Taking Our Place in the World:
A Tribute to Indiana’s Trailblazing Women

Indiana’s Trailblazing Women’s Park

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Abstract

It is estimated that in the United States only five percent of all landmarks focus on women in any substantial way (Burnham 151), yet women make up fifty-one percent of the population (American FactFinder). In a country where women are said to be treated fairly and equally, this is an indisputable example that inequality exists.

Demonstrating the extreme imbalance of our designed places is vital for proving that there is a need for objectivity when commemorating the citizens of our country. Historically, white males have held the power in our society, and those who hold the power are those who determine what is constructed in the built environment and who or what those constructions honor. We accept the male-made environment as a neutral canvas, not realizing how it shapes our lives and our identity (Weisman 2). But if our society is to progress toward gender equality, public spaces need to be designed for and about women; such places will help to inform people and help to eliminate prejudices and apprehension.

The need for gender equity in the landscape is apparent, and women's issues that have traditionally been censored now finally have an audience in our modernized culture. However, those issues have been largely ignored by designers, so the opportunity to begin dealing with equity issues through landscape architecture exists.

Indianapolis, Indiana is located in a historically conservative region of the country and is an ideal setting for the presence of women to be announced in the landscape. Such designs do not currently exist in Indianapolis. This project is the design of a park in the core of downtown Indianapolis that will pay tribute to Indiana's Trailblazing Women; women who were the firsts to break gender barriers in their respective fields. The park is a multifunctional and diverse use of space for the education and enjoyment of all people, regardless of abilities, age, race or gender. The intent is to help combat discrimination and stereotypes, and to further the cause of the women's movement in the United States.
**Introduction**

In our country, women are rarely considered or honored in the built environment and women's issues are rarely publicized or taught in our educational system. This is evidenced by the fact that only an estimated five percent of public spaces are dedicated to women (Burnham 151) and that we have failed to "create a mass-based educational movement to teach everyone about feminism" (hooks 23). Rarely honoring women in the landscape and neglecting to teach women's studies are just two ways that we allow the "mainstream patriarchal mass media to remain the primary place where folks learn about feminism, and most of what they learn is negative" (hooks 23). Giving women equal representation in the landscape and in our schools we would disrupt the state of the white male system that we live in; a system where white men control the economy, education, politics, and virtually every other aspect of our lives (Schaeuf 8) and some people do not want that to happen. However, the country is changing, learning to recognize and respect people who are not white males and the hope is that all people will have an equal place our society someday soon.

This project is based on two books by Judy Singleton; both entitled Indiana's Trailblazing Women: Reflections from Indiana Women Who Were There First. The books are a collection of stories about women who were the first to break gender barriers in their respective fields. This project is a tribute to these women and their stories will be told within the context of the park.

The primary goal for this project is to create a place that will educate the public on women's issues to help break down the stereotypes and prejudices that are associated with women and feminism. “Feminism is a movement to end sexism, sexist exploitation and oppression” (hooks viii). It is not anti-male, it is pro-equity. Feminists who wish to create a non-sexist environment do not wish to destroy that which is male-made, but they do want the opportunity to design female-made structures and environments without the hindrances of sexism and oppression.

Indiana is a very conservative state and a project such as this would receive a vast amount of attention. Indianapolis is the center of the state, its most populated city and its capital.
Therefore, Indianapolis is an ideal place to deal with what some would consider "controversial" issues like women's issues and feminism.

This project is called Taking Our Place in the World because women have not been given any of their rights freely; they have had to fight for each and every one along the way. Just because women have the right to vote and hold a job does not mean the fight for equality is over. Taking Our Place in the World is an attempt to gain equality in an area of our society where there has been little progress: the built environment.

In the design professions we are taught to create places for white males using a white male methodology. We are not taught the design techniques of other people or cultures and what those people, particularly women, design. Women have been forced to design like men in order to find a position in the workplace and to have their work accepted by society. Places in the built environment that are created for women in a feminine aesthetic are rare. Our country has always been controlled by white men and so they are the vast majority of those who have designed and who have been designed for.
Women's issues have not historically been a focus for landscape architects in this country or around the world. Gender issues in design are never mentioned in the landscape architecture curriculum at Ball State University. There is a great amount of literature written about designing for gender differences, but it is rarely, if ever presented to students in our program. This is because, as bell hooks states in her book *Feminism is for Everybody*, “we have created no schools founded on feminist principles for girls and boys, for women and men” (23).

Generally, monuments and memorials are designed in tribute to men only, such as the Lincoln Memorial in Washington D.C. or the Robert E. Lee memorial in Arlington, Virginia. If you look down the list of parks/sites in the register of the National Park Service, an organization funded by our federal government, the number of historical sites dedicated to men greatly outnumbers sites dedicated to women, 65 to 7. And that only includes sites that are named after a person, but many more sites, such as Arlington National Cemetery, are dedicated primarily to men but men are not mentioned in the name of the park. Counting sites such as that would undoubtedly increase the number of sites dedicated to men tremendously. The inequality shown in our National Park Service alone is an excellent example of the disproportionate number of public spaces that are dedicated to men in comparison to women. It is estimated that *only five percent* of all public landmarks focus on women in any substantial way (Burnham 151).

In addition, parks such as The Women's Rights National Historical Park in Seneca Falls, New York receive about half the money allotted to Civil War battle sites such as Petersburg and Vicksburg, a saddening example of the long-standing priorities of the National Park Service and our culture in general (Burnham 149). It is worth noting the inequity of the design, maintenance, misappropriation of funding and lack of recognition when comparing national landmarks dedicated to men and those dedicated to women. Taking into account that parks dedicated to men outnumber women by ninety-five percent but women make up fifty-one percent of the population (American FactFinder) the discrimination is clear.
Obviously, landscape architects do not design only national parks and historic sites, but showing the inequity inherent in these designed areas that are held in such high regard by Americans and are funded by the Federal Government demonstrates that there is a need for equal consideration when commemorating the citizens of our country.

Honoring women through landscape architecture could lead to a new design trend. There are some places dedicated to women around the country, thanks to a handful of innovative landscape architects, architects and artists such as Maya Lin and Cheryl Barton. However, there need to be more.
Relevant Theories

Why is it that there is such disproportion of designed places dedicated to men and women in this country? Some might say because women haven't invented as many of the important things that have shaped our lives as men have. Others would argue that women haven't fought and died in wars or made invaluable political contributions to our country. There are many, many reasons one could give for why women aren't as recognized in our society as men. But fundamentally, why is that the case? What is it about our history and social structure that has caused women to be overlooked, ignored and repressed for so long that people can now say women haven't done things our culture considers worthy of recognition?

A theory centered directly on that problem is the concept of the “White Male System” described by Anne Wilson Schaeff in her book Women's Reality. As Schaeff states in the opening of her book, “This [the White Male System] is the system in which we live, and in it, the power and influence are held by white males. We all live in it…” (2). Though Women's Reality is over twenty years old it is completely relevant today because in it Schaeff discusses the historical causes of gender biases and history has not changed. Today, the U.S. 2000 census shows that more women live in poverty than men (Poverty Status), men average much higher salaries than women (Earnings), and there are more men than women in executive and managerial positions (Detailed Occupation). And these examples are simply statistics about the economic oppression of women; there are countless ways women are discriminated against that have nothing to do with money, such as rape and domestic violence, and cannot be proven with statistics, such as sexual harassment.

Because much of the power and influence is held by white males, white males control almost every aspect of our lives; our laws, our jobs and salaries, our economy, when we go to war, what we will learn and how it will be taught (Schaeff 2), and also who will be recognized and remembered in our designed spaces.

Since white males have historically controlled everything, they are the people who have “accomplished” those things our society considers worthy of acknowledgement, like becoming President, being a war hero or writing a great novel.
But women were rarely, or never, permitted to do such things. Schaef explains that men inherit their superiority as a birthright. "A man can be less competent or knowledgeable than a woman, but he still has the advantage over her simply because he is a man" (Schaef 33). After thousands and thousands of years of being superior to women, men are born into their place of status and "it really does not matter whether or not men consciously know that they have this birthright. Most assume it at a very basic level" (34). Because of the power this birthright gives men, they have historically gone out and "accomplished" so many things and have chosen to acknowledge themselves for it. This leads to the perception that women have done little to be recognized or remembered for; but they did not have the power to do so.

Another theory related very closely to the idea of those with power make most of the decisions is the theory of sexism: design outlined in the book Discrimination by Design by Leslie Kanes Weisman. The premise of the theory is that design has historically developed to uphold and promote the status and values of men, because they controlled our societies. In the introduction to her book, Weisman hypothesizes: "Space...is socially constructed; and...the spatial arrangements of our buildings and communities reflect and reinforce the nature of gender, race and class relations in society. The uses of...space contribute to the power of some groups over other and the maintenance of human inequality (2)." One example of this phenomenon is how "good" neighborhoods are where the majority of residents are "higher class" white families live and the "bad" neighborhoods are where minorities live and those places should be avoided and neglected. Another example is how our cities are laid out. Men historically have provided the financial support for the family, but women have had to cook, clean, raise the children and sometimes hold a job as well. Men have not had an understanding of the difficulties of undertaking so many tasks when they laid-out our cities, so now it is difficult for women to quickly and easily travel to and from daycare, school, work, the grocery, etc. That is an additional burden for women to bare (but thankfully some women have voiced their discontent and attempts are being made to rectify the problem in some places). Therefore, the
environment in which we live has predominately been male-made because men held the power, and therefore displays and assures the status of white males above all other groups of people.

Weisman goes on to say “Architecture thus defined is a record of deeds done by those who have had the power to build. It is shaped by social, political, and economic forces and values embodied in the forms themselves, the processes through which they are built, and the manner in which they are used” (2). Designs, therefore, inherently include all the factors which allowed the builder to build them, such as wealth, influence and status. Historians can discover the social, political, economic and value structure of the people who led a culture by studying what they built. By looking at what was left behind you will not necessarily see the lives of those who were not in charge because they did not have the power to build anything to reflect their way of live. We look back on the great pyramids around the world now and marvel at the wealth of the rulers who built them and the ingenuity of the engineers who designed them, but how often do we think of the repression and hardship those who were ordered to build these monumental structures lived through? That may never enter our thoughts until it is taught to us.

This theory holds true for America today. All around us are examples of the values and status of the men and those examples will not disappear easily; which in effect makes women aware continuously of their place in society. A man may build a skyscraper to show all his prestige and wealth and it will remain there to tell us of his legacy long after his death.

The modern world is so accustomed to the traditions of design as a symbol of power that it’s hard to think of it as such; it is now just a given and it is extremely difficult to imagine our world to look any other way. Weisman states: “It is easy to accept unthinkingly the [male-made] landscape as a neutral background. It is not so easy to understand the environment as an active shaper of human identity and life’s events” (2). We accept the values imposed on us by the male-made environment without question, without realizing that doing so conditions women into being happy with their situation in the world.
When people do not consider alternatives they are only helping to keep men in that position of power. Weisman describes this idea further:

Logically, those who have the power to define their society's symbolic universe have the power to create a world in which they and their priorities, beliefs, and operating procedures are not only dominant, but accepted and endorsed without question by the vast majority. In patriarchal societies where men are by definition the dominant group, social, physical, and metaphysical space are the products of male experience, male consciousness, and male control. Further, man-made space encodes and perpetuates white male power and superiority and the inferiority and subordination of women and minorities, from confinement to the master bedroom and the back of the bus to exclusion from the corporate boardroom. In understanding the structuring of the patriarchal symbolic universe, the concept of the dichotomy is essential. Classifying people into opposing groups of rich/poor, white/black, young/old, straight/gay, and male/female creates a social system that justifies and supports human exploitation and white male supremacy. For in each case, one group is afforded power and status and other rendered powerless and inferior. Dichotomies, in addition to defining social space, define the way we conceptualize metaphysical place (heaven and hell [for believers]) and physical space (for example, workplace and dwelling). (10-11)

This passage explains that the White Male System imposes upon all other systems its superiority through the built environment and therein ensures that it does not lose that superiority. Again, the main goal of this park is to combat the continuation of injustice by educating the public about women's issues. When people are taught about the culture and characteristics of other groups of people they can begin to appreciate and respect those other groups. To educate the public, not only should the roles of women in society be taught, but they should be taught in a non-sexist manner. For this project that translates into both the written message that will be conveyed and the physical form of the park.

In her book Feminism is for Everybody author bell hooks:

The problem is sexism. ... All of us, female and male, have been socialized from birth on to accept sexist thought and action. ... To end patriarchy (another way of naming the institutionalized sexism) we need to be clear that we are all participants in perpetuating sexism until we change our minds and hearts, until we let go of sexist though and action. (viii-ix)

Although hook's book is not about discriminatory design, it does bring about a logical conclusion: that all people have to let go of the existing male system consciously.
Education is the only way to make people realize this system which they have accepted for so long without realizing it is just one system, and a bigoted and discriminatory system at that. We all perpetuate this system until we change our fundamental values and end dichotomy-oriented thinking. This park will help to facilitate the process of educating the public about our core beliefs that are unfair and biased.

Although Freud mistakenly saw women as "passive, intellectually devoid and instinctually distracted" (Weisman 13), he did make us aware of "the unconscious human tendency to fashion phallic and womblike artifacts" (Weisman 15). Whether people consciously mean to represent the male and female body in what they build or not "such symbols are widespread" (Weisman 15).

Sexist design and symbolism do exist but people cannot call everything they see masculine or feminine without the risk of being sexist themselves. Weisman explains:

The interpretation of virtually all vertical structures as phallic symbols and all rounded or enclosed constructions as breasts or wombs is an unjustifiable obsession with symbolism where none exists. . Furthermore, to assume that designing flamboyant, aggressively tall buildings is an inherently male act and designing modestly scaled, sensually curved building an inherently female act is to delimit and stereotype both women and man to our mutual detriment. (16)

Taking all these theories into consideration, the next question is, is there a difference in how women and men design? Weisman addressed this by quoting Henry Atherton Frost, the man who founded and ran the first professional architecture school for women in America, the Cambridge School of Architecture and Landscape Architecture (29). In 1941 Frost wrote, "The woman architect is interested in housing rather than houses, in community centers for the masses rather than in neighborhood clubs for the elect, in regional planning more than private commissions...Her interest in her profession embraces its social and human implications" (29). According to Frost, then, women are more concerned with the humanistic side of design. Whether that means they design the physical environment aesthetically differently from how men design is not answered here.

Most likely is it impossible to definitively know if women and men design in different ways because women have been socialized by the male system and it would be extremely
difficult for a woman to break free of the mind-set of
socialization completely. It that were possible only then would
we be able to determine if men and women differ in how they
design physical form.

Equality is the goal of feminists and feminist designers,
and only by pointing out the historic and current inequalities in
our society can people be made to realize that wrongs and help
to right those wrongs. Those who feel that pointing out the
sexism in our society only strengthens the divide are most
likely unwilling to open their minds to non-sexist thought
and/or they do not want to change the status-quo. If the “dirt”
is not exposed, how will anyone know it needs to be cleaned
up? Feminists recognize that the dirt should be exposed. It
cannot be hidden under a rug and allowed to accumulate.
Case Studies

The first case study is “The Women’s Table” designed by Maya Lin to commemorate the women of Yale University (See Figure 1). It is located in New Haven, Connecticut in the “heart” of Yale’s campus (Lin 38). Lin was commissioned by the university to create the sculpture and was allowed to choose the site for it on the campus. Initially she was asked to commemorate the twentieth anniversary of Yale admitting women to its undergraduate class but Lin felt that women had had a presence in the university before that time (38).

Lin states that “it was painfully clear that on campus the images, the statues, the names dedicated to former students and professors were all of men. Nowhere was there a physical reminder of women” (38). After researching her suspicions, Lin learned that women had been present at Yale from the beginning, even when they were not actually allowed to enroll and had to sit in classes as “silent listeners” (38.) Lin wanted to “make them seen and heard” (38).

Lin designed the Women’s Table as a circular sculpture with a spiral of words; the spiral has a beginning but no end, symbolizing that there was a definite start to the presence of women at Yale but that presence would continue to grow to infinity. The spiral of words evolved into “an accounting of the number of women enrolled at Yale” (39). That in itself was symbolic because the original struggle of women for enrollment at Yale was over the quota system, which dictated that the university had to graduate “a thousand Yale men” (39) and thereby women’s enrollment was limited.

The sculpture accounts for the women who were admitted to Yale before they were actually allowed to be enrolled, and those who followed after until the sculpture’s dedication in 1993. It also includes a footnote on the 1969 date: “Yale admitted women into the undergraduate college” (39).

This sculpture is an excellent example of how environmental art can educate the public. More so, it is the
perfect example of how a designer can educate the public about a particular women's issue in a non-confrontational but nevertheless eye-opening way.

My second case study is the “Women's Rights National Historical Park” in Seneca Falls, New York. This site commemorates the formal beginning of the national Women's Rights Movement (Burnham 146) which was the First Women's Rights Convention. The park includes the home of Elizabeth Cady Stanton, the organizer of the women's rights movement, the Wesleyan Chapel, where the First Women's Rights Convention was held, Declaration Park where a 100 foot long waterwall engraved with the Declaration of Sentiments and the names of those who signed it (See Figure 2), the home of Jane and Richard Hunt, where the idea for the convention was first conceived, and the home of MaryAnn and Thomas M'Clintock, where the Declaration was drafted (Women's Rights).

The park’s focus is the common struggle women and minorities shared in trying to attain liberation (Burnham 146). It shows striking images of things like a battered mother and a woman holding a sign that says “Lesbian Feminist Mother;” images that were hard to get past the park service but must be seen. Saddening occurrences are marked, such as when “women's property rights were actually diminished in some parts of the country” (Burnham 147). Such topics as abortion and domestic violence are discussed frankly (Burnham 147). There is an exhibit called “True Womanhood” that paints a real picture of the lives women led in the time of Elizabeth Cady Stanton. Burnham quotes the park historian Vivien Ellen Rose as describing the park as “celebratory with warts” (147).

Although much of the park is a historical restoration project and a small portion is newly designed, this place deserves recognition for marking an important event in the history of women and remembering those women who took the first steps into liberating the oppressed members of our society.
It is a bold statement and what is contained within the park pushed the limits of what the park service would allow to the maximum. The stories told there need to be heard and taught and passed on so the women, and men, who live today will know some of the hardships the Women's Rights Movement has faced and have a greater appreciation for those who began the struggle.

"Homomonument" in Amsterdam, Netherlands is the third case study. It is the only monument in the world to honor the struggles of gay liberationthe persecuted past, liberating present, and vigilant future. It was designed by Karin Daan and dedicated in 1987 and is located on the Keizersgracht canal at the foot of the Westerkerk Church. It is made up of three pink triangles, each pointing in a significant direction and representing each stage in the gay liberation effort, and those three triangles make up a larger triangle (Amsterdam Info) (See Figure 3).

There are two reasons this is an excellent case study: one is that homosexuals are a persecuted group just as women are, and two is that an important aspect of the monument is that it was intended to address both women and men (Homomonument), as so few memorials do.

Homomonument is "not meant to be a traditional monument stuck in some dark corner at the edge of society. It must not be some pathetic thing on a socle, but a living monument in the center of Amsterdam (Homomonument). This is a wonderful inspiration for my project, which I want to be public and high-profile to catch the attention of all those who go by, whether they believe in feminism or not. It must catch those who are bigoted and discriminate in order to educate those who need to be told my message the most.

Homomonument was not intended only to remember those homosexuals who died in Nazi concentration camps (although the pink triangle is the sign they were required to
started long before the Nazi’s came to power.

Daan won the design competition for the monument and her concept was to add “an element to the surroundings which then becomes a part of them” (Homomonument). She placed the design at the bend in the canal and called for the triangles to be made of natural pink granite (See Figure 4). The triangle is the center point of the design, and from there Daan “expanded the design to make the Homomonument as monumental as possible without disrupting the natural surroundings (Homomonument). There is a triangle on street level with is called the “podium triangle” and each triangle is 10 X 10 X 10 meters, creating one large triangle of 36 meters (Homomonument). Between the triangles “daily life carries on normally” (Homomonument).

The monument is funded by donations from individuals and gay organizations, several benefits and festivals, the City of Amsterdam, the Province of North Holland, a ministry, and even allotments from Parliament. This is important because there are no gay/lesbian functions or places supported by our Federal government, and if they are out there they should be so well known that everyone would have heard of them instead of keeping them tucked in a “dark corner.”

“Almost everyday you'll find someone has left flowers on the water-side triangle” and many people come out to celebrate on the triangles on Queens Day, Liberation Day and Roze Westerfestival (Amsterdam Info).

One triangle points toward the Anne Frank House, the “center for the struggle against fascism, anti-Semitism and racism” and on it reads a line of poetry: “Such an unlimited longing for friendship” by Jacob Israel de Haan (1881-1924) (Homomonument).

Homomonument is wonderful because it becomes a part of the landscape but yet makes a clear and poignant statement, it can be used for quiet contemplation or boisterous activity, and it also a piece of interactive art.

The work of artist Barbara Kruger is the fourth case study. Kruger is an exceptional artist who makes bold
The work of artist Barbara Kruger is the fourth case study. Kruger is an exceptional artist who makes bold statements about feminism, consumerism, classicism, and much more through her art. Her style is distinctive in that she takes photographs from past and present mainstream magazines and disputes the message of the image with her trademark white letters against a red background (See Figure 5). Kruger's works are now recognized worldwide, appearing on billboards, buses, and other public places (PBS) as well as being showcased in famous museums like the Los Angeles Museum of Contemporary Art and the Smithsonian (Art Encyclopedia).

Her work takes images that the public takes for granted as acceptable and neutral and points out the disturbing and brainwashing messages they really send (See Figure 6).

The fifth case study is the "Women in Military Service for America Memorial" (WIMSA) in Washington, DC, located at the end of the Memorial Drive leading to Arlington National Cemetery (See Figure 7). At the memorial, visitors "experience the inspiration, sacrifice and dedication of the some 2 million women who have served the nations military since 1776" (Women in Military Service).

There are film presentations depicting the roles women have played in our military history, exhibits containing artifacts and images donated by the servicewomen and their families, a Hall of Honor to recognize women who serviced with particular sacrifice and distinction, who died in service or were prisoners of war or received awards for bravery, and a computerized register for the public to look up names, records, and images.
"world's only bookstore dedicated solely to publications by and about military women" (Women in Military Service).

There is a Women's Memorial Court of Valor, at the western end of which is a semicircular retaining wall thirty feet tall and 226 feet in diameter. The wall was dedicated in 1932 and intended to be the entrance to Arlington but it was never completed. The architects of the Women's Memorial, Marion Gail Weiss and Michael Manfredi restored the hemicycle and gave it new meaning (Women in Military Service).

In front of the Memorial is a fountain and reflecting pool, bringing together light and water to symbolize life. Women's "voices" are captured in the arch of quotation etches into glass tablets and through the sound and movement of water. The fountain located in the central niche has over 200 jets of water that create sound and represent individual voices of women "blending together in a collective harmony of purpose." The voices come together and then rest in the reflecting pool (Women in Military Service).

The National Park Service website for the memorial speaks as much about the surrounding memorials honoring men as it does the Women's Memorial itself, sadly, but it does note that the original architects of the site, McKim, Meade and White had produced drawings showing empty niches, a fountain, inscriptions, and a drawing of a woman in their design but those elements were not put into the final contract. The NPS theorizes that this "ambivalence" towards the meaning of the wall in the architect's minds also is symbolic of the ambivalence of our whole society. The NPS goes on to say:

In many respects, the country was ambivalent about women who have been pivotal in our nation's defense and who found it difficult to break through barriers visible and invisible to assume full partnership, opportunities and recognition. But with the construction of the Women's Memorial, their stories are finally told.

The memorial contains blank niches where opportunities to create passages or gateways represent places were women can "break though a barrier" and once they rise to the upper level of the wall they "gain a new horizon once again" (Women in Military Service). At that point a person can look toward the living outside the cemetery or back into the past of the cemetery.
Visitors come to the Hemicycle and pay tribute to the women who exercised their right as citizens to defend and serve their country (Women in Military Service), and it honors those women who “have served, are serving and will serve in our nation's defense” (Women in Military Service). This memorial has interesting features, but is designed in what I would consider a very masculine way. The women honored there took on very traditional “masculine roles” (being soldiers) and in that sense it is appropriate. However, I find it disheartening that women are usually only commemorated when they behave like men or take on a “man's job.”

The Women's Memorial is not the first monument to honor military women but it is the largest and most extensive undertaking of the sort (Monuments and Memorials). Another such monument is the statue honoring Sybil Ludington, a woman who rounded volunteer militia men to fight off British raiders in 1777, in Carmel, New York. There is also a memorial to Margaret Corbin; she fired her husbands cannon after he was killed during the Revolutionary War battle of Fort Washington until she was wounded, and she was later the first woman awarded a pension by Congress for her service and disability. She is buried in the U.S. Military Academy Cemetery at West Point.

There are other such statues and memorials around the county in cities like New Orleans, Louisiana; Bryon, Michigan; Rindge, New Hampshire; and Martin's Ferry, Ohio; just to name a few. Two other women veteran memorials are the New York State Women Veterans Memorial and the Vietnam Women's Memorial Project. Here again, these places are important and interesting, but they are part of a body of women's memorials that celebrate women who acted like men.

In addition to the Women's Rights National Historic Park and the Women in Military Service for America Memorial, the National Park Service has several other National Historic Sites dedicated to women. Though these sites are greatly outnumbered by sites paying homage to men they are nonetheless important sites and a start to achieving an equal number of public places dedicated to women. One such site is the Mary McLeod Bethune Council House in Washington, DC. Bethune organized the National Council of Negro Women,
Bethune organized the National Council of Negro Women, founded Bethune-Cookman College in Daytona Beach, Florida, served as an advisor on African American Affairs to four presidents, was appointed Director of the Division of Negro Affairs of the National Youth Administration by President Roosevelt, and was the first African American woman to hold such a high-ranking office in the federal government. (Mary McLeod Bethune)

The Maggie L. Walker National Historic Site in Richmond, Virginia, honors the first woman and an African American in the United States to found and serve as president of a bank (Maggie L. Walker).

The Clara Barton National Historic site commemorates Barton for founding the American Red Cross and organizing and directing relief efforts for victims of natural disasters and wars (Clara Barton).

Val-Kill was the only home that ever belonged to former First Lady Eleanor Roosevelt, and now is the Eleanor Roosevelt National Historic Site. It is the only such site dedicated to a First Lady (Eleanor Roosevelt).

In Richmond, California is the Rosie the Riveter WWII Home Front National Historic Park. During the war, women, minorities, and men worked for our country in a common effort that has since been unequaled (Rosie the Riveter). Women known as “Rosies” helped change the American workforce forever and had a tremendous impact on the war effort and the world's economy. Like other memorials mentioned here, this park honors women who did masculine jobs, but women who made such an impact on our country are always worth remembering.

The memorial is sited at the former Kaiser Shipyards No. 2 and evokes the act of constructing the ships to symbolize the mass-assembly techniques adopted by Kaiser to produce ships quickly and the process of reconstructing memories of women who worked on the home front (Rosie the Riveter) (See Figure 8).

The primary focus is a walkway, the length of a ship's keel, which slopes toward the San Francisco Bay and aligns
about the home front and quotes from women workers sandblasted into white granite. Stainless steel sculptures drawn from ship's blueprints are located along the walkway and suggest the unfinished forms of hull, stack and stern under construction.  (Rosie the Riveter)

There are porcelain enamel panels on the hull and stack sections of the "ship" that show memorabilia and letters gathered from former shipyard workers along with photographs of women at work across the nation (See Figure 9). The panels, quotes and timeline illustrate the "complex opportunities, challenges and hardships faced by women during the war years." These hardships included gender discrimination, hazardous working conditions, food rationing, and shortages of housing and childcare.  (Rosie the Riveter)

The Memorial was commissioned by the City of Richmond and the City of Richmond's Redevelopment Agency, which can bring landscape architects the hope that other cities will be this open-minded and innovative in the types of landscapes they request in the future.

Most of these national memorials dedicated to women seem to be afterthoughts; a rushed attempt for the government to prove it is willing to recognize women in our national park system. While these landmarks are a decent start in giving women equity in the built environment, they cannot compare to the scale, publicity and funding surrounding sites dedicated to men. The hope with this project is to continue our progress toward gender equality in the landscape.
Site Information

Criteria for Site Selection
The criteria used for selecting my site were as follows:

- Located in a major U.S. city within a three-hour driving radius of Muncie, Indiana.
- A heavily trafficked (pedestrian and vehicular) area of the downtown of the chosen city.
- Where the passersby would be the broadest spectrum of people possible in the downtown area.
- A well-lit, populated, accessible and "safe" feeling area of the downtown.
- Bordered by a major street and sidewalk on at least one side.

Given the above criteria, Chicago, Illinois, Cincinnati, Ohio and Indianapolis, Indiana were the best cities for this project. Because Indianapolis is the most conservative of the three cities and is currently filled with monuments and memorials to dedicated to men and male-dominated professions, that is where a project of this nature would make the biggest political statement.

There is also a need for this type of project in Indianapolis. Currently downtown has only small plazas, some of which are very heavily utilized but none of which are highly vegetated. The one large greenspace adjacent to downtown is The Mall modeled after Washington D.C.'s Mall, and that space is very attractive and formal. The Trailblazers park will be a large, heavily vegetated and comfortable greenspace that is multifunctional and where people can move about without feeling exposed.

Description of Site and Context
The most appropriate location downtown that fit the criteria listed above was the old Market Square Arena site to the east of Monument Circle and the state capitol (See Figure 11). The location of the park is the two city blocks bordered by Ohio, Alabama, Washington and New Jersey Streets, where Market Square Arena once sat. Market Street divides the site into two blocks. (See Figure 13)

Currently the site is paid parking lots which have minimal topography (see Photo Tour) and the only vegetation is
crabapple trees along the Washington Street sidewalk. The site is surrounded by governmental, commercial, residential and industrial buildings (See Figure 16).

**Site attributes are:**
- Adjacent to core of downtown
- High pedestrian and vehicular traffic
- High profile/visibility
- Adjacent to busy land uses and future development
- 450' X 450' blocks/2+ acres total

**Site Opportunities**
- Attractive and busy context to the north and west
- Surrounding street are heavily trafficked for maximum exposure
- Pedestrian movement in the area is heavy, also contributing to the site's exposure
- Demolition will be minimal
- City noise is relatively quiet in this area
- Future residential development is planned for the neighborhood directly to the east of the site

**Site Constraints**
- Unattractive and unsafe feeling context to the south and east caused by the adjacent open and exposed areas
- Market Street divides the site in half
- Existing pavement and sidewalks are mostly unsalvageable
- Site is almost completely flat
- Two onsite buildings must be demolished
Photo Tour

Photo 1 - Wabash and New Jersey looking northwest

Photo 2 - Ohio and New Jersey looking west

Photo 3 - Alabama and Ohio looking southeast

Photo 4 - Alabama b/w Market & Court looking east

Photo 5 - Court looking east

Photo 6 - Alabama and Washington looking northeast
Site Inventory & Analysis

Site Inventory and Analysis

Washington Street is along the southern boundary of the site and is the busiest street in the vicinity (See Figure 13, 14). To the west is the City/County building and City Market, both of which are busy locations and would be a great asset to the project. To the northwest are attractive office buildings and to the north are newly-constructed town homes. Currently to the east of the site are retail stores in need of building improvements, the large Bank One parking garage and a factory. (See Figure 16)

The city plans to introduce residential development to the east of the site in the future and that use must be considered in the design of the park. In the meantime, the eastern boundary of the site will require screening to block views of the unsightly parking and buildings. Likewise, the other three sides of the site must have appealing streetscapes because they are heavily trafficked areas and need to compel visitors to come into the park (See Figure 14, 15). Bank One is selling the parking garage to the city of Indianapolis and that will be a great benefit to the project because the development of the park would eliminate all the on-site parking (See Figure 16).

The heavy draws of the City/County Building and City Market also mean that there are several bus stops nearby (See Figure 17). Additional bus stops could be added directly to the site to increase accessibility.

Currently there are two business buildings on the northwest corner of the site which would need to be purchased by the City and demolished (See Figure 18). The businesses could be relocated in many places nearby.

On the western side of the City Market is a heavily utilized and attractive plaza. But on the eastern side is an underutilized plaza that would need to be redesigned in order to become an asset to this park. The streetscape across Washington Street is attractive and helps to break up the busyness of the Massachusetts intersection. (See Figure 19)

As stated previously, vehicular and pedestrian traffic is intense around the site. Vehicular traffic is heaviest along Washington Street and heavy along Ohio, Alabama and Market west of Alabama. Traffic is lighter on Market east of Alabama and light along New Jersey. (See Figure 14) It is predicted
that traffic on Market Street will become even lighter in the
future with the removal of the I-70 ramp that is just to the east
of the site.

Pedestrian traffic is currently heaviest along Market and
Alabama Streets. People move to and from the surface parking
currently on the site and the Bank One parking garage. Behind
the City Market is a pedestrian corridor which is heavily
utilized and many people come and go from the south entry to
the City/County building. (See Figure 15)

Because both vehicular and pedestrian traffic is so light
on Wabash and Court Streets, which subdivide the site, it is
possible they could be removed in the design of the park
without affecting circulation to any great extent.

The street trees planted along Ohio, Market and the
south side of Washington Street are attractive and healthy.
However, the vegetation on the north side of Washington
should be removed (See Figure 20).

Environmental elements such as sun angles and wind
direction are factors in the design of the park, but are not
significant. In the morning no tall structure would cast long
shadows onto the site from the east. On the west the
City/County Building is over thirty stories tall and will cast a
shadow over a portion of the southern block in the evening.
Summer and winter winds exist but buffering them will
probably not be effective in an urban environment.
Streets

Figure 13

Major

Minor
Vehicular Traffic

Figure 14

- Heavy
- Medium
- Light
Pedestrian Traffic

Figure 15

Major

Minor
Context and Conditions

Figure 16
Bus Stops & Routes

Figure 17

Bus stop
Bus routes
Parcels

Privately owned parcels

Figure 18
Parks
Vegetation & Conditions

Figure 20

Good

Poor
Program

PUBLIC

Gathering spaces
Rally Space
   Spiraling topography
   Stone seating
   Turf grass
   Amenities
      Trash receptacles
      Drinking fountains
      Restrooms
   Lighting

Tribute Circle
   Turf grass
   Walks
      Colored concrete
   Resting points
      Fragrant & "sunset" vegetation
      Benches
   Amenities
      Trash receptacles
      Drinking fountains
   Lighting

Contemplative spaces
Tribute Wall
   Hardscape
      Colored concrete
      Brick pavers
   Seating
      Benches
   Signage
   Stone walls
   Frosted glass
   Planters
      Fragrant vegetation

PRIVATE

Lunar Spiral
   Boardwalk
   Water jets
   Water body
   Mosaic
      "Moonlight" and symbolic vegetation
   Lighting

Gathering spaces
Passive Recreational
   Paths
   Seating
      Benches
   Signage
      Tribute Walk
      Routes out of park
      Call box
   Amenities
      Trash Receptacles
   Fragrant vegetation
   Lighting

Remembrance Area
   Altar table
   Trellis
   Benches
   Planters
      "Moonlight" & symbolic vegetation
   Lighting
**Project Information**

**Project Goals**

Goals for the project were:

- Educate the public
- Help give women equal representation in the landscape
- Put Indianapolis at the forefront of this new type of design
- Create a multifunctional park

**Client Description**

The clients of this park are the women and men of the city of Indianapolis and all the city's visitors.

**Assumptions**

- Assumptions for the project are:
- The city would provide the land for the park to be built
- Indy Parks would take control of the park and see to it's maintenance
- Indianapolis would allow this park

**Project Basis**

This project is based on two books by Judy Singleton entitled *Indiana's Trailblazing Women: Reflections from Indiana Women Who Were There First*. Both books are engagement calendars interspersed with stories about Indiana women who were the first to break gender barriers in their respective professions. One-hundred and four women are honored in the books and each will be represented in the park along the Tribute Walk. Examples of Trailblazers that will be represented in the park are Ruth Chin; the first woman photographer for the Muncie Star, Linda Silver Cohen; the first woman president of a Jewish congregation in Indiana, and Alicia Rodriguez-Bower; the first Hispanic woman to be named a school principal in Ft. Wayne.

**Safety Considerations**

The Toronto, Canada METRAC developed a safety checklist called the Women's Safety Audit Guide for areas such as parks, bus stops, restrooms and workplaces in 1992 to ensure that women and other minorities would be safe if they chose to use any public space at any time of day (METRAC). The creators of the Guide focused their efforts on the protection of
women but their main premise was that “if it's safer for women it's safer for anyone” (METRAC). Women and minorities such as children, the elderly, handicapped individuals, and people of certain races often feel that public places are too dangerous to be used at certain times of day and that is unfair. All people should feel free to completely utilize our public spaces without risking their safety because if a public space isn't able to be used 24 hours a day it's a waste. METRAC laid out a process for determining unsafe areas, how to conduct the safety audit, who and what is needed to complete the audit and what to do with the results. Some of the guidelines laid-out by METRAC are common-sense; however, if all designers used their common-sense it would not have been necessary for METRAC to outline them. Considerations outlined in the Guide that are applicable to this project are:

- Adequate lighting so attackers cannot hide
- Would anyone hear you if you called for help?
- Accessible escapes & signs that direct you to them
- Ways around and out of the park are clearly marked on maps

- Signs communicate graphically for those who cannot read
- Avoid entrapment areas
- Clearly marked call boxes
- Security mirrors, trimmed shrubs, snow cleared, cars moved
- Is the area patrolled?
- Do not make it easy for attackers to disappear

Design Evolution

There were many conceptual designs for this project. The design of the park began as a loop spanning the two blocks with the Rally Space at the northern end of the site and a Celestial Circle at the southern end (See Figure 42). The Central Lawn, Remembrance Altar and Passive Recreational space were not yet conceived but the pavers were brought through to the Market/New Jersey Street intersection. The looped Tribute Walk was intended to connect the two blocks and make
the park feel and look like one block. The Tribute Walk was elliptical in shape and oriented straight north and south so that all eight entries of similar size and importance, were equidistant from the loop.

The Celestial Circle was given priority, and once positioned at the southern end of the site the Rally Space was located at the northern end by default. The rationale behind sighting the Celestial Circle on the southern block was that it could be open to the south for maximum sun exposure, with no trees or tall vegetation along Washington Street. A labyrinth of pavers or clipped shrubbery would lead visitors to the center of the circular space where a sundial would chart the sun's progress through the sky. The Rally Space faced north and each level of the amphitheater was straight and parallel to Ohio Street.

This design's strength was the connectivity of the Tribute Walk loop and the integration of the pavers. However, putting the Rally Space on the northern block was an afterthought and a mistake because that put a noisy use across the street from the new townhomes.

The second evolution of the concept came much closer to the final design. The Rally Space moved down to the southern block and the Tribute Walk was rotated from straight up-and-down to northwest to southeast (See Figure 43). This allowed users from the offices and the Indiana State Library closer access to the site and pushed the Rally Space toward the quieter corner of the site. This also made for larger areas of passive recreation. The amphitheater was also still very geometric and not very conducive to a central focal point.

In this phase the Celestial Circle transformed into the Lunar Spiral and a Remembrance Area was added in the middle. Research led to the symbolism and spirituality behind the spiral and its association with womanhood. This idea seemed more appropriate than a labyrinth and recognized that women have a greater connection to the moon than the sun.

Using the perimeter of the site as the wooded, passive
recreational space took shape as well as the Central Lawn. The short-coming of the design was that all of the spaces were not fully developed, especially the Lunar Spiral and Remembrance Area. The strong points were the better orientation of the Tribute Walk and Rally Space, the utilization of all the space on the site and a more appropriate theme for the Lunar Spiral.

In the third and fourth developments of the park, the Lunar Spiral became a water feature with boardwalks taking the visitor to the Remembrance Area (See Figure 44). The paths from the Entryscapes to the Tribute Walk and the paths through the Passive Recreation areas took shape. The Rally Space also became more “scoop” shaped and the tiers spiralled down rather than stepping down as in traditional amphitheatres; this balanced the form of the Lunar Spiral. Further research led to photos of the aesthetic character desired for the spaces on the site and a change of character for the Remembrance Area.

The fifth evolution of the design refined the Remembrance Area into the Remembrance Altar and its associated uses. The spiraling boardwalks in the Lunar Spiral were deemed too inaccessible and were reworked into a spiral formed by water jets and the idea of the story mosaic formed. Paths were given more definition and the rippling mounds on the Central Lawn were designed along with the clashing ripple pattern in the street. The master plan for the site was then drafted and rendered (See Figure 45).
Just as the women honored in the Indiana’s Trailblazing Women’s Park did not do what society expected of them, the design elements of the park are intended to be something unexpected. In this country, memorials are typically geometric with clean lines and expensive materials like marble and granite. The architecture is often reminiscent of Greek architecture, features large, impressive statues, and utilizes human-made materials like concrete and steel. Because this park is based on the principal of equity, the extreme opposite of the expected (i.e. organic forms, all natural materials and soft edges) was not incorporated into the design. Instead, a compromise was found that was still unusual enough to be unexpected. In the park there are no expensive materials or grand statues, however, there are clean lines and soft lines, natural materials like wood and stone, human-made materials like concrete and glass, and combinations of geometric forms and organic forms.

The master plan for the Indiana’s Trailblazing Women’s Park consists of five major areas (See Figure 25, 26):

- Passive Recreation
- Lunar Spiral & Remembrance Area
- Rally Space
- Tribute Circle
- Tribute Wall

The park is enclosed by groups of trees that would allow for mostly passive recreational opportunities like picnicking and reading, however, more active uses like jogging and frisbee-throwing would be welcomed. This green border would provide an attractive facade for visitors on the outside looking into the site and screen out the unsightly views to the west and south until those areas are redeveloped. It would also make the park a natural-feeling place in the midst of the urban core, be visually interesting year-round and provide shade during the hot, sunny days of the year. Trees would be spaced so that when they mature their canopies would come close to touching but not overlap. This is primarily for safety reasons because trees planted too densely provide opportunities for attackers to hide, but also so that any shrubs or flowers planted in the area would have access to sunlight. The trees are
randomly spaced for a more natural aesthetic with some open areas left to provide opportunities for sunbathing or setting up tents during festivals and rallies.

Trees that are symbolic would be used in the passive recreation areas (Faery Faith), such as:

- *Betula pendula*/Silver Birch ~ New beginnings, changes
- *Sorbus aucuparia*/Rowan ~ Protection
- *Fraxinus excelsior*/White Ash ~ Learn of inner self
- *Alnus glutinosa*/Black Alder ~ Healer of doubt, continuum of life, help in making choices, spiritual guidance, protection
- *Salix alba*/White Willow ~ Sacred moon month of the goddess, enchantment, healing, death, poetry and song, gaining balance in your life
- *Quercus robur*/English Oak ~ Security and strength

These trees may not be readily available or problem-free but their meanings are ideal for use in the park. Trees like the Rowan could be placed around the perimeter as “protection” for the site. The Silver Birch would be appropriate near the entrances to symbolize the beginning of the park experience. English Oaks could be placed anywhere and the remaining trees would be most appropriate near the Lunar Spiral and Remembrance Area.

The pathways running through the Passive Recreation areas “spin” off the Lunar Spiral and the Rally Space to connect those elements with the park entrances and the Tribute Circle. These pathways would be bordered by low plantings because low plantings are less easily hidden behind and more
easily ran through if someone needs to escape. However, there would be breaks in the plantings, encouraging visitors to pick their own paths through the area.

Informational kiosks intermixed amongst the trees would house brochures about the intent of the park and its design as well as emergency phones, displays showing where the visitor is within the park and how to reach the nearest exit.

As stated previously, there is currently no topography on the site. Therefore topography was added to make the park experience more interesting. The topography is at street level around the perimeter and along Market Street. From there it slopes up toward the center of the two blocks with the Lunar Spiral and top of the Rally Space being the high points, three feet above street level (See Figure 27). This change in topography is easily accessible and allows for drainage.

The Lunar Spiral is located on the northwestern corner of the park (See Figure 26). Spirals symbolize many things that relate to women and the environment. The upward and downward motion of the spiral symbolizes the waxing and waning of the moon and women’s menstrual cycles correspond naturally with the cycles of the moon; hence, the Lunar Spiral. A spiral is also symbolic of the dance of life; a person’s journey toward her/his innermost self, bliss, enlightenment or the divine. Along that journey a woman passes through three life-phases in which she grows from a child into a woman into a crone (the word “crone” has negative associations in modern times but historically it was a word used to describe an older woman who was wise from the knowledge and experience she had gained throughout her lifetime). The three boardwalks into the Remembrance Area symbolize those three life phases.

The spiral is made up of water jets come increasingly closer together as they move in from the outer rim toward the Remembrance Area. The water jets are split at night for visual interest because the park is intended to be used twenty-four hours a day (See Figure 28). The jets could also be varied by height and turned on and off to provide a water “show.”

The water feature itself is only 3-4 inches deep and the bottom is covered by a color mosaic (See Figure 29). The mosaic would be created by Indiana women artists to tell the story of the park. It would also provide visual interest in the
winter time. People are allowed to get in the water and play and the boardwalks are only twelve inches above the floor of the water feature. In addition, there are no railings so that the water is easily accessed and the view of the water jets is not
The boardwalks leading into the Remembrance Area are unstained, protected wood like maple that are cut cleanly and lit from underneath at night for the safety of the visitors. Perhaps a stop would be necessary at the edges to prevent wheelchairs from rolling off accidentally. Again, a railing is not provided because visitors are encouraged to get in the water, and also because the boardwalk is very low, and railings would disrupt the visual effect of the spiraling water jets.

The Remembrance Area in the center of the Lunar Spiral is a place of meditation and contemplation intended for people to enjoy by themselves or as a small group. The platform itself is only twenty feet across so a large group would be physically unable to gather regardless and that helps to ensure the area is a quiet, thoughtful place (See Figure 29).
At the center of the platform is the Remembrance Altar, made of a stone slab cut into circular table. It is about three and a half feet tall, a comfortable height for standing around and for a wheelchair to roll under. Surrounding that perimeter of the platform are benches made of the same wood as the boardwalk. A planter rings the outside of the platform and the plants are not only for visual interest, but for aromatherapy and to make the area feel somewhat enclosed. A trellis system overhead at
nine feet provides more enclosure and allows vines to grow up from the planter boxes and across the platform (See Figure 30).

Some plants have foliage that reflects moonlight or are easily seen at night (Gilmer 159). In keeping with the “lunar” theme of the area, these plants are possibilities for use in the planters and around the perimeter of the Lunar Spiral itself:

- *Cerastium tomentosum* ~ Snow-in-Summer
- *Cistus hybridus* ~ White Rockrose
- *Chrysanthemum maximum* ~ Shasta Daisy
- *Hemerocallis ‘Moonlight Masquerade’* ~ Daylily
- *Iberis sempervirens* ~ Evergreen Candytuft
- *Spiraea prunifolia* ~ Bridalwreath Spirea
- *Buddleia davidii* ~ Butterfly Bush
- *Lavandula angustifolia* ~ English Lavender
- *Santolina chamaecyparissus* ~ Lavender Cotton
- *Senecio cineraria* ~ Dusty Miller
- *Stachys byzantina* ~ Lamb’s Ear
The Altar Table is an important element in the park. The term “altar" means many different things to different people. They can be structures like buildings or furniture erected in religious institutions or homes, collections of meaningful objects, or an outdoor location with significant meaning.

An altar is appropriate for this park because many of the worlds religions have traditionally used altars as part of worship or sacrifice and altars are especially important to those who practice Women’s Spirituality. The word “altar” means “high place” (altitude) and in the past altars were literally elevated from the ground and were only approachable by the elite (some still are). Women’s Spirituality challenges the dualistic thinking that separates the upper and lower classes, the priests from the ordinary people, and the holy from the secular.

The altar’s significance to Women’s Spirituality will bed to be recognized so people will feel free to use it. Some women today carry on the tradition of the altar and it is gaining strength as people seek to remove the barriers between the church and the home, and the sacred and the profane (Cunningham xv). Therefore, this altar is a spiritual resting place in the middle of a busy city center and could act as a haven for stressed city inhabitants or visitors. People can do many things at the altar, whether they come to honor their ancestors, Mother Nature, themselves, the struggles of women everywhere or to seek spiritual wisdom and creative inspiration (Cunningham 5).

More plants that are appropriate for this area because of their symbolic meaning are the following:
- Myosotis sylvatica/ Forget-Me-Not ~ Remembrance
- Iris/Iris ~ Hope
- Euphorbia myrsinites/Myrtle Euphorbia ~ Love
- Rosmarinus officinalis/Rosemary ~ Remembrance
- Anemone x hybrida/Hybrid Anemone ~ Hope, Consolation
- Helianthus annuus/Sunflower ~ Devotion
- Populus nigra/Black Poplar ~ Time
- Thuja occidentalis/Arborvitae ~ Unchanging Friendship
- Tulipa/Tulip ~ Eternal Separation
- Zinnia elegans/Zinnia ~ Thoughts of Absent Friends
- Hedera helix/English Ivy ~ Healing by calming and regulating nerves, Transformation, Reflection

The Rally Space is in the southeastern corner of the park. An earthen amphitheater is “scooped” out of the ground
with the low point being about six feet below the top (See Figure 31). The decent into the amphitheater is not a series of terraces might be expected; instead the ground spirals down toward the low point, dropping approximately eighteen inches
each time it passes the northern end of the amphitheater *(See Figure 32, 33)*. This is an ideal height for seating and would not be a far fall for most people if they were to stumble while walking down to the bottom.

Seating is made of cut stone in 12" X 12" X 24" blocks that also act as small retaining walls. Below the stone is a thin light feature for safety and to connect the Rally Space to the boardwalk and the Tribute Wall. It would be interesting to see a thin ring of light spiraling down the amphitheater at night.

A wide walk borders the amphitheater which would allow for large volumes of people to flow around the site and allow for the handicapped to directly access the area. The paths leading into the area also are wide enough (15'-0") for trucks to drive in equipment, for example, if a stage were going to be erected. This is important because this area is not only
intended for rallies, but concerts, speeches and outdoor markets and education as well.

The amphitheater can accommodate 3,000 people and the entire Rally Space could accommodate another 1000-1500. Because many people will use this area and the rest of the park there is a restroom facility located to the west of the amphitheater (See Figure 26).

The Rally Space is an active use area and the rest of the site can support events held there and vice versa. People that are interested can walk around the park before or after events and that helps to make the site multifunctional. The bottom of the amphitheater can also be used for active recreation as it is simply a large area of gently sloping turf. Vegetation and earth-mounding will support the area behind the stage, creating a visual backdrop and a sound buffer.

Between the Lunar Spiral and the Rally Space is the Tribute Circle, where the common themes of spirals and light arc also imbedded. The Tribute Wall encloses the Tribute Circle, which consists of the Market Street “Plaza,” lawn areas, and seating areas.

The symbol that makes up the Tribute Circle is the Vesica Pisces. It is made by intersecting two circles that share the same radius, and symbolizes, among other things, womanhood and the womb (See Figure 26). In modern times it has affiliations with Christianity, symbolizing the womb and therefore the Virgin Mary, and Christ is often placed inside of it. It is also considered part of the sacred geometry; where the two circles intersect the Pointed Arch takes shape, and it is this arch that is used extensively in Gothic architecture and cathedrals. (The Vesica)

But like many Christian traditions, the Vesica Pisces was borrowed from Pagans when Great Britain was first invaded by Christians. To Pagans, the intersection of the two circles represents the “common ground,” “shared vision” or “mutual understanding” between two equal individuals; making it an excellent symbol to use in a place based on the principle of equity. The Vesica Pisces is the common ground or the area shared by the two identical circles, which implies that they are understanding of one another. They share the same space and therefore they share the same parts. The shape of the human
eye is also a Vesica Pisces and that is the spiritual meaning behind “seeing eye to eye;” again, making it an excellent symbol within this park. (The Vesica)

The rings that cross Market Street are colored concrete and help to tie the blocks together with a “plaza” feel not unlike the rest of Market Street. Brick paving and street trees currently exist along Market Street from the State Capitol to the intersection of Market and Alabama. Both those themes will be pulled through the site to the intersection of Market and New Jersey to
unify the park with the rest of downtown. Around Monument Circle people and cars safely coexist. Cars are aware of pedestrians and vice versa, so people walk where they wish, and that will be the case in this park as well.

Market Street is currently 60'-0" wide between Alabama and New Jersey with on-street parking. To help unify the site the on-street parking there will be removed (the on-street parking around the perimeter of the site will remain) and the road narrowed to 30'-0". Two lane roads that lead into the site can accommodate this change by converting one lane into a turning lane. This is feasible also because the traffic along this part of Market is light and it is anticipated that it will be even lighter in the future. When the width of the parking lanes are subtracted from the rest of Market Street, their width is 30'-0" also so the reduction of the street within the site will actually help to keep a consistent feel from the park to the Capitol. A narrower street is also more easily crossed by pedestrians.

The sidewalks along Market Street and the street are...
made of the brick pavers and either a curb can be used to
differentiate where the cars belong (See Figure 34, 35) or a flat
concrete band could be used instead of a curb to allow
handicapped users to cross the street anywhere instead of only
at curb cuts. Colored concrete spirals are inlaid amongst the
brick pavers (which is feasible using bricks from Pine Hall
Bricks, for instance) to show that while the park is united with
the rest of downtown it is still a special and unique feature.
The colored spirals are bright and interesting, apart from the
heavily monochromatic memorials popular in the United
States, and tie the Tribute Circle to the Lunar Spiral and Rally
Space (See Figure 34). The pavers also make up the sidewalk
that runs along the inside of the Tribute Wall and they can be
laid by contractors so that those rolling across in a wheelchair

Figure 36 – Market Street Entry Perspective
do not feel jolted.

The street trees help visually separate the street from the Tribute Wall while still allowing views from the vehicles into the site and vice versa; they provide a sense of enclosure that contributes to the "plaza" idea. The trees are spaced irregularly, whereas the rest of the trees along Market Street are spaced regularly, to aid in the more natural aesthetic of the park and to be something unexpected. Benches also line the street at irregular intervals because the rest of Market Street has benches and this
would be an interesting area for people to sit. *(See Figure 34).*

The ends of the Tribute Wall become entry signs to the park where Market intersects Alabama and New Jersey. Indiana women artists could be commissioned to create entry sculptures to be placed on top of the wall *(See Figure 34, 36).* The sculptures could also be rotated every year or so to allow more women the chance to showcase their work and to keep the park changing so it is more interesting to those people who would see it on a regular basis.

Placing recognizable forms such as the spiral and the Vesica Pisces in the plan is not only intended to be symbolic and visually intriguing for the users on the ground but also for those who work in the nearby high rises.

The lawn space not only separates Market Street from the Tribute Wall; it can be used for active or passive recreation. Between the lawn and the Tribute Wall are planted areas with benches so that users can rest and relax while watching what is happening around them *(See Figure 37).*

The walks through the area are colored concrete in a shade different from that of the Tribute Circle’s rings. The flower and vines form is a popular addition to the Vesica Pisces symbol. Plantings in the area are high enough to provide a small amount of privacy for those seated on the benches or in wheelchairs but not blocking their view of the Wall. This is also for safety reasons. Plants chosen for the resting points are fragrant and/or visually brilliant at sunset, in keeping with the twenty-four hour use intent for the park. The fragrant plants include:

- *Lilium sp.* ~ Garden Lily
- *Narcissus* ~ Daffodil
- *Paeonia* ~ Peony
- *Syringa vulgaris* ~ Common Lilac
- *Viburnum carlesii* ~ Korean Viburnum

Sunset plants include:

- *Papaver orientale* ~ Oriental Poppy
- *Rudbeckia hirta var. pulcherrima* ~ Black-eyed Susan
- *Tropaeolum majus* ~ Garden Nasturtium
- *Alcea rosea* ~ Hollyhock
- *Centranthus ruber* ~ Red Valerian
- *Iris* ~ Iris
The Tribute Wall is the primary reason for the creation of the Indiana’s Trailblazing Women’s Park. On the wall information about the 104 women honored in Judy Singleton’s books will be displayed. At the present time just one-third of the space along the wall would be taken by these 104 women, which allows for future expansion as Singleton publishes more additions to the books.

The walkway along the inside of the Tribute Wall stays level. However, the walkway along the back of the Wall slopes up at 1%; an easily accessible slope.

Therefore, the sidewalk rises from street level at the Market Street entrances to +3 feet at the northern and southern extents of the wall (See Figures 38-43). When a person begins walking along the backside of the walls, which face the Lunar Spiral and the Rally Space, the top of the wall is probably just above her/his head at 6'-6". At the top of the slope the wall is...
waist level for most people and eye-level for children and the handicapped. The same fragrant plants used in the resting points in the Tribute Circle would be appropriately used in the planters that run along the top of the Wall where they can be enjoyed. An overall height of 6'-6" is a comfortable height for most people to read, including children and the handicapped, and therefore that height was the chosen for displaying the tribute information.

The Tribute Information itself is etched on frosted glass which is backlit at night. When all the panels are lit at night a ring of light encircling Market Street would be created. Light
are mounted on cut stone walls which have breaks at convenient points to allow visitors to pass back and forth from one side of the Tribute Wall to the other (See Figure 44). The steps that accommodate the change in topography from one side of the Wall to the other are colored concrete with a thin light fixture under the lip of the treads for safety and the

is used throughout this design because it is almost universally recognized as a symbol of hope. Hope is a guiding principle of this park; the hope that women will gain equal rights in society and in all aspects of their lives.

The glass panels
continuation of light around the Circle (See Figure 39, 41, 43).

Conclusion

The Indiana's Women Trailblazers Park does much more than achieve the goals of the project. It is an educational tool unlike any other in the country and possibly the world. It could be used to enlighten the unaware, teach the novice and confront the prejudiced. Only through education and realization people become aware of the social, legal and moral injustices suffered by women. And only then will women be
able to achieve full equity.

This park helps to give women equal representation in the landscape. The streets of Indianapolis radiate from the Monument Circle; a sculpture of a group of men who served in
the military. The rest of the city and it’s suburbs are filled with memorials to men and male-dominated professions, and plazas and parks named after men. All the men honored in the City of Indianapolis did deeds worthy of recognition and that should never be taken away from society. But women like those whose stories are told in Indiana’s Trailblazing Women did deeds equally worthy of recognition and deserve to be honored as well.

By allowing such a park to be built, Indianapolis would become a Trailblazing city for implementing a design based on such a contemporary issue. Women’s issues have received almost no attention in the landscape. The idea is so new that it cannot be accurately called at “trend” at this point. Indianapolis could help prove it is the culturally diverse and innovative city it claims to be by building the this park.

The Indiana’s Trailblazing Women’s Park is also a multifunctional park. It educates the visitor but provides opportunities for a wide range of passive and active recreation. It allows for people to play or contemplate. It can be used day and night, winter to spring. People can enjoy the park alone, with a small group or with thousands of other people. There is no end to the uses that may be found for this park.

But beyond the stated goals of this project, this park should give all people, not just feminists, hope. The world is no longer dominated by white males and it is time that all people acknowledge that, not because they are forced to, but because they realize the equity for one group of people benefits all people in countless ways. This park is intended to combat discrimination and stereotypes and to further the cause of the women’s movement, but it is also intended to make the City of Indianapolis, the State of Indiana, and the United States as a whole a better place for people of all ages, races and genders.
Visual References

Front cover: Singleton (2)

1: Yale
2: Women's Rights
3: Homomonument
4: Homomonument
5: Kruger
6: Kruger
7: Women in Military Service
8: Rosie the Riveter
9: Rosie the Riveter
10: City of Indianapolis
11: City of Indianapolis
12: City of Indianapolis

Photos: Taken by Lisa Dunaway

13-20: City of Indianapolis base maps, overlays by Lisa Dunaway
21-46: Produced by Lisa Dunaway
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Books


Online Resources


Interviews

Beckwith, Margarettte. Email interview. 28 Sept 2002.


Hodgson, Jeffery. Email interview. 28 Sept. 2002.


Krosschel, Michael. Telephone interview. 8 Nov. 2002.

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