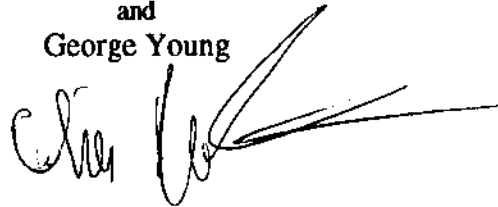


**Penrod Art and Nature Park**  
**An Interpretive Master Plan at the Indianapolis Museum of Art**

5th Year Landscape Architecture  
Comprehensive Project  
Ball State University

submitted to:  
Dr. Ron Spangler  
and  
George Young

A handwritten signature in black ink, appearing to read 'Rob Benson', with a long horizontal stroke extending to the right.

**Rob Benson: Thesis Advisor**

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## ACKNOWLEDGEMENTS

Special thanks go to Dian Krall of the Indianapolis Museum of Art whose easy going nature and true interest in helping people made my research an enjoyable and infinitely easier process.

Additional thanks goes to Bret Waller, Director of the Indianapolis Museum of Art, and Charles Gleaves, Director of Horticulture for the Indianapolis Museum of Art, for taking the time to speak with a student and offer aid with the process of identifying goals, opportunities, and concerns.

Also thanks go to John Russell, Professor of Landscape Architecture at Ball State University, for the joy and frustration of learning.

And final thanks go to Rob Benson, Professor of Landscape Architecture at Ball State University, who as thesis advisor made me think and reevaluate through the entire process.



---

## PREFACE

I approach thesis with excitement and confidence. I now have the tools required to achieve some of the grand dreams I had for previous projects but was unable to produce. Perhaps the greatest lesson of the year, however, is not the ability to create this design; or the discovery of the dedication it requires; or the completion of the project, which is actually anticlimactic; but the enjoyment gained from doing something you enjoy, or doing what you enjoy with someone else. The most important lesson of the year is to always enjoy what you are doing and to interact with those around you.



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**PENROD ART AND NATURE PARK:  
AN INTERPRETIVE MASTER PLAN at the  
INDIANAPOLIS MUSEUM of ART**

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ANNEX 2

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"I believe we are losing our connection with our culture and basic values and we must rediscover the vitality of that connection."

- Colin Reynolds



**Abstract**





Reclamation and preservation of cultural resources is important to generate the sharing and strengthening of value systems leading to the stability and health of our communities. Through the use of interpretive design, the history, culture, and values of the community can be examined, and designs expressing the vitality and importance of being connected with our basic values can be created. The worth and importance of being connected with our basic values must be rediscovered before the ability to account for human needs is lost, and thus, we create an environment comfortable for no one.

The connection of a society to its values is critical to the health and stability of that society. The landscape architect as a professional is socially responsible for the development and health of the community, and is in the position to affect a profound movement in the stability and social awareness of values through design and education. However, I believe that we, as landscape architects, have not taken the proper responsibility to the health of our society; hence as professionals we should ask the question, "What value(s) does the landscape architect's educational role serve to society?"





**Background**

**IMA**

## Introduction

### Background

“When people talk about quality of life in a city, they are talking in part about its culture and educational institutions - its theaters, museums and music organizations, its encouragement and support of artists and the arts, its opportunities for learning” (“The Story of the Indianapolis Museum of Art”, 1994). Reclamation and preservation of cultural resources is critical to the health and stability of our communities. Through the expression of culture, values are shared and strengthened and education of the young continues. The Indianapolis Museum of Art (IMA) represents the dedication of society, in part, to the ideals of education and culture and their survival within our value systems.

The IMA dedicates itself to the development and preservation of its grounds and facilities for education and preservation of culture (Wann, 1993). The mission statement of the IMA corporation is to, “...educate and inspire our audience” (Indianapolis Museum of Art, 1992). For example, the Landscape Architecture firm of Johnson - Johnson and Roy , from Ann Arbor Michigan, was commissioned to develop a master plan for the grounds as the Eli Lilly Botanical Gardens in 1989. This plan, along with portions of the museum’s other land holdings, now need to be integrated with city plans for development in Washington Township of Marion County (Comprehensive Plan Marion County, 1991; Comprehensive Landuse Plan Washington Township, 1991). The land adjacent to the IMA grounds known as ‘the island’, owned by the IMA, presents outstanding opportunities for conservation, interpretation, education, and preservation for both natural and cultural resources. Thus, the introduction of an interpretive master plan for the IMA and city of Indianapolis is an



Figure 1: Native American pottery patterns

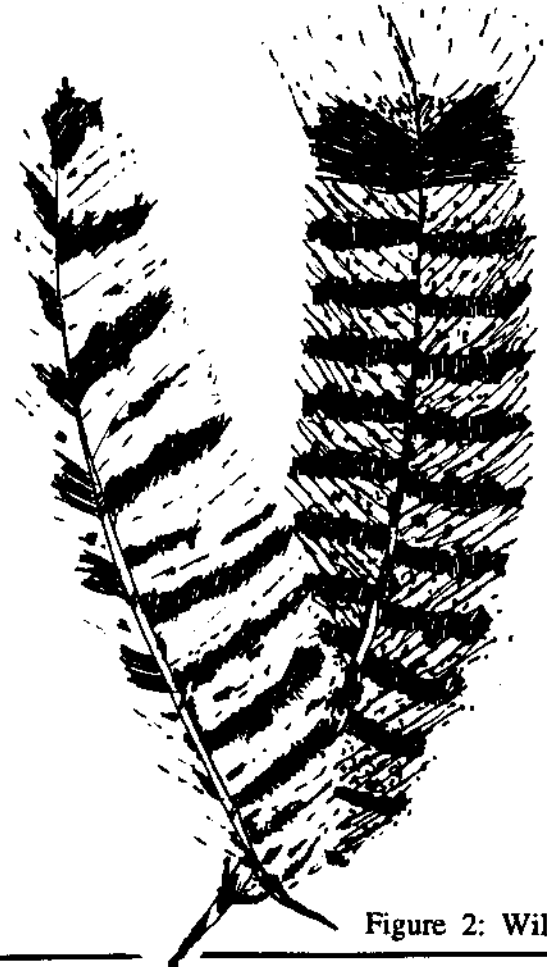


Figure 2: Wild Turkey Feathers



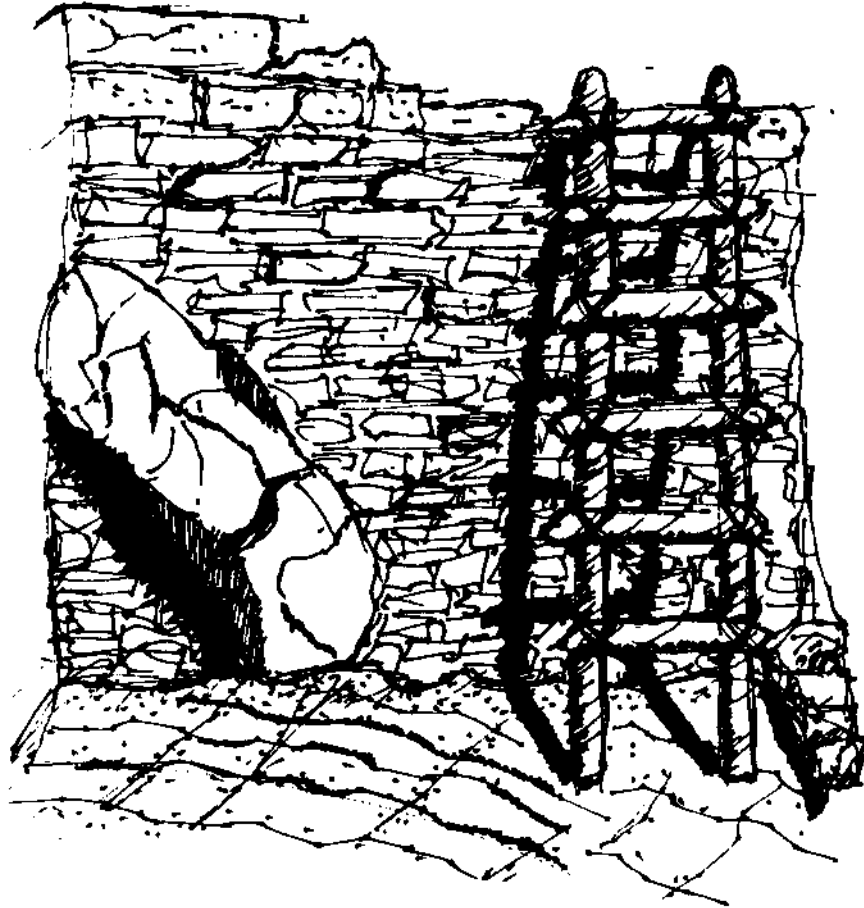
opportunity to bring two projects together.

This master plan would integrate display of art and nature in an attempt to express values and create opportunities for learning and preserving culture. In many cultures, learning and preserving culture are the focuses of design. The Native Americans are perhaps one of the greatest examples of this use of design. Through the expression of history, culture, and values in their design, the Native Americans are able to create designs of 'meaning' and teach their children. Each design, such as the patterns on pottery (see figure 1), the use of turkey feathers (see figure 2), the construction of their dwellings (see figure 3), or the layout of the village or garden, means something, through its relation to history or values, creating a story viewed and lived in daily which reinforces their culture.

However, values are often lost in modern design, so designs exist within the realm of 'gardens' for function. Design must expand into expressions of values and become 'gardens' for meaning. Interpretive design, or design with education and communication as its focus, is a method which can be used to achieve both purposes, the expression of values and preservation of culture, and the expanding of modern design beyond function.

Imagine a destination, a regional park, which creates the ideal environment for cultural preservation, expression of values, and gathering with people of different backgrounds to find a common bond with them through interpretive programs and the shared experiences of fine art and nature. Imagine this regional park offering events and camps and festivals and

Figure 3: Anasasi Dwelling



## **Introduction**

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### **Background**

exhibits, or simply a space to escape into nature and enjoy a walk, or a place to participate in bird watching or nature walks. Imagine opportunities for children to actively interact with nature, art, culture, and values in a positive, playful manner. Penrod Art and Nature Park will offer this imagined place.



**Research Methodology**

## **Introduction**

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### **Research Methodology**

To develop Penrod Art and Nature Park, a basic understanding of the site, its physical context, its cultural context, and its history are required, and definitions of consistently used words must be stated to create a common ground for communication. To facilitate the identification, collection, and interpretation of primary and secondary data, a clear methodology must guide the process so that it can be repeated.

The primary data identified for Penrod Art and Nature Park consists of interviews with local professionals and Indianapolis Museum of Art staff and administrators, city and county plans for development in Washington Township of Marion County, master planning completed for the Indianapolis Museum of Art grounds by Johnson - Johnson and Roy, and extensive site visits.

Identified secondary data; obtained through texts, articles, and thesis written on the topics of Indiana history, the history of the Indianapolis Museum of Art, the history of Indianapolis, the history of the grounds of the Indianapolis Museum of Art, identifying and interpreting value systems, defining interpretive design, historic preservation, contemporary design, bio - engineering, vegetation management, Frederick Law Olmsted, John Muir, specialty gardening, the Indianapolis Water Co., art interpretation, and ecology; is needed for the creation of an informational base. This data base serves as the foundation for any problem solutions.

Unlimited amounts of data exist for a project of this nature with a wide scope of investigation. Criteria must be developed to judge and limit the information collected for the project to only that which is pertinent. The data collected for Penrod Art and Nature Park is examined for admissibility using the following criteria:

Is the source of the data credible?

Are the gathering methods and data discovered replicable?

Does the data affect the process or result of the project?

Is the data needed for a clearer understanding of the site or design environment?

Does the data create insights to requirements or solutions?

Collection of the data for Penrod Art and Nature Park is accomplished through the use of the descriptive and historic survey methods. The descriptive survey method, also called the normative survey method, is based upon accurate, unbiased first hand observation and documentation by the researcher of primary data. The historical survey method, used for secondary data, is the interpretation of written or otherwise documented events of the past (Leedy, 1993).

The final step of research is the interpretation of data. All data collected is analyzed first by the admissibility criteria of the project. Any misunderstandings or biases are identified and the affected material is evaluated for credibility, and

finally, the data which is admissible is analyzed to identify any positive or negative aspects, the change which could result from the use of the data, and the manner in which the information should be applied to the process and the results of Penrod Art and Nature Park.

Observational notes of the site conditions, collected during site visits, are used to identify physical constraints or benefits the site offers, environmental influences on the site, contents of the site, and the character of the site. These elements, found in the project inventory and analysis, create the framework of the design and identify problems which must be solved to complete the project.

Interview responses of local professionals, and museum staff and administration begin to generate the goals of the project, impressions or images of the site, potential directions of development, and personal preferences. The end result of the project is dependent upon the process of evaluation, which is based upon the impressions of the interviews.

City and county plans for development of Washington Township and the plans for the grounds of Indianapolis Museum of Art create the context of the site. The final design must express a connectedness to its context and an awareness of the community needs.

Histories of Indiana, Indianapolis, the Indianapolis Museum of Art, and the grounds of Indianapolis Museum of Art, begin to define the cultural and value context of the site. This context can then generate the common ground between these elements and the site user.

Identifying and interpreting value systems is an evaluation tool which can be used to gain insights into the needs and perceptions of the community. Expression of values requires an understanding of the meaning and background to strengthen the sharing of the value and the culture which produced it.

Interpretive design is a loose term which must be clearly defined for use in the development of Penrod Art and Nature Park. Defining interpretive design generates an understanding of the goals and methods which are used to achieve the desired effect.

Subject areas including historic preservation, contemporary design, bio - engineering, vegetation management, Frederick Law Olmsted, John Muir, specialty gardening, the Indianapolis Water Company, art interpretation, and ecology are studied to generate a base of knowledge which is used to find solutions to problems. Without this knowledge base, the project could not be successfully completed.

Research develops a foundation of information upon which everything is built. The relations between topics and the interpretation of facts allows for an understanding of the site and its opportunities and constraints. The review of the literature contains this foundation for Penrod Art and Nature Park.





**Review of the Literature**

## Introduction

### Review of the Literature

#### History of the Indianapolis Museum of Art

The Indianapolis Museum of Art is a cultural and educational institution involved in the preservation of culture and the expanding of community awareness. The mission of the IMA, "... to educate and inspire our audience", is the primary philosophy of Penrod Art and Nature Park. An understanding of the background and history of the development of the IMA begins to define the cultural context of the property known as 'the island', owned by the IMA, and this project.

In 1883 The Art Association of Indianapolis was incorporated and would begin a strong movement in Indianapolis towards the support of the arts which produced The Indiana School of Art formed in 1891. Upon his death in 1895, John Herron (see figure 4), a little known real estate broker and art lover, donated the bulk of his estate totaling \$225,000.00 to the Art Association of Indianapolis to build a new gallery and art school. In 1901 the Tinker Place was purchased and the Art Association and the Herron Art Institute moved their headquarters. Ground was broken at 110 East 16th street in 1905 for the new museum and school of art which opened in 1906 (see figure 5). The museum owned approximately one hundred oil and water paintings, one hundred Chinese Textiles, and prints upon opening. By 1929 the John Herron Art School was dedicated and the new museum was well established. The museum had added an additional 2,600 square feet of gallery space and improved art storage by 1940 ("Story of the Indianapolis Museum of Art", 1994).



Figure 4: John Herron



Figure 5: Indianapolis Art Museum and Art School



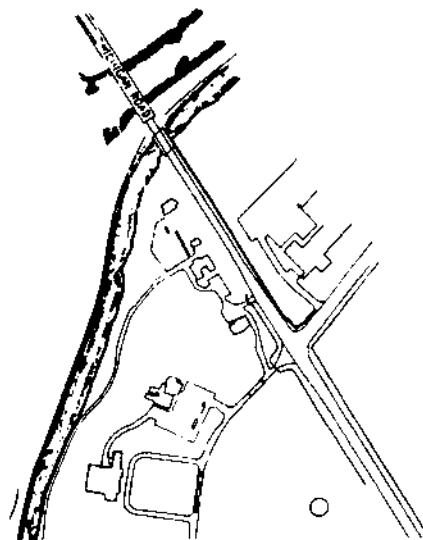


Figure 6: Oldfields Estate

The 52 acre Oldfields Estate at 1200 East 38th street was donated to the museum by Josiah K. Lilly, III and Ruth Lilly in memory of their parents, Mr. and Mrs. Josiah K. Lilly, Jr., in 1967 (see figure 6). Plans for a new pavilion were finalized and the Herron School of Art became part of Indiana University. In 1968 the name of the museum was changed to the Indianapolis Museum of Art and the town of Woodstock was annexed by Indianapolis. Construction began on the new pavilion in 1969; by 1970 the Krannert Pavilion was completed (see figure 7), and the Lilly Pavilion of Decorative Arts opened in the renovated Oldfields Estate House (see figure 8). The icon of the IMA, the Sutphin Fountain, was dedicated in 1972 along with the new Clowes Pavilion. Also in 1972, Mrs. Grace Showalter donated \$1 million for an outdoor theater dedicated as the Showalter Pavilion in 1973. Renovations began to the facilities and grounds of the IMA in 1986 which continued through 1990 along with the construction of the Hulman Pavilion (see figure 9). By 1990 the Indianapolis Museum of Art had become the 5th largest art museum in the nation ("Story of the Indianapolis Museum of Art", 1994).

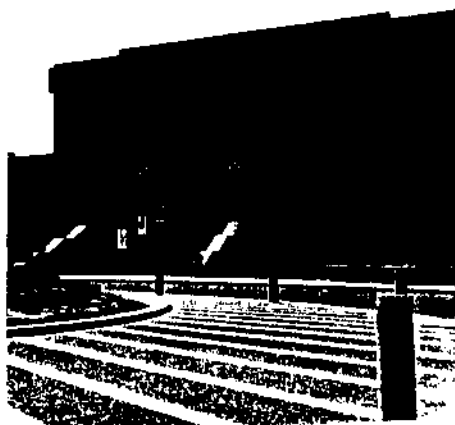


Figure 7: Krannert Pavilion



Figure 8: Oldfields Estate House

The IMA has an active following in Indianapolis. The history shows an ability to expand through community involvement; the Krannerts, Clowes, Showalters, and Hulmans are all Indianapolis residents taking an interest in the preservation and expanding of cultural institutions.



## **Introduction**

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### Review of the Literature

#### History of the Property of the Indianapolis Museum of Art

The history and development of a piece of property gives insights into the values of the community where the property is located. The Native Americans, for instance, hold a strong relation to the land and its uses, and their design expresses the relation clearly. The uses of the land through the years expresses the changes and growth experienced by the people in a region. These values and experiences must be understood to create a design which interprets and expresses them clearly, so it is important to understand the history of the property owned by the IMA for the development of Penrod Art and Nature Park.

The grounds of the IMA, perhaps the greatest asset held by the museum, was government land until 1821 when approximately 74.12 acres of land were purchased by Joseph S. Benham as ranch land in the area which is now the IMA. Thomas Sharpless bought the land in 1831 and sold it John W. Mason in 1833. William Cook and Charles Hubard purchased 54 acres of the 74.12 at the corner of Michigan road and Maple road(which became 38th street), except for a small triangular section, from Mr. Mason later that year as an investment (see figure 10). Mr. Hubard then sold the land to Stephen Pitts in 1836 (Shleif, 1989).

The triangular area of 11 acres at the corner of Michigan road and Maple road which was not part of the original 74.12 acres (see figure 10) was purchased from the government as a private farm in 1821 by William Sanders. James Wooley bought the farm in 1826 and sold it to Thomas O'Niel in 1835.

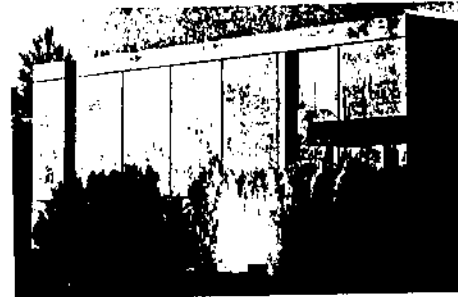


Figure 9: Hulman Pavilion

Moses Folley inherited the land in 1844 (Shleif, 1989).

The third piece of land which completes the present property of the IMA was purchased from the government in 1821 by Ephraim D. Reed as an investment. This land consisted of 67 acres of White River floodplain and a large gravel pit (see figure 10). In 1823 Jacob Whiting bought the land and sold it to William McIlhain in 1836. William Brown bought the land in 1838 and sold it to George Pitts in 1850 (Shleif, 1989).

Consolidation of the three pieces of land occurred in 1853 when George and Mary Pitts sold the 67 acres of floodplain to Stephen Pitts who already owned the 54 acres purchased from Mr. Hubard in 1836, the 11 acre triangular farm at the corner of Michigan road and Maple road bought from Moses Folley, and an additional 20 acres of floodplain from an unknown source. His daughter, Cynthia Ann Butch, and husband Joseph inherited the 152 acres. James Mooney purchased the land in 1891 and sold it to Linneas C. Boyd, a banker, and Hugh McKennon Landon, Secretary of the Indianapolis Water Company, on July 11, 1907 (Shleif, 1989).

The 152 acres Mr. Boyd and Mr. Landon purchased to create a reservoir for the Indianapolis Water Company (IWC) now contained the Indianapolis Water Company Canal, built in 1837 as part of the Indiana Internal Movement Program, and was crossed by the interurban connecting Broad Ripple and Indianapolis. More money could be made if the property was developed, so Hugh McKennon Landon brought in Scottish Landscape Architect George McDougal to develop a plan for a

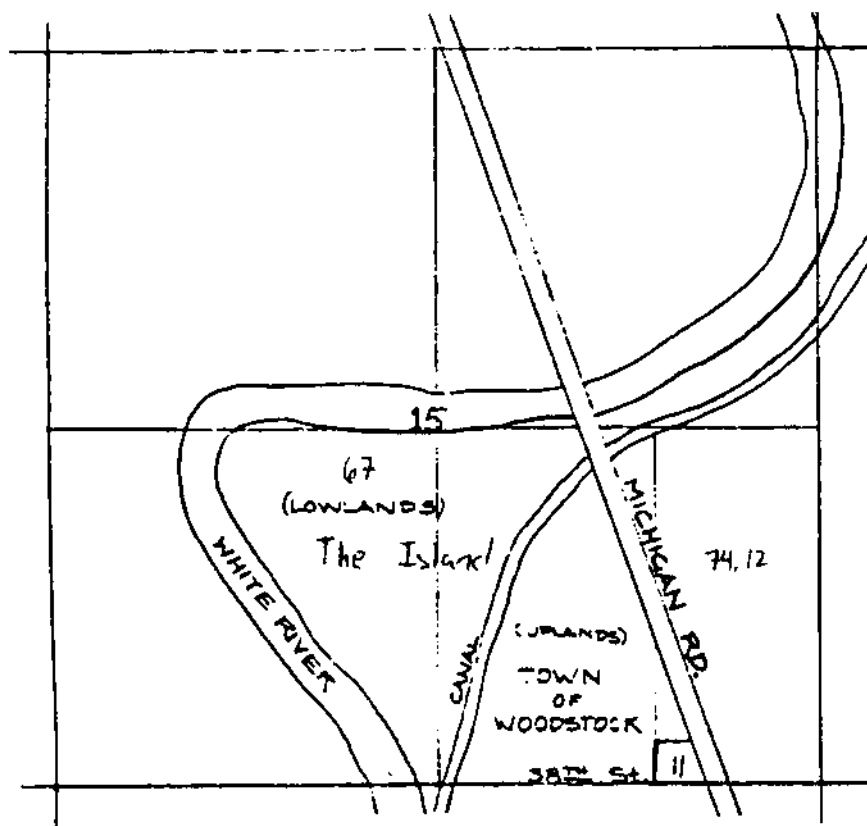


Figure 10: Indianapolis Museum of Art Property

## Introduction

### Review of the Literature

small town. McDougal created the plat plan, circulation system, and border plantings for the town of Woodstock, Indiana for the 52 acres contained between Michigan road and the IWC canal (see figure 11). Woodstock contained 11 plots, 5 in tract A owned by Boyd and 6 in tract B owned by Landon. The remainder of the 152 acres was lost (Bauman, 1989).

Boyd sold his tract plot by plot to wealthy professionals. Landon decided to develop his tract as an estate for himself, the Oldfields, in 1912. Mr. Landon and his wife visited Thomas Lamont in North Haven, Massachusetts in 1920, upon seeing the design of his estate done by Percival Gallagher, a partner in the Olmsted Brothers firm, the Landons immediately requested Gallagher to design their estate (Bauman, 1989).

In 1932 Josiah K. Lilly purchased the 42 acre Oldfields Estate. Josiah K. Lilly passed the estate to his son Josiah K. Lilly, Jr. who began purchasing the remainder of the town of Woodstock. By 1954 the Woodstock Corporation had dissolved and Lilly owned most of the property. Josiah K. Lilly, Jr. owned the entire property of woodstock by 1966 (Bauman, 1989).

Josiah K. Lilly, III and his sister Ruth donated the 52 acres, which was at one time the town of Woodstock, to the Indianapolis Museum of Art in 1967 as a memorial to their parents. Woodstock was annexed by Indianapolis in 1968 and the museum settled on the grounds in 1970 using the original Woodstock circulation system (see figure 12). The grounds were dedicated, with a plan of full development, in 1978 as the Eli Lilly Botanical Gardens (Bauman, 1989). Since then, the

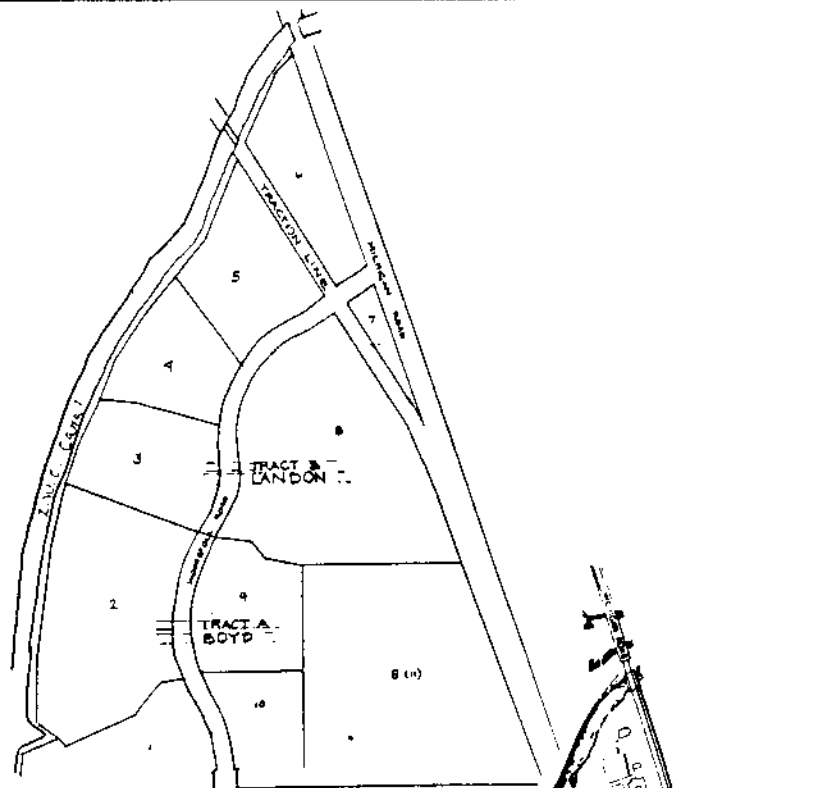


Figure 11: Town of Woodstock, Indiana

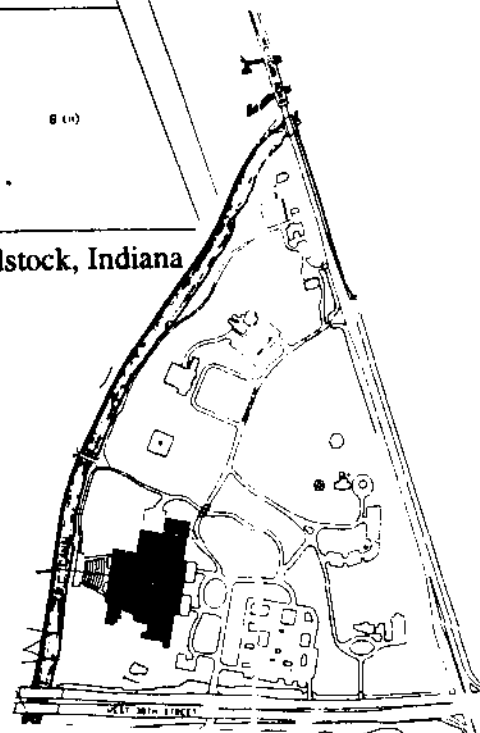


Figure 12: Indianapolis Museum of Art Grounds

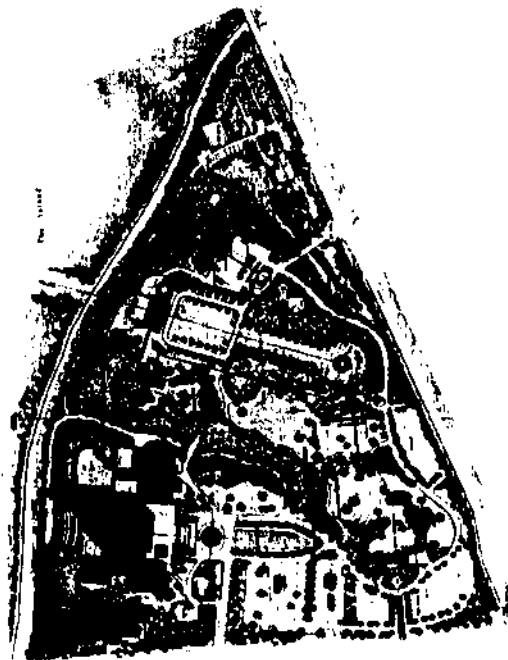


Figure 13: JJR Master Plan

grounds have been developed by several different landscape architects. Claire Bennet designed the Garden for Everyone, Wolford and Associates has been involved, and Johnson - Johnson and Roy developed the Master Plan for the Eli Botanical Gardens in 1989 (see figure 13).

The remainder of the 152 acres, including the floodplain, which was lost between 1910 and 1930 was donated to the IMA in 1972 by the general contracting firm of Huber, Hunt and Nichols, Inc. after having been used as a gravel pit for the extension of 38th street west ("Story of the Indianapolis Museum of Art, 1994).

This 100 acres of floodplain is now known as 'the island', and is the sight for Penrod Art and Nature Park (see figure 14).

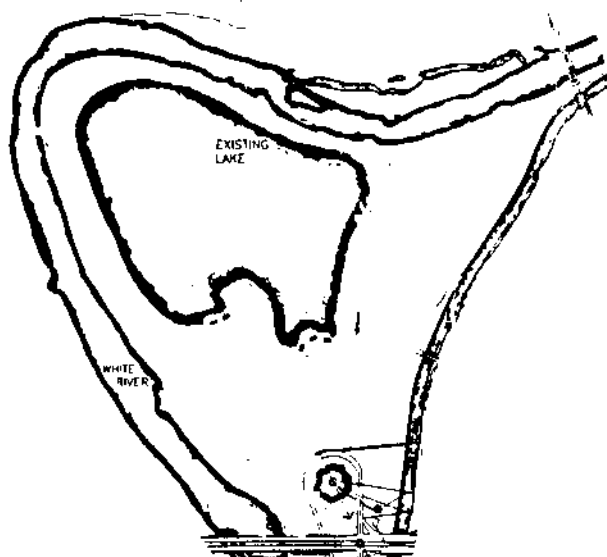


Figure 14: Penrod Art and Nature Park Site

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## Introduction

### Review of the Literature

#### Contemporary Design

Contemporary design, or modern design, has become a collection of objects with no meaning or tie to the theme which employs them. Design has lost its process which is the identification of community needs. To understand why this has occurred, it is important to examine a brief history of design and current trends in design to gain insights into the solution of this missing connection.

Design began as 'gardens' for survival (McCormick, 1923). A way to sustain a family or make money. The objects which were planted, created, or placed had only one purpose: to support the creator. 'Gardens' of survival included only crude structures, vegetable gardens, and agricultural fields; however, these designs were connected to the history and culture of the people. Each represented a value system which was lived in daily. This is exemplified by the study of barns and barbed wire fences of Indiana used to determine settlement patterns and the history of the settler.

As culture developed and life was no longer mere survival, design became 'gardens' for beauty (McCormick, 1923). 'Gardens' for beauty, such as the Victorian Garden, created the illusion of expressing values to add to the stability and health of the community, but meant nothing. The designs were losing the connection with the culture and human needs. Nothing could be learned from the 'garden' for beauty because it contained no story or meaning for daily life, only the illusion to be viewed.

'Gardens' for beauty became unable to support the needs of the community as population and technology grew, thus, 'gardens' for function developed (McCormick, 1923). For 'gardens' for function, history, culture, and values were unimportant; the purpose was efficiency and service. The cold, austere corporate plaza had been born, and the ability to account for human needs was lost.

Frederick Law Olmsted recognized this and developed a design philosophy which would return design towards accountability for human needs. "Designs (today) are developed by finding the most efficient way to offer facilities and services. Before, they were born of the strengthening of life, designed regarding the wants and needs of the community" (Olmsted, 1979). Olmsted believed the connection between design and value systems was a vital aspect to the stability and health of the community. He reintroduced the story into functional design creating a cultural 'garden' for function.

Contemporary design has lost its process, thus, the story of today's values and culture is not expressed in contemporary design which stagnates design as 'gardens' for function. It is time for design to expand from 'gardens' for function into 'gardens' for meaning, the expression of history, values, and culture. Penrod Art and Nature Park follows a design process of theme - requirements - concept - meaning - materials to create this 'garden' for meaning.

## Value Systems

Value systems create a set of guiding principles to daily life and interaction. The story, meaning, or culture of life is not expressible without understanding values, thus, design, such as Penrod Art and Nature Park, with education and preservation of culture as its focus would have no connections or vitality without the stability of values.

Values are a union of individual expression giving meaning to the needs, expectations, and character of a people whether at a national, state, or community level.

Values create the common ground or connections among people which allow communication to take place. People of a similar background with similar experiences or similar teachers express meaning in a manner which each understands, and each recognizes the reasoning behind an action or judgement. Judgements are formed from inner values, and inner reform precedes outward cultural change (Ferguson, 1987).

Cultural change cannot occur without the full development of the individuals within the culture. Full individual development requires complete knowledge of personal values: how the values were developed, what the values mean, and how strong the values are (Ferguson, 1987). The value base of this country is deteriorating. The primary value educators of society, the family and church, no longer hold the ability to complete value education because society no longer lives within the story of its culture as do the Native Americans or other ethnic groups. The connections of memories (history), feelings (values), and beliefs (culture) are

lost leading to failures of the common ground. Through these failures of the common ground, the children are receiving mixed lessons destroying the meaning, expectations, and character of the teacher leading to confusion. The result of this confusion is an underdeveloped individual, with no connections to culture and no self worth, who can only measure success by 'gardens' for beauty: what is owned, the illusion of a connection to values.



## **Introduction**

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### **Review of the Literature**

#### **Interpretation**

Interpretation can create the opportunities for expression, education, and interaction which are goals of Penrod Art and Nature Park. For interpretation to effectively communicate, share, and strengthen values and culture, the methods and process of interpretation must be understood.

Interpretation is interactive learning based upon a common ground between the subject and the learner generated by shared experiences or common expression.

For interpretation to occur, an audience and a subject are needed. The subject may be an object, an event, or even an issue. The process of interpretation involves two major elements, perception and communication which is the sharing of expression (Lewis, 1991).

Perception is unique to the observer and will always change with experience making communication, the second element of interpretation, more difficult. When successful communication occurs during an interpretive event, a common ground, or common experience between individuals has been created generating new insights, relations, and relevancies which is the primary reason people participate in interpretation (Lewis, 1991).

Other reasons people participate in interpretive events include to learn something they otherwise would not, to be involved in communication, to make the unfamiliar familiar, to

satisfy curiosity, to learn how to learn, to gain experience, and to relax. Perceptions and understanding change with experience, and shared experience creates connections and positive feelings, a goal of interpretive design and events (Lewis, 1991).

To relate what is being interpreted to daily life is also a goal of interpretation, as are the following: to show interrelationships among as many aspects of what is being observed as possible, to inspire the participant, to create and satisfy curiosity, to conserve the subject of interpretation, and to inform (Lewis, 1991). Interpretation can create connections and strengthen the community through involvement.

Involvement is the key to generating interpretive experiences. To facilitate involvement, a theme must be developed to organize and clarify the event for the participants and to help them relate to the subject and each other. The proper atmosphere must also be created so that the participants do not feel threatened or offended (Lewis, 1991), and a common ground or vocabulary must be used to share the experience to create the opportunities for education, expression, and interaction.



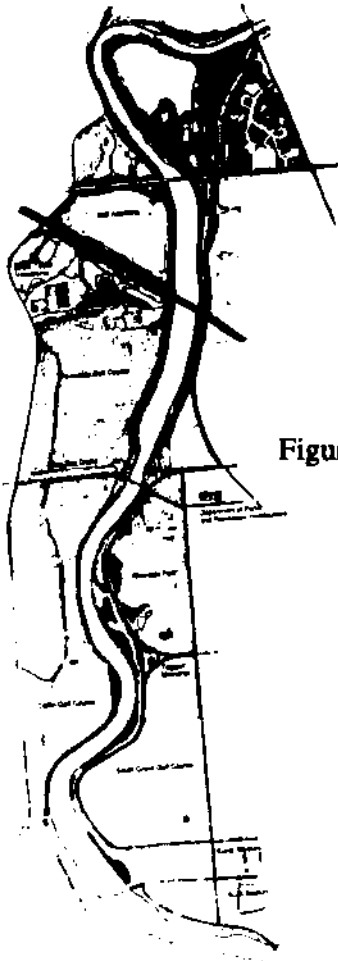


Figure 15: City Proposed Greenway

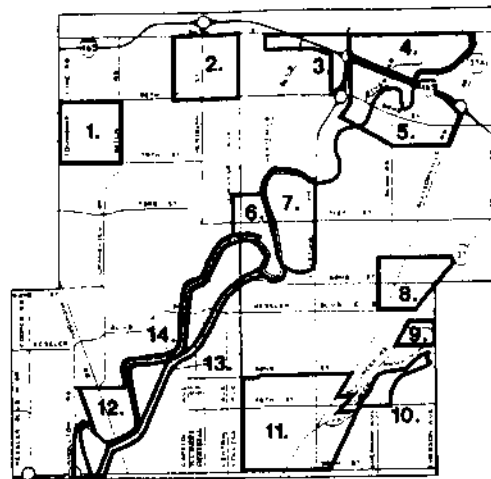


Figure 16: City Planned Commercial Development

### City Plans

City plans for commercial and greenway development in Washington Township of Marion County influence the IMA property known as 'the island' (Comprehensive Plan Marion Co, 1991, Comprehensive Land Use Plan Washington Township, 1991). The proposed corridor park, White River Greenway, (see figure 15) which runs along the White River from downtown Indianapolis to 16th street, then along the IWC canal across Michigan road toward Butler University (Cripe, 1993), directly affects the site for Penrod Art and Nature Park. Commercial development plans of Washington Township (see figure 16) affect the context of the site (Comprehensive Plan Marion Co, 1991, Comprehensive Land Use Plan Washington Township, 1991).

The commercial plans include the widening of both 38th street and Michigan road, and the construction of additional commercial zones north of the site along Michigan road. Washington Township, where the site is located, is experiencing heavy growth pressures. Indianapolis is attempting to control the growth to make it a positive influence for the region. Two of the city's goals for development work directly with this project: "Protect remaining open spaces as much as possible, especially wetlands, woodlands, and floodplains" and "Provide recreational uses in and along floodplains" (Comprehensive Plan Marion Co, 1991, Comprehensive Land Use Plan Washington Township, 1991). Penrod Art and Nature Park presents an opportunity to bring two projects together and coordinate private and city design.

## **Introduction**

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### Review of the Literature

The IMA is excited about the potential of working closely with the city to create a coordinated effort for development and maintenance. With proper integration, Penrod Art and Nature Park could become a focus destination of the community and region (Waller, 1994).

*so*

**Client**





The primary client of Penrod Art and Nature Park is the Indianapolis Museum of Art at 1200 East 38th street. The property being sighted for development is owned by the museum corporation. Three contacts within the museum guide the development of the project. Dian Krall, Indianapolis Museum of Art librarian, aids in the history and research of the museum and site. Charles Gleaves, Director of Horticulture for the Indianapolis Museum of Art, provides facilities and maintenance goals and concerns for the museum and site, and Bret Waller, Director of the Indianapolis Museum of Art, is the primary contact offering input for project goals, programming, and development.

The site user/visitor is a secondary client. The development and educational goals of the Indianapolis Museum of Art and this project are oriented towards the user of this site. The user/visitor of this site can be defined in two groups: the intentional visitor of this site, and the visitor of the museum who decides to expand to the site. Both groups will require links between the site and the Indianapolis Museum of Art.





**Assumptions**





Penrod Art and Nature Park is a Bachelor of Landscape Architecture comprehensive project, however, due to limited time, lack of budget, and lack of facilities and specialties owned by a professional firm, assumptions must be set to work within for the completion of the project.

The museum's continuing dedication to preservation and education (IMA, 1992) is critical to the completion of this project.

The continued willingness of the organization to work with a student is also assumed. The primary purpose of the Indianapolis Museum of Art corporation is to "...educate and inspire our audience" (IMA, 1992).

A mutual interest in the proper development of the site.

Funding for the development and maintenance of the site is assumed to be available to the Indianapolis Museum of Art through standard operating procedures, see marketing plan.

The site is assumed to be free of contamination requiring no testing or clean up procedures.





**Problem Statement**



Every society, from our national identity to a small block of houses in Middletown U.S.A., has values, or set of guiding principles for everyday life and interaction. These values are derived from the history and culture of the people in the community and begin to define the needs of those people. However, due to shifts in our society and environment towards work dominated lifestyles, lack of leisure time, and less personal interaction we have begun to distort, weaken, or even lose these values to the detriment of our communities. Values create the common ground, the connections needed for communication and interaction. Once the common ground is lost or distorted, there is no meaning to expression and communication becomes impossible.

Design has become a collection of objects with no meaning or relation to the theme which employs them. The missing connection is design process, the identification of the needs of the community, which can be accomplished through the interpretation of their values. The identification and expression of values can generate the educative experiences which are the focus of this project. The worth and importance to society and the individual of expressing values and preserving culture must be rediscovered and communicated before the ability to account for human needs is lost, and thus, we create an environment comfortable for no one.

Interpretative design offers an excellent vehicle to begin to communicate, share, and strengthen values within the community and to aid the individual with the perception and clarification of their value systems. Perception and understanding are gained through experience and are key elements of expression. Interpretive design, which may take

many forms including regional design, critical regionalism, or even the physical display of a story, is the expression of values, not a description. However, each form possess a meaning similar in nature to the designs of the Native Americans.

Since the Indianapolis Museum of Art (IMA) is an educational institution, it presents the ideal atmosphere to introduce an interpretive master plan. The patrons of the IMA are there with an open mind and eye, thus, the potential exists to begin affecting a change in the public awareness and opinion of the necessity and vitality of being connected with our basic values and culture, and of teaching the children.

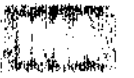
An interpretive design integrating the display of art within nature using a sequence of open space and outdoor rooms can create the opportunities for expression, education, and interaction required for communication and the stabilization of our culture and values.





GRAMMAR

STATEMENT







"... The influence and value of a public recreation ground is preserving the health and vigor and especially the moral tone of the community."  
- Frederck Law Olmsted



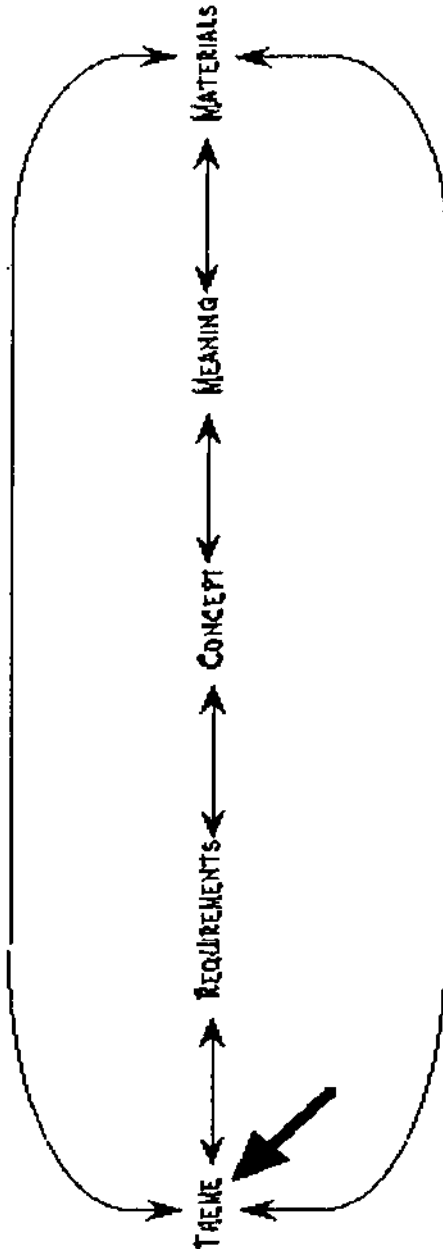
**Discussion of Theme**



## **Programmatic Statement**

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Discussion of Theme



The initial stage of the design process to create a 'garden' for meaning is to develop a theme which will guide the creation of the design and allow for interpretation. The intentions of Penrod Art and Nature Park are to integrate the design of a public regional park with cultural preservation and education.

A regional park of art, nature, and opportunities. The generation of these opportunities, including learning, expressing, and interacting, produce the influences of Penrod Art and Nature Park: the sharing and strengthening of value systems.

An interpretive design creating expressions of values, communication of those values, and interaction of the park visitors with those values and each other generates connections with history, daily life, and culture reinforcing each. This reinforcement leads to the health and stability of the community and the positive feelings of the participants in gaining new insights, relations, and relevancies.





**Definition of Programmatic Statement**

## **Programmatic Statement**

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Definition of Programmatic Statement



A programmatic statement is the identification of the purpose of the design and elements needed to fulfil that purpose. The theme of Penrod Art and Nature Park, creation of opportunities for cultural preservation and education, is used to generate a mission statement to define the purpose for the project.

Goals are then developed from the intentions of the project and input from the client through interviews. These goals support the mission statement and guide the design development.

Next a list of intended uses for the site is developed to achieve the goals and mission. Creation of character and identity for the park is accomplished through the realization of these uses.

To facilitate the generation of the intended uses, a set of program elements or site features are devised to produce the design. Through the program elements, the atmosphere and connections of the design are created.





**Mission Statement**



# **Programmatic Statement**

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## Mission Statement

Penrod Art and Nature Park, a combination of natural and man - made landscape, strives to unite land and art. Respect of land, art, mankind, nature, design, culture, values, and the connections between each guide the development and maintenance of this park. The purpose of Penrod Art and Nature Park is to offer a place of opportunities. The park offers opportunities for events, festivals, exhibits, escaping into nature for a quiet walk, bird watching, or special opportunities for children to actively interact with nature, art, culture, and values in a positive, playful manner. Penrod Art and Nature Park offers a place of limitless opportunities for learning and experiencing.





**Goals**

## **Programmatic Statement**

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Goals



Ten goals which are developed from interviews with Bret Waller, Director of the Indianapolis Museum of Art, guide the development of Penrod Art and Nature Park. Each goal reflects the commitment to education and preservation of culture. Seven short term, or site design, goals define the implementation of the program elements; three long term, or project influence, goals outline the intended effect of the project upon the health and stability of the community.

### Site Design Goals

Preserve the naturalistic, park like atmosphere of the site for the use of the surrounding community and region.

Develop high quality outdoor art presentation and interpretation spaces to offer the visitor a positive art experience.

Offer a variety of gathering spaces large enough to accommodate extensive crowds and generate positive interaction.

Encourage interaction with nature and art to facilitate the use of the site as an educative and interpretive space.

Develop a circulation system for the entire site to offer the visitor the opportunity to experience multiple environments.

Take full advantage of potential views and vistas.

Provide appropriate access to site.

### Project Influence Goals

The site should become a point of interest and destination for the city of Indianapolis and the surrounding region to strengthen the sense of community and connection.

Increase historic and cultural awareness to improve the perception and clarification of value systems.

Create for the Indianapolis Museum of Art a unique combination of facilities and educative events spaces to achieve their mission.



