

Cultural inclusion in outdoor spaces: A cultural inquiry of Chester I. Lewis Reflection Square
Park in Wichita, Kansas

by

Andrea Lemken

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF LANDSCAPE ARCHITECTURE

Department of Landscape Architecture and Regional & Community Planning
College of Architecture, Planning and Design

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2018

Approved by:

Major Professor
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Abstract

Chester I. Lewis Reflection Square Park in Downtown Wichita, Kansas commemorates the life of Chester I. Lewis, president of the Wichita Chapter of the National Association for the Advancement of Colored People (NAACP) in 1958 and leader of the Dockum Drugstore Sit-In of 1958, the first successful sit-in of the Civil Rights Movement in the United States. In its current condition, the reflection park is underutilized and often subject to vandalism. As a historically significant park, it is important to the community of Wichita to maintain the integrity of the meaning of the site while simultaneously improving the physical design.

The purpose of this project is to provide a redesign of the historically significant Chester I. Lewis Reflection Square Park which reflects the implication of the reflection park as a culturally inclusive and historically significant downtown space. Access to culturally and socially inclusive outdoor spaces is imperative to providing opportunity for people of all different backgrounds to personally connect to the space. While the goal of this project is to design inclusive spaces, the author recognizes inclusiveness in a space is interpreted by and culturally dependent on the user of the space (Kemmis, S., & McTaggart, R. 2000).

The author conducted research through a cyclical process of engagement meetings with stakeholders, one-on-one interviews with Wichita community members, and design proposals for Lewis Park. Content analysis was performed on data from meetings and interviews to inform a set of guidelines to redesign Lewis Park. Theories of cultural interpretation were also explored to recognize how to integrate different audiences into one culturally inclusive outdoor space (Ulrich 1986). Findings include guidelines guided by community input for designing Lewis Park as a culturally inclusive outdoor space and a theoretical design proposal for stakeholders and the City of Wichita to consider. The redesign of the reflection park was driven by the aspiration to reflect the cultures of Wichita's ethnically and racially diverse communities in the contemporary context of dialogue on race and memorials in public space.

CULTURAL INCLUSION IN OUTDOOR SPACES:

**A CULTURAL INQUIRY OF CHESTER I. LEWIS
REFLECTION SQUARE PARK IN WICHITA, KANSAS**

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Abstract

BACKGROUND

Chester I. Lewis Reflection Square Park in Downtown Wichita, Kansas commemorates the life of Chester I. Lewis, president of the Wichita Chapter of the National Association for the Advancement of Colored People (NAACP) in 1958 and leader of the Dockum Drugstore Sit-In of 1958, the first successful sit-in of the Civil Rights Movement in the United States. In its current condition, the reflection park is underutilized and often subject to vandalism. As a historically significant park, it is important to the community of Wichita to maintain the integrity of the meaning of the site while simultaneously improving the physical design.

PURPOSE

The purpose of this project is to provide a redesign of the historically significant Chester I. Lewis Reflection Square Park which reflects the implication of the reflection park as a culturally inclusive and historically significant downtown space. Access to culturally and socially inclusive outdoor spaces is imperative to providing opportunity for people of all different backgrounds to personally connect to the space. While the goal of this project is to design inclusive spaces, the author recognizes inclusiveness in a space is interpreted by and culturally dependent on the user of the space (Kemmis, S., & McTaggart, R. 2000).

METHODS

The author conducted research through a cyclical process of engagement meetings with stakeholders, one-on-one interviews with Wichita community members, and design proposals for Lewis Park. Content analysis was performed on data from meetings and interviews to inform a set of guidelines to redesign Lewis Park. Theories of cultural interpretation were also explored to recognize how to integrate different audiences into one culturally inclusive outdoor space (Ulrich 1986).

FINDINGS AND IMPORTANCE

Findings include guidelines guided by community input for designing Lewis Park as a culturally inclusive outdoor space and a theoretical design proposal for stakeholders and the City of Wichita to consider. The redesign of the reflection park was driven by the aspiration to reflect the cultures of Wichita's ethnically and racially diverse communities in the contemporary context of dialogue on race and memorials in public space.

Operational Definitions

Culturally Inclusive Outdoor Space:

Outdoor space which affords people of various cultural, racial, and ethnic backgrounds equal opportunity to personally connect to the space and to feel a sense of 'belonging' (synthesized from findings by Neill and Schwedler 2001).

Cultural Garden Identities:

Vegetative, structural, and/or design garden elements specific to and reflective of cultural places, regions and/or communities (synthesized from findings by Neill and Schwedler; Mazumdar and Mazumdar 2012).

IRB approval for this research project can be found in Appendix A.

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Thank you to my major professor, Katie Kingery-Page for dedicating her time to this project and for assembling the Cultural Inquiry team to redesign Chester I. Lewis Reflection Square Park as a place that better reflects the true history and significance of Chester I. Lewis. Thank you to my committee members, La Barbara James Wigfall and Katrina Lewis, for sacrificing your time throughout the year to guide me through this project.





CHAPTER 01: **INTRODUCTION**

Driving Forces

In the landscape, users interpret meaning of the space through personal connections to the site. To facilitate this process of personal connection to a place, elements of the site should have cultural and social relevance to the user. An early research interest in park access and equity for low-income, high-density residents led to this inquiry of how to use different cultural garden elements or identities in parks and gardens in the United States (see Figure 1.1). Cultural garden identities were explored to find out what makes gardens more relevant to culturally, ethnically, and racially diverse communities to understand how to design more culturally inclusive outdoor spaces. To be culturally inclusive, outdoor spaces should be accessible and should provide equitable amenities to diverse users (Neill and Schwedler 2012). The role of inclusion on a cultural level was studied to explore and discover other potential factors to include in a framework to guide the design of Lewis Park.

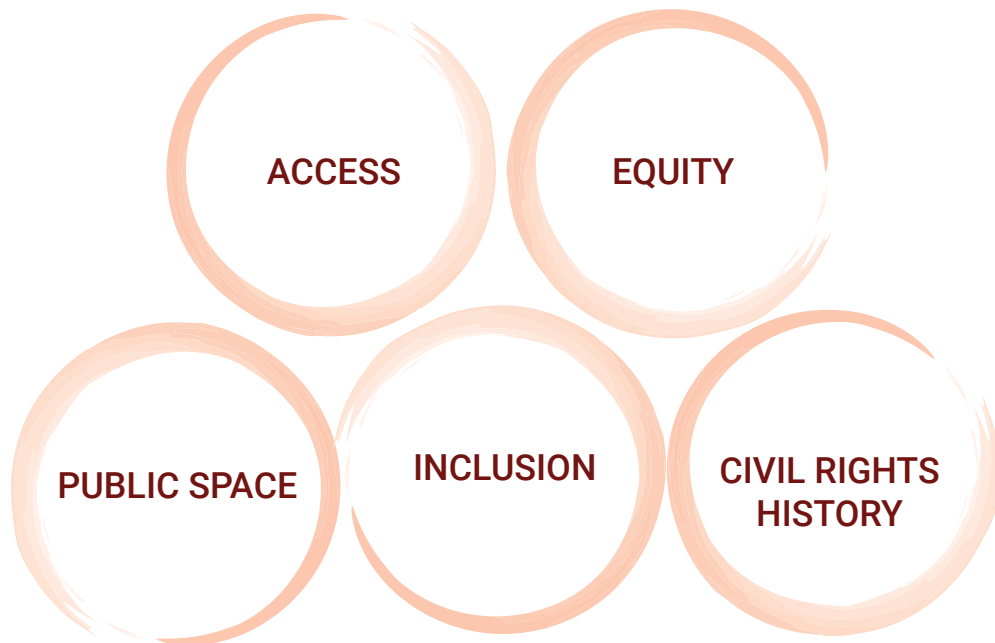


Figure 1.1: Diagram of driving forces that helped to shape this project and lead to the final research question (Lemken 2018).

Dilemma

There is currently a lack of diverse cultural garden identity in our parks and gardens in the United States, and this incurs a lack of opportunity to have a cultural interpretation of the site by the user which would help to make the site more inclusive to diverse users. This report explores why there is a lack of diverse cultural garden identity in our outdoor spaces and how this problem can be solved. To address this dilemma, the report defines what strategies and elements could make Lewis Park more relatable to the culturally, racially, and ethnically diverse communities of Wichita, Kansas.

Research Question

How can the personal backgrounds and interests in outdoor spaces of racially and ethnically diverse community members help to shape the framework for designing Chester I. Lewis Reflection Square Park as a culturally inclusive outdoor space?

Boundaries of Research Scope

Cultural garden identities and uses, cultural inclusion in outdoor spaces, and commemorative spaces have been researched to form a set of guidelines for redesigning Chester I. Lewis Reflection Square Park in Wichita, Kansas. A master's report group, composed of three students, focuses upon cultural inquiry in the context of an existing commemorative park in Wichita. The context of this site is along Douglas Street, a historical corridor in Downtown Wichita, as seen in Figure 1.2. The outcome of this project is a framework, guided by community input, to redesign Lewis Park as a culturally and socially inclusive outdoor space in a historically significant context. The historical context surrounding this project is very important to consider as well. Wichita, and many of its African American citizens, played a significant role during the Civil Rights Movement, and it is imperative to reflect this history in the design of the future reflection park. Lewis Park serves as a reminder of the past and as hope for the future.

Relevancy to Contemporary Landscape Architecture

The culturally diverse communities in the United States should be reflected in our everyday settings. Using outdoor spaces as one of the platforms to fulfill this goal can help to provide further education and awareness of the cultural dynamics in the United States.



Figure 1.2: Context map of Lewis Park and surrounding Downtown Wichita. (Lemken 2018, adapted from Google Maps).

Overview of Project Context

Members of the Cultural Inquiry master's project team co-authored the following overview.

In 1958, Wichita was a city that practiced discrimination against people of color in places of business, including variety stores and drug stores located throughout downtown, such as Dockum Drugstore. Dockum, the largest drugstore chain in Kansas during this time, was one of the most popular places to stop by for a Coke and a quick snack. African Americans were not allowed to sit in the store; they could only order in the back, and food and beverage had to be consumed outside. On July 19, 1958, twelve African American teenagers walked into the Dockum drugstore on Douglas Avenue, sat down at the lunch counter and remained there until the store closed for the day. This began the Dockum Sit-In of 1958, the first successful sit-in of the Civil Rights Movement (Eick 2001).

The protest was made successful by student participants from the National Association for the Advancement of Colored People (NAACP) with the support of Chester I. Lewis, president of the Wichita branch of the NAACP in 1958. For over three weeks, the students protested Wichita downtown chain stores and their refusal to allow blacks to eat at the lunch counter (see Figure 1.3). The students, with the support of their family members, set out to discredit the claim “ ‘that’s the way things are in Wichita’ ” and to address the discriminatory act of segregation in the United States (Eick 2001, 5). The success of this Civil Rights sit-in was not widely known due to a number of factors, the primary reason being that the Wichita NAACP youth group was cited for violation of the national’s instructions to not conduct the sit-in (Eick 2001, 10). Many more subsequent sit-ins, starting with the Oklahoma City sit-in, were organized in other cities following the Wichita demonstration (Eick 2001).

The Chester I. Lewis Reflection Square Park (Lewis Park) is a pocket park on Douglas Avenue of Downtown Wichita, Kansas. Photos of the existing site are shown in Figures 1.4 and 1.5. Built in 2000, this park was not originally intended to be a commemorative park dedicated to the life of Chester I. Lewis, a prominent lawyer and part of the “young turks” era of the NAACP (see Figure 1.6). Lewis Park was dedicated in 2007, and this dedication was initiated by former council member Lavonta Williams. Chester I. Lewis was a significant leader for the modern civil rights movement (Chester I. Lewis 2017).

Lewis's childhood was influenced heavily by his father, Chester I. Lewis Sr., who owned and operated the Hutchinson Blade in Hutchinson, Kansas. The Hutchinson Blade was a local newspaper which focused heavily on the issues of social segregation (Chester I. Lewis 2017). Lewis served in the military during World War II, and after completion of his service, attended the University of Kansas where he earned his undergraduate degree (1951) and law degree (1953) (Chester I. Lewis 2017).

Following graduation, Lewis began serving as a lawyer in Sedgwick County, Kansas. Lewis was also an active member within the Wichita chapter of the NAACP, and became president of the chapter in 1956. Lewis focused on developing change through non-violent protests and his knowledge of the law. After a lifetime of fighting racial discrimination, Lewis died in 1990. Some of his notable achievements throughout his lifetime include obtaining an injunction in Federal District Court against the city of Wichita for swimming pool discrimination, abolishing discriminatory hiring practices at Boeing, Cessna, and the Coleman Lamp Company, and the hiring of two African American bus drivers on the Wichita Transportation system. Lewis was one of the larger influencers in our current civil rights laws in the United States (Chester I. Lewis 2017).



Figure 1.3: Only existing photo of students at Dockum Drugstore Sit-In (C-SPAN 2012).





Figures 1.4 (Left) and 1.5 (Right): Lewis Park in its existing condition (Lemken 2018).



Figure 1.6: Chester I. Lewis speaking at the Lido Hotel (Kenneth Spencer Research Library, University of Kansas Libraries 2017).

Lewis Park focuses on a famous part of Lewis' legacy, the Dockum Drugstore Sit-In of 1958. Today, the park consists of an interactive fountain for children and adults to play in, various sculptures, picnic tables, shade trees, and a decorative fountain. One of the more prominent sculptures of the reflection park is a life-size lunch counter with open seats and a waitress behind the counter. Open seats at the sculpture invite visitors to sit down and be a part of the work of art.

Cultural Landscape Inquiry

At this time, the City of Wichita does not have plans or funding to redesign Lewis Park but is interested in hearing from community members about their preferences for the park. There are currently initiatives to make changes to the underutilized park to improve the current condition and overall design. The Cultural Inquiry master's project team has addressed the future potential of Lewis Park through three individual lenses: cultural inclusion, urban restorative landscapes, and linking civil rights history sites through city streetscapes.







CHAPTER 02: **BACKGROUND**

Introduction

The interest which prompted this report was the inequalities associated with access to public outdoor spaces for people in low-income, high-density neighborhoods. City dwellers often lack private outdoor space and have a greater need for public spaces, yet many residents with minority backgrounds are unable to have equitable access to public outdoor spaces due to a number of factors. Over the past several years, park access and equity has been addressed and there are many initiatives to provide quality public outdoor spaces for low-income, high-density neighborhoods (Steverson 2014). This proposal aims at identifying a set of guidelines for designing Lewis Park as a culturally inclusive outdoor space. Guidelines will be based upon findings from the literature (see Figure 2.1), community feedback, and site analysis.

Downtown Wichita, composed of majority white and single residents, is evolving into a vibrant urban environment with continuing investment and development of multi-use projects. A demographic snapshot of Downtown Wichita shows that outside of the 84% white population, 10% of the population is black or African American, 4% Asian, 1% American Indian and Alaskan, and 6% other (Downtown Wichita 2017). The city as a whole is even more diverse. In the greater metropolitan area of Wichita, 10.5% of the population identifies as Hispanic or Latino, 11.5% is African American, and 4.8% is Asian including 2.4% Vietnamese (United States Census Bureau 2010). For comparison, the state of Kansas has an African American population of 5.9%, 2.4% Asian American, 1% American Indian and Alaskan, and 3% other. Identical to Wichita, 10.5% of the state's population identifies as Hispanic or Latino.

Public parks and gardens provide many social, emotional, and physical benefits to users. Nature in an urban setting provides opportunity for increased socialization, stronger neighborhood ties, and more community involvement (Alaimo et al. 2010). Improved physical activity, reduction in mental fatigue, stress relief, and positive effects on mood are all mental health benefits which come from contact with nature (Kuo et al. 1998, 845). To offer these benefits from parks and gardens, we need to have designed spaces that are culturally inclusive and invite users from all backgrounds. Culturally inclusive outdoor spaces afford diverse users greater opportunity to personally connect to and find meaning in the space.

Literature Review

GARDENS AND GREEN SPACE USES

Gardens may be used for a variety of activities. Alison Loram and colleagues in the United Kingdom found that private gardens were used for relaxation (reading, sitting, sunbathing), recreation, gardening, eating, drying laundry, and socializing (Loram et al. 2011, 810).

While there may be other settings within a neighborhood that provide individuals with opportunities to experience leisure, recreation, and socialization, parks and gardens are a healthy and relaxing setting which users can enjoy. In a cultural sense, gardens may also be used as a “meeting place of nature and people, of past and present, and of tangible and intangible values” (Dailoo 2008, 29).

The meaning of a park or garden is continuously shaped by the experiences users have from working in and changing the landscape. They are also social spaces because “any place in which people garden, is a place of social significance”—a place where people gather and work together on nurturing and maintaining a landscape (Kimber 2004, 266).



Figure 2.1: Literature map showing the relationships between each theme of the literature review (Lemken 2018).

It is human nature to want to find significance and meaning in the landscape, and Kimber argues that “the needs of human dwelling [in a landscape] are achieved when they are allowed to arise spontaneously out of the requirements and concerns of particular people and landscapes” (Kimber 2004, 266).

Cultural landscapes, landscapes which have been “affected, influenced, or shaped by human involvement,” provide opportunity for different cultures to be experienced in a natural setting (The Cultural Landscape Foundation 2016). Cultural landscapes reveal certain aspects of a culture in an ecological, social, recreational, and educational way. Integrating culture and nature is an artful practice to create a space for reflection of human cultures. As described by Shabnam Inanloo Dailoo in “Nature and Culture: A New World Heritage Context,” “the relationship between nature and culture is unique and entirely dependent on each culture’s perspective of nature, culture, and their interrelationship” (Dailoo 2008, 26). Relationships formed between nature and culture are incredibly unique and shaped through the differing perspectives of cultures. Lewis Park and its context can be understood as a cultural setting because it commemorates a significant event from the Civil Rights Movement that was imperative in helping Wichita minority groups gain more equal rights. Although the Dockum Sit-In did not receive the national recognition it deserved, Lewis Park serves as a cultural setting that reflects the history of Chester Lewis and the Dockum Sit-In.

In *Rethinking Urban Parks*, Setha Low explains how in some cities “patterns of design and management exclude some people and reduce social and cultural diversity” (Low 2005, 1). Increasing the cultural diversity of urban gardens and green spaces allows for more cultures to be represented and expressed in designed spaces. Promoting social and cultural tolerance gardens and green spaces can be achieved through cultural representation in more public parks and gardens in urban settings. There are currently “large numbers of people moving from developing countries to more developed regions”

and they “increasingly use the public spaces of the city” (Low 2005, 3). Designing culturally inclusive green spaces in the urban context can create more awareness and acceptance of the differing cultures and histories represented in communities. The increasing number of people immigrating to the United States demonstrates a need for more culturally inclusive outdoor spaces.

IMMIGRANT GARDENS

To have a better understanding of the role immigrants’ culture plays in their home gardens, Shampa and Sanjoy Mazumdar interviewed immigrant families from many different parts of the world who now live in Southern California. When individuals or families immigrate to a new country with a different ecological environment, they experience a “loss of place” which “can lead to a deep sense of grief and bereavement” and, in turn, “have negative consequences for mental health” (Mazumdar 2012, 258). Gardens are “containers of memory, of past landscapes, of trees and plants, of childhood play and hideaway spaces, of material artifacts...and of social interaction and formation of significant relationships” and many immigrants have their own garden elements which they add to remind them of their former landscapes (Mazumdar 2012, 259).

After interviewing many immigrant families, Mazumdar and colleagues found that many gardens contained both American culture garden elements as well as cultural elements of the immigrant’s past home. Botanical elements, such as tulasi plants, jasmine and marigold flowers, were placed on a Hindu altar at one family home, where trees with miniature oranges, Hoa Mai flowers, and orchids were used at another family home to celebrate the Tet, the Vietnamese New Year (Mazumdar 2012). Cultural botanical garden elements were used for many practices, such as festivals, offerings, celebrations, dedications, and remembrance. For these immigrant families, “gardens are settings for religious, cultural and ecological socialization” (Mazumdar 2012, 264).

CULTURAL INCLUSION IN OUTDOOR SPACES

Cultural inclusion in outdoor spaces provides visitors greater opportunity for them to connect to the space on a deeper level. As discussed by Neill and Schwedler in *Urban*

Planning and Cultural Inclusion: Lessons from Belfast and Berlin, “cultural identities may be considered as particularly meaningful collective identities of overarching common significance to people who may be otherwise socially diversified in terms of experience. Such cultural identities may take an ethnic, religious or national form” (Neill and Schwedler 2001, 4-5). Most people have an innate need for discovering a connection to an outdoor place and this is demonstrated by our “need to find meaning in something, to belong to some enterprise and community bigger than ourselves” (Neill and Schwedler 2001, 8). Providing culturally inclusive outdoor spaces by including cultural garden identities may provide visitors a setting for reflection upon their identity and how that relates to the place they are visiting. “Reverberations from the burden of Germany’s recent history of extreme cultural exclusion and how to deal with this memory resonate in the rebuilding of the new German capital” (Neill and Schwedler 2001, 12). Just as Germany, and Berlin specifically, had created a society based upon cultural exclusion, discrimination, and racial “supremacy”, so too did the United States, as evidenced by the social segregation prevalent before the Civil Rights Movement. Cultural inclusion in outdoor spaces is about aiding in the process to repair the damages done during these times of extreme cultural exclusion.

Creating culturally inclusive outdoor spaces is about allowing the visitor to have opportunity to connect further to the space by providing familiar cultural identities in the space. “Cultural inclusion relates to creating an inclusive environment where individuals from diverse cultural backgrounds are given an opportunity to participate in and contribute towards the socio-economic development of society” (Azmat 2015). While this approach provides more context to culturally diverse visitors to the outdoor spaces, the space becomes a collection of cultural identities in one design. “Past research...has emphasized the link between arts and cultural inclusion. The arts have been recognized as a means of promoting cultural inclusion by developing cultural and linguistically diverse communities, contributing in areas of health, education and well-being, reducing crime, as well as building individuals’ self-confidence and self-esteem. A culturally-inclusive environment encourages individuals to be proud of their unique perspectives, to be willing to share

these perspectives with others and to contribute fully in a given social context, rather than being forced to assimilate” (Azmat 2015). As the minority populations of the United States continue to rise, there is a growing need for more culturally inclusive outdoor spaces to provide places for diverse communities to come together and relate to spaces as well as relate to others from different backgrounds.

In Walter Hood’s *Urban Diaries*, personal reflections on his observations in neglected neighborhoods, Hood describes that “The Familiar...space is ‘egocentric,’ varying from individual to individual” (Hood 1997, p. 8). This acknowledgement that each user of a space may not find the same amount of meaning in or connection to a space is important to consider when designing culturally inclusive spaces. Inclusivity is about affording the diverse user opportunity to connect to the space by using different cultural garden identities and drawing from the context of the neighborhood—meaning the culturally, racially, and ethnically diverse community that uses the space. Designing with cultural inclusion in mind is also important to the social health of a community, as “social injustices are created when certain uses are ignored or not provided for in the park, sometimes causing conflicts when unprogrammed uses occur” (Hood 1997, p.8). In cases when “unprogrammed uses” occur in a park, the program or intent of the design must change to meet the needs of the users of the site. Spaces should be “recreate[d]... according to familiar practices and patterns of neighborhood people,” again echoing the practice to draw from immediate surroundings, instead of bringing about new ideas that do not fit within the context of the existing space (Hood 1997, p.8).







CHAPTER 03: **METHODS**

Introduction

Engagement with stakeholders through open-ended interviews and one-on-one interviews with Wichita community members will be used as findings that will inform a set of guidelines for designing a culturally inclusive outdoor space at Lewis Park. While the goal of this project is to design inclusive spaces, the author recognizes inclusiveness in a space is interpreted by and culturally dependent upon the user of the space (Kemmis, S., & McTaggart, R. 2000). Post-occupancy evaluation of Lewis Park is not possible, as there is currently no secured funding for this project and new designs will not be implemented in the near future. Although there will be no immediate action for redesigning Lewis Park, initial stakeholders will be asked to review the final theoretical design proposal. This will give insight into stakeholders' specific interpretations and reactions to the design.

Preliminary Visit with Stakeholders

INTRODUCTION

The methodology of this project begins with a preliminary visit with potential stakeholders to discuss expectations of what is to be considered and included in a redesign for Lewis Park (see Figure 3.1). Basic programming for the future of the park is derived from this meeting, and thoughts on the current condition and use of the park are also addressed. The stakeholder meeting, held in Wichita, Kansas at Downtown Wichita Inc., includes participating stakeholders as well as all Cultural Inquiry team members. Not all stakeholders have the same views on the park and do not necessarily hold the same value towards the significance of the reflection park.

GOAL

The purpose of the initial stakeholder meeting is to learn how a select group of community stakeholders—including civic leaders associated with the reflection park, a leader in the downtown arts community, representatives of Downtown Wichita Inc., the Director of the City Parks and Recreation Agency, an owner of property adjacent to the reflection park, and a local historian and author of *Dissent in Wichita*—view Lewis Park today and what they envision for the park’s future. A non-exhaustive list including stakeholders’ primary hopes and aspirations for the future of the reflection park is brainstormed throughout the meeting. Not all invited stakeholders were available to attend the meeting to discuss Lewis Park. Although these participants were unable to attend the preliminary visit, they are welcome participate in the project in the future.

RECRUITMENT OF PARTICIPANTS

At the conception of this project, three participants initially contacted Professor Kingery-Page about engaging students in studying Lewis Park to begin thinking of ideas for a possible redesign of the reflection park. Additional potential stakeholders were suggested by partners in Downtown Wichita Inc. and City of Wichita Parks and Rec. These potential stakeholders were then soon contacted to be invited to the preliminary visit with stakeholders in November. Criteria for potential stakeholders were individuals with

personal and/or professional ties to the reflection park, leaders in the Wichita African American arts and culture community, and persons related to development and landscape architecture in Downtown Wichita.

APPROACH

The stakeholder meeting is an open-ended, focused group interview. Verbal and visual prompts are used to communicate with stakeholders. See Appendix B for Meeting Agenda.

VERBAL PROMPTS

A series of questions to guide the meeting are developed regarding the mission of the park, the existing conditions and functions of the park, and the future dreams, wishes, and aspirations for the park. These questions are asked by Cultural Inquiry team members, and team members guide the conversation throughout the stakeholder meeting. Stakeholders are encouraged to ask their own questions and offer thoughts and concerns on the current and future reflection park.



Figure 3.1: Preliminary stakeholders meeting to discuss Lewis Park (Wigfall 2017).

VISUAL PROMPTS

Large, printed photographs of existing conditions are posted during the meeting to elicit reflection upon the current condition of the park. These photos are taken and selected by Cultural Inquiry team members. An example is shown in Figure 3.2.

VERBAL-VISUAL PROMPTS

A brief analysis of the constraints and opportunities of the current conditions (site and context) is presented following the group reflection on conditions and preceding a brief presentation of three different lenses for examining the potential future of the park. These verbal-visual prompts provide stakeholders with information that they might not have known, noticed, or before thought about the reflection park.

DOCUMENTATION

The preliminary visit with stakeholders is audio recorded. Simultaneously, a notetaker from the Cultural Inquiry team records the discussion as thoroughly as possible. Both the audio file and word processing document are analyzed at a later time, after the meeting



Figure 3.2: Visual prompt displayed at visit with stakeholders (Brown 2017).

(see Appendix D). Additional notes team members make during the meeting are included in the documentation.

ANALYSIS

The audio file is analyzed for content themes using a grounded theory approach. Within this approach, a noting method is used. The initial note file made during the meeting serves as a starting point. Next, the audio file is listened to repeatedly while gaining a deeper understanding of what was said, and content that is repeated more than twice, or is repeated by more than one stakeholder, is highlighted. Eventually, the researcher compiles a table of possible content themes. At this point, the researcher listens again for each theme, quantifying how many times the theme occurs and if/how often it is repeated by different stakeholders. Eventually, this method of analysis yields a summary of basic programming expected for the future of the reflection park.

APPLICATION

Findings from the initial stakeholder meeting help guide what the focus of the redesign should consider. Thoughts from the meeting give further insight to the expectations the stakeholders hold for the future of the reflection park (more photos of discussion are shown in Figures 3.3 and 3.4). These findings are applied when conducting one-on-one interviews, and the preliminary visit serves as a rough draft for the interviews and community exhibit. It is hoped that what comes out of the initial stakeholder meeting will be inspiration for the direction of the reflection park redesign.



Figures 3.3 (left) and 3.4 (right): Photos from discussion at meeting with stakeholders (Wigfall 2017).

Public Exhibit at Fisch Haus in Downtown Wichita

INTRODUCTION

A public exhibit at Fisch Haus as part of Final Friday's in Wichita, shown in Figure 3.5, is held to display work to date of all members from the Cultural Inquiry Design Team. The opening of the exhibit is February 23 and is open to the public. The exhibit remains in the gallery until the end of the March Final Friday and is open for viewing before then by appointment. This exhibit provides opportunity to open dialogue with the community of Wichita about Lewis Park, the Civil Rights Movement in Wichita, and design process in general. Ideas and visions for the future of the reflection park will also be expressed.

Elizabeth Stevenson of Fisch Haus, a participant in the preliminary visit with stakeholders, invited the Cultural Inquiry Design Team to present work in this exhibit to create awareness of the importance of Lewis Park and to spread a more general

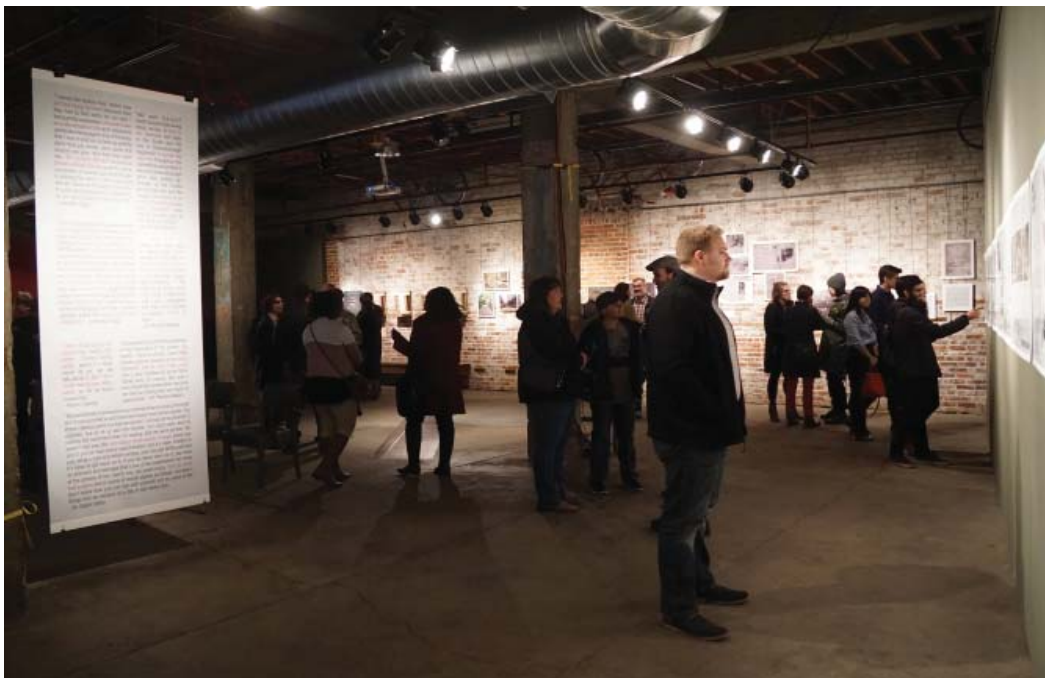


Figure 3.5: Photo of exhibit (Wigfall 2018).

awareness about design and landscape architecture in the context of Downtown Wichita. Photos gathered from one-on-one interviews that take place before the exhibit, photos of the existing site, and models of a redesigned Lewis Park (shown in Figures 3.6, 3.7, and 3.8) are all content displayed at the exhibit.

From this exhibit, visitor feedback is collected by asking a question to visitors upon their departure. The exit question, to be displayed on the wall visitors will see as they walk out of the exhibit, asks “What do you envision for the future of the reflection park?” This feedback is categorized as community input and is to be used as data for creating the final guiding framework for redesigning Lewis Park. All of the comments are analyzed for themes to learn if comments made by visitors to the exhibit are similar to stakeholders’ comments from the preliminary visit, and to learn of other thoughts and concerns that may not have been mentioned by stakeholders or considered by the Cultural Inquiry Design Team.

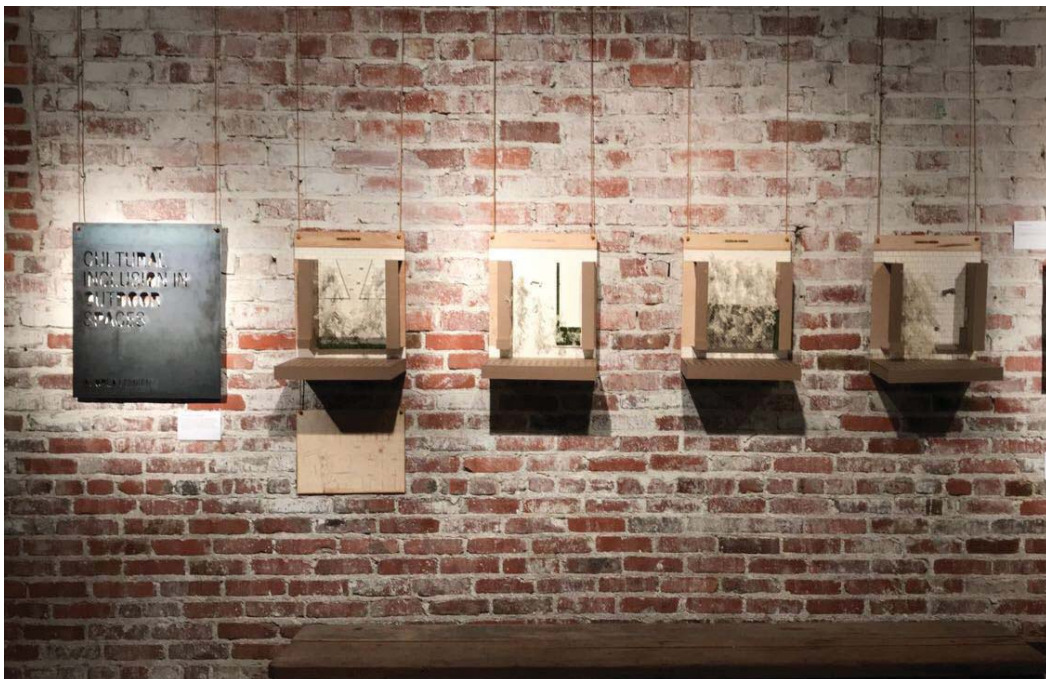
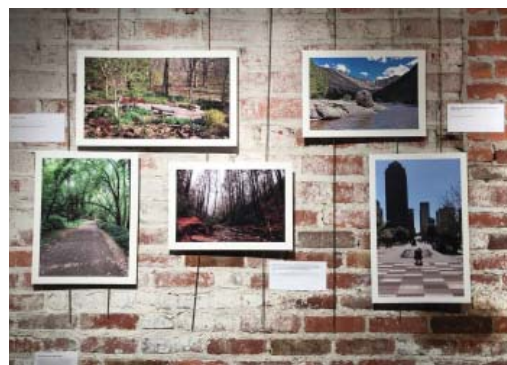
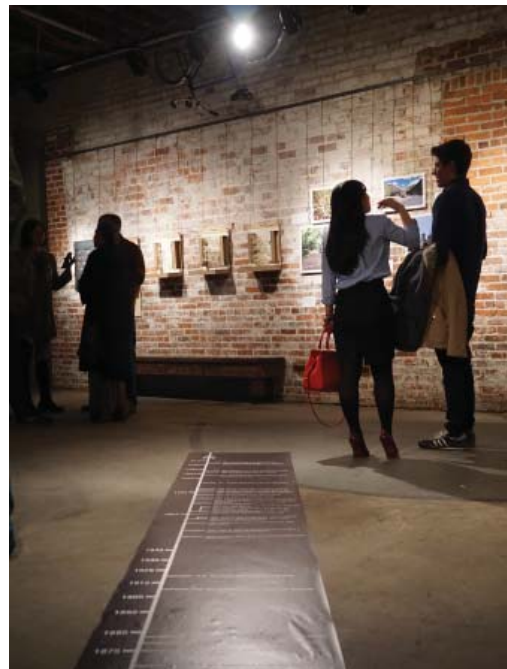


Figure 3.6: Models produced for final exhibit (Lemken 2018).





Figures 3.7 (Left) and 3.8 (Right): Images of the Public Exhibit at Fisch Haus (Lemken and Wigfall 2018).

One-on-one Interviews

INTRODUCTION

This part of the methodology includes one-on-one interviews with Wichita community members who are of a cultural, racial, or ethnic minority background and who have an interest in Lewis Park. Initially, semi-structured questions are used to gather information about participants' cultural backgrounds and interests in outdoor spaces. Secondly, a dialogue is started to discuss their thoughts on Lewis Park and the Civil Rights movement in Wichita.

GOAL

To learn about the cultural backgrounds of the community members to further understand how they find meaning in and connect to outdoor spaces. Ask questions about interview participant's home gardens or yards, preferences for outdoor spaces, thoughts on the current use of Lewis Park, thoughts on the Lewis Park's historical background, knowledge about the Civil Rights Movement in Wichita, and any personal connection they may hold for the park.

PARTICIPANTS

The target population is Wichita community members with personal, professional, social, and/or cultural connections and interests to African American culture, the Civil Rights Movement, and/or cultural inequalities. All participants must identify as being a part of the Wichita community. Most participants are preferred to be of a minority background—particularly African American, Hispanic, Asian, and American Indian, the largest minority groups in Wichita. Those who are not of a minority background but do have familiarity and interest in the Civil Rights Movement, cultural inequalities, and/or Lewis Park are still invited to join the conversation about the reflection park. Those with no familiarity or interest in the park and who don't identify as members of the Wichita community are disqualified from participating.

DECIDING TARGET POPULATION AND SAMPLE SIZE

Target population for one-on-one interviews, as shown in Figures 3.9 and 3.10, was decided by choosing the larger minority populations of Wichita: African American,

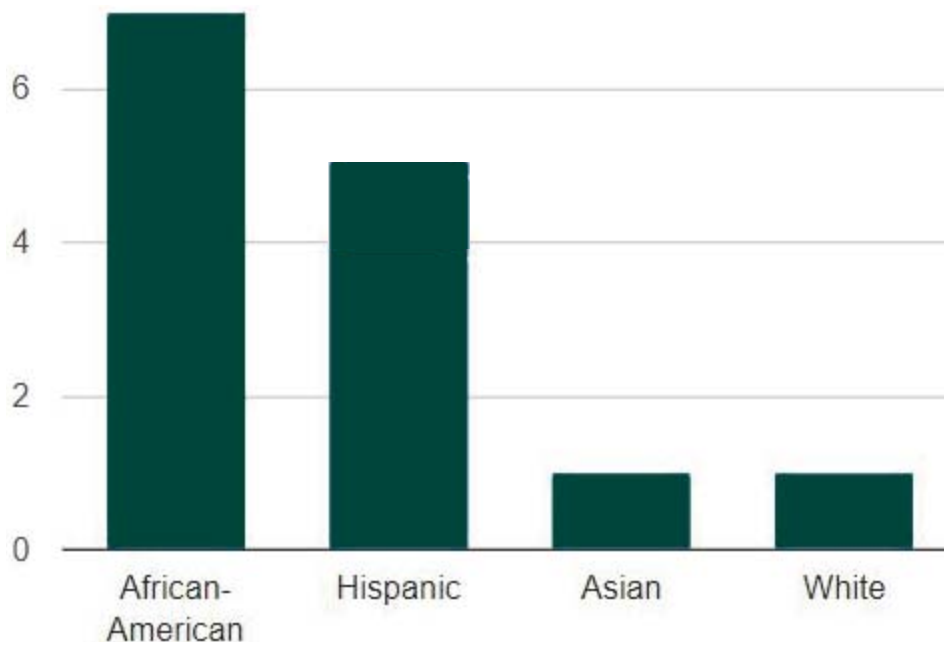
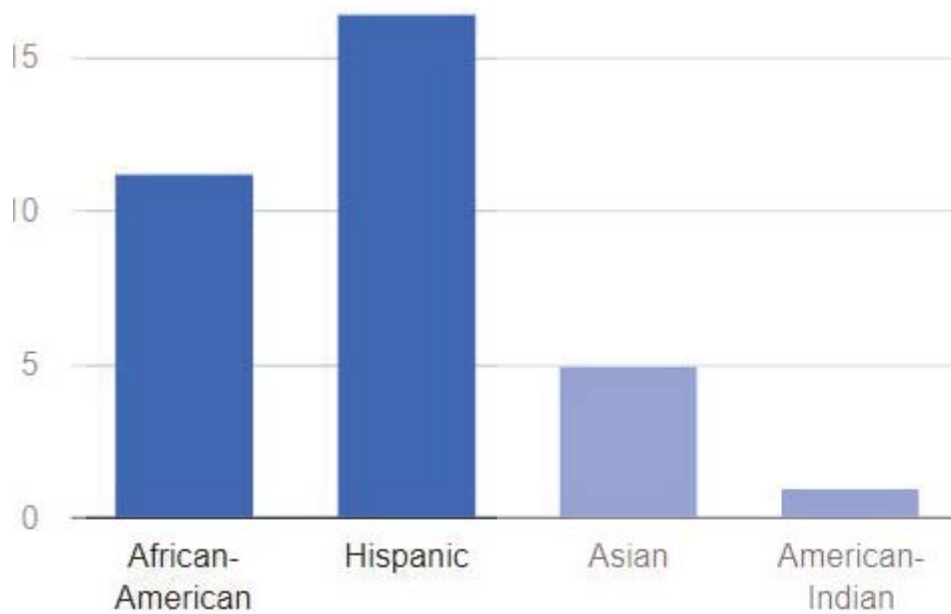


Figure 3.9: (Top) Graph of Wichita minority demographics (Lemken 2018, based on 2016 US Census data).

Figure 3.10: (Bottom) Graph of interviewee demographics (Lemken 2018).

Hispanic or Latino, Asian, and American Indian and Alaskan (United States Census Bureau 2010). According to Enhanced Ethnographic Methods by Schensul et al., it is recommended that two to four different classes or types of people be targeted to ensure representativeness for interviews (1999). Thus, a total sample size target for this section of the methodology will be eight to sixteen participants.

RECRUITMENT OF PARTICIPANTS

Participants are recruited through recommendations by stakeholders, outreach of existing cultural organizations in Wichita, convenience contacts, and personal connections (see Figure 3.11). Stakeholders who expressed interest in being interviewed are also invited to participate. Word of mouth through stakeholders and other contacts is used to recruit additional one-on-one interview participants. Many organizations in Wichita, such as the NAACP Wichita Branch, Kansas African American Museum, the Atwater Neighborhood Resource Center, La Familia Senior Community Center, and Mid-America All-Indian Center were contacted in search of individuals willing to participate in this study. Individuals were also sought out by targeting businesses in downtown Wichita near Lewis Park. One convenient contact who was interviewed recommended other people to contact which snowballed into further participants. In total, fifteen people participated and fourteen of those interviews were qualified to be used as research for this study.



Figure 3.11: Diagram of participant contacts (Lemken 2018).

APPROACH

The one-on-one interviews are focused discussions with semi-structured questions to be asked about participants' backgrounds, open space preferences, and interests in Lewis Park. Participants interviewed before the Final Friday Exhibit are asked to provide a photo, physical or digital, of their favorite outdoor space, as shown in Figure 3.12. These photos, which will not be analyzed, are used for display in the Final Friday exhibition. Participants interviewed after the exhibition are asked about their favorite outdoor place but are not asked to provide a photo for the study. The photo request was eliminated because in the



Figures 3.12: Photos gathered from one-on-one interview participants (Sources unknown).

first three interviews, the researcher found that the photos supplied by participants were not directly applicable to Lewis Park.

VERBAL AND VISUAL PROMPTS

Photographs of existing conditions at Lewis Park are presented during the interview to elicit reflection upon the current condition of the park (see Figures 3.13 and 3.14). A schedule of questions, focused on four areas, is used to guide a semi-structured interview (see Appendix C). The four areas of focus are: participant identity, home gardens, public parks, and Lewis Park.

DOCUMENTATION

The interviews are audio recorded.

ANALYSIS

Content analysis of audio recording from the interviews is used to gain insight into the cultural backgrounds of Wichita community members and the degree of their personal connection to outdoor spaces (see Appendix E). Content analysis also provides further insight of thoughts and concerns from participants about Lewis Park. The analysis will form the foundation for creating a framework of guidelines for designing Lewis Park and allows additional themes to emerge organically.

APPLICATION

The information synthesized from the interviews will be used to generate guiding design principles for the redesign of the reflection park. The intent for the redesign is to create a culturally inclusive space that reflects the significance of Chester I. Lewis, the Dockum Sit-In, and the history of the Civil Rights struggle in Wichita, Kansas. The data gathered from the interviews serves as the groundwork for finding solutions to designing culturally inclusive spaces. It is hoped that a broader perspective on cultural identities of parks and the cultural significance of minority groups will be gained by visitors to the newly designed space.



Figure 3.13 (Top) and 3.14 (Bottom): Visual prompts used for one-on-one interviews (Lemken 2017).

Site Inventory and Analysis

This portion of the methodology begins at the same time as the preliminary visit with stakeholders and continues throughout the front-end of the project timeline.

GOAL

This process will be used to gain a better understanding of the park, its components, and the current uses afforded by the park. These analyses help to explain why the park is underutilized by the community.

METHODS

“The Four Trace Concepts”, developed by Christophe Girod, will be used to conduct the site inventory and analysis portion of the project. Landing, grounding, finding, and founding are the components of this method and they involve the initial visit to the site and subsequent visits as well. This process guides the researcher in finding connections to the place and at what points in time the researcher should move on to the next step in the inventory and analysis stages. Passive observation of site users is conducted to learn how the site is currently used and to gain insight as to why the park is used the way it is. The entire process of the site inventory and analysis stage (see Figure 3.15) helps the researcher gain insight into the character, use, performance, and cultural identity of the reflection park.



Figure 3.15: Aerial view of Lewis Park with site inventory noted (Lemken 2018, adapted from Google Maps)..

Cyclical Process: Meetings and Redesigns

Throughout the entirety of the project, a cyclical process of meetings with stakeholders and community members will be conducted in between redesigns of the park which reflect findings from discussions with these groups. Redesigns based upon findings from the preliminary visit with stakeholders will be displayed in model form at the Final Friday Exhibition. Following the exhibit, the designs will be edited and developed further to reflect programming derived from the exhibit and themes derived from one-on-one interviews. After exploring the different designs developed from stakeholder and community feedback, a single design for Lewis Park will be finalized and presented. This proposal will be given to stakeholders for further feedback and for consideration of actual construction in the future.







CHAPTER 04:

FINDINGS & CONCLUSIONS

Preliminary Visit with Stakeholders

INTRODUCTION

The preliminary stakeholder meeting, held in Wichita, Kansas at Downtown Wichita (a non-profit development corporation), began with introductions between K-State participants and all stakeholders. Stakeholders were encouraged to share their thoughts and concerns about existing Lewis Park and its future potential. Discussion was loosely based around questions that the Cultural Inquiry team formulated and asked during the meeting. These questions, along with a general schedule of the meeting, were emailed to the stakeholders prior to the meeting so that participants could have time to gather their thoughts and brainstorm before the meeting with other stakeholders. After reflecting upon the questions with all of the stakeholders, student members of the Cultural Inquiry team presented a preliminary site inventory of Lewis Park followed by individual presentations of three different lenses for examining the potential future of the park:

Skylar Brown: *Narrative and Design*

Andrea Lemken: *Cultural Inclusion in Outdoor Spaces*

Wei Sun: *Urban Restorative Landscapes*

Student presentations were followed by further discussion and thoughts stakeholders had about the work that had just been presented. At the conclusion of the preliminary stakeholder meeting, stakeholders were asked if they had any other contacts for the Cultural Inquiry team and if the team could contact stakeholder participants in the future.

ANALYSIS

Discussion revealed basic programming, as seen in Table 4.1, desired for the future of Lewis Park. Conversation throughout the meeting began with many specific requests for physical transformations to the park, such as proper signage, more trees, places to sit and relax, and low-maintenance vegetative and water elements. The conversation then transitioned into more visionary, conceptual ideas for the future of the park. Ideas included implementing methods for clearly telling the story of Chester I. Lewis and the Dockum Drugstore Sit-In in an accurate but artful way, activating the park to increase

interest to visitors, and creating multi-uses for the park. Requests to purposefully and artfully tell the story of Chester I. Lewis were made multiple times throughout discussion by more than one stakeholder.

FUNCTION	FORM	ECONOMY	TIME
Method of clearly telling the story Activate park Multi-uses in the park Relationship with adjacent building Water feature Opportunity for live events / bands	Method of clearly telling the story Places to stop, sit, and relax Sign to introduce park Multi-uses in the park Same amount / more trees Relationship with adjacent building Multi-level park Plants and vegetation Sightlines for safety Lighting Pavement pattern that tells a story Water feature Remaining counter sculpture	Low maintenance park Polishing of artwork Hook-ups for food trucks Park funding	Activate park Coordination with history app Opportunity for live events / bands

Table 4.1: Basic programming derived from discussion with stakeholders and categorized by function, form, economy, and time (Lemken 2018, adapted from Peña 1977).

Another suggestion that was mentioned more than one time was to create a physical relationship between Lewis Park and the adjacent restaurant by adding café tables and chairs in the park, adding windows and openings to the restaurant wall, and even by adding a garage door on the side of the building to open up the restaurant to the park. This suggestion will be considered throughout the design process, but it should be noted that previous businesses in the same building have struggled to succeed and stay open. Stakeholders also had a desire to make Lewis Park into a multi-use park that can be used in all seasons and at various times of the day. Opportunities for live events or bands to play in the park was suggested as part of transforming Lewis Park into a diverse space. Requests were made for fire elements, such as firepits, to be included in the park so that visitors can relax in the park during later times in the day and in the colder months of the year.

Towards the conclusion of the meeting, the history of the counter sculpture currently occupying Lewis Park was revealed. Although the sculpture may seem that it is a direct

representation of the Dockum Drugstore Sit-In with real participants sitting at the counter, it is actually artwork depicting a beloved worker of the commissioner and the worker's son. This sculpture was contributed in 1997 by the DeVore Family Foundation during the construction phase of the park. The sculpture is slightly controversial and disliked by surviving participants of the sit-in. A major question remains: does the counter sculpture belong in Lewis Park? Despite the controversy and ambiguity surrounding the meaning of the sculpture, most stakeholders expressed their feelings that the sculpture should still remain in the park and play a part in telling the story of Chester I. Lewis and the Dockum Drugstore Sit-In.

CONCLUSION

Many themes were revealed during the preliminary stakeholder meeting, and thoughts and concerns expressed by stakeholders gave members of the Cultural Inquiry team a solid foundation to build upon for moving forward with the redesign of Lewis Park. The themes included a vision for transforming Lewis Park into a site for storytelling the history of the Civil Rights Movement, designing Lewis Park as a multi-use park in Downtown Wichita, and activating Lewis Park to reflect the history and importance the site is meant to commemorate.

Public Exhibit at Fisch Haus in Downtown Wichita

INTRODUCTION

The public exhibit, hosted by Fisch Haus and sponsored by Downtown Wichita Inc., opened on February 23 as part of Final Friday's in the art district (See Figure 4.1). The exhibit remained open until the end of March. For the February Final Friday exhibit, around 350 people attended throughout the night. Leaders from the community, such as Council Member Brandon Johnson and former Council Member Lavonta Williams, attended and spoke at the exhibit. Also in attendance was Malaika Bell, granddaughter of Chester I. Lewis; Kameelah Alexander, a community services representative for the Atwater Neighborhood Resource Center; and many other Wichita community members interested in arts and culture, the future of Lewis Park, and the history of the Civil Rights Movement in Wichita.



Figure 4.1: Photo of exhibit final products (Lemken 2018).

ANALYSIS

Community input is gathered from visitor feedback written on the exit wall of the exhibit (see Figure 4.2). The question “What do you envision for the future of Chester I. Lewis Reflection Square Park?” is written on the wall, and visitors are encouraged to write programmatic elements they wish to see at Lewis Park. All of the content gathered from this feedback wall has been analyzed and synthesized into a programmatic table shown in Table 4.2. This table, divided by function, form, economy, and time, is adapted from *Problem Seeking: An Architectural Programming Primer* by William M. Peña (1977).

Function: program elements that involve people, activities, and relationships

Form: program elements that pertain to the site, environment, and quality of the design

Economy: program elements that consider initial budget, operating costs, and lifecycle costs

Time: program elements relevant in the past, present, and future.

Programmatic elements pertaining to form were the most common suggestions written by exhibit visitors. Themes that surfaced included the desire for storytelling/historical narrative elements, opportunities for live events and activities, and local art to play a part in the composition of the park. Although most people suggested ideas to be considered and included in the future Lewis Park, some thoughts and ideas that were written down did not necessarily pertain to Lewis Park and will not be used for analysis. These are comments such as “go vegan” and “beach & cabana.” As a whole, all of the feedback gained from this feedback wall at the exhibit were relevant and helpful in guiding the next steps in redesigning Lewis Park.

CONCLUSION

Programmatic elements suggested by visitors and themes derived from this feedback were similar to feedback synthesized from the preliminary visit with stakeholders. This suggests that members from various groups in the Wichita community are fairly in sync with their hopes, desires, and visions for the future of Lewis Park. The similarity in

feedback from both groups is a positive outcome and will aid in a simple transition of combing relevant program and synthesizing that information into one final design that considers feedback from various groups in the Wichita community.

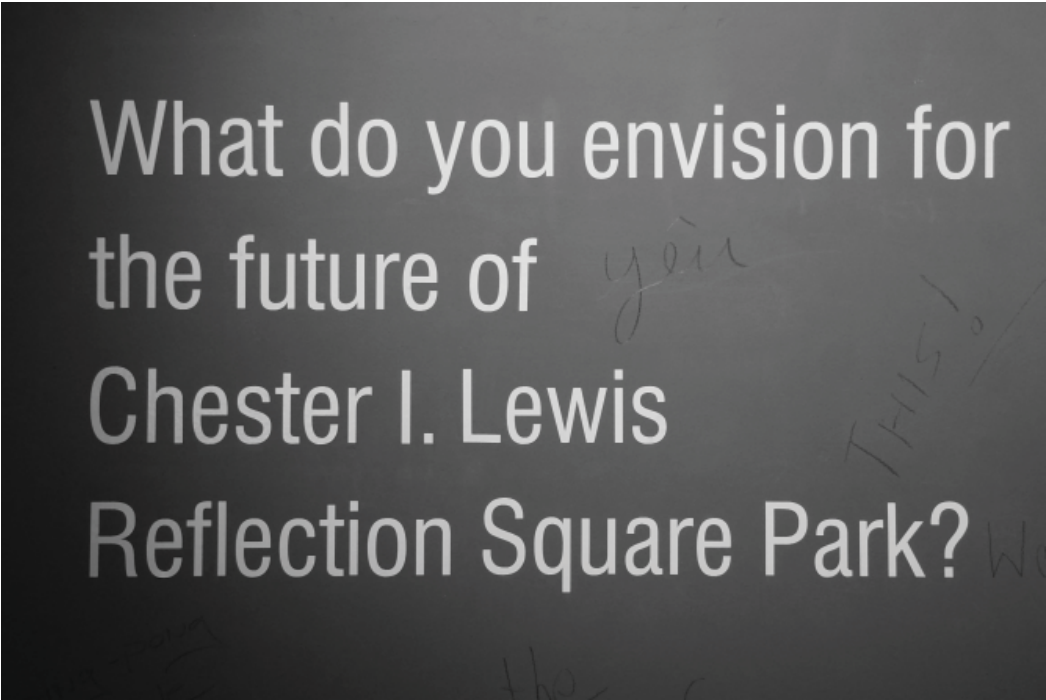


Figure 4.2: Feedback wall from Final Friday exhibit (Wigfall 2018).

FUNCTION	FORM		ECONOMY	TIME
Animals / puppies Food Live bands Movies Music R&B bands Rentable BBQ huts Sit-in participants More food trucks Interactive activities Affordable band stand Ping pong table Comfortable & beautiful human spaces Place for live events	Plants and vegetation Leaves Small stage Firepits Running trail Big sand box Farmers market Texture! Animated sculpture Sculptures Local art Indigenous moss sanctuary potting plants Water features Community garden	Info (pics & quotes) Floor lights Superb lighting Tables & plenty of seating Water-conserving plants Bike lanes Color Colored lights Trees-yes! Moss wall! Waterfall Undulating grass Serenity falls Seating, recycle Abstract sculptures	Maintenance plan for city to actively use Trashcans & recycling bins Compost	Sun Birds Storytelling World peace Sun & shade Color Love Keep the accomplishments of Chester I. Lewis meaningful through time Sunlight

Table 4.2: Basic programming derived from feedback wall and categorized by function, form, economy, and time (Lemken 2018, adapted from Peña 1977).

One-on-one Interviews

INTRODUCTION

One-on-one interviews with Wichita community members were conducted from February 8th to March 14th. A total of fifteen individuals were interviewed and fourteen of those interviews were qualified to be used as research. Interviews took place in Manhattan via Zoom conference calls and at various locations in person in Wichita. Participants were recruited through Wichita organizations and businesses, convenient contacts, and contacts which snowballed off of initial participants. All interviews were audio recorded. The recordings were then listened to multiple times to transcribe the conversations, take notes, and conduct content analysis to find themes and emphasized comments throughout the dialogue. The following section will summarize the information synthesized from content analysis of all one-on-one interviews. All participants remain anonymous with only pseudonyms being used to distinguish one participant from another.

ANALYSIS

Personal Identity Questions

Participants described their cultural backgrounds according to four major demographics: African American/Black, Hispanic, Asian, and White. The amount of time that participants lived in Wichita varied from living in Wichita their whole life, a majority of their adult life, and more recently within the last ten years. Many participants had previously lived in a different city or country at some point in their life, as shown in Figure 4.3. Only three African American participants had never lived outside of Wichita but had still traveled throughout the country.

Have you lived in any other city or country?

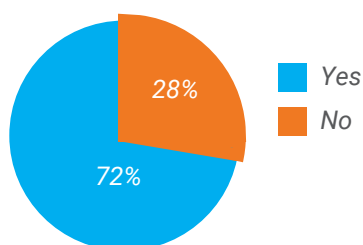


Figure 4.3: Majority of participants have lived in another city or country (Lemken 2018).

Do you identify as being a part of the Wichita community?

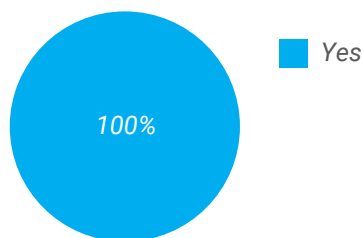


Figure 4.4: Percentage of participants identifying as members of the Wichita community (Lemken 2018).

All of the participants identified as being a part of the Wichita community (see Figure 4.4). Reasons for identifying as part of the Wichita community were similar across all demographic groups. These reasons, listed in Table 4.3, included being born and raised in Wichita, being civically engaged in the community, knowing that they can contribute to the community. When asked if it was important to have access to public parks, the majority of participants answered yes (see Figure 4.5). Participants had various reasons as to why park access was important to them or to their family and many mentioned the benefits to having public parks. Respondents’ answers are listed in Table 4.4.

How do you identify as being a part of the Wichita community?

Hispanic	African American	Asian American	White
Nature of the work they do They are involved in the community They live in Wichita Wichita feels like home Family Wichita is where they grew up	They have always lived in Wichita They are involved in the community Wichita is home They are a property owner in Wichita They have input and can give back to their community	They live in Wichita They know Wichita and local attractions	N/A

Table 4.3: Respondents’ answers are categorized by demographic (Lemken 2018).

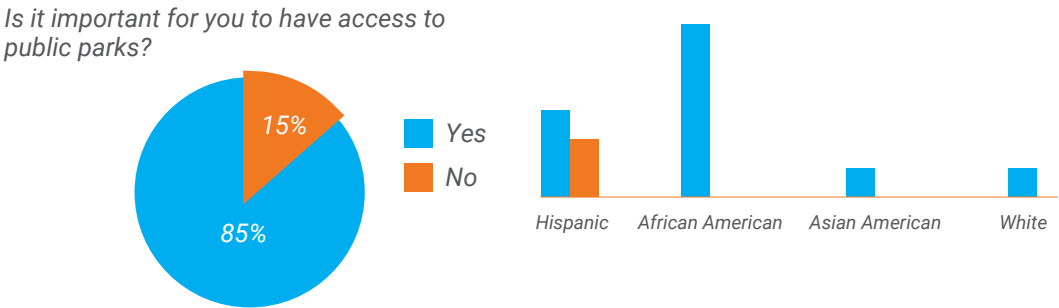


Figure 4.5: Respondents’ answers on importance of having access to public parks. Answers are categorized by demographic (Lemken 2018).

Why or why not (is important for you to have access to public parks)?

Hispanic	African American	Asian American	White
Parks were a place to hang out at as a teenager They see the benefits of public parks Public parks benefit kids They grew up in Mexico where they are a part of everyday life Their appreciation for public parks has grown	They enjoy nature and recreation Public parks provide free space Public parks are an image of the city and its people Community involvement can occur in public parks Public parks are needed for connection to the outdoors People do so much indoors They like to study nature and find nature inspiring People can build community in public parks They see the benefits of public parks Public parks provide free entertainment Historical documentation can occur in public parks Public parks are important for family Public parks are important	People should be able to go to public parks	They constantly used public parks growing up

Table 4.4: Respondents' answers are categorized by demographic (Lemken 2018).

Home Garden and Yard Questions

Roughly half of the participants have a home garden or yard that they tend to, as shown in Figure 4.6. Of these participants, the ones who also had gardens were actively engaged in maintaining and using their garden. The primary purposes, listed in Table 4.5, for these participants to have their own garden was to grow their own food for health reasons, grow food for family and friends, and to feel rewarded after taking care of their plants. These participants grow a variety of vegetables, plants, and herbs, including African Violets, aloe plants, succulents, collard greens, peppers, kale, onions, and tomatoes, all listed in Table 4.6. Participants who did not have a garden but did actively use their front or backyards used their yards to play with their children and dogs, have cookouts, and entertain with family and friends.

Do you have a home garden or yard that you tend to?

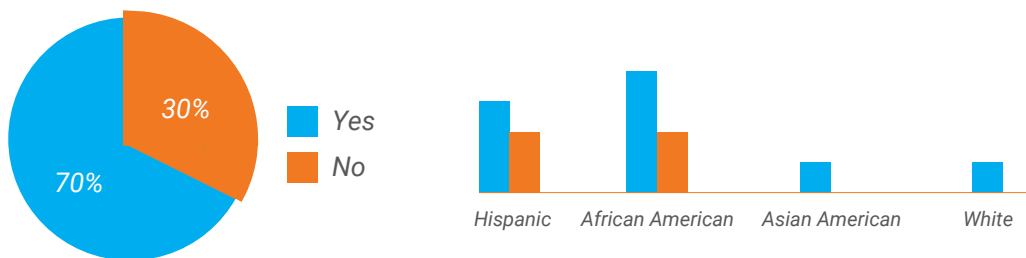


Figure 4.6: Participants who have a home garden or yard vs. those who do not. Answers are categorized by demographic (Lemken 2018).

What do you use your home garden or yard for?

Hispanic	African American	Asian American	White
It is rewarding Owns yard chickens For entertainment They grew up with a home garden	To grow their own food They give food away to friends and family For daughter to play in To play with dog For cookouts	As a hobby	N/A

What do you grow or have in your home garden or yard?

Hispanic	African American	Asian American	White
African Violets Aloe plant Succulents Lettuce, tomatoes, peppers, kale, herbs, onions House plants Propagated plants	Annuals Standout flowers Vegetables Herbs Collard greens Peppers Grows their own food	N/A	N/A

Table 4.5: (Top) Respondents' answers are categorized by demographic (Lemken 2018).

Table 4.6: (Bottom) Respondents' answers are categorized by demographic (Lemken 2018).

After asking participants if they visit any close friends or family members' home gardens, feedback was mixed. Many participants initially answered no but would then say correct themselves and reply that they may visit other people's gardens or yards for cookouts, holidays, or just to hang out. A few participants answered that they knew of friends who gardened but did not mention visiting the gardens for socialization or for the sole purpose of visiting the garden (see Figure 4.7). In summary, close friends or family members' gardens and yards are visited by participants for cookouts, holidays, and entertainment if applicable.

Do any of your close friends or family members have home gardens that you visit?

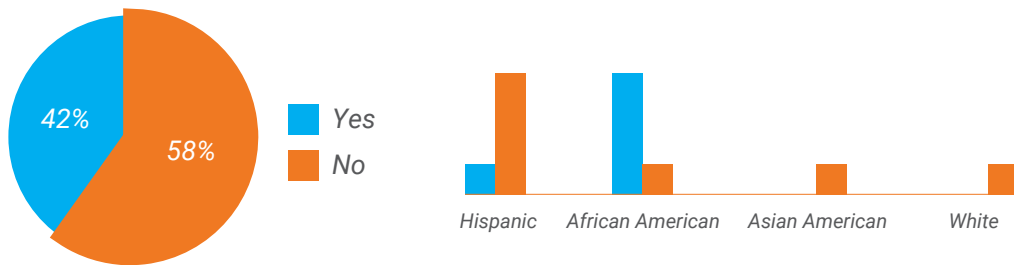


Figure 4.7: Majority of participants do not visit gardens or yards of friends or family members. Answers are categorized by demographic (Lemken 2018).

Almost all of the participants answered that they do not visit any public parks or gardens that remind them of their home (see Figure 4.8). Many had not thought of public parks as places that could contain certain elements that could remind them of their home. In general, participants did not necessarily wish they had more access to public parks and gardens that reminded them of their home (as shown in Figure 4.9), they wished public parks in Wichita had more showy and vibrant plants, vegetation, and trees. One participant who was born and raised in Mexico wished he had more access to public parks that reminded him of home because he “miss[es] the aspect of socializing...because public life is so much a part of Mexican culture.”

Do you visit any public parks or gardens that remind you of your home garden or yard?

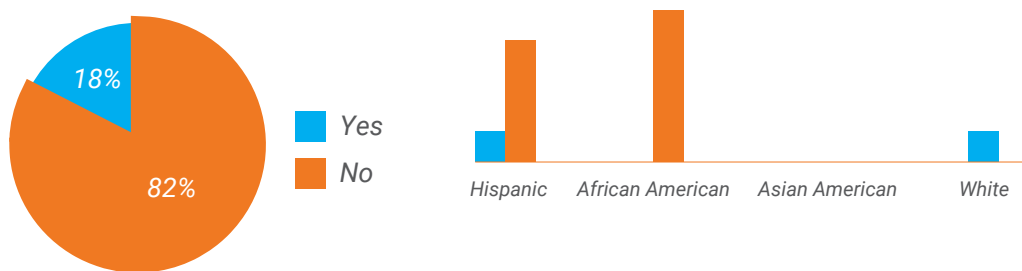


Figure 4.8: Majority of participants do not visit any public parks or gardens that remind them of their home garden or yard. Answers are categorized by demographic (Lemken 2018).

Do you wish that you had access to more public parks that remind you of or contain certain elements from your own home garden or yard? Or of some other place?

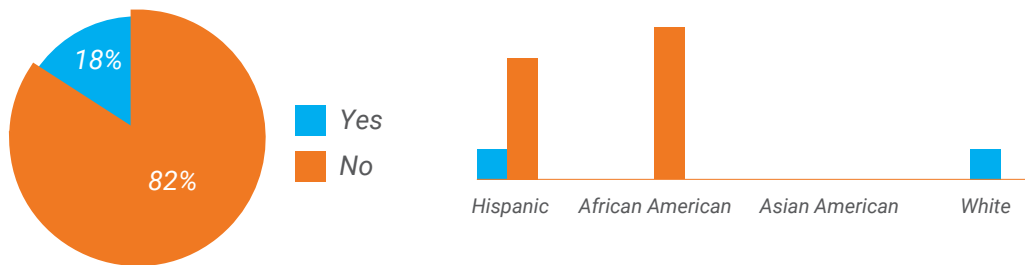


Figure 4.9: Majority of participants do not wish they had access to more public parks that remind them of their home garden or yard. Answers are categorized by demographic (Lemken 2018).

Public Parks

All the participants, except for two, found it important to have access to public parks. After further discussion with the two participants who did not find importance in having access to public parks, it is likely that their response was contributed to their own perception of what types of parks are encompassed under the term “public parks.” Their idea of public parks only included parks with playgrounds and grass areas, and because they are adults who do not use playgrounds, they personally did not find access to public parks to be important. Reasons for the other participants finding importance in having access to public parks included the ability to enjoy nature, opportunities for free entertainment, opportunity to be involved with the community, and the chance to hang out with friends.

Although the great majority of participants found it important to have access to public parks, regularity of visits to public parks varied, with six participants stating they only visit public parks once a year or not at all (see Figure 4.10).

What is your regularity of visiting public parks?

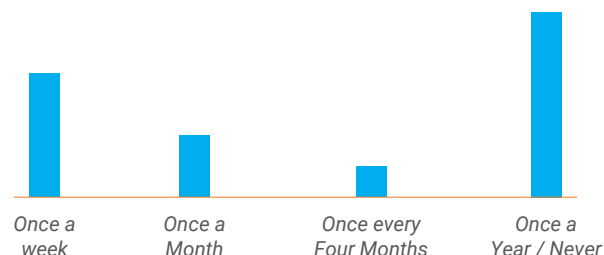


Figure 4.10: Participants’ regularity of visiting public parks (Lemken 2018).

Majority of participants also stated that they enjoy public parks in Wichita, despite some of them rarely or never using the parks (see Figure 4.11). Reasons for participants visiting public parks are listed in Table 4.7. For those who find value in having access to public parks but do not necessarily visit public parks on a regular basis, they said they would be more likely to visit if Wichita public parks had more people, more parks mixed with history, more gathering spaces, and more of a street vendor culture. Other common suggestions made by participants after being asked “what do you wish public parks had more of in Wichita” included more plantings, seating areas, gathering spaces, recreational activities, events, and water fountains (see Table 4.8 for other suggestions made by participants). In general, most participants were actually content with the amenities provided in Wichita’s public parks and felt there was a good variety of parks with sufficient green space. Many participants pondered the question for a while and stated that they hope the parks continue on the path of adding amenities such as splash pads and calisthenic parks and don’t take away any park spaces or features. One frustration mentioned by multiple participants involved the closings of multiple public pools in Wichita. This was the biggest disappointment of the Parks and Recreation department expressed by participants.

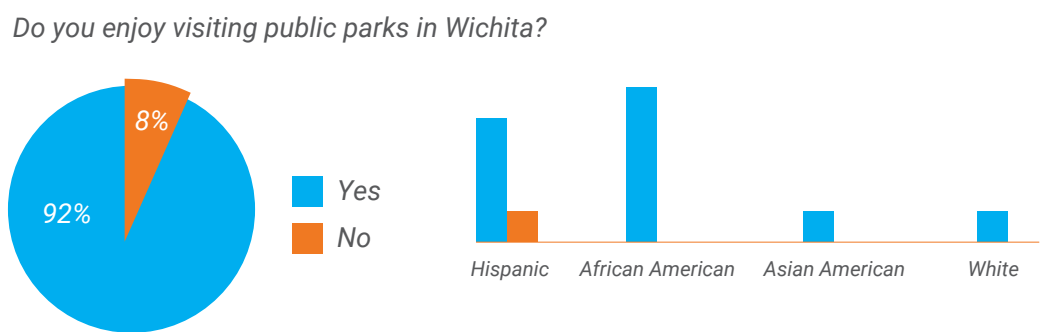


Figure 4.11: Majority of participants enjoy visiting Wichita public parks. Answers are categorized by demographic (Lemken 2018).

What is your primary purpose for visiting public parks?

Hispanic	African American	Asian American	White
Get away from school or work Stress release Family get togethers Exercise or recreation Fresh breath of air Relaxation Enjoyment--to have fun Enjoy the weather Walk Be outside Hang out with dog	Attend events Relaxation Connect with nature Fish Grab a bite to eat For children to play outside Recreation Family time Scenery	Relaxation Exercise Forget about everything (stress release)	Walk trails Eat lunch

What do you wish public parks had more of in Wichita?

Hispanic	African American	Asian American	White
More plantings Seating areas Gathering spaces Cleaner parks More recreational activities Food trucks Places / amenities for dogs Water fountains	Wifi Outdoor entertainment space Public pools (stop getting rid of the pools) Calisthenic parks Digitally interactive parks (Working) water fountains More for the children Parks mixed with history (for kids) More events at parks Cleaner parks Trashcans	Trees Keep what we have	Higher quality / better atmosphere

Table 4.7: (Top) Respondents' answers are categorized by demographic (Lemken 2018).

Table 4.8: (Bottom) Respondents' answers are categorized by demographic (Lemken 2018).

Lewis Park

Many interview participants knew about Lewis Park and the Dockum Sit-In prior to the interview (See Figure 4.12). Only three participants had no prior knowledge about the park or the sit-in. All African American participants were very familiar with the sit-in. Of all the participants who knew about the sit-in, no one had learned about Chester I. Lewis or the Dockum Sit-In in their Wichita public school while growing up. Because the Dockum Sit-In is not written about in textbooks, it is not taught in public schools. When asked how participants learned about the sit-in, many replied that they learned through their community growing up or learned later in life from books, social media, or through a community organization. All answers to this question are listed in Table 4.9.

All participants were asked if Lewis Park means anything to them (see Table 4.10 for all responses from participants). For the individuals who had no prior knowledge of the park or the sit-in, they replied that the commemorative park does not mean anything to them,

Prior to this interview, did you know that Lewis Park commemorates a significant event from the Civil Rights Movement?

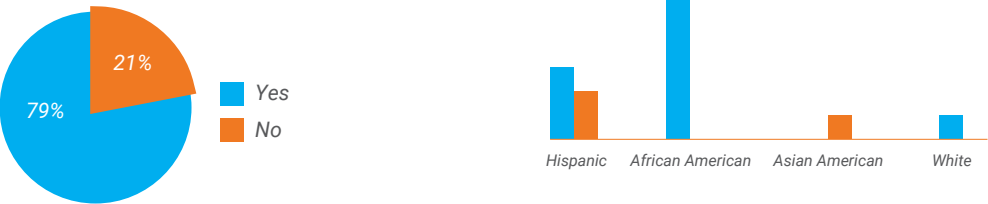


Figure 4.12: Majority of participants knew that Lewis Park commemorates a significant event from the Civil Rights Movement. Answers are categorized by demographic (Lemken 2018).

When or where did you learn about this event?

Hispanic	African American	Asian American	White
Read about it in college Through their work organization They knew about the park but did not know Dockum Sit-In was the first Through work Through their community	Twitter From family members Doesn't remember when Through their community Participated in the sit-in Grew up across the street from Chester I. Lewis YouTube video Recently learned about it	N/A	Learned from their mother growing up

Table 4.9: Respondents' answers are categorized by demographic (Lemken 2018).

but it certainly has potential to mean something in the future if they learn more about the history surrounding the park. Other participants with familiarity on the history of the park and the sit-in found deep meaning in the commemorative park. Many stated their reason was because the park is living history and represents a significant event in local history. Some stated that they appreciated the park because it “stands for somebody who exercised leadership” and it is important to recognize and honor Chester I. Lewis’s legacy. “The history of Wichita, Kansas cannot be told without Chester I. Lewis.” Despite a few participants not finding personal meaning in Lewis park, all participants believed it is important for Wichita to have this commemorative park (see Table 4.11). Participants feel the park has national historic value and that the legacy of Chester I. Lewis needs to be kept alive. Many advocated for the park to be advertised and talked about more to receive more recognition and understanding of the park and what it commemorates.

The final question asked to participants during the interview is “What stands out most to you about Lewis Park?” This question elicited deep thoughts for many and gave participants opportunity to suggest improvements for the park as well. The most common statement is that the park is hidden and blends in too much with its surroundings. For one participant, the buildings stood out the most, resulting in a lack of attention directed toward the park. Others mentioned how dark the park is at night and brought up concerns of safety because of how little illumination the park receives. One stated that the park is “sterile” and could use educational features to tell the story of who Chester I. Lewis is and what he contributed to civil rights in Wichita. The park needs more drawing power to attract visitors because it “doesn’t look like something unique and worth exploring.” In general, all participants were on the same page of their thoughts towards Lewis Park being a dead space that blends in downtown. All other responses to this question are listed in Table 4.12.

Does this commemorative park mean anything to you?

Hispanic	African American	Asian American	White
<p>Not yet</p> <p>Yes, it stands for somebody who exercised leadership</p> <p>No, they don't know enough about it</p> <p>Yes, it's history</p> <p>Yes, they connect to the struggle of exclusion because of their identity</p>	<p>Yes, it's living history</p> <p>Yes, it has national historic value</p> <p>Yes, it's a good lesson</p> <p>Yes, it's important to recognize and honor Lewis's legacy</p> <p>It means everything, it's a legacy</p> <p>Yes, it's history</p>	<p>It should</p>	<p>N/A</p>

Do you think it is important for Wichita to have this commemorative park?

Hispanic	African American	Asian American	White
<p>Yes, it's an important part of history and can be used as education</p> <p>Yes, but they don't exactly know why</p> <p>Yes, more people should know about the sit-in</p> <p>Yes, definitely</p>	<p>Yes, definitely</p> <p>Yes, it is important for exposure</p> <p>Yes, it is important for recognition and Wichita should take pride in it</p> <p>Yes, it has national historic value</p> <p>Yes, we need to recognize and honor Lewis's legacy</p> <p>Yes, to keep alive Chester Lewis</p> <p>Yes, and we should advertise it more</p>	<p>Yes, because it was the first sit-in and more people should know about it</p>	<p>N/A</p>

What stands out most to you about Lewis Park?

Hispanic	African American	Asian American	White
<p>That it's hidden and blends in</p> <p>The buildings around it</p> <p>It doesn't look like something unique and worth exploring</p>	<p>The sit-in counter</p> <p>That it's close to the original site</p> <p>Needs to be improved with lighting and more attractive features</p> <p>It's so dark and you shouldn't hide beauty</p> <p>It's sterile</p> <p>The park needs educational features</p> <p>Not much-it doesn't have curb appeal and there is no drawing power</p>	<p>N/A</p>	<p>It doesn't stand out</p> <p>They love the sculpture</p> <p>The fountain that doesn't work</p>

Table 4.10: (Top) Respondents' answers are categorized by demographic (Lemken 2018).

Table 4.11: (Middle) Respondents' answers are categorized by demographic (Lemken 2018).

Table 4.12: (Bottom) Respondents' answers are categorized by demographic (Lemken 2018).

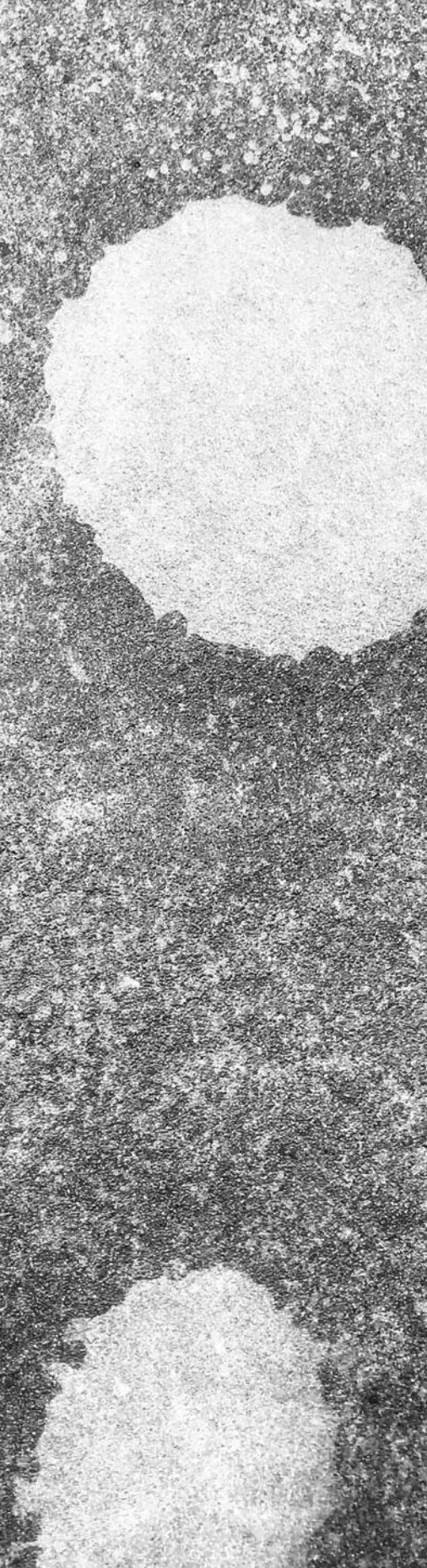
CONCLUSION

Many themes emerged throughout all the interviews, particularly one of education. Every participant, in one way or another, expressed the desire for more education—through spreading awareness about the park, creating a narrative in the design, or implementing signs and storytelling elements in the park. It is likely that this is the most common theme because so many of the participants had no prior knowledge of the Chester I. Lewis and the sit-in or they knew that people are unaware of the park. Many participants explained if someone visits the park with no idea of who Chester I. Lewis is, the park doesn't tell you who he is or what anything means. The park also contains elements recycled from other places around the city, such as the brush metal bollards. This reuse of site features was mentioned by a participant who pointed out that not only do the bollards not match any other materials or features from Lewis Park, the mindless reuse of features in the park is a metaphor for how little thinking is behind the park in general. This reflects that there is currently a lack of vision and understanding of the significance of this location. For the park to be successful and livelier, the participants suggested for the park to be advertised more, for more live events to happen at the park, and for education to be the most important aspect of the park.

Another theme to emerge from the one-on-one interviews is the overall contentment with public parks in Wichita. Although some participants were unhappy with pool closings, lack of working water fountains, and slightly unclean parks, most participants could only think of suggestions to enhance the public parks and specifically stated that they want the parks and rec department to continue adding to their parks around the city. These suggestions for improvement in Wichita public parks can loosely translate to needs and desires for the park. Participants consistently mentioned the importance of public parks for children—for recreation, for education, and for free entertainment. It is important to consider the wide range of users that will possibly end up using the park, particularly younger people who may not know about Chester I. Lewis and can learn his story from the newly designed park.







CHAPTER 05: **GUIDELINES & REDESIGN**

Preliminary Designs

Initial preliminary designs were sketched and then built in physical model form. These designs were drawn upon basic programming derived from discussion with stakeholders, findings from site inventory and analysis, and findings from the literature review. As products for the Final Friday exhibit at Fisch Haus, these designs were made into physical hanging models to be viewed from plan view with three dimensional aspects. The models, which can be seen in Figures 5.1 through 5.5, were intended to elicit thought on the potential future of Lewis Park and how the park could transform into a more socially and culturally inclusive outdoor space that people would enjoy visiting.



Figure 5.1: (Left) Hanging model displayed at the Final Friday Exhibit (Wigfall 2018).



Figure 5.2: (Right) Hanging model displayed at the Final Friday Exhibit (Wigfall 2018).



Figure 5.3: (Left) Hanging model displayed at the Final Friday Exhibit (Wigfall 2018).



Figure 5.4: (Right) Hanging model displayed at the Final Friday Exhibit (Wigfall 2018).

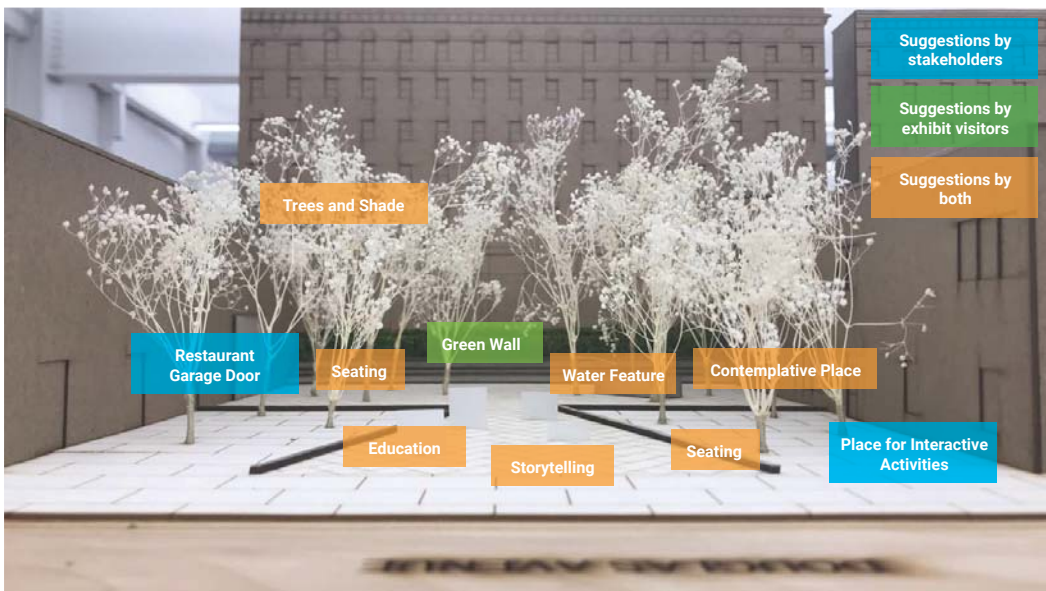


Figure 5.5: An example of programmatic elements shown in a preliminary proposed design which were suggested by stakeholders and by exhibit visitors (Lemken 2018).

Design Process

The feedback wall in the Final Friday exhibit asked visitors what they envisioned for the future of Lewis Park. Responses written on the wall were plentiful and diverse. Many visitors had new creative ideas to suggest for the future Lewis Park and many others confirmed that they wish to see the same elements that were shown in the hanging models. While a few suggestions written on the wall--such as beach and cabana, animals and puppies, and running trails--do not necessarily pertain to the context of Lewis Park, all other suggestions were distilled into a table of programming and were considered when creating the final redesign for Lewis Park.

After speaking with one-on-one interview participants, all responses were recorded and analyzed for themes. At the time the research question for this project was crafted, it was predicted that themes which correlated to a participant's racial background would emerge and that these themes would then translate into principles for the design guidelines on designing Lewis Park as a culturally inclusive outdoor space. Although there were no correlations between respondents answers and their personal background, their input--combined with findings from the visit with stakeholders, feedback from the public exhibit, findings from site analysis and the literature review--helped to guide a redesign for Lewis Park. The backgrounds of Wichita community members helped to guide a redesign for Lewis Park by asking the participants about their preferences for outdoor spaces and their current thoughts on Lewis Park.

The design guidelines, shaped by various design strategies and different materiality principles, will be listed on the following page. Figures 5.6 to 5.11 will be renderings of the final design, noting how strategies from the design guidelines are employed.

Design Guidelines

STRATEGIES

Gather community input from diverse community members who are interested in the outdoor space in question and/or public space. Tell the historical story through narrative design. Keep open sightlines through the park to aid in a greater sense of safety and greater cohesion between each sub-space. Design sub-spaces with spatial flexibility to accommodate a variety of activities for different cultural groups. Consult before, during, and after. Continue to include community input and allow this input to guide the design of the park, its intended uses, and any future changes in the park.

MATERIALITY

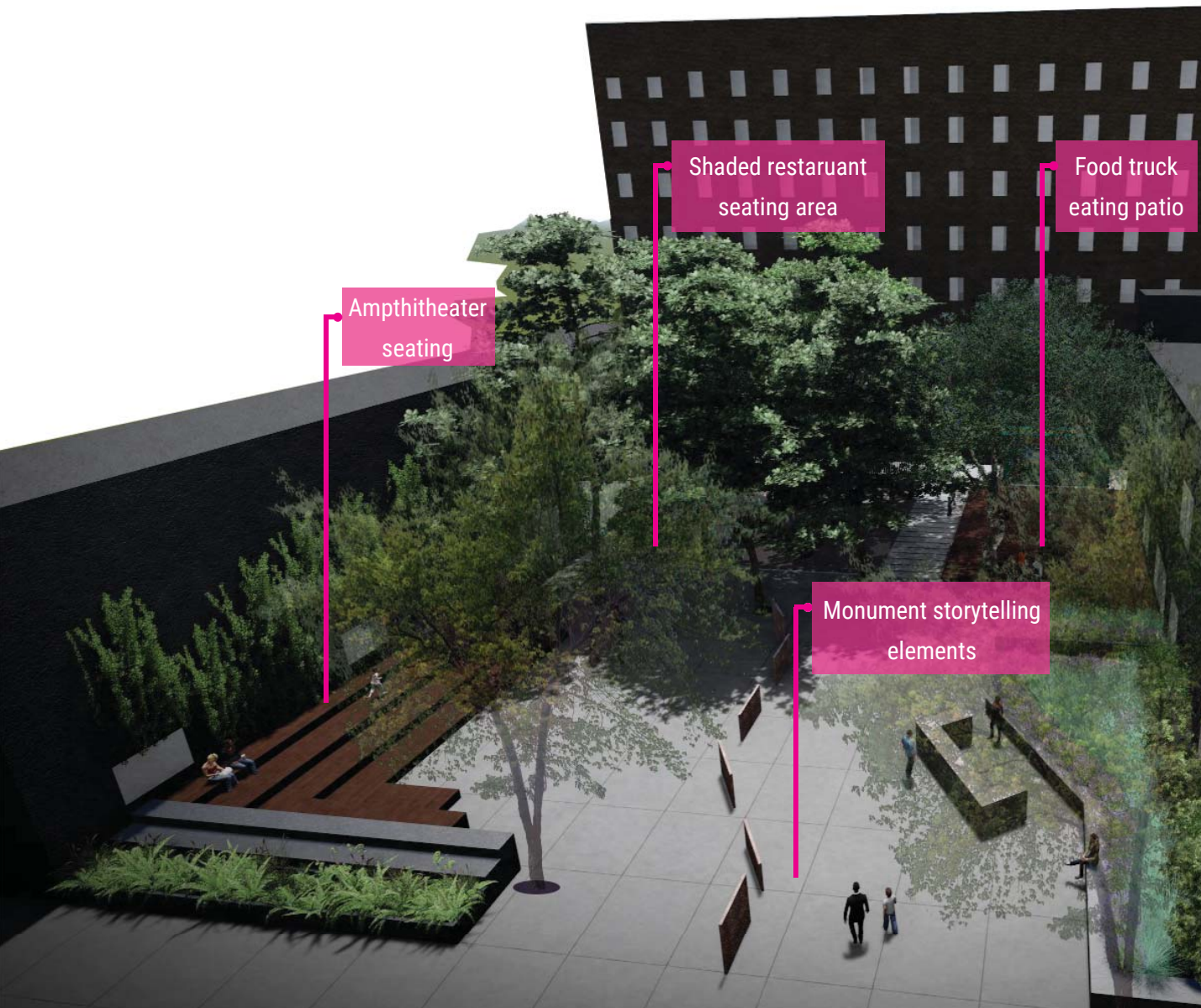
Use a variety of plants to create comfortable spaces, considering scent, texture, form, shade, and seasonal uses. Include a variety of earth, water, and fire elements to accommodate users during various times of the year and of the day. Include various lighting elements to aid in a greater sense of safety and to extend hours of operation. Design seating with ability for flexible use and include moveable seating to allow for a variety of uses in various spaces.

LEGEND

- | | |
|-----------------------------------|--------------------------|
| A. Water wall | I. Open performance area |
| B. Local sculpture art | J. Amphitheater seating |
| C. Shaded restaurant seating | K. Green wall |
| D. Food truck parking area | L. Water feature |
| E. Food truck eating patio | |
| F. Memorial plantings | |
| G. Original counter sculpture | |
| H. Monument storytelling elements | |



Figure 5.6: Plan for proposed redesign (Lemken 2018).





Aerial View

AMPHITHEATER SEATING

Positioned at the front of the park, the wooden amphitheater seating is intended to provide large, elevated seating facing the open performance area.

FOOD TRUCK EATING PATIO

This elevated patio is an additional shaded seating area for visitors to relax in and eat at, if desired.

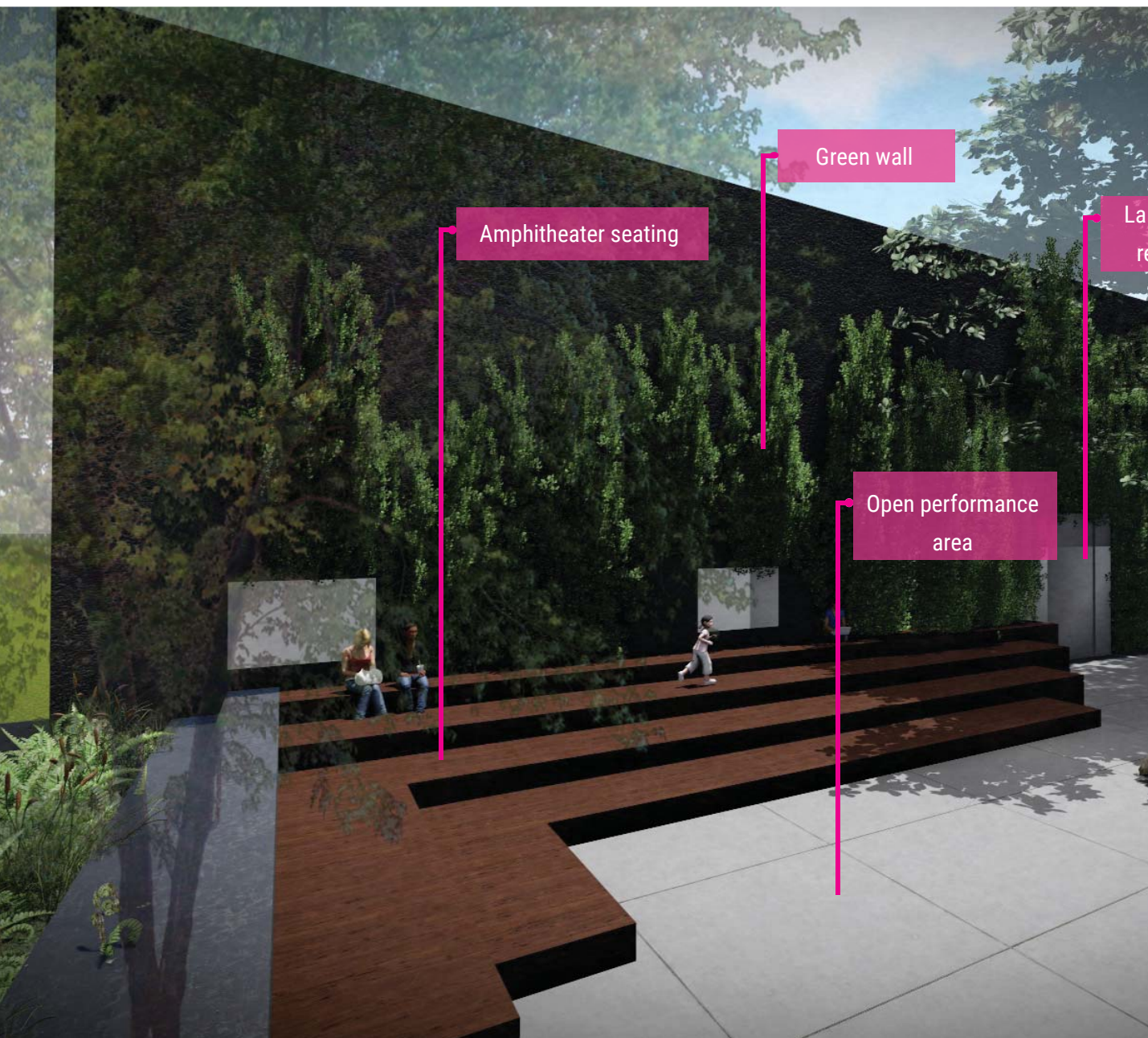
SHADED RESTAURANT SEATING AREA

This area is an extension of the indoor restaurant with shade trees and views of the water wall.

MONUMENT STORYTELLING ELEMENTS

These metal sculptures, engraved with images and narratives that depict Chester I. Lewis's legacy and the history of the Dockum Sit-In, are positioned at the front of the park to guide visitors through the site.

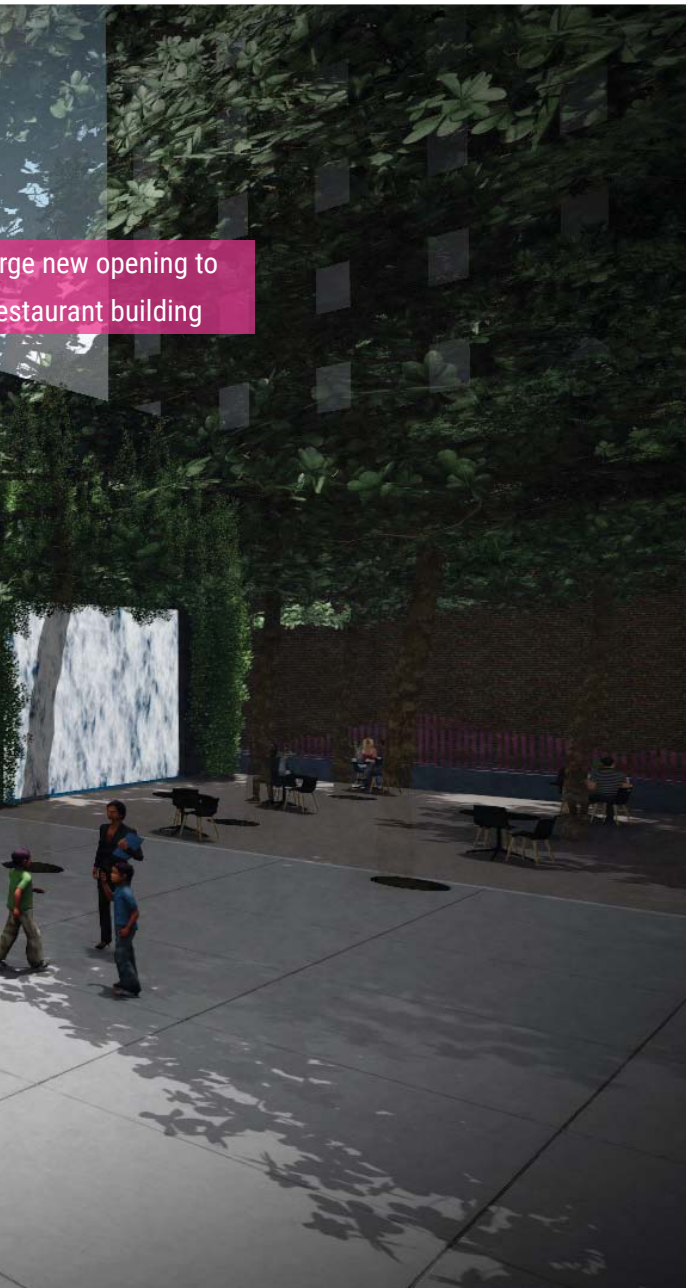
Figure 5.7: Aerial View (Lemken 2018).



Green wall

Amphitheater seating

Open performance
area



Performance Space

AMPHITHEATER SEATING

Positioned at the front of the park, the wooden amphitheater seating is intended to provide large, elevated seating facing the open performance area.

OPEN PERFORMANCE AREA

This open space is intended to accommodate a variety of activities including live bands, performances, and events.

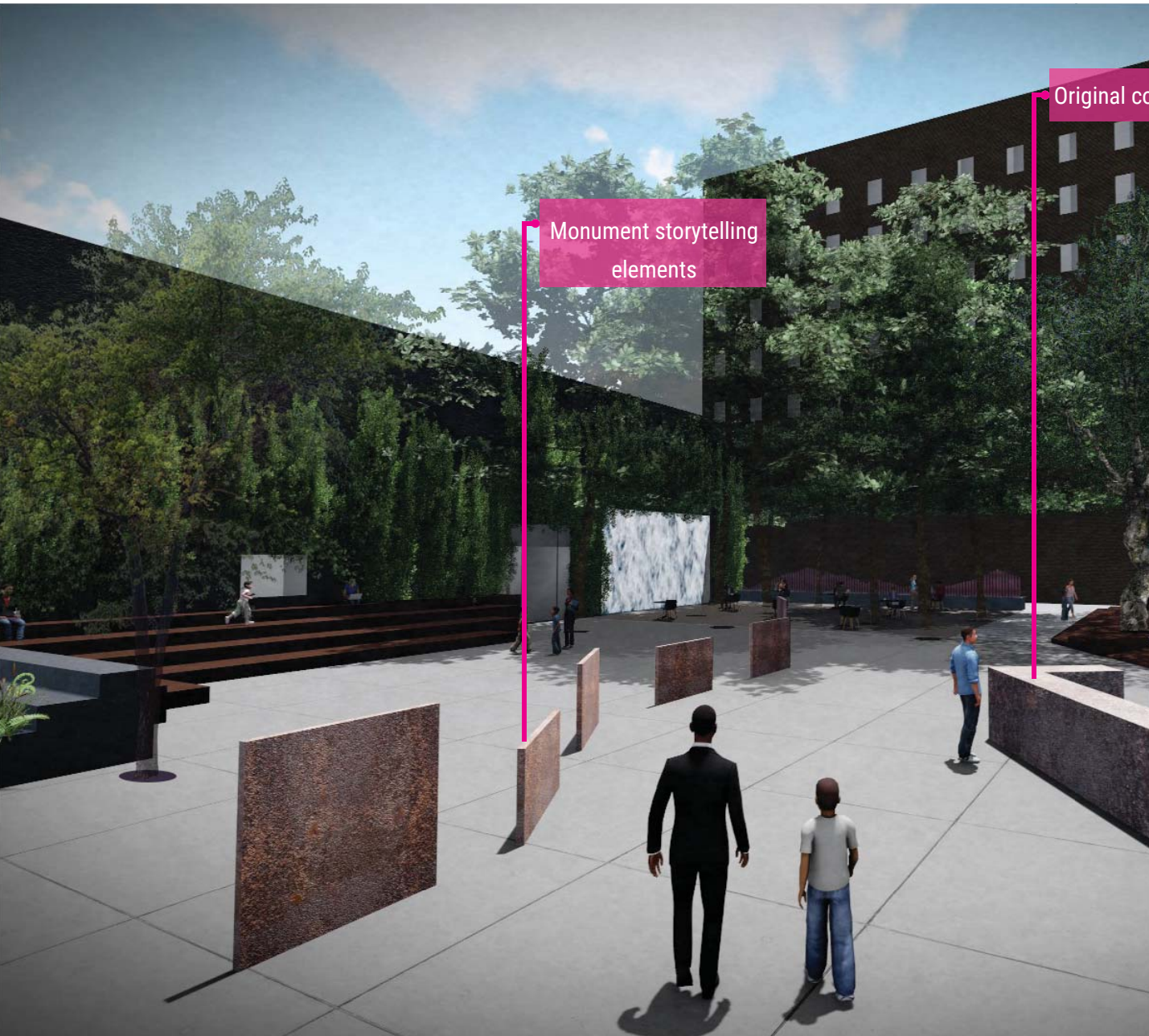
GREEN WALL

The green wall is positioned along the amphitheater seating, above the restaurant doors, and above the water wall to create a vegetative transition between the three separate park spaces.

LARGE NEW OPENING TO RESTAURANT BUILDING

The addition of a park entrance to the restaurant building facilitates in creating a spatial relationship between the park and the restaurant. The new opening allows for shaded restaurant seating to be placed in the newly designed park.

Figure 5.8: Performance Space (Lemken 2018).



Monument storytelling
elements

Original co



Counter sculpture

Lavender plants to
symbolize peace

Storytelling

ORIGINAL COUNTER SCULPTURE

The original counter sculpture remains as a part of the new design to contribute to the storytelling narrative.

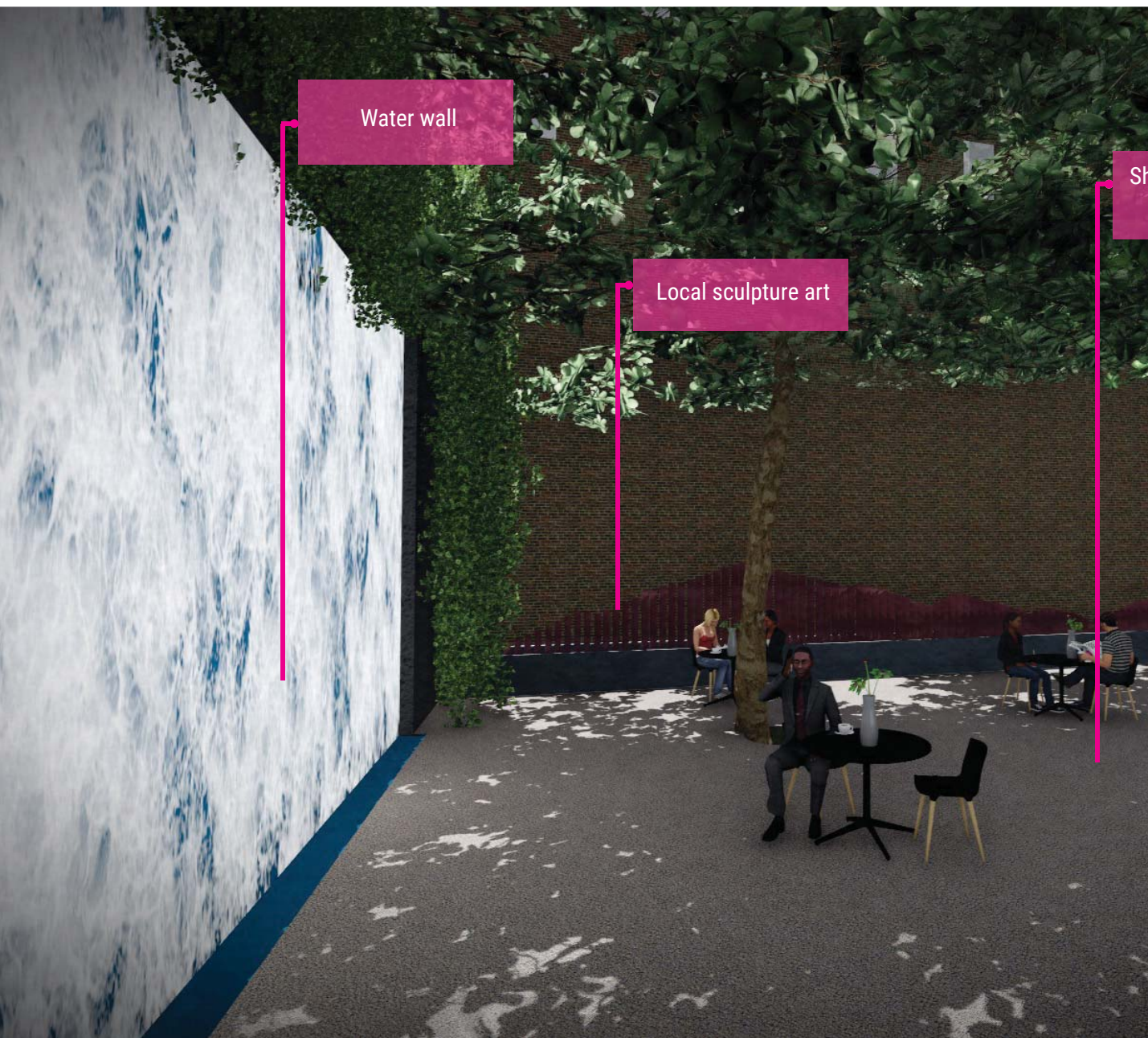
MONUMENT STORYTELLING ELEMENTS

These metal sculptures, engraved with images and narratives that depict Chester I. Lewis's legacy and the history of the Dockum Sit-In, are positioned at the front of the park to guide visitors through the site.

LAVENDER PLANTINGS

Symbolizing peace and serenity and producing a calming aroma, lavender is planted along the storytelling narrative space.

Figure 5.9: Storytelling (Lemken 2018).





Restaurant Seating

WATER WALL

The towering water wall creates a calming and peaceful atmosphere with sounds of water falling. Ceramic tiles from the original water fountain at Lewis Park are used as a backdrop for the new water feature.

LOCAL SCULPTURE ART

Local art, requested by the community, can be added to any space in the park on rotating instances. The current abstract representation of local art depicted in this image is meant to depict the history of the Dockum Sit-In and the legacy of Chester I. Lewis.

SHADED RESTAURANT SEATING AREA

This area is an extension of the indoor restaurant with shade trees and views of the water wall.

FOOD TRUCK PARKING

The existing alley has been transformed into a drive where food trucks can park and serve customers during lunch and dinner times.

Figure 5.10: Restaurant Seating (Lemken 2018).





Food Truck Seating

FOOD TRUCK PARKING

The existing alley has been transformed into a drive where food trucks can park and serve customers during lunch and dinner times.

FOOD TRUCK EATING PATIO

This elevated patio is an additional shaded seating area for visitors to relax in and eat at, if desired.

STEPS TO EATING PATIO

Steps leading up to the eating patio allow for flexible use of the space—visitors are encouraged to sit and relax on the steps and enjoy views of the rest of the park.

RAMP TO ELEVATED EATING PATIO

An accessible ramp leads from the storytelling narrative space to the eating patio.

Figure 5.11: Food Truck Seating (Lemken 2018).

Reflection on Stakeholder Feedback

After the completion of the final design, images of the redesign were sent to three stakeholders for feedback on the final outcome. This final step is a part of the cycle of recursive design mentioned in the methods section. It is important to continue to gather input from community members, even after a design has been implemented, to remain inclusive and relevant to a variety of community groups. Feedback was received from two of the three stakeholders that the design was sent to for consideration. Comments included suggestions to further improve the design of the park and compliments on the use of space and for highlighting the history of the park.

One stakeholder's feedback addressed design strategies, tree canopies, and materiality of specific site features. This stakeholder noted that the alley for food truck parking is perhaps too narrow, and adjustments could be made to make this space flow better and to add more space for visitors queue up in front of the food trucks. The height of the tree canopy over the food truck eating patio could be higher to make the space more comfortable for people sitting there. The stakeholder also had concerns with the wood material for the food truck eating patio noting that it could be difficult to maintain and keep clean. A suggestion is to change the wood to a hardscape (stone) material. Concerns about the amphitheater seating were also raised. It is possible that the wide open seating could entice un-housed visitors to the park to camp out and use this area for sleeping. The author considered this outcome when designing the amphitheater seating and opted to position this feature at the front of the site to discourage visitors from feeling too private and secluded. Lighting, which is incorporated into the new design, was also emphasized by the stakeholder to make sure safety is addressed. The stakeholder also mentioned the height of the planter and water feature at the front of the site (in front of the amphitheater seating) and wanted to ensure there will be open sightlines past this feature. The height of this feature is three feet and provides open sightlines to people passing by on the street or approaching the park. This stakeholder liked that the monument storytelling elements were included and appreciated the softer plantings as a backdrop to the counter sculpture. This stakeholder's final comment was that it could be more appealing to visitors/people passing by on the street to see park users eating at the restaurant in a position closer to

the front of the park. The restaurant seating and the large new opening to the restaurant was suggested to be moved forward a bit more for more direct views to and from the street and sidewalk area. The other stakeholder's comments included an appreciation for capturing "usable space" in the park and for highlighting the history of the park.

All of the comments received from these stakeholders were informative and constructive. Due to a shortage of time, the final design will not reflect the suggestions and comments made by the stakeholders but are deeply appreciated and should be considered in the future if this project secures funding and is able to move forward with construction.

Limitation of Research and Directions for Future Research

RESEARCH QUESTION

At the conception of this research question, it was predicted that the personal backgrounds and interests in outdoor spaces of racially and ethnically diverse community would help to shape the framework for redesigning Lewis Park by revealing correlations between respondents' answers and their racial/ethnic background. It was hypothesized that themes would emerge within specific demographic groups and that these themes would help form a set of guidelines for designing Lewis Park as a culturally inclusive outdoor space. Although there were no clear correlations, possibly due to sample size of each demographic group, the personal background of each interview participant did help lead to a set of guidelines that shapes the future Lewis Park into an inclusive outdoor space that reflects various community groups of Wichita.

SAMPLE SIZE

A major limitation of this research was the sample size of each demographic group. Due to the timeline of the academic year and the initial lack of responses from contacts to participate in the one-on-one interviews, there were not enough participants per minority group to reach "saturation," where common themes emerge in a specific demographic. The smaller sample size also means that not all minority groups were represented in the one-on-one interview portion of the research. African American and Hispanic are two of

the larger minority groups in Wichita, and these demographics were well represented in the overall sample.

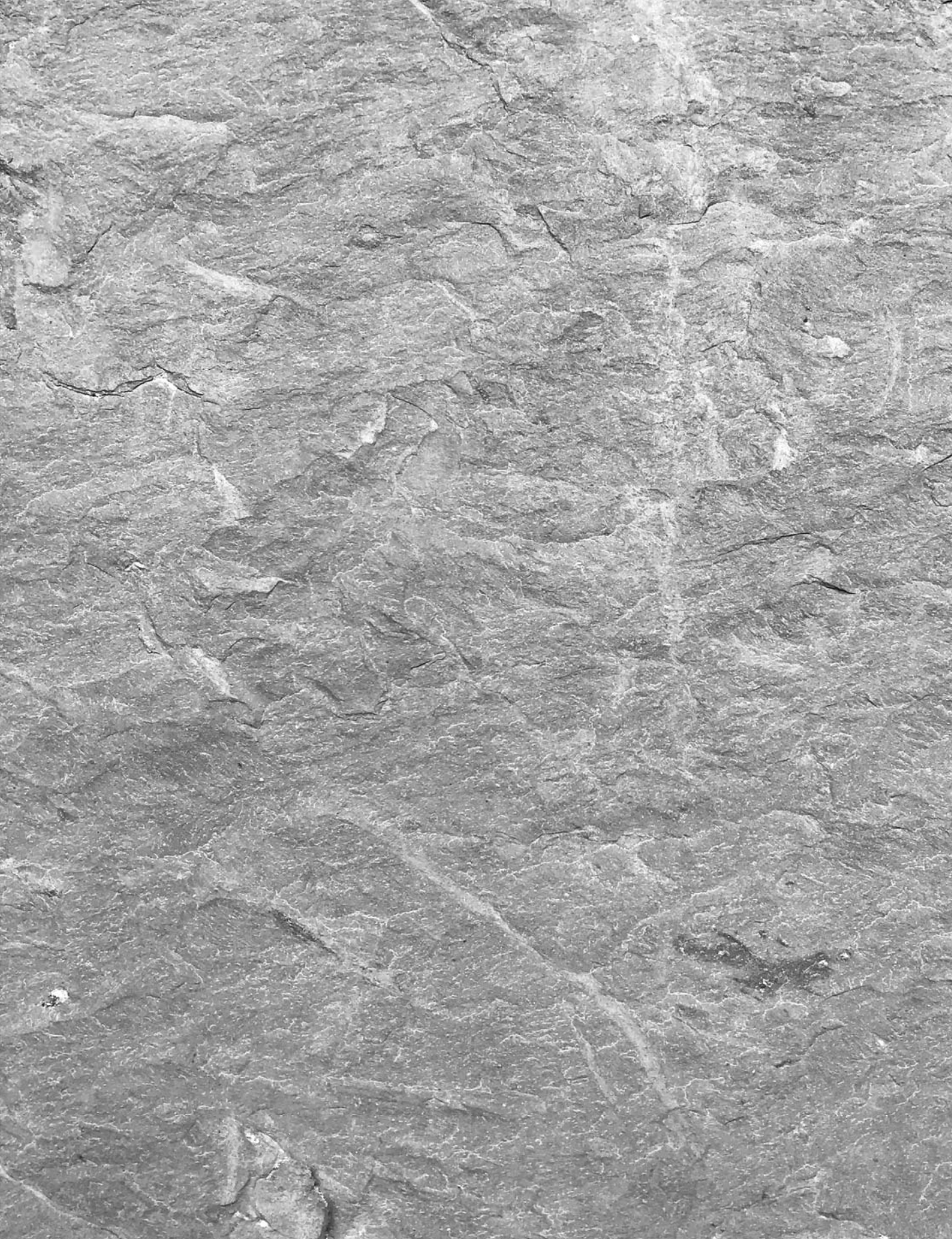
FUTURE RESEARCH

There are many long-standing minority groups in Wichita. Out of all of the interview participants, there were only two individuals who had been born in a different country. This means that, in general, most of the interview participants were familiar and more comfortable with outdoor park and garden elements typically found across the United States, specifically in suburban cities. The participants' familiarity with American characteristics in design can suggest that an outdoor space reflecting minority and/or immigrant cultures is not desired by these individuals in order for them to feel more comfortable in a space. For future research, I would consider this dilemma much more thoroughly and attempt to interview specific community members who were born or grew up in a different country.

EXPLORING GARDEN ELEMENTS

For the one-on-one interviews (see Appendix C), more general questions were asked about individuals' home gardens or yards and their preferences for outdoor spaces. For future research, I would investigate more thoroughly the specific elements contained in participants' home gardens and yards, specifically of individuals who were born or grew up in a different country. I predict that more themes would emerge that correlate to the individual's demographic group if this change in the research was implemented.







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APPENDICES

Appendix A: IRB Approval Letter



University Research Compliance Office

TO: Dr. Katie Kingery-Page
Landscape Architecture/Regional and Community Planning
1096 Seaton Hall
Proposal Number: 9051

FROM: Rick Scheidt, Chair
Committee on Research Involving Human Subjects

DATE: 12/11/2017

RE: Approval of Proposal Entitled, "Exploratory Study of the Potential for a Redesigned Chester I. Lewis Reflection Square Park."

The Committee on Research Involving Human Subjects has reviewed your proposal and has granted full approval. This proposal is **approved for one year from the date of this correspondence, pending "continuing review."**

APPROVAL DATE: 12/11/2017

EXPIRATION DATE: 12/11/2018

Several months prior to the expiration date listed, the IRB will solicit information from you for federally mandated "**continuing review**" of the research. Based on the review, the IRB may approve the activity for another year. **If continuing IRB approval is not granted, or the IRB fails to perform the continuing review before the expiration date noted above, the project will expire and the activity involving human subjects must be terminated on that date. Consequently, it is critical that you are responsive to the IRB request for information for continuing review if you want your project to continue.**

In giving its approval, the Committee has determined that:

☒
☐

There is no more than minimal risk to the subjects.
There is greater than minimal risk to the subjects.

This approval applies only to the proposal currently on file as written. Any change or modification affecting human subjects must be approved by the IRB prior to implementation. All approved proposals are subject to continuing review at least annually, which may include the examination of records connected with the project. Announced post-approval monitoring may be performed during the course of this approval period by URCO staff. Injuries, unanticipated problems or adverse events involving risk to subjects or to others must be reported immediately to the Chair of the IRB and / or the URCO.

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Appendix B: Meeting Agenda

Stakeholder Meeting Agenda

November 30, 2017
3:00-4:30 p.m.
Downtown Wichita Innovation Center
507 E Douglas Avenue

Initial Wichita Stakeholders:

Lavonta Williams, Council Member, City of Wichita
Mark McCormick, Executive Director, Kansas African American Museum
Elizabeth Stevenson, Resident Artist, Fisch Haus

Wichita Partners to KSU Students:

Jason Gregory, Executive Vice President, Downtown Wichita
Troy Houtman, Director, City of Wichita Parks

Kansas State University Master of Landscape Architecture Students:

Skylar Brown
Andrea Lemken
Wei Sun

KSU Students' Advisor

Katie Kingery-Page, Associate Professor of Landscape Architecture
Also joining the meeting from K-State: Professor La Barbara James Wigfall and her planning student Bryce Carlson

- | | | |
|------|---|-----------|
| I. | Introduction | 3:00-3:15 |
| | a. Introduce each other | |
| | b. Brief overview of meeting and meeting purpose | |
| II. | Opened ended discussion about Chester I. Lewis Reflection Park [5 site photos] | 3:15-3:45 |
| | a. Questions to reflect upon: | |
| | • What are your thoughts on the park in its current state? | |
| | • What do you envision for the future of the reflection park? | |
| | • What are your expectations for an outcome of this academic project? | |
| III. | Preliminary site inventory presentation by students | 3:45-3:50 |
| | a. Followed by discussion | 3:50-4:00 |
| IV. | Brief presentation of three different lenses for examining the potential future of the park | 4:00-4:10 |
| | a. Skylar: <i>Narrative and Design</i> | |
| | b. Andrea: <i>Cultural Inclusion in Outdoor Spaces</i> | |
| | c. Wei: <i>Urban Restorative Landscape</i> | |
| V. | Continued discussion | 4:10-4:30 |
| VI. | Wrap up and concluding thoughts | |
| | • Who else should we talk to about the reflection park? | |
| | • May we contact you with follow up questions? | |

Appendix C: Interview Questions

Semi-Structured One-on-one Interview regarding Cultural Background and Park Preferences

How do you describe your cultural background?

How long have you lived in Wichita?

Have you lived in any other city or country?

Do you identify as being a part of the Wichita community?

Is it important for you to have access to public parks? Why or why not?

Do you have a home garden or yard that you tend to?

What is your home garden or yard like? Please describe it.

Does your garden or yard stand out in your neighborhood, or blend in? Why/why not?

What do you grow or have in your home garden or yard?

What do you use your home garden or yard for?

Do any of your close friends or family members have home gardens that you visit?

Do you visit any public parks or gardens (in Wichita or any other city) that remind you of your home garden or yard?

Do you wish that you had access to more public parks that remind you of or contain certain elements from your own home garden or yard? Or of some other place?

What is your primary purpose for visiting public parks (if applicable)?

What is your regularity of visiting public parks?

Do you enjoy visiting public parks in Wichita?

What do you wish public parks had more of in Wichita?

Think of your favorite outdoor place. How would you describe it?

Lewis Park is a reflection park commemorating Chester I. Lewis and his involvement in the Dockum Sit-In, the first sit-in of the Civil Rights Movement.

Why do you visit Lewis Park?

If you have not visited Lewis Park, would you be interested in visiting if you knew that Lewis Park is a reflection park that commemorates African American history in Wichita?

Prior to this interview, did you know that Lewis Park commemorates a significant event from the Civil Rights Movement?

Were you aware that the Dockum Sit-In was one of the first sit-ins of the Civil Rights Movement?

Does this commemorative park mean anything to you? Please describe.

Do you think it is important for Wichita to have this commemorative park?

Why do you visit Lewis Park?

If you have not visited Lewis Park, are you interested in visiting?

What stands out most to you about Lewis Park?

Appendix D: Stakeholder Meeting Audio Notes

Stakeholder Meeting Audio Notes

Bigger story to be told

Perceptions of being unsafe

People don't know about history of park, art in the park

Issue of maintenance

↳ broken tiles, very unique

↳ graffiti not reported for

↳ fountain / water

a while bc park is

Activate the park

underutilized

↳ change perception of park so people can come to learn

↳ find better way to use this downtown park bc we don't have that many downtown parks

Potential group/organization to "adopt" the park

Artwork needs polishing

↳ something needs to tell the story further

↳ people need to know who Chester Lewis is and why the park is named after him

Something to say that this was first sit-in

↳ accurate story telling

place to stop and sit

↳ why does she perceive that there is nothing (comfortable) to sit on in park

Potential sign to say "Chester I. Lewis Park" up front

Screen here to write the story

activate the space

Importance of sightlines

↳ perception of safety

↳ stage of fountain

More uses in the park

↳ how do you arrange that space?

What can we salvage; what needs change

↳ figure out best designs

Trees are + ; what about placement?

Appendix E: One-on-one Interview Audio Notes

01:

Participant, familiar with design, is briefed on project and Lewis Park

Born in Colombia → moved aged 8

↳ engulfed in American culture

↳ Colombian food, ^{'funny'} sayings

↳ has never gone back to visit. Family is all in Wichita

↳ remembers house and school, but not much else. older sister remembers more

10 years in Wichita ; 2012 - present in Manhattan

moved around Colombia while she was a child, but only remembers one place really.

Family ended up in smaller town

↳ "too urban" decided to move somewhere smaller to raise kids

Identifies with Wichita community

Appreciation for and feeling of importance toward having public parks has grown ^{more}

↳ parks were hangout spots in high school

↳ appreciated parks back then but didn't know why

↳ now understands the design process that goes into parks

Used to grow hydroponics in apartment for really long time

↳ a lot of work; ended up getting too busy

Uses grow lights on a lot of house plants → vertical farming in apartment
growing tomatoes in the closet

Pink light stands on from their apartment

↳ lights are on for 12-hr periods

Propagates plants ; doesn't buy plants too often anymore

"Very rewarding" to see plants growing and repopulating

gives plants personalities & names

Personal use. Rewarding

Family / Grandma was very into plants growing up. Would give her plants to
No one else in her family has plants / gardens like her ^{take care of}

only one - arboretum - reminds her of her own home plants

↳ in Overland Park, KS

↳ very natural, ideal outdoor space

↳ inspiration for future house plants to grow

Appendix E: One-on-one Interview Audio Notes

Do you identify as being a part of the Wichita community?

Hispanic

- Nature of the work they do I
- involved in community II
(culturally engaged)
- lives in Wichita II
- feels like home I
- family I
- where they grew up I

African American

- lived there whole life IIII
- involved in community III
- this is home I
- property owner in Wichita I
- has input + can give back

Asian

- lives there
- knows Wichita

White

- yes

Is it important for you to have access to public parks?

Hispanic

YES: IIII

NO: II

- has grown more I
- place to hang out as teenager II
- kids I
- sees the benefit II

▫ doesn't use them II

▫ grew up in Mexico where they are a part of everyday life I

African American

YES: IIII I

NO:

- enjoy nature / recreation I
- free space I
- is an image of the city + its people I
- community involvement in parks I
- it's needed - connection to outdoors I
- we do so much indoors I
- study nature / inspiration I
- build community I
- for kids II
- free entertainment I
- historical documentation II
- important for family I
- it's important

Asian

YES: I

- NO: ▫ atmosphere
- people should be able to go

White

YES: I

- used constantly growing up

Any other city?

YES: IIII NO:

YES: IIII NO: IIII

YES: I

**CHESTER I. LEWIS
REFLECTION SQUARE PARK**

DEDICATED - OCTOBER 6, 2000

THE MAYOR AND THE CITY COUNCIL OF
WICHITA WISH TO EXTEND APPRECIATION
AND GRATITUDE TO THE DEVORE
FOUNDATION. THEIR DONATION OF THE
DOUGLAS STREET AND REFLECTION PARK
SCULPTURES, BY GEORGIA GERBER,
REPRESENTS THE KIND OF GENEROSITY
THAT HELPS TO MAKE WICHITA A MORE
BEAUTIFUL PLACE TO LIVE.