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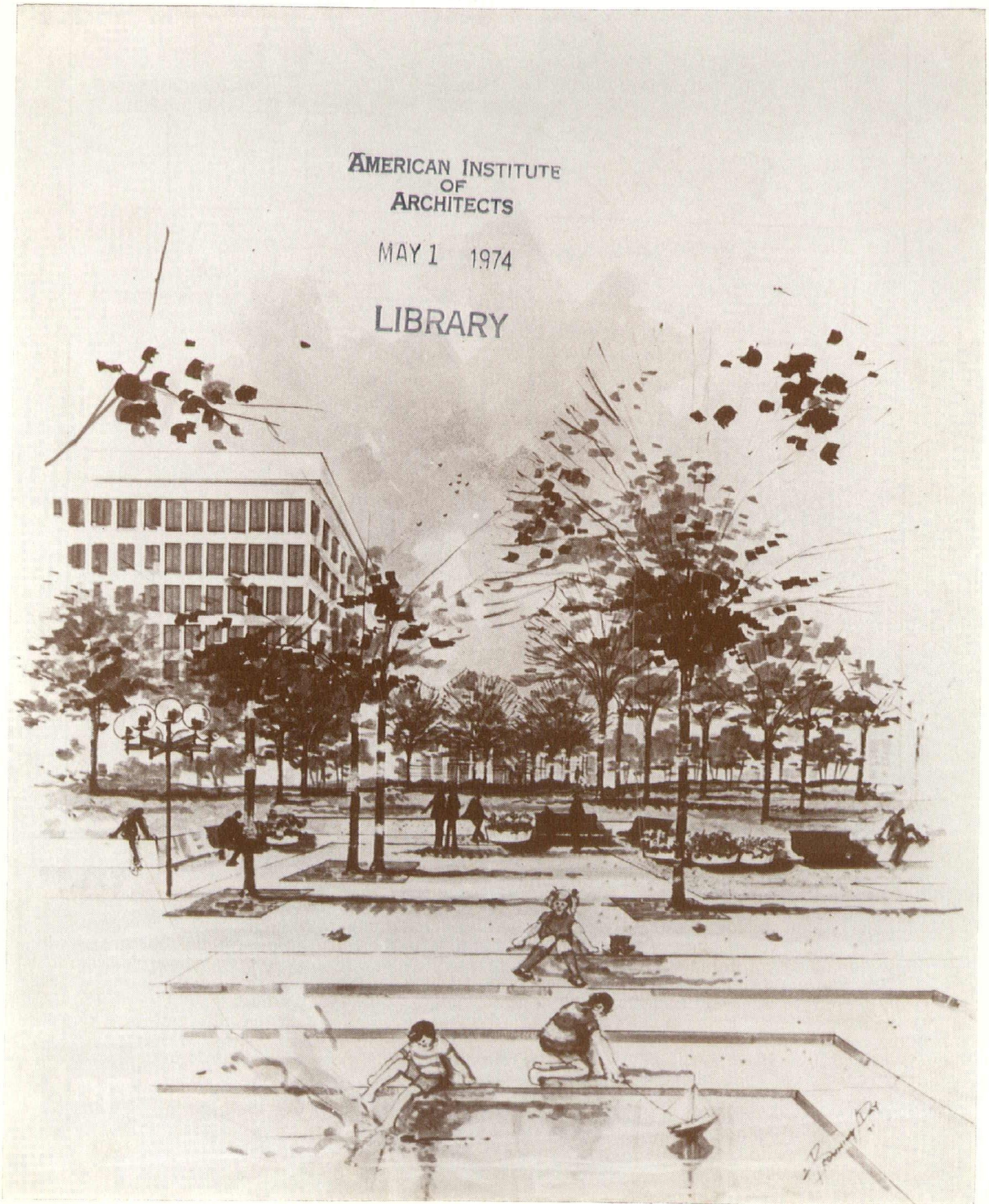
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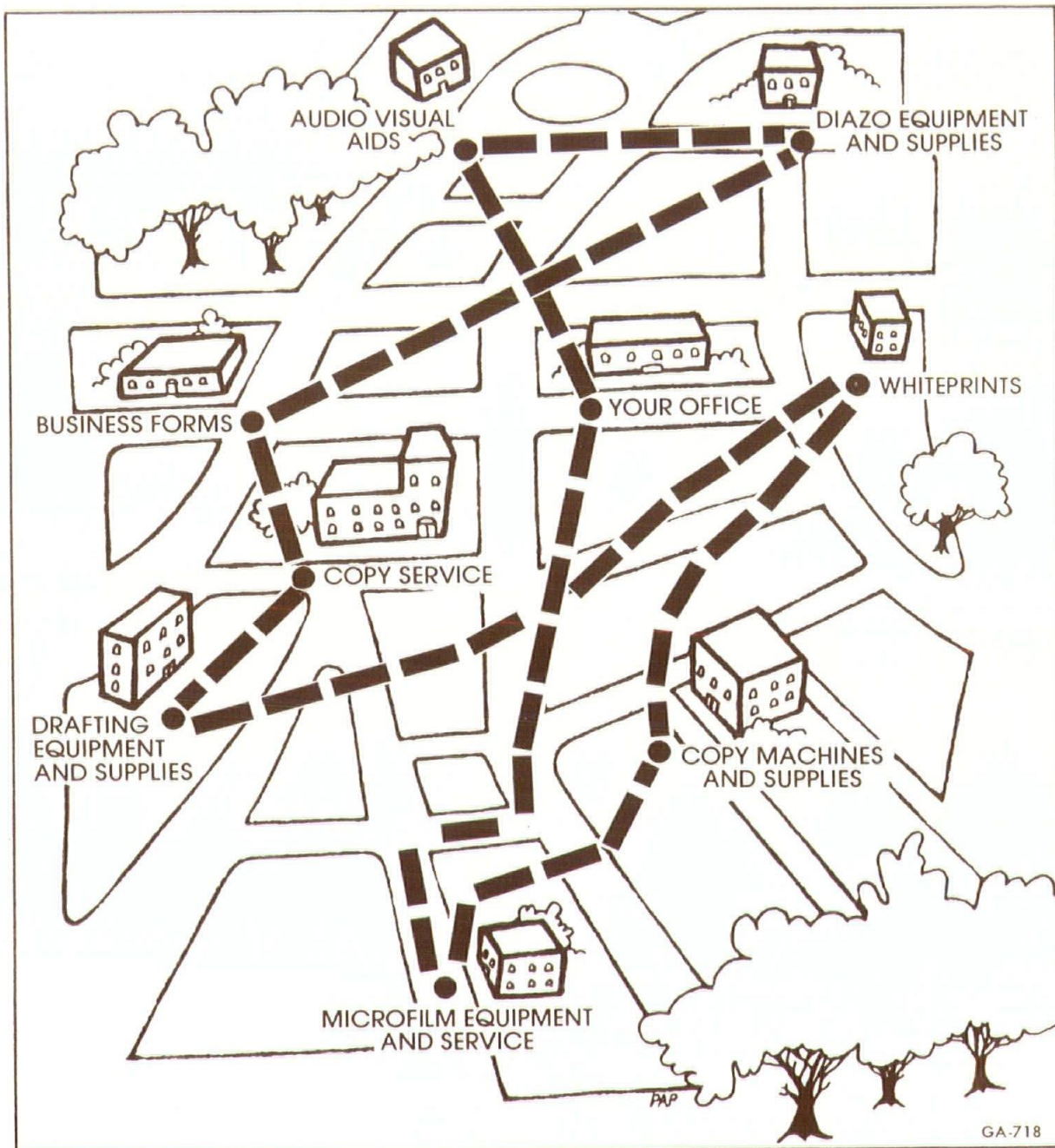
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## COVER

On the cover is a designer's concept study of Freimann Square, Fort Wayne, by Brown-Day Associates, Inc. Fort Wayne Journal-Gazette Photo. Companion drawings are seen elsewhere in this issue.

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# A report on what is being done about the gas situation.

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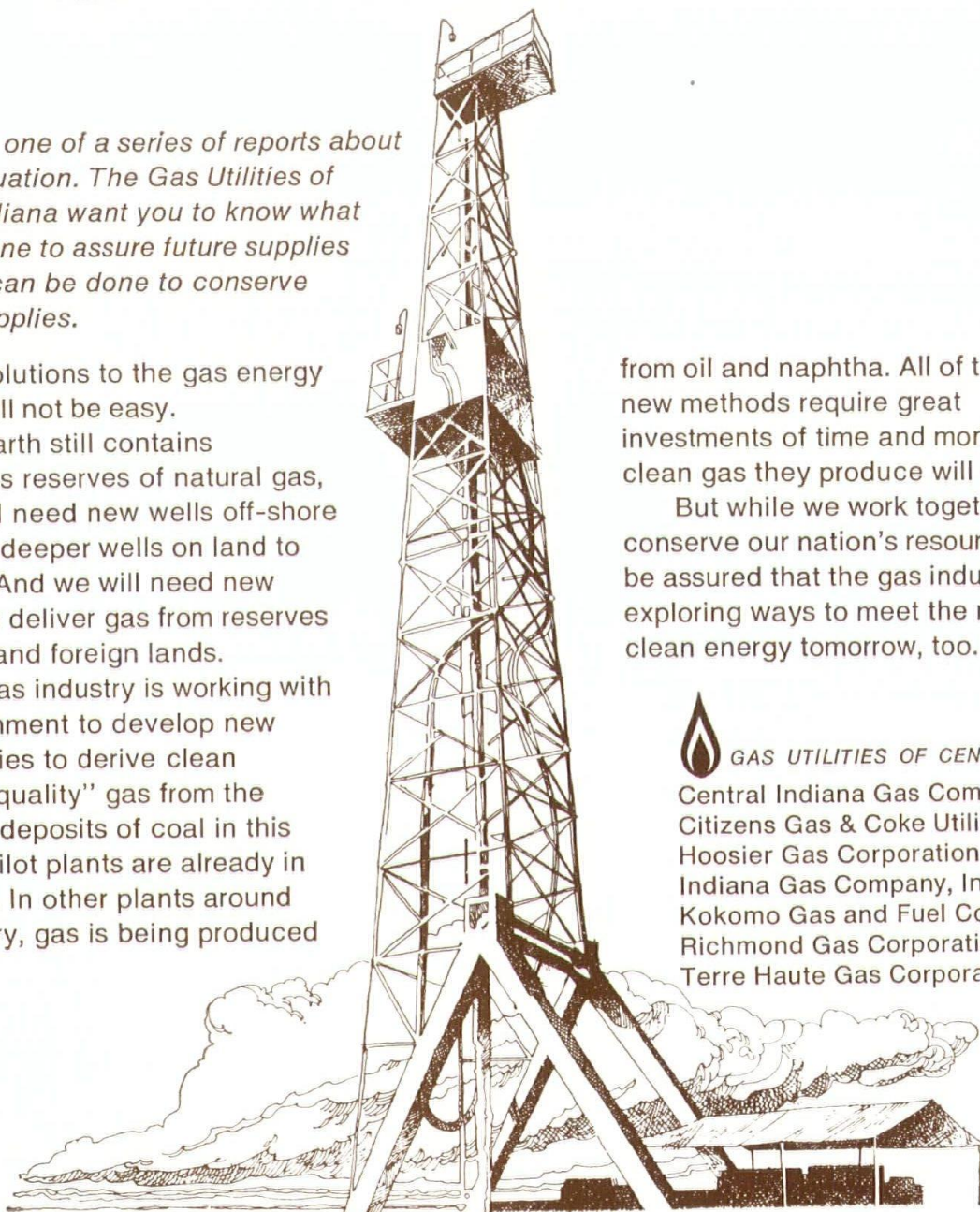
from oil and naphtha. All of these new methods require great investments of time and money, and the clean gas they produce will cost more.

But while we work together today to conserve our nation's resources of energy, be assured that the gas industry is exploring ways to meet the need for clean energy tomorrow, too.



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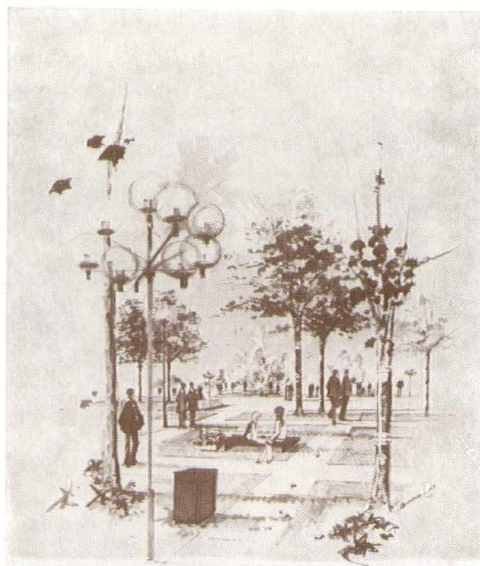
# GENERAL WAYNE REMOUNTED

## The Story of Freimann Square Fort Wayne's New Urban Park

During the Summer of 1970 success and the beginnings of realization became the rewards of long, frustrating years of working and planning for the many Fort Wayne Leaders and Citizens whose dream was a new Government-Arts Civic Center. The City-County building was nearly complete, funds were committed for cleaning and updating the aging but rather magnificent Allen County Court House, foundations were under way for the new Performing Arts Center by Architect Louis I. Kahn, and finally, indeed almost by accident, there was to be a gem for the heart of the Civic Center—a beautiful urban park—Freimann Square.

In August, 1970, Robert G. Irish, then President of the Fort Wayne Fine Arts Commission, commented on the announcement that a new city park was to adjoin the Commission's Performing Arts Center: "The new park will greatly enhance the appearance of the area surrounding the Theatre. This project is one of the most desirable improvements that could be made within our complex. The entire government and arts center will be one of real beauty."

Before the announcement of the park, there had been much dissension regarding the Civic Center's development. A park had not been contemplated at first, since the Fine Arts complex was to have occupied this site, but a major reduction in scope was forcing the Fine Arts Group to return half its optioned land to the Redevelopment Commission for a new purpose. Powerful and influential political forces wanted the new Allen County Jail on this land; opposite the City-County Building, a half block from the Court House, very convenient for police operations—and next door to the new Performing Arts Center!



Browning-Day drawing prepared during Park's concept. Above, General Wayne arrives at his new post—bronze sculpture by George Ganiere, 1918.





Above—General Wayne guards major entrance to Freimann Square. Louis Kahn's Community Arts Center (at right of photo) forms East "wall" of park. At left—Fort Wayne-Allen County City-County Building seen through Freimann's trees in a view to the West. Note trees emerging from sand-mortared brick walks.

The Fort Wayne Redevelopment Commission was required to give every consideration to any agency which could develop its HUD-purchased downtown land, and the County would certainly merit that consideration. Was this choice area in the heart of the new Civic Center then to become the site of the County Jail? Planners and citizens were outraged at this possibility—the Jail could go elsewhere, they declared; it was not a candidate for inclusion in the new center. Yet if not the Jail, what other use could be found quickly—before the politicians won their courtship?

In a way that he might well have approved, a man's love for Fort Wayne was to provide the solution. At a time when emotions were strongly aroused and speculation on the contested site was widespread, there came news which was received with the joyous and almost universal approval of

civic leaders and public alike: the land was to be acquired and a park created upon it, the whole a gift to the City of Fort Wayne by the Frank Freimann Charitable Trust!

To understand how this happy solution, almost a complete surprise to most people, could have come about, we must first learn a little about a quiet and unassuming man whose industrial genius was little known, even in Fort Wayne.

Born in Austria-Hungary in 1905, Frank Freimann came to the United States at age 9. He became fascinated with wireless telegraphy at 12, and at 17 was working for the Zenith Radio Company in Chicago. Advancing in then-new radio, Freimann first came to Fort Wayne in 1924 to engineer its first commercial radio station, WDBV. Making new friends during this period, he became fascinated with the City.



**Freimann's Fountains—fascination and delight for the beholder. Taller structures on Fort Wayne skyline are, left to right, Lincoln National Bank Tower, Allen County Courthouse, Fort Wayne National Bank Building, City-County Building.**



## GENERAL WAYNE REMOUNTED

Freimann returned to Chicago and a career in radio. He established a radio laboratory there which was merged into Magnavox Corporation. When Magnavox moved its headquarters to Fort Wayne, Freimann came with it as Executive Vice President. From 1950 until his death in 1968 Freimann was President and Chief Executive of Magnavox.

The Frank Freimann Charitable Trust was established by Freimann to fund such projects in Fort Wayne as would be in the best interest of the city's progress and of most benefit to its citizens. William V. Sowers, Executive Vice President and Trust Officer of Fort Wayne National Bank and Co-Trustee of the Freimann Trust, saw an urban park as a particularly fitting gift for the Trust which it was his privilege and responsibility to administer. Sowers met with Byron Novitsky, President of the Fort Wayne Park Board, Donald H. Walker, Chairman of the Fort Wayne Redevelopment Commission, and Robert Irish, President of the Fort Wayne Fine Arts Commission in obtaining rights to the 6-acre city block site for a new park in the heart of Fort Wayne's new Civic Center.

The Fine Arts Commission finally agreed to relinquish its rights of option only after it had been guaranteed that the site would be used for a public park. Walker obtained the approval of the Chicago HUD office to dedicate the land to park use, and the Fort Wayne Park Board agreed to provide maintenance after completion. Novitsky, very happy to have the new site put to park use, recognized that the Park Board would not have been able to purchase the site with its own funds. Former Mayor of Fort Wayne, Harold S. Zeis, in the announcement, called the new park "a fitting memorial to Mr. Freimann who was one of this City's great industrial leaders."

And so it was done, or really just begun, for even with favorable popular opinion and funds committed, those in charge found the making of a new urban park far from an easy task. An advisory committee was formed in October, 1970. Sowers, Walker, Novitsky, and Irish were assisted by T. Richard Shoaff, Architect, Charles Hoemig, County Commissioner, Ivan McKathnie, City Controller, and Herman Strauss, Architect. Architect Shoaff was working jointly with Louis I. Kahn, providing administration and co-ordination for The Performing Arts Theatre, and the Strauss firm, Strauss Associates, Inc., was the architect for both

the City-County Building and the Court House modernization.

The committee appointed Indianapolis Landscape Architects, James E. Browning and Alan Day, designers of the new Park. Their firm, Browning-Day Associates, Inc. (now Browning-Day-Pollak Associates, Inc.) worked in conjunction with Strauss Associates, Inc., of Fort Wayne, who did engineering and major supervision of the project.

The advisory committee wanted a large bronze equestrian statue of General Anthony Wayne to be a part of the park's design. This statue, executed by George E. Ganiere of Chicago, had stood in Hayden Park, Fort Wayne, since its dedication on July 4, 1918. Hayden Park's small area had been given over to school playground use and was in danger of sacrifice to an arterial street improvement project. The statue, accordingly, became a major design element for Freimann Square and was to be removed and placed at the main entrance of the new park.

The design evolved. The park was to have an "intimate" nature with plazas and alcoves. A large fountain and pool was seen as the focal point, surrounded by a large plaza. The North side of the park was to provide concealed parking for 50 cars and an access ramp for the handicapped. Earth mounds were to be introduced at the perimeters to isolate the park from street noise and to provide a soft edge against the backdrop of buildings. Planting and floral areas were determined.

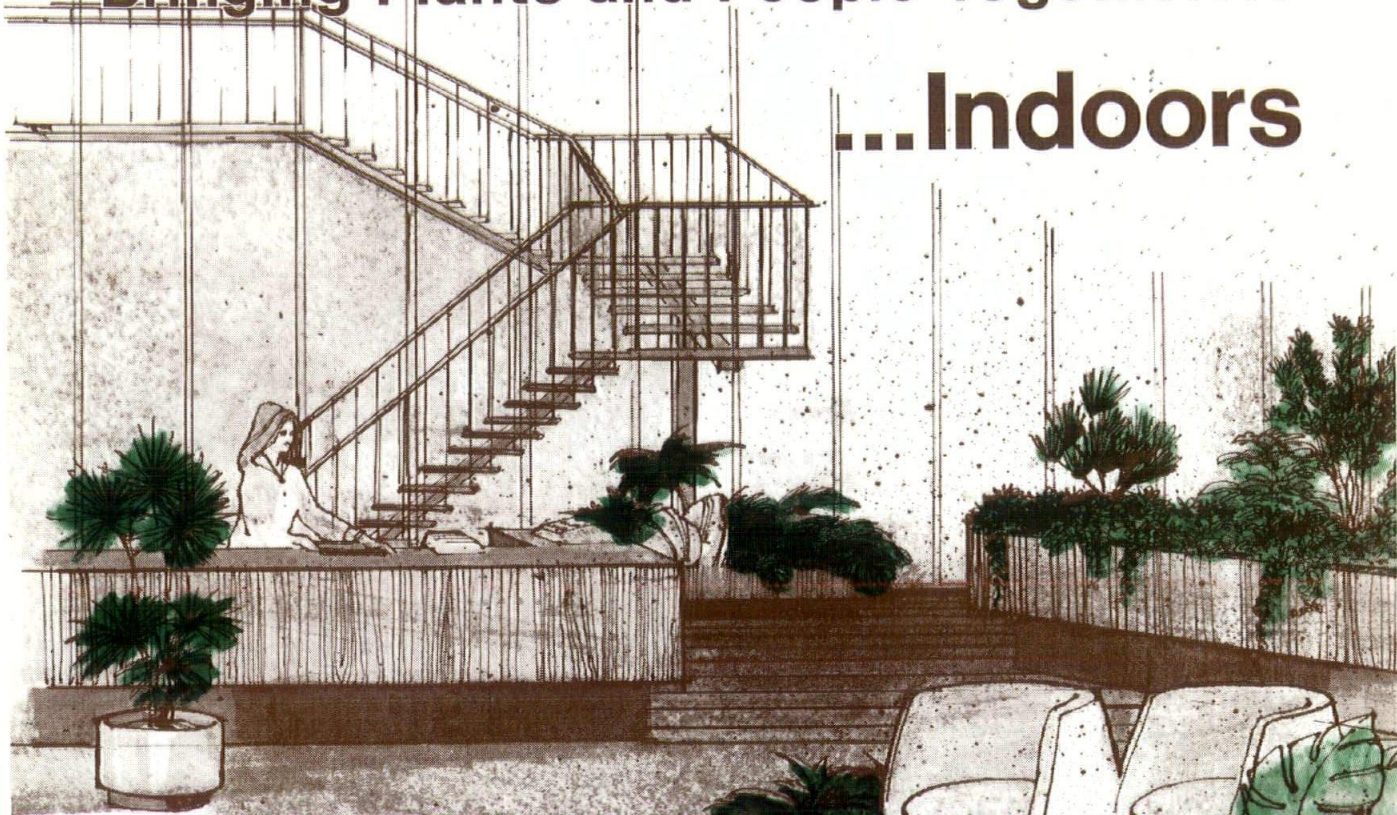
Their preliminaries approved, the designers hoped in December, 1970, to be ready to start construction in the Spring of 1971, with completion in 1972. By October, 1971, it became apparent, however, that costs of the original concept were running so high that major revisions were necessary. Work was held up until this could be accomplished. Scaled-down plans were approved by the Park Board and Redevelopment Commission, and bids were taken in June, 1972. Bids received, however, ran over twice the budget sum established by the Freimann Trust. Plans were again painstakingly reworked and new bids taken. Again bids received were over the budget allowance, but on July 26, 1972, it was announced that the Freimann Trust had agreed to increase its construction budget from \$500,000 to \$650,000 rather than to compromise the quality of the park's design. On August 1st, 1972, the work was begun.

continued p. 11

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## GENERAL WAYNE REMOUNTED

continued from p. 9

Freimann Square's dedication took place on September 27, 1973, shortly before that of its companion in construction, The Performing Arts Center. General Wayne, commanding the principal entrance, looked on in dignified approval as bands played and ceremonial speeches marked the park's official transfer to the Fort Wayne Park Board. In all The Frank Freimann Charitable Trust had borne some \$750,000 of acquisition and development costs to bring a man's dream to this day of reality.

The design concepts and the resulting character of Freimann Square are best described in the words of its designers, James Browning and Alan Day:

"Freimann Square in Fort Wayne is a formalized, fountained plaza set in a rolling, naturalistic landscape. The naturalism is, in turn, juxtaposed with the rigidity of the surrounding city streets and urban buildings. The park is divided into two basic areas, the "woods" and the plaza. The woods between the street and the plaza is a wide strip of bounded lawn heavily planted with a variety of trees. These trees form a band around the entire park, even occurring at random through areas of formally gridded brick. With time they will form a wall to enclose the space, and also form a transition zone between the street and the plaza. Two major entrances penetrate the woods and each forms a seating area, but of very different types. The first focuses on a large equestrian statue of Anthony Wayne. While the second, the quieter entrance, is a colorful garden of solidly massed flowers, two other "entrances" (really brick paved seating areas) respect the facades of the new City County Building and the recently completed Performing Arts auditorium.

The central plaza is located five steps below the street, and is designed to accommo-

date both large crowds and the single visitor. The Park's basic design, the use of a "constant inconsistency" of reversing right angles, creates numerous alcoves off the major space. Comfortable benches are located throughout, and the battered retaining walls and steps serve as informal seating for large gatherings. The focal point of the plaza is the large pool measuring approximately 150' square. In the center is a sequenced fountain with patterns which vary from flowerlike designs to a single column jetting 25' into the air.

The paving of the park is of two materials, concrete to harmonize with the color of the City-County Building, and brick to blend with the Auditorium. Brick patterns used are running bond on the plaza and "concentric" squares on the upper levels.

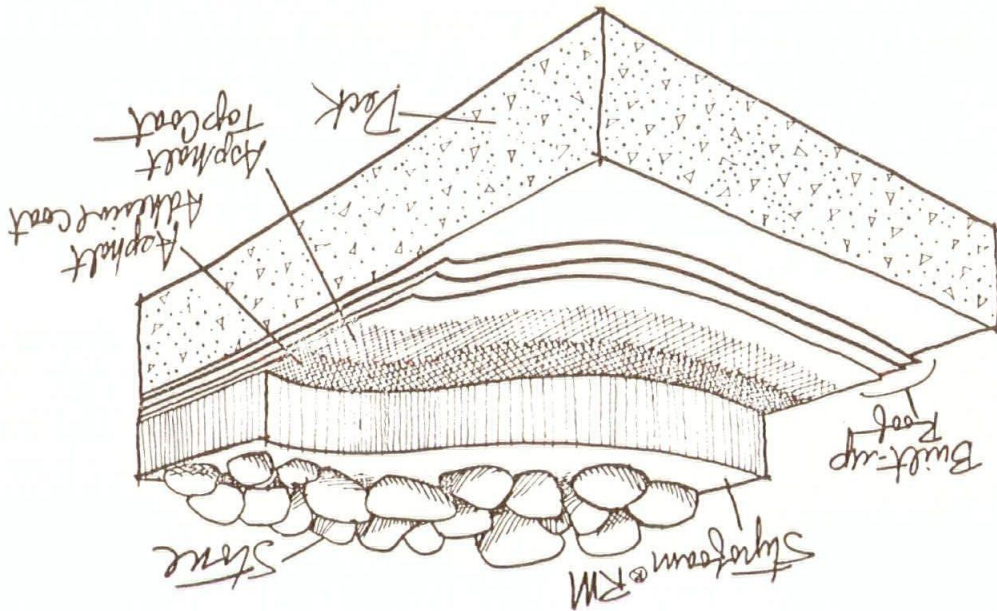


### PHOTOGRAPHS

Fort Wayne Journal-Gazette, except p. 6 and p. 8—Fort Wayne News-Sentinel, p. 7 and p. 13—Gabriel DeLobbe.

Designers sketch by Browning-Day, Inc. Looking West—Freimann Square, at right.

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Freimann Square at night, looking West at the cityscape.

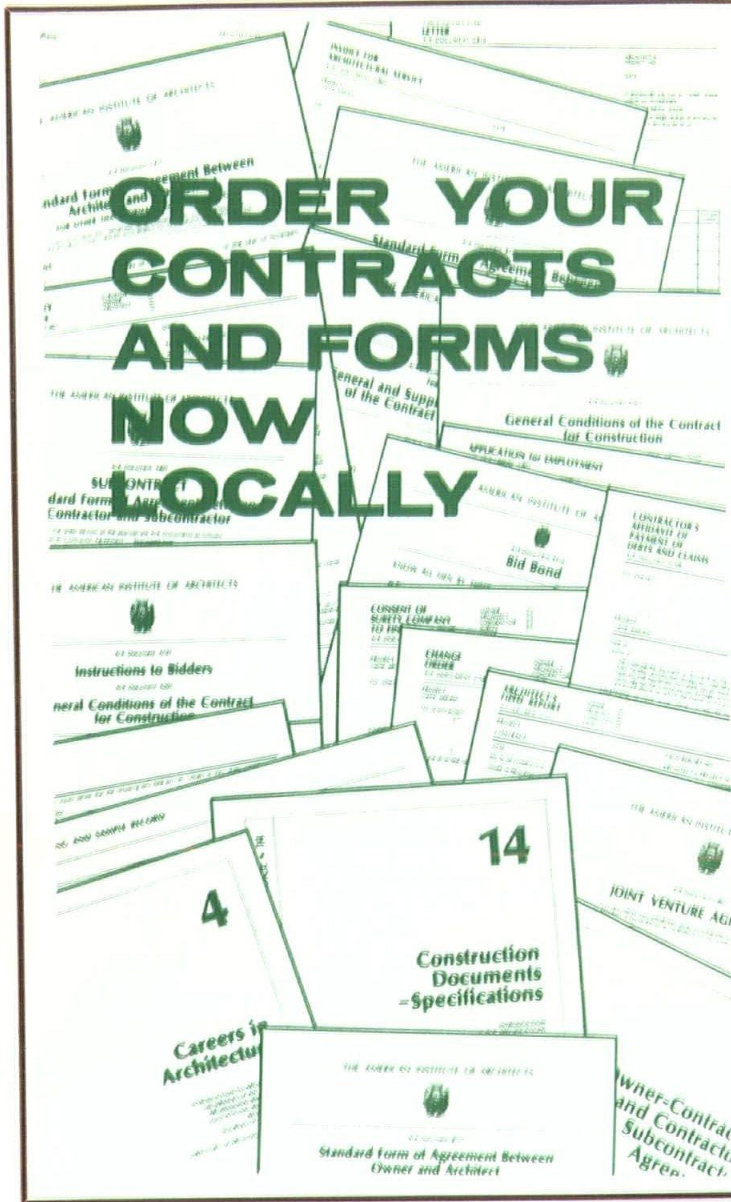
Night lighting of the park is designed to be soft and flattering, and the brightest intensity is reserved for the water display. The bronze-finished, amber-globed fixtures were custom designed, and range from clusters of four at the entrances to seven-light candelabrum on the plaza. At the steps, quiet transitional areas are lighted with single light units.

The park is substantially complete, awaiting only time for the trees to reach their full effect, and for monies to be available to place seventy large pots for seasonal flowers. With these accomplished, the park will have a more colorful and inviting atmosphere."

A sound system with speakers inconspicuously placed throughout the park is used for open-air meetings and occasionally for programmed music background.

The delights of Freimann Square's fountains and grassy mounds, trees and plantings, walks and plazas, vistas and textures, foilage and sky, are best learned by a visit there with one's lunch in hand some sunny summer noontime. Words and photographs can attempt to describe this place, but only the spirit can know the worth of quiet and dignity, of sunlight on rippled water, of green branches unhurried bending against cloud or blue. Here one can know again the peace of warm sunlight and a few moments reverie, perhaps, during brief escape from a fraying business day.

Freiman Square is a place of peace and a place of the spirit set in the midst of a sea of asphalt and concrete, aluminum and plastic, tension and traffic. Time's passage can only serve to enhance its worth. What finer refuge, what finer gift, then, could Frank Freimann have made to the people of Fort Wayne, the city he loved? —Arthur J. Matott



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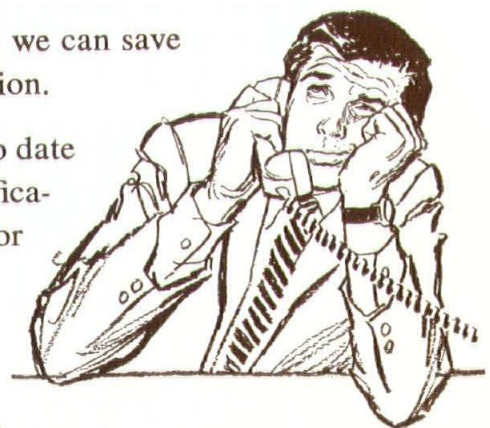


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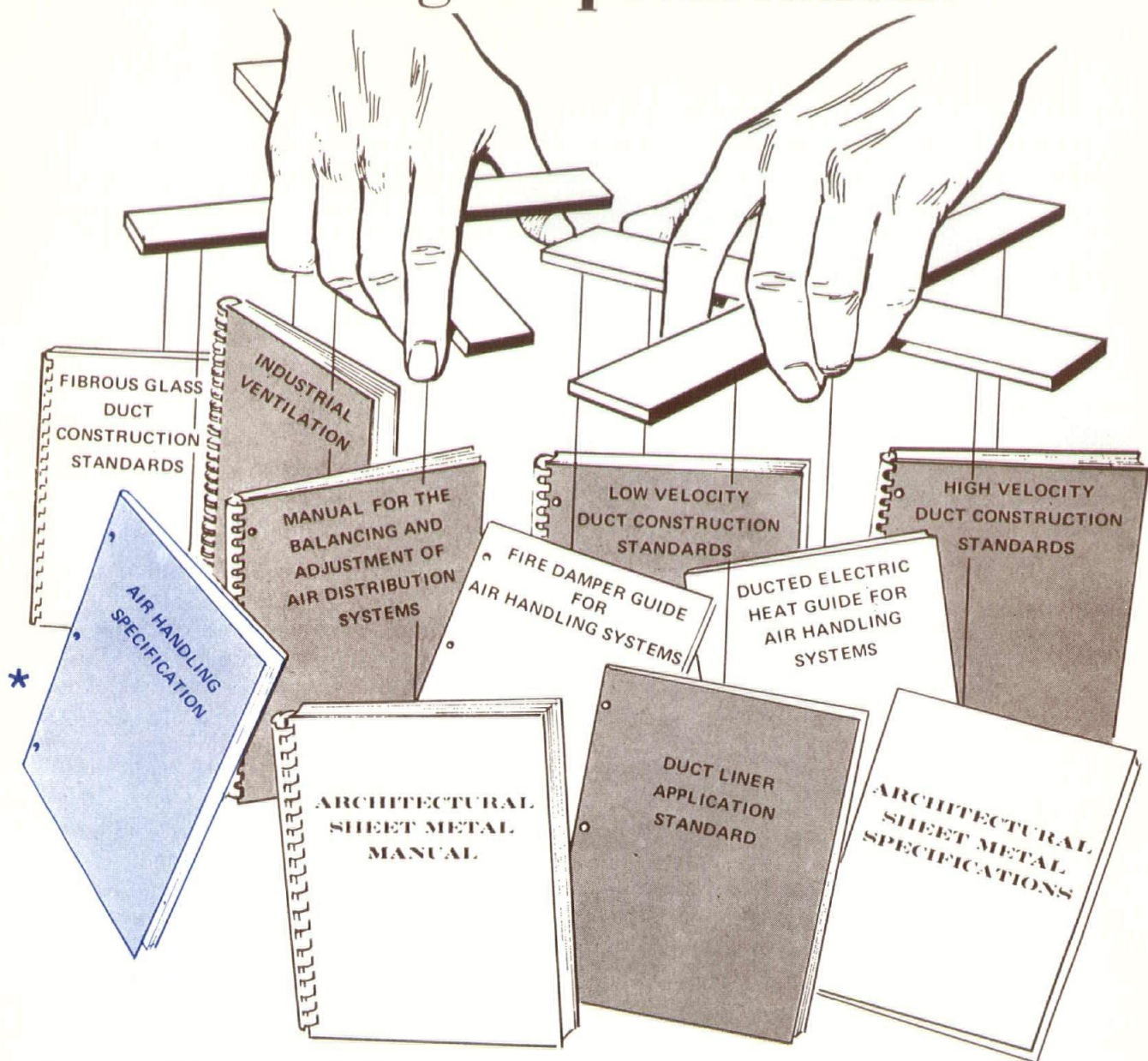
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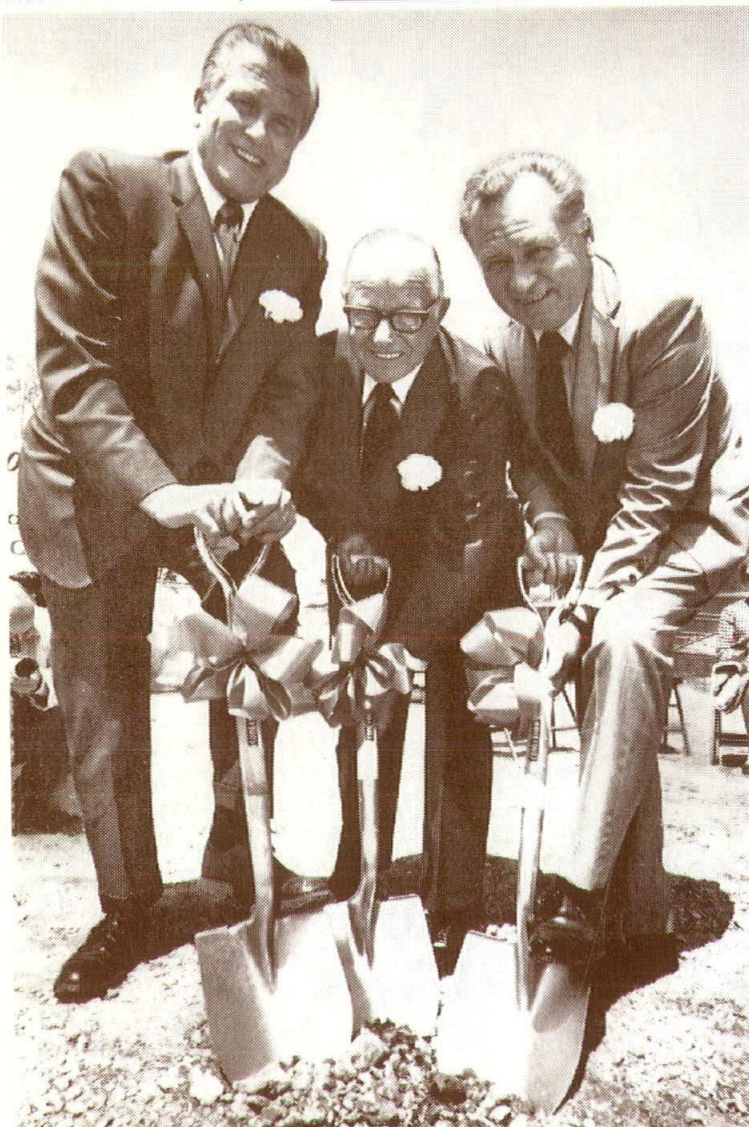
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materials turned the initial cost estimate into a bad joke. Environmentalists' law suits hammered the company to its knees, and there was no more joy in Mudville.

*What an architect could have done.*

Actually, these unsuspecting groundbreakers (and The Mudville Plant itself) are fictional. But the problems they encountered are all too real.

And lest you find yourself in their muddy shoes some day, the American Institute of Architects urges these precautions:

*Get your architect in early:* A construction project is like any other phase of business: Find one that ran smoothly and you've found one that was master-planned long before. So as soon as a subject like "Proposed plant — Mudville" starts cropping up in management memos, ask the architect to sit in. His assumption-busting questions may jolt you out of some costly errors. Example: A Kentucky company's architect woke his client up to the realization that the two buildings he had planned should in fact be one!

*Get the architect's help in choosing your site.* That cheap (but steep) site you're sold on may turn out to be expensive indeed when you start digging. Or perhaps you're paying a premium for a flat site when the functions of your building might "stack up" perfectly on a hillside. Getting the architect's input before you commit to your site protects you from groundbreaking's most heart-breaking

discovery: realizing that you broke the wrong ground.

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# The next 6 months wiped those smiles off their faces.

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Flashbulbs popped. Wives clapped.

And the last happy moment at the site of The Mudville Plant passed into history.

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