Art and its Relationship to Landscape Architecture Design in a Historic Urban Neighborhood
A Comprehensive Design Project

Landscape Architecture Undergraduate Thesis

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April the Twenty-sixth, Nineteen Ninety-Six
This project along with all my accomplishments would not be possible if not through the grace of God.
Special thanks to Steven and Cherilyn Woods, Mike, Kyle and Friends, Michael Sobczak my faculty advisor, Herron- Morton Place Neighborhood Association, Chewbakka the Wookie, the number 3, and the letter J.
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Introduction

Art in all its forms has been used to depict timeless events, and in turn evoke the gamut of human emotions. Architectural spaces have also been viewed as forms of art as well as culminations of expression. The roots of the artist's and the architect's expressions has often come from nature; the forms and feelings surrounding us all. The forms created usually reflect nature and the forces that move the creator. One example may be as follows: The awesome humbling that one feels when he or she walks into an old, Gothic cathedral could be likened to the feeling one receives while one walks beneath a towering canopy of trees. Through the years, artists and designers have sought to find the connections between man and nature. "Art forms are important for evoking the discovery of relations among man, nature, and space and their underlying functionality." (Sasaki, p.27)

There is an inherent connection between design and art. Both stem from expression. Both are rooted in nature and man and woman's connection to it. Expression stems from human reactions to nature and the things in it. To put it simply Nature and the human race can not be separated.

One may question how relevant expression is in today's urban society. The base connection between
man and woman with nature has been lessened in today's modern downtown neighborhoods. What was once a culture based on the land and what it could offer to her inhabitants, is now one of exploitation and the "quick fix". The roses we once used to stop and smell have been trampled on and paved over. In turn we would expect to see a departure from artistic appreciation and expression; especially in these urban areas.

"It is the richness of nature and the wealth of impressions gained from it which have inspired people to paint, to write music; even to create gardens...Nevertheless, living as we do in an urban society today, it has become difficult to recognize the value of the existence of nature as it stands, simply of the way we have tried to control it." (Sasaki, p. 4)

New expressions can be seen in our urban environments despite the departure as it may be from nature and the natural world. It can be seen in the art work of intercity children. The power of expression, even though its appreciation has been muted, is still alive and strong. The creation of a new urban nature is evoking new emotions.

Designers today are charged to take on the responsibility of expression. There is a need for a stron-
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ger connection between the arts realm and the design field. There exists areas in today's urban fabric in which the artistic expression of the people living there can be joined with the design efforts of the landscape architect.

This project chose to look at these issues and to apply them to a historic urban neighborhood. The major goal of this project is the redevelopment of the core of Herron-Morton Place in downtown Indianapolis through the expressions in art, facilitated by landscape architecture, with the visions of the community.
Site History

The name Herron-Morton Place is based both from Camp Morton, a Civil War camp which located on the site, as well as from the John Herron School of Art. In 1859 the land was purchased by the Indiana State board of Agriculture for development as a permanent home for the Indiana State Fair. Development of the area to fit the needs of a state fairgrounds was halted in 1861 when the area was requisitioned by Indiana Governor Oliver P. Morton and soon became the Civil War encampment known as Camp Morton. At the end of the war the land was returned to the State Board of Agriculture and was the site of the Indiana State Fair until 1890.

The placement of the district on the National register of Historic Places in 1983 gave official recognition to the historic and architectural significance of the area. The district’s architectural richness lies in its collection of late 19th and early 20th century homes which served as abodes to many notable business and political figures in the city’s history. The area contains a large collection of upper middle class homes ranging in styles of the Italianate House of the 1870’s to an assortment of Queen Anne Style
homes which were popular around the turn of the century.

Herron-Morton Place area has also played a pivotal role in the development of the city's appreciation for the fine arts. Since 1907, the Herron Art Institute has been located within the district. The current buildings include the 1906 museum building, a 1928 classroom/studio building designed by French architect Paul Philippe Cret and the 1962 building designed by local architect Evans Wollen. A theater program was also initiated at Herron 1914. After relocating from the art school grounds to 1847 Alabama in 1926, the theater program known as Booth Tarkington Civic Theater vacated the building, but a new organization, Footlight Musicals, quickly occupied the space and continues to perform there.

Herron-Morton Place Neighborhood Association, founded in 1976, has been in the forefront of the reestablishment of the historic character of the neighborhood throughout the past decade. They have also spearheaded attempts to renovate homes within the area, reduce crime significantly, and rebuild the neighborhoods spirit. A very determined and proud group, the neighborhood association has taken it upon themselves to assure the continued positive growth of the area through fund-raising events along with many other things. There most successful event would have to be the Talbott Street Art Festival. Along with the Indiana Arts and Crafts Council, the south end of Talbott Street becomes an active, festive space.
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in which the community opens its doors to the public and shares the rich and vibrant history of the site with its visitors. Due to the revenue from the fair, the neighborhood has a little more money than other neighborhoods and are able to promote and get information out about their neighborhood.

As a whole, the site offers a bittersweet option to the aspiring Landscape Architect. At one end you have the bitter; the challenge of working in a historic neighborhood and all the restrictions involved to retain and uphold the historic character of the space. Bitter in the fact that portions of the property have been left to deteriorate in abandonment due to money hungry property owners, not because of the people of the neighborhood. On the other hand, the sweet aspects of working with enthusiastic residents, proud of their neighborhood and its history out way the bitter. In addition, the history of the sites connection to the arts, the fact that the state’s most prestigious art school is located on the site, and the already active community involvement with the arts and the site through events like the Talbott Street Art Festival enhance the potential of a very creative and proper plan and design to the site.

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CAMP MORTON
1861-65
Site selected by Lew Wallace as training camp for volunteers on old State Fairgrounds in 1861 and named for Governor Oliver P. Morton, used as a camp for Confederate prisoners, 1862-65. Col. Richard Owen, Commandant.

Harrison Morton Place Association, Inc.
Literature Review

As stated in the introduction, art forms and architecture have played a pivotal role in the lives of many people for many years. The conscious combination of these creative and expressive ways of communication seem a right and just thing to do.

The topic of the relationship between art and landscape architecture is not a new topic nor a mute one. The proper role of art in the landscape is a topic that has been criticized, discussed and has even been in the forefront of symposiums. On March 12, 1992 in New York City, such a symposium was conducted to discuss recent works and design precedents in the field of Landscape Architecture as it dealt with its relationship to art. One conclusion made near the end of the symposium was that “what continues to be missing from the landscape architecture - art movement is the substantive theory that defines the work as necessary, in addition to being different.” (Krog, p.87) The basic idea of self-expression on a public level was also debated.

“The vocabulary of self-creation is necessarily private, unshared and unsuited to argument... I urge the we try not to choose between (private, self-expression and public opinion) but, rather give
They equal weight and then use them for different purposes.” (Rorty, p.87)

As stated in the introduction there is a inherent connection between art and landscape architecture. With this understanding, landscape architects and artists have come together to find that common ground in the urban fabric.

In Washington, the importance of expression in the landscape is recognized in the creation of design teams, including artists, landscape architects, architects and planners to work on collaborative projects especially for the city of Seattle. One positive reaction to this is the broadening of ideas in design.

“...Landscape architects were almost solely oriented toward urban planning and stewardship. But the Seattle program has helped reestablish the art of the landscape...there is a healthier balance.

Success in finding the common ground in joining landscape architecture and art in urban areas can also be seen in the Great-West Life center in Denver, Colorado. Intended for office workers' use during the lunch hour, "...the site is attracting more varied use...Project teams from the offices sometimes hold problem-solving workshops outside on the plaza. Radio stations broadcast live from the rug room. People have asked to hold weddings (on the site)." (McCormick, p.101)

When combining art and landscape architecture in the urban context, one must take into consider-
ulation the concept of lost space.

"Lost spaces are the surface parking lots that ring the urban core of almost all American cities and serve as the connections between the commercial center and the residential areas. They are the no-man's-lands along the edge of freeways that nobody cares about maintaining, much less using. Lost spaces are also the abandoned waterfronts, train yards, vacated military sites and industrial complexes that have moved out to the suburbs for easier access and perhaps lower taxes. They are the vacant blight-clearance sites...remnants of the urban renewal days...that were, for a multitude of reasons, never redeveloped. They are the residual areas between districts and loosely composed commercial strips that emerge without anyone realizing it. Lost spaces are deteriorated parks and marginal public housing projects that have to be rebuilt because they do not serve their intended purpose. Generally speaking, lost spaces are the undesirable urban areas that are in need of redesign; antispaces, making no positive contribution to the surroundings or users. They are ill-defined, with out measurable boundaries, and fail to connect elements in a coherent way. On the other hand, they offer tremendous opportunities to the designer for urban redevelopment and creative in-fill and for rediscovering the many hidden resources in our cities." (Trancik, p. 3)
Many lost spaces; undesirable spaces are addressed by the landscape architect in urban design. They are used to mend the gaps and create connections in the urban fabric.

The success of art and landscape architecture in a neighborhood context takes on yet another factor. The space needs to be accessible to the public and at the same time respond to the private needs of the neighborhood. "Public spaces are controlled by the public use: public spaces belong to the people and that is what one must acknowledge if one wants their piece to last... one must make a plan with the people." (Bond, p. 34)

Herron-Morton Place, especially the Talbott Street corridor, exhibits a need for the combination of art and landscape architecture. It contains the lost spaces that need mending. It has the community pride and willingness to put forth the effort to better their community. Talbott Street can become the canvas on which the culmination of art, history, and neighborhood have shared opinions. The beginnings of this can be seen in the existing annual Art Festival. The space and its community offer the opportunity for the creation of a creative design. Extremely important though is how art relates to the historic urban land-
scape. "Enduring places...exist as a whole cloth and not as landscape elements." (Kluessing, p. 104)
Art should not exist in the urban landscape as it does in the galleries. The two must be one.

"Landscape Architecture has come to be regarded as an 'art' and that is also the reason why the discipline has become central in the redefinition of nature during this century."
(Sasaki, p. 4)
Major influence in combining art and landscape architecture....Peter Walker
Problem Statement

This project sought to explore, evaluate, and define the proper role of art and landscape architecture in the urban neighborhood context of Talbott Street in downtown Indianapolis. Included was the immediate importance of the design’s relationship to the residents of the area. The fact that the area is of great historic importance to the residents as well as Indianapolis add yet another factor to consider.

There were four major goals set out at the beginning of this comprehensive design project. The first goal was to create a strong, proper, and functional connection between art and landscape architecture on the site. The second goal was to enhance and celebrate the community and its history through a creative, dynamic, cohesive design. The third goal was to address the streetscape, alleys, and lost space in and around the site. The fourth goal was to aid and facilitate the annual Talbott Street Art Festival.

The creation of these four goals in turn create subproblems, which when resolved, aid in the solution of the goals. The subproblems are as follows:

* to evaluate the existing nature of the historic neighborhood and to analyze the dominate features
present in the area.

* to analyze the current developmental trends in downtown Indianapolis and their effect on the Talbott Street area.

* to study the spacial character and use of Talbott Street during the annual art festival as well as everyday.

* to design a proper, permanent, expressive space on and around Talbott Street.

A few delimitations and assumptions were taken into consideration due to the time constraints of the project as well as to better focus on a specific scope of design for the comprehensive project. One major assumption that was taken into consideration was the fact that the Herron School of Art would stay on the site. The school has made proposals to relocate to be closer to the IUPUI campus. After meeting with people in the neighborhood and hearing their opinions concerning the school, I decided to keep the school on the site.

The study and design did not attempt to redesign any existing architecture. Any additional architecture that would happen on the site would have to comply with the design standards that are stated in the Herron-Morton Place Area Plan. The specific design was not limited to a specific budget.
Program

The client for this project is the Herron-Morton Place Neighborhood Commission, the Indianapolis Historical Planning Commission and The Herron School of Art. Most base information on the site was obtained from these groups. A great deal of information that played a large role in the design development of the area was obtained from the Herron-Morton Place Historic Area Plan which was developed by the neighborhood commission.

The users of the site primarily are the residents of the site. They are the ones who will be in contact with the spaces everyday. The success of these spaces are directly related to the community's relationship to the spaces. The students and faculty of Herron School of Art are a secondary user. This group may overlap with the first user group as some students and faculty live in the area. The opposability that student or faculty art work could be incorporated into the landscape is an exciting idea and should be taken into consideration in the design. A third user group would be those who visit the site. A large portion of this group would be those visiting the site during the Talbott Street Art Festival.

The flexibility of the spaces is a very important aspect of the overall design. The options of passive and active use would only ameliorate the success of the spaces.
Site Context, Inventory, and Analysis

The existing context of the site is a very important one to the design of the site. Equally important is the analysis and recognition of current conditions that play roles on the site; sometimes silent ones. The site itself is in the south west corner of the historic district. The boundaries of the site are as follows; 19 Th. Street to the north, Delaware Street to the east, 16 Th. Street to the south, and Pennsylvania Street to the west.

The primary land-use of the site as well as those to the north and east is residential. There are approximately 65 homes in the site. The historic neighborhood as a whole has a significant number of homes that are in a state of disrepair. The fact that the majority of the sound structures are located in the western portion of the district around Talbott and Delaware Streets is a result of two factors: one, the stabilizing influence of the John Herron School of Art, and two, the rehabilitation/restoration efforts of local residents in this area. Those homes that are in disrepair are either abandoned, renter owned, or occupied by lower income families. Socioeconomic data shows that the current trend of most of these homes are moving toward being owner-occupied. There exists now a trend to move from the suburbs into the near downtown and into homes and neighborhoods of character. Another draw to potential home
owners is the proximity of the site to the many attractions downtown Indianapolis has to offer. Entertainment and recreation opportunities include the Indianapolis Symphony Orchestra, IRT, The RCA Dome, Market Square Arena, Circle Center Mall, Market Square Arena and others.

The secondary land-use of the site is the area used by Herron School of Art and is labeled as Public / Institution. This area contains three buildings; the museum and studios, the studios and classrooms, and the classrooms and offices. An area devoted to parking for the school also exists on the site. The character and importance of these structures and spaces hold much value in the area.

Yet another land-use on the site is the vacant lot. Most of these lots are located in the south east portion of the historic neighborhood but on the specific project site, the majority of these vacant areas are seen on the western edge of the site. This can be attributed to the steady increase of public and commercial growth to the west of the site; primarily along Meridian. The view from the site across Pennsylvania is poor due to the sea of parking that facilitate the business along Meridian. Like shotgun bullet holes, these vacant areas cause breaks in the character of the space. The once historic nature of the street with its narrow widths, closely spaced houses, large shade trees, and pedestrian orientation is lost as the spaces leaks into these empty wholes. A major emphasis of the design should deal with these areas.
As ill-natured and untamed the surrounding sites may be, they still play an active role in the use and success of the project site and should be considered in the design of the site.
Herron School of Art and the parking area to the north.
Concepts

Concept One: Close and Concentrated

The first concept that came from the research and analysis was based on the idea that Talbott Street and the specific site held special value in Herron-Morton Place and should be placed on a pedestal. The site and any special treatment to the site would be inclusive and limited to the project site. With this special emphasis of the site, it would be seen as a gem in the neighborhood. A major design emphasis in the area would be the restoration of the site to something close to its original historic nature. Any type of new design work that might be seen as pushing the limits of acceptable work in a historic neighborhood would be limited to the grounds of the Herron School of Art and would be temporary as well. A strong emphasis on Talbott Street will be taken into consideration; returning the street to the pedestrian. The majority of new planting would be placed as to mimic the historic nature of the site.
Concept One
Concept Two: Connect and Flow

The second concept that was created also viewed Talbott street as a gem in the neighborhood, but chose to take a looser grasp of the neighborhood as a whole. This concept also worked with connecting the adjacent sites to Talbott street at the pedestrian and visual level. One major emphasis of this concept was the activation of some vacant lots and a portion of some alleyways as pedestrian or open spaces. Connections were sought out not only along and on Talbott Street but in the alleyways and through connecting open lots.

The relationship of new work and design on the site would not relate to the historical value of the site through mimicry but through careful analysis and interpretation. Details, dates, and diaries of the current community would drive the design of the space. The importance of what happened in the past and what existed in the past is worth recognizing but its application and usefulness in the current context is questionable. The want and needs of the site and users of the site are different therefore the design would and should be different. A fine line is drawn though when placing something different next to something historical. This concept chose to walk that fine line.
Important too is Herron School of Art and its connection to the community. The community along with the school act as the base of the design of this concept, with roots deep in history.
Concept Two
Design Theories

The struggle of deciding what art forms are appropriate in a historic urban environment has lingered in the background throughout the design process of this whole project. Questions like "what form will it take" and "why that form" and "where is that form best placed" and "when should it be placed there" and "should it stay there" have been asked time and time again. These questions are valid and still will be valid long after the comprehensive project is completed. In order to make any progress, some base lines and some terminology had to be established when describing the type of art that will occur on the site.

Three basic groups were established after the concepts were created. Some overlap of groups and there entities and definitions did occur. These three groups go as follows:

Sculpture; this term does not refer only to the addition and subtraction of a form. It also refers to the addition and subtraction of space, volume and lines.

Stage; the idea that some kind of form or some kind of sculpted space can specifically be an art piece, a stage to support other art works at the same time. This idea was derived from the possible need of the
Herron School of Art and the artist that display their work during the Talbott Street Art Festival.

_Transition/ Connection_; the idea that the linear spaces that occur along the street and in the alleyways can also act as a work of art. This concept was the most challenging to define and use in the design.

A major hurdle that still trips me in the design process is where does one draw the line between something as being art in the landscape, landscape design done artfully, and landscape architecture. One might deduce that it is a matter of function; art is the least functional and landscape architecture is the most functional. Before one makes this deduction, one must define the function of the work. If the function is a park; a space to be used passively, is the park that is designed in the hopes of being art in the landscape less functional that on that is designed in the vein of landscape architecture. I don't agree. When art and landscape architecture are combined; when aesthetic and function are combined by the landscape architect, a melting or a blending of the terminology begins. One base line can be created at this point. Both artist and landscape architects work with expression of an idea. Sometimes both groups
deal with the creation of forms or spaces to evoke a thought or an emotion. Sometimes the works are studies in space and form. One constant can be made for the landscape architect though, his or her work must serve the users.

What still exists is a vagueness of when something can or cannot be classified as being art. Is art in the eye of the beholder? If the creator says what he or she created is art, must we accept it as art? Yet another base should be created at this point. The combination of art and landscape architecture as defined in this project is an expressive, work based on the context, the history of a site, with forms and spaces responding to the needs of the user as well as the context and history. The work should evoke emotions and provoke thoughts. Inherent in this definition is the juggling of the idea of space form relations. Should the space/ form be derived more from the expressive interpretation of the context and its history and less from the users functional need or visa-versa? Can both be applied equally? These questions deal with the site specifics and cannot be solved with one answer.

One answer can be made from this discussion. The idea and the drive to create art should be considered at the beginning of the design in order for the two to work together. The application of art as an afterthought is not the solution.
Design Proposals and Process

Master Plan

The project site as stated earlier is a portion of the entire Herron-Place Historic District. It is located in the southwest corner of the district and is bounded by 19th street to the north, Delaware Street to the east, 16 Th. Street to the south, and Pennsylvania to the west.

Concept number two; Connect and Flow, was chosen to be taken further in to the master planning stage. The reason this concept was chosen over the first concept was primarily due to the fact that it had more creative opportunities to engage a larger portion of the site as well as creating future connections to adjacent sites.

The design of the master plan keeps the idea of connection in the forefront of its character. The use of Talbott Street as the spine of the site is a constant stabilizing factor to the design. The partial use and design of alleyways in the site strengthens connections and adds opportunities for the user, especially at the pedestrian level. The transition/ connection category of art stated in the design theories section of the paper would occur on along Talbott Street and in the alleyways. Details of the types of forms and materi-
als that would be found in these areas will be discussed later.

The creation of the master plan spawned five sub areas in the site that provided great opportunities for gathering, expression, visual connection, play, education, and many other things. These five sections will be discussed in further detail in the following sections. They are presented in the same order as they would appear if one were to travel along Talbott Street starting at the south end of the site and continuing north.
The Master Plan

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Meander and Proportion

The first focus areas occurs adjacent to the Herron School of Art Museum building. This area is currently open lawn with concrete walks leading running east and west and north and south. A few of the older, mature trees on the site can be found in this area. The lawn area is slightly raised from Talbott Street and the sidewalk that runs on the west side of the street. At the time of this comprehensive design, there existed a large, interactive art piece that many residents referred to as "the nest".

When deciding on what factors would drive the form of the design in this space, the overriding power and importance of the museum structure could not be overlooked. There exists strong bi-lateral symmetry in the design of the structure of the building as well as in its details. The symmetry is even enforced by the older planting on the sight. The use of the golden section and its mathematical breakdown of the rectangle to the square and so on is seen in the structure as well.

This idea of proportion is seen in the creative design of the space. The ground plane with the use of
paving as well as planting mimics the break down of the rectangle by diagonals. The use of overhead wires that are in the primary colors also follow the lines of the diagonals and activate the space above the user in the site.

The use of details in the site as well as those found in the neighborhood can be seen in this area in the use of trellises that, in base form, mimics the detail patterns of the Herron Museum building. A user of the site would be able to see the relationships between details of the trellises to the museum through the similar use of materials, the repetition of the artist profiles on the bases of the trellises, and through the continuation of the primary color scheme by the use of colored fabric in the trellises.

The natural form of the meander is seen in the creation of mounded areas on the museums front lawn area. The mounding of earth creates pocket areas where students, faculty, and residents could place artwork. Portions of the meandering mound are cut, such as where the mound would cross the sidewalks. In these areas, one would be able to place flat works of art for display.

All in all, the meander and proportion part of the neighborhood acts as a stage for the communities artists, providing space and opportunity to display new ideas and creative creations.
Backyard and Proportion

The idea of proportion is continued in this focus area of the site. Similar ways of breaking up the rectangle are used here. A few examples are the use of a paving pattern, planting patterns, the colored wires above the user. The addition of a lighted water trough is used in this area. Sub surface lights would shine through glass block which would be topped off by a thin layer of water during the warm months. This detail was inspired by a similar work of Peter Walker in Tokyo, Japan.

A major piece of the backyard focus area is a frame house facing Talbott Street. The building would only be constructed of the exterior framing of the house. Typical proportions and details would be seen in the construction of the home. Trees planted near the house would be able to grow up, over, around, and in the building. This idea was adopted by a similar design done to commemorate the building that Benjamin Franklin once lived in. Same to, this structure would mirror the last, historic structure that existed on that site.

Behind the building, one would find an open area and a community garden, possibly similar to one that might have existed on the site. Details of the Talbott style would be used to "fence" in the south side of
the site. A sculptural weather station equipped with a rain gauge and a thermometer would be placed near
the garden so that its users may better irrigate and fertilize whatever they might be growing at the time.
Plaques created by the residents of the area depicting various fruits and vegetables would be placed around
the perimeter of the backyard.

The paving pattern of the site is one that is very similar if not exactly like the paving used in the
Herron- Morton Place Historic District on the streets and alleyways on the past. A hierarchy of the
amount of paving as well as pattern transition can be seen on the ground plane throughout the site. The
majority of paving would be placed at crossings and in pedestrian intensive areas.

The community space created in the Backyard and Proportion area of the site acts as a transition
between the John Herron School of Art and the neighborhood community. Playing off the comfort and
privacy of the backyard and extending that same comfort to the neighborhood as a whole was a driving
factor in the design of the space.
Backyard and Proportion
Backyard and Proportion
Backyard and Proportion

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"All is Love in Fair and War."

This focus area sought to creatively express the ideas and the irony of the fair and the Civil War. The Herron-Morton Place Historic District in its early years traded off from being the site of the Indiana State Fairgrounds to a Civil War camp, and then back to a fairground. These two events played important roles in the history of the site and its development. A site situated somewhat in the middle of the project area was chosen to be the place where their representations would take place. The space is split in half by an alley and is vacant on either side of the alley. The space designated to be the "war" area will be discussed and described first and the "fair" area will follow.

The creation of a space that displays the ideas of war and at the same time be aesthetically pleasing and user acceptable was a challenge. A base of keywords was created to describe "war": dark, heavy, mud, structure, rhythm, shadow, death, etc. These words created a base off which the design leaped.

One major component of the design is the oak posts which are placed on the site in a grid format. These installations act as a mirror, reflecting details of the past camp site. In historical writings it speaks of...
an oak palisade which surrounded the camp. These post; tall, stained, and split at the top, are meant to be a reflection of the palisades. Some of the posts have lights in them to aid in viewing at night. All posts have a bronze plate affixed to one side of it that depicts a war scene or some type or war memorabilia; such as a union soldier's patch. The lights would also aid in lighting statuary which would be placed around the site. The statuary would act as ghosts, reemerging into a new time, a new place, but laden with the memories of the past.

Yet another feature in the "war" area would be two major black fountains and three minor black fountains. The fountains represent the darkness, weight, and permanence of the memories of war. The two major fountains would be surrounded by planting and stones; representing the varied terrain that the soldiers might have experienced.

A dead tree would also appear on this site. The tree will be upheld structurally and will be the only major vegetation on the site.

The "fair" portion of the site will contrast with the "war" portion in many ways. Keywords were cre-
ated to describe "fair" as well: light, curve, show, progress, live, nature, life, etc. The change in atmosphere can be seen right after one passes through the alley space. A large live tree would be on the site in contrast to the dead one on the war side. The paths and planting would be in a curvilinear format, except for one area which would be planted in rows. This area is a reflection of fair as being a celebration of the control of nature and can be seen as both a positive and a negative.

Brightly colored posts will placed in the planting beds to symbolize the sun rays and the joy of the fair. A brightly colored covered walkway will also be placed on the site. This transition will offer shade to the users as well as an entry and exit for the site.

Running through both sites is a "time line" in the ground, parallel to the sidewalk on the south side of the site. This line will depict major events in the neighborhoods history, possibly correlating to the space in which they exists.

As a whole, the irony and the experience of the space is intriguing and acts as a remainder to residents and visitors of what events has happened in the neighborhood.
"All is Love in Fair and War"
"All is Love in Fair and War"

Comprehensive Design Project: Steven Woods Jr.
Concentric

The next area encountered as one continues north on Talbott Street is the area named Concentric. The name comes from the concentric circles that are found when one cuts through the trunk of an old tree. The rings depict the seasonal life cycle of the tree; a historical marker of the times and events that happened. Same to in the plan of the area. Concentric circles in the ground plane were used to depict the history and, more specifically, the communities of the neighborhood. At the center of the rings is a sculpture relating to the forms of the old knotty tress that once existed on the site. The combination of wood and stone will be used to create this piece. The area surrounding the sculpture will decline slightly from the center. This gives some sense of hierarchy as well as upheaval of the rugged forms in the center. The next ring would contain old cobble stones, depicting man’s influence on the land in the urban city. The next ring would contain signatures, footprints, pictures, and other mementoes of the residents that live in the area at the time of the circle’s creation. The outside ring is stone. The rings are intended to continue in twenty-five
year spans.

The site also contains a brightly colored covered walkway that is similar to the one that is in the "fair" site. The posts that hold up the cover are designed in the Talbott style, similar to those found in the backyard and proportion site.

As a whole, the site acts as a passive reminder of the passage of time and the events and people that existed in those times.
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Play and Progress

The final area that was developed for this comprehensive project is a small park space located at the north end of the site. The area at the current time is vacant, open, and has signs of use by the youth of the area. It was decided to leave this area open and to extend the space across 19th street into the vacant lot that exists on the corner. Crossing 19th street would be achieved by a continuous change in the ground plane by the use of pavers. The street is not busy so the need for an extreme design such as a overhead cross walk system was not needed. The areas to cross would be adjacent to the alley and at the corner of Talbott and 19th street. This insures that cars would be on the look out for both cars and pedestrians entering the street.

One goal of this area was to take advantage of the current youth use of the space and create a learning opportunity for them along with all the neighborhood. The Herron-Morton Place Historic Neighborhood has in its records a listing of trees that are native to the area as well as historically significant to the neighborhood. The trees, numbering twelve in all, would be represented creatively through the creation of a "grove of trees" at the south east corner of the site. These vertical sculptures represent each tree by displaying the leaf pattern of each tree, relative height, relative width, etc. The vertical elements would be made
from thin steel, a thicker steel, bronze, and wood. The top of the "trees" would undulate as if they were being swayed by the passing wind. These elements would serve as a historical reminder of the vegetation of the area, a learning tool to youth and adults, and a aesthetic, simple response to an open space.

Additional planting will be placed in the northeast corner of the site; along with a retaining wall that serves as a canvas for spontaneous art work and graffiti by the neighborhood.
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Conclusion

The creation of a connected environment which enhances the thoughts and lives of its inhabitants was the outcome of the comprehensive project. The five spaces were intended to be highlights in a continuous stream of experiences. Working from a strong base which is the Herron-Morton Place Historic District, the combination of function and aesthetic has been achieved.

There are issues and circumstances that still exist and will always exist when dealing with the combination of art and landscape architecture. The whole idea of conveying a message in an aesthetically pleasing way while at the same time responding the real, important, pivotal needs of the user is one that will continue to challenge both artist and landscape architects.

While this project addressed some real issues and began to touch on the relationship between the contemporary and the historic, the actual development of a project of this type would include large amounts of community contributions throughout the whole design process. The circumstances and constraints of the scholastic comprehensive design project limits the amount of community contribution that can take place.
Yet another optimum would be the inclusion of actual artists in the design process. I wore many hats in this comprehensive project; hats that would better fit their actual owners.

As the urban community moves further and further away from the natural world and continues to create its own "urban nature", the need of expression continues to be a constant. As people struggle to find escape from the shackles of urbanity that hold them down, the use of the creative key can be used to unlock them and set them free to create in those tight, lost, dark spaces of the city; recalling on the past, celebrating the present, and building a base for the future.

Landscape architects should be challenged to deal with the seemingly lost environment of the urban neighborhoods. Artist should be challenged to take the expression out of the pungent studios and into the damp alley ways outside. Both creative characters should be challenged to come together and combine in a cohesive, functional manner; driven by experiences and fueled by the community.
Bibliography


