



City of Marion



# MARION PARKS DEPARTMENT LOWE PARK ART PLAN

Final draft 6-23-2015



ART

The word 'ART' is rendered in large, white, sans-serif capital letters. Each letter is filled with a photograph of a field of tall, thin grasses with yellow and orange-tinted seed heads, set against a soft, warm background.

PARK

The word 'PARK' is rendered in large, white, sans-serif capital letters. Each letter is filled with a photograph of a park scene. The 'P' shows people walking on a path. The 'A' shows a woman in a blue shirt walking. The 'R' shows a man in a green shirt sitting on a black bench. The 'K' shows a woman in a teal shirt sitting on a black bench. The background of the photos is a lush green park with trees and a clear sky.



The purpose of this book is to take the Lowe Park Master Plan one step further in regards to integrating art and design into various projects and development of new areas of the park. This book does not select any art. The art pieces themselves will be selected by future committees and teams as laid out in various sections of this manual.

Special Thanks goes to the members of the Lowe Park Art Trail Committee who served at one point in the process or another. They were selected from various committees, boards and interest groups related to the City of Marion:

### **Lowe Park Art Plan Committee**

Michael Carolan, Marion Parks and Recreation Director  
Karlene Hummel, Marion Recreation Coordinator  
Karen Hoyt, Art Educator  
Robert North Jr, Artist  
Cara Briggs Farmer, Artist  
Mark Sanderson, Marion Tree Board  
Dan Whitlow, Marion City Engineer  
Dana LeBeau, Local Gardner/Landscaper  
Pat Schmidt, Marion Arts Council  
Barb Kowalsky, Marion Arts Council  
Lisa Burch, Civil Engineer  
Kyle Martin – Martin Gardner Architecture, Project Manager

### **Marion Arts Council**

Fuf Renfer, Co-Chair/Secretary  
Angie Pierce Jennings, Co-Chair  
Dennis Frevert  
Patsi Gann  
Patrick Schmidt  
Charlene Briggs  
Brenda Kowalsky

### **Marion City Council**

Snooks Bouska, Mayor  
Kim Etzel  
Cody Crawford  
Paul Draper  
Mary Lou Pazour  
Nick AbouAssaly  
Joe Spinks

### **Other Credits**

City of Marion Public Art Master Plan Consultant - VIA Partnership  
Lowe Park Master Plan Consultant – RDG Planning and Design

**FORWARD**



# Table of Contents

## Process: Instructions

■ **VISIONING** See the committee's process to identify and create the following

**Context**

**Themes/Concepts**

**Scope**

● **PLANNING** Explore the various areas of the park, developed and undeveloped, along with their assigned themes

**Low Park Master Plan**

**Concept Map**

**Art Theme Map**

**Park Zones**

▲ **BUILDING** See applicable examples of work that may fit

**Precedent Works**

**CONTENTS**

**How to use this document as a guide:**  
**The following steps may not be encountered in the order they are shown. Start with the information that is known. From this instruction page, turn to the corresponding sections listed in each step for further information and instruction.**

- Step A. Arts Council determines that they are ready to pursue a piece of Art  
 This may come about for a variety of opportunities:  
 A new area of the park is being planned  
 Additional amenities are desired in an existing area of the park  
 A donation is received  
 Funding is budgeted for the near or distant future  
 A grant becomes available for pursuit and a proposal is required to receive it  
 An area of the park is determined to need some “freshening up” with new interest  
 An existing temporary installation is expired or rotating out of a particular area
- Step B. Review the Marion Public Art Master Plan and Committee Process  
 The Marion Public Art Master Plan lays out a process for the public art process to be planned for, staffed, selected and funded. It gives special note to Lowe Park but emphasizes that it should hold it’s own processes given its varied scope and large scale. The full Marion Public Art Master Plan can be accessed at <http://www.cityofmarion.org/home/showdocument?id=3513>  
 This Guide is to be considered an extension of the Public Art Master Plan specifically for Lowe Park. Turn to the section labeled **VISIONING COMMITTEE PROCESS** to learn more about how this Guide was created. Turn to the section labeled **PROCESS Step B. PREMISE** for excerpts from the Public Art Master Plan regarding Lowe Park Art. The Public Art Master Plan and Public Art Director should be consulted for process guidance and compliance.
- Step C. Determine where the art or installation will be located within the park  
 The Lowe Park Master Plan identifies current and future features/amenities that have particular physical attributes and associated Themes. Turn to the section labeled **PLANNING Step C. MASTER PLAN**  
 The full Lowe Park Master Plan 2011 update can be accessed at <http://www.cityofmarion.org/home/showdocument?id=3493>  
 Turn to the section labeled **PLANNING Step C. CONCEPT MAP** to help determine where an identified art piece or installation may be located. Turn to the section labeled **PLANNING ZONES** to learn more about that specific area of the park.
- Step D. Determine an approximate Target Budget, Timeline and Usership.  
 Creating a budget for Art can be difficult and may be determined in a number of ways:  
 A fixed donation  
 A fixed grant award amount  
 Timeline for fundraising  
 The location of an art piece or installation  
 Percentage of a capital park improvement project budget  
 Scale of the art that is desired  
 A particular artist that is desired  
 The number of pieces needed to complete the vision for this phase of art installation  
 The amount of engineering or associated design needed to accommodate a selected piece of art or installation  
 Turn to the section labeled **BUILDING Step D. EMBODIED ENERGY** to help determine some of these parameters for the project. Often the budget will flex and change as the scope of any particular project evolves. Often the budget will not be settled until all the parameters have been determined and an artist/designer have been selected.
- Step E. Determine Art Genre, Media and Usership  
 Often Art requires a strong context to enhance the experience of it. Both the Genre (if there is one) and Medium of the art is important. Turn to the section labeled **PLANNING STEP E. GENRE** to see possible locations of larger pieces/installations appropriate to their location in the park. Research these Genre/Media to find artists and designers to invite via RFQ/RFP. Turn to the **BUILDING STEP E GENRE** and **BUILDING STEP E MEDIA** sections to see some precedents that may spur ideas/ artist qualities to search for.  
 One consideration is also the Usership of the art piece. Usership is defined as to who may utilize a particular piece of art or how the art functions aesthetically or functionally. Turn to **BUILDING STEP E USERSHIP**
- Step F. Assemble the Team  
 Every project and every art piece or installation will require groups of people with various skills and backgrounds to make important decisions, not just the artists. The Public Art Director and other City Staff can assist in procuring other complimentary services like civil, structural, and electrical engineering, landscape and architectural design. There are various tools to assemble the team players including: traditional RFP/RFQ (Request for Proposal/Qualifications), CaFE (Call for Entry), etc. Turn to the next page **PROCESS STEP F. ASSEMBLY INSTRUCTIONS** to see assembly instructions for project packets.  
 The Team can be assembled in a variety of ways whether each individual profession is invited separately to accommodate budgeting and schedule or professionals are required to assemble themselves and submit as a Team. Some parts of the project may need to utilize additional public input, public bidding processes, value-engineering/cost-saving, and coordination of public and private energies.
- Step G. Build/Install the Art  
 In conjunction with the Public Art Director, there should be a small committee from the art selection committee formed to make decisions and interact directly with the artists, other professional consultants, and contractors. This group may or may not include members of the Arts Council, Parks and Recreation Staff, the City Managers office, etc.
- Step H. Promote the Art  
 As with any art and any public amenity, it should be viewed and used by the public. Art pieces will have specific draws but the public must be informed of their presence and relevance. Often fundraising efforts may be necessary in order for such art to exist at all. Promotion may be through traditional means through the Arts Council and Parks and Recreation Department or through other entities such as the Chamber of Commerce and other related organizations.



# ARTIST RFQ/RFP

Write a cover letter, RFP or RFQ according to the requirements of the Marion Public Art Master Plan, the goals of each project, and within the rules of the funding sources used. It will include the size of the works, the need for other project consultants, potential budget, funding source information, etc. The Public Art Director should direct and oversee this process for quality control and consistency of message to the Artist/Professional Consultant communities submitting qualifications and proposals.



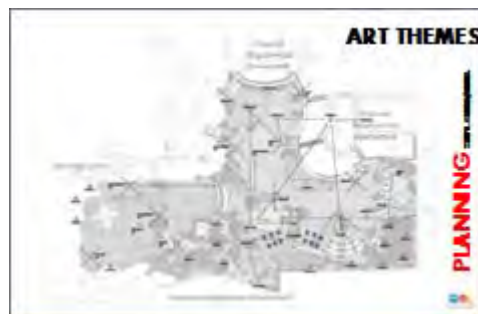
Include the entire Marion Public Art Master Plan so the Artists understand the extensive program that the City of Marion is developing for Public Art.



Include the Lowe Park Master Plan so responders to RFQ's and RFP's have a fuller understanding of what happens at Lowe Park and the extensive program it currently holds and its future potential.



The Concept map will further define the other themes that are taking place in the park. Perhaps the area of the park currently being developed is not appropriate for a particular artist but they may see future scope they wish to submit a proposal for.

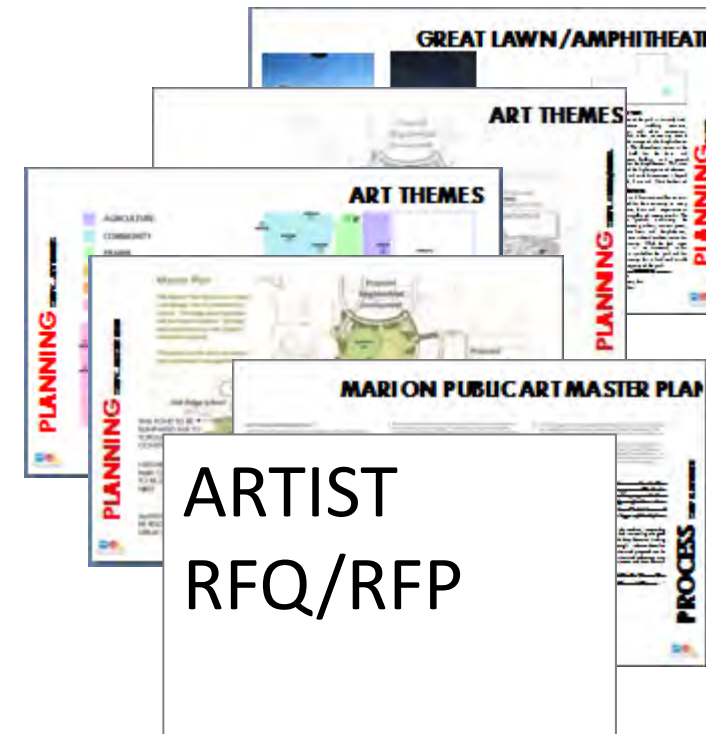


The Concept map will further define the program Lowe Park holds and is expanding upon. The Art works must fit within today's context of the park and future context as the park is expanded and develops.



Insert the the area of the park that is relevant to the project. If a project borders two areas, include both area sheets. Also include up-to-date context photos of the area and other works in proximity so an accurate context can be relayed to the RFQ/RFP responders.

# ASSEMBLY INSTRUCTIONS



Send to Artists/Designers/Professional Consultants along with any design plans already established by other consultants. It is discouraged to attach any pages from the BUILDING section as they are specific works which when attached may deter or limit the response by an artist to an RFP/RFQ.

# MARION PUBLIC ART MASTER PLAN

## PROCESS STEP B. PREMISE

### Low Park Arts and Environment Center

Low Park Arts and Environment Center is a unique destination in Marion. The park hosts a learning landscape and the center is a place for arts exhibitions, classes and other community activities, as well as home to the Marion Arts Council.

The overall setting, on a large tract of land on the north side of the city, is imbued with a sense of two of Iowa's most important cultural landscapes: a prairie surrounded by family farms. The center itself has won awards for its architectural distinction, setting a standard that the city would like to meet in future capital projects. It is a place where people find a deeply engaging connection: as one resident wrote: "Low Park is a place of peace and tranquility and a vision of good things to come."

The city is currently updating the Low Park Master Plan in preparation for building out the next phases of the park, which will include an amphitheater, a sculpture trail, stormwater ponds and trails through restored native vegetation. The amphitheater design, created by RDG architects, is both functionally and artistically designed with a Burr Oak leaf canopy.

All new artworks in this area should consider the following goals:

- Engage visitors with natural conditions and natural process, supporting the mission of the environmental center.
- Build on the design inspiration and design integrity of the environmental center.
- Engage visitors with the prairie and the farming landscapes in this area of Marion.
- Respect the quiet and deep connectedness that people find in this place.
- Encourage exploration by regular and new visitors.

#### L1. Sculpture Trail

The Low Park Master Plan draft includes a proposal for a sculpture trail, which has been a long-desired element of the environmental center. In the plan, the trail begins at the eastern edge of the park at Tenth Street, winds west and north along a future pond, crosses a "Great Lawn" behind the center's building, and terminates at the future amphitheater.

This routing was recommended by the park planners because it has visibility from the street, connects to the rear of the Lowe Center (where events are held) as well as to the amphitheater, provides access to parking and restrooms, and offers varied settings for art.

At this stage of planning, there is still flexibility in the location of the trail. The phasing for the development of the trail has not been determined, nor have the number of works and specific locations.

#### Recommendation

The Marion Arts Council, to date, has been taking the lead on defining the approach to acquiring or commissioning artworks for the sculpture trail, and City Council has allocated \$65,000 to help with art acquisitions or commissions. Before starting the process of selecting artists and/or acquiring work for the trail, the City should take the following steps:

1. *Determine who will be involved in decisions regarding the sculpture trail.* In addition to the Marion Arts Council, three other groups – the Parks Board, the Low Park Master Plan Committee and the Amphitheater Committee – all have a stake in the outcome of the trail and have been discussing its role, location and impact on the park. The City should consider a special Low Park Sculpture Trail Working Group that consists of a cross-section of these groups, heavily weighted towards people with an arts background, that makes recommendations regarding the planning and specific artist selection for the trail.
2. *Define a curatorial focus for the sculpture trail.* Successful art collections in settings such as Low Park (sculpture parks, campuses, environmental centers), generally have a strong vision or curatorial focus that helps guide the selection of art, and results in a cohesive collection. The Working Group should define the focus for the Trail. Some questions for consideration include:
  - What is it about this setting/Lowe Park that makes it a compelling place for displaying art?
  - What groups of people / audiences is it hoped that the trail will draw?
  - What experience is it hoped that people will have as they walk the sculpture trail?
  - Should the works along the trail be thought of as a collection, and if so, what holds them together as a collection?
  - What is the nature of the site or setting for the sculpture – what will sites and sightlines be like, and what types of artworks will be best for those settings?
  - What is the role of permanent commissions and/or acquisitions versus temporary commissions and temporary exhibitions?
3. *Finalize the site and the site needs for the sculpture trail.* Once there is a curatorial focus, then it may be time to revisit the proposed location for the sculpture trail, outline in greater detail what the specific sites might be, and determine what infrastructure will be necessary to support a successful Sculpture Trail.
4. *Determine the strategy for purchasing and/or commissioning art for the sculpture trail.* There are many options for how to put together a collection. Some questions for consideration may include:
  - Will works be permanent, temporary or a combination?
  - Will works be commissioned, purchased or a combination?
  - Will works be integrated or portable?
  - Could strategies such as an artist residency be an appropriate approach to commissioning permanent or temporary artworks for Lowe? How would a residency work?
  - How will the collection develop over time?
  - Where do you start?
5. *Determine the process for purchasing and/or commissioning art for the sculpture trail.* This master plan outlines a basic process for commissioning and acquiring art that can be followed. Or, a special process could be outlined to address the specific needs of the trail.

6. *Establish a strategy for collateral programming.* The sculpture trail will provide an educational opportunity for regional residents and a marketing opportunity for the City in general. The exhibition should be supported by educational materials addressed to various audiences, and promotional materials that attract visitors to the trail.
7. *Create a timeline for implementation that is informed by the timeline in the overall Low Park Master Plan, design and development process.* An especially important question to address is what will be the best use of funds that have already been allocated. If the trail itself is not to be built for years to come, it may be beneficial to use the initial funds to commission an artist or artists to develop the designs for the first one or two pieces that will be commissioned, depending on where the trail development begins.

**Our goal is to develop a tool or document for the Arts Council to strategically plan, gain support, solicit funds, write grants, and develop requests for proposals from artists/designers/landscape designers/etc in a clear, comprehensive way to continue Low Park's intent of being a spirited place.**

Put another way, taking previous master plan studies, reconciling changes to the park from those studies and reviewing the goals and concepts behind the master plan, the duty becomes finding the next appropriate steps and adding enough relevant detail to the master plan documents so that informed proposals can be submitted by Artists and Designers and informed selections may be made by the Art Selection Committees and Arts Council.

**From the Public Art Master Plan**  
"Define a Curatorial Focus..."



### PARAMETERS and GUIDELINES DOCUMENT

Further describe, provide additional background information for, sketch, diagram projects in Theme and Scope:

Scale, Location, Dollar Value, Type, Usership

Science, Ecology, Nature, History, Prairie, Agriculture, Technology, Sustainability, Community, other relevant information, etc.

Methods of procuring Art Project Teams

Develop Timeline or Schedule for projects

### LIST POTENTIAL FUNDING SOURCES



### DRAW ART MASTER PLAN

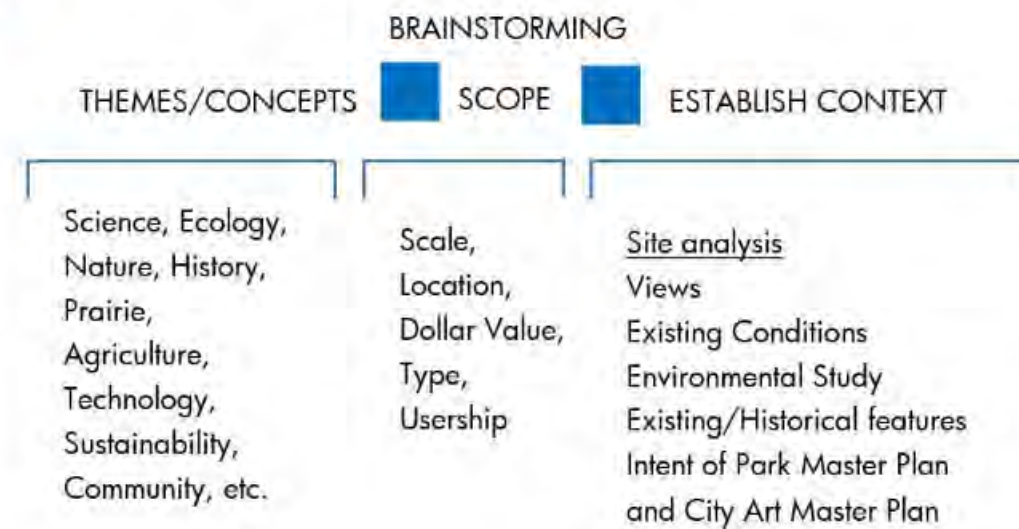
First Graphic Representation of Scope in relation to Themes

Identify potential individual projects for all Themes and Scope

Develop potential timelines, budgets for each project



### VISIONING - deciding how to make decisions



Working backwards, the goal is to create a tool (this booklet) that the Art Selection Committees and Art Council can use to select Art/Artists/Designers. This is the Parameters and Guidelines Document. See the INSTRUCTIONS pages that follow to better understand processes to be followed.

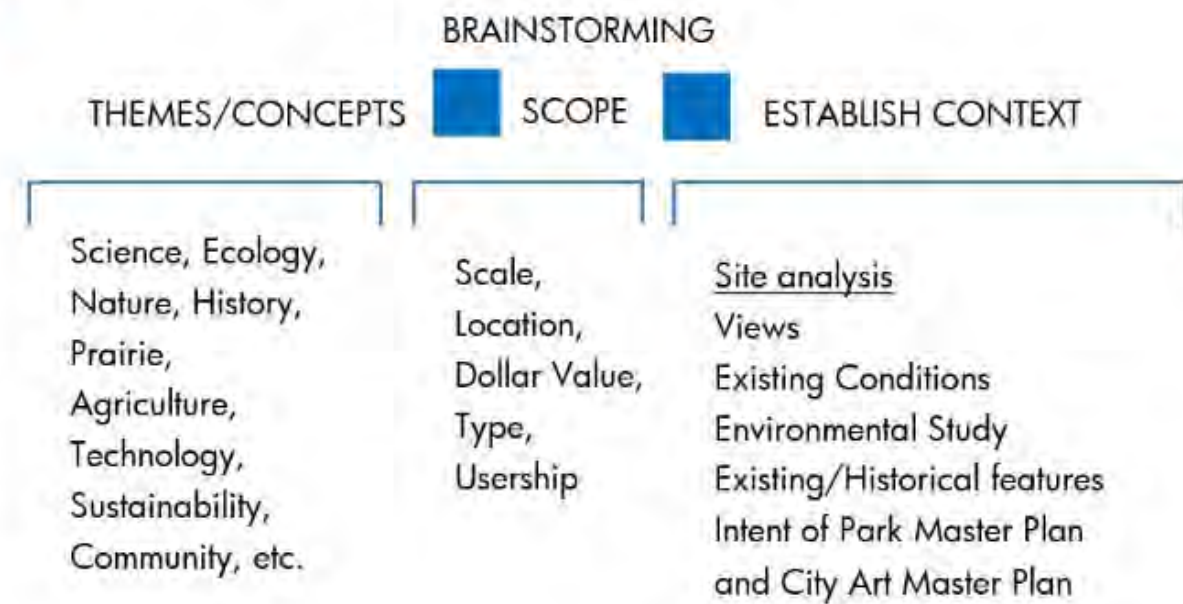
The content of this document must be collected, deduced or created. It must be arranged in a way that the information can be useful and split apart for further investigation or embellishment by future committees focusing on a particular area or project for the park.

In order to do this, the bird's eye view of the established Master Plan must be further defined by its parts in relation to overriding goals for the park.



Themes and Concepts established in the Master Plan and from input from the Committee must be weighed with the context of the existing park and its features. This will determine the scope of each art project.

VISIONING - deciding how to make decisions



VISIONING - deciding how to make decisions

BRAINSTORMING

THEMES/CONCEPTS

- Science, Ecology,
- Nature, History,
- Prairie,
- Agriculture,
- Technology,
- Sustainability,
- Community, etc.



SCOPE

- Scale,
- Location,
- Dollar Value,
- Type,
- Usership



ESTABLISH CONTEXT

- Site analysis
- Views
- Existing Conditions
- Environmental Study
- Existing/Historical features
- Intent of Park Master Plan and City Art Master Plan



# THEMES/CONCEPTS

From the second meeting certain themes and concepts became common. More important overarching themes were highlighted while other themes and concepts were merely supportive or descriptive to the prime theme.

These themes are further defined in the context of each area of the park in sections that follow.

Having identified themes and concepts as a platform for which to make some decisions, it was necessary to look at the context of the existing park to determine how those themes worked in reality and how specifically these terms should be defined in relation to Lowe Park.

Some information could be derived from the physical attributes that exist; land forms, water, soil, plant materials, existing features, etc.

## THEMES/CONCEPTS

Science, Ecology,  
Nature, History,  
Prairie,  
Agriculture,  
Technology,  
Sustainability,  
Community, etc.

**Education**      **Community**      **Marion**  
**Events**      **Festivals**      **Region**  
**Workshops, school**      **Neighborhoods**      **Health**  
**groups, programming**      **Ecology**      **Sports**  
**Nature**      **Sustainability**      **History**  
**Technology**      **Prairie**  
**Agriculture**      **Oak Savannah**  
**Service Opportunities**  
**Meditation/Memorial**  
**Science**      **Shield from Development**



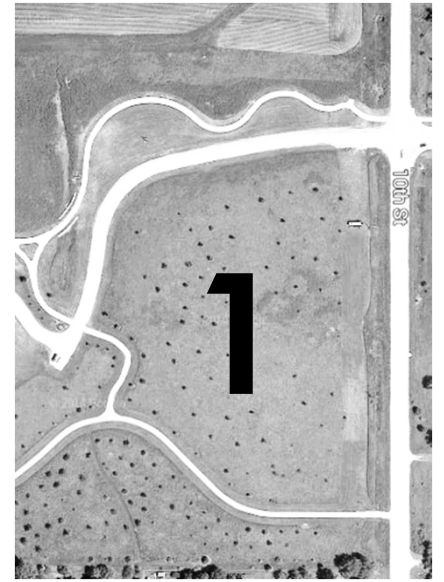
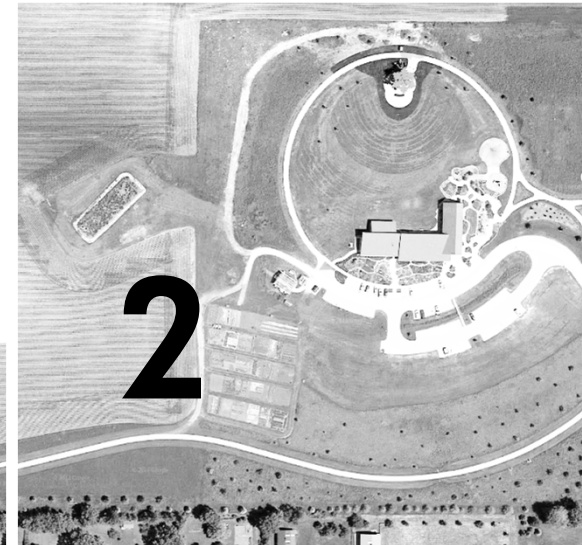
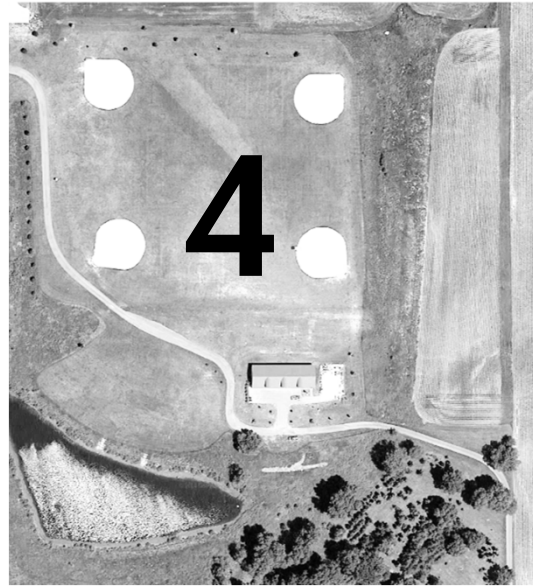
**A deeper understanding of the park is found only through experience. This made collecting observations of committee members necessary.**

# OBSERVATION

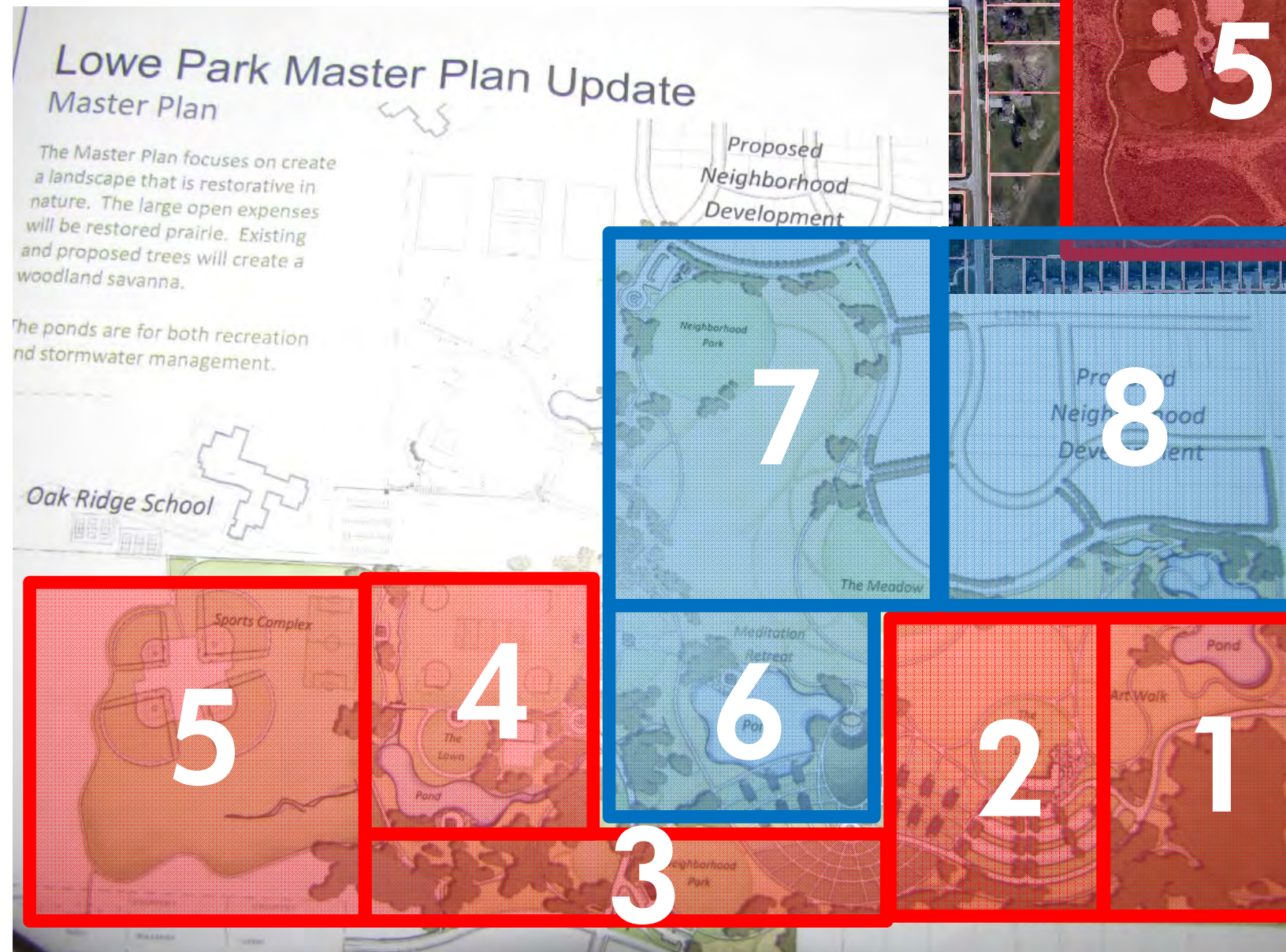
Committee members were assigned an area of the park to explore and record their observations and emotions.

**ESTABLISH CONTEXT**

- Site analysis
- Views
- Existing Conditions
- Environmental Study
- Existing/Historical features
- Intent of Park Master Plan and City Art Master Plan



**This was the assignment**



Take a half hour to hour to visit and observe your assigned area by foot, bike, car, or all the above. The goal is not to have you perform extensive study or take great pains but to simply record what you feel when you are in the various spaces of the existing Lowe Park.

Feel free to document your observations through notes, diagrams, writings, narratives, photos (encouraged), video and sound recordings. You may document your thoughts directly on the aerial photos provided and attach additional materials as necessary.

Use the notes in the margins of the aerial photo as a guide if needed to get started. They are merely suggestions so use whatever comes naturally to you.

Participation with other committee members, friends, family, etc is encouraged.

The information collected will help directly inform the future artists/designers of what may be taken advantage of in your particular area of observation.

Other possible directions may include:

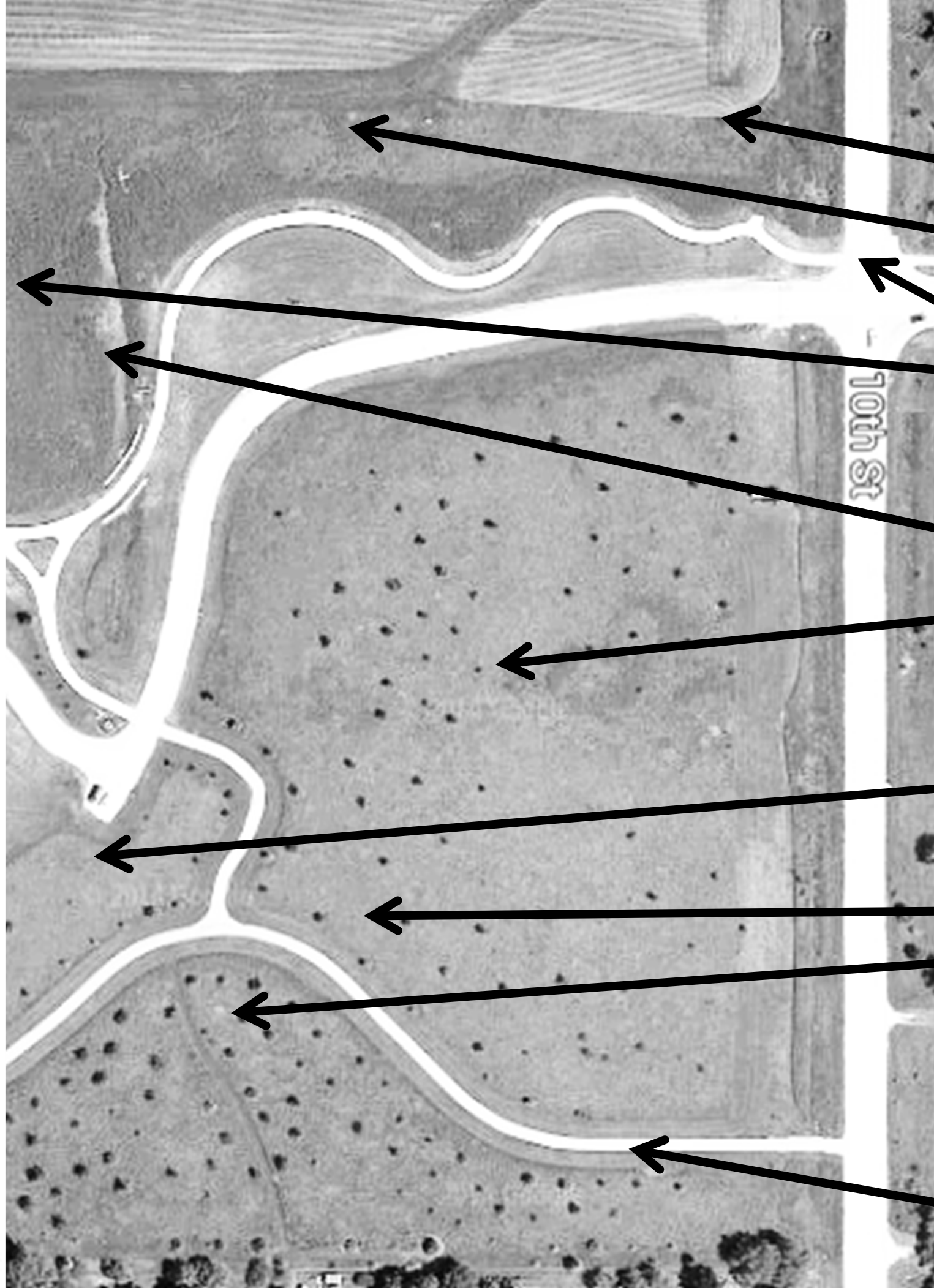
What was the experience like of getting to (leaving) this area?

What are the most unique features of this area?

What does this area have in common with adjacent/other areas?

If you had to give this area a name, what might it be?

Does the Master Plan work well with what you feel in this area?



# OBSERVATION

- Future backsides of houses are going to look terrible
- Neat place for a pond on the master plan
- A lot of road noise from 10<sup>th</sup> street
- Amphitheater leaf is a cool hovering thing from here and it's all you can see in any direction
- Bugs and birds, gross
- This area seems like underutilized space but creates a real feel of the prairie
- Strange dead end for future parking entrance
- Need relief from heat out here
- This poem came to mind:  
Some keep the Sabbath going to Church,  
I keep it staying at Home—  
With a Bobolink for a Chorister,  
And an Orchard, for a Dome.  
~Emily Dickinson
- Trail to nowhere ☹️

How many times have you been to this area before?  
What do you observe through the senses?

See  
at the horizon  
at 300 feet  
at 30 feet  
at 1 foot  
up  
down  
positive  
negative  
landmarks  
other

Smell  
Touch  
Temperature  
Wind

Hear  
Wildlife  
Construction  
Traffic  
people  
other

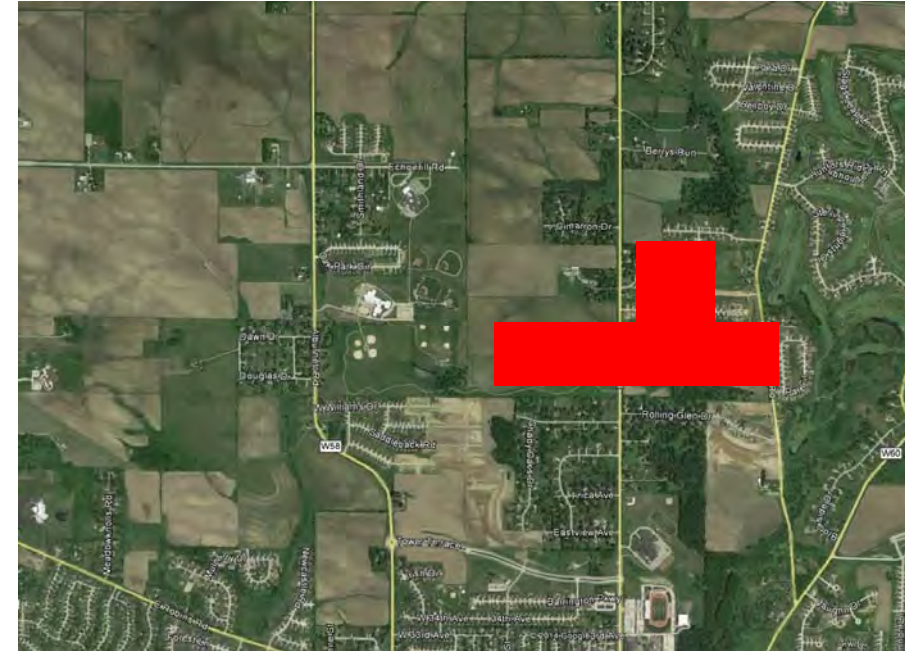
Taste  
Any emotions evoked?  
Protected  
Exposed  
Private  
Calm  
Festive  
Dirty  
Clean  
Ominous  
Bright  
Boring  
Romantic  
Fits  
Incongruous

Time:  
Night  
Day  
Spring  
Summer  
Fall  
Winter  
Precipitation

# CONTEXT

## Locally

Low Park is currently accessed from N 10<sup>th</sup> Street to the East and Alburnett Road on the west with Irish Drive in the Center from the South opening soon. The Park is surrounded by agriculture, suburban residential neighborhood development with schools and a golf course nearby.



## Regionally

The City of Marion is located to the south of the park. Cedar Rapids is SW of Cedar Rapids. Hiawatha and Robins are currently disconnected from Marion but quickly growing toward one another.

## Neighborhood

Residential development is sporadic but filling in quickly. Oak Ridge Middle School is immediately adjacent on the NW "notch" of Lowe Park with Linn Mar Schools HS Baseball and Softball Facility. Currently, walking from Marion Neighborhoods is not very accessible, though the addition of Irish Drive will help tremendously. Vehicle access is currently only allowed in the main drives at the east and west end and associated attached parking lots. There is no continuous vehicle connection from one end of the park to the other.



# CONTEXT



## Architecture

- Dugouts and concession
- Stand
- Maintenance building
- Arts and environment center
- Amphitheatre



## Sculpture

- Amphitheatre
- Playground
- Art Walk pieces



## Mowed Areas

- Baseball Fields
- Amphitheater
- Trail areas



## Site Drainage

The existing topography of the agricultural areas has been focused to accommodate playing fields and naturalized in the prairie areas.

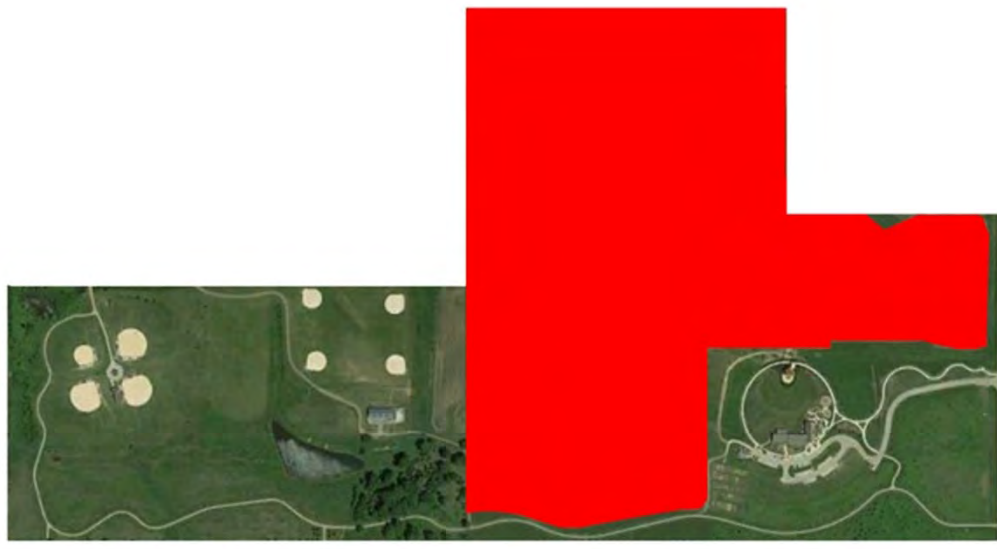
# CONTEXT



Water Bodies



Trees  
Wooded Area  
Wooded Area  
Oak Savannah



Cultivated  
Leased Agriculture



Trails  
Perimeter Trail  
Park Entry  
Art Trail  
Amphitheatre Perimeter  
Prairie trail



Wetland  
Marsh  
Drainage





# THE **MASTER PLAN**

**LOWE PARK IS AN EVOLVING PLACE WHICH BEGAN WITH A PLAN OF IDEAS. AS THE PARK IS DEVELOPED, THE IDEAS BECOME MORE REFINED WITH MORE DETAIL.**

**PLANNING** STEP C. MASTER PLAN

# Master Plan

The Master Plan focuses on create a landscape that is restorative in nature. The large open expenses will be restored prairie. Existing and proposed trees will create a woodland savanna.

The ponds are for both recreation and stormwater management.

Oak Ridge School

Proposed Neighborhood Development

Proposed Neighborhood Development

THIS POND TO BE ELIMINATED BECAUSE OF LACK OF AVAILABLE STORM WATER

NEIGHBORHOOD PARK SOUTH TO BE DEVELOPED 2016 THROUGH 2017

AMPHITHEATER HAS BEEN INCORPORATED INTO THE GREAT LAWN

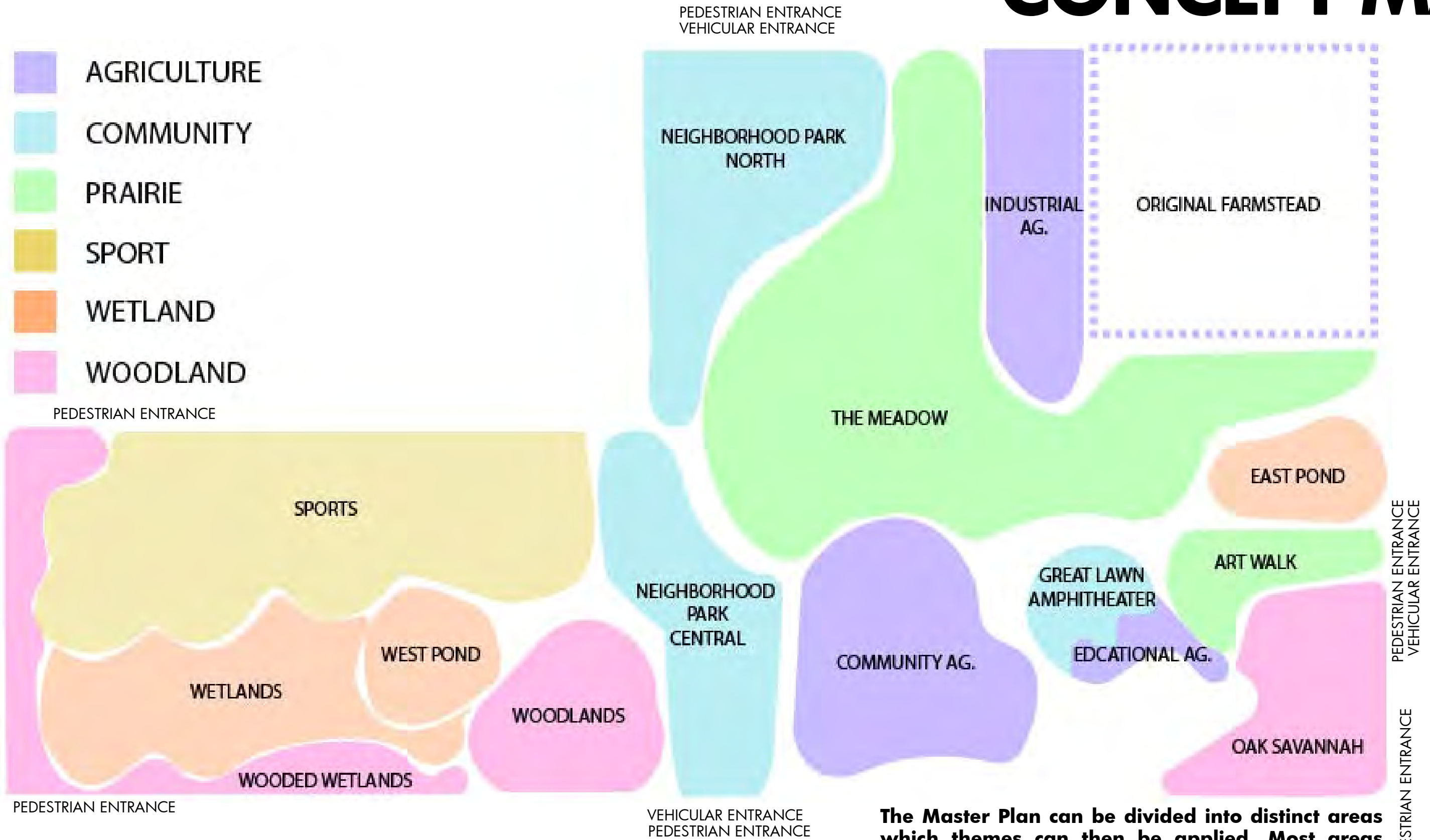


Proposed Neighborhood Development



# CONCEPT MAP

- AGRICULTURE
- COMMUNITY
- PRAIRIE
- SPORT
- WETLAND
- WOODLAND



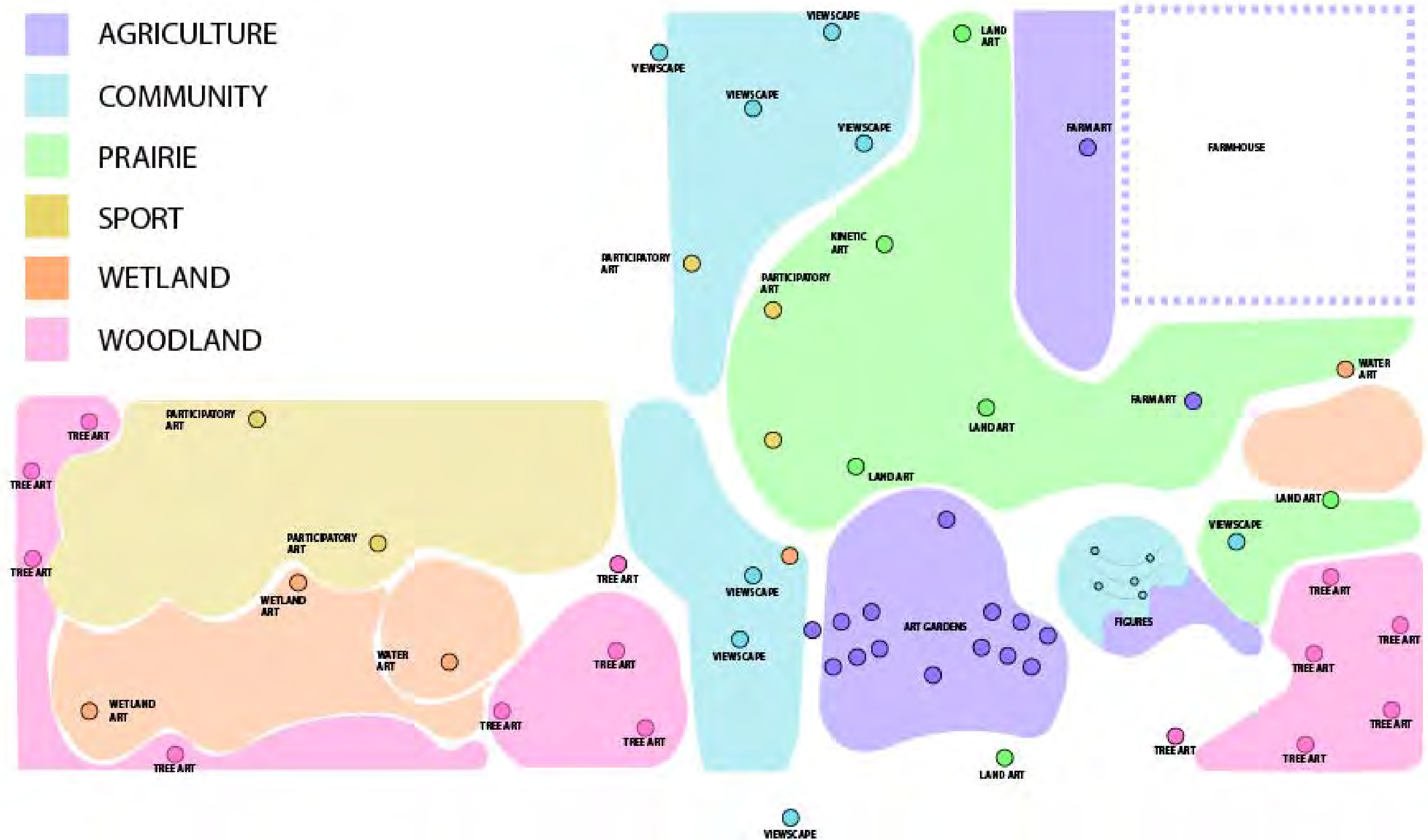
**The Master Plan can be divided into distinct areas which themes can then be applied. Most areas have "soft" boundaries where visibility, noise and the environment is not completely separated. Boundaries shown are approximate and not fully defined.**

STEP C. CONCEPT MAP

PLANNING

# ART THEMES

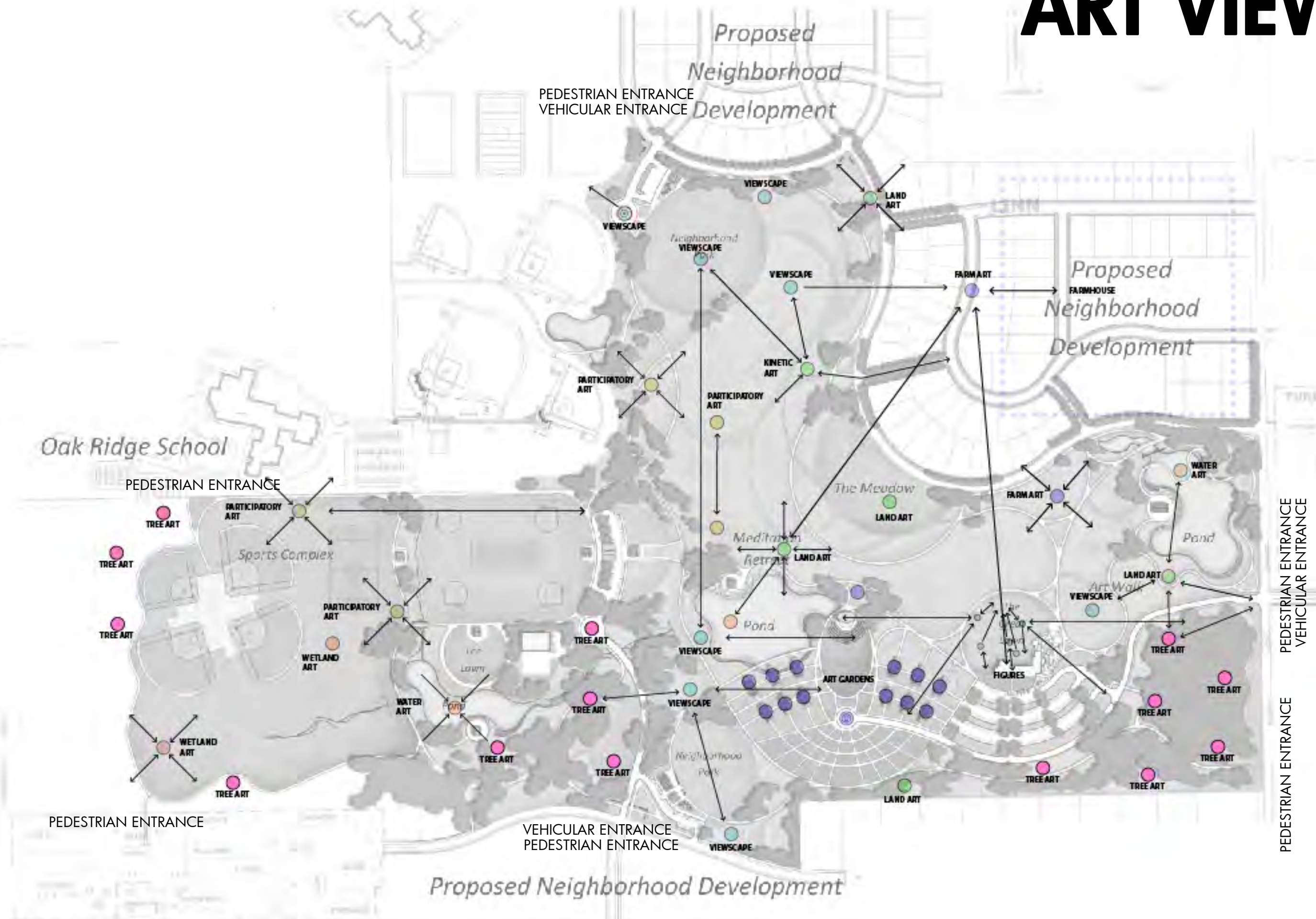
- AGRICULTURE
- COMMUNITY
- PRAIRIE
- SPORT
- WETLAND
- WOODLAND



STEP C. ART THEMES

PLANNING

# ART VIEWS



**PLANNING** STEP F. GENRE/MEDIA

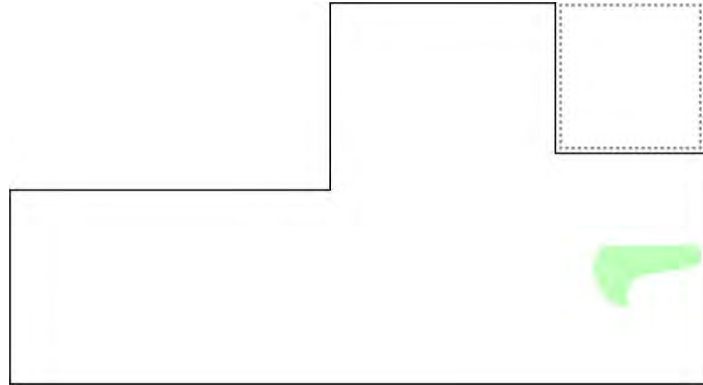


# THE **MASTER PLAN**

**FOLLOWING IS MORE  
DETAIL OF EXISTING  
CONDITIONS AND  
DESCRIPTIONS OF WHAT  
HAPPENS OR WILL HAPPEN  
IN EACH CONCEPT ZONE  
OF LOWE PARK**

**PLANNING** ZONES

# ART WALK



## EXISTING CONDITIONS:

The Art Walk is currently a collection of abstract works placed along the route of entry at the east end of the park. The works are experienced from the entry drive by vehicle and a meandering trail that straddles manicured lawn and native prairie. Because the Meadow to the North and West is not fully developed and the Pond East immediately to the North has not been created, the Art Walk has direct line of sight to a working farm field and housing being erected east of the park. Screening from the housing should be strongly considered.

## CONCEPTS:

The Art Walk was developed specifically for the display of art. The program for the art was unknown at the time of its initial creation as to the theme or permanency of the works displayed. This is a logical location for a specific rotating collection. This is at the primary east entry of the park. It may be logical to assign other main entries to the park as rotating collections given these areas are most visible from surrounding roads and properties and would generate evolving interest for the park.

## Turn to BUILDING sections:

Art Gardens  
Viewscapes



A



B



C



D



E



F



G





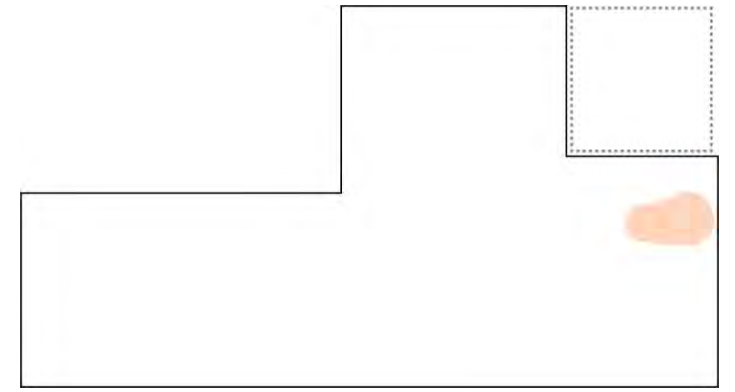
# EAST POND



A



B



### EXISTING CONDITIONS:

The POND on the east end of the park has not yet been developed but is currently a low spot for a natural drainage way toward the road. Upon construction of the pond, it will be directly accessed from the Meadow and directly adjacent to the existing North 10<sup>th</sup> street and Art Walk. Screening from the road may be desirable to reduce noise and screening from the nearby housing development will be necessary.

### CONCEPTS:

Being a water feature with potentially great grade change in the vicinity, every effort should be made to take advantage of topography.

### Turn to BUILDING sections:

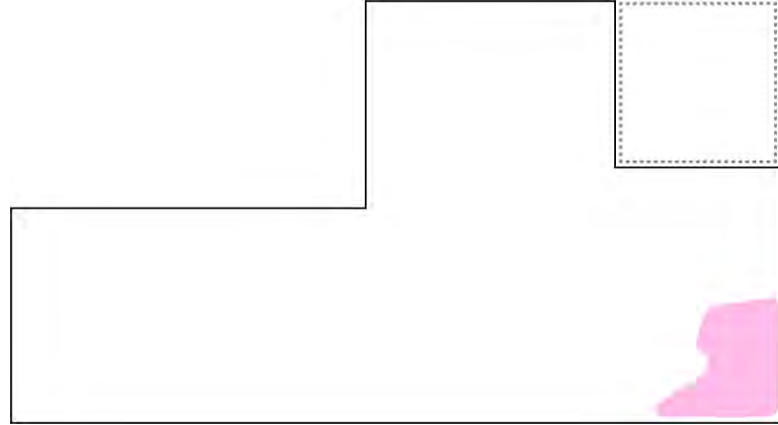
- Land Art
- Viewscapes
- Water Art
- Tree Art



**PLANNING** ZONES

# OAK SAVANNAH

## PLANNING ZONES



### CONTEXT:

The developed Oak Savannah is located at the east end of the park and is separated by other park areas by the entry drive. Oak Savannahs are typically prairie fields with varying densities of Oak Tree species. The trees are relatively young and small in caliper. Over time the trees will grow and mature. Ongoing restoration and maintenance of the prairie is necessary as invasive and non-native plants tend to take over when not controlled.

### VISIONING:

This area being large and on top of a hill is relatively shielded from surrounding housing and is out of the way of other park functions. Meditative/Reflective areas may be appropriate. A large scale object may also be appropriate as the trees and Arts and Environment Center block view to the Amphitheater so there would be little competition and the chance to create interest from North 10<sup>th</sup> Street immediately to the east.

### Turn to BUILDING sections:

- Land Art
- Tree Art



A



B



C



A

B

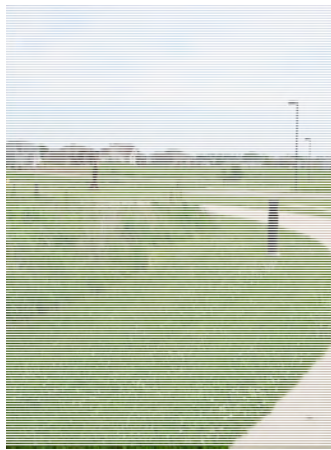
C



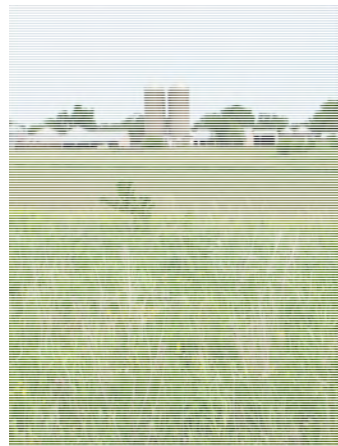
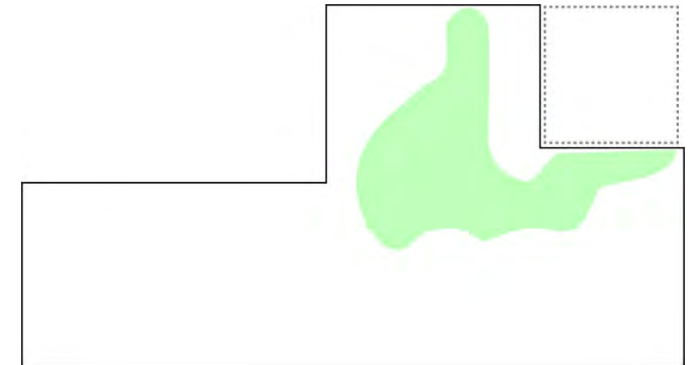
A



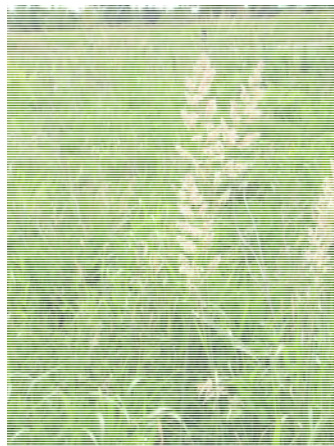
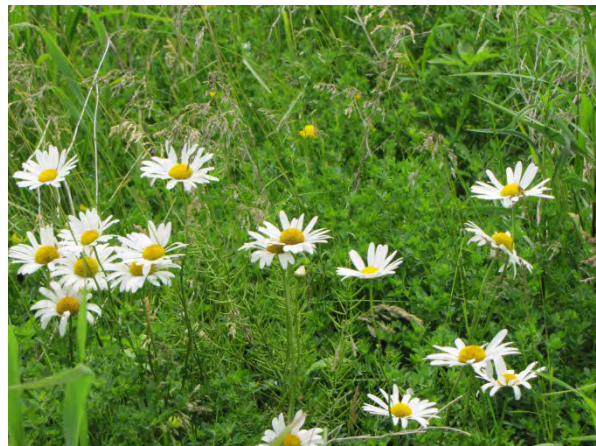
B



# THE MEADOW



C



D



## CONTEXT:

The majority of The Meadow is currently farmed agriculture. However, the portion that borders the Art Walk and the Amphitheater/Great Lawn has been established. In future phases it will be surrounded by the East Pond, Industrial Agriculture, the Neighborhood Park North and the Sports Complex to the west. This will be the largest geographical area of the park which will have various art installations, permanent and temporary trails located throughout. Ongoing restoration and maintenance of the prairie is necessary as invasive and non-native plants tend to take over when not controlled.

## VISIONING:

The Meadow is to be a restored native prairie and all the native plants and wildlife that comes along with that. Being so large there is great opportunity to create "outdoor rooms" and areas of discovery.

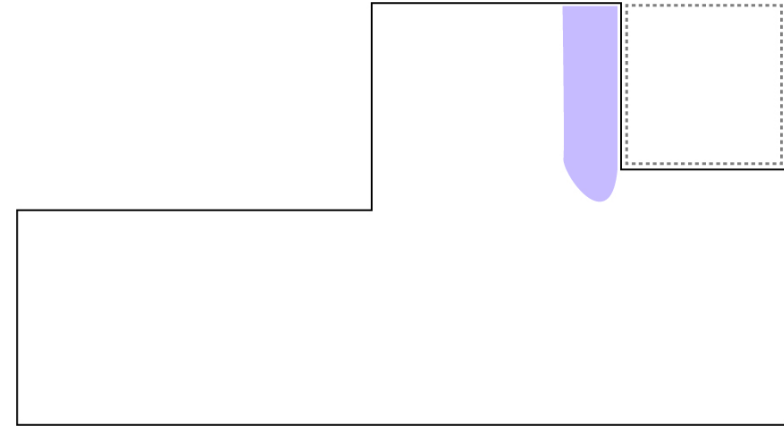
## Turn to BUILDING sections:

- Land Art
- Art Gardens
- Farm Art
- Viewscapes

**PLANNING ZONES**

# INDUSTRIAL AGRICULTURE

## PLANNING ZONES



### CONTEXT:

Currently, a large portion of Lowe Park is rented for farming. Historically, the area is agricultural based. This presents an opportunity to display the heritage of former local culture and the direct history of this particular farm and the Lowe Family who donated the land and were champions in the community.

### VISIONING:

While the Lowe Park Master Plan does not show any area for the educational or artistic display of agriculturally themed works, it seems appropriate to preserve or relocate major features of the existing farm and develop areas for artistic interpretation.

### Turn to BUILDING sections:

- Land Art
- Farm Art



A



B



# GREAT LAWN/AMPHITHEATER



A



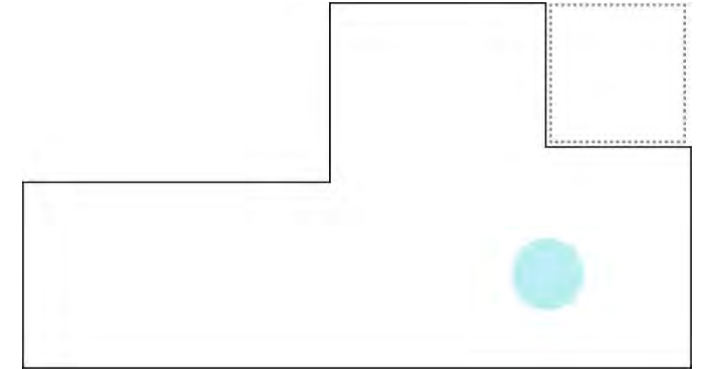
B



C



D



## CONTEXT:

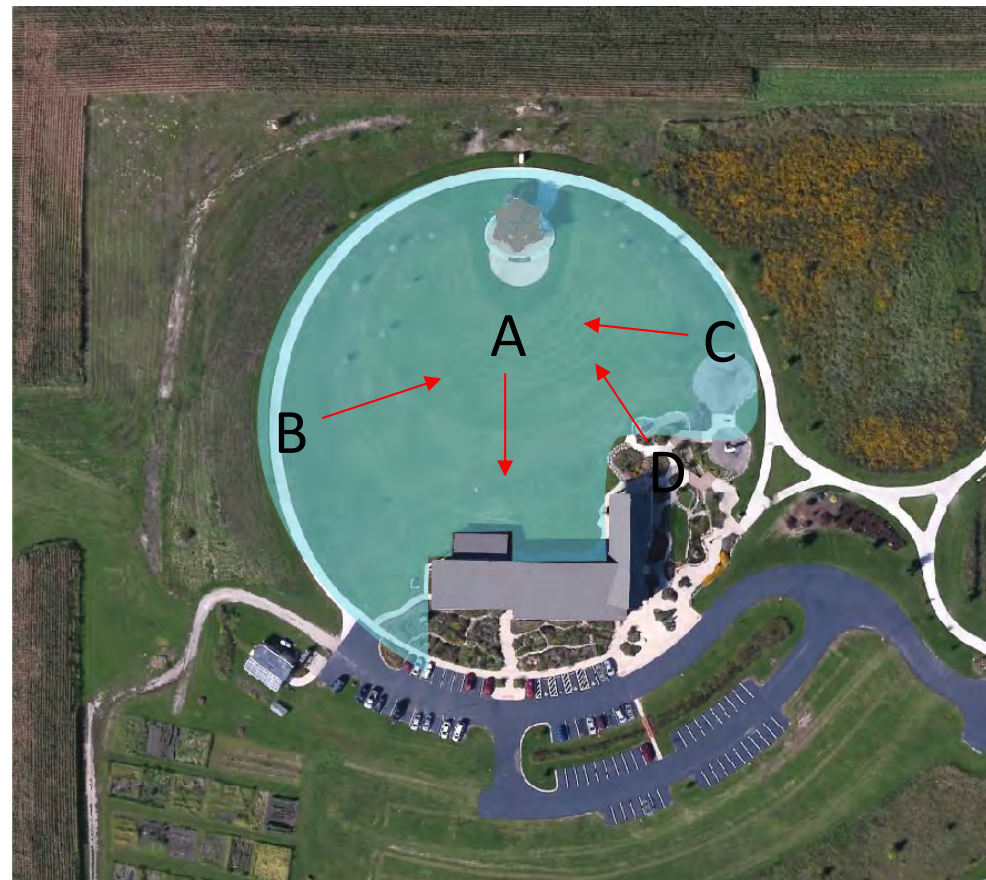
This area of the park is currently used for events including concerts, weddings and other ceremonies, yogo, and other community events taking advantage of the Amphitheater function. The Great Lawn serves as the septic field for the Arts and Environment Building and general seating for the Amphitheater. This area is one of the highest points of elevation in the park with direct views beyond the North, East and West borders of the park.

## VISIONING:

The Arts and Environment Center was developed for the community to meet, hold events, learn and experience an inside art gallery of rotating works. The adjacent grounds consisting the demonstration gardens, various patios, the Great Lawn and Amphitheater, create a true indoor/outdoor venue for the community. While the leaf super structure is not functional, it has become a symbol for the park and for the community. It is a landmark visible from a majority of the park.

## Turn to BUILDING sections:

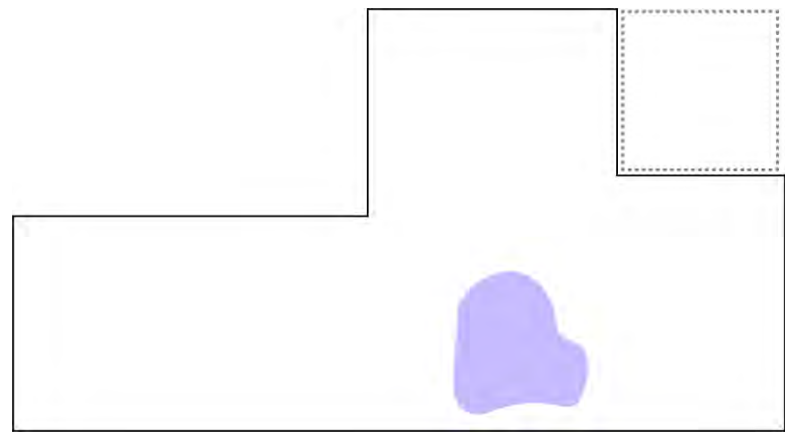
- Land Art
- Participatory Art
- Art Gardens



**PLANNING ZONES**

# COMMUNITY AGRICULTURE

**PLANNING ZONES**



**EXISTING CONDITIONS:**  
 There are plots of garden available to the community for the raising of crops and plants for personal use. The existing plots do not closely follow the master plan in location or aesthetic layout. They are heavily used. The greenhouse is used primarily by the Master Gardeners.

**CONCEPTS:**  
 Being a community park with an agricultural history, a large amount of ground available in the park, and a growing societal emphasis on sustainability, providing opportunities for the community to experience and learn farming practices is important. There is an orchard planned for ground nearby.

**Turn to the BUILDING sections:**  
 Land Art  
 Farm Art  
 Viewscapes



A



B



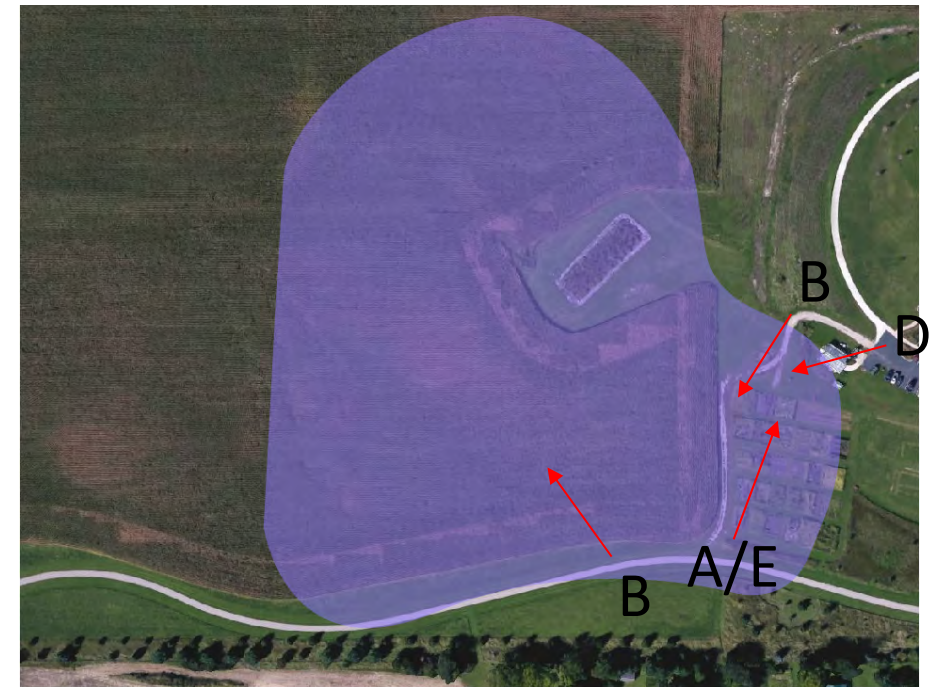
C



D



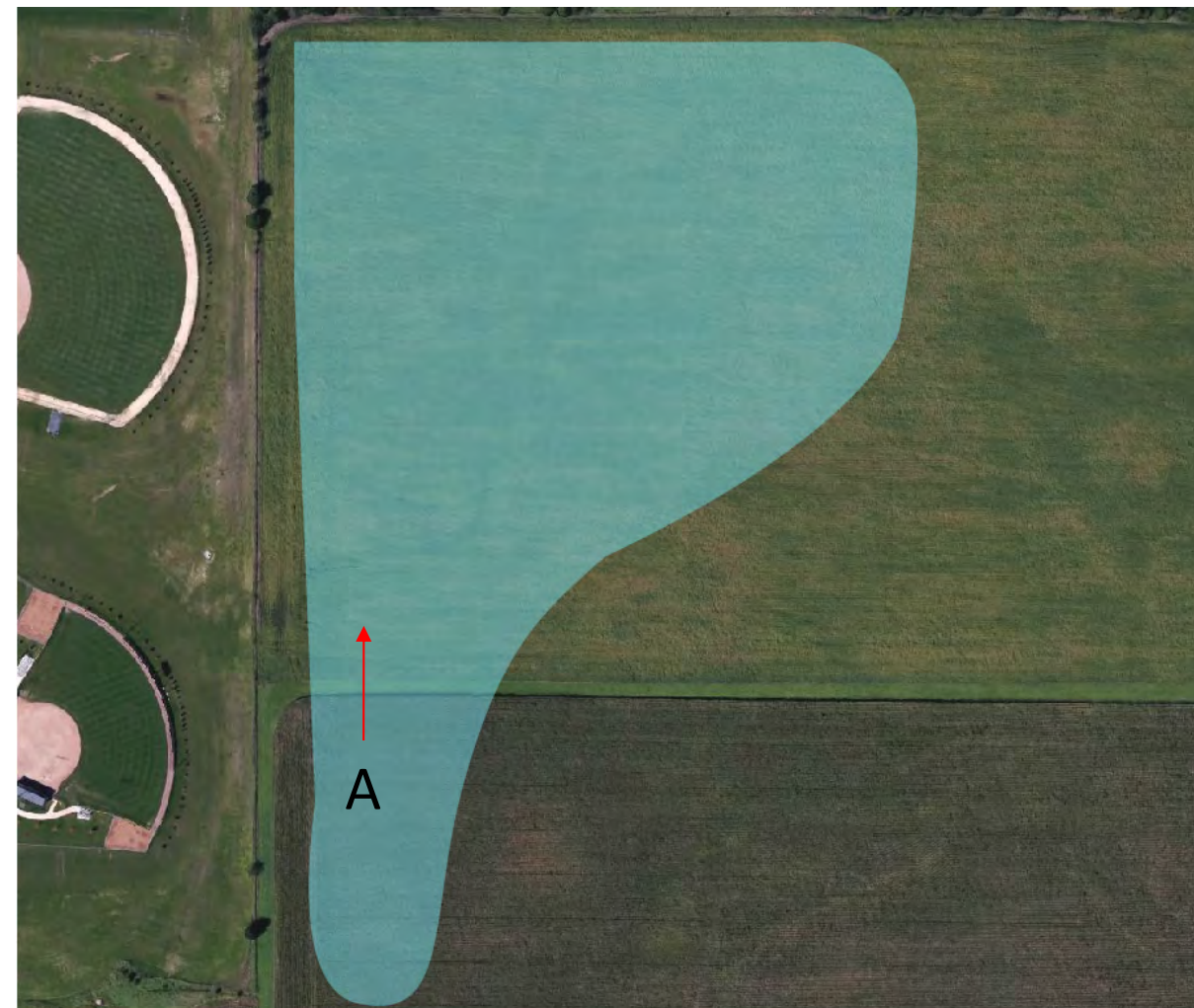
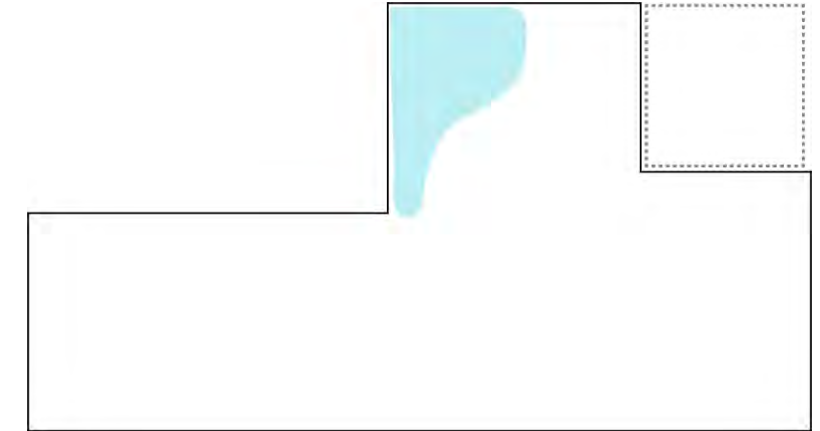
E



# NEIGHBORHOOD PARK NORTH



A



## CONTEXT:

This existing area is currently being farmed and will likely be among the last areas of the park developed because it is currently landlocked by Linn Mar Schools' baseball complex to the west and farm ground to the North and East.

## VISIONING:

As housing development begins to surround the park, this area has been dedicated as a "more traditional park". This will likely include general play fields, parking areas, restroom and pavilion facilities as well as play equipment and art. Being near parking and the entry to the overall park, having artwork features becomes vital to maintain a level of artistic quality for Lowe Park. Being near the Industrial Agriculture, The Meadow, and the Sports Complex, significant opportunity arises to adopt an adjacent theme or utilize the Neighborhood Park as a link between Zone Themes.

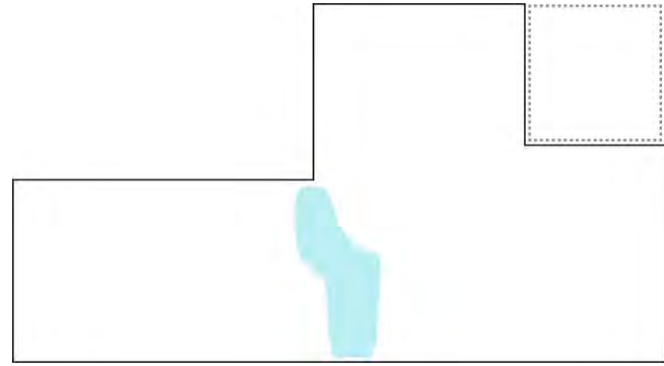
## Turn to BUILDING sections:

- Land Art
- Participatory Art
- Water Art
- Farm Art
- Tree Art
- Viewscapes

**PLANNING ZONES**

# NEIGHBORHOOD PARK CENTRAL

**PLANNING ZONES**



**CONTEXT:**

This existing area is currently being farmed and will likely be the next area of the park developed because it is directly north of a new housing development connecting Lowe Park with newly completed Irish Drive.

**VISIONING:**

As housing development begins to surround the park, this area has been dedicated as a "more traditional park". This will likely include general play fields, parking areas, restroom and pavilion facilities as well as play equipment and art. Being near parking and the entry to the overall park, having artwork features becomes vital to maintain a level of artistic quality for Lowe Park. Being near the Woodland, Sports Complex, The Meadow, and the Community Gardens, significant opportunity arises to adopt an adjacent theme or utilize the Neighborhood Park as a link between Zone Themes.

**Turn to BUILDING sections:**

- Land Art
- Participatory Art
- Water Art
- Farm Art
- Tree Art
- Viewscapes



A



B



C



D





# SPORTS



A



B



C



D



E



F



## CONTEXT:

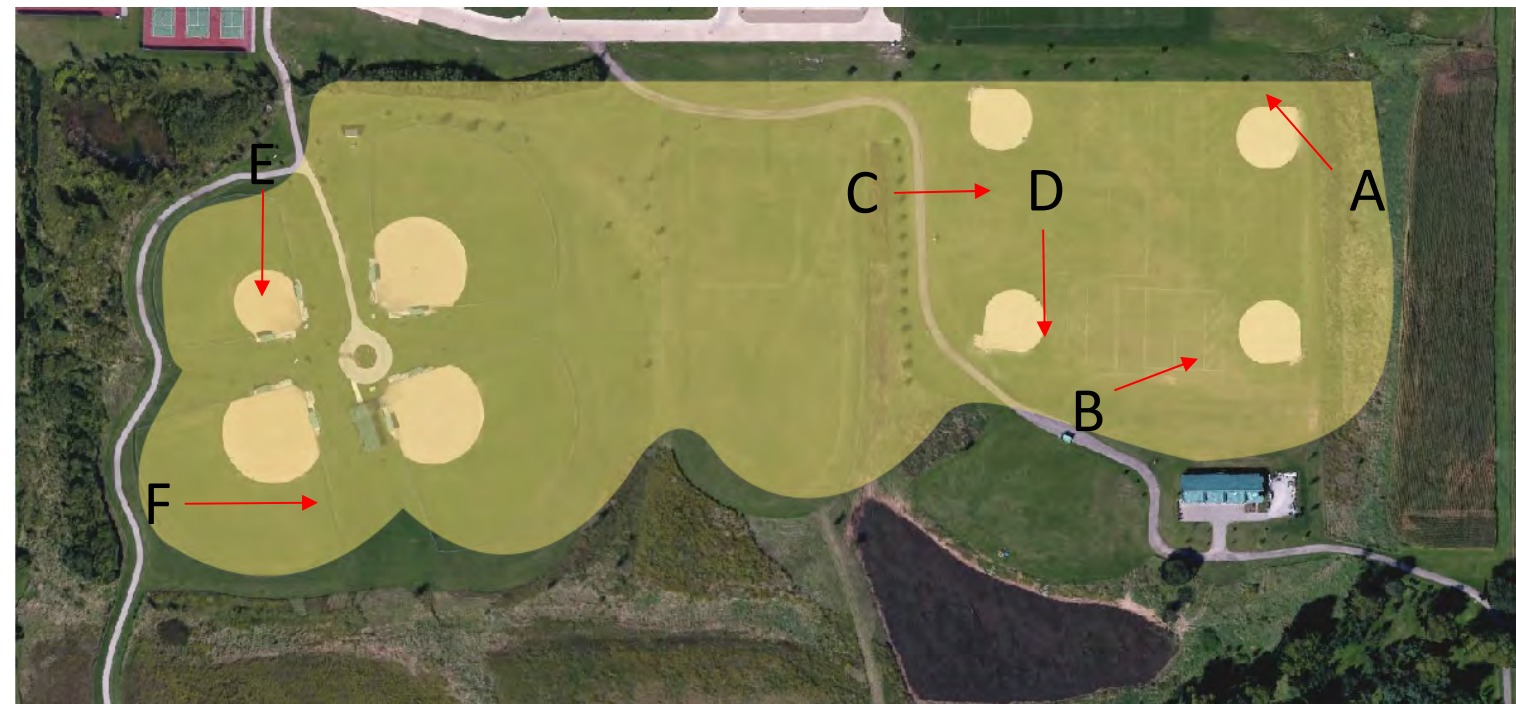
Lowes Park developed with sports fields located on the west end and an Arts and Environment focus on the east end with a trail/access road linking the two ends. This sports complex is heavily used during soccer and baseball seasons by community youth through the Marion Parks and Recreation department and various local leagues. Weekends hold a true tournament atmosphere with games, warm up, concessions and family gathering activities on nearly all mowed areas.

## VISIONING:

This area of the park is going to be used for sports with a high intensity level. It is only natural that sports-themed art be located here. The Architecture of the concession stand ties the baseball dugouts to the Arts and Environment Center. This area could use features to draw sports participants interest to other features of the park though it will be important that iconography of the sports complex does not spread farther into the park. The field lights protruding into the sky could create opportunity or distraction depending on whether it is desired to screen this area from other areas of the park or enhance it.

## Turn to BUILDING sections:

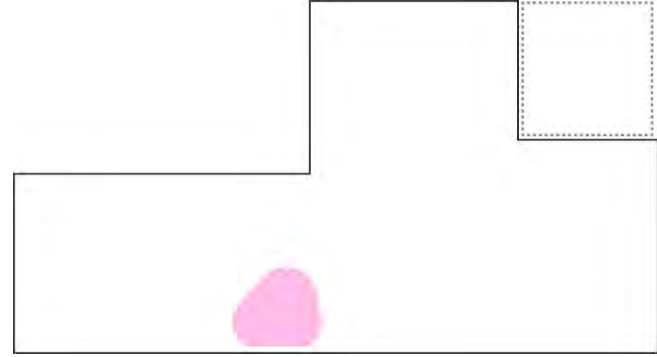
- Participatory Art
- Land Art
- Viewscapes



**PLANNING ZONES**

# WOODLANDS

## PLANNING ZONES



### CONTEXT:

This area of the park began as a clump of trees on the original farm. It has been allowed to mature in recent years. A portion of it is mowed and a portion is nearly uninhabitable because underbrush is so thick. It serves as a barrier between the adjacent Pond and Neighborhood Park. Ongoing restoration and maintenance of the forest is necessary as invasive and non-native plants tend to take over when not controlled.

### VISIONING:

Maintaining a forested area is important in telling the story of the prairie and oak savannah. It also provides respite from other unsheltered areas of the park and opportunities for art.

### Turn to BUILDING sections:

Tree Art  
Viewscapes.



A



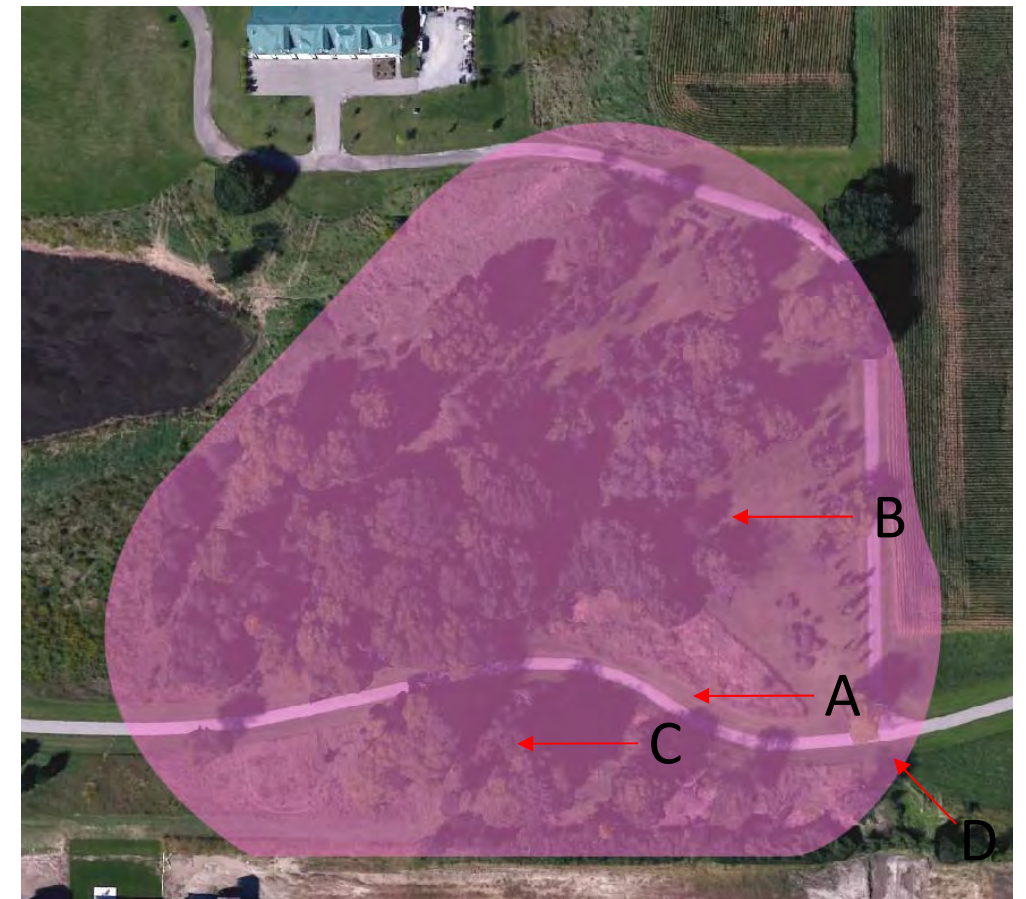
B



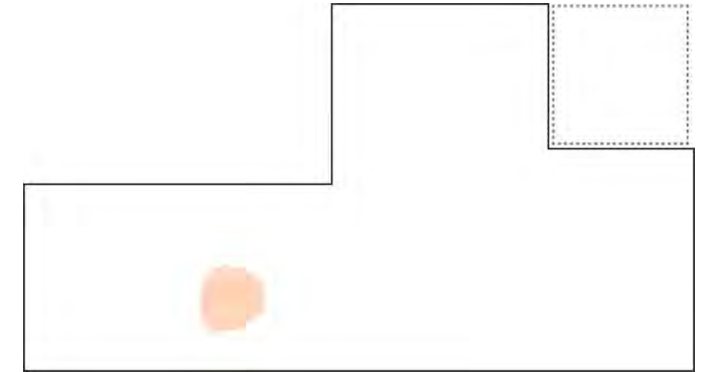
C



D



# WEST POND



## CONTEXT:

This constructed pond is for site drainage and enjoyment. The edges are primarily not manicured (to prevent an overrun of geese). A windmill powers the pond aerator. Seating areas are available. The maintenance building for Lowe Park is located immediately adjacent. The topography varies greatly in this area.

## VISIONING:

Being the only existing water body accessible to park users, the installation of art here is important. The maintenance building is purpose-built and does not match or harmonize with the other existing architecture in the park. It will be necessary to screen outdoor storage areas and transform or "decorate" the existing structure to maintain a consistent level of design quality in the park.

Turn to BUILDING sections:

- Water Art
- Viewscapes
- Participatory Art
- Land Art

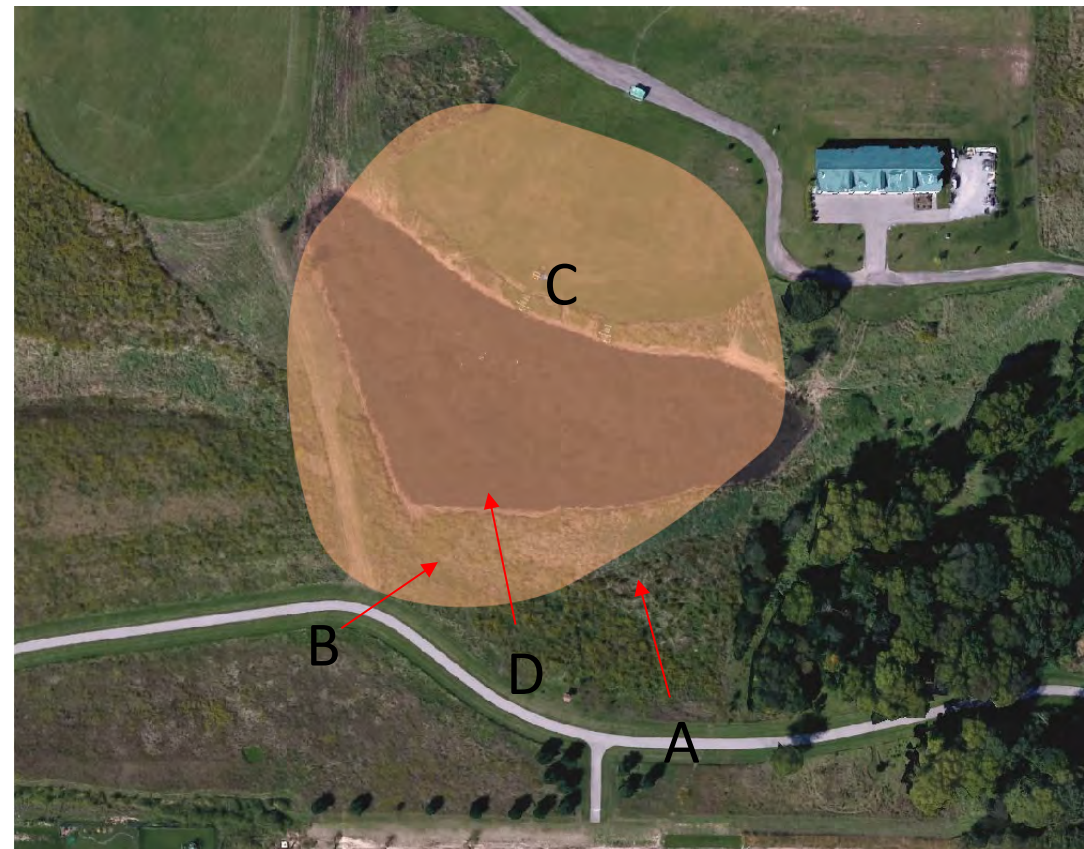
A

B



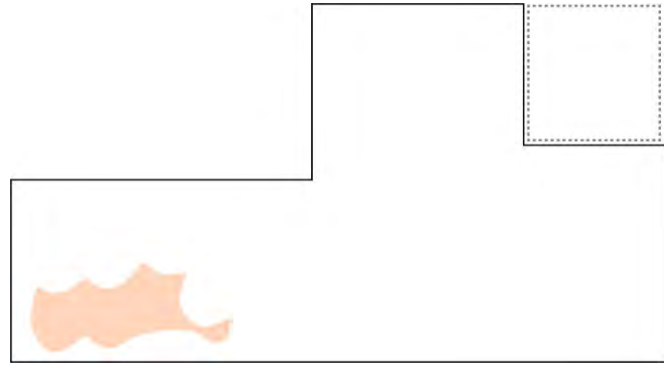
D

C



**PLANNING ZONES**

# WETLANDS



A



B



C



D



E



CONTEXT:

This area of the park is a natural drainage way and overflow for the pond. While development opportunities for mowed areas and buildings is limited, views are available to all borders of this zone and beyond. Ongoing restoration and maintenance of the prairie is necessary as invasive and non-native plants tend to take over when not controlled.

CONCEPTS:

Storm water quality is a major concern in the midwest from agriculture and flooding. Maintaining this as a natural setting could hold a powerful message and significant opportunity for natural habitat. Visual buffering from housing development to the south is absolutely necessary.

Turn to BUILDING sections:

- Land Art
- Water Art
- Viewscapes

PLANNING ZONES

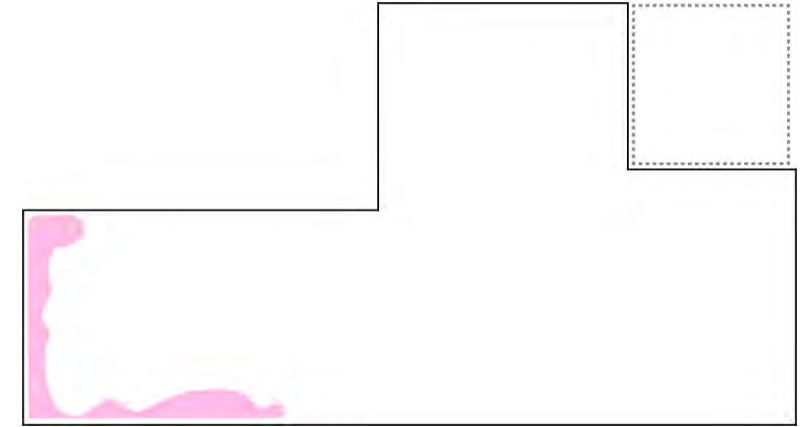
# WOODED WETLANDS



A



B



**CONTEXT:**

This area of the park is a natural drainage way and overflow for the adjacent school paving. This area frames the entry to the SPORTS COMPLEX and is largely unnoticeable "leftover" space.

**CONCEPTS:**

Storm water quality is a major concern in the midwest from agriculture and flooding. Maintaining this as a natural setting could hold a powerful message and significant opportunity for natural habitat. This area also provides good screening from existing housing and Alburnett Road to the west.

Turn to BUILDING sections:

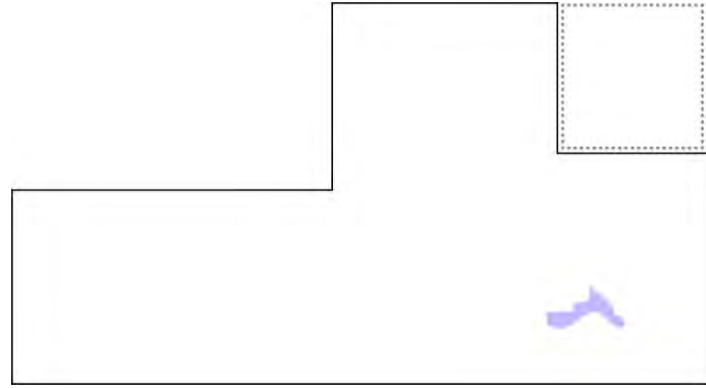
- Tree Art
- Water Art
- Viewscapes



**PLANNING ZONES**

# EDUCATIONAL AGRICULTURE

## PLANNING ZONES



### CONTEXT:

Iowa State Extension and the Linn County Master Gardeners currently sponsor and maintain demonstration gardens with native plantings. It currently softens and beautifies the clean lines of the Arts and Environment Center and creates a lush, ever-changing environment for building visitors. There is a dry stream bed for infiltration, a man-made pond along with rain barrel water collection systems from the building for irrigation.

### VISIONING:

These gardens were established shortly after the Arts and Environment Center was created with the idea that the community could directly participate in and learn from live plantings and watering systems.

### Turn to BUILDING:

Land Art  
Water Art



A



B



## **COST/ENERGY/SCALE**

The following section is intended to describe the optional scales, applications, and costs of art interventions throughout the park. Art should be experienced at all scales throughout the park and facilitate different ways to engage with art within the landscape and through time. Often the scope and scale of these experiences will be determined by a budget and specific location. The following pages are not meant to be strictly prescriptive, but are intended to serve as an outline for donors, planners, and artists to use in deciding the most appropriate application for a particular piece of art.

# COST/ENERGY/SCALE

“Purchase”

indicates a piece is delivered to the site and installed with little accommodation required ie. Small foundations, minimal landscaping, little disruption to the path to the site.

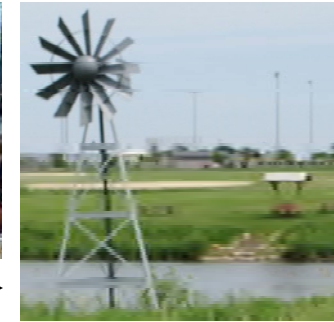
“Design”

indicates a piece is fully custom to the site and relies heavily on pre-planning by the artist and any associated consultants (landscape architects, architects, structural engineers, civil engineers, etc)

“Small, Medium, Large”

- Example
- Frog Sculpture
- Single Bench
- Medium Sculpture
- Bench Arrangement
- Medium Sculpture
- Medium Sculpture
- Integrated Sculpture
- Integrated Seating
- Large Sculpture
- Amphitheater/Buildings

- Category
- Small Purchase Art
- Small Purchase Functional
- Medium Purchase Art
- Medium Purchase Functional
- Medium Design/Purchase Art
- Medium Design/Purchase Functional
- Medium Design
- Medium Design Functional
- Large Design Art
- Large Design Functional





Viewed from 2 feet



Viewed from 8 feet



Viewed from 4 feet



Viewed from 20 feet



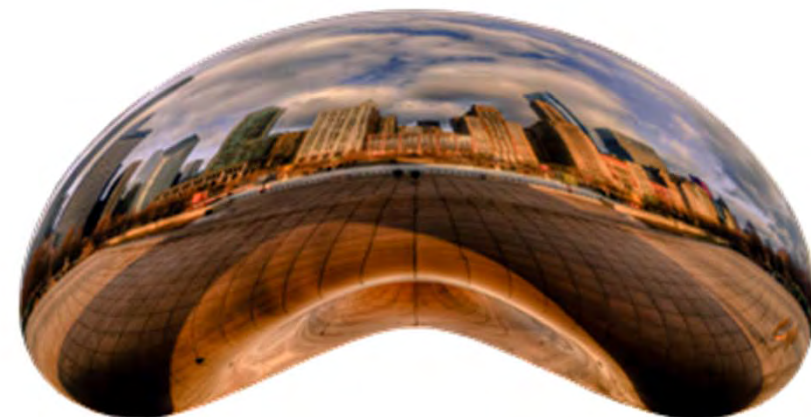
Viewed from 100 feet



Scale of objects will influence how a space/artwork is experienced.  
The scale of a piece may be contingent on cost.  
The scale of a piece will effect its surroundings.

How far away can you see a particular piece?  
At what distance is the piece to be experienced?  
How does the piece fit in a space functionally, aesthetically?  
How does the piece compare with other nearby pieces?  
Does the piece involve human interaction or operation?  
Can the piece be inhabited or occupied?

Basketball



**BUILDING**

**STEP D. EMBODIED ENERGY**



**User Groups**

- Disabilities – ADA
- Hearing Impaired
- Blindness –tactile
- Multi-experiential
- Children/School Groups
- Elderly
- Able-bodied
- Cultural Diversity

**Common Activities**

- Observation/Creation
- Meditation/Reflection
- Educational Programming
- Appropriate sound/sight screening
- Athletic – no more team sport fields (too distracting)
- General Enjoyment
- Community/Festival

# WHAT IS ART?

This section will explore art precedents that the committee feels fit well into the Art Themes that have been suggested for each region of the park See Concept Map. The Art Themes include: Art Gardens, Farm Art, Land Art, Participatory Art, Tree Art, Viewscapes, and Water Art. These themes are intentionally broad and have been developed out of the various components of the 2011 Master Plan, which can be summarized into the following regions: Agriculture, Community, Prairie, Sport, Wetland, and Woodland. These precedents are not intended to be static, nor is the exact placement of each intervention, as we believe that the best art results from both collaboration and creative freedom. *It should be up to the artist to study the site, explore sun, shade, wind, views and use of each region and location to determine if a piece of art should be kinetic, ephemeral, participatory, utilitarian amenities, structural, or more landscape in nature.* The following examples should serve as a soft-guide to the selection committee for ideas of the types of interventions the committee may utilize. Proposals from artists should be reviewed and approved by the committee.

# ART GARDENS

**BUILDING**  
**STEP E. GENRE**



ANDY GOLDSWORTHY



[http://en.wikipedia.org/wiki/Andy\\_Goldsworthy](http://en.wikipedia.org/wiki/Andy_Goldsworthy)



<http://www.backpacktobuggy.com/wp-content/uploads/2009/07/Garden-Art.jpg>

# FARM ART

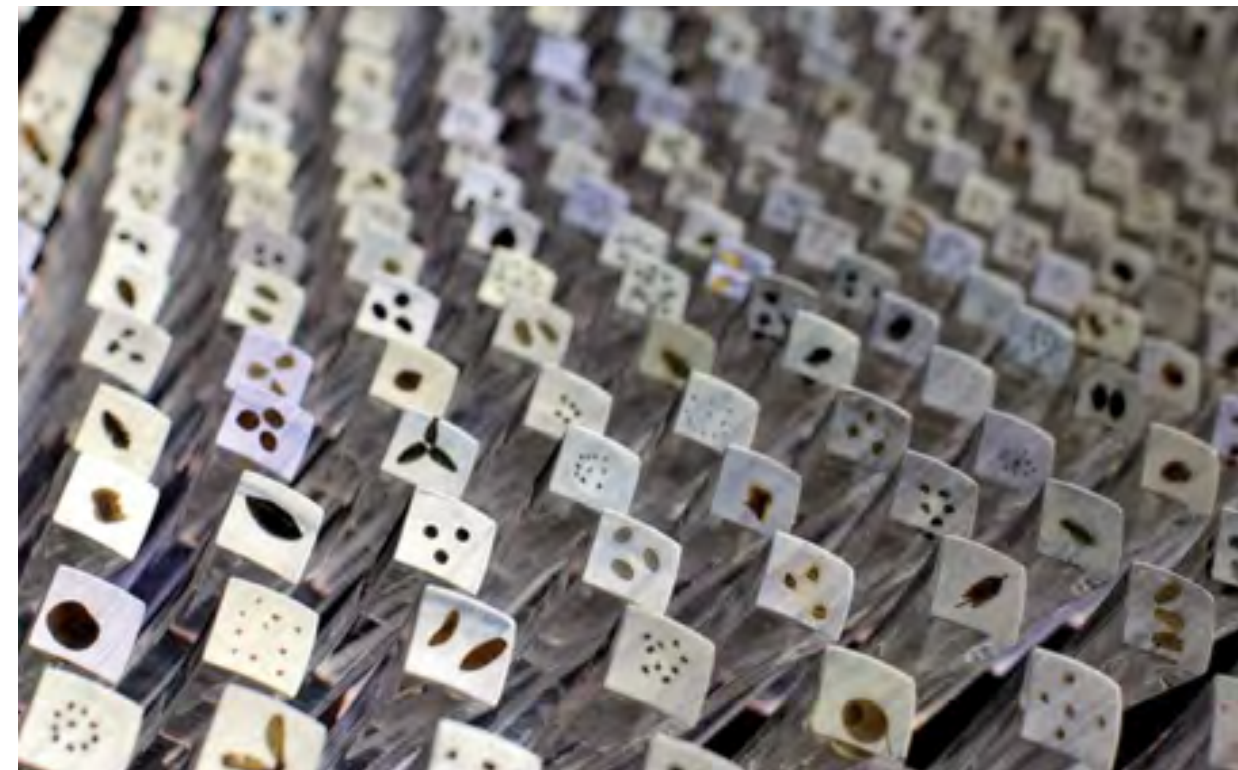


KAWACHI FUJI GARDENS IN KITAKYUSHU, JAPAN



"SEED CATHEDRAL" BY THOMAS HEATHERWICK

<http://www.heatherwick.com/#>



STEP E. GENRE

BUILDING

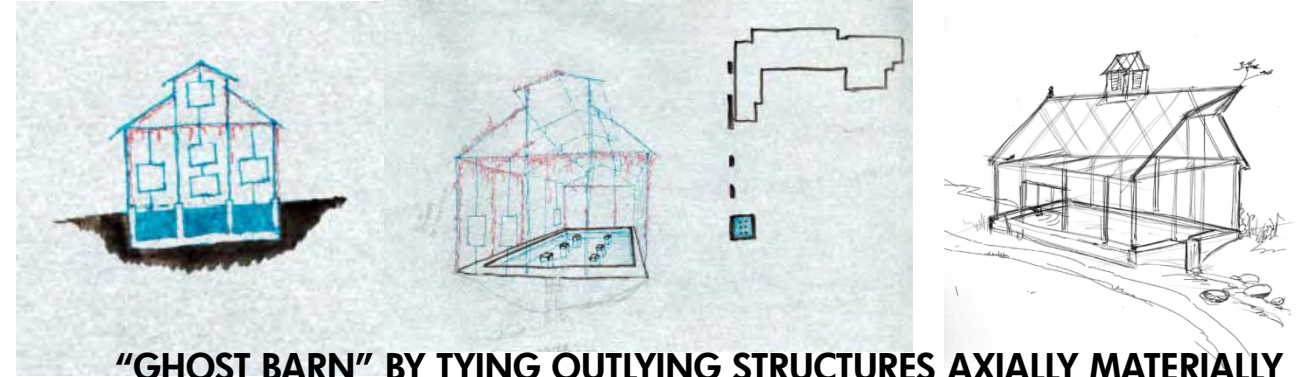
# FARM ART

STEP E. GENRE

BUILDING



"BIRDS" BY MYFANWY MACLEOD, VANCOUVER BC, SE FALSE CREEK OLYMPIC PARK [http://en.wikipedia.org/wiki/The\\_Birds\\_%28sculpture%29](http://en.wikipedia.org/wiki/The_Birds_%28sculpture%29)



"GHOST BARN" BY TYING OUTLYING STRUCTURES AXIALLY MATERIALLY TO EXISTING STRUCTURES, CONTINUITY CAN BE CREATED. THESE STRUCTURES CAN BE USED AS DISPLAY FOR ART AND LIVING PLANTS HUNG FROM THE STRUCTURES TO CREATE SEASONAL INTEREST.



OMAHA, NE DOWNTOWN PRAIRIE SCULPTURE

# LAND ART



NET SCULPTURES BY JANET ECHELMEN



<http://www.echelman.com/>



"GARDEN OF COSMIC SPECULATION" BY CHARLES JENCKS. PORTRACK, SCOTLAND



<http://www.charlesjencks.com/#!the-garden-of-cosmic-speculation>

STEP E. GENRE

**BUILDING**

# LAND ART

STEP E. GENRE

BUILDING



RAMMED EARTH WALL

<http://www.rammedearthworks.com/>



"GIANT CLOTHESPIN" BY MEHMENT ALI UYSAL

<http://www.atlasobscura.com/places/giant-clothespin-sculpture>



"IN PRAISE OF SHADOWS" BY YVETTE DEDE

<http://www.yvettedede.com/?projects=sculpture-installations>



# TREE ART



**"HEART OF TREES" BY JAUME PLENSA**

[http://www.umedalensulptur.se/us/index.php?option=com\\_content&view=article&id=68&Itemid=67](http://www.umedalensulptur.se/us/index.php?option=com_content&view=article&id=68&Itemid=67)



**"SPONTANEOUS CITY IN THE TREE OF HEAVEN" BY JO JOELSON**

<http://www.yatzer.com/spontaneous-city-in-the-tree-of-heaven-by-london-fieldworks>



<http://www.burghley.co.uk/about-burghley/gardens-deer-park/sculpture-garden/>

**BURGHLEY SCULPTURE GARDEN**



**TABLEAU VIVANT ABRE**

<http://www.productionmyarts.com/blog/2012/05/>

# TREE ART

STEP E. GENRE

BUILDING



BY CORNELIA KONRAD  
<http://www.cokonrads.de/>

"INVISIBLE TREE" BY DANIEL SIERING & MARIO SCHUSTER

<https://ambularecc.wordpress.com/2015/04/30/arbol-invisible-daniel-siering-y-mario-schuster/>

# WATER ART



**"SPIRAL FOUNTAIN" DARLING HARBOR. SYDNEY, AUSTRALIA BY ROBERT WOOWARD**

[http://en.wikipedia.org/wiki/Robert\\_Woodward\\_%28architect%29](http://en.wikipedia.org/wiki/Robert_Woodward_%28architect%29)

<http://www.bustersimpson.net/>



**"WHOLE FLOW" BY BUSTER SIMPSON**



CoolThingsWorld.com



**"MOSES BRIDGE" BY RO & AD ARCHITECTS** <http://www.ro-ad.org/>

STEP E. GENRE

**BUILDING**

# WATER ART

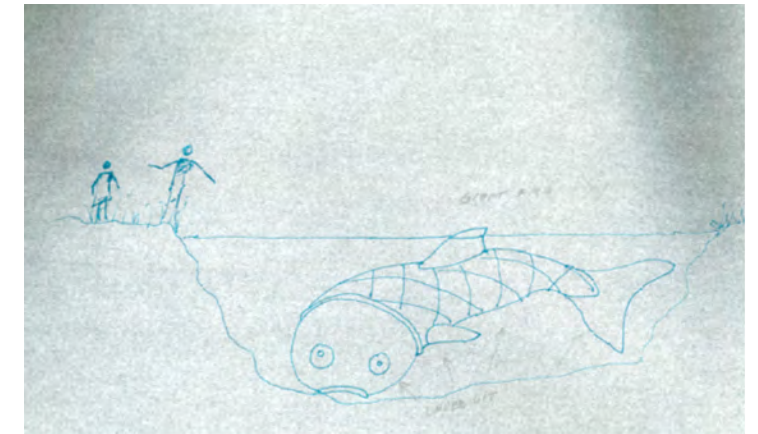
STEP E. GENRE



"STEPPING STONES" STUDLEY ROYAL WATER GARDENS



"GREENWOOD POND:  
DOUBLE SITE" BY  
MARRY MISS, DES  
MOINES ART CENTER



<http://tclf.org/sites/default/files/microsites/art-landscape/greenwood-pond.html>



<http://www.wirelady.com/about.html>

"FANTASY" BY ELIZABETH BERRIEN



<http://www.sarahtombs.co.uk/>

"FISH CIRCLE" BY SARAH TOMBS



"GRAVITY GLUE" BY MICHAEL GRAB

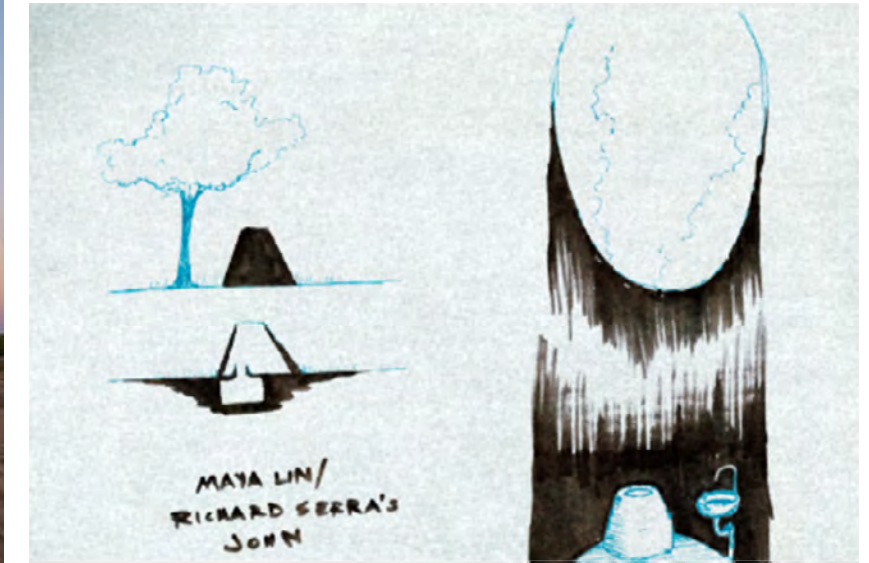


<http://www.gravityglue.com/>

BUILDING

# AMENITIES

IT WILL BE NECESSARY TO INCORPORATE STRUCTURES LIKE RESTROOM FACILITIES AND OTHER AMENITIES LIKE DRINKING FOUNTAINS SEATING, PARK LIGHTING, RECYCLING/REFUSE RECEPTACLES, ETC.



"LUCID STEAD" BY PHILLIP K. SMITH <http://royaleprojects.com/lucid-stead>



JEPPE HEIN SOCIAL BENCH  
<http://assets.inhabitat.com/wp-content/blogs.dir/1/files/2012/05/jeppe-hein-modified-social-benches8-537x353.jpg>



LUZ INTERRUPTUS DRINKING FOUNTAIN  
<http://media.treehugger.com/assets/images/2012/02/luz-interruptus-madrid-drinking-water-fountain-art-2.jpg.492x0 q85 crop-smart.jpg>

"THE LOOKOUT – A MIRROR CUBE INSTALLATION" BY ANI TZENKOVA

<http://trendland.com/the-lookout-a-mirror-cube-installation/>

STEP E. MEDIA

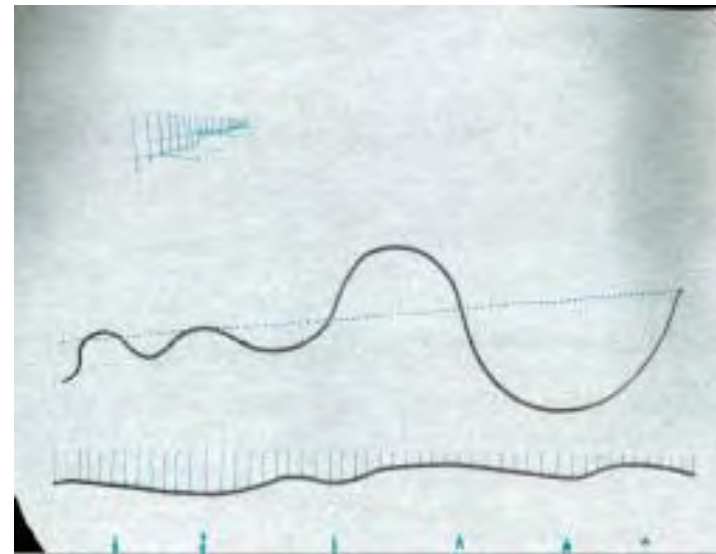
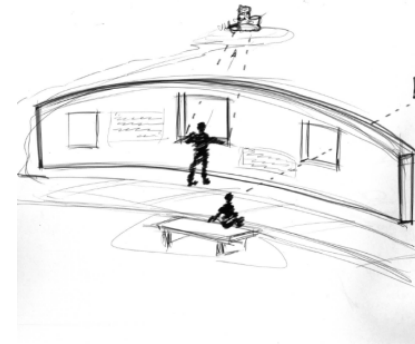
BUILDING

# VIEWSCAPES

USING VANTAGE POINTS FROM AROUND THE PARK AND FRAMING VIEWS THROUGH APERTURES OR RESTRICTED VIEWING ANGLES, THE EXPERIENCE CAN BE GREATLY ENHANCED OF THE TOPOGRAPHY AND OTHER FORMAL FEATURES IN THE SITE.



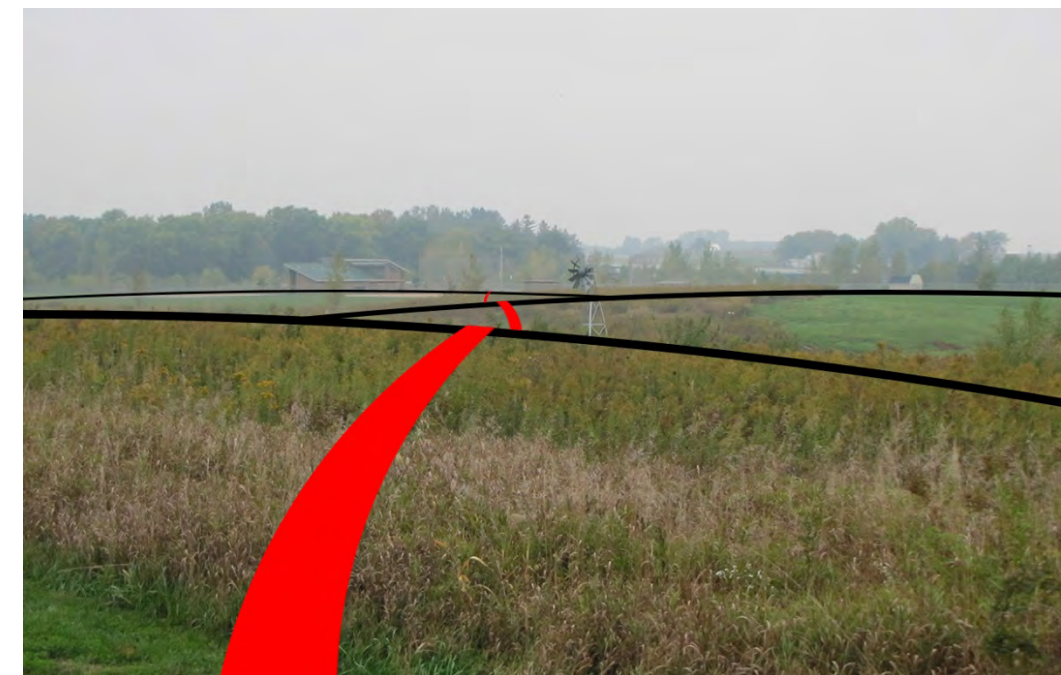
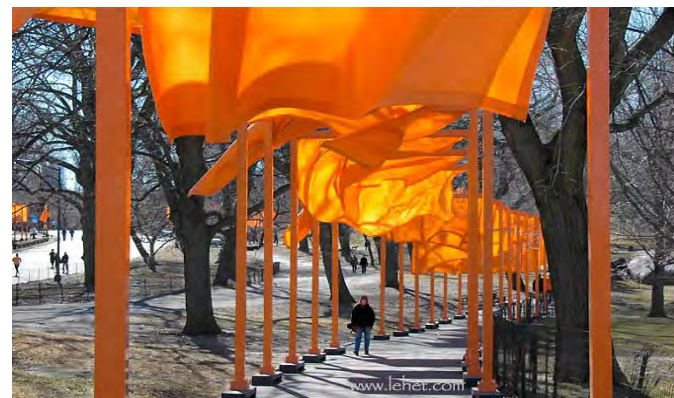
BY CORNELIA KONRAD  
<http://www.cokonrads.de/>



THE TOPOGRAPHY AND SIZE OF THE SIZE CAN BE EMPHASIZED THROUGH OBJECTS WITH VARYING SCALES AND TRACING THE LANDSCAPE.

STEP E. MEDIA

BUILDING



# PARTICIPATORY ART



TALKING TUBES <http://www.yankodesign.com/2011/06/08/interactive-sound-sculpture/>



"YOU AND ME" BY ZHANG ZHAOHI <http://www.feeldesain.com/you-me-street-art-in-beijing.html>

# PARTICIPATORY ART

STEP E. MEDIA

BUILDING



**"BENCH AROUND THE LAKE" BY JEPPE HEIN**

<http://www.imamuseum.org/visit/100acres/artworks-projects/bench-around-lake>



**"CHOP STICK" BY VISIONDIVISION**

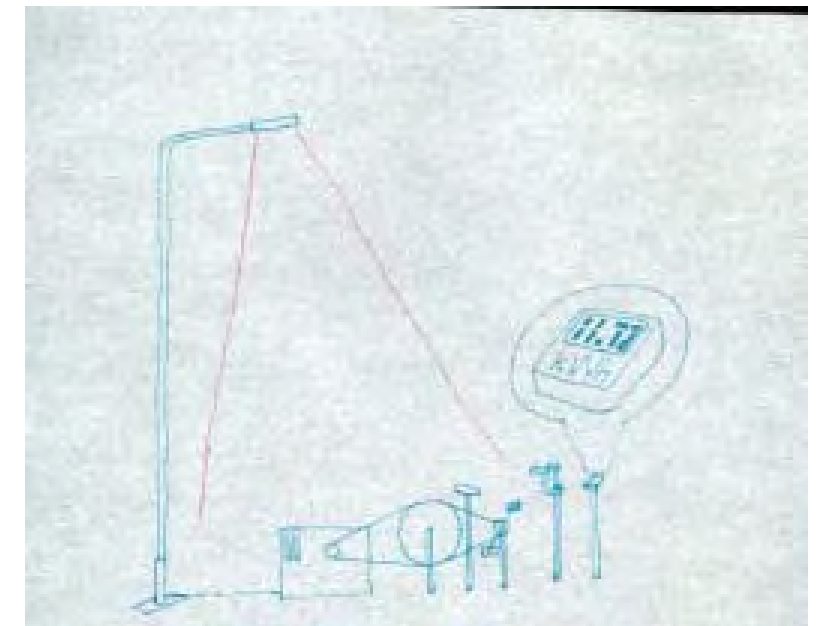
<http://www.archdaily.com/301547/chop-stick-visiondivision-2/>



**"FUNKY BONES" BY ATELIER VAN LIESHOUT**



<http://www.imamuseum.org/visit/100acres/artworks-projects/funky-bones>





# KINETIC ART



**ANTHONY HOWE**

<http://www.thisiscolossal.com/wp-content/uploads/2013/06/howe-1.jpg>

# EPHEMERAL/TEMPORARY



**READING NEST – MARK REIGELMAN**

<http://assets.inhabitat.com/wp-content/blogs.dir/1/files/2013/06/Reading-Nest-Mark-Reigelman-12.jpg>



[http://www.morning-earth.org/ARTISTNATURALISTS/AN\\_images/GOLDSWORT\\_HY/575/gold\\_snowsbcircles.jpg](http://www.morning-earth.org/ARTISTNATURALISTS/AN_images/GOLDSWORT_HY/575/gold_snowsbcircles.jpg)

