Slopes

Five slope variations generate the conditions on the site: severe, extreme, moderate, unstable and slight (see figure 56). Each slope condition creates different opportunities and constraints.

Severe:
- Found along the IWC canal
- 12 - 16 feet vertical drop
- >20% slope
- Dangerous
- Requires physical links to site
- Generates view opportunities

Extreme:
- Found along Banks of the White River
- 5 - 16 feet vertical drop
- <20% >9% slope
- Allows for visual access only
- generates outstanding views

Unstable:
- Found along lake shore
- Loose soil
- Dangerous
- Limits access to visual only
- Requires stabilization

Slight:
- 90% of site
- 0 - 5 feet vertical drop
- <3%
- No design constraints

The slope conditions of the site create natural boundaries to the location of elements and the defining of areas. However, physical and visual connections are needed to allow access and maintain cohesion.
Figure 57: Flooding
Flooding

Since the site lies within the 100 year floodplain of the White River, it is prone to flooding of moderate frequency and short duration during the winter and early spring season. This places limitations on construction to meet specific standards or be moved beyond the flooding.

 Portions of the site along the eastern boundary do not flood due to elevation variations. This area offers the most opportunity for easy construction (see figure 57).
Figure 58: Views and Focal Points
Views and Focal Points

A primary design goal of Penrod Art and Nature Park is to “Take full advantage of potential views and vistas”. Views are used to create the connections and cohesion of the design; since physical access is limited, visual access becomes critical.

Focal points, or points of interest, are also critical. Three focal points need to be evaluated: the historic interurban bridge footings, terminus of the historic view alle’ from the Lilly Pavilion, and the erosion of the lake shore (see figure 58).

A: Historic interurban bridge footings
- offer outstanding view of river
- create historic awareness
- ending statement for preserved historic ROW
- point of interest on site

B: Terminus of the historic view alle’ from Lilly Pavilion
- suggested
- strong statement
- should accent view

C: Lake shore erosion
- natural point of interest on site
- offers unique views
- educational potential

D: Sight lines through woods
- creates character of site
- creates mystery due to partial screening
- manipulate to control views

E: Historic Alle’ from Lilly Pavilion
- suggested preservation
- possible focus of design
- offers overview of site
- creates historic awareness

F: Pivot point of sight
- in open area on site
- offers views of site in two directions
- suggested use during design

G: Sight lines to and from Krannert Pavilion
- View to Krannert Pavilion above trees throughout site creates connection between site and formal IMA grounds
- view from Krannert Pavilion offers overview of site

H: View up river from the point of the peninsula
- suggested use during design
- represents the most dynamic view of the site

I: View north across lake
- sets the character and mood of the site
- clear view needing no augmentation
- view of upper level housing in winter

J: View east across lake
- view across lake to Lilly Pavilion creates connection between site, lake, and formal IMA grounds
- sets mood
- view of proposed focal point
Figure 58: Views and Focal Points
K: Views of lake and river from ridge
- creates connections off and on site
- sets mood
- controllable through use of vegetation

Visual effects of the site are critical. Access to elements or natural features may be limited to visual only. Views through the site generate the atmosphere, enhance the characteristics, and create connections between the site, its context, and the elements of the design.
Figure 59: Pedestrian Circulation and Visitor's Center
Pedestrian Circulation and Visitor's Center

Pedestrian access and circulation defines the development of the design. Two related project goals, "Develop a circulation system for the entire site to offer the visitor the opportunity to experience multiple environments", "Provide appropriate access to the site" guide its production. Possible access to the site can be achieved at five locations (see figure 59): South entry can be gained along the proposed river walk, north from Michigan road, and three east from the formal IMA grounds; an extension of the museum circulation system to the Showalter Pavilion, behind the Krannert Pavilion, and behind the Lilly Pavilion for the Fine Arts.

The visitor's center combines the program elements of the amphitheater, rest rooms, and the classroom. Its development expresses the dedication of Penrod Art and Nature Park to education. Five possible locations for the visitor's center are indicated (see figure 59): south side near the boundary, on the peninsula into the lake, the east lake shore, north side near michigan road, and near the IWC canal at the east boundary.

A: Pedestrian entry/exit from Michigan road
- onto IWC maintenance road
- Dangerous due to traffic volume of Michigan road
- Suggested signal light
- Suggested pavement markings
- Creates link with White River Greenway Phase 2
- Heavily used now as fitness trail

B: Proposed pedestrian entry/exit below lilly pavilion
- Physical link required due to slope
- East bank needs augmentation
- Must be handicapped accessible

C: Proposed pedestrian entry/exit from formal IMA grounds
- Suggested main entry
- Central location
- Logical link with formal IMA grounds
- Must be handicapped accessible

D: Proposed pedestrian entry/exit from Krannert Pavilion
- Connection with Krannert Pavilion
- Physical link difficulties
- Difficult site access
- Must be handicapped accessible

E: Pedestrian entry/exit from White River Greenway
- Creates regional link
- Easy public access, separate from the IMA
- Heavily used now as fitness trail

F: Visitor's center south
- Draws people into site
- Acts as gateway to site
- Strong relation to proposed parking

G: Visitor's center on the lake Peninsula
- Takes full advantage of the lake
- Draws people deep into the site
- Well integrated with the site
- Offers outstanding views
Figure 59: Pedestrian Circulation and Visitor's Center
The integration of the visitor's center is determined by its location. Since education is a focus of the design, the visitor's center should have a well integrated, easily accessed, highly visible location.

H: Visitor's center east lakeshore
- Centrally located
- High visibility
- Offers outstanding views
- Creates staging point
- Creates strong two directional flow on site

I: Visitor's center north
- Acts as gateway to site
- Unobtrusive location
- Strong relation to proposed parking
- Draws people across the site

J: Visitor's center east
- Completely removed from floodplain
- Requires no extra engineering
- Strong relation to formal IMA grounds
- Strong relation to proposed parking
- Acts as staging point

K: Existing pedestrian circulation system
- Augment to ensure coverage of site
- Follows landform and historic corridors
- Suggested it be maintained

Potential exists to offer extensive access to the site. Once access is gained, augmentation of the existing pedestrian trails along with further development satisfies the circulation goals of the project.
Figure 59: Vehicular Circulation
Vehicular Circulation

Penrod Art and Nature Park also requires the development of a vehicular circulation system and parking for 50 automobiles. Four possible vehicular access points to the site and two on-site areas suitable for parking and one off-site area suitable for parking are shown (see figure 60).

A: Vehicular entry/exit from Michigan road
- difficult entry
- street signs suggested
- yellow warning lights suggested
- access onto IWC maintenance road
- will require easement from IWC

B: Vehicular entry/exit from formal IMA grounds
- proposed main entry
- requires security measures for formal IMA grounds
- severe vertical drop requires engineering solutions
- entry statement suggested

C: Vehicular entry/exit from 38th street loop
- traffic volume and speed a concern
- severe vertical drop requires engineering solutions
- easy public access to site separate from IMA
- high visibility

D: Vehicular entry/exit under 38th street loop
- limited access
- extreme engineering required
- prone to flooding
- no vertical drop

E: Suitable area for parking
- flat
- can be easily buffered
- accessible on site
- large enough to accommodate appropriate number of cars

F: Suitable area for parking
- flat
- large enough to accommodate appropriate number of cars
- creates entry to site from two directions
- difficult access on site due to historic interurban ROW
- surrounded by steep slopes

G: Suitable area for off site parking
- additional parking for IMA and site
- limits impact to site
- difficult for pedestrian access to site
- steep grade
- would require structure, expensive

H: Physical link between formal IMA grounds and site
- required due to IWC canal and steep banks
- severe vertical drop requires engineering
- requires security measures to protect formal IMA grounds
- entry statement suggested
- must accommodate pedestrian and vehicular traffic
- suggested main entry to site
- logical location due to the formal IMA grounds circulation system, and centrally located
Figure 59: Vehicular Circulation
I: Main vehicular circulation
- as non-invasive to site as possible
- suggested it remain near east boundary
- IWC maintenance road possible use

J: Proposed on site road
- link for main circulation, parking, and entry/exit
- must be built to withstand flooding

The preservation of the naturalistic, park like atmosphere of the site requires the vehicular circulation to be as non-invasive as possible. The site reveals the eastern boundary along the IWC canal to be the most suitable location for the main vehicular circulation due to the relation of the access points, the lack of flooding, and the potential ease of achieving the required engineering and goal of the project.
Suitability
### Suitability

**Relationships and Criteria**

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<th>Multiple Art Display Spaces</th>
<th>Botanical Plantings</th>
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<th>2 Classrooms</th>
<th>Amphitheater seating 100</th>
<th>Vehicular Access</th>
<th>Vehicular Circulation</th>
<th>Parking for 50 cars</th>
<th>Bridges</th>
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**Figure 61: Relationship Matrix**
Parking shall be split to prevent the creation of a large asphalt area
All parking shall be visually buffered from view
Pedestrian circulation shall not cross open areas
Space usage shall closely match site conditions
Vehicular and pedestrian access shall be separate when possible
The design shall express closely the relationships defined in the program matrix

Figure: 61a Criteria
Project Criteria compile the framework which guides the development of concepts.

The relationships between the program elements unite the elements and complete the project requirements by expressing the preferable integration for development. Program element relationships are defined by placing the elements in a matrix (see figure 61) and assigning a value to the identified relationships between elements.

Using the matrix, a set of criteria (see figure 61a) are generated completing the project framework. This framework which expresses the theme and requirements of the project will guide the development of concepts.
Concepts are developed by placing the program elements on the site and integrating them through the use of the framework and a defined focus. The focus is the changeable variable which allows for different concepts, which still satisfy the project theme and requirements, to be created. Five concepts have been developed for Penrod Art and Nature Park:

- Asymmetry  
  (see figure 62)

- Naturalistic  
  (see figure 63)

- Buffered  
  (see figure 64)

- Vistas  
  (see figure 65)

- The Island  
  (see figure 66)
Figure 62: Concept 1: Asymmetry
Concept 1
Asymmetry:

Asymmetry is developed in an attempt to balance the amount of wooded and open space while creating two separated and distinct open areas. The lake is used as the center of the concept resulting in an inward focus and a strong integration between the program elements and the site. The visitor’s center is centrally located on the east shore of the lake drawing people through the site, and half of the parking is located near the south boundary of the site and the remainder located off site reducing the impact to the site.

opportunities:
- The centrally located visitor’s center on the shore of the lake draws people through the site, acts as a staging area, and generates a two directional flow on the site.
- Good relation with the lake and well integrated with the site
- The smaller open space creates opportunities for separate displays and/or focal pieces
- Good balance between open and wooded area
- The visitor’s center is along the site line from the lilly pavilion for fine arts.
- A sense of mystery is created by the inward focus which allows only glimpses until the site is entered.
- Off site parking reduces impact on site

constraints:
- Limited relation with the grounds of the IMA
- The visitor’s center has no relation to parking
- Have not taken full advantage of views and vistas
Figure 63: Concept 2: Naturalistic
Concept 2
Naturalistic:

The focus of Naturalistic is to preserve as much of the natural site as possible and still achieve the other project goals. The entire site is left wooded except for two equal open spaces, one parking area near the south boundary, and the visitor’s center near the north boundary.

opportunities:
- Good conservation
- Very low impact on site
- The visitor’s center acts as a gateway onto the site from the north.
- The visitor’s center draws people across the site from the south.
- Surprise is generated when discovery of the open spaces is made when walking through the woods.
- Good integration with the lake

constraints:
- The site is very isolated with nearly no relation to the grounds of the IMA.
- The visitor’s center is not located in relation to any parking
- Have not taken advantage of full potential for views and vistas.
- Need something additional to draw people into the site.
Figure 64: Concept 3: Buffered
Concept 3
Buffered:

Buffered has the focus of protecting the open space from contextual influences allowing its design to develop by intent not in answer to context constraints. The entire outer edge of the site is left wooded creating a pocket for the design and a sense of mystery. The visitor’s center is located deep within the site on the peninsula of the lake drawing people through the site. Finally, the parking is placed in two lots, one on the south side of the site and the other on the north creating entry flow into the site from two directions.

opportunities:
- The split parking creates two directional flow through the site.
- The visitor’s center’s location does not interfere with the site but is still well integrated, takes full advantage of the lake, offers outstanding views, and draws people deep within the site.
- Good balance between open and wooded space.
- Buffering creates a sense of mystery pulling people into the site to see what cannot be seen from without.

constraints:
- The buffer isolates the site with nearly no relation to the grounds of the IMA.
- The full potential for views and vistas has not been taken advantage of.
- The location for the visitor’s center requires extensive engineering.
- Need something additional to draw people into the site.
Figure 65: Concept 4: Vistas
Concept 4

Vistas:

Vistas focuses upon taking full advantage of all views into, out of, and through the site. In achieving this the dominate area becomes the open space with the visitor’s center placed near the south boundary so as not to interfere with any views. Half of the parking is located near the south boundary of the site and the remainder located off site reducing the impact to the site.

Opportunities:
- Have taken advantage of full potential for views and vistas
- The visitor’s center is located near parking and acts as a gateway into the site while not interfering with any views.
- Off site parking reduces impact to the site.
- Open space and views invite people into the site.
- Strong relation with the grounds of the IMA.

Constraints:
- Not enough wooded area to satisfy project goal.
- Requires clearing of a great deal of woods.
- No mystery
- The visitor’s center has little interaction with the site.
- The areas are all separate, very little integration.
Suitability
Concepts

Figure 66: Concept 5: The Island
Concept 5
The Island:

The island is developed as a combination of opportunities from other concepts with the addition of an island as a focal point placed at the terminus of the historic view alle from the Lilly Pavilion of Decorative Arts. The visitor’s center is located outside of the floodplain on the east side of the site near the canal and a major pedestrian entry point, and the parking was placed in two lots, one on the south side of the site and the other on the north creating a two directional entry flow into the site. Finally, the relation between the wooded and open space is fully integrated creating a strong flow and sense of mystery while fulfilling the goals of the project.

opportunities:
- Open and wooded spaces are well balanced and integrated.
- Have taken advantage of the full potential for views and vistas.
- The island creates a strong focal point for the entire site.
- The split parking creates two directional flow through the site.
- The visitor’s center has good relation to parking and pedestrian entry, is visible from off site, and acts as a staging point.
- The sense of mystery draws people into the site.
- Good interaction with the lake
- Strong relation to the grounds of the IMA
- The visitor’s center location requires the least amount of engineering.

constraints:
- Visitor’s could reach the center without entering the site.
- The island requires extensive engineering.
"The idea of mood is timeless and universal"
- A.E. Bye
Design
Discussion of Design
The design process of creating a 'garden' for meaning has generated opportunities for clarifying and expressing meaning. Design, the result of this process, is the physical display of meaning through materials.

The identification of materials needed to develop Penrod Art and Nature Park and achieve a master plan is accomplished through an understanding of connections between intent and production. This understanding develops through selection of concept, defining design principles, and design development.
Design
Selection of Concept

Figure 67: Selected Concept
Prior to identifying materials, the intent of the design must be clarified. Five concepts each with a different focus, resulting in different intents, have been developed. The selection of focus represents the first connection between intent and production.

The selection of which concept is to guide the design is a cooperative effort between the designer and client. All five concepts are presented to the client with an explanation of the opportunities and constraints for each one, and the concept, or altered concept, which satisfies the client's and designer's image of the park is selected.

For Penrod Art and Nature Park, Buffered has been selected as the base concept integrated with elements of The Island (see figure 67). The focus of the design is the creation of a core which can be developed for its intent, not in answer to contextual constraints.
Design Principles
Defining design principles is the identification of specific guidelines to be used during the development of the design to facilitate the connections between intent and production and express the focus.

- The property is to be disturbed as little as possible and the natural features protected during and after construction.

- All requirements of the site are to be adhered to in placing program elements.

- Views can be used to create cohesion and connections.

- Interaction facilitates communication and involvement generating interpretation and education.

- Use all defined program element relationships when placing elements.

- Landform is important and should be expressed in the design.

- Experiencing art is the mission.

The internal focus of the design results in a clear expression. Using the design principles as guidelines, suggests materials or methods for achieving the display of meaning for Penrod Art and Nature Park.
Design development is the generation of the physical expression of the design on the land. The project theme, goals, and design principles guide the placement of the program elements on the site within the framework of the selected concept in relation to the physical constraints of the site to generate the intended uses, express the focus, and offer opportunities for the park visitors to participate in interpretation and discover meaning.

During the process, materials which fit into the expression of Penrod Art and Nature Park are selected for use in the implementation of the program elements. Engineering and other practical spatial relationships, such as the room needed for parking automobiles or comfortable rise and run of a staircase or proper slope for handicapped access, are applied, and site unity is developed.

The process is a series of experiments and trial and error in the design of circulation systems, view sheds, and detail planning to generate a cohesive expression. The result of these experiments is the master plan, expressing the production of intent.

Once the master plan is complete, areas requiring further detail design are identified and blow-up plans are created to describe the development of these areas. Finally, sections and elevations are used to complete the expression of this 'garden' for meaning.
Design
Final Master Plan

Figure 68: Final Master Plan
Penrod Art and Nature Park (see figure 68) is a design of spaces and views which relate to and express the site by using walking trails and vegetation to accentuate the forms of the site by following or cutting across the contours at 90 degrees. The west section of the design, which begins at the east shore of the lake, is the undisturbed naturalistic area. The paths are dirt and the woods are uncut except for periodic art presentation spaces and view corridors. The east section of the design is the art park.

The vegetation is used in the design to define areas and control views. The Historic View Alle from the Lilly Pavilion of Decorative Arts has been cleared and framed by heavy vegetation, and a secondary view alle to the south framed by island plantings has been created for balance. Open areas, connected only by a view corridor, are defined by wood lines, and island plantings within the open areas divide them into smaller regions and frame, block, or enhance views. Elsewhere in the design, vegetation creates pockets for art presentation, and accent trees mark entries, intersections, and enhance art presentation pockets.

The open areas themselves are planted with prairie grasses and wild flowers for three reasons. The first is low maintenance which the museum is interested in, the second is historical reference, and the third is the dynamic aspect of prairie grasses.

Prairie grass meadows are very low maintenance. No mowing is needed, and no control is needed because each species grows to a known size and stops. The only maintenance required is an occasional burn.

Indiana's natural history includes a period of extensive prairies. This design references that period and creates potential for interpretive programs from outside organizations.

The dynamics of the prairie grass meadows are exciting. Seasonal changes of the flowers, grass species, and colors create interest, but intentional manipulation offers exciting opportunities as well. Art presentation spaces or a path system could be mowed for a special exhibit and would then disappear.

The walking trails through the art park are flagstone paths which wind their way through, with no direct path anywhere, revealing a story. Along the path, the atmosphere turns from a secluded woods around a corner into a vista across a prairie or lake around another corner into the secluded woods again or into an art presentation space.
The Art presentation spaces integrate temporary sculpture with nature inviting the walker to interact with and interpret the relationship. Each space, through planting design, size, and position, would generate a specific emotional response. The intention being that the sculptor or invited organization would walk the site and select the spaces to work in and create a piece of art for that exact space strengthening the integration. The art would be as much a part of nature and the design as the trees, and the emotion or mood would be universal and eternal.

The Peninsula into the river presents an unusual opportunity. The natural landscape is very dynamic and uncontrollable, thus, the design of the space is dynamic. This area is a temporary landscape. Not only does the art change, but the landscape as well offering the artist the opportunity to create the environment for the art with the art for a complete integration opening potential for special interpretation.

The vehicular circulation system of Penrod Art and Nature Park includes a slow speed two lane road and a grass parking area, preserved by geo-grid, for 52 automobiles. The road presented several engineering problems, to solve the 12-16 feet of vertical difference between the site and context, and comfortable slope requirements. The solution is to have an entry and exit from the 38th street loop, slope down to the site for the parking, then gently slope back up 10 feet to meet with the bridge from the IMA grounds and continue upward to join with the canal road for 1000 feet, requiring an easement from the IWC, and have an entry/exit onto Michigan road with warning lights. The entire system is only 264 feet away from the eastern boundary at its furthest point.

The hill and amphitheater, island, and main entry are special areas requiring detail planning. Please see the plans and explanations for their design (see figures 69-77).
Main Entry

The main entry (see figure 69) to the site consists of a wide bridge from the formal IMA grounds for vehicles and pedestrians, a stair case for pedestrian entry to the site, and a miniature grass alle with an art presentation space.

The bridge from the formal IMA grounds (see figure 70) starts from the grounds circulation road and ends 264 feet into the site and 6 feet lower crossing over the canal and the White River Greenway. It is concrete and similar in design to a bridge on the grounds of the IMA creating a figurative as well as physical link.

The stair case (see figures 69 and 71) is a progressive break down of formal to informal. At the top is an overlook for the miniature grass alle. The first set of stairs is a very formal staircase winding in from the sides to stop on a flagstone platform. The handicapped access ramps loop around the outside. The second set of stairs is a semi-formal stone staircase down the center with a low wall, like Tivoli, landing on a smaller flagstone platform; the handicapped access ramps continue to loop the outside, and the third staircase is informal rough stone steps encroached by plantings landing on the flagstone path system of the site.

The miniature grass alle is the last tie to the formal grounds of the IMA continuing the corridor, but it is rimmed by naturalistic (unpruned) accent trees which break down into the rough, naturalistic, informal woods of the site.
Figure 69: Main Entry Plan

Figure 70: Elevation Main Entry Bridge
Figure 71: Section Elevation Main Entry Stairs
Figure 72: Hill and Amphitheater Plan
Hill and Amphitheater

The hill (see figure 72 and 73) has been created for two reasons, the creation of the amphitheater and the removal of the visitor’s center from the flooding of the site. The 14 foot hill of mowed grass is a statement of the beauty of landform; only two flagstone paths, defining a view alley, disrupt the form. Land itself can be a sculpture.

The visitor’s center containing restrooms, a classroom, a porch, and a lobby is placed at the top of the hill to escape flooding and be highly visible. The Visitor’s center also offers outstanding visual connections through the site and across the lake.

The amphitheater consists of two roofed viewing areas winged from the Visitor’s center, 7 grass seating concourse created by 2’ flagstone walls, two 4’ high perimeter walls, and a stage, which mirrors the form of the visitor’s center, over the water using the lake and far shore as a backdrop.

Figure 73: Section Hill and Amphitheater
Figure 74: Island Staging Plan
Island

The island staging point is hidden on the site creating a sense of mystery until it is found. Once found, the staging point (see figure 74 and 75 and 76) is marked by accent trees and consists of a series of grass concourse created by 2’ flagstone walls which run along every two foot contour of the site within the area, a small pool which integrates the water with the land, and the bridge to the island.

The island (see figure 77), also an expression of landform as beauty using interlocking hills to create pockets for art, creates a strong sense of mystery on the site. Seen from above as the focal point of the Historic View Alle from the Lilly Pavilion of Decorative Arts, it is difficult to find once on the site, only glimpses are caught as the trail system is used. The bridge to the island is only one foot above the water level, so any time the water level rises, the bridge is hidden except for the hand railing adding additional mystery. The island itself may contain the focal piece of the exhibit or nothing at all requiring it to be explored each visit to the park. The final effect of the island is to divide the lake and disguise the size by not allowing the entire lake to be viewed from any point.

The next step of development for Penrod Art and Nature Park is a planting plan to identify the uses of the botanical plantings, and the creation of moods within the art presentation spaces. The potential exists to create a park unlike any other in the country offering the Indianapolis Museum of Art a unique combination of facilities. This design is about the creating, presenting, and experiencing of art, and the preservation and education of culture.
Figure 77: Island Plan
EVALUATION
Evaluation
"... and the rest is silence"
- William Shakespear
Penrod Art and Nature Park is a design of opportunities: Opportunities for expressing meaning, opportunities for cultural preservation and education, opportunities for integrating art and nature, opportunities for interpretation, opportunities for escaping. It is an articulation of nature, land, and design as art.

This is an experiment in living art; not just art using living material, but art which itself is living, breathing, changing, and evolving. It is a changing, seasonal, dynamic design and as such is an expression and representation of culture and values. Here history, culture, and values are exhibited for the visitor to interact with and expand.

What value(s) does the Landscape Architect’s educational role serve to society?

A society’s stability requires an understanding and connection with their culture and values. Design which follows a proper process will express these aspects of the society allowing the people to have daily lives within their culture and an understanding of their values, thus, generating cultural preservation and education within that society.

The proper process of design is to look within the surrounding community for clues to the needs of the community and evaluate the site, program, and design in terms of those needs and generate a project expressing those needs. When this is done, the educational role of the landscape architect has increased the awareness and vitality, and improved the tone of the community leading to the stability of society.
Evaluation
Final Thoughts
Final thoughts are ideas which guide everything I do, some in indefinable ways. I offer these thoughts to you, the reader, gain from them what you want.

We are at the mercy of someone’s designed environment from the moment we are born.

Our expressions define our relations with ourselves and the world around us.

Truths are only truths within a specific frame of reference.

Process is design.

Our relations with each other should be a priority.

Live by what you say and say what you believe.

Challenge how you think.

Simplify, simplify, simplify.

As the Navaho say, “walk in beauty”.

80
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