COLLABORATIVE ART MAKING:

A NEW METHOD FOR LANDSCAPE ARCHITECTURE

Whitney Holt, 2018

DEDICATION

For my Mom, Stacy Ann Flynn

Because you loved me, I learned to love.

I dedicate this project to you as a symbol of my gratitude and admiration. Thank you for your tremendous support and encouragement. I aspire to bring the empathy, care, and conviction you taught me into all that I do.

I love you more...
Whitney

APPROVAL

Submitted in partial fulfillment for the Master of Landscape Architecture,
Department of Landscape Architecture,
University of Oregon

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PREFACE

This project and document is for people who want to design spaces that reflect community values. It is for landscape architects, design professionals, and citizens who are committed to creating civic spaces that celebrate diversity and foster inclusiveness. One who is discontent with our current sociopolitical climate and the subtle institutional and spatial proclamations of intolerance and hate that permeate the contemporary American landscape will find this project of interest. It is for people who are thinking critically about the social construction of space and the ways our individual experiences and learned behaviors are manifested in the land. I am motivated to do this work because, in the striking words of landscape architect Sara Zewde, "without rigorous investigation of our cultural assumptions, they will continue to silently guide our practice of design, reinforcing a quiet cultural hegemony" (Zewde, Sept. 9, 2016). Finally, this project is for students, like me, who desperately want to do good work, to listen, and to design spaces that invite belonging and don't know how. For all of you (and me), I hope this helps.

ABSTRACT

As communities and demographics shift rapidly in the United States, landscape architects are responsible for creating and curating progressively more urban spaces for increasingly diverse communities. In an era of extreme nationalism and xenophobia designers are confronted with a moral and ethical duty to design spaces that recognize diverse needs and actively foster inclusion. This project explores the capacity of collaborative art-making, a tool from arts education, to engage community and solicit individual's values and priorities as part of the landscape architecture design process.

Currently, there is a dearth of documented methods/strategies for facilitating public engagement ascribed to landscape architecture (LA). LA primarily borrows public engagement methods from Public Planning and many of these strategies elicit specific, concrete desires/wishes, rather than more comprehensive values. Furthermore, these methods don't consistently address how to engage diverse communities and groups of people and/or how to facilitate activities that foster empathy. Meanwhile, recent studies in arts education maintain that collaborative art-making fosters relationships, strengthens community, reduces marginalization, and promotes inclusion (Hajisoteriou and Agelides 2016). Consequently, this project asks; What are roles for collaborative art making, as a tool for community engagement and inclusion, in the landscape architecture design process of urban public spaces?

This project employs two collaborative art-making projects to explore individuals' perceptions and values regarding the Pioneer and Pioneer Mother, two culturally and historically significant statues situated on the University of Oregon campus. I asked participants for specific feedback pertaining to facilitation, process, and outcomes of the art-making projects in order to further realize the potential values and deficits of collaborative art-making as a tool for public engagement in landscape architecture practice.

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INTRODUCTION

Motivations

Landscape architects have historically been tasked with creating spaces that inform individual's perceptions of nature and shape public interactions. As communities and demographics shift rapidly in contemporary United States, landscape architects are responsible for creating and curating progressively more urban spaces for increasingly diverse communities. According to the United Nations Department of Economic and Social Affairs (DESA), 54% of the world's population resided in cities in 2014. It is projected that 66% of the world's population will reside in cities by the year 2050 (Fig 1.1). Moreover, the United States Census reveals that racial and ethnic minority populations are among the fastest growing the US (Fig 1.2) (U.S. Census Bureau 6). Concurrently, the Southern Poverty Law Center reports that hate crimes and incidents of racial and ethnic bias have increased over forty percent since 2016 (www.splcenter.org). In an era of extreme nationalism and xenophobia designers are compelled to rethink the scope of their professional obligation. We are confronted with a moral and ethical duty to design spaces that recognize diverse needs and actively foster inclusion.

Propositions

In order to establish an operational framework for inclusive design, it is essential to make two propositions. The first proposition is that public space and landscapes are experienced individually. French philosopher and sociologist Henri Lefebvre argued that space is a social construct created. Lefebvre posited that space is produced by people interacting, producing and reproducing relationships to and with each other, a phenomenon he
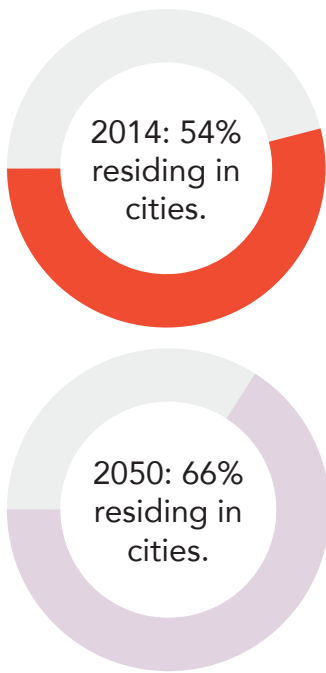
2014: 54% residing in cities.

2050: 66% residing in cities.

Fig 1.1
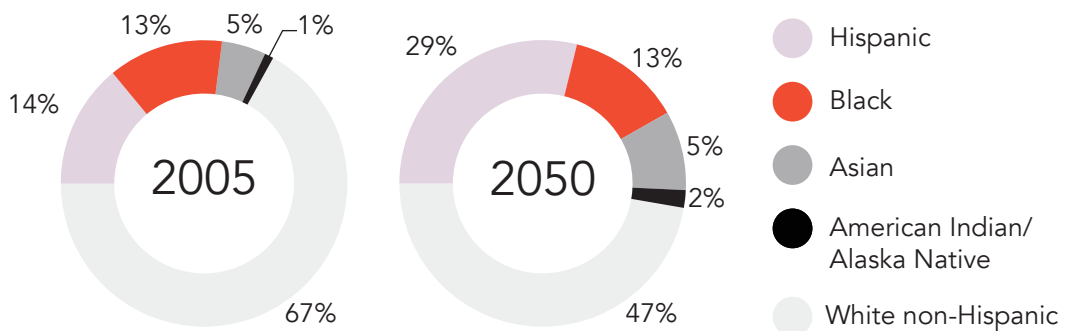World population according to the U.N.

called "social space" (Wilkins 2016, 5). Social space, according to Lefebvre, can be understood as the social activities or spatial practices that occur in a specific time and place that constitute the creation of a particular way of life. These spatial practices facilitate the production and reproduction of both the place and the characteristics of the spatial relationships of any particularly defined group of people (5).

Expanding upon Henri Lefebvre's spatial theory, philosopher Michel Foucault theorized that space is created by relations between diverse sites. He argued that sites are defined by the social interactions that exist within them individually (5). Furthermore, Michele De Certeau, another French philosopher, theorized that movement through space and the memory of experience composes a language that we use to communicate spatially. He argued that this spatial communication "secretly structures the determining condition of social life' and implies an interaction between a speaker and observer that communicates meaning" (74). For both Lefebvre and Certeau, the formation of space is a social construction determined by values and the social construction of meaning. In addition, according to Lefebvre, Certeau, and Foucault, space is subjective and experienced individually. Thus, they suggest that space is fundamental to the generation of society.

In this regard is it imperative to acknowledge ongoing tensions between justice and the practice/facilitation of urban design and to respond to elements of the American city that contribute toward racial, economic, gender, and age discrimination (Hester 2010, 78). As landscape architects, it is our responsibility to think critically about disparate experiences of space and how our personal interpretations and assumptions inform our design practice.

The second preposition is that landscapes designed with community members' participation better reflects users' priorities and respond to specific needs/desires (Hester 1990). By facilitating public engagement and consulting local user groups, designers are better equipped to understand and respond to local constraints.

Fig 1.2
United States populations according to the Smithsonian

2005

14% 13% 5% 1%

67%

2050

29% 13% 5% 2%

47%

- Hispanic
- Black
- Asian
- American Indian/ Alaska Native
- White non-Hispanic

Key Findings from Literature

PARTICIPATORY DESIGN.   Since it's inception in the early 1960's participatory design has evolved to signify a variety of processes/methods. For the purposes of this project participatory design refers to a process that invites community members to actively participate in the design process via public engagement. Public engagement in design, or participatory design, came into prominence during the civil rights and advocacy planning era of the 1960's. Historically employed to counter urban renewal and "top down" design proposals, such as construction of the I-5 freeway through North Portland, Oregon participatory design is now among top trends shaping contemporary landscape architecture (land8).

Participatory design differs from design as it is commonly practiced, or traditional design, in several key ways (Table 1.1). While not absolute, participatory design typically engages users in order to consider diverse needs whereas traditional design is single-client focused. Additionally, participatory design is concerned with social, cultural, and geographical context while traditional design is often product-oriented and devoted to achieving institutional or corporate goals (Francis 1983, 2). In many instances participatory design has numerous benefits and surpasses the capability of traditional design to produce more pluralist and appropriate design solutions (2). Even so, it is essential to assess applications of participatory design and evaluate the degree to which it yields meaningful and appropriate results.

PARTICIPATORY DESIGN	TRADITIONAL DESIGN
+ Human Oriented	+ Corporate or Institutionally Oriented
+ Client Redefined to Include Users	+ Single/Client Oriented
+ Process and Action-Oriented	+ Building and Project Oriented
+ Concerned with Meaning and Context	+ Top Down Design Approach
+ Inclusive	+ Authoritarian
+ Democratic	+ Exclusive

Table 1.1
Participatory design vs.
traditional design

Randy Hester cautions, when citizens are invited to participate in the design process, questions of equity arise. Who has the information? How is knowledge disseminated? Who normally participates in the design process, and who doesn't?" Who has power to influence decision making? Who does and who does not have access to local resources and advocates? Such questions must be answered in order to facilitate fair and meaningful participation (Hester 2010, 77).

Another troubling feature of participatory design is the lack of

documentation and consequently, evaluation of public engagement methods and their results. Documentation is essential for transferability and provides a structure for others to follow. Thus, it establishes a shared knowledge framework and prevents practitioners from having to reinvent the public engagement wheel, so to speak. Documenting public engagement methods also insures accountability to both the process of engagement and the community. It records what was intended, what actually happened, and what was or was not successful.

COLLABORATIVE ART-MAKING FOR INCLUSION AND DECISION MAKING. John Dewey, American philosopher, educator, and social reformer, wrote, "Works of art are the most intimate and energetic means of aiding individuals to share in the arts of living. Civilization is uncivil because human beings are divided into non-communicating sects, races, nations, classes and cliques" (Dewey 1934, 336). Art-making has been shown to facilitate collaborative decision making, promote understanding, and foster empathy. A 2015 research study evaluating the capacity of collaborative art-making for reducing marginalization and fostering intercultural education and inclusion reported that collaborative art-making provided a platform for culturally diverse students to be heard and therefore prompted the exchange of ideas (Hajistoeriou and Angelides 2016, 1). The study indicated that divergent viewpoints and beliefs initially appeared to impede cooperation however, as participants worked together to create artwork, they became more receptive and ultimately strengthened their unity and collaboration (8).

Another article investigating the effects of arts and cultural strategies on community engagement and participation, argues that "creative tools promote community engagement by strengthening the process of understanding and exploring community values (Beavers and Hodson 2017, 2). Moreover, creative tools for involving stakeholders such as, art-making, theatrical performance, and music make participation more accessible and inviting (4).

Gaps in Knowledge

Currently, there is a dearth of documented methods/strategies for facilitating public engagement ascribed to landscape architecture. LA primarily borrows public engagement methods from Public Planning and many of these strategies elicit specific, concrete desires/wishes, rather than more comprehensive values. Furthermore, they don't consistently address how to engage diverse communities and groups of people and/or how to facilitate activities that foster empathy in order to establish safe spaces for participants to share and engage in honest/candid discourse. Meanwhile, recent studies in art education maintain that collaborative art-making fosters relationships,

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strengthens community, reduces marginalization, and promotes inclusion (Hajisoteriou and Agelides 2016).

This project asks, What are roles for collaborative art making, as a tool for community engagement and inclusion, in the landscape architecture design process of urban public spaces? (Fig. 1.3)

This project aims to reimagine and document opportunities for citizen participation. This project also endeavors to explore the potential for collaborative art-making to relieve obstacles essential to meaningful participation, such as language barriers, shared vocabulary and hierarchical power structures.
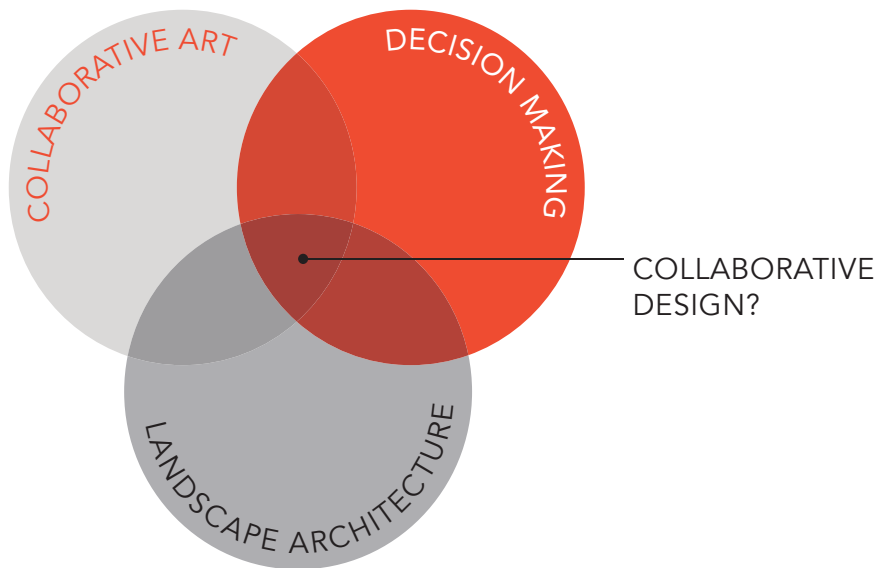
Fig. 1.3
Roles for collaborative art in landscape architecture

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METHODS

Methods Overview

This project falls primarily within the subjectivist and critical theory framework, as defined by Deming and Swaffield in *Landscape Architectural Research: Inquiry, Strategy, Design* (Table 2.1). It actively involves participants in the design process in order to improve design quality and ensure design outcomes adequately meet users' needs (Deming and Swaffield 2011). Specifically it asks how a specific public engagement method, employed by landscape architects, can foster inclusion and better demonstrate individuals' "place values." It utilizes participatory action research (PAR), an umbrella of methods that strive to produce new knowledge based on processes of direct engagement, perception, reasoning and social change (Deming & Swaffield 2011). Defined most simply, PAR entails researchers and participants working together to examine a problematic circumstance in order to change it for the better (Kindon et al. 2010, 1). PAR strives to challenge the hierarchical relationships typically entrenched in research and seeks to "replace an 'extractive,' imperial model of social research with one in which the benefits of research accrue more directly to the communities involved" (Kindon et al. 2010, 1). In addition to PAR, this project also draws from the Constructionist and Objectivist frameworks of literature review, observations, surveys and case study review/analysis.

Table 2.1
Strategies of
Inquiry

*Adapted from
Deming and
Swaffield,
2011.*

	INDUCTIVE	REFLEXIVE	DEDUCTIVE
OBJECTIVIST STRATEGIES	*Description*	Modeling & Correlation	Experimentation
CONSTRUCTIONIST STRATEGIES	*Classification*	*Interpretation*	*Evaluation & Diagnosis*
SUBJECTIVE STRATEGIES	*Engaged Action*	*Projective Design*	*Logical Systems*

*Where my project falls within the
strategies of inquiry*

In order to discern the utility of visual communication, as a tool for conveying specific values, participants were given post and pre-making descriptive social surveys (Appendix A). Descriptive social survey refers to a strategy "in which an investigator designs the research to systematically ask other people to provide information on the topic of interest, using a formal survey instrument such as a questionnaire or an interview that is structured around a standard set of questions (Deming and Swaffield 2011, 72).

The survey was designed to evaluate the process of collaborative art-making and its capacity to enhance community engagement and participation, and to promote intercultural inclusion. It also solicited information pertaining to the sociocultural interactions inspired by the act of collaborative art-making.

Finally, to synthesize and implement all of the aforementioned methods, I planned and taught a class through the UO Department of Landscape Architecture, titled, *Collaborative Art-Making for Landscape Architecture.* The class was inspired by Larry Halprin's RSVP cycles and his conception of research as performance. It counted for two academic credits and explored the capacity of collaborative art-making to communicate divergent ideas, foster relationships, and as a result, promote inclusion. Students practiced collaborative art-making as a means to respond to complex social, and spatial challenges, and to engage in dialogue that prompted empathy and awareness.

There were a total of ten students enrolled in the class, five undergraduate and five graduate students. The class met for two hours each week for five weeks, in addition to one all-day Saturday class meeting. Classes were structured around group discussion and making through which students explored diverse media including; drawing, sculpting, collage, silk-screen, and painting.

Halprin and the RSVP cycles: A Class as Performance

In 1969, Lawrence Halprin authored, *The RSVP Cycles: Creative Processes in the Human Environment*. As an environmental planner and designer Lawrence Halprin was inspired by the non static, and process-oriented elements of theatre-dance and the environment. Additionally, Halprin was excited by "pluralism and the generative force of many contributions to solutions" (Halprin 1969, 3). In The RSVP Cycles, he explores the creative process, and the intricate relationship between score and performance. Scores, according to Halprin are "symbolizations of processes which extend over time" (1), and performance is the product of the score (2). He considers how score and performance apply to environmental planning and landscape architecture, and ultimately concludes that scores and performances are not sufficient for understanding all of the procedures integral to the creative process. Halprin explains;

> In the long run, I found that what I had really been working toward, what I really wanted to explore, was nothing less than the creative process–what energizes it–how it functions-and how its universal aspects can have implications for all our fields. Scores alone were not doing this. I was not interested exclusively in what the score-performance relation was–how the particular event, the building, or piece of music, or piece of legislation, was beautiful, but how the process of arriving at it came about. (2)

Subsequently, Halprin developed the RSVP Cycles (Fig. 2.1), a four-part process for designing and planning large scale environments and complex communities whose purpose is diversity (1). In addition to the processes of scores and performance, Halprin incorporated resources and valuaction. Halprin defined resources as available human and physical tools, materials and their objectives and motivations (2). Valuaction, a term coined by Halprin, signifies a process of analysis and the implementation of change based on feedback (191). Valuaction initiates as well as responds.

According to Halprin, each part of the cycle has its own significance but is most effectual when it feeds back to the others, and thus makes communication possible (Fig. 2.2). Halprin explains that the RSVP cycles and "scoring" are not meant to categorize, but to free the creative process by making it visible (3). Finally, Halprin points out that the sequence of "the cycle is completely variable depending on the situation, the scorer, and the intent" (2).

Like Halprin, I proposed a dynamic, nonlinear process for design that values "pluralism and the generative force of many contributions to solutions (3). To adapt Halprin's RSVP cycles to my project, I conceived the class, *Collaborative Art Making: A New Method for Landscape Architecture,*

Resources which are what you have to work with. These include human and physical resources *and* their motivation and aims.

Scores which describe the process leading to the performance.

Valuaction which analyzes the results of action and possible selectivity and decisions. The term "valuaction" is one coined to suggest the action-oriented as well as the decision-oriented aspects of V in the cycle.

Performance which is the resultant of scores and is the "style" of the process.

Fig. 2.1
RSVP Cycle diagram
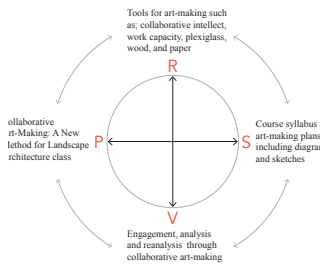
Adapted from Halprin, 1963

Fig. 2.2
RSVP Cycle

Adapted from Halprin, 1963

as ***performance***. ***Resources*** were the intellectual and physical tools I used to implement the art-making projects. The ***score*** referred to the syllabus or scaffolding (Appendix B), that supported and guided the performance, and ***valuaction*** was the processes of engagement, analysis and reanalysis that occurred through collaborative art-making. It is essential to state that the predicted value of this project is the performance-the choreography of making, and not the material product(s) they generate. I deviate from Halprin's process in one key way. For Halprin, scores were typically graphic, whereas the scores for art-making were primarily text outlines.

Halprin's RSVP cycles are an inspiring precedent and provide a known framework to investigate processes for designing. Like Halprin, my project is interested in the generative force of many contributions. Additionally, it strives to explore the creative process and how its universal aspects can inform landscape architecture.

Freedom of Expression Grant

It is important to acknowledge that the class, Collaborative Art-Making: A New Tool for Landscape Architecture, received curricular support from the UO Department of Landscape Architecture and financial support from the Freedom of Expression Grant. A grant issued by UO President Michael Schill to address challenging, contemporary issues of free expression on college campuses. The grant provided funding for art-making supplies, as well as financial aid to host guest lecturer Sara Zewde.

Sara Zewde is an independent landscape designer based in Seattle, Washington practicing at the intersection of landscape, urbanism, and public art. Her designs consider how spatial and cultural practices can be tools to propel contemporary design and landscape architecture. I invited Sara because of her work designing memorials in New Orleans and Rio de Janeiro.

Sara's lecture, *Ecologies of Memory* (Appendix B), took place in room 115 of Lawrence Hall on May 4th at 5:30 p.m. The lecture investigated typologies of memorial and cultural memory through the lens of landscape architecture. In addition, Sara toured the pioneer installations with students from the course, Collaborative Art-Making.

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THE CLASS

The class concentrated on the Pioneer and Pioneer Mother statues as a means to understand the capacity of collaborative art-making to foster relationships and promote inclusion. They were of particular interest due to existing discord on campus pertaining to who and what they represented. The significance of these monuments, noted especially now, at a time of national tension, reveals the values statues memorialize in our landscape. I also believe that landscape architects are especially poised to respond to both, the spatial and social implications of memorials. Finally, the statues presented an actionable project. Students were able to conceive, and construct installations within the five week span of the course.

Pioneer & Pioneer Mother Statues

The Pioneer and Pioneer Mother are two bronze statues situated on an axis at the University of Oregon. The Pioneer (Figure 3.1) was the first statue to be placed on the University campus. Commissioned by Portland attorney Joseph Nathan Teal and erected in 1919, the statue was modeled after trapper Jess Cravens. Regarding Cravens, Proctor wrote in his autobiography, "… I knew just the model I wanted... He was six feet tall, had long hair and whiskers and even wore buckskins" (Proctor 2009, 177).

The sculpture depicts a bewhiskered man wearing a warn hat and heavy boots. He stands thirteen-feet-tall atop a base of weathered McKenzie

Fig. 3.1
Pioneer Statue

River Basalt. The statue is outfitted in buckskins and carries a rifle in his left hand. His right hand boasts a whip for leading horses or steer. The Pioneer is sited along 13th Avenue, a major campus throughway. He is oriented southward, toward Johnson Hall, the central administrative building and abuts the old campus quadrangle (Fig. 3.2). At the unveiling of the statue Joseph Nathan Teal stated, "The Pioneer represents all that is noblest and best in our history" (Oregon Historical Quarterly/Volume 20).

Fig. 3.2
Map of the University of Oregon

PIONEER STATUE

THIRTEENTH AVE.

JOHNSON HALL

PIONEER MOTHER

↑NTS
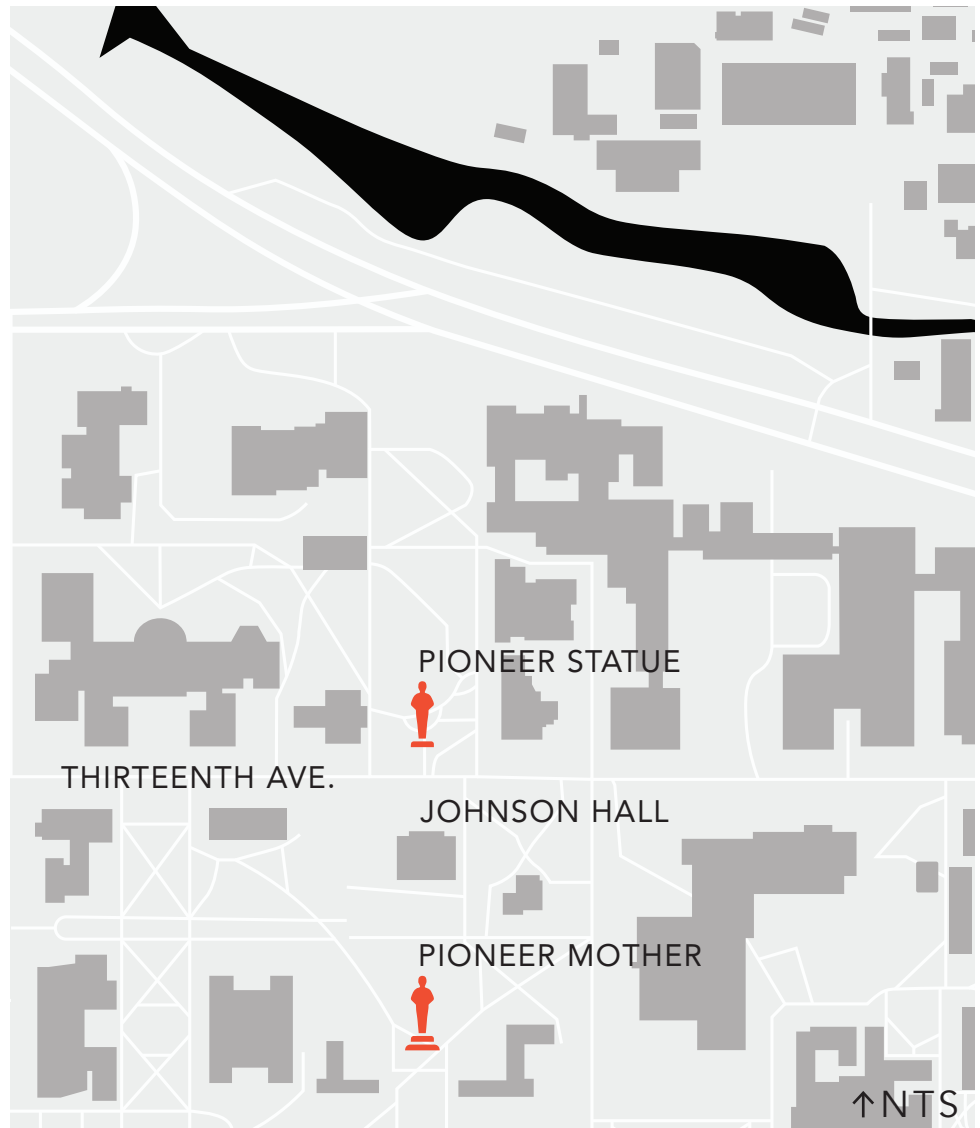
      Thirteen years following the installation of The Pioneer, The Pioneer Mother (Fig. 3.3) was erected north of the women's memorial hall, Gerlinger Hall. She is situated atop a six-foot tall pink granite base. The figure is seated on a high-backed chair with an open book on her lap. Bas-relief panels portray the Pioneer Mother's arduous journey west and a plaque reads, "…

but to us there lives that spirit of conquering peace which I wish posterity to remember." One of the few statues on campus memorializing women, the Pioneer Mother was erected to represent the attainment of peace upon settling in Oregon.

Burt Barker, University of Oregon Vice President from 1928 to 1947, donated Pioneer Mother to the UO campus in 1932. Inspired by Proctor's earlier Pioneer Mother statue at the Buffalo Bill Historical Center in Cody, Wyoming, Barker commissioned Procter to sculpt a pioneer woman looking back at the past, as his own mother was doing (Proctor 2009, 203). "[Barker's] conception was of an elderly woman sitting in repose with her hands in her lap. In her hands would be a half-closed book, her fingers marking a place. Her head would be tilted slightly forward in contemplation" (203).

Fig. 3.3
Pioneer Mother Statue

Course Objectives
COURSE 1 OBJECTIVES
■ *Foster an inclusive learning environment*

■ *Introduce art-making project focus*

■ *Practice collaborative art-making*

■ In order to establish a classroom environment of openness and trust, the class worked together to generate a list of guidelines to direct the process of collaborative art-making and set a precedent of clear and respectful communication. Guidelines create a common framework where students know their ideas and viewpoints will be respected ("Establishing Ground Rules"). Cooperatively delineating expectations also challenges traditional hierarchical classroom structures and encourages students or participants to actively shape their engagement experience.

■ To introduce students to the Pioneer and Pioneer Mother Statues, the class visited them in the campus landscape. We spent approximately fifteen minutes at each statue sketching. I wanted the students to sketch the statues for two reasons. First, drawing is a way to see and understand because it encourages close observation. Additionally, drawing instigates visual, thinking. It's not logical analysis, but an intuitive and immediate judgment. Architect, Bobo Hjort wrote;

> Drawing can be a way to get in contact with silent or wordless knowledge connected to experience and a profound value system, and thus start a mental process capable of handling complex problems without a definite solution. In other words, drawing uses another kind of thinking than the logical/verbal. It

Fig. 3.4
Example of early collage

PABLO PICASSO
*Bottle of Vieux Marc,
Glass, Guitar, and
Newspaper*
1913
Printed papers and ink on
paper

uses visual/intuitive thinking (Casti et al. 2003, 61).

Drawing and visual thinking enable students, and other participants, to engage designers to affect change.

■   Before tackling large scale cooperative artwork, Byrna Bobick recommends that teachers prime their students with one or two small cooperative art making activities. Low-pressure activities allow students to learn how making art together impacts social relations and the finished artwork without feeling as though they are sacrificing the quality of their work. It also gives the teacher an opportunity to observe interactions among students so that she can form groups that will work well together (Bobick, 2011).

To introduce the process of art-making, I had the students create a quick, twenty minute, collaborative collage. Collage is the assembly of various materials and fragments to create new imagery and convey meaning, not necessarily inherent in any of the original fragments (Fig. 3.4). Art scholar and author, Diane Waldman, states that collage has three levels of meaning; "the original identity of the fragment or object and all of the history it brings with it, the new meaning it gains in association with other objects or elements, and the meaning it acquires as the result of its metamorphosis into a new entity" (Waldman 1992, 11).

I chose to facilitate collage because it emphasizes process over product. Through the synthesis of fragments and the inherent simultaneity of spatial, material, and intellectual content, the process of construction remains evident (Shields 2014, 2). It also encourages visual thinking and graphic/design communication.

In addition, collage is historically linked to architecture and landscape architecture as a tool for analysis and design. In Questions of Perception: Phenomenology of Architecture, Steven Holl describes perception of the built environment as collage. He states:

> A city is never seen in totality, but as an aggregate of experiences, animated by use, by overlapping perspectives, changing light, sounds, and smells. Similarly, a single work of architecture in rarely experienced in its totality (except in graphic or model form) but as a series of partial views and synthesized experiences (Holl et al. 2008, 130).

Architecture and landscape architecture are perceived as an amalgam of sensory phenomena. Similarly, collage exists as a guide to what exists on the ground and also prompts new understandings based on the interconnectedness of materials and terrain (Nicholson 1990, 106).

Finally, collage has specific utility as a tool for public engagement.

As a media, it has the capacity to accelerate understanding without requiring previous art or design expertise. In addition, the materials for collage are varied, and relatively inexpensive. It can also be crafted by multiple people at a range of scales. Lastly, collage can be executed within a finite amount of time, especially if the primary objective is process and promoting discourse.

CLASS DINNER OBJECTIVES

■ *Build relationships and encourage open communication*

■ *Eat*

■ *Discuss Freedom of Expression and how it relates to statuary and memorials*

■ ■   Unlike other project and class objectives, the decision to host dinner did not emanate from the field of Arts Education. I learned the value of providing meals at outreach events as an intern at Living Cully. Living Cully is a non-profit organization in Portland, Oregon that serves communities by cultivating environmental wealth through social enterprise, outreach, and advocacy (www.livingcully.org). They provided meals at public meetings to foster relationships, nourish the community, and encourage broad participation. Community meals emulated traditional social gatherings where people share ideas over food. Wendy Sarkissian, author of Kitchen Table Sustainability, wrote: "The hearth is the heart of the local, the family and the familiar – a place where many feel comfortable to speak openly about their real perspectives, ideas and concerns" (Sarkissian et al., 31).

In addition to building relationships among students, I hosted dinner for the simple reason that students, including myself, need to eat. Student's schedules are erratic-they don't always have time to prepare whole meals. Providing food was a sure way to encourage attendance and accordingly, engagement.

■   In order to consider the Freedom of Expression and how it may or may not relate to statuary and memorials, I assigned the class to read the First and Fourteenth Amendments of the U.S. Constitution. The First Amendment, among other things, guarantees freedom of expression by prohibiting Congress from limiting the freedom of speech, or the press (1st Amendment). I also asked the class to read the Equal Protection Clause of the Fourteenth Amendment. The Equal Protection Clause requires each state to provide equal protection under the law to all people within its jurisdiction (14th Amendment). Historically, it has been the basis for legal decisions regarding discrimination and civil rights (See-Masterpiece Cakeshop, Ltd. v. Colorado Civil Rights Commission). Interestingly, during

project conception of the Pioneer Mother installation, I discovered that the state of Oregon neglected to ratify the Fourteenth Amendment until 1973, 106 years after it was added to the United States Constitution ("State Backs Amendment").

To initiate an informal discussion, I asked, over dinner, how the Amendments related to the Pioneer and Pioneer Mother statues. By posing a subjective question in a relaxed setting, I strived to encourage inquiry and open dialogue.

CLASS 2 OBJECTIVES

■ *Review/discuss modes of public engagement*

■ *Practice collaborative art-making*

■ *Review/discuss patterns of discrimination*

■ ■   In order to assess modes of public engagement, I asked the class to read Sherry Arnstein's article, "A Ladder of Citizen Participation". To review Arnstein's article, the class divided into small groups to propose T-shirt designs that characterized Arnstein's primary argument. Each group was tasked with designing one T-shirt with an illustrative diagram, and a succinct slogan or catchphrase. Evaluating the article in this way coupled visual and verbal thinking-it prompted students to translate conceptual ideas into clear, legible imagery. Finally, it enabled students to further practice collaborative art-making prior to fabricating their final installations.

■   To discuss enduring patterns of discrimination in the United States, a theme that emerged from the collaborative collage activity, a student proposed reading Andrea Smith's chapter, "Indigeneity, Settler Colonialism, White Supremacy." The class practiced enlightened listening, an arts education tool, to engage in listener-centered discussion. Listener-centered discussion seeks to attain shared understanding through open-ended dialogue by actively creating space for each person to share their ideas. This compels participants to listen and be listened to (Irwin 1999, 36). Rita L. Irwin, Professor of Curriculum Studies and Art Education at the University of British Columbia suggests art that stems from listener-centered discussion stresses interaction and process rather than product (Irwin 1999, 36).

CLASS 3 OBJECTIVES

■ *Screen printing and UO Craft Center introduction*

■ *Finalize installation interventions*

■   Class three included a screen printing tutorial to familiarize students with diverse media and to progress their visual communication skills. The

class also oriented students to the University of Oregon Craft Center, a resource that could aide student's art-making later in the term.

In order to review art-making interventions, I asked each student to bring one or two sketches of proposed project interventions to class. After each student presented their general concept(s), we put a layer of trace paper over the drawings. I directed the students to expand upon their peers work by posing questions or drawing new ideas onto the layer of trace paper. Asking students to add onto and amend their peer's art-making proposals/sketches prompted them to think critically about multiple project interventions. It also implored students to consider common themes and establish connections between interventions. Moreover, the activity encouraged social creativity.

■ To finalize the installation interventions, I encouraged students to inform the decision making process. Rita L. Irwin, maintains that "creating a liberating environment promotes a democratic process wherein learners are directly involved in an inquiry process" (Irwin 1999, 37). By promoting student's agency, I strived to upend inherent classroom structures and initiate modes of cooperative problem solving.

CLASSES 4 & 5 OBJECTIVES
■ *Production and project installation*

■ Classes 4 and 5 were allocated for project production and installation. I scheduled class time for production for two reasons, (1) to emulate traditional public engagement scenarios-events typically occur a within finite amount of structured time, and (2) to guarantee student's availability to work together. A major challenge of group work is coordinating disparate school and work schedules. Allocating class time for collaboration ensured maximal group participation. It also ensured that the projects were complete on time.

Class Descriptions
CLASS 1 DESCRIPTION
April 4, 2018
10:00 – 11:50 a.m.
The class reviewed the course syllabus, schedule, and objectives. In compliance with IRB protocols, I described the research component(s) of the course and how the it applies to my master's project. Next, the class established a list of guidelines to insure clear and respectful communication and to guide the process of collaborative art-making.
The class agreed upon the following guidelines;

- Limit the use of chalk and the chalkboard
- Anticipate change
- The class is free to converse openly, hand raising is not necessary
- Everyone has an important part
- There are no wrong ideas
- This is a safe space/community
- Feel free to ask questions/it's okay if you don't know something
- Insure that all voices are heard

Next, the class went outside to see the pioneer statues in person. The Pioneer is sited west of the College of Design, on 13th Avenue, adjacent to the Old Campus Quad. The Pioneer Mother is directly south of Johnson Hall and is sits in the center of the Women's Quadrangle. We spent approximately fifteen minutes at each statue making personal observations and sketching. In addition to figurative sketches, I encouraged students to document sense data and make material rubbings. Each of the students brought a notebook and drawing utensils to record observations and sketch. Additionally, I provided pencils, colored pencils, vine charcoal, and pastels. At each of the statues I read a brief history of the figure and the sculptor, Alexander Phimister Proctor.

Upon returning to the classroom, the group created a quick, twenty minute, collaborative collage comprised of image fragments representative of individual's initial perceptions of the sculptures (Fig. 3.5). The collage included drawing from student's sketchbooks, material rubbings, and cutouts from magazines.

The group quickly went to work, sorting through magazines and ripping paper. The students were given a 24" x 36" piece of black paper for the base of the collage, glue sticks, an assortment of magazines, a rainbow of construction paper, and scissors. The students arranged their images on the paper prior to adhering them with glue. One student asked the group how they wanted to orient the images. Another suggested that the images should be separated by gender. Several other students agreed that they also noticed the statue's disparate representations of gender. Ultimately, the group decided to establish a red barrier in the center of the paper with pieces of torn, red construction paper. Images associated with the Pioneer were adhered to one side of the barrier and images of the Pioneer Mother were adhered to the other. The only fragment that breached the red construction paper was a black and white image of an old building.

There wasn't a lot of discussion regarding where things should go or how the collage should look. Instead, the conversations centered around why certain images were selected. There was a chorus of, "What does that mean?" and "Why did you select that picture?" In the end, everyone contributed and the black paper was completely covered.

Fig. 3.5
Collaborative Collage

CLASS DINNER DESCRIPTION
April 5, 2018
6:30 – 9:00 p.m.
Following our first class, I invited the students to my home for a class dinner. Sadly, two students were unable to attend due to scheduling conflicts, so I promised to send them a brief recap of the evenings events via e-mail. For dinner, I made a very large cheese and spinach lasagna. I also prepared a pear and fennel salad, and purchased a lemon blueberry tart (because I'm a graduate student-not Martha Stewart). I also provided sparkling water, tea, wine and beer. It is important to note that all of the students were over the legal drinking age.

Students began to arrive shortly after 6:30 and we conversed casually as the lasagna finished baking. Once the lasagna was out of the oven, everyone dished up in the kitchen and brought their plates to the living room, where I had assembled extra seats. Everyone settled and I asked the class about the assigned reading. I noticed that the students responded more casually than they had in the classroom. The exchange was more conversational and the students asked more questions. Additionally, students that opted not to talk in classroom setting, participated with greater frequency. There was also more discussion of student's personal opinions and ideas.

In addition to engaging in more fluid and open conversation, there were also more tangents and "off topic" discussions. However, for the purposes of this project, tangents were not deemed problematic. Conversely, they fostered community and relationship building.

The dinner required more effort on my part and took more time than a typical class session, but I believe it prompted the group to open up and converse more candidly. Moreover, I think we all had a good time and enjoyed sharing a meal with one another. In fact, two students approached me at the end of the evening and offered to host another class dinner at their home. I was excited to hear that the students enjoyed meeting over dinner and I suggested that we discuss it with the rest of the class. In the end we decided that a second dinner event was a great opportunity to discuss potential art-making projects in a relaxed and open setting. However, because the second class dinner was not included in the original course syllabus, we concluded that attendance should be voluntary.

CLASS 2 DESCRIPTION
April 11, 2018
10:00 – 11:50 a.m.
For the second class, the students were asked to complete two reading assignments; "A Ladder of Citizen Participation" by Sherry Arnstein, and Chapter 4, "Indigeneity, Settler Colonialism, White Supremacy" by Andrea

Smith, from the book Racial Formation in the Twenty-First Century. To review the Arnstein article I asked the students to form three small groups of three or four students. I then asked each group to design one T-shirt to characterize the article.   Each T-shirt needed to have a succinct slogan and one image or diagram that clearly represented the article's primary argument. I gave each group one sheet of paper, drawing utensils, and twenty-five minutes to complete the assignment.

Interestingly, each group opted to create the T-shirt image prior to establishing a slogan. I observed that one group discussed the article for a few minutes before marking their paper while the others started sketching right away. I also noticed that two groups opted to have one person draw and transcribe their ideas onto paper, whereas all three members of the third group were drawing independently on pieces of scratch paper. Seven or eight minutes into the project, the students in group three stopped sketching independently to share and compile their ideas. Each group spent roughly ¾ of their time crafting their visual graphic and the last quarter finalizing their slogan.

After twenty minutes I had the groups present their T-shirt designs to the class (Fig. 3.6 - 3.8). All of the groups did a great job identifying Arnstein's primary argument and supporting themes.   They each distinguished, in unique ways, the spectrum of citizen participation detailed by Arnstein, and the relative social effects. The activity focused the conversation and because it encouraged students to share their ideas in a variety of ways- small and large groups, in addition to visually as well as verbally-it promoted greater participation.

We spent the second half of the class discussing the Andrea Smith chapter. The Smith chapter was recommended to me by a student at the beginning of the term. They proposed that the chapter could elucidate the enduring effects of colonization in the United States. I initiated the reading discussion by asking the class what parts of the Smith chapter they deemed pertinent to the course and/or the Pioneers statues. One student proffered that the Smith chapter draws a direct parallel between settler colonialism and white supremacy. They submitted that some individuals may view the statues as memorials of intolerance. Another student commented that the chapter emphasized the ways our country's colonial heritage continues to effect contemporary race relations in the United States. Conversely, the static and reflective nature of the statues suggest that colonialism is over. The conversation continued for the remainder of the hour. Some students asserted that colonialism was a form of systematic racism and that not all pioneers were racist or advocates of white supremacy. Though not all of the students agreed, the conversation remained cordial. A student countered by saying that the Pioneer statue commemorates Pioneers generally, and therefore symbolizes the system of colonialism. At one point the conversation took

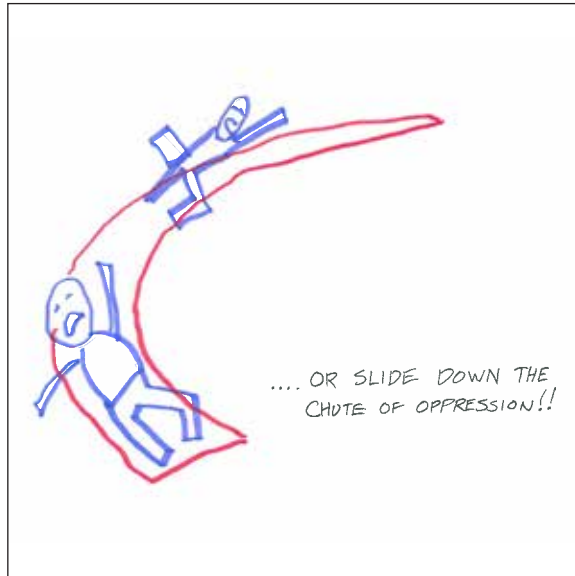*Front*   *Back*
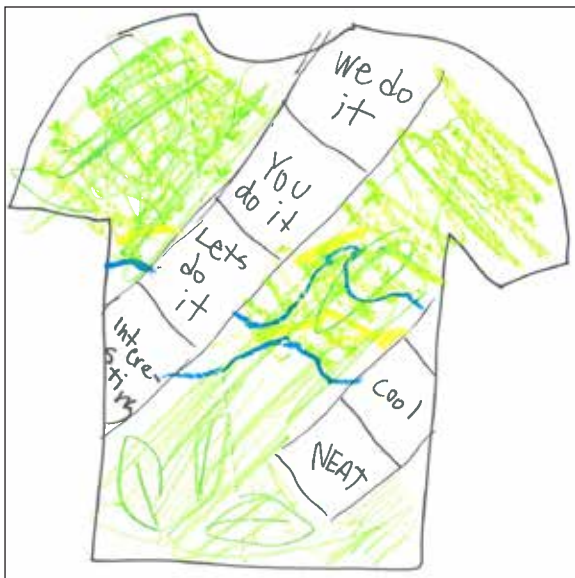

Fig. 3.6
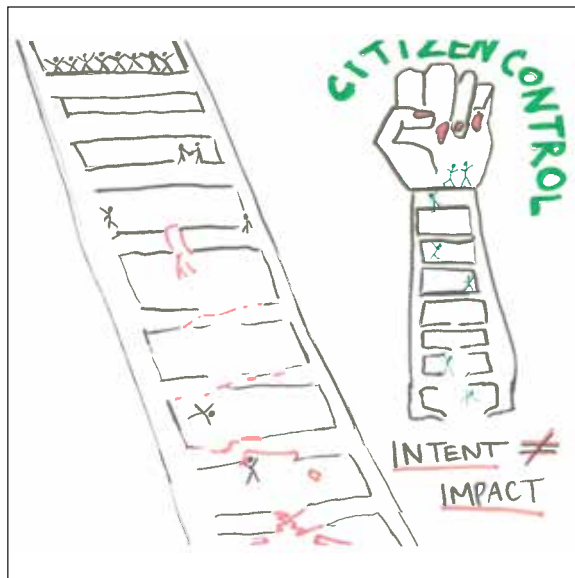T-shirt Design 1

Fig. 3.7
T-shirt Design 2

Fig. 3.8
T-shirt Design 3

a novel turn to dispute the advantages and disadvantages of nationalism. Students drew from previous classes and personal experiences to bolster their arguments.

The discussion of Smith was fruitful and it urged the class to consider divergent interpretations of the Pioneer statues. All of the students were engaged and listened attentively. Still, I also noticed that a few of the students opted not to audibly engage in discussion.

CLASS 3 DESCRIPTION
April 18, 2018
10:00 - 11:50 a.m.
Part A

10:00 – 11:50 a.m. The class assembled at the University of Oregon Craft Center. For the first hour, the class was oriented to the Craft Center facilities and an employee facilitated a screen printing tutorial (Fig. 3.9). They exhibited how to apply and expose photo-emulsion onto a silk screen. They also explained various techniques and applications of silk screen. Finally, the employee demonstrated how to pull ink through a screen and students were allowed to test print onto newsprint. We spent the latter part of class reviewing art-making interventions (Fig. 3.10 - 3.11).

Unfortunately, the screen printing tutorial and peer editing activities took longer than I had planned and class ended before the students were able to decide which art-making interventions to pursue. Fortunately, they agreed to meet again later that afternoon in order to make a definitive choice and establish production plans.

Part B
3:00 – 4:00 p.m.

The students reconvened at 3:00 p.m. with their sketches in hand. To encourage cooperative decision making I asked the students how they wanted to determine which project proposal(s) to implement. Did they want to vote for their favorite project? If so, was majority consensus sufficient, or should the decision be unanimous? In order to narrow the selection, the class decided to identify the specific theme they wanted to express and/or investigate through art-making. First, the students assessed the projects to identify common elements and overlapping concepts. They determined that the desire to highlight the enduring consequences of colonial settlement in the United States was a pervasive theme throughout many of their proposals. Another prevalent them was to expose concealed layers of history.

Next, the class discussed which project proposals most clearly communicated their intended message in addition to their overall feasibility. This was a long process. Several students talked at once while others were reluctant to interject. One student eventually suggested that we list the

Fig. 3.9
Screen-printing tutorial
Photo courtesy of Justin Kau

Fig. 3.10
Peer editing
Photo courtesy of Justin Kau

Fig. 3.11
Trace drawings
Photo courtesy of Justin Kau

Fig. 3.12
Peer editing
Photo courtesy of Justin Kau

proposed projects on a chalkboard. Another student volunteered to take notes on the chalkboard and ultimately took on a leader/facilitator role.

Through iterative dialogue, the class settled on two art installations, one for each statue, that combined elements from several of the project proposals. For the Pioneer Statue installation, the class decided to construct a Plexiglas pedestal to place at the base of the Pioneer. Inside the pedestal would be layers of objects, symbolic of concealed layers of history. Some proposed materials included; plastic figurines, bullet shells, native plant species, and agricultural tools.

The Pioneer Mother installation was comprised of wooden posts arranged in a grid pattern, bordering the base of the statue. The grid alluded to the Jeffersonian Grid and Western Settlement whereas the posts were symbolic of fence posts and adverse possession of Native American land. Each post would display two to three signs signifying an incidence of post-colonialism, and when and where it took place. One side of each post would be painted white, indicative of white supremacy which, according to (insert names of authors here), extends from colonialism. The other side of the posts would be covered in reflective Mylar. The reflection was intended to obscure the posts and allude to the United State's unwillingness to concede its racist origins. The Pioneer narrative has been sensationalized and neglects to acknowledge a history of colonial expansion and genocide.

Once the class had established a general concept for each of the art installations, they separated into two art-making groups. Each group was responsible for further conceptualizing and implementing one of the installations. I asked the students to state their preferred project and incredibly, the class divided evenly into Pioneer and Pioneer Mother installation teams. Their next assignment was to meet in their respective teams to finalize production plans and submit a detailed materials list by Friday at 5:00 p.m.

Pioneer Materials List
  - plywood
        X2: 3'-10 ½" X ½"
        X2: 2' X 8 ¾" X ½"
        X2: 2'-6" X 2'-7 ¾" X ½"
        X2: 2'-6" X 3'-3 ½" X ½"
  - acrylic sheet (2'-6" X 14")
  - bolts, nuts and washers
        X16: 4" carriage bolts
        X16: 3/8" dia. nuts
        X16: 3/8" dia. washers
  - wood screws (X50: 8X1)
  - brackets

X10: 1 ½" X 5/8" (L brackets)
X8: 3" X ½" (flat brackets)
- spray adhesive
- reflective Mylar

Pioneer Mother Materials List
- 2" X 2" X 110' wood post
- reflective Mylar
- spray adhesive
- birch plywood (¼" X 4' X 8')
- wood glue
- white exterior acrylic paint
- X50 finishing nails
- vinyl letters

CLASS 4 DESCRIPTION
April 25th
10:00 – 11:50 a.m.
The class assembled in the College of Design woodshop to commence production of the student's art installations (Fig 3.13 - 3.15). I made a few announcements about safety and reiterated that the students were not required to use tools that made them feel uncomfortable or unsafe. I also advised the students to ask for help when using new and/or unfamiliar equipment. Subsequently, the students separated into their art-making groups and got to work.

As they were evaluating their materials and allocating tasks, I took a few minutes to confer with the groups individually. The group working on the Pioneer Mother installation had encountered a logistical hurdle pertaining to the installation of posts in the courtyard. Historically, facilities and maintenance had not permitted students to stake objects into the ground. After several meetings and troubleshooting with facilities, they consented to the posts with the precondition that the students would insert 3/8" diameter rebar into the posts to function as stakes and therefore minimize the appearance of holes in the landscape. I informed the group of the good news and detailed how to secure the rebar into the base of the posts.

Next, I met with the group of students working on the Pioneer installation. They had a clear design plan with distinct, achievable steps. I spent the rest of the morning flitting back and forth between the groups to lend a hand when it was needed. I instructed a few students on how to saw rebar with a hack saw, and how to use a chop saw (there was a lot of sawing). By the end of class, both groups made significant progress and I felt confident they could finish by Saturday.
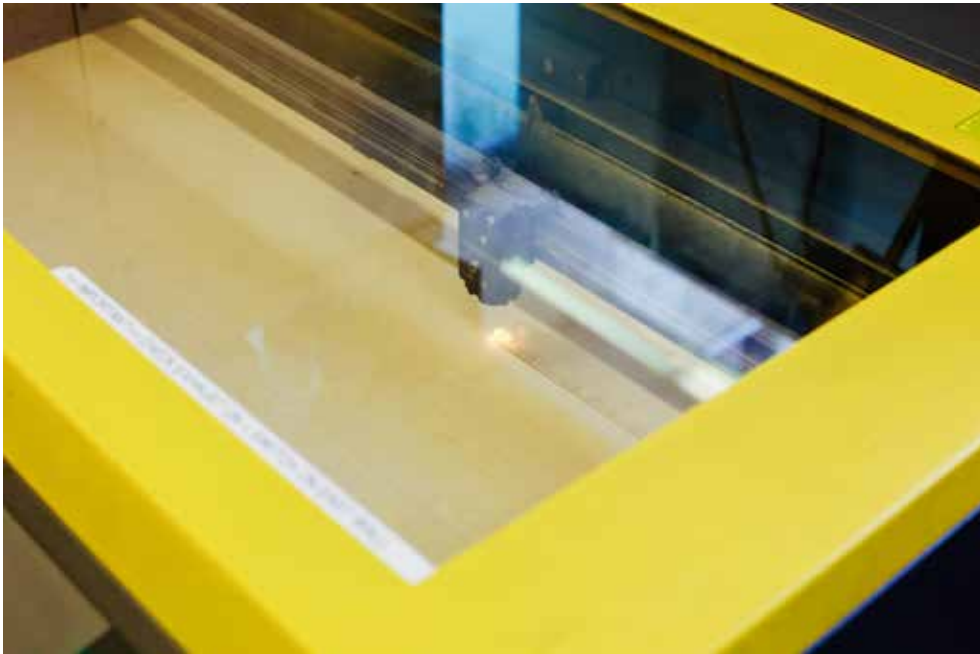
Fig. 3.13
Laser cutter
Photo courtesy of Ben Lucke

Fig. 3.14
Birch boards
Photo courtesy of Ben Lucke

Fig. 3.15
Measuring pedestal frame
Photo courtesy of Ben Lucke

Saturday, April 28th was installation day. Each of the installation groups convened individually at 10:00 a.m. The Pioneer Mother group met in studio to adhere reflective Mylar and vinyl text onto 46 wooden signs. Meanwhile, the Pioneer installation team met outside, at the statue, to install the Plexiglas pedestal. In response to campus facilities' concerns about the structural security of the installation, the team cleverly designed a pedestal that fit snugly around the base of the statue. The panels were constructed in a woodshop and then assembled with carriage bolts on-site. Once the Plexiglas pedestal was in place, the team filled the panels with strata of various objects (Fig. 3.16).

I spent the day alternating between groups, lending a hand wherever it was needed and obtaining last minute supplies. Spending time with each installation team was fun, it also gave me an opportunity to observe their communication and work styles. In general, the Pioneer team was more independent and conferred with me less than the Pioneer Mother team. I noticed that the Pioneer team opted to assign explicit, individually achievable tasks, rather than work as a group. This may have been a work style preference or conversely, a product of scheduling conflicts. Each person in the Pioneer team selected and acquired material(s) for one layer of the pedestal. The pedestal layers consisted of soil, grass seed, corn kernels, Douglas Fir cones, plastic soldiers, bullet shells, and moss (Fig. 3.17). Due to efficient planning and execution, the Pioneer team completed their installation early and were able to leave by 2:00 p.m (Fig. 3.18 - 3.19). This proved advantageous as it rained for the rest of the afternoon.

After the Pioneer team departed, I spent the remainder of the afternoon and early evening with the Pioneer Mother team. While waiting for a sheet of vinyl stickers to be released from the print center, they decided get beers at a nearby establishment called Rennie's. It felt decadent drinking at 2:00 p.m. as my master's project deadline loomed, but I told myself it was part of the project and tagged along. Initially the group talked about the project-what was left to do and how they planned to complete it-but over time the conversation became more casual and personal. After about an hour of socializing we paid the bill and returned to school to pick up the stickers.

The rest of the afternoon was spent applying water repellent varnish to the signs, attaching the signs to posts with a nail gun, and then staking them into the landscape surrounding the Pioneer Mother Statue (Fig. 3.20 - 3.21). Installing the posts proved the most difficult. Earlier in the week Campus facilities mandated that the posts be inserted by hand, and not hammered into the ground to avoid puncturing an irrigation or electrical
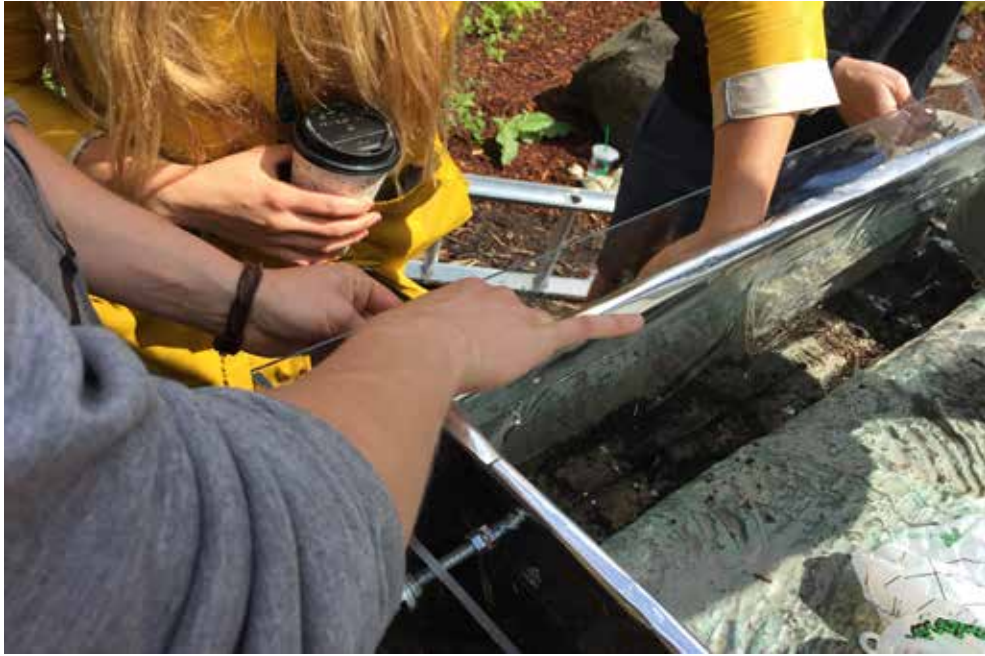
Fig. 3.16
Filling Pioneer Statue pedestal

Fig. 3.17
Pioneer Statue pedestal contents

Fig. 3.18
Pioneer Statue Pedestal

Fig. 3.19
Pioneer Statue installation

Fig. 3.20
Pioneer Mother installation

Fig. 3.21
Governor Walter M. Pierce post

line. In addition, they stipulated that the posts needed to be firmly staked in order to prevent them from falling. Consequently, it took a lot of elbow grease and multiple tries to install the posts. Moreover, it was pouring the entire time.
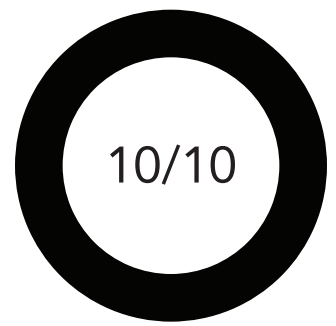
Fig. 4.1
Number of students
with previous public
engagement experience
and group decision
making

4

RESULTS

This project asks, what are roles for collaborative art making, as a tool for community engagement and inclusion in the landscape architecture design process of urban public spaces? In order to ascertain the values and deficits of collaborative art-making I solicited specific feedback from students enrolled in the course, Collaborative Art-Making: A New Method for Landscape Architecture, pertaining to processes, and outcomes of collaborative art-making. The following illustrates that feedback.

On the first day of class I distributed a brief survey to assess student's familiarity with public engagement, collaborative art-making, and group decision making. I was eager to learn if pre-exposure would enhance cooperation and art-making. Accordingly, I wanted to discern if individuals with previous design training were advantaged. Of the ten students enrolled in the class, all of them answered yes to having past experience with public engagement and/or group decision making. Eight of the ten students indicated that they had prior exposure to collaborative art-making, though not extensively (Fig. 4.1 - 4.2). The majority of students identified school projects as their primary engagement with both, group decision making and collaborative art. Unfortunately, because responses were consistent among students, I was unable to observe and compare the affects of pre-exposure on this project.

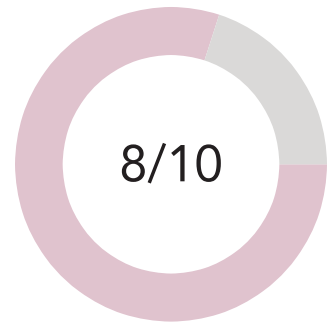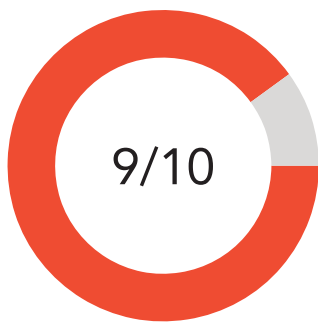After each art-making team had completed their collaborative

Fig. 4.2
Number of students with
collaborative art-making
experience

Fig. 4.3
Number of students that
confirmed collaborative
art-making fostered
relationship building

37

Fig. 4.4
Number of students that felt collaborative art-making promoted empathy

installations, I administered a second survey to evaluate the capacity of collaborative art-making to foster relationship building and promote empathy. All of the students confirmed that, in their opinion, art making fostered relationships (Fig. 4.3). One student commented in their survey, "I do feel that this experience fostered relationship building. I worked with people that I have been working alongside independently for two years and really felt that I came to know and respect them better." Most students credited this to a respectful exchange of ideas and time spent creating together. One student noted, "…it was nice being able to put your opinions forward without feeling judged or dismissed." They added that they felt included and comfortable sharing ideas, despite not knowing many people.

Of the ten participating students, nine felt that collaborative art-making promoted empathy and understanding of divergent perspectives, while one student indicated that they were unsure (Fig. 4.4). Many students reported that the process of translating disparate ideas and values into a cohesive art piece incited dialogue and thus, encouraged deeper understanding. In addition, a few students revealed that they developed greater empathy for people of color and minorities in Oregon by reading the assigned coursework and conducting research for their art-making installations. The student that indicated they were unsure if art-making promoted empathy explained that it was impossible to know what other students in the class were thinking and/or feeling. Moreover, the student already spent considerable time reflecting on equity and minority's experiences. They did, however, postulate that the installations would inspire the UO populace to reconsider the narrative of pioneer history and examine their role in post colonial America.

Next, the survey asked: "What could strengthen the process of collaborative art-making generally and as a tool for landscape architecture? To which, the most common response was, more time. Many students suggested allocating more time for research and project conception. One student noted that more time could result in a richer, more complex art piece. A second recurring recommendation was to provide more guidance and structure throughout the creative process. A few students even proposed assigning specific roles to participants.

Lastly, the survey asked students to describe activities or prompts that solicited the most meaningful engagement. There responses were varied. Some students enjoyed the collaborative collage activity from the first day of class while others preferred reading discussions or the final art installations. Interestingly the students that favored the art installations, did so for different reasons. One student felt that the installations were too explicit and did little to arouse inquiry. Conversely, they said the installation was impactful because it enabled them to engage others in an effective and creative way. Regarding collaborative production of the installation

they stated, "…I'm convinced it's a fantastic way to learn and alter my own views." Other students felt the installations were meaningful because broadcast important information and engaged the broader community.

5

CONCLUSION

Bias

Bias can be misleading and cause false conclusions in research, therefore it is essential to identify and disclose potential sources of bias. Throughout this project, there were numerous instances in which data collection and interpretation was skewed due to implicit or explicit partiality. For example, students self-selected to enroll in the course, Collaborative Art-Making: A New Method for Landscape Architecture, and thus likely had preexisting interests in public art, collaborative art, public engagement, or other related themes. What's more, the student's prior experience with group decision making and collaborative art-making, which was indicated in the course surveys, may have skewed my perception of collaborative art-making as a useful tool for landscape architecture. Their familiarity with group work and team projects may have predisposed them to collaborative processes. Additionally, their previous design experience likely enhanced their willingness to produce visual media to communicate ideas. That said, individuals with design training may also have intrinsic ideological or aesthetic agendas, whereas community members, or participants without design training, might be more flexible and responsive to new ideas. Finally, design students are uniquely primed to problematize and devise solutions, which may have impacted the execution of the course and subsequent

resolution.

Another potential source of bias was the relative sameness of the class group. All of the students enrolled in the course, Collaborative Art-Making: A New Method for Landscape Architecture, were from the Department of Landscape Architecture. Consequently, their curricular backgrounds were fairly analogous. Moreover, the opinions and values the student's expressed were fairly congruent. A few students highlighted the homogeneity of the class group in their final survey responses. One student suggested, to strengthen the process of collaborative art-making as a tool for landscape architecture, we need to engage multi-disciplinary groups. Another student wrote, "There need to be differing voices…" They offered that a more diverse group of participants, academically and culturally, would present a greater variety of ideas and more accurately simulate community engagement groups.

In addition to student demographics, my relationships with individual students was also a source of potential bias. As a third year graduate student in the department of landscape architecture I have taken classes and kindled friendships with a number of students enrolled in Collaborative Art-Making: A New Method for Landscape Architecture. I was also taking the master's project clinic with three of the ten students enrolled in my class. Resultantly, it was easier for those students to receive updates, submit questions, or ask for help. One student commented in their survey, "I think there may [have been] an imbalance in access to information and the frequency of updates as many people were in the same spaces as Whitney where I was not." In addition to general communication, this may have impacted the amount of support each group received during project production.

I noticed, throughout production, that the Pioneer Mother installation team was more communicative and asked for help more frequently than the Pioneer team. This could be accredited to disparate work styles, conflicting schedules, or the fact that the Pioneer Mother team incurred several obstacles regarding the structural integrity of their installation and conflicting constraints imposed by campus operations. Even so, it is important to also consider the effects of spatial proximity and preexisting relationships on the class.

Lastly, my own personal bias may have influenced how students perceived the pioneer statues and, consequently responded to them. A student wrote in their survey, "It seemed like we sort of walked in and right away knew what the prompt was and what kind of art piece we were supposed to make and the type of message it was supposed to send and counter." My personal feelings and opinions pertaining to the statues, and what they memorialize in the UO campus landscape, likely permeated our class discussions and influenced how I framed assignments. On the first day of class, I explicitly disclosed my known personal biases with the intention

of minimizing their effects and to encourage the class to think critically about the information that was being presented, as well as their own preconceptions. Then again, this may have isolated students with diverging opinions and prematurely limited class dialogue.

Discussion

This project strived to assess the utility of collaborative art-making as a tool for public engagement in the landscape architecture analysis processes. More specifically, it explored the efficacy of collaborative art-making to discern participants' sociocultural values and foster inclusion. Additionally, this project researched the potential for collaborative art-making to relieve obstacles essential to meaningful public participation, such as language barriers, shared vocabulary and hierarchical power structures.

Because all of the collaborative art-makers were fluent in English, it was not possible to evaluate the potential for collaborative art to assuage difficulties caused by language barriers. Similarly, all of the class participants were UO students in the department of landscape architecture, and thus shared a common knowledge of vocabulary and technical terminology. This project's facilitation did, however, attempt to challenge traditional hierarchical power structures in order to evaluate its effect on group dynamics.

As the teacher, I assumed a position of authority and power—I set the course objectives, crafted the syllabus, and assigned homework etc. Thus, in order to allay these traditional hierarchical structures, I asked the students to cooperatively establish guidelines for the class. I also encouraged students to propose reading assignments and class activities. This was intended to capitalize on the class's collective knowledge and provide an opportunity for students to share divergent perspectives. In the end, only one student contributed a reading assignment but the article significantly shaped the class's understanding of colonialism and as a result, how the students reinterpreted the pioneer statues. Students were also encouraged to offer comments and constructive criticism pertaining to the content and facilitation of the class throughout the term. Another way I tried to promote students' agency and foster horizontal leadership was to refrain from dictating decision making processes. Instead, I asked the class how they wanted to facilitate decision making; unilaterally, unanimously, democratically etc. I did this to avoid subjugating or co-opting preexistent community values or processes.

Interestingly, the feedback from several students' surveys revealed the desire for more explicit guidelines. One student offered that a stricter procedure could expedite the process of collaborative art-making, and

specifically, decision making. While other students expressed frustration with the cyclical nature of conversations detailing the conception of the installations. That said, I think horizontal and cooperative leadership for public engagement warrants further research as students may have specific expectations that don't translate to a community setting. Moreover, the pressure from the President's Grant to fabricate a final product, may have incited additional stress to produce marketable work within a constrained amount of time.

In some ways, managing the President's Freedom of Expression Grant paralleled the process of working with multiple stakeholders. It simultaneously provided opportunities and presented challenges. Happily, it funded art-making supplies and legitimized the course. In addition, the grant, in conjunction with national controversy regarding memorials, inspired me to examine the pioneer statues at the UO and what they express in the campus landscape. It also compelled me to consider the first and fourteenth amendments of the United States Constitution and, as a result, reinforced the students' desire to visibly challenge the statues' innate political ideals. Finally, the grant obliged the class to publicly exhibit and document their work. The exhibition emphasized product oriented art-making over process oriented art-making whereas the initial course objectives prescribed process focused art-making as a means to stimulate dialogue and promote understanding. I had to balance priorities in order satisfy the grant and also maintain the original research goals of inclusion and value seeking. Ultimately, exhibiting the installations in the campus landscape encouraged the art-makers to think critically about what and how they were communicating. It also invited the larger community to consider the significance of the statues.

Unexpectedly, the installations provoked discourse among other classes on the UO campus. One class from the Planning department and another from Ethnic Studies, congregated around the Pioneer Mother Installation to discuss its content. Another unexpected product of the installations was their documentation on social media. The physical installations were only exhibited in the landscape for seven days, however, their conceptual presence and impact was extended on social media apps such as Facebook and Instagram. Images of the Pioneer Mother Installation were posted to social media and shared over 500 times within the first five days, consequently engaging viewers beyond Eugene and even outside of Oregon.

Further Research

In order to argue conclusively that collaborative art-making is a viable

tool for landscape architects to discern communities' values and facilitate inclusive design, it is necessary to perform additional research. Collaborative art-making needs to be enacted with numerous, diverse communities in a variety of environments. Furthermore, landscape architects need to document specific media and facilitation techniques in order to evaluate the utility of each.

This project has convinced me that beyond collaborative art-making, it is essential for landscape architecture to develop methods for public engagement. While each project and community warrant unique engagement, documentation could lead to a database or framework of shared knowledge. Landscape architects often tout the importance of public engagement. However, when I've asked practicing professionals how they engage communities, their responses have been consistently vague and unsatisfying. At the 2017 ASLA Annual Meeting, renowned landscape architect and Professor at the University of California, Berkeley, Walter Hood responded, "I just talk to people." And during her recent visit to the University of Oregon, Gina Ford, landscape architect, cofounder and principal of Agency Landscape and Planning said, "…it's just something you learn by doing over and over." While this may be true, these responses are a disservice to emergent landscape architects, the profession of landscape architecture and communities. If landscape architecture, as a field, neglects to document public facilitation techniques and discounts the usefulness of developing methodologies, our engagement practices cannot Furthermore, without rigorously evaluated frameworks, there is no metric of accountability.

With all of that in mind, I think collaborative art-making as a tool for landscape architecture is promising. The class activities produced meaningful dialogue and many of them are easily transferable for community engagement. For instance, the collaborative collage effectively prompted open, respectful communication, encouraged understanding, engaged a variety of learners, and displayed diverse perceptions. One student wrote in their survey, "I loved the collaging on the very first day. I think it's a great way to quickly get ideas on the page and see each other's ideas in a colorful way." Moreover, collaborative collage is economical, it doesn't necessitate previous art or design experience, and it can be completed within a relatively short amount of time. As well, the T-shirt activity successfully incited discussion and distilled complex and multilayered phenomena into legible and visible themes. And finally, the installations fostered relationship building, provoked critical thinking, and communicated the art-maker's values and perceptions to one another, and the greater community.

As the field evolves and landscape architects leverage their skills to propose projects, so to should our engagement objectives. I argue that landscape architecture needs to deviate from object and goals driven

engagement, to practices motivated by process and value seeking, such as collaborative art-making. By moving away from sticky notes and laundry lists typical of current engagement techniques, we can work with communities and leverage our experience to create meaningful spaces. Moreover, concentrating on community member's values emboldens landscape architects to design spaces that reflect individual inhabitants and simultaneously appeal to broader communities.

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4   RESULTS

5   CONCLUSION

APPENDIX A

Pre Making Survey

1. Do you have prior experience with public engagement and/or collaborative art-making? If yes, what were the circumstances?

2. Do you have prior experience with group decision making? If yes, what were some of the successes and/or challenges you encountered?

Post Making Survey

1. In your opinion, did art-making foster relationship building? Why or Why not?

2. Do you think art-making promoted empathy and/or understanding of divergent perspectives? If yes, in what way(s)? If no, why not?

3. What could strengthen the process of collaborative art-making generally and as a tool for landscape architecture?

4. What activities and/or prompts solicited the most meaningful engagement?

Additional comments:

Pre Making Survey Responses

1. Do you have prior experience with public engagement and/or collaborative art-making? If yes, what were the circumstances?

Student 1: I have limited experience with collaborative artwork (except for graphic work). I have experience doing collaborative design as a facilitator at community workshops both in a town and at our school.

Student 2: I participated in a collaborative fibers project that was installed on the UO campus. Individual pieces sewn together.

Student 3: In a fibers course here at the UO, we were able to do installations throughout campus with our fibers work. These were independent art in personal situations and school situations.

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Student 4: I don't think so with collaborative art-making but I volunteered for community events.

Student 5: Public engagement: Not really
Collaborative Art-Making: Definitely, through LA media classes, study abroad, LA 289, and just with friends.

Student 6: Public engagement: Mailing survey, education docent at a couple zoos. As for collaborative art, not so much.

Student 7: Yes, I have led public meetings, public input driven design. I have participated in collaborative art pieces-they were very engaging and fun.

Student 8: Public engagement: Yes, in art, I've done art shows both on a local level and international. Those were individual art endeavors but ingagement with the public was a large product. As far as collaborative art-making, I would have to say my experiences with designing wildlife exhibition enclosures for a nature park in my hometown with the local rotary club would count. I was the designer of such exhibits and the rotary and I were the installation team. More recently I count my collaborative studio experiences as collaborative creative endeavors thus an artistic component was a storng connection.

Student 9: I have participated in political canvassing for several organizations. As for collaborative art-making, at Overlook I individually produced art for a group theme.

Student 10: No

2. Do you have prior experience with group decision making? If yes, what were some of the successes and/or challenges you encountered?

Student 1: Yes. Predominantly through school projects. I usually find that the biggest hinderance and success is bonding and feeling comfortable and constructively critical of each others work. Early understanding of shared and individual goals is essential.

Student 2: A lot of group decision making within the UO program. Successes with open communication and reception, challenges with lack of responsibility from groups.

Student 3: I have some experience with group decision making, I think it can

be most successful when all parties are heard andn also listen. Ideas come from those projects that wouldn't otherwise, but they can be difficult in terms of communication and when people have strongly differing opinions.

Student 4: Yes, in group projects in school and in clubs. Its great seeing others perspectives but hard when you're more excited about your own idea.

Student 5: Yes, a lot... Being flexible is key, and knowing when to let an idea go/make compromises/just move on.

Student 6: Other than group projects, not really anything official. Successes-better buy-in, worries addressed by all members. Challenges-people not feeling their concerns addressed, loudest voices ruling.

Student 7: Yes, sometimes it's hard to make compromises, but it is important to listen and not steamroll people if they aren't as assertive.

Student 8: My studio experiences with this LA program. I'm an idea minded person but possess a small ego or agenda. I prefer to present an idea to my team and let the logic not my desire to be in charge drive the project. I think egos in a collaborative process can be beneficial to a point when it comes to pride of work, but it shouldn't drive the ideas. Challenges in some collaborative studios were simply stronger personalities tend to get their ideas passed through.

Student 9: I have no special experience in this regard. But in general I've observed that certain individuals tend to dominate-with few exceptions.

Student 10: Yes, we were able to make decisions quickly together and reach an understanding so that we were able to work independently and as a group later.

Post Making Survey Responses

1. In your opinion, did art-making foster relationship building? Why or why not?

Student 1: Yes and quite honestly, that's part of why I wanted to take the class. It did strain some relationships at times regarding working styles, but I think overall it allowed me to spend some quality time, particularly in the actual construction, with others.

Student 2: Art-making with others did create relationships due to the time

and mediating it promoted.

Student 3: Yes, I think that the process of discussing and then having to work together to actually build and install a work is very good for creating bonds, especially when challenges are faced and the group had to improvise and be good humored.

Student 4: Yes. I think it was nice being able to put your opinion forward without feeling judged or dismissed in this group. Comfortability I think is crucial in building relationships. In this case, although I felt like I knew less people as opposed to everyone else, I still felt comfortable and included in discussion.

Student 5: It further cemented existing opinions. Under stress people show their colors

Student 6: Probably yes. Most of us knew each other to some extent, so it was nice to have this opportunity to discuss societal issues outside of normal LA topics/classes. But I'm not sure I'd say any of my relationships with anyone deepened or changed in any way.

Student 7: Yes. It allowed me to see a side of my classmates I don't always get to see. I was able to see how they think about the same issues as me and think critically about the world around them and the greater forces at play. It also made me feel like I have more allies then I think.

Student 8: Of course, creativity brings out the best in people and these topics although serious were something all members of this team felt a sense of responsibility to bring awareness to the topic. Art seems a fun and creative way to help express ideas across a multitude of different viewers.

Student 9: I do feel that this experience fostered relationship building. I worked with people that I have been working alongside independently for 2 years and really felt that I came to know and respect them better. Although, I found that our familiar dynamic wormed its way in and significantly influenced the project. I feel that the graduate students, Chad and I, had higher influence than the undergraduate students. There are several factors to consider in that: 1) Status in the program, 2) Experience with woodworking, 3) Age difference, 4)Gender

Student 10: Yes. We learned about one another's perspective and found common ground to create an artwork that expresses our combined opinions.

2. Do you think art-making promoted empathy and/or understanding of divergent perspectives? If yes, in what way(s)? If no, why not?

Student 1: I think there are two perspectives to be discussed here; we were all designing for ourselves and for others. We used our own experience to frame our desires for this project and employed outside knowledge to communicate the investigations we undertook with the topic at hand. Working within expressive fields helps to massage societal wounds and irritate implicit biases within a supportive environment which can be very healing. The success of these projects largely hinges on the willingness of participants to engage. Perhaps the viewing of this art piece is the starting point for someone to engage in that dialogue within themselves. For us, art making could have possibly acted as an active social therapy because that's what we were seeking. We all cared about this subject and thought it was worth interacting with. I can't speak to others experience but I personally felt like I had a deeper understanding of the impacts that colonialism had on my own community and it was illuminating and refreshing to have conversations within my own social groups about these difficult topics.

Student 2: Art-making does promote empathy for diverse opinions and perspectives, however it depends on the personalities present. I think some people are very open to ideas and others are rigid with their ideas of the right and wrong way to do something.

Student 3: I think that everyone had their own ideas for the project and I think that having to work in groups to create one cohesive piece facilitated everyone to be respectful of each other's ideas and be able to let go of their own. As far as personal perspectives, I think these were only hit on briefly. I think art making can be very personal though, and I do think it can be a successful way to communicate complex feelings that can produce empathy and understanding.

Student 4: I think so. It forces us to collaborate and see others' perspectives that would've otherwise been not seen or felt if it was just up to one person to make all decisions.

Student 5: Definitely, more people means more life stories and perspectives to inform the project.

Student 6: Yes, it provided encouragement and platform to bring ideas to a common table and discuss them in a way that was previously decided would be respectful.

Student 7: It's hard to say. I think about these things pretty much all the time, and I'd like to think my teammates think about them too, but it sometimes seemed like they were just going through the motions and not really processing or being too self-reflective. Maybe now that the project is done, they will have more time for that. For now, I worry that this type of project, especially with it's time constraints, and requirements for credit hours carries risk of people just going through the motions and not really reflecting or learning more than they started with. It seems like more of us showing and teaching other people something, rather than us learning ourselves.

But in terms of promoting empathy/ understanding for the general public, I think the pieces will be incredibly effective. I would LOVE to be a fly on the wall and hear people's comments and responses. I am anxious and curious to know how it will be received and if it will make people self-reflect. I think this will require people that think differently than me to engage with the piece, which is something I have not seen yet since I felt like everyone in the class was on the same page about all the issues discussed.

Student 8: Again yes. Art has a way of brining out the best in people. Sometimes a narrative through art (imagery, form, etc. is less offensive than direct words, not less evoking however, but it connects you to a philosophical thread, its tangible and thus more meaningful. Empathy can only be born through experience and exposure to something, as children are natural born empathizers, Art brings that child-like persona to the forefront.

Student 9: Yes. This process differed so much from the typical team project, such as writing a paper. I found that I had to be more flexible and adaptable in my decision making than I would normally be. From the beginning, I had to let go of ideas that I felt very strongly about – but was still able to retain some key elements that carried over into the final product. In the end this was very much a positive because the collective decisions were effective at both distilling the concept and setting achievable goals.

Student 10: Yes, I feel that I was able to empathize even more so with people of color and other societal minorities within our community.

3. What could strengthen the process of collaboratie art-making generally and as a tool for landscape architecture?

Student 1: I think scaffolding these projects organizationally always helps particularly for those not familiar with their own artistic process. This

allows flexibility in the design process while still equipping participants with structure so individuals have something to lean on while engaging with their own feelings and emotions without having to worry about structural support. I think as a field we should be providing designers with more artistic agency in teaching them about their process. I know individually, even as someone who has come from a background interest in art, that I don't know myself very well artistically anymore. I think designers in general are very good at physical or social data driven parametric design but don't necessarily know the parameters of their own psychological boundaries.

Student 2: More guidelines or bigger ideas before the project begins would be helpful in providing direction, as well as more time!

Student 3: I think more time is always helpful, but then again having to produce quickly can have interesting and positive results. Making sure all parties are included can be difficult. In terms of landscape architecture, I think that collaborative art could be used to get community involvement in projects and also work to test out ideas in a more abstract way.

Student 4: Having a stricter mutual and balanced organization of who does what. I think I'm this case it worked out just fine, but for larger scale collaborative art making, things could get messy.

Student 5: I think its best to have people (community members) contribute their opinions, but leave the ultimate say up to the most informed agent, usually the designer. Some ideas sound great on paper, but are not so great in execution. Let people be heard, but sometimes hard decisions need to be made. The community can give loads of insight about a location and how people interact with it, but it takes talent to manifest their ideas in space effectively.

Student 6: This is going to sound like a cope out, but it isn't, I thought about this. I honestly don't know how I would have improved this process. We started off with a mini co-creating activity, shared precedents to spark ideas, met and talked over food in a private residence twice, worked in small teams to do the final projects, allocated work pretty evenly, displayed the work on the landscape, had a time for the community to gather and discuss the pieces after they were installed. I can't think of anything to add!

Student 7: More time. More background about the statues. And more time for people to share their opinions before starting on a track of what the project will be. It seemed like we sort of walked in and right away knew what the "prompt" was and what kind of art piece we were supposed to

make and the type of message it was supposed to send and counter. I think it was beautiful and effective, but I think if we are going to make a truly collaborative project, we need way more time for dialogue and learning amongst the team so that our empathy and growth can be reflected in the piece. There also need to be differing voices who don't all necessarily agree. Without time and thought, the art risks being trite. Then again, I have a greater understanding of this project than others in the class, so maybe that's why I felt that way.

Student 8: Multi-disciplinary groups. We were all LA students, what would this process look like if we had an LA, and Journalist, and Planner, and Art major etc. in a single group. Diversity always drives complexity and complexity is a method of understanding concepts in a deeper more meaningful way. Thus, for Landscape Architecture to further its toolbox, collaboration with other vested agencies and professions should yield stronger results to a project.

Student 9: I believe that the strongest way for collaborative art-making to affect an empathetic connection in the community is to have it occur as a ritualized event in some sort of festival setting. I'm a fan of Victor Turner's book The Ritual Process in which he describes how ritual ceremonies are used in disparate societies in order to perpetuate social order and group identity. Important to that process is the concept of communities – that strong feeling of being connected to others in a group. I've only felt that myself at dance parties, protests, and church when I was young. I think festivals (especially non-commercialized, traditional ones) have that quality of making people conducive to connecting strongly with those that are experiencing the same thing. So how does that translate into landscape architecture? I think there are great examples out there where there's an overlap between festival, craft and land management. The two that come to mind are the Ise Shrine reconstruction in Japan and the small-scale city construction that happens at Burning Man. I think there should be more rituals like these that play out in individual locales – each with their own signature art-making traditions. I think these rituals would have the power of transcending identity politics and would reduce all of the participants to a common level that is primarily tied to the one element they all share – a common geography.

Student 10: I think it would have been helpful at the beginning of the process to be able to explicitly acknowledge our own biases and shared them with our collaborators.

4. What activities and/or prompts solicited the most meaningful engagement?

Student 1: I really enjoyed the overlay method in the workshop where we drew over each other's designs, I wish we just had more time to iterate. I'm having trouble remembering some of the activities that we did at this point. Potlucks are the best and I think for any sort of community event, I'm going to promote shared meals. It's a really nice way to nourish each other socially and physically and therefore, garners trust in each other. In general, I enjoyed how the process exercises were integrated into everything, it was just really a matter of time and not having enough of it.

Student 2: I think the assembly of the installation was the most meaningful part, because we had to truly figure out how to assemble our ideas into a consistent message/idea.

Student 3: I think that the process we used was successful. In the beginning it seemed like we had a hard time getting conversation rolling, at one point we broke into smaller groups to discuss the reading and create the shirt design and I feel like that was a good way to do fast ideas and produce deeper conversation. More charrette type exercises in class could have been helpful.

Student 4: I think the dinners were a nice way to get to know each-other better and throw some good ideas to share with everyone. I think the informality makes things more comfortable for people to share ideas and then to further legitimize them at a more formal gathering like we did in the conference room.

Student 5: Brain storming, round table, ideas flowing. Discussing execution methods was less beneficial and produced more conflict.

Student 6: The sketching/collage activity was really productive, I thought it was a great way to start conversations and begin to broach the subject of co-creating.

Student 7: I liked when we discussed the articles. But I also felt like it was just me pushing my opinion on people (since I recommended the article) and I didn't feel like there was too much debate or differing opinions. I wanted to engage in a more challenging dialogue.

I loved the collaging on the very first day. I think it's a great way to quickly get ideas on the page and see each other's ideas in a colorful way. I also really enjoyed spending the whole day with my teammates. It was nice to be doing something together and I felt like everyone was happy to be there and really engaged with the project. I was proud of everyone for

stepping up by the end and for some for reaching far out of their comfort zones.

Student 8: Anything to do with hands on activities and building something within a team. Even if the subject is foreign or seemingly disinteresting, teammates educate and inspire one to reach deeper into a creative drive. Thus, for me the constructing of set of ideas and then the constructing of the installment that echoed those ideas was a very meaningful process.

Student 9: The actual installation was the most meaningful engagement for me. Honestly, I didn't care for the explicit message of the art we made. I felt that it played into the common depiction of college campuses as being strongly biased towards liberal values and as being high-profile battlegrounds in this country's cultural war. I don't think broadcasting that clear bias does anything to engage others that feel differently or do anything to challenge those that do believe in environmental justice to develop nuances to their opinions. So as a piece that engages the public – meh. But for me I did thoroughly enjoy working with others in a creative way. It's not something I'm used to and I'm now convinced it's a fantastic way to learn and alter my own views.

Student 10: I really found the reading on the systems of oppression being supported by the three columns of white supremacy, slavery, and colonialism to be very effective. Also, just reading all the hate crimes and systematic oppression that has occurred in Oregon since its founding and, even more so, the recent history of hate crimes to be quite appalling and eye-opening. I knew Springfield and Creswell were hotbeds of white supremacist groups but to see the actual hate crimes being perpetrated was unsettling. I also found the history of the pioneer and pioneer mother statues very interesting as I am a descendent of pioneers and this is a point of pride within my heritage and I had the chance to confront my own family's history in the oppression of native peoples as pilgrims and pioneers of the western United States.

Additional comments:

Student 1: N/A

Student 2: N/A

Student 3: N/A

Student 4: Whitney, I think you did a great job in guiding this art-making

process. I valued every excersize you had us do, I think it was very purposeful. Thanks you for having me as part of this experience. Good luck with your master's project.

Student 5: N/A

Student 6: These questions were challenging!

Student 7: Overall, I loved having the opportunity to express myself in a calculated, beautiful and meaningful way. I just wish we had more time, not only to build the installations, but to see a shift of opinion in a team member, or to have meaningful dialogue in class more than one session. I think with more conversations and growing empathy and understanding, our pieces could have been stronger and more nuanced and less rushed.

Student 8: I'm happy I took this class and had the time to do this. My end term has bee super crazy with my Master's Project, this was a pleasure to switch gears and engage my fellow LA students in a subject that is more universal than the topic that is my masters project.
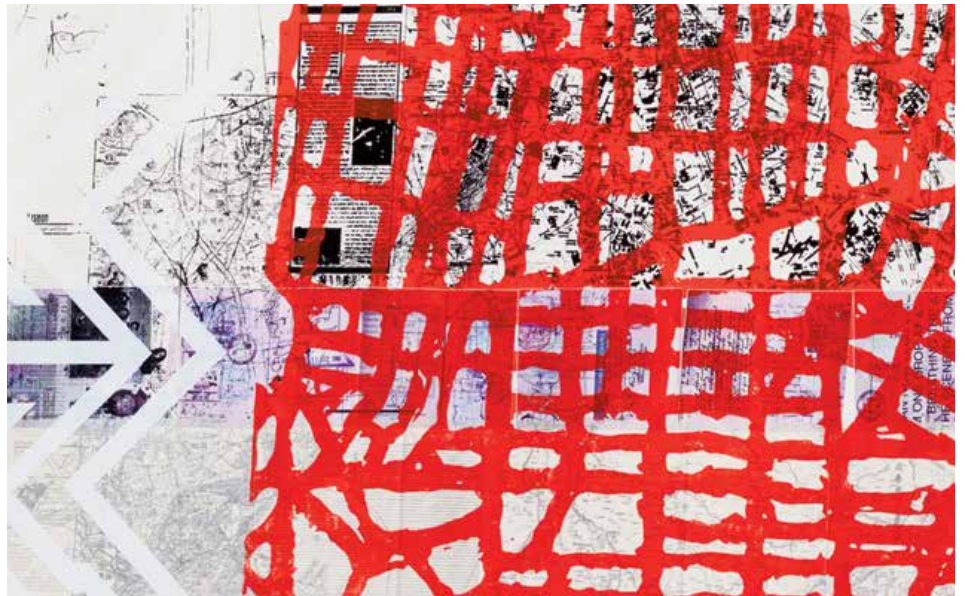*Student 9:* N/A

Student 10: This was a very thought-provoking and meaningful class and I hope members of our community continue to have these conversations without the formal structure of a class.

APPENDIX B

Course description and syllabus

LA 606 (SPECIAL PROBLEMS)
COLLABORATIVE ART-MAKING:
A NEW METHOD FOR LANDSCAPE ARCHITECTURE

Rikrit Tiravanija
Untitled 2008-2011
(The Map of the Land of Feeling)

TIME W 10:00 am - 12:00 pm

LOCATION Lawrence Hall, room 230

CREDITS 2

INSTRUCTOR *Whitney Holt*
wfh@uoregon.edu

INSTRUCTOR of RECORD   *Liska Chan*
chan@uoregon.edu

COURSE DESCRIPTION: This course explores the capacity of collaborative art-making, a method from arts education, to foster relationships, promote inclusion and reduce marginalization as part of the LA design process. Students will engage in collaborative making to respond to complex social and spatial challenges, and as a means to communicate divergent ideas/experiences.

Currently, at the University of Oregon there is discord regarding two statues on campus, The Pioneer, and Pioneer Mother. The statues were sculpted by Alexander Phimister Proctor and erected in 1919 and 1932 respectively. The significance of these monuments, noted especially now, at a time of national tension, reveals the values statues memorialize in our landscape. The goal of the class is to initiate a dialogue through making that promotes empathy and awareness as we explore potential futures for the The Pioneer, Pioneer Mother, and the spaces they occupy.

CONSEQUENCES OF
CONQUEST

**A COLLABORATIVE INVESTIGATION OF
ART PRACTICE IN CIVIC LANDSCAPES**

ART INSTALLATION

MAY 2
**Hayden Gallery
5:30 PM**

Installation Exhibit Poster

Sara
ZEWDE

Lecture

ECOLOGIES OF
MEMORY

Sara Zewde is a landscape designer based in Seattle, Washington, practicing at the intersection of landscape, urbanism, and public art. Sara holds a master's of landscape architecture from the Harvard University Graduate School of Design, a master's of city planning from Massachusetts Institute of Technology, and a BA in sociology and statistics from Boston University. Zewde was named the 2014 National Olmsted Scholar by the Landscape Architecture Foundation and a 2016 Artist-in-Residence at the Robert Rauschenberg Foundation. Her design work in Rio de Janeiro, Brazil was featured at the 2016 Venice Architecture Biennale and the cover of this month's issue of Landscape Architecture Magazine.

05/04
5:30 PM
LA 115

Sara Zewde Lecture Poster

APPENDIX D

Pioneer Installation Artist Statement
DESTINY MANIFESTED
This installation reflects the unforeseen consequences of colonization. The pioneer is poised atop varied layers of history.

Soil shows the roots of history

Grass seeds represent the loss of habitat and indigenous people's ecology.

Corn kernels refer to agriculture and how it has shaped the Willamette Valley

Bullet shells and plastic soldiers represent the oppression and warfare that have displaced communities throughout history.

Moss signifies the covering up of history

Reflective mylar at the top of the pedestal enables viewers to see themselves in the installation and this evolving history.

The Pioneer stands atop all of these layers as an icon of frontier-ism and oppression.

Pioneer Mother Installation Artists Statement
PEACE (PAX) FOR WHO?
The pensive Pioneer Mother statue memorializes the settlement of the western United States. She masks the truth about Manifest Destiny and its detrimental consequences, including the genocide of indigenous peoples and the exclusion of other people of color.

We ask: ***who has truly been granted peace? How can the memory of strife fade when remnants of settler colonialism continue to thrive today?***

White posts, references the American white picket fence and display both, past and contemporary acts of hate and discrimination in Oregon. The gridded form engages the base of the statue and alludes to Jeffersonian

patterns of land settlement and western allocation of territories to white settlers. We argue that an era of peace never arrived because the U.S. - including Oregon - was built on pillars of white supremacy. We ask you to face both the crimes of the past and present to reflect upon our role in this history.