

Students for Kenilworth + [bc] Workshop

CULTIVATING CONNECTIONS

Final Report, May 2018



Acknowledgements

This work was produced in spring 2018 by a group of graduate and undergraduate students led by professor of urban and environmental planning Barbara Brown Wilson at the University of Virginia School of Architecture in collaboration with Building Community [bc] Workshop's Washington D.C. office, and through consultation with the Friends of Kenilworth Aquatic Gardens and residents of the Kenilworth-Parkside neighborhoods.

Abstract

This report outlines a range of potential design interventions that attempt to reconnect the Kenilworth Aquatic Gardens, a National Park unit on the east bank of the Anacostia River in the District of Columbia, with its adjacent neighborhood, Kenilworth. Design proposals call for both physical changes to the fragmented pedestrian infrastructure and processes that engage the social life of the neighborhood.

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Introduction

The Kenilworth Neighborhood

The Kenilworth-Parkside area is comprised of five neighborhoods along the east bank of the Anacostia, including the oldest of the five, Kenilworth. Formed from subdivided farmland by white real estate developer Allen Mallery, the Kenilworth neighborhood initially only allowed African-Americans to buy property on one block along Douglas Avenue, but became increasingly African-American as white families moved to new suburban developments during the post-war decade. Kenilworth Courts, a two-story public-housing complex of 290 apartments opened in 1959 and continues to house a large portion of Kenilworth's residents. The Kenilworth neighborhood has a strong lineage of activism, including opposition the Kenilworth dump where trash was openly burned between the 1940s and 1960s. In 1988, Kimi Gray and other residents of Kenilworth Courts fought for control of their public housing, and purchased the deteriorating complex through the Kenilworth-Parkside Resident Management Corp.¹²



Kenilworth Aquatic Gardens

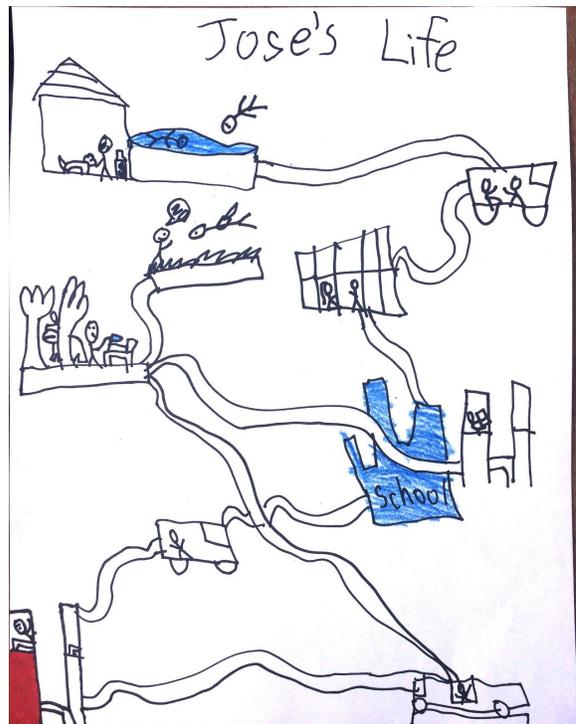
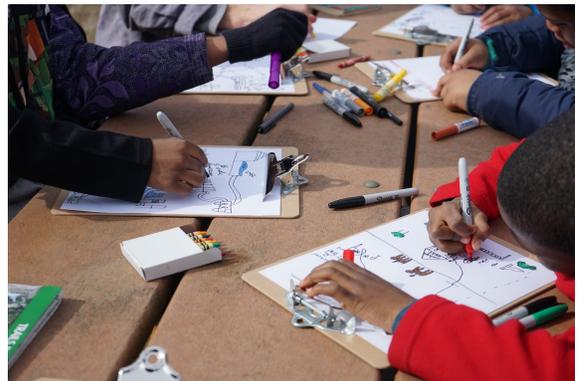
The land that now comprises the Kenilworth Aquatic Gardens was purchased by Walter B. Shaw, a Civil War veteran from Maine in 1880, who began the cultivation and breeding of a wide variety of lilies and lotuses in constructed ponds adjacent a tidal marsh. His daughter, Helen Fowler, took over the operation in 1922 following her father's death and maintained the gardens as a thriving business until its integration into the National Park system in 1938.

¹ Lapp, Joe. n.d. "A DC Neighborhood by the Anacostia River: Kenilworth." Humanities Council of DC. Accessed May 9, 2018.

² Duggan, Paul. "Why Would I Leave? It's My Home." *The Washington Post*, November 25, 2016.

Students for Kenilworth

In March 2018, this group of students from the University of Virginia—calling ourselves Students for Kenilworth—were invited to participate in the fourth-annual Nature Fest, a spring-break day camp for the youth of Kenilworth and adjacent neighborhoods held at the Kenilworth Aquatic gardens and put on by the the Friends of Kenilworth Aquatic Gardens, National Park Service staff, and volunteers from the neighborhood. We conducted two brief workshops, one of which involved making signs about the fauna and flora that the youth found significant at Kenilworth Aquatic Gardens, and an exercise where youth were led through the making of maps of their neighborhood and significant sites in their daily lives. These exercises and our participation in Nature Fest gave us a richer understanding of what the youth value in their neighborhood and how our design interventions might engage the existing social fabric of the Kenilworth neighborhood.



Additional site visits and research helped us define the scope of our work as addressing the disconnection between the Aquatic Gardens and the Kenilworth neighborhood. Access to the park from the neighborhood is severely limited by a lack of pedestrian infrastructure and a stark barbed wire entry gate and fence. We argue that the fence acts as a strong sign to the neighborhood,

We hope that this document can act as an inspiration for the National Park Service and their collaborators in making plans for a new interface between the Kenilworth Aquatic Gardens and the neighborhood whose name it shares. How can the park be a more welcoming neighbor by learning to speak the language of its neighborhood?

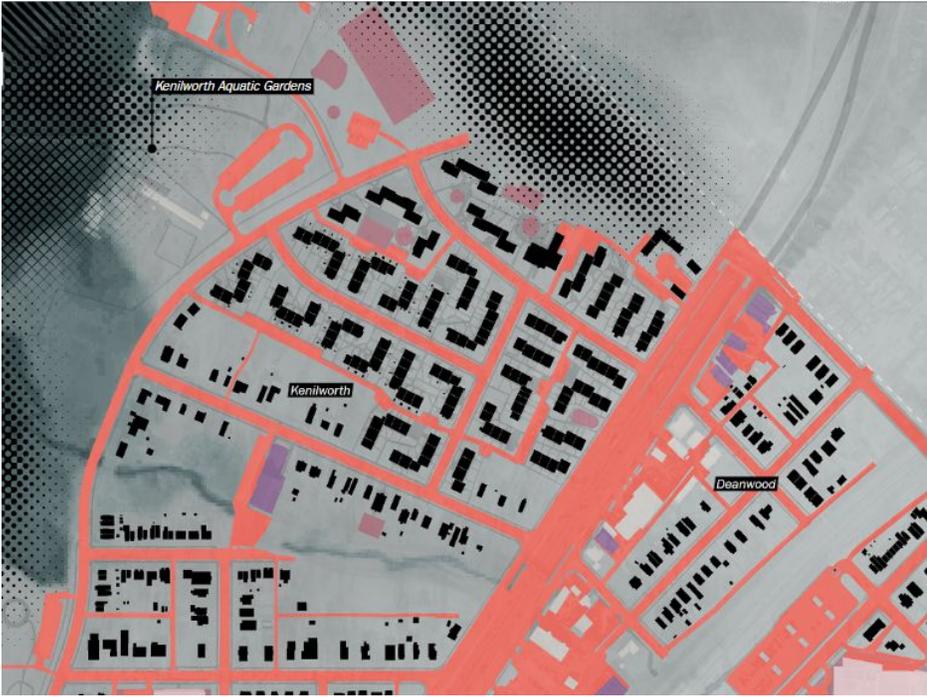


View towards the Kenilworth Aquatic Gardens entry gate from the sidewalk across the street. Pedestrian access requires jaywalking and entering through a driveway shared by automobiles.

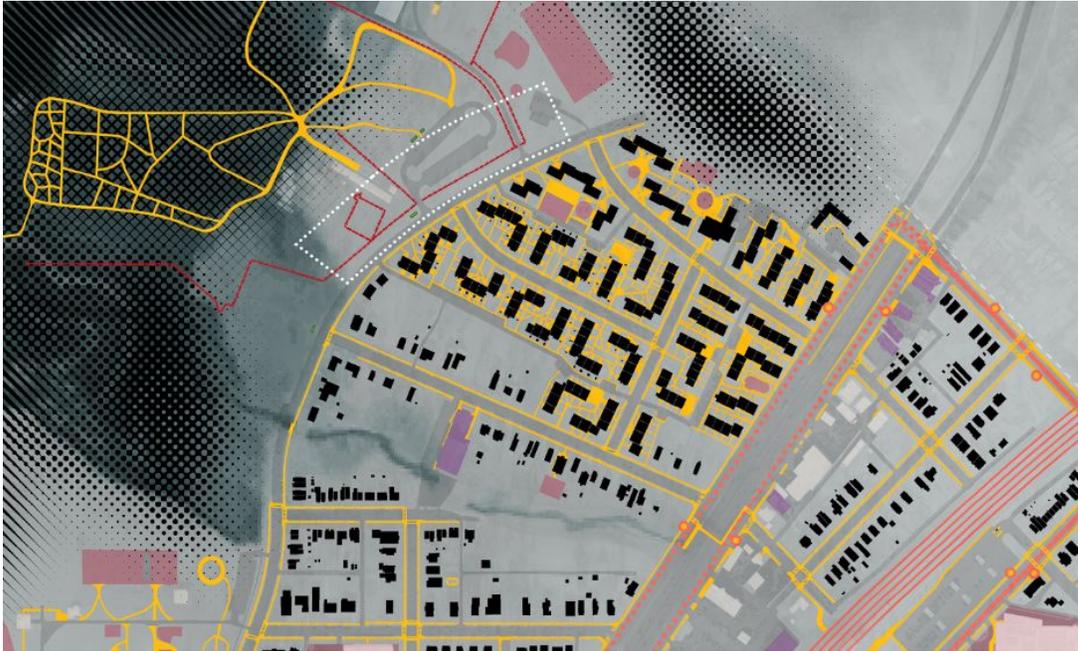
Spatial Analysis



Kenilworth Aquatic Gardens is surrounded by residential areas. The green zone in the image above is managed by the National Park Service and the areas marked in yellow are residential neighborhoods. The pink and lilac highlights show the recreational facilities, schools, religious organizations, and public services distributed throughout the landscape.



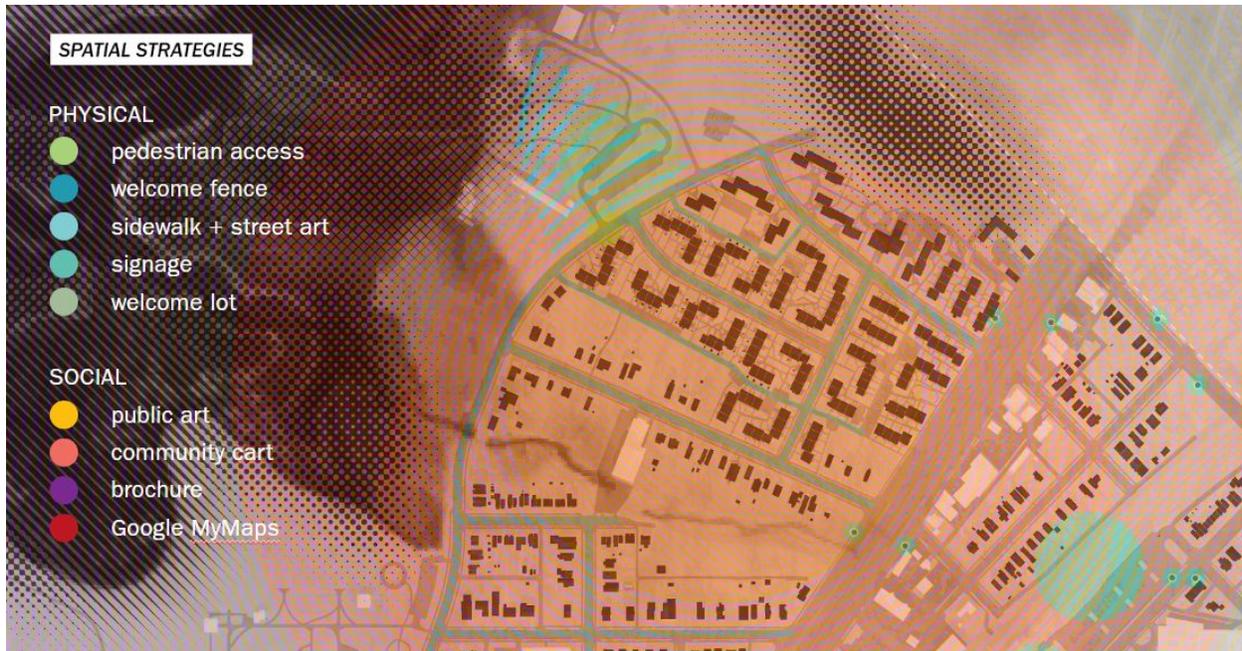
The image above shows the road network in the neighborhood highlighted in salmon.



The image above shows pedestrian infrastructure in the Kenilworth neighborhood and the network of paths in the Kenilworth Aquatic Gardens.



The red lines in the above image show the fencing around Kenilworth Aquatic Gardens. The pictures show the signage at the park entrance.



The map above highlights different issues as well as the list of proposals developed by our team for the Kenilworth neighborhood and the entrance of Kenilworth Aquatic Gardens. The details of proposals listed in the above image are included in the next section of this report.

Design Proposals

The proposals were focused on developing designs for wayfinding signage to better guide residents to the park as a means of increasing access. Designs were developed with the intention of being creative, accessible, and culturally-appropriate. Priority of the project was to increase local resident interaction with the park. So, the park entrance and neighborhood signage was focused on as the scope for design interventions.

The problem addressed by each design proposal is detailed along with a description of the intervention and how it aims to create a solution. A cost estimate for each intervention is provided too.

1. Pedestrian Access

Problem: The main entrance to Kenilworth Park is on Anacostia Avenue. This entrance, shown in the image to the right, is autocentric. There is no sidewalk on the park side of the street and no crosswalk connecting the residential sidewalk on the opposite side of the street to the park entrance. This creates an unsafe environment for residents walking to the park as the only option is to jaywalk and there is no indication to vehicles that pedestrians will be crossing.



Intervention: The proposed design intervention, shown below, recommends the addition of a sidewalk to the Kenilworth Park side of the street and a crosswalk. This design would allow for pedestrians to easily cross to the park and signify to visitors that this is the park entrance. The crosswalk shown below has a colorful theme, but could easily be modified to incorporate park features such as lily pads for markers.

Costs: The total cost will be dependent upon the type of sidewalk and crosswalk design that is chosen as well as the service used. The cost for a concrete sidewalk with installation is approximately \$20 per square foot.³ The cost for a striped crosswalk on average is \$7 per square foot.⁴

II. Welcome Fence and Entrance

Problem: Kenilworth Park is surrounded by extensive fencing as shown in the image to the right. This is the first sign or visual that any visitor sees before entering the park. This acts as a barrier and alludes to the fact that the park is unsafe or unwelcoming. The fence also extends to the very edge of the Park and there are no signs or visual representation that this is a park with the exception of one small sign.



³ "Concrete Sidewalk Costs." How Much: Understanding Money. <https://howmuch.net/costs/sidewalk-concrete-install-build>

⁴ "Crosswalks." Pedestrian & Bicycle Information Center. http://www.pedbikeinfo.org/planning/facilities_crossings_crosswalks.cfm



Intervention: To create a more inviting atmosphere, several design options are proposed for the welcome fence. The first option is vegetation, which is shown in the image below.⁵ Planting vegetation along the fence is a simple and low cost. There are several types of plants available that can make the fence area more inviting while maintaining transparency. Vegetation also alludes to the various natural elements that can be found within the park and acts as an indicator for the park's location.



Another option for the fence is woven artwork. Examples of this are shown in the image to the right. As shown, this method can be verbal, a pattern, or an image. Each of these methods can be utilized to add color and align with the park's natural themes and elements such as the lotus flower.

In addition to weaving, there are various other art forms. These options, shown below, would have the same options and achieve the same aesthetic as the implementation of weaving. These options span from yarn, to cups, to tufts of fabric. These installations, as well as the woven options, could be accomplished through community engagement. Park visitors and

⁵ Images from: <http://www.chain-fence.com/application/chain-link-fence-plant.html>

students could participate in fence decoration. Local artists could also be enlisted for fence pieces. This would be an additional draw to the park as an outdoor gallery.



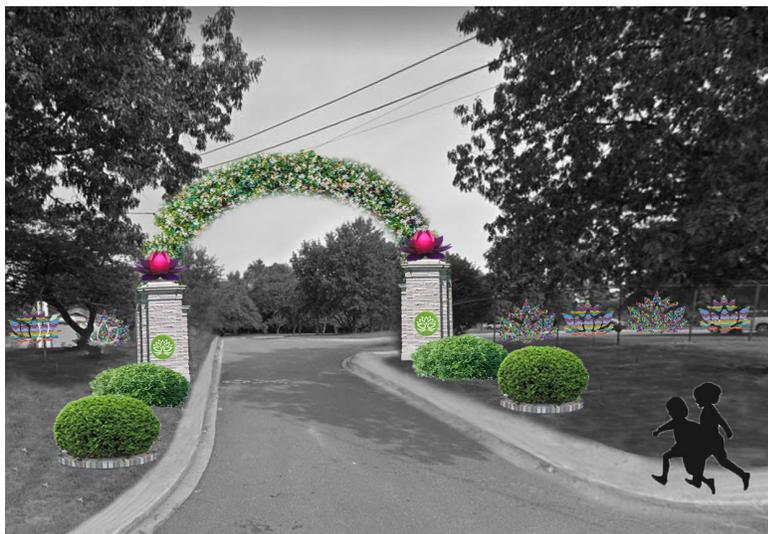
The fence decorations could also be seasonal or rotating.

The addition of lighting along the fence is also proposed as a measure of safety, but also a means of softening the aesthetic. Some lighting options are pictured to the right.



Ideally, the amount of fencing would be reduced. The fence could also be shortened with the removal of the barbed wire top. The back entrance through the trail system has no fence barrier. There have been no issues with the trail entrance, which stands to show that a less fortified main entrance could easily be replicated.

The image below shows a proposed entrance for the park. This includes the construction of sidewalks to allow for pedestrian access along the path leading up to the park. The fence has been decorated with a colorful lotus motif to reduce the harshness of the chain link fence.



The addition of columns with lotus lighting and vegetation has been added at the gateway to clearly signify that this is the entrance to the park and visitors are welcome.

Costs: Vegetation costs depend on the type of plants chosen and can be minimal or even free from donation. Fence decoration cost is also dependent upon the medium chosen but can easily be less than \$50 for cups or yarn. Recycled and donated materials can be found. The price of the entrance

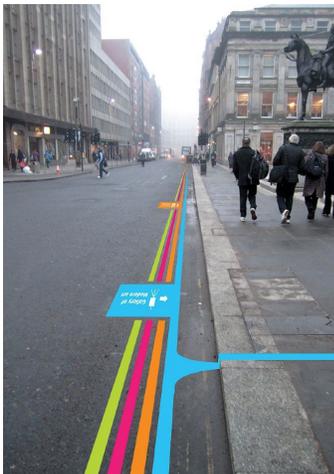
columns vary based on materials and size. Premade, faux stone columns with a similar look but shorter height than that depicted start at around \$120 per column. Natural stone columns can cost from \$10 to \$26 per square foot, excluding labor.⁶

III. Sidewalk and Street Art

Problem: Kenilworth Park is difficult to find for both neighborhood residents and visitors from outside the community. Existing signage is hard to notice and is only visible on certain streets. Neighborhood residents expressed that maybe only half of them regularly visited the park. The reason for this was that new residents might not even know the park was there, or if they did, it was difficult to find. The photo below illustrates how easy it would be to pass by the entrance and not notice that it was a park.



Intervention: In a residential neighborhood like Kenilworth, there are limited ways to catch a community member's attention. The large number of streets that connect to the nearby freeway means that busy residents may drive from home to work without ever going down one of the roads that have signs for the park. With limited right-of-ways, there simply aren't many places for attractive signage besides the park's entrance. Painting signage on the



neighborhood's streets to pique people's curiosity and encourage them to follow the signs can help them discover the park.

Although this image is a rendering, it shows how painting a street or sidewalk can make finding your way around a complicated urban space much easier. In addition to making passersby aware of an attraction, it also leads them.

Murals like this, which could be designed and painted by neighborhood residents or by a hired artist selected by the community, help catch people's attention while reinforcing the neighborhood's unique identity. If we combine the two and create a system of wayfinding street murals that reference the unique features

of the park (like lilly pads and lotuses), we could have something that looks like the following rendering. (Source: <https://www.pinterest.com/tephy23/urban-spaces/>)

⁶ "How Much Does It Cost To Build A Brick Or Stone Wall Or Fence,?" HomeAdvisor, <https://www.homeadvisor.com/cost/walls-and-ceilings/install-a-brick-stone-or-block-wall/>.



(Source
<http://spacing.ca/toronto/2015/06/12/meslin-dont-road/>)

Cost: Costs for this intervention will vary greatly according to specific design, but will be limited to painting supplies and potentially cost of labor. Road paint costs around \$8 a gallon so any design should be fairly cheap to implement.⁷

IV. Signage

Problem: Over the years, for many surrounding neighborhoods, Kenilworth Park has become uncharted territory. The park and aquatic gardens center has found difficult to attract residents of surrounding neighborhoods to the park. Many residents spend their whole lives near Kenilworth, having never set foot in the park, simply due to their lack of knowledge of the beauty that exists there. When studying



the park, there was clear evidence of a lack of signage in these surrounding neighborhoods to promote the park. In fact, the only type of signage shown near these surrounding neighborhoods were directional signs. Although there is a need for directional signage, there is also a need for informational signage in these neighborhoods and surrounding areas.

⁷ "Builders predict rising paint prices," Joe Yovino, June 16, 2010, Daily Reporter, <https://dailyreporter.com/2010/06/16/builders-predict-rising-paint-prices/>.

III. Buses & Subways



Finally, deploying signage on metro buses (both externally and internally) and surrounding subway stations can also help to bring residents to the park. The idea here is to target places that people are continually occupying. The goal is to propose signage in places with modes of “stop” and “go”, ideally having signage in “stop” locations. By expanding further out, to place signage along entrance and exit points that flow in and out of the neighborhood, we can directly target residents in these different modes.

Cost:

Typically, to place signage at bus shelters, the price will range anywhere from \$1,700 to \$2,500 per ad for each four week period that the signage is in place. Signage placed on buses, internally, will range between \$45 and \$70 per ad for that same time frame. Finally, signage on the exterior of DC metro buses will range anywhere from \$600-\$9,500 per signage for the same time frame. With time being consistent, the price of advertising on buses depends on size, timing (e.g. time of the year) and number of signage placed. Subway signs can range based on the medium, timing, and existing market. For example, a backlit diorama can range anywhere from \$400 to \$1950 per ad for a four week period, while an urban panel can range from \$750 to \$2,000 for the same time frame. Finally, outdoor free-standing signage costs can range anywhere from \$300 to \$1000 for a 2x3 panel based material, timing, and labor.⁸

V. Public Art

Problem

This concept seeks to address two seemingly contradictory conditions: a lack of awareness or affinity for the Kenilworth Aquatic Gardens among neighborhood residents, and a vibrant enthusiasm for the same, among them.

When we visited the Gardens, we had the opportunity to speak with two neighbors of two

⁸ “Interpretive Planning-Tool #6,” Rocky Mountain Region Center for Design and Transportation, https://www.fs.usda.gov/Internet/FSE_DOCUMENTS/stelprd3819434.pdf; “Advertising Companies in 300 Cities – Blue Line media,” Blue line Media, <http://m.bluelinemedia.com>.

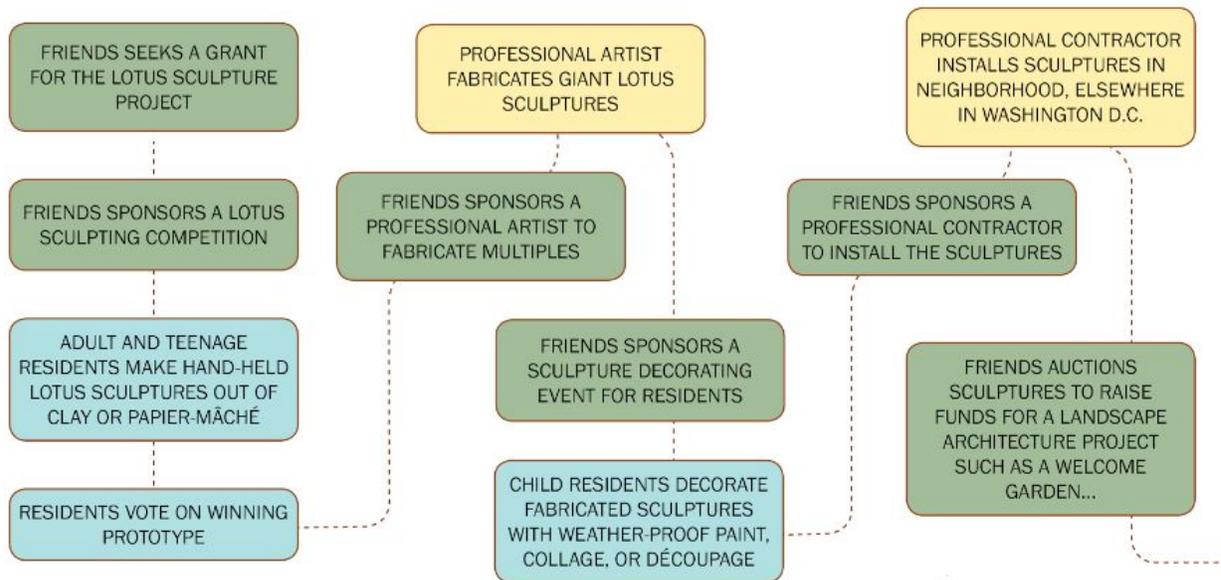
different generations, both of whom expressed deep enthusiasm and appreciation for the gardens. One neighbor shared memories of picnics and play with family and friends; the other neighbor shared moments of education and personal growth connected to the gardens, such as facts that inspired wonder about plants and animals that live there, as well as life-altering lessons about the significance of recycling. Despite the depth of relationship that those neighbors have with the gardens, they estimated that only half of their community had even heard of them.

When we visited the Gardens for a second time, we joined small groups of children along with teen and adult chaperones in Nature Fest activities. Most of the children told us they loved coming to the gardens, but it seemed that very few came with their families at other times of year. Transportation time and logistics seemed to be a significant obstacle from the children's perspective. For some of the chaperones, however, awareness was even more critical. One teenage chaperone told us she lived across the street from the park, and until she was approached to volunteer for Nature Fest, she had no idea what was there.

The "public art" concept aims to raise awareness about the Aquatic Gardens in a fun and evocative way. It also aims to go one step further: it's about inviting the neighbors and the gardens to co-create art and artistic expressions about nature. The organized events where neighbors would help make art tap into the successful existing traditions of community participation in annual events like NatureFest and the Lily & Lotus Festival. By inviting the neighborhoods and the park to share an experience and create things together, the project aims to engender a sense of mutual belonging between the neighborhoods and the gardens.

Intervention

Public art can take the form of a lotus sculpture series. The project works to raise awareness at different scales. First, only people from the NPS, Friends of Kenilworth Aquatic Gardens, and participating neighbors would be involved in creating mockup ideas for the sculptures; second, a similar group of people would be involved in decorating large, installation-ready sculptures; finally, all residents of participating neighborhoods as well as residents and tourists in other parts of Washington, D.C. would get to see the final art pieces installed in public spaces throughout their communities. The flow chart below illustrates when Friends of Kenilworth (green), neighborhood residents (blue), and third parties (yellow) would be involved in each step of the production process:



Cost

Supplies for neighborhood co-creating events could be kept relatively low. The most expensive aspects of the project would be materials and labor for producing and installing the final sculptures. We recommend pursuing grants that support art projects to cover those expenses. On the other hand, the sculptures installed across the river in D.C. would be installed only temporarily—for 6 months to a year—and would then be auctioned to raise funds for other projects. The precedent shown in the presentation, DC Party Animals, raised \$1.2 million.

VI. Community Cart

Problem

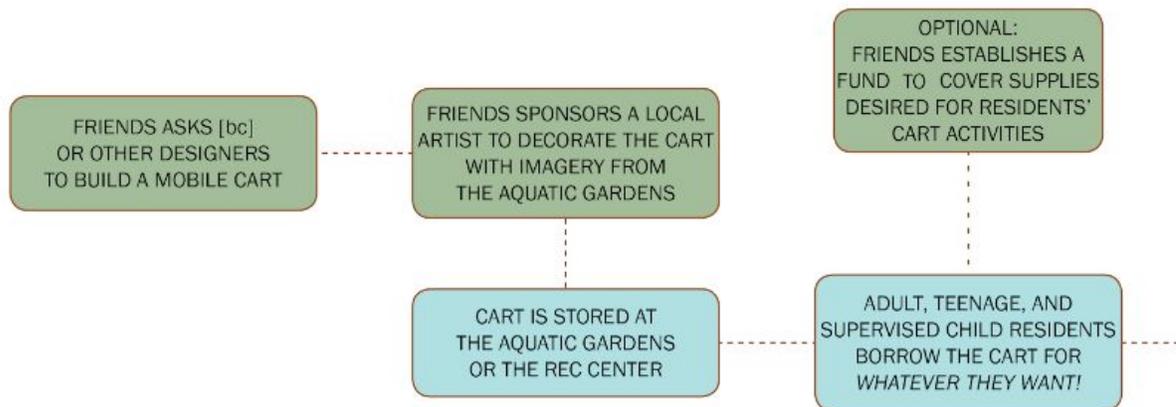
This concept addresses some of the concerns about general awareness similar to the Public Art and Signage concepts. It also aims to broadly affirm the importance of neighborhood wants and needs, which vary, change, and, at any given moment, might or might not have anything to do with amenities like the Aquatic Gardens. As a dual-functioning object, both an advertising piece and a tool for use in community endeavors, it embodies the Gardens' support for the neighborhood of Kenilworth.

Intervention

The object of the project is a lightweight and portable cart that could be constructed by people from [bc] Workshop or their affiliates. The cart would include storage for a variety of supplies and a smooth working surface. As an advertising tool for the gardens, the cart would be decorated with drawings or photographs that reference the lotuses, lilies, and wildlife in the Gardens. It could also include text like, "Ask us about the Kenilworth Aquatic Gardens!"

As a tool for community-oriented endeavors, the cart could support a wide range of activities important to the neighborhood residents who borrowed it. For example: a voter registration booth; a healthcare awareness campaign; a lemonade stand run by a group of children. If the cart itself were advertised at a neighborhood hub like the Recreation Center and stored inside the Aquatic Gardens, anybody borrowing the cart would acquire basic shareable knowledge about the Gardens simply by collecting the cart. If access hours at the Gardens were prohibitive to working adults or children without independent transportation there, the cart could be stored at the Recreation Center along with brochures about the Gardens.

The flow chart below illustrates when Friends of Kenilworth (green) and neighborhood residents (blue) would be involved in each step of the process:



Cost

This project could be among the least expensive to implement. The grant that [bc] Workshop has already secured might cover building supplies. No supplies would need to be provided to people who wanted to borrow the cart. At a minimum, expenses would include printing the artwork that was used to decorate the cart.

VII. Welcome Lot

When entering into anyone's home the first impression you get is their lawn. As a visitor, you can only gauge what someone's private space might be like, based on how they treat the threshold. Kenilworth Aquatic Gardens is a space seething with amenities that are beautiful, just like the neighborhood around it. But as a visitor, in tandem with how community members feel, the space as it exists does not welcome you. The barbed wire fencing, the long barren parking lot, the lack of signage are all things that seem to be rescinding an invitation. Therefore, in

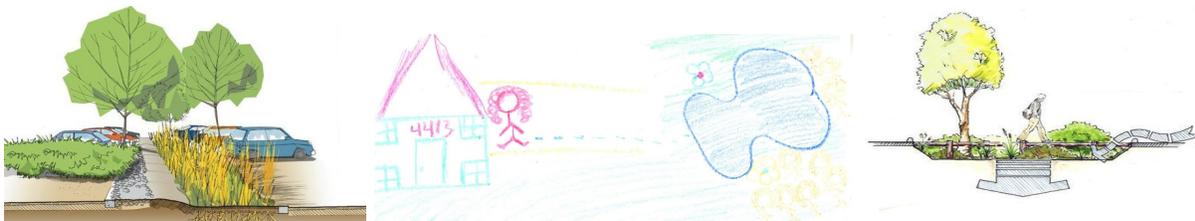
accordance with the signage group and their interventions, we have also proposed a recessed patch of land that would act as a welcome to the gardens themselves called, the Welcome Lot.



Pictured above are the existing conditions of the parking lot. The three smaller images give on-the-ground context for what the site actually looks like. The land is slightly raised mimicking the same topography as its neighbors across the street. Our goal is to take this small moment and transform it into a porch, something that invites people to take a look inside the aquatic gardens and subsequently, to the rest of Kenilworth.



The bottom left picture above showcases the raised topography to the western part of the existing parking lot entrance. There is a large tree on either side of the street but that is all of the navigable green space at your disposal as a visitor. The bottom middle image is a precedent for the type of infrastructure that could ultimately aid in a transformation of the aquatic gardens. If the land parcel, that right now is owned by the city, is pushed back to allow for a sidewalk that matches in the same way seen in the bottom far right image, then this will give not only symmetry to the streetscape, but allow residents to feel as though this is a place they are allowed to occupy. The amphitheatre style steps provide a sense of introduction and personalized ownership of the gardens. As it stands, there really isn't any constructed environment for patrons to simply have a seat. What better place to sit than on the "stoop" just like the neighbors. In envisioning a future for the Gardens, there must be a small sense of what it will be like when entering. It is our stance that the park should give the same thought, landscaping and design as the aquaponics or the animal habitats. So instead of making the welcome lot fully paved concrete, having small swaths of foliage and plants that are able to grow in between the steps will add to the natural feel that will be experienced when the rest of the garden is explored.



This intervention speaks directly to the ideals that are held by this child's drawing from our mapping exercise for Nature Fest in the late winter of 2018. The Aquatic Garden should have a

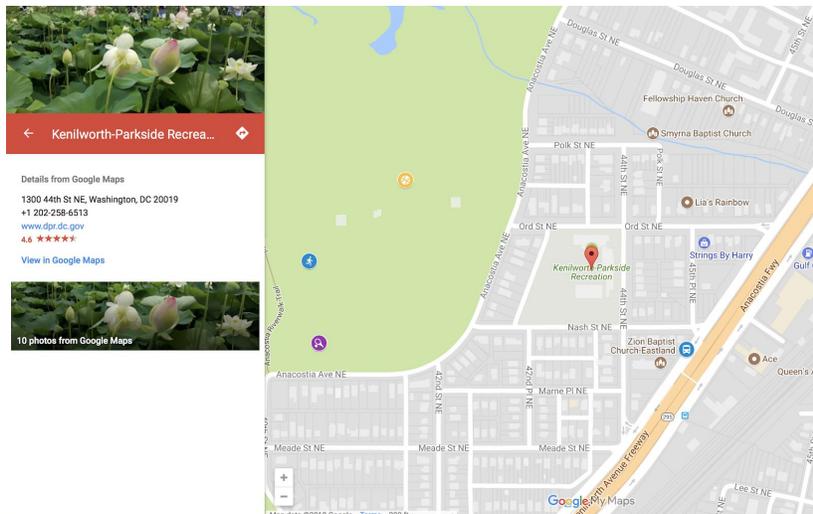
The call-outs to Kenilworth's native plants and animals highlight sights where these can be seen. This part of the map is meant to be more artistic and engaging. With the crowds drawn in by the lily and lotus festival, an artistic brochure illustrating other flora and fauna is an opportunity to capitalize on this asset.

The larger park map highlights trails and wayfinding to and from, as well as within the park. Included in this map are also points of interest in the park, to aid wayfinding as well as increase familiarity with the park. This map also highlights connection points across the Anacostia, which could be helpful for Kenilworth residents and residents from other neighborhoods that might visit the park.

The neighborhood context of Kenilworth shows the park in relation to the greater DC area, and illustrates nearby community centers. This section shows the community network built by the neighborhood, highlighting popular meeting places within the Kenilworth neighborhood. The DC context connects the park to the rest of DC, and hopefully turns the Anacostia River into a more permeable barrier for the Kenilworth neighborhood to connect to surrounding neighborhoods and peoples.

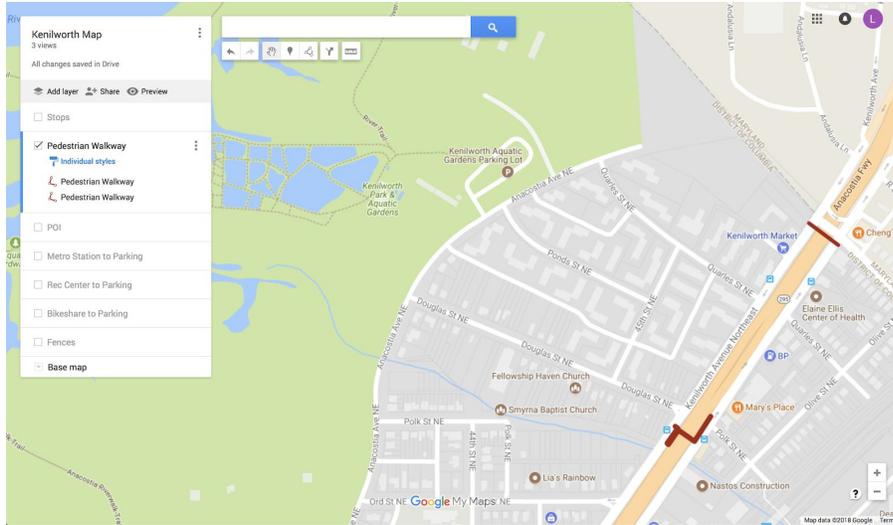
IX. Google My Maps

Google My Maps is a service launched by Google in April 2007 that enables users to create custom maps for personal use or sharing. Users can add points, lines, and shapes on top of Google Maps. The idea behind using My Maps was inspired by a discussion on Photovoice activities. Photovoice is a process by which people can identify, represent, and enhance their community through a specific photographic technique. It entrusts cameras to the hands of people to enable them to act as recorders, and potential catalysts for social action and change, in their own communities. We modified that technique by allowing the community to take their own photos through their smartphones. Community members can post their photos on Google Maps using Geotagging. My Maps will add those photos into its database. This has already been done for different points of interest in and around Kenilworth Aquatic Gardens.



The advantage of Google's My Maps is that it is very easy to use. It has a simple user interface, most people are already familiar with Google and Google Maps, and is accessible on a range of devices.

The goal of this idea is to create a collaborative map between BC Workshop, Kenilworth Aquatic Gardens, and the



community. They can share trails, points of interests, flora/fauna species, events, and a plethora of other items through a simple click of a button.

Policy and Planning

All of Cultivating Connection's proposed projects will provide improved access, awareness, and perception of the Kenilworth Park and Aquatic Gardens (the park). We have created an implementation plan for Friends of Kenilworth to use as a guide that will help them navigate the permitting and regulatory processes of the District of Columbia. While creating this plan we considered the National Park Service (NPS) and DC government regulations, as well as their policy and planning priorities.

Management Overview

BC Workshop will lead the implementation of the Cultivating Connections proposals. They have experience with creative placemaking projects in Washington, DC and have multiple contacts within the DC government to bring Cultivating Connections to fruition. BC Workshop will also work with Friends of Kenilworth on the proposed projects that involve community engagement, but do not need to go through permitting or regulatory processes.

Navigating the Permitting Process

Interventions on District of Columbia Land: Many of the interventions provided by the Cultivating Connections project require the use of the public right of way (ROW). These include introducing pedestrian infrastructure like crosswalks and sidewalks, painting murals on the road, posting new wayfinding signs, and making adjustments to the fencing surrounding portions of the Kenilworth Aquatic Gardens. Each of these interventions will require a Public Use Permit from

the City, a process that is done on a case-by-case basis. For permanent and temporary fixtures, there will also be a need for Construction and Occupancy Permits from DDOT. The District Department of Transportation (DDOT) reviews the applications for non-standard wayfinding fixtures, with consultation from the Office of Planning (DCOP). After the review, the request moves onto the Public Space Committee, consisting of two representatives from DDOT, one from DCOP, one from the Department of Consumer and Regulatory Affairs, and one from the Secretary of the District. This five-person panel votes to approve any non-standard items in the public ROW, and generally looks for the following:

- Does the intervention conflicts with existing signage?
- Are there engineering diagrams?
- Is the design accurate?
- Do you have permission from the owner to install?
- Are there advertisements for commercial brands?
- Will the intervention block the existing ROW?

Interventions on National Park Service Land: A permitting process is necessary for any construction on NPS property, such as ground disturbances for improving the parking lot or relocating the fence. The process is also necessary for any large gatherings that may occur if the community is involved in decoration of the fence (in the event that the fence must remain). This permitting process is laid out by the National Park East Superintendent Compendium, and can be referenced in Appendix I.

Proposed Project Specifics

Welcome Fence and Entrance: A preliminary search of city and park documents found no requirement for fencing around the entrance to Kenilworth Aquatic Gardens. After corresponding with Tim Maher, an Urban Designer with DCOP, the Planning and Policy group learned that DDOT has specific rules prohibiting barbed wire in the public right of way. Unless the barbed wire fencing is considered to be Federal property, it is not required. If the fence is kept in place, there are ways to make the fencing more welcoming to residents and visitors as discussed in the Design Proposals section. Interventions like plants, weaving, and lighting are simple interventions that can be overseen by NPS and Friends of Kenilworth during events like Nature Fest.

Pedestrian Access and Street Art: Pedestrian access to the Aquatic Gardens is very limited, particularly on the Kenilworth neighborhood side. In order to bridge this gap, sidewalks, crosswalks, to improve the safety, walkability and aesthetic values of the streetscape can be introduced. This will require Public Space, Construction, and Occupancy Permits from the District. DDOT, DCOP, and the Public Space Committee will be the main points of contact for these interventions.

Signage: Adding signage throughout Kenilworth and the adjacent neighborhoods is a great way to increase awareness of the Aquatic Gardens. Signs can be placed in strategic locations such as bus stops and Metro stations, as well as other locations in the ROW. If signs are placed in the ROW, Public Use Permits will be needed, and DDOT and DCOP will play a close advisory role. For signs placed at bus stops, on buses, and in Metro stations, Aaron Bronson from OUTFRONT Media will need to be contacted for pricing and availability of Washington Metropolitan Area Transit Authority (WMATA) signage.

Public Art: Creating public art for display in Kenilworth and throughout the City is a great way to build awareness of the Aquatic Gardens, as well as a potential avenue to raise funds for future projects. These non-standard fixtures would need approval from DDOT, DCOP, and the Public Space Committee, but similar items have been approved in the District in the past and are in line with the DC Creative Placemaking guidelines.

Community Cart: Residents of the neighborhood can borrow this cart for various projects. It can be stored at the Gardens or in the Recreation Center. BC Workshop and Friends of Kenilworth can take ownership of this concept.

Brochure: An updated version of the Kenilworth Brochure was created for this project. NPS and BC Workshop can collaborate to complete this in order to make a brochure that better reflects the history and context of the community.

Google My Maps: This application allows for the crowdsourcing of photographs and points of interest in the Kenilworth neighborhood. Friends of Kenilworth, BC Workshop, and NPS can act as administrators for this intervention.

Project Phasing

These interventions can be implemented in three phases. We begin with the social design proposals that require assistance only from Friends of Kenilworth or BC Workshop. This consists of the dispersing the updated brochure, building and locating the community cart, and monitoring the Google My Maps application. During the second phase, the shorter duration projects such as the public art, welcome fence, and street art proposals can be implemented. Lastly, we start the projects requiring more costly materials and lengthier construction times such as signage, sidewalk additions, and the improved parking lot.

Supporting Documentation

- Master Pedestrian Plan
- NPS Urban Agenda
- Crossing the Street: Building DC's Inclusive Future through Creative Placemaking
- DDOT Public Realm Design Manual
- DC Comprehensive Plan Far Northeast and Southeast Area
- Anacostia Waterfront Framework Plan
- DC Historic Preservation Standards for Signs, Awnings, Canopies, and Marquees

NPS Urban Agenda

Interventions concerning the entrance to the park are in line with the NPS Urban Agenda. The agenda clearly identifies a goal of making parks such as Kenilworth more relevant to the everyday lives of residents. The NPS has said that it is time to “strategically organize its many urban parks and programs towards building relevancy for all Americans, to connect with their lives where they live, rather than only where some may spend their vacation.” The NPS acknowledges its role in improving access to these parks in an effort to increase the quality of life for urban residents. Their “many programs and parks have much to offer the urban dweller: a sense of place, an escape from cubicle confines, recognition that everyone’s history is important, a restored and accessible waterfront, and a threshold experience to a greater outdoors.”

DC Pedestrian Master Plan and Policies

DC city policy has made walkability and pedestrian infrastructure a priority. The DC Master Pedestrian Plan states the city is committed to making every trip possible to take by foot “safely

and comfortably.” The city’s policy on sidewalks states that new sidewalk construction would be prioritized in areas in “school areas, routes that provide access to parks and recreational facilities, transit stops, locations where the absence of a sidewalk creates substantial pedestrian safety risks, and roadway segments for which residents petitioned to have sidewalks.” Our interventions around the entrance to the park fall in line with these policies.

Monitoring Performance

The design proposals aim to benefit the residents of Kenilworth by encouraging access to the aquatic gardens, so success of these proposals can be measured in increased attendance by residents, residents’ perception of access, and their valuation of the park. Measuring the park’s attendance by residents would entail a simple count by someone working at the park, such as the park rangers. The residents’ perception of safety could be measured by through a survey sent out to residents in an email or an envelope containing a pre-paid postage return envelope. This survey would ask residents to rate how welcome they feel in the aquatic gardens and if they think the design interventions have made an impact on their sense of access. Finally, focus groups or surveys could ask Kenilworth residents to estimate how much they think a day at the aquatic gardens is worth as well as the design interventions before and after completion of implementation. These estimates would give an idea of how the residents’ think the design interventions impacted their experience in a standardized unit.

District of Columbia Office of Planning Resources:

There are opportunities to foster productive working relationships with representatives from the District Office of Planning (DCOP). Throughout the project, our team consulted with Deborah Crain, the Ward 7 and 8 Neighborhood Planner; Tim Maher, an Urban Designer; and Josh Silver, the Ward 2 Neighborhood Planner. Their contact information is below:

Deborah Crain: deborahlcrain.kemp@dc.gov, 202-442-7615

Tim Maher: timothy.maher@dc.gov, 202-442-7704

Josh Silver: joshua.silver@dc.gov

Funding

DC Commission on the Arts and Humanities:



- East of the River Projects(EOR)
 - “Supports access to high-quality arts and humanities experiences for residents living east of the Anacostia River in Wards 7 and 8”
 - award size: \$35,000, no match required
 - deadline: June 8, 2018
- Public Art Building Communities (PABC), cycle 2
 - “Supports the creation and installation of permanent or temporary public artwork that enhances District neighborhoods”
 - award size: \$100,000, 1-to-1 match required
 - deadline: August 10 2018
- Projects, Events or Festivals (PEF) cycle 1 or 2
 - “Supports projects, events and festivals to promote arts and humanities activities to DC residents”
 - award size: \$20,000, 1-to-1 match required,
 - deadline: cycle 1 due June 8, 2018, cycle 2 due October 19, 2018⁹

National Endowment for the Arts:



⁹ DC Commission on the Arts and Humanities:
https://dcarts.dc.gov/sites/default/files/dc/sites/dcarts/page_content/attachments/FY%202019%20Guide%20to%20Grants_0.pdf.

- Art Works
 - “These grants support artistically excellent projects that celebrate our creativity and cultural heritage, invite mutual respect for differing beliefs and values, and enrich humanity.”
 - award size: \$10,000 to \$100,000, one-to-one match required
 - deadline: July 12, 2018
- Our Town (includes Place-Based Projects and Knowledge Building Projects)
 - “These grants support projects that integrate arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes.”
 - Place-Based Projects: “Through arts engagement, cultural planning, design, and/or artist/creative industry support, these projects contribute to improved quality of life in local communities.”
 - award size: \$25,000-\$200,000, one-to-one match required
 - due August 9, 2018
 - Knowledge Building Projects. “These projects build and disseminate knowledge about how to leverage arts, culture, and design as mechanisms for strengthening communities.”
 - award size: \$25,000-\$100,000
 - due August 9, 2018¹⁰

Artplace National Creative Placemaking Fund:



- Doesn't give a list of specific grants but funds creative placemaking projects
- “ArtPlace America (ArtPlace) is a ten-year collaboration among a number of foundations, federal agencies, and financial institutions that works to position arts and culture as a core sector of comprehensive community planning and

¹⁰ National Endowment for the Arts: <https://www.arts.gov/grants/apply-grant/grants-organizations>.

development in order to help strengthen the social, physical, and economic fabric of communities.”

- “ArtPlace focuses its work on creative placemaking, which describes projects in which art plays an intentional and integrated role in place-based community planning and development.”
- “This means having arts and culture represented alongside sectors like housing and transportation – with each sector recognized as part of any healthy community.”
- award size: \$50,000-\$500,000
- deadline: no deadline¹¹

Kresge Foundation:



- Arts and Culture: Place Based Initiatives and Local Systems
 - Gives grants to organizations or projects which:
 - “Infuse creativity (arts, culture and community-engaged design) into comprehensive community development and urban planning practices”
 - “Build on a community’s assets and distinctive attributes, recognizing and highlighting narratives of place”
 - “Are cross-sector and cross-disciplinary – collaborations of multiple partners from different sectors (public/private) and disciplines (arts, health, environment, human services)”
 - “Take root in economically distressed communities and ensures that residents with low incomes contribute to, engage in, benefit from, and are empowered by activities”
 - award size: recent grant amounts range from \$20,000-\$5,000,000
 - deadline: no deadline given¹²

¹¹ ArtPlace America: <https://www.artplaceamerica.org/view/pdf?f=public://pictures/REVIEWCriteriaFINAL.pdf>; <https://www.artplaceamerica.org/about/introduction>.

¹² Kresge Foundation: <https://kresge.org/opportunities>.

Surdna Foundation:



- Thriving Cultures
 - “The Thriving Cultures program is based on a belief that communities with robust arts and culture are more cohesive and prosperous, and benefit from the diversity of their residents. We know that artists and cultural organizations can help us explore shared values and spark innovation, imagination and advancement for our communities.”
 - Seeks to use art to promote community development in four ways: teens’ artistic and cultural advancement, community engaged design, artist and economic development, artists engaging in social change”
 - award size: recent grant amounts range from \$10,000-\$600,000
 - deadline: no deadline given¹³

Local Initiatives Support Corporation:



- “Through our local offices and national programs, we provide grant funding to assist organizations keep the lights on, teach new skills to staff, and stabilize their operations. Grants are designed and provided consistent with local office strategies and local community development needs.”

¹³ Surdna Foundation: <http://www.surdna.org/what-we-fund/search-our-grants.html>.

- award size: individual grant amounts not given
- deadline: no deadline given¹⁴

Anacostia Watershed Society:



- RiverSmart Communities Program:
 - “RiverSmart programs provide financial incentives to help District property owners install green infrastructure such as rain barrels, green roofs, rain gardens, permeable pavement, shade trees, and more.”
 - award size: “In the 2018 grant cycle, The District will fund three to five projects with a total budget of \$180,000.”
 - deadline: will need to apply for the 2019 grant cycle since the 2018 deadline has passed¹⁵

Cafritz Foundation:



- “The Morris and Gwendolyn Cafritz Foundation is committed to building a stronger community for residents of the Washington, DC metropolitan area through support of programs in the arts and humanities, community services, education, health and the environment.”
- award size: recent grant amounts range from \$10,000-\$45,000, one-to-one match sometimes required
- deadline: March 1, July 1, November 1 of every year¹⁶

¹⁴ Local Initiatives Support Corporation: <http://www.lisc.org/our-model/financing/grants/>.

¹⁵ Anacostia Watershed Society: <https://www.anacostiaws.org/what-we-do/river-restoration-projects/stormwater-management/riversmart-communities-program.html>.

¹⁶ Cafritz Foundation: <http://www.cafritzfoundation.org/apply/application-process>.

Appendix

Part I

NPS Permitting Process

Section 1.6 of the National Parks East Superintendent Compendium lays out the permitting process.

- A. Application for a permit shall be made during normal working hours.
- B. Application for permit shall, at a minimum, provide the following information:
 - 1. Name, address, & telephone number of applicant/organization
 - 2. Date, time, duration of activity
 - 3. Nature of activity
 - 4. Exact location of occurrence
 - 5. Number of persons involved
 - 6. Equipment and facilities required
- C. Applications shall be addressed to: Superintendent National Capital Parks-East 1900 Anacostia Drive, S.E Washington, D.C. 20020

Part II

Acronyms

DCOP: District of Columbia Office of Planning

DDOT: District Department of Transportation

ROW: Right of Way

NPS: National Park Service

WMATA: Washington Metropolitan Area Transit Authority

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<https://www.artplaceamerica.org/view/pdf?f=public://pictures/REVIEWCriteriaFINAL.pdf>;
<https://www.artplaceamerica.org/about/introduction>

Kresge Foundation: <https://kresge.org/opportunities>

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