Goodale Park Design Project
Columbus, Ohio

Final Project
for the degree of
Master of Landscape Architecture
in the Graduate School of The Ohio State University

by
Janice Gustaferro
March, 1991

Master's Examination Committee: Approved by:

James E. Hiss, Chairman
Department of Landscape Architecture

Lawrence W. Walquist, Jr.
Department of Landscape Architecture

T. Davis Sydnor
Department of Horticulture
To my family
Abstract

For my final project, I chose to design a new master plan and details for Goodale Park, one of the oldest city parks in Columbus. The design is based on conclusions drawn from researching topics related to park design and from an analysis of the site. In addition, the design reflects an underlying concept. I plan to present the design to members of the Friends of Goodale Park and the Department of Recreation and Parks, in the hope that it might be of some benefit to them.
Acknowledgements

First of all, I would like to thank the members of my committee for their advice and encouragement throughout the project. They made this project much more enjoyable and worthwhile than I had expected it could be. I would also like to thank Lisa Fiore from the City of Columbus Department of Recreation and Parks, Malcolm Cochran from the Department of Art at Ohio State, and the members of the Friends of Goodale Park for the valuable information and opinions they provided. And I would like to thank my family and friends for all of their help and support.
# Table of Contents

Chapter 1  
Introduction  

Chapter 2  
Site Inventory and Analysis  

Chapter 3  
Review of Related Topics  

Chapter 4  
Summary: Goal, Objectives, Criteria, Program  

Chapter 5  
Design Concepts  

Chapter 6  
Functional Diagram and Sketches  

Chapter 7  
Master Plan, Details, Sections  

Chapter 8  
Concluding Comments  

Bibliography  

Appendix
Chapter 1

Introduction

Project Goal

Landscape Architecture is a very broad design profession, with projects ranging from large scale land planning to more detailed designs for smaller pieces of property. After working on projects at both ends of the spectrum earlier in the graduate program, I believe that I would prefer to work on smaller scale projects. This final project provided an opportunity to learn, in an academic setting, more about designing smaller spaces. Although I hope the results of this project will be useful to others, my primary goal was to explore, experiment, and learn, and to produce a quality design. In particular, my intent was to emphasize the development of appropriate and interesting concepts as a basis for the design and to produce a final design which truly incorporates the chosen concept.

Method

This final project follows the general design process I was exposed to in graduate school. One change from the usual class project, however, was the opportunity to choose the specific project. There was also more time to select, based on an initial site analysis, the topics relevant to the specific project as well as to research them. After this
assimilation of information and ideas and the completion of a more thorough site analysis, conclusions for the design were drawn regarding a goal for the design, a set of objectives, related design criteria, and a program. Concepts for an overall plan for the design were then developed and reviewed. The concept used for the design resulted from a combination of two of the original concepts. A master plan was then developed, along with details of three areas of the plan.

Project selection and justification

The design of a public park within the city was selected for this project for three reasons. First of all, providing attractive outdoor spaces open to everyone just seems like an appropriate thing to do. Secondly, the leisure and recreation orientation of parks is appealing. And finally, due to their easy accessibility, parks that are located within the city seem to offer the chance to actually improve the quality of life for people who live and work there.

Goodale Park was selected for this project due to its central location, long history, resources, and the public interest in it. In addition to these positive factors, there are some negative aspects, such as I-670 to the south, the neglected and deteriorated look to parts of the park, and the lack of an overall unity in its design. In short, this park presents a challenging mix of opportunities and constraints. The Department of Recreation and Parks and members of a
community group called the Friends of Goodale Park have been working to improve the park. With the interest in this area and this park and with its needs, the design of a new master plan for Goodale Park seems to be a worthwhile venture at this time. It is hoped that the plans resulting from this project might be used to guide future decisions regarding the design of Goodale Park. The specific opportunities and constraints related to the park will be discussed in more detail in the following chapter.
Chapter 2

Site Inventory and Analysis

This chapter covers the significant features of the park and its surroundings in terms of what conditions exist and how they could be improved or enhanced with a new design. Drawings which help to illustrate the points covered in the text are located at the end of this chapter. Slides showing views and the character of the park are located in the Appendix.

One of the most significant features of Goodale Park is its location. Goodale Park is on a 32.7 acre site located approximately one mile north of downtown Columbus, as shown in the locator map at the end of this chapter. A variety of land uses surround the park. Please refer to the aerial photo and the park area inventory and analysis drawing. Residential areas are located to the north and west, with many well preserved Victorian Village homes lending a pleasant character to the area. Further to the west are newer apartment buildings, including two high rise buildings for the elderly. A shopping area with a supermarket is located one block west of the park. Residential and retail development is planned for the vacant lot immediately to the east of the park. One block east of the park is the Short North Art Gallery district which includes restaurants and galleries. Italian Village is located
to the northeast of the park. A beautiful new cathedral was recently built to the southeast of the park. I-670 runs south of the park. This stretch of highway is planned to be rebuilt in five years. The North Market is located south of I-670 on the east. Plans have been made to enlarge the market and convert neighboring buildings and space to a residential, retail, and office area. West of the North Market is an industrial area. Currently the noise and views to the south and southwest of the park have a negative impact on the park. A convention center is to be built along High Street south and east of the new cathedral. It will connect with the Ohio Center to the south. Downtown Columbus is only about a mile south of Goodale Park. People frequently walk through the park on their way to and from work.

With this mix of land uses nearby, the park should serve the needs of many people: neighborhood residents, both families and individuals of all ages; people who work in the area; and people who shop or visit in the area. The planned new developments will add more potential users for the park, particularly if a connection is made along the streetscapes. New plans for the park should be designed to encourage more use at more times of the day. Also, improved visual screening and noise control should be strongly suggested with regard to the redesign of the section of I-670 south of the park. However, it will
probably still be necessary to address this problem within the park, as well, through the use of screening.

Along with its location, another important aspect of Goodale Park is its history. The land for the park was given to the people of the city of Columbus by Dr. Lincoln Goodale in 1851. Born in Massachusetts, Dr. Goodale (1782-1868) was one of the early settlers in Ohio, arriving in Marietta in 1788. He moved to Columbus in the early 1800's. Dr. Goodale was a physician and businessman who accumulated a large fortune in business and was known for his generosity. In 1851 he donated the land for Goodale Park to be "forever kept and preserved, as a public park, or pleasure ground, for the free and common use of the inhabitants of said City of Columbus". (original deed, 1851)

In addition to this stipulation that the land remain as a public park, Dr. Goodale requested that no trees on the property be cut down "except with a view to the improvement and adornment of said grounds". (original deed, 1851) At the time of its donation, the land was a forest of beech, oak, and maple trees. In 1852, a fence around the perimeter of the park was added, as requested by Dr. Goodale, and the underbrush was cleared. In these early days the park was a retreat that seemed "very much like the country" and was described as a "fine and gently undulating enclosure, where the wild flowers throng in bright groups through the summer months, and where
green mosses deck every unsightly root, and stone and decaying tree". (Centennial brochure, 1951, pp. 15, 25)

This idyllic sounding situation did not last. During the Civil War, the park was turned into Camp Jackson, a rendezvous point and training ground for central Ohio troops, causing damage to the trees and grounds. (Centennial brochure, 1951)

Later, in 1872, carriage paths were laid out and by 1875 a small lake was constructed in the northeast part of the park. A larger lake was built along the west side of the park in 1891. Over the years a variety of facilities have been part of the park, from a wild animal exhibit to croquet and roller skating to tennis and basketball. Please refer to the park inventory and analysis map for current facilities. Dr. Goodale did not specify the exact means for creating a pleasure ground, such as whether to include croquet or tennis or any other specific facilities, but he did request that the park be for the people of the city and that trees and related wildlife remain an important element of the site. The original intent of Dr. Goodale's donation is the most important aspect of the park's history and should form the basis of any future design changes.

It is said that at one time Goodale Park contained at least one of every species of tree indigenous to Ohio. The park still has a large variety of trees and they are certainly an asset. A list showing the diversity of tree species in Goodale Park is located in the Appendix. However, many of
the trees are in need of pruning and a few should be removed. More than 200 young trees have been planted in recent years and are small enough to be moved if required by a new design. Although there are a few shrubs and flower beds at the edges of the park, the rest of the vegetation consists mostly of grassy areas.

The topography is fairly flat, but it does fall generally away from the east to the southwest and has an interesting depression along the north side in addition to the small lake in the northeast. There is enough of an elevation change from east to west to cause the park to appear smaller than its actual size when viewed from either side. This could aid in the creation of smaller separate spaces and in adding interest to walks through the park.

The major pathway used to walk through the park runs between the northwest and the southeast corners. Due to this, these two corners should be major gateways. There are two vehicle entrances for a road in the park, one along the southeast and one at the east. Part of the roadway services the building and the Recreation and Parks maintenance area. The other part, closer to the entrances, is used more as a parking area. There is also a parking lot with a short access road on the west side of the park. Parallel and angle parking is allowed around much of the perimeter of the park. Although a service road for the central building will probably be necessary, vehicle traffic other than necessary services should be removed from the
park in order to make it a more pleasant place to be. More seating within the park also needs to be provided. It seems a shame that so many people drive to this park only to eat lunch there in their cars.

Today there are two major characters within the park: one of a more family and neighborhood oriented nature along the north and west and the other more transient along the south and east. The north and west part of the park has a generally better kept and more comfortable appearance than the south and east part. In the midst of these two segments of the park, a family rents out half of the centrally located building to live in, while the Columbus Recreation and Parks Department stores equipment in and near the other half of the building. However, the Recreation and Parks Department does plan to move their equipment when other space becomes available. This should be strongly encouraged. The building should also be opened up for use by the public. Facilities such as a kitchen, restrooms, and meeting space could add to the options for use of the park.

As alluded to earlier, visual screening of the area to the south and southwest of the park is needed. This is also true of the view facing Poplar Street to the east and the high rise apartment buildings to the west. However, views of the city skyline to the southeast should be preserved, where possible. The new cathedral to the southeast is also worth seeing. Another church that adds to the quality of
off site views is located north of the park. The restored Victorian Village buildings along the west and north of the park and the stretch of Park Street in front of the United Commercial Travelers building to the east offer pleasant off site views. It is planned that new development in the lot on Park Street will be in keeping with the Victorian Village character, and if so, will be a visual asset. The views into the park, particularly at the entrances, need to be considered. The views into the park along the north are inviting, but most of the others are not very attractive.

There is community interest in the park. Some citizens who live nearby have organized the Friends of Goodale Park, a group which has raised money and worked to improve the park, including planting trees and purchasing a Victorian style gazebo. And the Short North Arts Promoters are planning to raise money to commission outdoor sculpture which they hope to display in the park. A new master plan could help to unify and focus improvement efforts.

Based on the site inventory and analysis discussed above, the following design goal was developed for a new master plan:

The land for Goodale Park was donated on the condition that it would be forever used as a park and pleasure resort by the people of Columbus. The goal of this design will be to allow Goodale Park to meet this original intention better than it does today by making the park a more enjoyable retreat for more of the people who live, work, shop, and visit nearby.
The following chapter will summarize the ideas and information related to the project which were used, along with the site analysis, to develop objectives, design criteria, and a program for this design project.
GOODALE PARK:
-large (32.7 acres) open spaces in the midst of differing urban land uses—residential, retail, convention, industry, highway.
-The park should serve the different needs of the variety of users, preserving neighborhood park needs while adding more passive-recreation options.

NEW DEVELOPMENT:
-land owned by United Commercial Travelers (located adjacent to the south)
-planned to be retail/restaurants toward High Street, residential toward Park, with parking out of view
-Victorian Village Commission must review proposals for development.

-This development should be an asset to the park, providing better off-site views and more people to use and observe the park—adding to security.

1-670:
-Currently sub-standard will be rebuilt in mid to late 90's; don't know yet how it will look—open to suggestions.
-Suggest noise and air pollution protection and visual screening.

NORTH MARKET:
-Redevelopment is planned for this area of historic commercial buildings.
-Specializing in design, advertising, marketing firms, with residential apartments; in addition, expansion of the market is proposed.
-Buildings along Park Street will relate to the street.

NEW CONVENTION CENTER:
-to open 6/92
-parking or hotel at north end
-one of 2 main entrances will be from Columbus Ave.
-Older park site along High Street
-the promenade is advertising the proximity to art galleries and the North Market.

-This development should add more users for the park, especially if the streetcape along the access routes is improved.
Chapter 3

Review of Related Topics

In addition to the normal site analysis, there was the chance, as mentioned earlier, to investigate topics related to the specific type of project. The additional insight gained from this effort should help in deciding on valid objectives, design criteria, and program elements which in turn should help create a better design. The topics considered to be relevant to this project are: nature in the city, art in the park, public open space design, and renovation of historic sites. A summary of information and suggestions which were determined to be useful will be presented for each of these topics. Conclusions drawn from this information and from the site analysis, in the form of objectives for the project and design criteria, will also be included in this chapter.

- nature in the city -

In 1851, Dr. Goodale saw the need for a retreat from the city. He lived at a time when people were moving from an existence quite close to the land to one which was becoming more automated and separated from the land. Today, only about 150 years later, we have reached the point where it is possible for people to go from their homes in one city to meetings in another city hundreds of miles away and return to their houses days later without ever
having been outside. When we think about how much change has taken place in the last century and a half compared with the thousands of years that people have been living on earth and consider how slowly evolutionary processes generally progress, it is not surprising that we still need contact with the world of plants, animals, the earth, and the open air. Charles Lewis points out that:

The juxtaposition of our ancient biological selves with contemporary settings creates a conflict which is increasingly becoming the concern of environmentalists and psychologists ... Perhaps to some degree the stress of urban life is intensified by conflict between our two worlds, (and by the inadequacy of the built environment to sustain those parts of our biology and psychology which were shaped by experience in primitive natural environments) (Lewis, 1979, p. 330)

Thinking about our own experiences, it is easy to remember the calming or inspiring power that the outdoor environment can have. It is sometimes even possible to distinguish a difference between people whose lives are centered more on the world of nature and people who are more involved in the urban world. Often the concerns of the urban world center too much on today or the very near future, making it difficult to put things in their proper perspective. Charles Lewis suggests that contact with plants can help people, allowing us to see the world differently.
(Plants) display rhythms that are different from those of the man-built environment. Their growth is steady and progressive, not erratic and bizarre ... Plants take away some of the anxiety and tension of the immediate Now by showing us that there are long enduring patterns in life. (Lewis, 1979, p.334)

Located in the midst of an urban environment, Goodale Park has the opportunity to be of great help by providing a place for people to be with plants and other elements of nature every day. Even in the residential areas, there is little or no yard space. And for those who are just in the area during the day, the chance to walk through or sit in the park for a while would be a benefit. Many people do use the park, but it could serve many more. Some of the members of the Friends of Goodale Park have said they would like to see the park as a green oasis. The park needs to be made more inviting and to provide a richer experience. One way to accomplish this is through the use of a variety of plant material in different settings, to let us see the changes of nature, to attract wildlife, and to make outdoor spaces more comfortable. This discussion brings us to the first objective for the design and its related design criteria.

Objective #1
Provide natural elements in open space within the city to help restore a sense of perspective to people in their urban-oriented lives.

Design Criteria:
- Provide opportunities to see and experience the change of seasons and passage of time.
- Provide opportunities to see/touch/smell/hear a variety of plants and associated wildlife.
- Demonstrate the functional benefits of plants by using them to screen, filter, or enframe views, define spaces, and reduce noise pollution.

- art in the park-

In addition to elements of nature, art should play a role in Goodale Park for several reasons. To begin with, there is the influence of the Victorians, both in the existing neighboring Victorian Village and in the park's early design. The Victorians believed that parks or gardens should be works of art. (Chadwick, 1966) And today, as pointed out earlier, the park borders the Short North Art Gallery district. Although they may prefer styles different from those of the Victorian era, the arts promoters from this district are also interested in public art in the park.

In the following statement, Mark Francis writes of the benefits of art in our lives, regardless of the times or the place.

Public spaces incorporating art not only provide an aesthetic backdrop, but can teach citizens about remembered events and serve as markers of our collective history. (Francis, 1988, p. 58)

Also, even if the meaning of a particular piece is unclear, it can cause people to think and learn more about themselves or about the thoughts of others by discussing the piece; or it may just create a positive emotional response.
Malcolm Cochran, an artist and professor in the Department of Art at Ohio State, recommends identifying sites in the park for site specific art. He also suggests that ordinary park features, such as gateways, play areas, and paving could be made into works of art.

The points covered in the preceding discussion concerning the need for and the appropriateness of art in Goodale Park, and the ways to incorporate art, formed the basis for the second objective and its related design criteria.

Objective #2
Since the park is located very much in the city, some blending of nature and culture is appropriate. In addition to elements of nature, provide for art in the park.

Design Criteria:
- Provide the opportunity to see and experience art, especially visual, dramatic, and musical forms.
- Allow the necessary architectural features of the park to be works of art.
- Identify locations for site specific art, if feasible.

- public open space design -

A number of recommendations have been made regarding the design of public open spaces, including parks. Although a park is usually seen as a retreat, it has been suggested that urban parks in some way weave in with the city and its life. (Chadwick, 1966) The importance of providing for a variety of uses and users is stressed by many people. Mark Francis makes the following statement:
Democratic, truly public spaces are those that have shared meaning, invite access for all, encourage use and participation, and are well cared for by their users. Truly public spaces fill the needs of many different kinds of people, provide opportunities for discovery and challenge, and actively encourage user manipulation, appropriation and transformation. (Francis, 1988, p. 57)

He also writes that "public landscapes should be meeting grounds for groups of various ages and backgrounds". (Francis, 1988, p. 57) This is in agreement with Frederick Law Olmsted's belief from over a century ago that a park should be a meeting place. (Chadwick, 1966) More specifically, Henry Arnold writes that the goal of urban parks is to "provide a sense of release from the pressures of daily life, outside, in contact with natural elements, in a social rather than isolated context". (Arnold, 1980)

According to Albert Rutledge, people watching is the #1 national sport. People want to see and be seen. "The park is a theatre and each activity area a potential stage." Places should be provided to view the activities, in and out of the park, at different distances from them. (Rutledge, 1981, p. 19)

These spaces in the park should be of different sizes, as Whitaker and Browne point out:

"It is worth remembering in the design of parks that places of varying size must be provided: from the small intimate sitting places surrounded by planting, to the large open
playing spaces, with all sizes and uses in between." (Whitaker and Browne, 1973)

Albert Rutledge writes that "differentiated space not only responds to territorial tendencies, but appeals to privacy needs as well". (Rutledge, 1981, p. 125)

Children also need a variety of options. Current literature on children's play facilities suggests that they should include a variety of spaces, opportunities for graded challenges, multiple intersecting pathways, and retreat space. Certain elements seem to be of special interest to children. Alvin Lukashok and Kevin Lynch found that some characteristics of play spaces that left lasting positive impressions from childhood were spaciousness, lawns, trees, hills, water, color, and opportunities to dig and manipulate the environment. (Lukashok and Lynch, 1956)

Adults also like the opportunity to manipulate their environment. Mark Francis suggests that simple movable elements, such as chairs and tables, be used to "enable individuals and groups to create their own spaces." (Francis, 1988, p. 58) He also writes that "objects people discover as they use a space make public spaces more meaningful." (Francis, 1988, p. 58) When faced with redesigning an existing park, Albert Rutledge cautions that one should "never take something away without offering something in return." (Rutledge, 1981, p. 98)
The information on public open spaces presented above brings us to the third objective and its related design criteria.

Objective #3
Provide for a range of recreational opportunities to accommodate many users.

Design Criteria:
- Link park spaces to the surrounding city uses, where appropriate.
- Provide a range of settings, from quiet to more active.
- Combine active recreation opportunities with passive ones, where appropriate, such as passive viewing of activities.

Providing for a variety of activities for people at different times of the day can also help to make the park a safer place to be. Whitaker and Browne point out that "the popular use of parks is the best way of policing them". (Whitaker and Browne, 1973, p.132) For security reasons, Oscar Newman recommends long thin parks which allow easy observation of internal activities from the surroundings. (Newman, 1972) Although Goodale Park is square in shape, major access routes that divide the park into smaller pieces and major activity areas spread over the site could allow for easy observation of activities within the park.

Even more fundamental than trying to make the park an interesting and safe place to be is the need for a pleasant space free of debris and clutter. A well kept and
cared for appearance in the park would help to make people feel comfortable there. In addition to maintaining what already exists, Albert Rutledge suggests that "if you want something to be used for a particular purpose, cue that purpose as clearly as you can" (Rutledge, 1981, p. 93) in order to prevent misuse and the need for extra maintenance.

These issues related to making the user comfortable in the park are addressed in the fourth objective and its related design criteria.

Objective #4
Design for the park to be a place where people will feel comfortable, safe, and secure.

Design Criteria:
- Design for security with open, easily visible and accessible areas.
- Provide seating space and pedestrian circulation throughout the park.
- Design for low maintenance in order to increase the likelihood of keeping the park well maintained.
- Repair/replace/remove deterioriated or unnecessary park elements and facilities.
- Reduce the noise and visual clutter.

Whitaker and Browne make some suggestions for creating an appealing atmosphere in parks. For example, "a sense of magic and mystery is needed - the park must not reveal all its secrets at once or it will be a bore." (Whitaker and Browne, 1973, p. 38) They also point out that "a winding path through undulating landscape immediately
suggests a more leisurely contemplative feeling in contrast to the directional utilitarian pavements of the town outside." (Whitaker and Browne, 1973, p. 42) Also, "in parks which are intended for leisure and contemplation, details of design such as contrast of texture are especially important because there is time to appreciate them." (Whitaker and Browne, 1973)

Even though the area around Goodale Park is being renovated and there is volunteer work done for the park, some parts look sad and neglected. Quoting Paul Freidberg, Albert Rutledge writes that a community with low morale "needs a facility that is better than elsewhere, unique, a place of distinction". (Rutledge, 1981, p. 55) It is worthwhile, then, to work to make Goodale Park a special place.

- renovation of historic sites -

As mentioned earlier, Goodale Park has had a long history. It has changed in appearance over the years to accommodate the demands of the times. Although it is valuable to incorporate elements of the history of a site into its design, care must be taken to avoid trying to re-create it as it was in the past when conditions were different. Catherine Howett reminds us that,

"With intentions enlightened to whatever degree, we must deliberately manipulate and determine the form of historic works, and almost always force them to accommodate new demands. ... This reality makes every landscape
restoration a kind of "adaptive reuse" whether we like it or not." (Howett, 1987, p. 54)

We need to consider the fundamental aspects of a place's history, and not simply outfit it in "historical costumes". An article in "The Canadian Architect" states that

"the notion that a historic street or square deserves nothing but a caricature of a past (it may not even be its own past or a specific past, but rather a generic turn-of-the-century past) renders the past trivial. It renounces history as an active and ongoing production and denies the task of design to interpret ourselves and the ever-changing world in which we live." (The Canadian Architect, 1988, p. 29)

The design of Goodale Park deserves careful thought to bring together elements of its past with the conditions of today while providing for a variety of uses. The final result should be one unified plan for an interesting and pleasant place to be. This brings us to the final objective and its related design criteria.

Objective #5
Add unity to the park within its borders; and unify the area by linking the park with its surroundings.

Design Criteria:
- Organize the various types of use areas to fit together and with the circulation, both functionally and aesthetically.
- Unify the planting and architectural features, and use them to add emphasis to the overall plan.
The next chapter re-states the goal of the design and contains a summary of the objectives and design criteria. A list of the program elements which should help in achieving the objectives of the design is also included.
Chapter 4

Summary: Goal, Objectives, Design Criteria, and Program Elements

Goal
The land for Goodale Park was donated on the condition that it would be forever used as a park and pleasure resort by the people of Columbus. The goal of this design will be to allow Goodale Park to meet this original intention better than it does today by making the park a more enjoyable retreat for more of the people who live, work, shop and visit nearby.

Objective #1
Provide natural elements in open space within the city to help restore a sense of perspective to people in their urban-oriented lives.

Design Criteria:
- Provide opportunities to see and experience the change of seasons and passage of time.
- Provide opportunities to see/touch/smell/hear a variety of plants and associated wildlife.
- Demonstrate the functional benefits of plants by using them to screen, filter, or enframe views, define spaces, and reduce noise pollution.

Objective #2
Since the park is located very much in the city, some blending of nature and culture is appropriate. In addition to elements of nature, provide for art in the park.
Design Criteria:
- Provide the opportunity to see and experience art, especially visual, dramatic, and musical forms.
- Allow the necessary architectural features of the park to be works of art.
- Identify locations for site specific art, if feasible.

Objective #3
Provide for a range of recreational opportunities to accommodate many users.

Design Criteria:
- Link park spaces to the surrounding city uses, where appropriate.
- Provide a range of settings, from quiet to more active.
- Combine active recreation opportunities with passive ones, where appropriate, such as passive viewing of activities.

Objective #4
Design for the park to be a place where people will feel comfortable, safe, and secure.

Design Criteria:
- Design for security with open, easily visible and accessible areas.
- Provide seating space and pedestrian circulation throughout the park.
- Design for low maintenance in order to increase the likelihood of keeping the park well maintained.
- Repair/replace/remove deteriorated or unnecessary park elements and facilities.
- Reduce the noise and visual clutter.

Objective #5
Add unity to the park within its borders; and unify the area by linking the park with its surroundings.
Design Criteria:
- Organize the various types of use areas to fit together and with the circulation, both functionally and aesthetically.
- Unify the planting and architectural features, and use them to add emphasis to the overall plan.

The following program elements should be provided to help achieve the design objectives:

additional planting, where needed
preservation of existing healthy, mature trees
possible relocation of younger trees
circulation to accommodate:
  walking - both for leisure and for travel
  jogging
  children's vehicles
  service, where necessary
seating:
  in sun, shade, for picnicking, watching activities,
  talking, reading, listening to concerts, watching
  performances
  lawn space
play opportunities:
  tot lot
  tennis
  basketball
  volleyball
  informal field games
indoor space:
  open up building to public for exhibits, meetings
  include restrooms, food

gazebo
water feature
art in the park
lighting
noise barriers - mounding and/or planting
visual screening - complete or filtered
  re-orient visual emphasis where complete screening would present a security hazard
Chapter 5

Design Concepts

Design concepts give a basis of meaning to the final design solution. There can be one or more layers of meaning within a concept that can then be understood or felt in the actual created space. The concept can provide reasons for the types and moods of the created spaces, their placement and forms, the colors, and the details of plantings and furnishings. If it were possible to have two identical sites with identical conditions, objectives, and even programs, they would still be recognizably different places if they were designed with separate concepts in mind. These initial concepts usually have inherent connections to the site, the project, the client and the designer's thoughts.

Several design concepts were developed for this Goodale Park project. They relate to different times in the history of the park and to themes from nature and ways in which it impacts or connects with people. Each one has a different focus and will be described separately. An illustration of each of these concepts follows its written description.

Concept 1

The first design concept is related to Goodale Park's origins as a forest. To someone who lives in the city, there
is something almost magical sounding about a forest. The image described earlier, in Chapter 2, of wildflowers and mosses and trees sounds appealing and would be refreshing in the midst of our city. The intricate networks and diversity of the forest relates well to the details of Victorian Village and are a pleasant contrast to the starkness of the roadways and even some of the buildings to the south of the park. There is also a sense of strength and endurance in a forest. It seems as though we, as individuals in an urban society, could each learn something from more contact with and understanding of the elements of the forest and their interaction. This concept has an inward looking focus with regard to looking into the site and into ourselves.

The settings for the activities to take place in the park would have a self sufficient or rustic kind of atmosphere with as little of a manufactured look to the facilities as possible. For example, play areas would use less of the manufactured structures, concentrating instead on trees to climb in and swing from, and sand and earth to play in, and different forms of wildlife to investigate.

For security reasons and due to the importance of providing a variety of settings to accommodate a diverse group of people, the entire park would not be turned into one deep, dark forest. The edges of the park, much like woodland edges, would be active transition spaces with locations for food and some of the active recreation
elements of the program. There would also be sheltered seating places to observe the activities along this edge. The tree canopy would be lower here, as at a woodland edge, but would increase in height closer to the center of the park. This area, ringing the center, would have taller trees and a shaded character with places to walk and sit. Near the center of the park, the tree canopy would be low again. There would be an open area in the center of the park, like a clearing in the forest. This open center, which includes the building, would serve as a central gathering space, a special destination within the park.

The existing building could include nature oriented exhibits and education programs. Although this kind of program exists in other metro parks, Goodale Park's accessible location could allow people living and working in an urban setting to experience and observe aspects of nature on a frequent or even daily basis.

In addition to forest related aspects of the design such as edges and differing canopy heights, the ground plane could also take on a bit of the quality of the original forest floor with its fallen beech, oak, and maple leaves by using the leaf forms for park elements. For example, the central clearing space could be in the shape of an oak leaf. Oak, which in addition to being one of the trees of the forest on this site, also relates to education and knowledge which could be the focus of the activities in the building. A jogging or walking trail around the edge of the park could
roughly follow the outline of a maple leaf. The pond or pool could be in the form of a fallen beech leaf. The main diagonal pathway through the park could trace the central vein and petiole of the leaf and other pathways could be like other leaf veins. A plaza could be located at the spot where these 'veins' meet and where Dr. Goodale's monument is located.

With the predominant materials being plants, wood, and stone, the colors for this concept would follow the colors of the seasons. For the most part, the existing built facilities would not have to be moved to accommodate this concept. Some of the essential qualities that a space designed with this concept should have would be diversity and interconnections, and a sense of strength and self sufficiency.
CONCEPT 1

wood, stone, lots of plants - trees, wildflowers, vines on any fences - seasonal colors. Different heights - taller trees in shade, interior, lower canopy at edges.

activity areas at woodland edge, also sheltered seating - recreation paths along leaf edge, transportation along veins - clearing in center, gathering spot - smaller ones along woodland edge.

natural, rustic - including play areas, equipment, trees, sand, earth, plants.

origins

this land was once a beech, oak, maple forest. "back to its origins" different niches, zones for different activities looking inward.
Concept 2

When Dr. Goodale gave land for a park, it was in recognition of the need for people to get away to a retreat. Goodale Park was a place set aside, fenced off even, from the city. The second concept is related to the idea of leaving the city, and all of its many worries, behind and stepping into a separate world where the sky is emphasized. The sky offers the chance to escape from the world, either from the point of view one has from the air looking down or on the ground looking up. Looking down on land from the air can make a person feel quite separate from the world, a removed spectator to all the activity below. Looking up at the sky, with its vastness, gives one a sense of freedom and infinite possibilities.

With this concept, entering the park could be like stepping onto a cloud, entering a separate, light and airy place with an upward looking orientation. Often, in our day to day activities, particularly in a crowded part of the city, the inclination is to look around at street level, but not up at the sky. Using this concept, the design of the park would encourage people to look upward, see that vast space, and have a sense of limitless possibilities.

The major gateways to the park would be the transition from the city to this separate world. The gateways could be shaped like the Chinese moon gates or might have more of a cloud shape, maybe even that of the
Indian cloud symbol. There could be mosaics on the ground at these gateways that represent views from the air in this country. For example, at the eastern gate the views might be of a city since the east coast of the United States has so many urban areas. The southeast gate view might be one of coastline and ocean as one would see in Florida. To the west are farm fields and mountains and to the northwest there are lakes and pine trees which could be shown at their respective gateways. This could add to the feeling of stepping away from our normal plane of activity and up into a different plane of experience.

Once inside the park, there would be an emphasis on the clouds and sun during the day and on the stars and moon at night. There could be a cloud-like pool with misty, rounded fountains, giving it a more three dimensional shape. The trees could be grouped in informal clusters representing the soft shapes of clouds. Groups of trellises, pergolas, and trees could be arranged to provide interesting patterns, encouraging people to look up and through to the sky. The shadow patterns would highlight the effects of the sun. These groupings of structures could be in the form of clouds, surrounding activity areas with shaded places to view the activities. Sunny paths and gardens could also be designed in forms representing sun rays. These could include a sundial and pools to reflect the sky above.

The building would be opened up with skylights, more windows, and maybe a greenhouse. The space around
it could serve as a central gathering space, active both day and evening. It could be lit up at night with a glowing kind of light to represent the moon. Small white lights strung in the trees and overhead structures would appear like stars overhead when lit at night.

Furnishings and materials would be soft and flexible whenever possible. Some of the plant material could have weeping, flowing forms. Clouds of blooms would add to the atmosphere. Areas representing the sun would have warm, bright colors. Those representing the clouds would have white and light pale colors along with cool greens. Planting, structures, and works of art should lead the eye upward whenever possible. With this concept, the park should have qualities of freedom, spaciousness, and a sense of awe for the vastness of the sky.
CONCEPT 2

Soft, flexible furniture
Soft pavings
Some weeping plants
Clouds of blooms

'Sun ray' paths
Warm, bright colors along sun ray paths
White & light, pale colors in cloud areas
Cool green along edges

Activity areas within 'clouds'

Gardens within 'sun rays'

Clouds of trees:
Informal, unlike the cloud outline shapes
Cloud pool:
Misty, rounded fountains within to give a more 3-D shape
Steps to sit on near water
Moon-center
Formal gathering area
Lit at night
Small white lights at night in overhead structures - stars

Gateway:
Moon gates (cloud shaped?)

On pavement at gates:
Indian cloud symbol
Mosaics of ground below as if really just stepped onto a cloud & looked down

E: City
SE: Beach, ocean
N: Farmfields
NW: Pine trees & lakes

Recent history

Set aside as a place separated from the city
Sky, "stepping onto a cloud"
Stepping into another world - light/airy
Clouds/sun during day
Stars/moon at night
Looking upward
Concept 3

The third design concept is related to Goodale Park's current surrounding land uses. There are four major ones: the residential area to the north and west, the gallery district to the east, the downtown area to the southeast, and the highway to the south and southwest. This concept is based, in part, on elements of the ancient Persian gardens which were often squares divided into four parts with a special garden area located in the center. Goodale Park is shaped roughly in a square and has four bordering land uses which could be represented in each of the four corners of the square.

Adding another layer of meaning, each of the four corners could be dedicated to one of the four elements: air, water, fire, and earth. There is a fairly strong match between these and the four adjoining land uses. The northwest section with its adjacent residential areas, open character, and pleasant views could relate to the open air. The northeast section, historically the location of the pond, seems to be a good choice for a water theme. Also, water related images, such as springs, tides, and flowing ideas, are frequently associated with creativity. The southeast section, close to the city, with its industry and required energy resources, relates to fire. The highway along the south and southwest, made by cutting and filling the earth, was also built to traverse the earth. So there is a relationship between earth and this section. This concept
looks outward and makes connections with the surrounding land uses.

The building would be the central focus, with transition areas surrounding it that relate to their adjacent sections of the park. To the northwest of the building, there could be an open, spacious veranda with wicker or canvas chairs and swings facing out to view the sky, park, and neighborhood beyond. To the northeast of the building, there could be a beach-like space that could have a terrace with a pebbled or sandy surface and cafe tables with umbrellas. The water's edge could be symbolized with flowing arrangements of plants. The southeast space could be a performance area with a stage and amphitheatre, relating to the energy and life of the city. The southwest transition area might relate to what the edge of the earth was thought to look like, with different levels and cascades of falling water.

There would also be transition spaces between the four main sections of the park. Each of these spaces would represent a blending of the elements related to the sections on either side. For example, between the air and water parts, there could be misty or bubbling fountains. Between water and fire there could be lighted fountains. Granite boulders or maybe volcanic rocks could be placed between the fire and earth sections. And a ridge of mounded earth with grasses on top that move in the wind could be found between the earth and air sections.
Within the air related section itself, the space would be mostly open with some scattered trees and a wind garden along the diagonal pathway. This wind garden could contain grasses, plants with flexible or weeping branches, and sculptures that move or make sounds in the wind. There would also be sheltered places to sit, watch and listen. There could also be swings and maybe even a butterfly garden in this part of the park. The colors for this space would be light and delicate and the materials would be flexible and open, such as canvas and wicker or cane.

The water section would involve a movement from an active fountain and falling water space nearer the outside edge of the park, relating with the creative activities going on outside, to a more passive reflective type of water filled space closer to the building. The colors in the active area would be bright and cheerful blues, white, and yellows. In the passive area, the colors would be soothing violets, blues, and greens. The materials might include tiles which are often associated with pools and maybe glass blocks which have a water or ice-like quality.

The fire related section would have a movement from formal to informal spaces as one moves from the edge of the park to the center. The formal garden would symbolize the taming of energy for use in industry, so it would be located close to the outer edge of the park nearer the city. Closer to the center of the park, the garden would be more informal, or even wilder in appearance, to
represent fire or energy in its natural form. The colors would be warm, but more subdued in the tamed area (pink, peach, cream) and more vibrant in the wilder area (red, orange, yellow). Metals, especially wrought iron, might be the most appropriate materials for this space.

The earth related section of the park would include the active, sports related parts of the program with mounds around them for people to sit on to watch the activities and also for screening purposes. This section, unlike the other three, would look in on itself, almost turning its back on the highway. It would be more of a reaction against what is going on outside, rather than reaching out to it. This inward look, combined with round forms, could also relate to gravitational forces pulling objects into the center. The colors would be earth tones and greens with deeper, darker shades of colors. The predominant materials would be stone, wood and earth.

This third concept relates strongly to the modern day surrounding land uses, but also reminds us of more fundamental elements.
CONCEPT 3

canvas, wood, wicker, cane? flexible plants
light, delicate colors
garden with sheltered spots to see/hear effects of wind/breezes on plants, sculpture

tiles, glass blocks?
blue, white, yellow in active area - bright, cheerful
more soothing in passive area - violet, blue, green

mystic, fountain, rainbow/bubbles?
near activity, galleries

reflective, away from busy street

wind garden
open with trees

fountains (lit at night)

formal gardens (organized/ geometrical)

warmed
energy
near city, industry

boulders, wilder gardens

earth tones/greens
depth shades of colors

warm colors
more subdued in tamed area (peach, cream, pink)
more vivid in energetic area (yellow, red, orange)

the present

paradise garden of 4 elements: water, earth, fire & air

residential pleasant views
springs of creativity, art galleries

oppleness
earth, fire
energy, industry

highways, cut & fill

link to surrounding areas

at center:
- veranda, with porch swings, view sky, neighborhood
- beach, water’s edge, tables with umbrellas
- performance area - stage, amphitheatre, places to sit, pots of plants when no performance
- edge of earth - different levels, decks, cascades of water along sides
  building for meetings, facilities
Final Design Concept

The concept used for the final design developed from a combination of the four elements concept and the sky concept. Members of my committee expressed an interest in both of these, particularly the four elements concept. The aspect of reaching out and relating the park to its surroundings could help to give the park a more unique, individual quality. At the same time, the orientation toward the sky, with its sense of freedom, would be an appealing and needed contrast to much of the structured space surrounding the park.

The final design would still have a strong central element and four quadrants which relate to the adjacent land uses and the four elements. However, an upward looking, sky related theme would also be woven in with that of the four elements. Some of the forms could take the shape of clouds or stars or sun rays. The planting could be designed to encourage people to look upward or to see clouds of blooms. There would be trellises and overhead structures to create interesting shadow patterns on the ground and patterns against the sky. The central area could have a strong sky theme, incorporating the sun and moon, the sunrise and sunset.

As mentioned earlier, the sky can indicate infinite possibilities and remind us of our aspirations. An additional layer of meaning could take into account these aspirations. For example, in the art/water quadrant, the
water could be in the form of a reflecting pool to reflect the sky and a misty fountain around a terraced plaza to indicate clouds encircling mountains. By these means, the water and sky theme could be apparent. Artistic aspirations could be suggested with the knowledge that the ancient Oriental cultures, which revered their artists and poets, allowed them the opportunity to go off to the mountains for reflection and inspiration, enabling them to understand and communicate more truly. An element such as a dry cascade, used in Oriental gardens, between the misty fountain and the reflecting pool might help people to see this connection.

The neighborhood/air quadrant could include play areas and courts for games to be played in the open air. Overhead structures and vines with leaves or flowers moving in the breeze would help to bring the air and sky themes together with that of a neighborhood play area. The ancient Greek civilization placed a high value on individual efforts in athletics and learning. These aspirations could be associated with the tot lot and other facilities. Columns used for the overhead structures could indicate a tie with the world of ancient Greece and its values.

The highway/earth quadrant would have fields to relate to the earth and the open, horizontal quality of the highways. Vertical, upward looking contrast could take the form of clearings in wooded parts of this quadrant and a grouping of flagpoles with flags in the colors of the sunset.
Fields, clearings in the woods, and long transportation routes are reminiscent of the early pioneer days in America. An individual's aspirations in those times often centered on the hope of owning land and creating a homestead. A shelter in the midst of a planted clearing could link this part of the park with the dreams of the early pioneers.

Finally, the southeast quadrant of the park relates to the city and fire in terms of the use of energy for the industry of the city. Civilization requires that people work together to some degree, which in turn requires some mutual understanding and co-operation between groups and individuals. This ideal of reaching out and bridging differences could be symbolized by two different, slightly separated, but linked, spaces: one in the circular form of primitive civilizations and one in the rectilinear or grid-like form associated with many modern civilizations. The circular space would be more open to the sky, while the rectilinear one would be more closed, to provide differing relationships with the sky. Walking between the two spaces should be suggestive of the goal of reaching out to help and work together with others in different situations.

There is almost a front yard and back yard to this whole concept. The eastern part of the park, facing the city and commercial areas, is socially oriented, concerned with society, culture, and communication. The western part,
facing residences and the highway, is geared more toward the individual, testing a person's own abilities.

In summary, the final design concept was a combination of two of the original concepts, resulting in several layers of meaning. The following chapter will include character sketches of spaces described above and a functional diagram showing how the various spaces and the circulation work together.
Chapter 6
Functional Diagram and Character Sketches

Based on the design objectives, program, and concept, a functional diagram was developed as shown in the drawing at the end of this chapter. Entrances, circulation, activity areas, and major tree plantings are located on this diagram. Major entrances are located at the northwest and southeast corners to accommodate the pedestrian traffic which moves between these points, and in the east to link the park with High Street and the art gallery district. Smaller entrances are located at the other corners and along the west. One of the two major pedestrian paths crosses the site diagonally between the northwest and the southeast and the other forms a loop around the site to be used for recreational walking and jogging. Both of these paths wind in and out to create a leisurely atmosphere. Additional paths connect the entrances and various activity areas. Overhead structures are located at the larger intersections, adding emphasis to them.

The building at the center, to be opened to the public, is surrounded, with the exception of a service entrance, by gathering spaces. Four additional gathering spaces, one for each of the four sections of the park, are located between the building and the park edge. Associated with each of these spaces are additional activity areas, generally located near the park edge. Locating the activity areas throughout
the site in this way should encourage park use and activity all over the site, making it a safer place to be. The sizes of the spaces and their atmospheres would vary in order to accommodate different users with different interests. For example, people preferring a space with many activities to watch could find this at the seating area in the northwest, while those preferring a more reflective atmosphere might choose the plaza near Dr. Goodale's monument in the southeast.

Rather than locating the major recreational facilities in the southwest, as in Concept 3, they are in the northwest. The southwestern part of the park is the least desirable section due to the noise and views. Although it can be improved with screening, it seems better to provide a more pleasant spot for the popular recreational facilities, particularly the tot lot. These facilities also relate to the neighborhood.

The eastern entrance to the park has more formal tree plantings than the western entrances, giving the east, facing High Street, the appearance of a front yard with the west as the more casual back yard. Large open lawn spaces are located in the northern part of the park where the views are good. In order to screen poor views to the south, the southern part, with the exception of the play field, has more wooded areas with smaller lawn spaces. Some additional screening would also be located between the play field and the southwest corner of the park.
The following sketches and notes explain the design concept more fully and indicate how the various spaces shown in the functional diagram might look. The sketches begin with some general ideas about giving the park an upward looking orientation. Then, some ideas for the entrances and for the eastern and western plazas of the building are described. Finally, ideas for each of the four sections of the park are illustrated, relating to the final concept described in Chapter 5 and to the functional diagram. The next chapter includes the resulting master plan and details along with a brief discussion of them.
lead the eye upward with the plantings

and with overhead structures, plantings
formal entrance

upward looking planting

add a moon gate?

original gateway markers

inside
East gate a formal
not solid hedge -
openings between
to see through

moon gate
or cloud gate?

\rightarrow\text{Indian}
\text{cloud symbol}

wrought iron
pattern on gate
to represent sun rays
and clouds
at the 4 corner entrances:
mosaics, patterns on the ground
relating to air, water, fire, earth
elements of the sunrise & sunset at eastern & western entrances to the building

for example:

sun rise/set w/ clouds
trellis wall

or

low to high
sunrise plaza more formal - when sun comes up, things look more distinct & clear cut

structures, trees in forms to indicate sun rays rising

sun set plaza & nearby space more informal - when sun sets, the darkness makes things seem less clear

forms more flowing, include a structure that almost encloses or blankets, such as a dome:

a reflecting pool inside would be round like the setting sun, or the moon
in the SE, relating to the city and
industry, energy, and civilization;

\[ \text{a circular space connected to} \]
\[ \text{gateways} \]
\[ \text{a grid-like space} \]

to show a blending of old and
new (or any two different or
opposite approaches)
in this case, the circle represents
very ancient cultures with their
circular forms and the square
or grid relates to more modern
cultures

as more of an
effort is made
to reach out -
the other side
becomes less
insignificant -
more understandable,
visible

as pass through
the square gate -
can see the circle
(smaller) in the
distance
or vice versa
going the other way
maybe a slight incline between the two gates to show the difficulty in trying to understand a different side or group or way of thinking when you're still linked to the old - but it becomes easier as you come closer to or learn more about the new.

in plan

path narrows at center point between 2 archways:
this balancing point between would look far from either side, but once there it would seem closer to each side
the circular space:

bowl-like space
round, with concentric rings
of increasingly taller plants;
walk around, not at lowest point
circles - forms of older civilizations
campfire?
the grid-like space:

Victorian Plaza at D. Congo's monument

shaded, but open in center

raised planters with seating along?

higher near monument
taller plants near monument

based on a grid, primarily rectangular or square forms
in the NE, near the art galleries, a pool symbolizing mountains with mist & a pond

- misty pool
- terraced seating spaces with planters
- shallow reflecting pool/pond skating in winter
- terrace in cloud shape
- steps down to water, some in the water?

based on the ancient Chinese reverence for artists, many of whom spent time in the mountains for inspiration
at the node in the NE,
a gazebo for performances

paths to stroll along,
some benches

some benches by trees,
borrow folding canvas chairs at building

views radiating out & up

peaks of evergreens above clouds of ornamentals

plan view
- or, with the gazebo located near the pool, a small wooded area with a misty pool could form the node in the NE

Trees changing from low at edges to tall in center to give more of a mountain peak appearance

Misty pool within small wooded area with seating space

Groundcover 'stream' flowing down to pond

A dry stream as in Japanese gardens
In NW, at intersection of loop and diagonal pathways:

- Neighborhood meeting place
  - Patchwork - pieces put together to build up neighborhood
  - Or, more simply

- Overhead structures at pathway intersection
  - Small meeting spaces

House-like look to structures
(near Victorian Village)
active play and recreation areas located in the NW - linked to gether with paths, some covered by overhead trellises, vines on columns; the columns allude to the ancient Greek civilizations which honored athletics.

columns & pergolas along path between play and active recreation areas with places to sit and watch.
at the node in the NW:

Rainbow-like archways at different angles to look different from different directions, seating spaces nearby arches calling attention to the sky & air or space around us watch activities from here, also
in the SW, near the highway, an emphasis on the earth and fields and early American days

at the node in the SW:

rows of trees around geometrically shaped clearing with rows of plantings (grasses?) to represent crops

building in center like a log cabin covered roof with skylight, open sides

pioneer/home/wanderer aspirations as an individual

seating inside

outside
A playing field is located in the SW; there is a need to screen out views to the SW pergola to walk through by seats near playing field or just seats?

-or, maybe a more interesting way to screen:

Sunset flags to screen views to Southwest varying colors of the sunset - reds, oranges, pinks, violets, blues relating to the sky, providing movement, color; this also wouldn't enclose the space too much
Chapter 7

Master Plan, Details, Sections

The master plan and detail drawings of selected areas of the plan resulted from all of the work described in the preceding chapters. Black and white copies of the plan, details of three areas, and sections are located at the end of this chapter. Color slides of these drawings are located in the Appendix. Although these drawings along with the material contained in the preceding chapters contain much information, there are a few additional comments I would like to make.

To begin with, many of the young trees would be relocated with this plan, however almost all of the existing mature trees are preserved and many ornamental trees are added. The species of the new trees are not indicated, but some diversity of species would be recommended for added interest. In designing this plan, effort was made to provide separate spaces with different atmospheres, while still allowing visibility. In spaces such as the circle plaza in the southeast, where the trees are fairly densely grouped, it is recommended that the trees have an open quality so as not to completely obstruct views. Other plant material would consist mainly of low ornamental grasses, groundcovers, flowers and a few very low shrubs. The only place where dense groupings of taller evergreens are used is around the service area. However, since the
building should have fairly high use, this dense screening should not present a security problem.

There are many opportunities to add art in the park with this plan. Some initial efforts were made in the ideas for the entrances and particularly the various spaces throughout the park. The underlying concepts could be built upon to create site specific works in any of these spaces. Also, temporary displays could be exhibited in the various clearings, along the paths, at the intersections, where overhead structures are located, or in the plazas, especially around the cloud pool, or even in the wooded areas. In addition to visual art, musical performances could take place at the gazebo in the northeast and dramatic performances could occur at the south end of the building once the stage is restored and seating is available. Benches could be placed over the sun ray paving pattern on the lawn south of the stage, or folding canvas lawn chairs borrowed at the building could be brought there for performances.

As discussed earlier, the building should be opened up to the public, with restroom facilities, meeting and exhibit space, with food available. The building could also have small lockers for packages and a place where folding chairs and recreational equipment for tennis and volleyball could be checked out to make the park more convenient for pedestrians. Plazas, a garden, and lawn space surround most of the building providing gathering and eating spaces.
The sunrise plaza and lawn space enclosed with rows of trees gives the building a formal entrance. The sunset plaza to the west of the building, with its more informal, backyard character, would include movable tables and chairs.

In addition to the movable furniture, seating spaces are located throughout the park: benches and seats in the plazas and along the paths, and picnic tables on the lawns. For example, the plaza along the edge of the cloud pool would have a number of gathering spots of varying sizes and with some level changes. The pool itself would be shallow and could be used for ice skating in the winter.

As can be seen in the master plan, there are pathways throughout the site. It is recommended that the outer loop pathway, to be used for jogging and walking, be covered with a soft surface.

Lighting, although not shown in the drawing, is recommended for the park at the entrances, along the larger pathways and gathering spots, and around the building. Light fixtures should be on a human scale, not the highway style lighting which currently exists in parts of the park. In addition, small white lights, representing stars, would create a good effect in the overhead structures. It is also recommended that attractive streetscapes, with lighting, trees, and interesting paving, link the park with High Street and the North Market area.
A master plan does not show the details of the spaces, however three of the spaces in this plan were selected and defined in more detail. They are 1) the plaza associated with the monument to Dr. Goodale in the southeast, 2) the sunrise plaza and 3) the sunset plaza adjacent to the building. Please refer to the black and white drawings at the end of this chapter and the color slides in the Appendix. The following comments refer to the plans and design sections for these three spaces.

Monument Plaza

In order to preserve the existing elm and magnolia trees next to Dr. Goodale's monument, the plaza is separated from the monument by a short distance, but the two elements still do relate to each other. The plaza has a formal, reflective quality to match that of the monument and as a means of showing respect for the man who donated the land for the park.

Sunrise Plaza

As illustrated in the sketches in Chapter 6, the sunrise plaza has a formal look representing the distinct, clear cut appearance of the world when the sun comes up. The sun ray patterns in the paving and the spreading waves in the shallow pool which flow away from the direction of the rounded fountain represent the early part of the sunrise. The overhead trellis, and the variation in tree heights from low to high, which lead the eye upward,
indicate the rising sun rays. The sunrise trellis wall illustrates the sunrise in a more obvious way.

Sunset Plaza

The sunset plaza, linked to the sunrise plaza by a pathway through the building, has an informal character with flowing forms and movable furniture to illustrate that when the sun has set things become less clear and less defined. The wavy patterns on the ground represent the last rays of light. The rounded overhead structure indicates the night closing in.

This ends the discussion of the design. Some concluding comments on the project as a whole will be made in the next chapter.
Chapter 8
Concluding Comments

In designing the master plan for this project, I tried to make it as feasible as possible, as though it were a real project. I didn't figure out what the cost would be, but I don't believe the plan includes anything extravagant. Although I realize that the likelihood of this plan being implemented is not great, I intend to present it to members of the Friends of Goodale Park and the Department of Recreation and Parks. At the very least, I hope it will provide some ideas about the park's potential and point out the benefits of considering improvements with regard to the site as a whole, not just as separate, unconnected elements.

Overall, I enjoyed working on this project. Originally I had intended to do more work with the details, but I got more involved than expected in developing the concepts and in applying them to the master plan. In fact, the entire project took longer than I had planned. However I'm more comfortable now with the design process and believe that spending the extra time was worthwhile. Often in the past it seemed as though I've had to hurry through projects and I've usually not been pleased with the results. I think it was helpful to get a chance to work more at my own pace. I'm sure that in the future, after more experience, the design process will take less time. At the beginning,
though, I think it's a mistake to hurry because it prevents a person from learning what their potential might be. I very much appreciate having had this opportunity to spend time designing and I would like to thank the members of my committee for their patience.
Bibliography


Arter, Bill, "Dr. Goodale's Good Deed", in Columbus Vignettes II, (reprint from Ohio Historical Society)


Francis, Mark "Changing Values for Public Spaces", 1988, LAM vol 78, #1, p. 54-59.


Howett, Catherine, "Second Thoughts", 1987, LAM vol 77, #4, p. 52-55.

Hunter, Sam, Hakone Open Air Museum In the Mountains of Japan, 1988.


APPENDIX
<table>
<thead>
<tr>
<th>Tree Species</th>
<th>Common Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acer campestre</td>
<td>Hedge Maple</td>
</tr>
<tr>
<td>Acer platanoides</td>
<td>Norway Maple</td>
</tr>
<tr>
<td>Acer rubrum</td>
<td>Red Maple</td>
</tr>
<tr>
<td>Aesculus hippocastanum</td>
<td>Horsechestnut</td>
</tr>
<tr>
<td>Ailanthus altissima</td>
<td>Tree of Heaven</td>
</tr>
<tr>
<td>Amelanchier canadensis</td>
<td>Shaublow Serviceberry</td>
</tr>
<tr>
<td>Betula nigra</td>
<td>River Birch</td>
</tr>
<tr>
<td>Carpinus betulus</td>
<td>European Hornbeam</td>
</tr>
<tr>
<td>Carya ovata</td>
<td>Shagbark Hickory</td>
</tr>
<tr>
<td>Catalpa mollisima</td>
<td>Chinese Chestnut</td>
</tr>
<tr>
<td>Celtis occidentalis</td>
<td>Northern Catalpa</td>
</tr>
<tr>
<td>Cercis canadensis</td>
<td>Hackberry</td>
</tr>
<tr>
<td>Cornus mas</td>
<td>Eastern Redbud</td>
</tr>
<tr>
<td>Corylus colurna</td>
<td>Cornelian Cherry Dogwood</td>
</tr>
<tr>
<td>Fagus sylvatica</td>
<td>Turkish Hazel</td>
</tr>
<tr>
<td>Fraxinus americana</td>
<td>European Beech</td>
</tr>
<tr>
<td>Ginkgo biloba</td>
<td>White Ash</td>
</tr>
<tr>
<td>Gleditsia triacanthos inermis</td>
<td>Sinker</td>
</tr>
<tr>
<td>Gymnocladus dioica</td>
<td>Thomasless Honeylocust</td>
</tr>
<tr>
<td>Juglans nigra</td>
<td>Kentucky Coffee-tree</td>
</tr>
<tr>
<td>Liquidambar styraciflua</td>
<td>Black Walnut</td>
</tr>
<tr>
<td>Lindendron tulipifera</td>
<td>American Sweetgum</td>
</tr>
<tr>
<td>Magnolia</td>
<td>Tulip Poplar</td>
</tr>
<tr>
<td>Malus</td>
<td>Magnolia</td>
</tr>
<tr>
<td>Metasequoia glyptostroboides</td>
<td>Crabapple</td>
</tr>
<tr>
<td>Morus alba</td>
<td>Dawn Redwood</td>
</tr>
<tr>
<td>Nyssa sylvatica</td>
<td>White Mulberry</td>
</tr>
<tr>
<td>Ostrya virginiana</td>
<td>Black Tupelo</td>
</tr>
<tr>
<td>Phellodendron amurense</td>
<td>American Hornbeam</td>
</tr>
<tr>
<td>Picea abies</td>
<td>Amur Corktree</td>
</tr>
<tr>
<td>Picea pungens glauca</td>
<td>Norwegian Spruce</td>
</tr>
<tr>
<td>Pinus nigra</td>
<td>Colorado Blue Spruce</td>
</tr>
<tr>
<td>Pinus sylvestris</td>
<td>Austrian Pine</td>
</tr>
<tr>
<td>Platanus acerifolia</td>
<td>Scotch Pine</td>
</tr>
<tr>
<td>Prunus cerasifera</td>
<td>London Plane</td>
</tr>
<tr>
<td>Quercus acutissima</td>
<td>Carya pear</td>
</tr>
<tr>
<td>Quercus alba</td>
<td>Sawtooth oak</td>
</tr>
<tr>
<td>Quercus cocinea</td>
<td>White Oak</td>
</tr>
<tr>
<td>Quercus imbricaria</td>
<td>Scarlet Oak</td>
</tr>
<tr>
<td>Quercus palustris</td>
<td>Shingle Oak</td>
</tr>
<tr>
<td>Quercus rubra</td>
<td>Pin Oak</td>
</tr>
<tr>
<td>Quercus robur</td>
<td>Red Oak</td>
</tr>
<tr>
<td>Quercus shumardii</td>
<td>English Oak</td>
</tr>
<tr>
<td>Salix alba</td>
<td>Shumard Oak</td>
</tr>
<tr>
<td>Sassafras albidum</td>
<td>White Willow</td>
</tr>
<tr>
<td>Taxodium distichum</td>
<td>Sassafras</td>
</tr>
<tr>
<td>Thuja occidentalis</td>
<td>Bald Cypress</td>
</tr>
<tr>
<td>Tilia tomentosa</td>
<td>American Arborvitae</td>
</tr>
<tr>
<td>Ulmus americana</td>
<td>Silver Linden</td>
</tr>
<tr>
<td>Ulmus x 'variegata camperdawii'</td>
<td>American Elm</td>
</tr>
<tr>
<td>Zelkova serrata</td>
<td>Camperdown Elm</td>
</tr>
</tbody>
</table>

*from 1987 plan by Department of Recreation & Parks*
Slide List - Views

1. Monument to Dr. Goodale, in southeast, looking north
2. Northwest gateway and remains of fountain

3. Victorian Village homes north of park
4. Looking south from depression at north edge of park

5. Northern edge of pond, looking south
6. Looking north across pond to church

7. View along southern edge of park
8. Looking south from north edge of play field

9. Looking west to central building
10. Maintenance building