-place concrete, including all city sidewalks, the recent Nord Family Greenway connections, and the planned walks throughout East Bell Commons. Generally, the concrete walkways are in good condition. The secondary “informal” paving is composed of bituminous concrete—asphalt—as observed throughout the Fine Arts Garden. Most of the asphalt paving also needs to be replaced.

As part of the 2019 Doan Brook Landscape Improvements project, a chip-seal course may be applied to the planned asphalt walks for improved appearance, texture, and gardenesque character.
FURNISHINGS

The site’s furnishings palette currently consists of varied, unique, and remnant elements. The resulting effect is one of disruption and incongruity.

During the design of the Nord Family Greenway and East Bell Commons projects, it was deliberately decided that these areas, which already have a distinct appearance from the more historical parts of the property, would take on a more contemporary and institutional character.

By contrast, it was determined during the design of the Doan Brook project that it would be appropriate for this area to be more reminiscent of the Fine Arts Garden, so the World’s Fair furnishings will be used for the Doan Brook landscape improvements in 2019.

Although the Olmsted Brothers intended that no benches be placed within the Zodiac Garden or mall, their plan called for 16 marble benches, selected by Chester A. Beach, to be placed along the walks surrounding the lagoon and Holden Terrace. Several of the proposed benches have been removed or replaced.
### Benches & Seatwalls
- **A** Lagoon Marble Bench
- **B** Stone Bench
- **C** Marble Bench
- **D** Marble Seatwall
- **E** Granite Seatwall
- **F** Stone Seatwall
- **G** Precast Concrete Seatwall
- **H** Wood Bench 1939 World’s Fair
- **I** Wood Bench Landscape Forms
- **J** Wood Bench Other

### Drinking Fountains
- **O** Heron Drinking Fountains

### Bike Racks
- **P** Black Powder Coat Bike Rack 1
- **Q** Black Powder Coat Bike Rack 2
- **R** Stainless Steel Bike Rack Landscape Forms
- **S** Bike-Share Station

### Bollards
- **T** Stainless Steel Bollard
- **U** Metal Bollard

### Litter Receptacles
- **K** Trash Receptacle Existing Receptacles
- **L** Trash & Recycling Doan Brook Receptacles, TBD
- **M** Trash & Recycling Landscape Forms
- **N** Trash Receptacle UCI

![Map of Lagoon Park with marked points for benches, seatwalls, drinking fountains, bike racks, and bollards]
UTILITIES & INFRASTRUCTURE

Security

Years ago, CWRU sought permission from the CMA and the Fine Arts Garden Commission to install two emergency call stations near Wade Lagoon. Within the Nord Family Greenway, there are three additional emergency call stations. Calls from each of these stations go directly to CWRU police. In addition to emergency call stations, there are a series of security cameras on the property, most of which are associated with the Nord Family Greenway. The video feed from these cameras goes to both the CMA’s and CWRU’s security departments.

Site Lighting

Site lighting will be assessed in a series of diagrams on the next spread. Generally, the site lighting system is currently being incrementally upgraded as part of the Nord Family Greenway, Doan Brook, and East Bell Commons projects. The site lighting in the Fine Arts Garden and north of the museum building is inadequate, outdated, and of poor uniformity. The lighting in these areas should be studied in greater detail, and it may be required to be completely replaced when other planned improvements to the Fine Arts Garden are identified.

Irrigation

There is a new irrigation system for the Nord Family Greenway, and irrigation will be installed at Doan Brook and East Bell Commons. The irrigation on the north and west sides of the museum appears to be in good working condition. The irrigation in the Fine Arts Garden, including the Zodiac Garden, the mall, and Wade Lagoon, is outdated and not zoned properly. This should be completely replaced when other planned improvements to those areas are identified. The water used for irrigation in the Fine Arts Garden is from the public water utility, accessed in at least two locations along East Boulevard. Currently, the
SECURITY
A Cameras
B Bluephones

UTILITIES
I Irrigation Control Boxes
E Electrical Panels & Access
F Fiber Distribution Cabinets
W Water Meter
L Lagoon Filtration Equipment
G Gas Tank/Meter
- Utility Upgrades in Progress
- Building Utility Corridor
City of Cleveland pays this water bill, as the Fine Arts Garden remains city property. This arrangement is intended to continue in the future.

**Lagoon Water System**

The *Fountain of the Waters* is supplied by potable water from the public water utility, accessed along East Boulevard. The water that passes through the fountain then drains directly into Wade Lagoon as the makeup water source (for water lost via evaporation and infiltration). Given the surface area of the lagoon, this is not an insignificant amount of water. There is an outlet control structure on the west wall of the lagoon that maintains its normal water level. This outlet drains excess water directly into the Doan Brook culvert, about 15 feet below the structure. This arrangement results in an unfortunate steady stream of potable water entering the Doan Brook. The City of Cleveland currently pays this water bill. A sustainable, filtered, recirculating system should be considered when other improvements are planned for this area.

**Other**

There are other utilities throughout the grounds—natural gas, potable water, primary electrical—but these are merely corridors to feed the museum and the maintenance building. There are some meters for these utilities identified on the plan.
SITE LIGHTING

There are currently ongoing and incremental upgrades being made to the site lighting network on the museum grounds. The Nord Family Greenway (Image A) project made significant improvements to the site lighting across the south facade of the museum. During the design of the project, a new company called Current, under the umbrella of GE Lighting, donated the light fixtures and LightGrid control system, which allows the CMA and CWRU to control each light independently throughout the greenway. The same lighting system is intended to be employed at East Bell Commons (Image B).

At Doan Brook (Image C), the plan is to use some GE fixtures with an LED version of the historically inspired Spring City light fixtures that are used throughout the Fine Arts Garden (Image D). However, the Fine Arts Garden light fixtures are outdated and the spacing and the uniformity are poor. There is surprisingly no site lighting on the north side of the building. This should be addressed, along with upgrades to the Fine Arts Garden lighting, when future improvements to this part of the grounds are made.
The Cleveland Museum of Art Landscape Master Plan

Lighting Inventory

- LT01A
- LT03
- LT08
- LT09
- LT10
- LT EX02
- LT EX03
- LT EX06
C DOAN BROOK
2019

D FINE ARTS GARDEN & NORTH ENTRANCE
PEDESTRIAN ACCESS & CIRCULATION

Although the Nord Family Greenway has added numerous accessible routes across the property, many issues of accessibility persist, typically in areas of the historical gardens. Pedestrian access between the city streets and Wade Lagoon are mostly by stairs or ramps that exceed acceptable slopes for accessibility.

The perimeter roads have high traffic volumes, and safe pedestrian crossings are generally limited to signalized road intersections. With the implementation of the Nord Family Greenway, multiple signalized midblock crossings were installed on major roads for increased pedestrian safety.

Once pedestrians are on the grounds, there are few cues for how to enter the museum. While the north entrance is the main entrance, there are other doors on the south side of the building that are either opened seasonally (without coat check) or only for emergency egress.
VEHICULAR ACCESS & CIRCULATION

Paid parking opportunities are ample, though not immediately apparent. Metered and nonmetered on-street parking is prevalent but in high demand. With the recent opening of the VA Hospital garage, there is less pressure on the CMA garage for large Wade Oval events, such as Wade Oval Wednesday. However, many first-time visitors and those unfamiliar with the area find it difficult to locate the CMA garage; they have noted that access to the museum from the garage, once found, is not clearly identified. Additionally, the cost for parking in the garage is a reason identified in the Community Engagement study for some not to visit the museum in the first place.

The grounds staff maintains all of the grounds from the maintenance building, primarily using a maintenance route up toward the greenway and around the lagoon. This route is not clearly defined and is inadequate for proper upkeep of the grounds.
Existing trees in the Fine Arts Garden consist of 28% canopy trees, 53% flowering trees, and 19% formal tree plantings. The most common canopy tree species is oak, specifically red oak, as well as London planetree and sweet gum. The most common understory tree species are crab apple, cherry, dogwood, and hawthorn.

The general distribution of canopy trees versus flowering trees is consistent with the original Olmsted plan, although the quantity of trees, particularly canopy trees, is far fewer than the quantity originally planted. This decrease is likely the result of multiple factors. At the time of the original planting, the Olmsted plan specified closely planted trees at a smaller caliper in many areas. This approach would achieve naturalistic, dense stands of trees intended to be thinned in the future. The quantity of the plantings would also account for loss of trees during establishment.
A number of planting projects have taken place since the original Olmsted planting, shaping a number of areas on the CMA grounds. Two notable campaigns directly affected the Fine Arts Garden. The first occurred with the addition of two sets of stairs at the south end of the Fine Arts Garden in the decades following the implementation of the Olmsted plan. One set of stairs is located at the intersection of Euclid Avenue and East Boulevard. The second set is located at Martin Luther King Jr. Drive across from the University Circle United Methodist Church. The planting associated with these interventions served as foundation plantings, with shrubs and ground cover obscuring the stairs as they negotiate the grade change between the road and the pathways near the lagoon.

**PRIMARY OLMSTED SPECIES**
*Invasive species not included*

**CANOPY TREES**
- Carpinus betulus
- Fagus sylvatica
- Tilia tomentosa
- Tsuga canadensis
- Ulmus americana
- Ulmus campestris
- Platanus occidentalis

**FLOWERING TREES**
- Cornus florida
- Crataegus
- Malus
- Prunus

**PRIMARY CURRENT SPECIES**
See appendix for full list of species.

**CANOPY TREES**
- Quercus rubra
- Liquidambar styraciflua
- Platanus x acerifolia

**FLOWERING TREES**
- Prunus ‘Kanzan’
- Prunus pendula
- Prunus spp
- Prunus subhirtella ‘Autumnalis’
- Cornus spp.
- Crataegus spp.
- Syringa reticulata

**EVERGREEN TREES**
- Chamaecyparis
- Pinus nigra
- Thuja spp.

- Red oak
- Sweet gum
- London planetree

- Kwanzan cherry
- Weeping cherry
- Cherry
- Higan cherry
- Dogwood
- Hawthorne
- Tree lilac

- False cypress
- Austrian pine
- Arborvitae
Olmsted Brothers Planting Plan

Tree Type

- Canopy: 226
- Flowering: 434
- Formal: 66

Total Number of Trees in the Fine Arts Garden: 726

Existing Tree Type

- Canopy: 109
- Flowering: 206
- Formal: 72

Total Number of Trees in the Fine Arts Garden: 387
Olmsted Brothers Planting Plan

Dense plantings of shrubs in a range of sizes were critical in achieving the overall sense of layering intended in the Olmsted Brothers Planting Plan.

While the land area in the Fine Arts Garden currently planted with shrubs or ground cover is approximately 3%, the Olmsted Brothers plan called for approximately 13%. Although the firm’s vision was realized through densely planting shrubs of a range of sizes and forms, the same qualities are not necessarily desired today. Overplanting in the Fine Arts Garden in many cases could disrupt sight lines and create unsafe spaces. It is therefore crucial to assess the Olmsted Brothers’ intended planting palette and design to ensure that the proposed modifications retain the integrity of the plan.

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**PRIMARY OLMSTED SPECIES**
*Invasive species not included*

**SHRUBS**
- Forsythia intermedia
- Forsythia suspensa
- Ligustrum ibota regalianum
- Lonicera japonica
- Berberis thunbergii
- Syringa vulgaris

**GROUND COVER**
- Ampelopsis tricuspidata lowi
- Celastrus orbiculatus
- Celastrus scandens
- Clematis henryi
- Clematis jackmani
- Euonymus radicans kewensis
- Laburnum vulgare
- Lonicera japonica
- Pachysandra terminalis
- Rosa wichuraiana
- Vinca minor
- Vinca minor alba
- Xanthorrhiza simplicissima

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**PRIMARY CURRENT SPECIES**
See appendix for full list of species.

**DECIDUOUS SHRUBS**
- Buxus
- Forsythia
- Myrica
- Viburnum rhytidophyllum

**EVERGREEN SHRUBS**
- Pinus mugo
- Taxus
- Taxus × media ‘densiformis’
- Taxus baccata ‘Repaundens’
- Juniper
- Ilex

**GROUND COVER**
- Hedera helix

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*Boxwood
Forsythia
Bayberry
Mountain pine
Yew
Yew
Yew
Juniper
Holly

*Common ivy
Olmsted Brothers Planting Plan
Shrubs & Ground Cover

Existing
Shrubs & Ground Cover
Tree & Shrub Conditions

While some Olmsted-era trees remain, providing height and maturity, there are many trees that are in poor health or that obstruct major site lines. The suggested trees to remove are primarily understory or flowering. Many of the flowering trees, while in the character of the Olmsted plan, are in poor condition or undersized and should be removed and in some instances replaced.
Existing
Tree Condition

Existing
Shrub Condition

Fair Health
Poor Health
SCULPTURE

The museum’s outdoor sculpture collection is placed throughout the Fine Arts Garden, south facade terrace, and north entry lawn.

Although some monuments placed in the park predate the museum’s construction, the extension of an appropriately curated sculptural collection into the landscape began with the development of the Olmsted Brothers’ Fine Arts Garden. The firm worked closely with the Garden Club’s selected sculptor, Chester A. Beach, to ensure that the form and scale of the commissioned pieces created a unified composition with the surrounding landscape.

Along with the addition of his Fountain of the Waters, the Sun and Earth figures, and the Twelve Signs of the Zodiac, Beach developed the guidelines for a competition among Cleveland-area sculptors for the commission of a piece to be placed at the Holden Terrace. The winner, Frank Jirouch, created Night Passing Earth to Day—along with a piece acquired later by the museum, Spring Racing in the Wind—and it was placed in the garden.

The early use of the grounds is also identified by an object in the Fine Arts Garden. A granite millstone that once belonged to a mill that predated Wade Park is placed off the lagoon’s northeastern edge.

The museum’s modern outdoor sculpture collection is located along the north entry lawn. Although this area is named the Donna & Stewart Kohl Sculpture Garden, its limits are undefined and its demarcation poor.

While space for additional pieces has been limited in the past, the recent expansion along Doan Brook and East Bell Commons provide opportunities for new acquisitions and environmental art.
MONUMENTS
1 Marcus Alonzo Hanna
2 Thomas Alva Edison Lights Augustus Saint-Gaudens
3 Harvey Rice James G. C. Hamilton
4 Tadeusz Kosciuszko Gaetano Trentanove

WATER & DRINKING FOUNTAINS
5 Heron Drinking Fountains Emilie Fiero
6 Planetree Bosque Fountain
7 Fountain of the Waters Chester A. Beach

SCULPTURE
8 Night Passing Earth to Day Frank Jirouch
9 Mermaids Fidardo Landi and Chester A. Beach
10 Millstone
11 Spring Racing in the Wind Frank Jirouch
12 Sun Chester A. Beach
13 Earth Chester A. Beach
14–25 Twelve Signs of the Zodiac Chester A. Beach
16 Boy and Panther Cub Malvina Hoffman
17 The Thinker Auguste Rodin
18 Turtle Baby Edith Barretto Stevens Parsons
19 Bacchanale Malvina Hoffman
20 Rock Carvings: Passage of Seasons Isamu Noguchi
21 Source Tony Smith
22 Untitled (Bridge of Harmony) Jim Hodges

UCI SCULPTURE
33 UCI Arches
34 Sign Language Cliff Garten
COMMEMORATIVE MARKERS

The museum and its grounds are a product of generous contributions from the institution’s benefactors and trustees. Plaques located throughout the grounds recognize individual and group donations of sculpture and the financial support of landscape features.

The landscape rehabilitation projects suggested in this master plan, along with the newly acquired grounds known as East Bell Commons and the expansion of Doan Brook park, create opportunities for additional philanthropic support of the museum and its efforts.

*See the appendix for the full list of Fine Arts Garden donors.
LANDSCAPE FEATURES

1. The Fine Arts Garden Plaque
   The Garden Club of Cleveland, The Cleveland Museum of Art, and The City of Cleveland
2. Holden Terrace
   Mrs. Windsor T. White
3. Howell Terrace
   In Honor of Mrs. Thomas P. Howell
4. Planetree Garden
   Arnold M. Davis
5. South Terrace Restoration
   Family of Harry R. Horvitz
6. 1916 Building and Terrace Restoration
   The HRH Family Foundations, The Kelvin and Eleanor Smith Foundation, The State of Ohio, The Sears-Swetland Family Foundation, Arthur and Arlene Holden, Mr. and Mrs. Quentin Alexander
7. North Lawn
   Donna & Stewart Kohl Sculpture Garden

SCULPTURE

8. Night Passing Earth to Day
   Mrs. B. P. Bole
9. Heron Drinking Fountains
   In memory of Connie Towson Ford from The Allen Ford Family. City of Cleveland Art Association
10. Spring Racing in the Wind
    Mrs. Antisdale & Mrs. Stearns
11. Twelve Signs of the Zodiac
    (See appendix)
12. Sun and Earth
    Mrs. Leonard C. Hanna
13. Fountain of the Waters
    Mrs. Leonard C. Hanna
14. Boy and Panther Cub
    John L. Severance
15. The Thinker
    Ralph King
16. Turtle Baby
    Mrs. Henry A. Everett for the Dorothy Burnham Everett Memorial Collection
17. Bacchanale
    In memory of Julia K. Dalton by George S. Kendrick and Harry D. Kendrick
18. Rock Carvings: Passage of Seasons
    Mildred Andrews Fund
19. Source
    Metropolitan Bank & Trust Company
20. Untitled (Bridge of Harmony)
    Leonard C. Hanna Jr. Fund

NORD FAMILY GREENWAY

21. Nord Family Greenway Gateway Sign
    The Nord Family
22. Toby’s Terrace
    Toby D. Lewis
23. Welcome Mat
    The Cleveland Foundation

UCI ELEMENTS

24. UCI Benches
IV

LANDSCAPE PLAN

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North Entrance 130
INTRODUCTION

This plan illustrates a composite of various proposed improvements to the museum grounds. Broadly, these improvements are divided into three distinct categories:

- Accessibility Upgrades
- Landscape Rehabilitation
- Repurpose & Rehabilitation

These general improvement areas, summarized on the following spread, respond to the museum’s stated concerns, observed site conditions, the historical significance of the gardens, and feedback provided by the general public during the planning and engagement process.

This plan is intended to be aspirational while also addressing concerns about the condition and character of the existing landscape. Among these concerns is the historical integrity of the Olmsted Brothers’ original design of the Fine Arts Garden, as well as the general condition and accessibility of the pathways, deteriorating masonry, and a mature landscape in decline.
OBJECTIVES

Although the museum grounds and gardens remain an important respite—a sentimental and ceremonial destination—for people near and far, much of the features and infrastructure supporting the grounds are in a state of decline and decay. The observed landscape experienced by the visitor is a diluted version of the original plan. This planning process establishes a clear and appropriate vision for the future, targeting accessibility issues, landscape character, and opportunities for new or repurposed areas that aim to capitalize on and fully express the CMA’s unique history and qualities of place.

The proceeding pages zoom in to a series of unique yet unified character areas on the museum grounds. Specific enhancements and improvements are identified to guide a phased approach to the implementation of the Landscape Master Plan.
**ACCESSIBILITY UPGRADES**

Expand free public access to masterpieces of historical and contemporary art in the landscape, with improvements to the following:

- ADA upgrades to existing features
- New pathway connections through the property and improved signage and wayfinding
- Simplified and coherent materials palette

**LANDSCAPE REHABILITATION**

Develop a phased strategy for the comprehensive rehabilitation of the 90-year-old planned landscape and features, including:

- Drainage System
- Irrigation System
- Site-Lighting System
- Security & Emergency Access
- Signage & Wayfinding
- Hardscape & Paving
- Planting

**REPURPOSE & REDEVELOP**

Rethink the overall museum experience with an audience-centered approach to new or repurposed features, including:

- A more clear, positive, and intuitive arrival experience
- An activated Fine Arts Garden, Doan Brook landscape, East Bell Commons site, and remote parcel at the Marcus Hanna monument
- A stimulating and welcoming character centered around museum access points
The Fine Arts Garden, dating from 1928, is in need of a comprehensive renovation. The keyed lists on the following spreads summarize those items that are recommended to be addressed. For clarity, the issues have been separated into the following individual diagrams:

1. Accessibility & Connectivity Upgrades
2. Hardscape & Infrastructure Rehabilitation
3. Landscape Rehabilitation
4. Repurpose & Redevelop

If certain elements must be completed first to enable other elements, they will be indicated in sequence. For example, item A1 would need to be constructed prior to or in conjunction with item A2. Otherwise, no specific priority has been given to any proposed improvement at this time.
Accessibility & Connectivity Upgrades

Accessibility at Wade Lagoon and the Fine Arts Garden is a challenge largely due to the natural topography and the historical architectural elements in stone. This plan identifies key accessibility improvements that do not detract from the historical character of the space, while at once improving pedestrian, service, and maintenance access throughout the Fine Arts Garden.

- **A1** Reconstruct walk/stair from MLK Dr. & Chester Ave. intersection.
- **A2** Create accessible walk and seatwall from Holden Terrace to lagoon (west).
- **B1** Reconstruct walk and seatwall from Holden Terrace to lagoon (east).
- **B2** Reconstruct pathway intersection.
- **C1** Relocate sidewalk to East Blvd. back of curb and regrade slope.
- **C2** Create accessible walk from East Blvd. to lagoon.
- **D1** Reconstruct walk from mall grove east to lagoon.
- **D2** Reconstruct walk as new stair from mall grove east to lagoon.
- **E1** Retrofit historical mall sandstone stairs with ramps (<5%).
- **E2** Create accessible walk from greenway to lagoon.
- **E3** Create accessible walk from mall to lagoon.
- **F** Reconstruct Harrison-Dillard Trail as dedicated shared-use path.

Sandstone stairs and terrace at base of mall and head of lagoon
Hardscape & Infrastructure Rehabilitation

Most of the hardscape within the Fine Arts Garden needs to be repaired or replaced. As part of the hardscape rehabilitation, entirely reconstructed storm drainage, site lighting, and security systems throughout the Fine Arts Garden should be considered.

- A Rehabilitate Zodiac Garden—New drainage and statue up-lighting; repair or replace sandstone paving. Irrigation system to remain.
- B Rehabilitate the mall—New drainage; repair or replace sandstone paving.
- C Rehabilitate mall grove east and west—New drainage and lighting; resurface hardscape.
- D1 Rehabilitate lagoon walls, beaches, water filtration, and circulation system.
- D2 Rehabilitate Wade Lagoon landscape—New drainage and lighting; resurface asphalt and repair or replace sandstone paving.
- E Rehabilitate University Circle United Methodist Church Terrace.
- F Rehabilitate Howell Terrace.
- G Rehabilitate Davis Fountain Plaza sandstone paving, curbing, and water feature.
- H Rehabilitate Holden Terrace walls, stairs, balustrades, and drainage (currently being studied by the CMA with preservation consultants).
- I Relocate sidewalk to East Blvd. back of curb.
- J Rehabilitate sidewalks along Euclid Ave.
- K Reconstruc Harrison-Dillard Trail as dedicated shared-use path.
- L Rehabilitate Hannah memorial hardscape.
Shrub & Ground Cover Planting

Shrub and ground cover plantings acknowledge the original Olmsted layouts while accounting for existing trees, adapting to the proposed program, reducing height/density of shrub plantings, and simplifying bed geometries in order to reduce maintenance and increase safety.

The goal for the proposed Landscape Rehabilitation plan is to reestablish the original character and textural quality of the Fine Arts Garden. The proposed shrub and ground cover scheme would dedicate approximately 10% of the Fine Arts Garden land area to shrubs and ground cover.

While reintroducing a significant square footage of planting areas will reduce weekly lawn maintenance, an increase in understory plant material will require more specialized and dedicated maintenance. This will likely require an additional grounds staff position. Potential partnerships with adjacent institutions may be considered in developing an overall maintenance plan for Wade Park.

SUGGESTED SPECIES

CANOPY TREES
Carpinus caroliniana
Fagus grandifolia
Nyssa sylvatica
Ostrya virginiana
Quercus bicolor
Quercus palustris

FLOWERING TREES
Amelanchier x grandiflora
Cercis Canadensis
Prunus subhirtella

SHRUBS
Cornus sericea ‘Farrow’
Hamamelis virginiana
Hydrangea quercifolia ‘Flemmyea’
Ilex verticillata ‘Nana’
Ilex verticillata ‘Jim Dandy’
Rosa virginiana
Viburnum x Rhytidophylloides ‘Alleghany’
Aronia melanocarpa ‘Viking’
Rhus aromatica ‘Gro-Low’

GROUND COVER
Aster macrophyllus
Aster Divaricatus
Anemone canadensis
Aruncus dioicus
Asarum canadense
Carex pensylvanica
Chasmanthium latifolium
Dennstaedtia punctilobula
Eupatorium coelestinum
Geranium maculatum
Hypericum hypericoides
Iris cristata
Lobelia siphilitica
Mertensia virginica
Packera aurea
Phlox subulata
Phlox stolonifera
Solidago flexicaulis
Stylophorum diphyllum

American hornbeam
American beech
Black tupelo
American hophornbeam
Swamp white oak
Pin oak

Serviceberry
Redbud
Autumn flowering cherry

Arctic fire red twig dogwood
American witch-hazel
Snow queen hydrangea
Winterberry
Winterberry
Virginia rose
Alleghany viburnum
Black chokeberry
Gro-low fragrant sumac

Big leaf aster
White wood aster
Canada anemone
Goatsbeard
Canada wild ginger
Pennsylvania sedge
North sea oats
Eastern hay-scented fern
Mistflower
Wild geranium
St. Andrew’s cross
Dwarf crested iris
Blue cardinal flower
Virginia bluebells
Golden groundsel
Moss phlox
Creeping phlox
Zigzag goldenrod
Celandine poppy
**SUGGESTED SPECIES**

**CANOPY TREES**
- *Carpinus caroliniana* (American hornbeam)
- *Fagus grandifolia* (American beech)
- *Nyssa sylvatica* (Black tupelo)
- *Ostrya virginiana* (American hophornbeam)
- *Quercus bicolor* (Swamp white oak)
- *Quercus palustris* (Pin oak)

**FLOWERING TREES**
- *Amelanchier x grandiflora* (Serviceberry)
- *Cercis Canadensis* (Redbud)
- *Prunus subhirtella* (Autumn flowering cherry)

**SHRUBS**
- *Cornus sericea ‘Farrow’* (Arctic fire red twig dogwood)
- *Hamamelis virginiana* (American witch-hazel)
- *Hydrangea quercifolia ‘Flemygea’* (Snow queen hydrangea)
- *Ilex verticillata ‘Nana’* (Winterberry)
- *Ilex verticillata ‘Jim Dandy’* (Winterberry)
- *Rosa virginiana* (Virginia rose)
- *Viburnum x Rhytidophylloides ‘Alleghany’* (Alleghany viburnum)
- *Aronia melonocarpa ‘Viking’* (Black chokeberry)
- *Rhus aromatica ‘Gro-Low’* (Gro-low fragrant sumac)

**GROUND COVER**
- *Aster macrophyllus* (Big leaf aster)
- *Aster Divaricatus* (White wood aster)
- *Anemone canadensis* (Canada anemone)
- *Aruncus dioicus* (Goatsbeard)
- *Asarum canadense* (Canada wild ginger)
- *Carex pensylvanica* (Pennsylvania sedge)
- *Chasmanthium latifolium* (North sea oats)
- *Dennstaedtia punctilobula* (Eastern hayscented fern)
- *Eupatorium coelestinum* (Mistflower)
- *Geranium maculatum* (Wild geranium)
- *Hypericum hypericoides* (St. Andrew’s cross)
- *Iris cristata* (Dwarf crested iris)
- *Lobelia siphilitica* (Blue cardinal flower)
- *Mertensia virginica* (Virginia bluebells)
- *Packera aurea* (Golden groundsel)
- *Phlox subulata* (Moss phlox)
- *Phlox stolonifera* (Creeping phlox)
- *Solidago flexicaulis* (Zigzag goldenrod)
- *Stylophorum diphyllum* (Celandine poppy)
Repurpose & Redevelop

The repurpose and redevelop opportunities are aspirational in nature. These identified items do not address existing physical design issues. Rather, these are new or historically inspired recommendations to help activate and program the grounds, with a goal of increasing attendance at the museum and interest and appreciation for this cherished landscape. Some of these recommendations will likely have museum staffing implications, so they should be considered in concert with the physical improvements.

- Mall grove west—Opportunity for new sculpture
- Small-scale outdoor program space
- South lagoon lawn—Large performance/event space
- Hanna lawn—Temporary art/sculpture exhibit space
- Terminus architectural feature (TBD) at Holden Terrace lawn
- Lagoon water fountain
- Invisible/reversible skating rink—New weir below normal water level to control winter ice sheet; temporary guardrails installed along lagoon
- A “boathouse” comfort station, concession, and community room, with roof terraces from East Blvd.—Building program has not been determined
**Repurpose & Redevelop**

A view of the Fine Arts Garden with proposed winter skating rink in Wade Lagoon and the “boathouse” roof terraces stepping down from East Boulevard.

**Invisible / Reversible Skating Rink**

The water level of the lagoon would be dropped by +/-12 inches during the skating season to expose the underwater weir and guardrail attachments, allowing for a shallower pool on the southern end of the lagoon for maximum flexibility in controlling the ice sheet.

**The “Boathouse”**

The boathouse is intended to serve multiple functions, many of which are geared toward activating the Fine Arts Garden during all seasons. It could operate as a skate rental facility, community room, concession, or event pavilion. Although a program has not been determined, a critical function of the boathouse will be to aid accessibility from East Boulevard to Wade Lagoon, a stopping point for landscape ramps at the multilevel terraces, with an integral elevator as well.
SOUTH TERRACES

The south entrance of the 1916 building is how visitors were originally intended to enter and exit the museum. The axis from Euclid Avenue through the Fine Arts Garden ties the museum to the landscape. Most museum patrons do not experience this connection because the south entrance is only opened seasonally, and not many are aware it is still in use. Security concerns and the necessity for additional staff have prevented this and the other flanking south entrances from being permanently opened to the public. The result is a generally stark and uninhabited series of terraces on the south side of the museum. If the security and staffing issues could be resolved, some or all of these entrances should be considered to be opened in some capacity to improve museum access and to create a more lively atmosphere at the original front of the building. The proposed improvements on the following pages illustrate some examples of how the landscape can contribute to improving museum access and increasing activity on the terraces.

The emergency egress doors on the southwest corner of the CMA, which would provide access to the museum grounds, 2018
Landscape & Infrastructure Rehabilitation

Most of the hardscape and infrastructure on the south terraces are in good condition. Much of the paving, planting, and irrigation north of the greenway was upgraded in the early 2000s. However, the Zodiac Garden was not part of those improvements, so this area requires rehabilitation. Although it was not directly part of this study, consideration should be given to the replacement of the south facade uplighting, as it appears to be outdated and inefficient (non-LED light sources).

A Rehabilitate Zodiac Garden—New drainage and statue up-lighting; repair or replace sandstone paving. Irrigation system to remain.

B Eliminate some marble paving on the intermediate terrace to cut down on glare and replace with landscaped planters with trees for shade.

C₁ Realign marble seatwalls along East Blvd. to create a new east terrace, which would be a highly visible location for a temporary or permanent sculpture display.

C₂ Create a new accessible path connection from East Blvd. to the southeast building doors. They are currently for emergency egress only, but that may not be the case in the future.

D₁ Adjust alignment of asphalt walk to accommodate a new west terrace for a potential café/lounge seating area.

D₂ Construct a raised terrace using marble walls for a new west terrace for a potential café/lounge seating area.

E Replace balustrade lighting along the south terrace, install a new continuous ground cover bed to protect the uplights, and plant small ornamental trees that will add color and texture along the 1916 facade without growing too large to disrupt views of the historic building.

F Refresh plantings along ramped walkways to the south terrace.

G Restore historical half-circle display, planting beds on either end of the Zodiac Garden. These beds could include seasonal annual flower displays that are themed by the museum’s major exhibitions or could be lower maintenance perennial or ground cover beds.
Landscape & Infrastructure Rehabilitation

STONE
- Marble Paving & Walls
- Relaid Sandstone Paving
- Bluestone

BITUMINOUS
- Chip Seal (Alternate)

PLANTING
- Ground Cover/Lawn

0' 50' 100' 200'
Repurpose & Redevelop

Although most of the structure and integrity of the south terraces remains wholly intact, there are opportunities to enliven the spaces and make them more flexible for a variety of uses. The following recommendations can help to make these beautiful spaces more inviting:

A. Lower terrace—Flexible space for tenting or market-style events
B. Raised-lawn terrace/open lawn—Potential sculpture location
C. West terrace—Café/lounge seating area with movable tables and chairs and umbrellas. Access to and from Provenance Café would be critical to the success of this space.
D. East terrace—Potential sculpture location
E. Oak grove—Potential sculpture location. New loop path, benches, and landscaping to be provided as part of the Doan Brook Landscape Improvements project in 2019
F. Toby’s Terrace on the Nord Family Greenway—Flexible space for performances/events with large crowds

1916 facade, 2018

Toby’s Terrace on the Nord Family Greenway, with the large beech grove and the museum at the top of the slope, 2018
Repurpose & Redevelop

PROPOSED PROGRAM
FLEXIBLE PROGRAM AREAS
Proposed view of a new east terrace—A possible location for sculpture display, with a new accessible walk from East Blvd. to the museum doors at the East Wing.
Proposed view of a new west terrace—A possible location for café/lounge seating, with an adjusted accessible walk from the Nord Family Greenway to the museum doors at the West Wing and direct access to Provenance Café.
The north side of the museum is perhaps the location with the most significant recommended changes to the grounds. There are many reasons for this, which are illustrated in the following pages, but the primary driving factor is to improve the visitor-arrival experience. The museum drop-off loop is by definition vehicle-dominated, yet it operates well for visitors being dropped off or picked up, whether individuals or groups traveling by bus. However, for patrons arriving by personal car, which is presumed to be the primary mode, their experience is to park in the garage and walk through the connector tunnel to the museum lobby. The experience of a grand arrival is not only lost on them, but finding their way to the lobby, whether via connector tunnel or otherwise, is not the easiest thing to do unless they’ve done it before. In addition, for those patrons arriving on foot, there are a series of obstacles to gain access to the main entrance when arriving from various directions. Therefore, this plan recommends improved connections to and from the parking garage and from other directions for both vehicles and pedestrians at the surface or main entrance level, which will streamline the arrival experience and direct the majority of visitors through the main entrance.
Accessibility & Connectivity Upgrades

Accessibility and connections to the museum entrance are accommodated in the present condition, but there are more opportunities to enhance, upgrade, or streamline access to and from the primary entrance. The following recommendations will significantly improve connections and access to and from the museum from all directions and modes of transportation:

A1 Realigned curb line along drop-off lane
A2 New continuous concrete walkways along perimeter of drop-off lane
B New unit paving to replace existing octagon-style pavers
C New unit paving walkway to match existing walk through Kohl Sculpture Garden
D1 New low wall/seatwall threshold at entrance to Kohl Sculpture Garden
D2 New Kohl Sculpture Garden perimeter delineation element (actual alignment TBD)
E Unit paving walkway from parking garage elevator to main entrance
F1 Realigned streetscape along Wade Oval Dr. with cobble-paved tree lawn
F2 New or improved street crossing
G New vehicle access to top level of parking garage

There is an interrupted streetscape on Wade Oval Dr. across from the museum’s main entrance.

Visitors walking from East Blvd. are prone to cross the drive, rather than stay on the walk.
Landscape & Infrastructure Rehabilitation

Although all of the landscape on the north side of the museum is less than 20 years old, there are multiple proposed improvements to improve the visitor-arrival experience. The supporting infrastructure, however, appears to be in fine operating condition.

The new access to the parking garage from Wade Oval Drive will need to be reviewed and designed in partnership with the City of Cleveland’s Traffic Engineering Department, while all of the other proposed improvements are generally straightforward.

- A1 Realigned curb line along drop-off lane
- A2 New continuous concrete walkways along perimeter of drop-off lane
- B New unit paving to replace existing octagon-style pavers
- C New unit paving walkway to match existing walk through Kohl Sculpture Garden
- D1 New low wall/seatwall threshold at entrance to Kohl Sculpture Garden
- D2 New Kohl Sculpture Garden perimeter delineation element (actual alignment TBD)
- E Unit paving walkway from parking garage elevator to main entrance
- F1 Realigned streetscape along Wade Oval Dr. with cobble-paved tree lawn
- F2 New or improved street crossing
- G New vehicle access to top level of parking garage
- H Replace dead trees in planetree bosque
- I Replace dead trees in planetree streetscape
- J Replace the failing oak tree with a new specimen of canopy tree

This sign is the only visitor cue for garage parking. Otherwise, the garage is completely out of view from the museum’s main entrance.

A new pedestrian link to the garage elevator will be visible from the main entrance.
Landscape & Infrastructure Rehabilitation

STONE
- Marble
PAVERS
- Granite Pavers
- Belgian Block
BITUMINOUS
- Asphalt
CONCRETE
- Cast-in-Place Concrete
Repurpose & Redevelop

There are a few significant changes proposed for the museum’s north grounds. The following recommendations will maximize flexibility for the museum to attract and accommodate an increased visitorship and more diverse audiences:

- **A** Expanded and centralized bicycle parking area accessible from new parking garage promenade
- **B** Controlled edge to maximize flexibility of use of north courtyard (see glass fence concept below)
- **C** Kohl Sculpture Garden—Clarify defined boundary and improve circulation throughout
- **D** Ample seating options for museum patrons that can accommodate large crowds that are often gathering during bus pick-up and drop-off
- **E1** Parking garage kiosk and entry canopy
- **E2** Flexible event space on upper levels of parking garage, which would be accessible to food trucks, etc. once vehicle access is provided from Wade Oval Dr.

Existing condition

Glass fence and private courtyard at the Isabella Stewart Gardner Museum

Proposed glass fence, with closed gates

Proposed glass fence, with open gates
Repurpose & Redevelop

PROPOSED PROGRAM

FLEXIBLE PROGRAM AREAS
SITE LIGHTING

With the completion of the Nord Family Greenway and ongoing work at East Bell Commons and Doan Brook, only the Fine Arts Garden and the north grounds remain in need of significant lighting rehabilitation. As evidenced in the Inventory & Analysis section of this report, there is no site lighting on the north side of the building, and the existing Fine Arts Garden lighting is outdated, not spaced well, and of overall poor uniformity. This plan illustrates a conceptual site-lighting layout for these areas. The Fine Arts Garden lighting plan includes a continuous lighting scheme for the Harrison-Dillard Trail, which is currently poorly lit by city street lighting.

Once these areas are addressed, all of the main pathways throughout the museum grounds will be lit to the appropriate lighting standards.
COMMUNITY OUTREACH

EXECUTIVE SUMMARY

The Cleveland Museum of Art (CMA) seeks to rehabilitate the Olmsted Brothers’ Fine Arts Garden and adjacent outdoor spaces, and it has commissioned Sasaki to develop a Landscape Master Plan. The CMA is seizing on this large-scale planning effort as an opportunity to broaden its audience by attracting and engaging a wider range of Cleveland residents through a strategic stakeholder engagement process, which will ultimately produce recommendations that will be incorporated into the Landscape Master Plan. At the outset, CMA leadership sought to lead an inclusive engagement process that would both support the development of alternative schemes for the Fine Arts Garden and adjacent outdoor spaces, currently being developed by Sasaki, and enhance the CMA’s profile as a resource for the workers, visitors, and residents of nearby communities and Greater Cleveland.
# PLANTING PALETTE
## INVENTORY & RECOMMENDATIONS

### DECIDUOUS TREE

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<td>Cydonia Japonica (now Chaenomeles)</td>
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<td><strong>Viburnum molle</strong></td>
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<td><strong>Viburnum rhytidophyllum</strong></td>
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</table>
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