

INCLUSIVE COMMUNITY LANDSCAPES IN RURAL MIDWESTERN CITIES
A DESIGN PROPOSAL FOR EMPORIA, KANSAS

By

KATHERINE MOLASKEY

A REPORT

Submitted in partial fulfillment of the requirements for the degree

MASTER OF LANDSCAPE ARCHITECTURE

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

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2013

Approved by:

Major Professor
Anne Beamish

Abstract

The landscape has the opportunity to commemorate new, dynamic cultural identities which are developing in rural cities throughout the Midwest. These communities are experiencing historic demographic changes as a result of two major phenomena: the in-migration of foreign born peoples and the out-migration of younger generations. Immigrants are settling in rural cities because of the relatively low cost of living, available skilled and unskilled labor jobs, and developing immigrant networks. Foreign traditions and cultural ideals have introduced a new dimension to the historically homogeneous communities found in the Midwest. The age demographic is also changing as young adults move away from their rural hometowns seeking employment and education opportunities available in larger, metropolitan areas.

This project will propose a research and design process for defining a design concept for Inclusive Community Landscapes in Midwestern rural cities with diverse population demographics. Inclusive Community Landscapes are purposefully programmed public spaces that celebrate the positive effects of immigration and an aging population: they are defined by the people of the rural city. The goals of these landscapes are to educate visitors about the history of the town, honor the diverse cultures that have been, are, and will be part of the town, and promote communication amongst residents. The project concludes with a design of an Inclusive Community Landscape in downtown Emporia, Kansas, a reflection on the applied research and design processes, and a revised process based on lessons learned during the project.



Inclusive Community Landscapes in Rural Midwestern Cities

a design proposal for Emporia, Kansas



Katherine Molaskey | Master's Project





Inclusive Community Landscapes in Rural Midwestern Cities : a design proposal for Emporia, Kansas

Katherine Molaskey

College of Architecture Planning and Design | Kansas State University

Copyright 2013

table of contents

Abstract	09
Acknowledgments	11
Preface	12
List of Figures	14
List of Tables	18

introduction 22

Dilemma	25
Purpose	27
Research Inquiry	29
Terms + Definitions	30
Literature Review	32
Applied Process	43

investigate 48

Emporia Overview	52
700 Merchant	69
Precedents	85

interpret 108

Site Analysis	112
Place Analysis	115

derive 122

Goals + Strategies	80
Design Concepts	85
Program	85

design 140

Parti	145
700 Merchant	147

reflect 170

Applied Process	175
Proposed Process	177
Conclusions	181

references 188

Bibliography	80
List of Figures/Tables	85

“We do require reminders of our heritage in our memory, our literature, and our landscapes. But advocates of preservation who abjure us to save unaltered as much as we can fight a losing battle, for even to appreciate the past is to transform it. Every trace of the past is a testament not only to its initiators but to its inheritors, not only to the spirit of the past, but to the perspectives of the present”

—Lowenthal

abstract

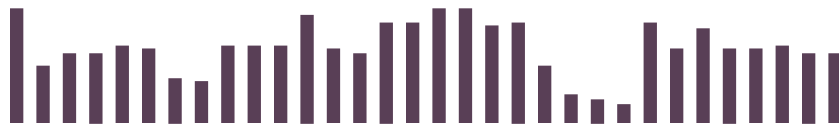
The landscape has the opportunity to commemorate new, dynamic cultural identities which are developing in rural cities throughout the Midwest. These communities are experiencing historic demographic changes as a result of two major phenomena: the in-migration of foreign born peoples and the out-migration of younger generations. Immigrants are settling in rural cities because of the relatively low cost of living, available skilled and unskilled labor jobs, and developing immigrant networks. Foreign traditions and cultural ideals have introduced a new dimension to the historically homogeneous communities found in the Midwest. The

age demographic is also changing as young adults move away from their rural hometowns seeking employment and education opportunities available in larger, metropolitan areas.

This project will propose a research and design process for defining a design concept for Inclusive Community Landscapes in Midwestern rural cities with diverse population demographics. Inclusive Community Landscapes are purposefully programmed public spaces that celebrate the positive effects of immigration and an aging population: they are defined by the people of the rural city. The goals of these landscapes

are to educate visitors about the history of the town, honor the diverse cultures that have been, are, and will be part of the town, and promote communication amongst residents. The project concludes with a design of an Inclusive Community Landscape in downtown Emporia, Kansas, a reflection on the applied research and design processes, and a revised process based on lessons learned during the project.

This book is dedicated to Mom, Dad,
Maggie, Grandma, Grandpa, and the entire
Burch/Molaskey clan.



acknowledgments

This project was 100% inspired by my family and to them I dedicate this book. Without their love, participation, and sincere interest in every step of this process I would not have accomplished a project which I am so proud of. My extended family of neighbors on East Royal Court, I thank you for your enthusiasm and support.

I also want to show appreciation for my CAPD colleagues. My professors proved to me that I made the right choice for my future when I chose to attend Kansas State, and my friends in studio are the reason I have not completely lost my mind. They have all made my time in and

out of studio a rewarding and priceless experience. I have been lucky enough to form many special relationships and memories over the past five years that will remain with me forever.

Lastly, I would like to acknowledge the city of Emporia, Kansas. As an adult it is rewarding to use my education in landscape architecture to give back to my Kansas hometown. As a child I took many trips to Emporia to visit my great-grandparents and this project has allowed me to learn more about this place to which I have such a profound connection.

preface

My Master's Project began to take shape from my interest in cultural landscapes, in particular, historic vernacular landscapes which are places that evolve over time to reflect the cultural and social identity of the human community which resided there. Cultural landscapes range from Civil War battlefields (historic site), natural landscapes associated with the heritage of a people like the Flint Hills (ethnographic landscape), active public squares (historic vernacular landscape), or places designed by prominent landscape architects (historic designed landscape) (TCLF.org 2013). My research led me to question how these natural and/or designed landscapes progress over time

and the possibility of designing a cultural landscape based on an understanding of how a rural city has evolved. This approach involves designing a landscape so that it becomes an iconic representation of past, present and future cultural characteristics in a rural city.

The landscape can define a community (Wilson & Groth 2003). It can symbolize past events, fluctuations in population demographics, and celebrate the social conditions of a community. In order to create a cultural landscape it is necessary for the designer to understand the complexities of the history, the demographics and the culture of a place.

My interest in how a community functions at social and cultural levels stems from my childhood and where I grew up. I was raised in a close-knit suburban neighborhood where I learned the importance of interaction between every member of a community. Chance meetings between the children and adults occurred daily and offered moments for sharing, teaching, and learning between generations. As people began moving out of and into the neighborhood, these meetings became positive opportunities for new ideas and traditions to weave into the existing cultural dynamics. This phenomenon created a unique identity for the people and the ethos of the

neighborhood. While my childhood experience is a smaller scale than this project, there are many lessons that can be applied to a town-wide project to foster the same close relationship between neighbors.

The selection of Emporia, Kansas for this project was driven by first, the population changes it has experienced and second, my familial connections to the city. Throughout the past century Emporia has welcomed newcomers from all over the world which is a trend that continues today. African American, Asian, and Hispanic immigrants have been attracted to the variety of skilled and

unskilled employment opportunities that Emporia offers. This project presented me with the opportunity to learn more about the history of Emporia and give back to a community that I have so much personal admiration for. As a child I was blessed to have the chance to visit and get to know my great-grandparents in Emporia. These road trips from St. Louis, Missouri to what seemed like the middle-of-nowhere of Kansas were a unique opportunity for me see where my mom, grandparents, and great-grandparents grew up and lived for most of their lives. Experiences including visiting

the one-room school house my great-grandma Ann attended as a child, the farmstead my great-grandma Zug grew up on, and going to the retirement home to hear stories from Grandpa Cap are my personal motivation for this project.



Figure 0.1 (produced by author adapted from censusTIGER data)
Emporia, Kansas, USA

list of figures

0.1 : Emporia, Kansas, USA 13

0.2 : “Emporia is the Place” Postcard20

introduction

1.1 : William Allen White Standing Next to a Dodge Automobile in Front of the Emporia Gazette Newspaper Office During his Campaign against the Ku Klux Klan, 192424

1.2 : Idea-gram of What an Inclusive Community Landscape Can Be26

1.3 : Literature Map : Graphic synthesis of reviewed literature33

1.4 : Outline of Tasks and Steps of the Applied Process43

1.5 : Flow Diagram :Tasks and Steps of Applied Process45

investigate

2.1 : Location of project site : 700 Merchant, Emporia, Lyon County, Kansas, USA52

2.2 : Current Economy :Top 10 Employers in Emporia, Kansas59

2.3 : Total Population Trend in the State of Kansas 1900-201062

2.4 : Total Population Trend in Lyon County, Kansas 1900-201062

2.5 : Total Population Trend in Emporia, Kansas 1860-201063

2.6 : Change in % of Racial Demographics in the State of Kansas Between 2000 and 201066

investigate

2.7: Change in % of Racial Demographics in Lyon County, Kansas between 2000 and 201066

2.8 : Change in % of Racial Demographics in Emporia, Kansas Between 2000 and 201067

2.9 : Area of Interest69

2.10 : Pedestrian Circulation (Primary, Secondary, Tertiary)72

2.11 Adjacent Parking (Lot, Angled and Parallel Street)72

2.12 : Green Space and Trees72

2.13 : Adjacent Establishments (Restaurants, Offices, Local Businesses)73

2.14 : Emporia Farmers Market Sign on Existing Market Kiosk75

2.15 : 700 Merchant Existing Site Plan76

2.16 : Recent Sidewalk ADA Improvements at the Street Corners76

2.17 : Western Edge Conditions Along Merchant Street76

2.18 Power Lines Create Unique Allee Along the Eastern Edge77

2.19: Parking Load During a Weekday Afternoon77

2.20 : Conditions Along 8th Street Along the Northern Edge77

2.21: Western Edge Conditions Along Merchant Street77

2.22: New Trees Along Western Edge in Unhealthy Conditions77

investigate

2.23 : Existing Kiosk for the Emporia Farmers Market77

2.24 : Flint Hills Music Mural “Day and Night Jazz” Faces 700 Merchant Site77

2.25 : Panorama from NW Corner of 700 Merchant. Existing Site Conditions.78

2.26 : Vehicular Circulation Around and Through 700 Merchant81

2.27 : Pedestrian Circulation Around and Through 700 Merchant81

2.28 : Access From Buildings to 700 Merchant82

2.29 : Emporia Farmers Market Set-up82

2.30 : Existing Parking = 123 Spaces83

2.31 : Existing vegetation surrounding 700 Merchant83

2.32 : Site Elements83

2.33 : Precedent Study Locations86

2.34 : Yorkville Park Context Map86

2.35 : Covington Farmer’s Market Context Map86

2.36 : CityGarden Context Map87

2.37 : Yorkville Park site plan91

investigate

- 2.38 : A collection of landscape found93
throughout Canada
- 2.39 : Design Elements.....93
- 2.40 : Covington Farmer’s Market site plan.....97
- 2.41 : Covington Farmer’s Market program.....99
elements
- 2.42 : The custom market structure was99
designed to be constructed in pieces
and assembled on-site.
- 2.43 : Samarkano by Jack Younderman..... 102
incorporated in limestone planter
- 2.44 : “2 Arcs x 4, 230.5 Degrees Arc x 5’..... 102
sculpture and Meandering river seatwall
- 2.45 : CityGarden Site Plan..... 103
- 2.46 : Design element location..... 104
- 2.47 : River Landscapes..... 105
- 2.48 : Sculpture Location..... 105
- 2.49 : Missouri River Bluff..... 105
- 2.50 : Aesope’s Fables by Mark Di Suevero 105
- 2.51 : Mercat de Sant Josep on La Rambla in..... 106
Barcelona, Spain
- 2.52 : Tianguis (Market) on a Portico in..... 107
Mexico City, Mexico

investigate

- 2.53 : Tianguis (Market) with Green Tents in..... 107
Mexico City, Mexico
- 2.54 : Streetside Market in Mozambique,Africa... 107
- 2.55 : Saturday Market in Orvieto, Italy..... 107
- 2.56 : Neighborhood Market in China 107

interpret

- 3.1 : Opportunities.....112
- 3.2 : Constraints.....113
- 3.3 : Corner of 8th Avenue and Commercial116
Street looking South

derive

- 4.1 : Goals and Strategies for an Inclusive 126
Community Landscape
- 4.2 : Ethos of Mind + Earth + Community..... 136
concept image board

design

- 5.1 : Aerial of site design with area of interest... 142
context
- 5.2 : Primary Program Layout Bubble..... 144
Diagram
- 5.3 : Design Parti Influenced by Concept and.... 144
Program
- 5.4 : 700 Merchant Site Plan..... 146
- 5.5 : 700 Merchant on an Average Weekday..... 148
- 5.6 : 700 Merchant on Market Day..... 149
- 5.7 : Response to Concept..... 151
- 5.8 : Inclusivity 151
- 5.9 : Program Elements..... 151
- 5.10 : Pedestrian circulation..... 152
- 5.11 : Vegetation 152
- 5.12 : Hardscape..... 152

- 5.13 : Event Layout + Attendance : A Busy Day... 153
at the Emporia Farmers Market
- 5.14 : Event layout + Attendance : Library..... 153
brown bag event or outdoor movie
- 5.15 : Event layout + Attendance : Live in the..... 153
Lot
- 5.16 : Event layout + Attendance : Average..... 153
Weekday
- 5.17 : Stones Inscribed for Memory Walk..... 153
- 5.18 : Paving Patterns : Brick edging along 154
sidewalks adjacent to 700 Merchant
- 5.19 : Paving Patterns : Irregular limestone..... 154
pavers
- 5.20 : Paving Patterns : Recycled Asphalt for..... 154
Parking Lot + Curved Path
- 5.21 : Paving Patterns : Limestone Patio Pavers... 154
- 5.22 : Site Furnishing : Movable Patio Chairs..... 155
- 5.23 : Site Furnishing : Anchored, Family-style.... 155
Concrete Picnic Tables
- 5.24 : Site Furnishing : Amphitheater limestone... 155
slab seating
- 5.25 : Site Furnishing : Market kitchen in kiosk... 155
- 5.26 : Aerial drawing of timber pergola Shade.... 156
Structure
- 5.27 : Post : Beam : Rafter Assembly Diagram.... 157

- 5.28 : Plan view of timber pergola Shade..... 157
Structure
- 5.29 : Crossing 700 Merchant to Main Street.... 158
- 5.30 : Under-Deck drainage system..... 160
- 5.31 : Lecture on the Lawn..... 161
- 5.32 : Phasing Plan..... 162
- 5.33 : Section/Aerial Through Mounds and..... 164
Amphitheater.
- 5.34 : Curved Walkway Defined by Planters..... 164
and Bordered by the Alley
- 5.35 : Emporian's Leaving Work on a Sunny..... 167
Afternoon
- 5.36 : Early morning market day..... 169
- 5.37 : Aerial Drawing of Proposed 700..... 170
Merchant Site Design

reflect

- 6.1 : Diagram of Applied Process 174
- 6.2 : Diagram of Proposed Process 176
- 6.3 : Comparison of Applied and Proposed..... 186
Process

references

- 6.1 : “Emporia” Postcard 174

list of tables

investigate

2.1 : Population Trends : Kansas 1900-2010	62
2.2: Population Trends : Lyon County 1900-2010....	62
2.3 : Population Trends : Emporia 1860-2010.....	63
2.4 : Demographics : Kansas 2000 & 2010.....	64
2.5: Demographics : Lyon County 2000 & 2010 ...	64
2.6 : Demographics : Emporia 2000 & 2010	65



Figure 0.2 (Courtesy of Lyon County Historical Society, Emporia, Kansas)
"Emporia is the Place" Postcard







introduction

Chapter 1



Figure 1.1 (Kansas State Historical Society 2013)
William Allen White ca. 1924

dilemma

Out-migration and financial hardships have plagued rural Midwestern cities for decades, both of which put a strain on the economic, social, and healthcare services available to residents (Gozdziak and Bump 2008). First, young adults are moving away from their hometowns to seek greater education and employment opportunities. Second, retirees are moving back to rural cities in search of a slower-paced, familiar setting to enjoy their retirement. Lastly, immigrants from all over the world are attracted to the available skilled and unskilled labor jobs and relatively low cost of living in rural Midwestern cities. Although the total population may remain steady because of the balance of

in and out-migration, the community's cultural and social characteristics vary considerably.

Traditionally rural Midwestern cities have a history with a short list of famous people whom the town has claimed as their own. These people are often recognized with a humble plaque or statue in a civic space. However, for many rural cities like Emporia, the changing population is a more telling story of the town's past. The evolving cultural and social conditions provide the opportunity to create a new, enriched identity for the stereotypically homogeneous communities found in the rural Midwest.

A dynamic concept based on the history of a place can facilitate a public landscape which celebrates the people of the community and the evolution of the town. It can showcase the vibrant heritage of a place and employ creative techniques to commemorate the town's past, present, and future identity.



Figure 1.2 (Produced by author)
Idea-gram of what an inclusive community landscape can be.

purpose

The purpose of this project was to define a research and design process for landscape architects to direct them in the development of a design concept for an inclusive community landscape. This landscape typology describes a place designed to reflect the evolving social and cultural identity of a rural Midwestern city and encourage current and future community members to interact with their neighbors.

Comprehensive research on the topics of cultural landscapes, rural community dynamics, immigrant integration, and public places formed a foundational knowledge intended to support claims for the need for this particular type of

landscape. Applicable precedent studies were: CityGarden in St. Louis, Missouri, Yorkville Park in Toronto, Canada, and Covington Farmer's Market in Covington, Virginia. These three precedents pointed to ways that a designed landscape can promote the history of a place and encourage the integration of an entire community.

Combining the foundational research, ideas generated by the precedent studies, and site specific research led to a better understanding of what an inclusive community landscape is and how it evolves from preliminary research through concept generation to final site design.

The outcome of this project was a design for an inclusive community landscape in downtown Emporia, Kansas. The concept of the design was based on extensive research about the history of Emporia. The report concludes with a reflection on the applied research and design process, a discussion of challenges, and a proposal for improvements to the process to facilitate future inclusive community landscape projects.

research inquiry

project questions

What is an effective research and design process for deriving a design concept for an inclusive community landscape in a rural Midwestern city?

What landscape design features can be implemented to support a multitude of program elements intended to bring the people of a diverse community together?

application

An inclusive community landscape was designed in downtown Emporia, Kansas at 700 Merchant Street using a pilot research and design process. This applied process was analyzed and edited to create a final proposed process that streamlines the production of an inclusive community landscape.

Emporia, Kansas was selected based on its location, population size, demographic changes over the past two decades, and the public and private interest in the city's past and future.

terms + definitions

The following list defines common terms used throughout the project. The definitions were derived by the author and influenced by the literature which was reviewed for the report.

Community	Involves both a defined group of people (resident) and where those people live (geographic); Resident Community : a group of people related by ethnicity, religion or nationality which share common values, social ties, or behavior patterns; Geographic Community : a group of people who are connected based on a physical place (Gozdziak & Bump 2008); References to the community of Emporia, Kansas are in the category of Geographic Community, it is a group of people who are connected by where they live.
Culture	Qualities, ideas, or practices shared by a group of people based on a combination of defining factors (i.e. ethnicity, race, gender, age, nationality, religion, accent); Subtle differences can exist within a culture depending on the location and the people of a population (Reeves 2005).
Cultural Landscape	Sites, designed or naturally occurring, that are associated with an event, activity, person, or group of people which are significant to a community; Places which define a community's continued relationship with the land (TCLF.org 2013).
Design Concept	An abstract or general idea generated to influence the physical site design; facilitates a cohesive design.
Established Resident	A person (regardless of ethnicity or race) who has lived in a place for over fifteen years; They have a unique respect for and perspective of their place of residence that can only develop over an extended period of time.
Immigrant/ Newcomer	A person who migrates to another country which they intend to make their permanent residence; Often this person has a different cultural or ethnic background than residents of the settlement community.

Inclusive Community Landscape	Places which are purposefully programmed to encourage the interaction of residents of rural communities and promote the blending of different demographics; Feature a compelling design concept defined by the history and evolving demographics of the rural city.
New Settlement State	States which have not historically been where foreign-born people settle; Kansas, is considered a new settlement state, migrant workers are beginning to settle in Kansas and other Midwestern states as opposed to following new employment opportunities (Gozdziak & Bump 2005).
Rural	Pertaining to the country; lacking urban or metropolitan characteristics
Rural City	A town with a total population between 15,000 and 25,000 surrounded by a rural context; also called a micropolitan (census.gov 2013); Emporia, Kansas is considered a rural city.
Sense of Community	The sense that one plays an important role in their community; The sense that one's regard for other members of their community is reciprocated (Hombrados-Mendieta 2009)
Shared Memories	Subjective, communal relationships which a community has with their heritage; Based in traditions and values which are passed from one generation to the next (Sturken 1997).

literature map

The first step was collecting information on topics which would provide a solid foundation for the inclusive community landscape project. Formulating the topics occurs as more information is synthesized and the project reaches a clear definition. The literature was relevant, contemporary, and pertained to issues the project addressed.

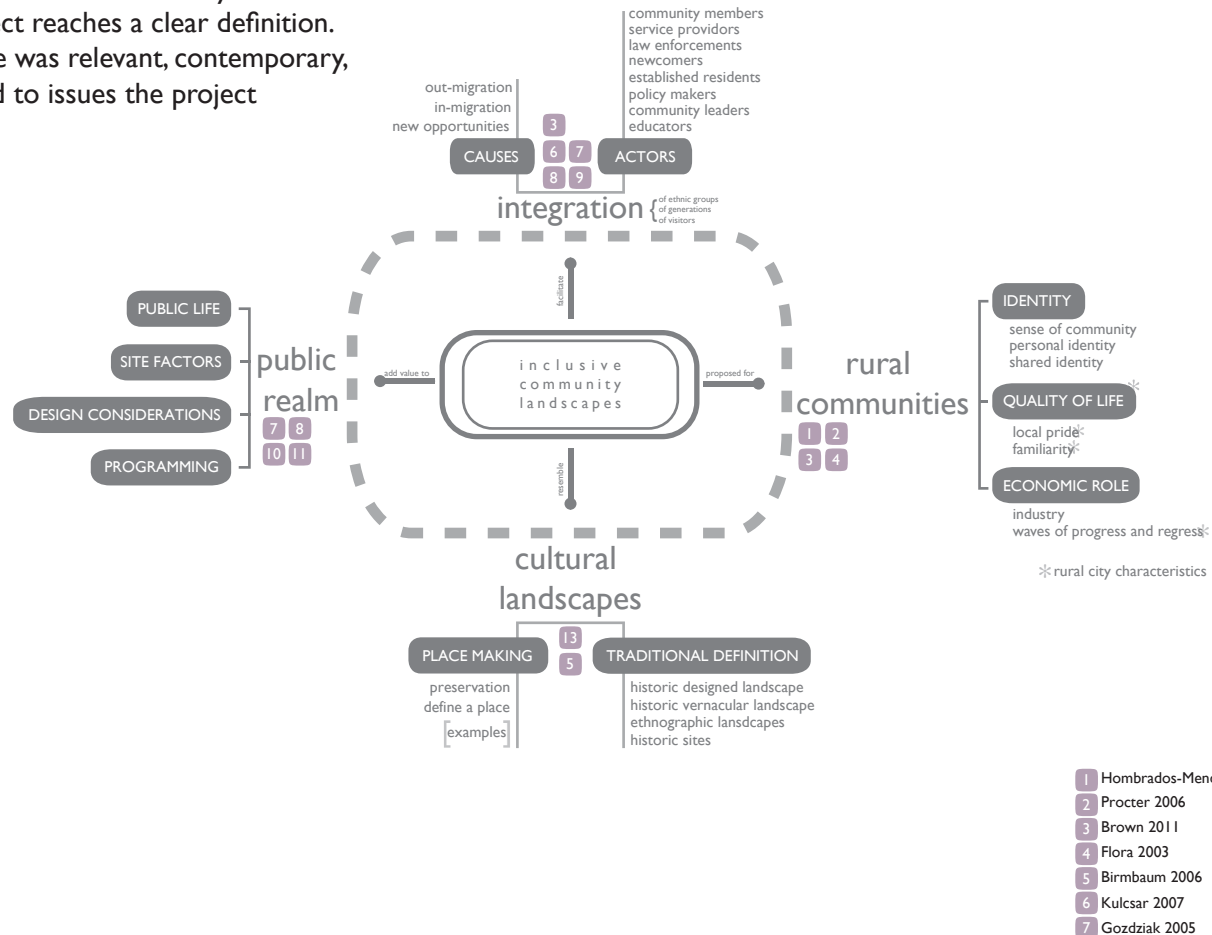


Figure 1.3 (Produced by author)
Literature Map : Graphic synthesis of reviewed literature

literature review

rural community

“On average,...rural communities differ more from each other than they do from urban areas” (Flora 2004). Small rural cities in the United States can clutch the sides of mountains in the West, dapple the mining country in the East, and sprawl throughout the great plains region of the Midwest. Location is the primary factor in differentiating rural cities, but each city maintains an identity, quality of life, and economic status in the same way as their counterparts throughout the nation.

The identity of a human community can be interpreted using three key aspects of community. Procter defines these keys as Territorial, Relational, and Symbolic (Procter 2006). The first key, Territorial, is the most general way to define a community. It relies on the physical place shared by people and how their common interests and needs are based on their locale. The Relational community is defined by human relationships. A feeling of community refers to one’s connection to a community of people based on personal relationships. Lastly, Community as Symbolic, describes an interrelated group of people who share a common language, and common beliefs,

values, and motivations. Communication of these commonalities through various means is important to the progress of said community (Procter 2006). A strong symbolic communication can allow an audience to interact and learn about the community.

Combining the three key aspects allows for what Procter calls Civic Communion. “Civic communions are performative community moments that transform citizens’ latent responses to a locality in to collective, emotional, and rhetorical support for local communal structures that eventually become recognized as ‘community’” (Procter 2006). The idea is based on religious communions during mass which, like civic communions, are events where people participate in activities and improve their sense of community by reflecting on their connection to each other. Civic communion can occur during scheduled events (festivals, civic meetings, lectures) where people related by a common interest or need gather. During the gathering, communication occurs and strengthens the unity of the community.

The frequency of civic communion influences the strength of a community, but the quality of the interaction must also be considered. Hombrados-Mendieta relates the sense of community to six dimensions which can develop a “sense that there is a network of and structure to relationships” (Hombrados-Mendieta 2009). The six dimensions are Connection, Belonging, Support, Participation, Empowerment, and Safety and are outlined in the extended glossary in Appendix A. Residents of a community rely on the power of these dimensions to form a stable, dependable social structure and a strong sense of community (Hombrados-Mendieta 2009). Each dimension works to create an organized community which can produce and reproduce high levels of social welfare, quality of life, and overall personal wellbeing.

One can develop a strong sense of self as their sense of community evolves (Procter 2006). Community identity is related to personal and shared social and cultural identity. When a person is asked to describe themselves they often refer to where they live (territorial), who

they know (relational), and what they believe in (symbolic). Brown describes this phenomenon; “Where a person lives is important because it contributes to one’s personal identity. When asked who they are, most people respond with a list of personal attributes including perceived characteristics of where they live” (Brown 2011).

Social

“Community also involves commitment to a shared culture; including shared values, norms, and meanings...community has moral authority” (Brown 2011). These morals are learned in religious, governmental, and educational community institutions which intend to educate and socialize youth (Brown 2011). The “...local knowledge, culture, and historically embedded social networks... fundamentally help to determine the shape of local institutions and social interaction” (Brown 2011). However, our developing industrial society has begun to diminish the effects of these institutions (Procter 2006). As people retreat to the convenience of their home computers for social interaction, the public realm becomes void.

Cultural

Imported labor has become a feature of the cultural conditions in rural community life because of the growing world economy and expanding immigrant networks in rural America (Flora 2003). These changes are forcing rural communities to diversify their economies, identify creative niches, or find new uses for existing resources in order to support a more diverse population (Flora 2003). The diversity that is developing in these rural communities is posing unique economic and social opportunities between the established and newcomer communities.

population integration

“New residents, especially when they differ in age, social class, or ethnic background can enhance creativity and other social resources, but increased diversity can also lead to social tensions and conflicts” (Brown 2011). Midwestern rural cities have historically homogenous populations consisting of people who have lived most of their lives in the same place. Although these populations often consist of primarily Caucasians, “...racial and ethnic minorities have long histories in rural America...” (Brown 2011). The established residents of rural cities form a unique and strong bond amongst themselves and carry an uncertainty about newcomers.

Until recently, rural areas were isolated from the economic, political, and social processes that occur because of globalization (Kulcsar 2007). Now people are deciding to move to rural cities as opposed to metropolitan and suburban areas because of the lifestyle and the employment opportunities that are becoming available in smaller communities. The primary groups moving into rural cities are foreign-born people and retired citizens. Changing demographics can

affect the need and demand for goods and services, stress institutional capacity, and enhance or diminish support of local businesses (Brown 2011). Many actors are involved in response to these positive and negative effects. Newcomers, established residents, policy makers, community leaders, service providers, educators, law enforcement, and other community members all play a role in making their community more inclusive (Gozdziak 2008).

The 1960's were the beginning of "the second great migration to the United States..." and fueled new perspectives on the processes of integration (Tubergen 2006). Immigrants were moving to rural areas because of the available low-skill industrial jobs and the fact that the towns were similar in size and scope to their hometowns. The immigrant experience has changed drastically in the last few decades and as a result is a major area of study in social, political, and cultural fields. Elizbieta Gozdzia and Susan Martin's book *Beyond the Gateway: Immigrants in a Changing America* provides insight into the topic of immigrant integration. They propose that the popular theory

of integration, assimilation, is no longer the accepted mode for creating community because today there is a greater understanding and appreciation for diversity (Gozdzia + Martin 2005). Keidan explains that it is important to know who the newcomers are, where they are from, what languages they speak, what services they require, and their cultural norms, traditions, and interests in order to facilitate this appreciation and acceptance (Keidan 2009). Knowledge is key and can be fostered with communication and interaction.

The integration experience can vary dramatically, but two theories of integration summarize first the causes of integration issues, and second, strategies for strengthening a sense of community. Tubergen defines three factors which determine how a newcomer is received. Origin, Community, and Destination define the challenges that a newcomer faces. Where they come from, the existing network of newcomers in a place, and the character of the established community can create obstacles or advantages during the integration process (Tubergen 2006). Hombrados-Mendieta's

six dimensions of sense of community express the theory of a feeling that there is a mutual reliance between the individual and the community. To achieve a sense of community the individual must experience Connection, Belonging, Support, Participation, Empowerment, and Safety (Hombrados-Mendieta 2009). These theories summarize the complexities of community and how it can be achieved by newcomers.

A dominant theme in the literature is that cooperation and communication amongst neighbors at the social level, as opposed to the political level, is an effective method of integration. The interactions between community members in the public realm are the "...basic ingredient[s] of the sense of community" (Hombrados-Mendieta 2009). Schools, neighborhood associations, and other social groups are successful catalysts to improve the social fabric of a place and will in turn improve the sense of community.

For foreign-born newcomers, the language barrier can be one of the biggest hurdles in the integration process (Tubergen 2006). Language is one of the defining

factors of a culture, but it is also what keeps them disconnected from each other (Gozdziak 2008). The inability to communicate with newcomers is frustrating for the established community, but is equally as discouraging for the immigrants. Coming to a new place is already a daunting experience, but when everyday tasks are a struggle, it can lead immigrants to retreat into an exclusive community of their own (Gozdziak 2008). This separation can create further disconnect and mistrust.

For the retired demographic returning to their rural roots, a lack of services geared toward geriatric care or recreation may hinder their integration back into the community they used to know. "... community development remain[s] a challenge for rural places with insufficient resources to accommodate the needs of their new populations" (Kulcsar 2007). In modern society there is a major disconnect between the elderly and younger generations. This is primarily due to the physical separation between the two demographics. Without a common place for them to interact there is a decrease in the opportunities

for invaluable information to spread between the generations. According to Brown "Communities should promote an inclusive environment that encourages high levels of social participation among residents of all [demographics]" (Brown 2011).

cultural landscapes

Following are two synopses of cultural landscapes. The first is a basic understanding of what they are, how they are identified, and how they affect the community they are a part of. The second is how they reflect the shared memories of the community.

Cultural landscapes are "...sites associated with a significant event, activity, person, or group of people" which "provide a sense of place and identity; they map our relationship with the land over time; and they are a part of our national heritage and each of our lives..." (TCLF.org 2012). Birnbaum's collection of essays on Cultural Landscape precedents constructs an understanding of how aspects of the 'American' culture are being represented in the landscape. For example, the Blue Ridge Parkway discussed in the final chapter of Birnbaum's book describes how the constructed pieces of architecture were designed to reflect the vernacular structures found in Appalachia decades before (Birnbaum 2005).

As quoted in Birnbaum, David Lowenthal summarizes the importance of cultural landscapes and how they manifest shared

memories in a physical form (Birnbaum 2005).

We do require reminders of our heritage in our memory, our literature, and our landscapes. But advocates of preservation who abjure us to save unaltered as much as we can fight a losing battle, for even to appreciate the past is to transform it. Every trace of the past is a testament not only to its initiators but to its inheritors, not only to the spirit of the past, but to the perspectives of the present.

The Cultural Landscape Foundation defines four types of cultural landscapes based on the origins and historic context of the site: Designed Landscape, Vernacular Landscape, Historic Site, and Ethnographic Landscape. It is important to note that cultural landscapes are defined at a variety of scales and may or may not have a designed component, but they always represent a significant aspect of a geographic culture (TCLF.org 2012).

Ethnographic and designed landscapes are the most common cultural landscape. Ethnographic landscapes contain both natural and cultural resources which

represent a people's heritage. They range from religious sites, geological structures, ceremonial grounds, or areas which a community relied on for resources. The historic designed landscape is one that has been laid out by a landscape architect or other design professional using principles and theories of design to derive the final project (Birnbaum 1994). The significance of the site is dependent on the designer, trend, aesthetic value, and/or event that occurred or currently takes place on the site. Trends in form, order, spatial definitions, and the use of vegetation evolve over time which is why landscapes which are relatively static can provide glimpses into previous cultural nuances.

The traditional definition of a cultural landscape involves time. The sites are decades, or centuries, old and use the essence of time to develop their connection to the community. However, understanding the successes of these places can influence the design of modern landscapes which are intended to become similarly iconic places in a community.

public places + spaces

“Public life is alive and well in the United States...” (Marcus 1997).

Interaction between community members occurs in the public realm. It is here that positive relationships can grow or isolation and conflict can arise (Gozdziak 2008). The access to and design of public space is directly related to the strength of the sense of a community. “Impromptu meetings with strangers can help build a sense of communality and tolerance that provides the underpinning for thriving urban life in an increasingly diverse, multicultural world” (Marcus 1997). It is the duty of city officials and design professionals to propose and complete projects which increase and improve the public spaces in a community. Factors related to the success of a public space include ownership, visibility, access to parking, size, and context.

The owner of the site, either private or civic, holds a responsibility to the community to maintain the property. Allowing the public to help with the maintenance is a strategy used to decrease overall costs, improve civic pride, and increase interaction amongst

neighbors (Marcus 1997). When an individual donates time for such a project, they are more likely to use and respect the place.

A successful public space fits seamlessly into the existing fabric of the city. To achieve this it must complement existing aesthetics, be visible from the street or sidewalk and be easily accessible. The site can be a catalyst to advance the community with a more modern image by using materials and sustainable design theories to create an enduring landscape while still respecting traditional design aesthetics (Marcus 1997). Visibility allows for community members to easily practice a commitment of safety and security to their neighbors. For a place to be truly public, it must be accessible by people of all abilities; ADA accessibility is a must. Children and the elderly should have areas within the public space where they can participate in activities they enjoy and enjoy the company of others (Marcus 2003).

“A park’s layout and details can enhance casual meetings in the park” (Marcus 1997). The layout is directly related to the size of the site and how the spaces

can be configured to host a wide range of community groups and individuals. The following list describes essential design considerations and their intentions to provide a welcoming community amenity. These site features are directly related to the programming of the space which can be part of the existing program of the site or the proposed program. In either case, it is important to know what the primary use of the space is and then compliment it with other services linked to that activity.

Layout—Provide a relatively open layout to facilitate scanning the park for a friend or group; Attach benches to certain facilities or activity centers; Create circulation systems that lead people past potential contact areas

Shelter—Response to local climate and site microclimates; Response to daily activities

Lighting—Public places should never be dark; Flood lights should supplement human-scale lighting for safety; Human scale lighting should be turned off when the site is closed to save energy.

Garbage removal and Recycling—There should be an unobtrusive method for removing garbage from the site; Offer recycling to increase awareness and inspire personal attempts to recycle at home.

Delivery and Storage areas—Delivery of materials for site activities should be convenient; Storage areas should be inconspicuous and secure

Cleanliness—Site furnishings (tables, chairs, benches) should be cleaned regularly; Planters should be maintained in order to keep plants healthy and attractive

Amenities—Amenities for comfort and recreation should invite people to come and stay on the site; Should be geared toward most likely activities; Should include components which users can manipulate of change

Gozdzik briefly discuss how a public place can host specific programs geared toward successful integration

(Gozdziak 2005). Partnering with social organizations that cater to newcomers or specific demographics by giving them a space that they can use will increase user-ship of the public place. It will become a node for integration and inclusivity. One specific program element gaining popularity in the United States is the Farmers Market. The next section describes the benefits of markets on the economic, social, and cultural conditions of rural cities.

markets

“A public market can become the heart and soul of a community, it’s common ground, a place where people interact easily, and a setting in which other community activities take place” (Spitzer 1995). Public markets can create dynamic, multi-use places, stimulate economic opportunities, instill community spirit, and allow exchange of cultural values/traditions. The special environment that a market creates gives shoppers a unique experience where they can “enjoy serendipitous pleasures” (Spitzer 1995). A successful market is one that is self-sufficient and contributes to the physical, social, and economic revival of the community. Throughout history public markets have influenced trendy urban infill development and become cultural paradigms of their surrounding community. The social benefits are very significant in the realm of integration. “Immigrants often are more familiar with the market setting from their homelands, and markets offer them a chance to enter business with fewer complications than they would encounter in standard retail stores” (Spitzer 1995). Familiarity coupled with financial benefits makes this

a huge opportunity for immigrants to connect to the established community. The vibrancy and collective spirit of a market makes it a prime opportunity to encourage integration of all demographics. “...universality is one of the features that make markets readily identifiable and comfortable gathering places for ethnically diverse communities...” (Spitzer 1997). The universal nature of markets also relates to their economic success. Small market operations can be equally as successful as established, permanent markets as long as they are scaled to provide produce and good for their consumer base (Marcus 2003). “In a society so often marked by divisions rather than commonalities, an incredible thing happens at markets: people talk to one another” (Spitzer 1995). Again, communication is key; it influences a sense of community, civic communion, and immigrant integration.

applied process

This four-task process was formulated to guide landscape architects in the research and design of an inclusive community landscape. The four tasks, **Investigate**, **Interpret**, **Derive**, and **Design**, follow standard work flow. A supplemental fifth task, **Reflect**, was outlined for this report to provide conclusions about the process

used to research and design an inclusive community landscape in Emporia, Kansas.

The steps used to accomplish each task were based on personal experience with research and the adaptation of Deming and Swaffield's expertise on interpretive research strategies for landscape architects

(Deming and Swaffield 2011). Following is a description of each task and the steps used to accomplish them. The subsequent chapters are correlated to the tasks and contain the outcome of each step as it relates to the project in Emporia.

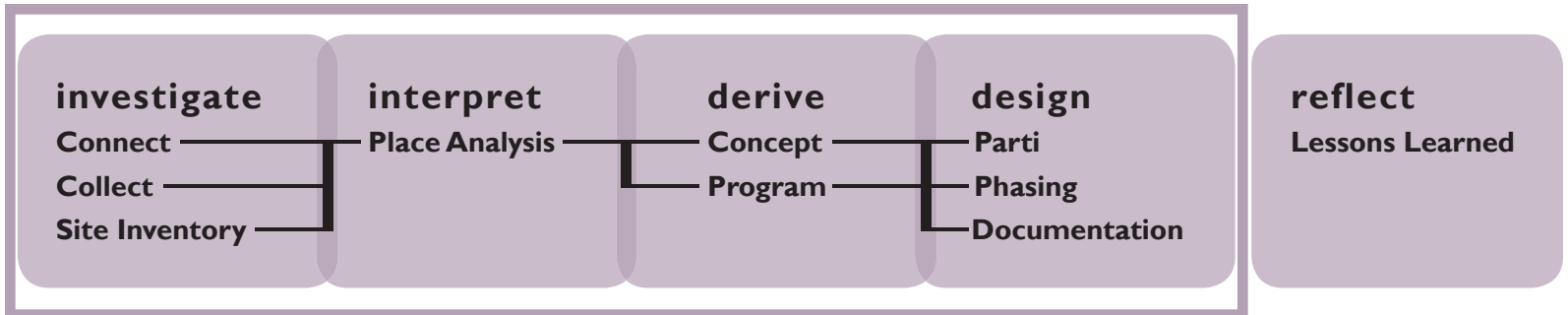


Figure 1.4 (Produced by author)
Outline of tasks and steps of the applied process.

This diagram highlights the main steps in each task of the applied research and design process. The process is primarily linear but it is expected that each task be revisited and revised throughout the duration of the project. An iterative approach ensures that each design decision is supported by a piece of research or strategically addresses a current issue (Deming and Swaffield 2011).

The final chapter of the book contains a diagram of the revised process based on the lessons learned from using the applied process.

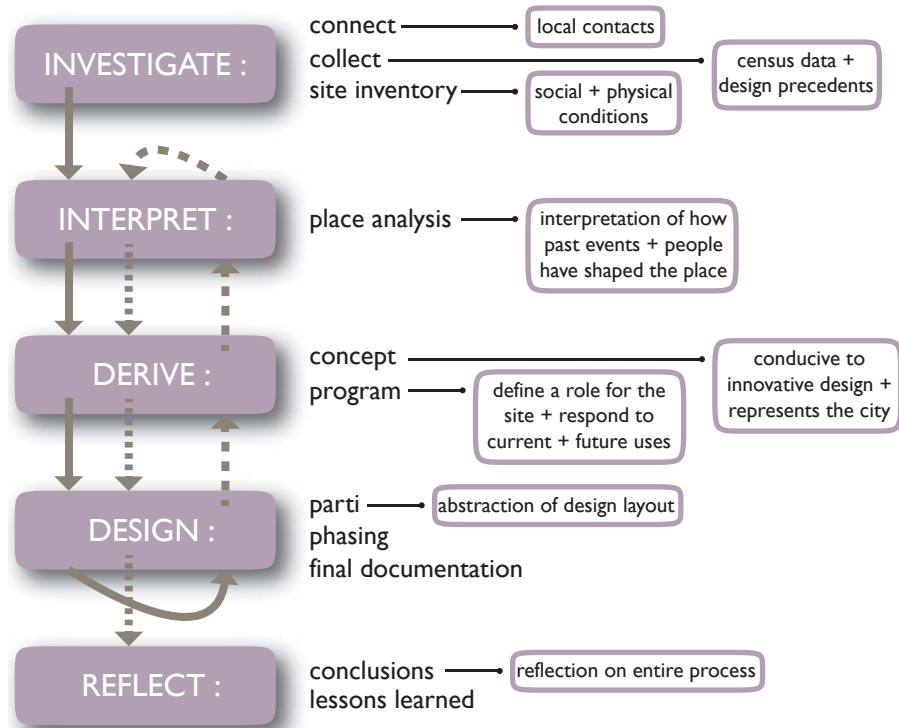


Figure 1.5 (Produced by author)
Flow diagram : tasks and steps of applied process

1 investigate

connect

This step involved connecting with community leaders, groups, or individuals in the rural city who are interested in or whose specialties relate to the inclusive community landscape project. Their knowledge of the city and its history is incredibly beneficial. A list of contacts and their input is listed in References.

collect

The collection and synthesis of census data provided background information on how the demographics of the city changed over the past two decades. When the fluctuations in population were compared to historic events provided a comprehensive look at the causes and effects of change in Emporia. The demographic makeup of a rural city is an important factor in selecting and designing appropriate design elements for a particular inclusive community landscape.

Supplementing the data collection and site inventory is a collection of precedent studies. The selection of the precedent studies was based on the existing site conditions and preliminary ideas of what the final inclusive community landscape would provide for the rural city.

site inventory

A site inventory was conducted to evaluate both the social and physical conditions of the site. The social conditions were determined through on-site observations of how the site was being used, how people used the site, and how they interacted amongst themselves. Physical characteristics of the site were documented using ArcGIS, satellite imagery, and on-site verification.

Though making objective observations about a place is important for any research and design project, it is necessary for the researcher to not distance themselves from the subject. A complete separation can lead to disrespectful, untrue claims about the place. Observations will be conducted following five key points adopted from Dr. David Procter's procedure for getting to know a place. Following is an outline of this system (Procter 2006).

- Practice Empathy
- Secure Trust
- Establish Credibility
- Respect Local Routines
- Be Objective

2 interpret

place analysis

“Place is a location where biophysical features, human activities, and social and cultural meanings and values combine” (Deming and Swaffield 2011). These four characteristics were reciprocated in the information specific to the rural city collected in Task 1. The purpose of this task was to interpret how the events and people in the city's past have shaped the place that it is today. This step was adapted from the interpretive strategies described by Deming and Swaffield in chapter nine of their book *Landscape Architecture Research: Inquiry, Strategy, Design* (Deming and Swaffield 2011). To summarize, “Interpretive research strategies start from the recognition that the meanings of objects, events, words, actions, and images are not always plain and obvious, and they require the investigator to actively engage in ‘making sense’ of the phenomena they encounter” (Deming and Swaffield 2011).

3 derive

concept

The interpretation of the rural city developed in Task 2 was used to derive a concept for the final design. The concept, which should be conducive to an innovative design, must also accurately represent the city. A strong conceptual idea for the final design will expedite design decisions and allow for a cohesive site design.

program

A successful design program defined a role for the public place which was not currently met within the rural city. The program responded to the current and future uses of the site. Ephemeral uses of the site, like weekly or annual events, must also be considered for spatial requirements and how they fit into the design.

Inspiration for both the form and function of design elements was found in the precedent studies, throughout the city of Emporia, and in other outlets for design ideas.

4 design

parti

A design parti is defined as an abstraction of the physical design layout. The parti distills the complexities of the design into a simple communication of the concept.

phasing

This step responds to the issue of budgeting which occurs when any design project is proposed, especially in smaller communities where there are fewer sources of funding. Proposing a phasing plan makes the project more realistic and marketable. Constructing the design smaller in phases reduces the negative impacts that a construction project has on the surrounding area.

final documentation

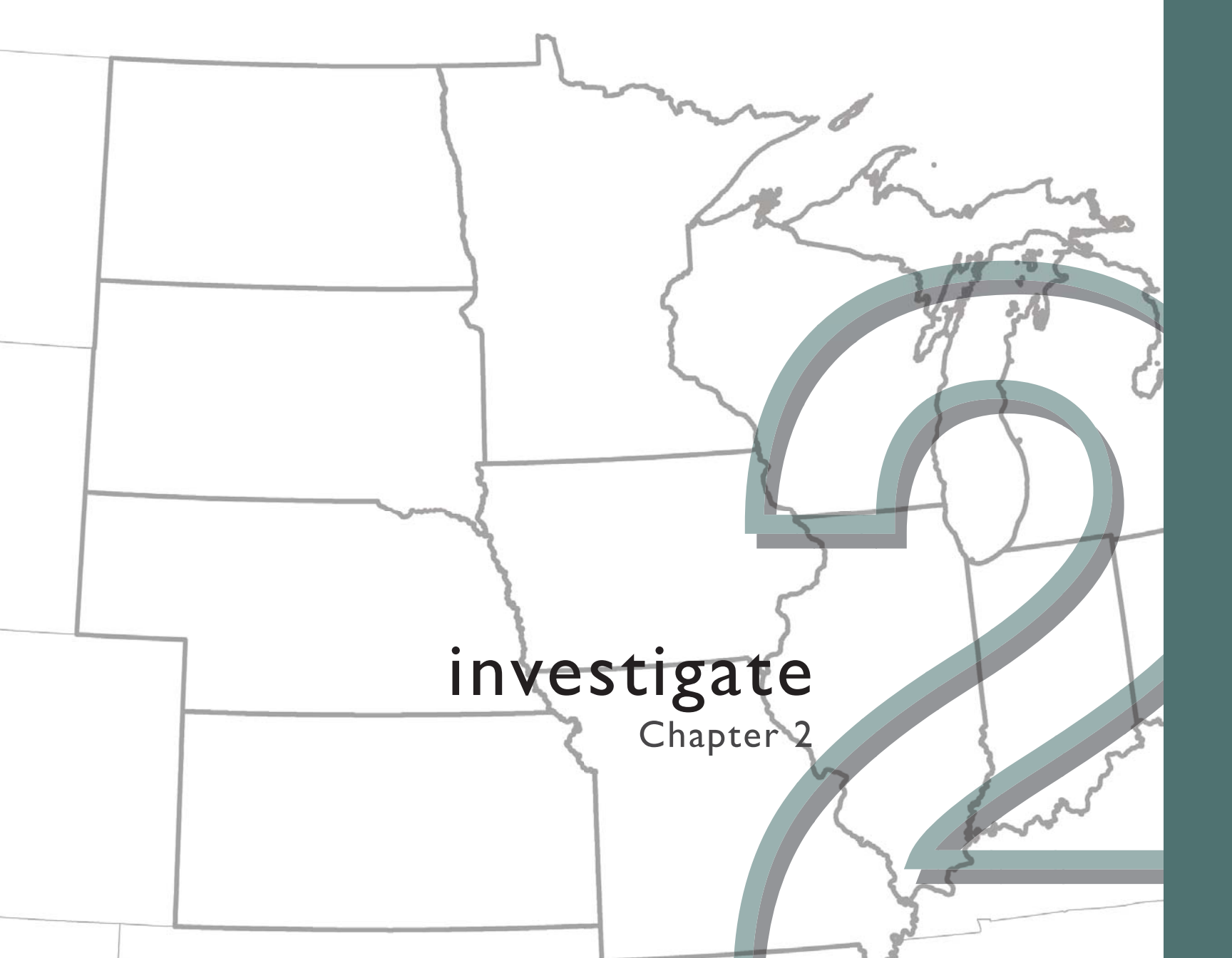
The final documentation of the site design includes design diagrams, a site plan, construction documents, perspectives, details of materiality, and a model of specific design features.

5 reflect

lessons learned

This step involves reflecting on the entire research and design process which will be documented as the project progresses. It will include an outline of the procedure, an account of positive and negative experiences, and a discussion on how to improve the process.





investigate

Chapter 2

“To understand it, to appreciate it, to love it all, we must know its seeds and the beginnings of its growth.”

—William Allen White

(Source French 1929)

The purpose of undertaking a thorough investigation was to generate an understanding of the past, present, and future conditions of the rural city. This task involved connecting with local public and private community groups and individuals, collecting census data, conducting site inventory, and performing precedent studies. Each step led to an overall understanding of what phenomena have shaped the present social and cultural conditions of Emporia, Kansas which would influence final design decisions at 700 Merchant.

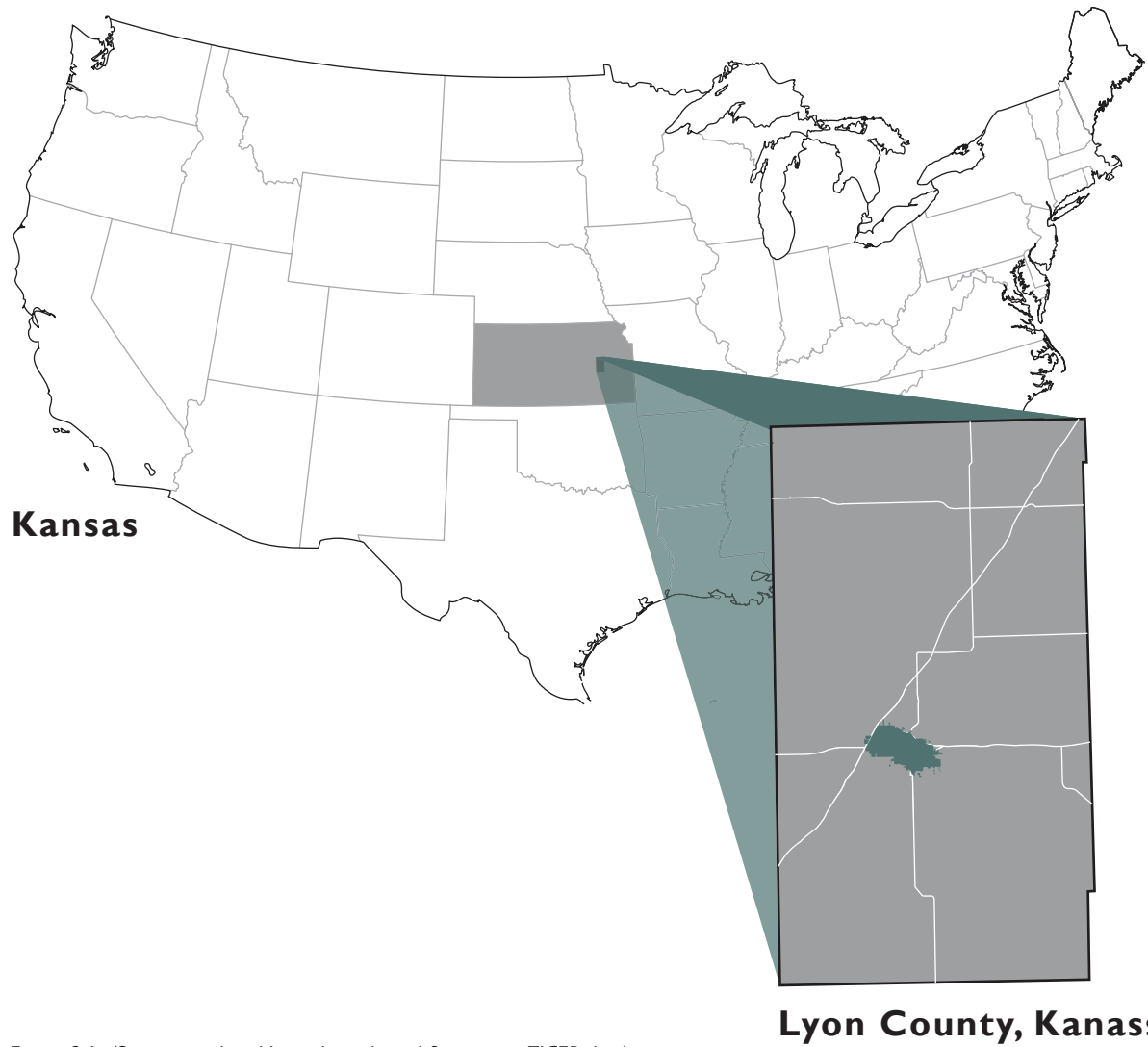


Figure 2.1 (Source produced by author adapted from censusTIGER data)
Location of project site, 700 Merchant, Emporia, Lyon County, Kansas, USA



Emporia, Kansas

700 Merchant Street

1850

1860

1870

1880

1890

1900

1910

1920

1930

brief history of Emporia, KS

Soon after the establishment of the Kansas territory the town of Emporia was founded. On February 20, 1857 a group of men laid a claim on what was described as 'the loveliest site in the world for a town' (EmporiaKSchamber.org). The spot between the Neosho and Cottonwood rivers provided natural resources and abundant opportunities for trade and transportation.

The Emporia Town Company quickly began to advertise their new settlement in the Eastern states in order to attract new residents. *The Kanza News* was the vehicle for the advertisement and was the beginning of Emporia's newspaper tradition.

The energetic and knowledgeable group of young men who started the town saw to it that Emporia continued to grow through trade and myriad of profitable businesses. Saw mills, a successful newspaper, a hotel, mechanical shops, and a mercantile store helped support the developing economy of the town.

In 1865, only 8 years after the founding of Emporia, the Kansas State Normal School opened. The institution was founded to train teachers and despite many name changes and some hostility from mother nature, Emporia State University created a culture of learning in the town. In 1989 the National Teachers Hall of Fame was

opened to celebrate and share the city's passion for learning.

The modern history of Emporia involves an economy based on meat packing, food processing, and part manufacture. These industries dominate the town and attract a variety of people looking for employment.

The next pages highlight key events in Emporia's history.

- February 20, 1857** Emporia is founded
- June 6, 1857** The first issue of *The Kansas News* is printed; used for marketing the town
- May 1858** A well brings water to Emporia, saving the town
- 1860** Emporia becomes county seat of Breckenridge County
- Jan 29, 1861** Kansas becomes the 34th state
- 1862** Breckinridge County renamed Lyon County
- 1863** First African-American family arrives in Emporia
KSN School founded; The only supplies were a bible and a dictionary
- February 15, 1865** KSN School opens as a college to train teachers
- 1866** First Lyon County courthouse is built
- June 28, 1867** KSN School first commencement; two students graduate
- 1869** The railroad arrives in Emporia
- 1874** A devastating grasshopper invasion occurs
- 1878** A tornado damages KSN buildings
- 1889-90** KSN School has the largest student enrollment in KS
- 1890** J.R. Graham founds *The Emporia Gazette*
- 1895** William Allen White buys *The Emporia Gazette*
- 1898** KSN School graduates first African-American students
- 1901** Second Lyon County courthouse is built
- 1906** Emporia Public Library opens
- 1907** First Mexican immigrants arrive in Emporia to work on the Santa Fe Railroad
- 1923** KSN School becomes Kansas State Teachers College (KSTC)
The Broadview Hotel opens
- 1928** An all-Mexican baseball team, Los Morelos, is formed
- 1929** The Granada Theater opens
- 1944** William Allen White dies and his son becomes editor of *The Emporia Gazette*

- 1946** Land for the future Lyon County fairgrounds is donated
- 1948** KSTC men's basketball team defeats Phog Allen's KU team in Lawrence
- 1954** Encouraged by Emporians, President Eisenhower signs a bill changing Armistice Day to Veterans Day
- 1960** Dr. Tom Bonner becomes first black faculty at KSTC
Mrs. Richard Horn becomes first black teacher in Emporia schools
- 1965** The Dolly Madison bakery plant opens
- 1969** Iowa Beef Packing Plant opens for production
- 1973** College of Emporia closes
- 1974** KSTC becomes Emporia Kansas State College (EKSC)
- 1977** EKSC becomes Emporia State University (ESU)
- 1982** Emporia Farmers Market begins at 5th and Merchant
- 1986** Emporia Farmers Market moves to current location
- 1989** The National Teachers Hall of Fame is launched
- 1991-92** ESU moves to NCAA Division Two rank of college sports competition
- 1992** Bob Rodriguez becomes first Latino police chief
Prarie Passage limestone sculpture is installed to mark entry into the Flint Hills
- 1995** *The Emporia Gazette* celebrates 100th anniversary
- 2006** A group of 400 Somali's begin employment at the Tyson plant
- 2008** Tyson Plant discontinues slaughter operations; many employees leave Emporia
- 2009** ESU Teachers College is called "the crown jewel" of ESU
- 2010** Emporia Farmers Market begins winter indoor market

current economy

top 10 employers in Emporia, Kansas

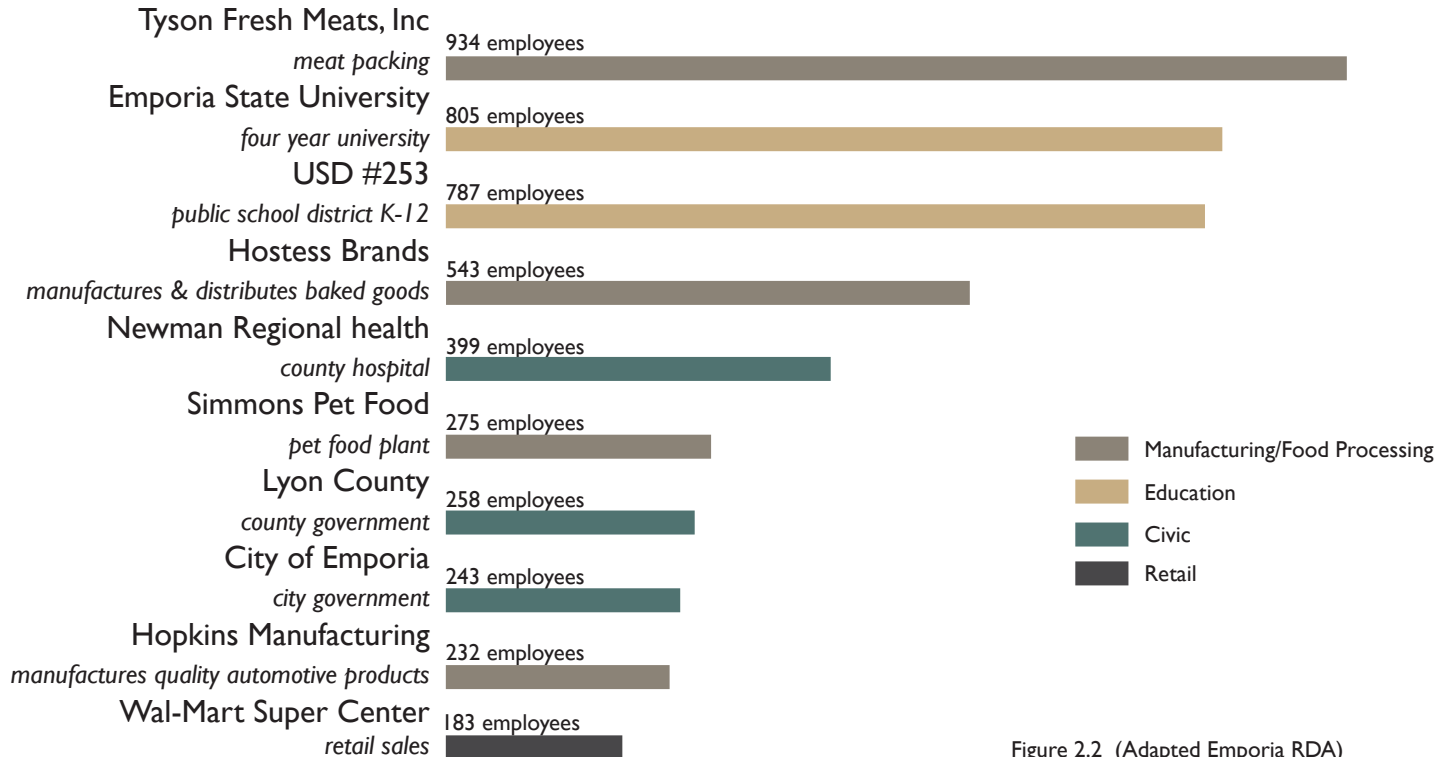


Figure 2.2 (Adapted Emporia RDA)
Current Economy : Top 10 Employers in Emporia, Kansas

a dynamic population

The primary venue for inclusive community landscapes are rural cities with diverse populations. The United States Census Bureau is the principal source for information pertaining to the racial, generational, and ethnic makeup of a city's population. The census is collected once every ten years in seven categories including age, sex, race, relationship, and three housing statistics. Each category is further broken down into a comprehensive list of characteristics. (census.gov 2013).

Data from the previous two census surveys are readily available online along with a selection of historic population

information. Inventory of the available population data began with identifying the growth and decline of the total population since 1900. This account of population trends were followed by a summary of in-depth data from the last two surveys. The following graphs and tables display this inventory of population data that was conducted for the state of Kansas, Lyon County, and Emporia. Analysis of this data provided evidence of the diverse population in Emporia.

Emporia, Kansas has experienced a relatively steady increase in its total population. This is a similar trend seen in both Lyon County (74% of whose

population is in Emporia) and the state of Kansas. However, Emporia's population is dramatically more diverse. The percentage of people identifying themselves as one race other than white is higher in Emporia than in Lyon County or Kansas (census.gov 2013). Data from 2000 and 2010 are readily available online and were used to demonstrate the difference in racial diversity seen in Kansas, Lyon County, and Emporia.

contextual population growth

Kansas

Year	Population
1900	1470495
1910	1690949
1920	1769257
1930	1880999
1940	1801028
1950	1905299
1960	2178611
1970	2246578
1980	2363679
1990	2477574
2000	2688418
2010	2853118

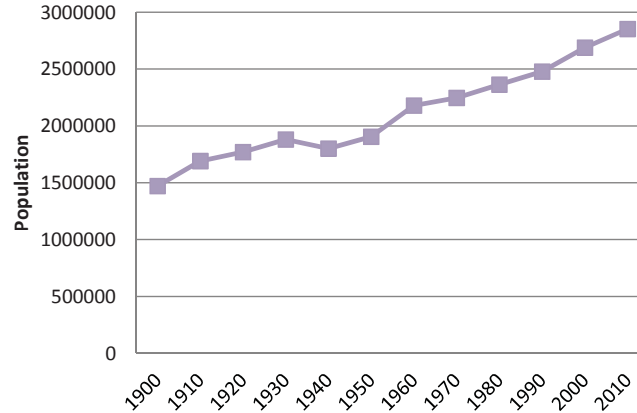


Table 2.1 Figure 2.3 (Adapted from census.gov 2013)
 Total population trend in the state of Kansas 1900-2010

Lyon County

Year	Population
1900	25074
1910	24927
1920	26154
1930	29240
1940	26424
1950	26576
1960	26928
1970	32071
1980	35108
1990	34732
2000	35935
2010	33690

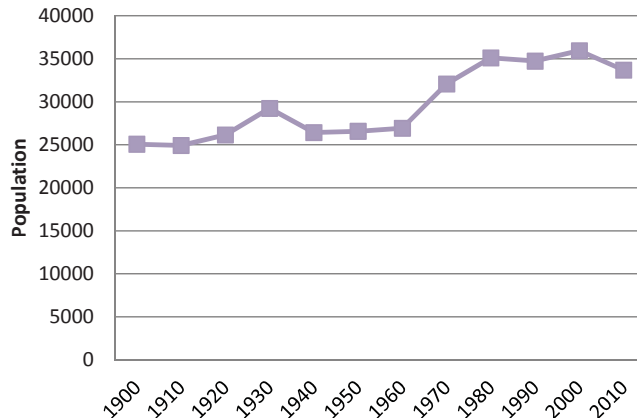


Table 2.2 Figure 2.4 (Adapted from census.gov 2013)
 Total population trend in Lyon County, Kansas 1900-2010

Emporia

Year	Population
1860	843
1870	2168
1880	4631
1890	7551
1900	8223
1910	9058
1920	11273
1930	14067
1940	13188
1950	15669
1960	18190
1970	23327
1980	25287
1990	25512
2000	26760
2010	24916

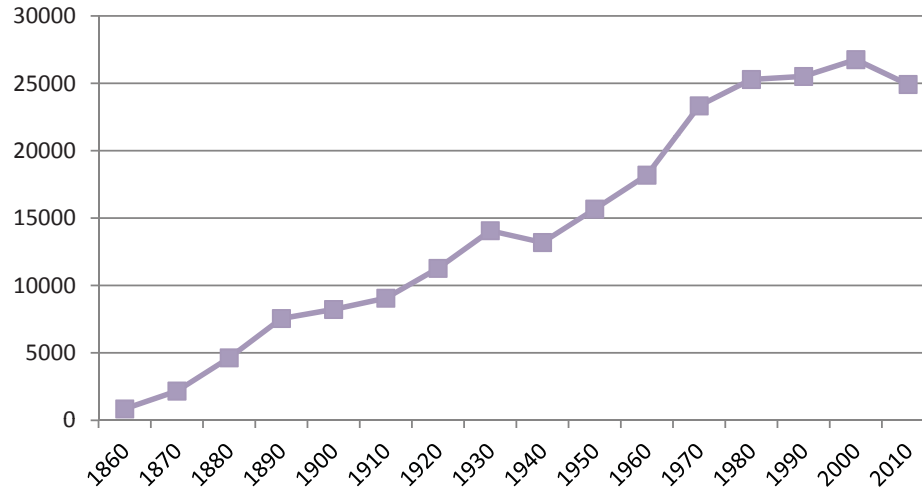


Table 2.3 Figure 2.5 (Adapted from *census.gov 2013*)
Total population trend in Emporia, Kansas 1860-2010

The graphs show the steady increase in total population at three geographical scales related to the city of Emporia. Since 1900 the state of Kansas has had the most steady population trends with the only decrease occurring around the time of the great depression. The population of Lyon County experienced a series of plateaus after dramatic spikes and losses in the total population of the county. Emporia's population also decrease after the great depression, but has since continued to increase until about 2000. This most recent decrease is due to the rapid departure of the Somali immigrants who came in 2006.

2000 + 2010 census surveys

Kansas

2000 Census : total 2688418

Subject	Number	Percent
ONE RACE		
White	2313944	86.1
Black or African American	154198	5.7
American Indian and Alaska Native	24936	0.9
Asian	46806	1.7
Native Hawaiian/Pacific Islander	1313	0
Hispanic or Latino	188252	7
Mexican	148270	5.5
Puerto Rican	5237	0.2
Cuban	1680	0.1
Other	33065	1.2

2010 Census : total 2853118

Subject	Number	Percent
ONE RACE		
White	2391044	83.8
Black or African American	167864	5.9
American Indian and Alaska Native	28150	1
Asian	67762	2.4
Native Hawaiian/Pacific Islander	2238	0.1
Hispanic or Latino	300042	10.5
Mexican	247297	8.7
Puerto Rican	9247	0.3
Cuban	2723	0.1
Other	40775	1.4

Table 2.4 (Adapted from census.gov 2013)

Population demographics in the state of Kansas 2000 and 2010

Lyon County, Kansas

2000 Census : total 35935

Subject	Number	Percent
ONE RACE		
White	29924	83.3
Black or African American	815	2.3
American Indian and Alaska Native	168	0.5
Asian	733	2
Native Hawaiian/Pacific Islander	2	0
Hispanic or Latino	6010	16.7
Mexican	4532	12.6
Puerto Rican	39	0.1
Cuban	30	0.1
Other	1409	3.9

2010 Census : total 33690

Subject	Number	Percent
ONE RACE		
White	28140	91
Black or African American	819	2.9
American Indian and Alaska Native	234	1.3
Asian	781	2.5
Native Hawaiian/Pacific Islander	17	0.1
Hispanic or Latino	6755	20.5
Mexican	5201	15.4
Puerto Rican	65	0.2
Cuban	44	0.1
Other	1445	4.3

Table 2.5 (Adapted from census.gov 2013)

Population demographics in Lyon County, Kansas 2000 and 2010

Emporia, Kansas

2000 Census : total 26760

Subject	Number	Percent
ONE RACE		
White	21041	78.6
Black or African American	793	3
American Indian and Alaska Native	128	0.5
Asian	712	2.7
Native Hawaiian/Pacific Islander	1	0
Hispanic or Latino	5752	21.5
Mexican	4340	16.2
Puerto Rican	34	0.1
Cuban	27	0.1
Other	1351	5

2010 Census : total 24916

Subject	Number	Percent
ONE RACE		
White	19738	79.2
Black or African American	791	3.2
American Indian and Alaska Native	198	0.8
Asian	771	3.1
Native Hawaiian/Pacific Islander	15	0.1
Hispanic or Latino	6331	25.4
Mexican	4872	19.6
Puerto Rican	51	0.2
Cuban	40	0.2
Other	1368	5.5

These tables were created using the census data from 2000 and 2010, the most readily available census data currently online. They display the number of people identifying as one race for nine different demographics. This compilation of ethnic populations lead to the summary graphics on the next pages.

Table 2.6 (Adapted from census.gov 2013)
Population demographics in Emporia, Kansas 2000 and 2010

Kansas

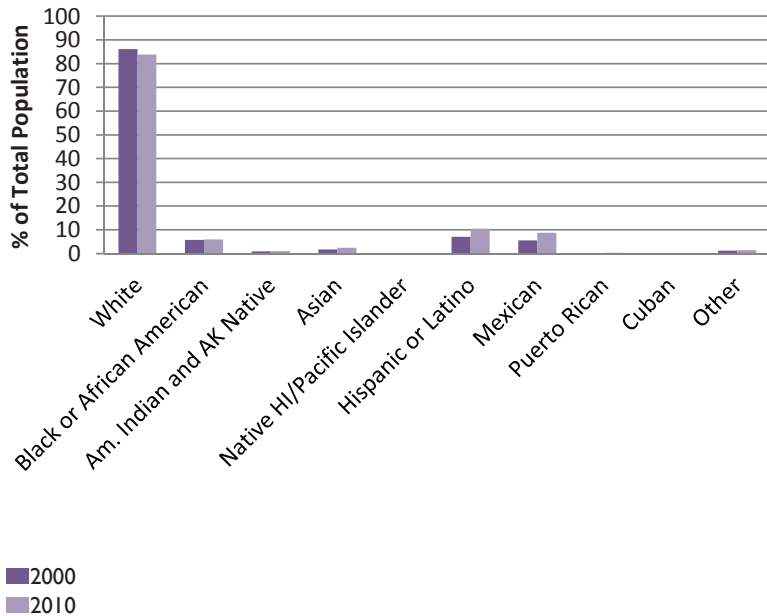


Figure 2.6 (Adapted from <http://quickfacts.census.gov/qfd/states/20/20212751k.html>)
Change in % of racial demographics in the state of Kansas between 2000 and 2010

Lyon County, Kansas

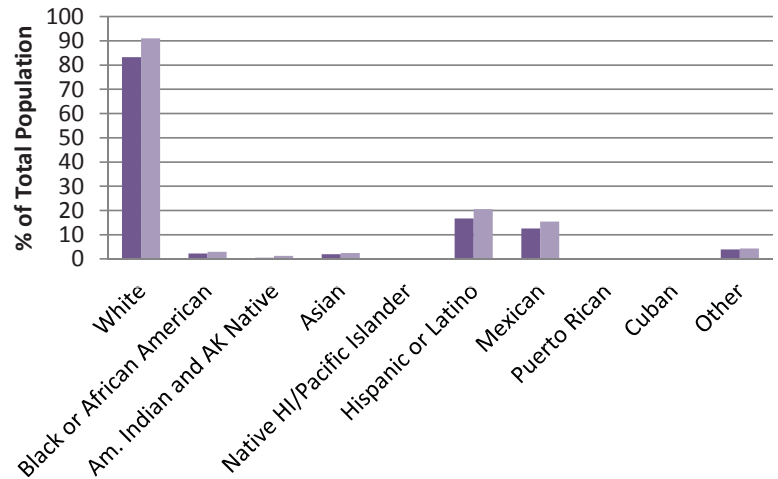
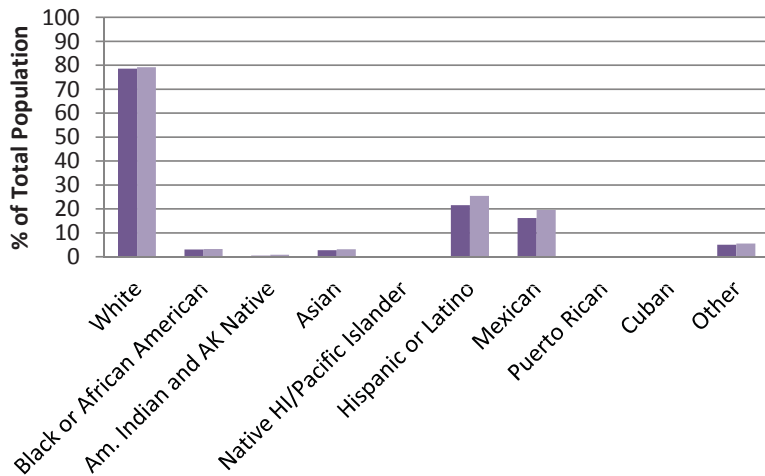


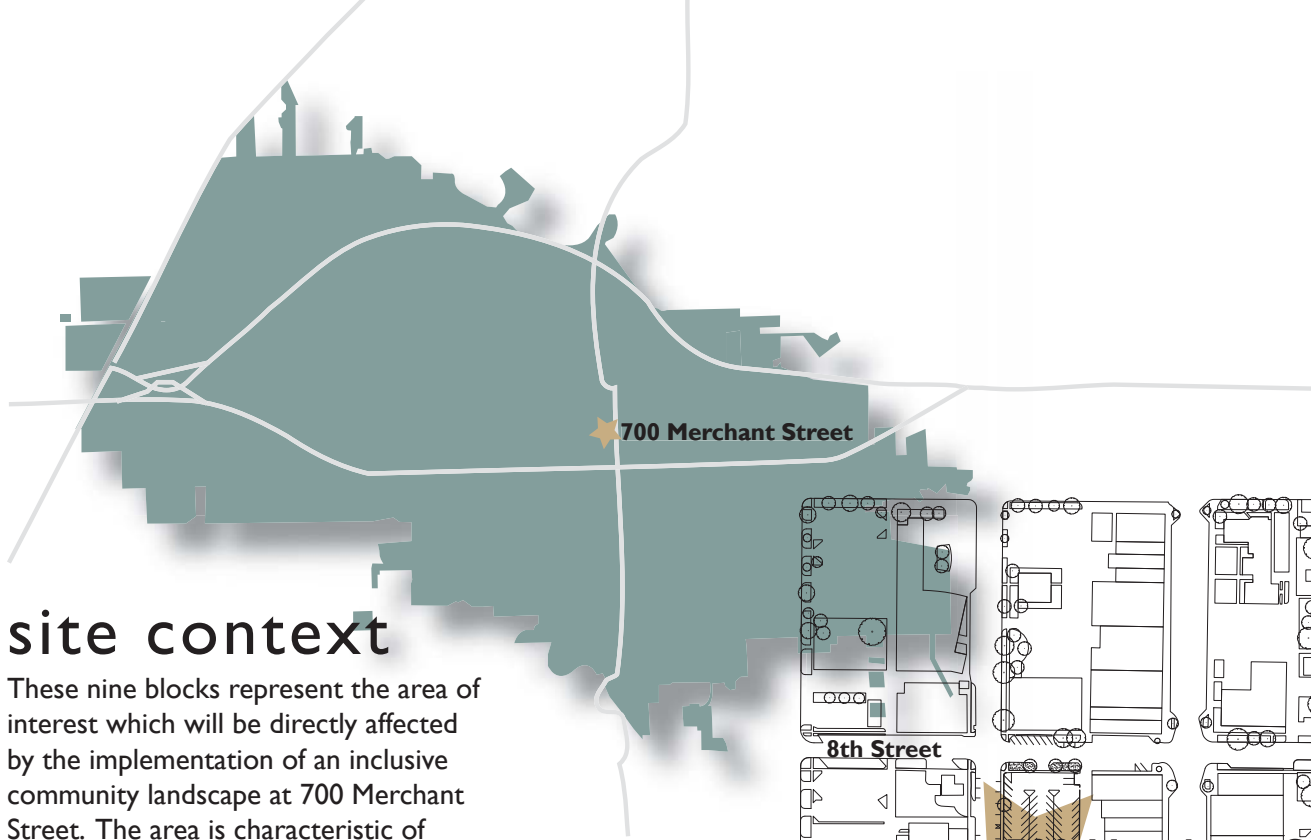
Figure 2.7 (Adapted from <http://quickfacts.census.gov/qfd/states/20/201111k.html>)
Change in % of racial demographics in Lyon County, Kansas between 2000 and 2010

Emporia, Kansas



Emporia, Kansas has had a higher percentage of ethnic peoples than both Lyon County and the state of Kansas for over 20 years. Even with the decrease in total population, the ethnic population continues to grow, creating an even stronger need for public inclusivity.

Figure 2.8 (Adapted from <http://quickfacts.census.gov/qfd/states/20/20212751k.html>)
Change in % of racial demographics in Emporia, Kansas between 2000 and 2010



site context

These nine blocks represent the area of interest which will be directly affected by the implementation of an inclusive community landscape at 700 Merchant Street. The area is characteristic of rural city Main Street with shops, small businesses, civic buildings, churches, and adjacent residential neighborhoods.

700 Merchant is the current home of the Emporia Farmers Market and the Live in the Lot concert series. These highly social and cultural events epitomize the goals of the inclusive community landscape. They provide a dynamic foundation for the design.

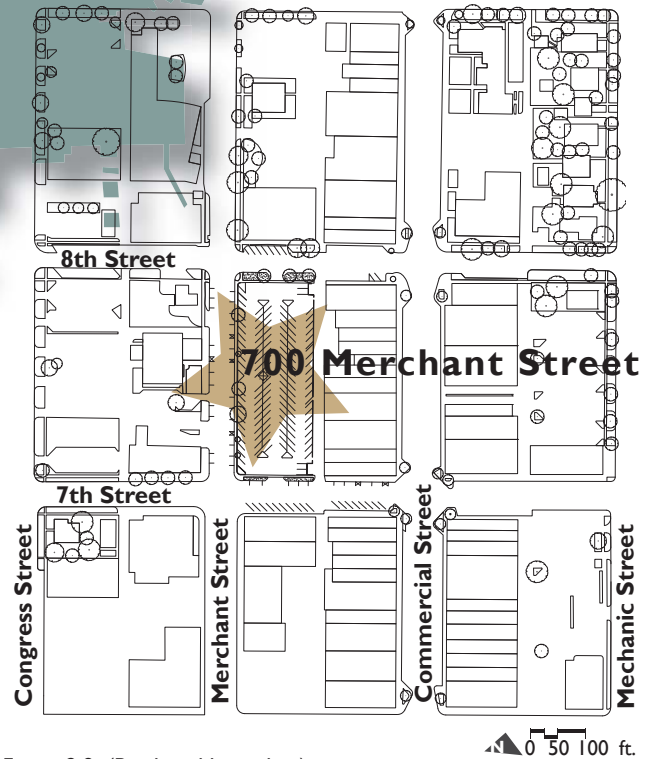
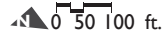


Figure 2.9 (Produced by author)
Area of Interest



context inventory

The 700 Merchant site and the nine blocks which make up the area of interest feature typical characteristics of Midwestern 'main streets'. In Emporia, Commercial Street is the main street in Emporia with buildings abutting the sidewalk along almost the entire six block stretch of downtown Emporia from the railroad tracks north to 9th Street. Emporia has a very linear downtown that stretches only three blocks East and West from Commercial Street at the widest point. On-street parking, dominates the facade of downtown Emporia despite having an abundance of surface parking nearby and a complete network of sidewalks. A variety of businesses line Commercial Street.

pedestrian circulation

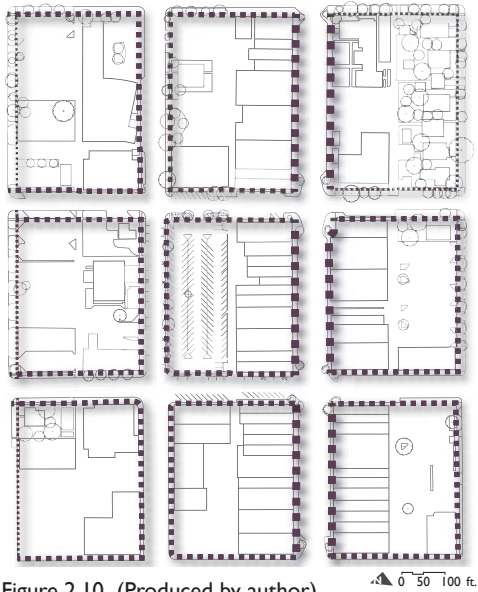


Figure 2.10 (Produced by author)
Pedestrian circulation (primary, secondary, tertiary)

adjacent parking

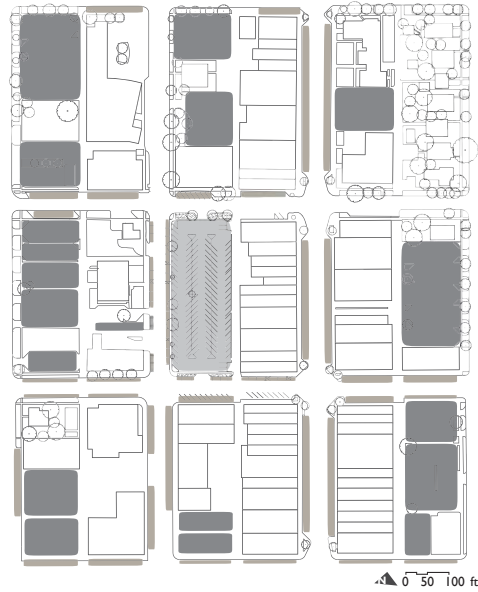


Figure 2.11 (Produced by author)
Adjacent parking (lot, angled street, parallel)

green space + trees

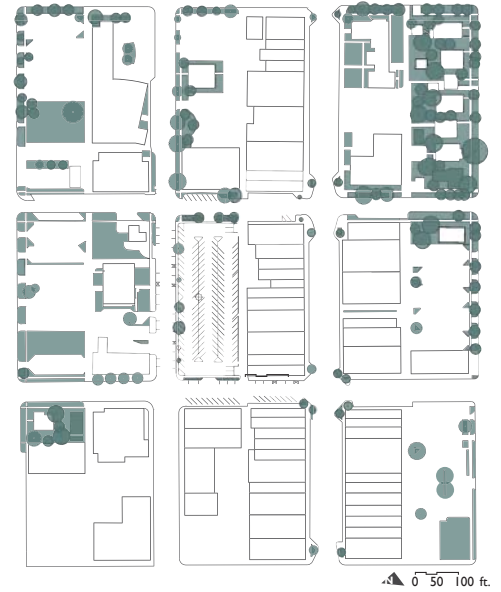


Figure 2.12 (Produced by author)
Existing green space and trees

adjacent establishments

1. First United Methodist Church
2. Emporia State Bank + Trust
3. Convenience Store
4. First Community Bank
5. Core First Bank
6. US Postal Service
7. Bobby D's BBQ + Broadview Tower
8. Southwest Bell Telephone Company
9. Vacant retail
10. Sunflower Gymnastics
11. Oriental Food Market
12. Emporia Arts Council
13. The Granada Theater
14. Olivia's Fashions
15. Dr. W.C. Shank O.D.
16. Brodies Full Service Station
17. Matty B's + Salon Del5ive
18. Emporia Chamber of Commerce
19. The Help Desk
20. Flint Hills Music
21. Emporia Historical Society (future)
22. Wheat State Grill
23. 707 Club
24. Designs by Sharon
25. Simmons Law + EFM Office
26. Natasha's Billiards + Lounge
27. Fashion Corner
28. The Villager
29. L&L Pets
30. St. Andrews Episcopal Church
31. First Presbyterian Church

32. Granada Plaza & Lofts (multi-use)
33. Burnap Brothers, Inc. (plumbers)
34. Town Crier Books + Cable One
35. Clay Sligh DDS
36. Second Love Gifts + The Gun Den
37. Kress Center Office Building

38. Brady Optical + Veronica's Barbershop
39. Heartland Office Systems
40. Main Street Baptist Church
41. TFI Family Services
42. Nikki B's Custom Monogram

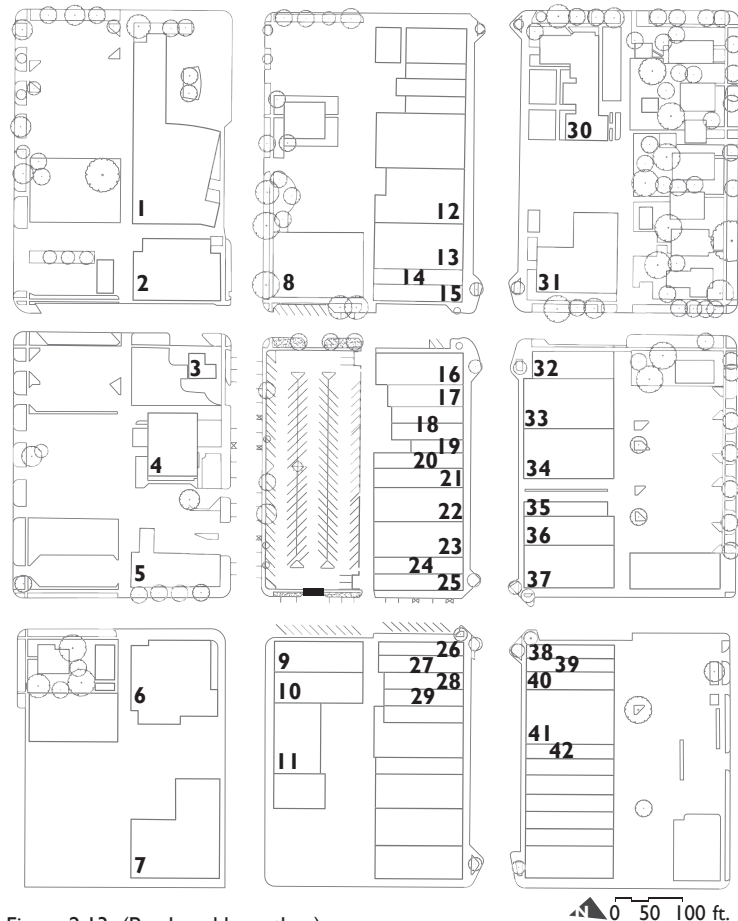


Figure 2.13 (Produced by author)
Adjacent establishments (restaurants, offices, local businesses)

local cultural events

The 700 Merchant site is currently host to a number of city-wide events, primarily the Emporia Farmers Market. The events listed here are those which have a strong social and cultural context and have the capacity to be hosted at 700 Merchant.

The existing programs influenced decisions for design elements to be included in the final site design as well as proposals for future programs to be implemented.

Emporia Farmers Market

The Emporia Farmers Market was established in 1982 and has since continued to grow from a dozen vendors to nearly 30 during peak times of the season. The market takes place at 700 Merchant Street every Wednesday and Saturday during the summer months. Three years ago the market started hosting indoor winter markets from November until April. The market hosts a number of family and community oriented events including watermelon festival and international student day. The market works with many community organization to make fresh produce available to the entire community.



Figure 2.14 (Photo by author)
Emporia Farmers Market sign on existing market kiosk

Brown Bag Events

The Emporia Public Library hosts a range of concerts, lectures, and other entertainment events weekly. Attendees are encouraged to bring their own lunch to enjoy during the program.

Dirty Kanza

A 200 mile, gravel road bike race along the back roads around Emporia. Riders cross the finish line downtown on Commercial Street and are greeted with a large celebration.

Oktoberfest

Emporia's Oktoberfest is celebrated at the Granada Theater in traditional fashion. The event features local brew and contests for best pickles, home brew, and costumes.

Cinco de Mayo

The Hispanic holiday is celebrated in full regalia with dance, food, and music. The celebration is open to the public and hosted in Las Casitas Park.

Carriage Rides

During the last week of November and throughout December, carriage rides along Commercial Street provide residents and visitors a traditional pastime during the holiday season.

Fiesta

Hosted by H.O.T.T. (Hispanics of Today & Tomorrow) in September, Fiesta introduces the public to elements of the Hispanic culture. It strives to preserve its heritage for future generations.

The Taste

An evening for attendees to try cuisine and beverages from local restaurants, breweries, and wineries. A variety of businesses offers a dynamic social evening for residents.

Live in the Lot

A free concert event every Wednesday in June and July. Residents are encouraged to bring lawnchairs and blankets for an evening of local music.

700 Merchant Street

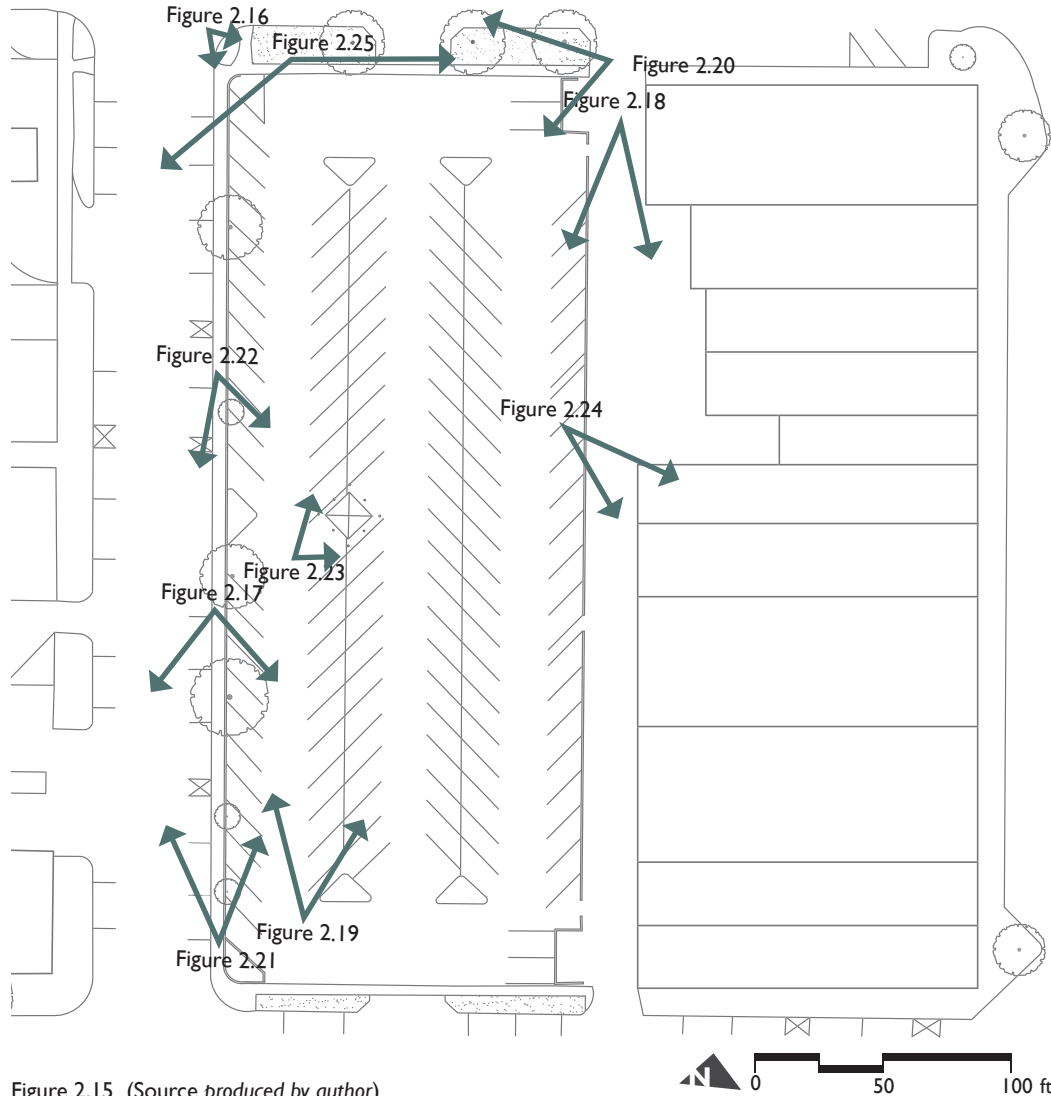


Figure 2.16



Figure 2.17

Figure 2.15 (Source produced by author)
700 Merchant existing site plan.

site photos



Figure 2.18



Figure 2.19



Figure 2.20



Figure 2.24



Figure 2.21



Figure 2.22



Figure 2.23

Figure 2.16

Recent sidewalk ADA improvements at the corners.

Figure 2.17

Western edge condition along Merchant Street

Figure 2.18

Power lines create a unique allee along the Eastern edge.

Figure 2.19

Parking load during a weekday afternoon

Figure 2.20

Conditions along 8th street along the Northern edge

Figure 2.21

Western edge condition along Merchant Street

Figure 2.22

New trees along Western edge in unhealthy conditions.

Figure 2.23

Existing kiosk for the Emporia Farmers Market

Figure 2.24

Flint Hills Music Mural "Day and Night Jazz" faces site

All photos by author



Figure 2.25 (Photo by author)
Panorama from NW corner of 700 Merchant site. Existing site conditions.

“Communities should promote an inclusive environment that encourages high levels of social participation among residents...”
—Brown and Schafft 2011



site inventory

Site inventory was compiled primarily by on-site investigation and supplemented with aerial photographs. Each diagram played a part in understanding the form and function of the site.

During regular business hours 700 Merchant is purely utilitarian. Employees and customers of the adjacent businesses use the parking lot which has a maximum stay of two hours without a permit. Pedestrians have a destination and there are no pedestrian amenities on site so circulation is very direct. The set-up of the Emporia Farmers Market was particularly important for proposing a future site for the market.

vehicular circulation

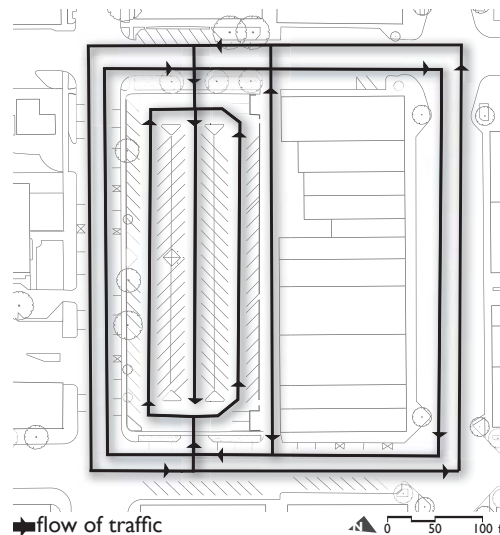


Figure 2.26 (Source produced by author)
Vehicular circulation around and through 700 Merchant

pedestrian circulation

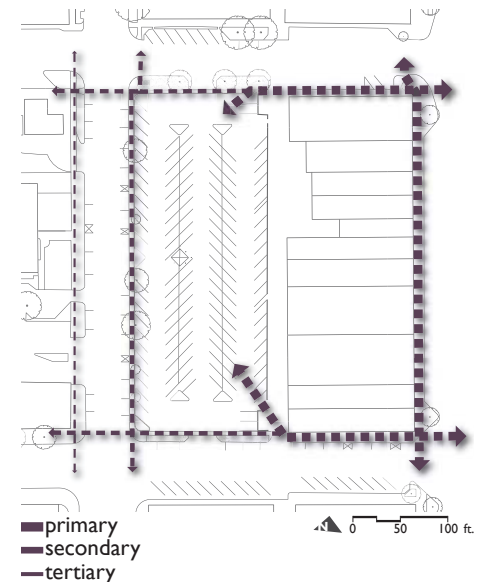


Figure 2.27 (Source produced by author)
Pedestrian circulation around and through 700 Merchant
chapter 2 | 81

access

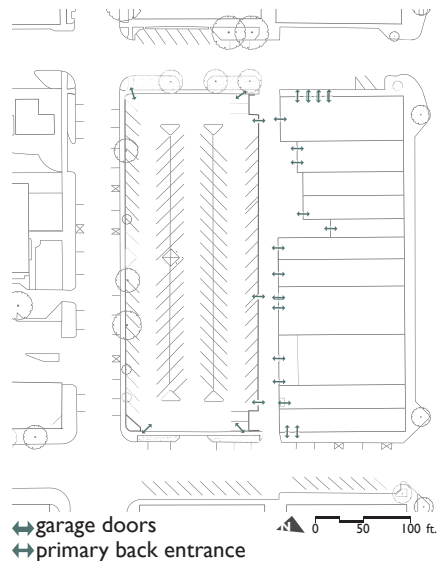


Figure 2.28 (Source produced by author)
Access from buildings to 700 Merchant

farmers market set-up

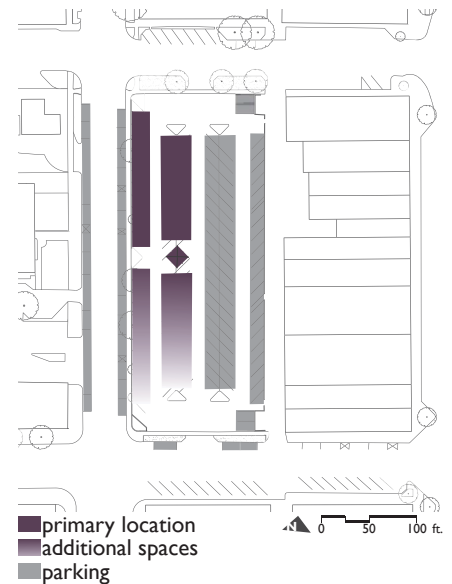


Figure 2.29 (Source produced by author)
Emporia Farmers Market Set-up

parking

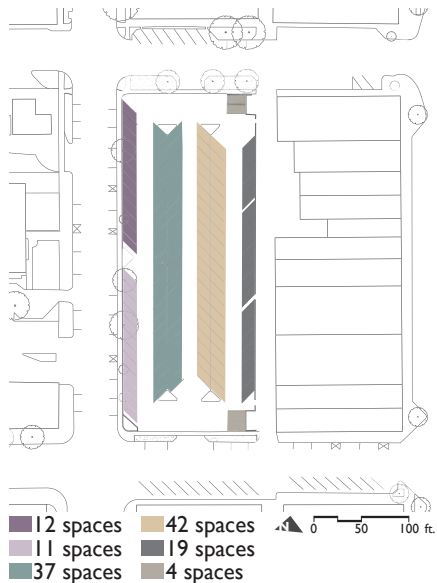


Figure 2.30 (Source produced by author)
Existing parking = 123 spaces

vegetation

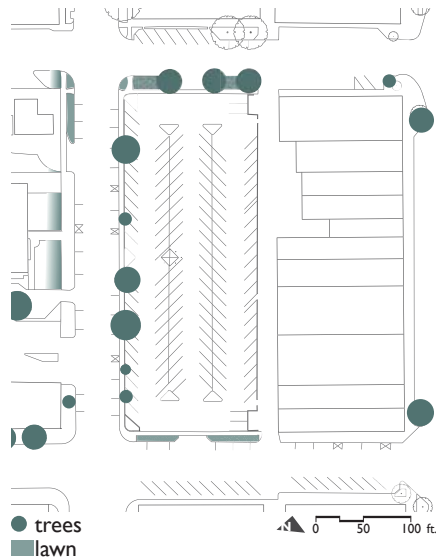


Figure 2.31 (Source produced by author)
Existing vegetation surrounding 700 Merchant

site elements

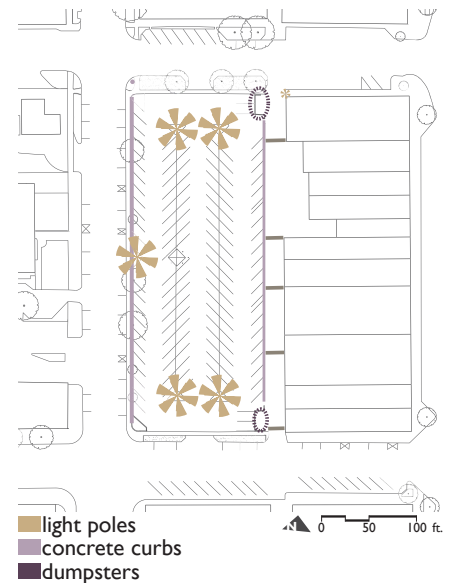


Figure 2.32 (Source produced by author)
Site elements

precedent inspiration

The following precedents represent three key aspects of the final design project of 700 Merchant. Yorkville Park transformed a parking lot created when a subway was installed. The Covington Farmer's Market, a design-build project by students at Virginia Tech, created a unique market space for a small community's farmer's market. Lastly, award-winning CityGarden created an oasis in a concrete laden downtown.

A study of cultural landscapes from abroad was also conducted to reveal the aesthetic and functional qualities of markets and other public places from around the world. Inclusive community landscapes intend to bring diverse populations together and the design should reflect this concept by

bringing diverse design aesthetics together to create a cohesive whole.

precedent studies

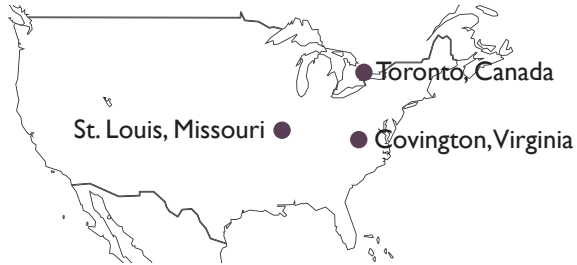


Figure 2.33 (Produced by author)
Precedent study locations

Yorkville Park

Toronto, Canada | 1.1 acres



Figure 2.34 (Source produced by author)
Yorkville Park context map.

Covington Farmer's Market

Covington, Virginia | 0.4 acres



Figure 2.35 (Source produced by author)
Covington Farmer's Market context map.

CityGarden

St. Louis, Missouri | 3.6 acres

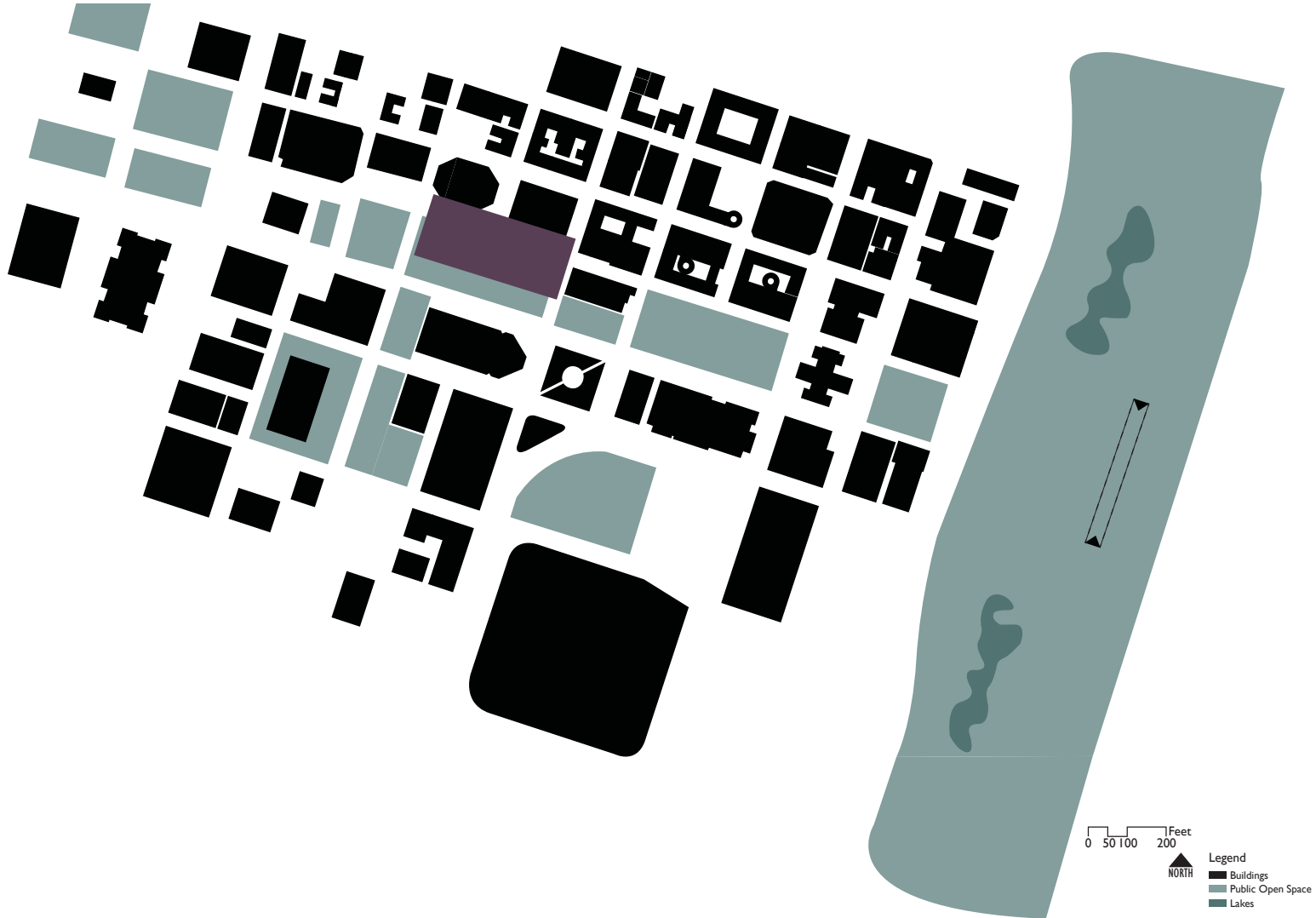


Figure 2.36 (Source produced by author)
CityGarden context map.

Yorkville Park : Toronto, Canada

The existing Yorkville Park site was very similar to the parking lot at 700 Merchant Street in Emporia, KS. Both feature very little topographical change, compacted soil, and the desire to promote a variety of activities.

Yorkville Park came to fruition after two decades of lobbying from local business owners and years of design proposals. In 1991 a design competition was held. The winning proposal by Schwartz Smith Meyer Inc. suggested a place defined by the past for use in the future. (Hume 2012) They used contextual alignment of historic building lot lines to layout separate 'gardens'. Each garden would

represent a landscape found in Canada using primarily vegetation to characterize each landscape. Other features, including a giant imported boulder and boardwalk paths, envelop visitors in the experience of that particular landscape.

The Victorian practice of collecting inspired the concept of displaying a collection of landscapes (Hume 2012). The pine groves, prairies, marshes, and orchards (Figure 2.38) were not accessible within Toronto until now. This small oasis which rises from a barren parking lot represents the grandeur of Canada's wilderness and provides a retreat for residents and visitors alike.

Within the separate gardens are a variety of seating areas, site furnishings, and water features. The public perch atop the giant boulder, they can reorganize the moveable furniture in the plaza, or they can recede into the 'forest landscapes' for a more secluded experience. Sleek mist-emitting light poles function as a cooling station while producing an ephemeral foggy atmosphere (Hume 2012). The cascade fountain adjacent to the rock muffles the city noise and provides an elegant backdrop in the plaza space.

For images of Yorkville Park see 'Pieces of Canada' *Landscape Architecture Magazine* Sep 2012 page 164 - 173.

“It isn’t big, but it is in many ways larger than life. The village of Yorkville park doesn’t occupy much more space than a single city block, yet it has been one of Toronto’s most popular and beloved gathering spots since opening in 1994”

—Christopher Hume (ASLA Magazine)

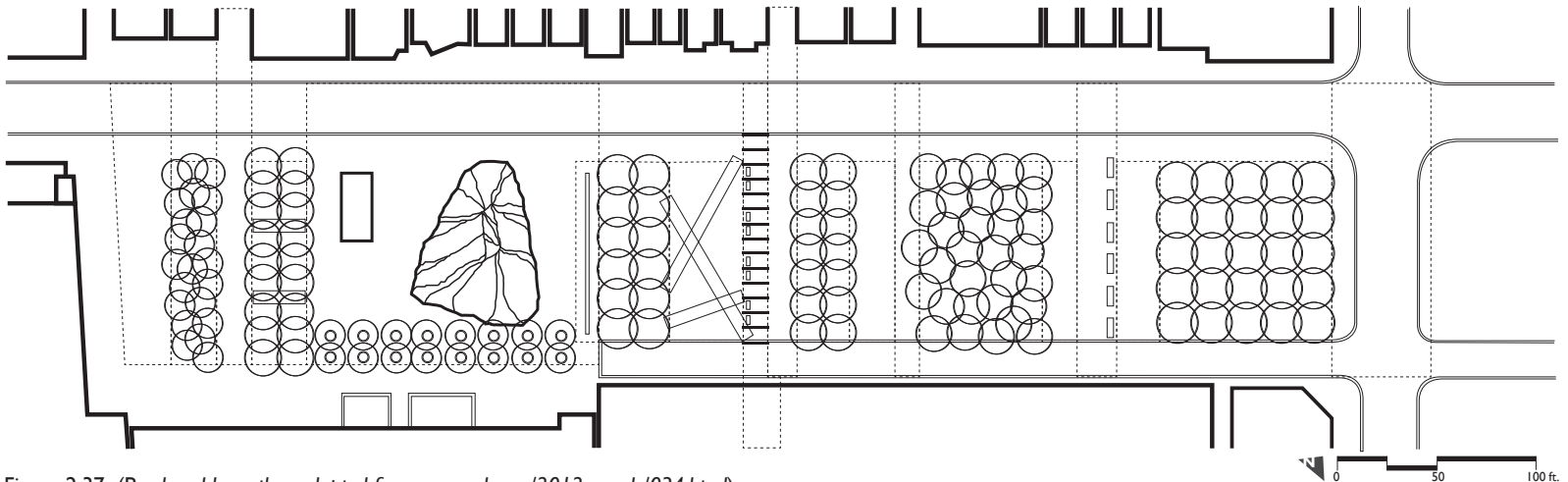


Figure 2.37 (Produced by author adapted from www.asla.org/2012awards/034.html)
Yorkville Park site plan.

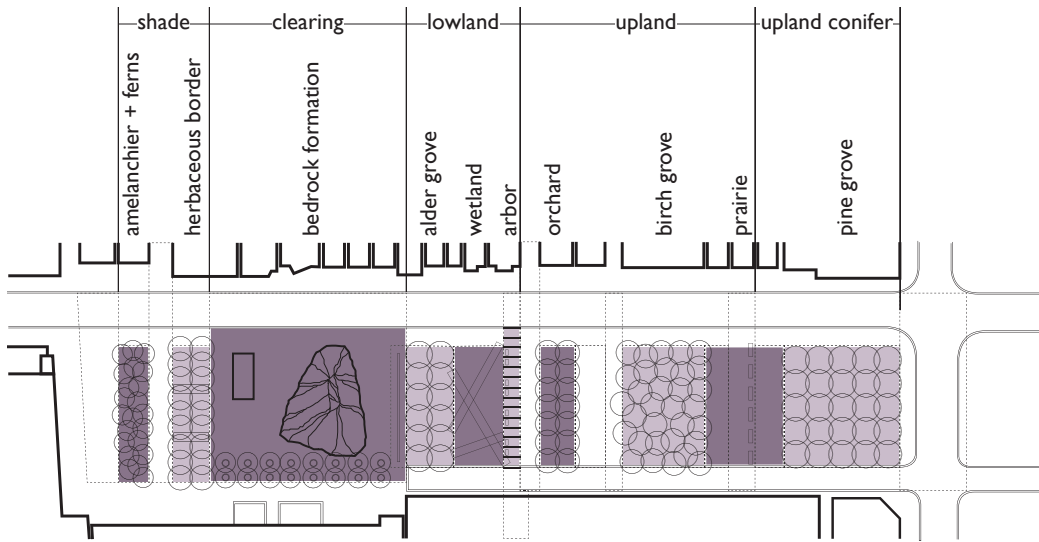


Figure 2.38 (Produced by author)
A collection of landscapes found throughout Canada.

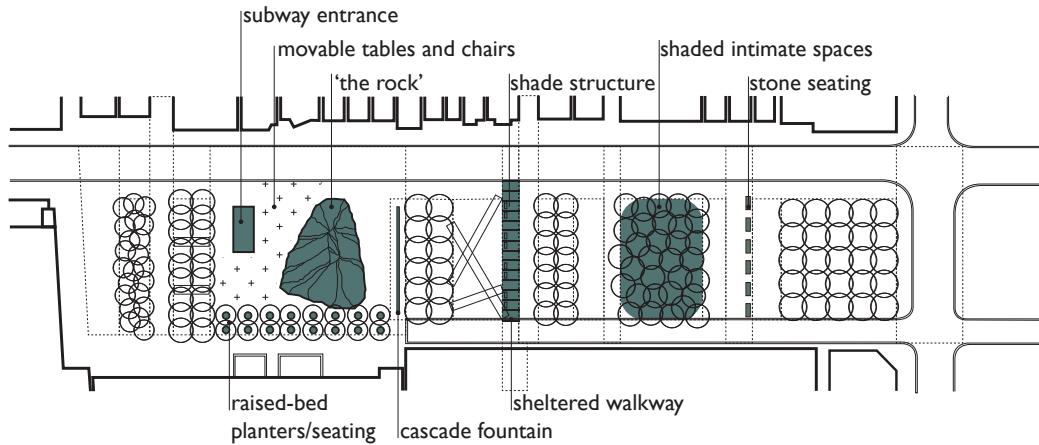


Figure 2.39 (Produced by author)
Design elements.

Covington Farmer's Market : Covington, Virginia

The Covington Farmers Market is a relatively small operation but with high expectations for the quality of their products and the future of their community (Covington 2011). This market improvement project employed a simple design to create a permanent location for the market to grow and thrive. The 700 Merchant Street project also intends to give the Emporia Farmers Market a similar permanent presence in order to raise awareness of the market and in turn increase participation. Both projects which are very similar in size and scope, provide the opportunity for the site to be used for other various events such as small concerts or festivals. A subtle

lawn amphitheater space provides seating for small performances to occur on the platform which is shaded by the elegant overhead structure (Covington 2011).

The designers, architecture students from Virginia Polytechnic Institute and State University, worked with community members and market vendors to understand how to support both the vendors and the shoppers. They also took into consideration how sustainable practices could be included in the design to decrease short-term expenses and long-term costs of maintaining the site. One way to accomplish their goal was to use only materials found within 100 miles of

the site which is a requirement for vendors at the market. They used wood from an old barn in a neighboring town for the structure and were able to recycle the asphalt from the site for the new parking area. The structure provides natural ventilation and was digitally prefabricated off-site by the students to reduce waste and construction costs (Covington 2011).

Although the town favors traditional aesthetics, the modern spatial arrangement and sleek lines of the design fit seamlessly into the fabric of the town. The town emphasizes a focus on the future while staying true to their roots in agriculture and community.

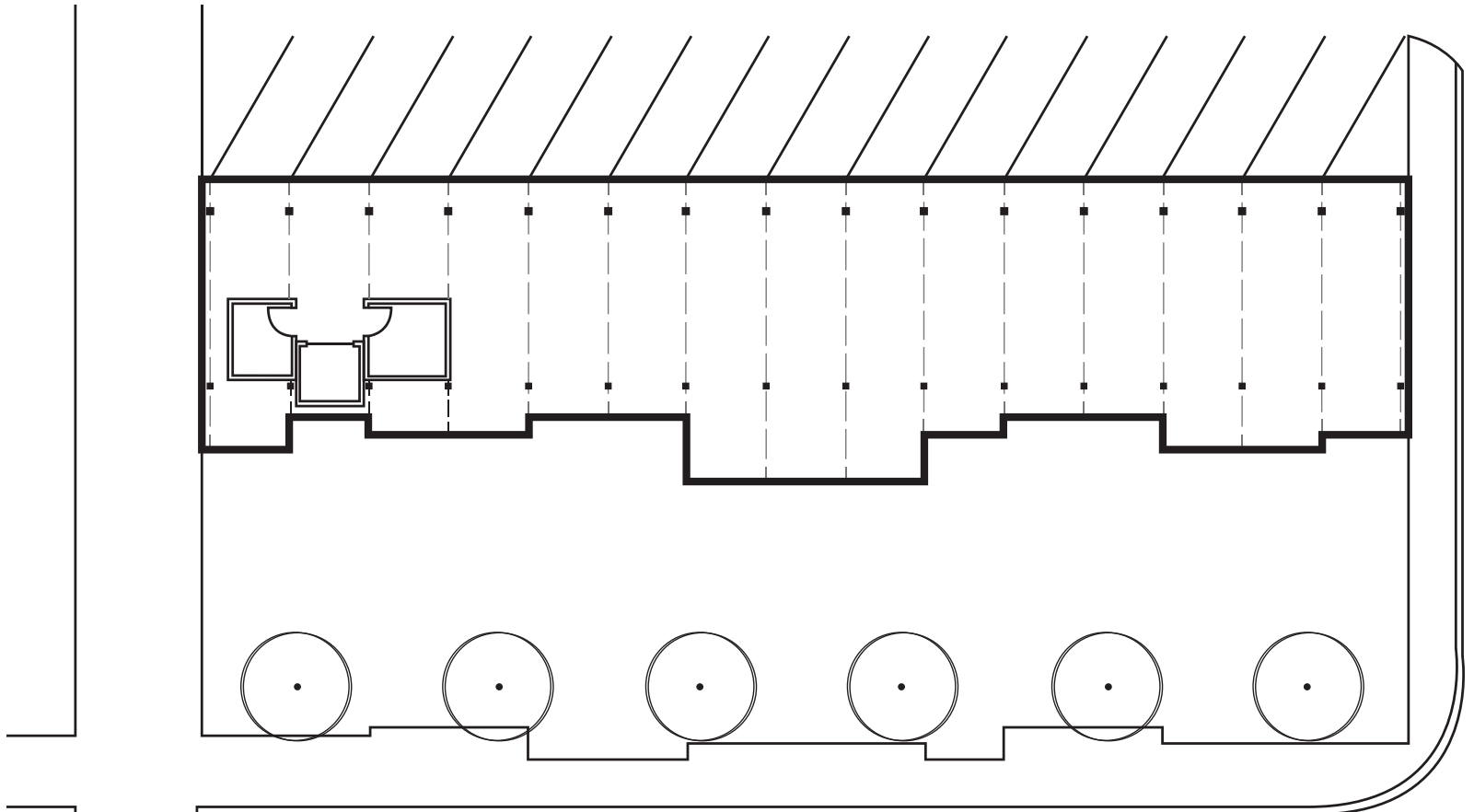


Figure 2.40 (Produced by author adapted from <http://ad009cdnb.archdaily.net/wp-content/uploads/2011/09/1315236778-plan01.jpg>)
Covington Farmer's Market site plan.



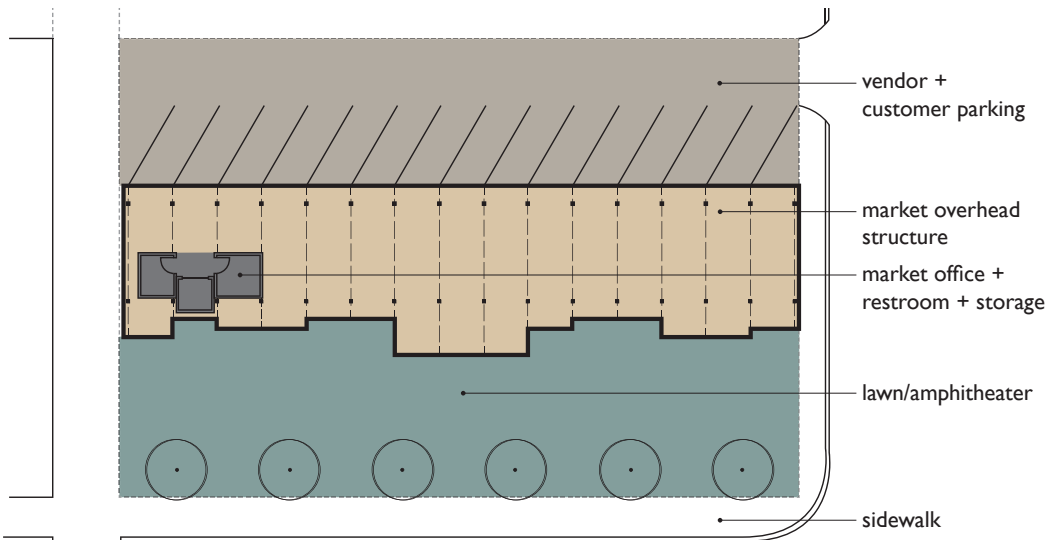


Figure 2.41 (Produced by author)
Covington Farmer's Market program elements.

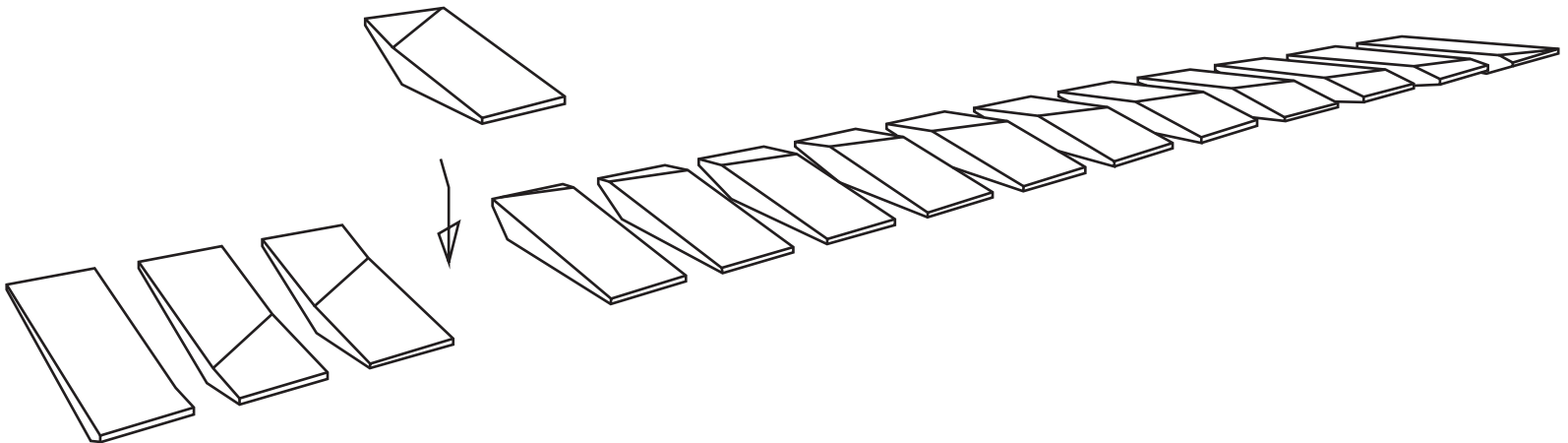


Figure 2.42 (Produced by author adapted from <http://ad009cdnb.archdaily.net/wp-content/uploads/2011/09/1315236654-diagram01.jpg>)
The custom market structure was designed to be constructed in pieces and assembled on site.

CityGarden : St. Louis, Missouri

The impact that CityGarden has had on the entire greater Saint Louis community is extraordinary. It has brought everyday life into a downtown which relied on sporting and entertainment events to populate the area. Today, office workers, tourists, and a new wave of residents use the park for a myriad of activities. The 700 Merchant site in Emporia has the opportunity to become a similar place for the rural city using design concept and detail ideas from CityGarden (ASLA 2011).

CityGarden's multifaceted design concept inspired a place unique to Saint Louis. "The design of CityGarden derives from the cultural and natural histories of Saint Louis

and its environs" (ASLA 2011). The site layout is based on natural features (Figure 2.47) which define the landscape along the Mississippi and Missouri Rivers. The two rivers converge just north of the city and play an important role in the city's success. St. Louis became a major hub for the trade of goods on the Mississippi River, and for explorers heading west because it was the last stop for supplies. The rivers also brought people to the city which allowed it to grow into the metropolis it is today.

The layout of certain features of CityGarden also reflects the historic infrastructure which was originally on the site including alley ways and building footprints.

Attention to detail is a major success of this project. The size of the site allowed for big moves and a variety of program elements, but each was designed with elaborate detailing. Lighting plays a major role in making the place safe at night and accentuating the beauty of the site elements. Each sculpture is illuminated with spotlights that highlight the beauty or whimsy of the artwork (ASLA 2011). The jets in the spray garden emit different colors of light transforming the space into a work of art at night. Careful placement and selection of materials and vegetation unify the spaces into a cohesive, iconic place for the city of Saint Louis.



Figure 2.45 (Photo by Paul Molaskey)
Samarkano by Jack Youngerman incorporated in limestone planter located on Eastern edge of CityGarden

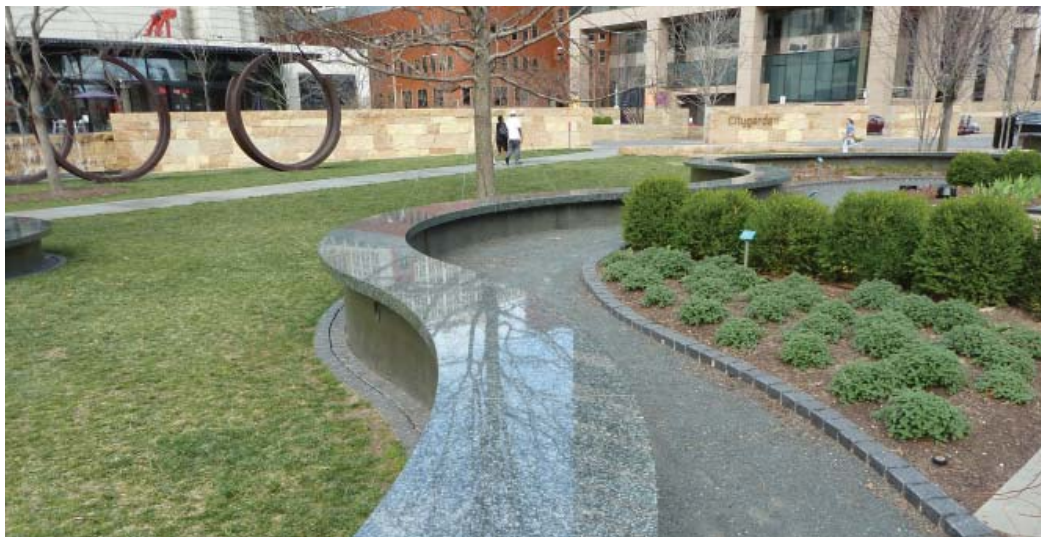


Figure 2.44 (Photo by Paul Molaskey)
Background : '2 Arcs x 4, 230.5 Degree Arc x 5' by French artist Bernar Venet. Foreground : Meandering 'river' seatwall

site plan

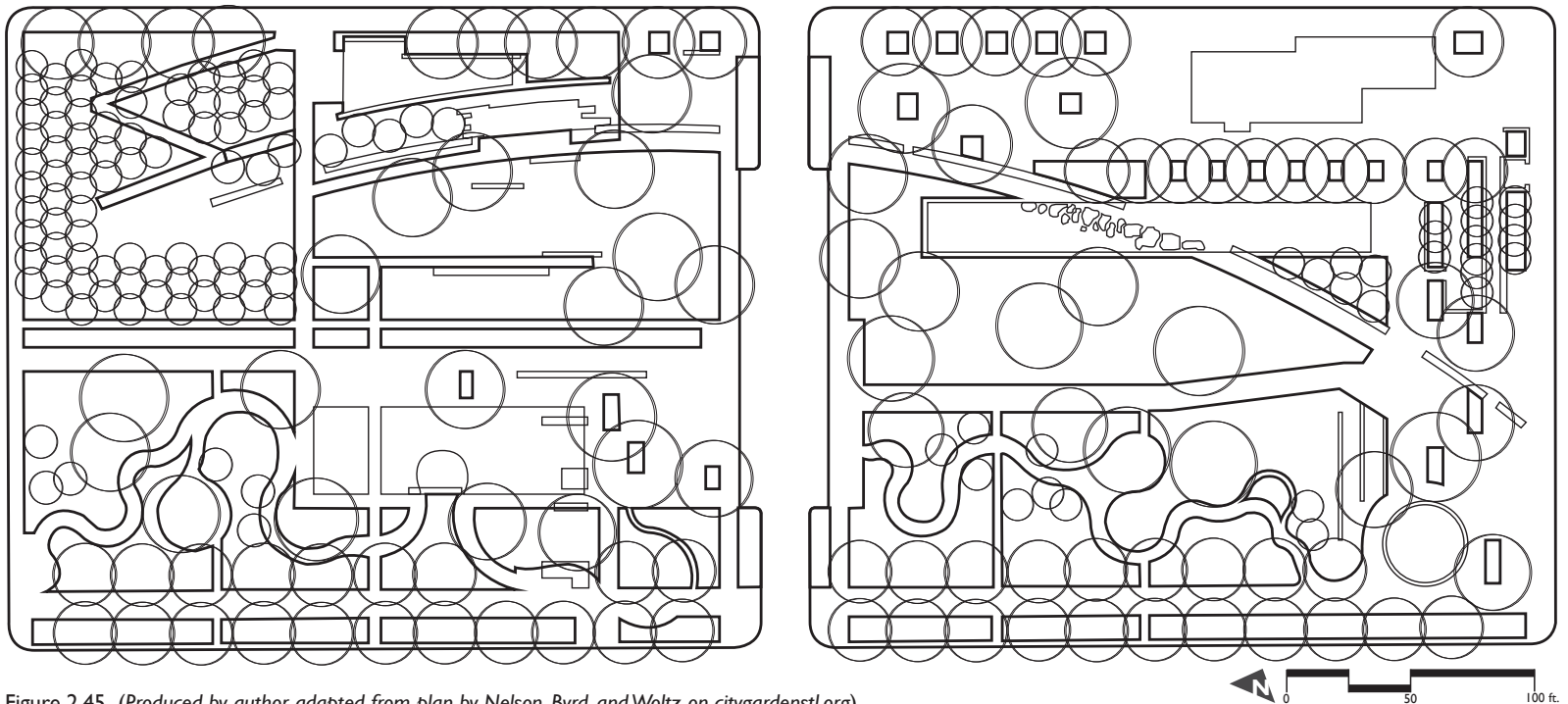


Figure 2.45 (Produced by author adapted from plan by Nelson, Byrd, and Woltz on citygardenstl.org)
CityGarden site plan.

“the solidity of its design, the magic of its sculpture and the majesty of its plants...elements that seamlessly merge to create a memorable and lasting place in the evolving civic life of downtown St. Louis.”
 —Warren T. Byrd Jr., CLA, FASLA

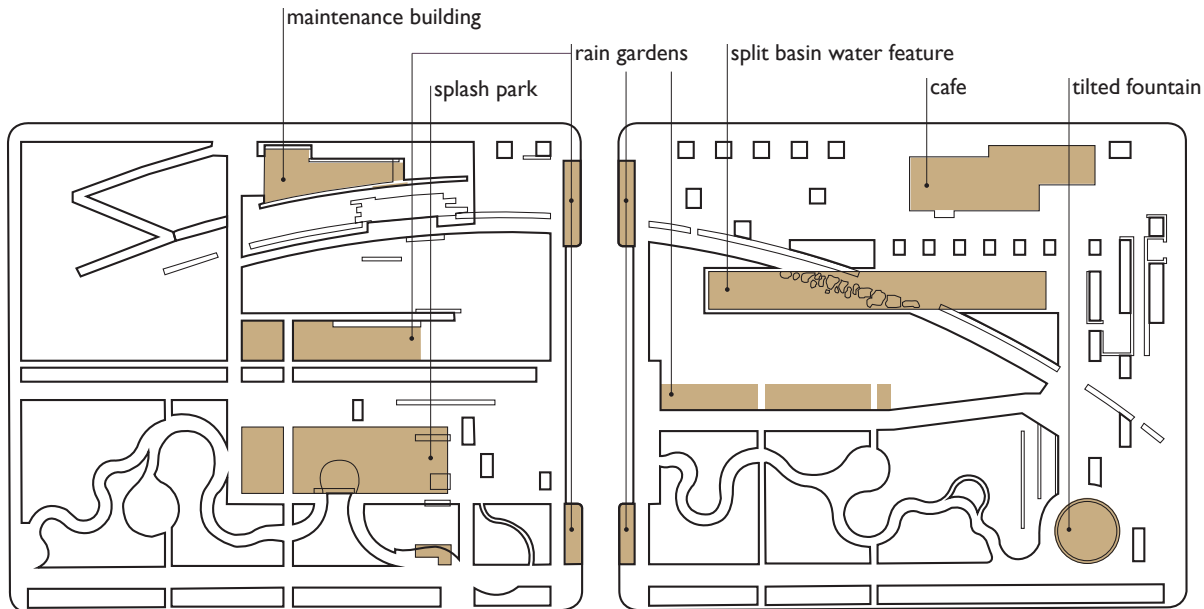


Figure 2.46 (Source produced by author)
 Design elements location

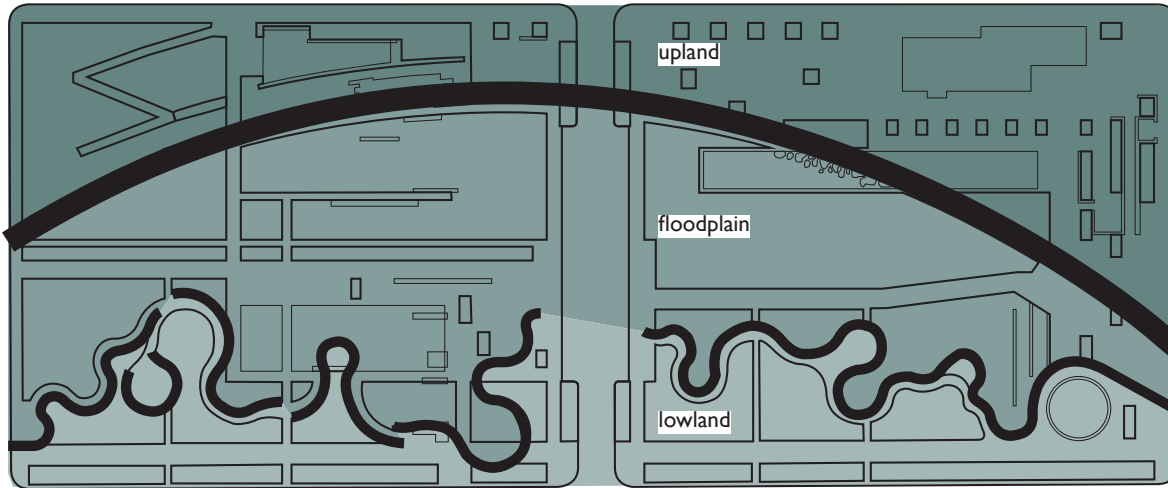


Figure 2.47 (Source produced by author)
River Landscapes.



Figure 2.49 (Photo by Angela Mayer)
Missouri River bluff.

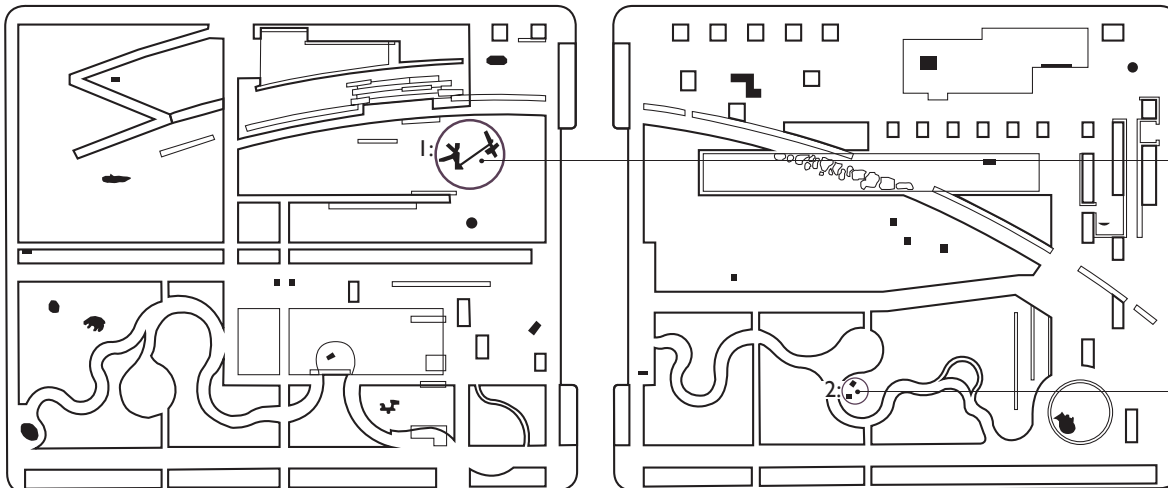


Figure 2.48 (Source produced by author)
Sculpture location.



Figure 2.50 (Photo by Paul Molaskey)
I : Aesop's Fables by Mark Di Suevero.

cultural landscapes from abroad

To supplement the design precedents, a series of cultural landscape from abroad were examined. The cultural landscapes most pertinent to this study are markets which are described as both ethnographic and vernacular landscapes (TCLF.org 2013). They are places which reflect the social and cultural practices associated with a population.

The photos are of markets from around the world and were analyzed as precedents for the market space at 700 Merchant. The photos showed how vendors and shoppers interact with each other and within the space around them. The use of markets from abroad was inspired by the intention of the inclusive community landscape to provide a place for foreign-born people to be welcomed.

Accompanying the photos is a list and description of the four types of cultural landscapes as defined by The Cultural Landscape Foundation. Although an inclusive community landscape is not historical and does not portray the formal definition which includes the essence of time, the general idea of the place is understood. Cultural landscapes, like inclusive community landscapes reflect the social and cultural conditions of a place.

Historic Vernacular Landscape

A landscape which has evolved over time to reflect the people who lived there. The social and cultural practices of the individual, family, or community are reflected in the landscape as physical or biological features.

Historic Site

These landscapes are associated with a significant events activity, or person.

Historic Designed Landscape

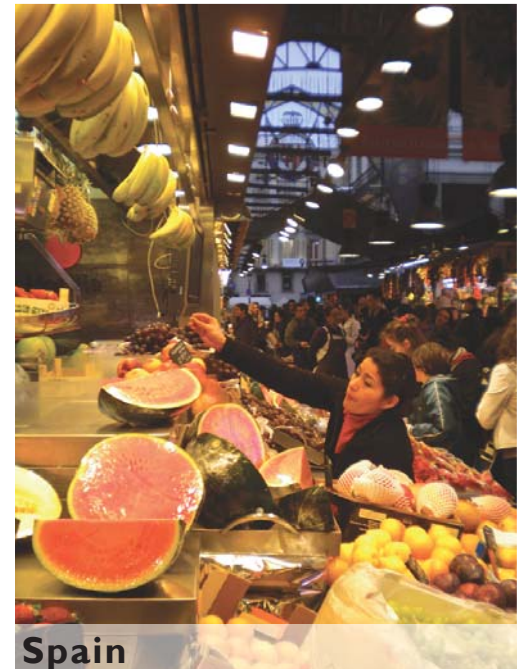
A purposefully designed landscape created by a notable professional in a design or botanic field (i.e. landscape architect, master gardener, architect, or horticulturist).

Ethnographic Landscape

Where natural and cultural resources associated with a population are found.

“...for even to appreciate the past is to transform it. Every trace of the past is a testament not only to its initiators but to its inheritors, not only to the spirit of the past, but to the perspectives of the present.”

—Lowenthal



Spain

Figure 2.51 (Photo by author)
Mercat de Sant Josep on La Rambla in Barcelona, Spain



Mexico

Figure 2.52 (Photo by Lauren Ewald)
Tianguis (Market) on a portico in Mexico City, Mexico



Mozambique

Figure 2.54 (Photo by Chris Barth)
Streetside market in Mozambique, Africa



Italy

Figure 2.55 (Photo by author)
Saturday Market in Orvieto, Italy



Mexico

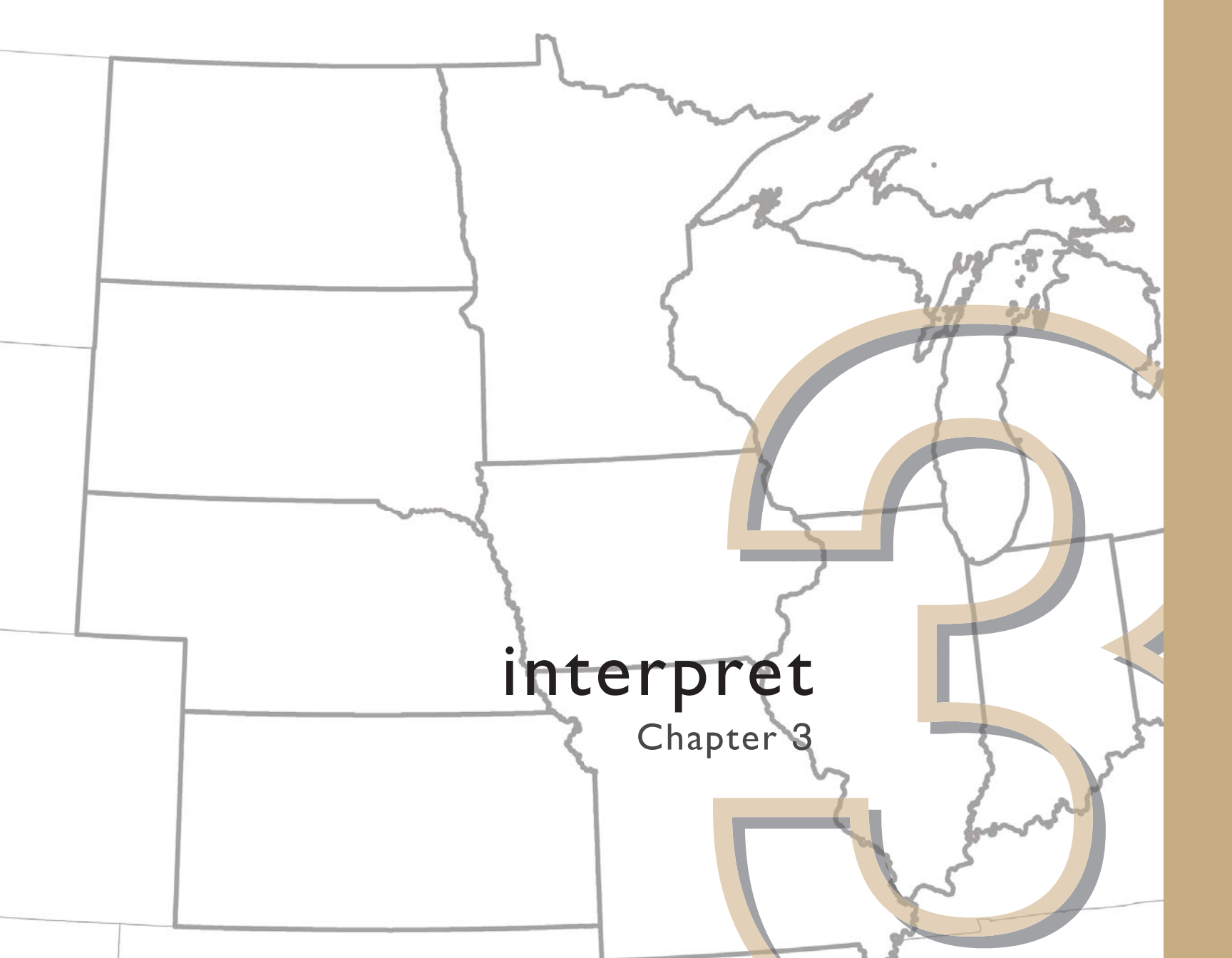
Figure 2.53 (Photo by Lauren Ewald)
Tianguis (Market) with green tents in Mexico City, Mexico



China

Figure 2.56 (Photo by Rachel Barth)
Neighborhood market in China.





interpret

Chapter 3

“Interpretive research strategies start from the recognition that the meanings of objects, events, words, actions, and images are not always plain and obvious, and they require the investigator to actively engage in ‘making sense’ of the phenomena they encounter” (Deming and Swaffield 2011). The Interpret task involved analysis of information from Task 1 and ultimately constructing a place analysis, both which analyze and make sense of information gathered in Task 1. Once the natural features, human activities, and social and cultural meanings and values of the place are interpreted and understood, a concept for an enduring inclusive community landscape can be derived.

site analysis

opportunities + constraints

The main advantage of 700 Merchant for this project was that it was a relatively clean slate and already hosted the Emporia Farmers Market, a successful, inclusive program element. However, there are very few existing site elements which could lend themselves to a productive public space. This analysis stems from the historical background information and the on-site observations. The opportunities mainly related to the very prominent location in downtown Emporia and the prospect of this being a place that many people would use. None of the constraints were a major hindrance, it just required strategic planning to overcome them.

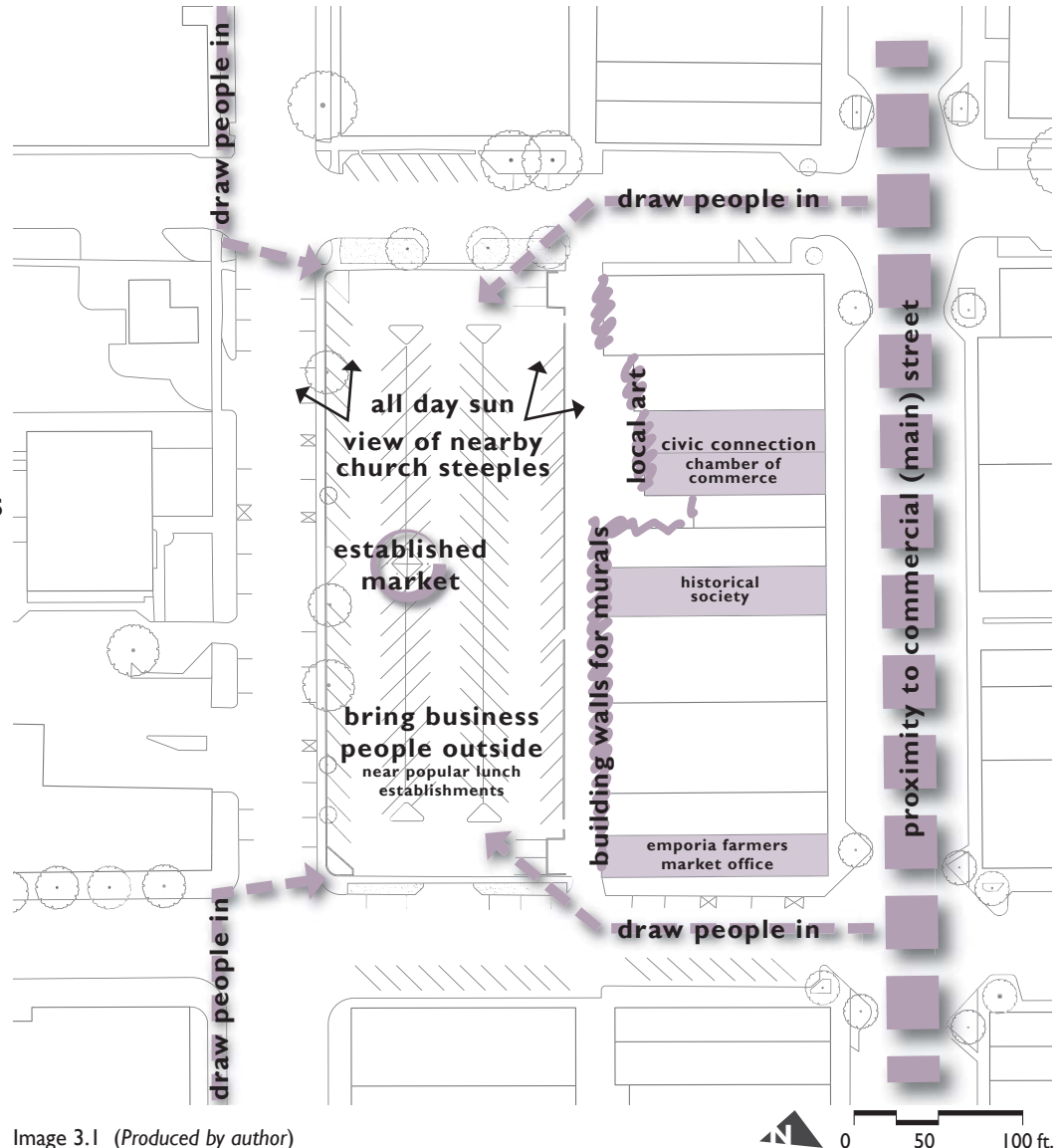


Image 3.1 (Produced by author)
Opportunities

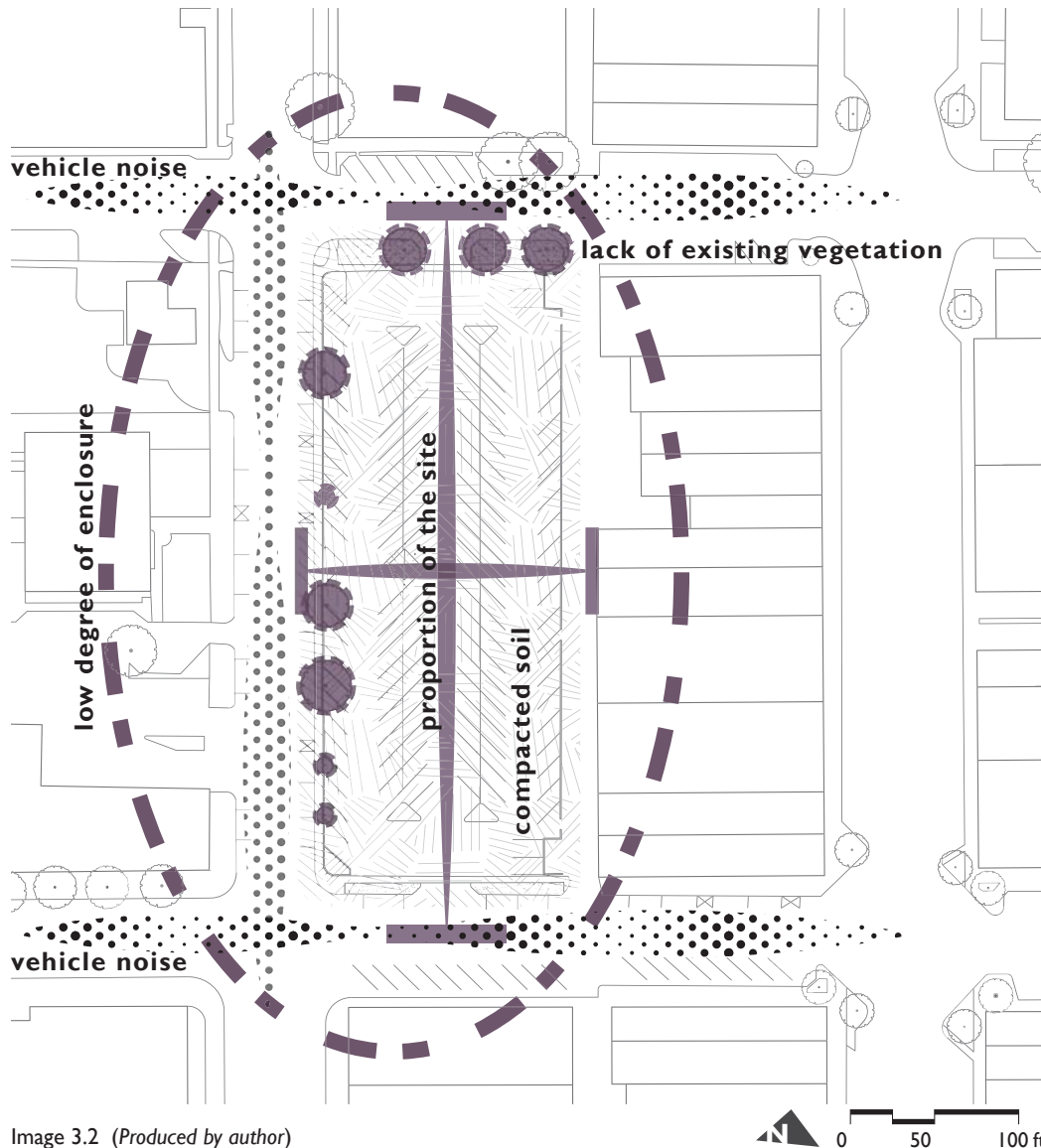


Image 3.2 (Produced by author)
Constraints

place analysis

The information gathered in Task 1, Investigate, was distilled into the three categories that Deming and Swaffield described as makers of place: biophysical features, human activities, and social and cultural values (Deming and Swaffield 2011). Every rural city has a connection to the natural world, an active human population, and a set of values pertaining to their social and cultural characteristics. The combination of these three categories with key historical events is what makes a rural city unique from its counterparts.



Image 3.3 (Source See References)
Corner of 8th Avenue and Commercial Street looking south.

biophysical features

Emporia celebrates and relies on their biophysical surroundings to support the physical and economic growth of the city. Agriculture has played an important role in the city's growth and successes.

human activity

Citizens of Emporia are actively working to improve many aspects of their community. Even in its early years, Emporians were working to get their city on the map. The founders used newspapers as media to advertise their new town.

social and cultural values

As the population of Emporia continues to grow and diversify, the social and cultural conditions of the city have evolved. Throughout its history it has been one of the most diverse cities in Kansas and in turn, one of the most welcoming cities.

social + cultural history of Emporia

The diagram outlines key dates pertaining to the social and cultural history of Emporia. These were important factors in the derivation of the design concept.

1850

Emporia is founded

Kansas is the 34th state
KSN School founded

KSN School opens as a
college to train teachers
The railroad arrives

1860

1870

1880

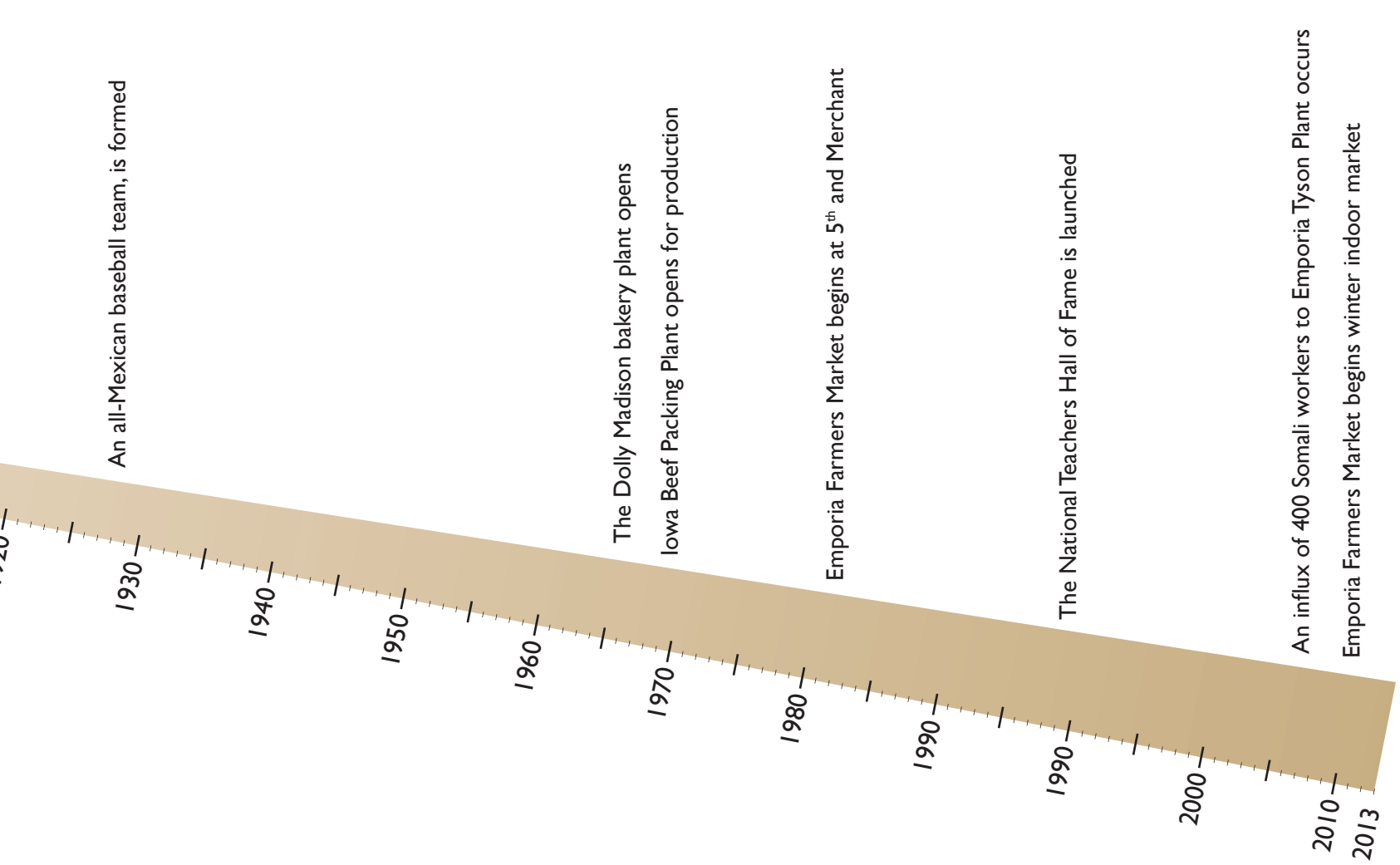
1890

1900

1910

Mexican immigrants arrive in Emporia
via Santa Fe Railroad construction

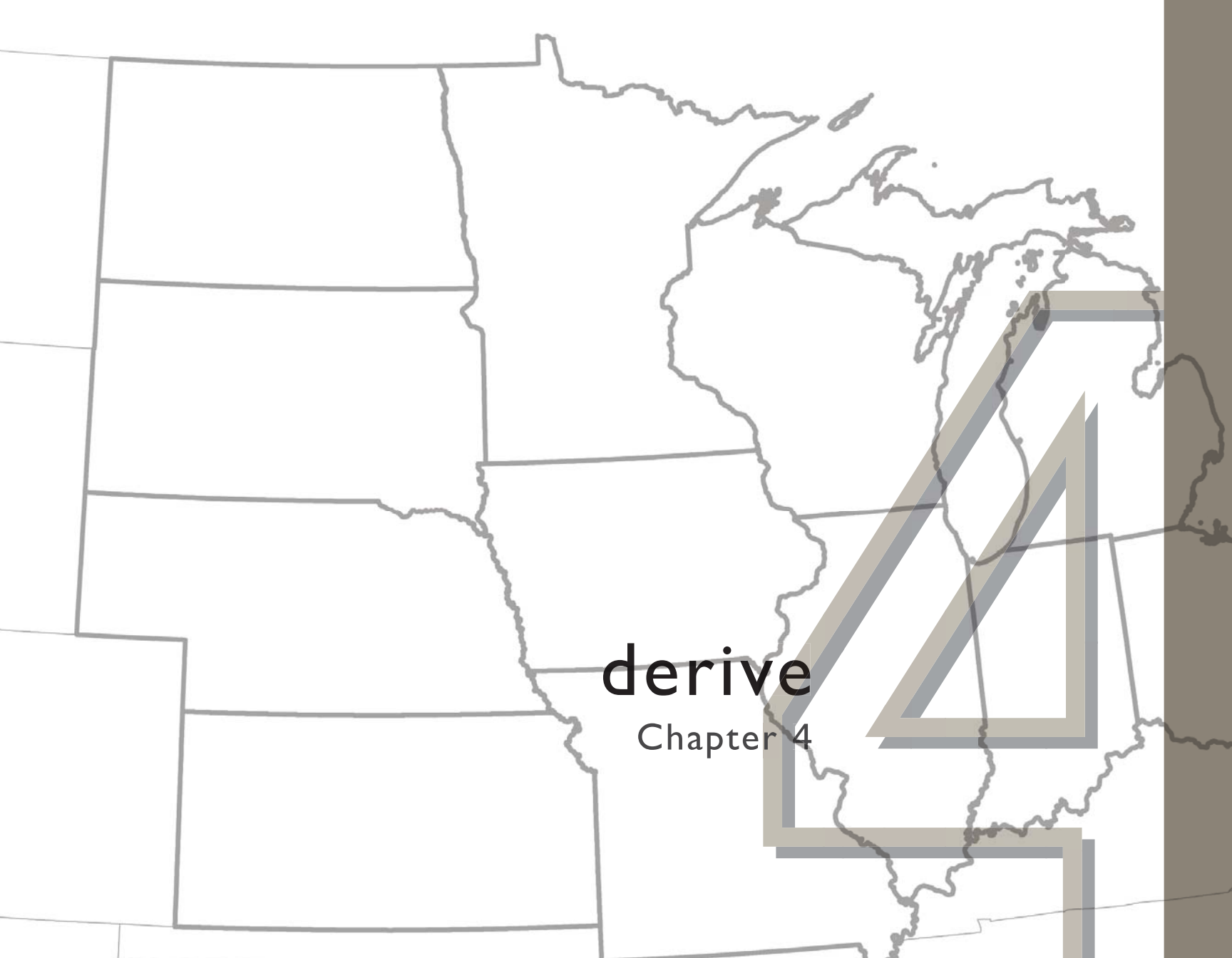
1920



This place analysis statement covered the three categories of place and assured that the final site design would represent Emporia as a place. The individual statements may pertain to other rural cities, but the combination of the three can only be used to describe Emporia.

Emporia is a place that celebrates and identifies with the Flint Hills, tries to accomplish everything it sets out to, and encourages the involvement of both new and established residents.





derive

Chapter 4

The design concept and site design of an inclusive community landscape is based on the social and cultural history of a place. The Derive task involved identifying design goals and strategies and composing a place analysis. The place analysis statement drove the concept derivation and influenced site design decisions.

Outsiders who propose new ideas in traditional, rural Midwestern communities can be faced with opposition from community officials, but an investment of time and effort in the Investigate and Interpret tasks will display a respect for the city which the officials and community members will appreciate. The design concept was used to define the project intentions and influence program elements.

inclusive community landscape

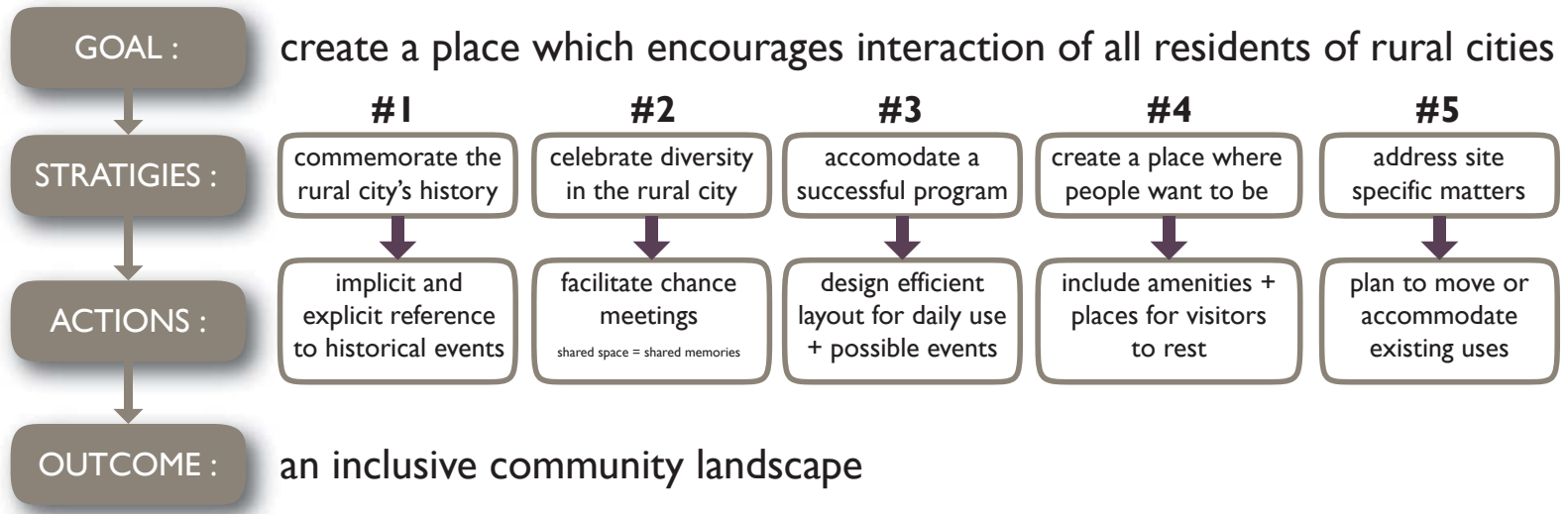


Figure 4.1 (Produced by author)

Goals and Strategies for an Inclusive Community Landscape

design goals + strategies

Five strategies and corresponding actions were derived to create a checklist for the final design. The strategies cover five topics which define an inclusive community landscape: commemorate history, celebrate diversity, accommodate various programs, create a place where people want to be, and address site specific matters. The actions suggest general site design considerations.

Figure 4.1 is the outline of goals, strategies, and actions for an inclusive community landscape in general. This can be applied to any inclusive community landscape project and adapted to reflect the needs of a specific project. Figure 4.2 on page 138 shows how this diagram

was used for the 700 Merchant project in Emporia to propose suitable program and design elements.

In Chapter 5, Figure 5.8 outlines where the actions occur in the final site design of 700 Merchant.

design concepts

Landscape architects thrive on idea generation. They are constantly exposed to design ideas which may, or may not, pertain to current projects. Accordingly, the Derive task suggests generating three or four unique design concepts. The designer then has the option to choose the most effective concept, or use ideas from each one to create a final concept.

Following are the three concepts created for the design of 700 Merchant in

Emporia, Kansas. Each provides a unique example of how subjective interpretation of the historical information and consideration of the place analysis can be translated into physical or expressive design ideas. The image boards display photos, graphics, and quotes inspired by the concept and ultimately influenced physical design elements.

the front porch of the flint hills

Emporia, Kansas has employed a number of town mottos, but “The Front Porch of the Flint Hills” reigns today. This motto presents a design concept which encompasses a physical design feature of American rural-culture and a direct relation to the city’s biophysical surroundings. The Flint Hills region of Kansas is renowned as the last examples of tallgrass prairie in North America; it is a celebrated natural wonder of the nation and provided Emporia with a strong agricultural economy throughout its existence.

The front porch is a symbol of simpler

times. It is a unique piece of American architecture which provides a physical place where social relationships between neighbors are fostered (Seamon 1993). It is where family and friends gather to relax, converse, and enjoy each other’s company. The porch is a semi-private place where private interior rooms extend into the public exterior. Inhabiting these two environments simultaneously creates a distinct condition of the social fabric of America (Seamon 1993).

Replicating the function of the front porch as a place where relationships are formed and nurtured in a public landscape is the

goal of this concept. This will involve using classic forms like porch railings and timber-made structures and reproducing similar spatial relationships while still making the place accessible by the public. Programming the site using this concept will involve less public events and influence the creation of more intimate spaces.

our land

“Our Land” is the title of a book written by Ted McDaniel to celebrate the bicentennial of Lyon County. The publication recaps the strong beginnings of the county and the role that Emporia played as its county seat. The phrase represents the main goal of the inclusive community landscape coupled with the importance of agriculture in Emporia. ‘Our’ symbolizes the sense of belonging to everyone; it’s not mine, not yours, not theirs.

Emporia is surrounded by farmsteads, some of which have belonged to one family for generations. Farmers and

ranchers maintain a mutual relationship with the city of Emporia which is rooted in the social and cultural act of trade. The city relies on the products of the farms as raw material for their various industries, and the farmers rely on the services and goods provided by businesses within the city.

The rural residents identify with the city and vice versa which strengthens the community bond. Farmers on the outskirts of the city feel like they belong, while the city residents still feel part of the greater Flint Hills region because of its proximity.

As a design concept ‘Our Land’ would embrace a program geared toward larger, more public gatherings. Individual spaces would be larger and be less distinct. Intimate spaces would be on the outskirts of the site looking in and provide a place for people to reflect on the interactions taking place.

ethos of mind and earth

This concept celebrates the progression of the mind and beauty of the earth which are prevalent in Emporia's history. First and foremost is the long history of education in Emporia. The first school in Emporia which opened on October 14, 1858 allowed all children to attend regardless of whether they could pay for it or not. Within the next year, more than sixty students were enrolled in the school (French 1929).

Emporia State University, though it has been known by many names, has been an enduring part of the community fabric. It began as a school for teachers which

further exemplifies the ethos of 'mind' in Emporia. Although the school struggled in its early years, it prevailed and became one of the most effective Normal schools in the country (French 1929).

Emporia's early settlers relied on the earth to provide resources with which they could support their new city. The knowledgeable and enthusiastic members of the town company chose a spot for the settlement which could provide for its people. Residents planted and harvested cottonwood trees for lumber, grew food products, and prayed for rain (French 1929). Mother nature inflicted tornadoes,

drought, and flood on the Emporians, but with each event the town prevailed.

final concept

ethos of mind + earth + community

The final concept was derived by combining the three previous concepts. This final concept is intended to celebrate three aspects:

1. The mind of all residents
2. The earth upon which the city thrived
3. The complex evolution of the human community.

The University was founded to train teachers started a perpetual flow of knowledge from teacher to student, from mind to mind. The earth holds the roots of the city. It is where the early

economy started and how the industrial nature of the economy is supported today. Community is a fundamental part of any rural city, and in Emporia there is a great opportunity to foster an stronger sense of community within the whole city.

Using the Ethos of Mind + Earth + Community concept, 700 Merchant was designed with five key design elements: a lawn amphitheater, a paved area to host the Emporia Farmers Market, a shaded patio, a history walk narrated by inscriptions, and native plantings to exemplify the concept and foster an inclusive community. The goals

and strategy outline presented at the beginning of this chapter was adapted for the 700 Merchant site and used to derive these design elements.

The ultimate goal of 700 Merchant was to encourage people to participate in these community events by providing the proper amount of space for the program event to occur. Further explanation of the design occurs in Chapter 5.

Emporia, Kansas

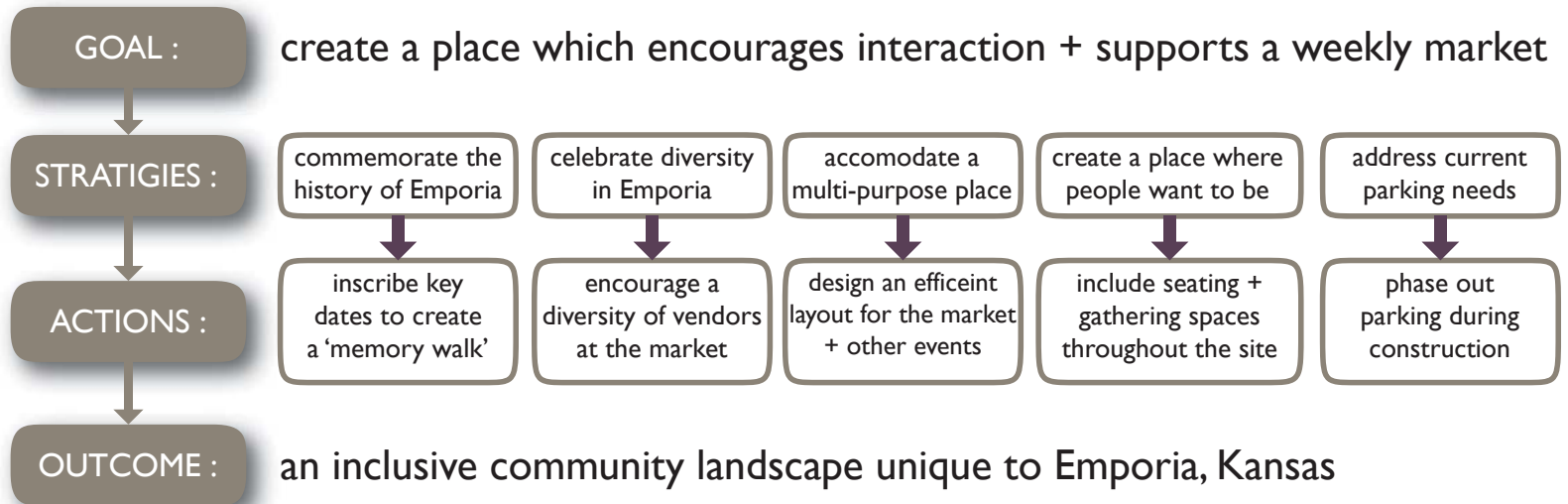


Figure 4.2 (Produced by author)

Goals and Strategies for an inclusive community landscape in Emporia, Kansas

program derivation

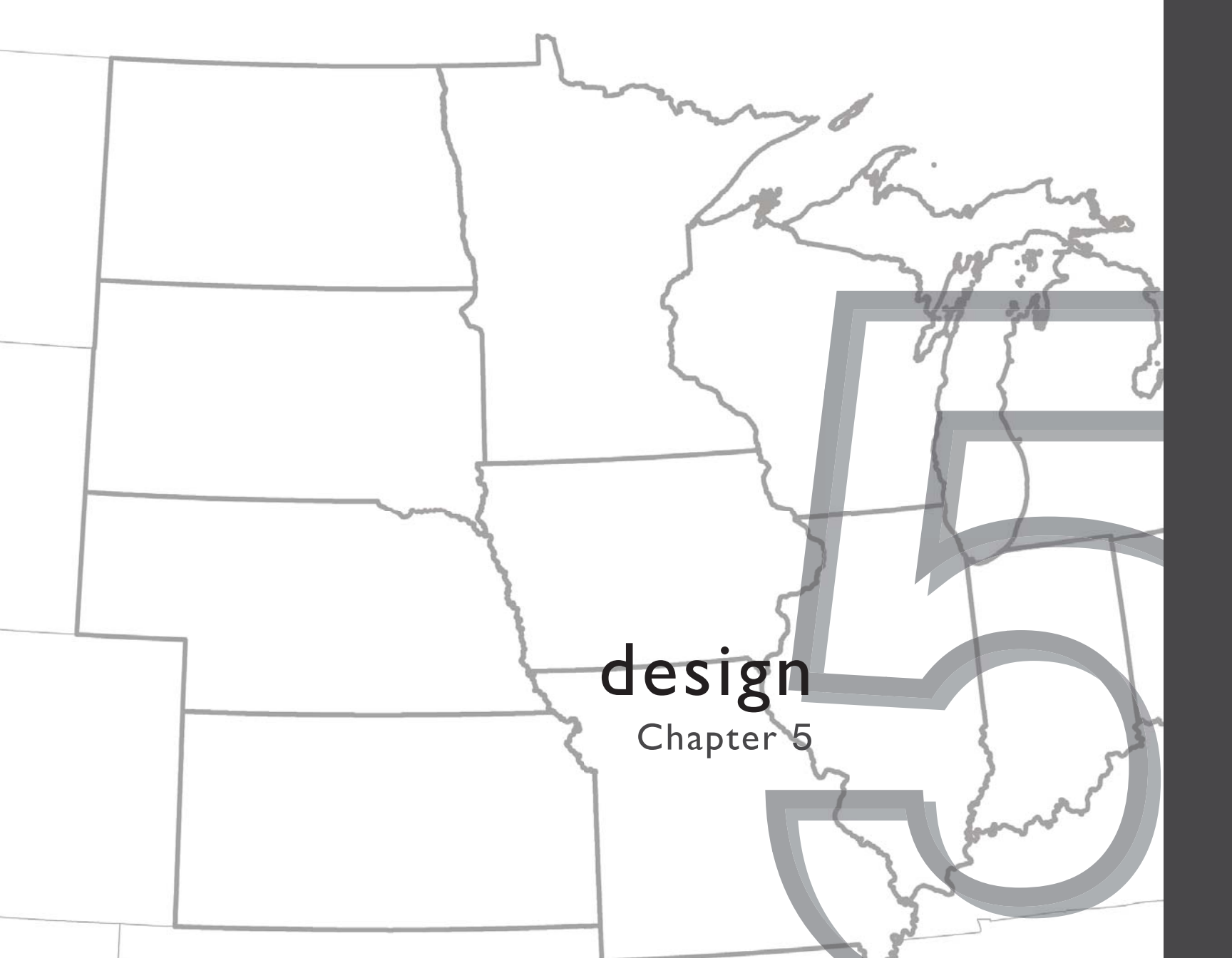
program elements

A site program is a list of possible uses for the site and how those can be arranged into spatial typologies. A designed landscape has the opportunity to transform into an infinite number of uses depending on current uses for the site and what uses are intended to be supported in the future.

At 700 Merchant there needed to be a multi-purpose area where the weekly Emporia Farmers Market could be held, an area for small concerts or presentations, and a place where people could relax or enjoy a break from the office.

The inclusive community landscape requires a well planned strategy for representing the concept as well as creating an place which is defined by the people of the community.





design

Chapter 5



Figure 5.1 (Produced by author)
Aerial of site design with area of interest context

The three applied process tasks leading up to the Design task played their own role in the realization of the final design. Each piece of the concept, Mind, Earth, and Community, are represented by both physical and implied design and program elements. The final design of 700 Merchant includes a series of spaces which invite the residents of Emporia to interact and network with each other. By providing an accessible, highly visible space in the city the sense of community will strengthen and flourish.

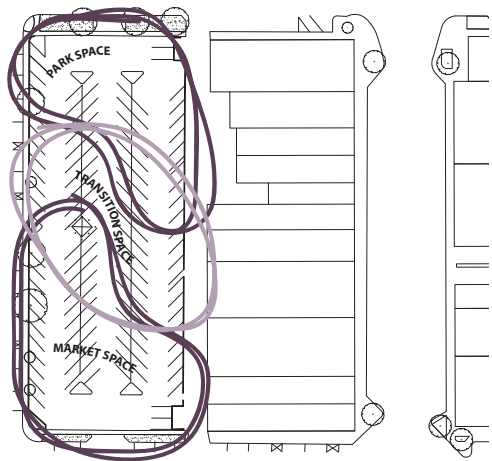


Figure 5.2 (Produced by author)
 Primary program layout bubble diagram

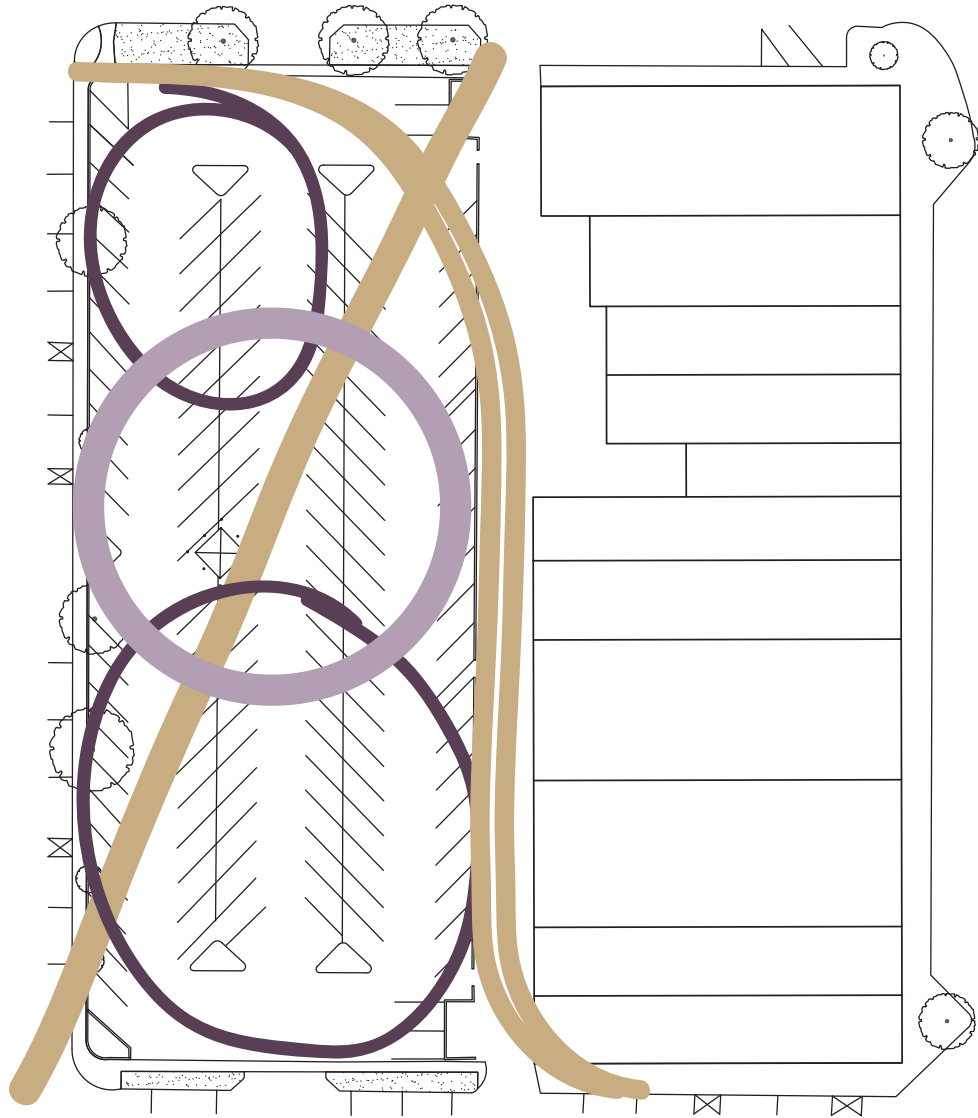


Figure 5.3 (Produced by author)
 Design parti influenced by concept and program

parti

The design parti translated the concept into a simple delineation used to inspire the final site design. At 700 Merchant two main spatial definitions were to command the site: The Market and The Park (Figure 5.2). The Emporia Farmers Market used the existing site for their weekly market and required a paved area with enough room to support the current market and space allow for future growth. The park area was intended to be an oasis in downtown Emporia which was dominated by concrete and vehicles. Between these two very distinct spaces there needed to be some kind of transition.

The design parti graphically synthesized

the site inventory, site analysis, and design concept. The direct paths which cut across the site were influenced by the existing pedestrian access through the site and form the primary spatial organization. A grid was also used to determine individual spaces and tree placement. The grid was created by extending the building lot lines from East to West and dividing the site evenly with North to South axes based on the Southern curb cut.

The site analysis revealed an opportunity to move the market space to the southern part of the site, closer to market office, and closer to businesses which currently use the parking lot. By

placing the park to the North, closer to the intersection of 8th and Merchant, the aesthetics of the corner were improved.

Each element of the parti corresponds to a part of the concept. The pathways draw the Community into the site where they can interact and develop stronger relationships. The amphitheater provides a platform for transferring ideas, ultimately improving the Mind. Lastly, the market and the native plantings throughout the site celebrate the importance of the Earth and our responsibility to care for it.

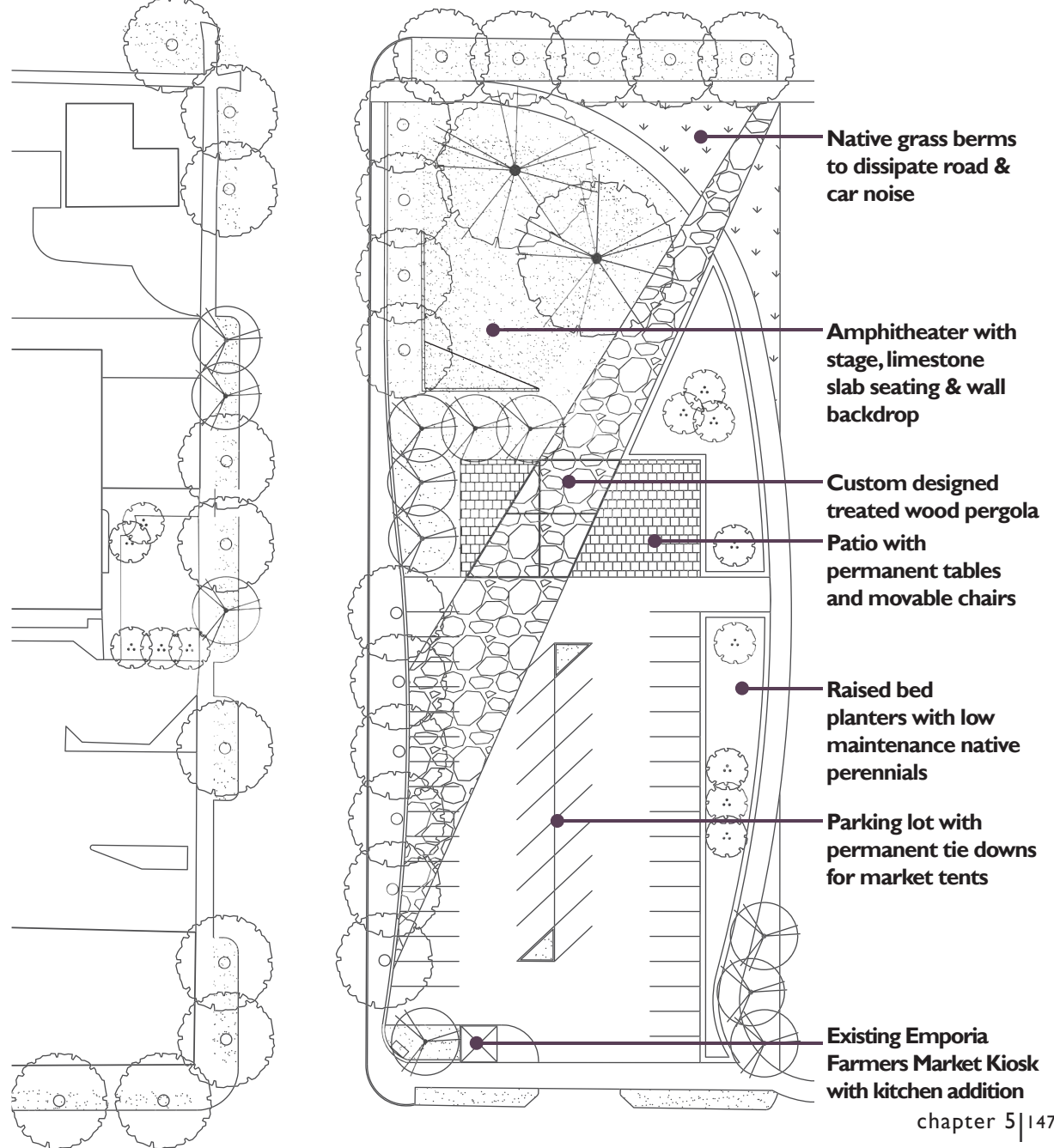


Figure 5.4 (Produced by author)
700 Merchant site plan

700 Merchant

Figure 5.5 (Produced by author)
700 Merchant on an average weekday.

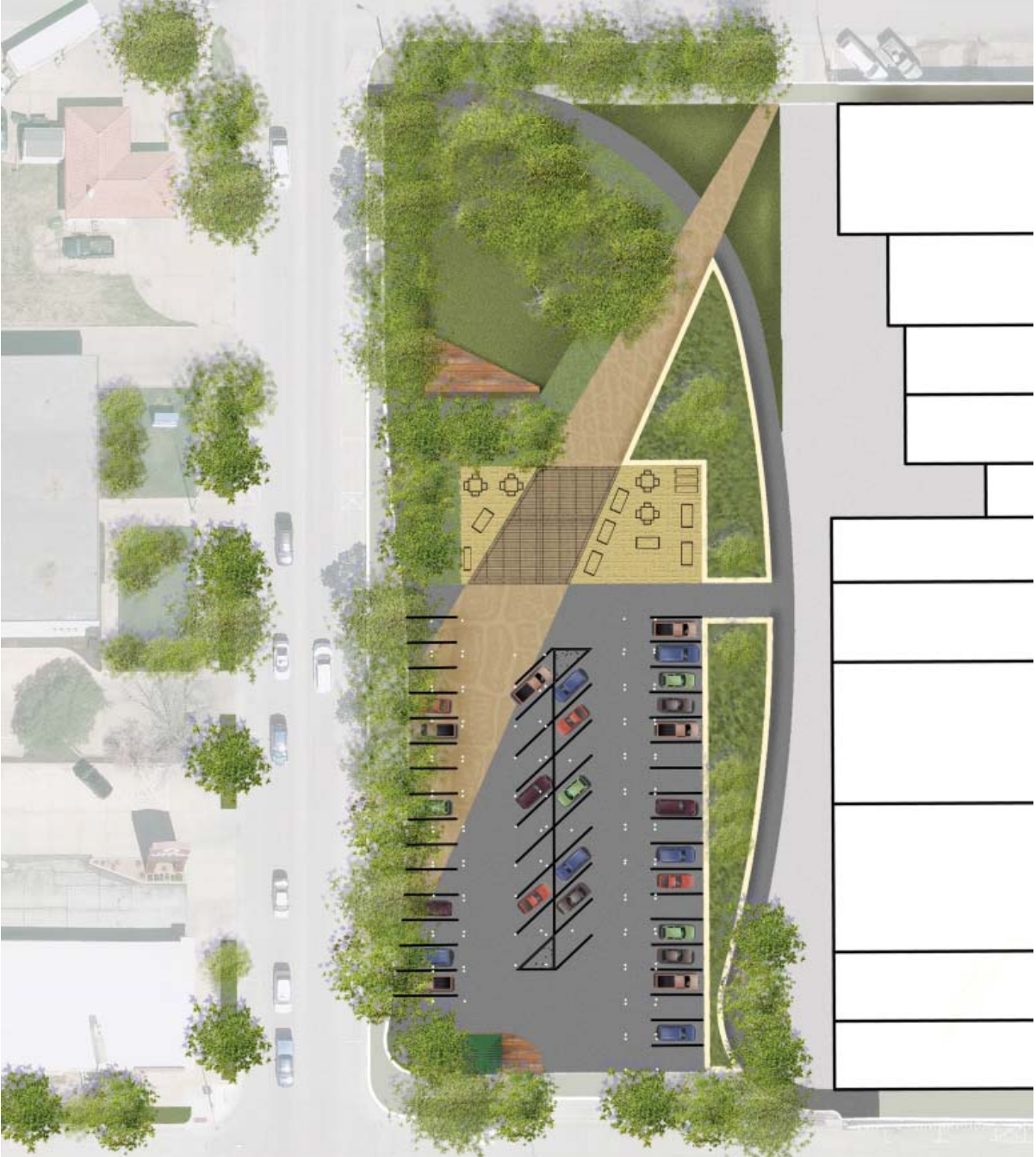




Figure 5.6 (Produced by author)
700 Merchant during Emporia Farmers Market

design diagrams

response to concept

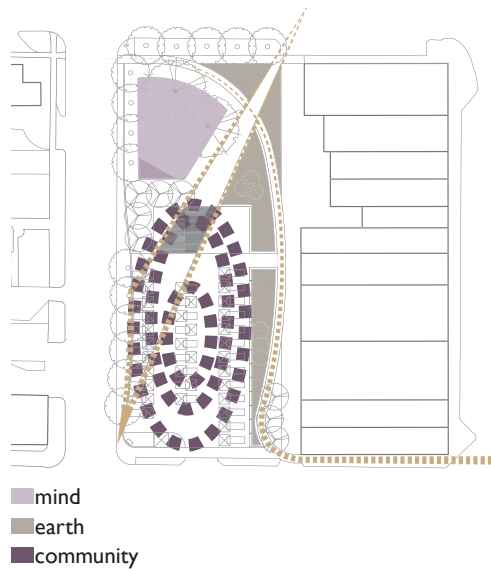


Figure 5.7 (Produced by author)

inclusivity

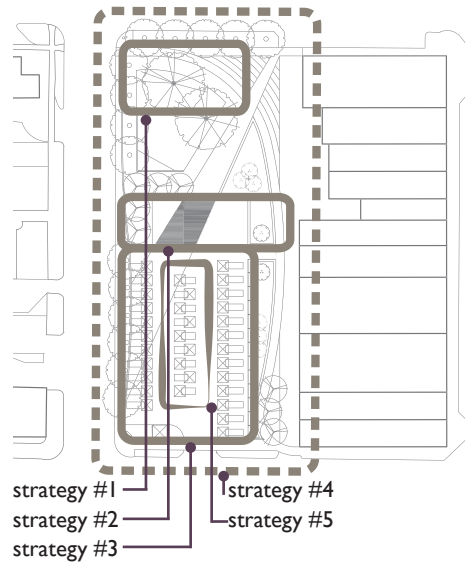


Figure 5.8 (Produced by author)
Areas which reflect intentions of goals and strategy diagram

program elements

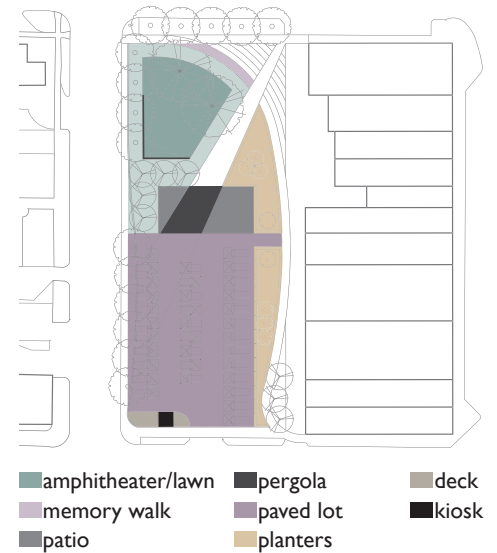
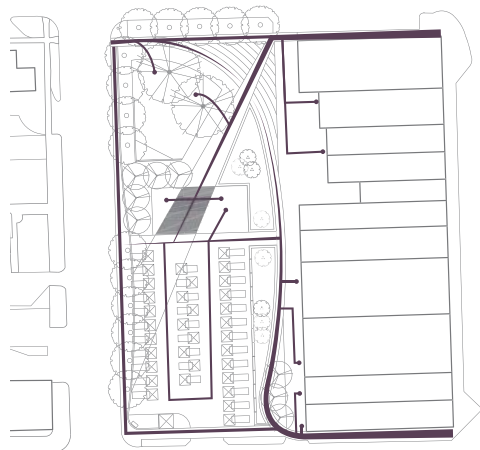


Figure 5.9 (Produced by author)

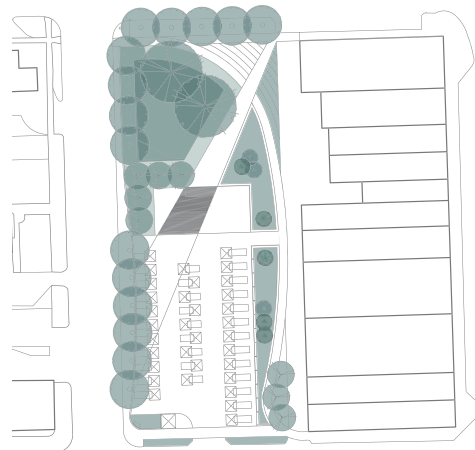
pedestrian circulation



■ pedestrian directions

Figure 5.10 (Produced by author)

vegetation

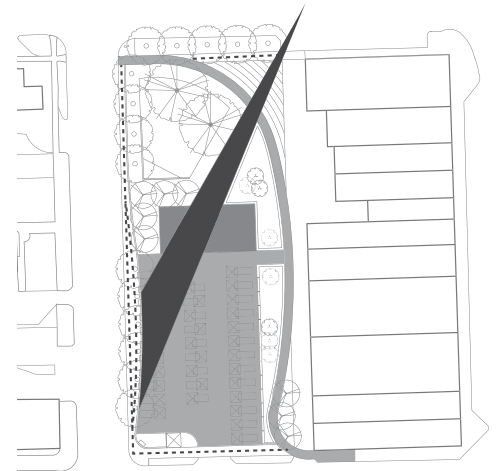


■ trees

● lawn

Figure 5.11 (Produced by author)

hardscape



■ limestone pavers - - concrete

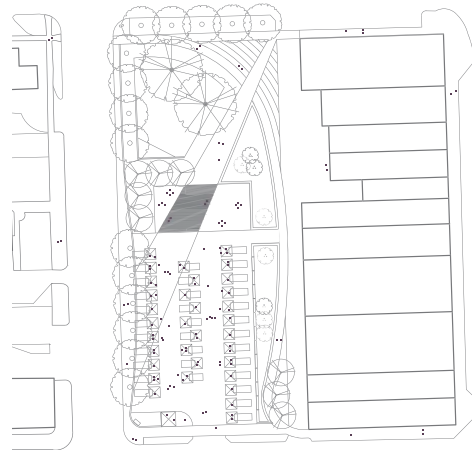
■ recycled asphalt

■ recycled bricks

Figure 5.12 (Produced by author)

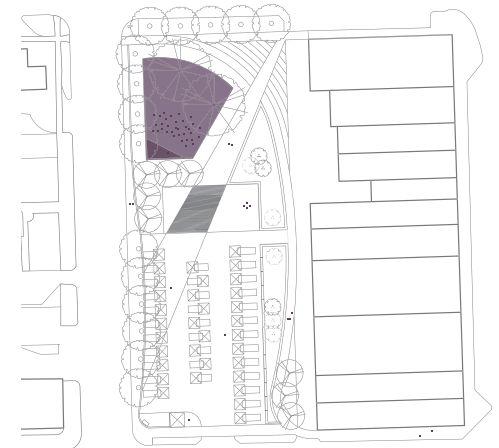
event layout + attendance

This series of diagrams represent the attendance and distribution of visitors at 700 Merchant during different events. During the market people are scattered throughout the site shopping, eating on the patio, or picnicking on the lawn. The Public Library brown bag events will utilize the amphitheater and stage to host movies or lectures while people sit on limestone benches. Although patrons may be more comfortable sitting on the lawn during Live in the Lot concerts, the name of the event suggests that it should stay in the parking lot. Lastly, on an average weekday business people with park in the designated spots and may enjoy their lunch on the patio.



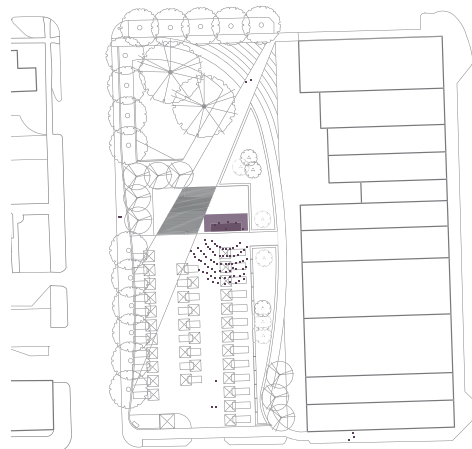
■ one person

Figure 5.13 (Produced by author)
A busy day at the Emporia Farmers Market



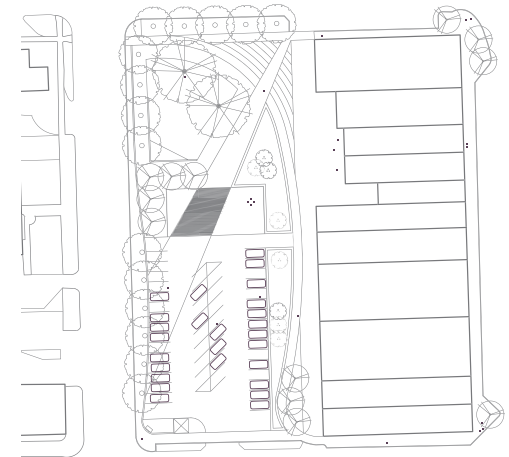
■ one person ■ stage ■ lawn amphitheater

Figure 5.14 (Produced by author)
Library brown bag event or outdoor movie



■ one person ■ area for the band

Figure 5.15 (Produced by author)
Live In The Lot hosted by Emporia Main Street



■ one person □ vehicle

Figure 5.16 (Produced by author)
700 Merchant on an average weekday

inscribed stones



Figure 5.17
Stones inscribed for Memory Walk
154 | design

paving patterns



Figure 5.18 (Photo by author)
Brick edging along sidewalks adjacent to 700 Merchant



Figure 5.19
Irregular limestone pavers



Figure 5.20
Recycled asphalt for parking lot + curved path



Figure 5.21
Limestone patio pavers

site furnishing



Figure 5.22
Movable patio chairs



Figure 5.23
Anchored, family-style concrete picnic tables



Figure 5.24
Amphitheater limestone slab seating.

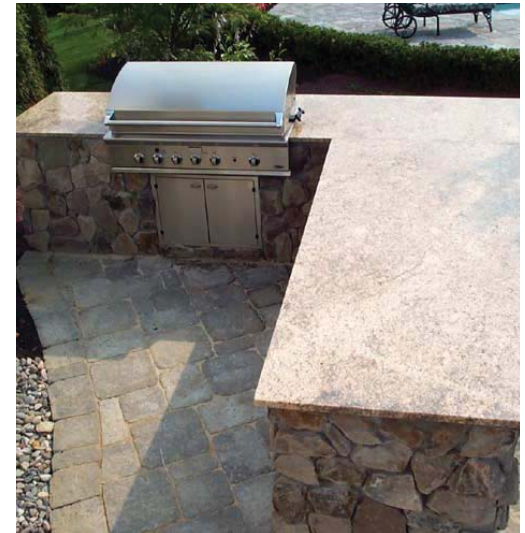
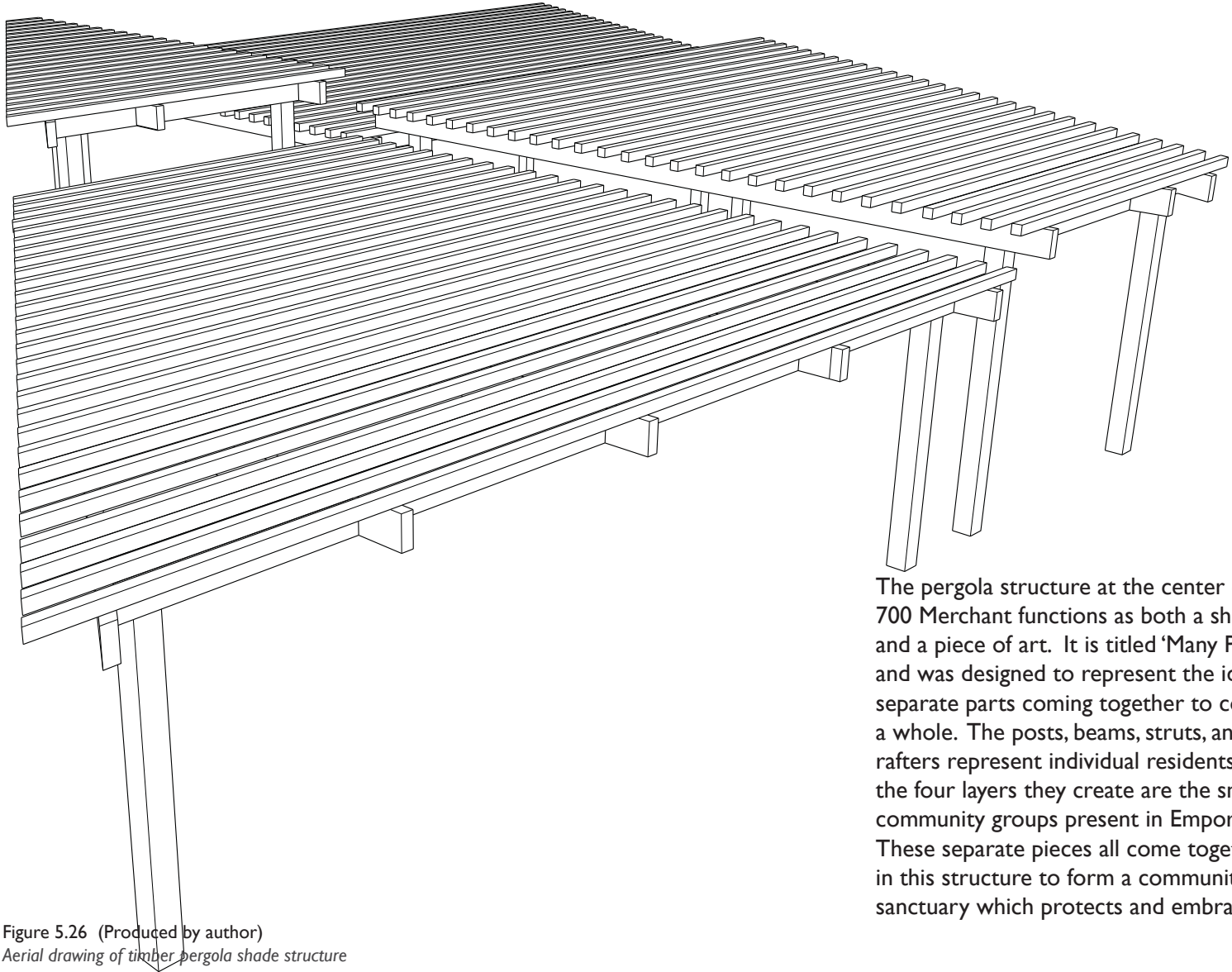


Figure 5.25 (VA Construction Company)
Market kitchen in kiosk

shade structure design 'many pieces'



The pergola structure at the center of 700 Merchant functions as both a shelter and a piece of art. It is titled 'Many Pieces' and was designed to represent the idea of separate parts coming together to complete a whole. The posts, beams, struts, and rafters represent individual residents and the four layers they create are the smaller community groups present in Emporia. These separate pieces all come together in this structure to form a community sanctuary which protects and embraces.

Figure 5.26 (Produced by author)
Aerial drawing of timber pergola shade structure

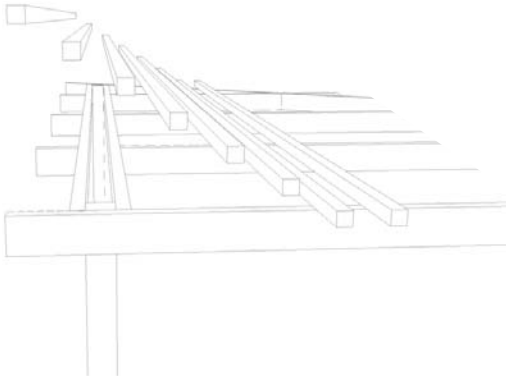


Figure 5.27 (Produced by author)
Post : Beam : Rafter Assembly Diagram

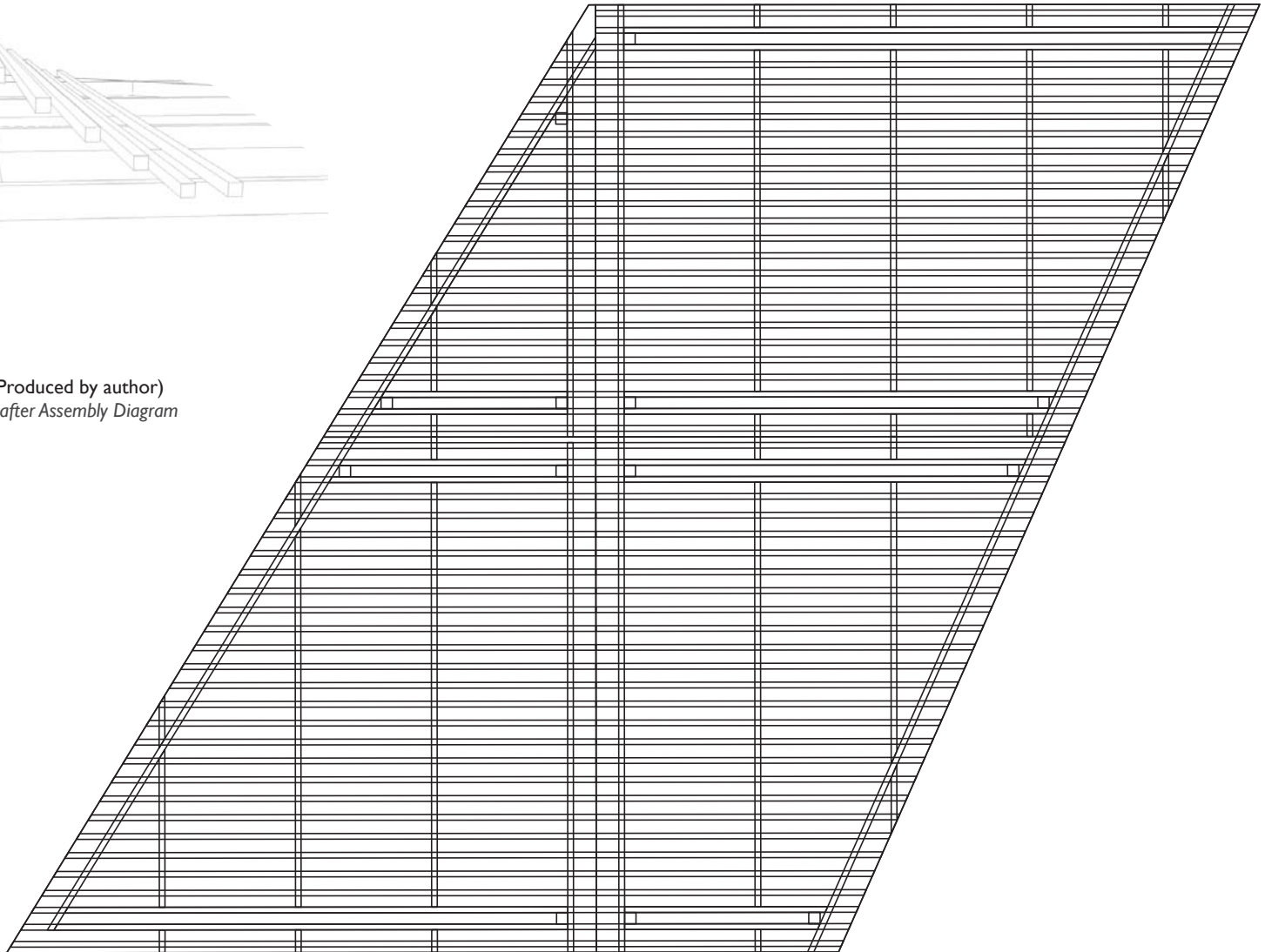


Figure 5.28 (Produced by author)
Plan view of timber pergola structure



Figure 5.29 (Produced by author)
Crossing 700 Merchant to Main Street



stage section detail

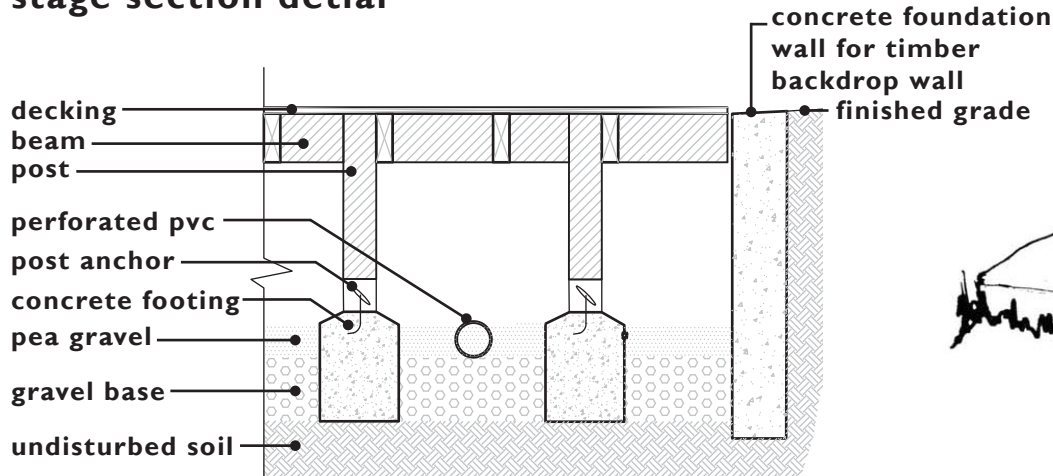


Figure 5.30 (Produced by author)
 Under-Deck drainage system
 160|design

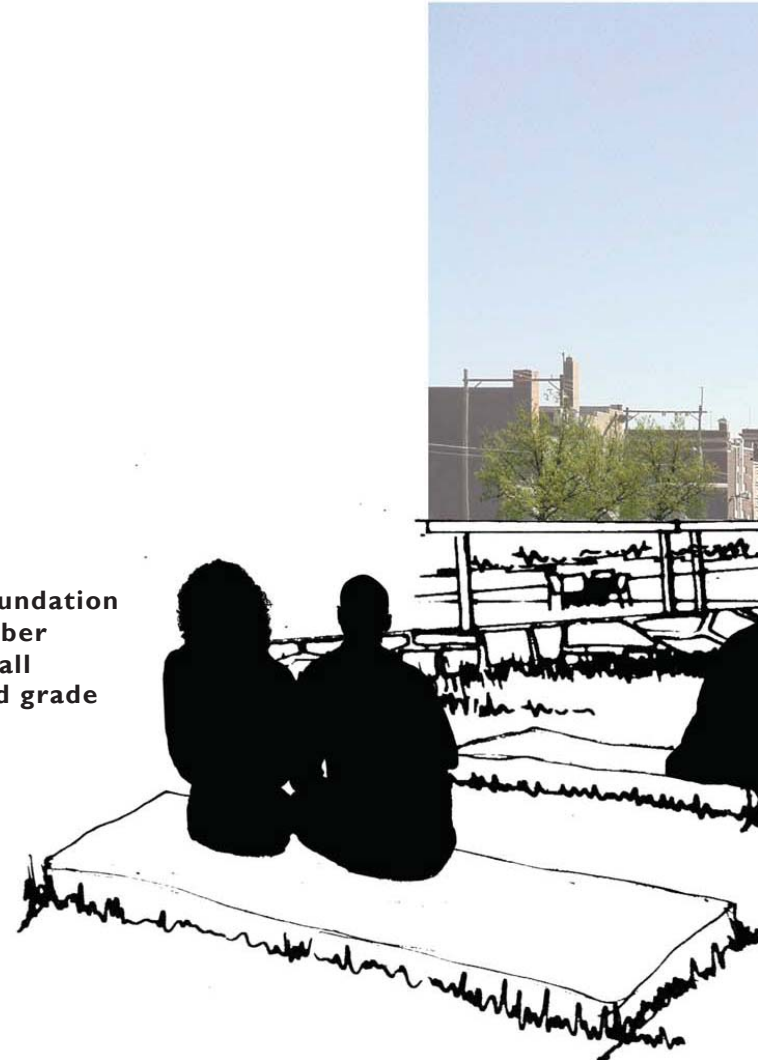


Figure 5.31 (Produced by author)
 Lecture on the Lawn



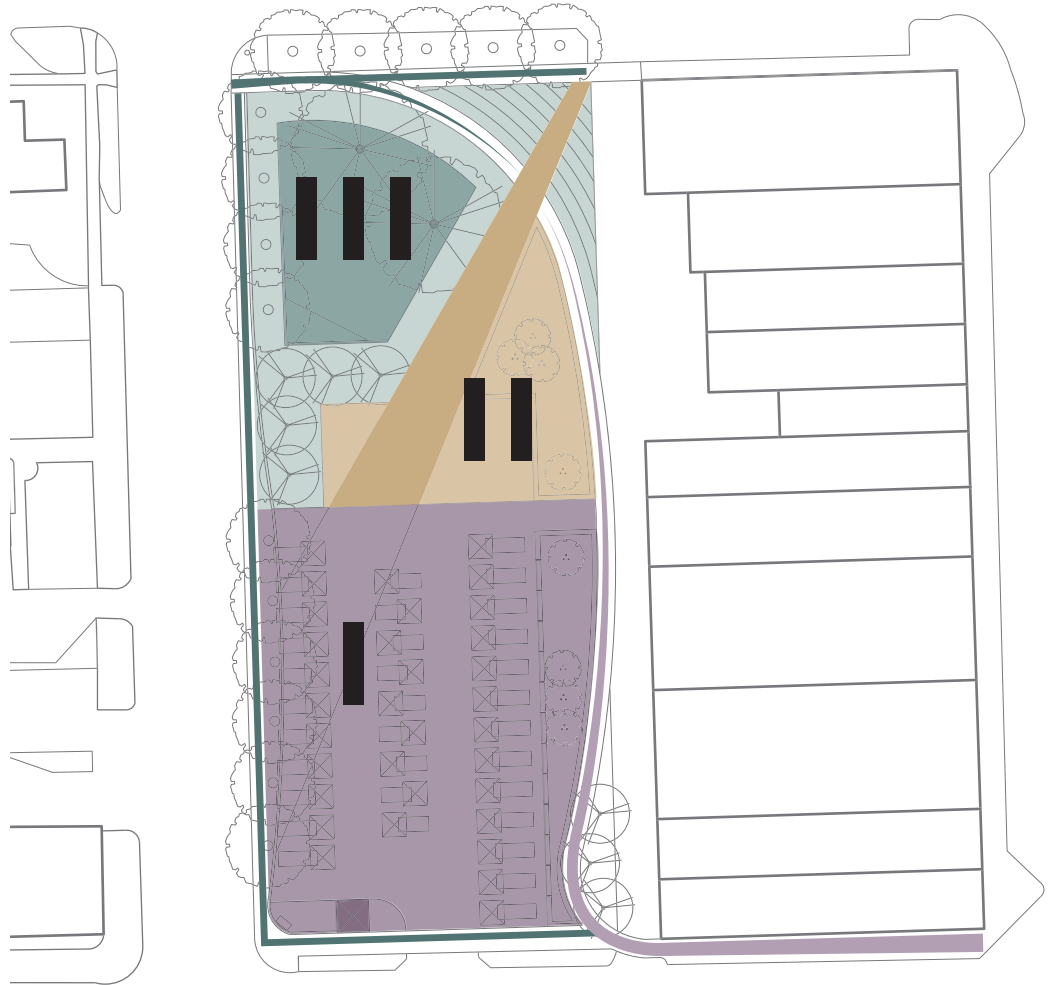


Figure 5.32 (Produced by author)
Phasing Plan

phasing plan

phase I — The Market

Phase I focuses on the market space. During this phase the asphalt surface will be recycled into a new, permeable surface out of the old material. Replacing the deteriorating surface with a smoother, more ecological option will allow for easier maneuverability for all residents. The southern planter will be constructed, along with part of the main path which cuts through the market lot. In order to provide parking during the construction phase, half of the existing lot will remain open. The Market kiosk will be moved to its new location where it rests on a simple deck structure. The kiosk kitchen also be completed.

phase II — The Transition

The patio, northern planter, and main path will be completed during Phase II. The existing parking lot will be demolished in order to form the main circulation paths and determine where the mounds will be located. The asphalt gathered from the demolition of the parking lot will be used as fill for the mounds. The first dramatic change on the site will be the installation of the ‘Many Pieces’ pergola structure. The plants will be installed in the planters at the end of Phase II to give them time to establish themselves before the project is completed.

phase III — The Park

Phase III involves completing all design elements and implementing details in order to bring the whole project together. The amphitheater (including deck and wall) is the primary task, followed by the completion of the mounds, renovating the sidewalks, and finishing the site planting. Once the site is completed, auxiliary streetscape proposals will be implemented. On the blocks surrounding the site, new grass medians complete with street trees redefine the pedestrian experience. It aims to create a cohesive atmosphere in Emporia, draw people downtown, and bring attention to the outstanding Emporia Farmers Market.

site section

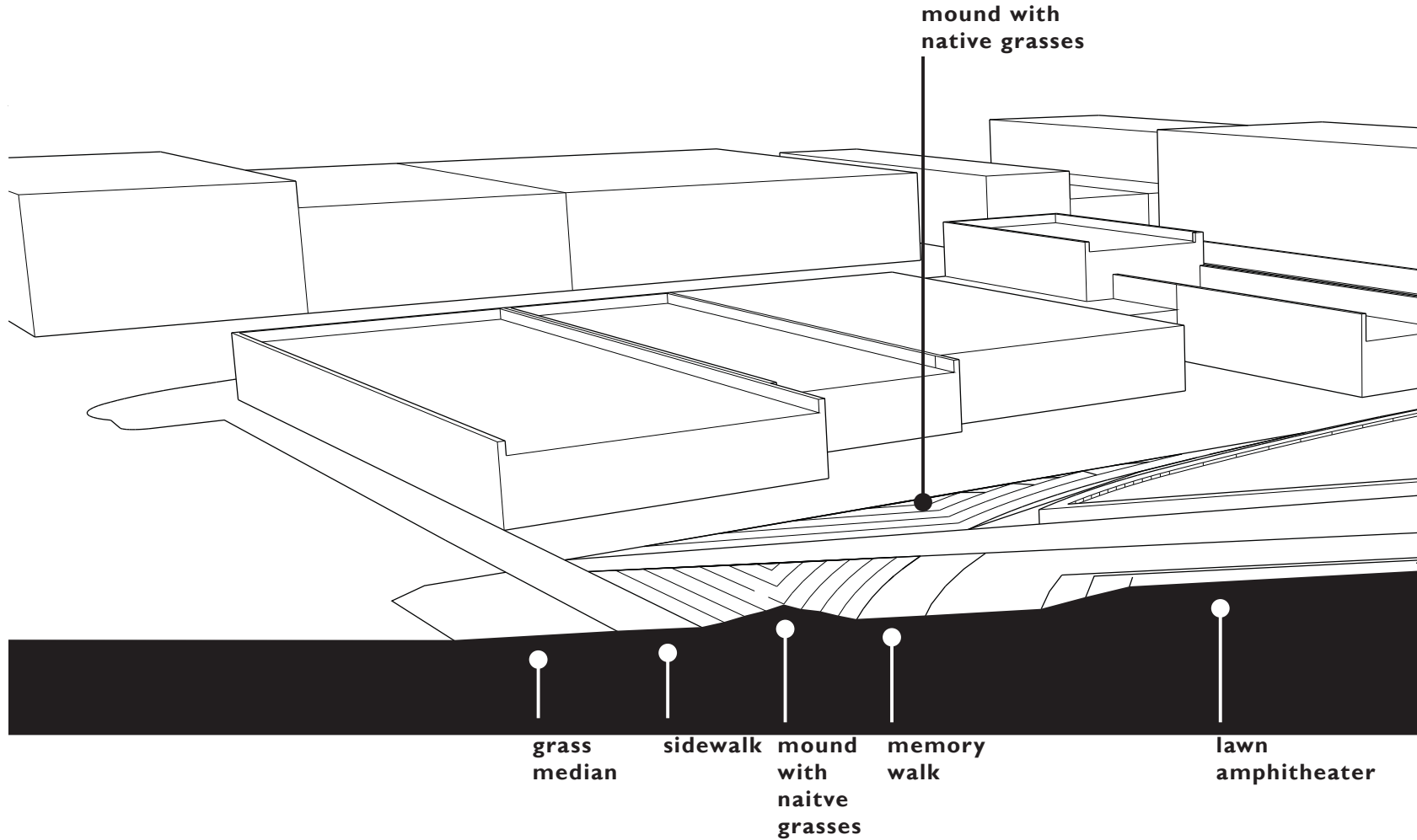
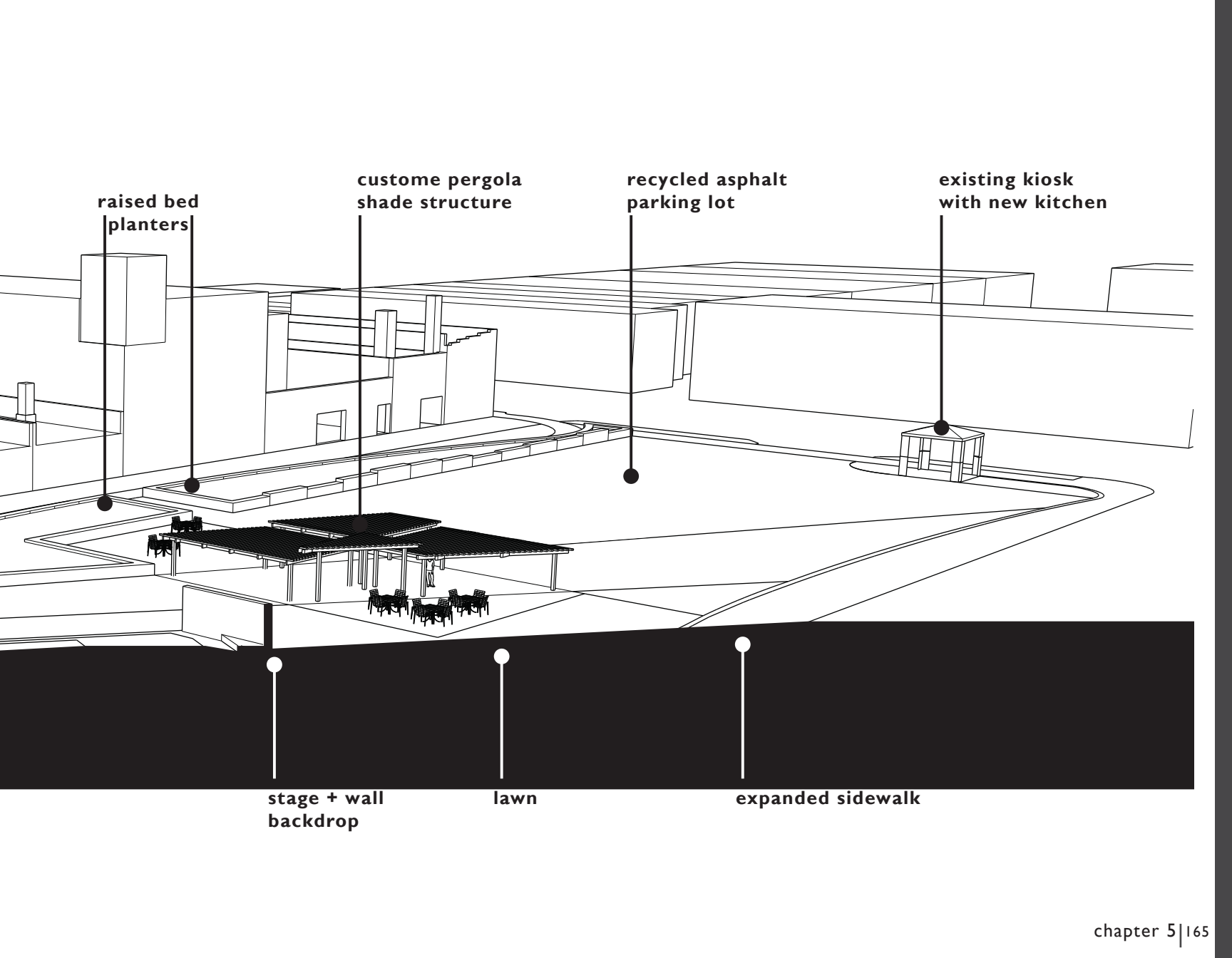


Figure 5.33 (Produced by author)
Section/Aerial through mounds and Amphitheater



raised bed
planters

custom pergola
shade structure

recycled asphalt
parking lot

existing kiosk
with new kitchen

stage + wall
backdrop

lawn

expanded sidewalk



Figure 5.34 (Produced by author)
Curved walkway defined by planters and bordered by the alley.



Figure 5.35 (Produced by author)
Emporian's leaving work on a sunny afternoon



Figure 5.36 (Produced by author)
Early morning market day

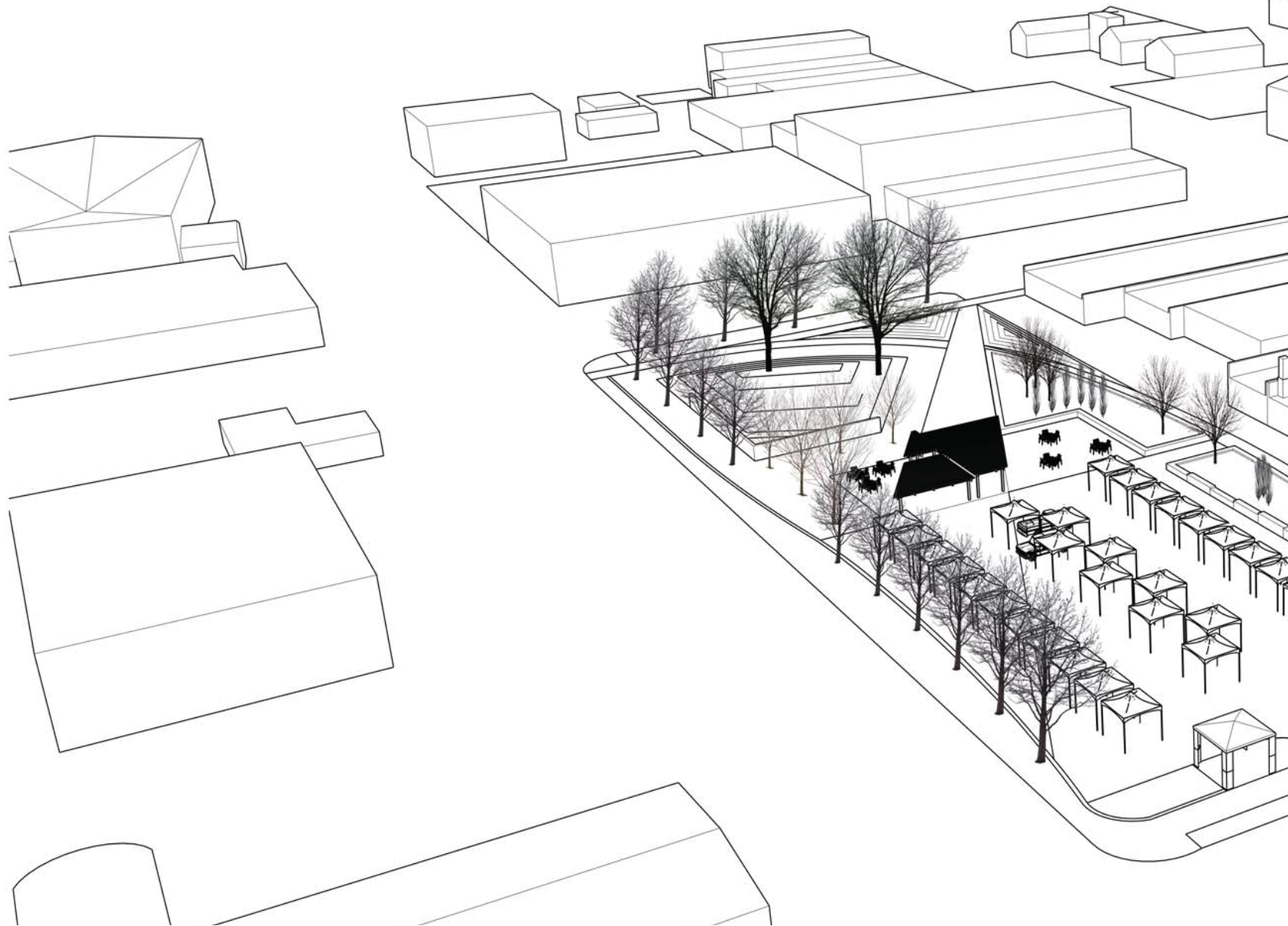
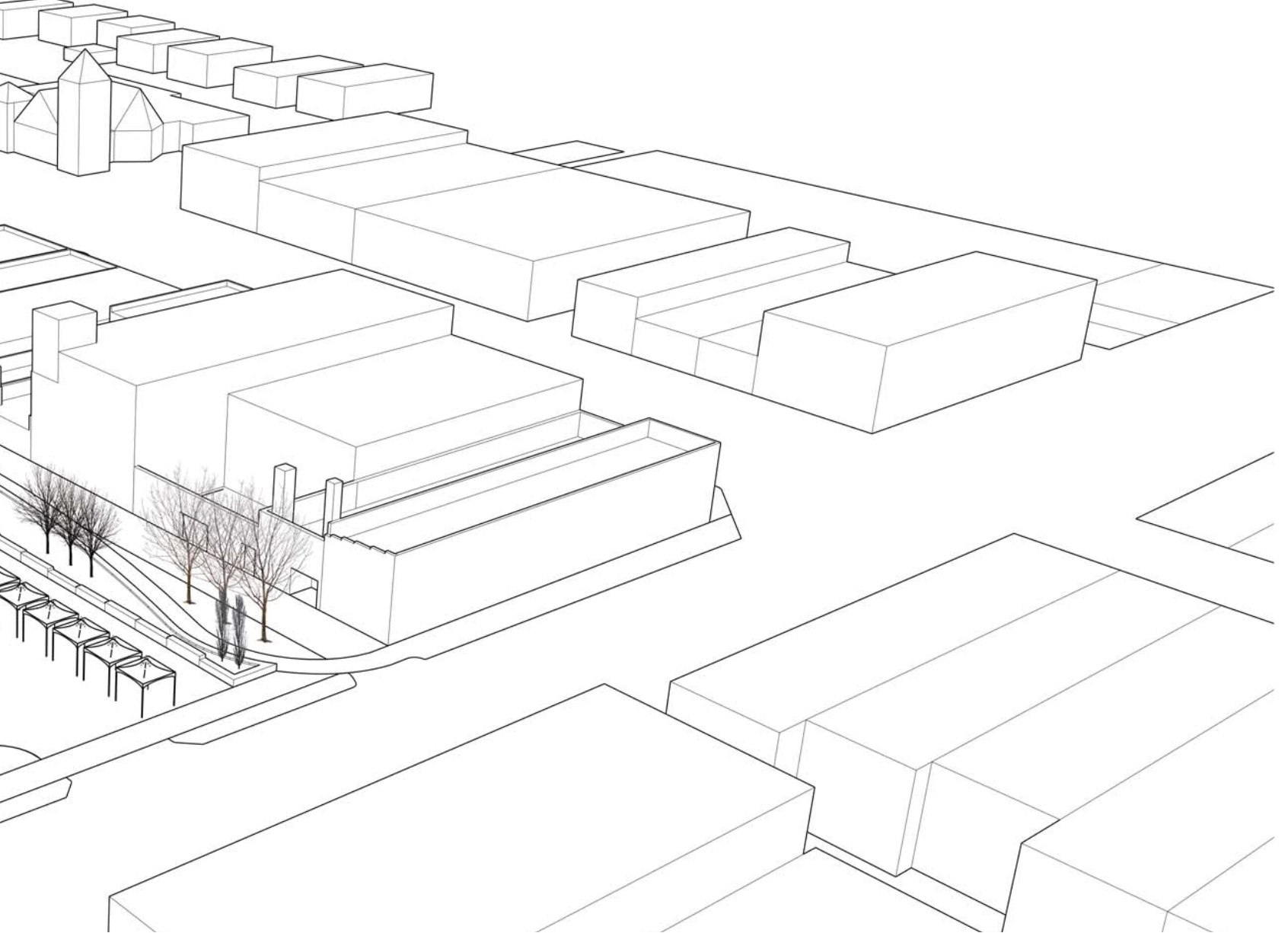
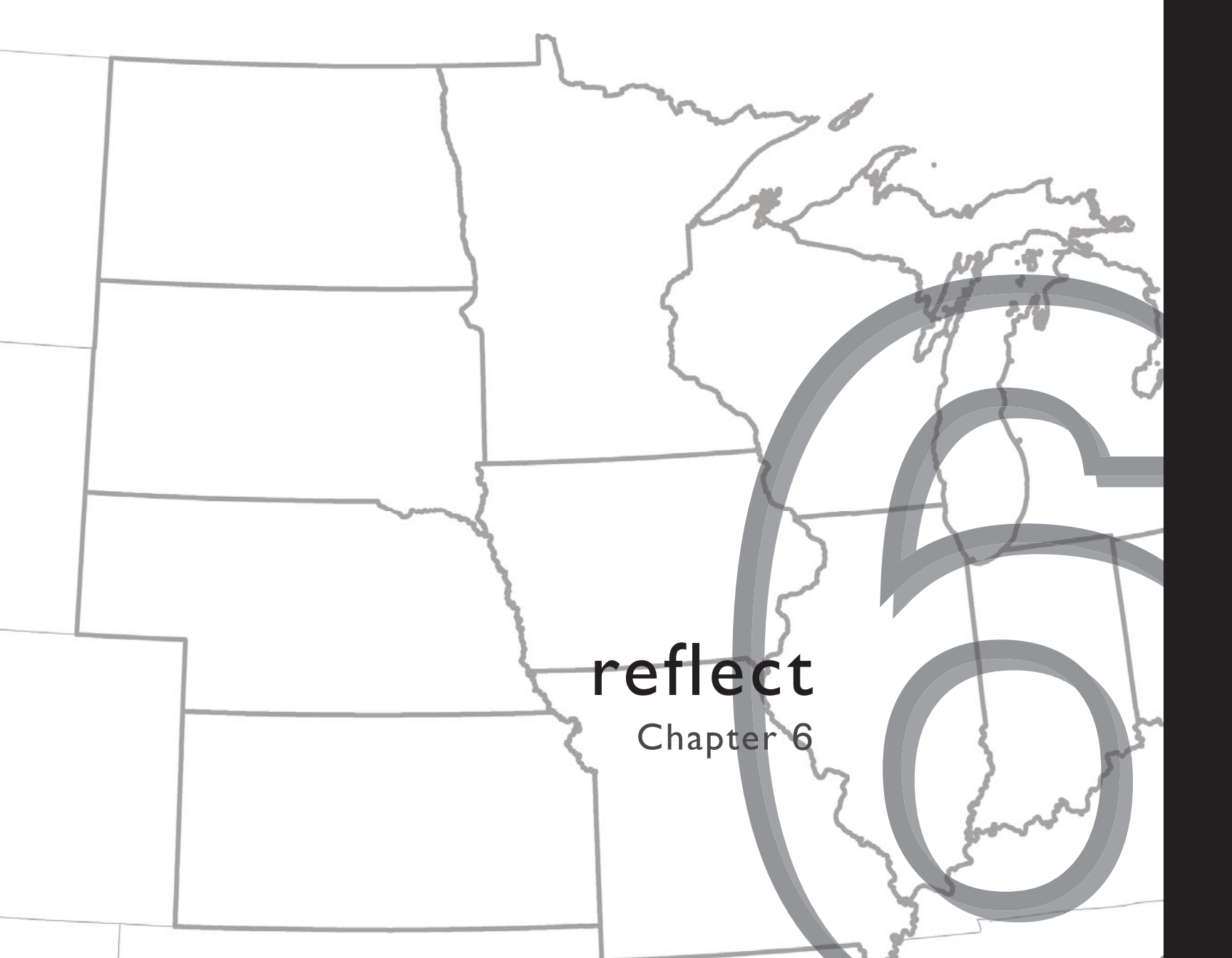


Figure 5.37 (Produced by author)
Aerial of proposed 700 Merchant site design







reflect

Chapter 6

The four tasks of the applied design and research process, Investigate, Interpret, Derive, and Design, led to a final design of an inclusive community landscape in Emporia, Kansas. However, some issues and setbacks were encountered during the process. These experiences provided valuable lessons that helped redefine the process to avoid any obstacles that would hinder future designers. Following is a detailed description of the proposed process, a discussion of what makes a successful inclusive community landscape, an analysis of the final site design, and specific experiences that were influential in transforming the process.

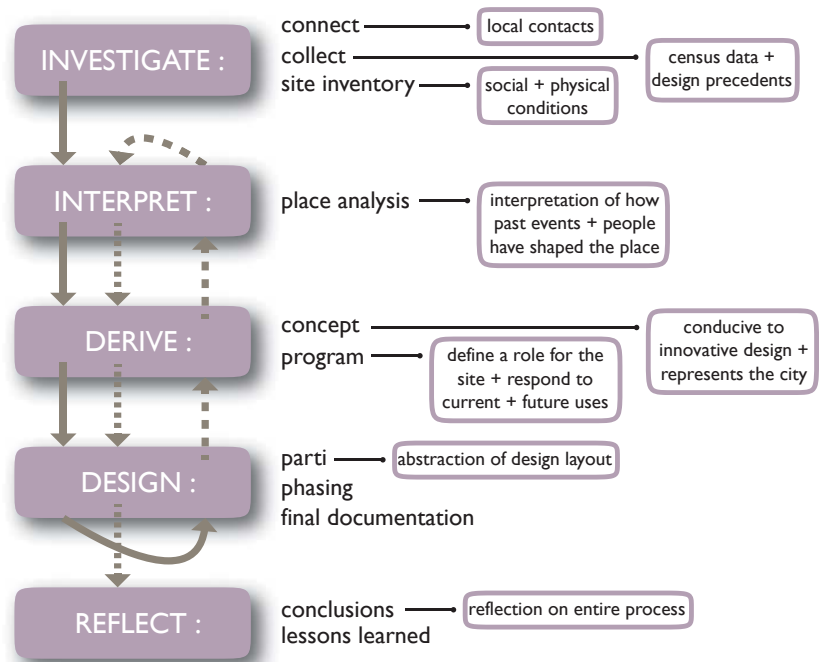


Figure 6.1 (Produced by author)
 Diagram of applied process

applied process

The applied process was designed to be very in-depth, but in the end the specificity became overwhelming. It was often difficult to remember the purpose of the current step and its relation to the overall process. Related to this issue is the fact that it was difficult to transition between the various steps and tasks. Although the process follows a fairly standard progression through necessary research and design phases, specific steps did not connect well to one another.

An inclusive community landscape is defined by the past, present, and future so it is important that the designer have a strong understanding of the history

positives + negatives

of the city. The applied research and design process for inclusive community landscape encouraged a stronger focus on background research than a traditional design process would.

One of the major issues with the applied process was the lack of community involvement. Sanoff is a proponent of involving community members in the development of local social and physical improvements (Sanoff 2000). The major reason for this was a lack of time to organize all the logistics that go into planning a community meeting or workshop. The local contacts, despite their enthusiasm and willingness to

help, provided only a glimpse into what the community as a whole might have proposed or desired.

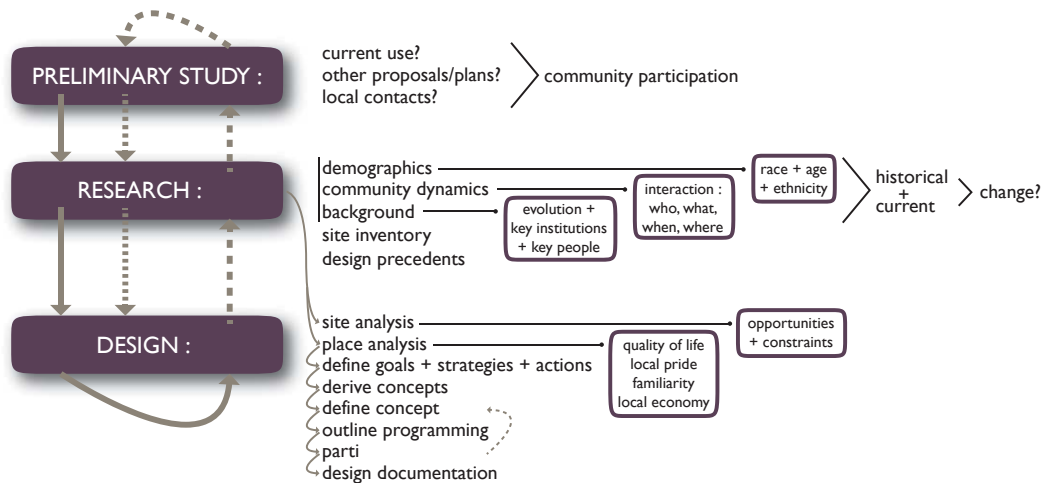


Figure 6.2 (Produced by author)
 Diagram of proposed process.

proposed process

The proposed process was distilled from the applied process to be more streamlined and easier to understand. It uses common vocabulary and eliminates any issues related to having too many tasks. The most important change between the two processes is the addition of community participation. For this project, there proved to not be enough time to involve the community despite it being a productive method for gleaning ideas (Sanoff 2000). Coupling Sanoff's understanding of community involvement and Procter's ideas on how outsiders can earn the trust of a community will strengthen the process and ultimately the final design outcome.

The proposed process includes every step from the applied process as well as a few additional steps to combat issues experienced throughout the project. The steps are arranged in the same, relatively standard procedure but are only grouped into three tasks. Each task and the subsequent steps are outlined and described on the following pages. They are written as suggestions in order to guide landscape architects through the process of completing an inclusive community landscape design project.

The genesis of an inclusive community landscape is at the city level. Rural city officials may not be familiar with

the idea so it is the important for the landscape architect to recognize key parameters that suggest that an inclusive community landscape will be successful in a community. The key parameters are total population between 15,000 and 20,000, a diverse ethnic population which has evolved over time, and a willingness to become more a more inclusive and accepting community.

preliminary site study



research

current use?

On-site observations of how people use the existing site should be conducted throughout the day as many times as possible and during special events currently held on the site. These observations will help determine if new programming should be proposed or if the existing program will support the mission of an inclusive community landscape.

other proposals?

Many rural cities have master plans which are driving their growth and development. Understanding the purpose and direction that the master plan is steering the city may influence site programming. For example, if the city's master plan wants to increase residential density in their downtown, the site may be programmed to act as a backyard for residents living in a more densely populated setting.

preliminary constraints?

Are there any obvious constraints that the site poses? These may relate to site features like infrastructure or spatial requirements for existing programs that must remain on the site.

local contacts?

Contact civic entities, and local private and public organizations whose expertise will lend to a collaborative conversation about the issues and solutions for their city. Civic improvement groups can be an outsiders best ally for gaining the trust of the community. These contacts are crucial when community participation workshops or meetings are being organized. The members of these groups also have the interest of a wide spectrum of the city's residents. This will help get a large number of opinions from a more limited number of sources.

community participation

Surveys, workshops, and public meetings are three effective ways of gleaning ideas from a group of people in a relatively short amount of time. Although the event itself will take time to plan and organize, the information gathered is invaluable. Sanoff suggests five participation methods supported by a myriad of techniques for displaying information and encouraging participation (Sanoff 2011). A combination of the techniques will provide a collection of information produced by the community for the community.

demographics

The United States Census Bureau provides the necessary information for gathering and assembling statistics about the changing population of a city. The key population demographics to understand are age, race, and ethnicity. It's imperative to know the makeup of a population based on these demographics because inclusive community landscapes aim to include people of every generation and background.

community dynamics

Compiling on-site observations and conversations with local contacts can provide a picture of how the community functions at a social level. This step involves understanding the who interacts with who, what they are doing, and when and where they are doing it.

background

Historical research about the town should be collected to reveal how the town has evolved and what institutions and people have played a role in the development of the city. A timeline should be used as well as a context map of where particular events and key landmarks are located.

design

site inventory

An extensive site inventory should be conducted to understand the existing physical conditions of the site. An inclusive community landscape is only successful if the park is well constructed and accounts for common design considerations like drainage, solar exposure, wind, circulation, access, noise, and existing site features like lights or trees.

precedent studies

A series of precedent studies will provide examples of how sites or design problems with similar parameters were approached. The precedents should be sites with similar existing conditions, design precedents, and projects which support a particular program. Preliminary assessment of the final project outcome will help determine the selection of precedents.

analysis

The analysis step includes both site and place analysis. Site analysis should be compiled into a list of opportunities and constraints based on the site inventory and understanding of how the site fits into the social dynamics of the city.

Place analysis involves interpreting how all of the previous information can be used to define the city as a place. The information can be compiled into three categories which are used to define place: biophysical features, human activities, and social and cultural meanings and values. A short statement should be written and used to influence the entire design process.

goals + strategies

An outline of general goals and strategies is provided in this document. The diagram should be adapted to reflect the goals and strategies for the specific site.

The actions section of the diagram is particularly important because it is the first formal step in the design process. The actions are based on the information gathered in the first two tasks and coupled with the designers knowledge of design.

conceptualize

A design concept should be derived using primarily the community dynamics, background information, and the place analysis. At least three concept ideas should be considered before defining a final design concept.

programming

Proposing a new program or relocating an existing program will involve some strategic planning with the community. A successful program proposal should be accompanied by a design which shows that ample space can be provided for the new program.

design proposal

Design documentation and the final proposal should always consider the fundamentals of what an inclusive community landscape is. Throughout the process the designer should remember that the site design should first and foremost support a program or programs that will encourage the interaction of all members of a community.

a successful inclusive community landscape

What makes a successful inclusive community landscape?

A successful inclusive community landscape will feature a purposeful program which encourages the interaction of residents of rural communities and promote the blending of different demographics. The final landscape design will be based on a compelling concept that celebrates the history and evolving demographics of the rural city.

The goals, strategies, and actions outlined in Chapter 4 provide a framework for prescribing a program for the inclusive community landscape. It does not suggest

particular programs or design elements in order to give the designer more creative freedom.

Post-occupancy evaluations are the only method for determining the success of the project. Four key observations to make during this evaluation include the number of people who use the space at given times of day, how they are using the space, the racial diversity of the people using the space, and the number of people attending the proposed program activities.

analysis of the design

The final design of 700 Merchant employed two primary elements of the inclusive community landscape: a design concept that celebrated the history and evolving demographics of the city and a productive layout of spaces designed to host a number of program events. Despite this, the site cannot be called an inclusive community landscape because it lacks a proof of community interest. Although the research step Connect provided contact with a few community leaders, they only represented a small portion of the community and no representatives from the ethnic communities were involved.

The concept, *Ethos of Mind + Earth + Community* received high praise from the local contacts, and once the concept was defined the site design began to fall into place. The three keys of the concept each played a role in both physical and metaphysical design decisions. For example, the idea of earth was expressed in the topographical changes of the mounds which were covered in a swath of native grasses. The less tangible idea of earth was the idea of pulling the visitor into the oasis that was now 700 Merchant.

Spatial and attendance studies of proposed program events including the market and Live in the Lot which

currently take place of the site was a beneficial way to study the space provided for the events. Images 5.13 - 5.15 show that there is ample space for these proposed events on the site. The variety of spaces like the paved lot, the stone patio, and lawn amphitheater were key in allowing a number of programs to occur on the site. Increasing the number of possible events would increase the opportunities for inclusivity.

lessons learned

The greatest lesson learned during this project was that an inclusive community landscape cannot be created without input from residents of the rural city. Crucial community groups to involve in the research and design process are the established and newcomer communities as well as the elderly and youth. Each group provides a different perspective about the rural city which cannot be easily discerned. Their participation can generate ideas, identify attitudes, resolve conflicts, measure opinion, review a proposal, or release repressed emotions (Sanoff 2000).

Throughout the project the primary

objective was to make the final designed landscape inclusive but in retrospect it is the whole process that should be inclusive. By not including the community in the process the final project could not hope to be inclusive.

This lesson is reflected in the proposed process with the inclusion of the community participation step. Preliminary proposals suggested designer led workshops with community groups, but in the end time did not permit. Former experience with similar workshops and Sanoff's literature about community participation proves the importance of input from the people who will use and

support the designed landscape.

The final 700 Merchant site design will foster community, improve the overall aesthetics of downtown Emporia, and bring residents together, but the profound idea of a truly inclusive community landscape was not completely satisfied.

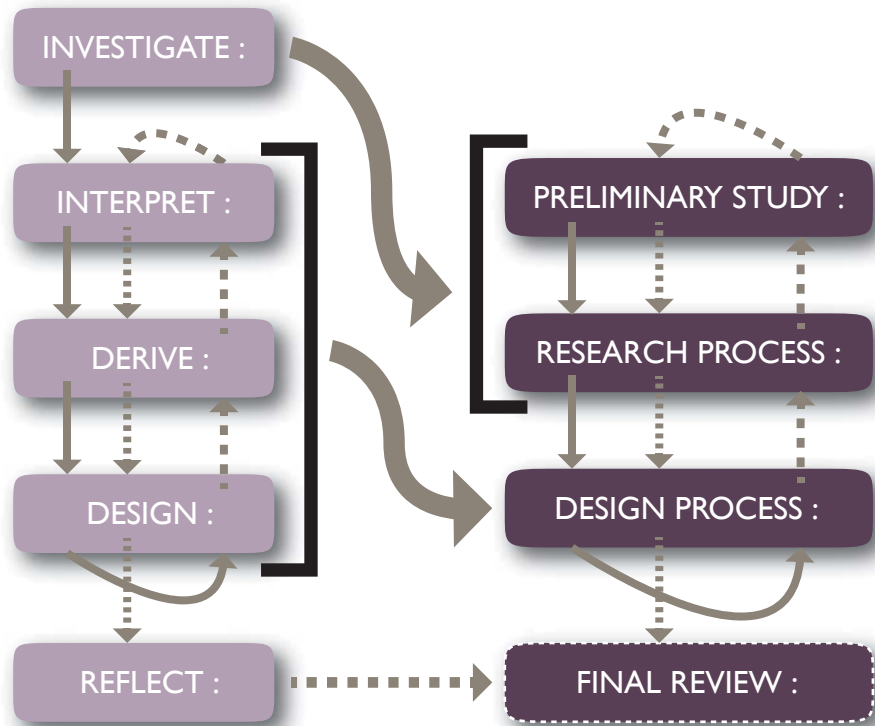


Figure 6.3 (Produced by author)
 Comparison of practiced + proposed processes

Another key lesson learned while performing the applied research and design process was to work on multiple steps at a time. Many of the steps did not rely on the completion of others to commence; the different steps can evolve at the same time. For example, during the site analysis phase which includes researching current cultural traditions in the city can influence decisions about the program of the final design. It's this type of forward thinking that creates a more cohesive final project.

A threshold was also realized between having too much detail in the process and not enough. The descriptions of the

applied process were successful in the amount of direction they gave, and were not too strict nor vague. The descriptions suggested ways to perform the various tasks and programs that can be used to gather and synthesize data.

A final lesson learned was that it was not the physical design elements that would make the site inclusive, it was the programming of the site. Prescribing a program, either specific or more general, that does not already exist in the community was key, followed by how to design for that program. In this case, function dictated form.





references

bibliography

Abu-Ghazaleh, F. (2009). Immigrant Integration in Rural Communities: The Case of Morgan County. *National Civic Review*, 98(1), 40–42. doi:DOI: 10.1002/ncr.241

ASLA 2011 Professional Awards | Citygarden. (n.d.). Retrieved April 26, 2013, from <http://www.asla.org/2011awards/522.html>

Birnbaum, C. A., & Hughes, M. V. (Eds.). (2005). *Design with Culture: Claiming America's Landscape Heritage*. University of Virginia Press.

Brown, D. L., & Schafft, K. A. (2011). *Rural People and Communities in the 21st Century: Resilience and Transformation* (1st ed.). Polity.

Covington Farmers Market / design/buildLAB | ArchDaily. (2011, September 7). ArchDaily. Retrieved January 19, 2013, from <http://www.archdaily.com/166527/covington-farmers-market-designbuildlab/>

Deming, M. E., & Swaffield, S. (2011). *Landscape Architectural Research: Inquiry, Strategy, Design* (1st ed.). Wiley.

- Flora, C. B., & Flora, J. L. (2012). *Rural Communities: Legacy and Change* (Second Edition.). Westview Press.
- French, L. M. (1929). *History of Emporia and Lyon County*. Emporia, KS: Emporia Gazette Print.
- Gozdziak, E. M., & Bump, M. N. (Eds.). (2008). *New Immigrants, Changing Communities: Best Practices for a Better America*. Lexington Books.
- Gozdziak, E. M., & Martin, S. F. (Eds.). (2005). *Beyond the Gateway: Immigrants in a Changing America*. Lexington Books.
- Hombrados-Mendieta, I., Gomez-Jacinto, L., & Dominguez-Fuentes, J. manuel. (2009). *The Impact of Immigrants of the Sense of Community*. *Journal of Community Psychology*, 37(6), 671–683. doi:10.1002/jcop.20323
- Hume, Christopher. 2012. *Pieces of Canada: With Time, The Village of Yorkville Park in Toronto has Gotten Only Better*. *Landscape Architecture Magazine*, 102 (9) 164-173
- Keidan, G., & Amsler, T. (2009). Engaging California's Newcomers. *National Civic Review*, 98(1), 52–61. doi:10.1002/ncr.243
- Linenthal, E. T. (2003). *The Unfinished Bombing: Oklahoma City in American Memory*. Oxford University Press, USA.
- Longstreth, R. (Ed.). (2008). *Cultural Landscapes: Balancing Nature and Heritage in Preservation Practice*. Univ Of Minnesota Press.
- Marcus, C. C., & Francis, C. (Eds.). (1997). *People Places: Design Guidelines for Urban Open Space*, 2nd Edition (2nd ed.). Wiley.

Procter, D. E. (2006). *Civic Communion: The Rhetoric of Community Building*. Rowman & Littlefield Publishers.

Sanoff, H. (1999). *Community Participation Methods in Design and Planning* (1st ed.). Wiley.

Seamon, D. (Ed.). (1993). *Dwelling, Seeing, and Designing: Toward a Phenomenological Ecology*. State University of New York Press.

Sturken, M. (1997). *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering* (First Printing.). University of California Press.

Tubergen, F. van. (2006). *Immigrant Integration: A Cross-National Study*. LFB Scholarly Publishing LLC.

Wilson, C., & Groth, P. (Eds.). (2003). *Everyday America: Cultural Landscape Studies after J. B. Jackson* (1st ed.). University of California Press.

list of figure sources

- 0.1 : Molaskey, Katherine. 2013. Emporia, Kansas, USA. Adapted from censusTIGER data. 13
- 0.2 : “Emporia is the Place” Postcard. Image Courtesy of Lyon County Historical Society, Emporia, Kansas. 20

introduction

- 1.1 : William Allen White Standing Next to a Dodge Automobile in Front of the Emporia Gazette Newspaper Office During his Campaign Against the Ku Klux Klan, 1924. <http://www.kshs.org/kansapedia/william-allen-white/16139> 24
- 1.2 : Molaskey, Katherine. 2013. Idea-gram of What an Inclusive Community Landscape Can Be. Photomontage 26
- 1.3 : Molaskey, Katherine. 2013. Literature Map : Graphic Synthesis of Reviewed Literature. Diagram 33
- 1.4 : Molaskey, Katherine. 2013. Outline of Tasks and Steps of the Applied Process. Diagram 43
- 1.5 : Molaskey, Katherine. 2013. Flow Diagram : Tasks and Steps of Applied Process. Diagram 45

investigate

- 2.1 : Molaskey, Katherine. 2013. Location of Project Site, 700 Merchant, Emporia, Lyon County, Kansas USA. Source Data: Kansas Data Access & Support Center 52
- 2.2 : Molaskey, Katherine. 2013. Current Economy : Top 10 Employers in Emporia, Kansas. Data Source : Emporia Regional Development Association of East Central Kansas. <http://emporiarda.org/pdf/DataBook.pdf> 59
- 2.3 : Molaskey, Katherine. 2013. Total Population Trend in the State of Kansas 1900-2010. Adapted from <http://www.census.gov/population/cencounts/ks190090.txt>. 62
- 2.4 : Molaskey, Katherine. 2013. Total Population Trend in Lyon County, Kansas 1900-2010. Adapted from <http://www.census.gov/population/cencounts/ks190090.txt>. 62
- 2.5 : Molaskey, Katherine. 2013. Total Population Trend in Emporia, Kansas 1860-2010. Adapted from http://www.kslib.info/Documents/state%20data%20center/HistoricCityPopulations_000.pdf 63
- 2.6 : Molaskey, Katherine. 2013. Change in % of racial demographics in the State of Kansas between 2000 and 2010. Adapted from census.gov 66

investigate

2.7 : Molaskey, Katherine. 2013. Change in % of racial demographics in Lyon County, Kansas between 2000 and 2010. Adapted from http://quickfacts.census.gov/qfd/states/20/201111k.html	66
2.8 : Molaskey, Katherine. 2013. Change in % of racial demographics in Emporia, Kansas between 2000 and 2010. Adapted from http://quickfacts.census.gov/qfd/states/20/20212751k.html	67
2.9 : Molaskey, Katherine. 2013. Area of Interest. Adapted from ftp://domino.emporia-kansas.gov/_FarmersMarket/	69
2.10 : Molaskey, Katherine. 2013. Pedestrian Circulation. Diagram	72
2.11 : Molaskey, Katherine. 2013. Adjacent Parking. Diagram	72
2.12 : Molaskey, Katherine. 2013. Green Space and Trees. Diagram	72
2.13 : Molaskey, Katherine. 2013. Adjacent Establishments. Diagram	73
2.14 : Molaskey, Katherine. 2013. Emporia Farmers Market Sign on Existing Market Kiosk. Digital Photograph.	75
2.15 : Molaskey, Katherine. 2013. 700 Merchant Existing Site Plan. Adapted from ftp://domino.emporia-kansas.gov/_FarmersMarket/	76
2.16 : Molaskey, Katherine. 2013. Recent Sidewalk ADA Improvements at the Street Corner. Digital Photograph.	76
2.17 : Molaskey, Katherine. 2013. Western Edge Conditions Along Merchant Street. Digital Photograph.	76
2.18 : Molaskey, Katherine. 2013. Power Lines Create Unique Allee Along the Eastern Edge. Digital Photograph.	77
2.19 : Molaskey, Katherine. 2013. Parking Load During a Weekday Afternoon. Digital Photograph.	77
2.20 : Molaskey, Katherine. 2013. Conditions Along 8th Street Along the Northern Edge. Digital Photograph.	77
2.21 : Molaskey, Katherine. 2013. Western edge conditions along Merchant Street. Digital Photograph.	77

investigate

2.22 : Molaskey, Katherine. 2013. New Trees Along Western Edge in Unhealthy Conditions. Digital Photograph.	77
2.23 : Molaskey, Katherine. 2013. Existing kiosk for the Emporia Farmers Market.. Digital Photograph.	77
2.24 : Molaskey, Katherine. 2013. Flint Hills Music Mural “Day and Night Jazz” Faces 700 Merchant Site. Digital Photograph.	77
2.25 : Molaskey, Katherine. 2013. Panorama From NW Corner of 700 Merchant. Existing Site Conditions. Digital Photograph.	78
2.26 : Molaskey, Katherine. 2013. Vehicular Circulation. Diagram.	81
2.27 : Molaskey, Katherine. 2013. Pedestrian Circulation. Diagram.	81
2.28 : Molaskey, Katherine. 2013. Access from Buildings to 700 Merchant Diagram.	82
2.29 : Molaskey, Katherine. 2013. Farmers Market Set-up. Diagram.	82
2.30 : Molaskey, Katherine. 2013. Parking. Diagram.	83
2.31 : Molaskey, Katherine. 2013. Vegetation. Diagram.	83
2.32 : Molaskey, Katherine. 2013. Site Elements. Diagram.	83
2.33 : Molaskey, Katherine. 2013. Precedent Study Locations. Adapted from censusTIGER data. Diagram.	86
2.34 : Molaskey, Katherine. 2013. Yorkville Park Context Map. Produced by author adapted from maps.google.com. Diagram.	86
2.35 : Molaskey, Katherine. 2013. Covington Farmers Market Context Map. Produced by author adapted from maps.google.com. Diagram.	86
2.36 : Molaskey, Katherine. 2013. CityGarden Context Map. Produced by author adapted from maps.google.com. Diagram.	87
2.37 : Molaskey, Katherine. 2013. Yorkville Site Plan. Adapted from http://www.asla.org/2012awards/034.html	91

investigate

2.38 : Molaskey, Katherine. 2013. A Collection of Landscapes found Throughout Canada. Diagram.....	93
2.39 : Molaskey, Katherine. 2013. Design Elements. Diagram.	93
2.40: Molaskey, Katherine. 2013. Covington Farmer's Market Site Plan. Adapted from http://ad009cdnb.....	97
2.41 : Molaskey, Katherine. 2013. Covington Farmer's Market Program Elements. Diagram	99
2.42: Molaskey, Katherine. 2013. The custom market structure was designed to be constructed	99
in pieces and assembled on-site. Adapted from http://ad009cdnb.archdaily.net/wp-content/ uploads/2011/09/1315236654-diagram01.jpg	
2.43 : Molaskey, Paul. Samarkano by Jack Youngerman Incorporated in Limestone Planter Located on	102
Eastern Edge of CityGarden. Digital Photograph.	
2.44 : Molaskey, Paul. Background : '2 Arcs x 4, 230.5 Degree Arc x 5' by French Artist Bernar Venet.	102
Foreground : Meandering 'River' Seat Wall. Digital Photograph.	
2.45 Molaskey, Katherine. 2013. CityGarden Site Plan. Adapted from plan by Nelson, Byrd, and Woltz	103
on http://www.asla.org/2011awards/images/largescale/522_SitePlan.jpg	
2.46 : Molaskey, Katherine. 2013. Design Element Location. Diagram.....	104
2.47 : Molaskey, Katherine. 2013. River Landscapes. Diagram	105
2.48 : Molaskey, Katherine. 2013. Sculpture Location. Diagram.....	105
Mayer,Angela. 2013. Missouri River Bluff. Digital Photograph.	105
Molaskey, Paul. 2011. Aesope's Fables by Mark Di Suevero. Digital Photograph.....	105
Molaskey, Katherine. 2013. Mercat de Sant Josep on La Rambla in Barcelona, Spain. Digital	106
Photograph.	
Ewald, Lauren. 2013. Tianguis (Market) on a portico in Mexico City, Mexico. Digital Photograph.	107

investigate

2.53 : Ewald, Lauren. 2013. Tianguis (Market) with green tents in Mexico City, Mexico. Digital Photograph.	107
2.54 : Barth, Chris. 2012. Streetside Market in Mozambique, Africa. Digital Photograph.	107
2.55 : Molaskey, Katherine. 2012. Saturday Market in Orvieto, Italy. Digital Photograph.	107
2.56 : Barth, Rachel. 2011. Neighborhood Market in China. Digital Photograph.	107

interpret

3.1 : Molaskey, Katherine. 2013. Opportunities. Diagram	112
3.2 : Molaskey, Katherine. 2013. Constraints. Diagram	113
3.3 : Molaskey, Katherine. 2013. Corner of 8th Avenue and Commercial Street Looking South. Digital Photograph.	116

derive

4.1 Molaskey, Katherine. 2013. Goals and Strategies for Inclusive Community Landscapes. Diagram.	126
4.2 : Molaskey, Katherine. 2013. Goals and Strategies for an Inclusive Community Landscape in..... Emporia, Kansas. Diagram.	138

design

5.1 : Molaskey, Katherine. 2013. Aerial of Site Design with Area of Interest Context. Adapted from ftp://domino.emporia-kansas.gov/_FarmersMarket/. Digital Rendering	142
5.2 : Molaskey, Katherine. 2013. Primary Program Layout Bubble Diagram. Diagram.	144
5.3 : Molaskey, Katherine. 2013. Design Parti Influenced by Concept and Program.	144
5.4 : Molaskey, Katherine. 2013. 700 Merchant Site Plan. Digital Rendering.	146
5.5 : Molaskey, Katherine. 2013. 700 Merchant on an Average Weekday. Digital Rendering.	148
5.6 : Molaskey, Katherine. 2013. 700 Merchant On Market Day. Digital Rendering.	149
5.7 : Molaskey, Katherine. 2013. Response to Concept. Diagram.	151
5.8 : Molaskey, Katherine. 2013. Inclusivity. Diagram.	151
5.9 : Molaskey, Katherine. 2013. Program Elements. Diagram.	151
5.10 : Molaskey, Katherine. 2013. Pedestrian Circulation. Diagram.	152
5.11 : Molaskey, Katherine. 2013. Vegetation. Diagram.	152
5.12 : Molaskey, Katherine. 2013. Hardscape. Diagram.	152
5.13 : Molaskey, Katherine. 2013. Event Layout + Attendance : Farmers Market Day. Diagram.	153
5.14 : Molaskey, Katherine. 2013. Event Layout + Attendance : Library Brown Bag Event or Outdoor Movie. Diagram	153
5.15 : Molaskey, Katherine. 2013. Event Layout + Attendance : Live in the Lot. Diagram.	153

design

5.16 : Molaskey, Katherine. 2013. Event Layout + Attendance :Average Weekday. Diagram.....	153
5.17 : Stones Inscribed for Memory Walk.	154
5.18 : Molaskey, Katherine. 2013. Paving Patterns : Brick Edging Along Sidewalks Adjacent to 700 Merchant. Digital Photograph.	154
5.19 : Paving Patterns : Irregular limestone pavers.....	154
5.20 : Paving Patterns : Recycled asphalt for parking lot + curved path	154
5.21 : Paving Patterns : Limestone patio pavers	154
5.22 : Site Furnishing : Movable patio chairs. Courtesy of Share by Thomas Bernstrand for Nola - Dezeen. (n.d.). Retrieved April 26, 2013, from http://www.dezeen.com/2012/02/09/share-by-thomas-bernstrand-for-nola/	155
5.23 : Site Furnishing : Anchored, Family-Style Concrete Picnic Tables	155
5.24 : Site Furnishing : Amphitheater limestone slab seating	155
5.25 : Site Furnishing : Market kitchen in kiosk. Courtesy Portfolio - Outdoor Kitchens - VA Construction. (n.d.). Retrieved April 26, 2013, from http://www.vaconstructioncompany.com/portfolioOutdoorKtchen.php	155
5.26 : Molaskey, Katherine. 2013. Aerial Drawing of Timber Pergola Shade Structure. Produced in SketchUp.	156
5.27 : Molaskey, Katherine. 2013. Post : Beam : Rafter Assembly Diagram. Diagram Produced in SketchUp.	157
5.28 : Molaskey, Katherine. 2013. Plan View of Timber Pergola Shade Structure. CAD Drawing.	157
5.29 : Molaskey, Katherine. 2013. Crossing 700 Merchant to Main Street. Digital Rendering.....	158
5.30 : Molaskey, Katherine. 2012. Under-Deck Drainage System. Diagram.....	160

5.31 : Molaskey, Katherine. 2013. Lecture on the Lawn.....	161
5.32 : Molaskey, Katherine. 2013. Phasing Plan. Diagram.	162
5.33 : Molaskey, Katherine. 2013. Section/Aerial Through Mounds and Amphitheater. Produced in SketchUp.	164
5.34 : Molaskey, Katherine. 2013. Curved Walkway Defined by Planters and Bordered by the Alley. Digital Rendering	164
5.35 : Molaskey, Katherine. 2013. Emporian’s Leaving Work on a Sunny Afternoon. Digital Rendering.	167
5.36 : Molaskey, Katherine. 2013. Early Morning Market Day. Analog and Digital Rendering.....	169
5.37 : Molaskey, Katherine. 2013. Aerial Drawing of Proposed 700 Merchant Site Design. Digital Rendering.	170

reflect

6.1 : Molaskey, Katherine. 2013. Diagram of Applied Process. Diagram.....	174
6.2 : Molaskey, Katherine. 2013. Diagram of Proposed Process. Diagram.....	176
6.3 : Molaskey, Katherine. 2013. Comparison of Practiced and Proposed Process. Diagram.	186

references

7.1 : Fremont Park. Image Courtesy of Lyon County Historical Society, Emporia, Kansas.	204
---	-----

list of table sources

investigate

- 2.1 : Molaskey, Katherine. 2013. Total Population Trend in the State of Kansas 1900-2010. Data Source.....62
:The US Census Bureau. <http://www.census.gov/population/cencounts/ks190090.txt>
- 2.2 : Molaskey, Katherine. 2013. Total Population Trend in Lyon County, Kansas 1900-2010. Data62
Source :The US Census Bureau. <http://www.census.gov/population/cencounts/ks190090.txt>
- 2.3 : Molaskey, Katherine. 2013. Total Population Trend in Emporia, Kansas 1860-2010. Data63
Source :The US Census Bureau. http://www.kslib.info/Documents/state%20data%20center/HistoricCityPopulations_000.pdf.
- 2.4 : Molaskey, Katherine. 2013. Population Demographics in the State of Kansas 2000 and 2010.64
Data Source :The US Census Bureau. <http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=bkmk>.
- 2.5 : Molaskey, Katherine. 2013. Population Demographics in Lyon County, Kansas 2000 and 2010.64
Data Source :The US Census Bureau. <http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=bkmk>
- 2.6 : Molaskey, Katherine. 2013. Population Demographics in Lyon County, Kansas 2000 and 2010.65
Data Source :The US Census Bureau. <http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=bkmk>



Image ## (Courtesy of Lyon County Historical Society, Emporia, Kansas)

"Emporia is the Place" Postcard

