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Frank Hecker

Trying to unite civility and truth in a few long blog posts

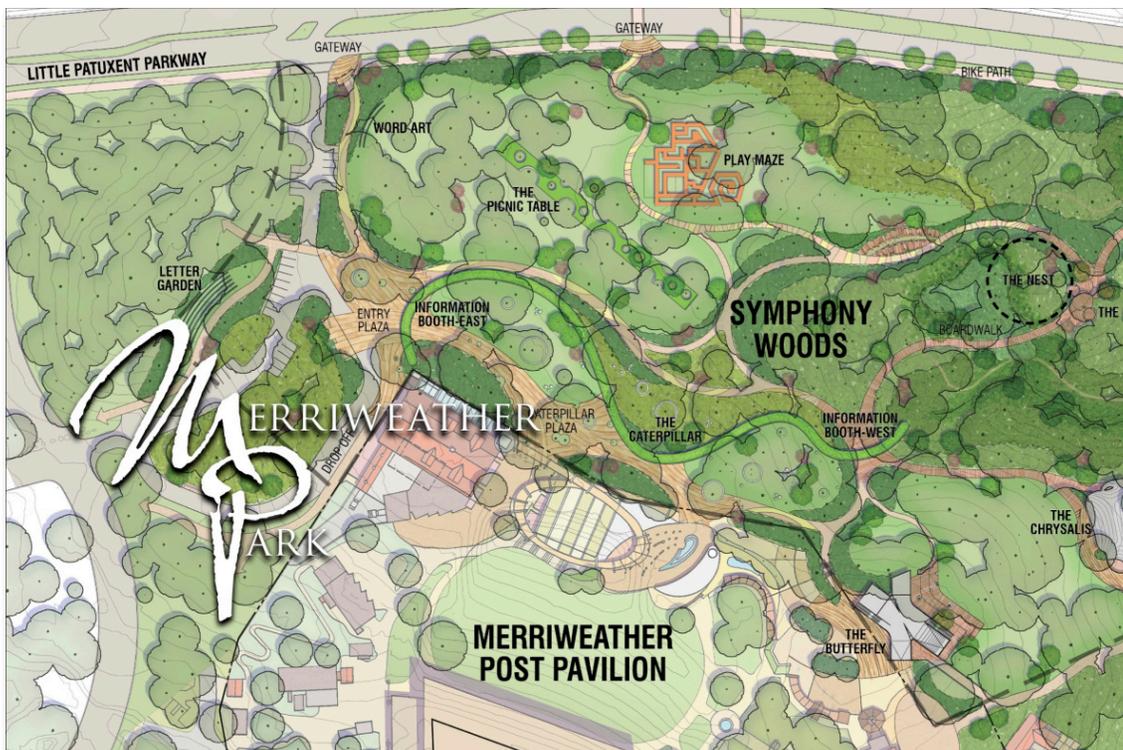
The Inner Arbor plan takes shape, part 7: The Butterfly

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Metamorphosis produces the Butterfly, as I conclude my comments on the features of the Inner Arbor plan as presented at the pre-submission meeting on December 2. For context and more information see other posts in this series:

1. [Addressing concerns raised at the pre-submission meeting](#)
2. [An overview of the Inner Arbor plan, and more comments and concerns](#)
3. [Word Art, the Letter Garden, and the Maze](#)
4. [The Picnic Table and the Lily Pads](#)
5. [The Caterpillar](#)
6. [The Chrysalis](#)
7. The Butterfly

For a good summary of the proposed features see Andrew Metcalf's story "[Breaking Down the Plan to Develop Symphony Woods](#)" at the Columbia Patch. For more on the vision behind the Inner Arbor plan and some inspirations for its features, see the [Columbia Association's original presentation on the Inner Arbor plan](#). As with the other features I focus on the following questions for the Butterfly: Does it work? Is it beautiful? Will it last? What's the cost?



Overview of the proposed Merriweather Park, showing features proposed for Symphony Woods as part of the Inner Arbor plan. The Butterfly is in the southeast part of the parcel, in the lower right corner. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

The Butterfly is located in the southeast portion of the

Symphony Woods parcel that's covered by the initial Inner Arbor plan, between Merriweather Post Pavilion and the Chrysalis amphitheater. Like the Chrysalis, the Butterfly is beyond the east Gateway of the Caterpillar for visitors coming from the northeast or northwest park entrances, in the area of Symphony Woods intended for cultural events as opposed to play and picnicking. In addition to being convenient to Merriweather Post Pavilion and the Chrysalis, the Butterfly could also be easily reached from the "arts village" and Columbia Association headquarters proposed for the eastern part of Symphony Woods in the original Inner Arbor concept plan.



The Butterfly in Symphony Woods / Merriweather Park in the Inner Arbor plan. The view is from the north, walking from the Chrysalis towards Merriweather Post Pavilion. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

The Butterfly is a café and gallery space. In some ways it is the successor to the outdoor café proposed as part of the [Cy Paumier plan for Symphony Woods](#), but its siting and intended audience are quite different. The café in the Paumier plan was to be located in the northern part of Symphony Woods next to the proposed fountain, and was intended in large part as a way to draw people into Symphony Woods. Whether or not it would have actually done so is an open question.¹

The Butterfly, on the other hand, is sited not in the northern “play and picnicking” part of Symphony Woods, but adjacent to Merriweather Post Pavilion (right up against the property line, in fact) and the Chrysalis amphitheater, as well as to any future developments in the proposed Arts Village area of Symphony Woods. Its main customer base would thus be people attending concerts and cultural events, supplemented by other visitors to the park or (if the CA headquarters is moved to Symphony Woods) by CA employees.

As a café the Butterfly has two main areas proposed to serve food and drink (if I recall the plans correctly), in two of the four “wings” of the building, and either two or three areas in which to consume them: Perhaps a small area within the building itself, on an outside deck on the Chrysalis side of the building, and on the roof. Based on the overhead view rendering (see below), the outside deck could accommodate at least a dozen or more tables and several dozen people, and the roof area could easily host one or two hundred people, either standing or sitting on steps built into the roof over one wing.² So the building and the immediate area could

likely host up to a few hundred people. (By comparison, the [listed capacity of Merriweather Post Pavilion](#) is 15,000 people, and [daily attendance at Wine in the Woods](#) is about that large as well.)

The building itself would be accessible from both the Merriweather Post Pavilion side and the Chrysalis side, with glass walls providing a view through the building and a visual connection between the pavilion area and the woods. The roof could be reached from stairs on two of the wings (shown most clearly in the two images below), as well as by elevator. (The elevator is not shown on the images but is presumably in one of the two rooms that open onto the roof; the high-resolution image for the overhead view shows a person in a wheelchair on the roof.)

As noted above the building itself would contain gallery space in one or two of the wings. The roof could also be used for performances, with the audience either sitting on the steps of one wing or standing in the others. (The high-resolution image shows a dance performance in the center of the roof.)



The Butterfly in Symphony Woods / Merriweather Park in the Inner Arbor plan, viewed from the west, showing a reflective wall. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

While it's not as immediately visually striking as the Chrysalis, in my opinion the Butterfly could end up the most beautiful structure in Symphony Woods, despite its relatively mundane purpose. Frank Gehry once modestly referred to the Rouse building as an "[elegant warehouse](#)"; similarly the Butterfly can be thought of as an "elegant concession stand". In the rendering it appears as a very light building that almost floats above the earth, with glass walls at the two main entrances and a wooden roof.

The Butterfly echoes Merriweather Park Pavilion in its

use of natural materials and the amphitheater-like configuration of the roof, while echoing the curved forms of the Chrysalis—the concave upward swoop of the roofline mirroring in reverse the convex roof of the Chrysalis. Meanwhile the reflective metal surfaces of the exterior walls at the ends of the four wings literally mirror the surrounding woods, while the concave forms of the mirrored surface echoes the concavity of the roofline. (You can see the slight concavity of the walls in the high-resolution image of the westerly view above.)



The Butterfly in Symphony Woods / Merriweather Park in the Inner Arbor plan, viewed from above, showing the deck on the Chrysalis side and the plaza on the Merriweather side. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

What could go wrong in terms of maintainability or cost? One major issue that could compromise the elegance of the design is the need to put utility structures on the roof for air conditioning, heating, and other purposes. (These would also get in the way of rooftop visitors, of course.) The presenters at the pre-submission meeting speculated on the possibility of using a geothermal energy system in order to lessen this problem, but that would add additional complexity to the design that could drive up costs. There are also other practical considerations that could mar the clean lines of the roof and walls, such as the need for exhaust fans in kitchens if cooking is to be done on site. I'm not an expert in these matters, so I'll just have to wait for further refinements to the design to be released in order to see how such practicalities get addressed.

This concludes my initial thoughts on the Inner Arbor designs, though I may revisit my comments as the designs are refined and more information is released by the Inner Arbor Trust. In the meantime if you see errors of fact in anything I've written or disagree strongly about my conclusions, please feel free to let me know in the comments or otherwise.

I want to close by talking a bit more about why the Butterfly is my favorite design of all those proposed for Symphony Woods. In line with the theme of metamorphosis some might see the Butterfly standing at the end of a sequence that begins with the Caterpillar and continues with the Chrysalis. That's a valid metaphor, especially since the Butterfly seems almost poised to take flight. However I also see the Butterfly as standing both literally and metaphorically between the Merriweather

Post Pavilion, a symbol of Columbia's past, and the Chrysalis, a vision of Columbia's and Howard County's potential future as a community in which the fine arts and high technology do not just co-exist and flourish together, but inspire and cross-pollinate each other.

About fifty years ago Columbia was founded and Howard County irrevocably changed from a rural area of farms and forests to a thriving suburban community of subdivisions and office parks. Some of us were alive when that happened; many of us will not be alive when Columbia celebrates its one hundredth birthday, and will never know what Columbia could become by then. The development of downtown Columbia is a critical step toward building Columbia's and Howard County's future, and the Inner Arbor plan is a critical step toward building Columbia's downtown. Even if I don't survive to see Columbia's 100th birthday, I hope to be able to raise a toast to its 50th in the café at the Butterfly.

1. For example, at one point Dennis Lane [quoted the comments of Rob Hollis](#) of the [Howard County Design Advisory Panel](#), from a design review of one of the iterations of the Cy Paumier plan:

Parks that most successfully accommodate a café will usually have enough mass of park users for the economics to work. The café is not the draw but the support for the place to go. There needs to be an amenity of significance to populate the café (i.e.: a playground, skating rink, etc). Aside from concert days, is there such

a draw?

Dennis then went on to claim, “The answer to that would be no.”

2. In the overhead rendering of the Butterfly I counted about 150 people on the roof, and it’s not particularly crowded. The wing of the roof with steps for seating looks as if it could hold almost a hundred people by itself.

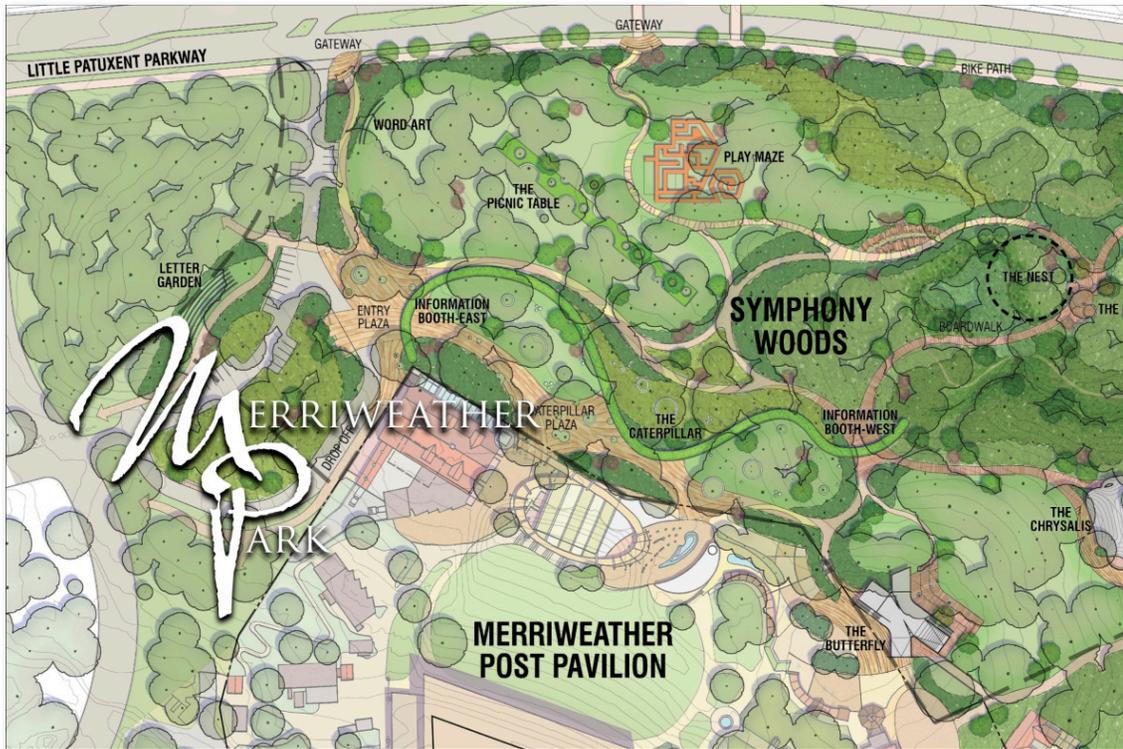
This entry was posted in [howardcounty](#) and tagged [innerarbor](#), [merriweatherpark](#), [symphonywoods](#) on [December 10, 2013](#).

The Inner Arbor plan takes shape, part 6: The Chrysalis

[1 Reply](#)

After the Caterpillar comes the Chrysalis, as I continue my comments on the Inner Arbor plan. For context and more information see other posts in this series ([part 1](#), [part 2](#), [part 3](#), [part 4](#), [part 5](#)). For a good summary of the proposed features see Andrew Metcalf’s story “[Breaking Down the Plan to Develop Symphony Woods](#)” at the Columbia Patch. For more on the vision behind the Inner Arbor plan and some inspirations for its features, see the [Columbia Association’s original presentation on the Inner Arbor plan](#). Again my focus is

on the following questions for each feature: Does it work? Is it beautiful? Will it last? What's the cost?



Overview of the proposed Merriweather Park, showing features proposed for Symphony Woods as part of the Inner Arbor plan. The Chrysalis is in the southeast part of the parcel, in the lower right corner. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

The Chrysalis is located on the southeast portion of the Symphony Woods parcel that's covered by the initial Inner Arbor plan. From the perspective of how visitors move through the park, the Chrysalis is beyond the east Gateway of the Caterpillar for visitors coming from the northeast or northwest park entrances. It is thus in the area of Symphony Woods intended for cultural events as opposed to play and picnicking. For visitors coming

from Merriweather Post Pavilion the Chrysalis lies beyond the Butterfly; in their walk they will first encounter the Butterfly, walk around (or through) it, come to the sloping lawn for the amphitheater, and then to the Chrysalis itself. (The sequence of images below illustrates the view along the way.)

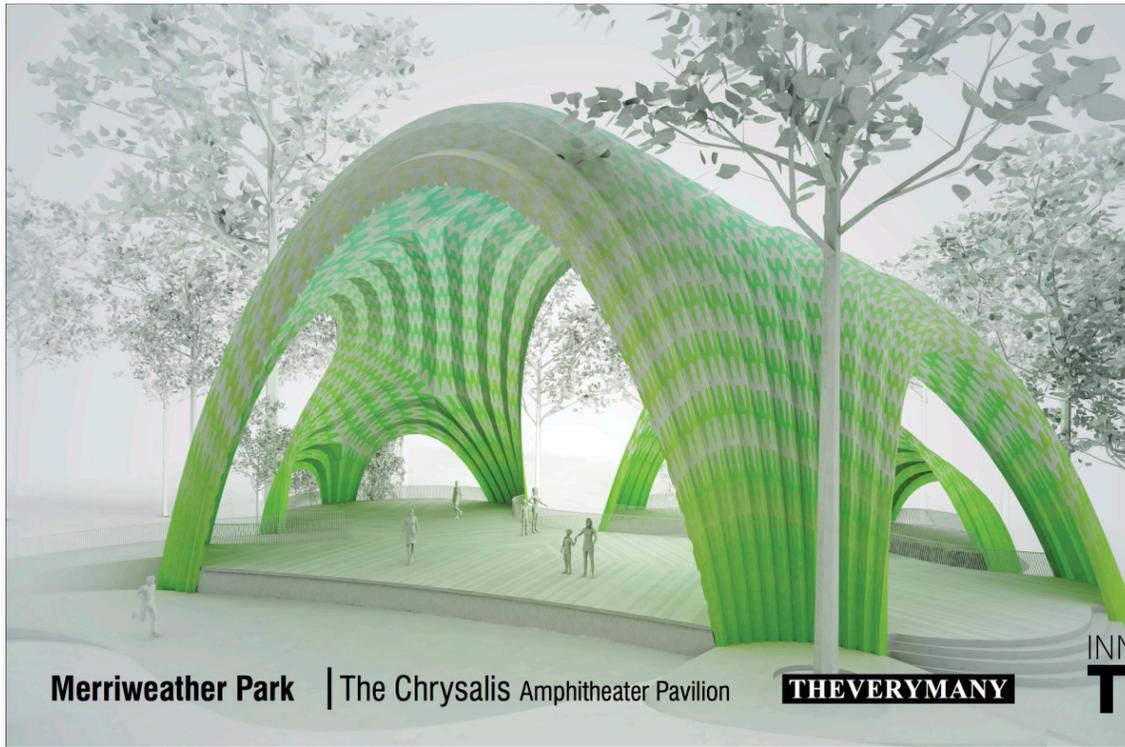


The Chrysalis amphitheater in Symphony Woods / Merriweather Park in the Inner Arbor plan, viewed from a distance. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

The purpose of the Chrysalis is very straightforward: It serves to cover the stage for a new outdoor amphitheater proposed for Symphony Woods. From one point of view this amphitheatre can be thought of as a smaller version of Merriweather Post Pavilion, with no perma-

nently fixed seating and no roof for the audience—like what Merriweather would be like if everyone sat on the lawn. However the Chrysalis is much more bare bones than the pavilion, open on all sides and with limited or no permanent fixtures other than the structure itself. In that sense it is more comparable to the stage at the downtown Columbia lakefront or the stage in Centennial Park, although somewhat larger than both of these.

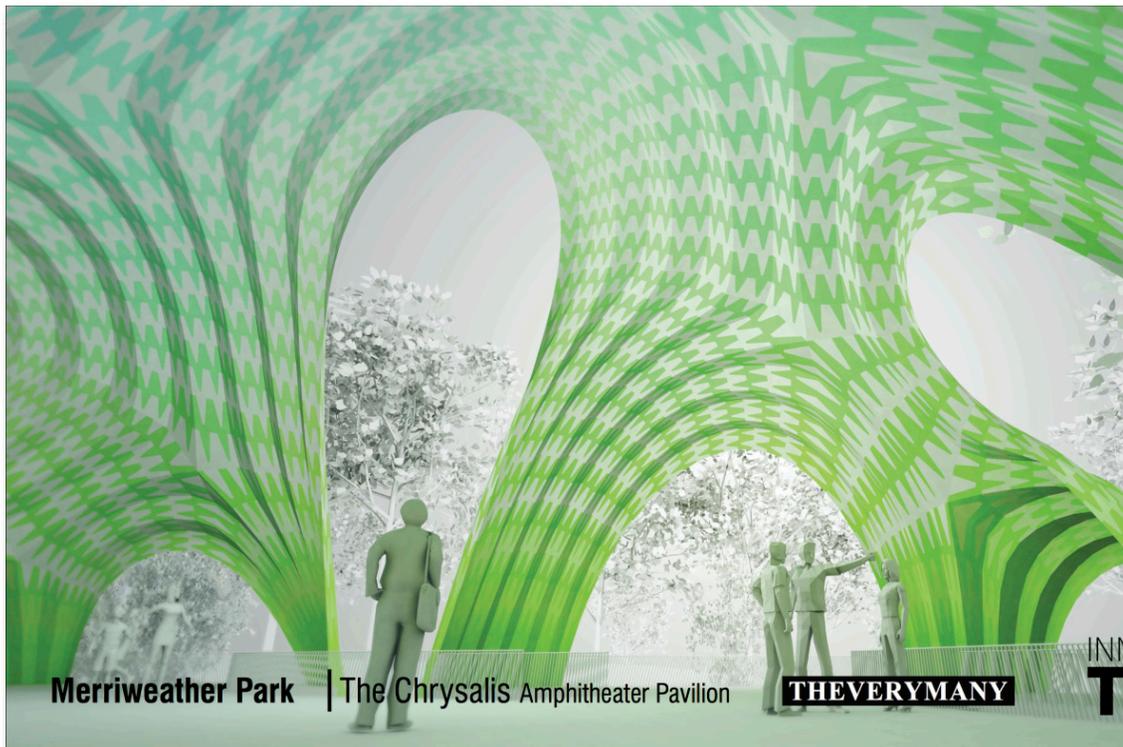
One issue not addressed by the Inner Arbor presentation was how the Chrysalis would support sound and lighting equipment used for performances. Clearly the amphitheater isn't going to be hosting full-blown Merriweather-style light shows and sound stacks, and some such equipment can simply be temporarily installed to the back or sides of the stage. However if the amphitheater is to be used for evening performances (which certainly makes sense) then some provision has to be made for a reasonably comprehensive lighting setup. The images released by the Inner Arbor Trust don't show any such thing, but images released by the designer, Marc Fornes of THEVERYMANY, on [his web site](#) help resolve the mystery, showing a horizontal truss structure suspended from the underside of the roof of the Chrysalis, to which lights and sound equipment could be attached.



The Chrysalis in Symphony Woods / Merriweather Park in the Inner Arbor plan, exterior view. (Click for high-resolution version.)

Image © 2013 Inner Arbor Trust; used with permission.

Although the Chrysalis's amphitheater area does not feature a roof over the audience, it does have shade from the trees of Symphony Woods, which the plan envisions preserving in place. (See the above graphics.) Although this means that some sight lines from the seating area to the stage will be partially blocked, the advantage is that the audience will be shaded from the sun (more so than at the amphitheaters at the lakefront or Centennial Park) and even in light rain they should be relatively protected from the elements. When there are no concerts or other events at the amphitheater the Chrysalis doubles as a place for people to meet and sit (e.g., on the steps to the side of the stage).



The Chrysalis in Symphony Woods / Merriweather Park in the Inner Arbor plan, viewed from inside the structure. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

As I noted previously, from a visual point of view the Chrysalis is the most striking of all of the proposed Inner Arbor features. It's no accident that all of the news stories about the unveiling of the Inner Arbor plan have featured the rendering of the Chrysalis as their main illustration. The design is even more beautiful when seen from additional angles and from above, as shown on [Marc Fornes's web site](#). Forget straight lines, the structure doesn't have even approximate axes of symmetry; its separate parts seem to simply flow out of the ground and join together, like a plant or (perhaps more appropriately) a force field.

The structure is designed to be very thin and rest lightly upon the earth; I recall Marc Fornes at the pre-submission meeting claiming that it was less than an inch thick (although I may have misheard this). One interesting aspect is the color: It starts out a solid green color at the base, then turns into interspersed elements of green and white, and then becomes progressively lighter the higher one goes, fading somewhat into the sky. The architectural renderings show the structure against a white background, which is somewhat misleading. It would be interesting to see a rendering against the actual woods, to determine if the color chosen works as well in that setting.

One question left unanswered at the pre-submission meeting (at least to my recollection) is what exact material would be used to construct the Chrysalis, and whether the color would be inherent to the material (as with plastics) or externally applied (as with aluminum). Many if not most of Fornes's other works seem to have been designed for display in galleries or other indoor settings, and it's an open question as to what level of maintenance the Chrysalis would need in order to look its best over the years. As for the cost, the budgeted amount is apparently \$3.5M (already committed by Howard County); whether there will be cost overruns, and how severe they will be, remains to be seen.

Rather than conclude on a matter of dollars and cents, I'll close with some thoughts about the Chrysalis in the context of the site and the times. As noted above, the Chrysalis in effect serves the same function as the existing Frank Gehry-designed Merriweather Post Pavilion, but otherwise is very different from the pavilion and

in a sense engages in conversation with it: Where the pavilion is angular and uses wood and other materials to effect a natural appearance, the Chrysalis is completely curved and (as currently envisioned) uses materials and colors that stand out from the landscape. The Chrysalis is a structure of the early part of the 21st century, as Merriweather Post Pavilion was one of the mid-to-late 20th century.

In its general appearance the Chrysalis brings to mind [examples](#) of [biomorphic](#) architecture, a style that goes back as far as the late 19th and early 20th centuries and Antoni Gaudí's [Sagrada Família church](#), but which has become more popular in the late 20th and early 21st century as advanced computer modeling and analysis have made such structures easier to design and build. (Frank Gehry's own post-Columbia buildings, including the [Guggenheim Museum in Bilbao](#), are also examples of this trend.)

However despite its appearance and its name I think the significance of the Chrysalis lies not just in its resemblance to organic forms but also in its status as a structure that was computer-generated as opposed to simply being computer designed (i.e., with the aid of computer-based drawing and modeling programs). Marc Fornes uses computer-executed algorithms that encode certain rules in order to generate and explore complex new 3-dimensional forms, to join such forms together and nest them within and next to each other, and to determine how such forms can be made into buildable structures.¹

The Chrysalis and the working methods behind it are a

natural fit for an area like Howard County that is home to a relatively high percentage of mathematicians and IT professionals and is working to promote STEM education and advanced manufacturing.² If the Merriweather Post Pavilion and other Frank Gehry-designed structures in Columbia evoke the fondly-remembered past of Columbia, the Chrysalis points to its potentially-exciting future.

In my next and final post in this series I'll discuss the last of the proposed Inner Arbor features, the Butterfly.

1. For those interested in tools, Fornes appears to be using the [Rhinoceros 3-D modeling software](#) in combination with [Python scripting](#) and the [RhinoNest](#) add-on.

2. Coincidentally, in the same week as the presentation of the Chrysalis and other Inner Arbor designs, the Howard County Economic Development Authority and the Maryland Center for Entrepreneurship [announced](#) a new [3D Maryland initiative](#) to promote 3D printing and related innovative manufacturing techniques.

This entry was posted in [howardcounty](#) and tagged [innerarbor](#), [merriweatherpark](#), [symphonywoods](#) on [December 9, 2013](#).

**The Inner Arbor plan takes shape,
part 5**

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I now turn to the most prominent features in the Inner Arbor plan, starting with the Caterpillar. For context and more information see other posts in this series ([part 1](#), [part 2](#), [part 3](#), [part 4](#)). For a good summary of the proposed features see Andrew Metcalf's story "[Breaking Down the Plan to Develop Symphony Woods](#)" at the Columbia Patch. For more on the vision behind the Inner Arbor plan and some inspirations for its features, see the [Columbia Association's original presentation on the Inner Arbor plan](#). My focus continues to be on the following questions for each feature: Does it work? Is it beautiful? Will it last? What's the cost?



Overview of the proposed Merriweather Park, showing features proposed for Symphony Woods as part of the Inner Arbor plan. (Click for high-resolution version.) Image © 2013 Inner Arbor

Trust; used with permission.

The Caterpillar is the single most extensive feature proposed for the park, about twice as long as the Picnic Table. It stretches over about a third of central Symphony Woods from east to west. (If it were straight rather than curved it would cover about half the width of the park.) See the above graphic to get a better idea of how the Caterpillar relates to the rest of the proposed Merriweather Park.¹



Merriweather Park | The Caterpillar

Martha
Schwartz
Partners **INN**
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The Caterpillar in Symphony Woods / Merriweather Park in the Inner Arbor plan. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

The Caterpillar is designed to serve multiple functions (almost too many, as I'll discuss below). However its primary purpose is very simple: to provide an attractive visual and physical barrier between Symphony Woods and Merriweather Post Pavilion. The feature itself is 12 feet high, high enough to (hopefully) discourage rowdy visitors from climbing over it, but low enough to remain roughly human-scaled; see the graphic above for a sense of how it would appear in relation to people.² Gateways at either end (where the Caterpillar structure arches over the paths) are designed to funnel pedestrian traffic between Symphony Woods and the pavilion.

Note that the Caterpillar would not entirely substitute for a fence. For one thing, it does not cover the entire property line between Symphony Woods and Merriweather Post Pavilion; at its eastern end it actually turns away from the property line and heads northeast. For another, it is located some distance north of the property line, and thus divides a significant part of Symphony Woods closest to Merriweather from the area further north. This arrangement appears to be due to the design team's desire to integrate the Symphony Woods property with the existing Merriweather property: The area just south of the Caterpillar is intended as a transition zone containing both features in Symphony Woods (the Caterpillar Plaza) and features in Merriweather proper (including a proposed oval-shaped feature that I believe is intended to be a fountain).



Caterpillar Gateway and Information Booth-East, with the Chrysalis visible in the distance. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

On the eastern end the Caterpillar and its Gateway don't strictly speaking divide Symphony Woods from Merriweather Post Pavilion. Instead they divide the northern part of Symphony Woods (intended primarily for recreational activities like play and picnicking) from the eastern part of Symphony Woods, which contains features like the Chrysalis and the Butterfly that are intended as complements to Merriweather. (This eastern area also provides a transition into the area east of Merriweather Park Pavilion proposed for the Arts Village and related cultural activities.)

In addition to acting as an attractive visual and physical barrier, the Caterpillar also helps with the prosaic problem of providing utilities for events such as Wine in the Woods. The structure is hollow, and thus could contain electrical lines, water lines, computer network cables, and anything else needed to support events in Symphony Woods. Some of the space immediately north and south of the Caterpillar could be used for event tents and other temporary structures, the fronts of which would face the paths and the backs of which would be next to any power or other utility outlets embedded in the Caterpillar. The Caterpillar could also support wireless access points to provide WiFi signals to a good portion of Symphony Woods and to the transition area between the woods and Merriweather Post Pavilion.

The Caterpillar could also support a number of other uses: At either end it could contain information booths for visitors to the park or the pavilion. Since the structure supports potted plants as the main visual element it could be used as a sort of community garden to raise flowers or herbs, and since it's intended to be lighted from within it could be used for visual art of various sorts. In the pre-submission meeting Martha Schwartz mentioned other uses as well, including having "portals" through which people could view artworks or educational displays, supporting "audioscapes" either natural (e.g., activated by the wind) or artificial (using speakers), or having the structure interact with visitors via smartphone or tablet apps.

A concern I have with these ancillary uses (which I tried but perhaps failed to clearly express in a question I asked at the meeting) is that having the Caterpillar si-

multaneously support too many functions could cause visitors to be confused as to what the Caterpillar is supposed to be for and how they should interact with it. (It's a similar problem to that seen in many interactive art installations.) Perhaps one way to mitigate this concern would be to treat the Caterpillar as a platform capable of supporting multiple activities, but to limit the activities at any one time to a reasonable number. For example, different seasons could call forth different uses of the Caterpillar, or one end of the Caterpillar could support one activity while another activity would be supported at the other end or in the middle section.

The Caterpillar is intended to be attractive, with its plants and interior lighting. Could it be beautiful as well? Quite possibly, if good taste is exercised in the selection of plants and the arrangement of the lighting. However it could also end up looking tired and bedraggled if it were not well-maintained. The Caterpillar is essentially a lighted garden arranged as a narrow strip and wrapped around a metal tube; it would require at least as much maintenance as any other garden, and likely more due to the difficulty of getting to the top part of the structure. Watering and spraying the plants, rain and snow, and the occasional insults from ill-behaved visitors would also take their toll on the structure and any activities intended to be supported by it.

To re-use the analogy I used above, anyone who's visited interactive art installations (and I've been to more than my share) is familiar with installations where half the features are completely inoperative and the other half are misbehaving in some way. Whatever the initial cost of the Caterpillar might be, it's likely to be out-

weighed by the long-term operational expenses of keeping up its appearance and making sure that all its functions are working properly.

In the next post I'll continue with the life cycle of metamorphosis and look at perhaps the showiest feature of the Inner Arbor plan, the Chrysalis.

1. Note that in the master plan graphic the information booth on the west end of the Caterpillar is mislabeled "Information Booth-East", and the booth on the east end is mislabeled "Information Booth-West".

2. The two gentleman in the front left of the picture always crack me up. It's clearly a warm spring or summer day and everyone else is dressed accordingly, but the two men in question persist in wearing dark clothing, jackets, and even a scarf (!) and cape (!!). The mystery is solved if we realize that they are intended to represent architects and designers, and are wearing the uniform of their profession.

This entry was posted in [howardcounty](#) and tagged [innerarbor](#), [merriweatherpark](#), [symphonywoods](#) on [December 8, 2013](#).

The Inner Arbor plan takes shape, part 4

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Today I focus on the Picnic Table and the Lily Pads as I continue my look at structures and other features proposed as part of the Inner Arbor plan. For more background see [part 1](#), [part 2](#), and [part 3](#) of this series. For a good summary of the proposed features see Andrew Metcalf's story "[Breaking Down the Plan to Develop Symphony Woods](#)" at the Columbia Patch. For more on the vision behind the Inner Arbor plan and some inspirations for its features, see the [Columbia Association's original presentation on the Inner Arbor plan](#). As before, my focus is on the following questions for each feature: Does it work? Is it beautiful? Will it last? What's the cost?



Overview of the proposed Merriweather Park, showing features proposed for Symphony Woods as part of the Inner Arbor plan. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

The proposed Picnic Table feature is located near the Word Art and Play Maze features discussed in the previous post. It is a relatively long and narrow feature, and stretches across a good portion of the north central portion of Symphony Woods, running from northwest to southeast. The proposed Lily Pads feature is located near the northeast entrance to the park, the entrance closest to the existing Central Branch library. See the above graphic to get a better idea of how these features relate to the rest of the proposed Merriweather Park.



The Picnic Table in Symphony Woods / Merriweather Park in the Inner Arbor plan. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

The Picnic Table is a clever solution to a significant

problem: On the one hand, people going to Symphony Woods are going to want someplace to sit down, stretch out, and perhaps enjoy some food and drink, especially when attending major events like Wine in the Woods. On the other hand, people would also like to be surrounded by the natural beauty of the woods in a setting more reminiscent of a primeval forest than a suburban lawn. Unfortunately, primeval forests have significant disadvantages for sitting and stretching out: The forest floor is littered with leaves, twigs, and other detritus, there are bushes and other low plants in the way, there are rocks, tree roots, and generally uneven ground to pain the sensitive rump, and the ground is often cold, damp and even muddy.

The traditional solution to this problem is to provide groups of conventional picnic tables—the sort of thing you'll find in many parks in Howard County and elsewhere, not to mention at interstate rest stops. Alternatively, there might be no picnic tables at all, with guests forced to bring their own chairs or blankets in order to be able to sit dry and comfortably.

The proposed Picnic Table feature eliminates or at least minimizes the need for such ad hoc solutions, by providing what is in effect an artificial forest floor. It is elevated high enough (about 22 inches) so that people near the edge of it could sit on it as they might sit on a (backless) park bench, but not so high as to require handrails for people walking on the Picnic Table surface. People in the middle of the Picnic Table could stretch out with or without a blanket, out of contact with the dampness or muddiness of the ground. Rather than a conventional wood, metal, or concrete table surface it

is covered in high-quality artificial turf. The turf would be at least semi-porous, so it might help eliminate the problem of rainwater pooling in lower-lying areas of the feature (a problem often seen with conventional surfaces).

Is it a beautiful feature? No, but it would likely be more attractive than the typical park or rest stop picnic table. And in any case the use of a natural color artificial turf (as opposed to the bright green variety seen in some football stadiums) would help the feature blend in with the surrounding trees and plants. In effect the Picnic Table reverses the approach of the [Cy Paumier plan](#): Where that plan called for a central grassy area (the Central Park Commons), essentially pushing the trees aside in favor of something like an over-sized suburban lawn, the Picnic Table keeps the trees where they are and puts a narrow simulacrum of such a lawn around and next to them—with no lawnmowing required.

Will the Picnic Table prove to be durable? I think it will get a lot of use (and thus abuse), particularly during high-traffic events like Wine in the Woods. However unlike most artificial turf installations people would likely be sitting on it more than walking on it, and this may help lengthen its life. As for its potential cost, I'm not sure. If I'm understanding [this Howard County Times story](#) correctly, when Howard County deliberated in 2011 over funding conversion of grass football fields to artificial turf, the price tag was on the order of \$1M per field. The Picnic Table is considerably smaller in area than a football field (about as long but much narrower), but may use higher-quality turf, requires a support structure underneath it, and would be constructed in an

environmentally-sensitive area.

In any case the Picnic Table almost certainly won't be anywhere near the costliest feature proposed for the park. There have been extras proposed for it, most notably Martha Schwartz speculating at the pre-submission meeting about heating the structure so that it could remain snow-free in winter. However such extras aren't central to the overall concept and purpose of the Picnic Table, and could be discarded or scaled back if budget concerns need to take precedence.



The Lily Pads in Symphony Woods / Merriweather Park in the Inner Arbor plan. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

As the Word Art does at the northwest entrance to the

proposed Merriweather Path, the Lily Pads serve to greet visitors arriving via the northeast entrance (for example, coming from Lake Kittamaqundi or the Central Branch library); they are a transition point into the area of Symphony Woods containing the new features proposed as part of the Inner Arbor plan.

Unfortunately I don't have a copy of the presentation slides from the pre-submission meeting, nor do I have good notes relating to the Lily Pads. Therefore I don't have much to say about the Lily Pads beyond than what Andrew Metcalf noted in his article. Per the article the Lily Pads will feature a raised boardwalk from which to view the woods; this boardwalk is shown in the master plan graphic above. (I don't have enough information to say one way or the other, but this boardwalk may be the evolution of the "treeline" elevated walkway proposed in the original Inner Arbor plan.)

The Merriweather Park master plan (see above graphic) also shows something called "The Nest" right next to the Lily Pads. As I noted previously, this may be the "iconic interactive sculpture" referred to in CA's original Inner Arbor presentation. If so, the Lily Pads would ultimately serve as a spot from which to view the Nest and (assuming this is allowed) to also enter it. As pictured the Lily Pads structure itself is relatively simple, almost comparable to a high-end backyard deck; its point would be to complement the Nest and not attract attention on its own. The Nest itself would be a major sculptural commission (for inspirations see the CA Inner Arbor Plan) and thus not something we'd expect to see designs for at this stage of the Inner Arbor effort.

The Lily Pads are wooden platforms and walkways roughly analogous to the current walkway by Lake Kittamaquidi, as well as to boardwalks in Ocean City and other resort communities, and thus we could expect the cost and durability of the Lily Pads to be comparable to those other walkways. The Inner Arbor plan as presented appears to have a lot of wooden walkways: not just around the Lily Pads but also at the three gateways next to Little Patuxent Parkway, near the eastern entrances to Symphony Woods (the Entry Plaza in the master plan), near Merriwether Post Pavilion (the Caterpillar Plaza), and elsewhere in the park.

If budget concerns grow then the pressure to economize on the use of wood will likely become intense, with critics calling for concrete and asphalt to be used instead wherever possible. My personal opinion is that this would be a false economy; the use of wood is much more compatible with the overall vision for the park. I'll note here that communities like Ocean City with extensive wooden boardwalks [have chosen to stick with wood](#) despite the higher cost, and many have even [considered upgrading](#) to more durable (and thus more expensive) types of wood. We should look to their examples.

With that I'll conclude this post. I'll next look at the larger and more showy structures envisioned in the Inner Arbor plan, beginning with the Caterpillar.

UPDATE: Corrected the spelling of Andrew Metcalf's name.

This entry was posted in [howardcounty](#) and tagged [innerar-](#)

[bor](#), [merriweatherpark](#), [symphonywoods](#) on [December 7, 2013](#).

The Inner Arbor plan takes shape, part 3

[2 Replies](#)

Today I look at the proposed structures and other features proposed for Symphony Woods as part of the Inner Arbor plan presented at the pre-submission meeting last Tuesday. For more background see [part 1](#) and [part 2](#) of this series. For a good summary of the proposed features see Andrew Metcalf's story "[Breaking Down the Plan to Develop Symphony Woods](#)" at the Columbia Patch. My goal in this and subsequent posts is to critique each feature, measuring it against the following questions:

Does it work? In other words, does the feature address the problem for which it apparently was designed? Will people use it in the intended way? Are there other interesting and beneficial uses that people might find for it?

Is it beautiful? Or, if not truly beautiful, is it at least attractive? (How can we tell what's beautiful rather than attractive? By our reactions: We ooh, we aah, we spontaneously break into applause, we stop in our tracks when we encounter it.)

Will it last? Over time how might the feature no longer

work for people, or fail to retain its beauty or attractiveness?

What's its cost? Does the feature look like it might be especially expensive due to its materials, complexity of construction, or other factors?

I can't provide complete answers for all these questions, of course. I'm just an amateur critic, and don't have any special insight into issues like construction costs and schedules. However I'll try to at least make a start.



Overview of the proposed Merriweather Park, showing features proposed for Symphony Woods as part of the Inner Arbor plan. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

The graphic above shows all the proposed features and their relationship to the current Symphony Woods and Merriweather Post Pavilion. Note that a few of these features, most notably the Word Art and the Letter Garden, were presented at the pre-submission meeting but were not mentioned in Andrew Metcalfe's breakdown of plan features. Other features are proposed but have yet to be designed; these include the Nest, which I'm guessing is intended to be the "iconic interactive sculpture" mentioned in the [original CA Inner Arbor plan presentation](#), as well as some unnamed features proposed for the Merriweather Post Pavilion property. Finally, note that the road to the left side of the graphic is not Broken Land Parkway, but is a planned road that would be built in future between Symphony Woods proper and yet-to-be-built downtown Columbia developments on the east site of Broken Land Parkway.



Word Art at the northwest entrance of Merriweather Park in the Inner Arbor plan. (Click for high-resolution version.) Image © 2013 Inner Arbor Trust; used with permission.

The Word Art and Letter Garden features are intended to function as “arrival art”, something to welcome you to the park. The Word Art feature in particular is intended to highlight events taking place in the park for people arriving via the northwest entrance. (See for example the above graphic, with the letters announcing “ART IN THE WOODS TODAY”.) The letters would be made of [dichroic film](#) sandwiched between inch-thick glass; the film would cause the letters to appear in different colors when viewed from different angles. Letters not used for the Word Art feature would be kept in the Letter Garden near the (small) parking lot for the park.

These features fulfill their basic function of welcoming visitors to the park and providing an attractive bit of color at the entrance and parking lot. During the Q&A period of the pre-submission meeting one person suggested improving this feature by allowing for words in other languages such as Spanish; this could also include languages with non-Latin scripts (e.g., Korean or Arabic). I think this is an excellent suggestion (as did the presenters apparently); besides being a nice nod to the diverse populations of Howard County, it would go beyond the relative monotony of capital Latin letters to provide a more varied and attractive experience. It would also echo other multi-language signs and design features elsewhere in the county, such as the advertisement for Johns Hopkins Medicine at the play lot in the Mall in Columbia, and the “Welcome” banners on the walls of the Miller Branch library.

The Word Art and Letter Garden features should be reasonably durable, although I suspect the glass of the letters might get scratched and cloudy over time. One person at the pre-submission meeting raised a concern about people stealing the letters or moving them around (for example, to spell out obscenities); however the letters would be locked in place and should be resistant to at least casual theft. Any letters that do get damaged or stolen could be replaced individually.

The cost of these features is a direct function of the number of letters deployed. Creating words in non-Latin scripts could significantly raise the cost, since given the large number of glyphs in some such scripts (e.g., Chinese, which has thousands) the only practical approach would be to commission new characters on a custom basis as they were needed.

Another feature near the northern park boundary is the Maze (or Play Maze); it is shown on the overview but I don't have a separate image for it. This would consist of multiple mazes overlaid on top of each other: At the bottom level a maze (or multiple mazes) would be inlaid into the rubber surface forming the floor of the feature. (This sounds reminiscent of the labyrinth paths found in some religious contexts, for example at St. Johns Episcopal Church in Ellicott City.) Next would come a maze formed by semi-transparent scrims. These scrims could support art of various types, either created by park users or curated as part of a formal exhibition. Screen doors of various styles (invoking suburban homes, presumably) would be set into the maze walls. Above the scrims and doors would be a reflective roof.

This feature seems intended to provide a “play space” in the general sense: not a conventional playground or “tot lot” but something that’s more oriented to teens and adults. [As Julia McCready put it](#), relating the reactions of her teenaged daughter,

As a young teen, she often feels it would be uncool to play on a traditional playground. And yet the energy and desire to play don't automatically shut off at a predetermined age. The designers of the park have conceived a play space which is so beautifully open-ended that it will encourage play, participation, and interaction from a wide range of ages.

Her daughter went on to say, “It would be a great place to shoot a music video.”¹ I think that captures pretty well what the Maze could be at its best: A stage on which people could express themselves and create things for the enjoyment of themselves, their friends, and the general public. It wouldn’t necessarily be a beautiful place in and of itself, but beauty could be created there.

My major concern with the Maze is maintainability, in particular how durable the scrims forming its walls would be. Depending on the material of which they’d be made, one can imagine them over time being torn, dirtied, and generally ripped to shreds. The screen doors would also constitute multiple moving parts that would likely break (or be broken) over time. Hopefully the cost of the overall feature would be low enough that periodic

repairs would be relatively cheap to make.

This post is getting a bit long, so I'll call it a night. In the next post I'll move on to other proposed features.

UPDATE: Corrected the spelling of Andrew Metcalf's name.

1. Just for fun, here's an example of a music video shot in a sort-of-maze with semi-transparent walls: the [video for the song "1mm"](#) from the J-pop group Perfume.

This entry was posted in [howardcounty](#) and tagged [innerarbor](#), [merriweatherpark](#), [symphonywoods](#) on [December 6, 2013](#).

The Inner Arbor plan takes shape, part 2

[Leave a reply](#)

After reviewing [concerns expressed about the Inner Arbor plan](#), it's now time to take a closer look at the proposed design. Andrew Metcalf has done a great [break-down of the proposed design](#) for Columbia Patch. I'll try not to duplicate his work, but rather provide some color commentary to complement his play-by-play.

First, I think it's important to properly set expectations. Many people, including Ken Ulman in his [recent com-](#)

[ments](#), have been comparing the Inner Arbor plan to iconic parks like [Millenium Park](#) in Chicago (part of [Grant Park](#) and home to Anish Kapoor's famous [Cloud Gate](#) sculpture), New York's [Central Park](#), and [Tivoli Gardens](#) in Copenhagen.

I think this is an understandable but perhaps unfortunate exaggeration of what the Inner Arbor plan might evolve to be. To take but one example, Millenium Park cost almost half a billion dollars to build, and was a financial stretch even for a major US city of several million people. The Inner Arbor plan has to be funded in a county of 300,000 people with few large corporations and no resident billionaires; this phase is projected to cost in the neighborhood of \$30M or so, with about a tenth of that committed thus far. We're not talking Millenium Park, but more something that's in the spirit of Millenium Park but scaled in cost and ambition appropriately to Columbia and Howard County.

The selected design team also has to be judged in that light. The amount of funding and the associated ambition of the design is not sufficient to attract designers and architects who are household names. In other words, we're not getting [Frank Gehry](#) back to design something for Columbia again. But that's OK: When Gehry designed Merriweather Post Pavilion and the Rouse building he wasn't "Frank Gehry, star architect", he was just a young(ish) architect with talent who was looking to get his designs built and make a name for himself.¹ Unfortunately I wasn't able to attend the meeting in which the design team was introduced, but based on a few minutes of googling it looks as if Eric Bunge and Mimi Hoang of [nARCHITECTS](#) and [Marc Fornes of](#)

[THEVERYMANY](#) in particular fall in that category as well. Everyone on the team seems to be doing good work elsewhere, and they appear well-qualified to take on these commissions.

Turning to the design itself, let's first consider the overall master plan for what the Inner Arbor Trust is calling "Merriweather Park"—essentially a rebranding of the combination of the existing Merriweather Post Pavilion and the proposed new Symphony Woods. Note that this phase of the plan does not address the entire area covered in the [original Inner Arbor conceptual plan](#). It focuses on the northern Symphony Woods parcel (about 16.5 acres) and its relationship to the Merriweather property, and leaves out the eastern parcel (where the conceptual plan proposed an "arts village" and a new Columbia Association headquarters) and the southern parcel (where the conceptual plan included a proposed sculpture garden).

At the pre-submission meeting the primary criticisms of the overall plan were that it lacked a central focus and that the structures were not stylistically consistent. (One person gave as an example of such consistency the design of Howard County parks such as Blandair, Centennial, etc.) [To quote Cy Paumier](#), these critics felt that "there is no 'there' there".

The response from the presenters on the focus issue was two-fold. First, that the true focus of the area was and should be Merriweather Park Pavilion itself, given its central location and its status as the place that would continue to attract the most visitors. I happen to agree with this point, although as I noted in [my last post](#) treat-



The Merriweather Park master plan (click for high-resolution version). Image provided by the Inner Arbor Trust.

ing Merriweather as the focus implies a fairly high degree of integration between the Merriweather property and the Symphony Woods property, and achieving this level of integration is ultimately dependent on cooperation from the Howard Hughes Corporation.

If I recall correctly, a second response from the presenters was that the overall focus of Symphony Woods proper should be on the woods themselves, and that no single structure should pull focus away from them. I agree with this argument as well. I think one of the major flaws of [Cy Paumier's plan](#) was that it attempted to impose a rigid geometrical layout (almost an English formal garden look) on the Symphony Woods land-

scape, to the point where the woods themselves became subordinate to the design. Whatever else what one might say about the Inner Arbor design, the meandering paths and spread-out structures (none truly massive) help ensure that it coexists with the woods rather than dominating them.

As for the consistency argument, I think in one sense stylistic consistency is overrated. For example, Tivoli Gardens, which has been held out as a model for the Inner Arbor plan, is a mishmash of different architectural styles, both from different periods in European history and from countries beyond. And as with the issue of focus, the woods themselves provide a consistent backdrop throughout the park, assisted by common elements such as wooden paths. The proposed structures within those woods and next to those paths provide what I think is a welcome variety. To have all those structures be stylistically similar to each other would be too much of a muchness. Finally, from a conceptual point of view the idea of metamorphosis (caterpillar to chrysalis to butterfly) does provide a common theme for the main structures, with all the structures recognizably paying homage to that theme even though their forms are very different.

The proposed approach also has practical advantages. First, it means that the Inner Arbor Trust doesn't have to put all its eggs in one basket in choosing architects and designers, entrusting the entire design primarily to one firm. Instead it can enlist multiple smaller firms, giving them freer rein and letting them experiment a bit within the constraints of the overall site landscape and design themes. I think this approach is far more likely to pro-

duce interesting results, and helps ensure that any bad design choices that might slip through don't impact the entire park.

Having multiple smaller structures of different styles could also make it easier for the Inner Arbor Trust to find sponsors willing to fund construction: The smaller size of the structures means that each individual park feature could be funded primarily by one individual funder (much as Howard County is funding the Chrysalis amphitheatre), and the stylistic variety would mean that each such funder would have a unique feature to highlight their contribution. Finally, since park construction would likely stretch over several years (up to one or two decades, according to Michael McCall), as each new structure is completed the public would have something new and different to experience, as opposed to just seeing more of the same.

That concludes my discussion of the overall plan. In [my next post](#) I'll discuss the proposed structures and other park features.

UPDATE: Corrected the spelling of Andrew Metcalf's name, corrected a reference to Frank Gehry's age, and fixed a typo.

1. It's not unusual for architects to work many years before having any of their designs built. Frank Gehry was in his early ~~thirties~~ **forties** when he designed Merriweather Post Pavilion and the Rouse building; they apparently were his [first commissions](#) other than two private residences. Gehry didn't become truly famous until

his sixties, after the completion of the [Guggenheim Museum in Bilbao, Spain](#). To take another example, current celebrity architect [Zaha Hadid](#) didn't have her first projects realized ([a housing development and a fire station](#)) until her late thirties and early forties, and didn't have a major building to her name until her early fifties, when the [Rosenthal Center for Contemporary Art](#) was built in Cincinnati.

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The Inner Arbor plan takes shape, part 1

[4 Replies](#)

Last Tuesday night the [Inner Arbor Trust](#) revealed a clearer picture of what's they're proposing for downtown Columbia. I attended the [pre-submission meeting](#), including the Q&A afterward. See Luke Lavoie's [before](#) and [after](#) articles in the Baltimore Sun and a similar [article](#) in the Washington Post for straightforward overviews of the design proposal and reactions to it; read on for my more opinionated take.

First, my overall impression: I think the plan proposed is very promising overall. It does well on several of the key criteria by which people will judge the Inner Arbor development (and the Inner Arbor Trust itself), and con-



Overview of the Inner Arbor Trust “Merriweather Park” plan, from the pre-submission meeting

tains some individual elements that I think are potential standouts. In this post I’ll discuss some of the overall issues around the proposal, and then in a follow-up post I’ll comment on the proposal itself.

Along the way there have been several concerns raised about the Inner Arbor plan, and pretty much all of them came up last night, many raised by the very people you’d expect to raise them. To deal with them one by one:

Cy Paumier spoke about—well, I’m not exactly sure what his intended point was. His remarks struck me as in large part a complaint that his original Symphony Woods plan (for a fountain, cafe, and walkways) had been replaced with the Inner Arbor plan, after a fair amount of time and expense had been spent on the original plan. I don’t know Cy Paumier personally, but I understand where he’s coming from on a gut level. I work in a sales group, and have been involved in deals where we put in a lot of work and thought we would win, only to have a competitor swoop in at the last minute

and make the sale. It sucks to be in that position, but it happens.

From an objective standpoint I think the Inner Arbor plan as presented Tuesday is a significant improvement on the original Symphony Woods plan, so I think the CA board made the right decision. I think the fact that a lot of time and expense had been spent on the original plan is irrelevant; proceeding with that plan would have just been an example of the [sunk cost fallacy](#). I appreciate the work Cy Paumier and his associates put in on the original plan, and wish them success on the next venture they undertake.

Part of the advocacy behind the original Symphony Woods plan seemed less related to the plan itself and more to the idea that it was being put together by a long-time Columbian. It's an example of people emphasizing how things are done, sometimes to the detriment of what things get done. That focus on process over product showed up in Alan Klein's remarks, in which he once again complained about the alleged lack of transparency on the part of the Inner Arbor Trust (and as a bonus, put in a little dig about the Inner Arbor Trust not being an actual trust in the legal sense). I'd be more exercised about concerns around transparency if there were any real suspicion that Michael McCall and other people associated with the Inner Arbor Trust were actually abusing their positions in some way.

As best I can tell, the main non-public activities of the Inner Arbor Trust have been the selection of the design team and (I presume) negotiations with potential funders. The latter I think should clearly be exempt from

public disclosure until there's actually something to announce. As for selection of the design team, I am an elitist when it comes to art and architecture: I think some people clearly have better taste than others, and I would rather put my trust in people with taste to do the right thing, as opposed to following a process-driven democratized approach to design. And this way the Inner Arbor Trust is more accountable for the success of the proposed design, as opposed to being able to blame major design flaws on an overly-interfering public.

Alan Klein and others did make a good point about the likely inadequacy of the proposed parking associated with the plan. However I think the response by Michael McCall was appropriate: In the final analysis the problem of parking near Symphony Woods is a shared problem, with the Howard Hughes Corporation and the Howard County government having as much if not more responsibility for solving it. After all, except for relatively infrequent events like Wine in the Woods the major demand for parking in the vicinity of Symphony Woods will come from events at Merriweather Post Pavilion, and also from a new library if one is built. (Even the existing Central Branch is short on parking, as I discussed in an [earlier post](#), and constructing a new facility closer to Symphony Woods, as suggested in the [Inner Arbor conceptual plan](#), will make the problem even worse.)

Let's conclude by looking at two of the biggest issues raised in connection with plans for Symphony Woods, namely what happens to the trees, and how the area will relate to Merriweather Post Pavilion. On the tree issue I'll note three points:

First, the Inner Arbor Trust is clearly aware of people's sensitivities regarding the trees and has taken many steps to address them. Martha Schwartz (the first of the design team presenters) emphasized up front that the site was already beautiful and that "the trees come first". The plan details show lots of care being taken to minimize the impact of the proposed new structures.

Second, Scott Rykiel (of the landscape design firm Mahan & Rykiel) made the observation that the woods were not ecologically sustainable in their current form, basically consisting of just the tree themselves with mowed grass underneath. Thus the goal has to be not just simple preservation but rather reconstituting a natural ecology in the woods, including new plantings under the trees and naturalization of streams running through the woods.

Finally, in response to a question from Russ Swatek regarding whether the Inner Arbor Trust would commit to a maximum limit on trees removed, Scott Rykiel noted that the current plan as presented would require the removal of only 15 trees. Given that the original Symphony Woods plans envisioned removing significantly more trees, I found this pretty impressive—as did Russ Swatek, judging from his reaction.

The bottom line is that I think the Inner Arbor Trust is addressing concerns about the trees of Symphony Woods to the satisfaction of everyone except those who'd be opposing the project for other reasons in any event.

I'm not quite as sanguine about the other major issue,

namely working with Howard Hughes Corporation to integrate the Inner Arbor plan with Merriweather Post Pavilion. From the Inner Arbor Trust side there was a lot of talk about trying to integrate the new park with Merriweather in various ways, and in particular making it possible for park visitors to traverse the Merriweather space during times when no events were scheduled.

Whether that enthusiasm will be reciprocated remains to be seen. John DeWolf was quoted in the Baltimore Sun as finding the Inner Arbor plans “interesting” and “applaud[ing] their efforts”; he then went on to say “They are going to have to give us some due deference on Merriweather. Right now, we don’t feel as compelled to think about it as one neighborhood.” I may be overreacting, but I thought this comment introduced rather a sour note into the overall atmosphere of optimism over the future of Symphony Woods; at the very least I wouldn’t consider it to be a “buying signal”, to use a sales analogy. If I were a potential major funder of the Inner Arbor Trust I’d quite possibly see the need for cooperation from the Howard Hughes Corporation as a potential risk factor threatening the success of any investment in the Inner Arbor effort.

DeWolf’s comment certainly contrasted with Ken Ulman’s comments in the same article that “We need to think big about Merriweather and Symphony Woods.” Howard County politicians in general have been vocally supportive of the Inner Arbor effort as it unfolded. Perhaps one of them could have a quiet chat with the folks at the Howard Hughes Corporation and encourage them to be a little more enthusiastic in their public comments, especially given the major positive effect a suc-

cessful Inner Arbor plan could have on the value of Howard Hughes developments in downtown Columbia. It would certainly be ironic if the high-flying visions for Symphony Woods were to ultimately crash not through the efforts of anti-development Columbian activists but through the indifference of and lack of cooperation from the Howard Hughes Corporation.

But enough of naysaying and potential problems; in my next post I'll look at the proposal itself.

This entry was posted in [howardcounty](#) and tagged [innerarbor](#), [merriweatherpark](#), [symphonywoods](#) on [December 4, 2013](#).
