

More Than Carved Stone:
Applying a landscape narrative to commemorate the legacy of Dr. Martin Luther King Jr.

by

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A REPORT

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Abstract

The purpose of a memorial is to help the living remember specific events, entities, people, or places (Beamish 2020). With an increase in the number of memorials, there is a danger that the impact of memorials can be diminished (Tokin and Laurence 2003). Memorials often use an "object-based approach" to memorialize the subject; however, objects, such as statues, fountains, and plaques, alone may not create a meaningful connection to the subject, nor tell a worthwhile story. Yet, stories are useful in helping internalize information (Short 2012). For a memorial to be meaningful, the story the design tells should be grounded in a shared social or cultural understanding that resonates across generations and cultures. In memorial design, a landscape narrative can be used to tell a story with landscape elements, like topography, water, pathways, and trees, and with the use narrative practices, including naming, sequencing, revealing and concealing, gathering, and opening (Potteiger and Purinton 1998).

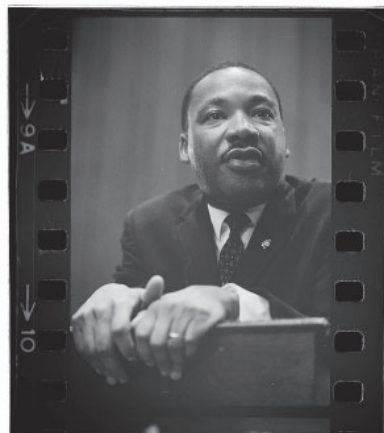
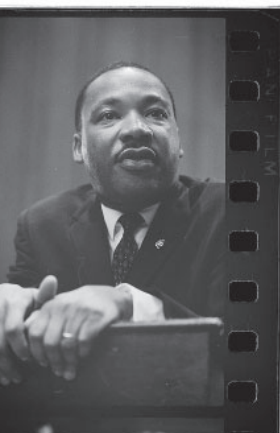
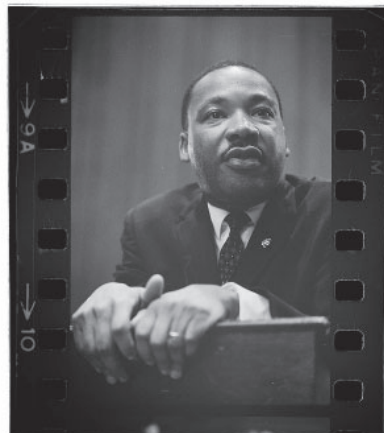
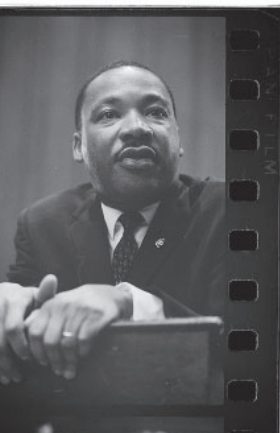
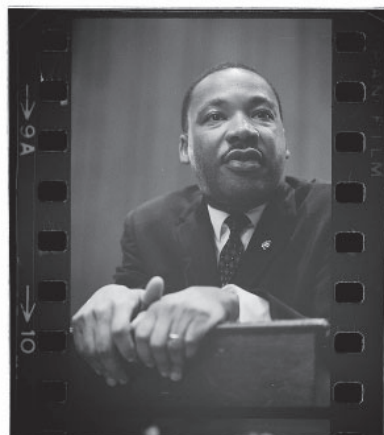
This project commemorates the legacy of Dr. Martin Luther King, Jr. (MLK), and his work during the civil rights movement, in the projective design of a memorial space at Martin Luther King Jr. Square Park in Kansas City, Missouri. A landscape narrative was used to inspire and inform the design of the memorial space. The selected story focused on MLK's core values of altruism, morality, and determination. These values were derived from an in-depth historical document analysis. Other methods included a site analysis, to understand the opportunities and constraints of the park site, and a precedent study, to understand how landscape narratives are used in notable memorial sites. The resulting memorial design included an amphitheater, a reflective garden, a wall engraved with historical imagery, and several other designed features that provide the community a welcoming place to gather, reflect, and learn about MLK and the civil rights movement.

MORE THAN CARVED STONE:

Applying a landscape narrative to
commemorate the legacy of Dr.
Martin Luther King Jr.



Grant Pasowicz
Landscape Architecture
Master's Report
2021



Inside Cover -
Dr. Martin Luther King
Jr. standing at a podium
(Trikosko 1964)

ABSTRACT

The purpose of a memorial is to help the living remember specific events, entities, people, or places (Beamish 2020). With an increase in the number of memorials, there is a danger that the impact of memorials can be diminished (Tokin and Laurence 2003). Memorials often use an “object-based approach” to memorialize the subject; however, objects, such as statues, fountains, and plaques, alone may not create a meaningful connection to the subject, nor tell a worthwhile story. Yet, stories are useful in helping internalize information (Short 2012). For a memorial to be meaningful, the story the design tells should be grounded in a shared social or cultural understanding that resonates across generations and cultures. In memorial design, a landscape narrative can be used to tell a story with landscape elements, like topography, water, pathways, and trees, and with the use narrative practices, including naming, sequencing, revealing and concealing, gathering, and opening (Potteiger and Purinton 1998).

This project commemorates the legacy of Dr. Martin Luther King, Jr. (MLK), and his work during the civil rights movement, in the projective design of a memorial space at Martin Luther King Jr. Square Park in Kansas City, Missouri. A landscape narrative was used to inspire and inform the design of the memorial space. The selected story focused on MLK’s core values of altruism, morality, and determination. These values were derived from an in-depth historical document analysis. Other methods included a site analysis, to understand the opportunities and constraints of the park site, and a precedent study, to understand how landscape narratives are used in notable memorial sites. The resulting memorial design included an amphitheater, a reflective garden, a wall engraved with historical imagery, and several other designed features that provide the community a welcoming place to gather, reflect and learn about MLK and the civil rights movement.

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Figure 0.1
The character
behind MLK



PREFACE

I participated as one of six students in Section-A of LAR 705 at Kansas State University during my fall semester in 2020. The Master's Project Studio, led by Associate Professor Jessica Canfield, focused on the development of a Vision Plan for Martin Luther King Jr. Square Park in Kansas City, Missouri. During this process, the student team of five peers and myself conducted a site analysis, engaged with community stakeholders, and developed park programming for the entire park site. Our aim was to develop a signature destination park that acted as a catalyst for communities to play, gather, and connect. While developing a potential plan for the park, I noticed that there was no definite addition of a formal memorial to honor MLK and his work. Beyond of the park's

namesake, I was curious to how King and the civil rights movement could be remembered on site. I have a personal attachment to history, and how we as a society try to remember the past. Sparked by many current events that questioned the subject of memorials, I wanted to develop a strategy and propose a projective design to show how a community could interact with and experience memorial space, rather than look at monument, such as statue. As a continuation of park plan created by the studio in the fall, this project attempts to use the story-telling capacity of landscape architecture and memorial design to commemorate the late MLK at Martin Luther King Jr. Square Park in Kansas City, Missouri.

KEY TERMS

This report uses specific key terms. Some of which are commonly used in everyday dialect but have a particular meaning within this body of work. The definitions have been derived through literature review, dictionary definition, and personal interpretations.

Commemoration -

Is the act of retroactively speaking to the character or importance of the subject matter. To commemorate is to pay respect in order to honor the subject. This act is emotive in nature.

Component -

Is a physical structure in space, that is part of the greater landscape. A component is meaningless without connection to a greater system.

Monument -

A physical edifice or structure that celebrates the specific subject.

Memorial -

A set of defined structures, such as monuments, components, and spaces established to remind others of a defined subject (Oxford 2020).

Additional Comments -

Both memorialization and commemoration help define the legacy of individual, group, or event. An example outlining the difference is described below:

The horrible events and actions of the Holocaust have been memorialized to inform and hopefully prevent the public from having a travesty of this type replicated. As important as remembering, commemorating those who were lost during this period is critical to paying respects to the millions lost.

Legacy -

A valuable contribution to society that endures beyond a specified time frame, usually a lifespan.

Memorialize -

Is the act of providing elements, both physical and non-physical, to remembering. This can help define and remember the legacy of the subject. The focus is to remember the subject matter, so knowledge is not lost. This act engages in a cognitive manner.

Story -

Is a collection of events, ideas, places and/or things, that can be factual or fiction in nature. In this report a story is based on historical elements.

Narrative -

How a story is expressed in form. In this report, it will also be commonly referred to as a landscape narrative, where landscape is the medium for which a story is told.



Figure 0.2 View of Brush
Creek at Martin Luther
King Jr Square Park

A large orange trapezoidal graphic that tapers from left to right, serving as a background for the chapter title.

CHAPTER ONE: OVERVIEW

A vertical bar on the right side of the orange graphic, composed of several thin, parallel stripes in yellow, green, blue, and dark blue.

Introduction-

Throughout history, memorials have been created to preserve the memory of an event entity, place, or object. Central to memorials is the idea of remembrance. A memorial can also commemorate an identified subject and help to sustain the legacy or greater impact a subject had on society. The act of remembering a subject can be achieved by means of creating a connection to the past. For example, no individuals from World War I are still alive, but society can reflect on captured images, read stories and first hand-accounts, visit memorial sites, as well as explore other resources to draw together a memory of this event. Not only is memorialization about recounting the past, but also sustaining the future.

Memory can come from direct experience, or it can exist through societies' collective memory. There is apprehension in society that critical historical information may disappear from collective memory forever. Collective memory is a social practice, where commonly retained information is "served as a prerequisite both for historical understanding and for tradition" (Barash 2016, 2). The relevance in Barash's statement is that if, as a society loses essential

knowledge, future generations will not maintain an established cultural identity. Another consequence of losing shared knowledge is that it could be impossible to recover. Since the information has been gathered from countless sources, across numerous time periods, it is original and therefore cannot be replicated. A source may be lost to time, but ideologies can persist. Figure 1.1 outlines common subjects of memorialization.

Common Subjects of Memorializations

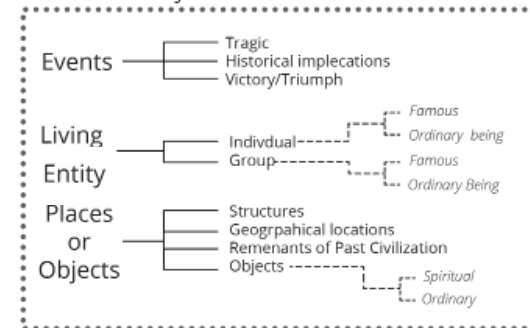


Figure 1.1 Common Subjects of memorialization

The goal of memorialization is to provide elements to engage observer's to think about a specific subject. A subject may be an event, a living (or once living) entity, a place, or even an object. The act of memorialization can be

permanent, such as a statue, while other forms are temporary, such as a parade. Since societies' collective memory has a limited capacity, only the most prevalent subjects should be commemorated publicly through memorial design. A majority of the community must agree a memorial should be put on public display. Personal memorials are comparatively exempt from justification since the intent is not for public display.

Memorial design is the act of dedicating physical objects or spaces to a specified subject. Memorials are a means to invigorate and add information to the collective memory. When a memorial focuses on surface-level details, such as a person's appearance, the real reason behind the memorialization can be overlooked (Rojas 2020). The value of a memorial comes through the subject's greater social, cultural or organizational impact. "The circulation (of collective memory) for centuries of people, capital, and ideas has ensured that all of our memories are entwined within deep networks of global remembrance" (Bruggeman 2019). So focusing on a subject's appearance is the lowest form of remembering. What should be memorialized is the discovery, ideologies, and actions that impacted society throughout our existence (Beamish 2020). Therefore, in memorial

design, non-essential content should be considered complementary to the influence(s), impact(s), or idea(s) the selected subject instilled in society's collective memory.

Dilemmas Present in Memorialization

Society is currently in an era where the number of public memorials have been unequaled in quantity to this point in history (Tokin and Laurence 2003). The number of publicly accessible memorials is ever increasing. Some are personal memorials, which often do not add significant contributions to society as a whole (Beamish 2020). An overabundance of memorials decreases the impact of how the public views memorials. A memorial that is not well connected to legacy is not worth putting on public display.

Another dilemma is that memorial design often uses an "object-based approach" to memorialize the subject. These components are only a portion of a memorial but should not views as a memorial in its entirety. When default components, such as statues, plaques, fountains, or streets are used in the act of memorialization

without apparent rationality and connection to the site, they fall short in providing new information for societies' collective memory. The spatial organization, appearance, and location of components are critical factors of memorial design.

As humans, the idea of memory and space work in harmony to create an identity for a place (Stewart and Strathern 2003). More often than isolated objects, places connect to our innate sensory experience and help us to think more critically and engage with a subject. When it comes to memorial design decisions, the decisions should be grounded with clear meaning and intention. Whether taking an abstract or a literal approach to memorial design in the landscape, stories must be the central focus (Potteiger and Purtinton 1998).

The final dilemma, which appeared during current events throughout 2020, was scrutiny about the subject and meaning of several existing memorials and monuments. Currently, there is a social discrepancy on what should be commemorated within public space. Events in 2020, stemming from the Black Lives Matter movement, brought national attention to controversial monuments and commemorative

practices, questioning what is acceptable to be publicly memorialized. There have been many calls to action to be more inclusive about what should be commemorated and where it should be located. Monuments that glorify controversial or oppressive figures have seen the most deliberation. This should not be seen as a request to eliminate history, but as a challenge to society to recognize underrepresented or marginalized voices. Memorial design should seek to create spaces where a shared experience and sense of community is fostered, where individuals feel safe to grow together.

The Importance-

The design of a memorial space can be informed by a story that connects the impact of the subject to a site. In order physically tell the story, a landscape narrative can be used. The story should directly informed and inspired by the memorial subject. In essence, selected components, forms, and other design elements should be based on the selected story. When possible, the story should be developed from historical data. The story should be clear to

those who experience the memorial space and how the subject relates to social, cultural, or environmental issues.

To also create a lasting impact on visitors, memorials should connect to memory, as memory is associated with experience (Gurler and Ozer 2012). Places with a clear narrative help define an experience for all. As Frederick Douglas once stated regarding the Emancipation

Memorial, designers cannot “reveal the whole truth” behind a historical moment (Rojas 2020). Memorials should not try to recreate history, but instead is open a conversation. With a landscape narrative, a memorial can connect memory and experience through spatial design. And because humans associate with events or stories, memorials can tell a story through an experience. Memorials have the ability to connect across generations and bridge across cultural barriers, but a memorial designed for a single user group loses broader impact. A memorial that uses a landscape narrative inspired by a story from historically gathered information can better relate to themes that will stay culturally relevant for an extended period of time.

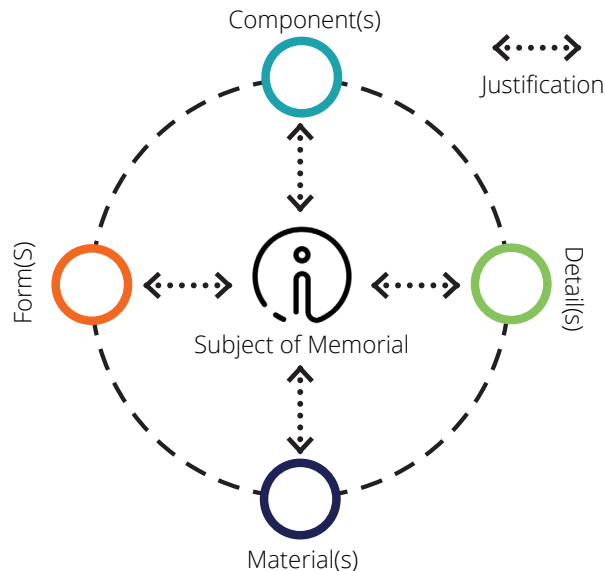


Figure 1.2 Components of memorial design must be justified by their subject

Study Site: Martin Luther King Jr. Square Park -

Martin Luther King Jr. Square Park (MLK Park) is located in Kansas City, Missouri. The park was selected as the study site for this project because it was the focus of the concurrent Master's Project Studio in Fall 2020. Located along Brush Creek, at the intersection of Swope Parkway and Woodland Avenue, MLK Park is approximately 40 acres. Recent funding from several organizations has prompted the redevelopment of the park. In late 2020 the Kansas City Missouri Parks Department released a request for proposals (RFP) for a destination playground on site. The RFP also noted a need for outdoor classroom space and a desire to create a tribute to MLK.

Dilemma at Martin Luther King Jr. Square Park -

The current park lacks any tribute to Dr. Martin Luther King Jr., beyond its namesake. With only a single sign located on the southern portion of the site, the general public may not know the park is dedicated to the late civil rights leader. Also, in its current state, the site is not serving the needs of the surrounding community. The site's shortcomings will be further detailed in Chapter 4.

Figure 1.3
MLK Park, located along
Brush Creek, in the Kansas
City metro area (adapted
from google earth)



Research Question-

How can a landscape narrative inform the design for a memorial space at Martin Luther King Jr. Square park in Kansas City, Missouri?

Project Goals -

The aim of this project is to:

- Further contribute to MLK's legacy within the Kansas City area.
- Yield a projective memorial design solution that is inspired by principles that he exemplified in his lifetime.
- Develop a design process to create and apply a landscape narrative for memorial design.
- Create a memorial design process that can be utilized in future design endeavors.

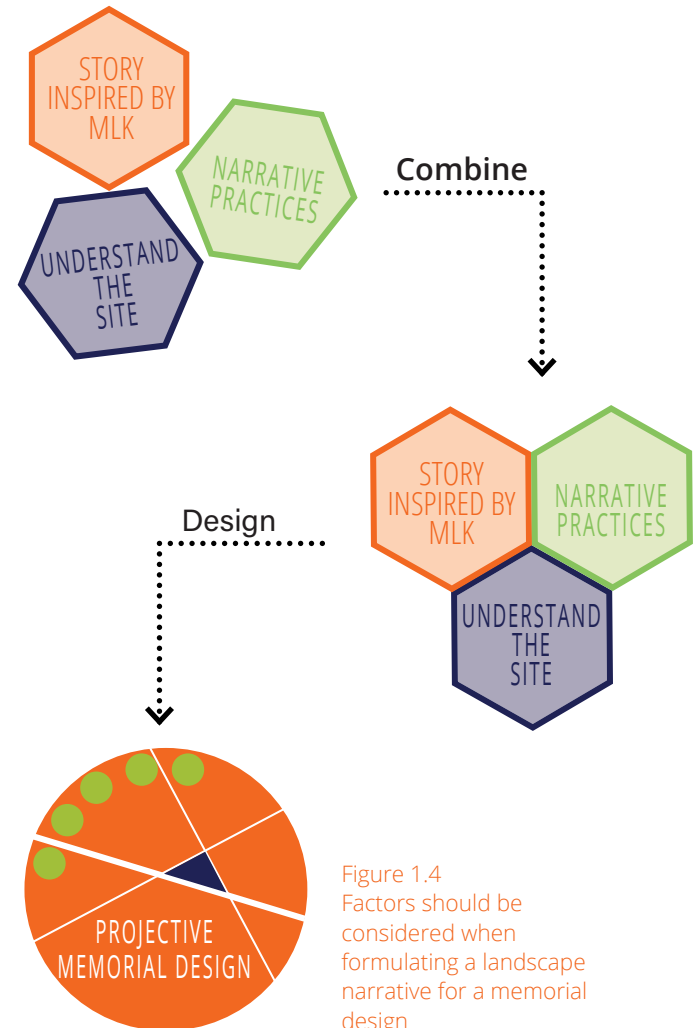


Figure 1.4
Factors should be considered when formulating a landscape narrative for a memorial design

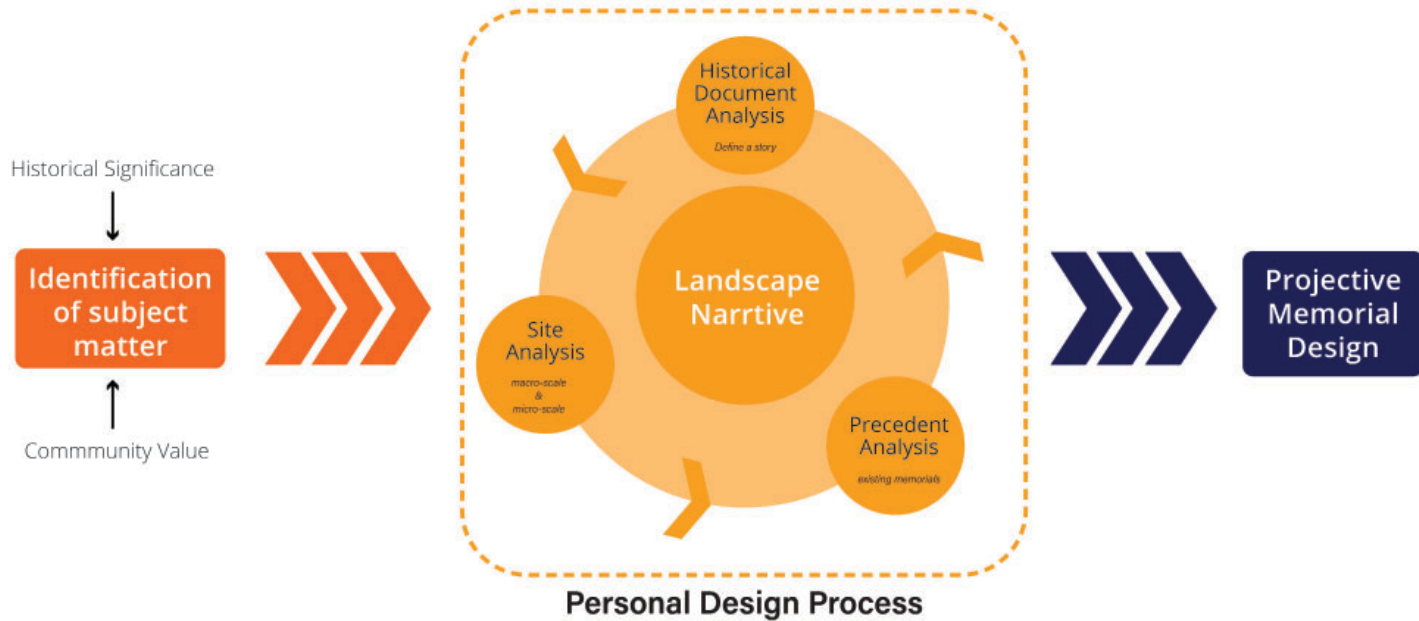


Figure 1.5 The design approach utilized in this research project.

CHAPTER TWO:

BACKGROUND

Literature Map

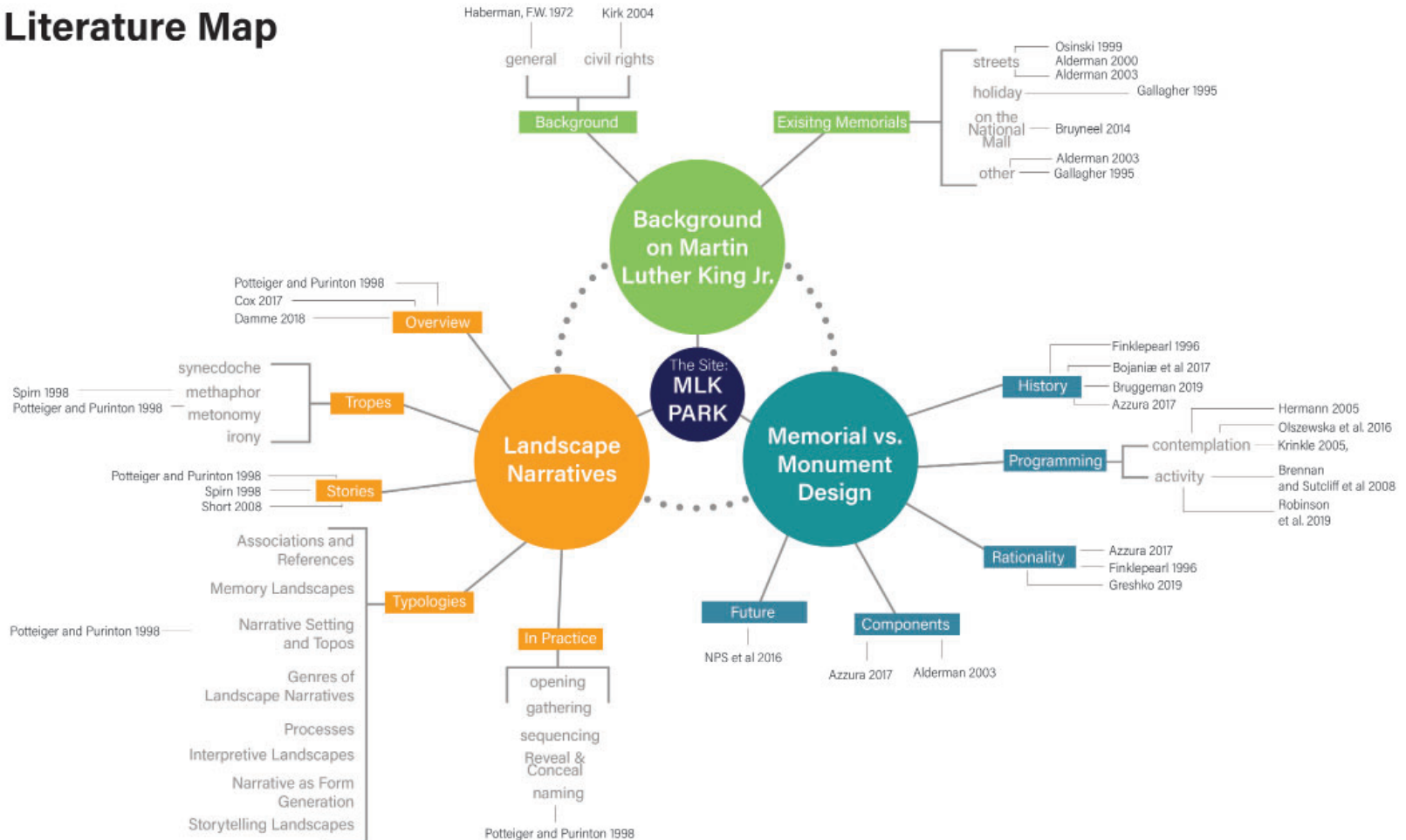


Figure 2.1 Literature review map for report

Chapter II: Background

A literature review was conducted on the following subjects: landscape narratives, memorial design, and MLK and his work.

Landscape Narratives -

Humans experience landscapes every day, and these landscapes are either built by man or shaped by natural forces. What might not be evident is that each landscape portrays a story. When these stories are experienced they become narratives. “(A) Narrative is a very fundamental way people shape and make sense of experience and landscapes” (Potteiger and Purinton 1998, IX). Narratives are thus stories, used in design to provoke specific sentiments for those who experience the landscape. Expressing a story through the medium of landscape, is known as a landscape narrative. Landscape narratives can convey intangible or abstract concepts. Thus, landscape narratives can be applied to memorial design to tell a specific story.

Stories -

Stories help people better understand the world around them (Short 2012). Stories can be an account of real incidents or they can also be fictional, containing characters, places, or actions that are not based in reality. Whether individuals are consciously aware of them or not, stories are interwoven into daily life in many forms (Short 2012). Stories are commonly told through music, news reports, conversations, and film. A less common, but potential way to tell a story is through the design of a landscape.

In the English language the terms “story” and “narrative” are often used interchangeably. For this project, there is a key difference between the terms. The term “story” is simply the content or the idea. A story identifies and indicates a plot as well as potential characters, events, and other details. “Narrative” on the other hand is how that story is told or expressed (Potteiger and Purinton 1998, 3). Therefore a narrative cannot exist without a story. The form in which a narrative can take can vary greatly. Thus, the term narrative is more complex than a story. “Like language, narrative is a form of communication” (Potteiger and Purinton 1998, 3). Narratives are a way of delivering information from one person to

another. Landscape narratives are a telling of a story expressed into form.

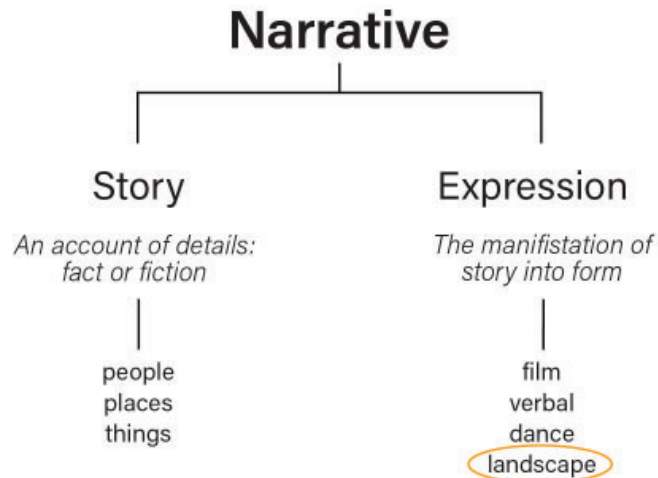


Figure 2.2 Components that create a narrative. Landscape narratives require both a story and a form of expression. (Adapted Potteiger and Purinton 1998)

Narratives expressed in the landscape-

Landscapes have an inherent story. For example, natural processes and how living organisms interact in a defined space, create a landscape story. When designing a landscape, designers should seek to understand the implicit story (or stories) inscribed into a site (Potteiger and Purinton 1998).

In addition to these preexisting stories, a designer can also graft additional stories onto a site. Designers can use elements of landscape, such as topography, water, vegetation, and paving, to physically sculpt a story. With each design decision, a landscape architect alters the narratives that exist on site (Cox 2017). Altering the landscape will in turn alter the story being told. "Landscape narratives provide opportunities for using pervasive holistic landscape conceptions in place-specific development strategies" (Damme 2018, 101). The landscape can convey social, cultural, and political thematic content on a site, which are then experienced and perceived by visitors through memory and emotions (Cox 2017).

A designer can achieve a landscape narrative that creates impact on visitors by understanding the site, defining clear design goals for the site,

and understanding how spatial organization will ultimately influence sense of place. Any narrative, no matter how simple, will impact a site.

Basic Typologies of Landscape Narratives -

Narratives can come in multiple forms. Eight of these types of narratives are outlined in the book "Landscape Narratives" (Potteiger and Purinton 1998, 11). The types including:

- ***Associations and References*** – events that follow a narrative structure.

Example: the movement journey of a child's walk home from school.

- ***Memory Landscapes*** - elements that are associated with an experience, event or moment in history.

Example: Plymouth Rock as a symbol for the founding of the United States of America.

- ***Narrative Setting and Topos*** – a transient narrative which does not connect to the landscape itself, but rather elements that may exist on site for a short moment.

Example: Chance meeting of old friends in a hallway or street corner.

- ***Genres of Landscape Narratives*** - cultural influenced narratives.

Example: The great America plains as a utopia during western expansion

- ***Processes*** – natural phenomena that influence the site.

Example: Erosion caused by water, wind and other natural forces on site.

- ***Interpretive Landscapes*** – a narrative that tells the story of place.

Example: If a road were to replace an old rail line and that road become "Railroad Boulevard".

- ***Narrative as Form Generation*** - Using a story to give order or form to a site. Whimsical, a vision not based in reality.

Example: An octopus shaped skate park.

- ***Storytelling Landscapes*** – explicit use of elements to tell a story. The use of "scenes, events, characters, climax, resolution". Amusement parks or memorials.

Example: Theme parks, memorials, gardens, all tell a specific story

Some types of narratives use a more explicit or

direct approach to addressing the landscape. This means strategies are purposely used in the landscape to make visitors aware that a specific story is being told. While other types take a more concealed approach, with the story residing in ordinary activities (Potteiger and Purinton 1998). Utilization of both subtle design decisions, as well as extreme alterations impact the narrative on site. Several of the types exist naturally, while the others must be applied by an outside force. Even though each type of narrative is uniquely different, the ultimate goal of each is to tell a story using the physical landscape. This research project explores the use of *storytelling landscapes*, where a specific story is grafted onto an identified site.

Narrative Tropes and Application-

With an understanding of narrative types as defined by Potteiger and Purinton, it is beneficial to understand how a narrative can be shaped into a physical form. Tropes are large theoretical guiding forces that connect narratives to landscapes. Tropes connect meaning across the narrative to the physical landscape. Common tropes utilized by landscape architects and designers include: metaphors, metonymy, synecdoche, and irony. (Potteiger and Purinton 1998). These are just some of the

most commonly utilized tropes that inspire how narratives manifest. It must also be understood that narratives are not limited to these four categories. Most of these terms have common literary definitions, but these same concepts can be translated into the landscape by means of paths, components, plantings, and more. "Landscape has all the features of language. It contains the equivalent of words and parts of speech – patterns of shape, structure, material, formation, and function.... Landscape is pragmatic, poetic, rhetorical, polemical. Landscape is scene of life, cultivated construction, carrier of meaning. It is a language." (Spirn 1998, 125) Tropes are not limited to literature, but are used to establish meaning between both the narrative and landscape, from one medium to another (Potteiger and Purinton 1998).

Metaphors are used to imply similarities between unfamiliar objects. "Metaphors can generate new relationships between elements, but they can also mask qualities of one element with those of another" (Potteiger and Purinton 1998, 35). It is about seeing one thing as another, looking at a subject in a new light.

Metonymy is association by reiteration. If a specific subject matter is repeatedly connected

to another, those two soon become a sign for the presence of one another. Metonymy is also the preservation of landscapes that holds association or meaning to past events (Poetteiger and Purinton 1998, 36).

Synecdoche is when a portion represents something in its entirety. An example of this would be if a native vegetation garden was abstracted as an prairie ecosystem. Utilizing synecdoche can be beneficial for a designer since they only need to introduce a few effective devices to conjure an entire complex story (Poetteiger and Purinton 1998,37).

Irony occurs when there is a discrepancy between reality and expectations (Potteiger and Purinton 1998, 38). It is most commonly used in landscapes to challenge traditions accepted in the past.

Landscape Narratives in Practice -

Once a story has been selected for a narrative, the next challenge is to translate abstract ideas into tangible form. Landscape narratives enable stories to "come to life" through the use of the land, its elements, and other components on a site.

Common practices include:

- ***Naming***
- ***Sequencing***
- ***Revealing and Concealing***
- ***Gathering***
- ***Opening***

These practices will manipulate the narrative of a site. This section will establish a background for how the landscape can be used as a medium to portray a story

Naming -

Naming is as important to a site as its design. Naming gives land and its elements identity and can create a sense of possession. Naming can mean giving a specific descriptor to an area of a project, thus creating a new connotation of identity for that place. Naming can also be the incorporation of names into a memorial to evoke stories and memories for an audience (Potteiger and Purinton 1998). Naming is a central practice of landscape narratives and impacts the site experience. A designer should understand the power of naming in memorial design.

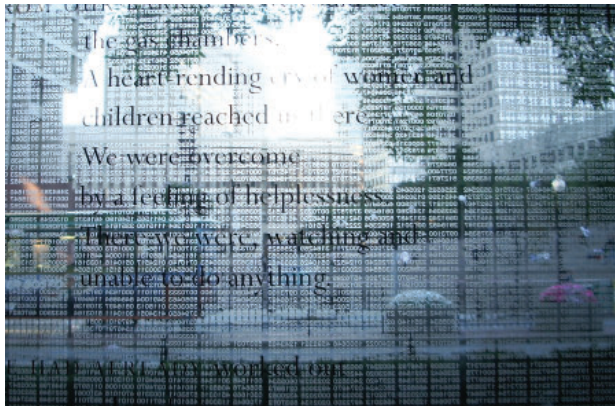


Figure 2.3 The Boston Holocaust memorial with identity numbers engraved on the walls representing the names of those who perished (Autry 2010)

Sequencing -

Like a book, a landscape can portray a plot. There should be rationale behind the ordering of spaces. The plot in a novel is the main storyline; in landscape its the sequence of space. The way in which spaces are entered and directionality are critical to how the site is experienced and the story is portrayed. Landscape narratives differ from novels because the participant traverses landscapes physically with their bodies (Potteiger and Purinton 1998). This practice should not be limited to the circulation, as it can inform the spatial configuration of the greater landscape.

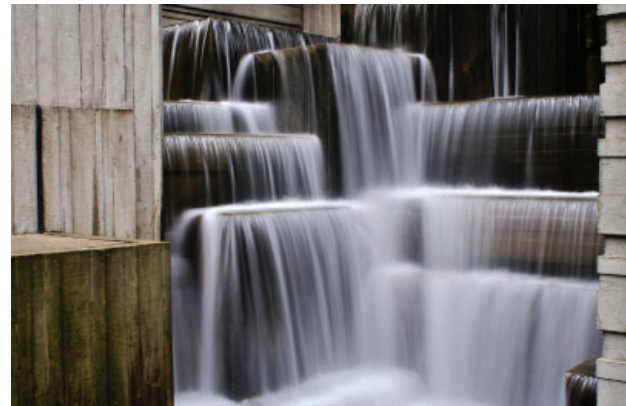


Figure 2.4 Freeway Park uses abstracted sequencing of water traveling from the Cascades out to the Puget Sound (Forsythe 2006)

Revealing and Concealing -

Revealing and concealing addresses what information is accessible to an audience. A designer can determine the amount, the focus, and the type of information presented on a site. Meaning, they can control what parts of a story are told. There are three fundamental ideas to revealing and concealing. First, is secrets, the idea that there is information being withheld. The next is, transparency, meaning the designer opens up the work for audience interpretation. The third, masked and unmasked, is the idea of limbo between what is seen and unseen. Designers can bring new stories to a site, or find and tell stories that are already there (Potteiger and Purinton 1998).



Figure 2.5 Soundscape reveals an abstracted acoustic form outside of Miami's symphony campus (Jared 2013)

Gathering -

Gathering refers to a collection of individuals. "A collective gathering linked to common experiences between family, community, region, or nation" (Potteiger and Purinton 1998, 164) But in the context of landscape narratives gathering is not limited to the physical collection of people. It is also about the gathering and synthesis of information into a designed spaces. Similar to revealing and concealing, gathering has three manifestations. There is the miniature, which is where larger ideas are compressed into a smaller space. There is souvenir, where a piece represents a larger whole. And finally, collection, where many pieces create a collective whole.



Figure 2.6 Council rings, such as the one above, provide a space to gather on a site (Hurd 2012)

Opening -

Opening is the ability of the narrative to reveal itself to the audience, allowing the meaning to fall to the audience rather than the designer (Potteiger and Purinton 1998). Under the practice of opening is the unlocking of communication based on cultural, historic, or theoretical ideas. This is particularly true of memorials. Memorials are not simply about restating facts, but are about storytelling and building upon the collective memory by opening meaningful conversation and dialect.



Figure 2.7 Witness walls by Hood Design Studio, open a narrative of civil injustice in downtown Nashville

Monument vs Memorial in Design -

The term memorial often generates preconceived notions about statues, informative plaques or possibly rows of gravestones. These objects without context, are monuments, not memorials. Monuments have a symbolic relationship with memorials, they serve as an integral piece of a memorial design. Monuments have traditionally been placed as focal points within memorial designs. But there is a clear difference between the two entities (Bojaniæ et al 2017). Monuments are the physical edifice or structure, which celebrates the subject of memorial design (Bruggeman 2019). Memorials on the other hand can be monuments, spaces, or other elements clearly defined to represent a specified subject. Unlike monuments, memorials are not confined to physical space. Memorials can manifest as activities or events. Society has become complacent with solely using objective means to memorialize. Both those in charge of memorial design as well as the general public alike have begun to associate memorials directly with monuments and believe that they are the totality of memorialization.

It should be noted that monuments are only a

portion of memorial landscapes. This is because monuments alone are unlikely to reveal the greater impact being commemorated at the site. Monuments should be incorporated into the larger fabric of a memorial landscape, as an element in the landscape that triggers association to memory (Potteiger and Purinton 1998). These monuments must be well integrated into the landscape, having clear connection to site and the memorial space as a whole. Memorials are focused around memory, reflection, and discussion.

A new role for memorials is that of a “regeneration of public places, within the changed social and political context” (Bojaniæ et al 2017, 309). This statement depicts the need for memorials to have a sense of place that should harbor feelings of inclusivity, welcoming and more importantly the ability to impact



Figure 2.8 WWII memorial located at Kansas State University Manhattan Campus

the community. When designers engage with a project, they hold control of what is placed on site. They have narrative choices to reveal histories, foster community and cultural, and engage fellow citizens (Azzura 2017). While working on conceptual memorial design it is reasonable to investigate its' history, evolution and potential future.

History of Memorials-

Memorials have been in existence for thousands of years. Remnants honoring a range of subjects including spiritual deity figures, heroes and great victories are early forms of memorial design (Finklepearl 1996). Almost every culture, modern or ancient, have executed some form of memorial practice. Memorial spaces, monument objects, and memorial events were, and continue to be, influenced by the religion, cultures and geography of those communities in charge. Even though these practices vary greatly, the central idea of remembrance stands as the key theme.

The United States has integrated memorial practices into many aspects of society. During the course of history in the United States, the presence of memorialization has also evolved to become commonplace, deeply rooted as a cultural practice, with memorials located in

public parks and in city plazas (Savage 2012).

Some memorials are created based on personal desire, while others are erected in a community for universal display. From a national scale down to memorials that may have meaning to only one or a very few people, these practices, whatever their form, have played a role in human existence. That means there are levels to the attention memorials receive from those who experience them.

Modern Memorials-

As contemporary memorialization practices have begun to evolve from previous generations, so too have the processes and products of memorial design. For example, “Commemorative street naming is an important vehicle for bringing the past into the present” (Alderman 2003). Street naming would not be relevant had not the car become a popular means of transit in the United States. Since the World War II era, formal buildings and memorial highways have been replacements for granite soldiers and obelisks of antiquity (Bruggeman 2019). Neither of these forms of memorials are correct or incorrect, but as memorial design evolves without a direct link to the subject, there is little reason to assume that the memorial will have a meaningful impact.

The essence of a memorial function must be to communicate the story being told.

Recently there have been other memorial designs that take a more abstract approach. These have been coined the “anti-monumental” approach to memorials, as they are more focused on the individual experience within a space (Finklepearl 1996). “Anti-memorials” disregard the idea of using frequently utilized components, and they try to break away from common memorial practices. In addition, they challenge traditional ways of thinking about commemoration. One of the most notable “anti-memorials” is Maya Lin’s Vietnam Memorial in Washington D.C. Other examples include The National Memorial for Peace and Justice and the Princess Dianna Fountain in London. These memorial spaces do not simply restate a story word for word, but express essence of the story by means of a landscape narrative. New memorials can also be interactive and perpetually changing, such as the National AIDS Quilt. When a life is lost due to the complications caused by the AIDS disease, the loved ones of the deceased can design and submit a portion of the quilt to commemorate their life. “Our work helps ensure that the lives of people who died from AIDS are not forgotten and the story of AIDS

is known by future generations - so that never again will a community be harmed because of fear, silence, discrimination, or stigma" (National AIDS Memorial n.d., para. SUPPORT OUR PROGRAMS)

Future of Memorial Design -

Memorial design has evolved over time.



AIDS quilt on display in Washington, DC (GPA Photo Archive digitalized 2018)

Religion, culture, and traditions continue to influence memorials and how they appear. Memorial design is continually evolving, even today. Utilizing ideas from the past, while also embracing potential ideas of the future in memorial design is important. Trying to

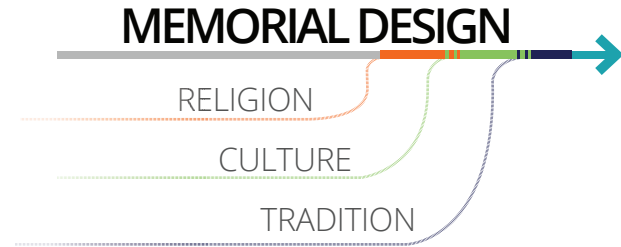


Figure 2.10 Diagram of how social, technological and historical information influence memorial design

connect to a wide range of users from multiple backgrounds will be important in the future.

The National Parks Service, an organization in charge of some of the most notable memorials in the United States, recognizes that memorials are trending away from traditional methods. The National Parks Service partnered with the National Capital Planning Commission and Van Alen Institute looked to establish key findings on the future of memorial design. These findings were a product of analyzing the work submitted in the national scale competition conducted in 2016. Their report outlined eight future best practices for memorial design (NPS et al 2016):

- 1) Engage The Present And Future As Much As The Past***
- 2) Allow For Changing Narratives***
- 3) Universal Experiences In Addition To Places, People And Events***
- 4) Use Local Settings For National Issues***
- 5) Create Memorials With The Public As Well As For The Public***
- 6) Consider Ephemeral, Mobile, And Temporary Forms***
- 7) Memorials Beyond Physical Space,***
- 8) Challenges Our Future Memorials Face***

The inclusion of the idea, “allow for a changing narrative” implies that there needs to be a clear establishment between story and design. Storytelling by means of establishing a narrative is a critical component in memorial design. Memorials are progressing in unison with society. New technology, cultural evolution and many other factors are influencing designers process when it comes to memorial design.

Memorials Connection to Memory -

Humans are unique in their ability to process and recount information, which begins at birth. Even when one is not actively engaged in learning, our bodies are still processing information through non declarative memory, influenced by our bodies internal rhythm (Greshko 2019). What is important to one person, may not be important to another. Humans are selective; taking particular information and interpreting it in their own individual way. Memorials can trigger various memories that are unique to each individual. In order for a memorial to have impact it should connect to memory. Memorials can be remembered because they connect to time and place (Bruggeman 2019). On a personal level we must be invested and willing to engage with the subject of a memorial in order to take the information, process it and translate it into a valuable interpretation.

We have created social communities. Identities vary from the national scale organizations down to singular families. A community is based around similar values, appreciations, and identities. A community applies these ideals when justifying a memorial landscape, it connects decision making to our group memory.

“The landscape becomes a vast mnemonic device.” (Potteiger and Purinton 1998, IX). We connect with our surrounding and associate memories to a specific location. “Over time places accumulate meanings as they are continually drawn into different networks of power and identity. Additions, subtractions, and modifications to a place alter its meaning but always in reference to a landscape already imbued with significance.” (Wilson 2010). In memorial design it is critical to create a connection between our memory and the spatial design and quality of the surrounding site. Connection to the landscape is the gateway to memorialization.

Design for Contemplation in Memorial Design-

Contemplation is defined by Merriam Webster as, “considering with attention”. In the sense of spatial design, contemplative spaces, are meant for reflection. These spaces are traditionally considered as thought provoking. Contemplation is a major part of passive landscapes, usually void of programmed activity (Olszewska et al. 2016). Contemplative spaces are also linked closely with memorial design. When people have a space that is programmed for contemplation available to them work productivity and brain

function increases. Contemplation is beneficial to our physical and mental health as living creatures (Krinke 2005). These designs, both past and present have been said to be spiritually provoking and fade the day to day life thoughts out of visitors minds (Hermann 2005). In memorial design there is much consumption of material and contemplative spaces are traditionally utilized.

When visitors of memorials are in these contemplative spaces, critical thought behind the subject matter can occur. The ability to think with a clear consciences helps grasp the subject behind what the memorial is about. This tactic is especially evident in traumatic memorialization where a level of contemplation is present through out the entire memorial. For example, in Maya Lin’s Vietnam Memorial, she stated the decision to immerse the design into the ground allowed for a special experience to form and the reasoning was so that a discussion on the cost of death as a result of war could ensue (Finkelpearl 1998).

Contemplative oriented design spaces are traditionally defined by quiet, remote, and simple spaces. Contemplative design usually has a center of attention on a “focal” point and accompanied by a “panoramic” quality

(Olszewska et al. 2016). This allows the viewers thought process to be more open and freer to have critical thoughts on a personal level.

Design for Activity in Memorial Design-

Active design focuses on the programming of spaces intended for movement or participation to occur. This can include spaces for play, exercise, gathering, and so forth. Similar to the contemplative design section above, there is not a singular way to define what activity design needs to look like, but this is determined by what role the space must serve. These elements can include play features, trails, amphitheaters, and much more. Spaces that encourage active engagement commonly attract families and children. When these spaces become active, they in turn become a valued part of the local environment (Brennan and Sutcliffe 2008). Employing design strategies and elements will encourage active use of the space in memorial design.

There are clear physical health benefits to engaging in physical activity, such as muscle growth, aerobic development, increase in positive endorphins. With these physical benefits there are direct connection to improvement of focus and memory retention (Robinson

et al. 2019). For memorial design, engaging someone physically can also activate them mentally. A person who is regularly engaged in physical activity is more likely to think critically about challenging topics. When employed in a memorial landscape, spaces for activity will not only draw in and engage users, it will positively impact their intellectual function.

Historical Background of Dr. Martin Luther King Jr. -

Dr. Martin Luther King Jr. (MLK), is a figure synonymous with the civil rights movement in the United States. He was born Michael Luther King, Jr. in Atlanta Georgia in the year 1929. His family had a historied path within the Baptist community in Atlanta, Georgia. Both his father and grandfather were pastors of the faith. Similarly, King received a bachelor degree from Morehouse and then went on to attend Crozer Theological Seminary in Pennsylvania (Haberman, F.W 1972). He finished his formal education with a PhD degree in theology from Boston University and upon completion MLK became minister at Dexter Avenue Baptist church in Montgomery. Soon after assuming

responsibility as church leader, he was called upon by the community as a leader during the Montgomery bus boycotts, “changing the entire trajectory of his life” (Kirk 2004).

Over the next 10 years MLK concentrated his efforts toward gaining racial equality in the United States. The emphasis of the movements he was involved with were through direct action of peaceful, non-violent acts. This included boycotts, sit-ins, speeches, marches, and establishment of new legislation. In 1957 he became President of the Southern Christian Leadership Conference (SCLC), an organization founded in Christian beliefs for abolishing legalized segregation (Haberman, F.W. 1972).



Figure 2.11 MLK addressing a live audience in 1963 (Scherman 1963)

During a three-year period, 1963-1965, his most significant and memorable contributions occurred, cementing his legacy into civil rights and American history forever. During this period, the use of fire hoses on protesters in Birmingham was captured on film, tear gas and force was used to abuse marchers in Alabama. He also delivered his “I Have a Dream” speech at the March on Washington (Kirk 2004). His work impacted millions of Americans during the 1950’s and 1960’s and his legacy continues to impact the country today. In the city of Memphis, Tennessee during a summer evening in 1968 MLK was shot and killed while standing outside the front of his hotel room.

MLK’s work, along with other notable civil rights leaders helped improve the condition of the black population more than ever before in American history. This was achieved through the creation of legislation, as well as a culture shift. MLK’s legacy is one of a progressive forward thinker. There is still debate as to whether his “dream” of equality has fully been realized in the United States (Bruyneel 2014). Current events in 2020 have polarized society and triggered discourse around improving for minority groups.

MLK and Memorialization -

Conventionally in American culture, individuals are remembered by means of gravestones, tombs, and other markers to honor the lost person. For more well-known individuals parks, gardens, and building structures have utilized the names of those being remembered. Due to his prominence, after the assassination of MLK in 1968, communities across in the United States and even internationally have honored his legacy by introducing memorial spaces and sites. Various forms of memorials include a national memorial in Washington D.C., hundreds of streets, libraries, and schools, just to list a few.

Street Naming -

One of the most common forms of honoring King's legacy is through street naming. "Street naming, particularly for commemorative purposes, represents an important and highly contested practice in the political and cultural geography of cities" (Alderman 2000). This includes over 1,000 instances of streets sharing the name, Martin Luther King Jr., across 41 states and even in several other countries (The Conversation 2020). This is potentially the most widely utilized form of honoring MLK.

Naming a street after MLK can occur on existing roadways, or in new development. The act of naming is usually surrounded with controversy.



Figure 2.12 Memorial Signage on Martin Luther King Jr. Memorial Drive in Manhattan,KS (KSNT News 2021)

Opposition from entities who cite financial costs of changing infrastructure, as well as the stigma around association with black communities (Alderman 2000). Some have proclaimed ideas about areas located around streets named after MLK as being inherently black and dangerous, which is an misguided assumption. However many argue that these streets should not be located in communities where African Americans do not comprise the majority of the population and that his legacy impacted all races (Osinski 1999). Thus naming streets after the civil rights leader can be impactful outside of predominantly African American Communities (Alderman 2003).

A National Holiday -

The United States observes Martin Luther King Jr. Day, a national holiday, on the third Monday of January each year. The holiday has been observed since 1983. “The holiday as means of memorializing is clear when one considers that the national holiday impinges on the lives of most, if not all, citizens by virtue of its inclusion on calendars and in school schedules” (Gallagher 1995). The national holiday is legally mandated, which might seem beneficial, but upon closer examination fails to address focusing attention on MLK. Individuals may not recognize the importance and symbolism of the day. The fact is some do not see racial integration as being fully realized (Gallagher 1995). This means that a large portion of the population is indirectly affected. This is a date that will pass and will not encourage active engagement in honoring his legacy. Though this form of memorialization in theory should impact the widest range of Americans, unless an individual specifically seeks out the opportunity to commemorate MLK, the day is usually not used for its anticipated commemorative purpose.

On the Washington Mall -

President Bill Clinton, in 1996, signed a legislative proposition that planned for the memorial to MLK. Then in 2011 the National Martin Luther King, Jr. Memorial was dedicated on the National Mall in Washington D.C. (Bruyneel 2014). The memorial design was contested over and many argued that a memorial that the African American communities could associate with was long overdue on the mall (Gallagher 1995). Honoring MLK in such a significant area as the national mall where millions visit each year, was important to making a statement of the prominence of where his work stood in American history. The Memorial features a 30-foot sculpture of MLK emerging from stone. His likeness strikes a stern pose, symbolizing him as a prominent figure standing against violence and advocacy for equality as a man of great conviction. His stature in the pose was intensely debated with some feeling he should be more “welcoming” in his appearance to visitors (Bruyneel 2014). A unique aspect of this memorial is that it starts to formulate space. It has been, and continues, to be used as a destination for marches or speeches (Bruyneel 2014). This specific memorial will be discussed in greater detail in Chapter 4.

Other Notable Forms -

Marches and speeches are another commonly used means of honoring MLK. Memorials do not have to be physical elements in urban spaces, they can also be actions, words or other activities. These actions can be as powerful and moving as memorial spaces. Memorials can provide a platform for these activities.

Memorialization comes in many forms. The idea behind it is how a community begins to form ideas, identifies with and debates occurrences of the past surrounding that person (Alderman 2003). Each of the listed forms of memorialization above attempts to define the past, while impacting the idea of social change through non-violent action (Gallagher 1995). Validity to why that person's character or action must be assessed to give validity to starting the memorialization design process. In the case of the late MLK, connecting the spatial experience to equality and justice for our society is critical to honoring and remembering his values while establishing a user experience that catalyzes commemoration of his ideologies.

Conflict around MLK Importance -

There is controversy surrounding the importance of MLK's legacy, and even among his dedicated supporters, there are conflicting interpretations of his reputation (Alderman 2003). "When the ground of memory shifts or is revealed to be more open and fluid than once thought, the politics of meaning and memory open up, generating tension and anxiety, but also enabling greater agency and action" (Bruyneel 2014). It must be understood that MLK represented many ideas in his lifetime and that there are many correct stories that could serve as foundation for memorial design. The critical factor when creating a narrative is that it reflects his ideologies and continues to connect to younger generations across cultural boundaries. Defining

a clear, and concise narrative that informs a memorial space at MLK park will help give validity to the design.

The Site: Martin Luther King Jr. Square Park (MLK Park)

Located along Brush Creek in Kansas City Missouri is a 42-acre park named Martin Luther King Jr. Square Park. This park, also known as MLK Park, was dedicated to MLK for his impact on social justice in Kansas City and around the country. The idea to change the park's name to MLK Park was first introduced by Emmanuel Cleaver in 1976. This change was deliberated and the park was officially dedicated, on February of 1978, as Martin Luther King Jr. Square Park (kcparks.org). Today the park has potential to become a vibrant space for community amenities and activity, but is not fulfilling this potential at this time.

The park site is bordered by four major thoroughfares in Kansas City: Emmanuel Cleaver Boulevard, Prospect Avenue, Swope Parkway and The Paseo. The most noteworthy amenities on site are the tennis courts, which were improved around 2017. In addition, a new bathroom

facility sits adjacent to the courts. There are also several picnic tables located under shade trees near the entrance of the park. Currently the park is dominated by turf lawn. There are some overhead tree canopies that appear in the riparian corridor located near Brush Creek and the northern and southern roadways.

The site is only accessible on the southern portion for vehicles. There is a large impermeable parking lot with roughly room for thirty cars. The southern park is not connected to the Brush Creek Trail. The site is not very hospitable for pedestrian access and maneuverability as no sidewalks or trails are integrated into the central space of the park. Chapter 4 will provide a further analysis of the park site.



Figure 2.13 Existing site entry and signage as of 2020 for MLK Park

Site Development

The MLK Park site has undergone significant changes over the years. Most notably in 2005. When Brush creek was further channelized and widened adjacent to MLK Park. In addition, the

left-over soil from the project was placed onto the park site, creating the topography that is seen today. The site amenities have stayed relatively unchanged for the past 15 years are the tennis courts, parking, and pathways.



Figure 2.14 Park Site circa 1990 (Google Earth)



Figure 2.15 Site circa 2005 (Google Earth)



Figure 2.16 Site circa 2006 (Google Earth)



Figure 2.17 Site circa 2020 (Google Earth)



CHAPTER THREE: RESEARCH STRATEGY

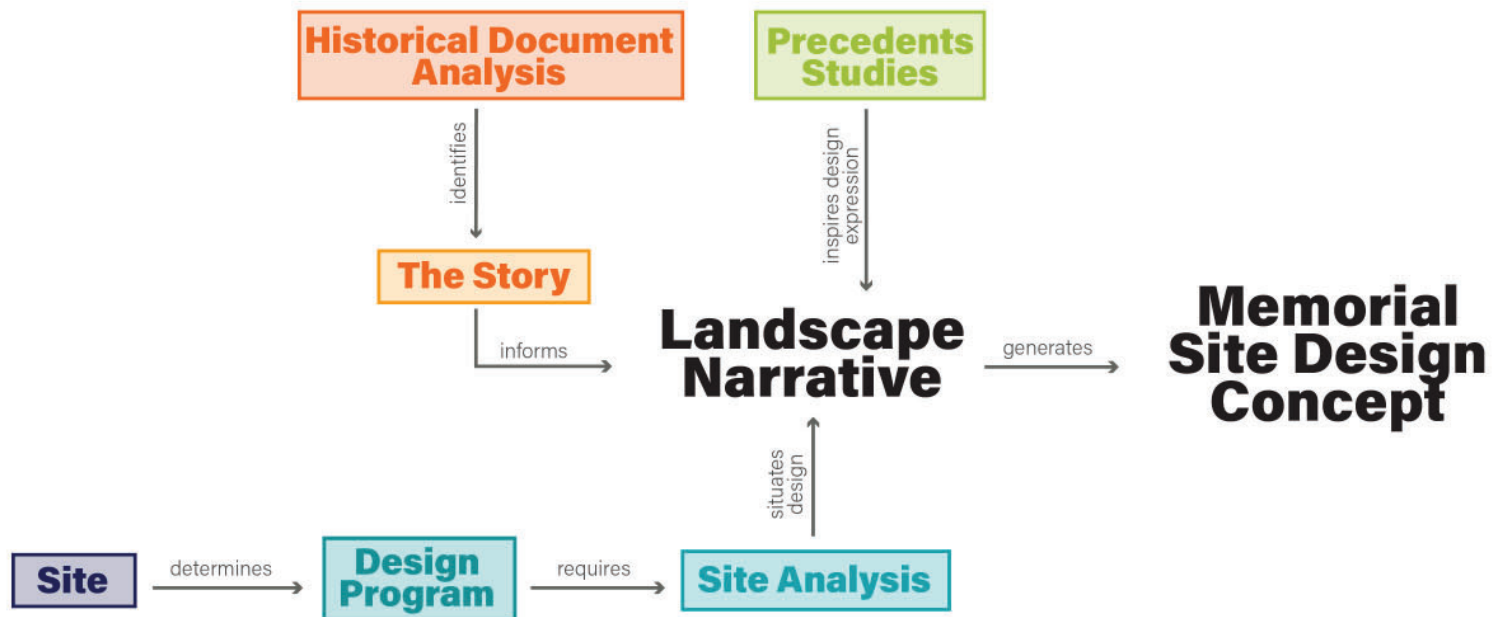


Figure 3.1 (above) The methodological process for creating and, applying a landscape narrative driven memorial design for this project.

Research Overview

This qualitative research report sought to identify a story to commemorate MLK and to use a landscape narrative to create a projective memorial design space at Martin Luther King Jr. Square Park. Specific methods included: historical document analysis, precedent studies, and a site analysis.

As described in Chapter 2, landscape architects have the ability to develop a narrative by means of design. The story developed for this project was inspired by the life and work of MLK. A historical document analysis of primary sources was conducted to identify the story. In addition to the development, a site analysis was needed to understand opportunities and constraints of the existing site. To gain design inspiration, a study of memorial projects was conducted to reveal how other sites employ landscape narratives. Together these three methods lead to the creation of the projective memorial design at Martin Luther King Jr. Square Park.

Methodologies

Historical Document Analysis

To identify a story, a historical document analysis was conducted of oral histories, interviews, speech transcriptions, and news articles. The purpose of this investigation was to develop an understanding of MLK's work, character and legacy. This information would in turn be a defining factor in the projective design for Martin Luther King Jr. Square Park. Each document was analyzed and findings were summarized by: selection rationale, context, purpose, impact, and story building. During analysis, themes for a potential story were also identified. These themes were then used in the development of potential story for the projective memorial design.

The rationale for examining a variety of media types was that it allowed for a broader view of who MLK was as a person, leader, and activist. Oral histories were used to reveal how individuals, who were directly involved with MLK's life, viewed him. News articles were

chosen because they portrayed how MLK was represented in the media during his life. In addition, speeches and interviews were selected because they provided a way to identify key values directly from MLK himself.

Eleven sources were gathered from national scale organizations as well as Kansas City based groups and programs. Examination of each source document included a discussion on selection rationale, context, purpose, impact, and story building. This approach was inspired from Carleton College's guidelines of analyzing primary sources and modified to best suit the story building process.

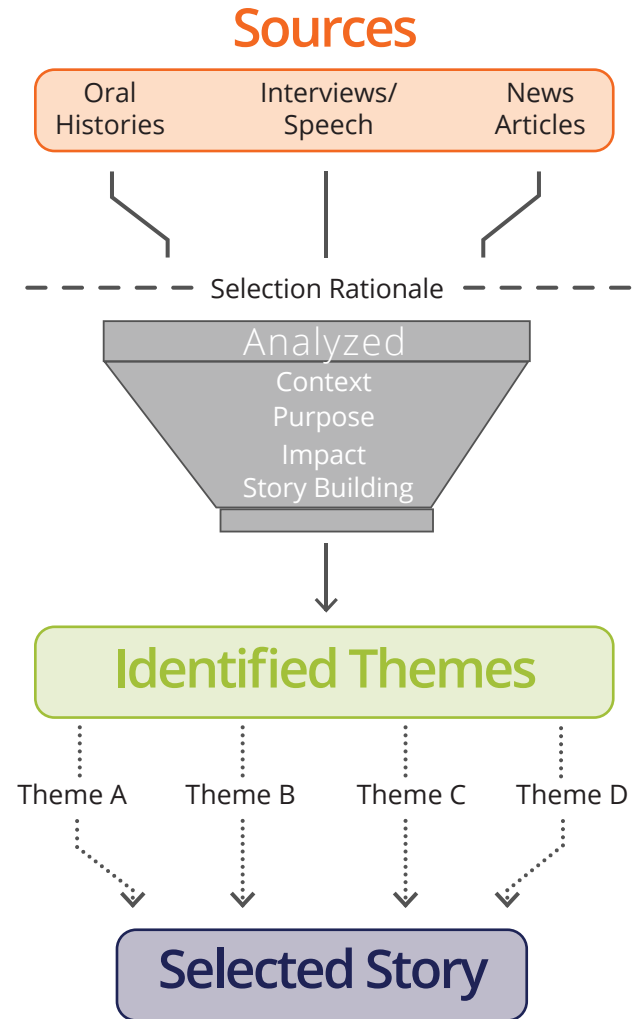


Figure 3.2 Analysis process utilized to derive a story for the landscape narrative

Historical Analysis Process

Each document was analyzed using the following framework:

Selection Rationale:

Explains why the specific document was selected for analysis. This description addresses the question of what stood out or what was important about the piece to select it over other, similar works, giving a reason to collect data from the source.

Context:

Explains the relevance and circumstances from which the source information was created. Questions asked included: Who was involved? What was the purpose? What was being addressed? Where was the information being delivered? etc. Context also helps reveal periods in MLK's life when he expressed certain characteristics, behaviors, or ideologies that were not present in other portions of his career. Seeing these unique patterns could assist in development of a site narrative.

Purpose:

Explains the initial reasoning for the creation of the source document. Determining why the source document was created in the first place reveals the intention, whether to inform, entertain, or persuade the observer. Knowing why the document exists, reveals any possible implicit bias, positive or negative from the authors.

Impact:

Explains the source document's content in terms of its relationship to the civil rights movement, which was a highly volatile political and social time. Connecting each source to greater events beyond MLK, and how those events could teach about to a period of American history that continues to be discussed today was also important.

Story Building/ Analysis:

Explains simplified takeaways from each source document and how they communicate MLK's impact on society. This section helped recognize character traits and ideologies of MLK. Findings from this category, for all eleven documents,

were compiled into a chart which helped classify patterns revealed in the documents. Refer to Appendix A for the chart. This chart was used as the main source of information and insight for possible stories to be expressed in the projective memorial design.

Precedent Studies

Precedent studies were used to gain understanding about notable memorials from a landscape narrative perspective. Six selected memorials were examined based on landscape narrative practices. Observing these projects inspired plausible elements, circulation, and other design features that could be used for the projective design at MLK Park.

The selected precedents were chosen based on their categorization as being a memorial. Another criteria was that the selected projects were all built projects, and even though some had buildings, there needed to be an accompanying designed landscapes. The site designs needed to be guided by an underlying landscape narrative (or narratives). The memorials also needed to address a clear subject, while still having the ability to open the conversation to larger social issues.

Special attention was given to try and understand the site's spatial configuration within the memorial landscape, rather than on specific components within the landscape. When gathering information about the precedents the first goal was to understand the design narrative and what the greater impact the site has for visitors. Specific factors were documented include the size of the overall memorial, the arrival to the site, the sequence or circulation between spaces, the experiential qualities, and the connection to the site narrative.

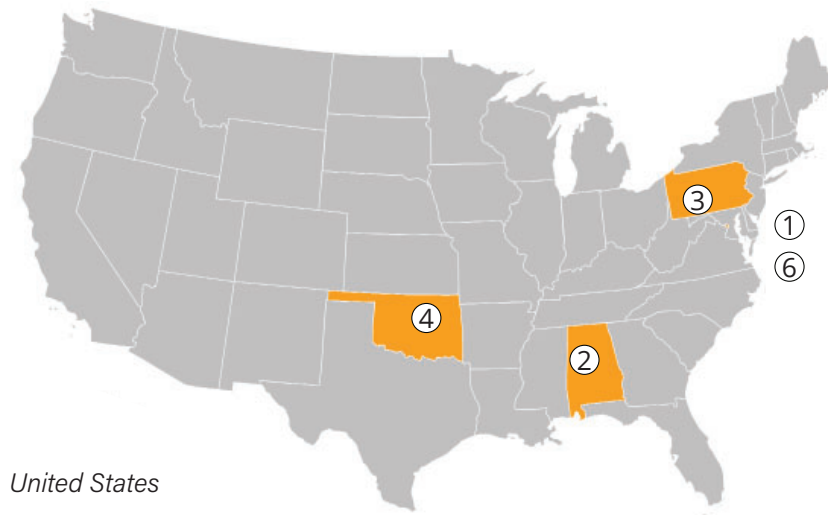
The six selected projects are listed below. Figure 3.3 (page 37) indicate the physical location of the projects:

- **The Vietnam War Memorial**
- **The National Memorial for Peace and Justice**
- **Flight 93 Memorial**
- **Oklahoma City National Memorial**
- **The Martin Luther King Jr. National Monument in Washington D.C.**
- **Freedom Heritage Park in South Africa**

To understand the practice and application of landscape narratives in memorial design, the precedents were analyzed using six categories: Basics, Naming, Sequencing, Revealing and Concealing, Gathering, and Opening. Each of these categories was adapted from Potteiger and Purinton narratives in practice. Table 3.1 lists the common practices and descriptions of each category.

Basics	Name of the project
	Location of project
	Design team and completion date of the design
Naming	What is the overall name commemorating: personal, place, experience, etc.
	Names of sub-space within the project
	Are specific names used in physical elements: how so?
	Who identifies with the space, who is the audience?
Sequencing	Potential "time altering" devices employed or found in this landscape
	Vision skyline connectivity to other spaces in the design
	Overall ordering principle of the site
	Movement patterns of site circulation
Revealing & Concealing	Organization process of historical story being told
	What elements of the history are clearly visible in design decisions
	Employment of a sense of mystery
	What infrastructure is visible to visitors, was it purposeful
Gathering	Underlying political, social, or cultural messages
	Large idea(s) compressed into a smaller space; allegory
	Confines or boundaries to the space
	Condensing of historical monuments into time
Opening	Souvenir: what we take away from the site or the experience
	What questions could have been asked during the design process
	What discourse is opened from this project
	Breaking things up
Opening	What is unfinished, is there evolution over time

Table 3.1 How precedent projects will analyzing using a narrative in practice framework



United States

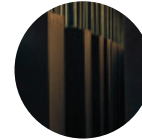
Figure 3.3 Site locations of the precedent study projects (images from Livingston 2015, Griest 2019, Cogswell 2017, Roeder 2012, Keso 2009, Sonder Quest 2018)



South Africa



- ① **Vietnam War Memorial**
Washington D.C.



- ② **National Memorial for Peace & Justice**
Montgomery, AL



- ③ **Flight 93 Memorial**
Somerset County, PA



- ④ **Oklahoma City National Memorial**
Oklahoma City, OK



- ⑤ **Freedom Park & Heritage Site**
Pretoria, South Africa



- ⑥ **Martin Luther King Jr National Memorial**
Washington D.C.

MLK Park Site Analysis

The final method used to inform the projective design was a site analysis. A site analysis is a methodology that is “a categorical and critical process in many design decisions that affect the final product” (Ouf and Makram 2019). By conducting a site analysis, a better understanding of Martin Luther King Jr. Square Park as well as opportunities and constraints for the memorial design, were identified.

The site analysis for this project two scales. The first being, the entire park and its surrounding context. The second included a more focused analysis on just the area where the projective design will be located on site.

Scope of the Projective Memorial

For this project, the projective memorial design will include an educational classroom, as well as a garden space as part of the design programming. These spaces were selected to be part of the memorial design because of a request for proposals (RFP) released by the KCMO Parks Department in fall 2020. This RFP outlined several new spaces for MLK Park including a playground for varying ages ranging from 3-12 years old, an “interpretative” outdoor classroom,

as well as garden area.

As described in the preface, in fall 2020 a vision plan for MLK Park was created by students in Section-A of LAR 705. The vision plan served as a base for this project’s projective memorial design. This helped to identified a location for the projective memorial design to be located on site. Since there was no formal classroom incorporated into the vision plan this was another reason to integrate the classroom program as part of the memorial design.

The RFP indicated that the classroom space should incorporate the opportunity for learning about the civil rights movement. This connects directly back to the work of MLK which is the focus for the narrative for the memorial design. The RFP was open ended to how the classroom could appear on site. What was clear was the opportunity for memorial design to be used to promote and honor the values represented by MLK while also opening conversation on social and historical discussion around the civil rights era.



CHAPTER FOUR: RESULTS

Historical Document Analysis

Findings from the historical document analysis helped form a picture of who MLK was as a person, along with some of the greater impacts he had on society. Analysis of the eleven documents allowed for existing information to be gathered in order to give foundation and grounding to the story that will be expressed in the landscape narrative on site. After initial analysis of the source documents was completed, content was coded and a set of themes were revealed. These themes were directly inspired by the legacy of Dr. Martin Luther King Jr. Some themes were more commonly identifiable, appearing in multiple sources. Other themes, that did not appear as frequently, were also identified. Some of these themes, even though they did not appear as frequently, and have yet to be put to use in memorial design, still hold significance. When analyzing documents for a report, it is critical to outline a detailed systematic way in which the sources will be examined. The following sections reveal the information extruded from the historical documents. The list of sources investigated are as follows:

Oral Histories

- **William G. Andersen Recorded Oral History**
- **Clarence B. Jones Recorded Oral History**
- **The Abernathy Children Recorded Oral History**

Interviews/Speeches

- **Martin Luther King Jr. One-on-One interview**
- **Martin Luther King Jr. Panel Interview**
- **"I Have a Dream" Speech**
- **"I've Been to The Mountain Top" Speech**

New Articles

- **Week-End Chats**
- **Rev. M. L. Martin Outlines 5 Ways to Speed up Integration**
- **The Purpose of Education**
- **Some Observations on The Bus Boycott**

Oral Histories

William G. Anderson Recorded Oral History

Interviewee - William G. Anderson

Interviewer – Joseph Mosnier

Source - Library of Congress Digital Collection

Date – 2011

Selection Rationale –

Mr. Anderson’s history was selected due to his early relationship with MLK. Anderson was familiar with and soon became friends with King. Anderson’s relationship came prior to the association of King as the civil rights leader that society knows him as today, thus giving an insight to King’s life early in his career. This recording also reveals the role MLK had during the Albany movement in Georgia. A movement early on in his career as a leader and one that at the time, he himself considered to have “failed”. (King Encyclopedia)

Context –

Anderson, after serving in the Navy during World War II, returned and married. He moved to Atlanta where he met a very young MLK, only a high school senior. William Anderson also

meet and became friends with Ralph Abernathy, another key civil rights leader. When MLK came to speak in southern Georgia at Shiloh and Mount Zion, Anderson attended. He spoke four times and each time despite the fatigue he got better and better. Anderson locked arms with MLK on December 16 in an illegal march, where they were arrested. King was scheduled to meet the press and refused to be released to meet with the press until the city officials were ready to talk about segregation on city grounds.

Purpose –

This piece outlines King’s determination and efforts in the Albany movement. Validity is built around King and his ethics as this is a perspective from another leader in the Civil Rights movement. Anderson Expressed multiple times that his meeting with MLK was prophetic.

Impact –

This source revealed the extent of MLK’s reach. It showed that only after a few months he was already identifiable as a prominent figure, even in areas where radio and television were not readily available. Even his “failures” in the Albany Movement seemed to have profound impacts in the community. Anderson accredits MLK with changing the mindset of the African American

community to achieve freedom through peaceful means.

Story Building -

Even early interactions with MLK before he become a nationwide civil rights leader, he showed he was a persuasive and ambitious young man. Anderson was able to have heart-to-heart conversations with him, where King spoke of his determination to see change in civil law. King was not willing to budge or be treated differently from other freedom fighters, he strived for equality.

Themes Extracted -

Persuasive

Consistent

Ambitious

Determined

Risky

Clarence B. Jones Recorded Oral History

Interviewee – Clarence B. Jones

Interviewer – David P. Cline

Source - Library of Congress Digital Collection

Date – 2013

Selection Rationale -

The content of this oral history was examined due to the continued working relationship between Clarence B. Jones and MLK during the civil rights movement. Along with a professional relationship, Jones also had a personal friendship with MLK develop as they continued to work together. A notable work that Jones contributed was the speech MLK delivered at the March on Washington, another source that was addressed in the analysis of documents.

Context -

Clarence B. Jones served as a clerk for King during the tax evasion trials in the state of Alabama. At the time, Clarence was unfamiliar with MLK and his efforts as a leader. Jones blames that on being too busy studying and raising a family in California to pay attention and keep up with all the news. In California, Jones witnessed MLK Speak at The World Public

Affairs Council. Jones felt as if a portion of the talk was directed at him personally. Afterwards King personally tried to persuade Jones once more to assist in the trial, King was successful. Coretta and MLK, along with their four kids stays in Jones' home for a vacation so that they could have access to him to prepare for the march on Washington. Black clergy men tried to put MLK's speech in the middle of the March on Washington. Clearance advocated for this to be the "major act", requesting MLK to speak last. That day King spoke a summary of current events Jones' put together, but went off the cusp and spontaneous improvised the "I have a dream..." portion.

Purpose –

This history gave a point of view perspective from a close confidant to King during a large portion of his Civil Rights agenda. King's ability to draw and rally people together was discussed. In addition an important point revealed was his genius of using his speeches as moral dilemmas rather than political speeches. Jones was able to provide insight that others would not have on MLK.

Impact –

This section showed how someone who seemed uninterested in the civil rights movement, could

become involved and assist MLK with his work based on simply listening to MLK's work. This document showed insight to MLK's speech creation process. It was not all MLK, creating, but it was his ability to craft and improve other work to appeal to the gathered audience.

Story Building / Analysis –

This document details the power within King's voice, the ability to capture people by use of the spoken word. Jones described King as "mesmerized" when he spoke to the audience, enabling King to inspire thousands of non-violent movements. A "cosmic powerful force" presided inside MLK. King's non-violent approach that spread like wildfire, and was his political erudition. King also was interested in connecting with white folks on a personal level. The fight for equality was not a political question, but rather a moral dilemma in King's view.

Themes Extracted From -

Risky

Persuasive

Ambitious

Determined

Abernathy Children Recorded Oral History

Interviewee – Donzaleigh Avis Abernathy,
Dr. Ralph David Abernathy III, and
Juandalynn Ralphita Abernathy
(Children of Ralph David Abernathy Sr.)

Interviewer – Hasan Kwame Jeffries

Source – Library of Congress Digital Collection

Date – 2013

Selection Rationale –

This oral history was selected due to the direct connection of the Abernathy family to the King family. The interviewees grew up in a close relationship with the King children. Their history recounts civil rights events and their father's friend MLK from a youth's perspective.

Context –

The three interviewees were born to Ralph David Abernathy Sr. and his wife. Their parents had a personal friendship with MLK during the most critical time in MLK's Life. The children affectionately called him "Uncle Martin". It was said that King never made a decision without the approval of Ralph Sr. King and Abernathy Sr. were actually dubbed the civil rights twins.

The now adults speak from a unique perspective because they did not understand the full breadth of the civil rights movement during the time period. Each were friends with the King children, from elementary to high school. The youth of the two families integrated into school together and discussed their impression of the civil rights movement then and how they have reflected upon it sense.

Purpose –

The purpose of this oral history was to collect information from the family of one of MLK's nearest associates, Reverend Ralph Abernathy. As Ralph Abernathy has also passed, his family continues the legacy of that name. Events described include both their father and MLK, and the King family in general. This gives the listener an insight into the King family at a level others cannot provide. This oral history puts MLK Jr in the perspective light of a family man, at a more personal level than other interviews which were more business or movement focused.

Impact –

This history described the preliminary set up for the Montgomery Boycott. It also talked about MLK as a common citizen and father figure. The

Abernathy children's point of view also adds an account of what integrating school was like at the time. These individuals along with the King children integrated into a white school outside of Atlanta in the 1960's.

Story Building / Analysis –

This spoken history reveals MLK as a father and as a typical man rather than a larger than life figure. It revealed the heart he had for his children and the Abernathy Family. Ralph stated that MLK had a special gift of delivering a message, in conjunction MLK saw intellectual capabilities and courage in Abernathy. MLK never believed he could fill the role as a civil rights leader without assistance. This history makes it seem as if the bulk of the work were to inspire the youth and young Americans. MLK explained why this was an important and needed change. Lack of the connection to Abernathy and King work together in the history, they were not doing it for the fame, but rather they were called by God.

Themes Extracted From -

Family Oriented

Humility

Progressive

Interview and Speeches

Martin Luther King Jr. One-on-One Interview

Interviewee – Martin Luther King Jr.

Interviewers – Robert Penn Warren

Source – C-SPAN

Date – March, 1964

Selection Rationale –

This speech was selected because it is one of the longest and most in depth recordings of an interview with MLK. The interview was conducted solely between two people, thus it is more conversational in nature. This interview gives a broad understanding on a range of issues and begins to outline MLK's beliefs as he expresses them.

Context –

This recording was a direct talk with MLK conducted by novelist Robert Penn Warren. King parallels his work and current social climate among the African American community to his father's era. King believes that the next phase will be an extension to integrate society, working through the court systems. It was expressed

that when more individual freedoms are written and confirmed in the legal sense, that only then will individual life standards rise. King conveyed concern that separate school facilities would not help anyone, black or white. He was not an advocate to destroy the education system, but rather to restructure it from the bottom up. He used the comparison that desegregation busing is a minimal inconvenience compared to the issues caused by only whites going to school with only whites. The interviewer got King to discuss his cultural roots between African traditions and Judeo-Christian American background. King believed that there was cultural assimilation and that as a society we have our differences, but we must understand that ultimately everyone here comprises the American people. He stated, that as Americans our destiny is combined to one another regardless of any background.

Purpose –

The purpose of this interview was to discuss King's life, feelings, and personal sentiments to his life decisions. Also the setting, a low-stakes situation, where it was a one on one interview, hopefully allowed King to speak his mind freely.

Impact –

This direct recording touches on many subjects that King faced during his work in the Civil Rights era; from school integration, bus riding, non-violence and the American condition.

Story Building / Analysis –

King advocated for self-motivation in the fight for quality, not self-pity. In addition to other oral recordings and speeches he is advocated for equality for more than black Americans and that it would be beneficial for all involved. Some African American's called him soft, but he advocated and said do not sit down and accept social injustice. Be courageous and morally stand for what is right. A very humble and down to earth man talks of speaking at large gatherings as well as at taverns.

Themes Extracted From -

Morality

Altruistic

Radical

Non-violent

Martin Luther King Jr. Panel Interview

Interviewee – Martin Luther King Jr.

Interviewers - George Enniful, William D.

Workmen, and T.V. Parasuram

Source – C-SPAN

Date – July 5, 1963

Selection Rationale –

The purpose of the selection of this recording is to witness his responses to a panel of questions that would be broadcasted. Originally this source was not used in the United States, it was a source that other countries had to understand who MLK was as a figure in America.

Context –

MLK was interviewed by journalists from Ghana, India, and South Carolina. Topics included a nonviolent approach to civil movements, Kennedy's civil rights bill and Gandhi's impacts as his role in King's work. The program had a 30 minutes air time.

Purpose –

This opportunity gave media members from across the globe the opportunity to interview a significant figure in the current news. Also this

gave citizens of the world rather than just the United States the opportunity to hear King talk about his stances.

Impact –

Advocates for getting African Americans to register to vote. This source highlighted distinction between civil rights and social privilege. None should be denied public access to a business or city space based on race, religion, or nationality.

Story Building / Analysis –

"Morality cannot be legislated... we must see the other side behavior can be regulated." Proprietor of changing the legal system in order to convince those slow to change. King was greatly inspired by Gandhi's potent nonviolent approach.

Themes Extracted -

Value of Education

Determined

Professional

I have a Dream Speech

Source – npr.org

Speaker - Martin Luther King Jr

Date - August 28th, 1963 (March on Washington)

Selection Rationale –

This speech was selected because of its notability in history. It is one of MLK's most memorable speeches and was witnessed by hundreds of thousands of viewers. The speech actually lasted roughly 20 minutes, but the most well known is the last 5 minutes. This peaked an interest to analyze the entire speech.

Context –

King addressed an audience of over two hundred thousand during the March on Washington for Jobs and Freedom (1963). He warned against use of physical violence, that the African American community can not walk alone, and that this is both a black and white issue. He discussed current events of the time, as well as his famous vision for the future of the United States.

Purpose –

He states during his speech that despite being

freed from the chains of slavery, the negro men and woman still do not know true freedom, even 100 years later. "America has given the negro an insufficient check. We refuse to believe that the bank of justice is bankrupt." This quote shows that America has not realized its core values are not fully revealed for many Americans, especially those men and women of color, but there is hope. This speech was a mass call to action for those present to make peaceful change in the communities across the nation from the "southern states to the northern ghettos".

Impact –

This is one of (if not the) most pivotal works of MLK. The "I have a dream" speech is probably recognizable to the majority of Americans still today. It inspired a nation and solidified his legacy in American history forever. He refused to believe that there is not a challenge the American people could not overcome if they work together.

Story Building / Analysis -

Much of the speech is delivered before the "I have a dream" portion of the speech. This portion feels more scripted, but full of significant ideas. It talks about the political condition of the country during the Civil Rights Movement. The

latter half seems to be impassioned and moving. An inflection can be heard in his voice reflects appalled with the thought that a nation might choose property rights over human rights.

Themes Extracted From:

Visionary

Inspiring

I've Been to the Mountaintop Speech

Source – The Martin Luther King, Jr., Research and Education Institute

Speaker - Martin Luther King Jr

Date – April 3, 1968 Memphis Tennessee

Selection Rational –

This historical piece was selected due to the fact that it was the last time that King publicly spoke before his death. The following day he was assassinated at his hotel room in Memphis. This speech also looks at the possibility of how MLK changed his positioning over the course of his career as a civil rights leader.

Context –

The speech focuses on the discussion of the Memphis sanitation strikes. In general, it also alludes to the betterment of the African American working communities conditions. Advocates for the empowerment of the voice of the American negro allude that they should shift their focus to fighting unjust actions of large corporations against their employees. This speech lasted roughly 45 minutes in length.

Purpose –

King was requested to give a speech in support of striking sanitation workers in Memphis. Despite storm warnings, a large crowd gathered to hear him speak. The speech's purpose was to invigorate the moral of the workers and to encourage the public of the area to support these 1,300 workers.

Impact –

MLK expressed happiness to be alive in the second half of the 20th century compared to another times in history. The speech was a culmination to address grappling issues throughout mankind's history. When referencing Alabama and Bull Connor, MLK relates the passion of a community as a "fire that no hoses

could put out”. Allusion to biblical references, inspiring the crowd.

Story Building -

“You know what happened the other day, and the press dealt only with the window-breaking. I read the articles. They very seldom got around to mentioning the fact that 1,300 sanitation workers were on strike, and that Memphis is not being fair to them, and that Mayor Loeb is in dire need of a doctor. They didn’t get around to that.” Again violence, as well as the social issues, seem to persist today are indicated in MLK’s speeches. There is clear inspiration in King’s voice inflection, but this one seems more fiery or aggressive. MLK focused on putting economic pressure on corporations by advocating the use of local, black owned business. His economic prowess and ability to think about this issue in its totality.

Themes Extracted -

Energizing

Powerful

Increased Aggression

Radical

News Articles

“Week-end Chats”

Author – James A. Hamlett Jr.

Source – Topeka Plaindealer Publishing

Date - 1956

Selection Rationale –

This article was selected as it considered the role of MLK during the Montgomery bus boycott and the subsequent events. This served as one of the key event that elevated King to national and even international attention. This article sheds light on possible portrayal of the leader in the American household from an outsider prospective.

Context –

Weekend chat is an informational based writing, but also one where the author, James A. Hamlett had more freedom to express concerns toward recent events. He is also giving the reader context to the bombing of MLK’s home that ensued after the events of the boycott. Hamlett discussed political tactics employed by the officials of Montgomery to try to suppress the boycott.

Purpose -

There was a general overview of the events that had transpired in Montgomery. The article was intended to make readers aware that there was a difference in the way that the African American community lived than that of the white community, especially ones who were very publicly opposed to segregation and vocalized their opinion to de-segregate public forums.

Importance -

The article was insightful about how MLK's work had already inspired many, even early on in his career. This was just the beginning of the role MLK would play in the greater civil right movement.

Story Building-

This reference showed that MLK was gaining popularity amongst the media in some parts of the country. The article was also focused on MLK as a mild tempered man, one who did not request violence, but a peaceful and just process of finding this/these individual(s). The source portrayed the movement in a positive manner and revealed MLK's strength in the process.

Themes Extracted From -

Popular

Inspiring

"Rev. M. L. King Outlines 5 Ways to Speed up Integration."

Author – Unknown

Source - (Plaindealer in Kansas City, Kansas)

Date – 1956

Selection rationale-

This article outlines the starting ideals that MLK had in his fight for integration in society. This was very early in his career as a civil rights leader and will be a good benchmark for what he valued in the beginning.

Context –

This article references a speech King delivered in Montgomery during the height of the boycotts. King was speaking to the crowd, but with the publication around the country his words could be used by many in the fight for equality.

Purpose -

The purpose of this work was to release the ideals that MLK looked to uphold to the general public. This article is not persuasive or argumentative, simply a recount that lets the reader begin to form opinions on the figure.

Impact -

The impact of this article is that even though these values outlined were peaceful, at the time it could be interpreted as radical. The idea of radical should not be taken in a negative context, but rather in one that demands change for change following these guiding principles.

Story Building-

This source helped reveal that King was forward thinking and was trying to gain popularity amongst the general population. In addition, he was willing to work beside the ordinary citizen to ensure that integration and equity in the political realm was achieved.

Themes Extracted From -***Radical******Altruistic******“The Purpose of Education”*****Author** – Martin Luther King Jr**Source** – King Institute, Stanford University**Date** – 1947***Section rationale -***

This particular article was selected due to the connection between education and the site design intervention at Martin Luther King Jr Square Park in Kansas City Missouri. Education played a significant role in the stance that MLK took as a Civil Rights leader. This article was actually written while still studying at Morehouse College, so the promotion of social integration was not his primary focus.

Context -

This article was written and published by the student newspaper at Morehouse College called the Maroon Tiger. The majority of the article looks to explain the importance of education in the view of MLK.

Purpose -

This was written as an opinion page article on the role of education. There is inherent bias based on the content and author, but it is important to understand the undertone of persuasion in the

article. King is advocating that education “falls short” if it is not teaching individuals to think critically and more importantly think originally.

Story Building –

This article is relevant to the idea that enlightenment is achieved through knowledge. Knowledge should not be power over others, but rather knowledge is power from the ability to think for oneself. This article also talks about the issue of education as a dilemma based in morality rather than policy. King also expresses the profound point that intelligence without character falls short of the objective of the education system.

Some Observations On The Bus Boycott

Themes Extracted From -

Value of Education

Morality

Source - The Montgomery Advertiser

Date - 1955

Author - Organizational statement (An Advertiser Staff)

Rationale for selection –

Reasoning for this selection is based on presence of opposition to the work that MLK conducted. This article was written as a response to the Montgomery Boycott.

Context –

In the midst of the Montgomery Bus Boycott the local paper released a reactive statement pertaining to the situation. The article insinuated what the impact and importance of this movement meant at the time to the city as well as the future. It also took liberty in addressing key figures involved, including MLK. It is clear that there is an underlying animosity towards movement rustling up civil discourse.

Purpose –

The article’s purpose was to devalue the work of those dedicated to the cause. The verbiage used to describe MLK, “who apparently speaks with no (too) little authority” discredits him as

an African American man. It also foretells of the continuation and long battle for equity and justice.

Story building –

As individuals removed from the time period now, we must remember that MLK's actions challenged people and that his work was widely accepted, especially in the beginning. Acknowledgment that the civil rights movement was a struggle and not simply a transition is critical to this research.

Themes Extracted From: Some Observations On The Bus Boycott (Article) -

Value of Education

Morality

Progressive

Precedent Study – Narratives in Memorial Design

A precedent study was conducted for a series of existing memorial sites. The precedent study helped to gather inspiration of how narratives are employed in existing memorials. Each of the selected memorials transform a historically inspired story into a memorial design. The precedents were analyzed by examining physical forms and design details employed in each project. Each designers' process was also analyzed in order to better understand how the decision making process can relate back to a clear narrative. The projects studied for this portion of the report are:

- The Vietnam War Memorial
- The National Memorial for Peace and Justice
- Flight 93 Memorial
- Oklahoma City National Memorial
- The Martin Luther King Jr. National Monument in Washington D.C.
- Freedom Heritage Park in South Africa

The Vietnam War Memorial

Project Location: Washington D.C.

Design Team: Maya Lin

Date: 1982

Project Overview -

The Vietnam Memorial is a commemorative space to Americans lost during the conflicts that persisted over a two decade span from the 1950-70's. The conflict was fought on the Vietnam peninsula but involved nations from across the globe. The selection process for the memorial was conducted by means of a competition; the committee selected Lin's work to be implemented in Washing D.C. on the mall.

Designer's Approach -

Though the drawings were not particularly exemplary, the rationale behind the selection was the explanation of the design and it's meaning through words. The monument cuts a swath into the ground, submerging visitors into the earth. The designer Maya Lin, a Yale student at the time of the entry, was focused on

the idea of death and what the true cost of war can be. The monument started a dialect around the totality of war. The visible explanation for this site is a scar in the landscape. Another essential element of this design is along the walls, carved into the black slabs of stone, are the names of the fallen soldiers from the years long conflict. Each name on this wall evokes memory (Potteiger and Purinton 1998). It is evident when looking at this memorial that it does not use the traditional sense of monuments and grand scale. This work has been viewed as the antithesis of common memorial practice.

Takeaways-

Lin relied heavily on a text narrative, she knew exactly what she was trying to convey, the totality of war in design. The materiality selected on site was clean, simple and most importantly reflective on the surface. Reflection enables visitors to connect on an intimate level with the names on the wall. The memorial is a use of a metaphor since the submergence of visitors reflects the lowering of fallen soldiers into the ground.

Naming	<ul style="list-style-type: none"> - Engraved names of the fallen soldiers on the walls of the Vietnam War Memorial - Expansive name list represents the immense amount of loss suffered.
Sequencing	<ul style="list-style-type: none"> - The names are engraved by date the individuals were killed, not alphabetically, creating a timeline of events. - Entering the earth as the site cuts into the ground, creates a sense of enclosure.
Revealing & Concealing	<ul style="list-style-type: none"> - Selection to reveal the totality of loss - Conceal traditional statue figures (added later due to push back) - Emphasis on death and loss
Gathering	<ul style="list-style-type: none"> - Gathering of individuals who still mourn or come to pay honor to love ones lost. - Condensing a 20 year period into roughly 450' of stone wall - Souvenir landscape by making run marking of the names
Opening	<ul style="list-style-type: none"> - Conversation on the cost and meaning of war

Table 4.1 The Vietnam War Memorial assessment



Figure 4.1
Names of the fallen engraved in the granite of the memorial (Hutchison 2021)



Figure 4.2
Aerial image of Vietnam War Memorial (Highsmith 2007)

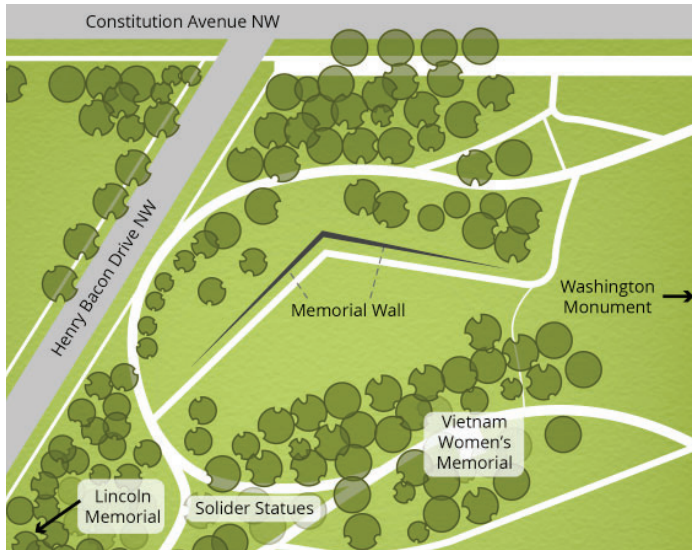


Figure 4.3
Plan of Vietnam War Memorial

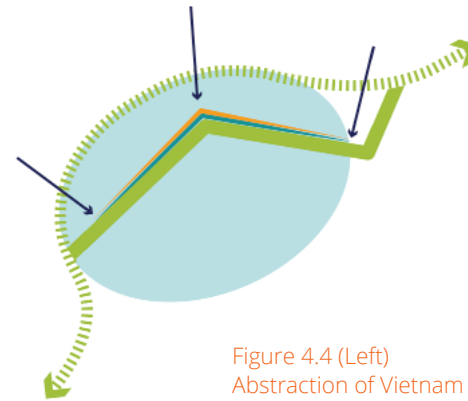


Figure 4.4 (Left)
Abstraction of Vietnam War Memorial based on narrative principles



Figure 4.5
View of the central walkway of the Vietnam Memorial facing towards the Washington Monument with identified examples of narrative principles in practice (adapted from Wilson 2019)

The National Memorial for Peace and Justice

Project Location: Montgomery, Alabama

Design Team: MASS Design Group

Date: 2018

Project Overview -

One of the more recently created projects was The National Memorial for Peace and Justice. The memorial was driven by the work of the Equal Justice Initiative (eji.org). The memorial is dedicated to those members of the Black community who had been enslaved, lynched by mobs, and those segregated because of Jim Crow Laws. As well as those who still experience discrimination (eji.org).

Designer's Approach -

"The Memorial for Peace and Justice was conceived with the hope of creating a sober, meaningful site where people can gather and reflect on America's history of racial inequality" (eji.org) Like many spaces that deal with serious social issues, the central focus is around reflection and contemplation. The space is set up to be progressed through sequentially

like a timeline. Starting from journey of those individuals enslaved in Africa, to the horrific lynching's of the mid twentieth century. At the conclusion of the experience is the more current issues of police and racial bias in the justice system. Suspended from the ceiling of the memorial are steel boxes. Over 800 of these pillars are used to symbolize the thousands of racial terror lynchings that occurred throughout the United States (eji.org). The monument looks to open a dialogue on racial injustice throughout history. Expanding on the work of the EJI, the memorial is intended to raise awareness and possibly uncover more atrocities against the Black community.

Takeaways -

This memorial looks to tell a story based on the order it which the events took place. Starting from events that happened over 300 years ago to more recent tragedies that happened in the last few decades. The metaphor of hanging objects is a blunt way of interpreting the loss of life from unjust hangings, but uses form to explicitly express a narrative. Names and details on signage provide enough information so that the audience begins to understand the totality of the meaning of this memorial and begins to discuss injustice that might go unnoticed.

Naming	<ul style="list-style-type: none"> - Etched names of those who were killed on the pillars and walls of the memorial - Name of the memorial is both commemorative to injustice, but shows issues continue to persists
Sequencing	<ul style="list-style-type: none"> - The spaces organized in time order, starting at slavery through inmates who are currently unjustly incarcerated. -Winding paths allow time to enter a clear mindset before entering, as well as debrief after experiencing the central memorial space.
Revealing & Concealing	<ul style="list-style-type: none"> - Revealing stories that had been hidden for decades -Pulled information from multiple states - Death by use of hanging pillars
Gathering	<ul style="list-style-type: none"> - Seating for large and small groups along the path. -Utilizes grade change and platforms for seating in the memorial
Opening	<ul style="list-style-type: none"> - Opening the avoided conversation of racial inequity in America -Partnered with a museum to learn and share more about the information and experience

Table 4.2 The National Memorial for Peace and Justice assessment



Figure 4.6
Statue depicting the atrocity of slavery at the Memorial for Peace & Justice (Calhoun 2018)



Figure 4.7
The hanging steel pillars at the Memorial for Peace & Justice (romanlily 2019)

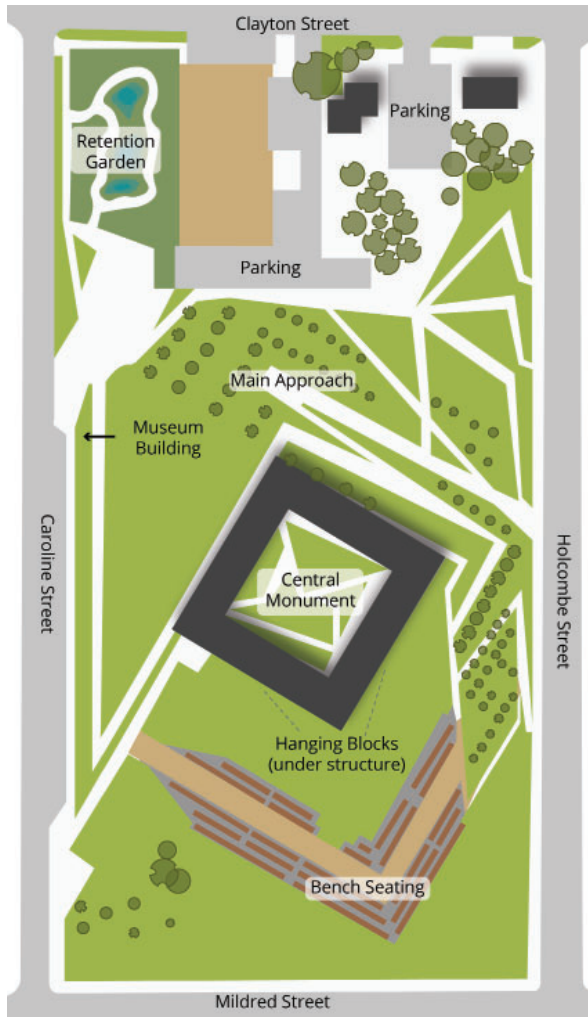


Figure 4.9
Plan of the Memorial For Peace and Justice

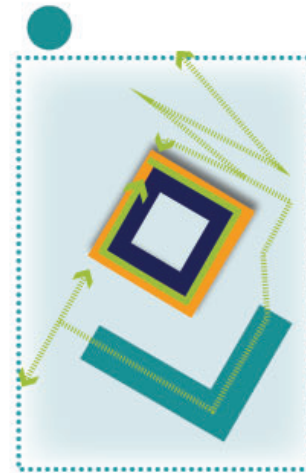


Figure 4.8 (Left)
Abstraction of the organization
of the National Memorial For
Peace and Justice based on
narrative principles

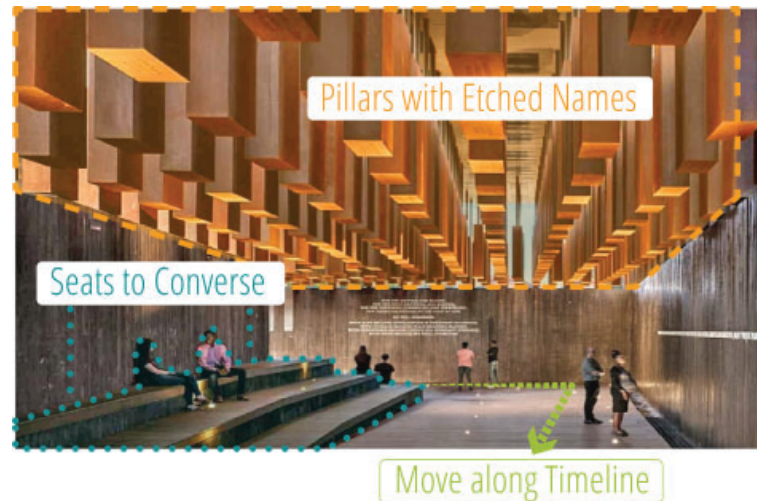


Figure 4.10
View of the interior of the Memorial For Peace and Justice with identified
examples of narrative principles in practice (adapted from (Cogswell 2019))

Flight 93 Memorial

Project Location: Somerset County, Pennsylvania

Design Team: Paul Murdoch Architects and

Nelson Byrd Woltz Landscape Architects

Date: 2011 (Initial memorial) / 2015 (Visitor center) / 2018 (Tower of Voices)

Project Overview -

Located in rural Pennsylvania, this site looks to commemorate those who lost their life in the airplane hijacking of Flight 93 during the events that transpired on September 11th, 2001. The project is located at the crash site and includes several hundred acres. This project is larger in size than most others reviewed and has several subspaces defined within it, including a visitor center, shelters, and Tower of Voices.

Designer's Approach -

The project utilizes site walls, pathways, plantings, walkways and courts, gateways and built structure to create a memorial landscape (Paul Murdoch Architects 2005). Written on the walls nearest the impact site are the names of the forty passengers and crew members who bravely prevented the aircraft from reaching the

United States Capital, each name being etched into history. As long as the granite walls stand the names will forever be connected to the place. The emphasis of this project is on the landscape's ability to reveal and conceal elements. The use of pathways and topography separates you from areas of concentrated design. The project lets the landscape speak for itself (Saffron 2016). In addition, the use of hemlock trees, which have connecting roots, symbolize the interconnectedness of the passengers whose act of bravery will be remembered forever (Saffron 2016). The tower of voices utilizes 40 unique chime shapes to give voice to those fallen (nps.gov). The individuals are heard even though they are not on earth today. The site is filled with practices of landscape narratives that embedded into the project's core.

Takeaways-

The most evident takeaway from investigating this project is that every decision related to honoring the 40 individuals who lost their lives on flight 93. There was clear reasoning and grounding in symbolism to why each decision was made, even down to the specific plant species being based around themes the designers identified. Also this project connects several subspaces through a trail system.

Naming	<ul style="list-style-type: none"> - Carved names of the 40 passengers and crew who were killed on flight 93 - Tower of voices, is used to give sound to those who were lost that day.
Sequencing	<ul style="list-style-type: none"> - Long natural approach to memorial site. -Overlooks located above the crash site, no one to enter actual crash zone. -Has two separate roads, one for the approach and one to exit
Revealing & Concealing	<ul style="list-style-type: none"> - Use of hemlock tree to show the connection between those on the flight -Engraved sayings from family and jurors on the paths of the memorial - Use of the flight trajectory as a design element
Gathering	<ul style="list-style-type: none"> - Seating for larger group at lower end of site. -Collection of information on the day and individuals in the visitors complex
Opening	<ul style="list-style-type: none"> - The power of the sacrifice of a few for the good of millions

Table 4.3 Flight 93 Memorial assessment

Figure 4.11 Crash site overlook outside the visitors center at the Flight 93 Memorial (www.piqsels.com)

Figure 4.12 Seating area along trail system (Du Bois 2018)



Figure 4.13 Plan of the Flight 93 memorial

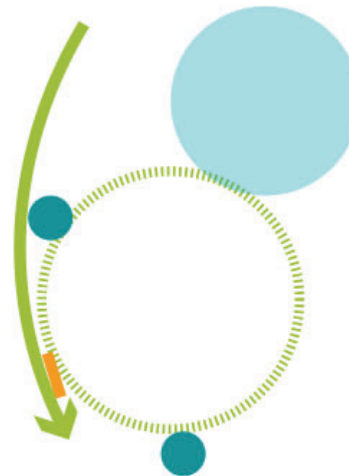


Figure 4.14 (Left)
Abstraction of the Flight
organization 93 Memorial
based on narrative
principles



Figure 4.15 The tower of Voices added in 2018
(Fulmer 2018)



Figure 4.16 View of the southern walkway towards the crash site with identified examples of narrative principles in practice (adapted from Steakley 2012)

Freedom Heritage Site in South Africa

Project Location: Pretoria, South Africa

Design Team: Mashabane Rose Associates, GAPP Architects, and MMA Design Studio

Date: 2011

Project Overview

This memorial and park space is located between the Union Buildings, where Nelson Mandela was inaugurated, and the Voortrekker Monument. The Freedom Heritage site celebrates South African heritage, while addressing its oppressive past, and its progressive democratic future through freedom (ThincDesign.com).

Designer's Approach-

The project outlines the story of South Africa's history, while honoring those who lost their lives in the fight for freedom of the country. The site uses traditional indigenous language and dialect to connect to the traditional custodians of the land (South African Reporter 2015). The garden of Remembrance symbolizes the final resting place for those individuals who fought and gave their lives for the independence of South Africa. It is a commemorative space that invites prayer and reflection (South African Reporter 2015).

Names of the lost who have been identified line the walls of the memorial. The park also has an eternal flame and reflection pool to engage users to think about the idea of the past, present and potential future of South Africa. At the center of the plan is a large outdoor gathering space surrounding a smaller sanctuary. There are several buildings on site that provide visitors with a more in-depth opportunity to learn about the history of South Africa.

Takeaways -

For this project, a central focus was on the circulation between designed spaces. It was clear that there was calculated decisions made on where pathways were located and how individuals moved through the space. In addition important information and material indicative to the land was utilized. The other large extraction from conducting a study at this site was the use of cultural elements in design. Important symbology and spaces dedicated to the traditional culture were used as design elements in this space. The design was connected to the place and culture through form.

Naming	<ul style="list-style-type: none"> - Names of those killed fighting for freedom in South Africa are present on a set of walls - Indigenous language of the traditional custodians of the land utilized
Sequencing	<ul style="list-style-type: none"> - Contemplative walking distance from one space to another - Trail system shapes the form of some of the subspaces - Only pedestrian movement in designed spaces
Revealing & Concealing	<ul style="list-style-type: none"> - Clear introduction of historical information at the entry into the spaces - Traditional practices are conducted at the site during ceremonies - Showed freedom as a struggle to attain
Gathering	<ul style="list-style-type: none"> - Seating for larger group at the center of the site - Of information from multiple time periods, pre-colonialism to current
Opening	<ul style="list-style-type: none"> - Outsiders to cultural practices of the indigenous community - Fair treatment of underrepresented populations.

Table 4.4 Freedom Heritage Site assessment



Figure 4.17 Eternal Flame on the reflecting pool at the park site (Swaan 2014)



Figure 4.18 Isivivane, or spiritual rock pile, overlooking city Pretoria (wikimedia.org)



Figure 4.19 Plan of Freedom Heritage Site

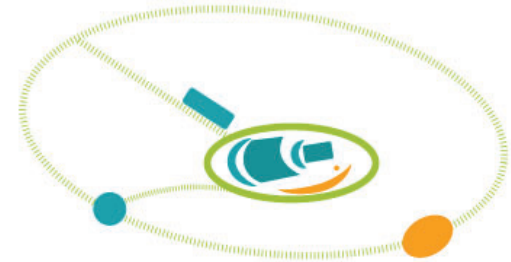


Figure 4.20 Abstraction of the organization of the Freedom Heritage Site based on narrative principle

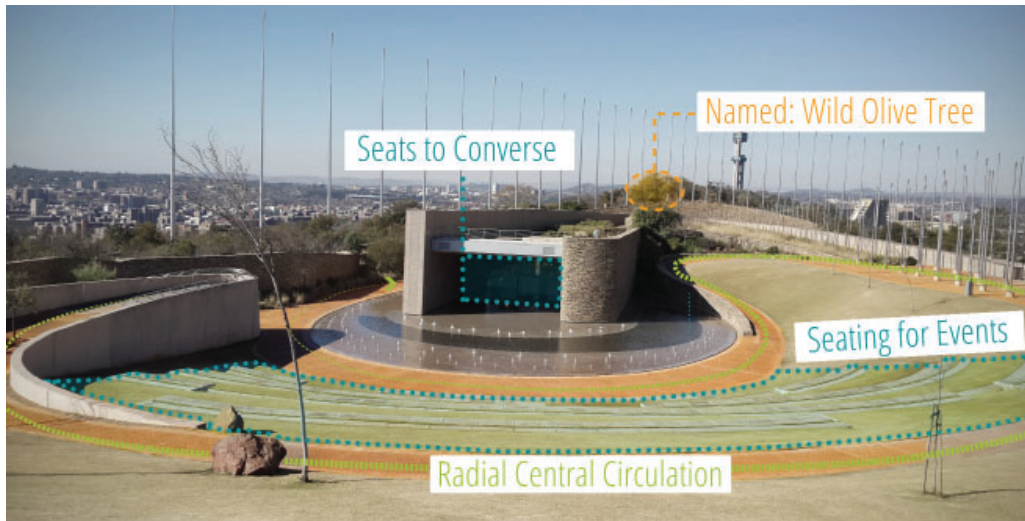


Figure 4.21 View of the outdoor Amphitheater and sanctuary with identified examples of narrative principles in practice (adapted from Swaan 2014)

Oklahoma City National Memorial

Project Location: Oklahoma City, Oklahoma

Design Team: Butzer Architects and Urbanism

Date: 2000

Project Overview -

Located just North of the downtown business district, The Oklahoma City National Monument looks to remember those who tragically lost their lives in the bombing of the Alfred P. Murrah Federal Building. This design provides a publicly accessible memorial to the surrounding community.

Designer's Approach -

The park has two dominating gates at either end the time of 9:01 (the explosion) and 9:03 (the beginning of the response to the event) are extracted from the walls. These times are important because they remember the time of day the event occurred, each and every day after. A reflecting pool adds a layer of calming ambient sound to the central space. The southern portion of the site is dominated by the metaphorical use of 168 chairs, which represents those who lost their life that day. The way in which the rows and columns of chairs are

organized indicates where each individual was located in the nine-floor federal building when they died. The last standing wall, as well as an American Elm still stand after the event and are utilized to remember those who survived the attack. To the north of the reflecting pool is also an orchard dedicated to the citizens who acted quickly in the response to the events. A space is dedicated to the children who lost their lives, the area displays the artistic work of children who sent in work directly after the events. These works were transferred onto tiles so that they stay connected to the space. Chalk also provides the ability to still express emotions today. The final component is a permanent fence, erected the day of the tragic event took place. The fence has been left up to be used by people to leave tokens in symbolic remembrance for those lost (memorialmuseum.com n.d.).

Takeaways -

An important ideal that was taken from this narrative was that the legacy of those lost continues through family, friends and even unconnected visitors. Some parts of the narrative are left open, its an ongoing process for people to fill in and contribute to the site. Metaphor and symbolism in numbers, dates, times are embedded into the site and the naming of the

Naming	<ul style="list-style-type: none"> - Chairs used as a replacement for the names of those who died during the bombing - Spaces are dedicated by symbolic name to those who were not lost
Sequencing	<ul style="list-style-type: none"> - Time stamped gates used as entry and exits for site, parallel the beginning and end of the event. -Not access to some elements, used as observational use only
Revealing & Concealing	<ul style="list-style-type: none"> - Memorilizes those who were not killed, but survived or responded on that day -The last standing wall reveals where the former building once stood - Response from all ages was inspiring, children's art is forever connected to the space
Gathering	<ul style="list-style-type: none"> - To the south of the site there is a more formal overlook plaza for gathering, but the actual memorial is more personal
Opening	<ul style="list-style-type: none"> - The narrative by keeping a temporary fence up for individuals to leave tokens -Chalk allows visitors to apply and start discussion amongst one another

Table 4.5 Oklahoma City Memorial assessment



Figure 4.22 168 chairs sit empty at the memorial, one for each of the individuals that perished during the bombing (McGehee 2016)



Figure 4.23 The 9:01 entry gate for the park space at the end of the reflection pool (Bumgarner 2006)

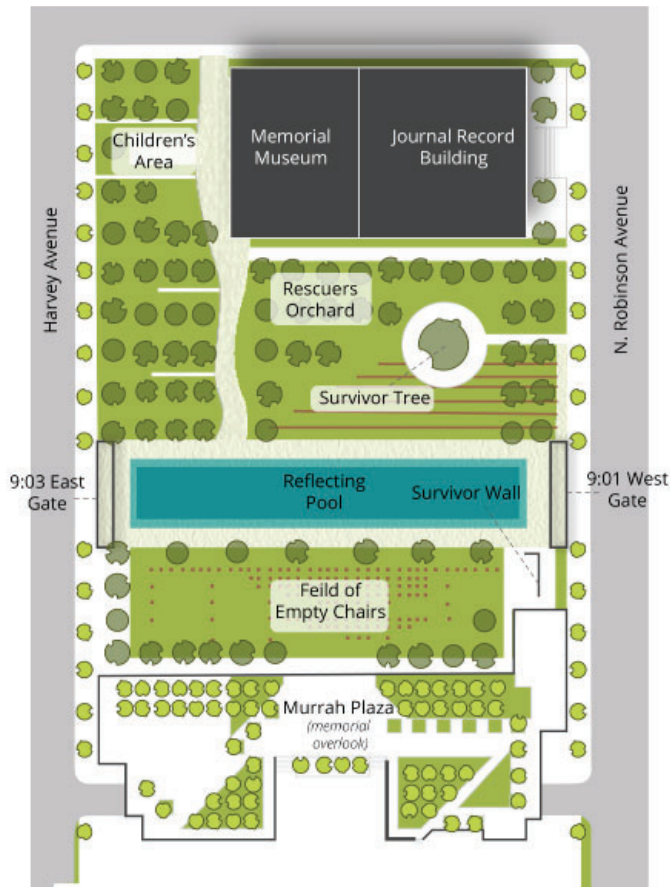


Figure 4.24 Plan of Oklahoma City National Memorial

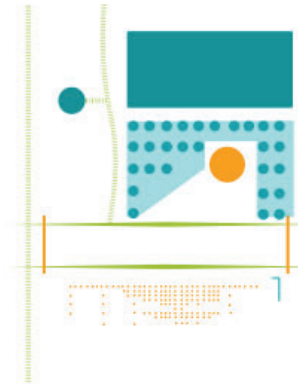


Figure 4.25
Abstraction of the
organization of
the OKC memorial
based on narrative
principles



Figure 4.26 North facing view from the memorial overlook
with identified examples of narrative principles in practice
(adapted from Lund 2004)

spaces for this work.

The Martin Luther King Jr. National Monument

Project Location: Washington D.C.

Design Team: ROMA Design Group

Date: 2011

Project Overview-

The final project that was investigated was the Martin Luther King Jr. National Memorial. Located just south of the National Mall stands a 30-foot sculpture of MLK emerging from granite stone. The project was completed to honor the legacy of MLK as a civil rights activist.

Designer's Approach -

King emerging from a stone like monolith echoes the line from his 1963 "I Have a Dream" speech which references "stone of hope" and "mountain of despair". (nps.gov) Naming these slabs creates correlation to the speech. The speech in fact was given only several hundred yards away and is main driving factor for the design.

The stone with King carved in it is pushed forward out of a daunting wall, revealing a walkway that leads to the Tidal Basin. A wall of

quotes taken from MLK's life are used to express his thematic ideals he lived and spread during his lifetime. Also, the location and sequencing of the Martin Luther King Jr memorial with the Jefferson and Lincoln Memorials establish a timeline: "from the promise that "all men are created equal," to the freeing of the slaves, to the final push for full and equal rights" (nps.gov). The greater legacy of MLK is symbolized in the use of design elements, but emphasizes heavily on one single event the "I have a Dream" speech.

Takeaways-

This memorial still has presence of narrative elements in practice, but also is more traditional than the other sites explored. This site added importance to the investigation as it provided reference for how MLK has been represented in memorial design in the past. This memorial shows that a narrative can be focused on an individual act or on information pulled from several sources. In addition it shows how one space can work in conjunction with surrounding spaces, even if the intended purpose is different.

Naming	- Names of elements on site inspired by the “I Have a Dream” speech
Sequencing	- Time sequence parallels fight for equality between the Lincoln, Jefferson and King memorials. -Space can be experienced alone or as part of the National Mall landscape
Revealing & Concealing	- Use of quotes extracted from his speeches - A more stern and powerful, rather than welcoming pose - Metaphorical emergence from a mountain
Gathering	- Large central gathering space for events -Open plan for interaction between visitors
Opening	- The conversation of who MLK was as a civil rights leader from multiple perspectives

Table 4.6 The Martin Luther King Jr. National Monument assessment



Figure 4.27 Aerial view of the memorial from the tidal basin off the Potomac River (Cogswell 2017)



Figure 4.28 Crowd examining MLK engraved sculpture protruding from the Mountain of Despair (Pellgen 2013)



Figure 4.29 Plan of the Martin Luther King Jr. Memorial located in Washington D.C.

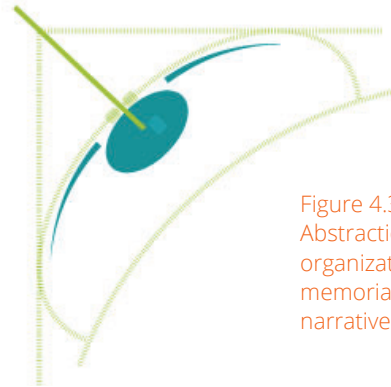


Figure 4.30 (Left)
Abstraction of the
organization of the MLK
memorial based on
narrative principles

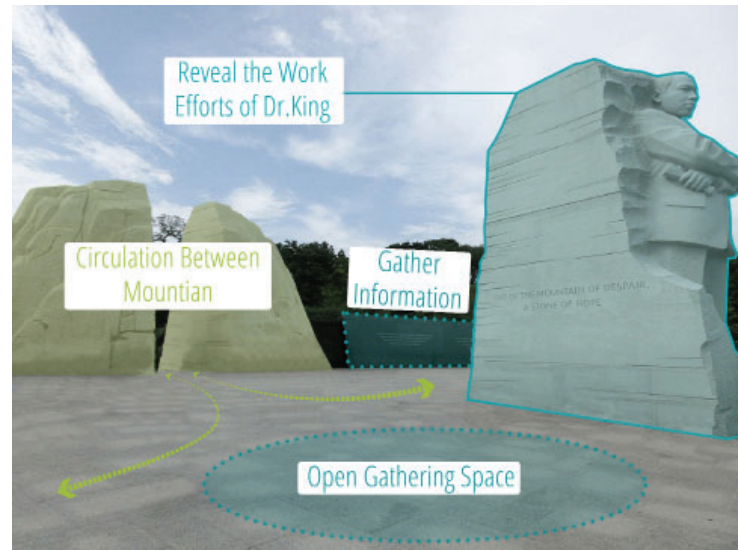


Figure 4.31 Analysis of the sculpture and main gathering point with identified examples of narrative principles in practice (adapted from Ramirez 2016)

Precedent Summary

After conducting the analysis of the six implemented memorials, several reoccurring trends appeared. These trends seemed to be more universal in their application in memorial design. More nuanced takeaways relating to narrative application of specific sites seemed to stand out as applicable inspiration for the projective design at Martin Luther King Jr. Park.

Commonly utilized factors could included:

Engraving/Etching/Carving -

the idea that placing significant markings upon objects that seemed immovable creates a sense of permanence on site.

Naming of Subspaces -

aids in wayfinding, but also can relate to the selective narrative or story being told on site.

Provide for a Range of Subspaces -

Several sites provided a various range of subspaces. Larger gathering areas were provided as well as more personal reflective areas.

Use of Tropes -

to express abstract form into physical form by means of metaphors or symbolism.

Site Analysis

In order to understand how design can shape a space, the landscape itself must be understood. For this reason, a site analysis was conducted. For both the larger site-scale for Martin Luther King Jr. Square (MLK) Park, as well as at a micro-scale for the proposed memorial space.

The site-scale analysis informed and revealed social and culturally relevant information to use in the forming the landscape narrative. The landscape itself has an inherent story that can be layered into the proposed landscape narrative. Examining the site on a larger scale, also helped to understand the natural process, as well as the nearby community surrounding the park.

The macro-scale analysis for the memorial space, exposed an understanding of the physical 'medium' or materiality, used to express the story form. Like an artist understanding the properties of paint or ink, a landscape designer must understand the land.

This section of the chapter will investigate regional, site, and minute details relevant to the parks history, current status and potential future.

Macro-Scale

Site Context

The site is located in Kansas City, Missouri between four major thoroughfares in the area: Swope Parkway, Emanuel Cleaver Boulevard, The Paseo, and Highway 71. This creates difficult access for pedestrians, leaving the southern parking lot as the only major source of access for the site. A walking trail along Brush Creek does connect the park to several other existing amenities such as the The Country Club Plaza, Kauffman Gardens and the Brush Creek Community Center. The park, as indicated by the Kansas City Parks Department, is approximately 42 acres. Besides tennis courts and a restroom facility, the park lacks any formal programming or amenities. It is located between several neighborhoods, but not directly within any one, making it challenging to instill a sense of 'ownership' or 'pride' for the site within the community.

This is only a brief introduction to the park. Once initial data is gathered about the park, this information must be converted to potential opportunities or constraints for the space.

Conducting a site analysis will help decipher elements conducive for implementation on site. It will also help to allocate zoning and spatial needs for memorial design at MLK Park. Site visits, GIS data, and examining existing amenities along Brush Creek will be performed during this portion of the research.

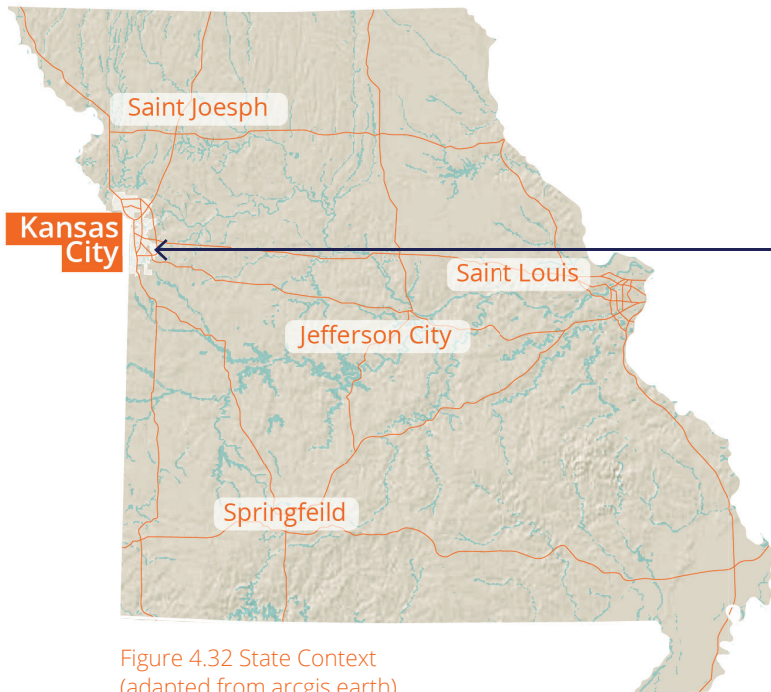


Figure 4.32 State Context
(adapted from arcgis earth)

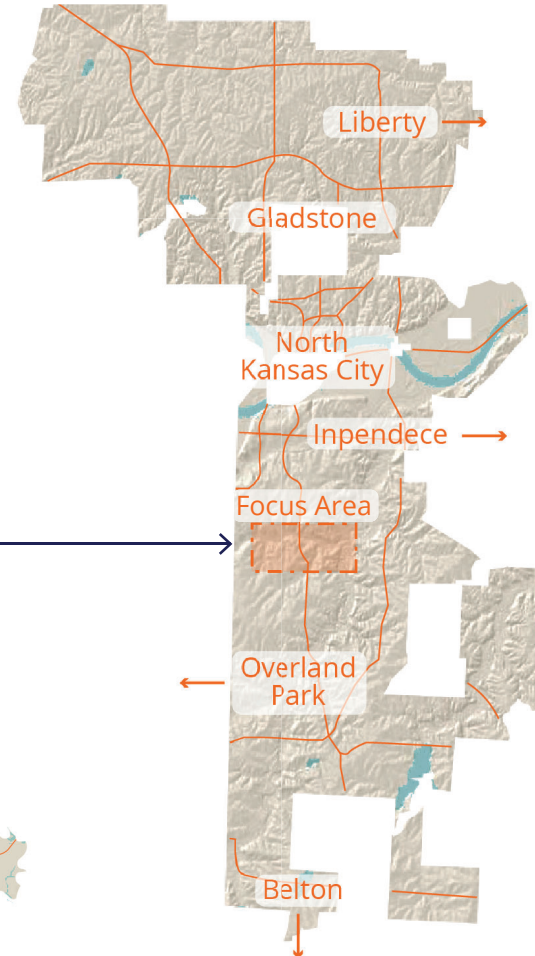


Figure 4.33
Regional context
(adapted from arcgis earth)

Focus Area

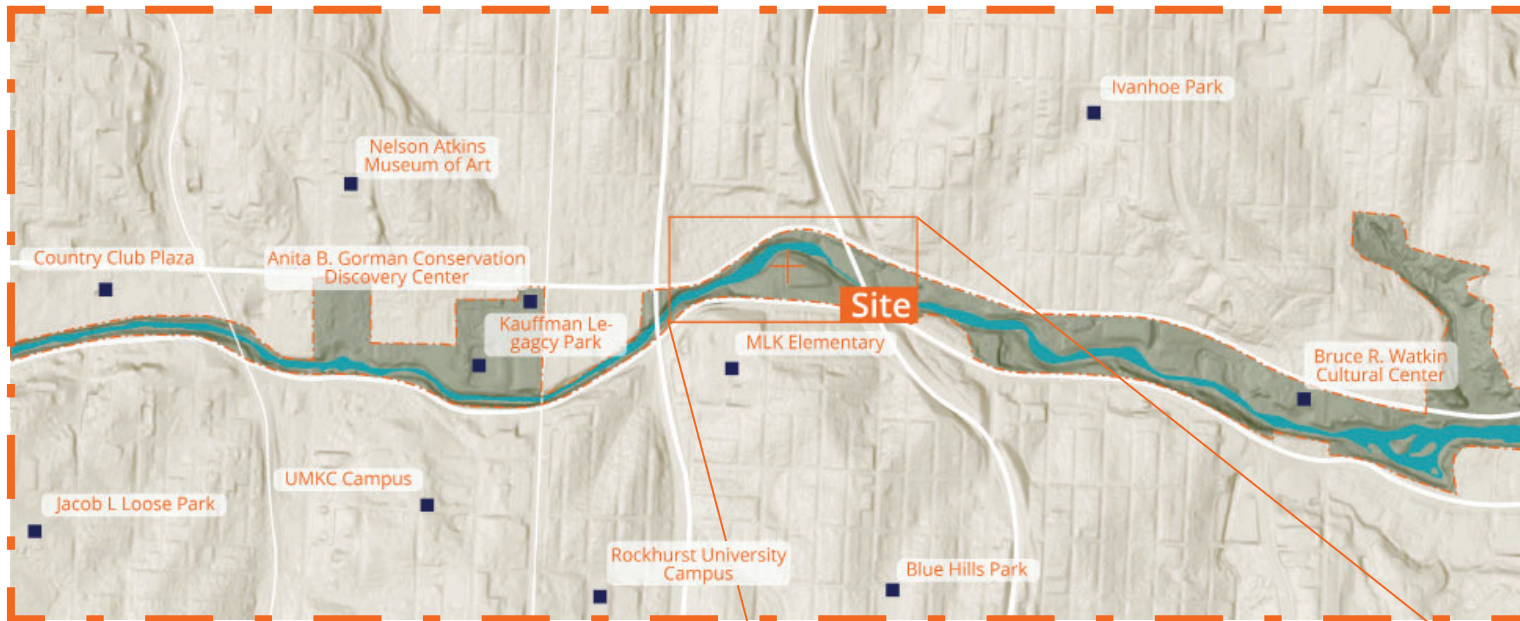


Figure 4.34 Neighborhood context for MLK Park site
(adapted from arcgis earth)



Historical Redlining in Kansas

Kansas City has been impacted by historical practices of redlining, which influenced racial dispersion within the city. Redlining is the discriminatory act of refusing or limiting the acquisition of loans based in a specific geographical location due to racial, religion or any other personal basis (Merriam-Webster). J.C. Nichols, an American real estate developer in Kansas City, is attributed with this deplorable practice. Kansas City was soon separated into neighborhoods based on racial composition. Patterns of this segregation practice still persist, especially along Troost Avenue. East of Troost is predominately an African Americans neighborhoods where as to the west it is predominantly Caucasian neighborhoods. MLK Park sits to the east of Troost.

LEGEND

- A- First Grade
(Best)
- B- Second Grade
(Still Desirable)
- C- Third Grade
(Definitely Declining)
- D-Fourth Grade
(Hazardous)

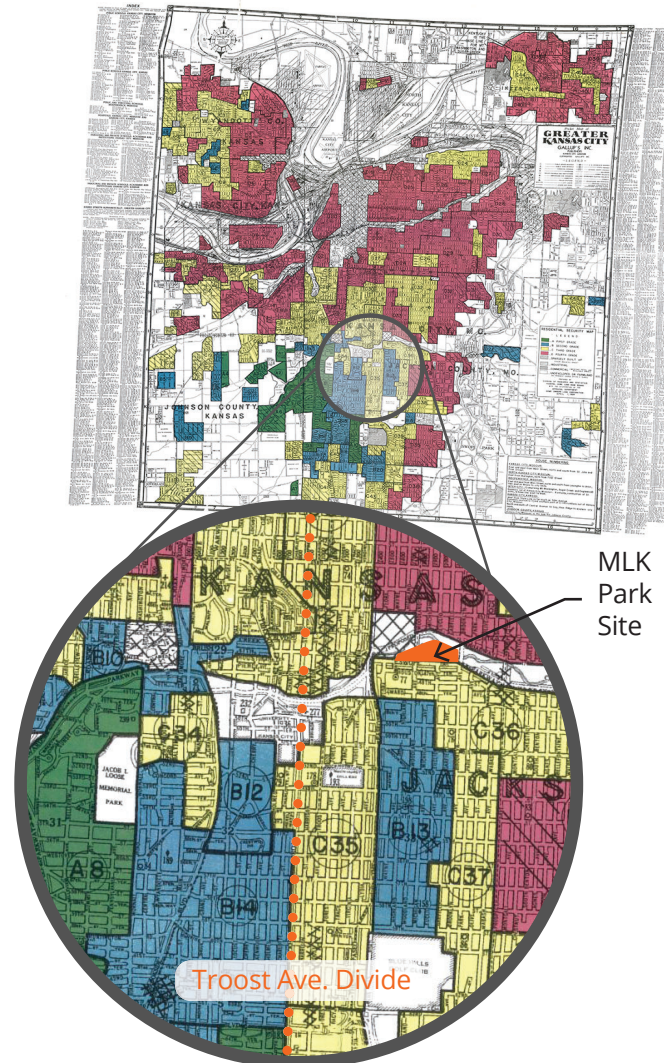


Figure 4.35 Historic Redlining in Kansas City circa 1939 (Nelson et al n.d.)

Site Demographic & Income

Roughly 88% of the population, in the areas directly around the site, identify as African American. The neighborhoods visual character consists primarily of single-family residential housing. The site is located near a notable economic divide in Kansas City called “The Troost Wall”, this term is used to point out the sharp economic wealth gap between east and west of Troost Avenue.

As shown in Figure 4.36 there is more than a \$10,000 income gap across Troost Avenue, in census block 49-63. The economic gap can also be seen as the neighborhoods to the east do not experience the same value appreciation as the bordering affluent, predominately Caucasian, neighborhoods to the west. In addition, the access and quality of green spaces is notably higher on the west side of the Troost divide. This economic disparity and its by-products are a result of antiquated red-lining practices. There is an opportunity to improve existing infrastructure on the east side of Troost.

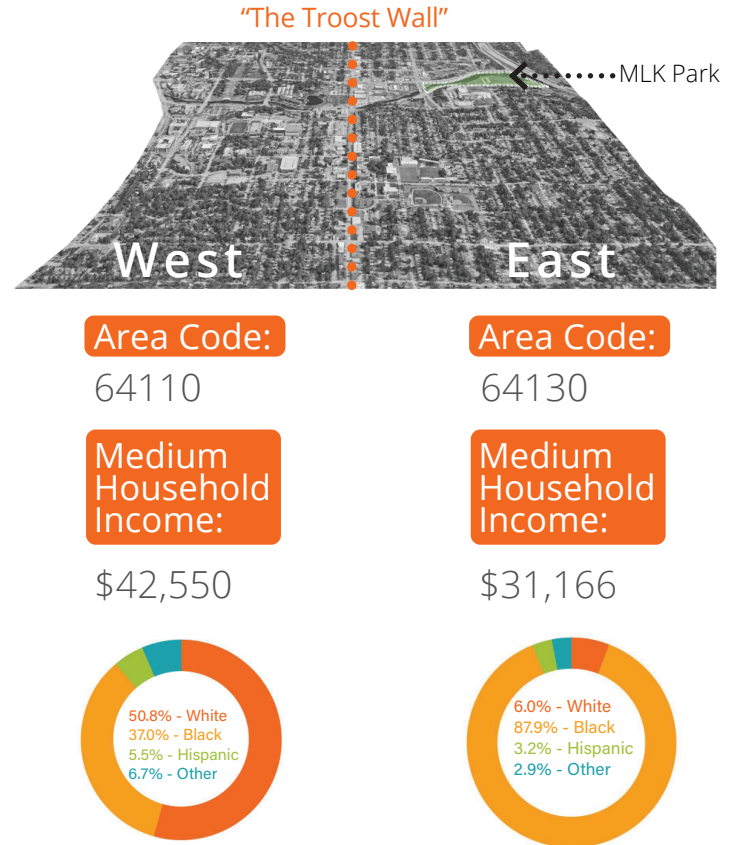


Figure 4.36 Portrait of demographic and economic differences in areas east and west of Troost Avenue (data gather from <http://www.justicemap.org/>)

Brush Creek - an Abused Waterway

Brush Creek, located within the greater Blue River Watershed, runs from west to east bisecting the park site into a northern and southern half. MLK Park sits along the lower end of the The Brush Creek Watershed, where everything upstream flows past the site. Brush Creek has been impacted by development for almost a century. The creek is now characterized by significant channelization, lacking any qualities that remotely resemble a natural water system. Manipulation of the flow of the creek has also significantly increased flood frequency and intensity and flooding has left adjacent communities with substantial personal and property damage (flatlandkc.com). In addition to the significant alterations to the water system, Brush creek also has significant water quality issues. Pollutants, including chemicals, untreated sewage outflow and suspended matter (litter/ trash) inhibit aquatic health. With these issues, it is evident why the creek has been labeled by the community as an unsafe asset. The soil conditions on site, as well as the large percentage of impermeable surfaces uphill from the site, create a significant source of runoff.

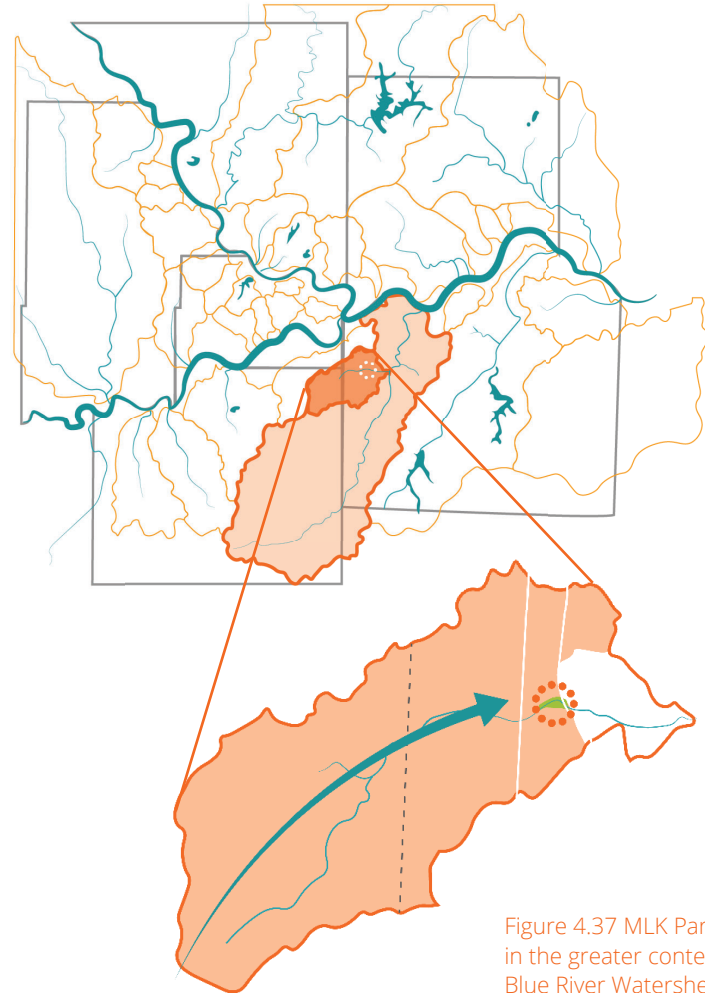


Figure 4.37 MLK Park in the greater context Blue River Watershed



Existing Inventory

The park site has few formal amenities. Currently, on site there is a central parking lot south of Brush Creek. To the east of the parking lot are four paved tennis courts. These courts were observed as the most utilized amenity. There is also a single occupant public restroom facility. There are only two locations

where seating elements are available, including a number benches by the tennis courts, and several picnic tables under the trees at the entrance of the park. On the far North side there is a single bus stop along Emmanuel Cleaver III Blvd. Brush Creek Trail also runs through the north portion of the site.

Site Imagery

The existing amenities on site are in fair condition. The restroom facility is a new addition to the park and in good condition. Other than built amenities, there is minimal vegetation except the riparian zone along the creek. The view north, off the site, is dominated by a multi-story structure. The southern view is of a steep hill that leads to adjacent neighborhoods. The portion of the creek adjacent to the site is relatively wide with a visible concrete cascade. There are several vehicular bridges along the eastern portion of the park.

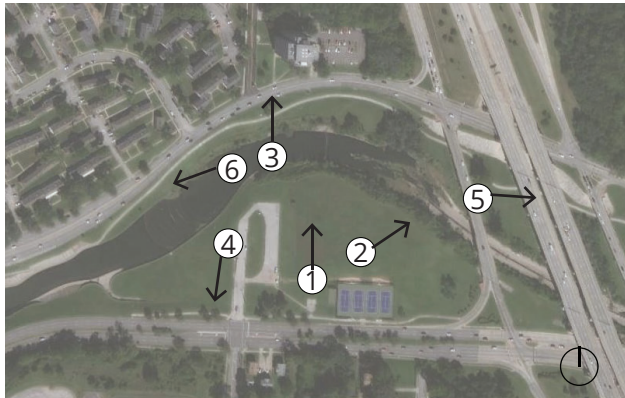


Figure 4.39 Reference to image locations (base google earth)



Figure 4.40 On site facilities (Weinberg 20)



Figure 4.41 Tennis Courts (Chen 20)



Figure 4.42 North View



Figure 4.43 South View



Figure 4.44 Bridge to East (Weinberg 20)



Figure 4.45 Brush Creek

Sensory Experience-

Two site visits, conducted over a several month period, revealed a significant lack of site access. With vehicular access limited to solely the south side of the park. The entry signs located in close in proximity to a fast paced street, makes it hard to read. Without visualizing the sign one might miss that the site is a dedicated as a memorial park. The park is surrounded by multiple fast paced heavily trafficked roadways on all sides. The center of the park is the most peaceful spot, atop a hill. This hill provides for a quieter location away from traffic. It is likely that during Creek renovations a significant amount of excess soil was placed at MLK Park creating this hill. The soil relocation created a disparity in the landscape, creating a disconnected feeling on site. The most frequently occupied spaces are the tennis courts, which were observed to be used frequently in nice weather. The other parts of the park, without viable amenities seem to be underutilized.

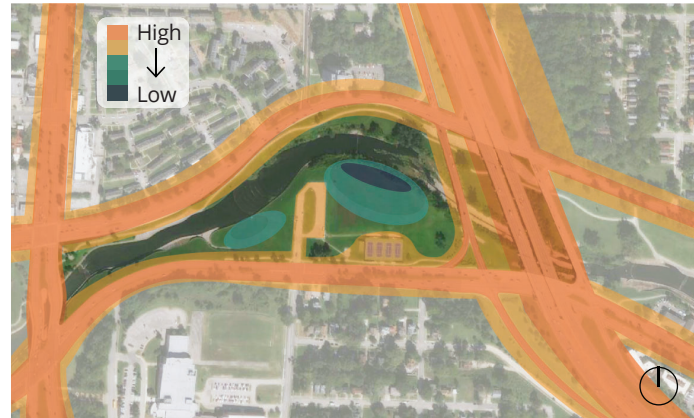


Figure 4.46 Noise levels at the park site, noise pollution is dominated by the roadways (base from google earth)



Figure 4.47 Vegetation on site, the park is dominated by turf lawn (base from google earth)

Proposed MLK Park Vision Plan

During the fall 2020 semester, studio Section-A of LAR 705 Masters Project Studio at Kansas State University created a vision plan for MLK Park. The plan was focused around a new destination playground. The proposed plan was informed by extensive research, community engagement, and design critiques with current practicing professionals. The programming of the site

addressed many components requested by the city's request for proposal, as well as other requests directly from the community.

This project furthers the proposed vision plan by developing a detailed site design for the memorial design dedicated to honoring the legacy of MLK's work.



Figure 4.48 Proposed MLK Park vision plan developed from LAR 705 2020

Micro - scale

After the analysis at the entire park-scale was completed, an analysis at a finer micro-scale was conducted. This portion of the analysis focuses on the space where the memorial is to be situated for the projective design. The location of the memorial was selected based on multiple factors that showed potential opportunity for the program to be placed there. It will be located along Brush Creek in the space directly north of the proposed parking lot.

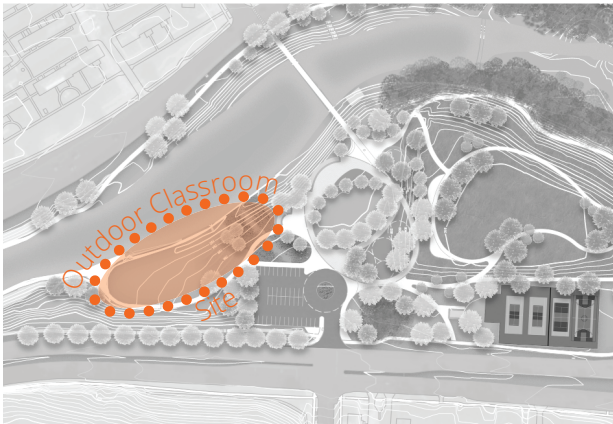


Figure 4.49 Proposed location for the memorial design

Topography -

One of the key factors for the decision of the space was topography. To minimize the amount of grading needed for this proposed design, a gently sloping area was identified to provide enough slope for a larger gathering space to nestle into the existing landscape. The area for the memorial design was selected, in part because the landscape closest to the edge of the Brush Creek is steeper than its surroundings. This area could provide an opportunity for seating to be integrated into the landscape.

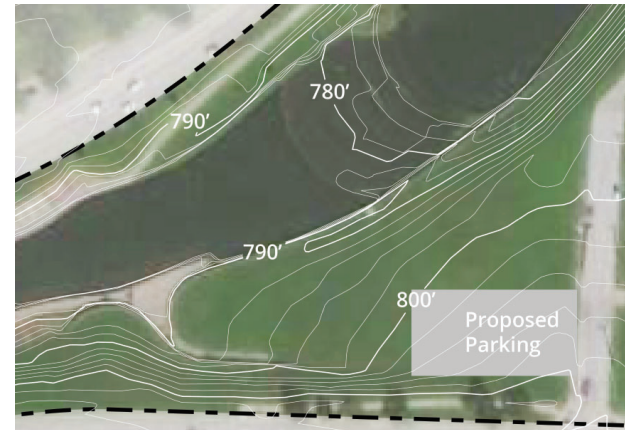


Figure 4.50 Existing Site topography (base google earth)

Hydrology -

To understand how the design of the memorial would be impacted by stormwater runoff, an analysis was conducted. It was found that excess run off from the proposed parking lot would drain directly through selected memorial space. This could potentially impact the erosive movement of soil on site. Analyzing runoff also helped inform where vegetation on site would need to be resistant to excess water moisture in the soil.

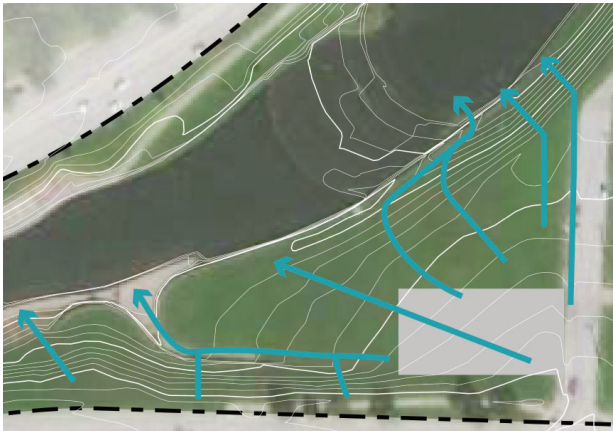


Figure 4.51 Existing water drainage pattern (base google earth)

Micro-climate -

To understand comfort, the climatic experience, was studied to better identify needs for the site. First, with a lack of vegetation there is little shade creating an exposed and uninviting space. In addition, wind blown from across the creek creates an exposed feeling. Loud traffic sounds create a stressful, non-peaceful feeling as well. Thus, without shelter and refuge from the elements, the existing micro-climate is uninviting.

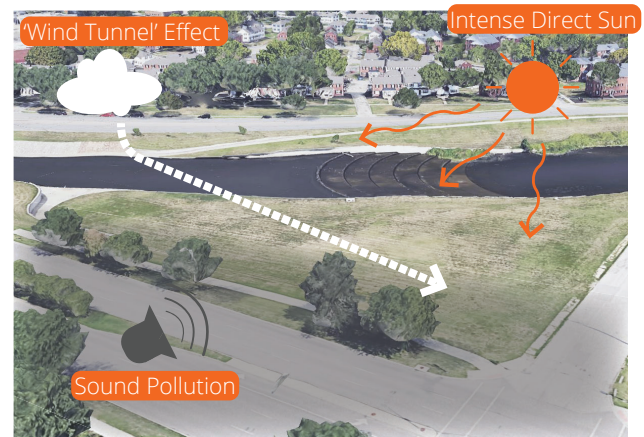


Figure 4.52 Micro-climate considerations for future memorial design (base google earth)

Views -

The proposed area for the memorial is highly visible from the roadways. This visibility could draw attraction to the site. There is also a clear view of the park from King Elementary. Students from the school may be frequent users of the classroom incorporated into the memorial design. From within the selected area there are also desirable views up the creek. Even though interaction with the water cannot occur it can still be used as a visual asset.

User Experience -

The proposed area for the memorial design also provides ample space for several subspaces for public access. The programming of a classroom will also be beneficial for youth who come to experience the new destination playground. Additional programming for the memorial will be determined during the site design application process of this project.

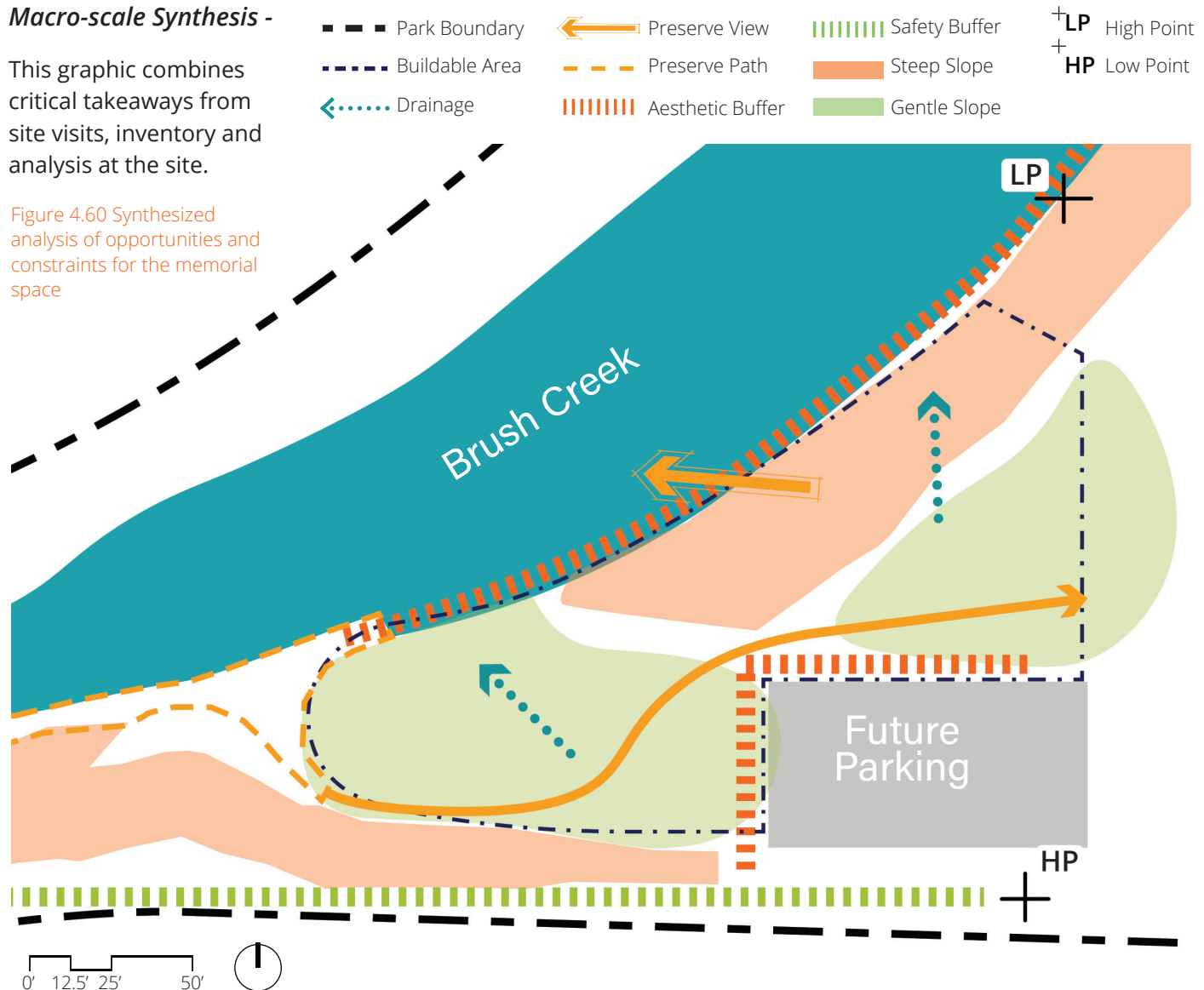


Figure 4.59 Aerial image of intended memorial space (base google earth)

Macro-scale Synthesis -

This graphic combines critical takeaways from site visits, inventory and analysis at the site.

Figure 4.60 Synthesized analysis of opportunities and constraints for the memorial space





CHAPTER FIVE: DESIGN



Defining The Design Narrative

Identified Stories

As aforementioned in previous chapters, a clear story will drive the landscape narrative of the memorial space. Several potential story options were identified by extracting sentences, quotes, and other specific details from the historical source documents. Factors such as frequency, originality, and applicability to the current social climate helped in the selection process of the story. The identified data was coded into themes to determine potential story ideas. The most powerful of the identified themes were: “radical”, “persistent,” “non-violent,” “inspirational,” “moral,” “altruistic,” and “humble”. By utilizing these themes, several stories were developed. The following were stories considered for the projective design:

- “MLK was not requesting, rather he was challenging Americans for a peaceful radical change” – Even though at the time many agreed with MLK and his vision for social equality, not all viewed his stance favorably. Some were slow to accept change, even if it was for the betterment of society. Sometimes even those who agreed

with the sentiment of equity for all, disagreed with his non-violent approach. They may have viewed it as weak or soft. MLK believed the most powerful means for change needed to come from within oneself.

“Achieving the “dream”; The persistence of issues MLK faced in society today” – As described in MLK’s I have a Dream speech, he imagines a society where racial discrimination ceases to exist. In society today, minorities still face similar forms of discrimination present during MLK’s lifetime, as outlined in several historical documents. This discrimination is evident through recent cases of police brutality (mentioned quite frequently by MLK during his work in the civil rights movement), unbalanced socioeconomic distribution, lack of access to quality education, and even blatant racism in speech or action of others. These are just a few examples that still exist in our society today. Though considerable improvements have been made, the idea of social equity is still a “dream” being chased today.

- “An integrated system, one that will be beneficial for all races” – MLK’s work had a clear connection to the advancement of the African American community. A significant insight

that is commonly overlooked is the ideals King expressed are translatable to other minority communities. As the legal legislation of the Civil Rights Act of 1964 was connected to the improvement of African American community, it also work to impact many more minorities of various racial, ethnic, gender, and religious orientations. In addition, he advocated for working together regardless of individuals' backgrounds. He saw the interaction of diverse communities as beneficial for all parties involved.

- “A man with a powerful voice, and a message behind the voice that inspired the masses” - Noted from the document analysis, MLK was able to inspire those who originally paid little attention to the subject of civil equality. King even convinced some hesitant individuals in the beginning to be involved quite prominently in the fight for racial desegregation. In several sources it was observed that King's strongest asset was his voice. His ability to craft the English language in a way that struck others internally was described as his gift. During deliverance of a speech, he had the ability to inspires the masses to support his and others work towards reaching social equality.

- “Engaging with non-violent internal moral conflict to ignite change” – A central concept to King's belief in reaching social equity is that change must occur through internal consideration rather than through the use of external force. He assessed that external information should influence thinking but not determine it. Therefore, non-violence was fundamental to his work, as he did not want to be seen as an aggressor forcing change upon the American people. King viewed this issue as one that required contemplating individual morality rather than being a strictly political issue.

The Selected Story

By carefully considering the physical site, the intended program, and the ideas outlined in all the potential stories, a final story was chosen. The following story was used and expressed by a landscape narrative for the memorial design at MLK Park:

MLK believed that strong ethical morals should guide individuals. He advocated that treating others altruistically, with compassion, is necessary for achieving equality in the United States. Looking beyond physical appearance

to relate to others on a personal level was important. MLK did not suggest devaluing other cultures, religions, or characteristics of a person. Assembling a community with diversity strengthens society. He stated that it is a foundational right that everyone has access to opportunities to assist in their pursuit of happiness. To create a solid moral foundation, individuals must listen to the world around them, absorb a variety of ideas and be willing to make progress to improve the condition of others. Only when individuals, regardless of backgrounds, are willing to engage together to enhance the condition of one another will beneficial changes be made to society.

MLK advocated for the opportunity of building relationships at an early age. During the civil rights movement, he endorsed the integration of the education system. He expressed that an isolated group within the educational system was not beneficial to any parties. He used this segregation as symbolism for American society, believing integration would be beneficial for all races. MLK felt that productive discussion and engaging with diverse people was essential to develop independent thinking for oneself.

As a society, people must try to understand and empathize with the conditions of others.

MLK's success was focused on altering the civil rights movement and inspiring generations to contemplate how they should treat others not by appearance, but by their character. As defined by

MLK's dream, "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character."

Rationale for Selection

Inspired by the idea that diversity in communities is a step to achieving equity, the story honors a significant aspect of MLK's work. A story derived from historical information is also applicable to more than just the civil rights movement in the 1960's, as is still relevant in today's culture. MLK advocated for providing opportunities to gain knowledge from outside sources and then internalizing these ideas to create your character. By providing a space to learn, gather and interact with community members is essential. Celebrating, acknowledging, and working as a diverse community will lead to impactful changes in the future.

Design Process

Guiding Goals

Design goals, inspired by the selected story, were developed. These goals were used to guide design decisions for the projective memorial space. Each goal was inspired by MLK's idea on the need to foster equality in communities.

Diverse Interaction

The projective memorial design should allow for individuals of various socio-economic, ages, cultures, and religious backgrounds the opportunity to share the same space and interact. A design informed by the idea that MLK's work was focused on equal rights regardless of any physical or intrinsic aspect of one's identity means that the memorial should be inviting to all.

Learning Opportunities

The site should incorporate spaces and elements that provide users with the opportunity to obtain or gain knowledge about MLK, as well as the civil rights movement as a whole. The first step to learning is the act of collecting data. On site, the collection and gathering of information should

occur through informative signage, interaction with other community members, and physical activity. Part of the information must relate to the civil rights movement in Kansas City. In addition, there should be an learning experience dealing with water runoff and stormwater management on site. As MLK advocated for familiarizing one's self with issues that impacted the community. This works to reveal issues and potential enhancements Brush Creek waterway.

Provide for Gathering

MLK was focused on personal change through critical thought, but also understood it took the movement of large groups to alter an entire culture's perspective. The memorial design should provide opportunities for large groups to gather on site. This space can be used for formalized events such as scheduled event activities on MLK Day or more impromptu gatherings for the surrounding neighborhoods.

Foster Discussion

In addition to the larger gathering space, there shall be locations for smaller groups to congregate. These spaces are centered around the idea of conversation. As MLK exemplified, working together improved equality.

Conversations could be focused on acquired knowledge from the park. This can inspire further engagement about MLK and his work. These spaces should foster discussion between community members.

Area for Self-reflection

Another goal is to include reflective spaces for contemplation, which gives visitors a chance to internalize and reflect on information. As revealed by investigating a body of work around MLK, he believed actual change could only occur internally. Visitors can pass through these spaces or stay for contemplative purposes.

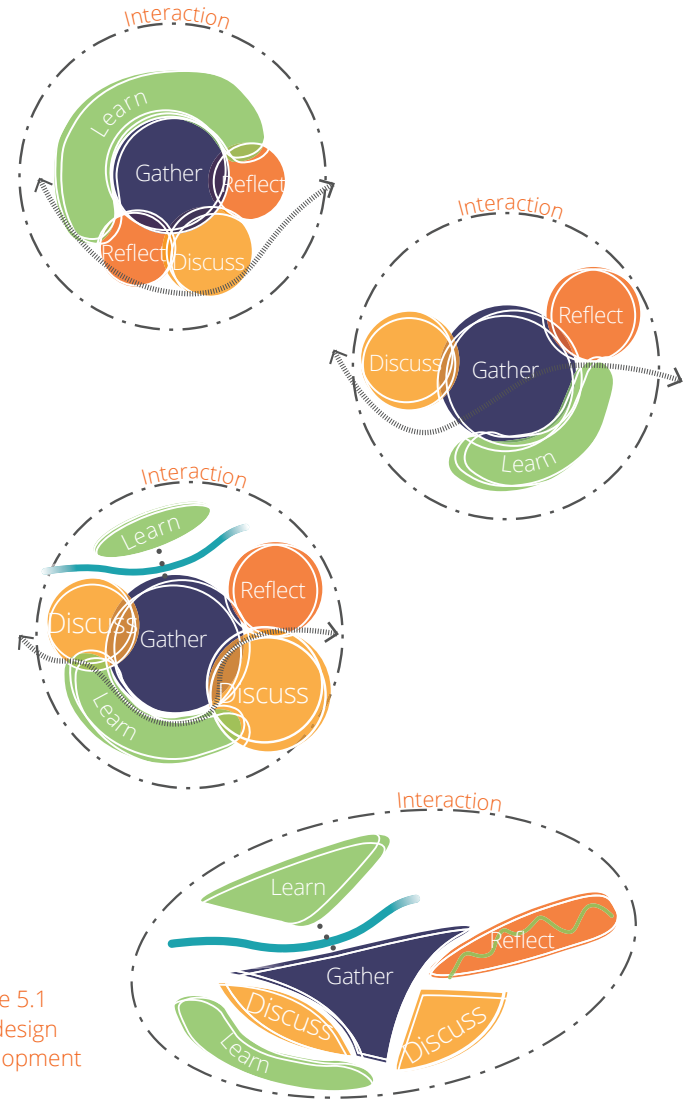


Figure 5.1
Site design
development



Figure 5.2 Martin Luther King Jr. Memorial projective master plan

Sub-Spaces

Within the memorial design, there are several different subspaces. Each subspace was programmed to address at least one of the guiding goals outlined earlier in the chapter. In addition, these sub-spaces were designed to support day-to-day use, as well as be functional for special events.

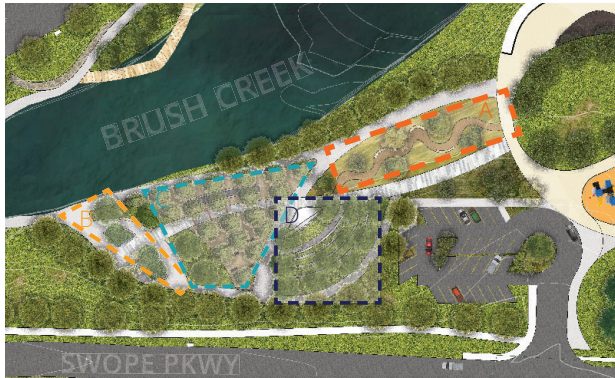


Figure 5.3 Master Plan Reference



Figure 5.4 Reflection Garden

A) Reflection Garden

Max occupancy - 21

Inward focused seating area with engraved walls for inspiration

B) Ralph Abernathy Plaza

Max occupancy - 45

Framed by the Legacy Wall, the space encourages discussion, while providing comfort and play as the plaza conforms to the rolling surrounding topography



Figure 5.5 Ralph Abernathy Plaza

C) The Heart

Max occupancy - 86

Nestled under groves of trees is an interactive fountain and oriented for comfort and discussion.



Figure 5.6 The Heart

D) MLK Outdoor Amphitheater

Max occupancy - 112

The main gathering space of the site is an amphitheater, focused towards a platform. This space can be used for formal meetings or impromptu events.

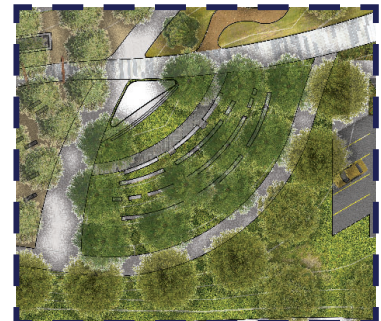


Figure 5.7 MLK Amphitheater

Project Offering



Students

Students can use the memorial space for learning opportunities. Gaining knowledge outside of the classroom setting is a beneficial way to connect to children. Older students can use the memorial as a study space as it is located near the UMKC campus.

Site Interests -

- MLK Outdoor
- Amphitheater
- Ralph Abernathy Plaza



Families With Kids

Families can use this memorial space as an extension for play opportunities at MLK Park. The projective memorial offers a range of subspaces to be explored. In addition, learning opportunities can present themselves.

Site Interests -

- MLK Outdoor
- Amphitheater
- Ralph Abernathy Plaza
- The Heart



Adults

Adults could visit and learn new facts about the civil rights movement or how it is related to the Kansas City area. Event gatherings or rallies may take place in the memorial. This area connects to the Brush Creek Trail allowing for extended walks.

Site Interests -

- Reflection Garden
- Legacy Wall
- The Heart
- MLK Outdoor
- Amphitheater



Seniors

Senior citizens may use this space for leisure walks. With dense vegetation and a variety of seating options, it provides points of rest. Also, this memorial could be a space to share first-hand knowledge with other generations present on site.

Site Interests -

- Reflection Garden
- The Heart
- Legacy Wall

Connection to MLK's Work

Reflection Garden

A reflection garden provides the opportunity for deeper thought about MLK and the civil rights movement. As previously mentioned, memorials that provide reflective areas connect to visitors' experience and establish a sense of place. This is why the garden is located at the main entrance to the memorial space. In addition, a place to contemplate adds to the idea that MLK

believed one must internalize information to create change in oneself. Providing a space for reflection was inspired by the narrative. The trail meanders, slowing down visitors to celebrate the work of MLK. In addition, engravings of quotes from MLK and other civil rights leaders will be present on the weathered steel walls.



Figure 5.8 Perspective of engraved steel walls and seating area in the reflection garden

MLK Outdoor Amphitheater

The amphitheater is intended to host large gatherings. As part of the city's RFP, outlined in Chapter 3, a classroom was a desired element of the park updates. The amphitheater satisfies this request for a "classroom" by providing an area for class lectures, activities, and other events to take place. There is a lower platform where teachers (or other presenters) can stand in front and speak to a collective audience. An overhead structure, located above the platform, provides the presenter shade. This structure acts as a backdrop to minimize distractions behind the presenter. The amphitheater can be more than a classroom; large rallies or meetings can occur here. Introducing a space that is large enough for public meetings can help foster a community and its voice. Interacting together as a community exemplifies a portion of the selected narrative that MLK looked to establish in his lifetime. An arching form facing the platform provides a clear view of the speaker. Trees are included to provide shade but not impede on the view back to the platform.



Figure 5.9 Perspective of MLK Outdoor Amphitheater



Figure 5.10 Perspective taken from the back of the amphitheater towards the front

Ralph Abernathy Plaza

The Ralph Abernathy Plaza provides a setting for visitors to both discuss and rest. Group discussions can occur here. As society offers a network to share ideas, it is important to talk through ideas. MLK expressed his need for other voices and opinions in his life, and one of the most influential was Ralph David Abernathy. MLK would discuss political and life decisions with Abernathy, which inspired the naming to be dedicated after Ralph David Abernathy. The space recognizes another essential figure in the civil rights movement. The seating is oriented towards the Legacy Wall, which is further discussed below. Also provided is shade and rolling topography that can be interacted with.

The Legacy Wall

An existing retaining wall, located along the Brush Creek Trail, will be transformed by etching imagery of MLK and the civil rights movement captured in Kansas City. The Kansas City imagery connects back to the specific geographical location of the park. In addition to permanent images, murals will be part of the wall. It would be encouraged that murals be updated by local artists in the communities to provide new learning opportunities and issues to be addressed at the memorial.



Figure 5.11 Central seating options in the Abernathy Plaza



Figure 5.12 Perspective of rolling topography with the engraved legacy wall as the backdrop

The Heart

The Heart, located at the center of the projective memorial design, provides seating elements, an interactive fountain, and overhead sculptural structures. This space looks to promote the idea of diverse interaction. The benches are oriented so that individuals can site face-to-face for conversation. The sculptural features symbolize a hug, creating a feeling of embrace as visitors walk through the space. The idea of altruism inspired the sculptural features as a symbol of peace and love for one another. The interactive fountain feature can be experienced visually or through touch. The Heart provides visitors, regardless of age or interest, the ability to stop and start a conversation among strangers.



Figure 5.13 Interactive fountain and main walkway of the Heart



Figure 5.14 Benches that promote conversation among visitors of the memorial site

Informative Creek Walk

Along the north shore, an informative creek boardwalk connects to the existing trail system. The walk juts out over the creek and offers views back towards the main memorial space. Signage along the walk informs visitors of the creek's current condition, the history and development

of the creek, and flood events that have impacted the local community. Also, suggestions on how personal actions, such as planting low-maintenance lawns can help reduce water runoff to improve the quality of the creek. This area reveals a real issue that is often overlooked.

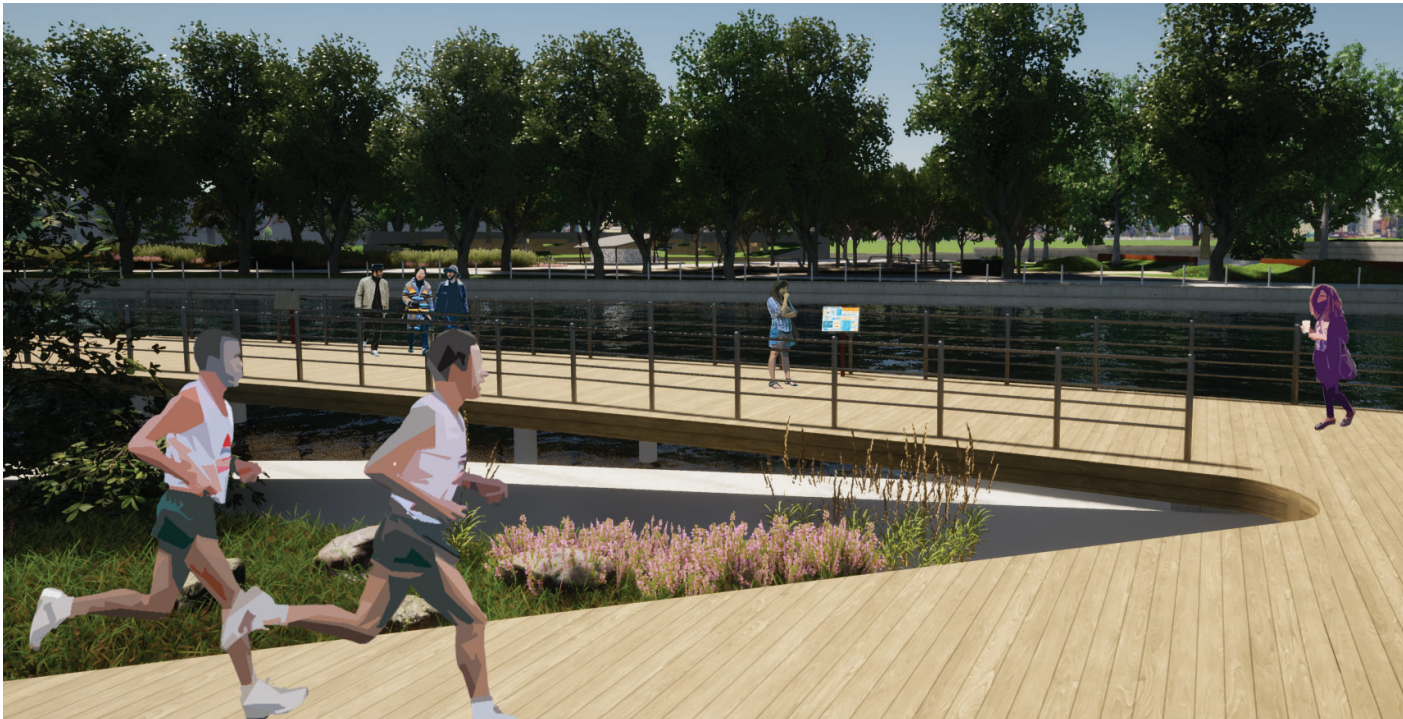


Figure 5.15 View of the Informational Creek Walk, located on the north shore

Site Details

Design details, such as signage and materials, are a vital aspect of memorial design. These details should be inspired and connected to the narrative similar to the design programming. When memorials are in a public space, they must be kept accessible and inviting to a range of ages and abilities.

Signage

Traditional descriptive signage with accompanying text will appear in the reflection garden, along the informational creek walk on the north side of the site. Plaques describing the images on the legacy wall will be present on site as signage. Additional information in the reflection garden will take shape as etched quotes on the steel walls located throughout the trail. Graphics on the mural wall themselves will be a more visual attempt at revealing historical information. Learning does not have to be limited to text. In addition, scannable QR codes will be available throughout the entire memorial space. Scanning the codes will link visitors to an app. The app created for the new updates at the park will give more information on MLK Park and historical information on the civil rights

movement. The app allows users to share their experiences at the memorial in a digital public forum. Following the narrative that MLK thought critically around adaptability in the future, the park should also change as time progresses. Digitally providing more information also for information to be updated regularly.



Figure 5.16 Virtual QR scan stations allow access to an online app with park and historical information

Materiality

The materials, when possible, should be weather resistant, sourced locally, and serve functional and aesthetic desires. For this project, materials with neutral tones were selected to draw attention to the critical content and to contrast the planting palette.

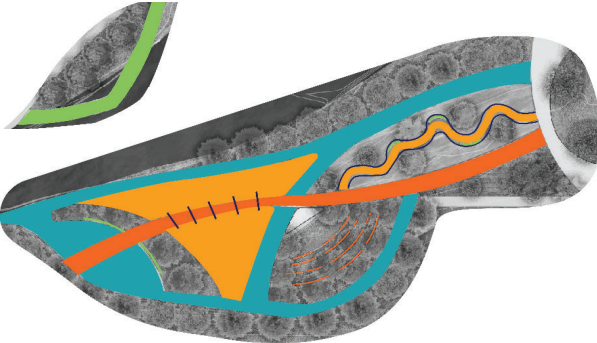


Figure 5.17 Location of where material is used on site



Figure 5.18
Limestone

- Limestone was selected as a material due to its local abundance. Limestone is also a resistant material that can be used in outdoor designs.



Figure 5.19
Crushed Aggregate

- Crushed refined aggregate allows for infiltration of water through the surface. It serves a practical purpose, while symbolizing the idea that people must absorb and filter ideas during their life.



Figure 5.20
Wood

- Wood is used, for the informational creek walk and the seating in the plaza. Wood when sourced properly has a smaller carbon footprint than other commonly used building materials.



Figure 5.21
Concrete

- Concrete is used to ensure accessibility to all spaces. The design encourages diversity, making accessibility to all spaces necessary.

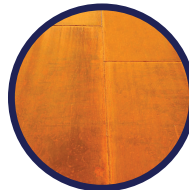


Figure 5.22
Weathered
steel

Weathered steel, a more resistant option than carbon steel, provides an eye catching color. This material is used in major elements throughout the site.

Planting and Ecological Benefit

Just as other design elements throughout the memorial design can incorporate narrative goals, so too can the plant palette. As MLK once planted the seeds of equality into American society, planting plays an essential role on site. A range of diverse species was selected to display even though each may have different characteristics, they work together as a single ecosystem. Functionally, vegetation throughout the memorial offers shade for human comfort and reduces stormwater runoff. It was also critical that each species thrive in the Kansas City area, so plants that were native or adapted to the climatic pattern were selected.

The plants selected for the memorial classroom connect the narrative in that plant community. Like humans, plants need one another to work together to create a lasting community.

Trees

Northern Pin Oak | *Quercus ellipsoidalis* | Hearty wooded
River Birch | *Betula nigra* | Water Tolerant
Flowering Dogwood | *Cornus florida* | Flowering Interest



Figure 5.23



Figure 5.24

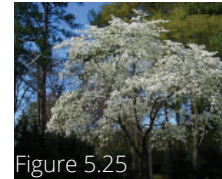


Figure 5.25

Shrubs

Witch Hazel | *Hamamelis virginiana* | Late Flowering
Sweet pepperbrush | *Clethra alnifolia* | Soilmoisture tolerant
Red Chokeberry | *Aronia arbutifolia* | Fruiting
Red Osier Dogwood | *Cornus sericea* | Bright Bark

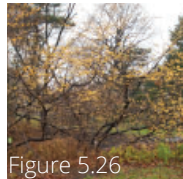


Figure 5.26



Figure 5.27



Figure 5.28



Figure 5.29

Grasses / Ground Coverings

Switch Grass | *Panicum virgatum* | rooting system
Culver's Root | *Veronicastrum virginicum* | Flowering
Soft Rush | *Juncus effusus* | Flood Tolerant

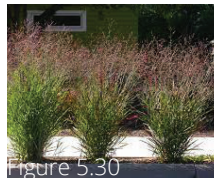


Figure 5.30



Figure 5.31

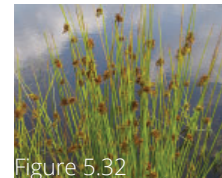


Figure 5.32

Circulation

The park is accessible via car, bike, public transit, or walking. Incorporated throughout the memorial site are various paths. The memorial will be limited to pedestrian traffic, except bikes which are allowed to circulate only through the connection path to the existing Brush Creek Trail. Walking is traditionally the most common form of circulation in memorial design as it slows individuals down to learn, reflect, and internalize information.

There are two clear entries into the memorial spaces, intended to direct people into the memorial. This creates an entry where visitors feel as if they have arrived to a new area of the park. Pathways are designed so that users can pass through a space if they do not desire to stay, or they can meander along the more sinuous paths if desired. The orientation of the central circulation arch and cross increasing the areas and people you pass on site.

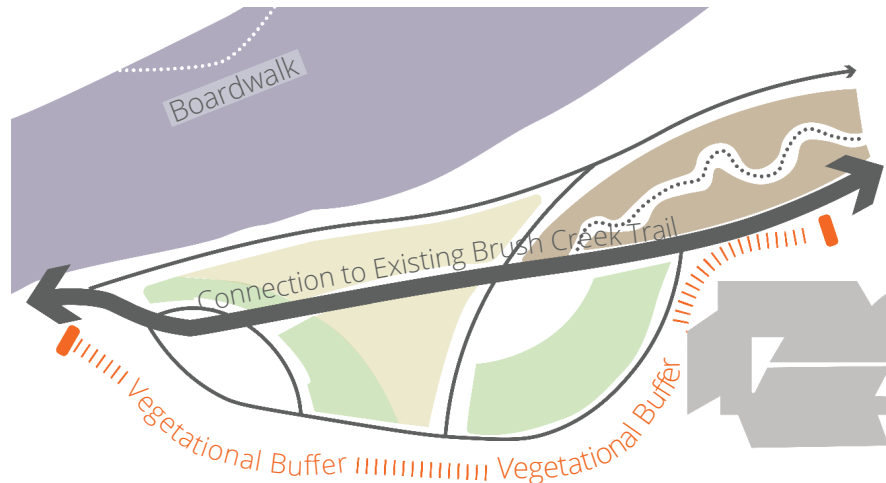


Figure 5.33 Site circulation improvements and connections to existing trails

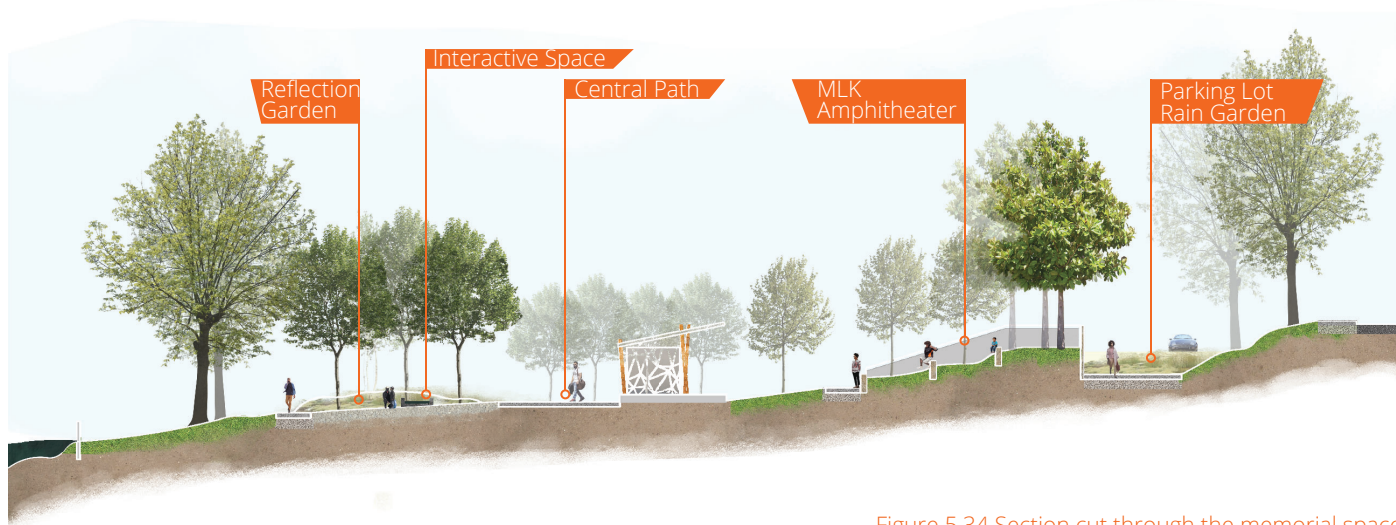


Figure 5.34 Section cut through the memorial space

Connection to Established Landscape Narrative Principles

As identified in the precedent studies, designs can be informed by various landscape narrative practices. This section describes how the proposed design used the following landscape narrative practices: Naming, Sequencing, Revealing and Concealing, Gathering, and Opening. Specific tropes, such as metaphors, metonymy, and synecdoche, are also noted.

Naming -

Most apparent, the entire memorial is named after MLK. The amphitheater is also named after MLK, transforming a less than significant stretch of the park into an area that creates a place. The naming of the plaza on the west end of the memorial shows the relationship of Dr. Martin Luther King to Ralph Abernathy. This space is also discussed in the revealing and concealing section of this chapter.

Sequencing

The memorial space has five distinct sub-spaces developed from MLK's conception of education. These spaces can be used for: diverse

interactions, learning opportunities, gathering, fostering discussion, and for self-reflection. The Heart is the center of the memorial, organizing other spaces around it. This area provides a range of activities and the possibilities for strangers to interact. In addition, curved paths represented the connectedness of humans and the potential of crossing paths with one another in life.

Revealing and concealing

Another aspect of narratives in practice is revealing or concealing of information. This project's information came from MLK and his perspective that people must see one another for our internal character. Additionally, information about the water quality issues of Brush Creek, is presented in signage along the creek walk. Calling attention to significant issues that impacts the community. The Legacy Wall showcases new local artists and reveals how the civil rights movement impacted Kansas City historically.

The Ralph Abernathy plaza reveals an important figure who greatly influenced MLK and his work. Society focuses on sustaining the legacy of the most well-known figure, MLK, but it is important to remember others who contributed to the civil rights movement. Incorporating Abernathy's helps maintain his legacy as well.

Gathering-

A memorial can create a place for gathering. This amphitheater provides a community space for formal or impromptu events to occur. In addition, smaller groups can gather in other subspaces. On site there is an opportunity to gather digital and physical information via signs, murals, and interactive spaces.

Opening -

The final aspect of the narratives in practice is opening. This project seeks to open conversation on social equity. The focus is to introduce the idea of the social equity of race in the United States. In a period where injustice and social unrest seem to be a consistent occurrence, this project looks to inform the subject's history in a relatable and understandable way.

Other Specific examples -

The metaphor of an embrace was used for

the design of archway structures in The Heart. Synecdoche was used for the selection of imagery placed on the legacy wall. The goal was not to try to explain the entire biography of MLK or the entire civil rights movement, but rather by selecting meaningful images to the narrative of remembering the legacy of those who fought for equity in the 1960's.

Naming	<ul style="list-style-type: none"> - Central amphitheater space is named after MLK, memorializing him on site - Plaza named after one MLK's closest companions, Ralph D. Abernathy
Sequencing	<ul style="list-style-type: none"> - Sub-spaces formed around the idea of how MLK viewed interacting and defining ones' personal catheter - All spaces introspectively focused around a central area
Revealing & Concealing	<ul style="list-style-type: none"> - Revealing that as humans we rely on one another, but must deliberate ourselves -The quality issue with containments in Brush Creek as a current social issue - Importance of honoring other figures of the civil rights movement
Gathering	<ul style="list-style-type: none"> - Provide Seating for larger group in the amphitheater space -Collection of information both physically and digitally - Smaller gathering to occur in the plaza or on benches throughout the memorial
Opening	<ul style="list-style-type: none"> - Fight for social equity in current society -The ability to provide a community in a revitalized greensapce

Table 5.1 Projective memorial design at MLK Park assessed by narratives in practices



Figure 5.35 Abstraction of the memorial space at MLK Park based on narrative principles

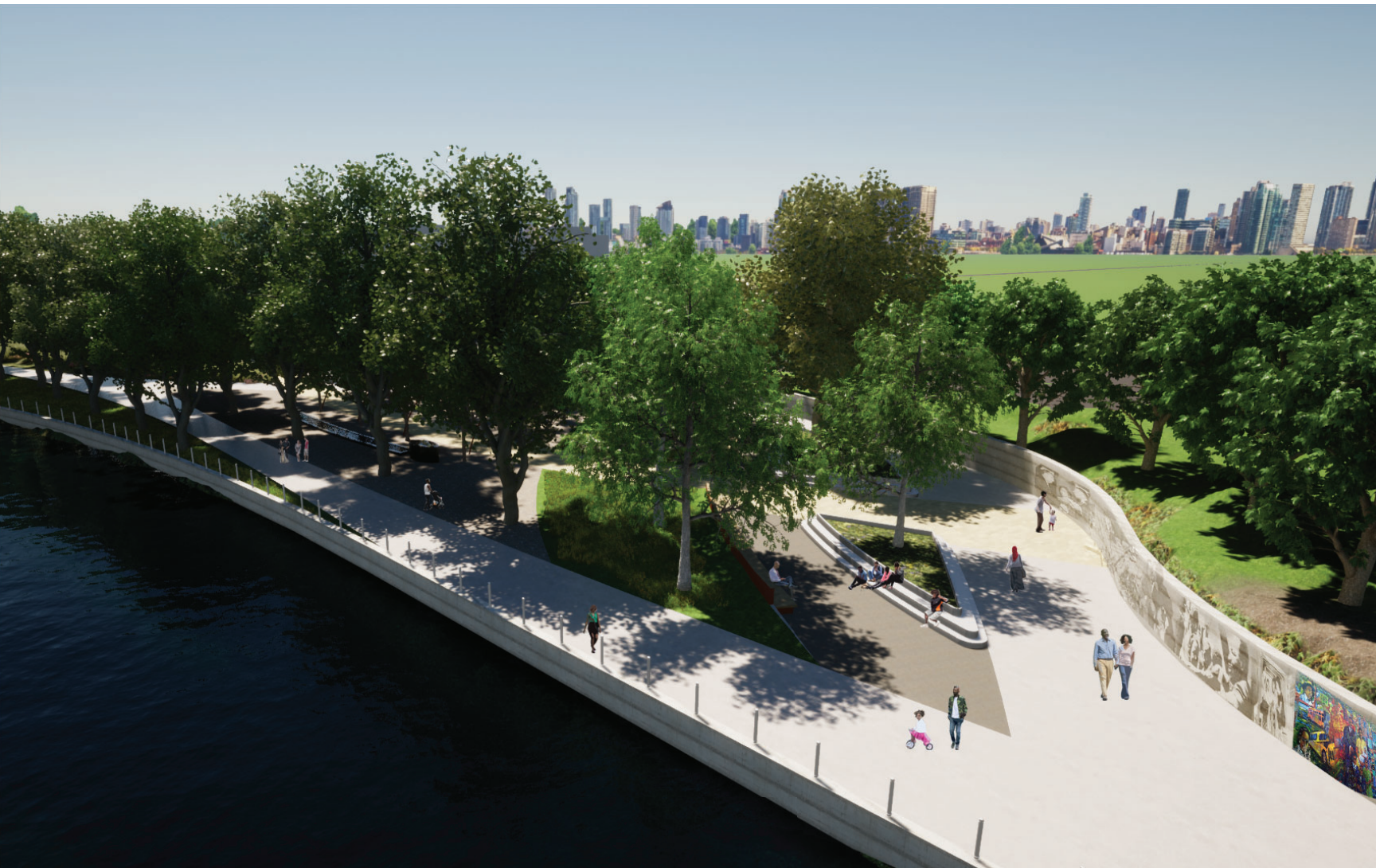


Figure 5.36 Aerial view of the projective design for a memorial space at MLK Park



CHAPTER SIX:

CONCLUSION

Overview -

Project Summary

The objective of this process was to create and apply a landscape narrative as part of the memorial design process. A narrative was formed and utilized to guide a projective memorial space at MLK Park by conducting a historical document analysis, a series of precedent studies, and a site analysis. The objective was to create a commemorative design inspired by the life and work of MLK and to connect memorial design as well as investigate the use of a landscape narrative in memorial design.

Over the course of this project, it became evident that landscapes can tell a story. When applying a landscape narrative, it is critical to understand three components: the story, the site, and the program. Stories discovered through research can be backed by historical evidence, giving validity to why a subject should be memorialized. An understanding of the site leads to the identification of constraints and opportunities for the design. Inspiration on how previous designers have transformed abstract ideas into form can help inform the design. Still, it is ultimately up to the designer to determine the

best practice for expressing a story into form for memorial designs.

The final product for this report was a projective memorial design for Martin Luther King Jr. a figure whose ideas transcend generations. The projective design sought to reveal how MLK believed that trying to understand and relate to other individuals, based on character rather than their appearance, would lead to a more altruistic society. An informed landscape narrative in the memorial design resulted in a cohesive and impactful projective design for Martin Luther King Jr. Square Park in Kansas City, Missouri.

Takeaways -

Memorial Design

At the conclusion of this project, key takeaways were summarized about the historical document research process, the connection of landscape narratives to memorial design, and a personal reflection of the design. These statements are not limited to the project, but apply to memorial design in general.

- **Memorials, whether revolving around the past, present, or future, must be grounded by a meaningful subject**

As society progresses, more subjects deserving of memorial designs will appear, in addition to those that already exist. Regardless of the subject, the design should deliver a clear and factual project inspired around information gathering on that specific topic.

- **Memorials can engage both mental growth and physical activity**

Commonly memorials are known for being quiet, reflective spaces, but there is also significant importance in providing opportunities that promote physical and social activity.

- **There are countless stories based on any given memorial subject, selecting one and using it to guide design is valuable**

Simply because a story was picked does not mean it is inherently better than others. But once a selection is made, this story can be used as a guiding entity for design decisions to strengthen the suggested design.

- **A memorial may address a universal topic, but ensure it connects back to place at a local scale**

Even though a memorial can address large-scale issues, the design must connect back to a local place. Each design should be uniquely attached to a place. Memorials should not attempt to replicate one another directly.

- **Memorials should utilize technological components of now and the future**

As we progress as a society, so should our concept of memorial design. Memorial design, though commemorative, does not have to stay a stagnant practice. It can evolve along with the ever-changing world around it.

Landscape narratives

Key takeaways about landscape narratives were also revealed during this project process.

- **Narratives reveal information**

A subject's story should inspire the narrative. Using information from historical documents can shape the narrative with lesser drawn or unconventional content about the selected subject.

- **Narratives can guide design**

Landscape narratives can be used for more than memorial design projects. Landscape narratives help to generate ideas, goals, and objectives during the design process. Landscape narratives are focused on transforming the content of a story into a physical design.

- **Narratives should not be the only source of a design**

Technical design practices are necessary to support a narrative. A narrative can inspire to a degree, but it will not be a successful project if it is not grounded in a site's actual opportunities and constraints.

Concluding Remarks -

Limitations

One limitation encountered during this research was restricting the number of sources analyzed during the historical document analysis. Each document was analyzed using the producers outlined in Chapter 3, which was a time-intensive process. The total body of work about MLK is substantial and an individual could spend hundreds to thousands of hours investigating

this information. It was critical to restrict the number of historical documents assessed so that other design aspects could progress. After review of 8 to 9 documents, common themes and inspirational ideas became apparent. The most inspirational content came from the spoken word of MLK himself.

If this framework of analysis were to be used in professional practice, a smaller volume of documents would be recommended. It would also be recommended that recorded speeches and interviews (or their transcripts) be the main source of investigation, as they provided the most inspiration in the least time-consuming fashion. The most critical aspect is not to analyze all criteria but extract content that could inspire a story.

Another limitation was the lack of community engagement in this process. As a projective design focused on the connection of a landscape narrative to memorial design, it was reasonable to limit outside influence on design possibilities. But if this process were more than projective, community engagement would be necessary for its success, ensuring that the community's desires were properly identified and addressed. Community engagement could also help identify and shape the story.

Future Research

The design would benefit from evaluation from professionals who have a focus on memorial design. Gaining this insight would add to the body of work and strengthen the projective design. This project should not be seen as a complete investigation of landscape narratives or memorial design in their entirety, but could be a base for future research.

Though this project was a site specific exploration of creating and applying a landscape narrative to memorial design, more focused research around landscape narratives could occur. This research would not need to be limited solely to memorial design. A more articulate approach to creating a landscape narrative would be beneficial to the field of landscape architecture.

Also, research focused on contemporary memorials seems to be an increasingly relevant topic in the field of landscape architecture. As events continue to occur and technology, religion, and culture progress, so too will memorial design. Memorials are an intricate part of our society and will continue to be as long as humans continue to remember and commemorate critical events, entities, objects, and places.



Figure 6.1 The transformation of abstract thought to form at MLK Park

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Appendices

Appendix A

Oral Histories			
Resource	Year(s) with King	Notes/Thoughts/Themes	Themes
William G. Anderson	1961-62	MLK was not willing to budge or be treated differently from other freedom fighters	altruism / Persistence
William G. Anderson	1961-62	He accredits MLK with changing the mindset of the African American community to achieve freedom through peaceful means	inspiring Non-violent
William G. Anderson	1961-63	Stated that he was willing to sacrifice his own well being for others	altruism
Clarence B. Jones	1960-68	Speaks of the power within his voice, the ability to capture people by use of the spoken word	inspiring
Clarence B. Jones	1960-68	Non-violent approach that spread like wildfire, that was his political genius	non-violent
Clarence B. Jones	1960-68	(Integration) it was not a political question, but rather a moral.	morality
Clarence B. Jones	1960-69	Stated that MKK a personal visit across the country and continued to inquire about Jones working with him	persistence
Clarence B. Jones	1960-69	MLK was able to manipulate and think of I have a I dream speech on the spot	inspirational
Abernathy Family	mid 1950's - 1968	Had a large heart for the Abernathy Children and kids in genreal	altruism
Abernathy Family	mid 1950's - 1968	King had a special gift for dilvering a message	inspirational
Abernathy Family	mid 1950's - 1969	King was willing to treat them as second children	morality
	mid 1950's - 1970	MLK advocated for them, as well as his kids to integrate into an all white school at that time	radical
Abernathy Family	mid 1950's - 1968	Did not believe he could fill the role as a civil rights leader without assistance	humble

Spoken Word (Speeches/Interviews)

Resource	Year	Notes/Thoughts/Themes	Code
CSPAN intview	1964	He advocates for self-motivation in the fight for quality, not self-pity	"radical"
CSPAN intview	1963	he is advocating for equality for more than black Americans and that integration will be beneficial for all races	"radical" / altruism
CSPAN intview	1964	Some viewed him as soft for his non-violent approach, but he stated non-violence was the moral way	non-violent / morality
The US Information Agency Press	1962	Advocated for those slow to change mindset to be quickly changed through moral change	morality
The US Information Agency Press	1963	Inspired by the non-violent approach of Gandhi in India	non-violent
The US Information Agency Press Conference	1963	"morality cannot be legislated..."	morality
The US Information Agency Press Conference	1964	seemed to speak his mind in an unconfidential way when provoked	non-violent
"I have a dream"	1963	Impassioned and inspired in voice	inspirational
"I have a dream"	1963	Appalled with the thought a nation might choose property rights over human rights	morality
"I have been to the mountain top"	1968	References a type of inspiration within the community as a "fire that no hoses could put out"	inspirational
"I have been to the mountain top"	1968	Again, violence persists, as well as social issues that seem to persist today are indicated in MLK's speeches	Persistence
"I have been to the mountain top"	1969	Focused on putting economic pressure by putting in local, black owned business.	non-violent

Articles and Images

Resource	Year(s) with King	Notes/Thoughts/Themes	Code
weekend-chats	1956	mild-temperd man one who did not request violence	non-violent
weekend-chats	1956	just and peaceful process for those who attacked him and the proptestors	radical
weekend-chats	1956	puts King in and the movement in a positive light	humble
Rev. M. L. Martin Outlines 5 Ways to Speed up Integration."	1956	Author sees King as radical and peaceful	'radical'/ Peaceful
Rev. M. L. Martin Outlines 5 Ways to Speed up Integration."	1957	Identified King as an important leader in the movement at an early agr	inspirational
The Purpose of Education	1947	Knowledge for oneself is power	altruism
The Purpose of Education	1947	Intelligence without Character falls short of true education	morality
Some Observations On The Bus Boycott	1955	MLK's actions challenged people's ideas and vlaues	radical
Some Observations On The Bus Boycott	1956	An article that did not portray King as highly as other articles, but could not explain why except that this is the Birghman has been	humble
Some Observations On The Bus Boycott	1956	Civil rights movement as a struggle rather than a transition	Persistence

Appendix B

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