

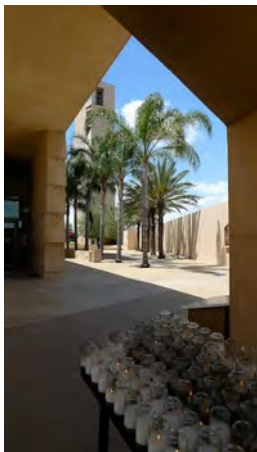
The Gardens of the Cathedral of Our Lady of the Angels

Campbell & Campbell

Introduction

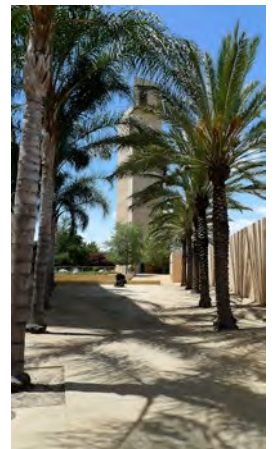
It is a singular honor for Campbell & Campbell to be a part of the realization of the Cathedral of Our Lady of the Angels. We have striven in service to the vision that the Cathedral becomes a place "to be nourished and challenged" - a place of worship for the Roman Catholic community and a place of gathering, celebration and contemplation for the entire city.

In accordance with the Cathedral's mission, these gardens represent a contemporary re-visioning of traditional Cathedral gardens which often served as not only a center of spiritual but also cultural and civic life. This design draws from a variety of sources for inspiration: from Scripture, Liturgy and the Rites of the Church; from the historical and natural landscapes of southern California especially the Mission gardens; and ecumenically from religious art especially of course sacred gardens.



Reflecting the rich diversity of the peoples of the Archdiocese the design also weaves together sacred garden traditions from represented cultures, eras and places. This global, sacred landscape heritage conveyed through scripture and secular writings, aesthetic and documentary media and artifacts, and living horticultural practices and gardens attaches both literal and symbolic significance to all the components of landscape design. In the Cathedral Gardens these elements carry multiple, layered meanings derived from their formal composition, configuration and relationship and the Scriptural, Liturgical, cultural, natural and historical associations of building and plant materials. Metaphorical meanings are also vividly expressed through all the experiential and perceptual components of landscape design especially in garden features such as fountains, and of course in plantings. Every culture has a

expressive language of plants especially flowers tied to blossom shape, color, fragrance, time and duration of bloom, seasonal and lifecycle patterns. Recognizing the Church's reverence for and stewardship of the whole created order, this technologically and horticulturally complex design is sustainable, resource conserving initially and over time. To heighten the experience of the ever present, spontaneous, boundless creativity of God as manifest in the independent, living natural world, these gardens also provide habitat in downtown Los Angeles for native fauna especially birds and butterflies.



City Setting:

The Cathedral's surrounding sidewalks and freeway edge are designed as linear gardens, which both proclaim her presence within the city by defining near and distant views and simultaneously welcome both pedestrians and pilgrims to her special precinct. Viewed from vehicles or afar, they present a strong, unified vision. At the more intimate pedestrian scale, the orders of street trees, patterns of light and shadow and massed, flowering shrub plantings mediate the passage from the city towards the Sacred. The tall, vertical forms of the deciduous Festival Liquidambars (*Liquidambar styraciflua* 'Festival') planted along Grand Avenue, and Hope and Temple Streets clearly define the Cathedral grounds and offer shade for the sidewalks in summer, warming sunlight in winter. Echoing the request to celebrate the "God of Color" this tree's deep green foliage turns brilliant gold, scarlet and purple in the fall just as the Liturgical colors move from green to purple. In addition, this species is the American cousin of the Mediterranean Storax Tree whose resin is an ingredient in holy anointing oil. Massed plantings of daylilies originally from Asia, beneath these trees bloom spring, summer and fall.

Along the top of Temple Street, espaliered St. Mary's Magnolias (*Magnolia grandiflora* 'Saint Mary') wreath the base of the Cathedral. Southern Magnolias with their rich glossy green leaves and great, fragrant, white summer blossoms are one of the most beautiful native trees of the American South. To provide year around color, camellias, daylilies and Star Jasmine are woven into this evergreen wreath. Reminiscent of the bright blooms of contemporary Mission Gardens, Blood Red Trumpet Vine (*Distictus buccinatoria*) and Flame Vine (*Pyrostegia venusta*) drape the carillon in brilliant red blossoms year around. California Live Oaks (*Quercus agrifolia*) shade the perimeter of the Cathedral Center.

Representative of two great, classical garden traditions, a drift of shimmering Ginkgos (*Ginkgo biloba*) is interlaced with formal Italian Stone Pines (*Pinus pinea*) along Hill Street. Now native only to China, the Ginkgo grew worldwide in prehistory. The Ginkgo, whose fan shaped leaves turn golden in autumn is customarily grown next to temples in China and Korea and serves as an emblem of loyalty in Japan. The Stone Pine, the classic umbrella shaped evergreen of Rome and source of pignolias or pine nuts is mentioned in Hosea 14:8 "I am like an evergreen cypress, from me comes your fruit."

The stretch of 101 freeway below the Cathedral traces the path of El Camino Real, the original route linking the California Missions. To recall the trees the Franciscans planted along the roadways and in courtyards, California Peppers (*Schinus molle*) line this freeway edge. This Peruvian species was introduced to California from seeds a sailor gave to the Padres of Mission San Luis Rey in gratitude for their hospitality.

Water

Due to its many faceted symbolic significance and animating presence, water as manifested in fountains, is the central organizing element of the gardens.

The center of the Cloister is animated by the metaphorical source of all water in the Cathedral gardens. The water in this fountain rises from a mysterious, ever-flowing spring located deep within great boulders. (This ever-flowing water represents the One who is the origin of all life and knowledge.) Within the plaza, water joyously cascades over a re-visioned lavendaria fountain then finally appears again in the entry courtyard as a recollection of the Pool of Bethesda.



Plaza

In the tradition of the 16th century's open-air atrio churches of the Americas, the Plaza is both the central organizing and gathering space of the Cathedral complex. Although the Spanish friars constructed their architecture after European models, they originated the "atrio" in response to the needs of their congregations. Unable to construct churches large enough, they conducted services and much of the daily life of their parishes in these great courtyards. In the same spirit, the Cathedral plaza provides an expansive, flexible outdoor setting for the processions, celebrations and rituals of the Liturgical Calendar, special services and cultural events as well as the daily life of the community.

The plaza is entirely enclosed by the Cathedral on the northwest, the residences and conference center on the south and freestanding walls. Since ancient times, Christian walled gardens were traditionally symbolic of the sealed fruitfulness of the Virgin Mary, who is often depicted within an enclosed garden in paintings of the Annunciation. Its primary gathering space is oriented and gently sloped to face the Cathedral Church. Massed plantings and special features

define more intimate gathering places along its edges. Along its northerly and southerly perimeters ambulatory arcades and formal groves of trees emphasize the primary processional routes to the Cathedral doors.



Covered by a vine-draped colonnade, the entry walk to the Cathedral Church lies along the southerly edge. This pergola supports the stunning *Thunbergia mysorensis* vine whose spectacular gold and scarlet blossoms trail through the overhead lattice almost year around. Fragrant *stephanotis* traditionally carried by brides,



and roses also clamor over the top of the pergola. Roses carry myriad Christian meanings for example: the multi-layered petals of the rose symbolize the stages of initiation with its center representing the heart of Christ, the thorns are a symbol of Christ's suffering and his love for humanity, the Virgin Mary the Rose of Heaven and the sinless Rose without Thorns. Alongside the colonnade, twelve majestic King Palms (*Archontophoenix cunninghamiana*) radiate from the Cathedral doors in two rows. Emblematic of Christ's triumphant entry into

Jerusalem on Palm Sunday (John 12:13), palms appear often in Christian artworks associated with many saints and martyrs as well as Victory, Fame, and Chastity (when associated with the Virgin Mary). The pliable feather fronds of King Palms are particularly suited to Liturgical and ornamental uses.

A tight cluster of native, southern California trees composed of two Coast Live Oaks (*Quercus agrifolia*) inter-planted with one deciduous Valley Oak (*Q. lobata*) form a focal point along the southern edge of the Plaza. This symbolic grouping is a signature presence of the valleys and foothills of the Archdiocese. Due to their wondrous longevity and grand solidity, oaks are generally a symbol of endurance, nobility and might.



Along the easterly plaza edge, over-structure planters containing the classical Asian courtyard trees of Chinese Flame Trees (*Koelreuteria bipinnata*) and Evergreen Elms (*Ulmus parvifolia*) shade the outdoor café. Beneath them flowering shrubs including Bird of Paradise (*Strelitzia reginae* - the official flower of the City of Los Angeles and a native of South Africa), shrub Bougainvillea from South America and Star Jasmine (*Trachelospermum jasminoides*) and Daylilies (*Hemerocallis*) from Asia add seasonal color and fragrance.

Olive and Orange groves in the large over-structure planters are arranged in a quincunx pattern, the equilateral triangular grid of orchards throughout history and across the world. Both of these species were introduced to the Americas by the Missions and were used not only as an agricultural crop but also for their myriad symbolic meanings and ornamental values. The Bible's Mount of Olives and the Garden of Gethsemane, oil press in Hebrew, take their names from this important Mediterranean food source. After



the great flood, the dove brought Noah an olive branch as proof of the waters' receding. Since the tree is thus associated with reconciliation, Christ the Prince of Peace is often depicted holding an olive branch as is the Angel Gabriel at the Annunciation. The Cathedral Olive Grove contains the Children's Garden. Imported from China and South Vietnam to the Mediterranean in Antiquity, the perfumed blossoms and golden fruit of the orange carry cross-cultural, inter-faith meanings. In the Christian tradition, the orange sometimes represents the

forbidden fruit of the Tree of Knowledge thus the Christ Child is at times depicted holding an orange as a symbol of redemption. Fragrant, white orange blossoms are often used in brides' bouquets as a symbol of purity. In future the pavement fronting these groves may host a labyrinth, the ancient symbolic walk of the pilgrim's journey.

A gift from the Jewish community, the Plaza Fountain celebrates the common heritage of Judaism and Christianity. Constructed of black granite from India, and rose and golden limestone quarried in the Holy Land, it carries an inscription in both Hebrew and English attributed to the ancient Jewish Sages:

"Three pillars uphold the world: Divine teaching, Ethical service and Lovingkindness".

Celebrating our common beginnings in Genesis, the water source recreates the ancient, ecumenical, sacred geometry of the circle squared - symbolizing the bringing of order out of chaos. The fountain is oriented to the south to receive and reflect sunlight over the cascades throughout the day. Light and moving water are shared symbols of both the very presence of the Divine and Creation. Pure water and cleansing are also deeply significant and central to rites in both religions.

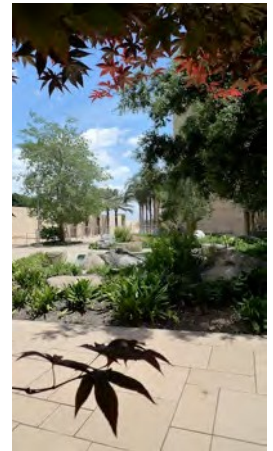


Flowing from the source sparkling water falls into a long basin recalling the lavendarias of the California Missions and their antecedents - the communal washing pools of antiquity that were focal points of the life of the community.

From the overflowing basin, water cascades over stone steps, catching and reflecting sunlight throughout the day. Together the glistening cascades, splashing sounds and refreshing mist are an animated, animating presence in the Plaza.

Cloister Garden

In contrast to the communal activity of the Plaza, the Cloister Garden is an intimate place of quiet meditation and reflection. Its form of a grid of trees symmetrically set about a source fountain is an iteration of the age-old, four-fold paradise garden where the springs flowing from the Tree of Life symbolize salvation. In contrast to this metaphorical geometry, the primary building and plant materials express the literal presence of the wild order of southern California. Four indigenous, evergreen oaks - three California Live Oaks (*Quercus agrifolia*) and one rare Mesa Oak (*Q. engelmannii*) - and a great stone circle of twelve huge boulders are gathered about the murmuring fountain. Collected from numerous disparate sites across the Archdiocese, these great granite and sandstone boulders bring her diverse geographies together here. A lower planting of rings of winter blooming gold and red *Clivia* radiates from the pool. A spring arises from a fissure in a great moss covered stone lying within the fountain. This ever-flowing source is symbolic of spiritual nourishment and salvation. The two levels of the pool, the deep circular pool set within the shallower square again describe the sacred geometry of the circle squared, God becoming manifest and comprehensible in the world.



Shaded by the oaks, the gently rippling water surface is partially reflective of the heavens, partially dark and transparently deep, a representation of contemplative perception. Drifts of water plants including lilies, iris and reeds are nestled around the pool's boulders. A school of gleaming fish mysteriously flickers beneath the surface.

Towards the freeway, a screen of California Sycamores cools and filters the air. A drift of dark green Coast Redwoods heralds the campanile. A future pergola draped in scented Wisteria will enhance the intimate scale and sense of sheltered enclosure of the garden.



The north Cathedral entry is celebrated by a grove of exquisite Emperor Japanese Maples (*Acer palmatum* 'Emperor'). The bark of these rare Maples is blood red, the leaves a deep crimson. Set in a quincunx, these elegant deciduous trees form a delicate veil towards the Cloister Garden.

From the Cloister looking to the east, a view down to the Plaza Fountain reveals both the literal, physical connections between this Cloister source and the Plaza, and implies the metaphorical connections between the personal and communal life of the individual in the Church. In turn - from the Plaza Fountain, views to the Entry Fountain and out to Temple Street and the city beyond express the presence of the Church and its outreach into the community and beyond.

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