A REMEMBRANCE OF
THE PAN AMERICAN GAMES

The Urban Redesign of the Pan Am Plaza in
Downtown Indianapolis

by: Mary Beth Lencke
Comprehensive Thesis Project
Spring Semester 1994
"Indianapolis is the quintessential city of the American Middle West. Spreading out on the seemingly endless plain of Indiana, it embodies that horizontal generosity of space that has been historically synonymous with American optimism and pragmatism. Within that spirit, the Hoosier capital benefited from the uncanny foresight on the part of its first planner, Alexander Ralston, who subdivided the original mile square in 1820 to accommodate the requisite public buildings in a clear thoughtful arrangement centered on Monument Circle. . .

"This is an excellent example of the spirit of place that stimulates civic pride and permits public spirit to flourish" (Gadski, 1).
TABLE OF CONTENTS
Acknowledgements
Abstract
Introduction

PART I: The Designer
Background
Goal
Review of the Literature

PART II: The Site
Background
Problem
Goals
Assumptions
Programmatic Statement
Criteria
Site Location
Site Context
Site Inventory
Site Analysis

PART III: The Process
Conceptual Work & Diagrams
Conceptualizing the Design Process
Site Design
Design Details
Discussion & Conclusion

PART IV: Appendices
Appendix A: Rendered Master Plans
Appendix B: The Survey
Appendix C: Definition of Terms
Appendix D: Symbolizing the Design Process
Appendix E: Questions of Any Good Public Space

Bibliography

This is where you'll find it all.
Acknowledgements

I would like to take this opportunity to acknowledge and thank my thesis mentors, Dr. Ronald Spangler and Mr. George Young, as well as my thesis advisor, Mr. Mike Sobczak. Their advise, knowledge base, and inspiration will not go unnoticed. Most importantly though, I would like to thank and give many hugs to my parents for their undying love and support through my five years here at Ball State University. I would not be here physically, mentally, or financially if it were not for them. I am one step closer to that wonderful house in Maine. Someday, it will be worth all this!

Thank you Lord!
This creative project looks at the Pan American Plaza as an example of the sensitive urban design solutions that need to happen in our big cities. The project questions and addresses the functional aspect of urban design today, as well as presents opportunities for remediating public parks and plazas that have become outdated and ignored. It also serves to establish significant criteria for the successful design of any public space.

With its close proximity to other rich and diverse attractions, the Pan Am Plaza should be a true hub of activity, feeding all of the energy of Indianapolis through the very walls of its space. In terms of its renovation and redesign, the Plaza has achieved a heightened awareness of this spatial energy and created an urban aesthetic through its many detailed components. By using its dynamic history and tying into the cultural events around Indianapolis, the new Plaza offers a variety of activities for different users, while also upholding the civic pride and memorial to the original Games.

In part the project addresses the city of Indianapolis as a whole; but the other part focuses intimately on the Pan Am Plaza and the significant role it has played in Indianapolis' history, cultural development, and urban design. As the designer and a lifelong resident of Indianapolis, I present a new solution to the Plaza's lack of human activity, and in turn make the space truly a "place to go."
INTRODUCTION

The issues surrounding urban design span a giant spectrum of colored topics; everything from adverse weather conditions that exist in cities to the care and upkeep of grass within these urban climates.

Since the very first cemeteries in America, people have travelled in masses to parks of all kinds for recreation, relaxation, or personal retreat. These parks grew rapidly during the 1860s, with Frederick Law Olmstead as their principal creator. Later, it became second nature to create open space in the severely dilapidated cities of our Industrial Revolution. From yesterday's Central Park in New York City to tomorrow's White River State Park in Indianapolis, these urban respites bring people downtown again.

The crux of the matter is people want to feel comfortable in the cities again. In most urban areas, a great deal of our public spaces are outmoded in their use and purpose. This contributes to an overall lack of interest to leave the home to interact with the city. Indeed, crime and safety issues alone overwhelm most urban centers.

Cities exist because people value such activities as socializing, people-watching, group functions, recreating, and shopping. In general, people who live and work and visit downtown need spaces that provide opportunities for social interaction, aesthetic uplifting, and memory-making that will ignite the spark to want to return, again and again. This spark is what gives life to the city!

Not only does the lack of sensitively designed public spaces in the downtowns of most American cities present a negative attitude, but this attitude is reinforced when the services are not available for basic human needs. It is my hope that cities can be designed with the implementation of urban parks and public open space that contributes to the quality of life for all people. Therefore, it is the duty of the Landscape Architect to design and provide spaces and activities in our urban areas so as to motivate people to want to once again visit the cities that are the very foundation of our country.
PART I: THE DESIGNER
I have always had an enthusiastic interest in urban design. My interest stems from three major influences. The first of these influences comes from my childhood and family experiences. When I was growing up, I often heard stories from my mother about the weekly visits to downtown Indianapolis she had as a child. "Going downtown" was always something unique to the family and an integral part of their lives. More than anything, it was a place—a place "to go." Every Saturday, as my mother would tell me, it was ritual to get dressed up and go shop "Downtown."

This brief glimpse of history sparked an interest in the magnetic pull that made Indianapolis such a place for people to use, visit, and interact with in their spare time. In turn, I was disheartened to really discover that people no longer use it for the same reasons. Times have changed and the downtown has new uses; and while all of them are not bad, most are not designed for the public. Downtown Indianapolis is a place of work. What made Downtown so important then, and so vital to the lives of the people living in and around the city, was the simple fact that it was the only place to go!

My second influence comes from my experiences as a summer intern at Walt Disney World in Orlando, Florida. This corporate empire is the largest copyrighted urban environment in the world. By definition, Walt Disney World is true urban design in every respect, and the attention to detail is perhaps its most significant attribute. They exhibited painstaking attention to every detail; and that every detail be authentic or look authentic is of the utmost importance—that is what makes their design environment succeed.

The third influence stems from my images of Indianapolis, both as a resident and as a designer. The most poignant images I possess come from being a lifelong resident of the Indianapolis area. Both rural and urban images are an integral part of the mental picture I carry with me everywhere I go. As a designer, I have had the chance to refine these images to better qualify as an example of true urban aesthetic.
REVIEW OF THE LITERATURE

What is urban design? Urban design involves discovering a particular aesthetic within an urban area and carrying that through the entire design of the city's public spaces. This aesthetic embraces the history, the culture, and the events of the city; so that, it is ultimately what gives the urban area its uniqueness, its character.

Modernism & Urbanism

Based on several Modernist tendencies, my solution for an "urban aesthetic" will embrace abstraction. After all, I believe that the act of abstraction is "the process of reducing objective or figurative motifs to simple, basic forms, doing away with the extraneous, paring down to the essence" (Pennypacker, 80). Therefore, I have invented a definition suitable to the purposes of my design. My solution to both facets of modernism and urbanism will embrace an "urban aesthetic," that is, a search for new forms in which to express the physical needs of urban societies.

This was the attitude of the forefathers of landscape architecture; in fact they looked to the social artists of their time. "Believing that some unity of man-nature was possible and could not only be created but idealized, a handful of landscape architects took the dreams of writers and poets, images of painters of the period . . . " (McHarg, 50).

The Small Garden in the City begins with the declarative statement: "Gardens inevitably reflect the moral and social values of the time" (8). It is important to understand the concept of garden as an outdoor room; that is, the very essence of its life lies in its connections between the inside and the outside. Such elements as trellises, drinking fountains, water elements, benches, seating, light fixtures, posts, poles, banners, signs, paving, tables, and chairs all contribute to the cohesiveness of a successful urban space or plaza. According
to Social Gardens, "the most important ingredients of a successful urban garden design are scale, proportion, and logic" (Frieze, 123).

Nature in the city is also fundamental to a human being's perception and senses. A person's "image of time is crucial for individual well-being and also for our success in managing environmental change" (Lynch, 1). More importantly, we build our image of the world with data from our senses: sight, sound, taste, smell, touch, and (a sixth sense I truly believe in) intuition, or imagination.

**Place-making**

Literal place-making began with Disneyland. On one extreme, it is hyper-reality; on the other, it has always been a utopia of urban resolve and uniqueness. One classic example of the extent to which some designers will go for originality is the copyright of the sky—anybody's sky—above Walt Disney World:

... the sky above Disney World, [which] here substitutes for an image of the place itself. Disney World is the first copyrighted urban environment in history, a Forbidden City for postmodernity. Renowned for its litigiousness, the Walt Disney Company will permit no photograph of its property without prior approval of its use. Is there a better illustration of the contraction of the space of freedom represented by places like Disney World than this innocent sky?" (Trancik, 207).

**Psychological responses & solutions**

**Genus loci—"spirit of the place"**

One of the philosophies that helped to shape my own ideas is that of Arthur Edwin Bye. He seems to effectively understand and express the concept of genus loci—or the spirit of place. "His works ritualize the relationship between humanity and nature, inviting the visitor to experience particular moods of a subtly enhanced genius loci, or spirit of the place" (Pennypacker, 75).

Throughout my research, I found several definitions of
genius loci (all taken from Pennypacker, 49):

"Consult the Genius of the Place in all..." (Alexander Pope, 1731)

"The first and most material is to consult the Genius of the place. What is, is the greatest guide as to what ought to be... Wherever art appears, the gardener has failed in his execution." (Joseph Spence, 1751)

"It is by eliciting, preserving, or heightening this expression [of nature], that we may give our landscape gardens a higher charm, than even the polish of art can bestow." (A. J. Downing, 1841)

"The work should seem to be a wonderfully complete and intelligible expression of nature's self." (Hubbard and Kimball, 1917)

All statements recall the same idea: that to feel the essence, or spirit, of a place is a designer's true guidance through any project.

**Physical responses & solutions**

**Symbols**

One of the key purposes of my design was to stimulate thought. Throughout history, symbols of all kinds have been used to convey a certain aesthetic. In the case of urban design, the elements of nature can be used to create moods and feelings within an open space.

Besides allegorical gardens, 'associational' gardens also became popular as a means to excite the imagination—places of mood, whose character was dependent upon our associations of certain props (Gothic ruins, weeping willows, etc.) with specific descriptors (mystery and romance, sorrow, etc.). Indeed, the association of mood with specific characteristics of nature is a thread of continuity through more than two centuries of this aesthetic. (Pennypacker, 52)

I see landscape architecture in the city as the symbolic expression of nature. Furthermore, I believe that landscape architecture can be used in the sense that these urban open spaces and plazas can become placemakers. "Constant delight in the colour, movement, and variety of living things; a sense of wonder at the complex and self-renewing systems of nature; a confident awareness of our identity: all these will follow from
the presence of nature in cities" (32, Laurie).

**Sociability**

When we talk about sociability as designers, I believe we talk about the "value" of a place. This can be expressed in several terms and phrases; but, one of the key ideas to remember is that suburban shopping malls are not the "new town centers" (Whyte, 208). We have often confused the life of a city to be at its periphery, or the outlying suburbs. Indeed, "they lack or forbid many of the activities of a center: soapboxers, controversy, passing of leaflets, impromptu entertainment, happenings, or eccentric behavior of any kind, including persistent non-buying" (Whyte, 208). As William Whyte famously preached, what attracts people most is other people (9).

Some other important clues for successful and social urban design as Whyte tells us in his book, *City: Rediscovering the Center*, include:

"The greatest urban spaces are street corners" (10).

"Sight lines are important. If people do not see a space, they will not use it" (129).

"What makes a set of steps good for sitting is not the comfort of the perch, so much as what you see from it" (189).

"The sense of place that a town can give is important for those who live beyond the town. A well-defined center can give coherence to a whole countryside" (338).

This is only "scratching the surface" of all the qualities for which urban designers must accommodate, including both hardscape and softscape. It is time to expand what has been in the past a merely romantic attachment to nature into a commitment to reshape the city in harmony with the workings of nature. "However blind they may have been to natural processes, city dwellers have cherished isolated natural features and have sought to incorporate those features into
their physical surroundings." (Spirn, 24)

**Existing urban theories and models**

One of the most interesting theories is a three-part study by Roger Trancik (115). His theory separates the distinguishing elements of hard space versus soft space and specifies three patterns of urban spatial design:

First, the *figure-ground pattern* is founded on the study of relative land coverage of several design elements, and shows existing patterns of solids and voids. Second, the *linkage pattern* is derived from "lines" connecting one element to another; these lines are formed by linking elements that physically connect parts of a city. Third, the *place pattern*, one step further than the other two studies, adds components of human needs and cultural, historical, and natural contexts. Specifically, forms and details particular to its setting give the urban space additional richness.

Oh yeah? Well, thanks for nuthen!
I had only one personal goal for this project. While I was researching, I looked to several urban design models for inspiration. I wanted to incorporate the qualities that I liked best in these city spaces into the new urban design. They include:

- Paley Park in New York City
- Vietnam War Memorial in Washington DC
- Monument Circle in Indianapolis
- Chicago's Park System
- Fountain Square in Cincinnati
- Ghiradelli Square in San Francisco
- "the Village" at Ball State University
- Walt Disney World in Orlando

I also wanted to gather information and establish some criteria that other designers, mostly my fellow colleagues, felt were needed to make an urban space succeed. The survey responses were very helpful in establishing those criteria that I eventually deemed essential to any good public space design. The results of this survey are catalogued in Appendix B: The Survey.
PART II: THE SITE
BACKGROUND

Indianapolis

Chosen in 1821 as the state capital because of its central location in Indiana, Indianapolis became a place simply to pass through more than to visit (hence, its eventual nickname, "Crossroads of America").

Once a city on the downfall, Indianapolis now has an aggressive partnership of government, business, and philanthropy. People within the government set out deliberately to create the city's own excitement and give it a name for itself, to become a sports and physical-fitness center and a destination city that would attract conventions and tourists.

Indianapolis has had its fair share of urban design projects, some of the largest are currently in progress. The city poured millions of dollars into world-class sports facilities; the IUPUI Natatorium, the IUPUI track-and-field stadium, and the Hoosier Dome were among the top projects. These new sports complexes ushered in a host of downtown renovation projects, including Monument Circle, the Indiana Repertory Theater, and the colossal Union Station. The momentum has yet to stop with this year's highly anticipated Circle Centre Mall.

But amid all the chaos of the city, there is a tranquility that only Indiana residents know; they have homes away from the city, some only a few miles out. Stereotypes do persist; it is true that one is never too far away from farm fields, railroads, or red barns in Indiana. However, these are the elements that make the city so unique.

Pan Am Plaza

The reason the Pan American Games came to Indianapolis in 1987 was because the "can-do" city had achieved massive urban renewal through sport activities.

Indeed, all cities have a need for unique identification. The Pan Am Plaza, built and completed in 1987, in downtown Indianapolis was one solution to the city's problem of
identification. It was the Plaza's mission to be used to celebrate the Games in the neoclassical tradition, a tribute to Indianapolis's growing image as the "amateur sport's capital of the world." However, the space has become outdated in its original function.

Although the Plaza was designed to meet the immediate needs of an "on-the-move" city hosting the worldwide Pan American Games, the space failed to address the problem of its continuing use and future success.
As I began to focus on the background and problem within Indianapolis, it became clearer to me what the problem was for the Pan Am Plaza. Indianapolis lacked an ideal hub of activity and energy that would bring life back to the downtown center. Currently, the connections that link Downtown with the suburbs and surrounding areas are poor and have little to do with the "human scale" of things, or pedestrian-orientation.

Originally designed for large ceremonies during the Games short time span, the Plaza as it is now does not respond to the needs of the public who live, work, and recreate in the inner-city area. The Plaza is occasionally used for celebratory type functions, and its role as a focus area is rather minimal. This is a major open space within a few blocks of the very heart of downtown Indianapolis; yet, its design lacks any connectiveness to the several focal points and monuments in the downtown area. Its design also ignores the fundamental criteria for public, open space design espoused by well-known city evaluator William Whyte.

Currently, people recognize and accept the Pan Am Plaza as a monument to the Pan American Games held several years ago, and they do not realize the space's full potential. Primarily, this attitude is reinforced when the "atmosphere" and services within the inner city are not responsive to human needs. In effect, there are no places "to gather" downtown for social, aesthetic, and/or memorable reasons.

Although the Plaza was designed to meet the immediate needs of an "on-the-move" city hosting the world-wide Pan American Games, the space failed to address the problem of its continuing use and future success. Some of the central concerns are:

- the Plaza does not respond to the needs of the public
- its role as a major focus area is minimal
- the space lacks connectiveness to other areas of the city
- the Plaza is outdated in its function, not in its design
It was the Plaza’s mission to be used to celebrate the Pan Am Games, a tribute to Indianapolis’s growing image as "the amateur sport’s capital of the world." However, the Plaza has outgrown its original function and has become outdated. In order to keep it from becoming completely abandoned, I as the designer wanted to renovate it. I wanted to change its look and its uses, while still upholding its historical prominence as a memorial to the Pan American Games.

Sub-problem #1

Many public spaces lack an "urban aesthetic"--- a unique meshing of manmade elements (hardscape) and natural materials (softscape), that offers the user in the city a memory-making experience. People need to visit places, remember them, and thereafter associate with them on that basic abstract level.

Sub-problem #2

On a more specific level, landscape architects can contribute to the individual urban areas around them. The Pan Am Plaza offers one opportunity to institute change and establish it as an example of sensitive urban design. The landscape architect can assist the city in creating a new open space that meets all the needs of urban dwellers, so that people who live and work in the cities no longer have to rely on the suburbs for their places of retreat and relaxation.

The Pan Am Plaza in Indianapolis is an example of the kinds of measures we need to take as designers to reclaim our cities, socially, environmentally, and aesthetically. The role of the landscape architect is to assist the city of Indianapolis in creating a responsive, inspirational, and attractive Plaza which can give the city a renewed sense of "urban aesthetic," and provide leisure-time opportunities and events for countless numbers of people to enjoy, now and into the foreseeable future.

The thorn in my side!
GOALS

Spatial
By using William Whyte's criteria, the design will include all the important ingredients: sun, food, water, plants, sitting space, relationship to street, and triangulation. In turn, the Plaza will become a memorable place for the people of Indianapolis, capturing the spirit of the place, its people, its location, and the history of the city. Ultimately, the goal is not simply to educate, inform, or advise; it is first and foremost to provide. Indeed, by providing these spaces, thought, feeling, and interaction will be stimulated in the people who pass through the place.

Functional
The renovation of the Plaza will function as a large ceremonial space and will also have small places to gather within the larger context of urban Indianapolis. The new place will focus its energy on the connectiveness between the important points of Indianapolis and filter them into one continuous corridor of urban activity. The kinds of connections will focus primarily on the pedestrian and its movement through these spaces. Also, connections related to planting design, indoor-to-outdoor experiences, architecture, and the William Whyte spatial criteria will be effective in redesigning the Plaza.

Materials
Using elements of color, texture, light, sound, furniture, and plant material will create the essence of the design. Hardscape elements and softscape elements will develop a comfortable yet obvious relationship in the design.

Users
The design will accommodate all users with places to rest, gather, pass through at all times of the day, and with consideration in all seasons. Human scale will be addressed, so that the Plaza is no longer so intimidating in size. Opportunities for all activities will be provided: eating, people-watching, talking, relaxing, sitting, napping, doing business, exercising, communing with nature.
ASSUMPTIONS

Through much research and forethought, only four assumptions were made about the impact of the redesign of the Pan Am Plaza on the site. First, an adequate transportation network surrounds the site. Second, all needed utilities and infrastructure are present on the site. Third, the current master plans for White River State Park and the Circle Center Mall were not considered for and, therefore, were not a part of my design. Fourth and most important, Simon Developers, the prime corporate developer for Indianapolis, is the assumed client and is providing the necessary funds to renovate the Plaza.

When designers work with public spaces, we always encounter many types of clients. Sometimes they are the government; other times they are private. In this case, it is a private developer, Simon Associates. There is also the public, the users. Although I may not always mention the public, I am always keeping them in my mind, and I am always designing for them. And Simon always has the public in mind also, as a money-making venture.
**PROGRAMMATIC STATEMENT**

In the assumed interview, the client, Simon Developers, expressed and included the following:

- More access to the Plaza for people by foot.

- Outdoor extension of Union Station.

- Outdoor extension of the Hoosier Dome (after-game celebrations).

- Indoor spaces during winter.

- Outdoor extension of the Convention Center (banquets, receptions, etc.).

- Tie-in with atmosphere of the White River State Park.

- History of the Canal and the river development.

- Visibility from Illinois and Capitol streets.

- Safety and security for the residents and employees of Indianapolis.

- Accessible to all types of people and functions.

- Memorial of the Games and the Plaza to remain intact.
- An outdoor eating and vending food court (approx. 4500 sf).

- A system of signage.

- Seasonal interest with activities that coincide all year.

- Educational opportunities to learn about the history, etc.

- A participatory fountain.

- A grand pedestrian walkway to keep the everyday people traffic moving through the Plaza.

- A concise, detailed plant list of urban/street plant materials with symbolic meaning (to the Games).

- A flag display area to commemorate the nations and the Games.

- Amphitheater for performances (approx. 2500 sf).

- Temporary setups for fairs, etc. (to be arranged with the Indianapolis Visitors Center).

- Extension of ice-rink facilities.
-Visual connection to the spaces around the Plaza.

-Elements of furniture such as: movable tables and chairs, drinking fountains, light fixtures, banners and banner posts, railings, bollards, arches, water fountains, sculpture, paving, seatwalls, stairs, curbs, and tree grates.

-Starting point for visitors to tour, sight-see and learn about Indianapolis (guided tours from the Indianapolis Visitors Center)

List of Programmed Events:

This is a list of examples for seasonal activities that might happen in the new Plaza:

**WINTER**
-December  -X-mas festival (in conjunction with Union Station)
           -New Year's celebration (with Union Station)
- January  -Pacers basketball highlights and celebrations
- February -Midwinter blues festival (jazz, r&b music)

**SPRING**
-March    -March Madness (basketball after-game highlights and parties---especially for college and high school)
- April   -Hoop It Up! Basketball Tournament
           -Spring plant sale
           -Home and garden show
- May     -Flower show
           -Indy 500 race festival (the entire month)
           -500 Parade route (could be changed or culminates here)

**SUMMER**
-June  -Summerfest- extension of Circle Celebration
       -Baseball card show/fair
- July  -4th of July extravaganza
       -Rose festival
- August -Back-to-school celebration
          -Statewide college fair / reception
          -White River State Games

**FALL**
-September -Labor Day cookout
            -Crafts fair
            -Mums show
- October  -Fall Festival (bring the country to the town)
            -Colts football highlights and celebrations
- November -Indoor plant sale
CRITERIA
From the research and site analysis, I was able to glean important information to establish my own criteria for an urban aesthetic. These are the elements I used to accomplish my design. Gathered from my research on William Whyte and well-known public spaces, they become the criteria needed in order for any urban design to succeed.

Art
This includes display or performance art. Spaces are needed for festivals, fairs, exhibitions, performances, displays, and other ceremonies. Also, sculptural pieces are essential to create interest and intrigue. Anything that evokes a deeper meaning and provokes contemplation.

Plants
This includes urban trees, shrubs, groundcovers, vines, and flowers that will grow and thrive in any urban environment. These plant materials would be selected for their native significance, seasonal color and variation, provision of shade, and symbolic meaning.

Materials
This includes different textures and types of paving and building materials to create contrast and delineate functions. Also, paving can form images or patterns, express symbolism, "break-up" the site into transitional areas that exist for different functions, or give uniqueness to a place by using an unusual material or pattern.

Water
This includes both active and passive water features. Water is participatory, creates interest, can have timed jets, sprays, mists, falls, and bubbles to create variety, and can have colored lights for interest at night. Also, sculpture is easily incorporated into water.

Signage
This includes symbols created for sign posts, as well as banners for advertising special events and flags for national and civic pride.
Light

This includes both natural and artificial light. People enjoy spaces that are in the sun especially on cold days. Also, people want to feel safe at night, therefore artificial light is needed during the dark hours. Light fixtures can be carefully placed to create "night spaces." Reflective light of building windows is as important as direct sun in some cases.

Furniture

This includes the spaces that are created and the elements within them. People like several options for available sitting space, including spaces for eating, socializing, gathering, and people-watching. Furniture and physical features to consider for a successful urban design (this goes back to the attention to detail):

- walkways
- sidewalks
- paving/pavers
- stairs
- ramps
- curbs
- tree grates
- drains/catch basins
- trellises
- posts & poles
- fences
- railings
- bollards
- light fixtures
- trash receptacles
- seatwalls
- benches
- tables
- chairs
- signs
- banners
- drinking fountains
Indianapolis is located in the center of the state. Note the map in Figure 2.1 that also shows the historical Mile Square that still exists today.

**Figure 2.1** General map of Indianapolis and the historic Mile Square.
Indianapolis is divided functionally into zones that suggest certain spheres of influence and city planning use. These zones are highlighted on the general city map in Figure 2.2. They include: Civic / Government Zone, Historic Park Zone, and Entertainment Zone. The site's context (which also serves as a qualitative analysis of the context) included all the areas or prominent uses surrounding the Plaza and how they could possibly affect it. They include:

**Monument Circle**

In order to connect with Monument Circle, visual ties as well as pedestrian corridors are appropriate. I recognize Monument Circle's individual importance. Although I recognize the Circle is a very successful open place, it does very little to connect with the rest of Indianapolis. Only by vehicular corridors does it make connections; otherwise, intentional or not, it ignores visual, pedestrian, physical, and psychological connection to the rest of the focal points in Indianapolis.

**Union Station**

Union Station could be connected by pedestrian corridors, vehicular pathways, and visual ties across the street with the Plaza. Most important of all, the Plaza and Union Station are functionally connected.

**Holiday Inn**

Attached to and part of Union Station is the Holiday Inn Hotel with its main entrance off Louisiana Street along the south side of the Plaza. Some visual ties would serve to draw people in and out of the hotel, as well as functional ties to give people a reason to want to visit the Plaza.

**Hoosier Dome**

Pedestrian, vehicular, and visual connections across the street from the Plaza could be made to the Hoosier Dome. These two focal points are also functionally connected.

**White River State Park**

The White River State Park is more of a pedestrian connection, rather than a visual tie. It is located too far across
the river for much of an immediate visual connection.

Canal
The Canal is fairly similar to the White River State Park. Its location is not close enough to address visual connection, but has been considered for pedestrian corridors.

Convention Center
The Convention Center, located next to the Hoosier Dome, needs immediate pedestrian, vehicular, and visual connections to the Plaza, as well as a functional purpose also.

Illinois & Capitol
Another important connection is the relationship of Illinois and Capitol Streets to the Plaza. These two streets address the "front door" and "back door" of the Plaza as one large space. The garage entries to the site from these streets only stand in the way of major people movement.

Indianapolis Visitors Center
The Indianapolis Visitors Center is a good place to begin something for seeing, touring, and understanding Indianapolis; a great place for sight-seeing tours of downtown Indy.

Georgia & Louisiana
The connections to Georgia and Louisiana Streets are only minor access points for the site. Louisiana supports an important purpose due to its small size; it is almost like driving into the site itself.

IUPUI Campus
The Indiana University-Purdue University at Indianapolis campus is not as close as some of the other uses in Indianapolis, but it will bring in several visitors to the site and connections should be made for the pedestrian.

The site is sort of close to my house.
Figure 2.2- Location of Pan Am Plaza and the surrounding context.
SITE INVENTORY  The Pan American Plaza is located in the
"entertainment" zone. Planned to commemorate the Pan
American Games held in Indianapolis in the summer of 1987,
the urban space consists of a two-acre public plaza, a twelve-
story office building, two indoor ice-skating rinks that frame
the site's north and west sides, and a 1,110-car underground
parking garage. Bounded by Capitol Avenue and Georgia,
Illinois, and Louisiana streets, this ceremonial plaza fails to
link any of its surrounding uses. The Indianapolis Visitors
Center is housed, along with the nonprofit Indiana Sports
Corporation, in the office building to promote amateur sports
events and other activities in the city. Now the Plaza is
primarily used for a few large ceremonies and festivals during
the entire year (See Figure 2.3).

The diamond paving patterns that dominate the plaza
provide some architectural interest, as well as the tower with
its uniform facades of brick banding and grid of pre-cast
concrete.

Figure 2.3- Bird’s-eye view of the current Pan Am Plaza.
SITE ANALYSIS

In analyzing the site, there are four areas I wish to point out (See Appendix A: Rendered Master Plans):

Pedestrian paths

Pedestrians seem to flow through the site along two major routes. One flows from the north entrance of the site, near the Indy Visitors Center, to the opposite southeast corner, leading directly to the crosswalk for Union Station. The other path traverses the site from the lower southwest corner, as if coming from the Hoosier Dome, to the upper northeast area, exiting onto the Illinois Street sidewalk. These two routes efficiently funnel people into and out of the space without much disruption to the remainder of the site. Not only is this an opportunity to design for the pedestrians, but it also provides a further chance to bring them out of the main flow of traffic to experience the space (See Figure 2.4).

Open spaces

The site currently has little spatial division. However, there are spaces that correlate to the amount of sun they receive. One prominent space is located in the lower southwest corner (see Figure ) where it is exposed to the sun 100% between 8a.m. and 4p.m. This is an opportunity to provide spaces that people can enjoy all year (See Figure 2.4).

Connections

The connections to other urban amenities is the single most important factor for design in this project. The Plaza sits in the very heart of so many uses that it would be pointless if the new design did not fully address them. Mentioned in my Site Context Section above, these connections primarily focus on providing visual and physical linkages for the pedestrian as well as the vehicle. Also, function must be addressed to make smooth transitions from one space to another.

Details

Last, but certainly not least, I wanted to point out the fine attention to detail that exists on the site already. I gained inspiration for my design from the site's many intricate and interesting details and architectural work. These include:
- the metalwork on the drains surrounding the fountains
- the intricate iron-wrought designs on the tree grates
- the concrete columns in the architecture on the ice rink facilities
- the distinct shadow lines created by unusual elements within the landscape of this plaza
- the inlaid tiles and other materials of the Union Station facade
- the sculpted swags and curlicues in the arches of the tunnel through Union Station

Figure 2.4- Site analysis showing spatial quality and pedestrian paths.
PART III: THE DESIGN PROCESS
CONCEPTUAL WORK

& DIAGRAMS

From the analysis and research, I discovered three concepts (See Appendix A: Rendered Master Plans for original drawings).

Concept #1

Crossroads City

Through my research, the first design idea centers around the history of Indianapolis, its historical development, and its role in contemporary culture. This concept is based on a timeline. As the pedestrian enters the site from the north, the corridor becomes a conceptual timeline, moving from the past into the present. The "present" becomes a central gathering space with several adjacent areas taking off in different directions, symbolizing the future. This concept also suggests an order, a progression of time, to the site. However, this concept fails to address the connections to the Plaza's surrounding amenities (See Figure 3.1).
Concept #2
Dynamic City

The second design idea focuses on the *entertainment* of Indianapolis, its sports, its tourism, and its role as an equal competitor in big-city financial gain. This concept is based on the vital connections to other surrounding entertainment uses. As the pedestrian enters the site from almost any direction, he or she is bombarded with many options. There are separate areas for every kind of activity: performance arenas, eating courts, starting points for tours of Indianapolis, banners to advertise and celebrate, structures to commemorate the original Pan Am Games. This concept suggests a spirit, or celebration, of the human race. However, the design idea does not tie into the rich architectural heritage of the buildings on the site, nor does it speak of the diverse history of this area (See Figure 3.2).
The third concept is based on the natural ecosystems of Indianapolis, its native vegetation, its diversity, its neighborhoods, and its community. This design idea centers around a simulated model of the White River and all of its natural systems attached to it. As the pedestrian enters the site from the north, a stark division of the site is noticeable. Here, it is evident that there is a precarious balance between what is primarily man's and what is essentially nature's. With a more naturalized water feature to traverse the site, the Plaza focuses on the educational aspect and the contrast between hardscape and softscape elements. Diversity is expressed through plant materials, with much attention given to the interfaces of activities and areas. However, this concept does not address the connections to other urban uses and does not provide areas for activities essential to my urban space criteria (See Figure 3.3).
CONCEPTUALIZING THE DESIGN PROCESS

When looked at individually, each of the concepts seems drastically different. However, when I discuss the entertainment activities of Indianapolis, I cannot help but also talk about the history of the events as well as the community's and neighborhood's contribution to these activities. The same goes for the other concepts; so that essentially all the concepts overlap and intertwine, and one theme must be emphasized over the others to gain any real insight at all.

Each of these concepts is detailed enough to create its own project; to try and incorporate all three would be too broad of a project base. I therefore focused my scope of the design project on entertainment.

I further refined it to sports entertainment; specifically the events of the Pan Am Games. Like the celebratory nature of the Pan American Games, the new plaza would embrace the history of the Games, as well as the spirit of Indianapolis.

Consequently, my design became a reliving of the experience of the Games; hence the title: a remembrance. Anything we do personally as humans, whether it is in the arts, sports, or entertainment, is seen as a greater accomplishment for the whole of humanity... a celebration of human achievement. The key was to discover ways in which to symbolize this celebration of human achievement.

Appendix D: Symbolizing the Design Process documents the process I worked through in order to arrive at the meaningful symbolism for everything I created in the design.

To initiate the next phase, a list comprising thoughts, analogies, and issues concerning the view of Indianapolis as an "entertainment" city was prepared:

<table>
<thead>
<tr>
<th>sports</th>
<th>facilities</th>
<th>tourism</th>
</tr>
</thead>
<tbody>
<tr>
<td>games</td>
<td>livelihood</td>
<td>competitiveness</td>
</tr>
<tr>
<td>new</td>
<td>future</td>
<td>celebration</td>
</tr>
<tr>
<td>money $</td>
<td>fantasy</td>
<td>imagining / imagination</td>
</tr>
<tr>
<td>music</td>
<td>dynamic</td>
<td>individuality</td>
</tr>
<tr>
<td>splendor</td>
<td>spirit</td>
<td>performance</td>
</tr>
<tr>
<td>action</td>
<td>memorial</td>
<td>achievement</td>
</tr>
</tbody>
</table>
Within the design process, I used a mini-process to conceptualize my thoughts and ideas. In the new Plaza's design, I wanted to symbolize, exemplify, and provide for these words, feelings, and activities.
SITE DESIGN
Through all of this research, the master design finally came together.

Symbol of the Games
To follow the natural flow of pedestrian traffic on the site, 30’ wide walkways were created that formed, when viewed from above, the international symbol for the Pan American Games (See Appendix A: Rendered Master Plans for all design elements). Made of dusty blue granite pavers, this giant "X" (as I will hereafter refer to it) was aligned proportionally with the main east entrance to the Indianapolis Visitors Center. As it traversed the site, the X created four destination points on the site for pedestrians.

Essentially, if one is standing in the center of the X design, there are four choices in which to walk through the space. As I already mentioned, the destination point for the northwest was the Indianapolis Visitors Center. This also serves as the new entrance/access point for the Plaza.

If one were to travel northeast or southeast, the two destination points are the official, ceremonial entrances to the Plaza, with visual clues and access points across Illinois Street at Union Station.

The fourth and final destination point for the giant pedestrian X is the southwest corner. This destination ends at a large open space in the shape of a circle. This primary focus area has a dual purpose; it serves as a divided area for both a food court and an amphitheater, but it can also function as one complete open space for large activities. The circle shape was utilized for several reasons:

-it becomes a central focus for people to walk towards.
-it resembles Monument Circle, and therefore suggests a shift of activity from there to here.
-it correlates to the areas that receive the most sun during the day (as derived from my analysis).
-it is the one singular contrast element to the otherwise strict and rectilinear layout of the new design.
On the south side of the circular space is the vine-covered trellis that serves to symbolically "close-up" the site as one leaves the Plaza.

Break-up of Site

Not only does the symbolic X respond to the pedestrian flow on the site, but it also divides the Plaza into sections which can begin to address individual activities that take place within the site.

1) Eating / Vending Area

The food court is located south because of close proximity to Union Station. The one half of the circle serves as an eating and vending arena that is constructed of Indiana limestone. The remainder of the space is laid with old red brick pavers, similar to those used in Monument Circle. The passive, reflective water corridors have colored lights that add interest at night. Red oaks and green ash trees provide a sun-filtered canopy for the many movable tables and chairs in the space. A limestone seatwall is provided along the water's edge so that one can touch and hear the water. Colorful banners wave in the wind, providing constant advertising of upcoming events in the Plaza.

2) Amphitheater

The amphitheater is located east because of its connection to the existing ice skating facility. The other half of the circle across from the food court acts as a stage for performances and displays. Each area between the pedestrian walkways serves as a sitting space for the audience; this provides several options from which the user can choose to sit and watch. A limestone seatwall lines the curve of the circular stage, as well as the raised beds of grass further back. These planters are 18-36" off the ground, and the grass lawn forms rolling berms on which users may lounge and rest. Hawthornes and columnar sugar maples provide some shade when the building does not. To make the transition from the dark-glass windowed architecture to the urban landscape, triangular concrete seating pads were placed between the
columns in the building. The architecture does not seem quite so intimidating when there is a comfort zone provided. Last, the circle is marked on the walkways with glass block paving that glows at night, and completes the circle of light.

3) Participatory Water Fountain

The participatory water fountain is located north because of its connection to the building as well as its visibility from the street. The design of the limestone fountain plays off the existing diamond paving pattern, creating 15’ wide, 1’ deep wading pools. Timed at different intervals, the pools function with small and large jets, mists, sprays, or simply stillness. At night, the fountain is ablaze with colored lights and water shows. A whimsical piece of sculpture, resembling a horse with its rider, is another memorial to the Pan Am Games. Shamrock groundcover peeks out of grass-crete pavers; and two huge draping olive trees frame the fountain and carry with them the symbolic meaning of peace.

4) Flag display

The flag display area is located east because of its entrance-like quality and its visibility from the main traffic artery, Illinois Street. The purpose of this area was to provide a space that would effectively display all of the misplaced flags on the site. It was also an opportunity to showcase the 38 original nations that took part in the Pan Am Games. Placed at 8’ intervals, the flags form a triangular bosque on a stepped surface, so as to create a spatial hierarchy. People driving by see a "face" of colors and nations.

Edges of Site

The edges were designed to lead sequentially and effectively into the Plaza space, to connect with other uses, and to intrigue pedestrians.

1) North

The north edge is the most essential because it is designed to provide a new entrance for pedestrians. It is well-equipped with a ramp, glass-block paved lighting, and the new placement of the original Plaza sign. Sun filters through the
stately sugar maples onto the Plaza sign, now slightly off-center from the main flow of traffic and skewed at a 45-degree angle, to catch the eye of the passerby. The north edge is lined with ash trees, sugar maples, and hawthornes, all placed in the intricate existing tree grates.

2) West

The west edge is important, sequentially speaking, because it is designed to provide interest for the pedestrian coming from the Hoosier Dome or Convention Center. The walkway is lined with giant X arches, constructed of metal I-beams, that create a visual and spatial sequence as the pedestrian heads south to enter the Plaza. These arches are perfectly lined up with the original symbol that was used to create the pedestrian walkway within the site. Each arch corresponds to a different color, similar to the symbol. This edge is lined with sugar maples and ash trees.

3) South

The south edge is a transition to Union Station, using the same paving materials on the street, as well as creating a sight line with light poles and colorful banners that display the Plaza's events. The entrance onto Louisiana Street acts as a vehicular gateway to the Plaza with the giant X arch spanning the entire road.

4) East

The east edge is the formal entrance to the site for pedestrians. Not only is the flag display its main feature, but a sight line was created using the existing, circular basin fountains. These fountains frame the pedestrian walkway entrances and also add an element of interest with the bronze sculptures of historical sports figures, revelant to the Pan Am Games. Maples and ash trees add to the urban character of the east edge.

Buy a balloon, read a book, sun-bathe, watch a musical performance, play in the water, or eat a hot dog...
DESIGN DETAILS

Certain construction details made the design more complete, while still fitting into the overall character of the Plaza.

Plant List (with their symbolic meanings)

The list below comprises the very small yet effective plant palette I used for the new design. They were first and foremost chosen for their strong ability to survive in urban environments; then they were selected for their interpretive and symbolic meaning.

<table>
<thead>
<tr>
<th>Scientific Name</th>
<th>Common Name</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acer saccharum 'Endowment'</td>
<td>Sugar Maple</td>
<td>Perseverance</td>
</tr>
<tr>
<td>Campsis radicans</td>
<td>Trumpet Vine</td>
<td>Fame</td>
</tr>
<tr>
<td>Crataegus crus-galli var. inermis</td>
<td>Hawthorne</td>
<td>Hope</td>
</tr>
<tr>
<td>Eleagnus angustifolium</td>
<td>Olive</td>
<td>Peace</td>
</tr>
<tr>
<td>Fraxinus pensylvanica</td>
<td>Green Ash</td>
<td>Grandeur</td>
</tr>
<tr>
<td>Oxalis spp.</td>
<td>Shamrock</td>
<td>Spirit</td>
</tr>
<tr>
<td>Quercus rubra</td>
<td>Red Oak</td>
<td>Life; Bravery</td>
</tr>
<tr>
<td>Wisteria spp.</td>
<td>Wisteria</td>
<td>Welcome</td>
</tr>
</tbody>
</table>

Materials List

The materials list was selected due to the color and contrast of the elements, as well as their function within the design.

Granite
Concrete Pavers
Concrete Slabs
Pre-cast Concrete
Brick
Grass-crete
Limestone
Glass Block
Stainless Steel
Aluminum
Bronze
Iron
Bronze Sculptures of Sports Figures

Bronze Sculpture
(of selected sports figures representing Phil AH moments)

Bronze Sculpture in Participatory Fountain

Detail of HD Fountain: 1" = 2'

Horse w/jockey rider - dr. bronze sculpture (representing equestrian event)

Reflective pool
Height clearance for children only
Archway Along West Edge

Detail of Arch Entry - AX Symbol. 1:25

Bollards

Bollard Details
- White cast concrete, smooth finish for stationary bollards.
- Aluminum, natural color, welded finish for temporary movable bollards.

Golden Gate Monument
Bank One Tower
Union Station Clock Tower
Obelisk Square
Memorial Shrine Temple

Lights from within (through windows)
Metal chain link posts for removable.
Drinking Fountain

1" = 1'
(two levels to allow for use of all people)

Railing & Pole Character

1" = 2'
Light & Banner Post

Detail of Banner & light post Combination. 1:5.

-Different View-

Section Through Seatwall in Amphitheater

Section through Amphitheater Area.

(Cut to scale - showing relative height & spaces)
Paver Detail

De blue-gray granite paver

Small 4x4" squares are carved indentations of 1996 sports events symbols (stamped into paver)

Example of 4x4" tile

Synchronized swimming.
The redesign of the Pan Am Plaza was significant in that it looked to past models of creative urban space design and incorporated them with innovative approaches to create a new example of sensitive urban design. What I hope will ultimately be achieved are places of retreat within the city, places where people feel the strength of nature, places that people long for in their homes, but could not possibly have and would actually have to leave their homes to find. That is what I want most of all: a return to having cities that respond to humankind's needs and cities that celebrate the human race.

It is the people who breathe life into public spaces; therefore, we must design for them. In order to keep the Pan Am Plaza alive and functioning, the new design addresses the needs of the public who would use it, while still upholding its historical prominence as a memorial to the Pan American Games. The new design is for everyone to enjoy the activities that it can bring. But on a more philosophical level, the Plaza symbolized every nation that celebrates the human endeavor.

So that indeed, the Plaza was not only a memorial to the Pan American Games and the nations that participated, but it was also an example of the things we can accomplish as designers and the ways in which to strive for a common vision of sensitive design.
PART IV: APPENDICES
APPENDIX B: The Survey

Answers to the informal questionnaire:

1. What urban space, place, plaza, square, street, etc. do you consider to be the best overall?
2. What is "it" about the space in question #1 that you think makes it succeed?

- Picadilly Circus (London)  sensory overload; always something to do; intriguing
- Paley Park (NYC)  solitude; excitement; human interaction; atmosphere
- Fountain Square (Cincinnati)  water; interaction; movable seating; shade; relation to st; visibility
- Rockefeller Plaza (NYC)  seasonal themes & activities; changes quality; lots of access, people, food; has history and a story; name
- 16th St. Mall (Denver)  not crowded; personal interaction; shade; plenty of seating; eating; water

3. These are a few of the models that I am using as case studies in my search for the great urban place. What qualities (emotional or physical) do you associate with these spaces (even if you have never been there)? What makes them succeed or fail in your opinion? Please elaborate.

- Fountain Sq.  seating, shade, activity, pulsating with life, lots of stuff to feed people into the space, lots of variety of space, not enough enclosure
- Vietnam Mem.  solidity, solemnity, caution, respect, makes people feel all the same way at the same time, strong emotions, powerful, spirituality, below grade, classic materials, total attention forcibly given to wall
- Monument Circle  vehicular, noisy, busy, access is blocked, people, awe of the tower, driving in a circle, changes of views,
- Paley Pk.  small, comfortable space, water, refuge, discovery, intrigue, containment, enclosure, solitude, white noise, seating
- Chicago  breezy, quiet, peaceful, relaxing, unique climate of lake, offers peace amid the chaos, access to water, views, wide, open, windy, sometimes cold
U of VA -symmetry, history, organization, tradition, longevity, stability, big old trees, columns provide unity, powerful topo, color contrasts (white and green)

Ghiradelli Sq. -no responses

Village -vehic., noisy, dangerous, intimidating, conflict between ped. and veh., narrow, non-uniformity, pleasant place at night with fewer cars, people scale, accessibility, proximity to other important points, a transient place, a place to pass thru, but not a place to remain

4. What makes you use an urban space?

- alot to offer
- place for ind. to sit, to stand, to be alone, comfort
- not disconnected from rest of space or people in it
- people-watching
- a central focus that does not change
- space is flexible--movable things
- other people
- view of context
- something fun to do
- food
- anonymity
- necessary goods and services
- gathering of people
- availability to be used (time)
- emotional/physical qualities
- being in the right place at the right time
- a transition between necessary destinations
APPENDIX C: Definition of Terms

1. "connectiveness" - having the quality of a social, professional, or commercial relationship; a link.

2. "genius loci" - spirit of place.

3. "inner city" - the usually older and more densely populated central section of a city.

4. "modernism" - as a basic movement, a self-conscious break with the past and a search for new forms of expression.

5. "place"* - the physical surroundings (atmosphere); a particular region, center of population, or location, house or dwelling.

6. "social" - of or relating to human society, the interaction of the individual and the group; of, relating to, or designed for sociability.

7. "space"* - a limited extent in one, two, or three dimensions; such as distance, area, volume. Also, a physical space independent of what it occupies.

8. "urbanism" - the study of the physical needs of urban societies.

9. "urbanization" - the quality or state of being or becoming urbanized; urban characteristics and an urban way of life.

*"Place" has more psychological value attached to it than "space." There is more emotion and feeling in a place than in a space. Likewise, a place, rather than a space, would evoke memory-making qualities.
APPENDIX D: Symbolizing the Design Process

This section helped to symbolize the design process and arrive at an equation for any good urban design.

Components (the Equation For Good Public Design)

1. Theme
   - choose a theme from the research and site analysis

2. Symbolism
   - develop a list of "buzz words" that center around the theme

3. Materials
   - come up with / discover tangible items to express the symbolism (relates back to the established criteria)

4. Events
   - located in the program
   - find ways to actually have the symbolism happen; ways to get the public involved

EXAMPLE:

1. Theme

   Entertainment (celebrating human achievement)

2. Symbolism

   peace
   humankind
   glory
   victory
   competition
   spirit
   history
   sport
   dedication
   nation
   memory
   magnificence

3. Materials

   1. trees / plants / flowers
      - have historical meaning
      - have native significance
      - express peace, unity, goodness, victory, brotherhood (of the games)
      - have symbolism in their names
      - have symbolism in other countries
      - have seasonal color that expresses a nation (their flag, their identity)
      - have a "natural" walk of nations---plants that express the nations in the games---arranged in a formal display for people to walk along, visualize with interpretive signs, and enjoy
2. paving materials
   express those materials important to the country's economy
   materials found only in those countries
   design to form images or patterns important to/in their nation
   contrasts and blending to show the division of nations

3. light

4. signs
   express through the use of the 30 different sporting events (their original
   symbols from the program)
   have banners that tell a different graphic story for each nation

5. furniture --- chairs & tables

6. art --- performance or display
   have fairs and exhibitions for each of the nations
   performing centers for the arts of a particular nation
   display areas for arts of a nation

4. Events
   -performance areas for art students
   -cultural fairs to display nations
   -after-game highlights for the sporting events
   -food festivals for ethnic groups
   -music performances featuring a particular nationality
   -etc. . .
APPENDIX E: Questions of Any Good Public Space

The questions that follow were instrumental in designing and confirming that these items were evident in the design.

1. Do the configuration and size of the space support the functions that were planned for it?

2. Does the space have a complexity that allows it to be enjoyed by a variety of users?

3. Conversely, is it simple enough to be memorable as an integral space?

4. Is there a clear sense of direction across the space to popular destinations on the other side? Does the space provide a clear sense of destination for pedestrians?

5. If one were blindfolded, would one encounter obstacles in passing across the space?

6. Can an elderly person sit in the sun and feel safe?

7. Does the space support a defined palette of colors appropriate to the cityscape?

8. Can one comfortably eat outdoors, watch a concert, or do both at the same time?

9. Can a small child find sources of amusement in the space?

10. Does the space avoid complex level changes, sunken areas, and hidden alcoves that might encourage anti-social behavior?

11. Conversely, does it provide a variety of feelings of enclosure that sustain various levels of intimacy?

12. Does the space include a location where people go so they can be seen by others?

13. Are the materials in the space easily maintained or replaced?

14. Can a handicapped person easily traverse the space, find comfortable places to rest within it and use the drinking fountain?

15. On a sunny afternoon, can you buy a snack, a book, a balloon, or city map?

16. Is the space designed to support special events? Does it have electrical outlets, or removable bollards to block off areas?

17. Is the space accessible to emergency equipment?

18. Can you see across the space?

19. Is there information that tells you what was there before?
20. Are there narrative elements connecting various parts of the space?

21. Does the space encourage you to savor moments of contemplation?

22. Are there elements in the space that help you to examine the passage of the seasons, to understand movement, etc.?

23. Are there plants that are native to the place?

24. Do the works of art in the space have meanings that are accessible to the general public?

25. Does the space reduce the impact of the visual cacophony of its surroundings? Conversely, does the space strengthen a vocabulary of design elements that are used appropriately throughout the surrounding area?

26. Do the design elements in the space relate to the human figure?

27. Does the human figure create a sense of dimension in the space?

28. Do the intricacies in the space sustain interest; are they worth considering five or six times?

29. Are the building materials and structures in the space of the type a human would wish to touch?

30. Are there design elements that encourage one to linger in the space? Movable chairs to define one's own space, benches in the shade on a hot day, in the sun on a cool one?

31. Are there elements of continuity that reinforce the overall design character of the space and establish a pattern the is discernible by pedestrians, not only from a bird's-eye view?

32. Does the space avoid arbitrary shapes or objects out of scale to their relative importance in the design?

33. Does the space allow the viewer to enjoy its intimate details?

34. Can you hear special sounds in the space: the trickle or rush of water, music of a band, cars speeding by, people-talking, the wind through the trees?

35. Is there relief from the hot sun?

36. Do the design elements used in the space reflect the culture particular to the region?
BIBLIOGRAPHY

Texts


Periodicals


Videos

I am out of here!