INDIGENOUS RESURGENCE ON THE UNIVERSITY OF OREGON CAMPUS

Reclamation through Relational Landscape Design

Final Report
2023

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Master of Landscape Architecture
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Land Acknowledgment

This project was conducted on Kalapuya ilihi, the traditional indigenous homeland of the Kalapuya people. Following treaties between 1851 and 1855, Kalapuya people were dispossessed of their indigenous homeland by the United States government and forcibly removed to the Coast Reservation in Western Oregon. Today, Kalapuya descendants are primarily citizens of the Confederated Tribes of Grand Ronde and the Confederated Tribes of Siletz Indians, and they continue to make important contributions to their communities, to the UO, to Oregon, and to the world.

In following the Indigenous protocol of acknowledging the original people of the land we occupy, we also extend our respect to the nine federally recognized Indigenous nations of Oregon: the Burns Paiute Tribe, the Confederated Tribes of the Coos, Lower Umpqua and Siuslaw Indians, the Confederated Tribes of the Grand Ronde, the Confederated Tribes of Siletz Indians, the Confederated Tribes of the Umatilla Indian Reservation, the Confederated Tribes of Warm Springs, the Coquille Indian Tribe, the Cow Creek Band of Umpqua Tribe of Indians, and the Klamath Tribes.

We express our respect to the many more tribes who have ancestral connections to this territory, including the Chinook Indian Nation and the Fort McDermitt Paiute and Shoshone Tribes, as well as to all other displaced Indigenous peoples who call Oregon home.

Cultural Sensitivity Warning

Native American and Indigenous readers should be aware that this document contains images and names of deceased persons. In some Indigenous communities, cultural beliefs and practices prohibit the use of names or images of ancestors. Individuals who practice this custom should take care to avoid pages 62, 69, and 71 of this report.
Some material in this document may also contain terms that are culturally sensitive or controversial in meaning. Many of these terms are contextualized and described in the 'Terminology' section, with the understanding that interpretations vary widely by individual, culture, and context. Instances of these words that occur in textual references throughout the report reflect the views of the author cited or the time period in which the content was created.

Readers should also be aware that this report may discuss emotionally-triggering events and contexts, including violence against Indigenous peoples of North America and its lasting effects on modern communities.

Master of Landscape Architecture Final Project

Foreword

I was born and raised on Dena'ina Ełnena, the beautiful land now known as Anchorage, Alaska. I grew up with and still carry a deep appreciation for the natural world, but for most of my life, I only understood land through the lens of my white settler ancestry. I was naïve to the implications of Alaska's unofficial motto—the Last Frontier—and its romanticization of violence against the peoples, lands, and cultures we have tried to erase. Childhood memories of visiting the Alaska Native Heritage Center and attending one of the most diverse high schools in the nation helped shape my values for racial diversity and cross-cultural exchange, but it wasn't until my post-secondary education that I began to reconcile with the truth of the western frontier and its impacts on Native communities.

My personal journey towards understanding my identity and relationship to colonization coincides with my journey through the Master of Landscape Architecture degree program at the University of Oregon. As such, much of my time here has been spent in existential quandary between what I am called to do with my creative passions, and what I am called to do in support of social justice and Indigenous rights. My motivation for this project stems from this dilemma, and the lack of discourse in the landscape architecture discipline around its relationship to Indigenous lands.

In my experience as a student in this program, Native land and peoples are usually only mentioned through historic narratives unaccompanied by contemporary truths or calls to action. Time and time again, I have witnessed and even perpetuated inaction as a response to this tension between landscape architecture and Indigenous reclamation. Because these realms are at odds with one another, many practicing landscape professionals overlook the issue altogether, or attempt to rope Indigenous peoples into a generalized approach to community engagement without changing how that process occurs, or respectfully acknowledging tribal sovereignty. I believe there Is a way for these realms to come together and be mutually beneficial, and that has led me to seek resources and support outside of the landscape architecture curriculum.

During the spring of my first year at the University of Oregon, I had the opportunity to take an Indigenous Research Methods course from Dr. Jennifer O'Neal (Confederated Tribes of Grand Ronde), an incredible Indigenous scholar and Native community leader who has since become a mentor, advisor, and friend in this process. She introduced me to Indigenous worldviews, forms of knowledge, and methods for collaboration and research, giving me the tools I needed to productively grapple with how I, as a white non-Indigenous person, could be a good ally to my Native community through the skills and experiences I have developed through landscape architecture. What does it mean to design on stolen land? What does it mean for non-Indigenous people and Indigenous people from other areas of the world to reside here as guests on Kalapuya land? How can I respond to these relationships and support Native peoples in reclaiming their lands, knowledge, and lifeways? How can we transform the landscape design process and the role that the landscape architect assumes in that process in order to honor Indigenous sovereignty?

I have decided to focus on these questions here, at the University of Oregon, as an act of reciprocity in giving back to the people and place who have helped shape who I am today and how I approach the landscape architecture discipline. I want to demonstrate opportunities to center and support Indigenous reclamation through landscape architecture. It is not only right to honor Indigenous sovereignty, in all its forms, but it can also impact the way all of us learn, the way we communicate with one another, the way we understand the natural world, and the way we care for it.

I recognize the privilege I hold in being in the position to conduct this project, and hope to use that privilege to elevate the voices of the Indigenous community members who have shared their experiences with me. I approach this work with a sense of relational accountability to these partners and to this land's original stewards. I extend my sincerest gratitude and respect to the scholars and mentors who have guided me in this work; to my Native peers who have graciously shared their time and input to help shape this project; and to the past, present, and future descendants of the Kalapuya people who have been stewarding this land since time immemorial.

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Terminology

The table below describes some of the key terms that will be used throughout this document and describes their working meanings as adopted and interpreted by the author of this report. It is important to note that the meanings provided do not represent universal definitions or absolute truths. Interpretations of these terms vary widely by person, culture, and context; even Indigenous scholars disagree on their interpretations. With this in mind, the working meanings provided below are intended to establish a shared understanding between the facilitator, participants, and audiences of this project. They represent how these terms are being used in the context of this document specifically, and may grow to evolve or change in future developments of the work. Many of the meanings shared below have been adopted from Indigenous scholars and experts on these subjects, and are attributed as such.

TERM	WORKING MEANING
Decolonization	By literal definition, ***decolonization*** means "returning the land to the people from whom it was taken" (Krawec, 2022, p. 114). Some Indigenous scholars argue that the term cannot be described or used in any other way. Others use ***decolonization*** to refer to the long-term process of dismantling physical, bureaucratic, cultural, linguistic and psychological colonial power structures (University of Calgary, 2019). In this project, the term's use most closely aligns with the latter interpretation.
Futurity	Indigenous ***futurity*** is the practice of self-determination, which involves creating and enacting pathways for carrying out the unrealized possibilities of past generations, operating to serve "ancestors, contemporary relatives, and future relatives" (Harjo, 2019, p. 5).
Holism	An Indigenous concept of ***holism*** "refers to the interrelatedness between the intellectual, spiritual..., emotional, and physical...realms to form a whole healthy person" (Archibald, 2008, p. 11). This concept extends to the land as well—"the links between the physical, spiritual, natural, and social environments also emphasize the importance of the land for collective and intergenerational health and well-being" (Marques, 2021, p. 39).
Indigenous	***Indigenous*** is a term used to describe people who identify their ancestry with the original inhabitants of the Americas, Australia, New Zealand, and other countries worldwide. The term is "inclusive of all first peoples" (Wilson, 2008, p. 16) who are united by their experiences as communities "subjected to the colonization of their lands and cultures, and the denial of their sovereignty" (Smith, 2012, p. 7). The term ***Indigenous*** should be capitalized when referring to the identity of Indigenous peoples; this use of the word "differs from 'small I' indigenous," which is sometimes used to describe things that have developed natively in specific places" (Wilson, 2008, p. 15).
Indigeneity	The term ***Indigeneity*** describes the "state of being Indigenous or relating to Indigenous-ness" (Queen's University, 2020).
Indigenization	In the context of higher education, ***Indigenization*** describes the transformation of the academic institution "by including Indigenous knowledges, voices, critiques, scholars, students and materials as well as the establishment of physical and epistemic spaces that facilitate [the stewardship of] Indigenous knowledges and practices so thoroughly as to constitute an essential element of the university" (University of Calgary, 2019). The process of ***Indigenization*** is not limited to Indigenous peoples, but encompasses all students and faculty "for the benefit of academic integrity and social viability" (University of Calgary, 2019).
Kinship	In Indigenous ways of knowing, ***kinship*** refers to the system of deeply interconnected relationships between people, place, land, and the more-than-human. Through kinship, "other species are recognized not only as persons, but also as teachers who can inspire how we might live" (Kimmerer, 2015).

Longhouse	For many Native American cultures in the Pacific Northwest, the ***longhouse*** is "the central community gathering place used to host celebrations, ceremonies, storytelling, meetings, and visitors; the ***longhouse*** represents safety, belonging, and "the spirit of a people" (Jones&Jones, 1998).
Native American	***Native American*** is a phrase used to describe a diverse array of Indigenous peoples of North, Central, and South America. In general, the terms "Native American," "American Indian," "Native," and "Indigenous" are considered acceptable and are used interchangeably to describe Indigenous communities in what is now the continental United States, though Alaska Native and Native Hawaiian peoples are often named explicitly (Community Commons). The most common term used to describe Indigenous peoples of Canada is 'First Nations', though it may also be used to refer to the Indigenous peoples of any country or continent. Most importantly, terminology is a matter of individual preference and should be respected as such. Different individuals or groups may have their own preferences for the terms used to describe their identity, which often involves naming their specific tribe(s) or nation(s) of enrollment and/or ancestry. Throughout this document, specific tribal affiliation(s) of individuals are identified when known.
Paradigm	A ***paradigm*** is "a set of underlying beliefs that guide our actions" (Wilson, 2008, p. 13). In the context of landscape design and planning, a ***paradigm*** refers to the specific processes or frameworks used to approach solving a design problem.
Positionality	***Positionality*** refers to one's "social position or place in a given society in relation to race, ethnicity, or other statuses (e.g. social class, age, gender identity, sexual orientation, nationality, ability, religion) within systems of power and oppression" (American Psychological Association). Every individual's unique ***positionality*** shapes their "experiences, worldviews, perceptions..., social relationships, and access to resources."
Reciprocity	***Reciprocity*** is "way of life that centers mutual exchange and sharing amongst all beings" and with the Earth (Reciprocity Project, 2023). This practice of "exchanging with others for mutual benefit" forms the basis of all relationships in many Indigenous cultures (Cuc & Camp, 2014).
Reclamation	At its core, Indigenous ***reclamation*** describes the action of re-claiming or returning stolen lands and waterways to their original stewards. While this is the key goal of ***reclamation***, it can also involve healing relationships with land, revitalizing languages and ceremonies, achieving political, cultural, and food sovereignty, reclaiming cultural and historical narratives, and self-directing Indigenous futures (Secaira, 2021).
Reconciliation	***Reconciliation*** refers to the moral responsibility of western institutions to rebuild trust with Indigenous peoples by acknowledging the past and ongoing harms of colonization, working to undo colonial power structures, and developing new partnerships that genuinely respect and integrate Indigenous knowledges, worldviews, and belief systems in planning for the future (Orr-Young, 2012).
Relationality	***Relationality*** refers to the idea that "nothing could be without being in relationship" (Wilson, 2008, 77)—in other words, no person, entity, or idea can exist outside of its context and community of relationships; "all living things of the natural world are connected and dependent" (Marques, 2021, p. 45)
Resurgence	Indigenous ***resurgence*** describes the ongoing movement of Indigenous resilience which involves reclaiming stolen "land, language, cultural artifacts, traditions, teachings" and narratives. Indigenous ***resurgence*** also involves generating deeper understanding and appreciation among non-Indigenous peoples for the Indigenous perspectives that "have been hidden from our collective consciousness for far too long" (Blu Waters et al., 2022, p. 156).
Settler Colonialism	***Settler colonialism*** "is a distinct type of colonialism that functions through the replacement of indigenous populations with an invasive settler society. Settler colonialism 'destroys to replace'" (Tuck & Gaztambide-Fernández, 2013).
Settler	In the context of settler colonialism, ***settlers*** "intend to permanently occupy and assert sovereignty over indigenous lands" (Tuck & Gaztambide-Fernández, 2013). They "come to stay." Unlike immigrants, who arrive at a place to "become part of the existing political system," settlers did not recognize or respect the political systems that already existed when they arrived in what would become the Americas. Instead, they laid claim to lands already occupied and worked to replace existing systems with their own (Krawec, 2022, p. 4).

INTRODUCTION

Project Impetus

> *College campuses are places of historical tension because **'Native American students live on land that was colonized by the very institutions from which they seek an education'** ... No other population comes to college with these characteristics.* - *Singson et al., 2016, p. 110*

The Problem

As the "flagship institution" of the state, the University of Oregon has been complicit in the theft and erasure of the Native peoples, land, and culture of the Willamette Valley.

Colonization of the North American continent was largely driven by the "Doctrine of Discovery", an international European law in effect for many centuries that legally justified the seizure of land not inhabited by Christians (Miller, 2019). The United States later adopted a version of this principle through the concept of "Manifest Destiny", which was used to justify the theft and occupancy of Native lands in the west and the eradication of Native populations, leading to the acquisition of the Oregon Territory in 1846 (Miller, 2019). In 1850, despite the fact that the Oregon Territory was inhabited and had been for tens of thousands of centuries prior, the government passed the Donation Land Claims Act, which allowed white settlers to steal square plots of land drawn through the U.S. "recantgular survey system", at no cost, without treaty or agreement with the Native tribes who were already here (Coleman, 2019). Over the next 6 years, the Willamette Valley Treaties forced the removal of the Kalapuya people to the Coast Reservation.

When Oregon became a state in 1859, our legislature was endowed with over 46,000 acres of these stolen plots of land to sell off to settlers in order to generate funds for the establishment of a state university. That university would later become the University of Oregon in 1876 (University of Oregon, 2013). By that time, the Coast Reservation had also been opened to settlers, forcing those displaced Native communities to move to even smaller reservation lands.

Today, many Native American students who attend the University today are living and learning "on the land that was colonized by the very institution from which they seek an education" (Singson et al., 2016, 114). Less than 1% of University of Oregon's student body identifies as Indigenous (University of Oregon, 2021), and Native American students have the highest dropout rate of any other race or ethnicity due to a combination of factors including "financial hardships, academic difficulties, and lack of cultural connectedness" (Cyr, 2022). For many Indigenous students, the western university setting "represents an impersonal, intimidating and often hostile environment, in which little of what they bring in the way of cultural knowledge, traditions and core values is recognized, much less respected" (Kirkness & Barnhardt, 1991, p. 100). The burden of educating non-Native people about Native cultures too often falls to Native students, who find themselves having to share and defend the relevancy of their worldviews (Singson et al., 2016, p. 112). As an educational institution founded on stolen land through Eurocentric doctrines and broken treaties, we have a responsibility to past, present, and future Indigenous communities to initiate meaningful reconciliation. The recent launch of the Home Flight Scholars Program is a positive step towards making these reparations, but unless we can "create an environment in which First Nations students begin to 'feel at home' at the university, all the special programs and support services we can dream up will be of little value in attracting and holding them in significant numbers" (Kirkness & Barnhardt, 1991, p. 99).

While a land acknowledgement statement hides beneath layers of content on the 'About' page of the University's website, this acknowledgement is not referenced anywhere in the Campus Plan, nor applied to any of the planning and design policies that currently shape the fabric of the campus landscape. Existing design principles manifest as manicured lawns and symmetrical pathways, reinforcing a colonial narrative that renders Indigenous people invisible and limits our engagement with the land to passive, peripheral experiences. This problem is not unique to the University of Oregon—most educational institutions across the United States and the world have been established on unceded territories, yet designed without Indigenous input or involvement (Freestone et al., 2021). Even campuses that are beginning to incorporate Indigenous representation into the built landscape rarely engage with Indigenous people directly during the design process.

Photo courtesy of Megan Van Pelt, Confederated Tribes of the Umatilla Indian Reservation.

Incorporating a critical understanding of Indigenous land and lifeways into the design of the campus landscape, with Indigenous people at the forefront of this process, is a "critical step towards true reconciliation between Indigenous and non-Indigenous people" (Freestone et al., 2021).

The Opportunity

The title of this project was carefully crafted in collaboration with an Indigenous Working Group, who chose to center the concepts of *Resurgence* and *Reclamation* to highlight the existing and ongoing strength of our University's Native community and reflect the impact that we hope the project will have at this institution.

Resurgence describes the ongoing resilience and empowerment of Native peoples to resist colonial forces and advocate for their rights to self-determine. Indigenous resurgence also involves generating a deeper understanding and appreciation among settler descendants for the Indigenous perspectives that "have been hidden from our collective consciousness for far too long" (Blu Waters et al., 2022, p. 156).

Reclamation follows resurgence, and involves restoring Native ownership and sovereignty over land, language, knowledge, and lifeways in contemporary culture (Harjo, 2019). These movements are alive in our University community. Native American and Indigenous students have been actively fighting for visibility, support, and change on our campus for the past sixty years. This project aims to shed light on these movements and act as a bridge between calls to action and the desired response: genuine reconciliation.

Reconciliation implores colonial institutions and their constituents—including settler descendants—to acknowledge the ongoing harms of settler colonialism on Native peoples and lands, work towards undoing and healing them, and build new relationships based on respect and reciprocity (Johnson and Wallis, 2014, p. 61). This process involves "generating discussion within contemporary life, as distinct from the memorializing or recording of history" (Johnson and Wallis, 2014, p. 48). This term was intentionally left out of the title of this project because it reflects an end product that can only evolve from authentically centering Indigenous voices and experiences across University processes and protocols.

This project explores the potential for Indigenous-led landscape design at the University of Oregon to serve as a medium for cultural resurgence and reclamation in achieving reconciliation. While reading statements recognizing Indigenous territories at public events and gatherings is becoming more common, acknowledging the continuation of Indigenous presence and land stewardship through the land itself is an uncommon and often overlooked method of reparative justice. As an educational institution occupying stolen land, we have a responsibility to engage in reconciliation with Native peoples by developing an alternative model for campus planning that welcomes Indigenous representatives as design partners and recognizes the value and legitimacy of their worldviews. We have the opportunity to weave a sense of belonging, recognition, and respect for Native culture into the fabric of the University of Oregon landscape, honoring the land's original stewards, creating space for land-based learning, and facilitating cross-cultural exchange among students and faculty.

> *Universities must meaningfully acknowledge they are sited on unceded First Nations land and* ***Indigenous culture should be recognized in campus design.*** *These steps are vital for reconciliation.*
>
> – *Freestone et al., 2021*

The Impact

Engaging in reparative justice through campus planning involves prioritizing processes that are truly participatory, with Native students, staff, and representatives from local Tribes involved in every phase of design and decision-making. This type of participatory approach to campus planning provides the community a sense of "ownership, guardianship, custodianship, and responsibility toward the different design scenarios" (Marques et al., 2021, p. 47), while also creating an opportunity for non-Native designers and planners to learn from Indigenous ways of relating to land through the experiential and spiritual dimensions (Singson et al., 2016, p. 114). By embedding Indigenous values and experiences into projects that impact the entire campus community, we can move "beyond territorial acknowledgments and towards restoring useable territory to tribes, even in places where outright ownership isn't restored" (Klopotek et al., 2022, p. 8).

Beyond direct reconciliation with Native peoples, centering Indigenous histories and contemporary worldviews in our campus design processes can result in a reciprocal synergy between facilities and programs, which "informs how students engage and learn in a spatial context" (Singson et al., 2016, p. 122). Recognizing the legitimacy of Indigenous knowledge will "not only result in a different physical environment, but how that environment is understood and used" (Puketapu-Dentice et al., 2017), challenging us to develop reciprocal relationships with land itself. The potential for this effect to benefit the broader university community is great; we have the opportunity to develop a campus-wide ecocultural ethic of respect, stewardship, and collaboration across our more-than-human community, transforming the educational experience for future generations of Ducks to one that is informed by reciprocity, respect, and a more holistic understanding of the world.

> *The outcomes of planning and urban design shape relationships between people, and between people and the environment...* ***Taking indigeneity seriously in planning and urban design will not only result in a different physical environment. It will result in how that environment is understood and used.*** *– Puketapu-Dentice et al., 2017, p.7*

Research Questions

How can an Indigenous landscape design paradigm be applied at the University of Oregon to engage in reparative justice with Indigenous people and support the advancement of our Native students?

WHAT?

What is an Indigenous landscape design paradigm?

WHY?

Why should the University adopt this type of approach?

HOW?

How can the University incorporate an Indigenous paradigm into campus planning processes and design outcomes?

Research Framework

This project aims to address the research questions through an Indigenous Research Framework adopted from Margaret Kovach, an Indigenous scholar of Plains Cree and Saulteaux ancestry, whose 2009 book *Indigenous Methodologies* (Kovach, 2009) has become of the most trusted guides for Indigenous research and collaboration across the world. Kovach organizes the research process through six areas of action, which can be applied to the design process as well:

Specific goals and action items tailored toward each facet of the framework are detailed in the following section. Each area of work centers a tribal epistemology of holism and relationality, and come together to explore how an Indigenous-centered landscape design process can address the physical, intellectual, and emotional, and spiritual wellbeing of the University's Indigenous community.

This research framework is intentionally introduced as a circular diagram to represent the interrelatedness of its component parts—"all parts of the circle are equal; no part can claim superiority over, or even exist without, the rest of the circle" (Wilson, 2008, p. 70). Using this framework to guide my research process ensures that I am centering Indigenous perspectives in the way that I engage with and analyze issues, and directly challenges the more linear approach of western academic research processes. Kovach argues that "the more structured the method, the more control researcher maintains" (Kovach, 2008, p. 125). Thus, this framework necessitates a slow, iterative, cyclical process that emphasizes the researcher's responsibilities to the relationships that are formed throughout the project. As a process-based approach to research and design, there is no target solution or outcome through this framework; there is only learning, sharing, and responding.

The remainder of this document will be organized through the Kovach framework, with each chapter representing one of the six areas of action. However, it is important to note that these chapters are not necessarily ordered chronologically, and are not mutually exclusive. Because this project embraces a nonlinear, cyclical process, work is being conducted in multiple focus areas simultaneously—relationship building, personal reflections, contextual research, precedent analysis, interviews, etc. Organizing the process into chapters for this written document poses a unique challenge to the cyclical logic that defines Indigenous epistemology, as it necessitates ordering the ideas and fixing them as objects "taken out of the context of time and relationships" (Wilson, 2008, p. 123). While some events or activities naturally occur closer to the beginning or to the end of this project, ideas are revisited, built upon, and projected throughout the process; an activity in one area informs or re-informs activities in other areas. The outcome, then, is not the end. This document represents a seed that has the ability to grow and flourish as long as it is tended.

JOUNRAL ENTRY 1
Embracing Non-Linearity

Working through this process has been far more iterative and tangential than I had expected, and learning to embrace the non-linearity of Indigenous research has been a significant part of my journey through this project. During the earliest preparatory phases, before I had begun any of the community engagement work, I had planned out a project timeline that neatly organized the process through seven phases of work occurring over three academic terms. Once I began engaging in the research and relationship-building process however, I quickly realized that I would need to let go of my predetermined timeline and embrace whatever outcomes unfolded naturally. With every book or article I read, and every person I had a conversation with, I would develop a whole new set of questions that I had not thought to address before. Weaving these new considerations into the process as they emerged required being flexible with timelines and allowing myself to revisit and restructure my methods as often as I was compelled to do.

At first, the "messiness" of the process felt overwhelming and unfamiliar; the structure I had so carefully crafted was dismantled almost immediately upon beginning the research. The structure became unstructured, but not unstable, as I would soon learn. When I rediscovered Margaret Kovach's Indigenous Research Framework after being introduced to it two years prior, everything about the chaos I was experiencing began to make sense—the process was never supposed to be linear. By defining the areas of work through purpose and intent instead of through chronological time, Kovach's framework gave me the freedom to jump around, iterate, revisit, revise, and address many questions simultaneously.

Once I adopted Kovach's approach, I suddenly felt at ease. The challenge, then, became communicating my approach to others, and justifying the lack of clarity and articulation around my target outcomes. An Indigenous research process is rooted in relationships and cyclicality; it does not readily fit into the rigid temporal structure of the academic program and the quantitative rubric it imposes upon the design process.

The non-linearity of the Indigenous research and design process is a paradigm I have learned to embrace, but figuring out how to present the work and write it all down is an entirely different challenge. My imperfect solution to this dilemma is to organize my report through the same cyclical framework that guided my process, and intersperse personal reflections in the form of journal entries throughout the document to challenge the formal, objective approach to western academic writing. I have been a member of this process, and I have been changed by it. I wish to share what I have learned personally out of respect for the relationships and values I have developed through this experience.

Project Goals

Overall, this project aims to demonstrate and justify the applications of an Indigenous landscape design paradigm to campus planning processes and outcomes at the University of Oregon. The subgoals below detail how each of the six areas of action will serve this overarching goal, based on my interpretation of the framework and its applications to this project. These goals will be used to guide my methods and deliverables to ensure that Indigenous ways of knowing are centered throughout the process.

OVERARCHING GOAL:

Demonstrate and justify the applications of an Indigenous landscape design paradigm to campus planning processes and outcomes at the University of Oregon.

DECOLONIZING & ETHICS

Goal:

The outcomes of this project must directly benefit the Indigenous community with whom I am working. This will require responding to tribal epistemologies of holism and relationality, reflecting on my role and responsibilities as a non-Indigenous ally, and centering contemporary Indigenous voices in the formation of the design goals, methods, and recommendations.

Actions:

- *Understand the Indigenous concepts of holism and relationality and how they apply to this project.*
- *Align project goals and actions to the four themes outlined in Reclaiming Native Truth's changing native narrative guidelines—values, history, visibility, and call to action.*
- *Critically reflect on how the project supports Indigenous futurity.*
- *Articulate the potential impacts of this project, critically reflecting on who will benefit from the outcomes.*

RESEARCHER PREPARATION

Goal:

I must approach this project with respect and accountability by understanding how my identity shapes my values and biases, understanding my role as the researcher, and learning about practices and protocols for building authentic relationships with Indigenous peoples.

Actions:

- *Reflect on my cultural background and identity as a descendant of settlers, and articulate potential unconscious biases and how I plan to mitigate them.*
- *Research theories and frameworks related to Indigenous design, drawing on sources authored or edited by Indigenous people.*
- *Consult with advisor and secondary sources to understand cultural protocols before engaging in collaboration.*
- *Begin the relationship-building process as early as possible to allow people to get to know me and my intentions for this project. Trust must be established before moving forward.*

RESEARCH PREPARATION

Goal:

Design an effective and ethical knowledge gathering process by centering Indigenous theories and frameworks and diversifying my methods to prioritize collaboration and nonwestern perspectives.

Actions:

- *Conduct a literature review prioritizing works authored or edited by Indigenous scholars.*
- *Identify the focus and relevant stakeholders for each iteration of engagement.*
- *Generate open-ended discussion questions to guide community input events.*
- *Schedule community input events and consult with advisor and group leaders to formulate details of the activities.*

Photo courtesy of Megan Van Pelt, Confederated Tribes of the Umatilla Indian Reservation.

GATHERING KNOWLEDGE

Goal:

Uncover the historical and cultural contexts of the UO campus through an Indigenous lens, and understand the values, concerns, and goals of our Indigenous community today..

Actions:

- *Research historical context that led to the establishment of the University of Oregon, including history of the Willamette Valley and its original stewards.*
- *Research current campus design and planning processes at the University of Oregon to understand how decisions are made.*
- *Research the history of the Many Nations Longhouse and determine the current status of expansion plans.*
- *Find out what today's Indigenous community at the University of Oregon values, has concerns about, and envisions related to the future of the campus landscape.*

MAKING MEANING

Goal:

Center Indigenous voices in the evaluation and interpretation of contextual information, community input, project precedents, design principles, and areas of opportunity on the University of Oregon campus.

Actions:

- *Form a Working Group of Native UO community members to collaborate on the areas of work described above.*
- *Work with Native students to define "success" for Indigenizing the University of Oregon campus.*
- *Analyze design precedents to learn what has and has not been successful at other institutions.*
- *Collaborate with Native students at the University of Oregon to develop a set of Indigenous design principles for our campus.*
- *Identify areas of opportunity on campus for implementing the design principles.*
- *Generate visualizations of the design principles to help communicate their applications to the UO campus.*

GIVING BACK

Goal:

Culminate all findings into a set of recommendations and action steps that can be adopted by the University of Oregon to Indigenize the campus according to the goals and priorities identified by the project Working Group

Actions:

- *Rearticulate conclusions to project research questions.*
- *Consult with advisor and other project partners to determine the format and content of the final outcomes for this project.*
- *Develop a list of recommendations for implementing this project at the University of Oregon.*
- *Organize recommendations into near-term and long-term phases.*
- *Consider how this project could evolve after my role as the student facilitator has ended.*

DECOLONIZING & ETHICS

Overview

For Margaret Kovach, it is imperative that an Indigenous Research Framework actively work to decolonize the methods and motivations for working with First Nations peoples, and clearly articulate its ethical implications to ensure that the subjects of the research are the same who will benefit directly from its outcomes (Kovach, 2009, p. 47). This requires centering Indigenous voices and ways of knowing throughout the project's development. This is especially important for me to remember as a non-Indigenous ally—I have to actively work to de-center my own preconceptions of what a design process is, and what landscapes are, and assume the role of facilitator to really understand what makes Indigenous design and research unique.

Goal for Decolonizing & Ethics:

The outcomes of this project must directly benefit the Indigenous community with whom I am working. This will require responding to tribal epistemologies of holism and relationality, reflecting on my role and responsibilities as a non-Indigenous ally, and centering contemporary Indigenous voices in the formation of the design goals, methods, and recommendations.

As an ally and advocate for Native rights and tribal land justice, it is important that I remain aware of my cultural biases and privileges, and use the latter to advantage the cause. To achieve this goal, I must first understand the Indigenous concepts of relationality and holism that are centered in the Kovach framework, and how they apply to this project. I then turn to the Reclaiming Native Truth's guide for allies, as well as Laura Harjo's concept of Indigenous futurity, to understand what it means for a project to serve and benefit Indigenous communities.

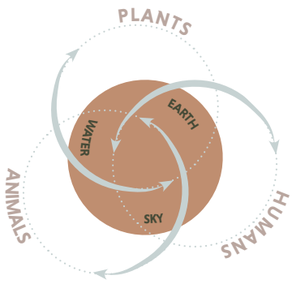
Centering Indigenous Epistemology

Margaret Kovach advocates for centering a tribal epistemology in every area of research, and names ***relationality*** and ***holism*** as its defining characteristics. Decolonizing the research process starts with understanding what these words mean, and how they relate to Indigenous ways of knowing and being. I have encountered these words over and over again in the literature, in design precedents, in conversations with Indigenous leaders—and they aren't words we regularly use in landscape architecture.

Relationality is the belief that "nothing could be without being in relationship" (Wilson, 2008, p. 76). In other words, no person, entity, or idea can exist outside of its context and community of relationships; all living things of the natural world are connected and dependent. People are relations. Plants are relations. Waters are relations. Land is relation.

Holism refers to the balance and interconnectedness of the intellectual, spiritual, emotional, and physical realms of being, and is often represented through the symbol of the medicine wheel.

When we combine this concept of holism with an understanding of land as relation, then caring for the land becomes a critical part of caring for personal, collective, and intergenerational health and wellbeing. They cannot be treated separately. Grounding landscape design in these concepts is a critical part of dismantling colonial systems of powers and western perceptions of the natural world. These concepts are described in more depth in the Understanding Indigenous Worldviews section of the Research Preparation chapter.



Changing Native Narrative

Reclaiming Native Truth (RNT) is "a project to dispel America's myths and misconceptions" about Native people of Turtle Island (North America) (Reclaiming Native Truth, 2018, p. 1). The initiative works to take control of the narrative and bring a truthful, contemporary grounding to the perceptions we have about Native people in the modern world. The stories we share about Native peoples—especially in educational settings—are often told through the romanticized lens of the western frontier, drawing from sources written by white settlers. These narratives relegate Native American people to a primitive version of the past, and fail to acknowledge the resilience of contemporary Native peoples. The RNT project argues that even well-intentioned efforts to serve Native American populations risk reinforcing false stereotypes and narratives of hopelessness by focusing on challenges and weaknesses rather than acknowledging strengths and opportunities (Reclaiming Native Truth, 2018, p. 5).

To repair this narrative, they outline four themes that non-Native allies can incorporate into communications around social justice and collaboration with Native American peoples: values, history, visibility, and call to action (Reclaiming Native Truth, 2018, p. 12). In alignment with my goal for the *Decolonizing & Ethics* area of action, I have reflected on how this project addresses each of these themes to ensure that I am advancing a positive shift in Native narrative, and not perpetuating a colonial one:

Values

According to RNT, focusing on Indigenous values of "family, connection to land, and respect for culture and tradition" can help non-Native people relate to Native American peoples and "prevent a slip into historic" ideas of Native culture (Reclaiming Native Truth, 2018, p. 12). In this project, I am working to understand and shed light on Indigenous concepts of place, relationality, and holism and how these values influence their relationships to land. In a project that models a "collaborative intercultural Indigenous ecological project", Klopotek et al. describe the multifaceted nature of Indigenous conceptions of place:

> *"...as homeland, as territory of jurisdiction and responsibility, as sacred geography, as ancestral, as producer of the specificities of tribal life, as all that sustains us and the other-than-humans, as nomic base, as bearer of tribal culture, as witness to tribal history, as tender mother, as educator, as stolen patrimony, as object of grief" (Klopotek et al., 2022, p. 8).*

The authors also highlight the "common Indigenous perspective that humans are an essential component of a balanced ecosystem" (Klopotek et al., 2022, p. 11), living as members of an interdependent ecological community. Acknowledging the complexity and wholeness of Indigenous relationships with land shifts the focus of Native narrative from historical events to living values, and creates opportunities for cultural exchange and collaborations. In the context of this project, it means embedding these values into the campus design process, rather than using symbols and memorials to superficially indigenize spaces. Themes and values of place, relationality, and holism will be further explored in later chapters of this document.

History

This theme emphasizes the importance of sharing truthful information about the history of Native American peoples, so that non-Native people gain a better understanding of Native experience and the ongoing impacts of settler colonialism (Reclaiming Native Truth, 2018, p. 12). The *Gathering Knowledge* chapter of this document will contextualize the history of the University of Oregon by highlighting its relationship to the displacement and erasure of Native peoples, drawing a thread between federal laws, state policies, and treaties to the establishment of our institution. Reconciling with this truth is the first step to healing relationships with the University's Indigenous community and the nine federally recognized tribes of Oregon.

Visibility

This theme balances the historical with the contemporary, focusing on the cultures and contributions of modern Native American communities to "move past the systemic erasure and stereotypes" (Reclaiming Native Truth, 2018, p. 12). In the context of this project, this theme is addressed through the participatory design methods that center the goals of Native students and staff at the University of Oregon, as well as the overarching goal of this project to physically embed Indigenous knowledge, worldviews, and experiences into the fabric of the campus landscape. The ultimate goal of this project is that it will lead to a higher level of visibility and respect for past, present, and future generations of Native people, transforming our campus into a place that supports Native students in directing their own futures.

Call to Action

This final theme implores non-Native people to take direct action in reconciliation and reparative justice with Indigenous communities. For this project, the culmination of research into recommendations for campus planning at the University of Oregon provides a starting point for taking concrete steps towards indigenizing the campus landscape in a meaningful and effective way. Additional takeaways, lessons, and future opportunities are discussed in the *Giving Back* chapter of this document.

Supporting Indigenous Futurity

The impetus for the Reclaiming Native Truth project closely aligns with the concept Mvskoke scholar Laura Harjo calls "Indigenous futurity." She describes futurity as the "practice of engaging with ways of knowing, performing, and celebrating...creating new ways and theories constructed with community knowledge, and creating explicit paths or maps to get us to the place we want to be, so that we choose our future and our future does not choose us" (Harjo, 2019, p. 8). The last point is key—empowering Indigenous people to direct their own futures, and their own narratives. Aligning my project methods and outcomes with this cause is crucial for ensuring that Native people—past, present, and future—are the ones who benefit most from this project. My process aims to support and advance Indigenous futurity by centering Native voices of the present University community in all phases of the project. My methods create space for Native students and staff to share their visions for the future of our university, and how our campus can create opportunities for future Native students to thrive. The process is designed to be truly participatory, with multiple opportunities for Native students to provide input and feedback as the project progresses.

Indigenous Peoples Day, 2022.
Photo courtesy of UO Native American Student Union.

> *The reconciliation process remains dependent on the **mobilization and support of a wider non-Indigenous public**.*
>
> *– Johnson & Walliss, 2014, p. 48.*

Grace Graham's Final MLA Project Community Presentation, 2023.

Benefits and Impacts

This project aims to center the experiences and goals of the Native American and Indigenous communities affiliated with the University of Oregon. Benefits to this community are prioritized as a response to the settler colonial doctrines that dispossessed Native peoples of their homelands and continue to pervade our environment, policies, and educational curriculum today. While there are many other marginalized groups that have been negatively impacted by settler colonialism, the choice to focus this project on Indigenous populations was born from the recognition that western landscape designers and planners have directly benefitted from the removal of Native peoples from their lands. We continue to impose our western values upon the landscape through the design of outdoor spaces, perpetuating a system of Native erasure that ignores centuries of sustainable Indigenous stewardship.

As a landscape architecture student facilitating this project in fulfuillment of my Master's degree, I am in a unique position to leverage resources on behalf of the Native community and work to bridge connections between disciplines and departments on campus. Honoring Native rights and sovereignty through our campus design processes is not only a critical step towards reconciliation, but also has the potential to positively impact the discipline of landscape architecture and the University of Oregon as a whole.

It is my hope that by centering Indigenous issues and experiences in the way I conduct this project, its outcomes will continue to evolve and benefit these various communities in the following ways:

Native Community

- *Products created at the conclusion of my role in this project will include concrete recommendations for changing campus planning processes and landscape design outcomes as a means of engaging in reparative justice with Native students.*
- *Design principles and opportunities identified through this project will help to make space on our campus for cultural practices, land-based learning, Indigenous representation and acknowledgement, and holistic ecological health.*
- *With a living-learning environment that reflects Native presence and resilience, the enrollment and retention of Native students at the University of Oregon will improve, helping to shape the next generation of Indigenous leaders.*

University of Oregon

- *Strengthening the new Home Flight Scholars program with a campus landscape that embodies and reflects the University's land acknowledgement statement grants the University of Oregon an opportunity to become a leading institution in Indigenous reconciliation in the U.S.*
- *Implementing Indigenous design principles on campus will facilitate cultural exchange among students and departments and diversify modes of learning and knowledge production.*
- *Involving the Native community in campus design decision making processes will help facilitate a relational environmental ethic and sense of ownership over the space in students, which could lead to stewardship and tending programs that reduce the costs and workload of the grounds crew at the UO.*

Landscape Architecture

- *This project demonstrates the potential for landscape architects to serve as facilitators and technicians of community-driven design, and engage in reparative justice with the people and land who have been harmed by our practice.*
- *Working with Native partners in landscape design and planning projects exposes landscape architects to nonwestern ecological and land management knowledge, creating an opportunity to diversify and expand our approaches to designing sustainable landscapes.*
- *Involving community as decision-makers in design and planning projects leads to a sense of ownership, stewardship, and responsibility toward design scenarios and their environmental implications (Marques et al., 2021, p. 47).*

RESEARCHER PREPARATION

Overview

According to Margaret Kovach, *Researcher Preparation* is about "focusing on self-location, purpose, and cultural grounding" (Kovach, 2009, p. 109). This process encompasses personal work on the part of the project facilitator to reflect on their role and responsibilities in the process, understand cultural protocols, and begin establishing trust with the participants through mindful and ongoing relationship building. This phase is critical, and is the one of the most significant points of divergence from western research processes. Through this framework, the research starts long before pen is put to paper, long before any specific design goals emerge. The process begins with reflexivity—that is, questioning and critically reflecting on one's own assumptions—which "offers the opportunity to explore how we, as researchers, will influence and be influenced by the research process" (Kwame, 2017, p. 1). These reflexive thoughts are then shared with the project participants as a means of acknowledging, and working to mitigate, unconscious biases.

In response to this appeal, my goal for applying positionality and reflexivity to the research process is as follows:

Goal for Researcher Preparation:

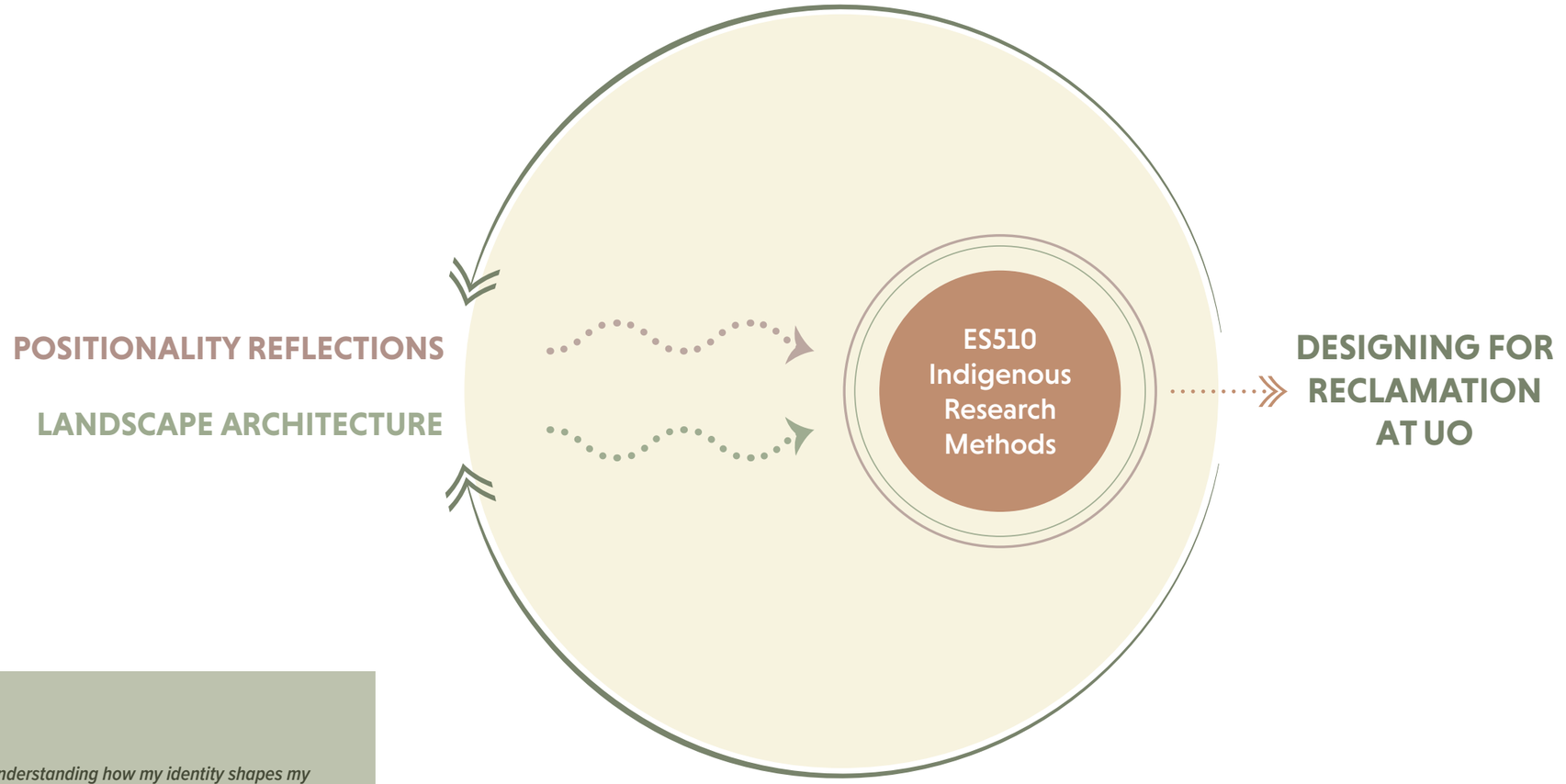
I must approach this project with respect and accountability by understanding how my identity shapes my values and biases, understanding my role as the researcher, and learning about practices and protocols for building authentic relationships with Indigenous peoples.

Positionality Reflections

Indigenous research is about being in, learning from, and holding oneself accountable to relationships. By engaging in research with Indigenous people or Indigenous lands, the researcher becomes a subjective member of the process, learning and interpreting knowledge through their own social position. Therefore, they have a responsibility to contextualize and position themselves in relation to their identity, background, and personal motivations for the project; doing so leads to the formation of trust with the research participants, and prepares the researcher to be more self-aware of unconscious biases that may impact the integrity of the work.

My identity as a white, cisgender, heterosexual, educated woman has afforded me a wealth of privileges that I am continually working to understand. I was raised in a comfortable, middle-class household with parents who could afford to support me financially, emotionally, intellectually, and physically. I grew up on stolen Denai'ina Athabascan land in Anchorage, Alaska, with a western understanding of nature as the antithesis of humanity. My personal journey towards understanding all of these parts of my identity, and their relationship to settler colonialism, coincides with my journey towards earning a Master of Landscape Architecture degree. As such, much of my time at the University of Oregon has been spent in existential quandary between what I am called to do with my creative passions, and what I am called to do in support of social justice and Indigenous land rights causes.

My reflections on this positionality and the ways in which they have led to this project are included as a *Foreword* to this report. It is a statement I have revisited often throughout this project, and will continue to reshape and revise as I learn more about who I am and how my identity shapes my relationships with the world and the people around me.



Cultural Identity & Values

In the *Gathering Knowledge* chapter of this report, I will describe a questionnaire that I developed to understand the diversity and values of our campus's Native community. The questions were adapted from the '8 Ways' Aboriginal pedagogy framework developed by the Western New South Wales Regional Aboriginal Education Team (8 Ways, 2018). By sharing my own responses to the same questions I am asking of the participants, I acknowledge how my background as a descendant of settlers may influence my worldview and interpretation of ideas, and helps me identify where my unconscious biases may show up in order to mitigate them throughout the process.

> *Knowing why we are carrying out research—our motive—has the potential to take us to places that involve both the head and the heart.* ***We need to know our own research story to be accountable to self and community.***
>
> *- Kovach, 2009, p. 120.*

JOUNRAL ENTRY 2

Personal Responses to Cultural Identity & Values Questionnaire

What is your current role/affiliation? (Choose all that apply)

Current Student

If you are a student, what year are you currently in school?

Graduate Student

Where are you from? Who are you from?

I was born and raised in Anchorage, Alaska (Dena'ina Elnena) to a family of public school educators. My parents cultivated a family dynamic of creativity, support, respect, and love for outdoor recreation. We are a family of strong women--I have three sisters and all but one female cousin. We are each uniquely independent but have always shared a close bond with one another. I attribute my strong morals and work ethic to the female role models I grew up around.

How do you connect with that place? How do you connect with your ancestors?

Though I now live in Oregon, I will always consider Alaska home. It is a deeply embedded part of me. I connect to my home by visiting my family twice each year, sharing stories with friends about my upbringing, and tending to a house plant that I propagated from a clipping of a plant in my childhood home; for me, this house plant represents a piece of home and a connection to my mother.

I connect to my ancestors by asking questions about my family's history, and listening to stories that my grandmother tells about her upbringing. Many of the recipes she uses for large family dinners also come with a particular story; we eat, listen, and laugh.

What is the primary way you know that something is real or true? Select all that apply, or add your own ways of acknowledging truth.

- [X] **Written Word** *(Published books, articles, signage, and other sources of written word represent truth)*
- [X] **Family / Intergenerational Sharing** *(Lessons from parents, Elders, ancestors, or other family members represent truth)*
- [X] **Academics** *(Classes, teachers, textbooks, and research projects represent true)*

What or who has had the biggest impact on shaping your worldviews (i.e. how you understand/relate to the world around you)? Select all that apply, or add your own. You are encouraged to expand on your selections in the free response text boxes. Be as specific as possible.

- [X] **Family / Home Life:** *My parents, grandparents, and sisters taught me to value respect, kindness, creativity, and family.*
- [X] **Landscapes / Environments:** *My upbringing in the Alaskan mountains cultivated my love of the outdoors.*
- [X] **Classes / Academics / Teachers:** *Indigenous Research Methods, taught by Jennifer O'Neal.*
- [X] **Travel Experiences:** *Spending a semester in Panama started the shift in my worldviews away from western concepts of environmentalism; I learned about the impacts of ecotourism and wildlife conservation areas on Indigenous communities.*

Select 10 words from the list below that resonate most with your values. You may also write in your own. Then, of those 10, put a ∗ next to your top 5.

∗ *Accountability*	∗ *Generosity*
∗ *Authenticity*	*Humor*
Autonomy	*Learning*
Education	*Openness*
∗ *Family*	∗ *Respect*

How do you connect with and/or express your culture? For example: singing, drumming, rituals, ceremonies, sports, events, food, etc.

I connect with my culture through family gatherings, dinners, and holiday traditions. I connect with my sisters through music, as we all grew up listening to same female country artists, including Shania Twain, Martina McBride, and The Chicks.

Which way(s) of learning resonates most with you? How do you like to process new information? Select all that apply. (Adapted from 8ways and Weaving Ways)

- [X] **Mapping:** *I understand processes and relationship by mapping, diagramming, or visualizing them.*
- [X] **Experiential:** *I learn by applying hands-on, experiential, or tactile movement to thinking and learning.*
- [X] **Community Links:** *I process new information by understanding how it is relevant to my community.*

How do you connect with land? Select all that apply or add your own.

- [X] **Stewardship** *(I engage with land through hands-on tending, gardening, restoration, etc.)*
- [X] **Learning** *(I engage with land through classes, school, observation, research, etc.)*
- [X] **Recreation** *(I connect with land through hiking, play, exercise, etc.)*

Rank the following elements of physical, spiritual, emotional, and intellectual wellness according to which meanings resonate most with you. *1 = Most Relevant; 5 = Least Relevant*

PHYSICAL WELLNESS looks like...

1. **Ecological Health** *(For example: native plants, edible plants, wildlife habitat, etc)*
2. **Climate Resilience** *(For example: drought-tolerant plants, minimize irrigation and fertilizer, reduce mowing, more edible plants, etc.)*
3. **Land Stewardship** *(For example: opportunities to engage in tending, maintenance, habitat restoration, etc.)*
4. **Recreation / Exercise** *(For example: opportunities to play games, host social gatherings, use exercise equipment, etc.)*
5. **Harvesting / Foraging** *(For example: opportunities to harvest and process first foods, medicine plants, other edible plants or materials for cultural practices, etc)*

SPIRITUAL WELLNESS looks like...

1. **Personal Reflection** *(For example: Meditation, prayer, silence, etc.)*
2. **Artistic Expression** *(For example: painting, drawing, dancing, music, etc.) – For me, spiritual wellness is closely tied to music. I grew up around music and am a musician myself, and it is what I turn to for joy, rejuvenation, and healing.*
3. **Intergenerationality** *(For example: opportunities to connect with ancestors or share with future generations through plantings, ceremonies, storytelling, etc.)*
4. **Giving / Reciprocity** *(For example: connecting with land itself through tending, offerings, etc.)*
5. **Cultural Practices** *(For example: opportunities to engage in cultural practices such as smudging, dancing, drumming, ceremonies, etc.)*

EMOTIONAL WELLNESS looks like...

1. **Emotional Processing** *(For example: Spaces for expressing grief, anger, joy, etc)*
2. **Mental Rejuvenation** *(For example: spaces for destressing, rejuvenating energy, mental stimulation, etc.)*
3. **Emotional wellness means something else to me:** *(Explain)*
   As a white, non-Indigenous person, I have the privilege of not experiencing the burdens of lack of representation, affronts to sovereignty, or theft of land and culture. For this reason, my understanding of emotional wellness is limited to personal processing rather than reclamation.

INTELLECTUAL WELLNESS looks like...

1. **Organized Academics** *(For example: Outdoor classroom space, classes that engage with landscape, etc)*
2. **Land-Based Learning** *(For example: incorporating seasonality, native ecology, local history, hands-on activities, etc. into curriculums)*
3. **Study Spaces** *(For example: Outdoor spaces for studying, observing, group collaboration, etc.)*
4. **Language in Context** *(Providing local Indigenous names for plants on campus, rivers, natural features, etc.)*
5. **Indigenous Pedagogy** *(For example: Spaces that facilitate traditional methods of Indigenous education) – Because I am white and grew up with western education methods, I do not have personal experience with Indigenous pedagogy so this does not have personal relevance to me for intellectual wellness.*

Role of the Researcher

As a non-Indigenous person seeking to support and embody an Indigenous design paradigm, it is important to acknowledge and understand the impacts of western research on Indigenous communities. Ted Jojola cautions us to realize that "too often, unwitting outsiders – which many planners are – make the wrong judgments by imposing their own cultural values on others" (Jojola, 2013, p. 466). Even in projects that wish to center traditional knowledge, documenting the information gathered means that knowledge "has been separated from both its holder and the traditional controls that govern its appropriate use" (McGregor, 2013, p. 428). Thus, the researcher or design facilitator must actively resist extracting and appropriating tribal knowledge, and instead work to "support Aboriginal people in their recovery and their attempts to realize their rightful place" (McGregor, 2013, p. 428).

In an Indigenous research paradigm, the researcher must start by building respectful relationships with the participants and subject matter, and hold themselves accountable to nurturing and giving back to those relationships throughout the process (Wilson, 2008, p. 133). Their role is to "share information or to make connections with ideas" (Wilson, 2008, p. 133), and remain clear about their intentions in doing so (Smith, 2012, p. 138). When a designer or researcher enters into a new relationship with an Indigenous elder or tribal member, they must begin with reflexivity—that is, critically reflecting on their own ideas and assumptions—and share their background, values, and motivations for engaging with the community (Kovach, 2009). Practicing reflexivity as the researcher is necessary for maintaining integrity and leads to the formation of trust with participants (Wilson, 2008, p. 102). A respectful researcher will also process and share personal feelings and reflections that come up throughout the process (Kovach, 2009, p. 127), and honor the lessons learned by embodying them beyond the duration of the project (Wilson, 2008, p. 123). Ultimately, developing and nurturing relationships with the community "is an equally valued component" of a researcher's work (Wilson, 2008, p. 81).

JOUNRAL ENTRY 3

Engaging in Indigenous Research as a Non-Indigenous Researcher

When I tell people about this project, I am often asked about my role and relationship to the work as a white, non-Indigenous person: "Is it appropriative to adopt an Indigenous research framework?", they ask. "What is the community's response to your project? Do they feel like you are imposing your own agenda?" These are all fair questions, and ones I have grappled with from the outset. I am white. I am a young, inexperienced adult in the early phases of my journey towards social justice and reconciliation. I do not understand the lived experiences of Indigenous, Black, and communities of color, and I never will. I can only act through my own cultural experiences and knowledge, and open my mind to learning from others. If I wish to be an ally to any marginalized population, I have to approach discomfort willingly and embrace the opportunity to learn from my mistakes.

There have been many moments throughout my academic career when I have wanted to understand and engage in issues related to Indigenous justice, but for a long time there was no one around me who could guide my learning in this realm. Too often I have witnessed faculty, professionals, and peers in my discipline avoid Indigenous discourse because they did not know how to engage with it appropriately. At most, there have been acknowledgements of Indigenous territories, but no attempts to grapple with what it means to design on stolen land in a modern context. One Indigenous student I spoke with near the beginning of this project shared a similar sentiment, but for him the experience was much more personal. He spoke of an experience in an academic history course in which the instructor failed to acknowledge Indigenous peoples in his telling of a particular historical context. When the student asked him why he had omitted the Indigenous history, the instructor replied that he did not know much about it. The student's response? "The oppressed should not have to teach the oppressor." The responsibility of educating non-Native scholars about Native history and experience should not fall to Native students. There are many, many Indigenous scholars who have published literature or other work on this subject; it just requires making the effort to seek out these resources and take the time to learn from them. The faculty instructor referenced above has since restructured his lecture and is now working to incorporate more Indigenous narratives. Unfortunately, this shift only occurred because of one Indigenous student's courage in opening up about his emotional response. Non-Indigenous scholars and students, myself included, must be more proactive in doing this work ourselves.

When the weight of my imposter syndrome becomes debilitating, I remind myself of this conversation. If I do nothing and say nothing, then I am part of the problem. I must welcome the opportunity to learn, even if it means making mistakes. If my motives are pure and I am committed to meaningful allyship, then the actions I take to learn from and support the Indigenous agenda are far better than defaulting to inaction. And, even when I do not have mentorship within my own discipline, there are other resources and other people outside of landscape architecture who I can turn to. Indigenous Research Methods, an annual course launched in 2021 by Professor Jennifer O'Neal, was one of the transformative experiences that helped me understand my role and responsibilities as an ally. The scholars and theories I was introduced to through her class have become the guiding forces behind my Master's project. Margaret Kovach published her Indigenous research framework so that others could learn how to engage in ethical and responsible work with Indigenous communities; by adopting her methods into my own research project, I am demonstrating a commitment to centering Indigenous ways of knowing and diversifying the voices that are represented in the landscape architecture discipline. I will never stop making mistakes, and I will never stop learning from them, but I commit to working towards reparative justice and encourage my peers and colleagues to do the same.

Learning Cultural Protocols

Grounding oneself in the subject culture is a key component of *Researcher Preparation*, and is "part of the notion of researcher-in-relation" (Kovach, 2009, p. 116). Cultural protocols such as sharing gifts, food, ceremony, or prayer may be learned and incorporated into the research process to "show respect and give protection to the knowledge shared" (Kovach, 2009, p. 116). These protocols can vary significantly, but some common themes that can used to guide respectful engagement with Indigenous peoples across different tribes and nations are listed below, along with descriptions of how I incorporated them into this project.

> *Making kinship conndctions comes first—establishing and cultivating relationality takes primacy over starting on time.*
>
> *- Laura Harjo, Spiral to the Stars, 2019, p. 91*

Protocols

Make time for kinship and connections; this takes precedence over time constraints and agenda *(Harjo, 2019, p. 91).*

While I did create a guiding agenda for each of my meetings and workshops, I was flexible with the schedule and did not pressure the group to begin on time. When specific questions or activities took up more time than I had anticipated, I let them. I would push the questions we did not get to for the following meeting, and even ended up omitting some activities altogether. Being flexible and adaptable with the time showed participants that I was more interested in getting to know them and their interests than imposing my own preconceived ideas about what should take priority.

Indigenous participants must approve of the research, methods, and presentation of findings *(Kovach, p. 100).*

The research questions and methods were developed in collaboration with my Indigenous advisor, and shared with project participants before any activities occurred. Participants were always given options to share feedback or opt out of the project. A Working Group made up of two students, two faculty, and one Elder from the UO Native community helped guide the project outcomes and presentation of findings.

Respect confidentiality and intellectual property; gain permits when necessary *(Wilson, 2008, p. 59).*

All project participants received information about the project methods and gave consent through materials approved by the University of Oregon's Internal Review Board (IRB).

The researcher must acknowledge their position, motives, and experience at the outset *(Wilson, 2008, p. 59).*

I began all meetings and activities associated with this project by introducing myself—my identity, whose lands I come from, my educational backround, my motives for embarking on this project, and my hopes for its outcomes.Participants then had a chance to ask me questions and share about their own backgrounds before I solicitied any direct input regarding the University of Oregon campus.

Approach Elders as a first point of contact when possible *(Smith, 2012, p. 138).*

While my first contact for this project was faculty member Jennifer O'Neal (Confederated Tribes of Grand Ronde), the first introductions she made for me included two Native Elders affiliated with the University of Oregon. I had a conversation with each of them before conducting any other engagement activities.

Present yourself to participants face-to-face as often as possible *(Smith, 2012, p. 124).*

The majority of interactions and activities associated with this project occurred in person. Exceptions include a single one-on-one Zoom meeting and the digital survey that was distributed via email and social media,

but both of these remote activities occurred after I had already introduced myself in person to three of the most prominent Native advocacy groups on campus—the Native American Student Union, the NAIS Academic Residential Community, and the Native Strategies group.

Acknowledge everyone present, including ancestors *(Kovach, 2009, p. 124).*

While I always began each meeting or activity by thanking everyone for their time and participation, in retrospect I did not do a good job of acknowledging ancestors or even past generations of Native students. In the future, I will consult with my Indigenous mentor and/or group leaders to identify the most appropriate way to offer this type of acknowledgement.

Offer a gift to show gratitude and appreciation *(Younging, 2018, p. 36).*

For large gatherings, I brought food to share with paritipants to thank them for their effort. For smaller, recurring gatherings, such as the Working Group meetings, I provided food and also thanked each member with a card and small gift at our last meeting together. Digital survey participants were gifted with a $5 coffee giftcard as a thank you for their time and effort. One-on-one conversation participants were provided with a coffee drink and snack of their choosing.

Bring food to share *(Wilson, 2008, p. 83).*

As mentioned above, I brought food to share at every meeting, workshop, and activity associated with this project. These snacks ranged from sweet treats to loaves of bread to cut fruit, and I always made sure there was enough for everyone to eat their fill.

Begin with a prayer or blessing *(Wilson, 2008, p. 83).*

The final presentation of this project began with a prayer led by our Native Elder in Residence. Other meetings that I attended to introduce myself began with a blessing led by the group leader. The less formal meetings and activities did not begin with a prayer or blessing, which was a choice supported by the faculty associated with that group or activity.

Compensate participants for their time and effort *(Younging, 2018, p. 44).*

Digital survey participants were compensated with a $5 coffee giftcard. Working Group members were compensated with $10 for every 1-hour meeting they attended. One-on-one meeting and other informal activity participants were compensated with food and drinks.

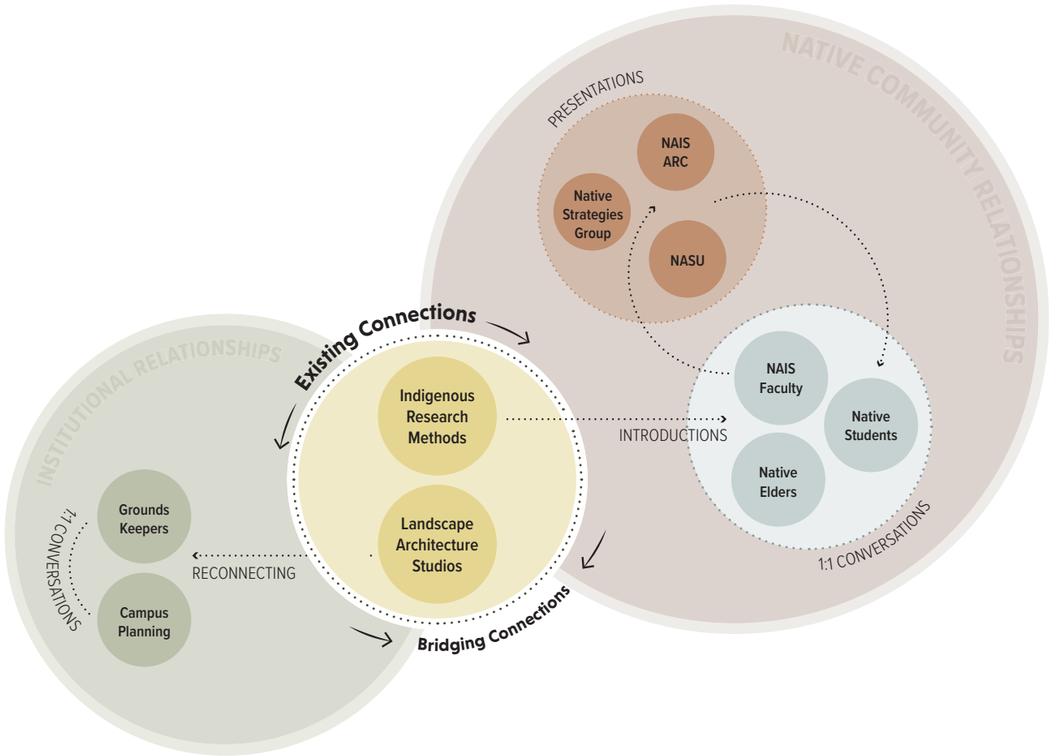
Working Group Meeting, 2023

Relationship Building

Taking a collaborative, service-based approach to landscape architecture requires "relationship-building that goes beyond the responsibilities of established regulatory frameworks" (Hensel, 2019). To practice decolonization through landscape design necessitates investing time and resources into the formation of relationships that is unusual through the current Western paradigm of professional practice. This relationship-building process can begin with drawing on "family, relations, or friends as intermediaries in order to gardener contact with participants," which positions the researcher or designer "within a circle of relations" (Wilson, 2008, p. 129). For this project, I relied on the relationship I had previously established with a professor of Indigenous, Race, and Ethic Studies, Jennifer O'Neal (Confederated Tribes of Grand Ronde), to begin building relationships with other members of the Native community at the University of Oregon.

Because I had already earned her trust and respect as a student in her class, Jennifer was more than willing to introduce me to other leaders of the University's Native community, including faculty, staff, and Elders. She made introductions, which led to a series of one-on-one coffee dates, and invitations to introduce myself to campus advocacy groups like Native Strategies, the Native American Student Union, and the NAIS Academic Residential Community. Beyond these introductory presentations, I also attended many of the events hosted by these groups to get to know them outside the context of this project. Additional one-on-one meetings followed as more folks became interested in this work, and soon I found myself more deeply entrenched in this "circle of relations" than I had thought possible. In all of these interactions, I began by sharing my personal background and motives for the project, and opened myself to questions about the work in order to establish mutual trust and respect with the participants. I always acknowledged what I intended to do with the information shared, and provided people with multiple ways to contact me with questions, feedback, or additional knowledge.

I followed a similar process to reconnect with a couple of folks from Campus Planning, who I had as landscape architecture studio reviewers in previous terms. They provided helpful insight about the processes and protocols currently involved in campus design and maintenance.



JOUNRAL ENTRY 4

The Challenge of Time

The time and resources required for authentic relationship building with community clients and stakeholders are rarely accounted for in the timelines, budgets, and work plans for most professional landscape design projects. This is also true for academic design projects. The Department of Landscape Architecture at the University of Oregon allocates two terms for the execution of a Master's project, and it is expected that you will begin producing as quickly as possible; students are expected to have 75% of their project completed by the start of the second term, so that the focus can shift from design or research to presentation of outomes. The limited duration and rigidity of this structure leaves little to no time for a project based in community engagement or coproduction. Recognizing these limitations early on, I developed an independent study plan with my advisor that would have allowed me to focus on these community relationships instead of completing an unrelated terminal landscape design studio, while still achieving all of the generalized learning outcomes for that course. Unfortunately, this studio substitution request was denied by the department, leaving me to find personal time in my schedule to dedicate to community relationships in addition to a full course load. The lack of departmental support for my independent study demonstrates the ironic incongruity between the values we talk about and the values we act upon as a discipline; while we emphasize the importance of community engagement in landscape design, the structures we operate under do not allow for the amount of time and effort that this requires. The relationship building process is the essence of community-driven design; we cannot skip this critical step and still hope to arrive at an effective design solution. Community clients will not feel free or empowered to think critically and creatively about their futures if trust has not been established with the design consultants first.

Though I am grateful for the personal support I did receive from individuals and the relationships I was able to cultivate with the Indigenous community as a result, the lack of institutional support for a truly participatory approach to design demonstrates the need to reevaluate our priorities as a department, and as a professional landscape architecture community.

> *A key to being included is not only the work that you have done in the past but how well you have connected with others in the community during the course of your work. Thus* ***the strength of your bonds or relationships with the community is an equally valued component of your work.***
>
> *- Wilson, 2008, p.81.*

RESEARCH PREPARATION

Overview

The *Research Preparation* area of action is about applying lessons from the *Decolonizing* and *Researcher Preparation* phases to carefully design a knowledge gathering process that will center Indigenous epistemologies and worldviews in answering the research question(s). Margaret Kovach asserts that "'knowledge is power' and the choosing of a methodology is a political act" (Kovach, 2009, p. 53). This phase is ultimately about preparing for community engagement by identifying participants and determining methods for gathering and interpreting knowledge (Kovach, 2009, p. 51). As such, my goal for this area of action is as follows:

Goal for Research Preparation:

Design an effective and ethical knowledge gathering process by centering Indigenous theories and frameworks and diversifying my methods to prioritize collaboration and nonwestern perspectives.

What is Indigenous Design?

Designing respectful and effective engagement methods requires first learning from Indigenous scholars and community leaders to better understand Indigenous worldviews, research methods, planning and design processes, pedagogies, and cogenerative design techniques. The following literature review of relevant theories and frameworks help define the core tenants of Indigenous design, which come together to answer one of the three subquestions outlined in the Introduction: *WHAT is an Indigenous landscape design paradigm?*

Before delving into the details of Indigenous worldviews and epistemologies, it is important to note that Indigeneity does not equate to homogeneity—while Indigenous communities are united by their experiences as "peoples who have been subjected to the colonization of their lands and cultures, and the denial of their sovereignty" (Smith, 2012, p. 7), beliefs, customs, and identities vary widely by nations and tribes across the world. The following section summarizes my takeaways from Native scholars with ties to North America, Australia, and New Zealand, who agree on common threads that hold true across many Indigenous nations.

Kalapuya Talking Stone, Alton Baker Park, 2023.

Understanding Indigenous Worldviews

Most Indigenous scholars agree on at least two shared, core values that underly Indigenous epistemologies—these values are *relationality* and *holism*, which are also centered in the Kovach research framework. For Shawn Wilson and the many community advisors who contribute to his research, a "relational way of being [is] at the heart of what it means to be Indigenous" (Wilson, 2008, p. 80). *Relationality* refers to the idea that "nothing could be without being in relationship" (Wilson, 2008, p. 77)—in other words, no person, entity, or idea can exist outside of its context and community of relationships; "all living things of the natural world are connected and dependent" (Marques et al., 2021, p. 45). The concept of relationality extends far beyond human relationships. In Indigenous worldviews, people, land, space, time, and nonhumans are all bound together through "reciprocal relationships of care" (Hromek, 2019, p. 65). As such, it is the acknowledgement, accountability to, and nurturing of these relationships—"between individuals, with future and past generations, with the Earth, with animals, with our Creator…and with ourselves"—that matter above all else in an Indigenous research process (Smith, 2012, p. 125).

The other core value underlying Indigenous ways of knowing is *holism*. An Indigenous concept of holism "refers to the interrelatedness between the intellectual, spiritual…, emotional, and physical…realms to form a whole healthy person" (Archibald, 2008, p. 11). This concept extends to the land as well—"the links between the physical, spiritual, natural, and social environments also emphasize the importance of the land for collective and intergenerational health and well-being" (Marques et al., 2021, p. 39). While the words used to label the four tenants of holism can vary slightly, the key component of this Indigenous concept is that the connection of land to people is "formed primarily in spiritual terms" (Marques et al., 2021, p. 37) as an integral part of one's whole being.

When we combine this concept of holism with an understanding that all beings are connected through

relationality, then caring for the land and the more-than-human world becomes a critical part of caring for personal, collective, and intergenerational health and wellbeing. Humans and nature cannot be treated separately. Grounding landscape design in these concepts is a critical part of dismantling colonial systems of powers and western perceptions of the natural world. Therefore, addressing the physical, spiritual, emotional, and intellectual components of wellness in the design of the University campus is a critical part of shaping an environment that is supportive and inclusive of Native students and their worldviews.

Indigenous Research Methodologies

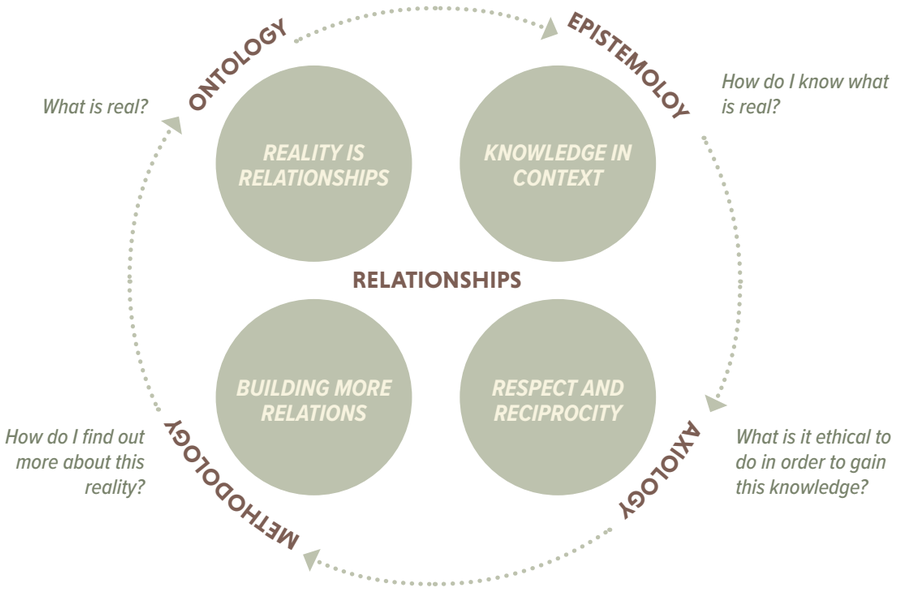
Research and design projects that center Indigenous ways of knowing formulate their methodologies around a series of "R" words—respect, reciprocity, responsibility, relevance, and relational accountability (Archibald; Wilson; Smith). Indigenous research methods embody these values and aim to support Indigenous self-determination through processes of decolonization, transformation, mobilization, and healing (Smith, 2012, p. 121). Using Indigenous research methods to guide the research process ensures that decisions are "highly contextual to that community, located within its worldview, set of beliefs and values" (Matunga, 2013, p. 15). Applying these methods also challenges the notion of what "counts" as knowledge and challenges the power relationships involved in western academia (Kovach, 2009, p. 79). While I chose to organize my project around Margaret Kovach's Indigenous Research Framework, described in the *Introduction*, I would be remiss not to recognize the additional frameworks that have been instrumental in shaping this project:

Research Is Ceremony
Shawn Wilson

The work of Shawn Wilson (Opaskwayak Cree) has been instrumental in shaping this project. His book, *Research is Ceremony*, articulates the ways that Indigenous ontology, epistemology, axiology, and methodology come together to form an Indigenous research paradigm through relationships and maintaining accountability to those relationships (Wilson, 2008, p. 137). He posits that these are put into practice "through choice of research topic, methods of data collection, form of analysis and presentation of information" (Wilson, 2008, p. 7).

Shawn Wilson's emphasis on relationships and accountability has remained central to how I approach this work. Building relationships of trust with the Native community at the University of Oregon was the first stage in this project, and fits into the Kovach framework as part of *Researcher Preparation*. Nurturing the relationships I established early on has been critical for moving into the *Gathering Knowledge* and *Making Meaning* areas of work, while the *Giving Back* phase focuses on what Shawn Wilson calls relational accountability—ensuring that I am presenting the outcomes of the research in a way that benefits those with whom I have built trust.

RESEARCH IS CEREMONY
Shawn Wilson



The Indigenous Research Agenda
Linda Tuhiwai Smith

Linda Tuhiwai Smith (Māori, Ngāti Awa, Ngāti Porou) is known for her groundbreaking approach to decolonizing the research process. In her book, *Decolonizing Methodologies,* she articulates four processes that should be incorporated into Indigenous research practices and methodologies—survival, recovery, development, and self-determination. Embedded in these processes are multifaceted elements of healing, decolonization, transformation, and mobilization, which can be advanced through the intersection of community action projects and research within institutional settings (Smith, 2012, p. 128).

Smith's Indigenous research agenda relates closely to the goals I have laid out as part of the *Decolonizing & Ethics* element of the Kovach framework. My project aims to engage in these processes of survival, recovery, development, and self-determination through a cogenerative design process that daylights the realities, values, and goals of our University's Native community.

Indigenous Design and Planning Frameworks

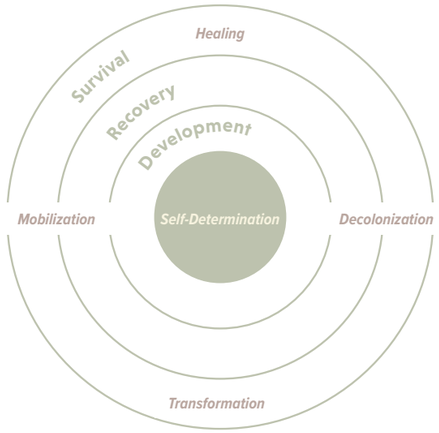
There are many Indigenous scholars, designers, leaders, and thinkers who have expertise to share on the subjects of Indigenous design and planning, but my interpretations of these topics have been shaped most significantly by the following frameworks:

Indigenous Planning as a Process

Hirini Matunga, a Māori scholar who specializes in urban planning, asserts that an Indigneous planning paradigm must reflect how Native people understand themselves and their values, and lead to outcomes that directly benefit their wellbeing. At its core, Indigenous planning is conducted by, and not for, Indigenous peoples. This process involves centering both traditional and contemporary knowledge to "make decisions highly contextual to that community, located within its worldview, set of beliefs and values system, how it sees itself and its future (Matunga, 2013, p. 14).

Designers as Facilitators

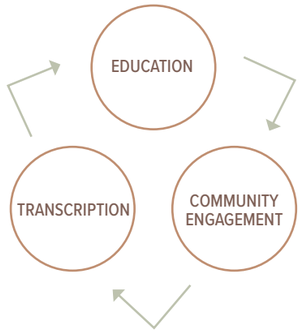
Ted Jojola, the Director of the Indigenous Design + Planning Institute at the University of New Mexico, highlights three core activities of the Indigenous design and planning process—education, community engagement, and transcription—as well as the role of the planner or designer in facilitating this process. The education phase involves sharing



INDIGENOUS RESEARCH AGENDA
Linda Tuhiwai Smith

contextual information about the project and building "consensus around enduring cultural values" that will guide the community's evolution (Jojola, 2016, p. 53). The second phase is community engagement, which begins with understanding cultural protocols and building relationships before deploying participatory methods for exchanging information "across the generational spectrum". Finally, the transcriptive phase "transforms the community's ideas through visual designs and conceptual planning documents" that can be used to leverage resources.

INDIGENOUS PLANNING AS A PROCESS
Hirini Matunga



DESIGNERS AS FACILITATORS
Ted Jojola

These three phases center community participation to achieve balance between "the immediacy of action (short-term) with a comprehensive vision (long-term)" (Jojola, 2016). Jojola is careful to point out that designers and planners must serve the process as facilitators rather than decision-makers. Their primary role is to "give voice to the community" (Jojola, 2016, p. 53).

Marques et al. have developed a similar collaborative design framework summarized through the following four steps (Marqus et al., 2021, p. 47):

(1) Understanding of place – The authors describe this step as the phase of the design process that "commences before first contact." This phase is closely related to the Research and *Researcher Preparation* phases of Margaret Kovach's framework, as it implores the design team to develop a "holistic understanding of the project environment" and its context, as well as the cultural protocols and understandings of tribal relationships with the landscape and broader community.

(2) Relationship building – The authors argue that a sustainable project must involve relationship building activities between the designers and the Indigneous community over "numerous years" and through "different styles of interaction." They give the example of a project that included "formal introductions, many hours of meetings, social gatherings, and events that facilitated discussion."


Working Group Meeting, 2023

(3) Respectful facilitation – This phase involves creating space for storytelling and knowledge sharing with the goal of helping the designers begin to understand the community's "identity of and attachment to each place."

(4) Empowered participation – Marques et al. argue that effective participation involves "working with established community and stakeholder groups, rather than imposing purpose-built committees". At the core of empowered participation is "enabling the community to design with and through the designers," with focus given to their lived experiences over abstract theories and concepts.

Seven Generations Model

The Seven Generations Model is a common framework for Indigenous planning and design, and reflects the concept of intergenerationality which grounds many Indigenous practices. This framework emphasizes designing for the past, present, and future by balancing a connection with ancestors and honor for their legacy, considering contemporary needs and goals, and long-term stewardship to connect with future generations. Ultimately, this model "assesses how communities sustain patterns of intergenerational interplay through the lifetime of the individual" (Jojola, 2016, p. 52).

> ***The methodology needs to be based in a community context*** *(be relational) and has to demonstrate respect, reciprocity, and responsibility (be accountable as it is put into action).*
>
> *- Wilson, 2008, pg. 99.*

Camas in Eugene, Oregon, 2022.

> *In Indigenous design, place should be defined by culture, spirit, people, the land, language, other beings, time, and experience.* ***To truly understand a place, you must subject yourself to it, be immersed in it, and commit to the experience it offers.***
>
> *- Bailey et al., 2022*

Land-Based Design Methods

A group of Indigenous and non-Indigenous design faculty at the University of Manitoba developed a "decolonial and unsettling design framework to help guide both students and instructors to work through an Indigenous lens" (Bailey et al., 2022). They argue that reframing sources of knowledge production is the first step to decolonizing the design process, and as such, their framework draws on the belief that knowledge is "rooted most deeply in place and the people and communities with whom we serve as designers." The following list summarizes their five land-based design paradigms, each followed by my own interpretive characterization:

2. The first paradigm focuses on building relationships and "taking time" to understand what defines place—Through an Indigenous lens, place is defined through "culture, spirit, people, the land, language, other beings, time, and experience." Understanding place as a designer requires being immersed in the experience it offers. – *This paradigm could be characterized as* ***relationality.***

2. The second paradigm posits that "rooting yourself mentally, emotionally, physically, and spiritually in place and in the land" will reveal new possibilities. This paradigm emphasizes the importance of practicing patience and leaning into the slowness of process. – *This paradigm could be characterized as* ***holism.***

3. The third paradigm is about letting design concepts emerge through mindfulness and intuition. This paradigm encourages designers to embrace subjectivity, and avoid "the objective mode of creating in a more solution-oriented manner". – *This paradigm could be characterized as* ***reflexivity.***

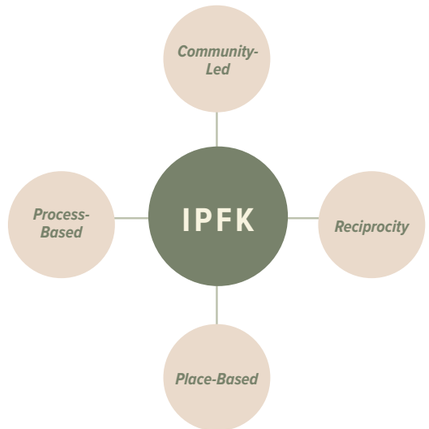
4. The fourth paradigm frames design a cyclical, ever-evolving exchange of gifts and ideas. Designers are encouraged to ask, "How are we giving back?" – *This paradigm could be characterized as* ***reciprocity.***

5. The final paradigm focuses on design as a form of storytelling, in which designers and community members work together to shape the narrative that will carry the project forward. This paradigm posits storywork as a form of decolonizing research, in that it "aspires to re-cover, re-cognize, re-create, re-present, and re-search-back." – *This paradigm could be characterized as* ***self-determination****.*

Placemaking / Placekeeping

Nejad & Walker argue that "when meanings are associated to space by people, place is generated" (Nejad & Walker, 2018, p. 225). In other words, while the term "space" has physical connotations, "place" is defined in experiential and spiritual terms. Because of the deep spiritual and innate connection that Indigenous people share with land, an Indigenous design paradigm should aim to create a "material and discursive sense of place" (Nejad & Walker, 2018, p. 117), the specificities of which are directed by the community of that place. However, it is important to remember that Indigenous people are "not spatially limited to the reservation or government-assigned lands" (Harjo, 2019, p. 11)—this is especially true for universities and other urban public spaces. The Native students at the University of Oregon represent a wide and diverse array of Indigenous affiliations. While the design process should engage in "relationship with the Indigenous peoples of this place, in support of their territoriality" (Klopotek et al., 2022, p. 4), there is also an opportunity to incorporate the pan-tribal identity of Turtle Island (North America) and "create a new territory that includes all Aboriginal people" (Wilson & Peters, 2005, p. 409).

Native placemaking can serve as a "means of achieving spatial justice in urban contexts" (Puketapu-Dentice et al., 2017, p. 2) by empowering Indigenous people to create spaces that "facilitate the expression of [their] knowledges, practices, and kinship relations" (Barry & Agyeman, 2020, p. 32). Too often, placemaking efforts that follow western design frameworks result in "tokenistic gestures of celebrating Indigenous heritage, cast typically only in the historic past" (Nejad & Walker, 2018, p. 230). To avoid these outcomes, Native placemaking must start by "reframing history and community from the perspective of the Indigenous people" (Barry & Agyeman, 2020, p. 33). Wanda Dalla Costa articulates this process through her Indigenous Placekeeping Framework (IPKF), which "advocates a slow methodology, based in building relationship, developing understandings, defining new ways of working, all the while allowing community to direct the work" (O'Brien et al., 2018, p. 151). There are four key tenants to the IPKF approach:



INDIGENOUS PLACEKEEPING FRAMEWORK (IPFK) Wanda Dalla Costa

In addition to the frameworks described above, an Indigenous design and planning paradigm must also consider implications for stewardship and care in the future. Jones et al. describe the concept of 'caring for country', which emphasizes "healing, nurturing, and a long-term perspective about looking after place" (Jones et al., 2018). Thus, relational accountability to the future through environmental stewardship and sustainable management considerations is a critical aspect of Indigenous landscape design.

Many Nations Longhouse, 2023.

Indigenous Pedagogy

Pegagogy is a term used to identify unique sets of educational philosophies and methods. Indigenous pedagogy is a broad categorization of all that encompasses traditional ways of producing and sharing knowledge. Pedagogical differences between western education and Indigenous education manifest as differences in learning environments as well, and as such, are important to consider in applying Indigenous design and planning paradigms to the University of Oregon campus.

The Canadian Council on Learning identifies seven key attributes of Aboriginal education (CCL, 2009):

.

- ***Holistic*** – *It engages and develops all aspects of the individual (emotional, physical, spiritual and intellectual) and the community, and stresses the interconnectedness of all life under the Creator.*
- ***Lifelong*** – *It begins before birth and continues through old age and involves the intergenerational transfer of knowledge.*
- ***Experiential*** – *It is connected to lived experience and reinforced by traditional ceremonies, meditation, storytelling, observation and imitation.*
- ***Rooted in Aboriginal languages and cultures*** — *It is bound to language, which conveys a community's unique values and worldview while ensuring cultural continuity.*
- ***Spiritually oriented*** — *It possesses a spiritual element which is fundamental to the learner's path to knowledge. This is manifested in spiritual experiences such as ceremonies, vision quests and dreams.*
- ***Communal activity*** – *It is a communal process in which parents, family, Elders and community have a role and responsibility.*
- ***Integrates Aboriginal and Western knowledge*** – *It is an adaptive process that draws from the best of traditional and contemporary knowledge.*

Other projects and programs that advocate for embedding Indigenous knowledge systems into education—including 8Ways, the APRDC Education for Reconciliation team, and the First Nations Education Steering Committee of British Columbia—identify similar pedagogical themes. **Overall, Indigenous pedagogies revolve around holism, active experience, collaboration, and relationality.** Examples of how these values are incorporated into Indigenous educational methods include storytelling, land-based learning, art and other forms of creative expression, and intergenerational sharing. Indigenous knowledge is also produced through "feeling an experience, daydreaming, observing elements of the physical world, and sensing and intuiting relational energy, metaphysical energy, and entities" (Harjo, 2019, p. 84). Understanding the key components of Indigenous learning will help inform how the University of Oregon can better support Native students by making space—literally—for Indigenous knowledge production in the culture and curricula of our campus community.

Photo courtesy of Megan Van Pelt, Umatilla Indian Reservation.

Coproduction / Cogeneration

Another concept relevant to this project is the theory of coproduction—an emerging branch of design and planning that empowers users to be involved in all phases of design, from conceptualization to implementation. Meaningful collaboration with Indigenous partners in design projects "can contribute to reconciliation and the healing of historical trauma associated with colonization…[and] has broader implications for Indigenous sovereignty, spatial justice and health equity" (Raerino, 2021, p. 14). Western design practitioners may conflate coproduction with consultation or community engagement, but Laura Harjo reminds us that "simply using the word community does not translate into socially just practices" (Harjo, 2019, p. 95). **The key difference between consultation and coproduction is the influence that the community has over decision-making** (Puketapu-Dentice et al., 2017, p. 5). A truly participatory, cogenerative approach to Indigenous design, planning, or research of any kind involves Indigenous partners in the formulation of the research question and methods, empowering them to claim ownership over the design outcomes" (Marques et al., 2021, p. 40).

In a meaningful cogenerative process, the designer must reframe their role from artist or decisionmaker to "facilitator and interpreter", drawing on their skills and experience to empower and benefit the group (O'Brien et al., 2018, p. 167). Specific techniques that can be drawn upon to shape cogeneration will be included in later chapters.

JOUNRAL ENTRY 5

Cogeneration ≠ Consultation

In the field of landscape architecture, the term "community engagement" is thrown around constantly—in classes, in meetings, in literature, in design studios, etc. As our society becomes more attuned to the social injustices embedded in our institutions, there is a growing level of agreement among landscape architecture professionals that community engagement is an important part of design work. But, what I have found during my first couple of years in the academic and professional realms of landscape architecture is that few people take a step back to consider what this term really means. We can "engage" community in any project, but to what end? What is the purpose? Do we want to know what other people envision for themselves, or do we just want their support for our own design ideas? Here lies the fundamental difference between community coproduction and community consultation. Both activities may be called "community engagement," but they are critically distinct. In coproduction, which may also be called things like participatory design, democratic design, or cogenerative design, community members are given actual decision-making power in the design process. Their values, opinions, and ideas guide the development process from the earliest phases of conceptualization. In consultation, community representatives are asked to respond to ideas that are presented to them.

One of the things that makes understanding this distinction so challenging is that the academic timeline—at least at the University of Oregon—makes it nearly impossible to dedicate the time needed for true coproduction. As I discussed in one of my earlier reflections, this process has to start with getting to know people—who they are, what's important to them, and how they relate to the world around them. And it works both ways; the community must be given an equal opportunity to get to know the designer(s). This type of mutual respect and trust can only come with time, and a much longer amount of time than the 10-week design term allows. As such, many landscape architecture students go through their entire academic careers without ever understanding and practicing this deeper side to community engagement. I was fortunate to have the opportunity to take a course on this subject that was only offered one time by our department's Spatial Justice Fellow; but sadly, the course was not renewed after its pilot term.

Coproduction is a core part of an Indigenous landscape design paradigm. I have done my best with the time and resources I had to honor this type of relationship-based process, giving as much decision-making and idea-generating power to Indigenous community participants as possible throughout the duration of my Master's project. But, I also recognize the limitations of my attempting to do so within a rigid academic structure, and understand that I was unable to follow through to the extent that I wanted to. In order to wrap up the project and graduate on time, I had to retain some of the decision-making power and interpret on my own what I did not have time to discuss with community members, including the visual renders of our design response ideas and some of the implementation recommendations. This is the challenging reality of attempting to practice a non-western paradigm within a very western system. It is my hope that by sharing my experience, and sharing this project, the landscape architecture academic curriculum and profession may start to create more space for community-driven design.

Takeaways

Based on this literature review, an Indigenous design and planning paradigm can be synthesized through the following key tenants in response to one of this project's research questions.

WHAT is an Indigenous landscape design paradigm?

1. **Indigenous landscape design prioritizes process over product.** Meaningful design solutions will only emerge through slow engagement and experiential immersion.

2. **Indigenous landscape design is rooted in relationality.** Time is taken at the beginning of the design process to understand existing relationships between people and place, and develop relationships of trust between the community and the design facilitator(s).

3. **Indigenous landscape design takes shape through co-generation, not consultation.** Tribal sovereignty is acknowledged and community members are empowered to take ownership over design conceptualization and decision making.

4. **Indigenous landscape design works to facilitate active relationships with land.** Design outcomes don't just change how the landscape looks, but how we engage with it.

5. **Indigenous landscape design considers long-term stewardship and care.** The outcomes acknowledge that place transcends time, and incorporate plans and goals for how the design will continue to grow and be cared for in the future.

6. **Indigenous landscape design honors the past, gives voice to the present, and creates for the future.** Processes embody Indigenous futurity by allowing contemporary communities to carry out the values and visions of their ancestors and create a healthy environment for future generations.

7. **Indigenous landscape design embodies reciprocity.** The design outcomes and the relationships they facilitate must give back to the land and the more-than-human world.

These takeaways reveal how Indigenous design is largely defined by process and relationships, and not necessarily what the actual designed elements are. If you were to ask a practicing landscape architect, *"what is landscape design?"*, they might tell you something about creating beautiful and functional outdoor spaces. While this is an oversimplification of the practice, the point is that both of these words refer to design outcomes, and largely depend on the designer's own preferences and interpretations. Centering Indigenous ways of knowing in the way one approaches a design problem asks us to take a step back, and focus on a slow process that lets the community decide what is most important. **Design becomes an action, and not a product.**

Designing the Process

An Indigenous research process must emphasize the importance of developing genuine relationships with community that are "interactional and interrelational" (Kovach, 2009, p. 127), and consider the spiritual connections between people and place (Matunga, 2013, p. 19). The research process should embody values of "respect, reciprocity, and responsibility" (Wilson, 2008, p. 77), and aim to enable, heal, and educate in pursuit of Indigenous self-determination (Smith, 2012, p. 130). These values are particularly relevant to the *Gathering Knowledge* area of action, which involves direct engagement with Native partners at the University of Oregon. In order to make sure that my conversations with these partners were respectful, empowering, and effective, I generated the following list of guiding questions to be drawn upon in facilitating conversations with distinct focuses:

FOCUS	WHO	GUIDING QUESTIONS
Building Relationships	Students (ARC and NASU) Faculty Elders Native Strategies Longhouse Stewards	• Where are you from? Who are you from? • What is important to you? To your community? • What inspires you? What guides you? • What makes you feel welcome and comfortable? • What does home mean to you?
Understanding Campus Concerns	Students (ARC and NASU) Faculty Elders Native Strategies Longhouse Stewards Campus Planning Campus Grounds Crew	• What principles and protocols guide existing campus design processes? • How do you engage with the campus landscape? • How do you engage with the people here? • How do you engage with the land here? • What aspects of campus do you like? • What aspects of campus concern you? • How are Indigenous perspectives represented in the campus landscape?
Values and Visions	Students (ARC and NASU) Faculty Elders Native Strategies Longhouse Stewards	• How do you connect to land? • How do you *want* to engage with the campus landscape? • What would your ideal learning environment involve? • What would make this space feel more welcoming to you? • What does it look like for a campus to embody holistic wellness?
Design Principles	Working Group	• What values or principles should guide campus design decisions? • How can current campus planning principles be reinterpreted?
Design Interventions	Working Group	• What do these design principles look like on the ground? • How do design interventions relate to each other and existing projects across campus?
Areas of Opportunity	Working Group	• Where could these principles be applied on our campus currently? • How can we apply these principles to different types of geographies, including ephemeral and spiritual ones?
Stewardship	Working Group Native Strategies Longhouse Stewards Campus Planning Landscape Architecture Dept	• How will future students/faculty engage with the design? • Who will care for/maintain the design in the future? • Should the design be maintained, or should it change? • How often should the design principles be revisited?

NAIS ARC Workshop, 2022.

Methods & Techniques

With a list of questions generated, the methods for engaging in these questions can start to take shape. My conversations and activities drew upon the following methods and techniques for collaborating with Native partners.

Indigenous Engagement Methods

Open-Structured Conversations

Informal, unstructured conversations are a more respectful and familiar way to engage with Indigenous partners than structured interviews. This method more closely aligns with oral traditions of knowledge sharing and respects the participant's autonomy and privacy by giving them control over what they feel comfortable and compelled to share (Kovach, 2010, p. 124).

Sharing Circles / Storytelling

A sharing circle is a method of engaging with Indigenous community members in which all participants sit together in a close circle and each have an opportunity to share, one by one. This method is a familiar mode of knowledge exchange and storytelling in many Indigenous cultures, and is best used for understanding values, acknowledging experiences, and identifying concerns or interests in the early stages of collaboration. Sharing circles, or research circles, allow participants to share their knowledge or stories holistically, without the fragmentation or separation of ideas that come with structured interview questions. This method is distinct from the western concept of a focus group because everyone gets an equal chance for input (Kovach, 2009, p. 124) and cannot be interrupted when they are speaking (Archibald, 2008, p. 63). A sharing circle is also distinct in its capacity to easily embed other cultural protocols and practices. For example, some groups may wish to begin with "an acknowledgment of all those who are in the circle, including the ancestors that sit with us" (Kovach, 2009, p. 124). Like open-structured conversations, the sharing circle provides "space, time, and an environment for participants to share their story in a manner that they can direct" (Kovach, 2010, p. 124).

Shawn Wilson calls this approach "talk story." He adds a layer of structure by identifying specific lessons or prompts to guide each round of sharing, which generally comprise of four rounds. This method invokes underlying rules of "non-judgemental listening and non-interference" (Wilson, 2008, p. 100). Like sharing circles, they grant everyone in the circle "an equal chance to speak and be heard" (Wilson, 2008, p. 41). This method can also be enhanced by passing around a sacred object, such as a stone or feather; passing an object symbolizes connection and respect between group members (Wilson, 2008, p. 41).

Jo-ann Archibald reminds us how the researcher fits in to this story-based approach to gathering and sharing knowledge—"the communal principle of storytelling implies that a listener is or becomes a member of the community" (Archibald, 2008, p. 26). This notion reinforces the importance of subjectivity and interpersonal relationships to Indigenous design and resaerch. By facilitating a sharing circle, the researcher is also a member of the sharing circle, and must be willing to authentically share and interpret the lessons offered.

Identity Reflections

Some Indigenous researchers begin the engagement process with self-reflection activities that uncover individual interpretations of family, land, and sense of place (Harjo, 2019, p. 75). When a reflective activity is brought to a group, oftentimes a "pattern emerges regarding what people care about, and a community can make their own realizations about what their collective values are" (Harjo, 2019, p. 75). Specific activities that can be used for self-reflection include a *"Where I am from"* poem template, which guides a participant through reflective prompts that leave space for creativity (Harjo, 2019, p. 75); a cultural identity questionnaire that frames questions around ways of knowing, being, valuing, and doing (8Ways, 2018); or a *Prouds/Sorries* activity in which individuals reflect on the strengths and concerns of their community and then analyze the responses collectively (Harjo, 2019, p. 234).

> *The **sharing of power in decision-making** resulted in mutual learning, devising creative solutions and an inclusive culture of urban design in which the goal of development was elevating, rather than erasing, the Indigenous sense of place and meanings associated with it.*
>
> *- Nejad & Walker., 2018, pg. 237.*

Cogenerative Design Techniques

Creative / Alternative Mapping

Indigenous designers and planners often draw on mapping techniques that aim to understand the interconnectedness of land, relationships, and values, rather than western methods that interpret land through rigid spatial boundaries and physical features. Indigenous architect Daniel Glenn uses a technique that combines mapping with storytelling—tribal elders share stories of the land and its history, while the design team facilitates the marking and annotating of these stories on a map (O'Brien et al., 2018, p. 116). Jade Kake employs a similar method of recording narratives; sites of significance that emerge through storytelling are mapped spatially, such as ancestral sites, tribal landmarks, cultural and social sites, sacred sites, Indigenous place names, water, geology, and animals and vegetation (O'Brien et al., 2018, p. 169).

Ted Jojola uses a technique that he calls "asset mapping," which asks participants to draw maps of their own communities, revealing culturally-significant locations, elements, and relationships that may not be revealed through western methods of spatial analysis. This type of drawing reflection is similar to a method Tammy Eagle Bull calls a "values board"—community workshop participants are asked to draw or write what they envision for a space, which are then compiled into a "cultural values board" to be shared and referenced at every future project meeting (O'Brien et al., 2018, p. 186).

Laura Harjo argues that these types of participatory mapping practices "build relationality within a community", empowering participants to reflect on and visualize their collective identity (Harjo, 2019, p. 22). Unlike western mapping techniques that prioritize spatial accuracy, the strength of creative mapping methods like those described above is their ability to "engage with multiple sources of history and uncover new stories, narratives and relationships" (Johnson & Wallis, 2014, p. 52).

Community Voting / Prioritizing

Community voting techniques can be used to identify issues, concerns, and values, and also to prioritize design visions and goals later in the process. This method often involves providing community members with tangible objects such as stickers, tokens, or beans, which they can then use to express the relevancy or importance of particular subjects. This technique can be applied iteratively at multiple stages of the design process. For example, early phases may involve generating broad lists of concerns related to a particular site, after which community members may be provided with a set number of tokens to use in voting for the highest priority issues. Then, later in the process, the same method can be used to prioritize design principles or concepts (Peña et al., 2017).

Collaborative Modeling

Cogenerative techniques encourage participants to work together to communicate their ideas visually and empower them to feel ownership over the design outcomes. This method varies in application and specificity, but generally involves tangible objects and large visual displays that community participants can engage with hands-on. One specific iteration of this method is called "Design Buffet," and is outlined in *Design As Democracy* as Technique 6.3: "In Design Buffet, the designer invokes the familiar setting of a buffet meal to invite community stakeholders to design a project. During the game, participants collect "food" (design ingredients) from the trays and create a design using those ingredients. When finished with their designs, participants share with each other and learn from the different designs" (Peña et al., 2017, p. 178). Another application of this method is Daniel Glenn's "Kit-of-Parts" technique, which involves providing participants with "kits" of color-coded, programmatic element cut-outs that are then used to generate layout concepts over a site plan. This process allows participants to reflect on and share their visions, knowledge, and priorities simultaneously. The concepts generated are then developed into a series of design options by the design team, which are presented back to the community for feedback (O'Brien et al., 2018, p. 112).

JOUNRAL ENTRY 6

Applying the Techniques

While the techniques listed above informed the way I engaged with Indigenous community members at the University of Oregon, several challenges prevented me applying them to the extent that I had hoped to when beginning this project. First, the time constraints involved in completing this project in a single academic year prevented me from getting to the point of actual design generation, so I did not have the opportunity to facilitate a collaborative modeling technique like the Design Buffet or Kit-of-Parts techniques described above. Secondly, the fact that I am conducting this project as a student with a finite amount of time and no funding meant that community members were understandably wary of giving too much of their time to this work, since I could not guarantee implementation or development beyond my graduation. Students, in particular, were difficult to engage because of their busy academic and extracurricular schedules. Many who expressed interest in being involved ultimately determined that they did not have capacity. That said, I am extremely grateful for the time and feedback that community members were able to share, and the project is absolutely better for it.

Despite the challenges described above, I was still able to draw inspiration from many of the techniques outlined in this section:

Open-Structured Conversations: This method significantly influenced my earliest engagement work, as I met with individuals one-on-one to learn more about their backgrounds, concerns, and visions for our campus. When describing my project to peers or family, I have sometimes called these conversations "interviews", but they were much more loosely-structured and informal than what we typically think of as an interview. I would come prepared with a few open-ended questions to draw upon, but most of these meetings ended up generating two-way discussions that led to new ideas and questions naturally.

Storytelling: Although I did not have the opportunity to facilitate a sharing circle or invite storytelling explicitly, I was able to instead attend a public storytelling event hosted by the NAIS Academic Residential Community cohort. Students shared stories that had written about their homes, families, and cultural backgrounds, and as a listener I was able to learn a lot about their values through that event.

Alternative Mapping: This technique inspired one of the first activities I facilitated with the NAIS ARC seminar class. Students were prompted to reflect on what 'home' means, and given a diverse assortment of art media to use in communicating these reflections. Many students developed collages using images and cutouts from magazines, while others chose to draw or write their responses. This creative, hands-on approach to visualizing "home" drew out personal and cultural values that may not have emerged through conventional, western mapping techniques.

Identity Reflections: This method was applied through the questionnaire I used to collect input from the broader Indigenous community at UO. Through several drafts, iterations, and guidance from my advisors, I ended up crafting survey questions that were organized through ways of being, ways of knowing, ways of valuing, and ways of doing. This structure, as well as many of the questions, were adapted from an Aboriginal pedagogical initiative called 8Ways.

Voting / Prioritizing: I drew upon the community voting techniques to garner feedback from students about what holistic wellness might look and feel like through the campus landscape. Based on ideas and themes that came up during one-on-one conversations, I proposed five different "definitions" or elements of each tenant of holism—physical, spiritual, emotional, and intellectual wellness. Then, students were given five sticky dots for each of these four tenants, and asked to distribute their sticky notes among the five definitions according to their relevance to each student. A similar prompt was also included in the digital survey. The outcomes helped me to understand what physical, spiritual, emotional, and intellectual wellness means to Indigenous students at the University, and how these values could be applied to landscape designs.

NAIS ARC Workshop at the Many Nations Longhouse, Fall 2022

NAIS ARC Workshop, 2022.

GATHERING KNOWLEDGE

Overview

The *Research Preparation* area of action is about applying lessons from the *Decolonizing* and *Researcher Preparation* phases to carefully design a knowledge gathering process that will center Indigenous epistemologies and worldviews in answering the research question(s). Margaret Kovach asserts that "'knowledge is power' and the choosing of a methodology is a political act" (Kovach, 2009, p. 53). This phase is ultimately about preparing for community engagement by identifying participants and determining methods for gathering and interpreting knowledge (Kovach, 2009, p. 51). As such, my goal for this area of action is as follows:

Goal for Gathering Knowledge:

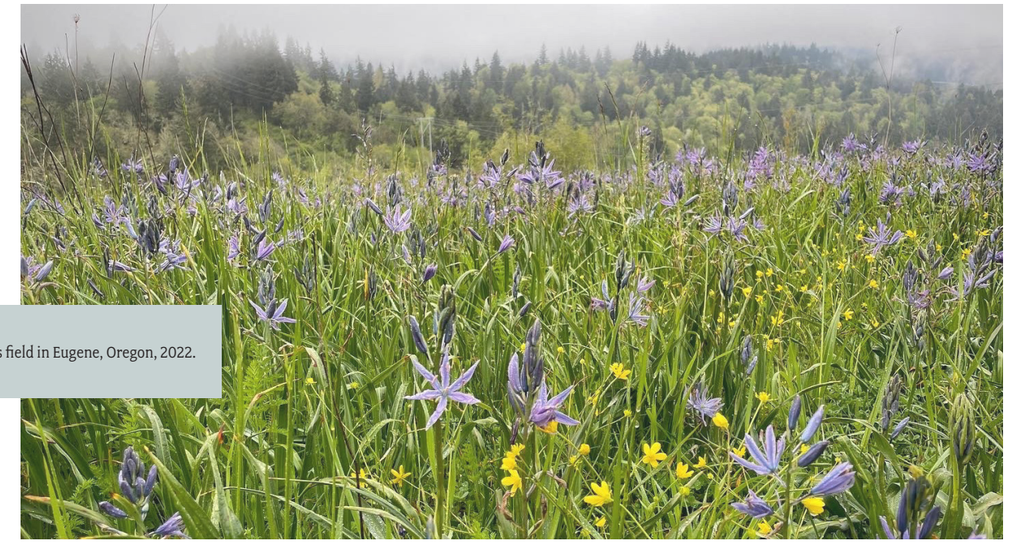
Uncover the historical and cultural contexts of the UO campus through an Indigenous lens, and understand the values, concerns, and goals of our Indigenous community today.

Site History & Cultural Context

Kalapuya Ilihi

The Willamette Valley has been stewarded by members and descendants of the Kalapuya people since time immemorial. With over nineteen distinct bands and tribes encompassing an estimated 25,000 people (Lewis, 2016), they originally occupied over a million acres in the Willamette and Umpqua Valleys (Lewis, 2021). Many of these tribes lived harmoniously through intermarriage laws that aimed to strengthen familial ties and prevent conflict (Lewis, 2018).

Despite settler accounts of encountering a pristine, meadow-like wilderness when they arrived in the Willamette Valley, the Kalapuya people had spent centuries managing and maintaining an oak savanna "in a way that produced in abundance the plants and animals they wanted most", including camas, acorns, and deer (Klopotek et al., 2022, p. 8). Though anthropologists often refer to the Kalapuya as gatherers, their relationship to the landscape was far more complex, and one of the earliest examples of landscape management (Klopotek et al., 2022, p. 10). Controlled burns were used to encourage camas



Camas field in Eugene, Oregon, 2022.

propagation, loosen soil and enhance its nutrients, eliminate pests, and reduce competitive trees and underbrush (Lewis, 2021). They practiced seasonal lifeways driven by this carefully maintained cycle of camas and acorn production, along with other seasonal root and berry harvests (Lewis, 2021). Several accounts of the Kalapuyan seasonal rounds suggest that they relied primarily on a plant-based diet, supplemented occasionally with fish, deer, and elk (Lewis, 2016). Plants such as cedar, tule, and hazel were also harvested and made into baskets, structures, clothing, and tools (Lewis, 2016).

After tens of thousands of years living in harmony with the land of the Willamette Valley, the lifeways of the Kalapuya were forever disrupted by the invasion of European colonizers in the 1800s. In 1829, European explorers and fur traders introduced malaria to the region, decimating the Kalapuyan population by 90% within five years (Lewis, 2021). With less than 1,000 people remaining, the Kalapuya population faced surmounting pressure by the encroachment of white settlers in the decades that followed; they fought to protect their lands but were increasingly outnumbered (Lewis, 2021).

Then, in the early 1850s, Samuel Thurston, the first Oregon delegate in Congress, convinced the U.S. federal government "to extinguish Indian title to Oregon lands and entirely remove Indigenous communities from the region: '*we shall get rid of the Indians in the course of next summer... settlement will be thrown open to the immigrant*'" (Coleman, 2019, p. 423). The Donation Land Claims Act was passed in 1850, meaning that "settlers could now lay claims without any Oregon Tribes actually having ceded their land through a negotiated settlement" (Coleman, 2019, p. 423). In 1851, the Willamette Valley Treaty Commissioners drafted six treaties with bands of the Molala and Kalpuya; though the Tribes reluctantly agreed to cede ownership of large areas of

Camas flower in Eugene, Oregon, 2023.

> *While Kalapuya people practiced what has been called "gathering," it might more accurately be described as resource stewardship, foodscape maintenance, or simply ecosystem maintenance.* ***The parklike appearance of the Willamette Valley noted by settlers was not a product of "untouched" nature, but rather the result of human interaction with it****.*
>
> – *Klopotek et al., 2022, p. 10.*

their land to the U.S. in exchange for military protection, hunting rights, annuity payments, and other supplies and services, they refused relocation (Coleman, 2019, p. 429). Before any of these treaties were ratified by Congress, "many tribal members were already in the process of being forced off their lands by ongoing settler encroachment" (Coleman, 2019, p. 428), placed on temporary reservations throughout the Willamette Valley (Lewis, 2020). Shortly after the treaties were ratified in 1855, the remaining Kalapuya people—a population further decimated by disease and violence to only 400—were forcibly removed to the Coast Reservation, where they integrated with over 30 other tribes and became "an important part of the genelogical heritage" of the Confederated Tribes of Grand Ronde and the Confederated Tribes of the Siletz, two of the nine federally recognized tribes of Oregon today (Lewis, 2021).

Ecological Changes

The original place name for the Eugene-Springfield area is *Chifin,* home of the Chifin, Winefelly, Pee-u (Mohawk), and Chelamela tribes of the Kalapuya people (Lewis, 2018). Summer encampments for root gathering and fishing were located on the banks of the Willamette and McKenzie Rivers, while winter homes were likely located in the foothills of the Cascades and Coast Range (Lewis, 2020). Like the rest of the Willamette Valley, the southern region of the modern Eugene-Springfield area was maintained by the Kalapuya as an oak savanna to support the propogration and harvest of camas, their primary food source (Klopotek et al., 2022, p. 10). Tending to these plants during their spring bloom season would involve identifying and removing "death camas", a toxic plant that looks similar to camas (Scott, 2021). Then, with the ground still soft with rain in the early summer, the camas bulbs would be harvesting using digging sticks to loosen the soil, and collecting only bulbs of a certain size; the smallest were "replanted with better spacing and depth for the next harvest" (Klopotek et al., 2022, p. 10). In the fall, meadows would be set ablaze to burn off encroaching trees and grasses (Scott, 2021), preparing the ground for the next camas cycle.

The decline of camas in the Willamette Valley is an important metaphor for the human-nature paradigm shift imposed on this land by white settlers. When the Kalapuya people were removed from this land, their ecological knowledge and sustainable management practices left with them. Today, the Eugene area and much of the Willamette Valley has become "over-crowded with oaks and invading Douglas fir" (Klopotek et al., 2022, p. 10); while this increasing number of trees may be considered a symbol of ecological health from a western conservationist lens, **"an Indigenous ecological perspective would view this as a place out of balance and in desperate need of renewal through human intervention"** (Klopotek et al., 2022, p. 10). Unlike the western dichotomy of humans versus nature, which tends to result in management practice that either dominate or neglect landscapes, Indigenous worldviews understand humans as "an essential component of a balanced ecosystem" (Klopotek et al., 2022, p. 11).

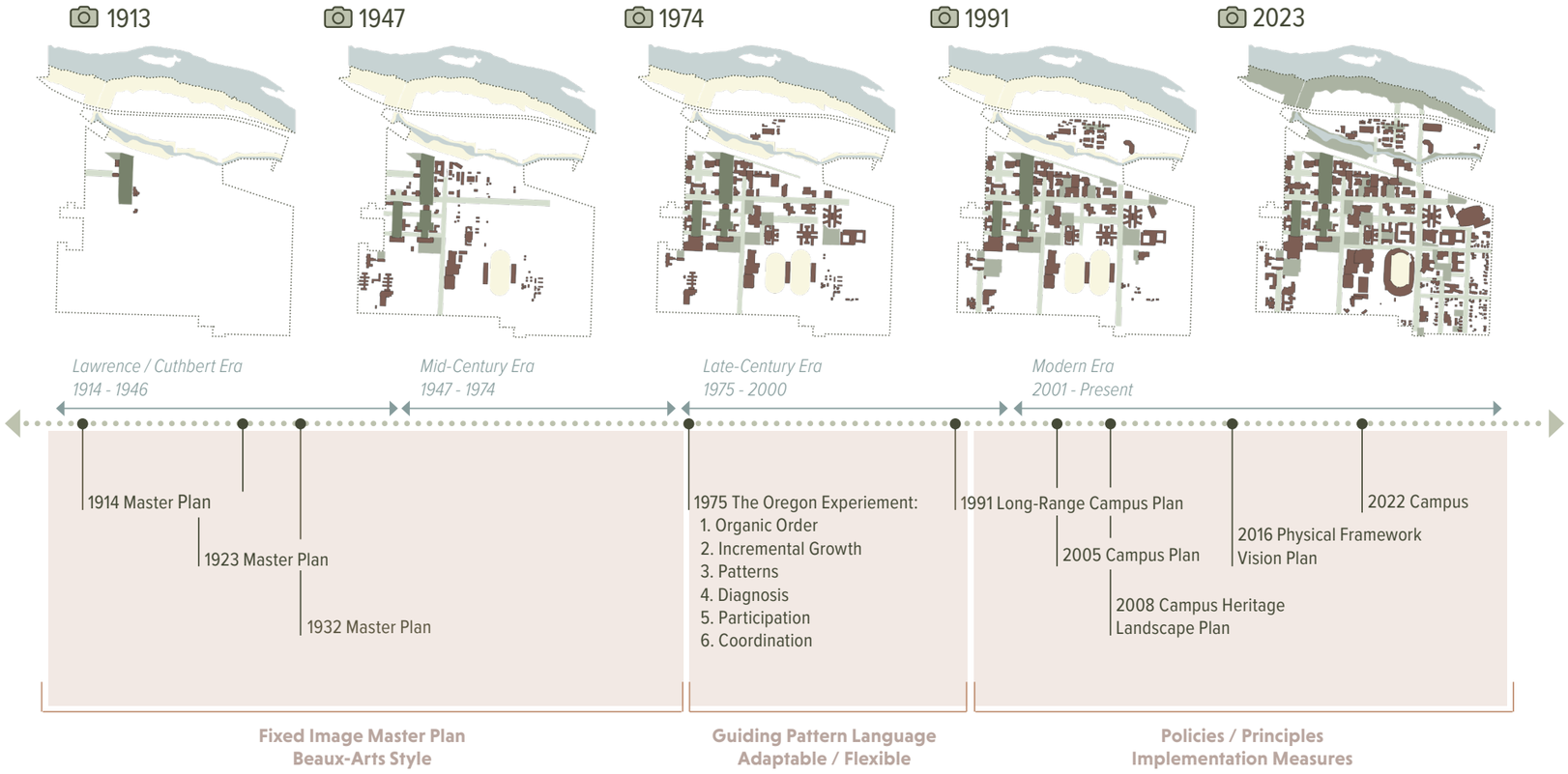
Recognizing the impacts that colonization has had on landscape relations and stewardship, and acknowledging the legitimacy of Indigenous traditional ecological knowledge, is an important step in advancing Native reclamation of lands and lifeways, and a critical factor to consider for transforming the University of Oregon's relationship with the land it occupies.

> ***A plant like camas thrives because of its connection with humans who protect it, nurture it, and provide for its prosperity*** *by burning off its competitors, loosening its soil, and replanting its small bulbs with good spacing...the ethnic cleansing and cultural genocide against the people who maintain the camas has been the central underlying factor in its decline, like removing bees from an orchard.*
>
> *- Klopotek et al., 2022, p. 10.*

University of Oregon Establishment

The seizure of Willamette Valley lands and removal of the Kalapuya people facilitated the sale of state land, which would ultimately lead to the establishment of Oregon's public universities, including the University of Oregon. Under the 1850 Donation Land Claims Act—the same law which allowed white settlers to steal unceded plots of land from the Kalapuya people—each new state added to the Union was endowed with over 46,000 acres of land to finance a state university (John, 2018). This law applied to Oregon with the 1859 Act of Admission, which required the Oregon legislature to set up an endowment for a state university by selling off these 46,000 acres (UO 2013). Judge Matthew Deady—the namesake of Deady Hall at the University of Oregon, recently renamed University Hall—fought this provision, believing that a university would not benefit the farming and mining settlers that were now living in Oregon at that time. Though Deady did not win his case and Oregon was granted thousands of acres of stolen land to sell, state officials sold the lots for "as little as 20 percent of its market value to well-connected buyers," resulting in a university endowment significantly smaller than the lands' worth (John, 2018).. Thus, when a group of settlers in Eugene campaigned to use these funds to found a non-denominational university in 1872, they had to self-organize to raise additional funds locally through solicitations and lobbying for what would become the University of Oregon, which officially opened its doors in Eugene in 1876 (UO FAQ).

Because of their role in displacement and assimilation policies, educational institutions like the University of Oregon have a responsibility to initiate reparations with Native peoples (University of Calgary, 2019). Existing narratives about our institution's founding and campus heritage fail to acknowledge pre-settlement occupation by the Kalapuya people, instead perpetuating a "grand narrative of colonial progress" (Johnson & Wallis, 2014, p. 50) that begins with the erection of the first academic building on campus. Acknowledging our university's relationship to state and federal policies of land theft is critical for understanding how our campus continues to reflect colonialist power dynamics, and is the first step towards meaningful reconciliation with Indigenous peoples.



University of Oregon campus development and design eras timeilne.

Native Students at the University of Oregon

The United States did not grant Native Americans citizenship until 1924, though travel and voting restrictions were still enforced long after the Indian Citizenship Act passed. The federal government then terminated the trust status of 61 tribes across Oregon through the Western Oregon Termination Act in 1954, which included the Siletz; Grand Ronde; Coquille; Klamath; and Coos, Lower Umpqua, and Siuslaw tribes (Fixico, 2022). This process was maliciously intended to "assimilate [Native people] into the mainstream American culture" and take control of their commercially valuable reservation lands and natural resources, particularly timber (Fixico, 2022). Over the next several decades, these tribes joined others across the country fighting to restore trust status (Fixico, 2022). Between 1977 and 1989, all seven tribes listed above had their federal trust relationships restored (Fixico, 2022)). Today, Oregon has nine federally recognized tribes, including the seven listed above as well as the Burns Paiute Tribe and the Cow Creek Band of Umpqua Tribe of Indians.

The U.S. government's lack of recognition for tribal sovereignty permeated American culture, as exclusionary policies and discrimination on the basis of race and citizenship continued to hold influence over institutions like the University of Oregon. As a result, Native American students were not specifically identified as members of the student body at the University of Oregon for many decades after it opened (Hixon, 2015); though it is likely that there were Native students attending the University many years before recognition, most chose not to identify themselves publicly for fear of violence and discrimination(Hixon, 2015)). Then, in the 1960s, a group of Native students self-organized to form the Native American Student Union (Lewis, 2016), a student-run organization that continues to support and advance Native student rights at the University today. This group, along with the University's Native Affairs office which was established in 1969, worked to help restore Oregon tribes' federal recognition status and advocate for space the University of Oregon campus dedicated to Native students (Lewis, 2016). Their advocacy would result in the dedication of a Native American Longhouse on that same year, as well the design and development of a new Longhouse four decades later. The history of this Longhouse and its many iterations are described in detail in the "Many Nations Longhouse: A Case Study" section later on in this chapter.


Photo courtesy of Megan Van Pelt, Umatilla Indian Reservation.

The following decade saw targeted recruitment of Native American students from Oregon high schools, prompting a rise in Native enrollment at the University in the 1970s (Hixon, 2015). Additional Native support and academic programs began forming at the University in the late 1980s, led largely by Haudenausawnee educator, Dr. Robert Proudfoot. His cross-cultural classes set off an ongoing movement to better support Native students at the University of Oregon (Lewis, 2016). More recent programs that carry on his legacy include the Southwest Oregon Research Project (1995 – 2009), the Native American Advisory Council (1993), the Sapsik'wala Teacher Education Program (2002), the Many Nations Longhouse (2005), the UO Native Alumni Association, the Native Strategies Advisory Group (2010), the Native American and Indigenous Studies program (2013), the Nine Flags project (2014), a signed MOU between the nine federally recognized tribes and the University (2017), and most recently, the Home Flight Scholars Program (2022) (Lewis, 2016; Rhodes, 2017).

Though significant progress has been made to support Native American students through the programs listed above, American Indian and Alaska Native (AIAN) students continue to demonstrate disproportionally low enrollment and retention at the University of Oregon, currently representing only 0.7% of the student body (UO, 2021) compared to 2.9% of the U.S. population and 4.4% of Oregon's population (America Counts Staff, 2021). Despite overall growth in total student enrollment at the University of Oregon between 1994-2017, Native American student enrollment has generally declined across the same period of time, from 1.2% of the student population in 1994 to 0.7% in 2017 (UO, 2021).

Despite these low enrollment and retention rates, the level of Native representation in planning and decision-making at the University should be reflective of the thousands of centuries of occupancy and knowledge that colonial systems have tried to take from Indigenous American people, rather than their population size in relation to the entire study body (Nejad & walker, 2018, p. 247). **The rich history of Native student- and faculty-led advocacy at the University of Oregon speaks to the strength and resilience of our Indigenous community, and the power that is generated through their ability to organize, gather, and advocate for recognition.** Creating spaces on campus that both represent and facilitate Indigenous cultural practices is crucial for supporting the advancement of the Native students, cultivating compassion and understanding among non-Native folks, facilitating cross-cultural exchange and knowledge sharing, and celebrating the continuing contributions of Native people to the modern world.

> *When an institution opens itself to the 'Four Rs' construct of respectful, relevant, responsible, and reciprocal inquiry into the Indigenous understandings of place,* ***a space can develop for healing that benefits both Native and non-Native students.***
>
> *- Singson et al., 2016, p. 114*


University of Oregon Campus, 2021. https://www.uoregon.edu/sites/default/files/styles/custom_xl/public/2021-07/a-story-200528-pano.jpg?itok=EspBZJDe

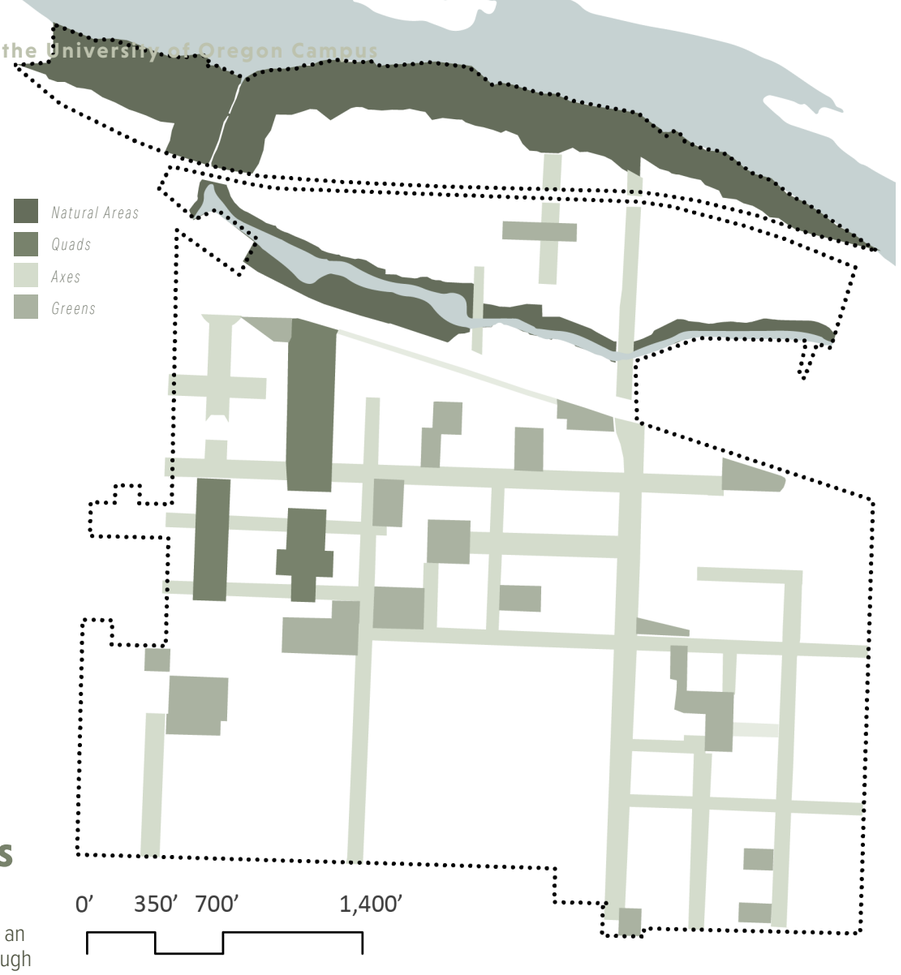
Campus Design Paradigms

Campus Master Planning

For most higher educational institutions across the U.S., long-range planning necessitates the development of a campus master plan that "guides the physical development needed to support the mission and strategic plan of the institutions" (Dalton & Davis, 2020). Campus master plans generally include location and implementation strategies for future facilities and amenities such as buildings, utilities, circulation, programmatic areas, and open spaces. Many of these plans are guided by a set of design principles that align with the university's mission and strategy but are adaptable to changing future conditions (Dalton & Davis, 2020).

Historically, the physical campus master plan was a fixed "two-dimensional picture of the future", constrained to specific time frames and spatial boundaries (Dalton & Davis, 2020).. However, more recent campus plans are beginning to incorporate dynamic and adaptable planning frameworks that can "guide decisions even in unanticipated situations" (Dalton & Davis, 2020). The University of Oregon was one of the first to incorporate this type of dynamic campus plan.

In the early 1970s, the University of Oregon became the subject of architect Christopher Alexander's book *The Oregon Experiment*, which drew upon his earlier publication *A Pattern Language* to demonstrate the applications of guiding physical principles—or "patterns"—and community participation in the design of the campus landscape. Alexander defined a pattern as "any general planning principle, which states a clear problem that may occur repeatedly in the environment, states the range of contexts in which this problem will occur, and gives the general features required by all buildings or plans which will solve this problem" (Alexander et al., 1975, p. 177). The purpose of using these patterns to guide campus development at the University of Oregon is to achieve "long-term continuity" in design decisions while being adaptable to changing needs and circumstances (UO Campus Plan, 2022). The modern applications of this "pattern language" are discussed in the "University of Oregon Campus" section later in this chapter.



Designated Open Spaces at the University of Oregon Campus Plan 2022

> *Through buildings, signs, and the landscape of the campus,* ***the physical environment communicates messages that influence students' feelings of well-being, belonging, and identity.***
>
> – *Kuh et al., 2011*

Campuses as Living-Learning Environments

The university campus poses a unique type of urban design problem. Campus master plans are an opportunity to express a university's mission through built form, but must also consider the role of the campus as a large, mixed-use space where a young and culturally diverse demographic of students come together to learn, live, dine, recreate, and socialize all in one place. **For this reason, the campus landscape must work to support the whole student, and advance equity and inclusion through the careful consideration of what makes different populations feel valued and supported in a living-learning environment, beyond the walls of a classroom.** The campus landscape must provide a balance of academic, communal, and intimate personal spaces to encourage students to "reflect on what they are learning in and out of the classroom" (Kuh et al, 2011). In addition, there is a growing need to respond to the needs of students from diverse social, cultural, and educational backgrounds by allowing campus designs to be driven by student needs, rather than imposing arbitrary physical spaces that constrain learning and engagement methods (Temple, 2008). To support Indigenous student success in higher education, this means that instead of placing onus on the student to adjust to an unfamiliar environment, a university campus should reflect "an educational system that respects them for who they are, that is relevant to their view of the world, that offers reciprocity in their relationships with others, and that helps them exercise responsibility over their own lives" (Kirkness & Barnhardt, 1991, p. 95).

Campuses as Symbols of Colonialism

For many Indigenous students, the university campus represents the same colonial power that drove the displacement, genocide, and erasure of their own people. The dominant spatial narrative they encounter is one that glorifies the pioneer, elevates settler accounts of history, and minimizes preoccupation of the land by Native peoples—all of which contribute to the "collective amnesia of the settler society" (Johnson & Wallis, 2014, p. 52). At the University of Oregon, our own Campus Heritage Landscape Plan places the site in a "colonial chronology" (Johnson & Wallis, 2014, p. 50) that begins with the first academic hall on campus, and justifies preserving and extending colonial-era designs as a way of honoring historical design intent (UO Heritage Landscape Plan, p. 10); "no reference is made to a prehistory of the land on which the university is built" (Johnson & Wallis, 2014, p. 50) . Because these white colonial narratives inform the very values that guide campus planning decisions, our landscape continues to render Native people and their knowledge invisible. Transforming these narratives will require direct engagement and relationship building between Indigenous, non-Indigenous, and more-than-human communities.

University of Oregon Campus Design

Relevant Plans

The design of the University of Oregon campus is primarily guided by three different documents: the *Campus Plan (2022)*, the *Campus Physical Framework Vision (2016)*, and the *Campus Heritage Landscape Plan (2008).* **Understanding the values and frameworks embedded in each of these plans will be important for addressing how our existing campus design protocols can transform to center Indigenous ways of knowing and relating to the landscape**.

The Campus Plan (2022)

The Campus Plan is the University of Oregon's primary planning document, outlining the design development and decision-making processes that guide the physical form of our campus in response to the University's mission of "exceptional teaching, discovery, and public service" (Campus Plan, 2022, p. 5). As described in the previous section, the University of Oregon adopted six basic principles from Christopher Alexander's The Oregon Experiment, which prioritizes the process of planning over a "fixed-image map" (Campus Plan, 2022, p. 4). These principles are: organic order, incremental growth, patterns, diagnosis, participation, and coordination. However, our current Campus Plan also describes a seemingly contradictory priority to "preserve and expand" the network of quadrangles and promenades designed by Ellis Lawrence and Frederick Cuthbert between 1914 and 1946 (Campus Plan, 2022, p. 5), which reflect the Beaux-Arts landscape arcthiecture tradition of formal, symmetrical, linear geometries.

The Campus Plan is organized into twelve "principles," which the document defines as "adopted methods that describe how to apply the Plan's vision" (Campus Plan, 2022, p. 11):

1. *Process and Participation*
2. *Open-space Framework*
3. *Densities*
4. *Space Use + Organization*
5. *Replacement of Displaced Uses*
6. *Maintenance & Building Services*
7. *Architectural Style & Historic Preservation*
8. *Universal Access*

While these "principles" would be more accurately described as implementation methods, the open-space framework identified as *Principle 2* is primarily what drives the layout and design of the University of Oregon campus. The University defines open space in this context as a system of quadrangles, malls, and pathways (Campus Plan, 2022, p. 37), claiming that it continues to serve as our organizational framework because it "functions well" and "serves as a physical representation of the university's heritage" (Campus Plan, 2022, p. 37). The Plan also states that these open spaces should feel public, welcoming, and connected, and conform to certain standards regarding plant materials, furnishings, and safety (Campus Plan, 2022, p. 42-26).

Campus Vision Statement:
Campus Plan, 2022

The University of Oregon's campus will be responsive to the needs of its occupants, adaptable to emerging opportunities, and beautiful to behold.

In addition to meeting the requirements outlined in all twelve principles of the Campus Plan, new development projects on campus must also adhere to the patterns developed through Christopher Alexander's "pattern language," which was adopted as part of the outcomes of *The Oregon Experiment.* These patterns "establish a means of articulating commonly held values as they pertain to the campus environment and design," and are described in detail as *Principle 11* of the Campus Plan (Campus Plan, 2022, p. 91). There are 69 patterns included on the campus-wide pattern list, and 24 of these are denoted as required for consideration in every new development project on campus. The patterns are organized into four categories ranging from broad- to fine-scale applications. New projects must demonstrate how they respond to each of these patterns.

The relationships between the mission, vision, principles, and patterns that guide campus planning at the University of Oregon are overly complex. In some ways, our campus "patterns" reflect what many other institutions would call "principles," since they represent the underlying values that guide the physical forms of campus. Our Campus Plan's "principles", then, represent how these patterns are implemented according to specific restrictions or technical specifications.

Campus Physical Framework Vision (2016)

The Campus Physical Framework Vision (UOCPFV) is an aspirational plan developed in 2016, which "provides greater specificity to the Campus Plan and is being used to inform further amendments to the Campus Plan." The UOCPFV was primarily intended to evaluate existing campus conditions, recommend changes to the Campus Plan, and develop campus-wide design concepts in response (UO, 2016, p. 2). **The UOCPFV begins by outlining six principles/ values that describe how the University of Oregon campus supports the University's mission statement, but these values are articulated much differently than the principles in the Campus Plan** (UO, 2016, p. 2):

1. *Being accessible, safe, and welcoming to foster social and academic collaboration—a responsibility shared by open space and buildings.*
2. *Enhancing identity through memorable places embodied by its high-quality open space system, distinctive cultural heritage, architecture, and unique location.*
3. *Being a residential campus—a second home for its students.*
4. *Integrating ecological care into all aspects of campus life, practices, and operations.*
5. *Being distinctive in character and, yet, connected and welcoming to its neighbors.*
6. *Providing an extension of the learning environment—in mind, body, and spirit.*

Some of the conclusions from the UOCPFV include recommendations to enhance campus identity along edges and corridors and create a larger "heart-of-campus space," but also note that funding for improvements not directly associated with a building project are minimal. **In other words, funding follows buildings; the lands that surround them are not recognized as an equally important part of the campus experience.**

The Campus Heritage Landscape Plan (2008)

The Campus Heritage Landscape Plan, which is split into four separate documents, describes the history of the designed campus landscape, outlines treatment guidelines, and identifies areas to be preserved, restored, or completed to preserve the "historical integrity" of the campus. Created in 2008, this plan "is designed to ensure that the university's cultural heritage is not lost as change and development inevitably occur." Furthermore, it is intended to "preserve and enhance the historic open-space framework" that is described in the Campus Plan (UO, 2008), asserting that "rectilinear, axial open spaces such as malls and quadrangles are the basic framework" of the University's historic core, and should thus be preserved to ensure that these qualities "become part of the values, culture, and intellectual resource of the university" (UO, 2008, p. 13). However, the origins of these spaces cannot be separated from their cultural contexts; we cannot disassociate our rectinlinear campus lawns from their ties to lawns planted by the American "colonial elite" during the 18th and 19th centuries, nor their role as symbols of wealth, status, and "improved" outdoor space (National Gallery of Art, 2021); thus, **preserving colonial spaces like our green quads ensures the longevity and domination of colonial values; the University's documented commitment to this directive is a violent affront to the historical and contemporary presence of Indigenous communities today.**

The fundamental problem with the Campus Heritage Landscape Plan is that it is built on a definition of history that begins in 1876. Despite the document's assertion that the campus landscape "is a repository of significant local and state history," missing from any interpretation of cultural heritage is the landscape's history and occupancy before white settlement. As such, the landscape treatments described through this plan prioritize the preservation and completion of Ellis Lawrence's manicured and monolithic quads, with no mention of the cultural and ecological significance of what existed before the University's establishment. Ironically, these underlying principles of preserving and extending Lawrence's fixed image of campus directly contradict the process-based principles adopted through *The Oregon Experiment*, which emphasize the need to adapt to changing social and environmental conditions. Instead of embracing a modern cultural climate that begs the institution to recognize its role in the displacement of Native peoples, **the University's planning policies continue to preserve this colonial definition of history by prioritizing the protection of quadrangles, lawns, and axes in the name of "cultural heritage."** Defining history and heritage through this lens is a concrete example of how the University continues to embrace colonialist policies and perpetuate Native erasure today.

University of Oregon EMU, 2022.
https://around.uoregon.edu/content/oregon-tribal-student-grant-available-native-students

Design Development Process

What: Campus Plan Principle 1

The substantive elements of most campus planning processes include "outreach, background analysis, planning principles and design framework, master plan elements, and implementation" (Dalton & Davis, 2020). For the University of Oregon, this process is outlined as *Principle 1* of the Campus Plan. Major alterations or additions to buildings and landscapes follow a "Type B" process, which outlines project development stages and decision-making roles for campus projects. This process is summarized below:

How: Implementation Steps

- ***Initiation:*** *Departments or offices formulate project ideas, including early studies of programming and design concepts.*
- ***Conceptual Studies:*** *Conceptual studies are conducted without broad campus input, but often with input from specific user group (pg. 240*
- ***Prioritization:*** *The university compiles a Capital Construction Budget Request every two years to identify major capital projects that may move forward for state approval.*
- ***Authorization:*** *The university is authorized by the President to pursue the project.*
- ***Funding:*** *Once the university secures full funding for a project, design development can begin.*
- ***Design Development:*** *Site selection, schematic design drawings, and construction documentation.*
- ***Design Construction:*** *The project is constructed on campus.*

Who: Decision-Making Roles

- ***Project Sponsor:*** *Usually a department head or dean; they define the project, secure funding, and oversee its execution.*
- ***Director of Campus Planning:*** *Reviews referred proposals to analyze for consistency with the provisions in the Campus Plan.*
- ***Campus Planning Committee (CPC):*** *Made up of faculty, staff, and students; reviews proposed changes that have received funding (not conceptual or feasibility studies); makes recommendations to the President.*
- ***University President:*** *Receives recommendations from the CPC and approves projects to be added to the Campus Plan; implementation preferred within 3 years, otherwise another review may have to take place.*
- ***User Group:*** *Once project is approved, a user group is appointed by the CPC Chair; this group helps select the designers/architects, then works with them to develop Schematic Designs as the client representative.*
- ***Campus Planning and Facilities Management:*** *Reviews design drawings and makes recommendations to improve project design.*

Connections and Relevance

The current design development principles and processes for the University of Oregon campus are included in this document both as a resource for future phases of this project, but also to invite critical reflection about the values embedded in these structures and propose a more collaborative, participatory approach to design decisions.

While the implementation of *The Oregon Experiment* and Christopher Alexander's "Pattern Language" at the University of Oregon was intended to encourage adaptability, cohesion, and participation in campus design, the application of these principles remain broad and ambiguous, and grants too much power to those in decision-making roles. What are labeled "principles" in our Campus Plan would be more accurately described as "methods", as they dictate the technical parameters regarding design decisions without clearly identifying the underlying values and goals that drive them. They address the question of "how" without first addressing the "why." **The University of Oregon needs more specific and intentional design principles that take concrete action towards reconciliation, elevating the experiences and needs of our most underserved populations.**

A personal communication with a current member of the Campus Planning Committee revealed that the University's application of the *Oregon Experiment*'s "participation" principle primarily manifests as lip service; though *Principle 1* in the Campus Plan outlines the role of the appointed User Group in helping to shape spaces on campus, design decisions and priorities have largely been determined by the time they are presented, leaving little room for changing or reworking the design directions at that stage in the process. This is a classic example of how participation is so often conflated with consultation in design settings, and represents the need to garner community input much earlier in the design process at the University of Oregon.

JOUNRAL ENTRY 7

Making Sense of Many Plans

This part of the research began with what seemed like a simple question: "What are the existing design principles for the University of Oregon campus?" I figured the answer would lie somewhere in the first few pages of the Campus Plan under a heading like "design principles", "design goals," "design strategies", or the like—after all, how can a space be designed without first understanding why it is being designed? Much to my chagrin, this task proved much more challenging and complex than I had anticipated. What I discovered is that every guiding document related to campus planning at the University of Oregon seems to define its goals and principles differently. The Oregon Experiment, the Campus Heritage Landscape Plan, the Physical Framework Vision, the Strategic Framework, and the Campus Plan all respond to a different set of guiding values that complicate and sometimes even contradict what should be a clear and consistent campus identity across all plans. When a member of the Working Group asked me, "What are our current campus design principles?", I found that I did not have a clear answer.

The Campus Plan starts out with a vision statement that identifies values for responsiveness, adaptability, and beauty. On the same page are the Oregon Experiment's "Six Basic Principles" which include organic order, incremental growth, patterns, diagnosis, participation, and coordination. Next come twelve Campus Plan principles which describe the "adopted methods that describe how to apply the Plan's vision" (Campus Plan, 11). Principle 11 in this list describes 69 "patterns" identified through the Oregon Experiment which establish "commonly held values as they pertain to the campus environment and design" (Campus Plan, 17). Twenty-four of these principles are deemed "required" for consideration, but range widely in scale and specificity. The length of this list and its placement near the end of the Campus Plan makes it difficult to understand the extent to which these patterns actually guide campus design.

To make matters more complicated, I then opened the UO's Physical Framework Vision to see an entirely different list of campus design principles and values, which include being accessible, safe, and welcoming; enhancing identify through memorable places; being a residential campus; integrating ecological care; being distinctive, connected, and welcoming; and providing an extension of the learning environment.

Jump now to the Campus Heritage Landscape Plan, and we find a Foreword that discusses the need to preserve and enhance the open-space framework. So, I jumped back to "Principle 2 – Open Space Framework" of the Campus Plan to figure out why open space is so important to our University. The justifications cited is that open space "functions well" and is a "physical representation of university's heritage" (Campus Plan 15).

So, what are our current campus design principles? What do we really care about as an institution, and what do we really want for this landscape? Beauty? Adaptability? Cultural heritage? Ecological care? Without a clear, consistent, and transparent vision for our campus that is grounded in community and place, design developments will continue to feel isolated, arbitrary, and cloaked in colonial elitism.

Many Nations Longhouse: A Case Study

The First Longhouse

The history of the Many Nations Longhouse at the University of Oregon reflects the ongoing battle for Native American recognition on our campus. In the 1960s, Native students self-organized to form the Native American Student Union (NASU), and spent several years fighting for a dedicated Native student Longhouse on campus. In many Native American cultures in the Pacific Northwest, the longhouse is the central community gathering place used to host celebrations, ceremonies, storytelling, meetings, and visitors; the longhouse represents safety, belonging, and "the spirit of a people" (Jones&Jones, 1998). The motivation for this type of gathering space stemmed from an internal desire to unite Native students who were experiencing loneliness and discrimination at the University (Hixon, 2015, p.4).

In the late 1960s, an old WWII army barrack that had been used as a storage building, after facing rejection in its initial repurposing as graduate student housing, was cleared and dedicated to Native students as the first campus Longhouse. The University of Oregon administration was minimally involved in its dedication and maintenance, leaving students to rely on donations to furnish the space (Hixon, 2015, p.6). Intended to be a temporary, interim structure, this barrack served as the Longhouse for 43 years. Without maintenance or investment by the institution, the Longhouse became increasingly decrepit and was eventually deemed uninhabitable due to broken windows, separating walls, and sinking floors (Hixon, 2015). A documented interview with the former Longhouse Steward, Gordon Bettles (Klamath) reveals that there was "'little or no understanding among the administrators as to what function a Longhouse really served within Native American communities'" (Hixon, 2015); as such, the development of a new, permanent Longhouse structure relied on a bottom-up approach that began with student advocacy.

University of Oregon Longhouse, 1982.
Photo courtesy of Jason Younker.

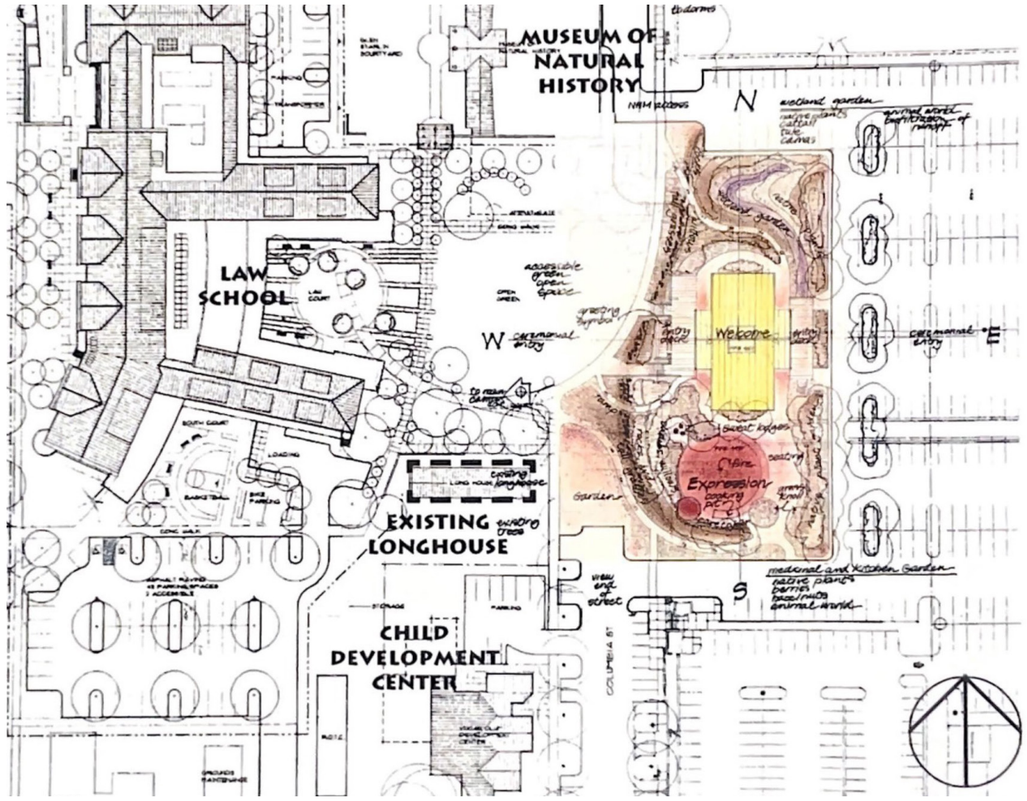
Despite these challenges, the original Longhouse was a cherished Native space at the University, and was the "longest continually operating longhouse on a college campus in the Northwest" until it was torn down in due to physical deterioration in 2002 (Jones&Jones, 1998). Many Native students across the past several decades have attributed their success at the University of Oregon to the Longhouse as a "place of community" and a "home away from home" (Hixon, 2015).

University of Oregon Longhouse, 2001.
University of Oregon. (n.d.) History of the Many Nations Longhouse.

1998 Conceptual Design

Native students, staff, and faculty had advocated for a new and improved Longhouse structure years before the original one was condemned (Hixon, 2015). In 1980, the University made a promise to develop a new Longhouse within a decade, but no action was taken until a Native American Advisory Committee was formed in 1993 in response to student advocacy (Hixon, 2015). Johnpaul Jones, a UO alumnus of Choctaw and Cherokee heritage, led the design of a new Longhouse complex based on "essential cultural values of welcome, community, and learning for Native American students and peoples" (Jones&Jones, 1998).. These plans included a large wooden building modeled after the Kalapuya longhouse, with a Great Room, several offices, a resource library, children's play area, ceremonial entries, and a meeting space, as well as an expansive outdoor area complete with sweat lodges, a fire pit, seating, a medicinal and kitchen garden, a wetland garden, and large entry decks. These plans culminated in a $2 million project proposal, but the University had only allocated a mere $110,000 for the project. To make up the additional money needed to fund a new Longhouse, Native students spent the next five years working with Oregon's local tribes to raise over $1 million through donations, allocations by ASUO, and additional private donors.

Drawings from 1998 Many Nations Longhouse Conceptual Plan.



2003 Design Development

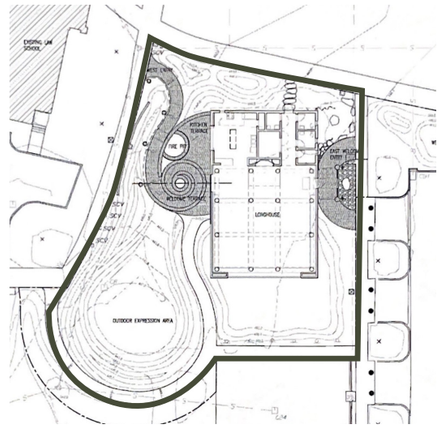
Despite raising additional funds, the University administration ultimately confined the location of the new Longhouse to the small site of the original. The 1998 plans had to be significantly modified to meet this restricted site boundary, resulting in a dramatic reduction in the building footprint and **elimination of an outdoor expression place that would have provided space for a range of cultural practices and ceremonies** (Hixon, 2015). The drawings that informed the built design were finalized in 2003, based on the "revised site location and project budget" (Jones&Jones, 2003). The 2003 plans build upon the core values of hospitality, community, and learning that were central to the 1998 plans, but also highlight the importance of "Native American's connection to the earth through its references to and respect for the four directions, sun, wind, water, and plant and animal life"(Jones&Jones, 2003). Specifically, the Longhouse building aligns north/south, and is located on the eastern side of the site to allow for ceremonial entry from the east and "maximum gathering spaces to the west" (Jones&Jones, 2003) This gathering space is expressed through a sunken circular lawn defined by a raised berm around its perimeter; native plantings screen this lawn from the adjacent parking lot and structures.

The Many Nations Longhouse that stands on our campus today opened its doors in 2005. Representatives from all nine federally recognized tribes in Oregon gathered to bless and dedicate the space as sacred ground, along with many students, alumni, and community members. The Many Nations Longhouse represents the first community structure in modern history that all nine tribes have contributed to through monetary or material donations (UO Longhouse History).

According to an interview with Gordon Bettles, who was the steward of the Longhouse from 2005 until his retirement in 2018, the University administration had rejected the 1998 proposed expansion of the Longhouse area in order to permanently retain an east campus parking lot that existed at that time; however, seven years after the current Many Nations Longhouse opened, Global Scholars Hall (GSH) was developed on the site of the Johnpaul Jones' original proposal. With only two weeks of construction notice, Gordon led a successful campaign to modify the building plans for GSH in order to prevent the new building's loading docks and trash cans from abutting the Many Nations Longhouse (Hixon, 2015, p. 14).

Diagram of Longhouse footprint modifications over a 2005 aerial photo. The large brown rectangle shows the footprint of the 1998 plans. The shaded brown rectangle represents the site of the original Longhouse barrack. The dark polygon outline represents the modified design plan constructed in 2005.

2003 Site Plan for new Many Nations Longhouse.



Many Nations Longhouse, 2023.

2010 Conceptual Plan for MNL Expansion, Expression Place, and Axis

In 2010, Johnpaul Jones led another round of plans to expand the Longhouse footprint and develop a greenway entrance to the eastern edge of campus began. This conceptual plan proposed an expanded Longhouse building and design of the Many Nations Longhouse axis, stretching east towards Moss Street, which is listed as a 'Designated Open Space' in the University of Oregon's Campus Plan. The 2010 Conceptual Plan primarily responds to the current pressures experienced by the existing Many Nations Longhouse to accommodate larger gatherings and a growing number of programs and resources for Native American students. The plans note that the existing space is too small to handle current demands, and must be expanded to create a "better 'home' for the expanding UO campus-wide Native American students, faculty, staff, and visiting Oregon State Tribes" (Jones&Jones, 2010).

The design proposal for the Longhouse building includes a larger gathering space and kitchen; more restrooms, dressing rooms, and storage facilities; and space to accommodate more Native American student organizations, which are currently at another campus location (Jones&Jones, 2010). The outdoor design proposal, referred to as the Expression Place and MNL Axis, responds to the open space framework on campus and establishes a primary pathway connection from the eastern edge to the greater campus. The Expression Space is intended to "function as a seasonal outdoor gathering space for UO Native American events, ceremonies, and celebrations," and provide a cross-cultural outdoor space on campus. Specific design elements for the Expression Space include terraced seating around a gathering and dancing circle punctuated with a fire pit, arbors to provide protection from the elements, and native riparian plants that also support stormwater management. The MNL Axis, which would extend east from the Expression Place towards Moss Street, would include stone walls that form four semicircles for honoring Tribes and Bands of Oregon by their "association to the diverse landscapes of Oregon, including the Plateau, Valley, Great Basin and Coast" (Jones&Jones, 2010)

These proposals for expanding the Longhouse footprint, indoors and outdoors, were published as a Conceptual Plan in 2010 to be used for funding acquisition, with the intention of evolving the design plans through a formal Campus Planning Committee review after the project was funded. However, recent conversations with Campus Planning staff revealed that **no concrete actions have been taken since these plans were developed 13 years ago.** It is unclear why the project has been idle since then; the Campus Planning staff that I was able to speak with were not hired until after 2010, so they had no knowledge of the 2010 MNL Conceptual Plan, other than that it exists.

Render of 2010 Expression Place Conceptual Plan

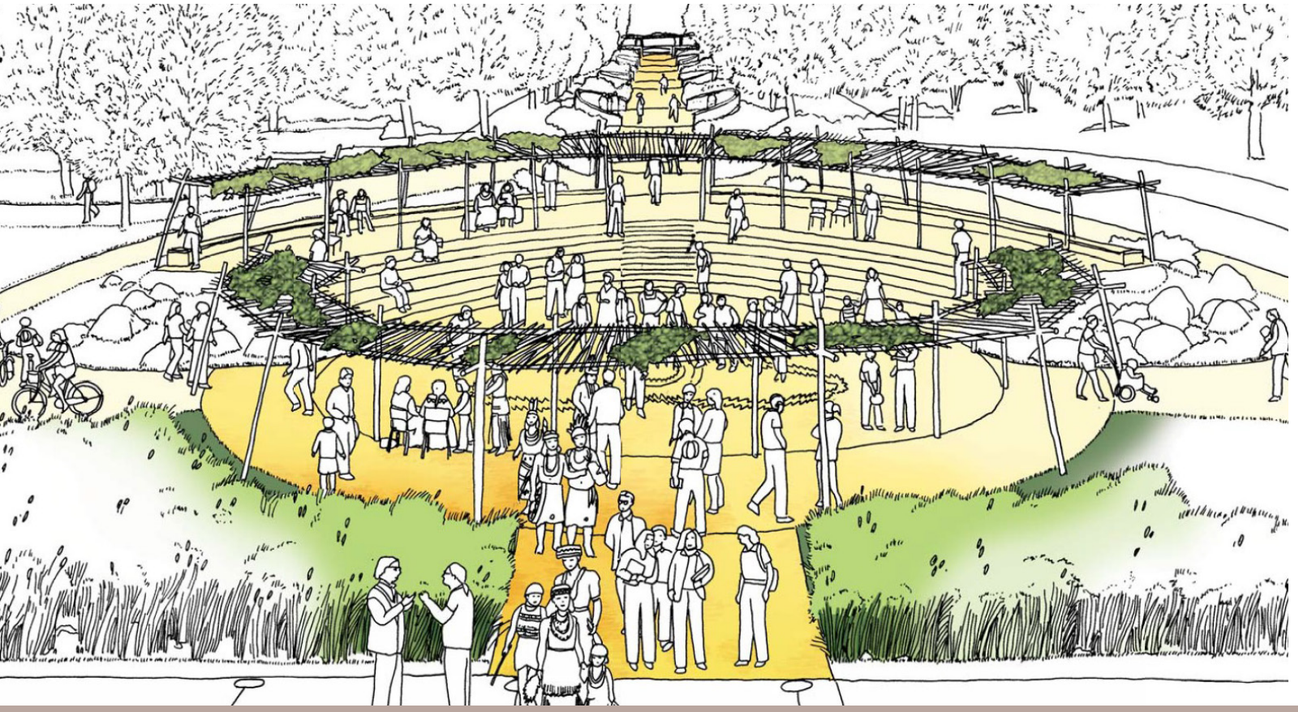
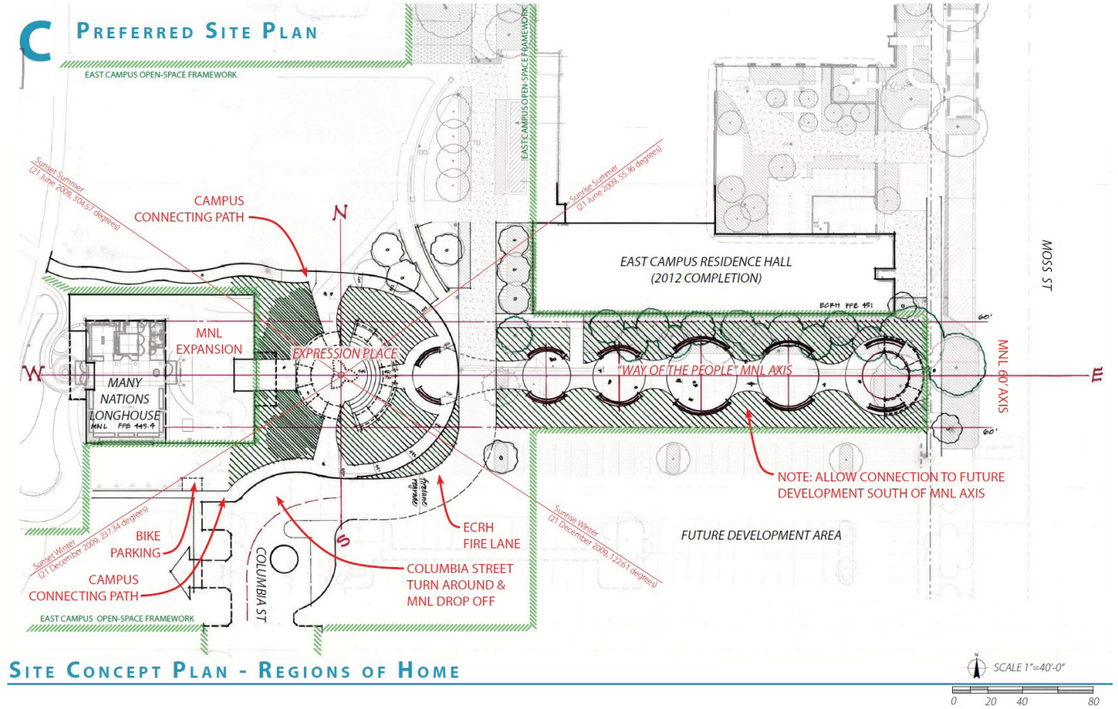


Diagram of 2010 Many Nations Longhouse Axis Conceptual Plan.



JOUNRAL ENTRY 8

Uncovering a Hidden History

When I began conversations with my Advisor about formulating a Master's project around the tensions between landscape architecture and Indigenous reclamation, the Longhouse immediately came up as a potential site to focus on. She shared with me that there had been previous design iterations for a larger building and connected outdoor space, but that these plans had never been acted upon. One of her previous undergraduate students had written a report on the history of the Longhouse several years prior, so she shared this paper with me as a starting point. The student had done a brilliant job of uncovering some of the Longhouse's hidden history from the 1960s through the 2010s through interviews and archives, and was a large part of what inspired me to focus my research interests at the University of Oregon. After talking with other Native folks on campus about the original 1998 design plans and the 2010 expansion plans, I was shocked to learn that most people did not know about the new Longhouse being reduced to a smaller site than planned, and even fewer knew about the more recent 2010 design plans. Even the current Longhouse Steward admitted to having little knowledge and no documentation about the potential expansion of the Longhouse footprint. Per her request, this became one of the target deliverables for this project—to find and collate as much information and documentation as possible about the history of the Longhouse, its design iterations, and the status of any related commitments made by the University administration. With guidance from the Longhouse Steward and my Advisor, we agreed that the Many Nations Longhouse should serve as a case study and precedent within the larger context of Indigenizing the University of Oregon campus as a whole.

Current Status

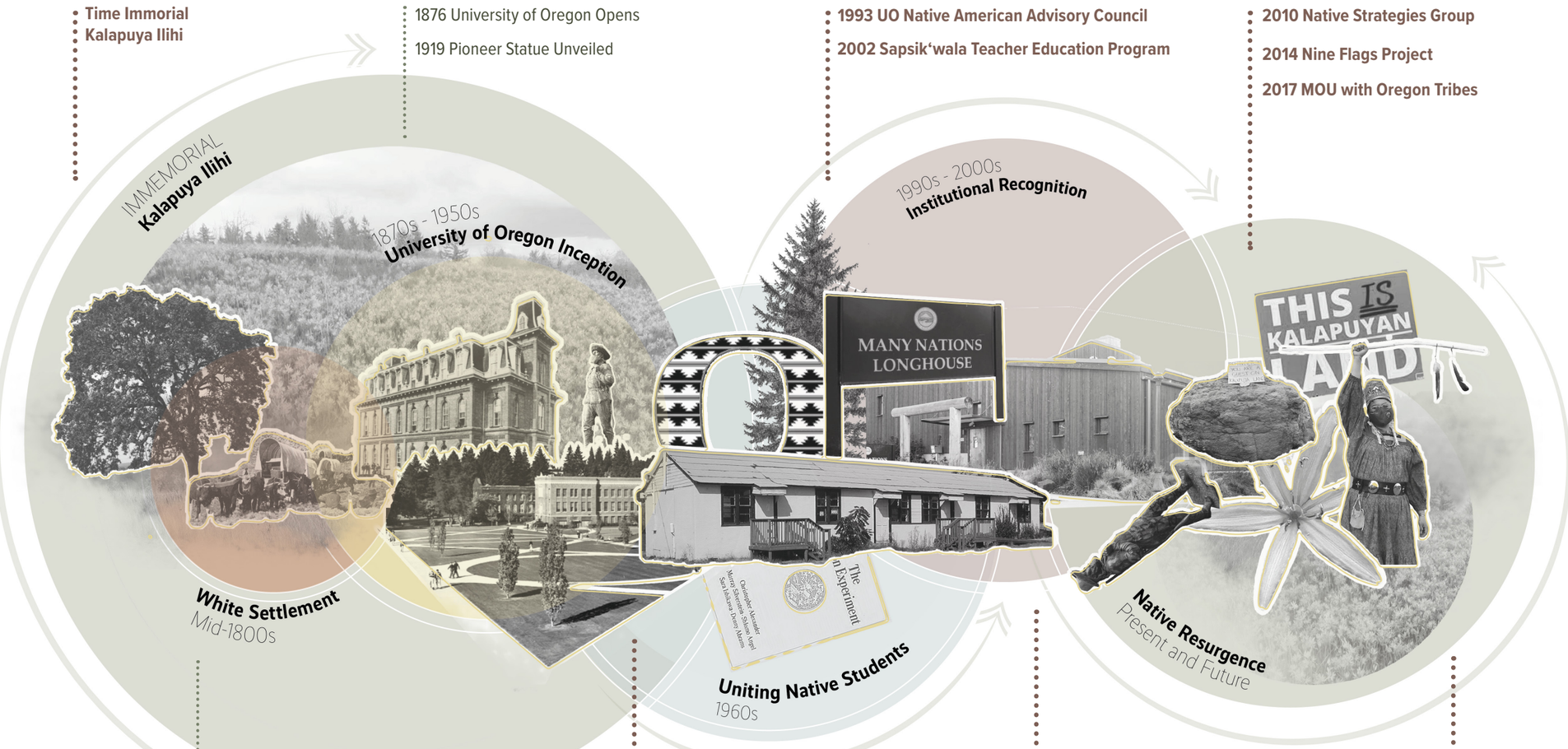
Despite recent reports that plans to expand the Longhouse are currently idle, the University's Campus Plan actively denotes the "Many Nations Longhouse Axis" as a designated open space, indicating that no other structures or developments can occur in the space east of the existing Longhouse (Campus Plan, 2022, p. 39 and 167). The Plan describes an "eventual" eastward expansion of the Many Nations Longhouse, and specifically states that "an outdoor Many Nations Longhouse 'Expression Place' will be established east of the longhouse in alignment with the Many Nations Longhouse Axis" (Campus Plan, 2022, p. 168). This axis has its own section in Principle 12 of the Campus Plan, which notes the importance of preserving eastern views from the existing Longhouse, as well as incorporating art in this corridor (Campus Plan, 2022, p. 170).

While it is promising that a future expansion for the Many Nations Longhouse is included in the Campus Plan, there are no personnel or committees currently dedicated to raising the funds needed to implement such a project. If the lack of administration involvement and dedication of resources to the Native community in the past is any indication, it is unlikely that any action will be taken to expand the Longhouse without a significant push from students or other Native groups on campus.

Tracing the history of the Longhouse back through its many iterations reveals the power of student advocacy and an ongoing movement of Indigenous resurgence, but at the same time, exemplifies the burden that is placed on Native students to be their own spokespeople in advocating for institutional recognition. As a university, we need to critically reflect on our interpretation of cultural heritage, and support our Indigenous community in reclaiming these narratives. The campus buildings and open spaces we are currently trying to preserve reflect just one small moment on a much greater timeline of Indigenous legacy.

Based on this historical and ongoing lack of institutionalized recognition for Native American presence through the campus landscape, **the next half of this project focuses on identifying the needs, goals, and visions that our current University of Oregon Indigenous commutniy has for the future of this landscape.** The following section summarizes the activities that were used to gather input from Native students, staff, faculty, and Elders affiliated with the University. The outcomes of these activities are analyzed and synthesized into design recommendations in the following Making Meaning chapter.

> *To me, everything good that's happened since I've been here on this campus really comes down to that Longhouse.* ***The Longhouse is a nurturing space for everything.***
>
> – *Brian Klopotek (Choctaw)*



Collage timeline contextualizing campus history through an Indigenous lens, revealing CYCLES OF RESILIENCE AND RESURGENCE.

Community Input Activities

Overview

Building off of the contextual research conducted to understand the University of Oregon landscape and its history, the *Gathering Knowledge* area of action primarily involves hearing directly from Indigenous community members about their experiences and feedback related to the research question. For this project, this means understanding the values and worldviews that shape Native students' identities, hearing their concerns about the current state of our campus landscape, and inviting them to share their ideas and visions for how the University of Oregon can support and reflect a respectful understanding of Indigenous peoples, lands, and lifeways moving forward.

Between October 2022 and March 2023, input was collected from Native students, staff, and community members through a variety of engagement activities. Each of these activities were developed in consultation with my Indigenous Advisor, and guided by many of the principles and protocols discussed in previous chapters. All of the community input activities associated with this project were guided by the following goals:

- *Understand the **diversity** of Indigenous cultures represented among our campus community*
- *Identify **values** that are important to Indigenous students and faculty*
- *Understand the **challenges and concerns** that our Indigenous community experiences in regards to the current campus landscape*
- *Identify **environments and practices** that make Indigenous students feel safe, valued, and supported*

1:1 Conversations

Group Workshops

Questionnaire

1:1 Conversations

The first type of engagement happened through one-on-one conversations about the experiences Native folks have had on our campus over the years, and what they would like to see in the future. These conversations began in the fall of 2022, and continued throughout the duration of the project. I had the opportunity to meet individually with two faculty members, two Elders, two students, and two staff members directing Native programs at the University of Oregon. I prepared for each of these meetings by brainstorming a few open-ended prompts related to the participant's background and visions for the campus, but these conversations were intentionally left unstructured to give the participant control over what they felt comfortable and compelled to share. **This story-based approach to conversation transformed the standard interview process into a two-way dialogue that generated reciprocal knowledge sharing and trust between myself (the project facilitator) and the participant.**

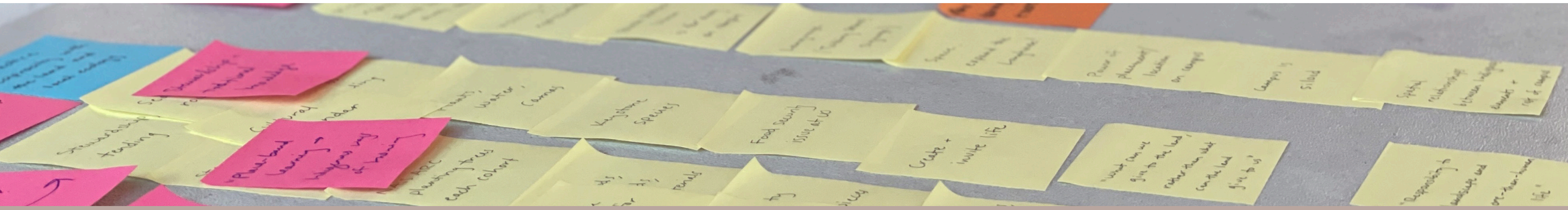
Several of these conversations were audio recorded and transcribed with participant consent, while others were documented using handwritten notes of key ideas that emerged through the conversation. The transcriptions and notes were then added to a spreadsheet that coded distinct ideas and quotes according to their subject matter. Because many of these quotes touched on multiple themes at once, they were later reorganized through the four tenants of holism (some quotes occurring in multiple categories), as well as whether the idea represented a concern, an underlying value, or a specific vision for the University of Oregon campus.

This categorization was based on the following interpretations of the realms of holism:

- ***Physical Realm*** – **Relating to materiality**, physical form, ecology, biology, food, harvesting, etc.
- ***Spiritual Realm*** – **Relating to cultural practices**, kinship, relationality, ceremony, etc.
- ***Emotional Realm*** – **Relating to feelings** of identity, resilience, trauma, representation, and sense of community.
- ***Intellectual Realm*** – **Relating to learning**, knowledge, pedagogy, advancement, policy, etc

Transcriptions and summaries are provided as Appendix B to this report.

> *Inclusion of Indigenous peoples in civic landscapes contributes not only to their spiritual and cultural renewal and contemporary identity, but also **to the whole community's sense of self and to the process of reconciliation.***
>
> *– Malone, 2007, p. 158.*



Group Workshops

The second type of engagement happened through loosely-structured workshops with the NAIS Academic Residential Community (NAIS ARC) cohort and the Native American Student Union. I was graciously invited to visit these groups across multiple terms to facilitate more hands-on, value-based activities, including creating collages as artistic expressions of "home," reflecting on what it would look like for a campus landscape to nurture holistic wellness, and analyzing precedents from other universities and institutions working to Indigenize their landscapes.

Questionnaire

Based on the themes and ideas that came out of the first two types of activities, I created a questionnaire to reach more Native community members affiliated with University of Oregon, which was dispersed digitally with accomodations available for paper copies. The questions were adapted from the "8 Ways" Aboriginal pedagogical framework developed by the Western New South Wales Regional Aboriginal Education Team (RAET), with questions structured around ways of being, ways of knowing, ways of valuing, and ways of doing. The questions prompted participants to reflect on their values and identities, how they express culture, and the types of spaces that would support these expressions.

The final series of questions asked respondents to rank proposed definitions or elements of each of the four realms of holism in relation to landscape design. After publishing the digital survey, I received feedback from some participants that they found the ranking format of the final questions to be frustrating and rigid. In any future iteration of this survey, I would develop an alternative format for these questions that allows for more flexibility in the types of responses they generate.

The full questionnaire is included as Appendix A to this report, and responses to all three of the activity types described above are synthesized into the raw community input data summary report included as Appendix B.

MAKING MEANING

Overview

In this area of work, the knowledge gathered from literature reviews and community input are interpreted and applied to the research questions. Margaret Kovach emphasizes that the *Making Meaning* phase should be done in collaboration with Native partners, so that the analysis is conducted and presented through their own worldviews and experiences. Centering Native voices in the interpretation of research is critical for ensuring that the outcomes of the project will be relevant, meaningful, and beneficial to the community that the project aims to serve. This is especially important for a project that focuses on landscape design, as symbolic, aesthetic, or ecological design solutions that appropriate Indigenous motifs "without deep engagement with Indigenous communities" (Nejad & Walker, 2018, p. 244) can lead to problematic perceptions of Indigeneity in which Native people are "conflated with nature...as timeless and primitive as the landscape itself" (Johnson & Wallis, 2014, p.57).

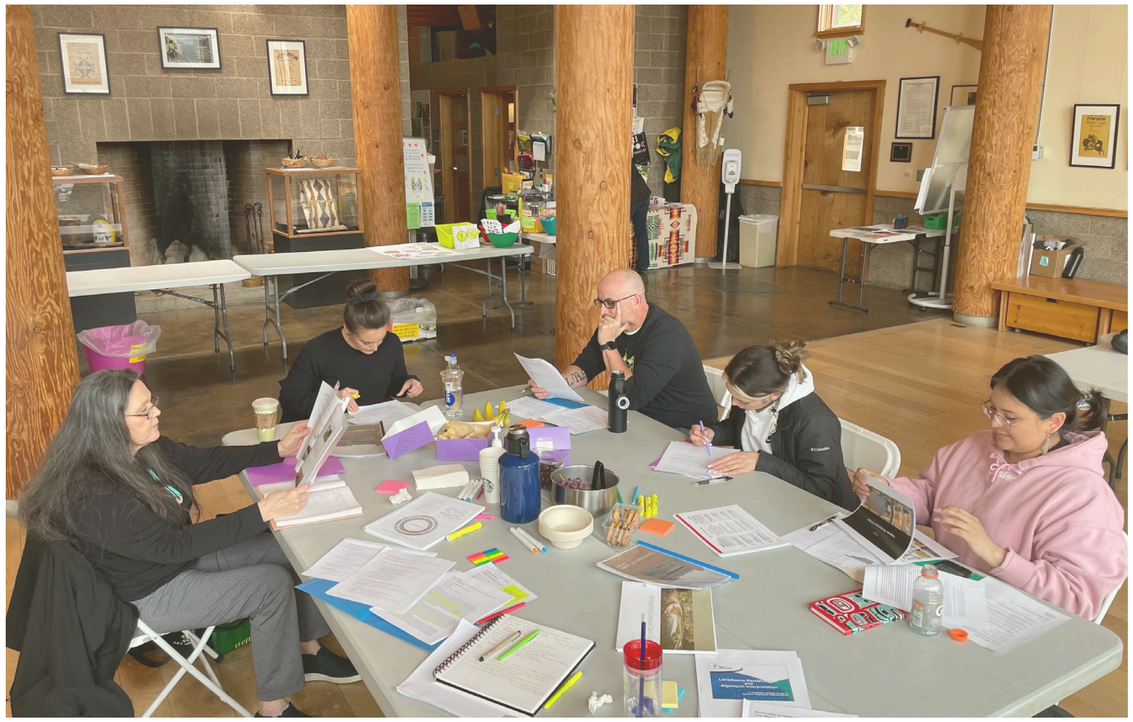
> *Meaningful collaboration provides significant opportunities for the development of Indigenous capacity and the realisation of equitable co-design. This continued advancement can contribute to reconciliation and the healing of historical trauma associated with colonisation.* ***The realisation of autonomy in community redesign projects has broader implications for Indigenous sovereignty, spatial justice and health equity.***
>
> – *Raerino et al., 2021, p. 14.*

Goal for Making Meaning:

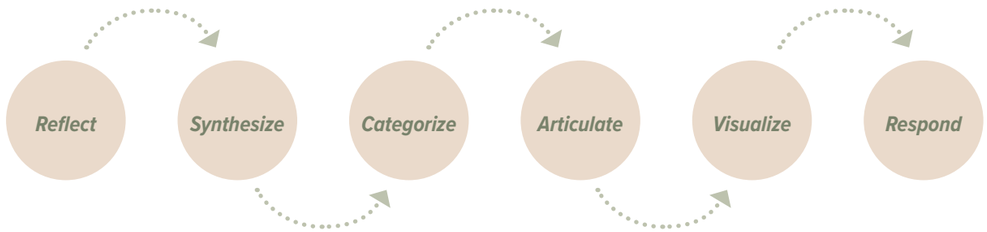
Center Indigenous voices in the evaluation and interpretation of contextual information, community input, project precedents, design principles, and areas of opportunity on the University of Oregon campus.

To honor this critical aspect of the research process, an Indigenous Working Group made up of two students, two faculty members, and one Elder was formed to co llaborate with the project facilitator in interpreting the community input, analyzing precedent projects, and developing Indigenous design principles and campus recommendations based on the results.

This phase involved a slow and iterative process of looking at design goals and outcomes from precedent projects, reviewing raw community input responses for common themes, and synthesizing the key ideas from both of these reviews to develop a set of core design principles for Indigenous the University of Oregon campus. Ideas were discussed by the Working Group through conversation and sticky note activities, organized and transcribed on an interactive Miro board by the project facilitator, and then shared back with the Working Group to provide a base for the next round of review.



Project Working Group pictured at first meeting together,, Spring 2023



JOUNRAL ENTRY 9

Flexing Time

With a limited amount of time with the Working Group in these final stages of the project, it felt important to make our time together as productive as possible. I genuinely wanted feedback and guidance from this group of community leaders, but also recognized the challenge of doing this authentically within the one common hour each week that we all had available. I arrived at each meeting with a detailed agenda outlining what I hoped to cover in that hour, but after our first meeting together I realized how important it would be to allow time for informal greetings and conversation, personal reflections, and group discussions that unfolded naturally. I changed my approach for the following three meetings in response to this moment of learning—instead of coming with an expectation that we would get through every item on the agenda, I listed possible topics of discussion, introduced which one I hoped to start with, and let the meeting unfold from there. I attempted to take a relaxed approach to facilitation, posing questions or prompts in lingering moments of silence, but not imposing time constraints on topics that naturally generated the most interest and conversation. I tried to give about 10 minutes of space at the beginning of each meeting to check in with each other, nibble on fresh bread that I baked and brought to share, and enjoy each other's company. Instead of being another draining meeting on each of our calendars, this weekly time together became an hour we all looked forward to. It simultaneously served as a way to build relationships with each other and advance the project as a whole. This Working Group, without a doubt, had the strongest influence on my growth and learning than any of the other engagement or research activities associated with this project.

Reflect:

Campus Planning Principles Precedents

The Working Group began by studying the planning and design principles adopted by other institutions who are working to honor and celebrate Indigeneity across their own campus landscapes. By critically reflecting on how universities across the world are working to institutionalize reconciliation and healing with Indigenous peoples in the physical realm, we are able to learn from their successes and challenges and draw inspiration in shaping our own Indigenous design principles for the University of Oregon.

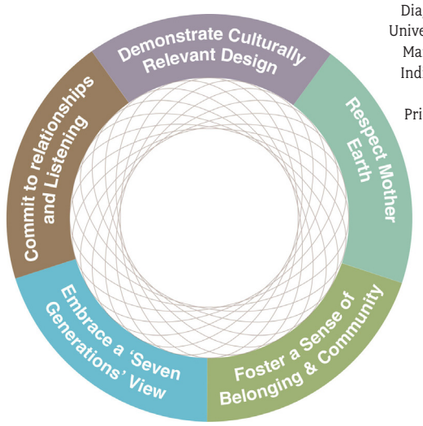


Diagram of University of Manitoba's Indigenous Design Principles.

> *Finding ways to weave Indigenous knowledge, teachings, cultures, and traditions into the fabric of the campus…and acknowledgment of the traditional territory in which it is located, can give it a truly* ***unique sense of place reflective of the land and Indigenous identities, with spaces that are open and welcoming to everyone****.*
>
> *– University of Manitoba, 2016, p.33.*

University of Manitoba Visionary (re)Generation Master Plan

2016

In 2016, the University of Manitoba published the Visionary (re)Generation Master Plan (Master Plan) for their Fort George campus, which sits on the original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, Dene, and Métis peoples, in response to the need for a renewed campus plan that better aligned with their current goals and values, including a priority to render "Indigenous culture and legacy visible through the design process" that had not been incorporated into their previous 2001 campus plan. The new campus Master Plan also responds to the most recent Strategic Plan for the University of Manitoba, which cites "creating pathways to Indigenous achievement" as one of five key priorities for the institution.

Early engagement with Indigenous staff at the University of Manitoba determined that "Indigenous voices must guide the creation of Indigenous design principles that can be used to transform the campus" (p.5). To respond to this recommendation, an Indigenous Subcommittee and Advisory Committee were formed to develop a set of principles to guide the implementation of the Master Plan. The Indigenous design and planning principles they came up with include the following:

1. Committing to Relationships and Listening
2. Demonstrating Culturally Relevant Design
3. Respecting Mother Earth
4. Fostering a Sense of Belonging and Community
5. Embracing a 'Seven Generations' View

These five Indigenous design principles, which are described in detail on pages 34 and 35 of the Master Plan, are embedded among the other main principles for the campus, which also include designing spaces that are connected, sustainable, community-oriented, and transformative. Following the publication of the 2016 Visioary (re)Generation Master Plan, **an Indigenous Working Group was established to guide the implementation of these principles to campus development projects, in order hold the University accountable for ensuring that the Indigenous design principles become visible components of the university campuses.**

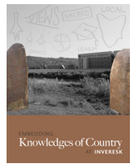
University of Calgary Main Campus Landscape Plan

2020

Following the publication of their 2016 Main Campus Long Range Development Plan, the University of Calgary developed an additional Main Campus Landscape Plan in 2020 in consultation with Indigenous partners and campus communities. This 2020 Landscape Plan responds to the need for a shared vision between Indigenous and non-Indigeous people at the University that "respectfully interprets the stories of the campus land and guides development to support 'all our relations' –a healthy community of inter-dependent people, animals, and plants, well into the future" (p.5). Their Landscape Plan uses a framework of "parallel paths" between Indigenous perspectives and relationships with land, and settlers' desire to "sit respectfully on the land" (p.4). **Extensive engagement with Indigenous partners resulted in the following set of shared principles as the "ethical space"** for designing a campus landscape that occupies the traditional territory of the Blackfoot Confederacy comprised of the Siksika, the Piikani, and the Kainai First Nations as well as the Tsuut'ina First Nation, and the Stoney Nakoda:

1. An ethical and safe landscape that honours and supports Indigenous peoples' stories, spirit, knowledges, traditions, and gatherings.
2. An educational landscape that broadens understandings of the land and fosters immersive teaching, learning, and research.
3. An inclusive and respectful landscape that welcomes all.
4. A cohesive and inspiring landscape that develops a kinship to our lands four seasons and strengthens our sense of community.
5. A sustainable landscape that builds resiliency and adaptation while respecting natural laws together with commitments to the well-being of all life through time.

The Landscape Plan is intended to "guide all future development of the campus landscape" (p.12). Implementation visions include pathways that align with the cardinal directions; naturalized plantings and seasonal harvest events; incorporation of Indigenous languages, art, fire pits, and offering sites; spaces for quiet contemplation; gardens to support healing, sensory learning, and Indigenous teachings; and many other design elements that seek to integrate a respectful sharing of knowledge and land across the university campus.



University of Tasmania Embedding Knowledges of Country at Inveresk

2019

As part of the University of Tasmania's Northern Transformation project, a new campus is in the process of being designed at the Inveresk precinct. The development of this new campus presents an opportunity for the University of Tasmania to design a "truly place-based university" that honors and values the land's first peoples and **embeds "current and emerging Aboriginal practices informing teaching, learning and research" into the campus landscape.**

The plan identifies the following goals for embedding Tasmanian Aboriginal presence at the new Inveresk campus:

1. A place of education, welcoming, intellectualism, reflection, respect and a place of belonging
2. A place to share our Aboriginal Knowledges, including native foods, healing plants and history
3. Encapsulate our Ancestors' story as well as our story in modernity, the significance of Invermay, our Elders, and the Aboriginal Community.

The plan also identifies six "design drivers" to guide the implementation of these goals in the physical realm:

1. Cultural Calendar – Recognition of the seasonality of plants, harvesting, ceremonies, gatherings, and other cultural practices.
2. Gathering – Gathering spaces for meeting, dancing, learning, welcoming, talking, etc.
3. Landscape – Edible gardens, medicine plants, viewsheds, etc.
4. Movement – Connections, circulation, interpretive pathways, etc.
5. Seam & Pocket – Enlivening the "spaces in between", including edges, alleyways, and streets, in order to ensure a visible continuity of cultural presence through plantings, art, and trails.
6. Material – Sculptures, art, signage, plants, water, locally-sourced building and garden materials.

University of Sydney Walanga Wingara Mura Design Principles

2020

In 2020, the University of Sydney published the Walanga Wingara Mura Design Principles document to "provide guidance on how to weave Aboriginal and Torres Strait Islander cultures, world views and practices into the very fabric of our University and beyond" (p.5). **The target audience for this document are the architects, engineers, landscapers, and administrators involved in "realizing the University's aspirations in physical design"** (p.5). The Wingara Mura Design Pricniples are characterized by the following:

1. Engaged Enquiry
   - Imagine a distinctively Australian university
   - Explore and advance Aboriginal and Torres Strait Islander histories and knowledges as design narratives
2. Community of Practice
   - Deliver cultural experiences that are physically and visually tangible
   - Create an environment that supports and clearly reflects core Aboriginal and Torres Strait Islander values
   - Create an environment that deeply resonates with the narratives of the University's Aboriginal and Torres Strait Islander communities, to create a living language of the land and its peoples, further enabling the creation of a sense of pride and generating informal opportunities to exchange shared knowledges
3. Mutual Accountability
   - Use a process of dynamic engagement with relevant stakeholders through the life of the project
   - Understand the Indigenous relevance to the future use of place and space
   - Engage in a creative process that respects ceremony as a significant aspect of place

The report describes several case studies illustrating how these principles have been applied on the University of Sydney campuses, and also provides **an adaptable evaluation template for planning future projects which prompts critical reflection on feasibility, time frames, project roles, resources and permissions required, and key steps in the process.**

Langara College Master Plan

2018

Langara College recently underwent the process of creating a new campus master plan, due to the rapid growth it has experienced in recent years which has exceed projected growth rates and increased stress on its existing resources. In addition, the college cites the need evolve its physical campus to respond to a changing cultural and environmental climate, which includes recognizing Indigeneity and reconciliation as core issues. In response, Langara College outlines the following goals for its revised Master Plan:

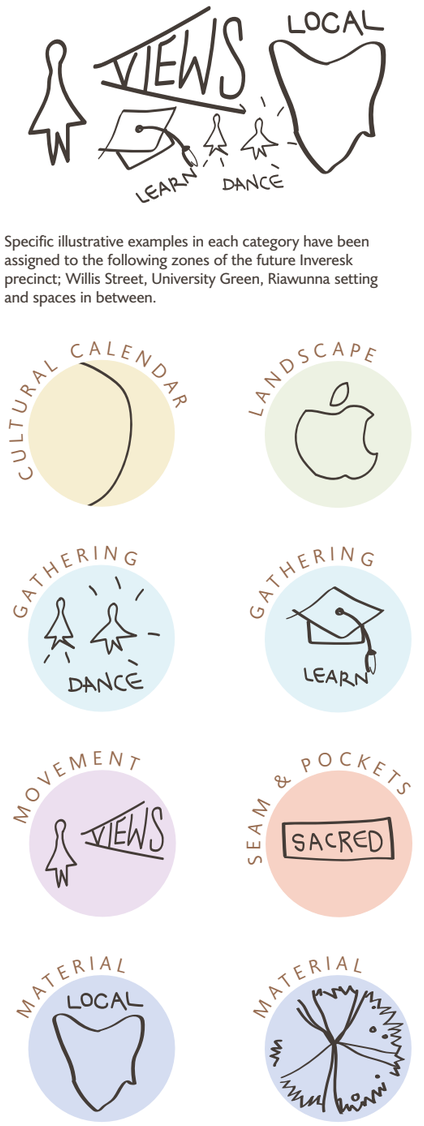
1. Proactively addressing Langara's space needs
2. Educate university community about aspects of Indigenous culture
3. Supporting natural connectivity
4. Recognizing, supporting, and celebrating Indigeneity
5. Prioritizing forward-looking sustainability
6. Enhancing the indoor/outdoor learning environment

The new Langara College Master Plan provides detailed vision for the future of the campus landscape, and serves as a reference document to guide both "high-level project planning" and the "detailed execution of future capital projects" (LangaraMP). The Plan also identifies several concerns regarding the existing representation of Indigeneity at Langara, including feelings of marginalization associated with the undersized existing Aboritinal space; the need for learning environments that integreate Aboriginal culture; and **a desire from students of different places and traditions to "maintain cultural connections through ceremony and ritual."** To address these specific concerns, the Master Plan proposes the following planning directions:

1. Provide place for large ceremonies & to welcome all students to Langara & Musqueam Territory
2. Create a centrally, located dedicated Aboriginal Gathering Space with a variety of study, social and lounge features (need to be exclusive)
3. Provide learning spaces that reflect traditional, flexible learning practices & environments (ex/long-house, horizontal wood cladding)
4. Provide a place for indoor & outdoor ceremonies and rituals; provide for use of smoke (smudging)
5. Integrate Coast Salish architectural practices and Canadian Aboriginal art
6. Use indigenous plant material, connect with historic landscape of campus; consider outdoor pavilion for ceremonies/social/learning activities

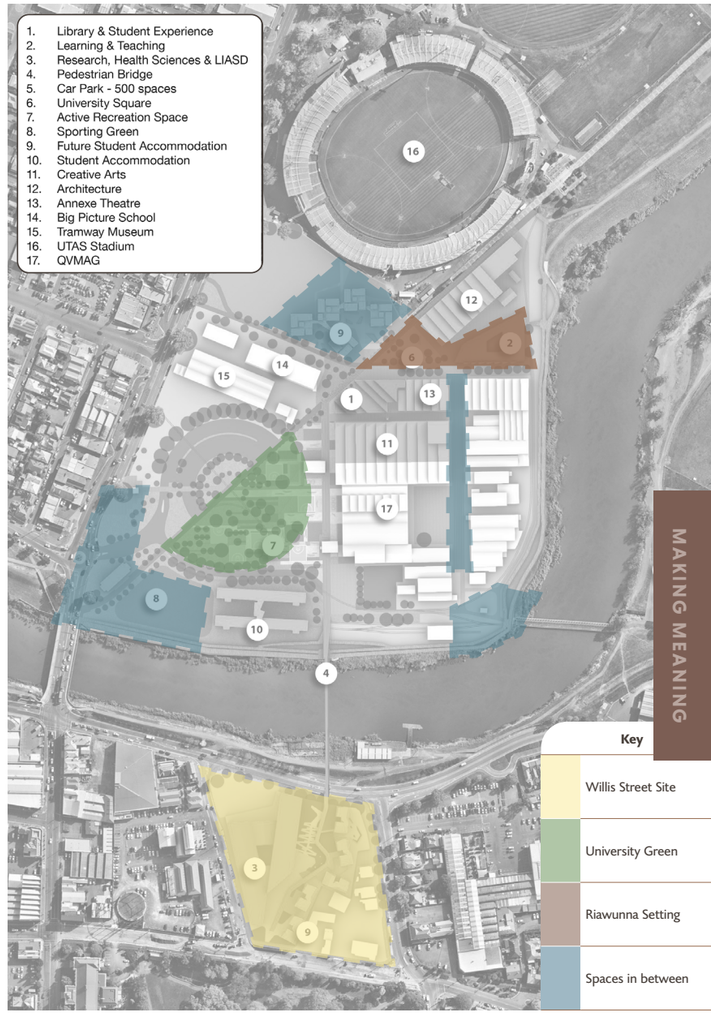
Takeaways

Each of these documents, along with abbreviated summarizes I compiled as the project facilitator, were shared with the Working Group to provide a baseline for understanding what has been possible to achieve in other institutional settings, the successes and challenges associated with each project, and opportunities for implementing similar principles at the University of Oregon. Members of the Working Group remarked on many ideas from these precedents that felt relevant and applicable to our campus, including the emphasis on honoring local Indigenous populations, including the legacies and histories of those who have been displaced; infrastructural support for ceremonies, fires, and other gatherings; prioritizing relational accountability and reciprocity between Indigenous and non-Indigenous populations; and incorporating seasonal calendars and associated cultural practices through planting, tending, and harvesting programs.



Specific illustrative examples in each category have been assigned to the following zones of the future Inveresk precinct; Willis Street, University Green, Riawunna setting and spaces in between.

Sample pages from University of Tasmania Embedding Knowledges of Country at Inveresk Plan.



Synthesize:

Community Input Data

Next, the Raw Community Input Summary Report (Appendix B) was reviewed. Key ideas and themes were added to individual sticky notes to be organized in the following step. Community input from each of the engagement activities are summarized below by activity type. These summaries offer preliminary identification of common values, concerns, and visions related to the University of Oregon campus.

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> ***Anything can be connected to the land,*** *to the ecology, specifically in the Indigenous context. I can't think of any department, any learning, that can't somehow be connected back to the Earth through integrated learning.*
>
> – *Joe Scott (Confederated Tribes of Siletz Indians)*

1:1 Conversations

The one-on-one conversations generated some shared feelings of trauma and pain related to thinking about home lands, and many emphasized narratives of resilience and restoring their kinship connections with land. Themes of relationality and spiritual ties to land were common, as well as tending and stewarding lands as a means of connecting with past and future generations. Many folks shared concerns about the prominence of resource-intensive lawns on the UO campus, as well as the relegation of Native symbols and acknowledgements to small spaces on the outskirts of campus. Another common concern surrounded the siloed nature of the University's departments and resources, and the lack of integration between education disciplines and the land itself. This concern also extended to the peripheral sitings and lack of spatial connectivity between existing recognition of Indigenous peoples and the greater campus landscape. Idealistic visions for our campus included spaces to facilitate land-based learning, plant and harvest culturally significant plants, connect with multiple generations through storytelling and landscape tending, and share local Native languages through educational and wayfinding signage.

Group Workshops

Activities with NASU and NAIS ARC prompted many students to reminisce about large family gatherings, familiar sensory experiences like specific tastes and smells, and strong connections to the sky's sunrises, sunsets, and stars. Students also shared stories of landscape tending through agriculture, gardening, etc., experiences that often coincided with familial relationships and learning from older generations. However, some also noted that existing gardening activities at the University are perceived as white spaces, and are not inclusive of Indigenous plants and tending practices. Students' ideas for improving our campus included more centralized, visible representations of Native culture, functional outdoor space to be used for studying or year-round cultural practices, and embedding edible and native plants beyond the existing areas of the Natural and Cultural History Museum and Many Nations Longhouse.

Questionnaire

The public questionnaire elicited 33 total responses, with more than 18 unique Native tribes and nations represented. Responses to specific ways of learning, expressing culture, and connecting to land varied widely. The diversity of responses is an important reminder that Indigeneity is not monolithic, and beliefs and customs are often unique to specific tribes.

Many participants introduced themselves in relation to genealogical relationships, often sharing the names of specific family members or surnames. For most, connecting with land and family involved listening to family members speak or share stories, making or sharing specific foods, and connecting to outdoor landscapes in various ways. Another theme that emerged was being in relationship with other Indigenous people, even those from different tribes or regions; this mode of connecting to culture was especially prevalent among student responses.

Multiple choice questions related to ways of knowing revealed an interesting juxtaposition of Indigenous and western knowledge paradigms. The two most popular responses were tied between intergenerational sharing and reason/logic, followed by another tie between spoken word and scientific evidence. These results challenge Indigenous stereotypes, and reveal the potential for the integration of Indigenous and western systems of knowledge to be more effective than either are independently.

Some of the most common values that emerged through participant responses included respect, family, healing, tradition, growth, community, and resilience. In addition, stories and storytelling was consistently one of the most popular responses to questions about learning methods, connecting to land, and expressing culture. The final prompts, which asked participants to rank definitions of physical, spiritual, intellectual, and emotional wellness in relation to a campus landscape, generated a wide range of responses. Overall, this section of the survey revealed that there are many equally important aspects of a holistic landscape, and the four tenants of holistic wellness cannot be addressed by a single design solution; instead, a holistic campus that centers Indigenous worldviews will require comprehensive, interdisciplinary, and integrative transformation.

Categorize:

Emergent Themes

We then brought all precedent principles and community input ideas together, grouping them into thematic categories that emerged naturally. The following list represents these core themes that came up through the reflection and synthesis of community input data and precedent analysis. The process of arriving at these themes involved physically moving sticky notes around a table, each with one key idea identified by the Working Group; the sticky notes were grouped according to similar values and notions, revealing a set of nine core themes that were only named after all the sticky notes had been sorted into groups.

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THEME	KEY WORDS		DESCRIPTION
Respect and Accountability	Mutual Accountable Reciprocity Respect Healing		This theme is largely directed towards the University as an institution, demanding accountability for past harms and complacency in the removal of the Kalapuya people, and respect for contemporary and future members of the Native community. This theme also extends to respect for Mother Earth, and holding ourselves accountable to our relationships with the land itself.
Indigeneity in Place	In Place First Peoples Here Local Recognition	Visibility Honoring Cultural Calendar Seasonality	This theme is about honoring the Indigenous people of this place—Eugene, the Willamette Valley, and the state of Oregon—and acknowledging the space that our campus currently occupies as Kalapuyan land.
Intergenerational Kinship	Generations Learning Relationality Kinship Family	Togetherness Gathering Community Storytelling	This theme involves the nurturing of relationships and sharing of knowledge across generations, and creating a community of kinship, intimacy, and family.
Indigenous Joy and Belonging	Joy Belonging Gathering Inclusion Ceremony	Safety Security Access Mobility Culture	This theme is about celebrating Indigeneity, facilitating cultural practices and ceremony, and creating safe and inclusive spaces for Native students.
Indigenous Ways of Knowing and Learning	Outdoors Teaching Circles Harvest Seasons	Rounds Engaged Land-Based Place-Based	This theme is about embedding Indigenous ways of knowing into curricula and educational spaces on campus, with a particular emphasis on experiential, holistic, and land-based learning.
Ecological Stewardship and Reciprocity	Stewardship Tending Harvesting First Foods Medicines Materials	Community Gardens Burns Food Security Inviting Life Giving Back	This theme focuses on supporting the health and wellness of the more-than-human world through reciprocity, stewardship, and tending.
Visibility and Spatial Connectivity	Visibility Representation Language Placement	Relationships Expansion Periphery Siloes	This theme acknowledges the power that location and placement has in elevating visibility and recognition of Indigenous peoples, and cites the need for better integration and centralization of Indigenous recognition in the everyday experience of campus.
The Problem with Open Space	Colonialism Whiteness Emptiness Void of Life	Less Lawns Less Parking More Gardens	This theme incorporates the pervasive feedback community shared regarding the dominance of lawns on campus, including their associations with whiteness, poor ecological health, and the exclusion of non-human life.
Pairing with Policy	Barriers Awareness Cross-Cultural Respectful	Engagement Sharing Stewardship	This theme acknowledges the need to support landscape transformations with policy change and program implementation to support cultural practices and ceremony on campus.

Articulate:

Indigenous Design Principles for the University of Oregon Campus

Seven of the nine emergent themes described in the previous section have been rearticulated by the Working Group as Indigenous design principles for the University of Oregon campus. The last two emergent themes serve other important purposes, but do not necessarily represent goals for the design of physical space—"the problem with open space" represents many of the issues that the design principles respond to, while "pairing with policy" refers to the need for a comprehensive approach to implementation. The latter will be addressed in the concluding sections of this report.

The following principles are proposed to guide the indigenization of the University of Oregon campus landscape:

1. Develop and nurture relationships of **RESPECT** with each other and with the land.
2. Honor Indigenous peoples and practices of **THIS PLACE.**
3. Facilitate **KINSHIP** across generations, cultures, and life forms.
4. Cultivate **INDIGENOUS JOY,** belonging, and inclusion.
5. Create space for Indigenous ways of knowing and experiential, **LAND-BASED LEARNING** across educational disciplines.
6. Invite stewardship and reciprocity with the **MORE-THAN-HUMAN** world.
7. Celebrate and share Indigenous culture through the **EVERYDAY EXPERIENCE** of the campus.

Vizualize:

Indigenous Campus Design Precedents

In order to begin envisioning how these Indigenous design principles might manifest in a campus setting, another set of precedent projects were reviewed, this time emphasizing the connections between design goals and design outcomes of specific spaces on various university campuses. For each of these precedents, members of the Working Group were provided with a series of images and a list of design goals and elements as described by the project designers, and asked to reflect on the successes or relevance of these projects to our newly established UO Indigenous design principles. Several of these precedent designs were also shared with students in the 2022-2023 NAIS ARC Cohort; their comments are incorporated into the "relevance" summaries provided for each project. The following pages describe each of the campus design precedents reviewed, and are organized chronologically in the order that they were designed.

MAKING MEANING

University of Oregon

Many Nations Longhouse Expression Place

"The UO encourages cross cultural interchange between all students. ... Intentional design relationships of cardinal directions, arbors, seating, pause spaces, patterns and the messages of Honoring along the MNL Axis will expose all students, faculty and staff to the living Native American cultural traditions of the State of Oregon."

- 2010 Many Nations Longhouse Expansion Conceptual Plan

Designer(s): Jones&Jones

Location: East Campus, University of Oregon, Eugene, Oregon
Size: Unknown

Year: Conceptual Design 2010; Not Built

Context:
In addition to the campus spaces being designed at other higher ed institutions, the University of Oregon also has its own Indigenous landscape design precedent to turn to—the Many Nations Longhouse Expression Place and Axis that was proposed in 2010, but never implemented. The designs were conceptualized by Jones & Jones, who designed the existing Many Nations Longhouse and a previous iteration, and were intended to be used for raising funds to implement the project. However, according the University of Oregon Capus Planning department, no actions have been taken since the conceptual plan was published 13 years ago. These plans still remain a valuable precedent for designing an outdoor space that honors and celebrates Indigenous peoples, and was thus brought forth to the Working Group as another project to review, discuss, and learn from.

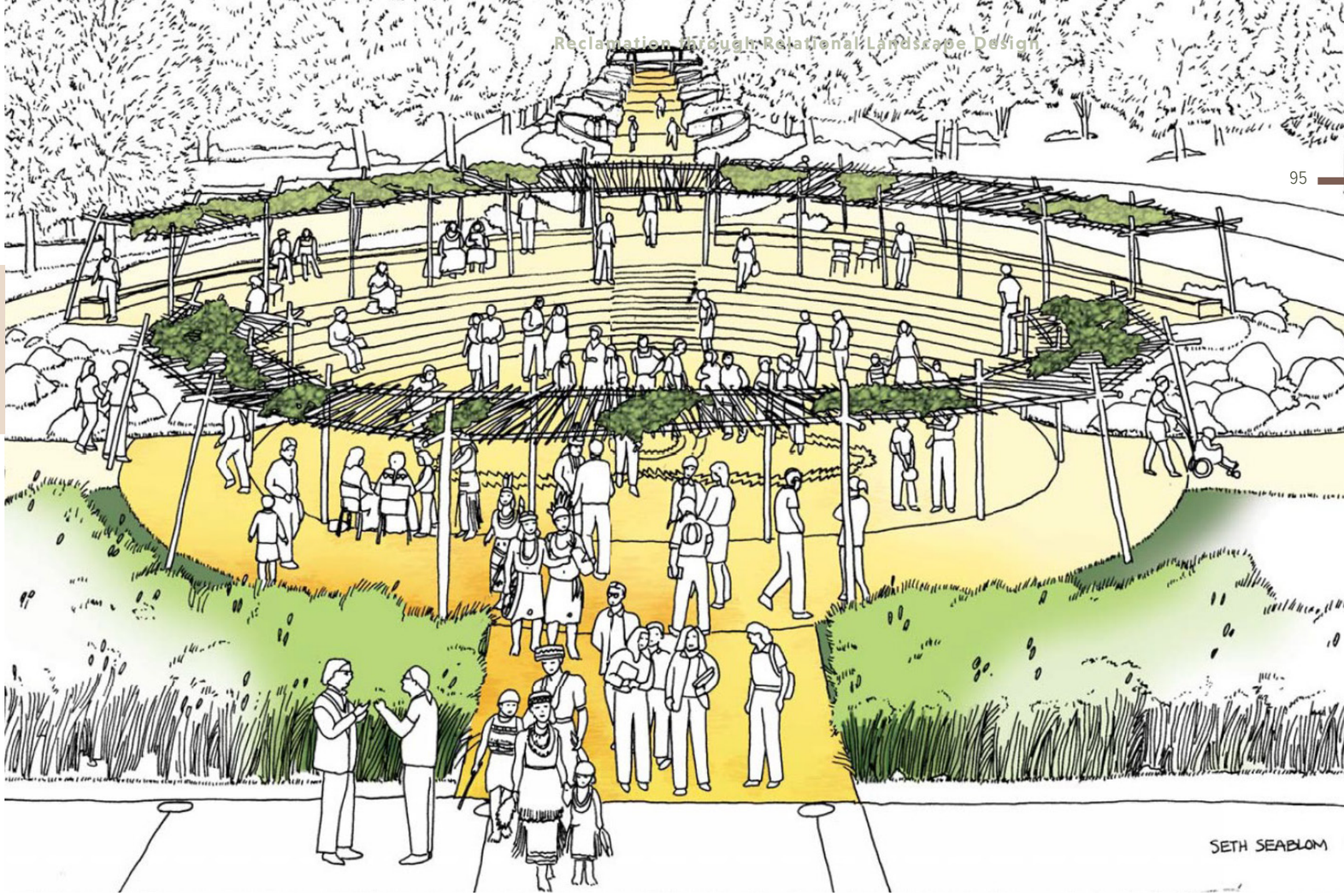
Design Goals:
- Provide a campus location where Native American culture is prominently and respectfully recognized
- Provide a cross cultural Native American outdoor place on the campus
- Expose all students, faculty and staff to the living Native American cultural traditions of the State of Oregon.
- Provide a better "home" for the expanding UO Native American students, faculty, staff and visiting Oregon State Tribes
- Provide a seasonal outdoor gathering space for UO Native American events, ceremonies and celebrations

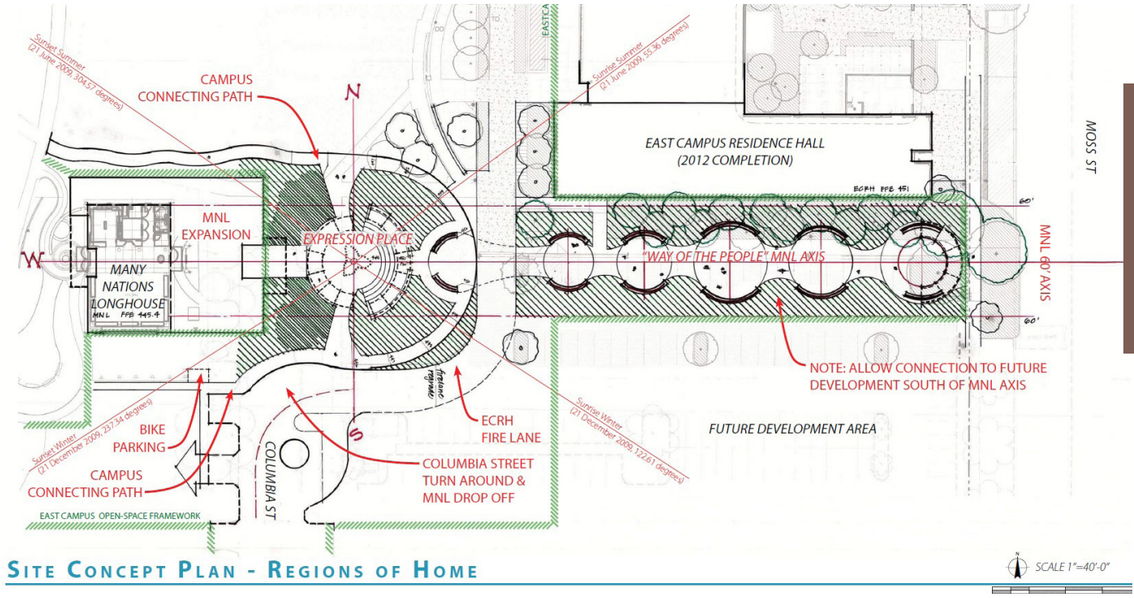
Design Elements:
- 'Regions of Home' Honoring Circle – Pathways through landscape rooms honoring all the tribes/bands of Oregon in four distinct ecological regions (coast, inland, plateau, and basin)
- Honoring walls recognizing the federally recognized tribes fo Oregon
- Gathering circle with terraced seating
- Arbor around upper seating to protect from the elements
- Ceremonial fire pit
- Longhouse entry bridge over wetland planting

RELEVANCE:

The Working Group responded positively to the 'home' theme that is prevalent throughout the design concept. The desire to experience the UO campus as a "home away from home" has come up often during discussions with students, faulty and Elders. Working Group members also resonated strongly with the concept's goal to share and educate all members of the University community about the cultural traditions and knowledge of Oregon's tribes, making the space welcoming to non-Indigenous folks as well.

While most of the precedents we looked at came from outside the U.S. the plans that Johnpaul Jones developed for expanding the footprint of our own Longhouse and integrating it with the outdoor landscape were designed in 2010, well before many of the built precedent projects were developed. If these plans had been prioritized and followed through all those years ago, the University of Oregon could have been the precedent that other institutions across the world looked to for guidance in Indigenizing campus landscapes.





SITE CONCEPT PLAN - REGIONS OF HOME

MAKING MEANING

University of Oregon
Nine Flags Project

"The design envisions the Amphitheater as a symbolic geographic representation of the state of Oregon, with the state seal at Salem and the tribes represented in their regions of the state."

- University of Oregon, Native American Tribes of Oregon Flagpole Project

Designer(s): University of Oregon (Native students and Campus Planning Committee) and Cameron McCarthy Landscape Architecture & Planning

Location: EMU Amphitheater, University of Oregon, Eugene, Oregon, USA

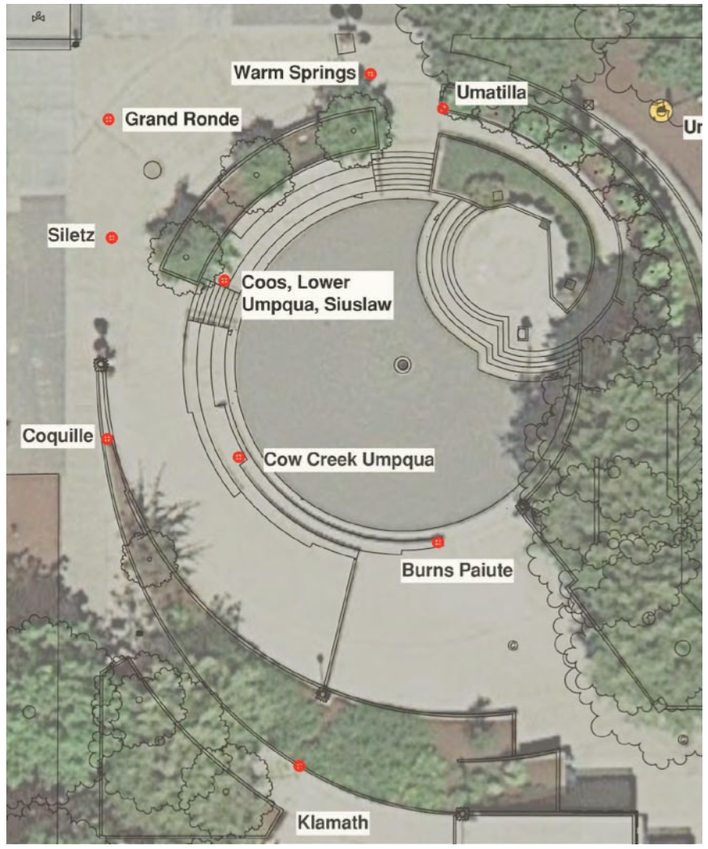
Size: Unknown

Year: 2014

Context:
The Nine Flags project on the University of Oregon campus was initiated by a group of Native business students hoping to design a project that would enhance a culture of belonging and inclusion for Native peoples and leave a legacy at the University. There is one flag for every federally recognized tribes in Oregon, each of which is positioned around the EMU amphitheater relative to their approximate location in the state of Oregon.

Design Goals:
- Enhance diversity and inclusiveness
- Show respect and solidarity to the tribes and Native American students
- Develop an architectural acknowledgment of Oregon's history
- Make campus a more beautiful and welcoming place

Design Elements:
- Flags for each of the nine federally-recognized tribes of Oregon
- Bronze plaques at the flag pole footings describing the Tribe and its location in Oregon



RELEVANCE:

The Nine Flags project is arguably the most visible and centrally located acknowledgment of Indigenous sovereignty on the University of Oregon campus today. The site also hosts the annual Flag Changing Ceremony on Indigenous People's Day, which is one of the few times that representatives and community members from all nine federally recognized Tribes in Oregon gather together in one place. Working Group members expressed support for this project, but some also cited the need for more visible communication of the flags' presence, as many students and members of the broader community are not aware of what the flags represent.

Mohawk College

Hoop Dance Gathering Place

"Its location in the heart of the college's main quad underscores the importance of Indigenous place making as an agent of Reconciliation."

- Brook McIlroy Indigenous Design Studio

Designer(s): Brook McIlroy Indigenous Design Studio

Location: Hamilton, Ontario, Canada

Size: 16,200 square feet

Year: 2016

Context:
The Hoop Dance Gathering Place at Mohawk College represents a milestone in the school's journey towards weaving Indigenous knowledge and culture into the campus fabric. The space was created to make the school a more welcoming and inclusive institution to Indigenous students, and to create a space „that could be used to infuse indigenous pedagogy...into a western ways of teaching." Overall, the project's goal was to create a unique space where "the college and community could teach, learn, gather and share Indigenous knowledge, culture and tradition" (PresidentReport).

Design Goals: (UToronto)
- Celebrates First Nations, Métis, and Inuit culture within the everyday experience of the Mohawk College campus
- Honor 15,000 years of Indigenous history on the land
- Create space for outdoor teaching, ceremonies, music, dance, and performances
- Informal space for daily use for individual or group study

Design Elements:
- Set in college's main courtyard
- Open-air pavilion - inspired by inclusiveness, time measured by sun and mood, Medicine Wheel, and creation story
- Fire circle
- Water garden
- Traditional garden
- Three Sisters garden
- form references traditional wood fabrication methods
- non-orthogonal and canting suggests structure in motion

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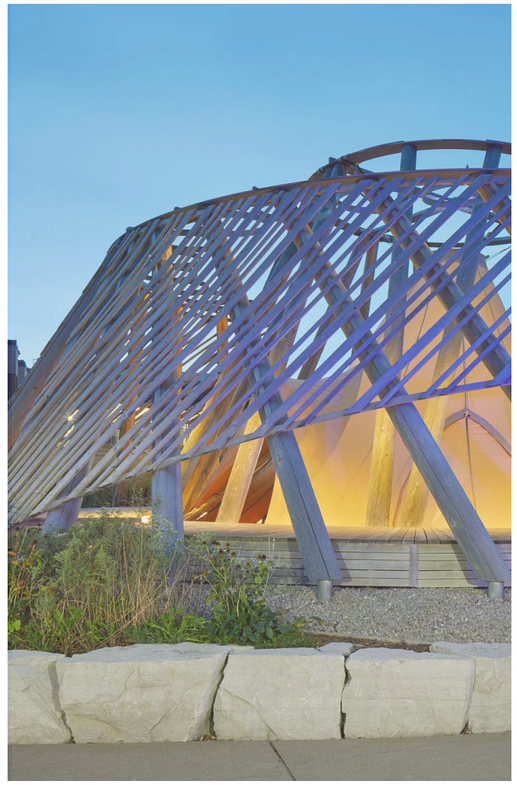


RELEVANCE:

Similar to the Algonquin College Ishkodewan Courtyard design, students and Working Group members appreciated the adaptability and cultural relevance of the Hoop Dance pavilion structure as a place for ceremonies, dance, teaching, and other gatherings. They also called out the integration of a three sisters garden, traditional medicine garden, and water garden as an inspiring way to integrate Indigenous cultural practices with knowledge sharing and ecological health.

United Tribes Technical College

Dragonfly Garden

"The Dragonfly Garden is open to the community. Anyone can tour the plantings and use the information they gain to care for their own gardens and landscapes."

- ITC News, 2018

Designer(s): N/A

Location: Bismarck, North Dakota, USA

Size: 5 Acres

Year: Established in 2010; Orchard Expanded in 2018

Context:
The Dragonfly Garden and Orchard at United Tribes Technical College was created as part of the college's Land Grant, whose goal was to "deliver relevant, research-based nutrition, food safety and gardening education that has a positive impact on the health and well-being of all citizens." (ICT). The whole UTTC campus is 106 acres and features over 1,200 trees, many planted for ceremonial and commemorative purposes in addition to landscape health and beautification (NativeScienceReport)

Design Goals:
- Provides students with experiential learning opportunities tied to Native American culture and heritage
- Get families, kids and students involved in the different aspects of gardening
- Give local community members a showplace to see many different types of plants

Design Elements:
- Community demonstration and research garden
- Circular pattern symbolic of the Native American medicine wheel
- Outdoor learning lab for many educational and nutrition programs
- Edible native trees and shrubs include buffaloberry, currant, edlerberry, Juneberry, and wild plum

RELEVANCE:

The Working Group appreciated this landscape's role as an outdoor, experiential learning lab for students at the college. Photos of students and faculty planting the orchard together prompted discussion of developing a planting program for NAIS ARC students that connects generations of cohorts through the tending and stewardship of land.

Arizona State University

Indigenous Design Collaborative Student Proposals

"We created this publication to generate dialog about how we can create an inclusive place through approaches in design on campus ... The Collaborative creates a sense of place, and brings Indigenous people together to talk about diversity, which includes other underrepresented students."

- Wanda Dalla Costa, 2019

Designer(s): ASU Indigenous Design Collaborative Students

Location: Arizona State University – Tempe, Downtown Phoenix, Polytechnic, and West Campuses

Size: Varies

Year: Design Proposals Published in 2018

Context:
In response to the lack of acknowledgement for the Akimel O'otham and Pee Posh people at the Arizona State University Tempe campus, the Indigenous Design Collaborative was established by Wanda Dalla Costa, a design professor and member of the Saddle Lake Cree Nation, and a handful of Native design students at ASU. The purpose of the IDC is to "bring together tribal community members, industry and a multidisciplinary team of ASU students and faculty to co-design and co-develop solutions for tribal communities in Arizona." They recently published a series of design proposals for the four ASU campuses that address how "physical spaces on campus can reflect the people who inhabited the land." (2019, Lomahquahu). The student design proposals are also paired with Indigenized interpretations of ASU's Design Aspirations.

Design Goals: Student-Defined Priorities
- Welcoming campus
- Reducing invisibility
- Indigenous faculty
- Multi-generational learning
- Places to gather
- Cross-cultural awareness

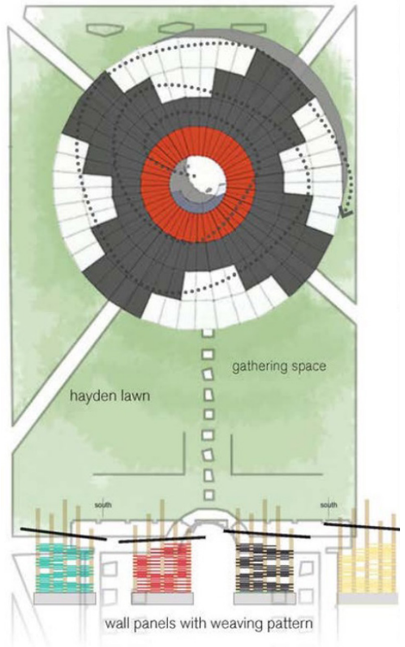
Design Elements: *Design proposals related to outdoor spaces or landscapes are listed below.*
- Storytelling pavilllion and gathering space
- I'itoi (maz) a giruclture center
- Indigenous language greeting/welcome wall
- Multilingual signage
- Interpretive walkways
- Art of local Indigenous artists
- Naturalistic playground and childcare
- Solar panel indigenous artwork
- Repurposing walls with Indigenous artwork
- Reflection and meditation installations

08 multi-lingual signage

09 interpretive walkway

RELEVANCE:

Although this precedent represents student design proposals, the Working Group found many of their ideas relevant to the University of Oregon campus, and was particularly inspired by the storytelling pavilion showcased as the third example. Spaces for storytelling in place has come up often in discussions with the Native community on our campus, and this is the first example we encountered of design dedicated for this purpose.



15 reflection + meditation installations

Humber College
Indigenous Cultural Markers

In honouring the land, we are walking in the moccasin tracks of our ancestors and leaving our footprints for the future generations to come. ... The development of the markers and the stories they help to tell has been led and told by indigenous voices, including Humber's Elder and Advisor on Aboriginal Relations, the college's Aboriginal Education Council, communities and students.

- Humber College Indigenous Cultural Markers Brochure

Designer(s): Brook McIlroy Indigenous Design Studio

Location: Humber College North and Lakeshore Campuses, Toronto, Ontario, Canada

Size: Unknown

Year: 2018

Context:
The Indigenous Cultural Markers at Humber College were created through the college's Indigenous Education and Engagement program, and are designed to "place the college in the context of the long history of Indigenous peoples in what is now called the Greater Toronto Area." The markers encourage the sharing of Anishinaabe stories in the everyday context of the campus through the integration of language, art, and references to Anishinaabe migration routes.

Design Goals:
- Physical land acknowledgement
- Place the College in geographic, historical, and landscape of Indigenous Peoples in Toronto area
- Encourage learning and sharing of Anishinaabe stories in the everyday context of Humber College

Design Elements:
- Entry pathway markers symbolize Anishinaabe migration stopping points and cultural iconography
- Courtyard trail installations raise the knowledge of specific places along the route of the Carrying Place Trail; each marker has a unique pattern and name in Ojibwe

RELEVANCE:

The response to this precedent was largely positive, primarily in terms of the connectivity and extended visibility of Indigenous culture across a large area, versus some of the more spatially-defined designs of the previous examples. They also appreciated the integration of local Ojibwe language and patterns on the installations, and the expression of First peoples' migration in through the fluidity and integration of art in the circulation and entry pathways; the latter was discussed in reference to its potential application as a salmon-cycle pathway approaching the Longhouse at the University of Oregon. One note of critique with the design's outlined goals include the lack of naming "modern context" as an equally important part of representing Indigenous peoples on the campus; only geographic, historical, and landscape contexts were named.

Algonquin College
Ishkowedan Courtyard

"The courtyard represents a physical space were we can take time and dedicate ourselves to thinking, understanding, and relating to the world through an Indigenous lens."

- Algonquin College, 2018

Designer(s): Brook McIlroy Indigenous Design Studio

Location: DARE District, Algqonuin College, Ottowa, Ontario

Size: 4,950 square feet

Year: Built 2019

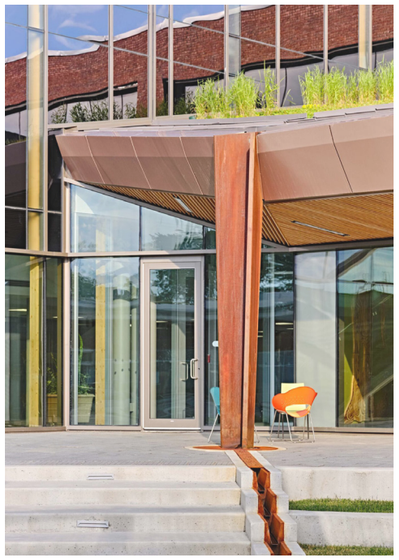
Context:
The Ishkowedan Courtyard, named for the Algonquin word meaning "there is fire," is part of the newly designed Discover, Applied Research, and Entrepreneurship (DARE) District at Algonquin College, which also includes a new Institute for Entrepreneurship and an indoor Indigenous Commons (Brook McIlroy). The design of the courtyard is influenced by Indigenous pedagogy, featuring "a fire circle surrounded by plants and medicines of significance to Indigenous communities," which will host traditional and contemporary Indigenous teachings, outdoor gatherings, special events, performances, and more (2018 Algonquin). The courtyard' highly central campus was intentionally chosen to elevate visibility and celebration of Indigenous culture at the College, and embed it into the "everyday life of the campus". Commons (Brook McIlroy).
The design process was led by the Brook McIlroy Indigenous Design studio, who worked to develop relationships though a co-design process of ceremonies and workshops with several Algonquin communities, including Kitigan Zibi and Pikwakanagan, as well as Indigenous students and staff.

Design Goals:
- Support the new Institute for Indigenous Entrepreneurship
- Extend Indigenous presence throughout the campus
- Create an outdoor Indigenous gathering space
- Welcome Indigenous and non-Indigenous students into an inclusive and supportive learning environment
- Imbue cultural references through art and iconography
- Draw connections between the land and built form
- Acknowlege significance of rivers to the Inigneous peoples of the Ottawa River Valley

Design Elements:
- Gathering space for fires, ceremony, and teaching
- Structure is inspired by the crafts of birch bark canoe building and snowshoe making, and the vertical elements reference Algonquin fishing weirs (YouTube); Steel pattern reflects movement of canoe through rivers
- Ceremonial fire circle
- Flow of captured rainwater mimics river's path
- Vegetation includes ceremonial, edible, utility, and medicinal plants of the Ontario region
- Clear view and connection to courtyard from inside
- Living green roof
- Highly central and visible location on campus

RELEVANCE:

Aspects of the Ishkowedan Courtyard design that stood out to the Working Group included the intentional siting o the space in a highly central and visible location on campus, as well as its goal to welcome Indigenous and non-Indigenous students into an inclusive learning environment. Members of the Working Group have emphasized a desire to involve more non-Native students in learning about Indigenous culture and how to engage in Indigenous spaces respectfully at the University of Oregon.



MAKING MEANING

University of Toronto

Ziibiing Indigenous Landscape at Taddle Creek

"Acknowledging the creek in some form is an important part of the project, but also this sense of presence – how to create a permanent place where Indigenous culture can be shared, where people can gather and where active and passive knowledge can be part of the experience for Indigenous and non-Indigenous people."

- Ryan Gorrie, Brook McIlory Indigenous Design Studio, 2020

Designer(s): Brook McIlroy, Kwewok Nakii Collective, and Creators Garden

Location: Hart House Green, St. George Campus University of Toronto

Size: 4,500 square feet

Year: Designed 2019-2020; Construction In Progress; To Be Completed 2023

Context:
The Indigenous Landscape at Taddle Creek, recently named Ziibiing after the Anishinaabemowin word for 'river', was designed as part of the University's "Answering the Call: Wecheehetowin" initiative, which responds to the Truth and Reconciliation Commission (TRC) of Canada's Calls to Action. The working groups involved in 'Answering the Call' identified physical space as a unifying theme and priority to supporting Indigenous experiences at the University of Toronto, arguing that "creating 'the right environment' for Indigenous members of our community is vital...if the University truly wishes to ensure the recruitment, retention, and flourishing of Indigenous people on our campuses." While a First Nations house currently exists on the St. George campus, it is a small space in relation to the number purposes it serves, and lacks connection with "the ground on which it sits." The working groups emphasized that Indigenous spiritual practices and teachings "have unique spatial needs including but not limited to outdoor and other ceremonial space." Another priority included the integration of more visible public art that both honors the history and legacy of First Nations peoples, but also recognizes their modern contributions to society. The Indigenous Landscape project was thus initiated in 2019 in response to this overall need for "a more prominent, visible space not only for Indigenous people...but for all members of the university community."

the St. George campus, formerly known as the Hart House Green, was chosen to host the new Indigenous Landscape due to its centralized location and opportunity to integrate with a larger downtown campus revitalization project. The design process was led by Brook McIlory's Indigenous Design Studio, in collaboration with an Indigenous Advisory Committee made up of Indigenous students, faculty, staff and representatives of the Elders' Circle at the Univeirsty of Tornoto.

Design Goals:
- Acknowledge First Peoples of this place
- Honor Taddle Creek, a local water source where Indigenous Nations traditionally gathered and fished until it was buried for development in the 19th century
- Integrate outdoor teaching and event space
- Storytelling through language and art

Design Elements:
- Knowledge House - Central, open air gathering structure with fire ring to host events, ceremonies, and meetings; 13 columns symbolize the 13 moons of the year; star knowledge is inscribed on the under side of the roof
- Amphitheater – Flexible clearing with circular-oriented seating and plant screening for classes, performances, informal gatherings, etc; benches are made of local reclaimed timber.
- East Door Gateway – Honors significance of the easterly direction as the start of a new day
- Rainwater Feature – Mimics natural stone creek bed of Taddle Creek to honor its memory and provide rainwater catchment directed towards medicine plants
- Medicine garden path – Incorporates Indigenous medicine plantings for use in ceremony and teaching, and also creates habitat
- Cultural markers tell stories of Treaties, Taddle creek and Residential schools; includes representation of all host nations, designed by each nation.
- Wood platforms and seating to provide informal meetings, rest, and contemplative space
- Paving pattern copper inlays, a material featured prominently in ceremonial use

RELEVANCE:

This was a favorite design precedent for most members of the Working Group. Particularly inspiring elements included the adaptable outdoor space for gathering and teaching, and the integration of language and art to tell the story of the land's First people. The group appreciated this project's approach to the collaborative design process, as well as the ways that the site integrates so many physical and spiritual aspects of Indigenous knowledge and visibility.

Toronto Metropolitan University

Indigenous Healing Garden at Ted Rogers School of Management

"The garden will be a comfortable, safe and peaceful space, where one can connect with water, plants and other creatures. The design also responds to the need for opportunities to be involved with the garden, such as growing food for the cafe, herbs, medicines and plants for Traditional crafts and ceremony."

- Ted Rogers School of Management, 2022

Designer(s): Spruce Lab, Trophic Design, Smoke Architecture, 4 Directions of Conservation

Location: Ted Rogers School of Management, Toronto Metropolitan University

Size: 12,000 square feet

Year: Designed 2020-2022

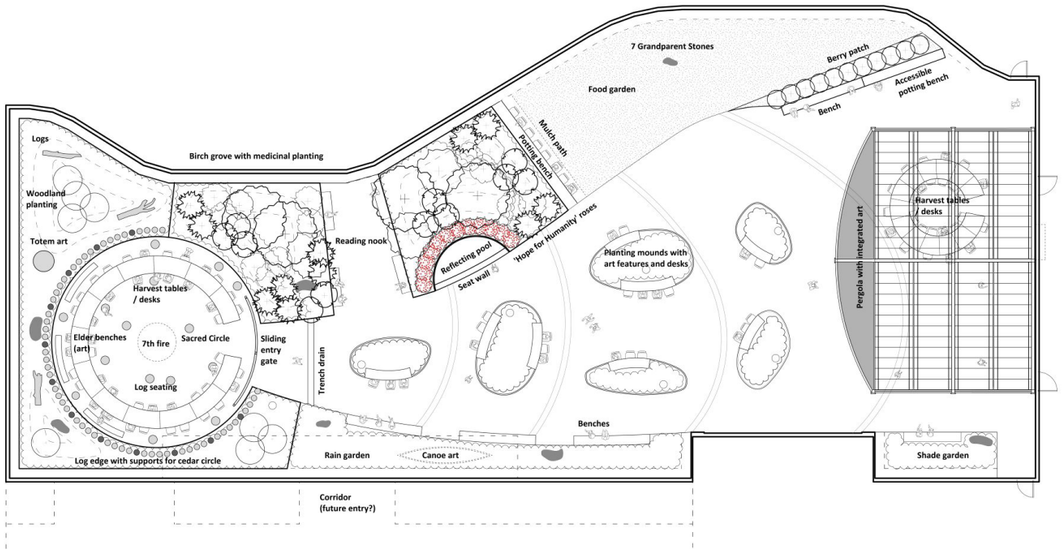
Context:
The Indigenous Healing Garden at the Ted Rogers School of Management is designed for the school's 7th floor courtyard, which is currently home to a small, 300-square-foot urban garden launched in 2017 that grows vegetables, herbs, and fruit to donate to community meal programs. The Indigenous Healing Garden will build upon the existing garden space to "transform a predominantly paved courtyard into a welcoming green space for healing that honours Indigenous peoples." This transformation began with a Knowledge Keepers Speaker Series to begin building relationships with Indigenous communities and invite other stakedholers to consult on the project. Following this series, an Indigenous Advisory Circle was formed to guide the community input and design process.

Design Goals:
- Help Indigenous students and staff to feel at home on campus
- Educate university community about aspects of Indigenous culture
- Address health and wellness issues currently faced by students
- Connected, peaceful, calm, relaxed, grounded, energized and safe
- Combine open spaces for gathering with and quiet/ secluded areas for private contemplation and meditation

Design Elements:
- Culturally significant forms, organic shapes, and natural materials
- Gathering place
- Honor the Eastern Door, which is of great signifi cance to the Anishinaabe
- Food, herbs, medicines, plants for Traditional crafts and ceremonies
- Stones and soils from differnet parts of Canada to signify the coming together of all people to share space

RELEVANCE:

This precedent's emphasis on food security, Indigenous plantings, and harvesting felt particularly inspiring to Working Group participants. Like other designs discussed in this section, they also appreciated the outdoor gathering space and its culturally-relevant design elements, but this precedent emphasized the growing and harvesting of first foods by actually integrating physical space to facilitate that process, including harvest tables, potting benches, and edible plants that can be used to strengthen physical health and wellness across the entire university community, in addition to supporting Indigenous teachings and cultural practices.



Lambton College

Indigenous Outdoor Gathering Space

"A project of this capacity highlights the College's commitment to Truth & Reconciliation and lets Indigenous students know they belong here – knowing that they can succeed, knowing that there's space carved out for them to make sure that they feel comfortable."

– Summer Catt, President, Indigenous Student Council, Lambton College

Designer(s): Tillman Ruth Robinson Architects and Tawaw Architecture Collective Inc.

Location: Sarnia, Ontario, Canada

Size: 1,200 square feet

Year: Designed in 2021

Context:
As part of Lambton College's 2014-2016 Indigenous Academic & Student Success Plan, the Indigenous Edudcation Council identified the need for a multi-purupose cultural space "inspired by Indigenous world views and cultural practices." An Indigenous Outdoor Space Steering Committee was formed to direct the design, made up of "current Indigenous students, Indigenous alumni, community members, representatives of the Indigenous Education Council at Lambton College, an Elder and a Knowledge Keeper." (Lambton College

Design Goals:
- Safe space for Indigenous learners where they can feel empowerment and ownership in a western education institution
- Provide opportunities for Indigenous learners and First Nation communities to access and connect with their culture
- Purpose-built space that will host cultural events and ceremonies and provide space for Indigenous learners to network and socialize
- Natural World: Incoporate natural materials, organic shapes, openness, natural light, plants, natural elements (central firepit), and circular elements.
- Welcoming and inviting space thatreflects an Indigenous aesthetic tied with modern elements such as building materials/principles.
- Cultural Associations: Design elements paying homage to Indigenous culture, history and traditions, including the medicine wheel, local territory Nations, the clan system, Indigenous teachings, language and acknowledgement of local First Nation

Design Elements:
- Location is in a forested area that allows for increased biophilic connections, including views to the forest and integration of natural materials and form
- Wigwam structure to host ceremony, cultural teachings, and storytelling; includes central fire and built-in seating
- Seven Grandfather Teachings: The exterior of the structure is organized by seven grandfather teachings: Wisdom (Beaver), Love (Eagle), Respect (Buffalo), Bravery (Bear), Honesty (Raven), Humility (Wolf) and Truth (Turtle)
- Clan System: There are ten clans that are integrated into the structure: Crane, Loon, Fish, Bear, Marten, Deer, Bird, Turtle, Turkey, and Wolf.
- Medicine Wheel and Four Directions: The layout is guided by the four directions, creating four quadrants that are acknowledged with animal references.
- Connection to the sky: The smoke hole, which also aligns to the four directions, offers connection with father sky. The lightening layout is designed to honor the ancestors that have passed on.

RELEVANCE:

This project differs from the other precedents of similar gathering spaces because it is in a more secluded location; while some felt that this was antithetical to elevation Indigenous visibility, others responded positively to the privacy that the location offered. Additionally, all agreed that the proximity to forest and trees presented unique opportunities for engaging with the land in a more direct and experiential way.

Flinders University

Yunggorendi Mande Cultural Gathering Space

"We were asked to consider the design from the perspective of walking on something that is living. Drawing inspiration from nature, our structures respond to the landscape, bending around trees and stepping down the slope, resembling the patterns of fallen Eucalyptus leaves observed on site."

- WAX Design, 2021

Designer(s): WAX Design

Location: Flinders University, Sturt Road, Bedford Park, South Australia

Size: Unknown

Year: Designed 2020, Built 2021

Context:
The Yunggorendi Mande Cultural Gathering Space responds to decade-long desire from the University'd Indigenous community to have a space "dedicated to the practice of aboriginal culture and teaching." A robust engagement process with First Nations students, faculty, and Kaura Elders determined that the "design needed to deliver an accessible and inclusive environment that would facilitate First Nation practices and teaching, including smoking ceremonies, cultural cooking and celebrations". To minimize disturbance on the site and respect the land as a living thing, the design team proposed a series of ramps and structures "bending around trees and stepping down the slope, resembling the patterns of fallen Eucalyptus leaves observed on site." Since being built, the space is constantly in use as ceremony and teaching space, as well as a more informal space for quiet and retreat.

Design Goals:
- Protection – Minimize disturbance to existing landscape; preserve all trees
- Accessibility - Access for all abilities and ages and the need for different learning spaces – places to sit, stand and be in nature
- Visibility - Re-center Kaurna knowing, being and doing.
- Storytelling - Circles and water representing a connectedness to Country,
- Nganu - Respect the site as a living being

Design Elements:
- Central fire pit for cooking and smoking ceremonies
- Circular ceremonial space
- Permeable elevated pathway structures weave around existing trees and ensure airflow, rain and sunlight can reach underlying landscape; plants and animals are uninterrupted by human use above
- Tree trunks and garden are used to frame outdoor 'rooms' with living structure
- Rocks and logs create informal seating areas
- Dry creek reflects the passage of water over the site

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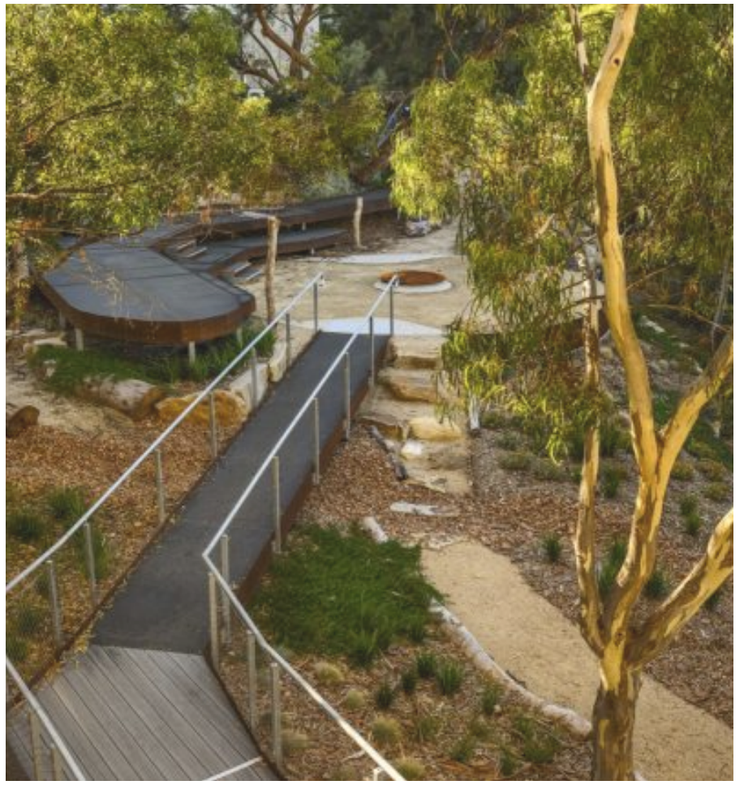
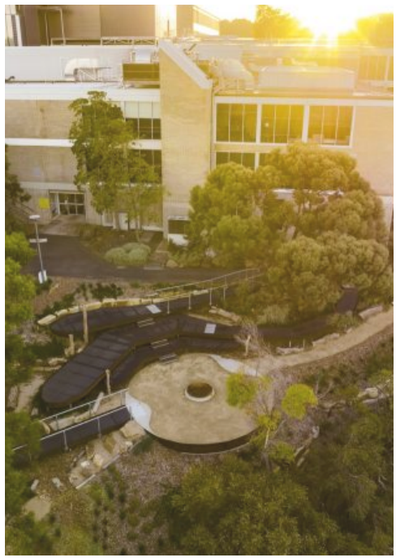


RELEVANCE:

This project is a great example of how landscape design can facilitate reciprocity with the land; the respect that is shown to the landscape itself and the non-human life on the site is evident through the efforts that are taken to minimize disturbance, elevate pathways, and avoid removal of trees. The result is an immersive outdoor space that invites gathering and land-based learning.



1. In-ground central fire pit
2. Red sand ceremonial/dance space
3. Stone paved outer ring- lower viewing platform/ formalised section of existing 'goat track'
4. Rock steppers
5. Significant "Koala tree"
6. Accessible vantage point, aligned West to Tjilbruke monument
7. Mesh decking amphitheatre- Designed to sit lightly on the site, like Eucalyptus leaves on the ground
8. Quick steps between decking tiers
9. Informal stone and log seating/edging
10. Dry creek bed beneath mesh decking
11. 1:21 accessible path
12. Accessible walkway between Yunggorendi Mande Level 1 Meeting Room and ceremonial space
13. Existing 'goat track' through site retained

Saugeen First Nation

Creator's Garden and Amphitheater

"The master plan serves as a model of how landscape architecture can partner with Indigenous communities to promote economic growth, ecological restoration and Indigenous storytelling through the strategic redevelopment of the landscape."

- Canadian Society of Landscape Architects, 2021

Designer(s): Brook McIlroy Indigenous Design Studio

Location: Allenford, Ontario, Canada

Size: 6 acres

Year: Designed 2022

Context:
Although this design precedent does involve a university or college campus, many of the design goals and elements are relevant to those identified by our Working Group. The Saugeen Creator's Garden and Amphitheater design responds to the need to revitalize the existing Saugeen First Nation amphitheater, which has fallen into disrepair after nearly five decades of love and use by tribal members and visitors BM). This revitalization project involves a new Master Plan for the space surrounding the amphitheater, which was developed through a co-design process with the goal of strengthening "the community's long-term economic viability while supporting the recovery of land-based knowledge known to Indigenous Peoples for millennia."

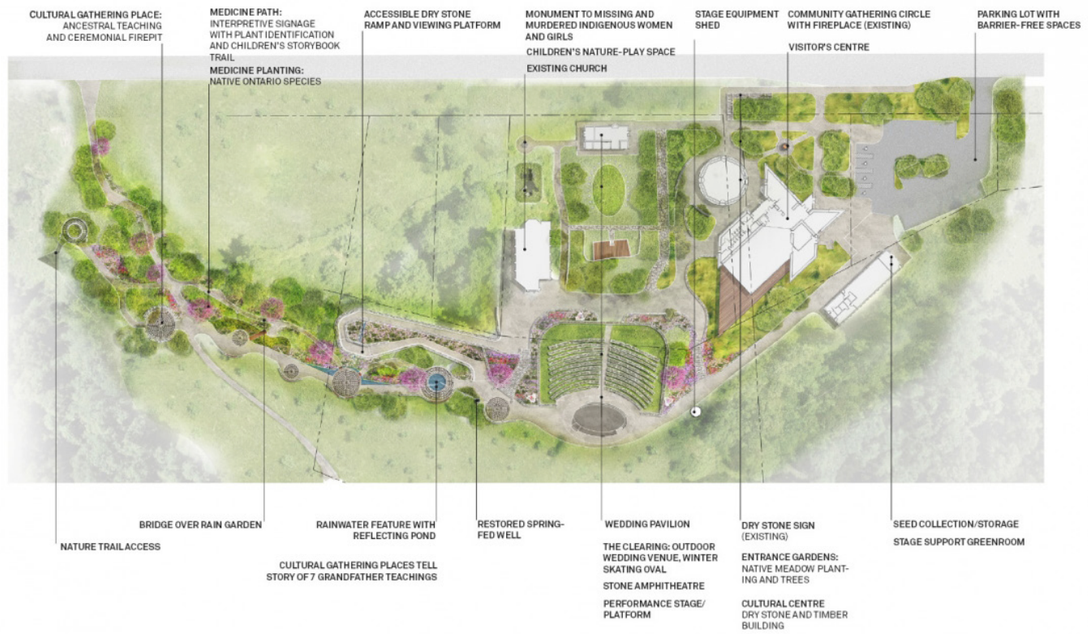
Design Goals
- Strengthen long-term economic viability
- Recovery of land-based knowledge
- Support land-based learning and traditional storytelling
- Support future programming around medicine knowledge
- Ecological restoration

Design Elements:
- Cultural gathering place: ancestral teaching and ceremonial firepit
- Medicine path: Interpretive signage with plant identification and children's storybook trail
- Medicine plantings: Native Ontario specices
- Accessible dry stone ramp and viewing platform
- Monument to missing and murdered Indigenous women and girls
- Restored spring-fed well
- Rainwater feature with reflecting pond
- Cultural gathering places tell story of 7 Grandfather Teachings
- Pavillion and Clearing: wedding venue, winter skating oval, performance stage
- Entrance gardens: Native meadow plantigs and trees
- Seed collection and storage facility
- Community gathering circle with fireplace (existing)
- Children's nature-play space

.

RELEVANCE:

Working Group members were inspired by the spatial applications of culture in this precedent, particularly in the way that the integration of pathways, materials, and program created space to facilitate storytelling and traditional, land-based learning. They also reacted positively to the intergenerational nature of the design, with space for ancestral teachings and children's nature-play.



Respond:

Indigenizing the University of Oregon Campus

Design Considerations

A thorough review of the Indigenous design precedents described above revealed the diverse range of design approaches that other institutions and programs have used to respond to Indigenous principles in a holistic manner. While design decisions should always be guided by the Indigenous community of that place, including local tribes, students, and faculty, the following categories identify some possible modes of intervention that can be used to apply Indigenous worldviews and ways of knowing to landscape designs:

Location / Centrality
Strategic placement of Indigenous design elements, especially those incorporating local language(s), imagery, or interpretive signage, has significant influence over visibility and a sense of belonging for Indigenous students in a university setting. Design siting should carefully consider the centrality and visibility of cultural elements, draw connections with adjacent sites or related Indigenous spaces, respect the privacy of ceremony or other cultural practices when desired, and prioritize proximity to relevant programs and resources for a more comprehensive transformation of space. In some cases, it may also be important to consider historic locations or movements, such as honoring former creek beds, sites of cultural or ancestral significance, routes associated with migrations or seasonal rounds, or relationships to particular trees or natural features that hold spiritual value.

Form
Embedding cultural associations into the shape, layout, and orientation of landscape elements can help to facilitate Indigenous teachings, practices, and ceremonies. Examples of responsive forms may include round, circular, or repetitive shapes representing the significance of cyclicality in Indigenous ways of knowing; alignment with the cardinal directions and special consideration of east-facing elements; alignment with travel paths of the sun, moon, or stars; and forms that evoke movement and fluidity over rigid, permanent boundaries.

Materiality
Materials chosen to construct design elements should be sourced natively to the maximum extent possible, and prioritize their cultural significance to local Indigenous tribes, which may include particular plants, woods, stones, soils, metals, and other hardscape materials. The composition and layout of materials should also be considered in relation to patterns or symbols of cultural significance.

User Group
The intended user group for a particular space should be identified as early as possible in the process, as design approaches may differ between spaces that are to remain private to members of the Indigenous community (for ceremony, etc.) versus spaces that invite cross-cultural exchange with non-Indigenous peoples and members of other cultural groups.

Experience
A fundamental tenant of Indigenous design is engaging in direct relationship with land through acts of reciprocity, stewardship, learning, storytelling, and ceremony. Designing spaces that facilitate these types of active engagement with the landscape should be prioritized over passive relationships as often as possible. Furthermore, spaces should be designed to support desired programs and uses over aesthetic values.

Stewardship
Opportunities for tending and stewardship should always be considered during the design process as a means of connecting with past and future generations. Design elements should also be considered in relation to their ability to evolve, grow, or adapt to change over time out of respect for the natural processes and autonomy of Mother Earth.

Photo courtesy of Megan Van Pelt, Umatilla Indian Reservation.

> *What if people came back to the University throughout their life, with their kids or grandkids, and saw something that they were directly involved with that's still there; a reminder that* ***our ecologies out last us; we reenter them through the generations.*** *There is a story to tell there. A seed that is planted literally and figuratively.*
>
> *- Joe Scott (Confederated Tribes of Siletz Indians)*

Design Responses

The following pages describe possible applications and responses to the Indigenous design principles developed by the Working Group. Each design principle is applied through physical landscape interventions as well as policy changes and/or program initiatives that would strengthen the impact of the design. These responses represent ideas that rose to the surface during discussions and precedent reviews with the Working Group, but are not exhaustive nor representative of all opinions and ideas of the broader Native community. It is the intent of the Working Group and this project that the following design and policy ideas serve as a starting point for a larger conversation, and communicate the types of transformational change that could be possible if the University of Oregon commits to integrating Indigenous ways of knowing into its campus design and planning processes. The following renders illustrate some of these possible, speculative design responses.

Principle 1

Develop and nurture relationships of respect with each other and with the land.

Possible Landscape Design Responses

- Acknowledge key natural features through circulation, orientation, and viewsheds, such as the Willamette River and surrounding buttes.
- Preserve viewsheds that honor sun and moon paths, particularly as they relate to Indigenous ceremonies.
- Revisit and recommit to the Many Nations Longhouse Axis and Expression Place conceptual design proposed by Jones&Jones in 2010.
- Incorporate educational/ interpretive signage to help non-Native people understand how to engage respectfully with Indigenous spaces.
- Preserve the centralized location and maintain viewsheds of the nine flags representing the federally recognized Tribes of Oregon

Possible Policy / Program Responses

- Revise Campus Plan to incorporate proposed Indigenous design principles
- Revise Campus Plan Principle 11 (Patterns) interpretations and requirements based on proposed Indigenous design principles
- Develop an Indigenous Advisory Council to work with the Campus Planning Committee on the design of campus landscapes
- Commit to honoring the 2010 MNL Expansion Conceptual Plans by actively pursuing funding for its development.
- Develop a ‘Percent for the Land’ program, modeled after Oregon’s ‘Percent for Art’ program, to mandate investment in landscape health and stewardship

Principle 2

Honor Indigenous peoples and practices of this place.

Possible Landscape Design Responses

- Incorporate Kalapuya and other regional Native languages beyond the Longhouse and Natural & Cultural History Museum, through signage and other cultural markers
- Incorporate territorial acknowledgements through permanent signage and art throughout campus
- Reference the ecological regions of the nine Oregon Tribes through plantings and other landscape materials (see Jones&Jones 'Regions of Home' concept)
- Design plantings that reflect Kalapuyan seasonal rounds and cultural calendar, including camas fields
- Develop interpretive pathways that incorporate spaces for rest and storytelling; Indigenizing the 'Garden Walks' concept in UOPFV
- Prioritize culturally-relevant materials and source locally as often as possible

Possible Policy / Program Responses

- Add UO's Land Acknowledgement statement to the beginning of the Campus Plan, and include in regional Native languages in addition to English (see University of Manitoba for example)
- Develop native plant requirements for new landscape designs/developments on campus, with Indigenous advisory input to incorporate edible, medicinal, and crafting plants

Principle 3

Facilitate kinship across generations, cultures, and life forms.

Possible Landscape Design Responses

- Outdoor spaces for formal and informal gatherings of multiple generations
- Accessible outdoor seating with protection from the elements, such as arbors, pergolas, or shade sails
- Naturalistic plantings to replace open space lawns, in order to invite other life and facilitate more-than-human relationships
- Pathways that encourage slow movement and contemplation
- Landscape spaces immersed in plantings for quiet reflection and engagement with more-than-human life
- Multigenerational gardens or groves to provide opportunity for tending and learning across generations

Possible Policy / Program Responses

- Develop programs and policies for allowing Native students to tend and harvest culturally-relevant plants from campus landscape, including roots, bark, berries, and branches
- Revise definition of „open space“ in Campus Plan (Principle 2) to welcome more-than-human life and kinship

Principle 4

Cultivate Indigenous joy, belonging, and inclusion.

Possible Landscape Design Responses

- Powwow grounds / space for cultural events
- Space for ceremony, including firepits and places of offering
- Smudging pavilion
- Gardens for culturally-relevant plants
- Medicinal plantings throughout campus to promote healing
- Indigenous art installations and murals

Possible Policy / Program Responses

- Grant Native student groups and Longhouse priority and cost waiver for reserving spaces for cultural events
- Develop policy that allows for smudging indoors
- Streamline protocols and reduce barriers for allowing outdoor fires for Native gatherings
- Require all new wayfinding and naming signage on campus to include Kalapuya language

Principle 5

Create space for Indigenous ways of knowing and experiential, land-based learning across educational disciplines.

Possible Landscape Design Responses

- Storytelling pavilion(s) for intergenerational knowledge sharing
- Outdoor learning landscapes and study areas
- Amphitheater-style seating with natural materials for large educational gatherings and classes
- Immersive plantings around circular seating areas for intimate learning and small gatherings
- Raised, round soil beds for experiential learning
- Covered outdoor tables and seating

Possible Policy / Program Responses

- Give NAIS classes priority over reserving these spaces
- Create intergenerational teaching program that brings Elders, current students, and young children together to learn in place

Principle 6

Invite stewardship and reciprocity with the more-than-human world.

Possible Landscape Design Responses

- Space/resources for tending, harvesting, and processing materials (tables, tools, seed storage, etc.)
- Working landscapes for cultivation and learning over aesthetics
- Gardens to replace lawn and connect buildings, including culturally-themed gardens like Three Sisters, medicinal, and first foods
- Native habitat plants and pollinator resources to serve and support native wildlife
- Incorporate wetlands, prairies, and savanna landscapes into the main campus
- Reduce lawn and use of fertilizers
- Reduce parking and impervious pavement

Possible Policy / Program Responses

- Knowledge sharing and training program for groundskeepers to learn from and collaborate with Native stewards
- Develop program and policies for allowing Native students to tend and harvest culturally-relevant plants from campus landscape, including roots, bark, berries, and branches
- Reduce use of fertilizers, irrigation, and mowing
- Require habitat or pollinator plants for all new plantings on campus

Principle 7

Celebrate and share Indigenous culture through the everyday experience of the campus.

Possible Landscape Design Responses

- Interpretive cultural markers and Native languages throughout campus (i.e. Talking Stones)
- Pathway designs that reflect cultural associations and stories, including creation and migration stories
- Name streets and pathways through campus with Native words
- Plant with native and culturally-signifcant plants beyond designated garden spaces around the Longhouse and NCH Museum
- Connect Indigenous spaces across campus with trails or story systems

Possible Policy / Program Responses

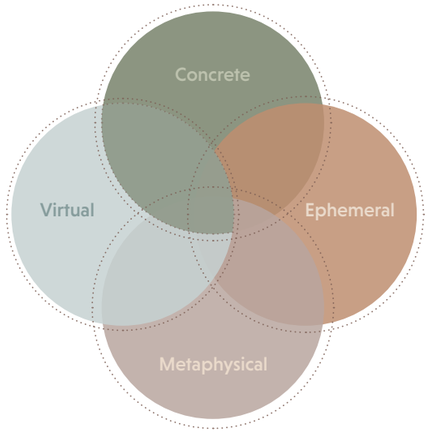
- Require all new wayfinding and naming signage on campus to include Kalapuya and regional Native languages
- Develop program for Native artists

Identify:

Areas of Opportunity

To identify where on the University of Oregon campus these design principles could be applied, I drew upon Laura Harjo's (Mvskoke) concept of emergent geographies, which posits four types of geography that challenge a "settler ordering of space" (Harjo, 2019, P. 74).

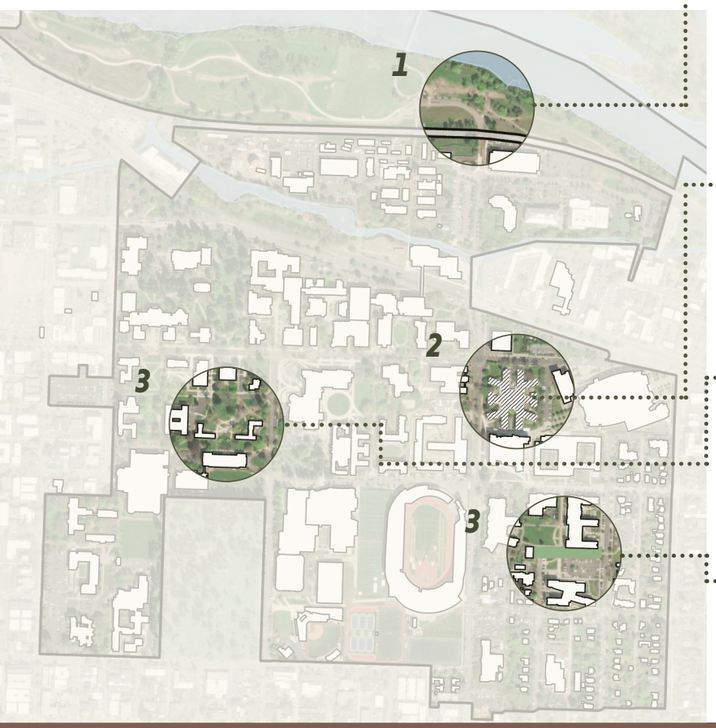
This framework represents one way to consider landscapes through a holistic lens, as Harjo's emergent geographies challenge western notions of space to encompass the physical, spiritual, intellectual, and emotional realms. To strengthen the impact that campus landscape design can have in facilitating a sense of belonging and respect for Indigenous peoples, opportunities for design intervention should be considered in relation to these four types of geographies, and work to combine them as often as possible. In particular, concrete geographies defined by a physical presence have a unique opportunity to host ephemeral, metaphysical, or virtual spaces that enhance Indigenous presence on campus.



The first type of emergent geography are concrete, which include open spaces, pathways, gathering areas, gardens, structures, and other physical spaces. Some possible areas of concrete opportunity on our campus are listed below. All four of these spaces were brought up on multiple occasions during conversations with Native community members.

Concrete Geographies

Spaces defined by physical presence and tangible materiality.



Willamette River Natural Area
In-Progress

Hamilton Walton Open Space
Proposed

Women's Memorial Quad
Speculative

Many Nations Longhouse Axis
Designated; Project Idle

> *Emergent geographies are a way-finding tool back to the realization that we do not need to buy land to reclaim our communities—while this is important,* ***there are many ways in which we are producing our own community spaces*** *and negotiating those spaces.*
>
> *– Laura Harjo, Spiral to the Stars, 2019, p. 156*

Ephemeral Geographies

Spaces that exist intermittently or seasonally; impermanent or recurring.

Powwows and Ceremonies

Art Installations

Seasonal Harvests

Classes, Events, Programs

Sun and Star Patterns

Metaphysical Geographies

Spaces that exist in the individual or collective spiritual realm.

Knowledge Sharing

Prayers, Blessings, Offerings

Healing

Silence / Meditation

Singing, Drumming, Dancing

Virtual Geographies

Spaces that exist in the technological realm to enhance intellectual growth and/or physical experience.

Interactive Maps

QR Code Integration

Virtual and Augmented Reality

Social Media

Knowledge Sharing Apps

GIVING BACK

Overview

The *Giving Back* phase involves centering Indigenous communities in the dissemination and application of the research findings. This element of the research framework is another key point of divergence from western research and design processes. Instead of taking knowledge out of its context and community of relationships, the Indigenous research framework implores the facilitator to ensure that knowledge shared is shared back; that the research process is reciprocal, and grants the Native community ownership and control over how it is applied. This area of work is closely tied to the *Decolonizing & Ethical Aim* part of the framework, as it aims to ensure that the people sharing their knowledge and experiences with the researcher are the ones who benefit from its outcomes. *Giving Back* can also extend beyond human relationships—how will the project give back to the land itself, to the more-than-human world who has hosted, supported, and inspired the work? This chapter aims to honor reciprocity and relational accountability by outlining the actions that can be taken to tend and evolve the project moving forward.

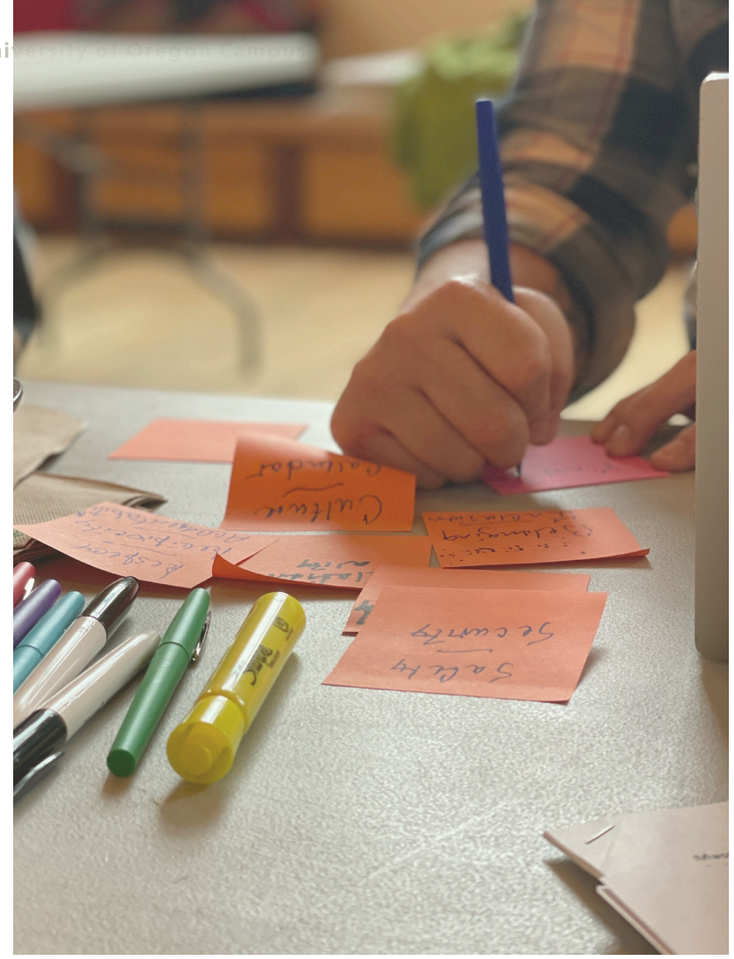
Goal for Givng Back

Culminate all findings into a set of recommendations and action steps that can be adopted by the University of Oregon to Indigenize the campus according to the goals and priorities identified by the project Working Group.

Conclusions

This project sought to engage with the role that landscape design can play in facilitating Indigenous resurgence and reclamation in the realm of higher education. The University of Oregon served as a host site for applying this question, as it occupies the Indigenous homeland of the Kalapuya people and hosts an active Native student community with a decades-long legacy of self-advocacy and self-determination. The experiences of current Indigenous students, staff, and faculty were centered through a relational research process that aimed to address the following questions:

- WHAT are Indigenous design and planning paradigms?
- WHY should the University adopt them?
- HOW can the University incorporate these paradigms into campus planning processes and design outcomes?



> *The Indigenous planning process requires that leadership balance the immediacy of action (short-term) with a comprehensive vision (long-term).*
>
> – *Jojola, 2013, p. 53*

What?

Indigenous landscape design takes a relational, process-based approach to engaging with design problems. The designer must cede control over decision-making, and assume the role of facilitator and member in the process. Being open to emergent solutions requires a holistic understanding of place, which requires getting to know the people and their relationships to place. Centering Indigenous ways of knowing from through every phase of project development—from ideation to implementation and stewardship—draws out values for respect and reciprocity with land itself, intergenerational connections, and relationship-based solutions.

The key tenants of an Indigenous landscape design paradigm include the following:

1. ***Indigenous landscape design prioritizes process over product.*** *Meaningful design solutions will only emerge through slow engagement and experiential immersion.*
2. ***Indigenous landscape design is rooted in relationality.*** *Time is taken at the beginning of the design process to understand existing relationships between people and place, and develop relationships of trust between the community and the design facilitator(s).*
3. ***Indigenous landscape design takes shape through cogeneration, not consultation****. Tribal sovereignty is acknowledged and community members are empowered to take ownership over design conceptualization and decision making.*
4. ***Indigenous landscape design works to facilitate relationships over aesthetics.*** *Design for desired uses, program, and/or engagement with land; move beyond symbology and memorialization.*
5. ***Indigenous landscape design considers long-term stewardship and care.*** *The outcomes acknowledge that place transcends time, and incorporates plans and goals for how the design will continue to grow and be cared for in the future.*
6. ***Indigenous landscape design honors the past, gives voice to the present, and creates for the future.*** *Processes embody Indigenous futurity by allowing contemporary communities to carry out the values and visions of their ancestors and create a healthy environment for future generations.*
7. ***Indigenous landscape design embodies reciprocity.*** *The design outcomes and the relationships they facilitate must give back to the land and the more-than-human world.*

Why?

The University of Oregon has been complicit in the displacement and erasure of Native peoples of this place, and thus have a moral responsibility to reconcile and repair those harms done by empowering Native students, faculty, and community members to reclaim ownership over the design and stewardship of this landscape. Elevating Indigenous representation and worldviews through the physical realm on campus can also improve the sense of belonging that Native students feel, and improve enrollment and retention rates as a result. And, creating space for Indigenous pedagogical methods, including land-based, interdisciplinary, and intergenerational learning, benefits everyone—diversifying forms of knowledge production and facilitating cross-cultural exchange unites and positions all students to become holistic thinkers, community advocates, and world leaders as they graduate from this institution.

How?

Revising and updating the University of Oregon's Campus Plan takes first priority among the many possible design and policy responses that have been recommended through this project. Until Indigenous design principles are embedded into our campus planning protocols, Native students will continue to bear the burden of advocating for recognition and belonging, and struggle to feel seen, valued, and understood at this institution. **The following principles are proposed to guide the indigenization of the University of Oregon campus landscape:**

1. **Develop and nurture relationships of respect with each other and with the land.**
2. **Honor Indigenous peoples and practices of this place.**
3. **Facilitate kinship across generations, cultures, and life forms.**
4. **Cultivate Indigenous joy, belonging, and inclusion.**
5. **Create space for Indigenous ways of knowing and experiential, land-based learning across educational disciplines.**
6. **Invite stewardship and reciprocity with the more-than-human world.**
7. **Celebrate and share Indigenous culture through the everyday experience of the campus.**

Implementation Recommendations

Beyond the critical step of incorporating Indigenous design principles into the Campus Plan, campus planning protocols should also be revised to invite true participation and collaboration earlier in the design development process. Indigenous representatives should be granted explicit leadership and advisory roles to hold projects accountable for honoring the Indigenous design principles.

The project concludes with a series of recommendations for Indigenizing the University of Oregon campus, according to the Indigenous design principles identified by the project Working Group. The recommendations represent several planning and policy actions that can be taken to implement the principles and design responses described in the previous chapter. They are organized according to near-term and long-term action steps, as well as which campus stakeholder groups they pertain to.

Near-Term

Campus Planning

- Implement Indigenous design principles into the University of Oregon Campus Plan
- Revise Campus Plan introductory chapter to tell the history of our campus truthfully, beginning with Kalapya occupancy and stewardship of the land.
- Form an Indigenous Advisory Group to oversee the Campus Plan revisions and advise the implementation of the Indigenous design principles in campus development projects.
- Reevaluate requirements and interpretations of the Campus Plan 'Patterns' (Principle 11)
- Revise Campus Landscape Heritage Plan to acknowledge and honor pre-settlement landscapes and peoples

Groundskeeping / Landscape Maintenance

- Develop a knowledge sharing or training program to introduce groundskeepers to traditional ecological knowledge and stewardship methods
- Maintain landscapes for ecological resilience over aesthetics
- Develop a student stewardship program that involves students in tending plants and gardens on campus
- Develop a policy or program that allows students to harvest culturally-significant foods, medicines, or materials from the campus landscape

Native Strategies Group

- Work with Campus Planning to form an Indigenous Advisory Council for guiding the implementation of the Indigenous design principles
- Pursue funding opportunities to implement Jones&Jones' 2010 conceptual designs for the Many Nations Longhouse Expansion, Expression Place, and Axis
- Pursue funding opportunities for hiring a consultant to facilitate a more robust community engagement process for implementing Indigenous designs on campus

Long-Term

Campus Planning

- Reevaluate participation protocols and process in the Campus Plan (Principle 1) to make user group appointments more informed and transparent; identify opportunities to gather community input earlier in the process
- Respond to issues that matter to Indigenous people, including land care and ecological health
- Implement Jones&Jones' 2010 conceptual designs for the Many Nations Longhouse Expansion, Expression Place, and Axis
- Update the Physical Framework Vision plan to respond to Indigenous design principles

Academic

- Hire Indigenous design faculty for the College of Design, including the Department of Landscape Architecture
- Develop a collaborative Indigenous landscape design studio in the Department of Landscape Architecture
- Develop interdisciplinary, land-based curriculums that take advantage of outdoor learning spaces

Having a culturally designed space facilitates cultural thinking. It's not just the space, but even the protocols of the space that facilitate a different way of thinking and approaching the world... ***designs shape the way we think.***

- Brian Klopotek (Choctaw)
Department Head, Department of Indigenous, Race, and Ethnic Studies
University of Oregon

The Project Working Group, pictured here at Grace's community presentation, June 2023.

Final Reflections

JOUNRAL ENTRY 10

Lessons Learned

The process of facilitating this project in my capacity as a Master of Landscape Architecture student has been challenging and unfamiliar, but oh-so rich and rewarding. While I set out to engage with the complex relationship of landscape architecture and Indigenous reclamation and its applications to the University of Oregon, the process generated more questions than it did solutions, and I have come to embrace that reality. As a non-Indigenous person attempting to engage in this topic as a form of allyship, I spent many months feeling unsure about my role, and whether it was appropriate for me to be working in this space at all. However, as I began to overcome this discomfort through the process of developing relationships with Native students and staff, I found community and purpose. I have learned to embrace a slow and imperfect process, and learn from every experience. Practicing reflexivity throughout this process has been an effective way to process my questions and my moments of learning, and I hope that by sharing these experiences through this report and accompanying journal entries I can help others determine how they might engage with similar topics or projects in the future.

When I tell other landscape design peers and colleagues about this project and the process of developing Indigenous design principles with community, the most common question I hear is "But what does that actually look like in the landscape?" They are more interested in hearing about the design solutions, the tangible outcomes, than the process that led to them. I have thought about this question a lot, and come to realize that it reflects a fundamental difference between western and Indigenous approaches to design. A western design paradigm orients us towards the solution and encourages us to get there as efficiently as possible. An Indigenous design paradigm begs us to immerse ourselves in the process, and let the solutions emerge through the relationships that are developed and nurtured over time.

Landscape architects and urban planners interested in respecting Indigenous lifeways should not begin the engagement process by asking how the community feels about a proposed solution, or even what they would like to see more generally. It must start with understanding one's own background and cultural biases. It must start with showing up and sharing one's own motives for engaging in the project and engaging the community. It must start with making a concerted effort to understand what the people believe, what they value, and how they relate to land. It requires continuity, follow-through, and respect for the slow and cyclical nature of knowledge sharing. This is the foundation of Indigenous design: build relationships, embrace the learning process, and let solutions emerge in their own time.

Applying this approach to landscape design and planning at an institution like the University of Oregon is no small feat. I recognize that immediate change will be challenging, and long-term transformation even more so. There is more that must change beyond the physical landscape, but this medium of engaging in reconciliation thorugh landscape design is often overlooked despite its direct relationship to Indigeneity and colonization. Taking steps towards actual reconciliation with Indigenous peoples of this place—beyond verbal land acknowledgements—requires making a concerted effort to change how decisions are made, and who is involved in making them. Centering Indigenous ways of knowing and being in our campus design processes is one way that University of Oregon we can respond to calls for recognition and reparative justice with Indigenous peoples of Oregon, and Indigenous students from around the world. ***We can support Indigenous resurgence and reclamation by embracing relational landscape design.***

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Appendix A

Cultural Identity & Values Questionnaire

INDIGENIZING THE UO CAMPUS LANDSCAPE

CULTURAL IDENTITY & VALUES QUESTIONNAIRE

OVERVIEW

This questionnaire serves as a means of gathering knowledge for a Master's project conducted by Landscape Architecture graduate student, Grace Graham. The project combines co-generative design processes and Indigenous research methods to understand how a campus planning process that centers Indigenous voices and values can be used to push the University of Oregon beyond a verbal land acknowledgment statement and actualize Indigenous reconciliation and reclamation through landscape design. Your feedback is valuable and appreciated, and will be used to shape design principles and recommendations for the future of the UO campus.

The questions in this survey were adapted from 8Ways, an Aboriginal pedagogy framework designed by a cross-cultural team of educators in Australia. Your responses to this questionnaire will be used to:

- *Understand the diversity of Indigenous cultures in our campus community*
- *Identify values that are important to Indigenous students and faculty*
- *Identify environments and practices that make Indigenous students feel safe, welcome, and supported*
- *Understand how our campus landscape can better nurture these values*

The survey should take 10-15 minutes to complete, and includes 12 questions organized into the following categories: (1) Ways of Being, (2) Ways of Knowing, (3) Ways of Valuing, (4) Ways of Doing, and (5) Final Reflection.

You may respond to any or all of the prompts listed. Responses can be written in the text boxes provided, or uploaded as an audio recording if you wish to share your reflections orally. You are encouraged to jot down any thoughts or words that come to mind—complete sentences are not necessary.

The data gathered in this survey will be made anonymous and reviewed to identify trends and themes that can be used to make recommendations for Indigenizing the UO campus landscape. Student feedback and design recommendations will be shared as part of my final Master's project presentation at the Many Nations Longhouse in Spring 2023 (date forthcoming) and will also be distributed to the Native Strategies group, Longhouse Steward, and NASU to be used for future fundraising and advocacy efforts.

What is your current role / affiliation?
Choose all that apply.

- ☐ Current Student
- ☐ Alumni
- ☐ Faculty
- ☐ Staff
- ☐ Elder
- ☐ Longhouse Steward
- ☐ Consultant / Advisor
- ☐ Member of Indigenous Nation / Tribe(s): _____

If you are student, what year are you currently in school?

_____

SECTION 01 - WAYS OF BEING

Where are you from? Who are you from?

_____

_____

_____

How do you connect with that place? How do you connect with your ancestors?

_____

_____

_____

SECTION 02 - WAYS OF KNOWING

What is the primary way that you know something is real or true?
Select all that apply and/or add your own ways of acknowledging truth.

- ☐ Written Word *(Published books, articles, signage, and other sources of written word represent truth)*
- ☐ Spoken Word *(Oral stories, conversations, speeches, or other sources of spoken word represent truth)*
- ☐ Family / Intergenerational Sharing *(Lessons from parents, Elders, ancestors, or other family members represent truth)*
- ☐ Intuition / Emotion *(My emotional, gut response represents truth)*
- ☐ Dreams / Imagination *(Mental images that come to me through dreams and visions represent truth)*
- ☐ Faith / Spirituality / Religion *(My faith in spiritual deities or messages from higher powers represent truth)*
- ☐ Reason / Logic *(Conclusions that can be arrived at through logical arguments represent truth)*
- ☐ Scientific Evidence *(Empirical proof and tested theories represent truth)*
- ☐ Academics *(Classes, teachers, textbooks, and research projects represent truth)*
- ☐ I know something is real for a different reason:

_____

_____

What or who has had the biggest impact on shaping your worldviews (i.e. how you understand/ relate to the world around you)?
Select all that apply and/or add your own. You are encouraged to expand on your selections on the free response lines.

- ☐ Stories / Books _____
- ☐ Family / Home Life _____
- ☐ Landscapes / Environments _____
- ☐ Media / News _____
- ☐ Politics / Political Movements _____
- ☐ Religion / Faith _____
- ☐ Classes / Academics / Teachers _____
- ☐ Entertainment / Movies _____
- ☐ Travel Experiences _____
- ☐ Childhood Experiences _____
- ☐ Something / someone else has shaped my worldviews: _____

_____

_____

Where are some symbols or icons that are meaningful to you? What makes them meaningful?
Write about or draw them below.

SECTION 03 - WAYS OF VALUING

Circle 10 words from the list below that resonate most with your values.
Then, put a "star" next to your top 5.
You may also write in your own values if they are not listed.

Accountability	Growth	Pleasure
Achievement	Happiness	Popularity
Adaptability	Health	Reciprocity
Adventure	Healing	Recognition
Authenticity	Holism	Relationality
Autonomy	Honesty	Resilience
Balance	Honor	Respect
Beauty	Humility	Responsibility
Challenge	Humor	Security
Collaboration	Imagination	Self-Determination
Comfort	Inclusiveness	Service
Community	Independence	Simplicity
Compassion	Integrity	Sovereignty
Competition	Justice	Spirituality
Connection	Kindness	Stability
Consideration	Leadership	Stewardship
Creativity	Learning	Success
Education	Love	Sustainability
Efficiency	Loyalty	Tradition
Fairness	Openness	Versatility
Family	Optimism	Wealth
Friendship	Order	Wisdom
Fun	Organization	Write-In _____
Generosity	Patience	Write-In _____
Gratitude	Peace	Write-In _____

Would you like to expand on any of the values you selected? Why are they important to you?

_____

_____

_____

SECTION 04 - WAYS OF DOING

How do you connect with and/or express your culture?
For example: singing, drumming, storytelling, rituals, ceremonies, sports, events, food, etc.

_____

_____

_____

Which way(s) of learning resonate most with you? How do you like to process new information?
Select all that apply.

- ☐ Story / Narrative *(I learn by making connections through narratives and interpreting lessons through stories)*
- ☐ Mapping *(I understand processes and relationships by mapping, diagramming, or drawing visual connections)*
- ☐ Experiential *(I learn by applying hands-on, experiential, or tactile movement to thinking and learning)*
- ☐ Visual *(I understand new concepts and information through images, metaphors, or art)*
- ☐ Land-Based *(I learn lessons by observing land and nature in my local environment)*
- ☐ Relational *(I process new information by understanding how it connects to other people, systems, or ideas)*
- ☐ Mimicking / Reconstruction *(I learn by watching and then doing; working from wholes to parts and vice-versa)*
- ☐ Community Links *(I process new information by understanding how it is relevant to my community)*
- ☐ Reflection / Meditation *(I use nonverbal, internal reflection to reveal new meaning or clarity)*
- ☐ Song / Dance *(I interpret and embody new information through rhythm and movement)*
- ☐ I learn best using a different method: _____

_____

_____

SECTION 05 - FINAL REFLECTIONS AND CONNECTIONS

How do you connect with land?
Select all that apply and/or add your own.

- ☐ Stories *(Land shows up in the stories/histories/lessons I share or hear)*
- ☐ Imagery *(Land shows up in images, icons, and symbols that are meaningful to me)*
- ☐ Traditions *(Land is relevant to my community/family events, cultural practices, ceremonies, etc.)*
- ☐ Health *(I connect to land through food, medicine, exercise, mental wellness, etc.)*
- ☐ Stewardship *(I engage with land through hands-on tending, gardening, restoration, etc.)*
- ☐ Gratitude *(I connect with land through acts of reciprocity, prayers, gifts, offerings, etc.)*
- ☐ Learning *(I engage with land through classes, school, observation, research, etc.)*
- ☐ Generational Connection *(I connect to land through my ancestors, parents, family, etc.)*
- ☐ Art *(I engage with land through artistic expressions, creating, imagination, etc.)*
- ☐ Recreation *(I connect with land through hiking, play, exercise, etc.)*
- ☐ I connect to land in a different way: _____

_____

_____

Would you like to expand on how you connect to land? Be as specific as possible.

_____

_____

_____

What does it mean for a college campus to address PHYSICAL, SPIRITUAL, EMOTIONAL, and INTELLECTUAL wellness?

Please rank the following interpretations of these four elements of holism (physical, spiritual, emotional, and intellectual) according to which ones resonate most with you. *Please expand on your ideas using the free-response lines.*

1 = Most Relevant → 5 = Least Relevant.

PHYSICAL WELLNESS looks like....

_____ Ecological Health *(For example: native plants, biodiversity, wildlife habitat, pollinator resources, etc).*
_____ Land Stewardship *(For example: opportunities to engage in tending, maintenance, habitat restoration, etc.)*
_____ Harvesting / Foraging *(For example: opportunities to harvest and process foods, medicines, materials, etc.)*
_____ Climate Resilience *(For example: drought-tolerant plants, minimizing irrigation/fertilizer/mowing, edible plants, etc.)*
_____ Recreation / Exercise *(For example: opportunities to play games, host social gatherings, use exercise equipment, etc.)*
_____ Physical wellness means something else to me....

_____

_____

SPIRITUAL WELLNESS looks like....

_____ Intergenerationality *(For example: opportunities to connect with ancestors or share with future generations through plantings, ceremonies, storytelling, etc.)*
_____ Cultural Practices *(For example: opportunities to engage in cultural practices such as smudging, dancing, drumming, praying, ceremonies, etc.)*
_____ Giving / Reciprocity *(For example: connecting with land itself through tending, offerings, etc.)*
_____ Personal Reflection *(For example: meditation, prayer, silence, etc.)*
_____ Artistic Expression *(For example: painting, drawing, dancing, music, etc.)*
_____ Spiritual wellness means something else to me...

_____

_____

EMOTIONAL WELLNESS AND RECONCILIATION looks like....

_____ Representation *(For example: Indigenous representation in campus planning processes, decision-making bodies, etc.)*
_____ Tribal Consultation *(For example: Working with local tribes to make decisions that impact campus landscapes, etc.)*
_____ Emotional Processing *(For example: Spaces for expressing grief, anger, joy, etc.)*
_____ Reclamation *(For example: Reclaiming spaces on campus as Indigenous, reclaiming planning processes through Indigenous frameworks, etc.)*
_____ Mental Rejuvenation *(For example: Spaces for destressing, rejuvenation energy, mental stimulation, etc)*
_____ Emotional wellness and reconciliation means something else to me...

_____

_____

INTELLECTUAL WELLNESS AND ADVANCEMENT looks like....

_____ Land-Based Learning *(For example: incorporating seasonality, native ecology, local history, etc into curricula)*
_____ Indigenous Pedagogy *(For example: spaces that facilitate Indigenous methods of knowledge sharing)*
_____ Organized Academics *(Outdoor classroom space, classes that engage with landscape, etc.)*
_____ Study Spaces *(For example: outdoor spaces for studying, observing, group collaboration, etc.)*
_____ Language in Context *(For example: providing local Indigenous language names for plants, rivers, natural features, etc.)*
_____ Intellectual wellness and advancement means something else to me....

_____

_____

Is there anything you would like to share that the questions in this survey did not address?

For example: feedback about this process, questions about the project, suggestions or ideas for campus, etc.

_____

_____

_____

_____

_____

Appendix B

Community Input Summary Report

Master's Project:

Indigenous Resurgence on the University of Oregon Campus: Reclamation through Relational Landscape Design

Community Input Summary | April 12, 2023

1:1 Conversations (8)
NASU Visits (2)
NAIS ARC Visits (2)
Cultural Values Questionnaire (33 responses)

1:1 Conversations

During a series of loosely structured, one-on-one conversations in the fall of 2022, individuals representing Native student, staff, faculty, and Elder perspectives were asked about their values, connections to land, and visions for our campus landscape. Some shared feelings of trauma and pain related to thinking about home lands, and many emphasized narratives of resilience and restoring their kinship connections with land. Themes of relationality and spiritual ties to land were common, as well as tending and stewarding lands as a means of connecting with past and future generations. Many folks shared concerns about the prominence of resource-intensive lawns on the UO campus, as well as the relegation of Native symbols and acknowledgements to small spaces on the outskirts of campus. Another common concern surrounded the siloed nature of the University's departments and resources, and the lack of integration between education disciplines and the land itself. Visions for our campus included spaces to facilitate land-based learning, plant and harvest culturally significant plants, connect with multiple generations through storytelling and landscape tending, and share local Native languages through educational and wayfinding signage.

NASU and NAIS ARC Visits

A series of presentations and activities with the Native American Student Union (NASU) and the NAIS Academic Residential Community (ARC) encouraged students to reflect on what 'home' means and how the University campus can make Indigenous studentsd feel more welcome. Many students reminisced about large family gatherings, familiar sensory experiences like specific tastes and smells, and strong connections to the sky's sunrises, sunsets, and stars. Students also shared stories of landscape tending through agriculture, gardening, etc., experiences that often coincided with familial relationships and learning from older generations. Students' preliminary ideas for improving our campus included more centralized, visible representations of Native culture, functional outdoor space to be used for studying or year-round cultural practices, and embedding edible and native plants beyond the existing areas of the Natural and Cultural History Museum and Many Nations Longhouse.

Cultural Identity & Values Questionnaire

A survey that elicited 33 total responses prompted participants to reflect on their worldviews and cultural backgrounds through questions organized as ways of knowing, ways of being, ways of valuing, and ways of doing. The final questions in the survey also asked students to think critically about what a holistic and respectful campus landscape would look like through an Indigenous lens. More than 18 unique Native tribes and nations were represented across the survey respondents. Responses to specific ways of learning, expressing culture, and connecting to land varied widely. The diversity of responses is

an important reminder that Indigeneity is not monolithic, and beliefs and customs are often unique to specific tribes.

Many participants introduced themselves in relation to genealogical relationships, often sharing the names of specific family members or surnames. For most, connecting with land and family involved listening to family members speak or share stories, making or sharing specific foods, and connecting to outdoor landscapes in various ways. Another theme that emerged was being in relationship with other Indigenous people, even those from different tribes or regions; this mode of connecting to culture was especially prevalent among student responses.

Multiple choice questions related to ways of knowing revealed an interesting juxtaposition of Indigenous and western knowledge paradigms. The two most popular responses were tied between intergenerational sharing and reason/logic, followed by another tie between spoken word and scientific evidence. These results challenge Indigenous stereotypes, and reveal the potential for the integration of Indigenous and western systems of knowledge to be more effective than either are independently.

Some of the most common values that emerged through participant responses included respect, family, healing, tradition, growth, community, and resilience. In addition, stories and storytelling was consistently one of the most popular responses to questions about learning methods, connecting to land, and expressing culture. The final prompts, which asked participants to rank definitions of physical, spiritual, intellectual, and emotional wellness in relation to a campus landscape, generated a wide range of responses. Overall, this section of the survey revealed that there are many equally important aspects of a holistic landscape, and the four tenants of holistic wellness cannot be addressed by a single design solution; instead, a holistic campus that centers Indigenous worldviews will require comprehensive, interdisciplinary, and integrative transformation.

RAW DATA

Responses to interview questions and survey prompts are combined and organized through a holistic framework below, based on whether the response related to physical, spiritual, emotional, or intellectual realms. Within each of these four realms, responses are listed under subcategories of concerns, values, or visions. Some responses are listed under multiple realms or categories.

The following interpretations of the four tenants of holism were used to organize community input:

- **Physical Realm** – *Relating to materiality, physical form, ecology, biology, food, harvesting, etc.*
- **Spiritual Realm** – *Relating to cultural practices, kinship, relationality, ceremony, etc.*
- **Emotional Realm** – *Relating to feelings of identity, resilience, trauma, representation, and sense of community.*
- **Intellectual Realm** – *Relating to learning, knowledge, pedagogy, advancement, policy, etc.*

SUMMARY

PHYSICAL REALM

Survey Question*: Physical wellness looks like…*

CONCERNS:

“All of the beds around the Longhouse, they have gotten super overgrown and nobody really takes care of them.”

"What are you learning when you're sitting in grass? It's like a literal barrier between you and the earth."

“I can see facilities or somebody pitching a fit if me and a bunch of Native students went out there [to a planted camas field on campus] and started trying to harvest roots.”

“They try to do native plant restoration, but it's about the natural history of this place more than about more than doing it for tribal reasons, or for indigenous return reasons.”

“A lot of our stuff is just scattered [across campus]. And then the students themselves have to bring those pieces together. It’s not as like as interconnected as we would like.”

“Anything that needs irrigation doesn't belong here.”

"The space we have now is sad. It's pitiful. It’s disrespectful."

“There's the statue of an Indian woman that's tucked in the bushes, which, in thinking about the architecture of power and where she is spatially in relation to the university, is s a powerful story.

“Those white faces on Knight Library, staring down. They make me feel very uncomfortable, like a constant reminder that this is a white space.”

“There's a great kind of contemplation space next to the Longhouse, but you can’t really use it in the winter because it doesn't have an arbor.”

“There's already some of that [educational signage about native plants] but it's only in one spot at the Natural History Museum, which is on the outside of campus.”
“The talking stones is the only piece where language is in its context...but again, they’re on the other side of the river.”

“Everything is siloed here. There's so much that could be integrated, but [campus] is such a small space that have to keep it in like these little areas.”

“The University of Oregon loves their sports and loves their big academics, like the business school or the law school, and they're so fancy. But then the Longhouse is on the outskirts of campus, and the Black Student Union is like, way outside of campus.”

“It's insane to have irrigated grass…Why is the university putting resources into maintaining an alien ecology so people can lie on it? There are ways of enjoying space, even in the same ways of relaxing or learning, that don’t involve irrigated grass.”

“The big parks that are like, just grasses, are pointless to us. We can't take kids out there and talk about that, and trees that are not from here, it's not pertinent to the culture.”

“I hate lawns, because of how detrimental they are. Patches of moss, or patches of clover would be like, just as effective with having seating on and be a lot healthier for our environment and for the ecology of the area , I would love to see less of the manicured lawn look, because it is out of date and ugly.”

“Food insecurity is really high for students. And we have the basic needs program and the produce drop that happens once a week to try to mitigate some of that, but if we have like actual infrastructure in like our plants here, it might help a little bit so we're not having to like eat goldfish as a snack.”

“The footprint of the Long House is supposed to be bigger. And, you know, our long house is smaller than the lane long house.”

"As resources like water become more and more precious, what is it doing to our relationship to water to be using it in this impractical, unsustainable way? And not only that, but adding chemicals that will be sent down river to be someone else's problem, ultimately the ocean, adding to the cycle that is already in trouble."

“I've been told that the campus is also an arboretum...an arboretum is like a plant zoo. You're just insisting on bringing all these invasive species and celebrating it as a good value, as opposed to trying to restore a local ecology. So it's these histories of colonialism built in. In the same way that a carnival, in some ways used to be about showing the strength of the empire. In a similar way, Arboretum's have that kind of history, I would suggest as well. So it becomes this global, like physical representation of colonialism on the land in a range of ways.”

“That white house across from the EMU makes me feel really uncomfortable; Like, whose is it? Who has access? Why is it so mysterious? What goes on there? Why is it still here?”

“We try to keep mostly native plants here, but the birds and wind bring in other seeds.”

“The grass here isn't even a prairie. This is like single species, excluding every other species.”

"Why is there so much parking on campus? Why is traffic and cars is such a huge part of the design process? That is so short-sighted. Let's just picture a campus without cars because that's what it will be. It will happen."

“The campus was originally designed to have a lot of pass-through automobiles. Now it's not. It's predominantly pedestrian, but it's still got this sense of that holdover from when it was open all the way through. … We don't think we can get rid of the traffic. I do.”

"We have outgrown this space. There is no storage, no space for students workers. Expanding the Longhouse is a definitely a desire, but I'm not sure how it would look. We also don't want to displace the childcare facility there.

“Gardening has become very synonymous with whiteness in a lot of ways, so a lot of black and brown people don't necessarily feel comfortable getting into those spaces. I'm trying to…create more of like a welcoming space.”

VALUES:

“Knowing exactly where you are is really important; you need that signage, wayfinding. You go other places, and they have street signs in the language underneath English. It's very clear, like, this is the unceded territory of so and so.”

“With the Indigenous Gardens Network project, we're returning to our homeland in a very real way with this vision of connecting with the Southern Oregon University campus, and in a physical way, working to design this space around the science building. … I am super proud and excited of the work that's going on. It's a really good model of allyship and really making space for tribal voices."

“The idea is that people are actually a keystone species, and beyond that, Kalapuyan people are a keystone culture to this ecosystem.”

“I just did a community dialogue with tribal residents in Springfield...the key recommendations was they need community space, accurate representations, protecting plants and native plant species. This is really pertinent for parks and people who manage land, so it’s pertinent for the U of O. The Native education program in the area was like, “we need 80% natural native plants from this area, so we can go outside and teach about them.”

“Camas needs to be harvested in order to thrive, or it just goes deeper and deeper into the ground and chokes itself out essentially. So it actually has to be harvested to break up the soil and to keep it close enough to the soil where it can actually expand.”

“I think sustainability has got to be a big priority. We don't need to be planting a bunch of stuff that requires a bunch of water.”

“I actually kind of like that the Longhouse is over there so they can have some privacy if they want to. … it's also easier access for elders or folks are coming from out of town cause its not in the middle of campus. … And it's also just an accident of history because that's where they put the Indian kid back in the day. That's where all the ROTC buildings were.”

“Places where people can exist in nature can be a space that brings physical wellness. Often times college students here will sit out on the lawns. Being able to maintain a space of native plants and human interaction is something rooted in native tradition and ecological practices and knowledge. Being able to then translate that into a space built on the architectural histories of public spaces and parks which did originate in Europe and came to influence later a style of American campus design— which was only possible through the removal of native people from land prior—with a delineation between spaces of learning and nature becomes paramount in creating a new order of design of already established space, landscapers must find a way to create place and space that caters to the function rather than form, that being of physical wellness over visual aesthetic. physical wellness cannot be obtained without the consideration of ecological health, land stewardship, harvesting and foraging, climate resilience and recreation or exercise.”

VISIONS:

“What if people came back to the University throughout their life, with their kids or grandkids, and saw something that they were directly involved with that's still there; a reminder that our ecologies out last us; we reenter them through the generations. There is a story to tell there. A seed that is planted literally and figuratively."

“It could be a site for an intergenerational seed mix. Like we have a seed, and then the next year we can plant or gift them so folks can plant them in their own landscape. For example, the 2022-23 ARC plants the seeds, and then the seeds those plants produce could be gifted to the next cohort of NAIS ARC and it keeps going.”

“Some of the ideas that students came to are good, like all glass, open spaces where you can go have quiet time to study but you're surrounded by nature.”

“I think having like harvestable beds or a harvestable landscape…[The beds around the Longhouse] were supposed to be first foods, first medicines, native and adapted plants like huckleberries, salmonberries, even around that contemplation circle. That whole area over there could be really quite culturally resonant. We could grow sage and we could grow tobacco. We could plant cedar trees that we can then harvest for ceremonies. If we could create a marsh area we could have wapato and camas.”

"We should be planting for pollinators and planting things that bring in birds and have harvestable landscapes where people can engage in culture and community, and not just Native people…We should be asking what we give the land rather than what the land can give to us.”

“We should be designing landscapes that create habitat for other more-than-human life, rather than landscapes that empty out all but human life.”

“I've thrown the idea about having like a huge camas field where the Pioneer Mother statue used to be.”

“I'm working on getting Indigenous students together to create a list of medicinal plants that they would like to see, and creating a medicine garden [at the Grove garden], strictly for Indigenous students to have a place to go to spend time or to harvest and process there. Or for some people that are far away from home, to have a little piece of home with them.”

“In a dream world, I would see a lot more of interwoven spots around campus. Even by like the Longhouse…it would have been pretty cool if that parking lot wasn't there and instead there was a big old medicine garden that’s a lot more closely tied in with the Longhouse.”

“I really like the idea of more contemplation spaces, both inside and outside. I would like more outdoor spaces that are covered, but that are still open.”

“An ideal outdoor classroom would be by the river. Maybe with benches where you could sit, or an amphitheater where you could be down by the river but also be able to do group work. Maybe covered for the rainy season, although it's also cold. So I don't know how you would heat it.”

“Having indigenous language all over campus…having all the trees labeled in multiple languages rather than just Latin, English. More stuff like that would be really cool.”

“I think it's hard that [the Sapsikwala program] is alone over in the College of Ed area, but I think it's also really important that we're present there because we're in the College of Ed and for functionality and access to their classes. So that's why I feel like to [bring awareness to the program], we need our own building. ...because it would bring more visibility, and then we could surround it with native plants and expand plants into that grass field behind the UO library.”

“Outdoor class space here is really important.”

“I'm thinking about river cane. I'm thinking about willow for willow root baskets. Anything that we can harvest to make things out of, to engage in culture, would be great.”

“Patches of moss, or patches of clover would be just as effective [as lawn] for having seating and be a lot healthier for our environment and for the ecology of the area. I would love to see more of that around… and I would love having fruit trees and like other edible plants.”

“Something that I feel strongly about is like instead of having lawns, you have a lot of foliage, or you have a lot of plants or edible plants to take up that space. And you can still make it beautiful with all of that. And you can still have seating spots and everything.”

“We would be interested in developing a gathering space with some privacy, sort of like the existing oval garden. We love the existing oval space next the Longhouse, but it isn't reservable or managed by us.”

“Like the fact that it's mostly pedestrian. I love not having to like, have cars driving by constantly or having to dodge them. I would like more of that.”

“We need water features on campus and not like a fountain but like, like some kind of cut off of the Willamette, like a channel through campus that could be filled with vegetation and pathways so you could be in the middle of campus but also outside of campus at the same time.”

“I think less manicured spaces too. I really love the kind of geometric spaces where you kind of have to intentionally walk through them.”

“Growing up, I'd like be walking just like in my neighborhood, and there'd be a bunch of blackbery, and in the summers they'd be ready, so I would just snack on them as I’m walking and I feel like that needs to be incorporated more on campus, like snack while you walk.”

“On the backside of the EMU, there’s that huge circular lawn space. I think that should be a huge arbor. Like a covered arbor with clear or like plexiglass ceiling that could let the sun in but could also tint it, it could be open air.”

“What about a camas patch? Where would we put it? Does it have to be only in a garden space? Or can there be a zone around the longhouse? Can we take part of the quad there, and make that a space for the ecology? Can we get some native roses in the mix? And are they already there? I know that they’re around the Museum of Natural History, but could we expand those things?”

“I want more spaces that require you to move intentionally…and be in relationship with the landscape rather than kind of divorced from it or separate from it.”

SPIRITUAL REALM

Survey Question: Spiritual wellness looks like…

CONCERNS:

“I've heard that when students tried to [drum or sing, etc.] they would run up against some policy or somebody calls and then that basically shuts them down because they don't want to do it again because it's embarrassing, and it was hostile and put under a microscope.

“So the Longhouse obviously is a place where we can do that we can drum or we can sing and we can do all kinds of cultural things, but culture should travel with you. Like they shouldn't have to go to the longhouse to do culture. They should be able to do culture when they get up in the morning, like smudging start the day.”

“We've had people call the cops on students who are out singing and drumming.”

VALUES:

“To me, everything good that’s happened since I've been here on this campus really comes down to that Longhouse. The longhouse is a nurturing space for everything. Having a culturally designed space facilitates cultural thinking. It's not just the space, but even the protocols of the space that facilitate a different way of thinking and approaching the world...designs shape the way we think just as longhouses shapes the way we think.”

“Anything that provides an opportunity to connect in a literal, physical way, and a lifelong, intergenerational way; is recognition that we exist."

“I think what immediately pops into mind [for ideal campus planning principle] is relationality. Landscape planning doesn’t just need to be entirely functional or open space in terms of lawns and what it offers humans. What is our relationship and responsibility to the landscape and to nonhumans?”

"People will return to Indigenous diets because it makes sense. These are plants that have relationships with people that goes back to creation. They belong here.”

"That Hinds Walnut tree was a food source for tribal people of that area, and it is still feeding us…You feel sustained when you consume food from the land in that way…It has outlived all of these things. It is being disrespected in all these ways, but is still producing beautiful food. It is resilient."

“One way to pitch it is what makes Oregon special? What makes Oregon unique?…There's a value in being centered in this place, rather than imagining that the U of O has to bring in all these things or ideas from every everywhere else into the landscape.”

“The idea is that people are actually a keystone species, and beyond that, Kalapuyan people are a keystone culture to this ecosystem.”

“Having living policies that allow students to smudge, to burn tobacco, to burn sage, to engage in ceremony in their room; I think also having students be able to drum and sing and not feel like they're under the microscope or their violating some kind of policy.”

“The village that I can trace my relatives to sent warriors to Table Rock to fight and die defending their home land. There is a piece of me there. There is a connection that's physical. There is no doubt in my mind that we have genetic memory. … Those connections to land come to us, those feelings in your heart, this visceral response.”

"That's what land means. Being able to go a place, and say 'I'm made of this.'"

“We need to be able to see the rising sun for ceremonies. The Kalapuya Ilihi dorm design was going to cast a shadow on the Longhouse, so Gordon got the edge of the building changed.”

"I think every story that I've told…has something to do with the land. How to treat the land, how to take care of the land, how to take care of the animals that are here."

“Spiritual being is apart of recognizing your connection with land and our ancestors.”

- **Survey Question:** ***How do you connect with the place you are from? How do you connect with your ancestors?***
  - I connect with these places by being on the land, this includes both visiting various locations, hiking and just being in place. I connect with my ancestors by spending time with family and especially tribal elders to listen to stories of ancestors. Their history is alive in the stories.
  - I have yet to return to my birth place for over ten years, but have found great connection in the nature that can be found in Oregon. Specifically, old growth forests common in the Pacific Northwest.
  - In recent reflection, I have little to no meaningful connection with my ancestors. A somewhat sad revelation that I realized when thinking about how white people have colonized America for hundreds of years- displacing the indigenous communities, and causing havoc and disrepair to the ecosystem all across the continent since."
  - I feel connected to the red clay of Oklahoma (but especially to the landscape of the Colorado Plateau). I connect with my ancestors through the stories they told of growing up in Oklahoma and their own rootedness in that landscape.
  - Visit home, family, elders. Learn from them. Practice traditional ways (use Ichishkin, dig roots, fish)
  - I connect with my ancestors by taking care of my hair
  - I write about my beautiful peoples and homelands, including in my book, The Auntie Way. In one story, "I Love Pyaxí" I share about one of my Aunties taking us to dig bitterroots, one of our sacred foods. In the story, I describe the beautiful areas that have nurtured and sustained our people since time immemorial.
  - Think of red mountains in the summer desert heat, and winter snowboarding days in the winter. I connect with my ancestors by being up before the sun and saying 'hello' to them in the mornings.
  - I connect with home by visiting often, calling family, and taking Karuk language classes.
  - The only connection I have is with my aunt, who is currently my only blood relative that is living. Oral history is all that remains of my family.
  - By visiting, tending to the land, spending time at the family homestead, participating in traditional activities like fishing, canoeing, farming
  - I make frequent trips home during which I drive around the countryside with my Dad and listening to stories of his family, ancestors, and experiences in and around Big Spring, TX. We also routinely make visits to the cemetery to pay respects to our ancestors and those who have walked on. Additionally, my maternal Starr relatives often return to my grandfather's birthplace in Rose Community, Cherokee Nation, where we visit multiple family cemeteries to pay respects and gather for Cherokee National Holiday in September for family reunions, powwows, art shows, museum visits, and other cultural activities. On a couple of occasions, I have also attended traditional stomp dances for Green Corn Ceremony (our Cherokee New Year in July).
  - It’s where I’m from and my people are from. I
  - I connect with that space through stories told by my family and I. I connect with my ancestors through the traditions I carry.
  - I connect with the great outdoors usually. I haven’t been to the land where my ancestors lived, but I know that my ancestors and I used to stare at the same stars and sun that I am under.
  - I connect with that place from family, but also that being home for me and the outside being my “playground” as a kid. I connect with my ancestors with my grandparents telling me stories, and also cultural events
  - I can next through being active with our cultural ways and traditions.
  - I connect by going to the river, climbing the hills to get some fresh air, going to my sweat house. To connect with my ancestors I go sweat and go to my longhouse.
  - Ways I connect is through stories or visiting. Connecting with my ancestors is important. I do this by using my tools, medicines, teachings, and singing my songs.

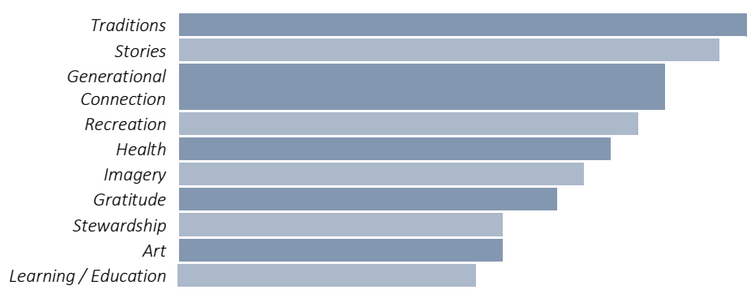
- I connect with my home on a familial level because most of my moms side lives on my reservation or around it, and I connect with my community since we live in a small town with like five thousand. And I feel connected to the land since I grew up entertaining myself on it. I connect with my ancestors most when I'm at dinners with family or at wakes where we're mourning those who have passed. Especially at burial grounds. I'd say my grandparents are my closest connection to the past.
- I connect through my clans which is a matriarchal system. Therefore, my first clan is Hashkan Hadzohi (yucca-strung-out-in-a-line); which is my moms, moms mom, and moms moms mom clan and so forth. My second clan is Kiinyaani (Towering House people); which is my dads and my dads moms clan. My third clan is Naakai Dine'e (Mexican clan) which is my maternal grandfathers and his moms clan. Lastly, my fourth clan is Kiinliichiinii (Red House people) with is my paternal grandfathers clan. I connect with this because it is who I am and who my family is. Also, each clan originates from a specific place within dinetah. Often times I meet others outside of dinetah who share the same clans and I know we are family. In addition, I always wear protection through an arrowhead and turquoise so that my ancestors know I am Dine.
- I connect with that place through my relationships with my family and my practice of culture. My earliest memory is of tying tabacco prayer ties to a tree on my mothers reservation, for my recently departed grandfather and my ancestors. The traditions we practice are as such rooted in the land we exist on, and we do not exist in a place alone, but instead together with the people present and those who have passed, who once walked the same places we did and will continue to exist upon today, tomorrow, and in the future.
- I've grew up on the reservation, I connect by doing cultural dances
- I listen to my grandmas talk about what it was like in Oklahoma
- I visit home as much as I can. I connect with my land and ancestors by visiting family, telling stories, and eating traditional foods. I also visit elders.
- I connect with it by looking at the skies and closing my eyes, appreciating how simple things are there. I mainly look at the nature that surrounds me, and smile. I connect with my ancestors by taking moments to thank them for allowing me to be alive, by acknowledging that they live in me, that they're responsible for why I'm here. It's more of acknowledging them and remembering them.
- Where I was raised, I marked time by where the sunset along Saddle Mountain. It was very important to know which side of the mountain the sun was setting to tell the seasons, or when it was shifting. My Granny and I always ended our days this way. Our family's land is a special place to our Tribe as well. It is in the flats where our roots grow. I was raised gathering them and enjoying eating them.
- I am grateful I can still connect with my elders, my grandparents, and learn from then and love them while they're here. I enjoy going fishing with my grandpa and spending quality time with my grandma.
- Often I reach for things that remind me of those places like the food, clothes, weather. I connect with my ancestors by celebrating the things I get to do because of them like having fun in the Longhouse.
- I connect by staying with my traditions and keeping in touch with family and friends. I practice my moral values and reflect on where I come from.
- I live on the reservation, through every day life events, ceremonies, community gatherings, fighting for our rights
- I connect by talking and just being around the people I love, especially when we would all see each other at church.
- I connect through prayer, and by trying to keep up practices, as well as connecting with other natives.
- I follow the traditional ways that were passed down from generations before.

■ **Survey Question:** ***How do you express your culture?***

- By teaching about our history, ways of knowing, and research methods. I also serve our community by connecting with Native students, tribal community partners, and tribal leaders. I also attend events and support tribal businesses.
- My work, for one. I'm a native landscaper, which involves me with my mentor, who has been doing this for far longer than I have, and he connects me with the community of people local to my area who are interested in native ecology as well. As well as provide me with sources of knowledge (books, articles, specific nature areas and plants, etc.). My other job is a barista at a coffee shop. Wherein I try my best to provide loving communication and community, and educate others on my work and my passions that I believe would be in their best interest to learn about as well.
- Food
- Food, storytelling.
- I express my culture by finding people that will listen to me as I tell our traditions
- food; visiting; sharing; speaking; thinking; praying
- show up the best I can as a Co-Director for NASU community members
- deciding to stay sober

- Language and land.
- All I have is learning in school or alone. I like to attend ceremonies, but I often feel I am not enough to participate.
- By connecting with people who have similar identities, participating in cultural events, spending time researching and recording culture.
- singing, drumming, dancing, gardening, cooking, powwowing, being in community/family, returning home as often as I can, being out in/on the land and waters of my multiple "homes," clothing/jewelry, tattoos, language, story.
- Basketball and food
- I express my culture through my regalia and the decor I have placed in my dorm. Along with the jewelry I wear everyday.
- As of now, spending time with family and listening to stories. Connecting with loved ones.
- I used to dance and I am thinking about getting back into it soon. My dad drums, and I intern for my tribe back at home. Me and my family usually make some Native food often like frybread or stew. And I think a big way is that I wear my beaded jewelry all the time and stuff like that. And I also think a lot about those who have passed on before me.
- I participate in dancing, singing, and celebrations held by my tribe and speak my language. I gather, hunt, and fish year round with my family on our lands and this is how I connect to my culture.
- I sing my wašat songs in and outside of home. I dance traditionally like my mother. I dance in my longhouse. I pray in and out of sweat when I need to. I gather my foods the way my moms, grandmas and aunties taught me.
- Through ceremonies, songs, praying, my woman tools, and using my medicines.
- I feel like I express my culture through the way I compose myself more than anything, because i'm a product of my culture good and bad. I think sports might be another important way to connect with my culture, because i've met so many other kids my age on our rez just through sports and tournaments.
- running. during my puberty ceremony (kinaalda) i ran across a canyon due to the longevity of my run. this coined me with a reputation and a name following this run. therefore, i run to keep up my standing because i'll always be the second runner during others kinaalda ceremonies. in addition, i pray often using tadidiin (corn pollen) and practicing the language on duolingo
- I want to learn how to make art such as beadwork as a way to connect and how to dance but whatever cultural activity offered to me I will take.
- Dancing, sports, ceremonies
- I listen to my grandmas stories, and hear them talk about our family, and watch them bead and sometimes help
- Food, jewelry, my hair, storytelling, personal connections, sports. Throughout all my accomplishments I ALWAYS acknowledge my tribe and my heritage. Ex: When I gave a speech at graduation I talked about the importance of culture and representation.
- Spending time with other Native people, shared meals.
- I express my culture by staying connected with my family. Food and sports are also a big part of my culture.
- Through ceremonies, food/hunting, fishing, family
- We always make cultural food like fry bread, mutton stew, etc. I also sing traditional Navajo songs in church.
- Connecting with other natives, art, songs, food
- My mom takes me to community events and usually she plays a big role so I always have to be on my good behavior and do what I was taught for the people

■ **Survey Question:** ***How do you connect with land?***



VISIONS

“What if people came back to the University throughout their life, with their kids or grandkids, and saw something that they were directly involved with that's still there; a reminder that our ecologies out last us; we reenter them through the generations. There is a story to tell there. A seed that is planted literally and figuratively."

“It could be a site for an intergenerational seed mix. Like we have a seed, and then the next year we can plant or gift them so folks can plant them in their own landscape. For example, the 2022-23 ARC plants the seeds, and then the seeds those plants produce could be gifted to the next cohort of NAIS ARC and it keeps going.”

“The beds around the Longhouse] were supposed to be first foods, first medicines, native and adapted plants…even around that contemplation circle. That whole area over there could be really quite culturally resonant.”

"There is a garden right by the Longhouse where I have added some camas that was rescued from a different part of Eugene. It's so cool. Here are some young people who are handling these beautiful things that are the descendants of this tended landscape that we're all sitting on now and has come up out of the ground and been revealed as this physical object and its being put back in the ground and tended, cherished, and people will remember it.”

“We should be designing landscapes that create habitat for other more-than-human life, rather than landscapes that empty out all but human life.”

“I'm working on getting Indigenous students together to create a list of medicinal plants that they would like to see, and creating a medicine garden [at the Grove garden], strictly for Indigenous students to have a place to go to spend time or to harvest and process there. Or for some people that are far away from home, to have a little piece of home with them.”

“Giving space for Indigenous experiences, like being able to harvest acorns and do what they needed. if we had more of that around, it’d be nice.”

“I'm thinking about river cane. I'm thinking about willow for willow root baskets. Anything that we can harvest to make things out of, to engage in culture, would be great.”

“What would it look like to maybe take that [Native quad] space and make it the spot for doing this project? Or at least more projects in connection with it.”

“We would be interested in developing a gathering space with some privacy, sort of like the existing oval garden. We love the existing oval space next the Longhouse, but it isn't reservable or managed by us.”

“I would really like to see a landscape with traditional Indigenous plants that could serve as a space for community gatherings, art, dance, and learning.”

“Would love to see a concerted effort to introduce Indigenous plants/ecological philosophies to the UO landscape (camas fields, oak savannas, wapato patches, wild celery/onion patches, huckleberry and salmon berry brambles, grasses and other materials for weaving, etc.). Would also love to see spaces designed not just for human recreation and beauty but also for reflection, meditation, being in/on the land, etc.”

EMOTIONAL REALM

Survey Question: Emotional wellness looks like…

CONCERNS:

“People don't understand [whose land they’re on] here. It’s very pioneer centric. It’s doesn’t make you feel welcomed.”

“There's this idea that we're native to the United States, so we're native here, but we're not native here. We're from way across the country 1000s of miles away.”

“Land grant universities have a responsibility to at least acknowledge those traditional relationships. It's an afront.”

“When GSH was designed, they brought the plans over to get support from the Longhouse, but the blueprints were all at different scales and they didn't make sense. It felt like they were just trying to get our buy-in to avoid conflicts.”

“If you pass all these laws to exclude Kalapuya people from even existing there, all these ethnic cleansing laws, then actually that cultural exclusion becomes a biological exclusion as well.”

“How has this campus been the exclusive domain of white people and planners and things like that, so it becomes not just a plan, but a culturally informed plan. It’s not just about restoring Kalapuya ecology, but understanding the culture and values of the people who created this particular space. So those pioneer statues that were pulled down, they were built as monuments to white supremacy. That's just the established fact. But they're also emblems, emblematic of the entire set of values of the campus. We might get the feeling that the removal means that those values are pulled down, but in fact, they're still they're still embedded in campus.”

"What is my connection to land? It's traumatic. It's a trauma question. We are removed from our land."

“this is one of the challenges is like, well, you know, native people are always associated with nature, whatever that means, but it gets used as a way to say maybe people aren't capable of participating in contemporary life

there was a question that like, what makes you feel welcomed, and so having nothing that resembles like where we are, and it's just pioneer based, It doesn't make people feel welcome. Or it doesn't make people feel like they belong.

“Thinking about what home means to me is triggering. As an Indigenous person, my people were removed from our home, so home is a confusing and trauma-ridden concept. I am still figuring out my identity.”

“Not all Indigenous people are the same; home does not mean the same thing to everyone; we don't all want the same things.”

“It is hard to ask us to be the spokes people for our existence; Emotional wellness looks like opportunities to take the burden off of us.”

VALUES:

“How do you support local tribal ecologies as an outsider to a place? What does it look like to support indigenous ecology where you are? This has lessons for everybody.”

"Native theater is a way for the native people to tell their own stories"

"A home means being welcomed, being comforted. Home means being safe, safety is huge. And so what does home mean and what does land mean?"

“Indigenous peoples are resilient and want to bring that resilience back. We can survive.”

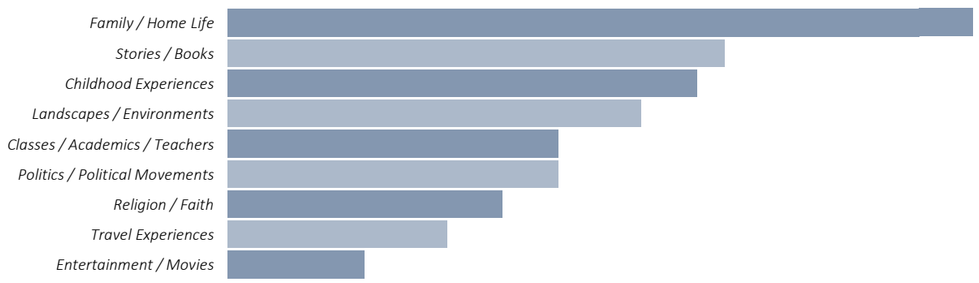
“Community is huge. And that's why I just am so grateful that you would even think of doing this to give us more of a presence, to feel more at home, because a lot of the students come here and they this first time they've ever been away from home.”

“What should be prioritized needs to be asked of tribal people.”

"I usually refer to myself as a native person, not Native American, just native, native to this land."

“Emotional wellness means going back home to see my people and the land.”

- **Survey Question: *What or who has had the biggest impact on shaping your worldviews?***



VISIONS:

“You’ll probably have like indigenous design pillars or something like that. And, that comes from tribal consultation. They did that for the Longhouse…. It's the one building designed with input from all of the Oregon tribes…So you take that and apply it across campus.”

“I think memorials or monuments no matter how big or small is part of emotional reconciliation, because spaces/designs could also be used to recognize people who were directly affected by settler colonialism. Or something that feels more like an experience within a museum. One where you start here in history….and end here. Past to present. maybe not as much with word but with symbols, pictures, or sculptures.”

INTELLECTUAL REALM

Survey Question: Intellectual wellness looks like…

CONCERNS:

"What are you learning when you're sitting in grass? It's like a literal barrier between you and the earth."

“Think about the goal of this. Is it just to educate the non Indian kids on campus or young people or I should say, students, is it just to educate the students on campus? Or is it to actually return land to the use of tribes in some significant way?

“I feel like so much of the mode of higher education and even education in general is so building-based and classroom-based. Like it happens in an enclosed space.”

“There are lots of restrictions for people who want to use [the GSH lawn space]. Like we weren't allowed to put stakes in the ground for the Mother's Day Powwow, but then for the World's Track Championships, they were piling posts into the ground and it was totally destroyed. I think they actually laid new sod down this summer after that.”

“I think it's important for us that these conversations on institutions that are built like ours are, and that are organized the way they are, but also people need to be like clear-eyed about what the limitations are gonna be. We’re only gonna be able to push the change so far.”

“it's a mode of erasing or interrupting that intergenerational transfer of knowledge. And it's been very effective. That's one reason we need these educational spaces on campus is to make it so universities aren't still those assimilationist spaces.”

"The oppressed shouldn't have to teach the oppressor."

“I appreciate and I’m grateful that you are starting this project, but at the same time I’m frustrated and aware that it takes a white person to make this happen. You are using your privilege to facilitate this process, and that should be acknowledged.”

“Another one of the challenges is that everything is so disciplinary and siloed. So you go to a certain part of campus to study biology, and a certain part of campus to study the humanities.”

“There are a lot of models for what campuses look like and the UO is following one, but it doesn't have to follow that, right? How can we dream up something that that's new and serves different purposes than the leisure of white youth that it was designed to protect?”

“Coulthard and Simpson came to the conclusion that place-based education could never happen in an institutionalized setting. It has to happen outside of institution. Or it has to happen in an institution like theirs, which is different. It’s not siloed. It's not organized around certain disciplines.”

“We have a lot of different programs, but not a lot of cohesion.”

“A lot of us work in isolation. There are so many congruent projects going on that don't know about each other."

“I try to get away from the lecture model, or like the banking model where like I’m the bank and students are just withdrawing.”

VALUES:

“When you're out in a camas field, at a certain time of the year, you see the purple flowers or the white flowers, and one of them will kill you and one of them won’t. You gotta have that knowledge, and you gotta wait for them to flower because if you harvest them too early, you don't know what you’re harvesting. If you harvest them too late, then you don't know what you're harvesting. That’s about seasons, that's about cosmology, that's about environmental studies, in some ways about math…all of those things are happening at the same time...You use all parts of your brain, and they're not siloed into disciplines.”

“Having that seasonal calendar as a part of our classes, and teaching our students how to apply it or how to start that wherever they go….we have to be able to do it on campus.”

"Native theater is a way for the native people to tell their own stories"

"it's my duty to make sure that playwrights that are writing plays about Native people, about indigenous people"

“It would have to also include, like, indigenous designers, Indigenous designers leading design. That's a big, key part of it. ..I would say that an element, indigenous designers leading design, like it would just be a key recommendation.”

when you think about place-based learning, like an indigenous context, it’s when you're out on the land, harvesting, you're engaging in chemistry, you're engaging in botany, there are stories, and particular knowledge that’s attached to certain practices so you’re learning about literature and knowledge production and its all happening at the same time.

“Place-based education or land-based education can be easily transferred and it’s transformative.”

"Anything can be connected to the land, to the ecology, specifically in the Indigenous context. I can't think of any department, any learning, that can't somehow be connected back to the earth through integrated learning."

“Our goal is increasing the number of Native teachers for Native youth. It's a direct correlation with graduation rates and success in the colonial education system. And so that's the mission-- education strengthens our people. That's why it was created. And it was also requested for by the tribes.”

“Indigenous pedagogy is ways of learning and being. One thing that you hear is that we learn by doing…Elders sit down with you, they show you, you watch and then they say, Okay, now you try.”

“Pedagogically that's increasingly where I'm going—towards land and place based education and I try to get out break out of this model as much as I can.”

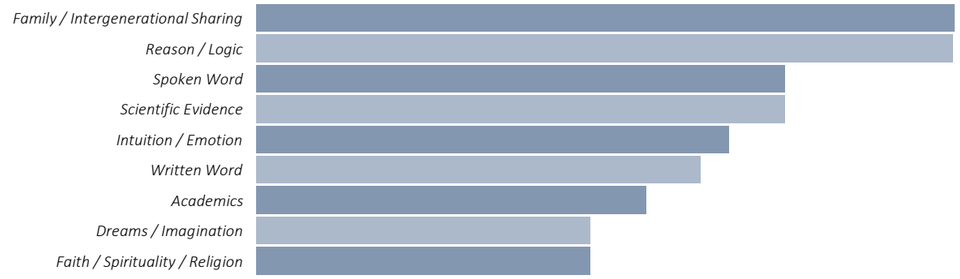
“We always talked about land based education, and how important that is….They might not go back and teach in their communities, they might teach in another tribal community, but you have to be prepared to approach that community. … You have to be able to do the land-based work wherever you're teaching, or else you're doing a disservice to those children

"There is never going to be a moment where everyone on campus thinks this is a good idea. But even if one person's doing it, it's a victory."

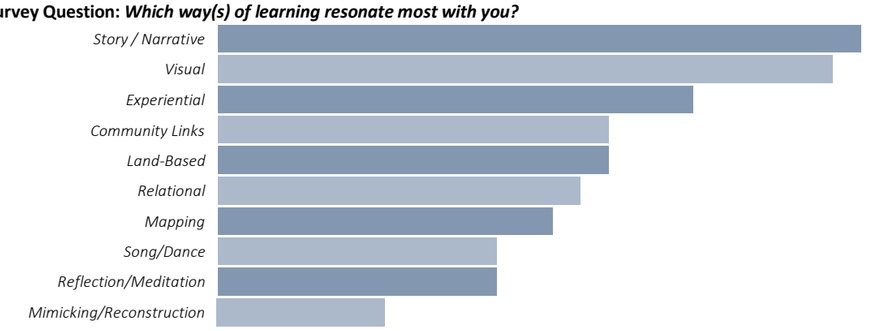
“Intellectual wellness looks like groupwork/talks, allowing us to feel represented but also educating others on our issues, knowledge, and understanding we’re not just a piece of history.”

“So much of how we think about in my discipline, how we interact with texts, is classroom based or computer based; but so much of what those texts are about is being out there in the world.”

- **Survey Question:** ***What is the primary way you know something is real or true?***



- **Survey Question:** ***Which way(s) of learning resonate most with you?***



VISIONS

“Some of the ideas that students came to are good, like all glass, open spaces where you can go have quiet time to study but you're surrounded by nature.”

“We’ve been gathering information from Grand Ronde and Siletz and Coos people with Aboriginal territorial ties to, you know, Lane County, if you want to call it that, and then figuring out how we can apply [seasonal calendars] to this campus, and work that into our seminar, and do more land based work and education ourselves.”

“I think it would be a good idea to think about the entire ecosystem of Oregon schools. So it's not just U of O campus, but also OSU, also Lane community college.”

“Design could be education based. What if it was seasonal, like when and how to harvest, have mini controlled burns, have a bunch of plots that aren’t just for harvesting purposes, but educational, like it would be process based.”

“The first thing that comes to mind is over at the Natural History Museum, how they have those plaques by the plants that have a picture of the plant and say what they are and a little description.”

“One thing that I think would be beneficial for actually orientating our space would be actually having indigenous names of all these plants with them everywhere.”

“I don't have capacity to coordinate harvesting [around the Longhouse] or things like that, but if we had a student employee to coordinate a program like that, that would be really cool. We need to invest in students to be able to invest in the space.”

"Something like camas harvesting or acorn gathering or willow harvesting; any of that stuff could also be an education opportunity for nonnative students to learn about the Kalapuya ecology."

"Having indigenous language all over campus…having all the trees labeled in multiple languages rather than just Latin, English. More stuff like that would be really cool."

"Outdoor class space here is really important."

"So, think about the 1% for the arts. Think I wonder what it would look like on this campus, if we had, you know, 1% for the land?"

"I can see designing a class around indigenous cultural practices, food ways, seasons, seasonal rounds, where we look at literature like Robin Wall Kimmerer or if we look at what that's like out on the land doing things and then we go out and we do them."

"If we're reading from Robin Wall Kimmerer and she's talking about walking through the forest, and we're now walking through the forest, reading aloud and talking about that book, that would probably be a much more intense educational experience for a student than reading in a classroom."

Survey Question: ***Which words resonate most with your values?***

	Top 10 Values		***Top 5 Values***
17	Family	***13***	Family
15	Growth	***8***	Healing
15	Healing	***8***	Tradition
15	Respect	***7***	Happiness
14	Happiness	***7***	Love
14	Tradition	***7***	Resilience
13	Love	***7***	Respect
11	Community	***6***	Accountability
11	Honesty	***6***	Community
10	Health	***5***	Growth
10	Resilience	***5***	Health
10	Responsibility	***4***	Authenticity
8	Accountability	***4***	Humor
8	Authenticity	***4***	Relationality
8	Friendship	***4***	Spirituality
7	Honor	***3***	Compassion
7	Humor	***3***	Honesty
7	Kindness	***3***	Justice
6	Creativity	***3***	Kindness
6	Gratitude	***3***	Learning
6	Justice		
6	Peace		
6	Sovereignty		
5	Adventure		
5	Generosity		
5	Relationality		
5	Self-Determination		
4	Adaptability		
4	Balance		
4	Compassion		
4	Connection		
4	Education		
4	Inclusiveness		
4	Learning		
4	Spirituality		
4	Sustainability		

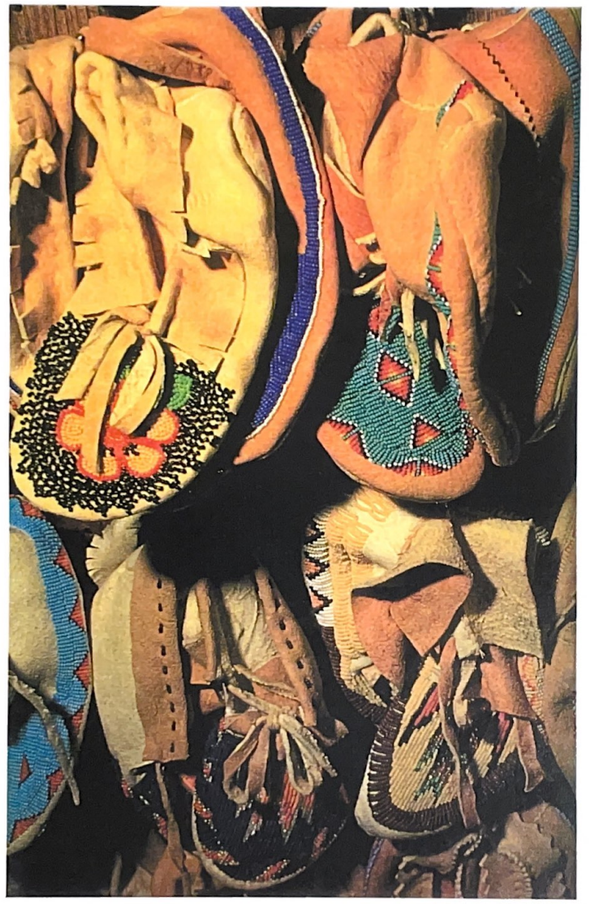
Appendix C

1998 Many Nations Longhouse Conceptual Plan

A Place of Welcome, Community, and Learning

Many Nations Longhouse

AT THE UNIVERSITY OF OREGON



ACKNOWLEDGMENTS

The dedicated work of the president's office at the University of Oregon in pursuing avenues for development of the Many Nations Longhouse is acknowledged foremost.

The user group is thanked for persistence and vision in opening up new opportunities for Native American people and for their constant and dedicated work to see the Many Nations Longhouse realized.

Wilma Crowe
Dwight Souers
Rob Proudfoot
Allison Davis-White Eyes
George Wasson
Mitch Wilkinson
David Lewis
Mel Aikens
Mary Wood
Robert Melnick
Dave Hubin
Chris Ramey

The following participants and contributors also deserve thanks:

James Florendo, Marcia Middleton, Twila Souers,
Lee Roth, Matt Roberts, Kim Heiney

Members of the Native Communities Across Oregon
Members of the University Native American Student Union

The creation of the Many Nations Longhouse brings forth opportunities for indigenous people to share in cultural and economic revitalization;
their participation will bring this center to reality.

Many Nations Longhouse at the University of Oregon
A Place of Welcome, Community, and Learning

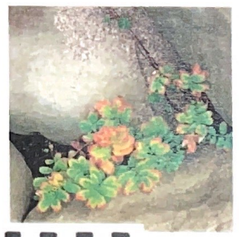
NATIVE AMERICAN LONGHOUSE: SPIRIT OF A PEOPLE

The longhouse is a community center traditional to many Native American peoples in the Pacific Northwest and around the country. It is a place for celebrating the milestones of life, for passing stories from one generation to the next, for welcoming tribal members and visitors from other nations, for discussing community issues. It is a place for the ordinary conversations of daily life and the sacred ceremonies that preserve a culture. It is a place of safety and belonging. It both symbolizes and embodies the spirit of a people.

Many Nations Longhouse at the University of Oregon
A Place of Welcome, Community, and Learning

LONGHOUSE TRADITION AT THE UNIVERSITY OF OREGON

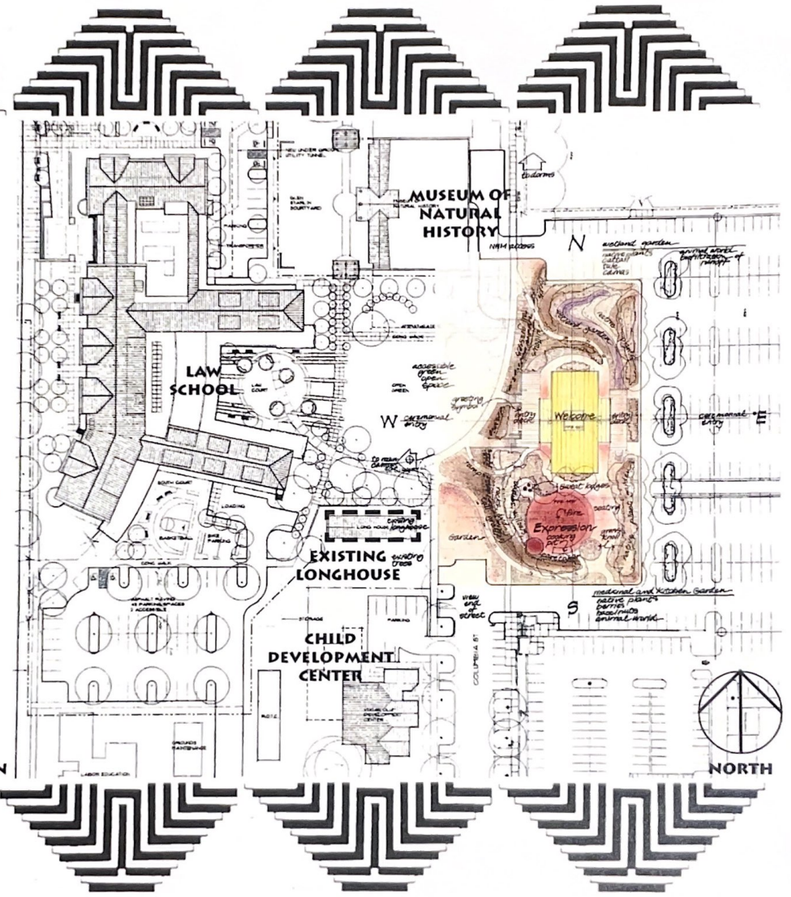
With the creation of a program to serve Native American students at the University of Oregon in the late 1960s, a longhouse was established in an old barracks dating to World War II. Now the longest continually operating longhouse on a college campus in the Northwest, the small building is deteriorating and needs to be replaced.



7

PRESERVING HOSPITALITY, COMMUNITY, AND CULTURE

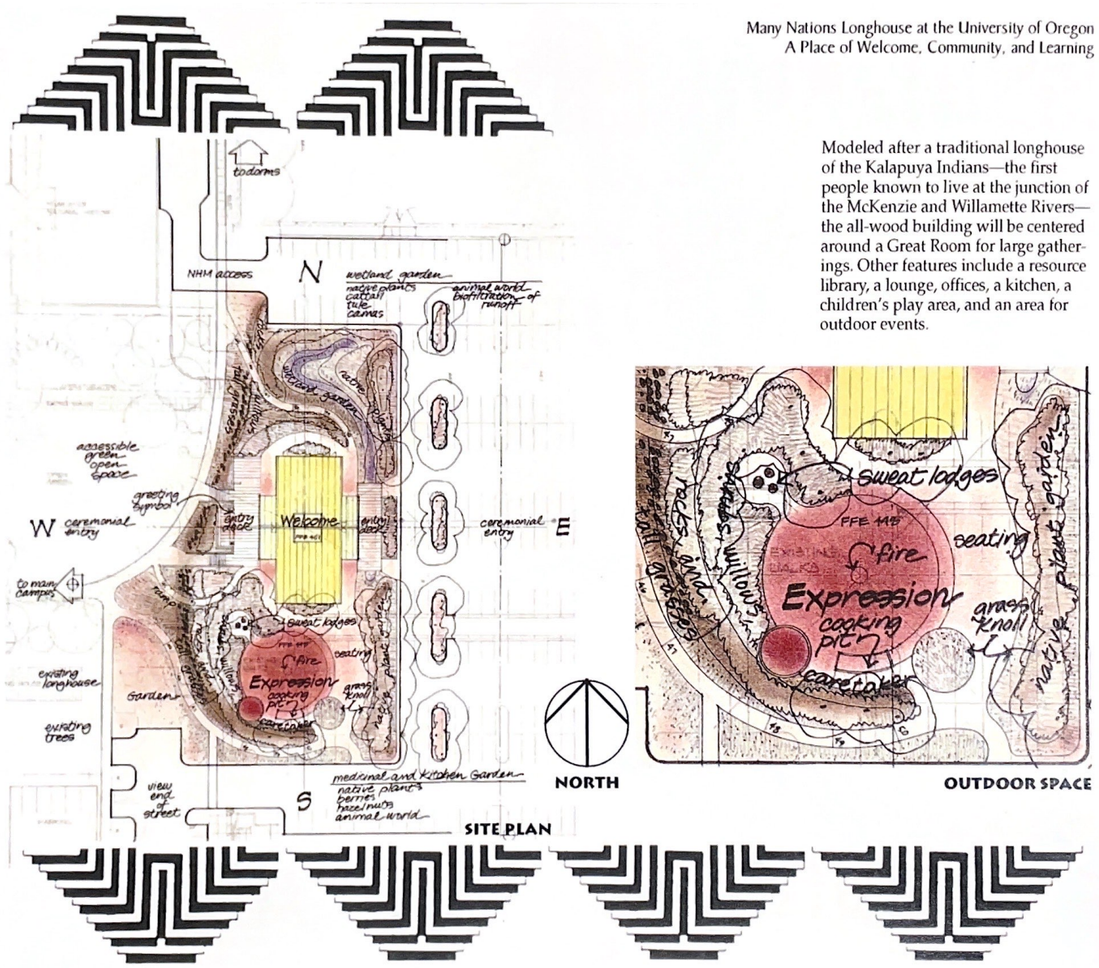
The new University of Oregon longhouse will express the essential cultural values of welcome, community, and learning for Native American students and peoples. The building will serve as a gathering place for students and tribal groups and a place where Native Americans and nonnatives can interact and learn from each other. Activities common in the current longhouse—such as community potlucks, meetings, traditional dancing, beading and drumming circles, and casual visiting—will continue to take place in the new longhouse. The longhouse will be built in the southeast portion of the campus adjacent to the UO Museum of Natural History, the William Knight Law Center, and the Vivian Olum Child Development Center.

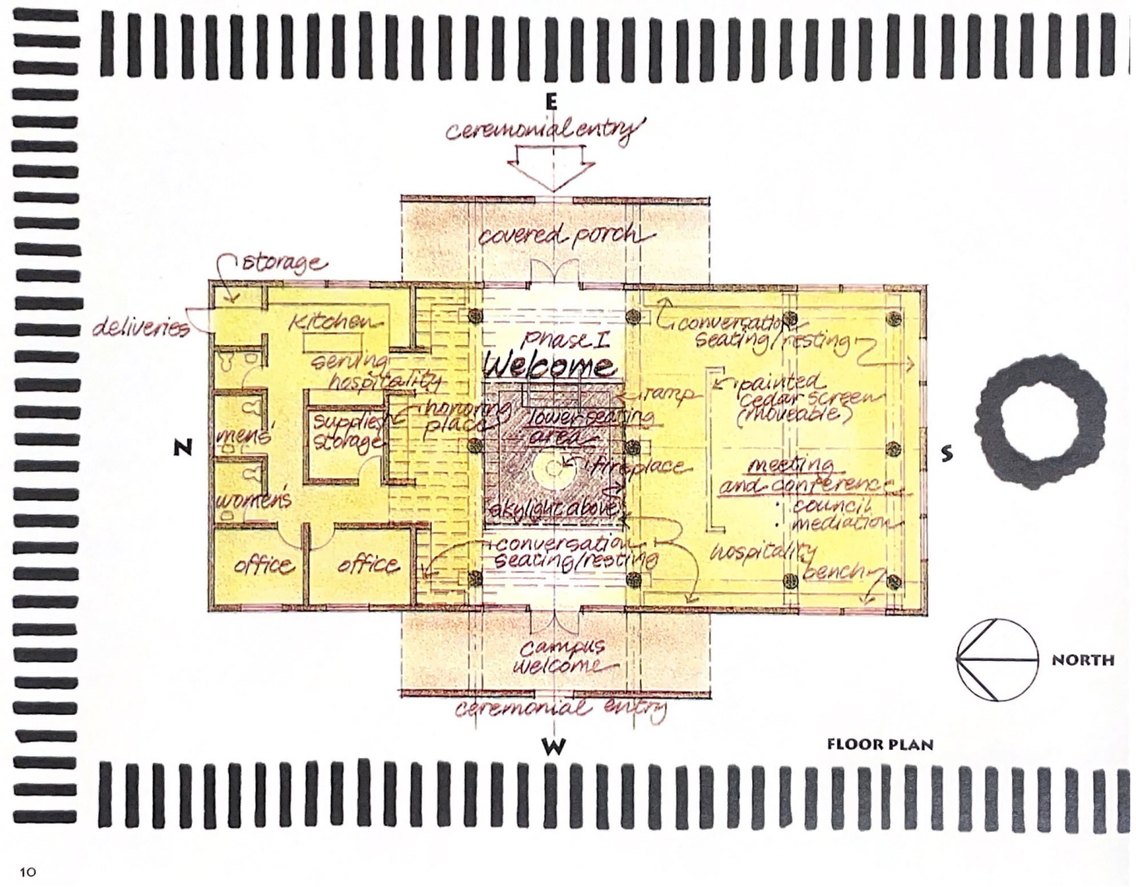


CAMPUS SITE PLAN

Many Nations Longhouse at the University of Oregon
A Place of Welcome, Community, and Learning

Modeled after a traditional longhouse of the Kalapuya Indians—the first people known to live at the junction of the McKenzie and Willamette Rivers—the all-wood building will be centered around a Great Room for large gatherings. Other features include a resource library, a lounge, offices, a kitchen, a children's play area, and an area for outdoor events.





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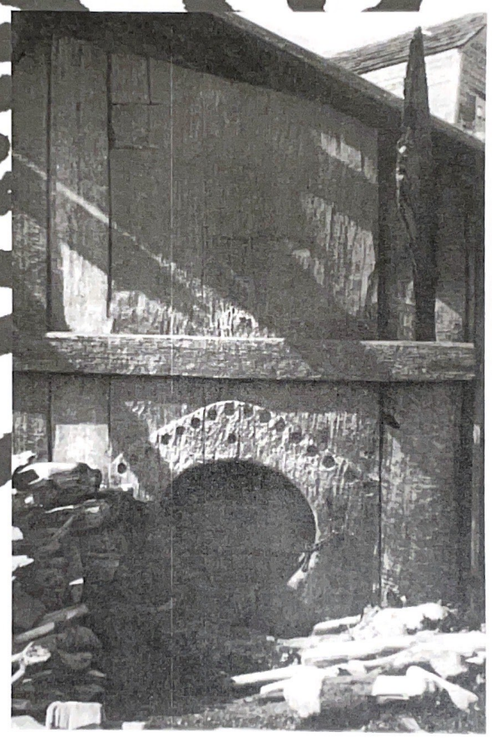
Many Nations Longhouse at the University of Oregon
A Place of Welcome, Community, and Learning



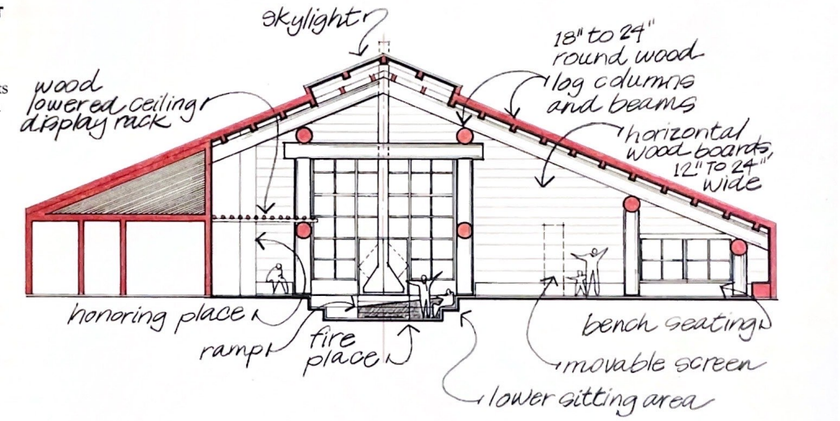
THE RIGHT PLACE
THE RIGHT TIME

The Many Nations Longhouse is part of a larger initiative that will make the University of Oregon a regional and national center for Native American education and research. The initiative, driven by an alliance of Native American faculty and staff members, students, and university officials, encompasses and coordinates many programs and ideas forged at the UO over the past decade to learn from and serve the Native American communities and individuals of the Northwest. Some initiative components are described in the following pages.

11

·STUDENT ACCESS AND SUPPORT

The UO has increased access and academic support for Native American students. Elements include a proposal for in-state residency by aboriginal rights initiated by Allison Davis-White Eyes in the Office of Admissions, which grants enrolled members of tribes whose traditional lands include what is now Oregon, the right to pay in-state tuition regardless of where they live; special attention to Native American student recruitment and retention; academic support through the Office of Multicultural Affairs; and an enhanced scholarship program. Active Native American student organizations on campus include the Native American Student Union; the Native American research interest group at the Center for Study of Women in Society; the American Indians in Science and Engineering Society; and the Native American Law Student Association.



GREETING ROOM—SECTION

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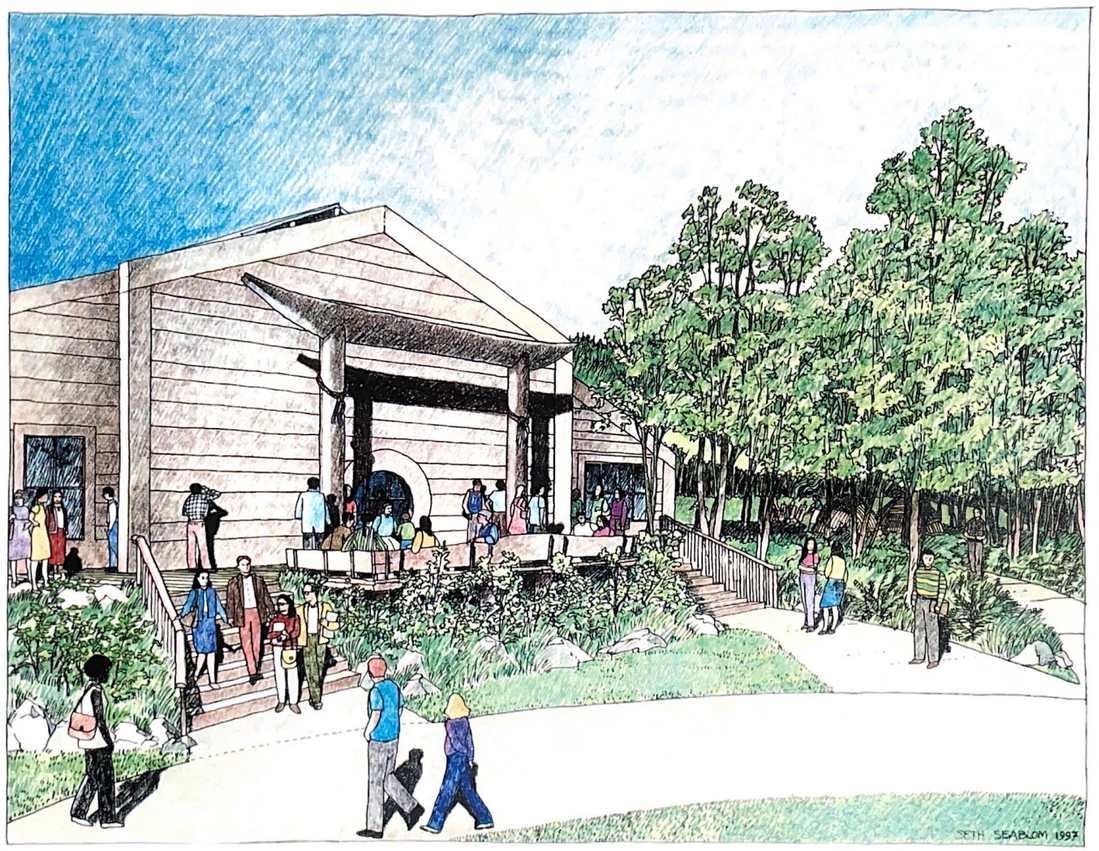
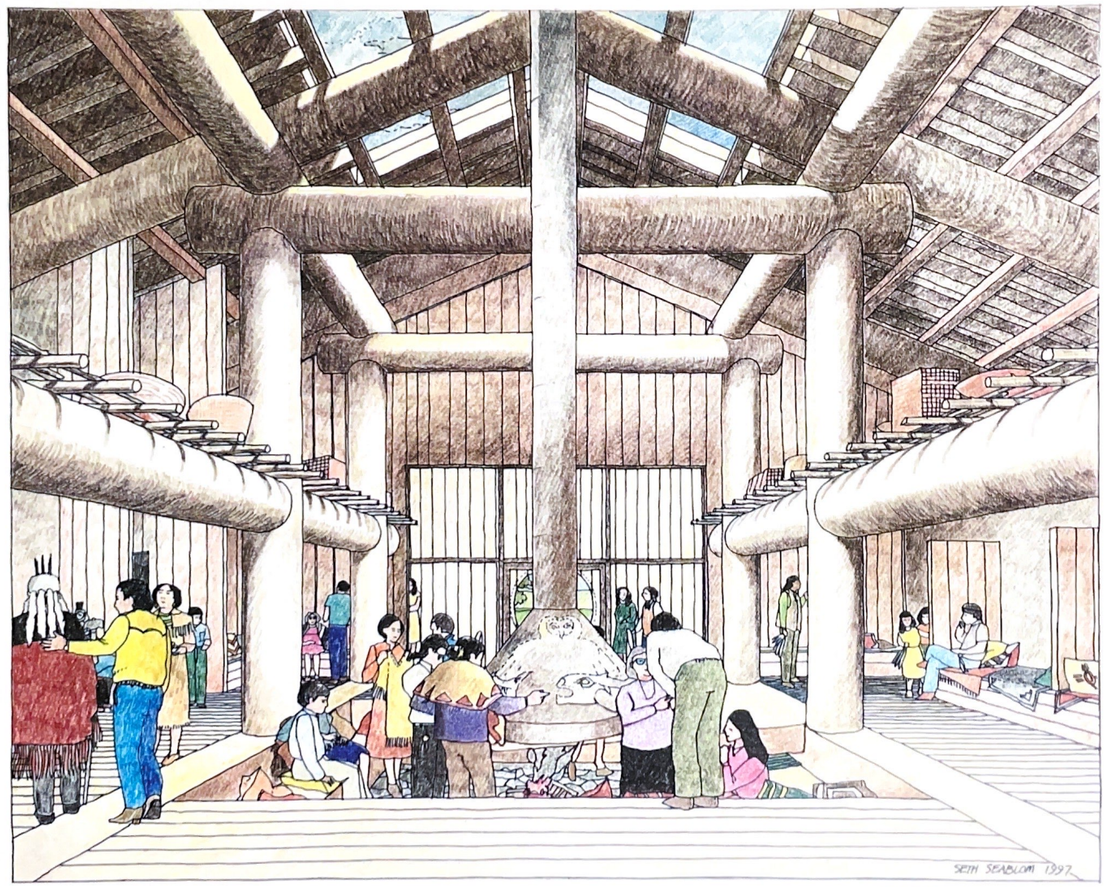
Many Nations Longhouse at the University of Oregon
A Place of Welcome, Community, and Learning



WEST ENTRY

13



CENTRAL SPACE INTERIOR

14

·GRADUATE STUDENT SUPPORT

The university makes a concerted effort to recruit, support, and mentor Native American graduate students. The UO ranks seventh in the nation for the number of Native Americans who have received doctoral degrees. From 1992–97, fifty-three Native American students earned graduate degrees and nineteen earned law degrees at the UO; some graduate students have chosen the longhouse as the site to defend their thesis dissertations.

·NATIVE AMERICAN STUDENT UNION

N.A.S.U. is a student-run organization that provides academic, social, and cultural support for the Native American community on campus. N.A.S.U. hosts three pow wows a year; sponsors a variety of events and conferences; holds weekly meetings; and honors Native American graduates each year in a blanketing ceremony at the spring pow wow.

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·NATIVE AMERICAN LAW

UO School of Law Dean Rennard Strickland, of Osage and Cherokee heritage, is a nationally known scholar of Native American law, art, and culture. Associate Professor Mary Wood's work on tribal environmental issues is being used by several federal agencies in developing national policies. Native American environmental and sovereignty issues have been at the forefront of the UO's annual environmental law conference. Past speakers include Carl Sampson, chairman of the Umatilla Tribe; Ted Strong of the Inter-Tribal Fish Commission; Winona LaDuke of the White Earth Recovery Project; and Huanani-Kay Track, who spoke about Hawaiian sovereignty.

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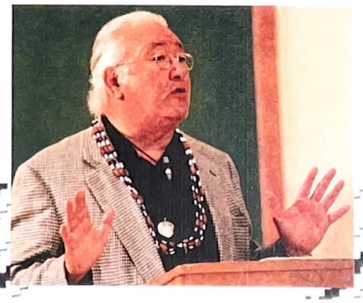
Many Nations Longhouse at the University of Oregon
A Place of Welcome, Community, and Learning



·NATIVE LANGUAGE PRESERVATION

UO Department of Linguistics faculty members, including Scott Delancey, Tom Givón, and Doris Payne, have done research in tribal languages and have tailored programs for Native American graduate students involved in the study and preservation of their own languages. Graduate students in the department are studying Klamath, Northern Paiute, Tolowa, and Chinook languages, as well as tribal languages of Mexico and South America.

·NATIVE AMERICAN LITERATURE

Sidner Larson, a member of the Gros Ventre tribe, and Shari Huhndorf, an Alaska native—both assistant professors in the UO Department of English—teach Native American literature courses and have written books and articles on Native American literature, history, and culture. In 1997 the Oregon Humanities Center sponsored a Native American Literature Conference at the UO, which featured such noted American Indian authors as N. Scott Momaday, Joy Harjo, James Welch, Wendy Rose, Pat Hilden, and Robert Allen Warrior.

·NATIVE AMERICAN GATHERINGS

The UO campus has become a focal point for tribal and community gatherings in Oregon. In May 1997, leaders of coastal Oregon tribes gathered for the first time in more than a century for a potlatch ceremony on the campus. During the ceremony, leaders of the Coquille tribe, in conjunction with the UO Graduate School and Knight Library, presented to the tribes of Southwest Oregon copies of some 60,000 pages of documents on tribal history and culture. The documents were found and organized as part of the Southwest Oregon Research Project directed by George Wasson, a Coquille leader and a UO doctoral student in anthropology.

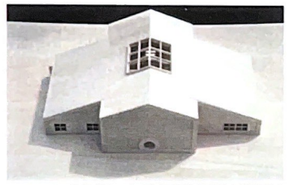
·NEW DIRECTIONS IN ANTHROPOLOGY

UO Department of Anthropology faculty members and students, as well as staff members of the UO Museum of Natural History, work closely with Native American communities of the Pacific Coast on native archaeological sites. An extensive and distinguished history of scholarship in Native American life ways, which started with Luther Cressman in the 1930s, continues with the work of faculty members Jon Erlandson, Madonna Moss, Mel Aikens, and others. The UO is at the forefront of

changes that align the field more directly with the interests, needs, and life ways of native peoples.

·NATIVE PEOPLES WORLDWIDE

Under the leadership of Rob Proudfoot, Six Nations Seneca Haudesaunee, an award-winning associate professor in the UO International Studies Program, the university has developed the only international program in American higher education that focuses solely on the study of indigenous peoples around the world.



MODEL—WEST ENTRY VIEW

CONCEPTUAL CONSTRUCTION COSTS FOR BUILDING AS DEPICTED

Phase 1				
Building Heated Spaces	3,364sf	x $172.00/sf	=	$ 578,608.00
Building Unheated Covered Spaces (both sides of building)	960sf	x $50.00/sf	=	$ 48,000.00
Interior Furnishings and Equipment		lump sum	=	$ 15,000.00
Site	6,000sf	x $5.00/sf	=	$ 31,500.00
Site Utilities		lump sum	=	$ 50,000.00
Estimating Contingency			=	$ 65,811.00
Construction Charge Contingency			=	$ 72,392.00
Soft Cost (admin, fees, expenses)			=	$168,718.00
		Total	=	$1,030,029.00

CULTURAL VALUE USED IN LONGHOUSE DESIGN

From meetings, conversations, and research we have attempted to identify and organize essential Native American cultural values and activities that bring form and name to the longhouse spaces. These are organized into three areas.

WELCOME—PRESERVE HOSPITALITY

Within traditional West Coast Native American communities, the core of relationships is the concept of welcome and hospitality. Welcome honors another. Welcome presents hospitality in all matters. The idea of welcoming is the substance of belonging.

COMMUNITY—PRESERVE WHO WE ARE

Of paramount importance to the Native People is community. Community is active participation and sharing in large groups of people. Community expresses who native people are and celebrates life lessons in dance, song and storytelling, food, games, and spirituality with others. From infants to elders, each individual's special qualities contribute to the community.

LEARNING—PRESERVE CULTURE

From study, mentoring, and teaching comes learning, and there is strength in knowledge. With the resource of knowledge, learning is put to work to serve the community, to preserve the culture.

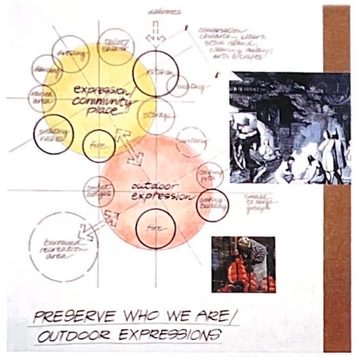


DIAGRAM ONE

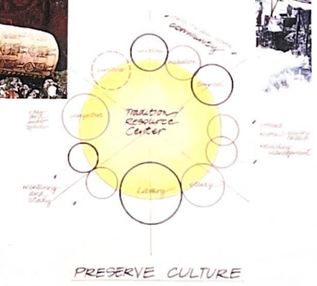


DIAGRAM TWO

Many Nations Longhouse at the University of Oregon
A Place of Welcome, Community, and Learning

DIAGRAM THREE

PROJECT GOALS

The design principles of the cultural values and patterns of native historic dwellings were used to establish the following project goals:

1. Create a place that embodies the many meanings of longhouse in Native American cultures
2. Create a place that expresses the essential cultural values of welcome and hospitality, community, and learning of the Willamette Valley Native American communities and the Native American communities of Oregon
3. Create a place that references the historic form, structure, and organizational patterns in dwellings of Native Americans of the Willamette Valley and the Northwest Coast
4. Provide the university with an exemplary facility, diverse in uses and spaces, which meets the functional and programmatic requirements, is efficient and cost effective, is responsive to existing and future campus development patterns, and which promotes active interaction between the University of Oregon community, the Eugene community, the Native American community, and indigenous peoples of many cultures

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Photo by Jan Hubalin

SOUTH COAST LONGHOUSE

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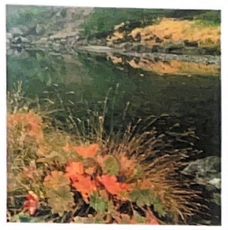

Many Nations Longhouse at the University of Oregon
A Place of Welcome, Community, and Learning

There's a saying

in the Six Nations:

"In every generation,

we have our tasks.

If we do our tasks

as we should, for

generations to come,

we will survive."

I see this longhouse as

our generation's task.

Rob Proudfoot,
Six Nations Seneca
Haudesaunee;
associate professor,
University of Oregon
International
Studies Program

Prepared for:
Many Nations Longhouse
University of Oregon
Eugene, Oregon

Prepared by:
Jones & Jones
Architects and
Landscape Architects
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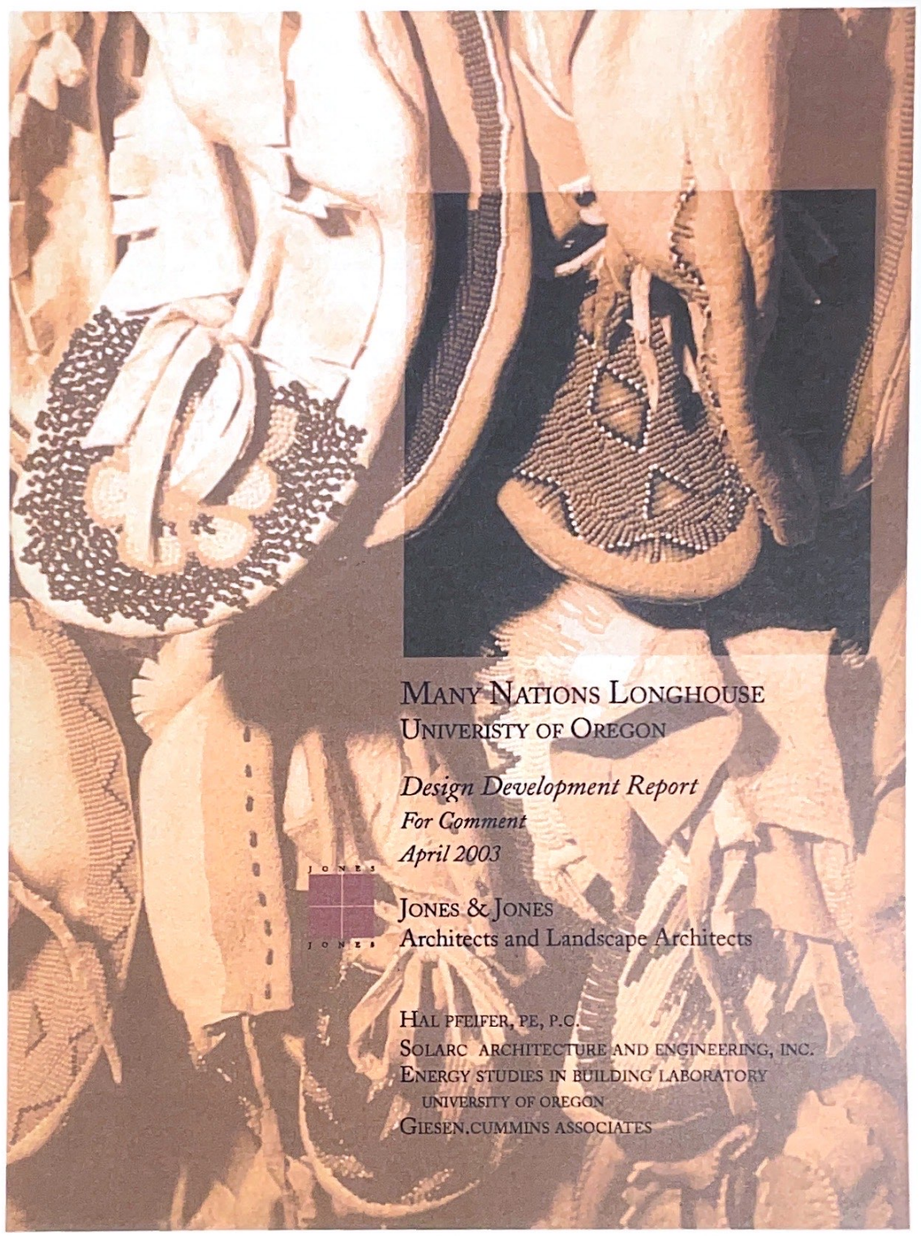
Seattle WA 98104
Tel. 206.624.5702
Fax 206.624.5923
http://www.jonesandjones.com

J O N E S

J O N E S

Appendix D

2003 Many Nations Longhouse Design Development Report



MANY NATIONS LONGHOUSE
UNIVERSITY OF OREGON

ACKNOWLEDGEMENTS

This project is the result of a team based collaborative approach that includes the User group at the University of Oregon, The Native American Student Union, Native American community members and all the various project disciplines. Jones & Jones appreciates and thanks all who have worked on the Many Nations Longhouse project and we look forward to the next phase of work.

MANY NATIONS LONGHOUSE
UNIVERSITY OF OREGON

100% Design Development

TABLE OF CONTENTS

GENERAL INTRODUCTION

The services for the Many Nations Longhouse described herein include building and site design done in support of the University of Oregon's mission to create a teaching facility and cultural center for the Native American community in Oregon. These services include refinements of the spaces, the development of multi-disciplinary design documents and the preparation of a preliminary estimate of construction costs. This document describes the project at the completion of the Design Development phase of work. It is a companion document to a set of drawings of the same date. This report builds on the philosophy and spirit outlined in the 1998 document entitled "Many Nations Longhouse at the University of Oregon, A Place of Welcome, Community and Learning." It describes subsequent development of the design based on a revised site location and project budget.

The Longhouse site is to be located on the University of Oregon campus, just south of the Museum of Natural History, replacing the old Longhouse, which has been demolished. The project will include a central gathering space, kitchen facilities, support services and outdoor space, all designed to further the Longhouse's mission of welcome, community and learning.

DESIGN PHILOSOPHY AND PROJECT APPROACH

J O N E S
J O N E S

ARCHITECTS AND

LANDSCAPE ARCHITECTS, LTD.

105 SOUTH MAIN STREET STE 300

SEATTLE, WASHINGTON

USA 98104-3474

TEL 206.624.5702

FAX 206.624.5923

DESIGN PHILOSOPHY AND PROJECT APPROACH

Since 1974, Native American students and community members have gathered at the original Many Nations Longhouse to perform and celebrate, strengthening the cultural bonds of Native Americans at the University of Oregon. The new Many Nations Longhouse will continue this tradition by creating a home place that is based formally and functionally on the traditional Native American longhouse that is a place of welcome, community and learning. The project highlights the importance of Native American's connection to the earth through its references to and respect for the four directions, sun, wind, water, and plant and animal life.

In keeping with the environmental and cultural values of the Native American community that the Many Nations Longhouse serves, we have approached its design with a goal towards sustainability and creating a culturally and environmentally relevant project. In order to reduce the negative environmental impacts of this project we have drawn on local natural systems for inspiration and energy. The design of the site and building, as well as material and systems choices are designed to work together to create an energy efficient, low impact, serviceable, beautiful and long lasting building and site.

The main elements of this project and their role in creating a sustainable project are as follows:

SITE

-The landscape and the building are designed to work together. They are integrated in order to share systems and complement each other spatially and functionally.

-The landscape will include predominately native plantings which relate both environmentally to the site and culturally to the program.

-The placement of the building is designed to take advantage of and celebrate the climate- rain, sun and wind.

-The flow and movement of water will be evident in drainage systems and a wetland area.

-The site is designed to create a healthy and naturally sustaining environment by fostering diversity and creating habitat for all life forms.

BUILDING

-The layout of the building itself is designed as a simple, flexible space. This allows for a maximum variety of uses in an economical way and reduces the amount of material used in the project.

-The placement of the windows, doors, and venting systems take advantage of the natural patterns of the sun and the wind to help heat and cool the building and make it more energy efficient.

DESIGN PHILOSOPHY AND PROJECT APPROACH
May, 2003

MATERIALS AND SYSTEMS

-The material choices and system design are integrated to create an energy and resource efficient system for the entire project. Building elements like massive floors and walls, lighting and ventilation, shading devices, insulation and a living roof are designed to operate as part of the systems that will climatically regulate this building in the winter and the summer.

-Whenever possible, building materials will be specified to reduce the negative environmental impact of the project. This includes responsibly harvested and certified wood and low-toxic paints and finishes throughout the project.

-Materials and systems are chosen for their cultural relevance, connection to place, and durability.

-In order to ensure that this project has a long life, all materials and workmanship will be of good quality.

SITE:
LANDSCAPE AND
OUTDOOR GATHERING

SITE DESIGN: SCOPE

The services for the Many Nations Longhouse described herein include landscape architectural design through the completion of the Design Development phase of work. The services for this phase include:

-Program refinements for the gardens and terraces.

-Planting design throughout the site.

-Grading refinements including configurations for site walls.

-Development of material choices and finishes.

-Circulation within and around the site

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SITE DESIGN: NARRATIVE

SITE DESCRIPTION

Located at the University of Oregon Campus in Eugene, Oregon, the proposed Many Nations Longhouse will be sited on a Willamette River formed landscape terrace that was once sculpted by water movement from a creek drainage that flowed from the Hendricks Hills. It is the site of the original Longhouse at the University of Oregon, south of the Natural History Museum and east of the new Law School building.

The overall site concept is to reflect the historical valley landscape of the Willamette River through native woodland, grassland and lowland plantings. Restoring the original native landscape of the first people will provide potential example materials for lifeways ethno botanical teaching at the Longhouse.

The north/south alignment of the Longhouse building on the site references the cardinal directions, an important relationship for Native American cultures, as well as taking advantage of natural wind patterns and sun movement. Locating the building to the eastern portion of the site allows for maximum gathering spaces to the west and access to the northern lawn area for large gatherings.

LANDSCAPE CONCEPT AND SITE FEATURES

EAST WELCOME ENTRY

Following the tradition of Native American longhouses, the main formal and ceremonial entry to the Many Nations Longhouse will be on the east side of the building. It will be identified by its central location and by a portal ceremonial screen. This entry will be approached from the existing sidewalk by an accessible concrete walkway that crosses a deposit of stones. A wetland area along the northern approach to the building will invite and provide for the animal world and will be surrounded by rocks for sitting or standing. This wetland plant community will handle drainage from the roof and will be connected to the larger Wetland Garden to the east.

Proposed native planting under the existing Linden trees will help to present the Longhouse when approached from the south.

NORTH SPIRIT DOOR

A stepped path of boulder stones through tall wild grasses will lead from the symbolic North Spirit-Door. Traditionally, this door has very limited use and is usually reserved for ancestral remains which are accompanied through the north opening in the Longhouse.

WEST ENTRY

An accessible walkway from the northwest corner of the site will lead up to the Welcome Terrace. This walkway will be the everyday entrance to the Longhouse.

WELCOME TERRACE

The Welcome Terrace is designed as a gathering place on the western side of the Longhouse. A stone spiral design in the concrete terrace imitates the symbol for water found in ancient rock carvings and will act as on site drainage for the terrace.
The spiraling gesture of the west entry path and stone paving culminate in a seat height native Oregon basalt column at it center.

KITCHEN TERRACE

Connected to the Welcome Terrace, the Kitchen Terrace will act as an extension of the kitchen for outdoor food preparation and cooking. The fire pit will be situated one step below the terrace elevation and will act as an informal gathering spot when it is not in use for cooking.

OUTDOOR EXPRESSION AREA

A sloping lawn will lead from the Welcome Terrace down to a large circular lawn area that is designed as the main outdoor ceremonial place. This outdoor room will act as an extension of the Longhouse space for activities, ceremonies and celebrations. A raised berm will be used to define the sunken lawn. Surrounding native plantings will separate and screen the area from the adjacent law school parking lot. This planting will also filter the view from the through-campus walkway.

WETLANDS GARDEN

The Longhouse site meets the end of Columbia Street at the area designed as the Wetlands Garden. Tules and other wetland vegetation traditionally used in basket making will enhance this area of the campus landscape. The Wetlands Garden, a biofiltration area, will be partially hydrated by run-off from the Longhouse's living roof.

LANDSCAPE MATERIALS AND CONSTRUCTION:

The materials and colors of the landscape at the Longhouse are inspired by the native Willamette Valley landscape and are designed to relate culturally to the Longhouse and to complement the building functionally and aesthetically.

FIRE PIT

The fire pit seating will be pre-cast, integral color concrete with a sandblasted finish, The fire pit will be sand with internal drainage to a catch basin.

SITE WALLS/CURBS

The site walls and curbs will be poured in place, integral color concrete with a sandblasted finish.

PAVING

Most of the paving will be concrete with some stone pavers in a spiral pattern.

CONCRETE FLAT WORK

All concrete flat work will be of an integral color, similar to the concrete found in the building. It will have a sandblasted finish.

PAVING STONES

Small granite paving stones set in sand, over a gravel trench will provide a porous-surface drainage for the terraces.

CRUSHED BASALT

Where indicated, the path will be crushed basalt over compacted subgrade.

RAILINGS

Handrails will be 1 ½" diameter galvanized steel pipe railing.

IRRIGATION

A combination of irrigation systems will be used to water the site. A subsurface drip irrigation system will irrigate the native plant area for the first few years of root development. Because the plantings are native to the area, the environment should supply the plants with their necessary water requirement once they are established. After that, quick couplers will be used as a back up watering system during dry periods.

A subsurface drip irrigation system will be used on the roof.

SITE DRAINAGE AND STORMWATER

Throughout the site, a combination of sustainable and conventional drainage systems will handle on-site storm water. At the Outdoor Expression Area, during heavy prolonged rains, water will be carried away through a series of area drains that channel water to existing catch basins. During regular rain events, water in this area will drain through a gravel filled trench drain that is incorporated into a perimeter walkway.

Roof drainage will be brought into the wetland areas. Wherever possible, on site water will be used to supplement irrigation and water use.

SOILS

Existing topsoil will be stockpiled and saved wherever possible. It is expected that some amended top soil will be imported for the finish grade and planting. A special lightweight organic soil designed to support native vegetation will be used on the roof.

PLANTING

There are four types of native plant communities represented in the site design. They include: Oregon Oak Understory, Douglas Fir Understory, Open Grasslands, and Riparian Zone.

OREGON OAK UNDERSTORY

This planting will be a vegetative screen for the southern window and along the western edge of the Welcome Terrace. Its plants will include trees like cherry and hazelnut as well as ground cover like snowberry and Oregon grape.

DOUGLAS FIR UNDERSTORY

This planting will provide seasonal variation and food for birds in an area surrounding the outdoor expression area. The Douglas fir understory will be represented by the vine maple, dogwood and hearty ground cover of salal and swordfern.

GRASSLANDS

Grasses will be used in the landscape to express wind movement, an important element in Native American cultures. Native and ornamental grass planting will exist on the north side of the building. The roof will be planted with camas bulbs, wild grasses and forbs.

RIPARIAN

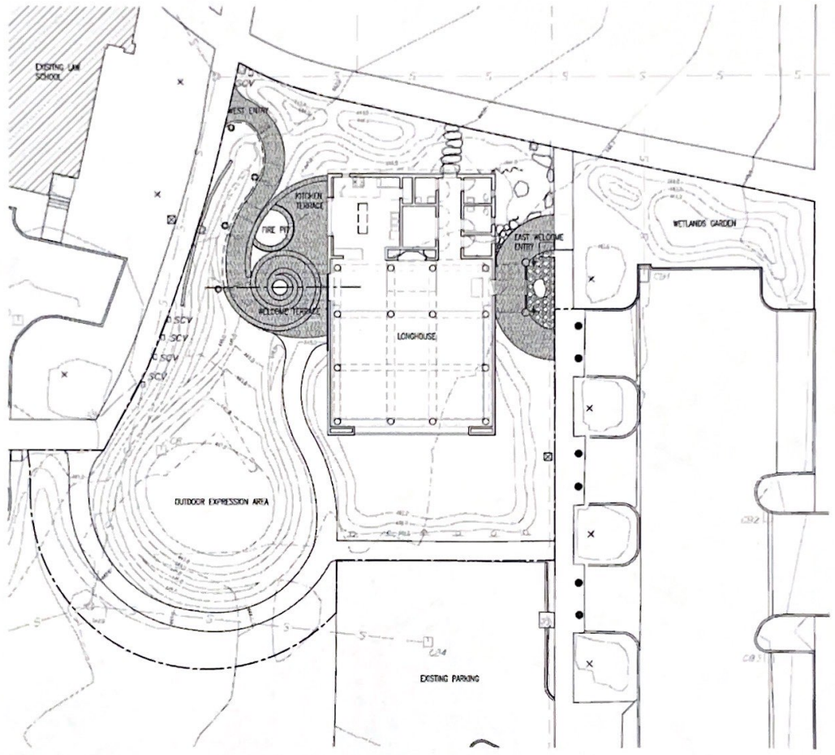
The native wetlands community will be represented in the area surrounding the entry pond and at the end of Columbia Street. It will consist of tules and other native wetland species and will be a distinctive habitat for the university campus.

MAINTAINED LAWN

The Outdoor Expression Area and the grass slope leading down to it will be a maintained lawn.

SITE: DRAWINGS

SITE PLAN



1 SITE AND GRADING PLAN

BUILDING:
INDOOR GATHERING AND SUPPORT SPACES

BUILDING: INDOOR GATHERING AND SUPPORT SPACES
May, 2003

ARCHITECTURAL DESIGN: SCOPE

The Architectural design for the Many Nations Longhouse provides building design services through the Design Development phase of the work. The services for this phase include:

-Program refinements for interior gathering and service spaces.

-A simplification and strengthening of the building form.

-Integration of building orientation with material and system choices for overall operating efficiency.

-Material selection and aesthetic development.

ARCHITECTURAL DESIGN: NARRATIVE

BUILDING DESCRIPTION

Recalling a traditional longhouse of the Kalapuya Indians- the first people known to live at the junction of the McKenzie and Willamette Rivers- the predominantly wood building will be centered around a great Longhouse Space for large gatherings. Other features will include a kitchen, office and storage space and an outdoor cooking and gathering place. The building design formally and functionally expresses the longhouse tradition as a place of welcome, community and learning while providing the U of O with a unique teaching facility.

The one story rectangular building will have a living shed roof that rises to the south. Its main ceremonial entry from the East enters into the Longhouse Space. This space is focused on a sky-lit fireplace that will act as an honoring place. The room is formed by large timber logs and opens up to a big window in the south wall. The west wall connects the Longhouse Space and the adjacent kitchen into the site, which has an area for outdoor cooking and gathering. To the north, the Spirit Door references the remains of ancestors kept in the nearby Museum of Natural History. Office, restroom and storage spaces help support the main functions of this building.

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FUNCTIONAL DESCRIPTION OF MAJOR SPACES

LONGHOUSE SPACE

This is deigned as a large gathering space in the spirit of the traditional longhouse. It will function as a flexible space for large gatherings, dancing, classes, presentations, storytelling and smaller, more intimate gatherings. The perimeter benches will provide permanent seating and there is room to set up tables and chairs as necessary. (see diagrams of table and chair layouts)

KITCHEN

The kitchen is designed to be flexible enough to support large group cooking operations as well as smaller group use such as a small cooking class or group meeting. The kitchen will open out onto the western outdoor kitchen terrace to create a very large space for group meals. There will be plenty of storage and cabinet space, including a pantry and a high shelf that runs continuously around the wall. The casework will be simple, durable and easy to clean. The appliances will be high quality and specified keeping in mind the high volumes of cooking that may occur here.

SERVICE

The service area will include an office placed for observation of the longhouse space, two uni-sex ADA compliant restrooms which will be large enough to act as dressing rooms, one storage room for tables and chairs and a separate lockable storage unit which will also house janitorial functions.

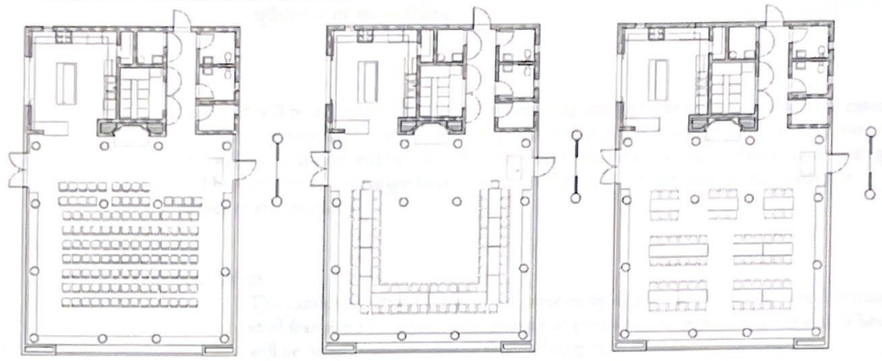
PROGRAM

Many Nations Longhouse room sizes.
note: all areas are net totals

Room #	Room Name	Square Footage
Longhouse Total Net Square Footage		**2,992**
Floor Net Area (rounded to the nearest aquare foot)		**2,992**
	Longhouse Space	2,024
	Kitchen	413
	Pantry	26
	Fireplace	34
	Hallway	147
	Office	56
	Restroom 1	68
	Restroom 2	69
	Chair/Table Storage	108
	Storage	47

BUILDING: INDOOR GATHERING AND SUPPORT SPACES
Page 3

TABLE AND CHAIR LAYOUT OPTIONS



layout option 1:
119 chairs

layout option 2:
12 tables
70 chairs

layout option 3:
11 tables
66 chairs

BUILDING MATERIALS AND CONSTRUCTION:

EXTERIORS

The exterior of the building will consist mostly of cedar siding with some small punched openings and one large window wall to the south. The ceremonial entry to the east is a screen wall whose form recalls the typical circular entries in traditional longhouses. The roof is a living roof that will be covered in indigenous plants including camas which will add color and integrate the building into the landscape.

WALLS

The walls will mainly consist of weathered gray vertical cedar siding. The siding will be attached in a reverse board and batten pattern that simulates the larger boards that were the typical siding on a traditional longhouse. All cedar siding is intended to be from a certified sustainable source

FENESTRATION

WINDOWS

The design includes two main types of windows. The first are small punched openings that will provide ventilation and light in specific locations. Two of these small windows will be positioned over the main doors and colored to mark the cardinal points. The second type of window is the big window wall to the south. This large opening will daylight the building and provide ventilation for cooling. All windows will be clad exterior and wood interior.

SKYLIGHT

The skylight over the fireplace is designed to be reminiscent of the smoke holes found in traditional longhouses. It will wash light down on the fireplace and honoring place, creating a focus for the room. The skylight well is designed to encourage stack ventilation for cooling purposes.

BUILDING: INDOOR GATHERING AND SUPPORT SPACES
Page 4

GLAZING

All glazing will be high performance glazing, designed to maximize the energy efficiency of the building.

ROOFING

The roof will be a living roof, planted mostly with native forbs and grasses such as camas to reflect the natural landscape. A high performance green roofing system will be used, and soil and planting will be carefully selected to ensure a low maintenance, long lasting and beautiful roof. Drainage from the roof will feed a wetland area at the northeast corner of the building.

SPECIALTIES

CANOPIES

The canopies outside the east and west entry will be made of a custom fabricated steel frame with a translucent glazing to protect from rain and direct sun. They will be hung from the side of the building with cables.

CEREMONIAL ENTRY

The design of this screen at the east entry recalls the traditional circular opening in a longhouse. The frame will be constructed of logs and will be traditionally carved by a local Native American artist.

INTERIORS

The interior of the longhouse is a combination of painted gypsum wallboard on some walls, natural wood finished timber frame and woodwork, and ground faced dry stacked concrete masonry walls at the fireplace and kitchen/ service areas.

WALLS AND PARTITIONS

The walls in the longhouse space will be primarily painted gypsum wallboard. The walls and partitions in the kitchen and office, storage and restroom areas will be primarily exposed ground faced dry stacked CMU walls. The aggregate in these blocks is local Willamette Valley stone and its color will reflect the natural color of the surrounding landscape. These walls are necessary as mass that will help passively heat and cool the building.

FLOORS

CONCRETE

The floors in the kitchen, office, and hallway, as well as a strip in front of the fireplace will be an integral warm gray colored concrete with a light sandblasted texture and a sealer finish. The storage room and restroom floors will have a smooth trowel finish. These are low maintenance and very durable floor surfaces. The exposed concrete will convey a sense of walking on compacted riparian sands and is necessary to add to the mass of the building for heating and cooling.

WOOD

The remainder of the Longhouse Space will be floored with a hardwood big leaf maple floor that will have a clear finish on it. This surface will provide a durable floor suitable for dancing and large gatherings.

STONE

Just inside the main entry, a large flat native stone will be imbedded in the concrete as a symbol of welcoming.

CEILINGS

The majority of the ceilings in the Longhouse will be exposed cc-plugged grade plywood with a clear finish on it. The exposed wood will complement the wood of the timber frame and glu-lam rafters. The pantry, office and restrooms will have a dropped gypsum wallboard ceiling.

SPECIALTIES

TIMBER FRAME

The log timber frame will recall the traditional structural system of the longhouse. The 20" fir logs will have a rough texture and be covered with a clear finish coat.

BENCHES

The wooden benches that line the longhouse space will relate to typical seating systems in traditional longhouses. The benches will be made of fir with a clear finish. They will also be designed to act as vents to circulate air through the building.

FIREPLACE

The fireplace in the center of the building will act as the honoring place in the Longhouse. It will be a Rumford type construction, built of exposed ground faced dry stacked CMU masonry with a rough stone mantelpiece and sidepieces. There will be a raised concrete hearth in front of the fireplace. The mass of the fireplace will add to the passive heating and cooling capabilities of the building.

DOORS

EXTERIOR DOORS

The "special" exterior doors at the east, west and northern entries will be adzed wood with custom fabricated metal hardware. The kitchen door will be a 10' wide sliding glass door that serves to daylight the kitchen.

INTERIOR DOORS

The Storage Room and Pantry doors will be wooden, louvered doors to allow for ventilation. The Restroom doors will be wooden with obscured glass lights that will help light the rooms. The office will have a wooden door with a clear light that will allow for observation of the space by the building steward.

INTERIOR SHADING

The big south window will have a motorized rolling shade to help control heat gain and provide privacy if necessary. The color of the shade will complement the room and will be engineered to block a desired amount of light.

ROOM FINISH SCHEDULE

Room #	Room Name	Floor Mat.	Floor Finish	Wall Mat.	Wall Finish	Wall Base	Ceiling Height	Clg. Mat.	Clg. Finish
101	Longhouse Space	Maple hardwood flooring/ Sandblasted concrete with integral color	Clear sealer	Gypsum wall board/ Ground face, dry stacked concrete masonry	Low V.O.C. paint/ Clear sealer		14'-6"-22'-0" sloped	CC-plugged plywood	Clear sealer
102	Kitchen	Sandblasted concrete with integral color	Clear sealer	Gypsum wall board/ Ground face, dry stacked concrete masonry	Low V.O.C. paint/ Clear sealer		14'0"-11'-0" sloped	CC-plugged plywood	Clear and Cleanable sealer
102A	Pantry	finished concrete with integral color	Clear sealer	Ground face, dry stacked concrete masonry	Clear sealer		7'-6"	Gypsum wall board	Low V.O.C. paint
103	Hallway	Sandblasted concrete with integral color	Clear sealer	Ground face, dry stacked concrete masonry	Clear sealer		14'-0"-11'-0"	CC-plugged plywood	Clear sealer
104	Restroom 1	Finished concrete with integral color	Clear sealer	Ground face, dry stacked concrete masonry	Clear sealer		8'-0"	Gypsum wall board	Low V.O.C. paint
105	Restroom 2	Finished concrete with integral color	Clear sealer	Ground face, dry stacked concrete masonry	Clear sealer		8'-0"	Gypsum wall board	Low V.O.C. paint
106	Office	Sandblasted concrete with integral color	Clear sealer	Ground face, dry stacked concrete masonry	Clear sealer		8'-0"	Gypsum wall board	Low V.O.C. paint
107	Chair/Table Storage	Finished concrete with integral color	Clear sealer	Ground face, dry stacked concrete masonry	Clear sealer		14'-6"-12'2" sloped	CC-plugged plywood	Low V.O.C. paint
108	Storage	Finished concrete with integral color	Clear sealer	Ground face, dry stacked concrete masonry	Clear sealer		12'-1"-10'-11" sloped	CC-plugged plywood	Low V.O.C. paint

BUILDING: INDOOR GATHERING AND SUPPORT SPACES
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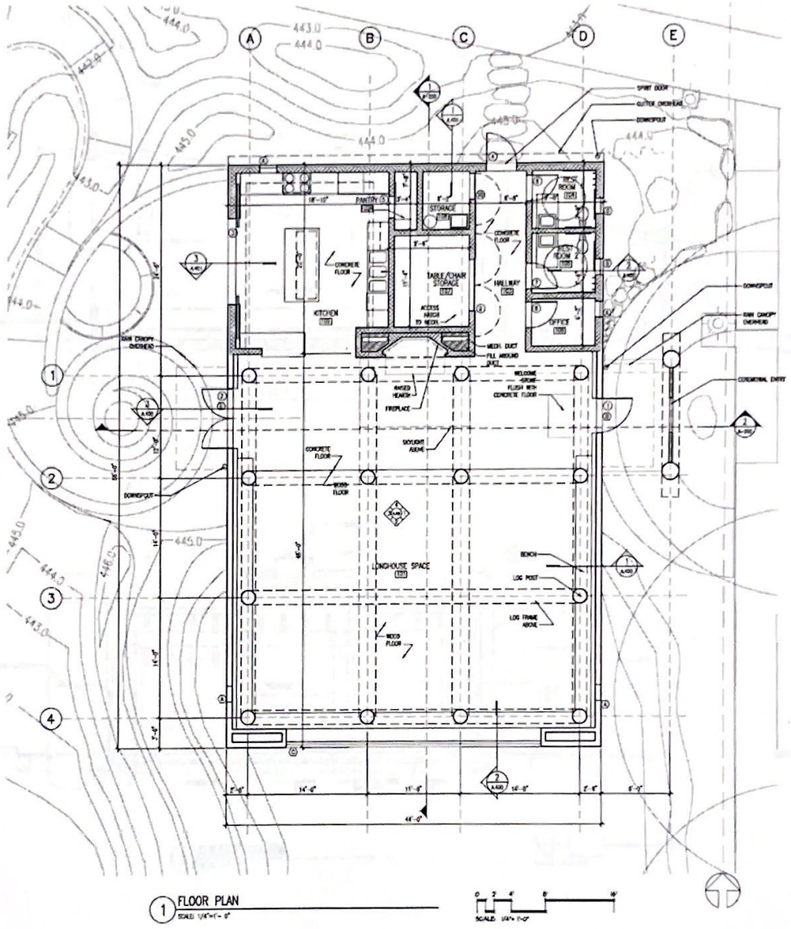
ARCHITECTURAL DESIGN: DRAWINGS AND MODEL

PLAN



1 FLOOR PLAN
SCALE: 1/4"=1'-0"

BUILDING: INDOOR GATHERING AND SUPPORT SPACES
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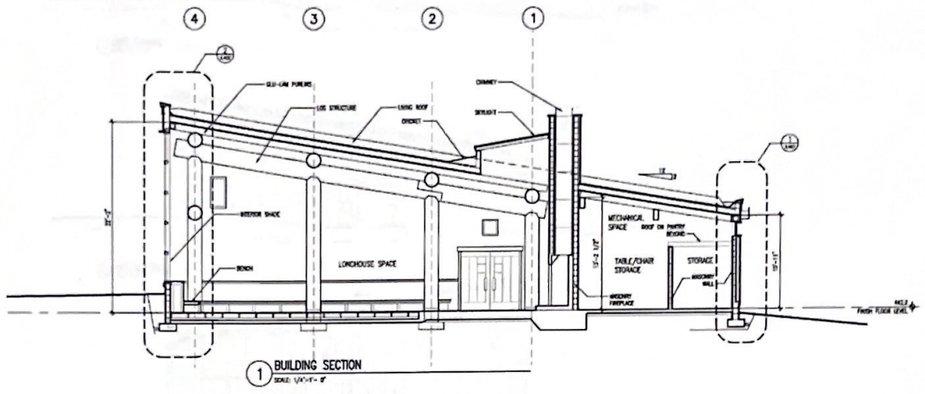
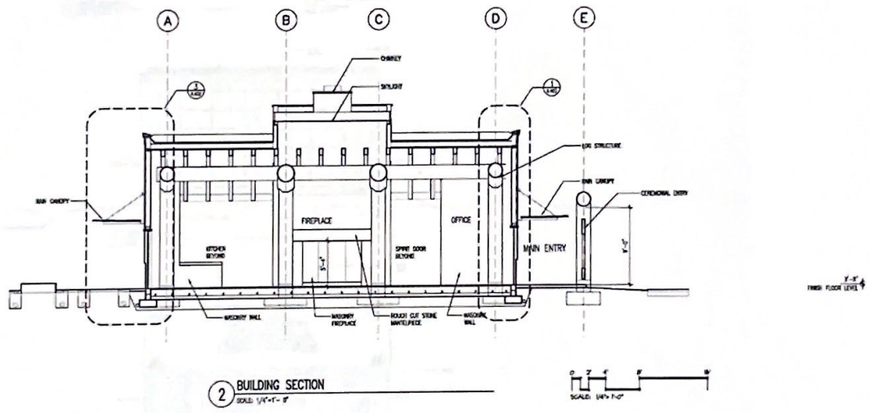
SECTIONS



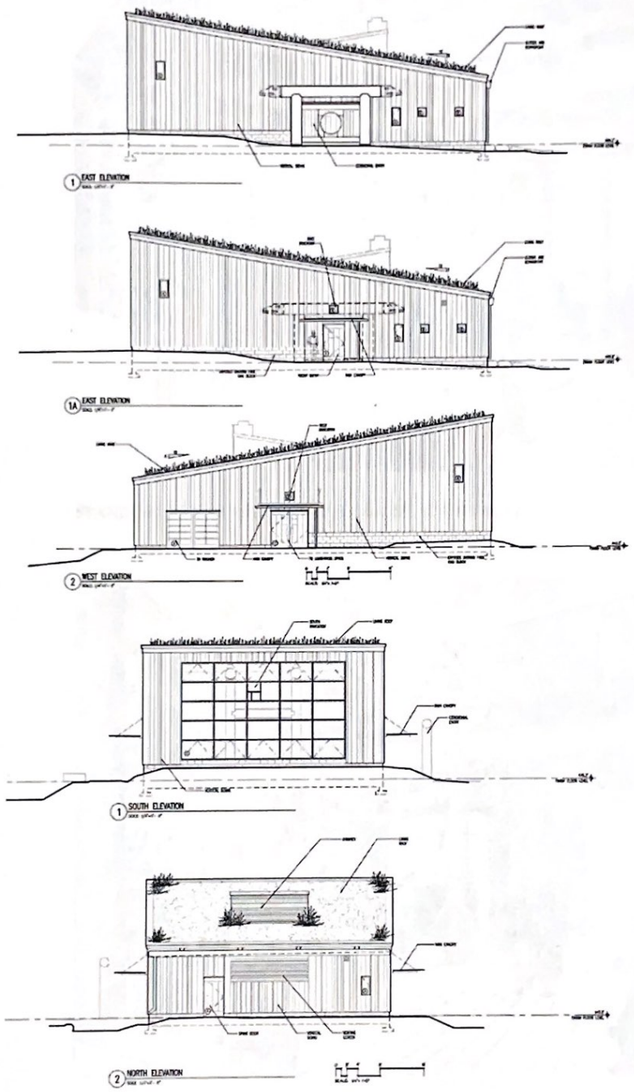
1 BUILDING SECTION
SCALE: 1/4"=1'-0"



2 BUILDING SECTION
SCALE: 1/4"=1'-0"

BUILDING: INDOOR GATHERING AND SUPPORT SPACES
Page 9

ELEVATIONS



BUILDING: INDOOR GATHERING AND SUPPORT SPACES
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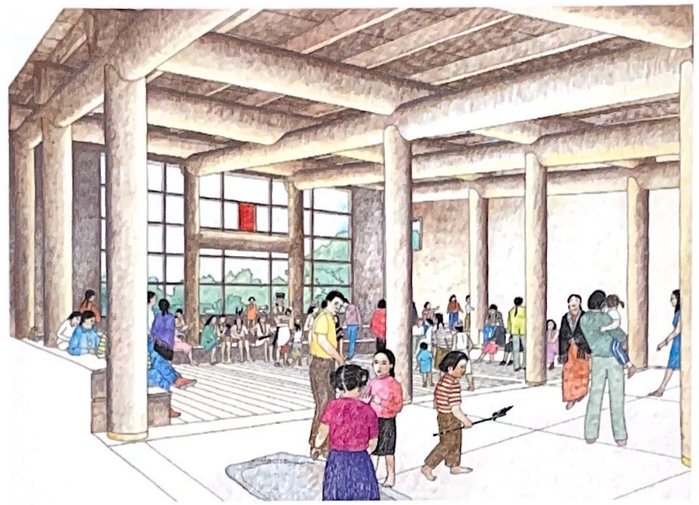
PERSPECTIVES



STANDING AT THE EAST ENTRY, LOOKING SOUTHWEST

STANDING AT THE SOUTHERN WINDOW, LOOKING NORTHWEST

Many Nations Longhouse
HVAC Design Narrative
4/24/03

General Statement of Goals

It is desired to maintain as much as possible of the traditional character of a Native American longhouse while still providing for heating and ventilating of the building. It is desired to incorporate passive design principles to the extent feasible, and specifically to provide for night-flush summer cooling without the use of mechanical (vapor compression) equipment.

Proposed Equipment and Systems

Heat Source: Natural gas fueled, high-efficiency condensing gas boiler/heater (combination unit also providing domestic hot water). Eg., Polaris model, manufactured by American Water Heating.

Heat Distribution: Hydronic radiant, circulated both through conventional polyethylene tubing in wood floor and through fin-tube convectors within the perimeter benches. Benches designed with linear inlet vents near floor, and linear outlet vents on top of bench near wall. Radiant wood floor system built on wood sheet subfloor, over floor joists, on concrete slab. Room temperature control system includes thermostat, and on/off control of two primary zone valves: one for in-floor radiant tubing and one for perimeter bench convection. Manual control to allow either or both to be closed when desired.

Passive ventilation/night flush cooling: Manually controlled operable windows and intake louvers near skylight. Outlets to be high windows on south wall.

Active ventilation/night flush cooling/destratification/circulation: Two-speed or variable-speed centrifugal fan unit in loft, with OA intake louver on the north wall, RA grille on interior wall at east side of mechanical room, and SA registers on interior wall of fireplace and kitchen. Air to also be directed through the fireplace wall mass and into the floor cavity, which is designed to allow air to travel north to south under the floor, returning to the space through floor grilles placed along east and west walls near south end of main room. Destratification to be accomplished by two small fans located near the ceiling at the south end of building. Warm air to be drawn into the fans and to be discharged under the benches.

Cooling Source: Primarily night air and thermal storage in building mass.

Cool Distribution: By radiant heat transfer, assisted with low-speed operation of ventilation/circulation fan to recirculate indoor air through the fireplace wall and through the under-floor air cavity, allowing convective heat transfer to the slab mass. Control to be manual, through operation of fan (and windows) as needed by occupants.

Point source ventilation: Dedicated exhaust fans in mens and womens restrooms. Control to interlock with light circuit (probably via occupancy sensor). Manually operable kitchen exhaust hood.

5/6/03

Lighting Design Narrative

As with the HVAC design, the primary goal is to provide for the functional needs of the facility while maintaining to the maximum degree possible the character of the traditional Pacific Northwest longhouse.

In general, the primary lighting components proposed are fluorescent, either linear or compact type. Linear fluorescent components considered include T8 or T5 lamps, and quality electronic ballasts. Current University standards call for "matched" systems such as the Sylvania XPS Octron. These components provide the maximum cost-effectiveness, and have the highest lumens per watt and longest lamp life.

Meeting Room

General Lighting: General lighting in the Longhouse space will be provided by high-mounted compact fluorescent pendant type fixtures. These fixtures will have both an up lighting component for ambient lighting reflected from the wood ceiling and a down lighting component for direct lighting. The fixtures will be on a dimmable ballast and the up and down components will be switched separately for maximum flexibility of lighting levels. Lamp voltage may be adjusted to achieve uniform illumination at various ceiling heights. Switching and dimming will be zoned to respond to sources of daylight. Daylight dimming will be used.

Accent Lighting: A combination of wall sconces and adjustable base spot or track fixtures, using primarily compact fluorescent lamps (CFLs) is proposed. In special cases, such as the fireplace/stone wall, the more intense effect achieved using halogen type lamps may be employed. Track lighting will be used in the skylight well to highlight the fireplace and provide accent lighting for speakers and other events. A two-circuit track will facilitate flexible operation. Up and down lighting sconces placed high on the wall will provide a glow on the walls.

Task Lighting: The down light component of the pendant fixtures will provide minimum sufficient illuminance for reading types of tasks.

Kitchen

General Lighting: Linear fluorescent type fixtures are proposed. The fixtures should be direct/indirect types, providing a down-light component to provide area and task illumination, and an up light component to accent the ceiling. It is proposed to detail a sort of valance fixture mounting that can also integrate with the upper shelf in the room. Up and down light components will be dimmable and switched separately.

Task Lighting: Compact fluorescent, pendant type down lighting fixtures can be employed to illuminate countertops or islands where there are no upper cabinets. Where upper cabinets are available, we propose to use T5 fluorescent lighting on the bottom of the cabinets to illuminate countertops. Pendant type compact fluorescent fixtures are proposed for the serving counter area.

Office

We propose the use of a quality grade surface mounted or pendant fixture for general lighting. If task lighting is required, we presume that it would be of the portable desktop style with wall plug.

Restrooms

Wall mounted fixtures utilizing either linear fluorescent or compact fluorescent are proposed as required. It is anticipated that a fixture would be mounted above the lavatories. Alternatively, a simple ceiling fixture could be used. The restrooms will include occupancy sensors.

Storage rooms

Simple and economical surface mounted or pendant linear fluorescent fixtures are proposed.

Entry and Site Lighting

West and East Entry

Wall-mounted up/down lighting fixtures utilizing compact fluorescent lamps are proposed. The fixtures will be selected to illuminate the walking area approaching the door to minimum ADA lighting requirements. Site accent fixtures will be used to accent the structural elements sheltering the entry.

Area Lighting

Lighting bollards using compact fluorescent lamps are proposed where needed for outdoor illumination of night-time events.

Power Distribution

For the given building size and loads, 120/240V, single-phase service is recommended. Service to the building will be underground, from existing pole to a wall mounted, self-contained meter on the building. Power panels will be recessed in the office wall.

Receptacles

In general, receptacles will be circuited with ample capacity so that multiple devices, equipment can be used simultaneously. In the main meeting room they will be placed at approximately 8 - 10ft interval, primarily at the perimeter, with a few flush mounted floor receptacles.

Life-safety System

Battery-backed exit signs and emergency lights will be placed to meet the City's stringent safety requirements. Since the facility is classified as Group A occupancy per UBC, a fire alarm system may be required if the occupancy load is 300 or more.

Communication System

The communication system is assumed to include voice/data only. The UO department of Computer/Telecom should provide information on the existing underground infrastructure, the interface point, and locations for all interior voice/data outlets. A dedicated panel for network distribution hub may be required by UO.

Conduit

Conduit and wiring should be concealed where possible. Exposed galvanized conduit, boxes and covers are proposed for the exposed wood ceiling and the concrete masonry walls.

COST SUMMARY

Many Nations Longhouse - UO

For: Jones and Jones

Estimate Revised 5/6/03

R = 0

Date: 05/08/03

ITEM:	Unit	Amt	Cost/ Item	Total
Sitework				
Site Utilities	item			See Mechanical
Sitework, Landscape and Irrigation	item	1	$112,000	$112,000
Excavate for footings	cy	120	$8	$960
Backfill footings	cy	90	$16	$1,440
Perimeter drain	lf	250	$8	$2,000
Concrete:				
Specified mix: about $70; w/ color: about $90				
Footings	cy	30	$280.00	$8,400
Slab - 5"	sf	2244	$4.11	$9,223
Slab - 12"	sf	748	$8.11	$6,066
Sandblast and Wax finish	sf	1088	$2.75	$2,992
Trowel finish	sf	250	in slab above	$0
Broom finish beneath wood floor	sf	1654	in slab above	$0
Plinths	cy	5	$700.00	$3,150
Masonry: (all CMU = dry stack, fully grouted)				$0
Below grade masonry and retaining wall	sf	943	$11	$10,373
Above grade exterior - one face (interior) finished	sf	1144	$14	$16,016
Above grade interior - two faces finished.	sf	1330	$14	$18,620
(Price is the same - only comes two-sided)				
Stone mantle	item	1	$650	$650
Welcome stone	item	1	$800	$800
Metals				
Base plates	#	1280	$1.10	$1,408
Anchors	ea	64	$20	$1,280
Install and grout	ea	16	$114	$1,824
Rain shelters (metal framing only)	sf	156	$30	$4,680
Gutter frame	lf	44	$5	$220

TGCI 5/8/2003 1

Tie rods - header to fdn - high end.	#	134	$3.00	$401
Carpentry: Framing				
Wood floor system - 2x3 pony walls	lf	792	$2.20	$1,742
Plywood	sf	1232	$1.70	$2,094
Logs material FOB (dry (approx 22%) D-f, turned, 22")	quote	1	$48,000	Donated
Cutting joint shapes	ea	46	$114	$5,244
Labor per piece to lift in place	ea	26	$80	$2,080
Hoisting	hr	16	$110	$1,760
Pinning in place	ea	54	$100	$5,400
Glulam purlins and beams - material	quote	1	$5,800	$5,800
Install same (includes carving joint level)	item	1	$2,200	$2,200
1 1/8 " Plywood CC	sf	2992	$2.00	$5,984
2x6 studs	sf	2378	$2.00	$4,756
5/8" CDX	sf	2326	$1.35	$3,140
Building paper	sf	2326	$0.25	$582
Paralam ledger	lf	224	$5.50	$1,232
Paralam Header	lf	44	$10.00	$440
Ceiling joists	bm	146	$1.50	$219
Plates on CMU walls (cedar, rdwood or treated)	bm	50	$2.00	$100
Stripping @ 16" oc horizontally	bm	309	$2.25	$694
2x2 reverse batts, cedar, NOT OG -derived (tight knots)	bm	2400	$2.85	$6,840
Random cedar boards - Not OG- derived (tight knots)	bm	3843	$2.85	$10,952
Chimney finish (not defined)	sf	385	$8.00	$3,080
Carpentry; Casework				
Ceremonial entry wall	sf	77	$10.00	$770
Serving BB	lf	8	$195	$1,463
Island BB	lf	8	$260	$2,080
Dishwash (assumed SS)	lf	12	$200	$2,400
Cooking BB	lf	18	$195	$3,413
Hooks at RR	lf	4	$50	$200
Seating, one bench, open beneath	lf	91	$50	$4,550
Pantry FHS	lf	8	$145	$1,088
Moisture Protection:				
EPS at perimeter	sf	1336	$4.50	$6,012
Cellulose in 2x6 walls	sf	2329	$0.95	$2,213
EPS under siding at exterior	sf	1232	$4.25	$5,236
Roofing membrane, ret. grid, drain fabric	sf	2992	$5.10	$15,259
Insulation - R = 38 (9.25" Spec Lam (R-Control))	sf	2992	$4.95	$14,810
Perimeter flashing, high (includes cap flashing)	lf	276	$36.50	$10,074

Scuppers	ea	4	$250.00	$1,000
Coated metal gutter	lf	44	$18.00	$792
Cricketing at skylight	sf	30	$3.00	$90
Chimney cap	sf	45	$12.00	$540
Doors and Windows				
Glazing in rain shelter framing	allow	144	$40	$5,760
Windows	quote	1	$29,000	$29,000
Add - vert/horiz mullions	item	1	$5,000	$5,000
Doors and hardware - Carved - Allowance	leaves	4	$3,000	$12,000
Doors and hardware - Louvered - Allowance	leaves	7	$2,000	$14,000
Sliding doors	pr	1	$4,000	$4,000
Labor to install	ea	11	$240	$2,640
Skylight	sf	117	$52	$6,084
Finishes:				
Gyp on ceilings, painted	sf	147	$2.50	$368
Gyp Bd, painted, walls	sf	2426	$2.00	$4,852
Wood floor, finished	sf	1232	$7.50	$9,240
Finish block, interior	sf	3804	$0.75	$2,853
Finish doors - custom	leaves	6	$200.00	$1,200
Finish doors - stock	leaves	7	$100.00	$700
Finish overhead structure	sf	2845	$1.25	$3,556
Specialties:				
Mirrors	ea	2	$150	$300
Soap	ea	2	$45	$90
PT/Trash	ea	2	$250	$500
TP	ea	2	$35	$70
Seat covers	ea	2	$35	$70
San Nap disposals	ea	2	$40	$80
Grab bars	sets	2	$225	$450
Rumford fireplace	quote	1	$4,800	$4,800
FE/FEC	ea	2	$250	$500
Equipment and Furnishings				
Automatic shades	item	1	$8,000	$8,000
Mechanical				
Item	item	1	$50,343	$50,343
Electrical	item	1	$63,233	$63,233

Subtotal	$568,519
Markups @ 10%	$79,593
Contingency @ 10%	$64,811
Add inflation for 4 months @ 1%	$7,129
Projected average bid	$720,052

Giesen.Cummins Associates	Phone	(541) 485-1382
915 Oak Suite 201	FAX	(541) 683-4834
Eugene, OR 97401	email	tom@giesen.net

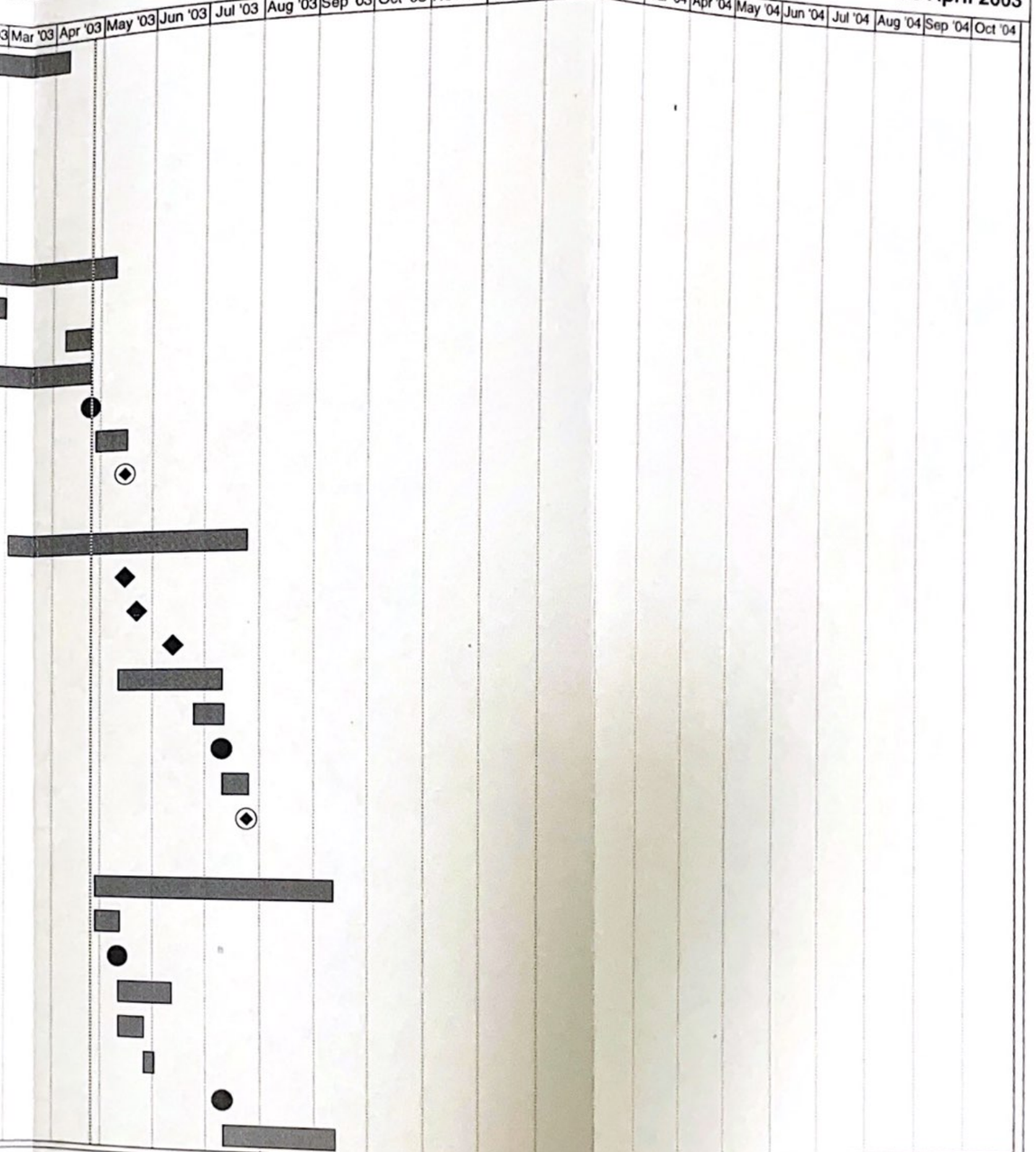
SCHEDULE

University of Oregon
Revised Draft

Many Nations Longhouse

Jones & Jones
25 April 2003

ID	Task Name	Duration	Start	Finish
1	**DESIGN PHASE**	133 days	Oct 1 '02	Apr 9 '03
2	Pre-Design	24 days	Oct 1 '02	Nov 1 '02
3	**Workshop One**	1 day	Oct 28 '02	Oct 28 '02
4	Schematic Design	7 wks	Oct 28 '02	Dec 16 '02
5	**Workshop Two (trip)**	1 day	Dec 5 '02	Dec 5 '02
6	Comment Period	13 days	Dec 16 '02	Jan 3 '03
7	Design Development	102 days	Dec 16 '02	May 9 '03
8	Outline Spec	30 days	Jan 17 '03	Feb 28 '03
9	Cost Estimate	12 days	Apr 9 '03	Apr 24 '03
10	Project Report	52 days	Feb 11 '03	Apr 24 '03
11	**Submit Design Review Set**	1 day	Apr 25 '03	Apr 25 '03
12	Owner Review	15 days	Apr 28 '03	May 16 '03
13	**Notice to Proceed**	1 day	May 16 '03	May 16 '03
14				
15	**DOCUMENT PHASE**	105 days	Mar 3 '03	Jul 24 '03
16	Select Contract Type	1 day	May 16 '03	May 16 '03
17	**Workshop Three**	1 day	May 23 '03	May 23 '03
18	**Workshop Four**	1 day	Jun 13 '03	Jun 13 '03
19	Project Manual	45 days	May 12 '03	Jul 10 '03
20	Update Cost Estimate	13 days	Jun 25 '03	Jul 11 '03
21	**Submit Document Review Set**	1 day	Jul 11 '03	Jul 11 '03
22	Owner Review	11 days	Jul 11 '03	Jul 25 '03
23	**Notice to Proceed**	1 day	Jul 25 '03	Jul 25 '03
24				
25	**PERMIT BIDDING/NEGOTIATION**	100 days	Apr 28 '03	Sep 11 '03
26	Advertise Utility Contract	11 days	Apr 28 '03	May 12 '03
27	**Submit Utility Permit Set**	1 day	May 12 '03	May 12 '03
28	Permit Period	24 days	May 12 '03	Jun 11 '03
29	Bid Utility Contract	11 days	May 12 '03	May 26 '03
30	Negotiate Utility Contract	5 days	May 27 '03	Jun 1 '03
31	**Sumbit Permit Set**	1 day	Jul 11 '03	Jul 11 '03
32	Permit Period	46 days	Jul 11 '03	Sep 12 '03



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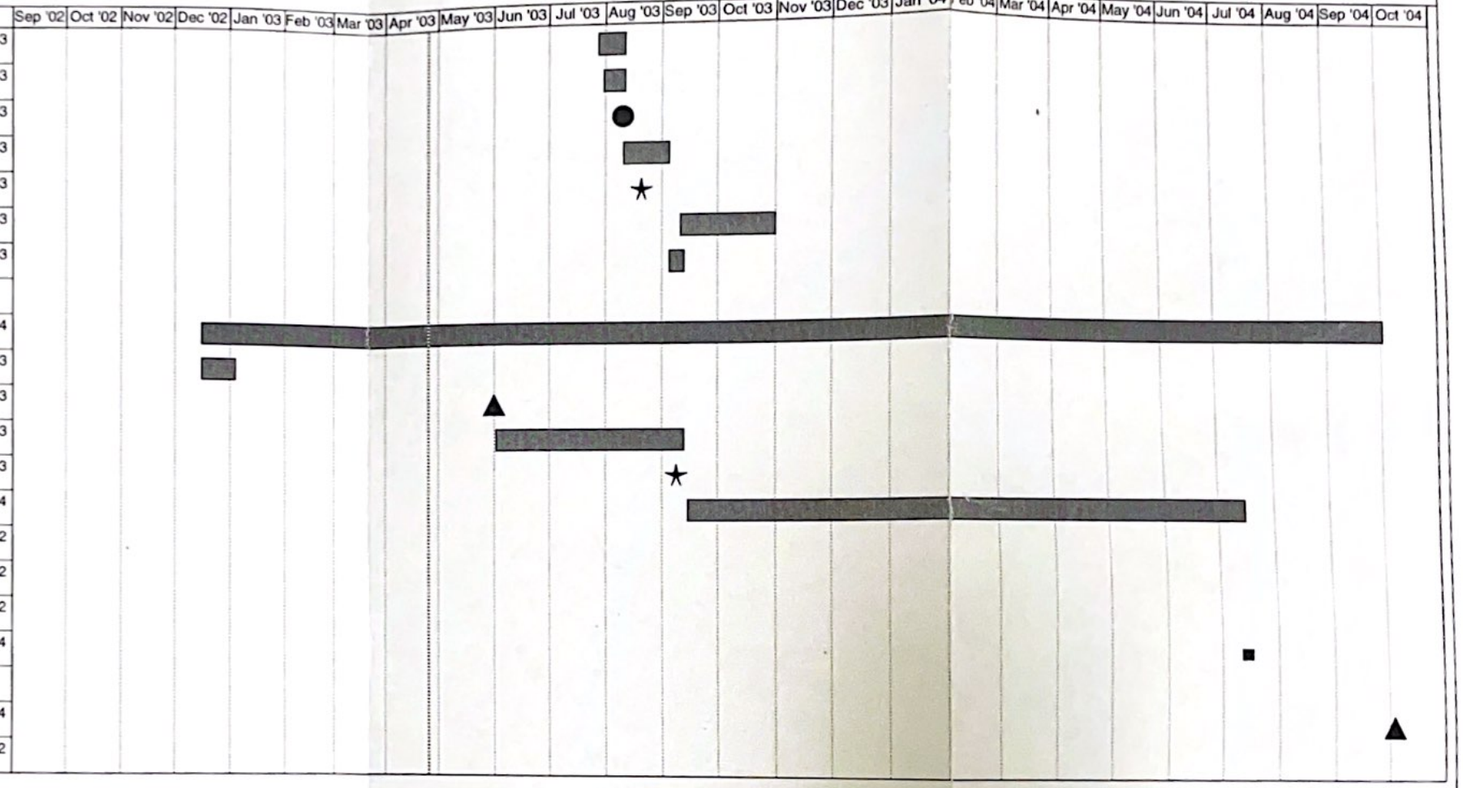
University of Oregon
Revised Draft

Many Nations Longhouse

Jones & Jones
25 April 2003

ID	Task Name	Duration	Start	Finish
33	Respond to Owner Comments	11 days	Jul 28 '03	Aug 11 '03
34	Advertise	8 days	Jul 31 '03	Aug 11 '03
35	**Submit Bid Set**	1 day	Aug 11 '03	Aug 11 '03
36	Bid Period	19 days	Aug 11 '03	Sep 4 '03
37	**Pre-Bid Conference**	1 day	Aug 21 '03	Aug 21 '03
38	Construction Conform Documents	37 days	Sep 11 '03	Oct 31 '03
39	Negotiate Contract	6 days	Sep 5 '03	Sep 12 '03
40				
41	**CONSTRUCTION PHASE**	468 days	Dec 16 '02	Oct 1 '04
42	Demolition of Existing Building	13 days	Dec 16 '02	Jan 3 '03
43	**Site Blessing Ceremony**	1 day	Jun 1 '03	Jun 1 '03
44	Install Utilities	75 days	Jun 2 '03	Sep 12 '03
45	**Pre-Construction Conference**	1 day	Sep 9 '03	Sep 9 '03
46	Building Construction	219 days	Sep 15 '03	Jul 15 '04
47	Artisans on Site	1 day	Oct 1 '02	Oct 1 '02
48	Participatory Construction	1 day	Oct 1 '02	Oct 1 '02
49	Ten (10) Site Visits	1 day	Oct 1 '02	Oct 1 '02
50	**Punch List**	1 day	Jul 15 '04	Jul 15 '04
51				
52	**OPENING CEREMONY**	1 day	Oct 4 '04	Oct 4 '04
53	Close Out	1 day	Oct 1 '02	Oct 1 '02



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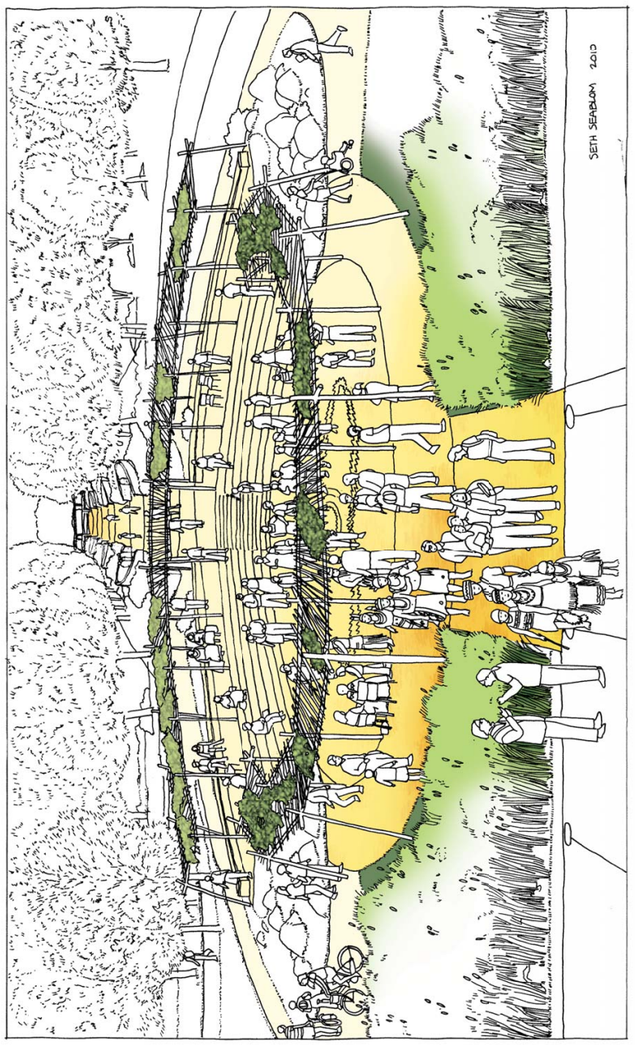
Appendix E

2010 Many Nations Longhouse Expansion Conceptual Plan



Conceptual Plan

Many Nations Longhouse Expansion, Expression Place & Many Nations Longhouse Axis

University of Oregon - Eugene, Oregon - December 2010

prepared for

The University of Oregon

JONES JONES
ARCHITECTS
LANDSCAPE ARCHITECTS
PLANNERS

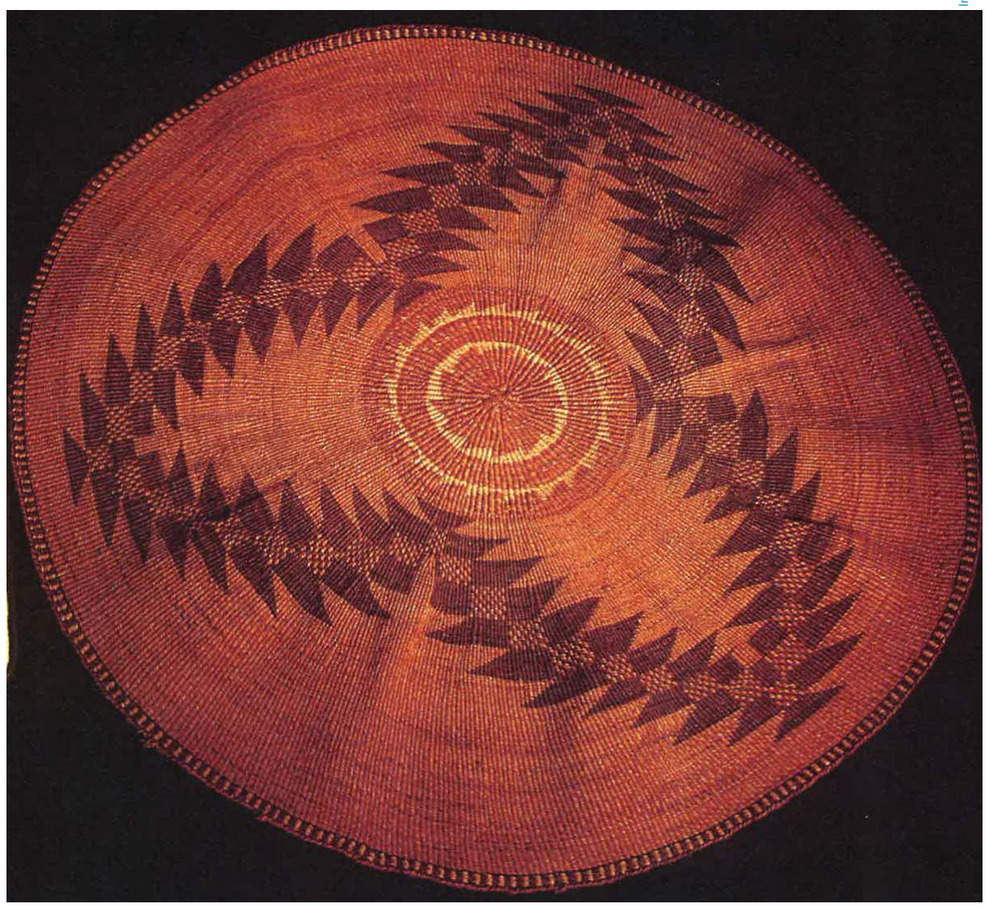


Image: Museum of Natural & Cultural History

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Image: Neva Eggsman, Gordon Bettles and young tribal members, from The First Oregonians

A Project Narrative

Conceptual Plan Intent

The intent of this Conceptual Plan is to provide an initial design and program concept for the purposes of fundraising only. It does not represent an approved design. If these projects are funded and move forward they will proceed through the University of Oregon design process which includes the Campus Planning Committee review.

This Concept Plan has provided an opportunity to discuss several issues. There are site development limitations of parking, service and loading access because of the Many Nations Longhouse (MNL) siting within the designated Open-space Framework for the East Campus area. The process has resulted in pursing the sharing of the Law School service area with MNL and sharing of the museum parking area with MNL. Additionally, the existing interior MNL gathering space faces heat gain and has become a growing issue for users of the facility. This has been addressed in the Conceptual Plan.

Many Nations Longhouse, Expression Place and MNL Axis

The intent of the Many Nations Longhouse, Expression Place and MNL Axis is to provide a UO campus location where Native American culture is prominently and respectfully recognized. The UO encourages cross cultural interchange between all students. Through Native American student cultural activities, celebrations, and ceremonies many opportunities present themselves for cross cultural interchange. The expansion of the Many Nations Longhouse, the development of the outdoor Expression Place, and the MNL Axis will further support the Native American students and their cross cultural activities. Intentional design relationships of cardinal directions, arbors, seating, pause spaces, patterns and the messages of Honoring along the MNL Axis will expose all students, faculty and staff to the living Native American cultural traditions of the State of Oregon. Additionally, Oregon's nine recognized tribal cultures can use the three areas as opportunities for cultural interchange and cultural understanding.

The MNL Axis and Expression Place are a part of the overall designated Open-space Framework of the East Campus Open Space. The MNL Axis and Expression Place will provide landscape structure to the east campus existing and future development and will connect to the larger campus open space framework. The developed MNL Axis and Expression Place will provide unique beauty and meaning to the open outdoor green space of the UO East Campus.

With the development of the Expression Place, there will be the opportunity to create a new terminus of Columbia Street and it will provide a vehicle drop off area for events the Longhouse.

Displaced campus parking spaces will be required to be replaced per the Campus Plan.

Many Nations Longhouse Building Expansion

The Many Nations Longhouse is an existing central cross cultural place on the UO campus. Its main purpose has always been as a Native American Cultural "home" on the UO campus. From the day it was occupied in 2004 it has been heavily used by the Native community and other cultural groups from the UO campus. It is a campus space in great demand by students, staff, and faculty. It is presently too small to handle the demand. During the workshop sessions, a few key design issues were identified; not enough large open community space, not enough toilets, too small a kitchen and no space for student support groups.

For many years now it has become important to find a way to expand the existing longhouse because of its heavy campus use. The need for a better "home" for the expanding UO campus-wide Native American students, faculty, staff and visiting Oregon State Tribes is a priority! The new plan for the Longhouse accommodates all of the requested and proposed programs and uses, such as Native American student organizations (currently at another campus location), bigger gathering space, bigger kitchen, more toilets, more storage and men/women dressing areas for Native American regalia preparation. These programs and uses require an additional 4,700 sf to be added to the existing Longhouse of 2,904 sf, for a new total of 7,604 sf. The main areas of expansion would extend to the east and north of the existing Longhouse.

Image: Columbia Basin Women

The key program areas that contribute to the larger Many Nations Longhouse are as follows:

1. Gathering Hall Expansion will now accommodate 280 to 300 people; with 2-level traditional terrace seating on 3 sides (hidden storage under the terrace seating); a floor recessed fire/smoke ring.
2. New Student Center area to accommodate the four UO Native American organizations in 2 office spaces; new student study area with computer stations; a student lounge area; a small kitchenette; and outside access door.
3. New conference space area.
4. New MNL Steward and staff offices for better management of the Longhouse; space for printer/copier and office storage.
5. New children's area.
6. New regalia dressing rooms with showers.
7. Expanded toilets for both men and women.
8. New "special storage" (lockable) for drums, etc.
9. New cultural display case.
10. Expanded kitchen and storage.
11. New outdoor storage.
12. New attic HVAC equipment space.
13. New weather protection/ roof areas at both the east and west entry areas.
14. New solar controls overhangs at the existing south large window.
15. The north existing ceremonial door would remain!

The NW Coastal Longhouse architecture will be continued with the new expansion; large wood columns and beams, wood dance floor in the Gathering Hall; and the use of wood as the main interior finish. The existing exterior side would be replaced with more traditional wood siding in size and scale. The "living roof" would be continued and improved on both the existing and new roof.

Additionally, storage of wood on the west terrace will be screened by a new site wall.

Refer to the selected "Preferred Plan" for more detail.

Circle Concepts for the Expression Place and MNL Axis

To create an outdoor "Indigenous place" for the UO Native American community it will need to be a place that respects the circular nature of their lives. The circle connects all State of Oregon Native People across their "indigenous diversity."

- The circle is connected to their Indigenous ways and beliefs.
- The circle represents the circular process of their life.
- The circle connects them to the organic nature of life.
- The circle allows for the connection with the four worlds, Natural, Animal, Spirit and Human worlds, it's much better that a "straight line."
- The circle encourages welcoming and honoring of each other.
- The circle is recognizable by all Native People of North America.
- The circle allows us to connect to something larger than just ourselves.

An Indigenous place would not be an American Indian place without the circle. The circle is not symbolic but rather a strong direct connection to a way of life that connects us all together.

Expression Place

The Expression Place is a part of the overall campus Open-space Framework Plan and will maintain the primary pathway connections to the greater campus.

The Expression Place will function as a seasonal outdoor gathering space for UO Native American events, ceremonies and celebrations. It will provide a cross cultural Native American outdoor place on the campus; non-existent at the present. The eastern area of the Expression Place will include and Honoring Place for the State of Oregon nine recognized tribes. An upper semi circular wall located at the east end of the Expression Place will recognize and honor the nine Affiliated Tribes of Oregon.

By accentuating the slope that exists within the East Campus site, the Expression Place forms a semi circle of terraced seating around the outdoor Gathering Circle. Modular pavers will form a basket pattern in the dance circle. A central fire area punctuates the circle. A broad upper terrace provides an elevated view of activities and accommodates spectators using folding chairs. Stairs on the east of the dance circle and perimeter paths of the Expression Place are the access to the upper terrace. Two framework arbors encircle the Gathering Area and define the N, S, W, E entries. The arbors offer some shade and protection from the elements for visitors to this Native American gathering circle place.

The western axis of the gathering circle marks the main East Entry of the existing and future expanded Many Nations Longhouse. Seasonal solstice lines, inscribed in the paving, radiate out from the central fire circle. The entries into the Expression Place are on the Cardinal directions. Wetland and riparian plants on the north and south flank the entry to the gathering circle and a bridge provides access from both directions. The riparian areas provide storage for storm water from both the Many Nations Longhouse and Gathering Circle runoff. The riparian garden was seen as an asset to the entry experience and replaces the existing stormwater storage wetland at the end of Columbia Street.

Many Nations Longhouse Axis

The MNL Axis extends directly east from the Longhouse towards Moss Street. As a primary path it supports and maintains pathway connections to the greater campus. The MNL Axis will provide a clear, well defined pedestrian circulation route for the east campus area and a view corridor to the east from the Many Nations Longhouse. The axis is 60 feet wide from the east side of the existing Many Nations Longhouse to Moss Street at the east end.

Embracing stone walls punctuate four Honoring Circles along the approximately 380 feet of axis. Modular pavers define Northwest Native American patterns in the walking surface. The Honoring Circles provide places for honoring the 54 Bands and Tribes that have a tradition of land use within the State of Oregon boundaries. Sheltering native trees and understory plants enclose the Honoring Circles from the existing residence hall to the north and future buildings to the south. Intermediate spaces between the Honoring Circles allow for pedestrian or utility path connections for future campus development on the south.

The Many Nations Longhouse Axis is a part of the overall designated campus framework plan. It is a shared connector to the East Campus Area and is a primary pedestrian route.

The concept of "Regions of Home" design met with affirmative responses from the MNL Committee and Advisory Groups. The "Regions of Home" concept relates to the interpretive message structure that the Museum of Natural and Cultural History has portrayed in their exhibits of Native Americans of Oregon. The four circle design in the "Regions of Home" Option defines the nine Tribes and the 54 Bands of Oregon by their association to the diverse landscapes of Oregon, including the Plateau, Valley, Great Basin and Coast. Plateau is the most easterly Honoring Circle and the Coast is the most westerly Honoring Circle. There would be an honoring place for the Kalapuyas since this area was their homeland and for other honoring that might surface in the future.

The potential for a distinctive design of these areas was seen as contributing positive facilities for both the Native American and general University communities.

Native American Gateway

The Native American Gateway is located mid block on Moss Street, which runs north-south, at the east extent of the MNL Axis. It is within the University's designated open space plan and relates to the east campus gates at the Museum of Natural and Cultural History. The Gateway marks the shared primary circulation route and creates an honoring place for Indigenous Peoples of the world, and possibly tribes outside the State of Oregon. The design of the gateway will reflect the arbors and stones walls elsewhere on the MNL Axis and Expression Place.

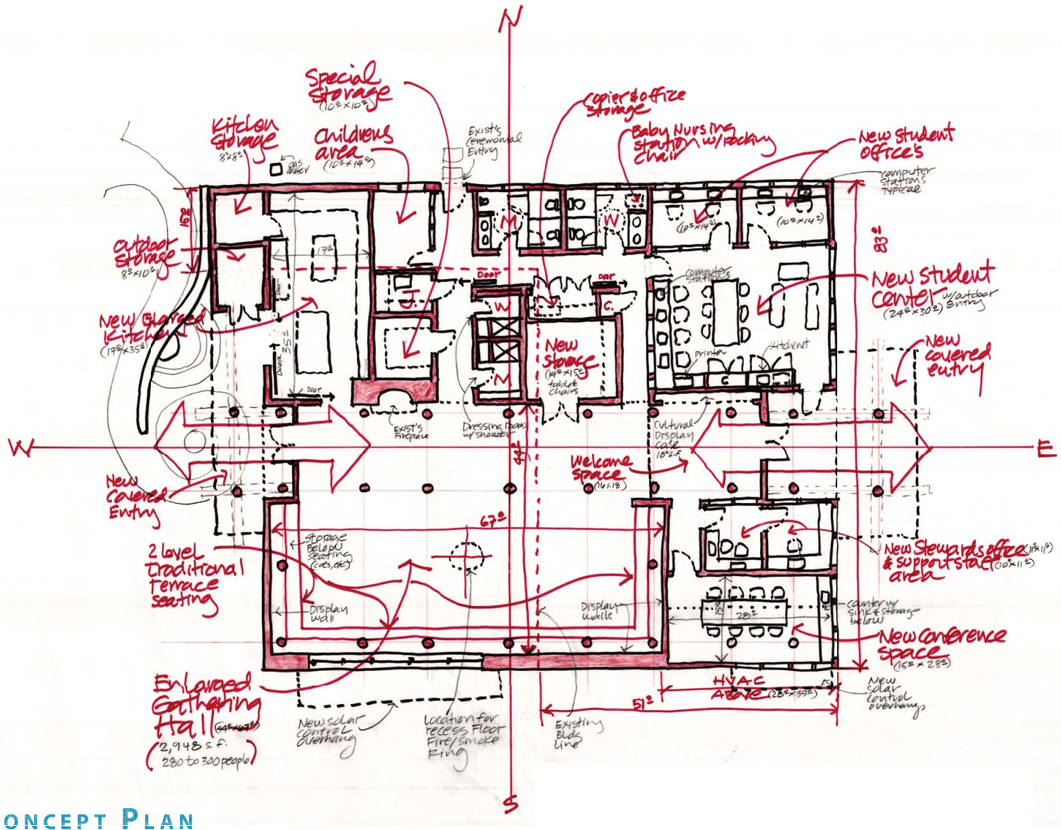
Building Program

space type	program area	area (sqft) ±	no. of occupants	notes
Community Gathering	Welcome Entry	324		cultural display; Coos sculpture
	Assembly/Gathering Hall Addition ex sf1812 tt1 sf 2948	1136	280-300	traditional terrace seating at perimeter
	Assembly service (table & chair storage)	210		rolling carts; cots; canopy tents
	Kitchen/ Kitchen storage Addition	389		commercial stove; stack oven; steamer; catering refrigerator; commercial dishwasher; under counter drawers and expanded work space at stove; door; storage pantry
	Large Conference Room	420	26 ±	modular table, storage cabinet, audio-visual equipment
	Dressing Room/Showers (Men/Women)	136	1/1	
Student Life	Study/Resource Room/Lounge	720		8 computer workstations, small group work area; kitchenette? restroom access; outside access
	Offices (2)	280	4	
	Cultural Storage	100		drums
	Family/Children's Space	140		baby care and children's private space
Office & Support	Steward's Office	121	1	
	Private Office	110	2	
	Office Service (copy, print, fax)	20		copy/print/fax/office supplies
Other	Toilets (Men/Women)	290	3/2	sound proof
	Living Roof	4700 ±		
	Outdoor cooking equipment storage	80		lockable storage; fry bread makers/propane; BBQ
	HVAC Upgrade	1580		Entire building mechanical system

Site Program

space type	site program area	area (sqft) ±	no. of occupants	notes
Expression Place	Large Gathering Area	49,100	(150)	Dance circle & terraced seating; arbors; entry walks @ cardinal directions; Nine Tribes Honor Wall & honor message; ceremonial fire area; Native American pattern paving; talking stones
	Traditional Use Plants Area	4,350		Kalapuya/English identification & uses; important plants -cedar, rose, cattails, tules, woca
	Bridge Entry to Longhouse	330 ±		
	Wetland Garden	1,200		
	Lawn	2,000		
MNL Axis & Native American Gateway	Honoring Circles	245 LF		Recognize 50 Tribes/Bands; Native American pattern paving; stone Honor Walls ;interpretive/ honoring messages;
	Native American Gateway			Moss Street - Arbor, pattern paving, Honor Walls; interpretive honoring messages
	Tree/Shrub Garden Buffer @ South & North MNL Axis	8100 ±		soften building edge to pedestrian walkway w/ native plants; screening must work for both ECRH and future southern development
Other	Drop Off	2 cars		
	Bike Parking	6 ±		
	Mail box			
	Elder and HC Parking	6-10		dedicated spaces; shared spaces w/ Museum
	Ex. Wetland Bioswale			relocate
	Service parking space			Out of designated Open-space; adjacent to building

B Preferred Longhouse Expansion Building

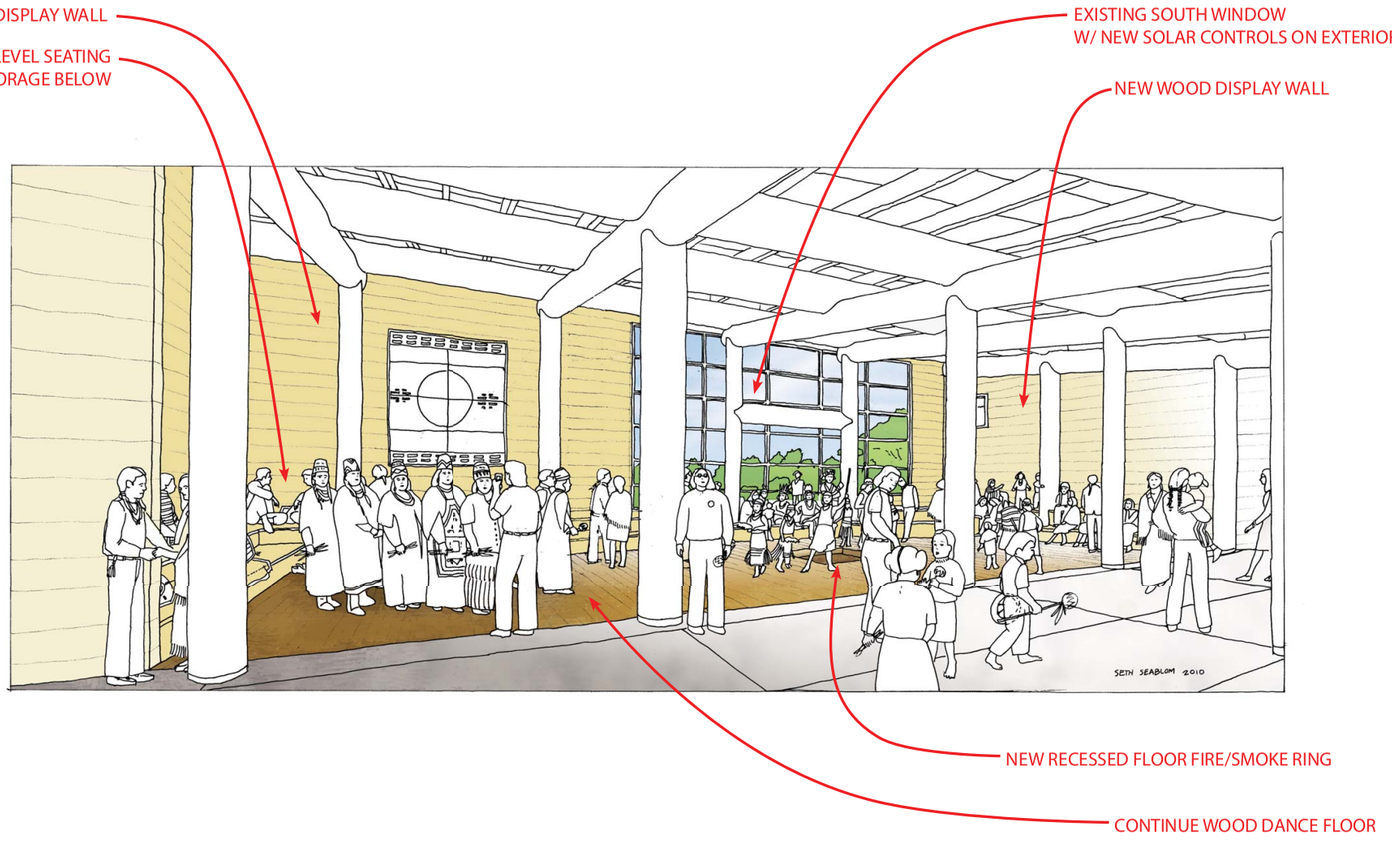


Longhouse Concept Plan

7,604 Square Feet (Existing s.f.=2,904, New s.f. = 4,700)

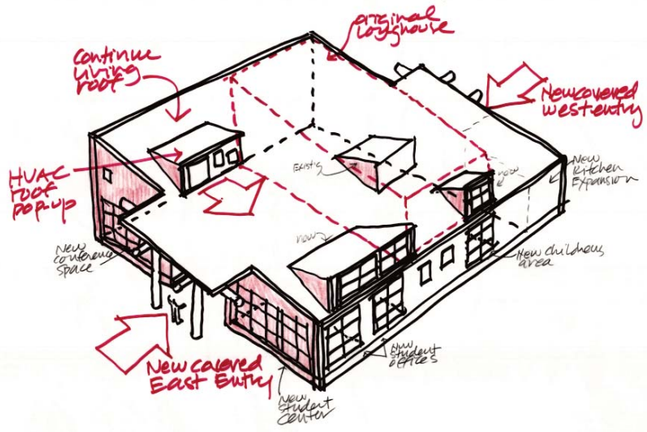
SCALE 1/16"=1'-0"

0 8 16 32



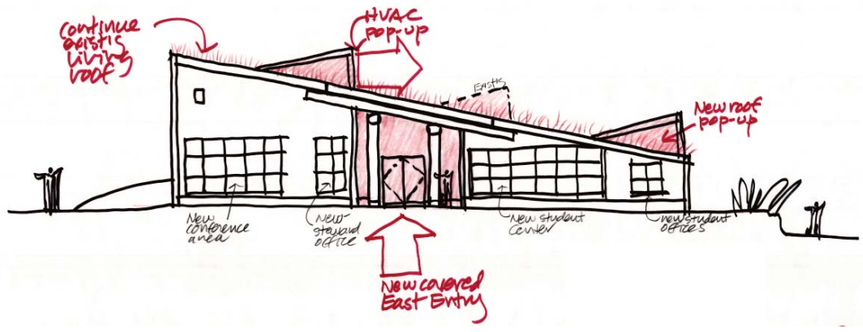
Gathering Hall Perspective

Scale: NTS



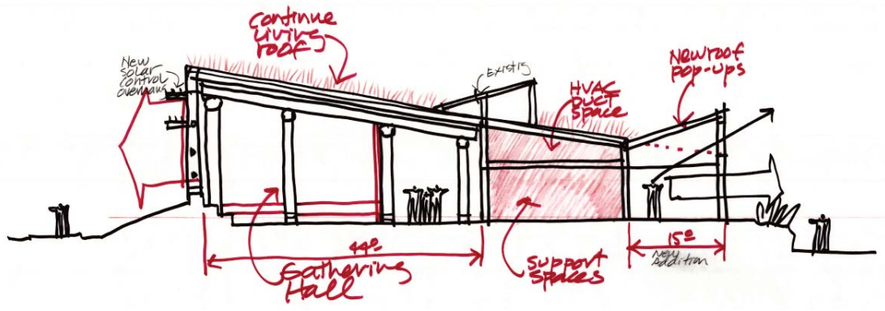
Isometric

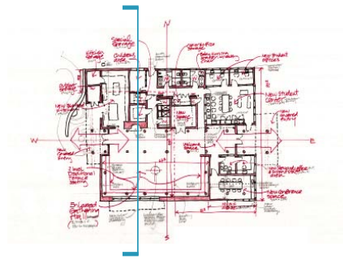
Scale NTS



East Entry Elevation

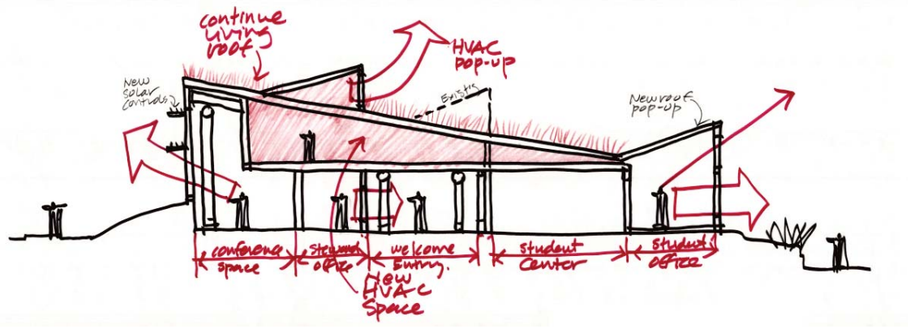
Scale 1/16"=1'-0"

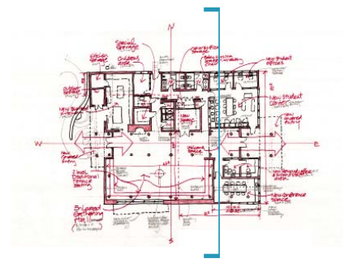




Section Through Gathering Hall

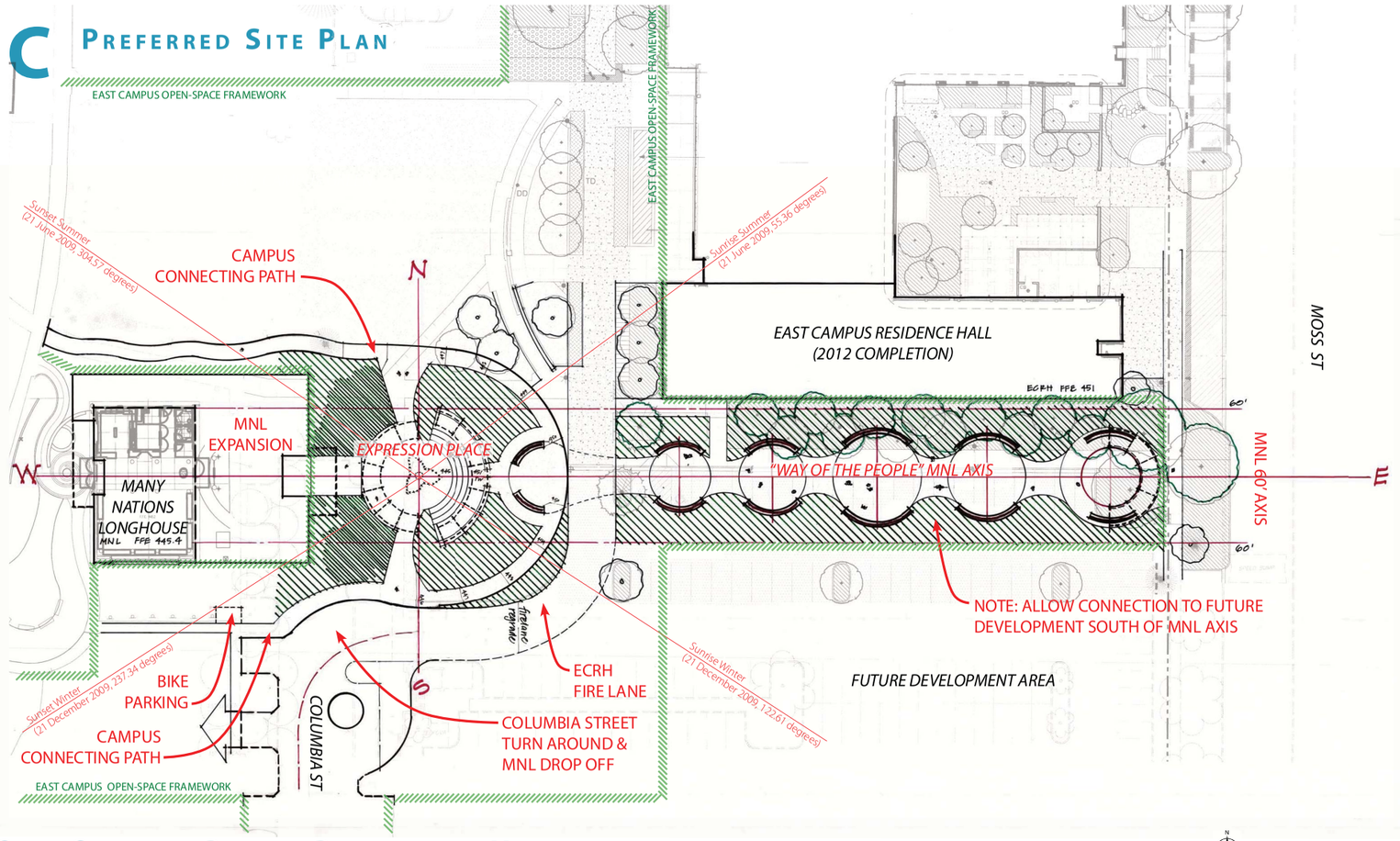
Scale 1/16"=1'-0"



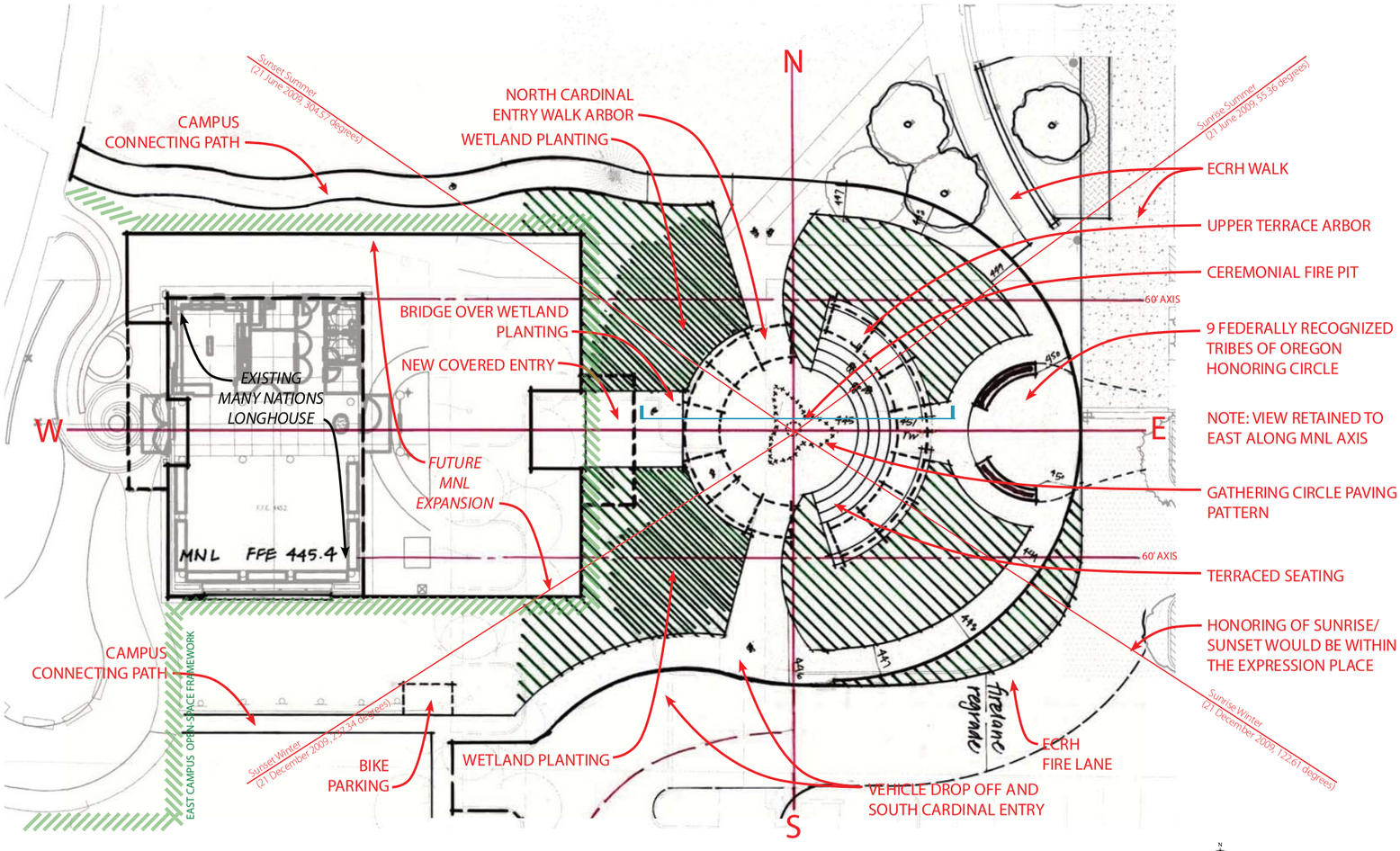


Section Through Entry & Conference Space

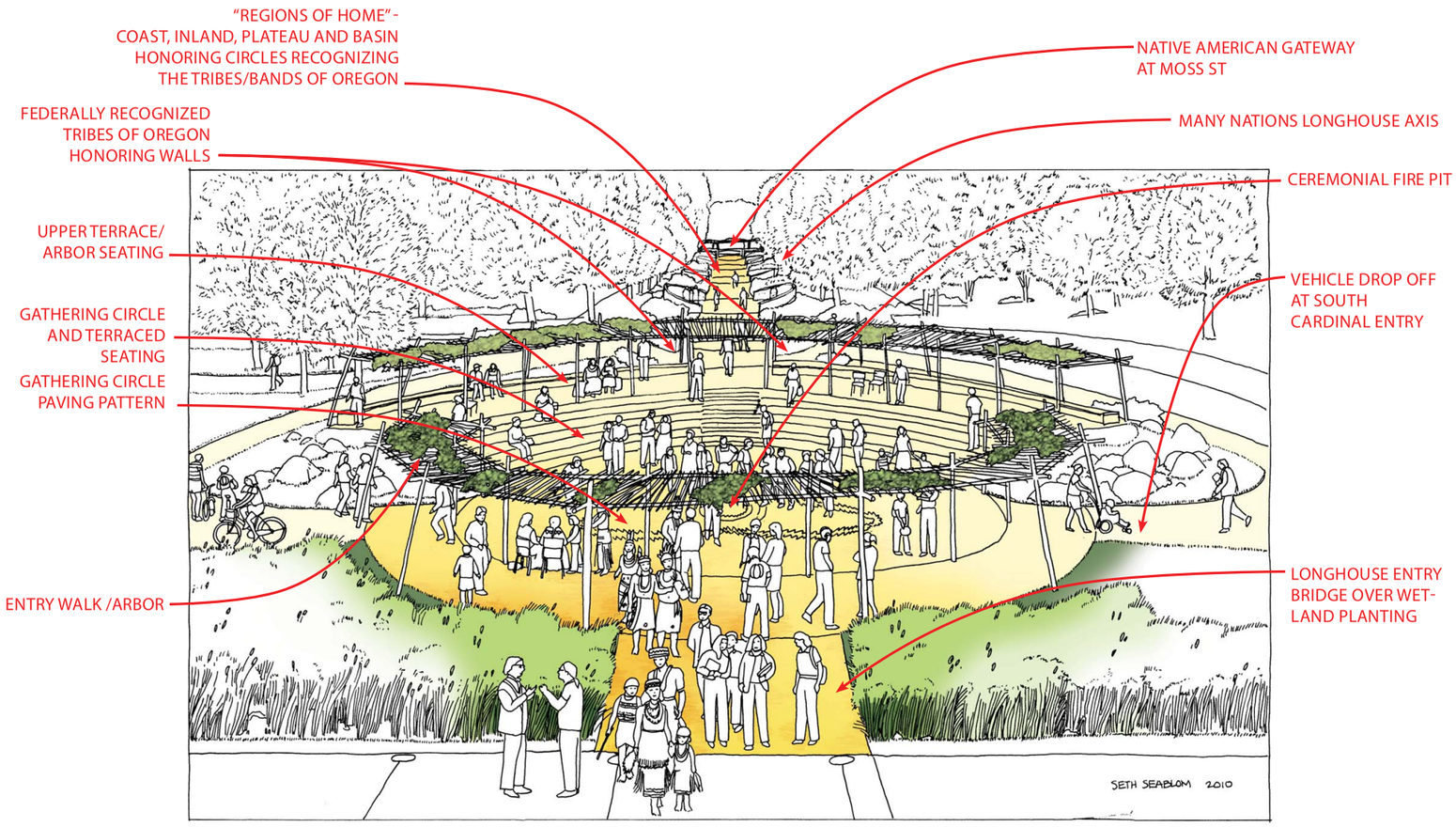
Scale 1/16"=1'-0"



Site Concept Plan - Regions of Home

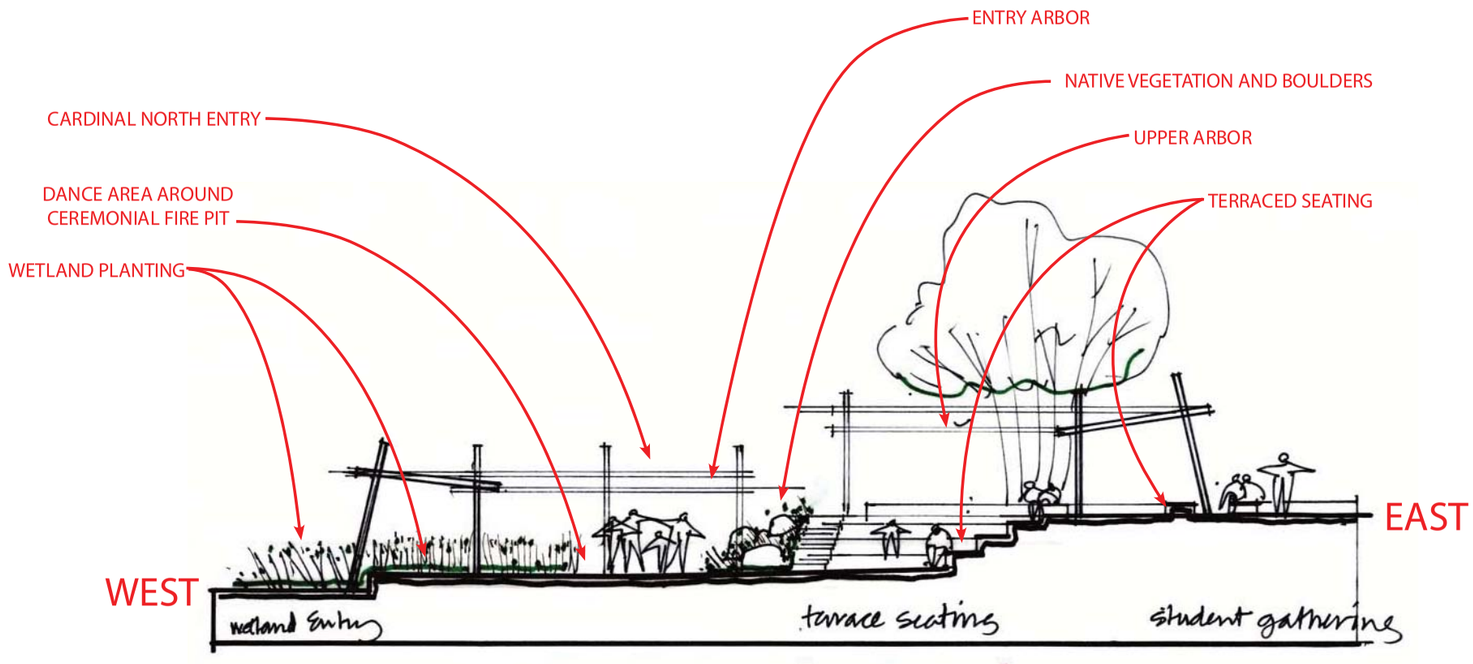


Site Concept Plan - Expression Place



Expression Place Perspective

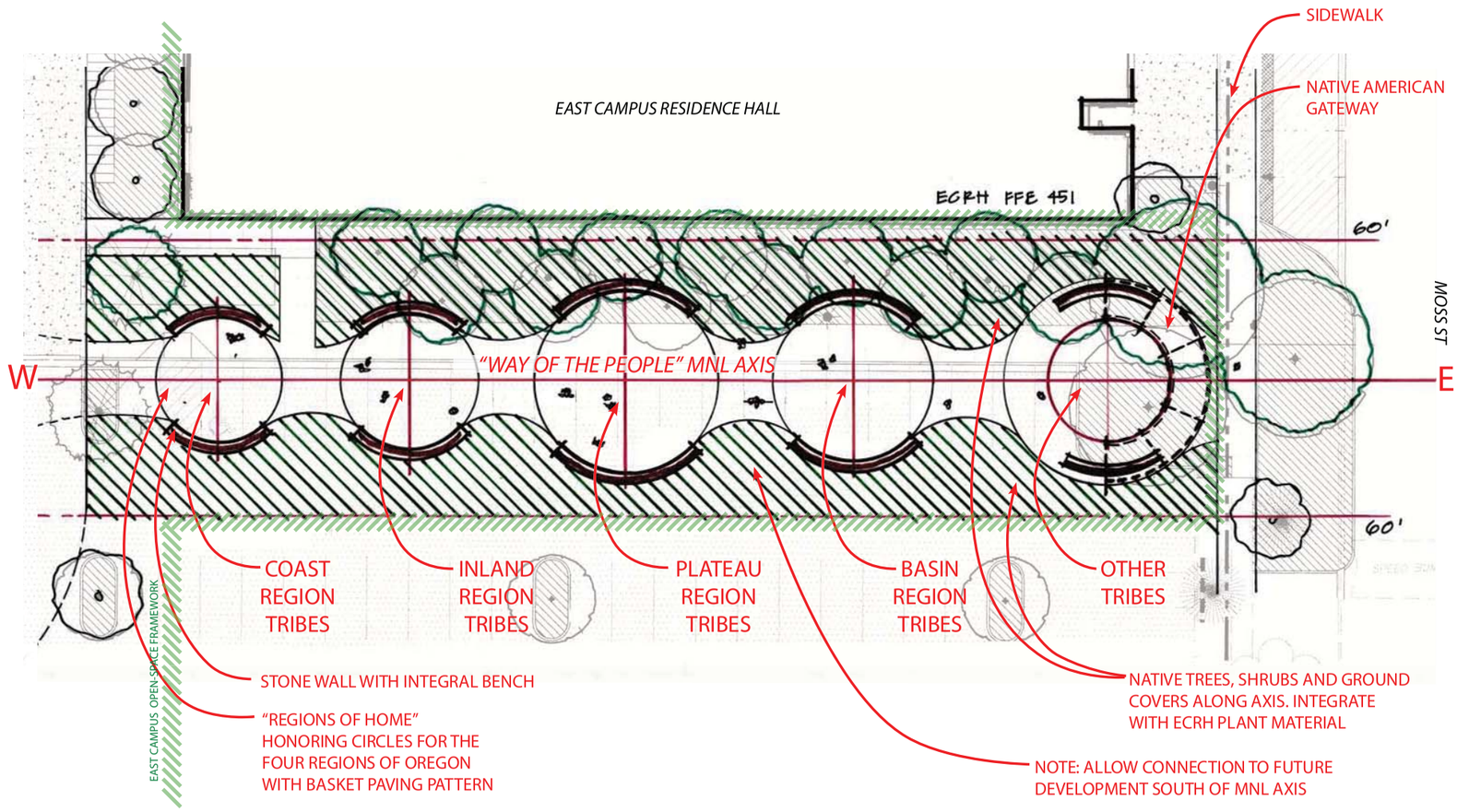
Scale: NTS



Expression Place - West-East Section Elevation

SCALE 1"=10'-0"

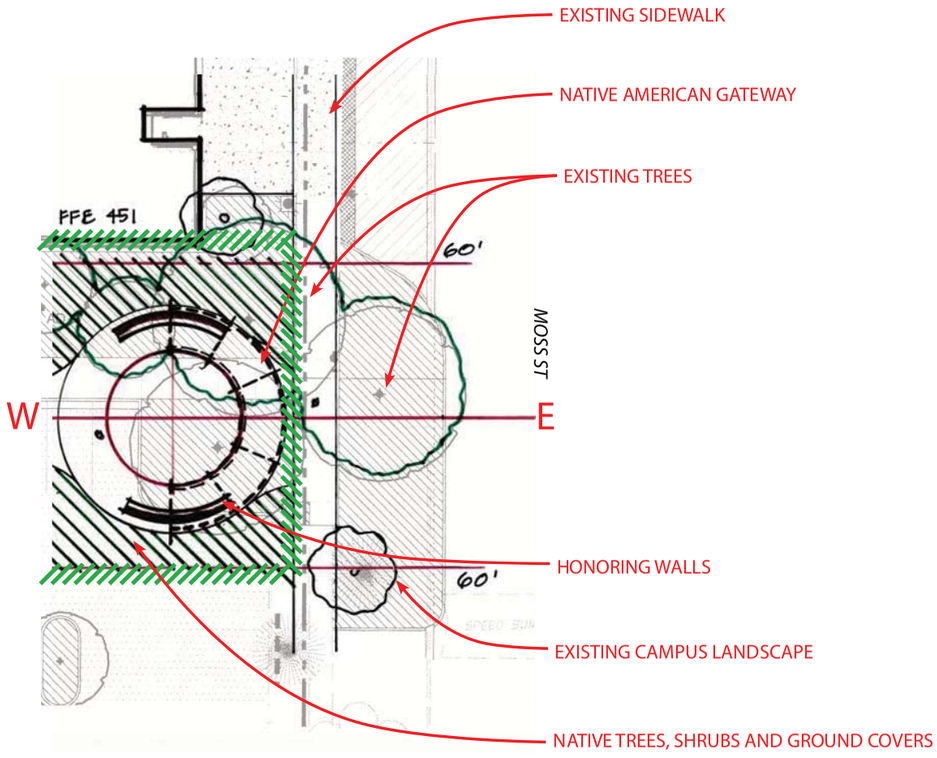
0 5 10 20



Site Concept Plan - Regions of Home Honoring Circles

SCALE 1"=20'-0"

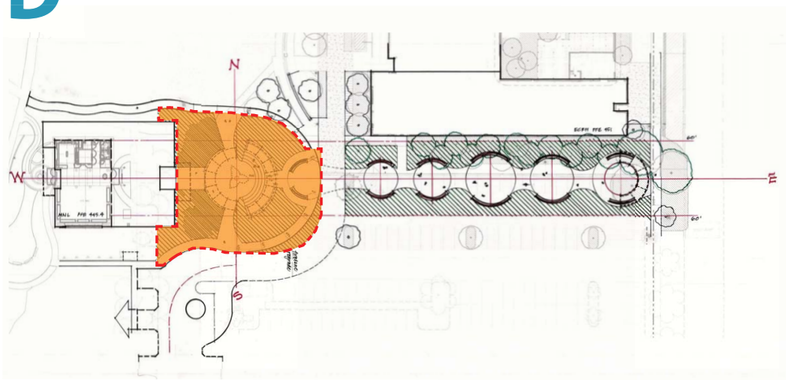
0 10 20 40

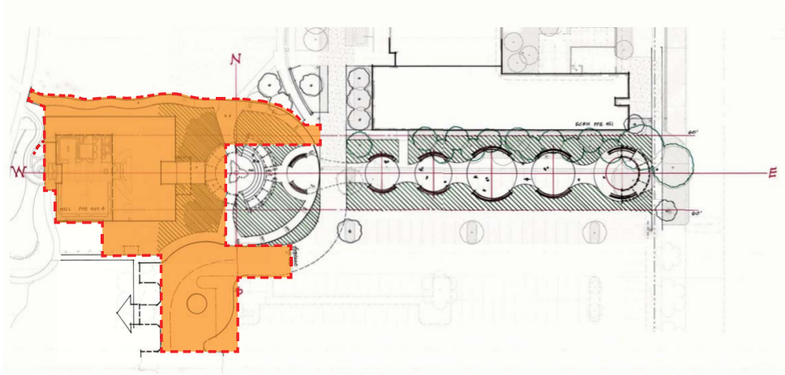


Site Concept Plan - Native American Gateway

N
SCALE 1"=20'-0"
0 10 20 40

D Conceptual Cost Budgets





Expression Place

1	Misc. site work—demo, earthwork, utilities, fire, lighting			=	$	55,000
2.	Patterned paving and walkway paving	=	1566 sf x $20	=	$	31,320
3.	Entry Bridge	=	352 sf x $50	=	$	17,600
4.	Terrace seating—concrete + wood seat	=	1022 sf x $25	=	$	35,550
5.	Arbors/lighting	=	700 sf x $200	=	$	140,000
6.	Landscape— wetland / upland planting, irrigation, soil			=	$	100,000
7.	Honoring Wall construction—Stone clad/CMU core	=	360sf x $100	=	$	36,000
8.	Wall Graphics for 9 Recognized Tribes			=	$	50,000
			Subtotal	=	$	465,470
9.	Contingency @ 10%			=	$	46,547
			Subtotal	=	$	512,017
10.	CPRE Cost @ 35%			=	$	179,205
			Total	=	$	691,222

Notes: *Four to five (4-5) spaces removed @ Turnaround—Not Included in Estimate

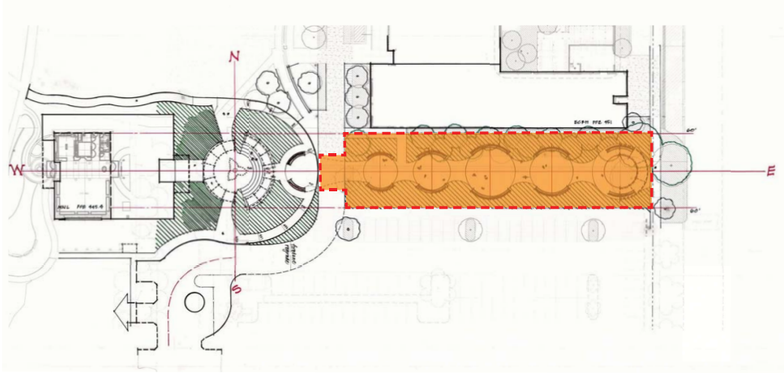
MNL Remodel and Expansion

1.	Existing MNL Remodel (Kitchen Equipment Included)	=	2,904 sf x $150/sf	=	$	435,600
2.	New Additions	=	4,700 sf x $300/sf	=	$	1,410,000
3.	New upper level HVAC area and storage areas	=	1,580 sf x $80/sf	=	$	126,400
			Subtotal	=	$	1,972,000
4.	Contingency @ 10%			=	$	197,200
			Subtotal	=	$	1,826,800
5.	CPRE Cost @ 35%			=	$	639,380
			Total	=	$	2,466,180

Site Work

1.	Demolition —walks, street end parking, access ramp	LS	=	$	40,000
2.	Misc. site work —earthwork, utilities, lighting, bike racks, site wall		=	$	50,000
3.	New parking access ramp, turnaround, walkways, storm drainage		=	$	80,000
4.	Landscape—soil, planting, irrigation		=	$	100,000
		Subtotal	=	$	270,000
5.	Contingency @ 10%		=	$	27,000
		Subtotal	=	$	297,000
6.	CPRE Cost @ 35%		=	$	103,950
		Total	=	$	400,950

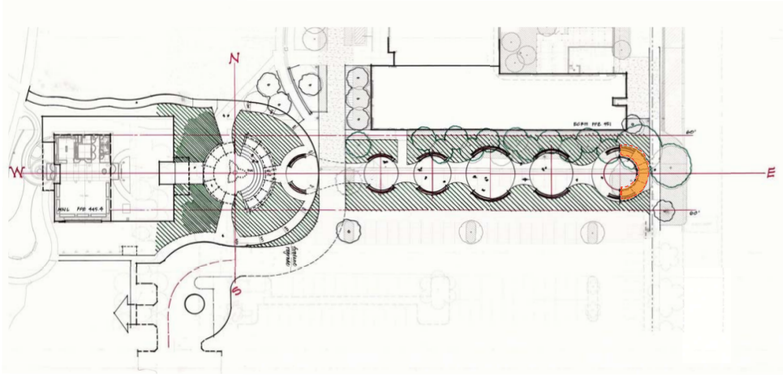
Notes:* Eight (8) parking spaces removed at Longhouse Not Included in Estimate
Four to five (4-5) spaces removed at turnaround Not Included in Estimate



MNL Axis

1.	Misc. site work—demo parking and sidewalk, earthwork, TESC, tree protection, lighting			=	$ 35,000
2.	Main Walk—patterned paving and walkway paving supports vehicles	=	5000 sf x $20	=	$ 100,000
3.	Honor Walls construction— stone clad, CMU one side	=	1100 sf x $100	=	$ 110,000
4.	Landscape – planting, irrigation, soil			=	$ 60,000
5.	Wall Graphics Material			=	$ 85,000
			Subtotal	=	$ 390,000
6.	Contingency @ 10%			=	$ 39,000
			Subtotal	=	$ 429,000
7.	CPRE Cost @ 35%			=	$ 150,150
			Total	=	$ 579,150

Note: *26 parking spaces removed, includes 2 HC - Included in Estimate

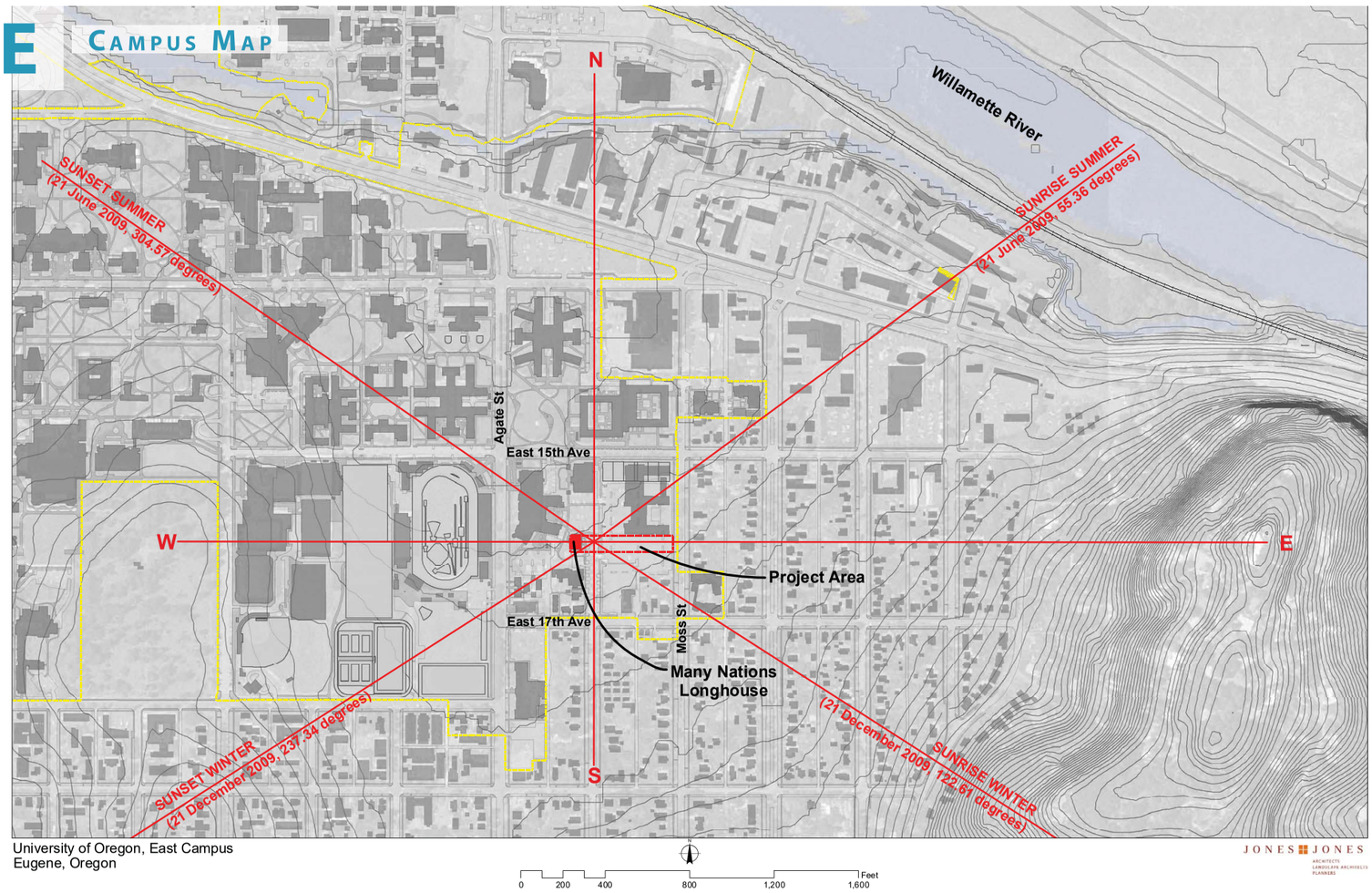


Native American Gateway

1.	Misc. site work— planting, irrigation, soil			=	$ 25,300
2.	Honor Walls—stone clad CMU	=	230 sf x $ 100	=	$ 23,070
3.	Arbor/lighting	=	280 sf x $ 200	=	$ 56,000
4.	Wall Graphic Materials			=	$ 30,000
			Subtotal	=	$ 134,370
5.	Contingency @ 10%			=	$ 13,437
			Subtotal	=	$ 147,807
6.	CPRE Cost @ 35%			=	$ 51,732
			Total	=	$ 199,539

Note: All phases must work as stand along projects to allow for fundraising to occur.

E Campus Map



University of Oregon, East Campus
Eugene, Oregon

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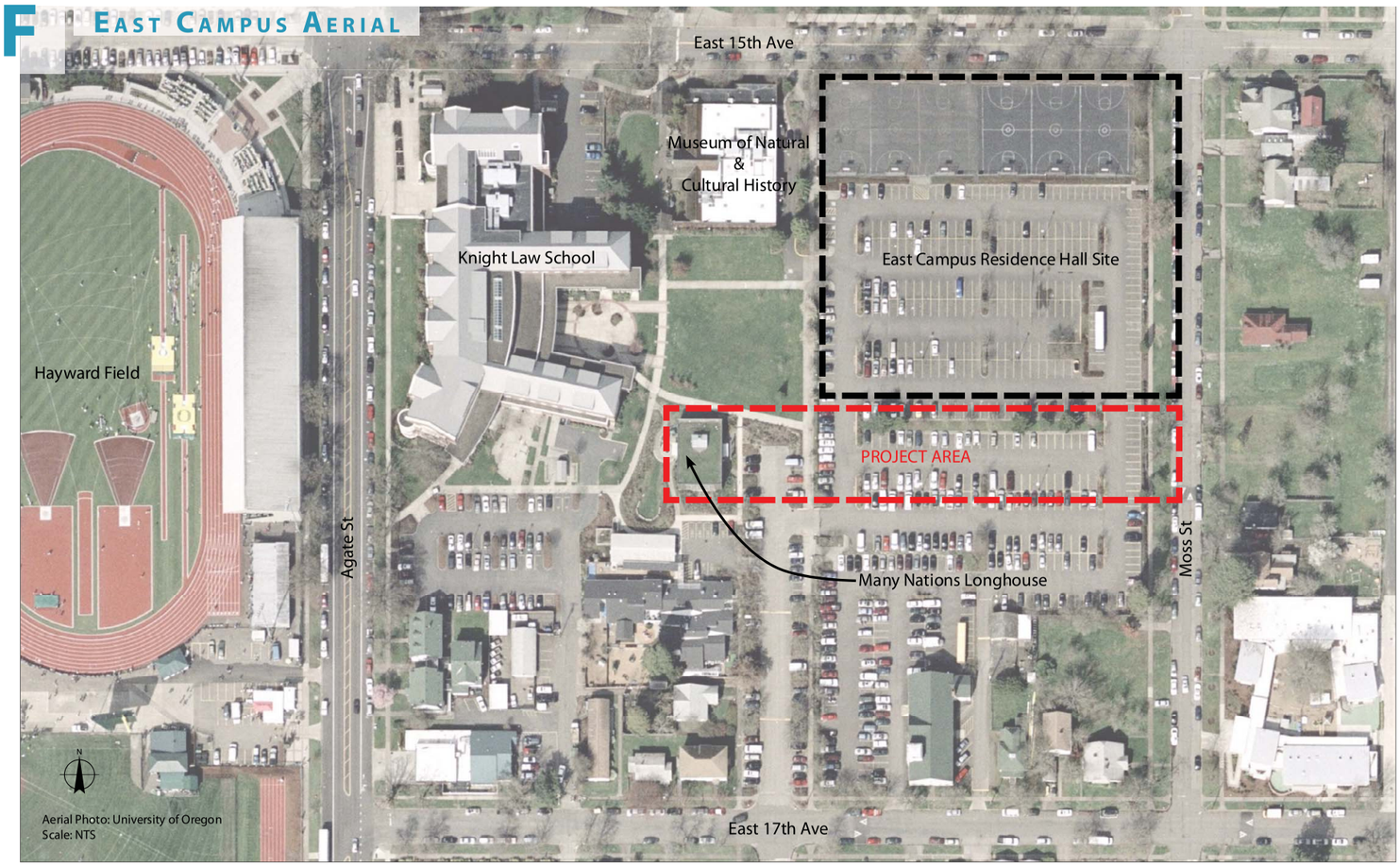
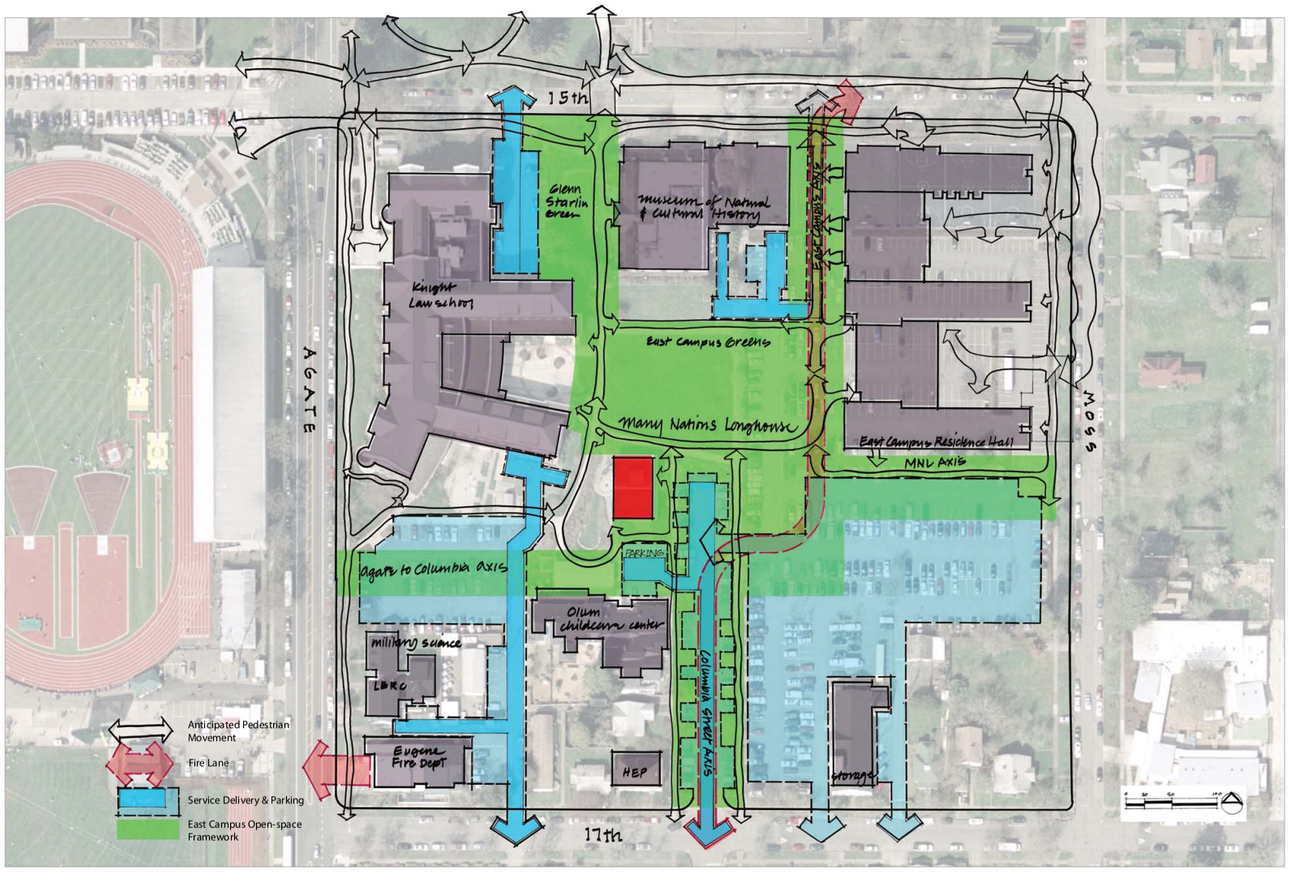
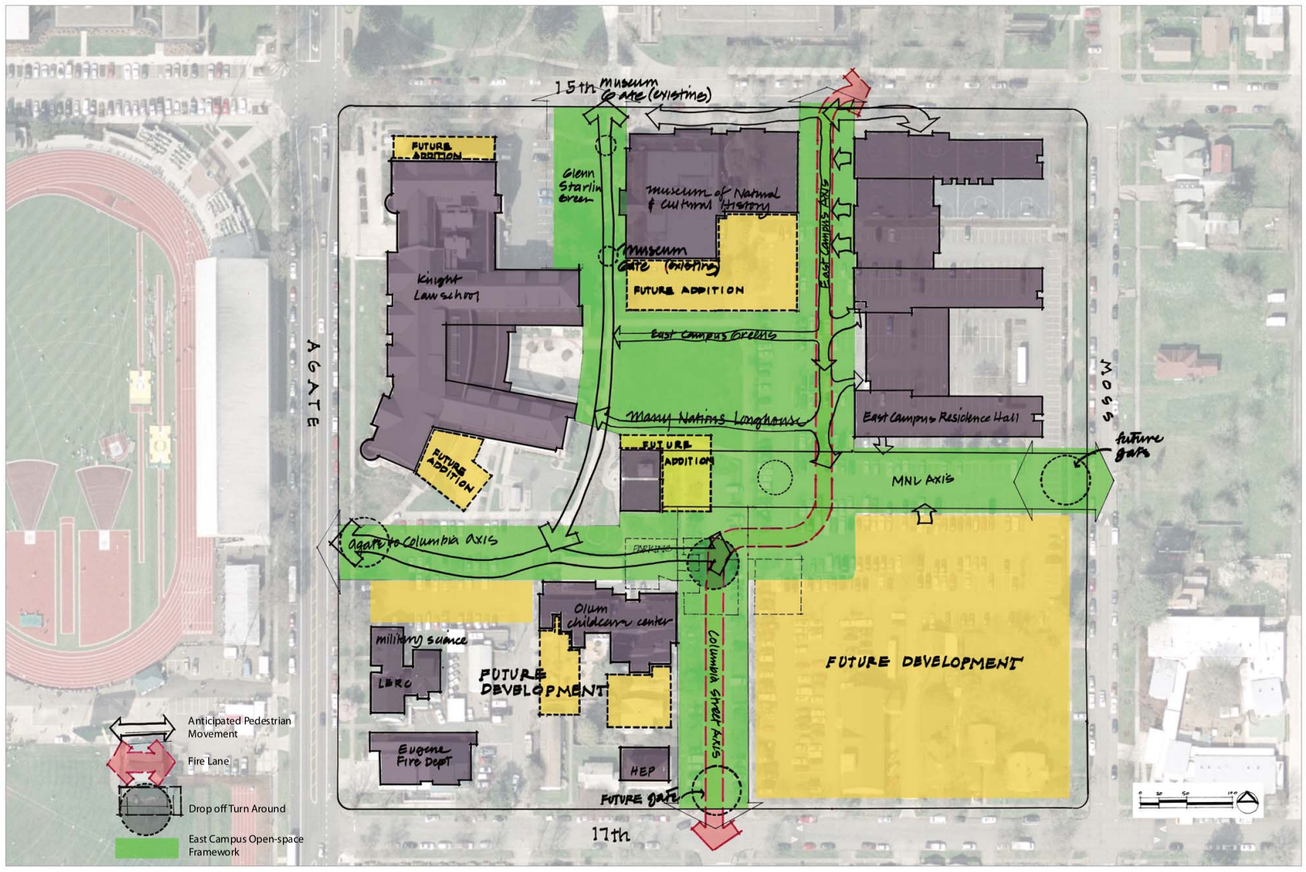
F East Campus Aerial



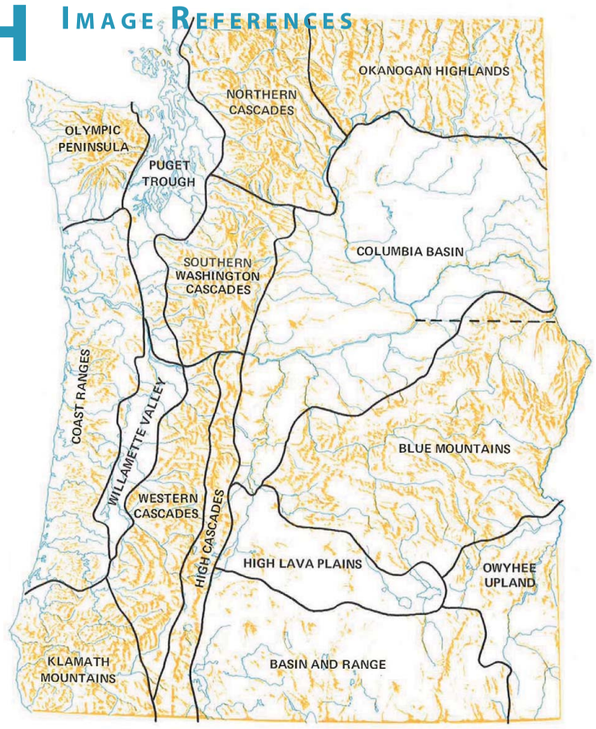
G Existing Circulation and Development



Future Circulation and Development

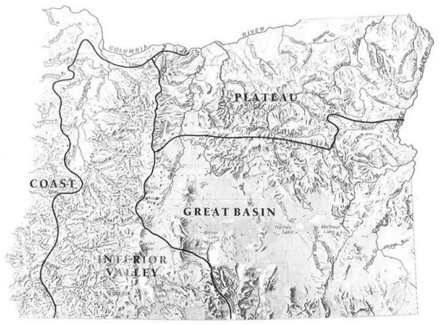


H Image References

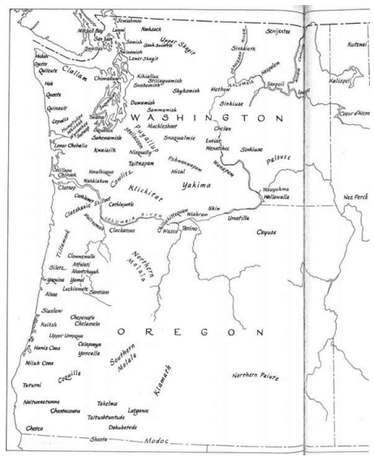


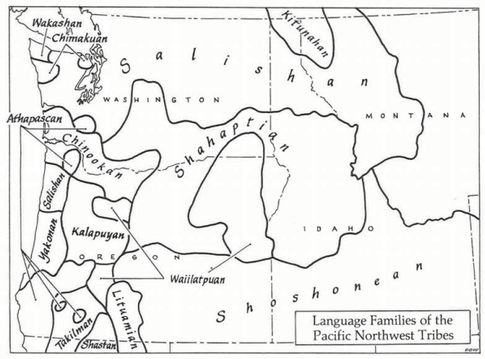
6

Figure 2. — Physiographic and geological provinces of Oregon and Washington.



The four culture divisions outlined above are based on information provided by the authors of the Traditional Lifeways essays on pages 2 - 26. It is important to realize, however, that culture areas often overlapped. In particular, the Celilo Falls area on the Columbia River and the Klamath area in southern Oregon have sometimes been configured differently or been given separate cultural designations. For the first Oregonians, gathering, hunting, trade, and social activities took individuals bonds across any dividing line scholars may devise. Indeed, the Indians of "Oregon" roamed beyond the borders of the present state and often shared traits with many other groups, encountered through trade and travel.





REGIONS - LANGUAGE - TRIBES

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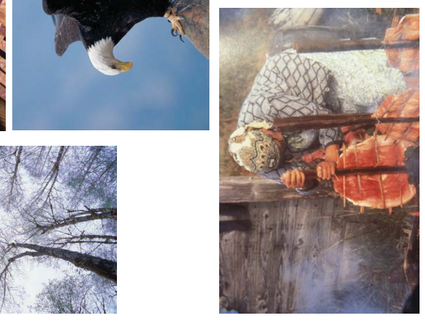

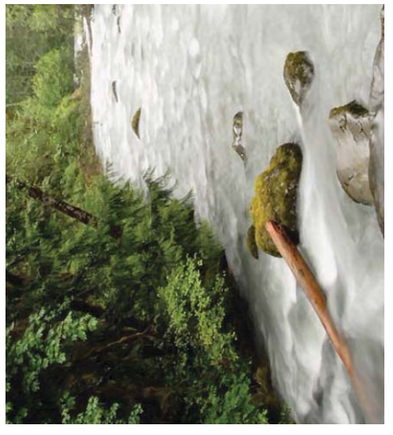

COAST

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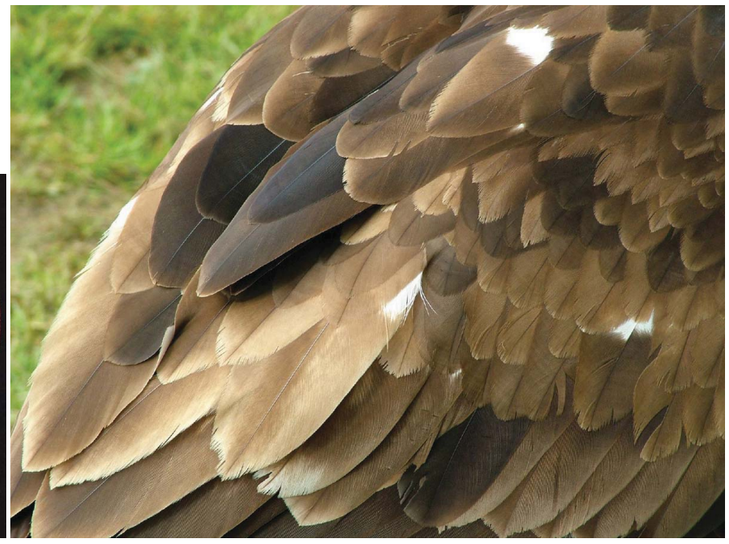
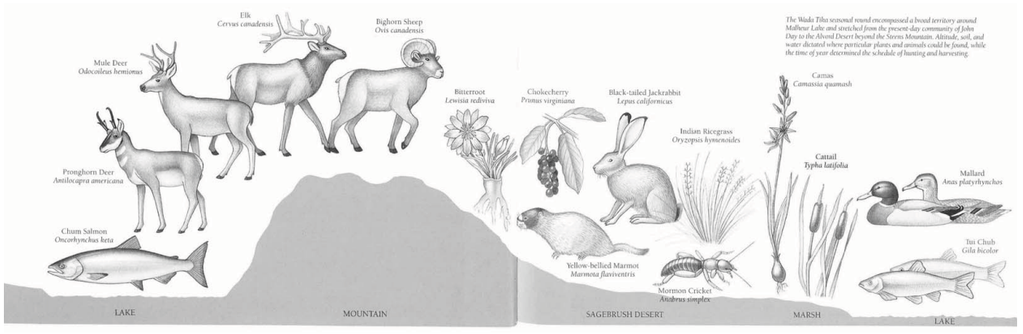
Conceptual Plan

26





GREAT BASIN

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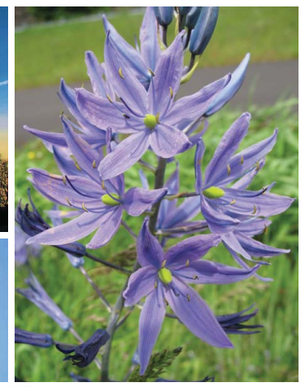

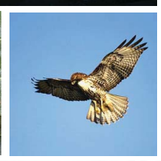

INTERIOR VALLEY

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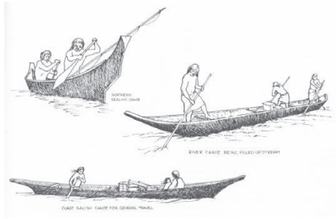

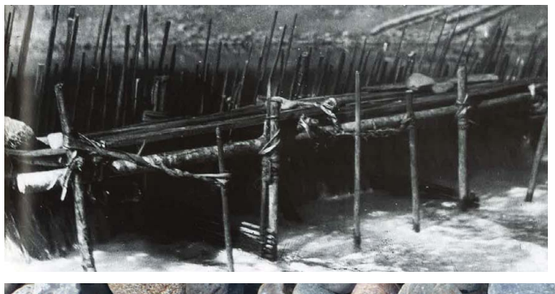

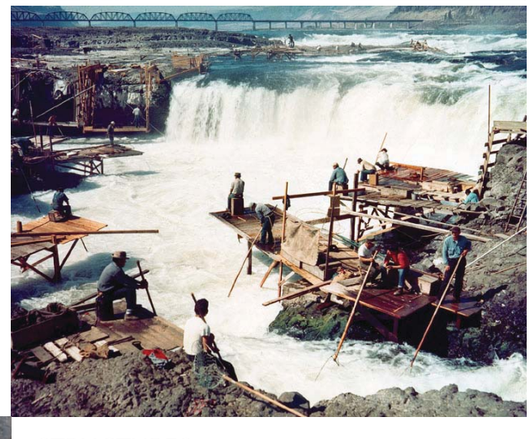

STRUCTURES

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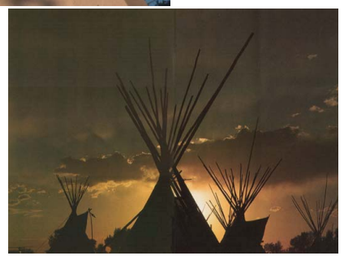

EAST ARCHITECTURE

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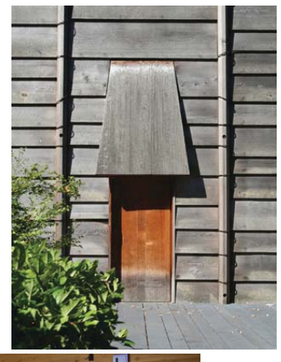

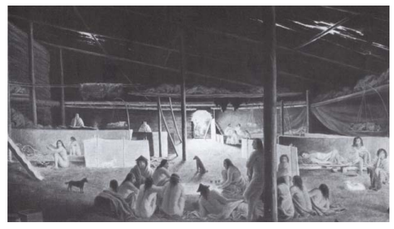

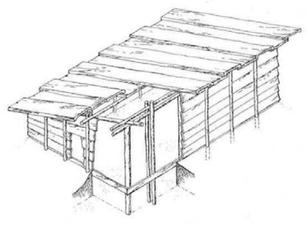

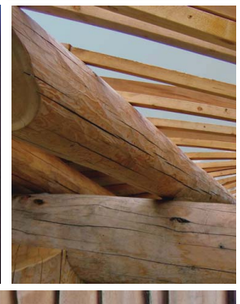

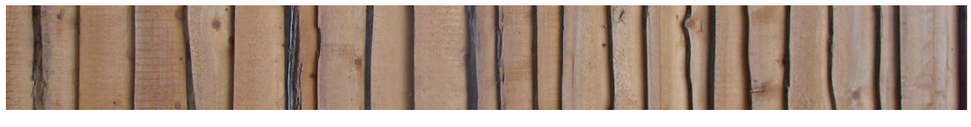

WEST ARCHITECTURE

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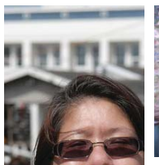

EAST CULTURE

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WEST CULTURE

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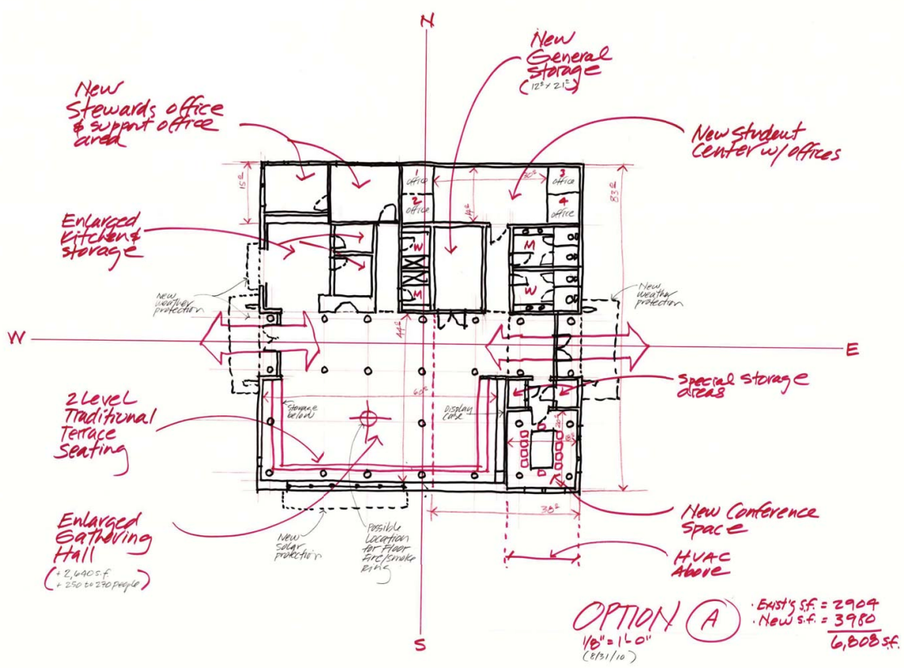
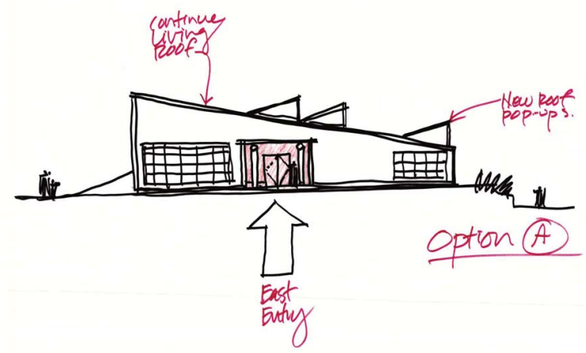
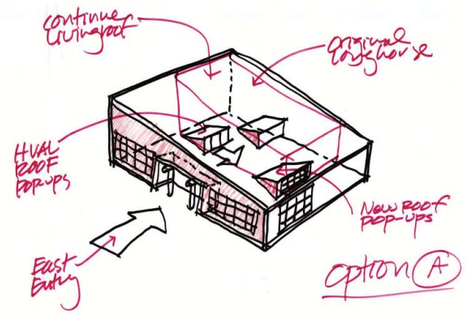
APPENDIX- LONGHOUSE CONCEPT PLAN OPTIONS A-D



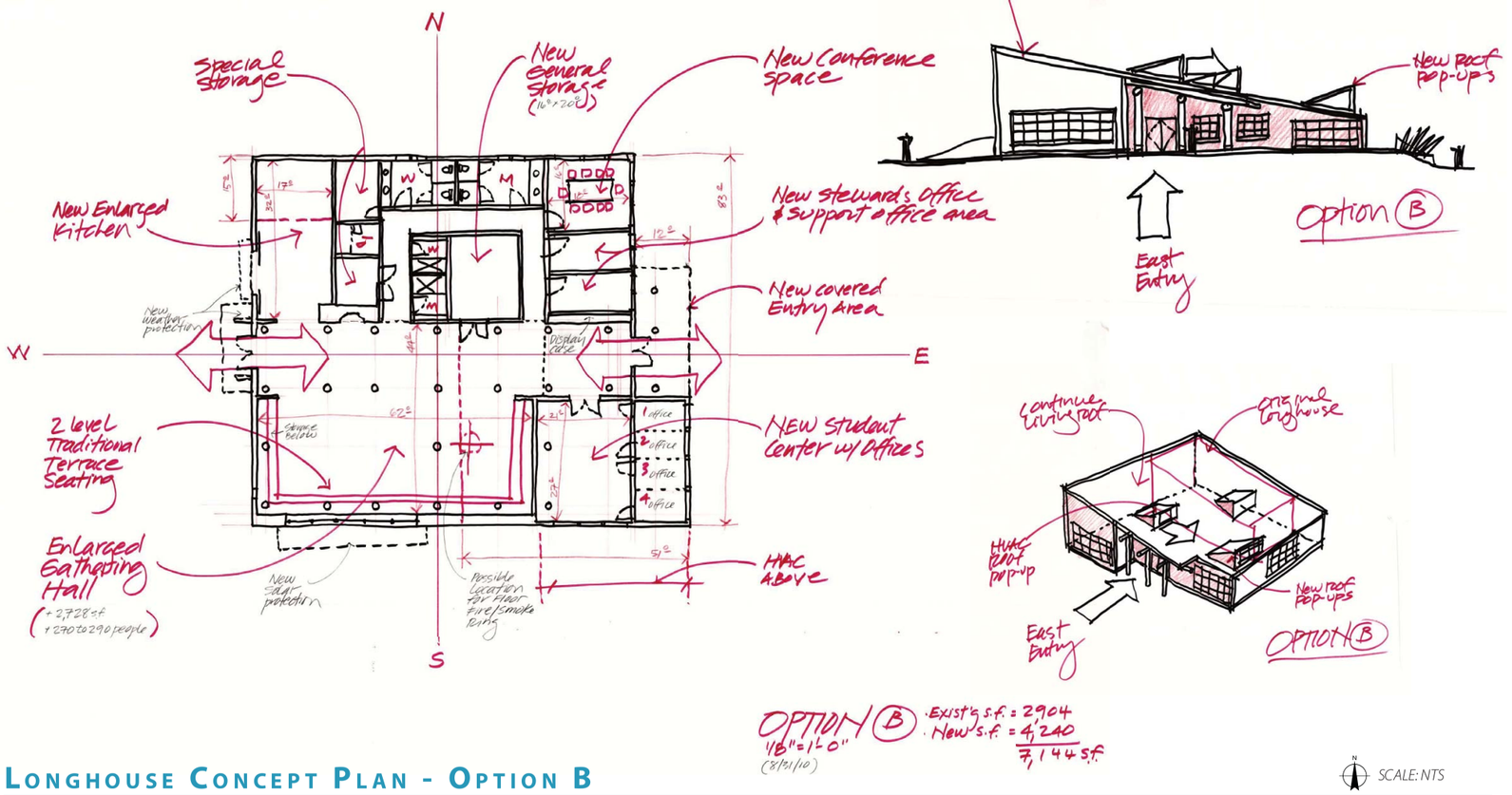




LONGHOUSE CONCEPT PLAN - OPTION A

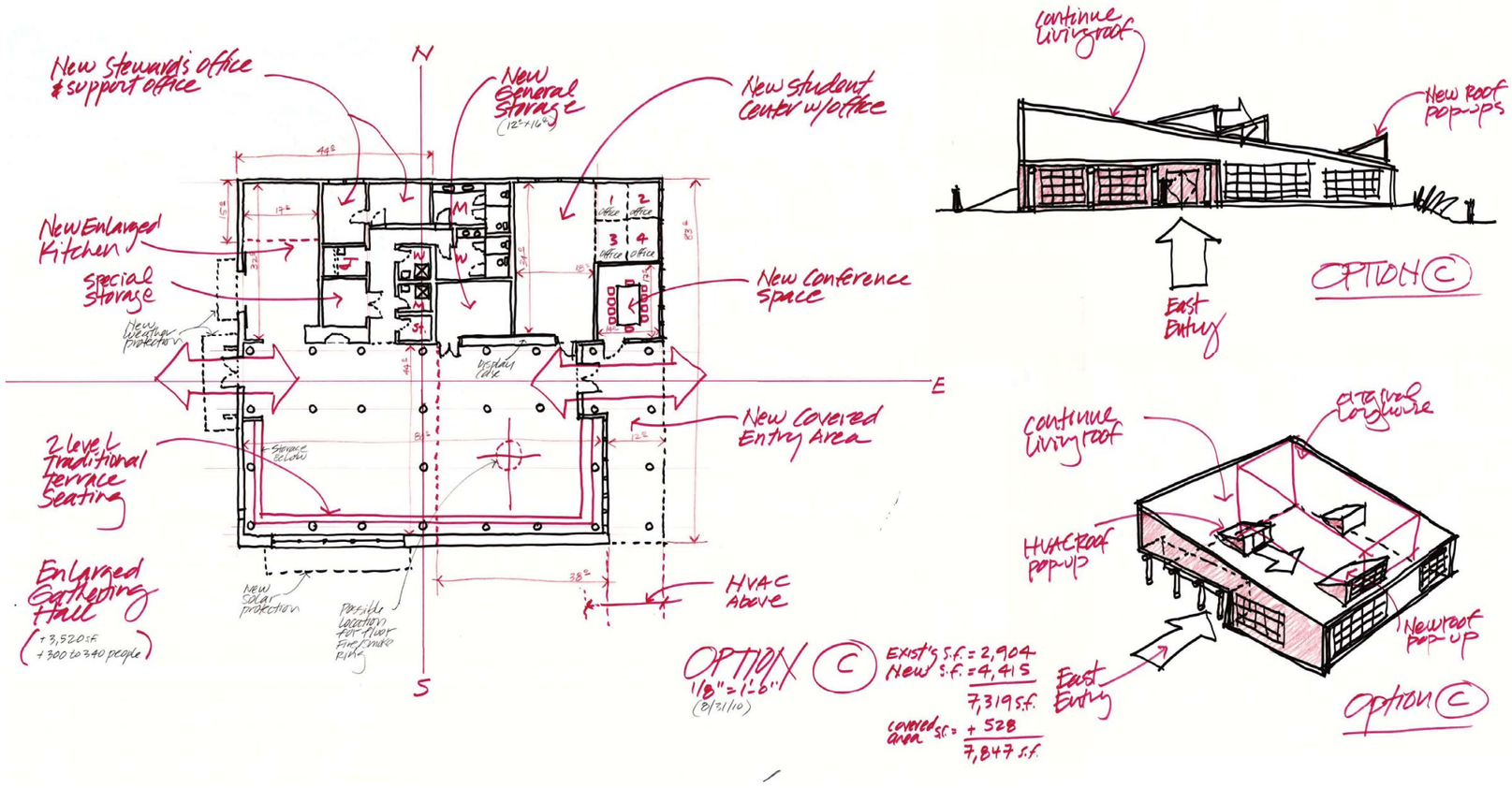
6,884 SQUARE FEET (EXISTING S.F.=2,904, NEW S.F. = 3,980)

SCALE: NTS



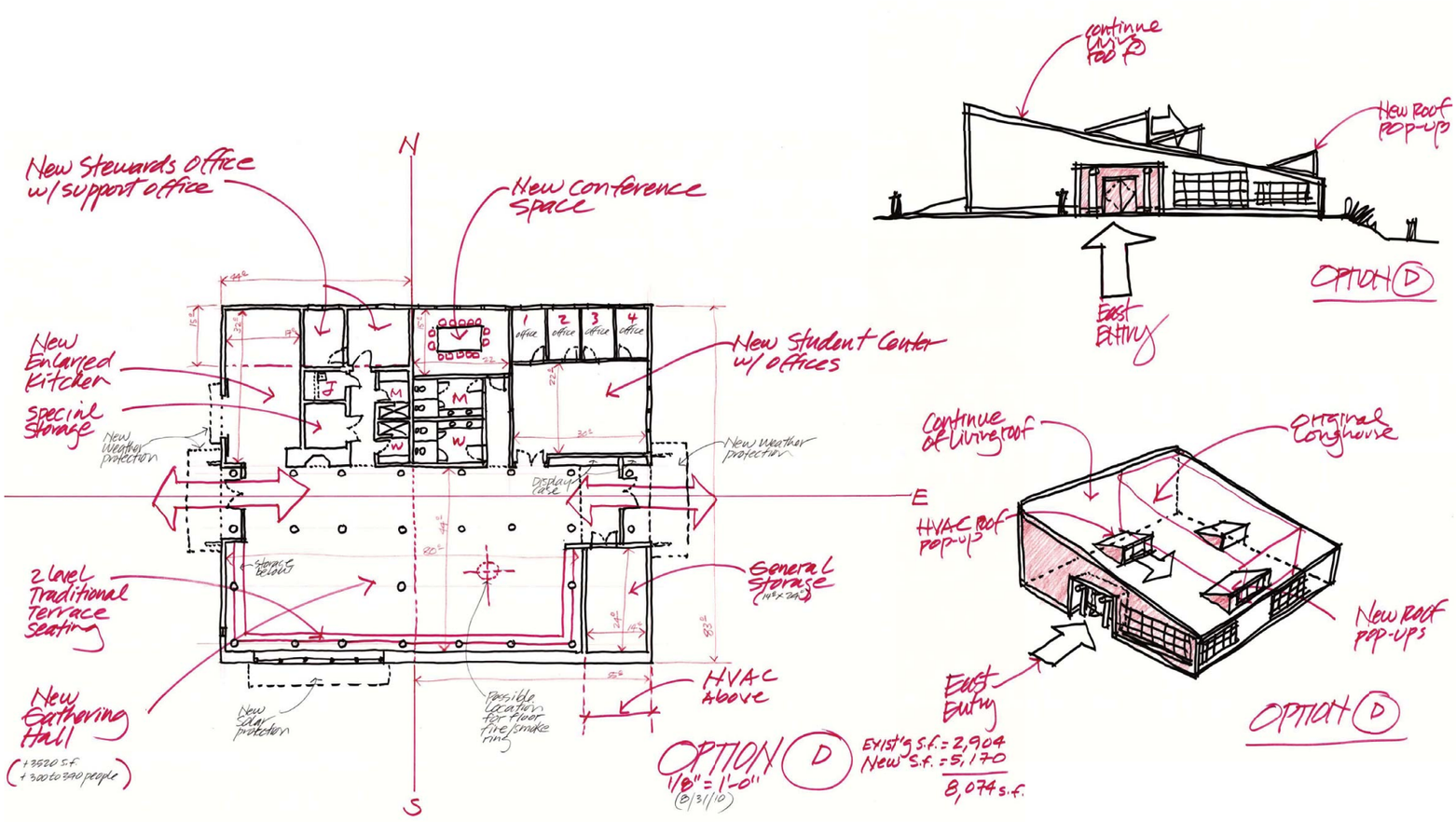
Longhouse Concept Plan - Option B

7,144 Square Feet (Existing s.f.=2,904, New s.f. = 4,240)



Longhouse Concept Plan - Option C

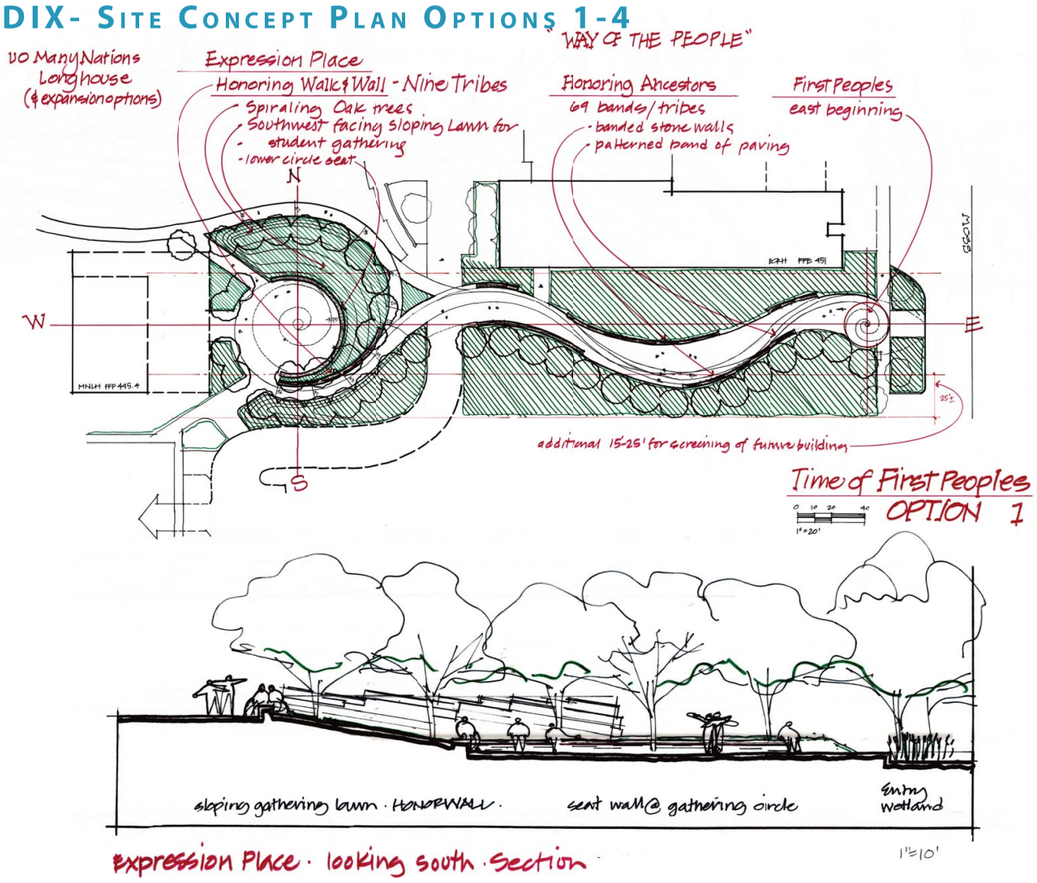
7,319 Square Feet (Existing s.f.=2,904, New s.f. = 4,415)



LONGHOUSE CONCEPT PLAN - OPTION D

8,074 SQUARE FEET (EXISTING S.F.=2,904, NEW S.F. = 5,170)

J APPENDIX- SITE CONCEPT PLAN OPTIONS 1-4



SITE CONCEPT PLAN OPTION1 - TIME OF FIRST PEOPLES

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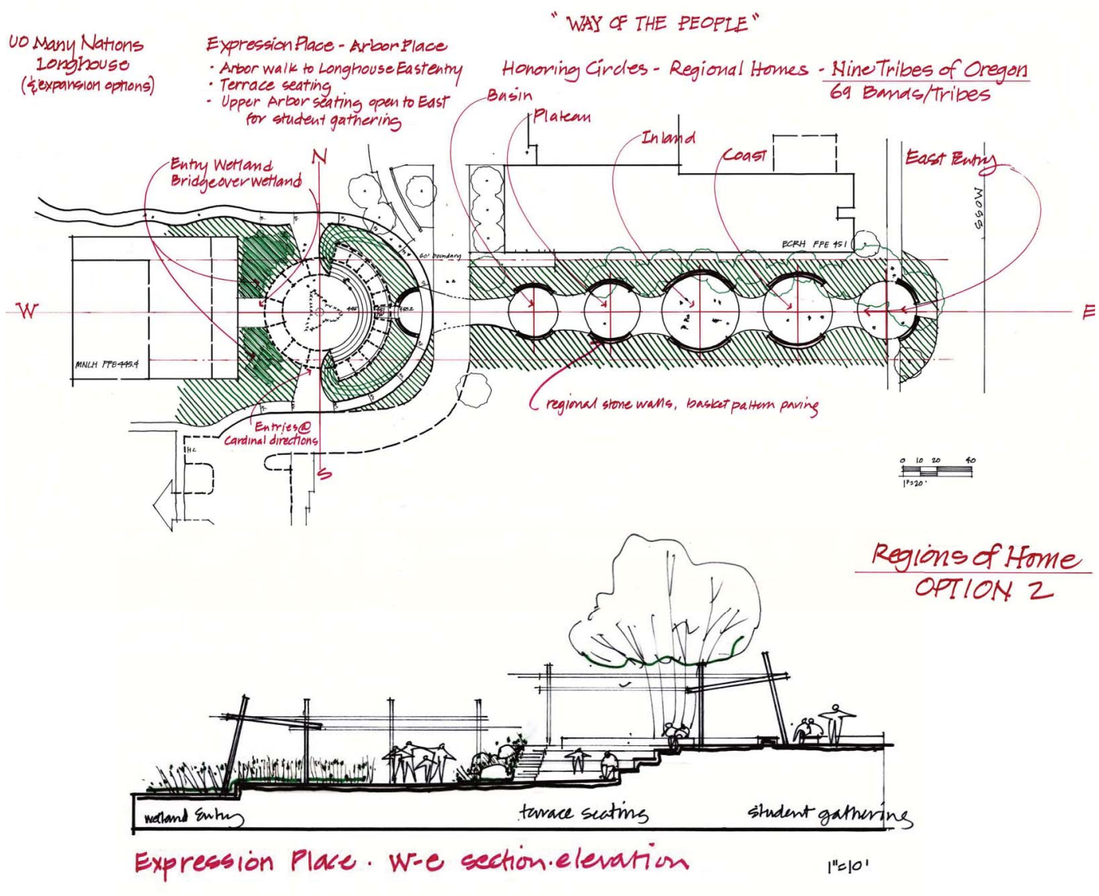

Site Concept Plan Option 2 - Regions of Home

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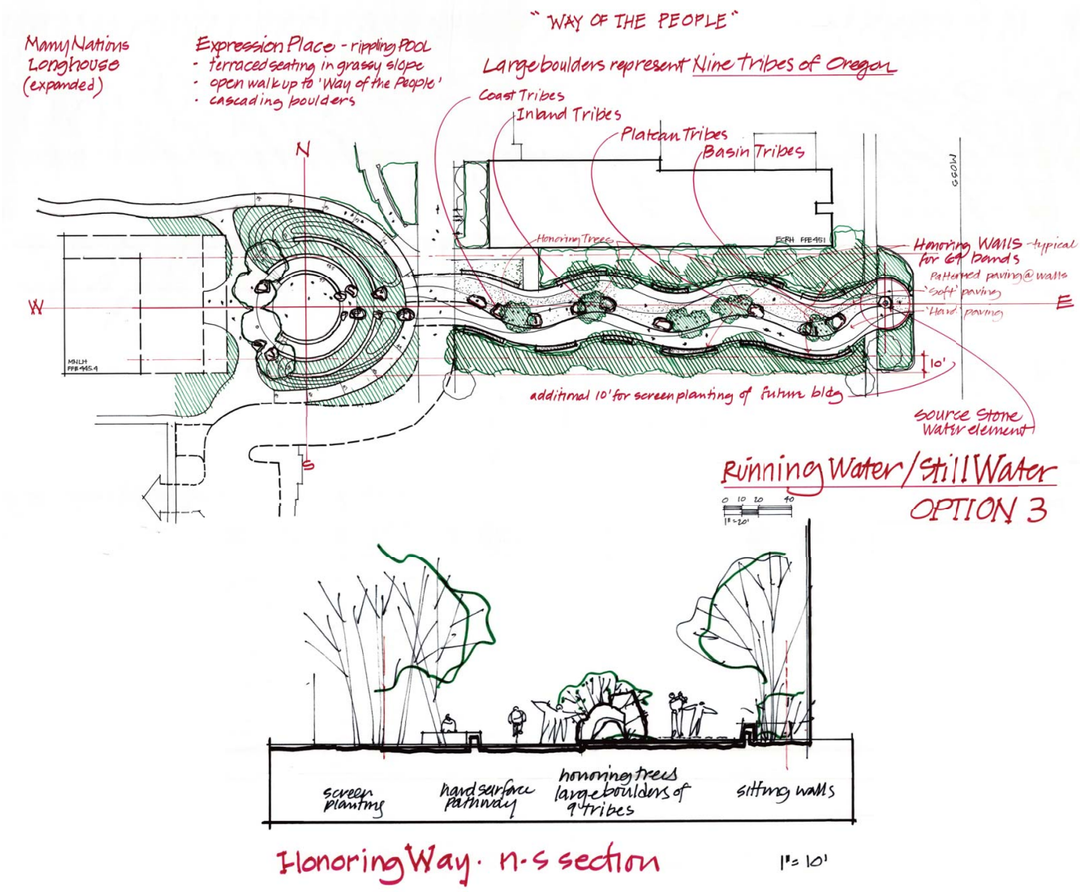
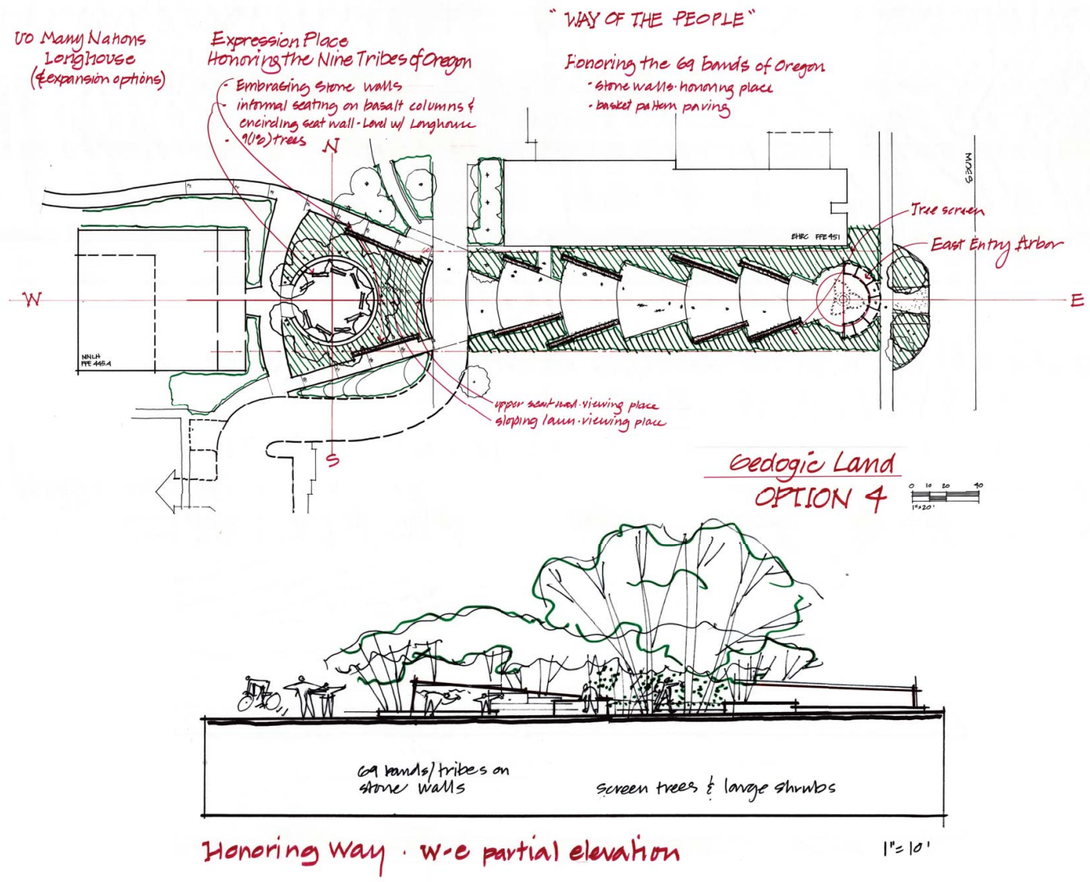


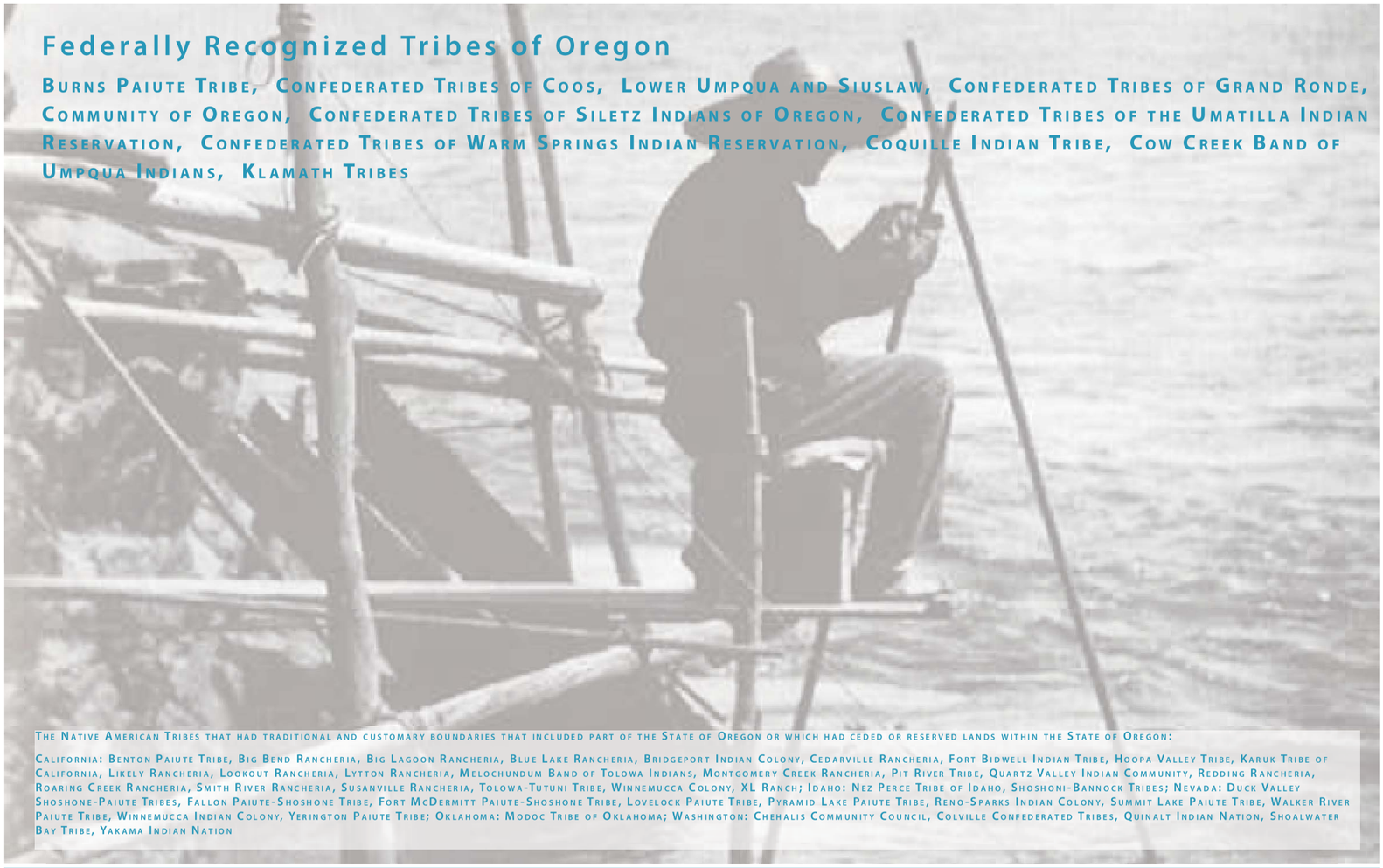
Site Concept Plan Option 3 - Running Water/Still Water

SCALE: NTS



Site Concept Plan Option 4 - Geologic Land

SCALE: NTS

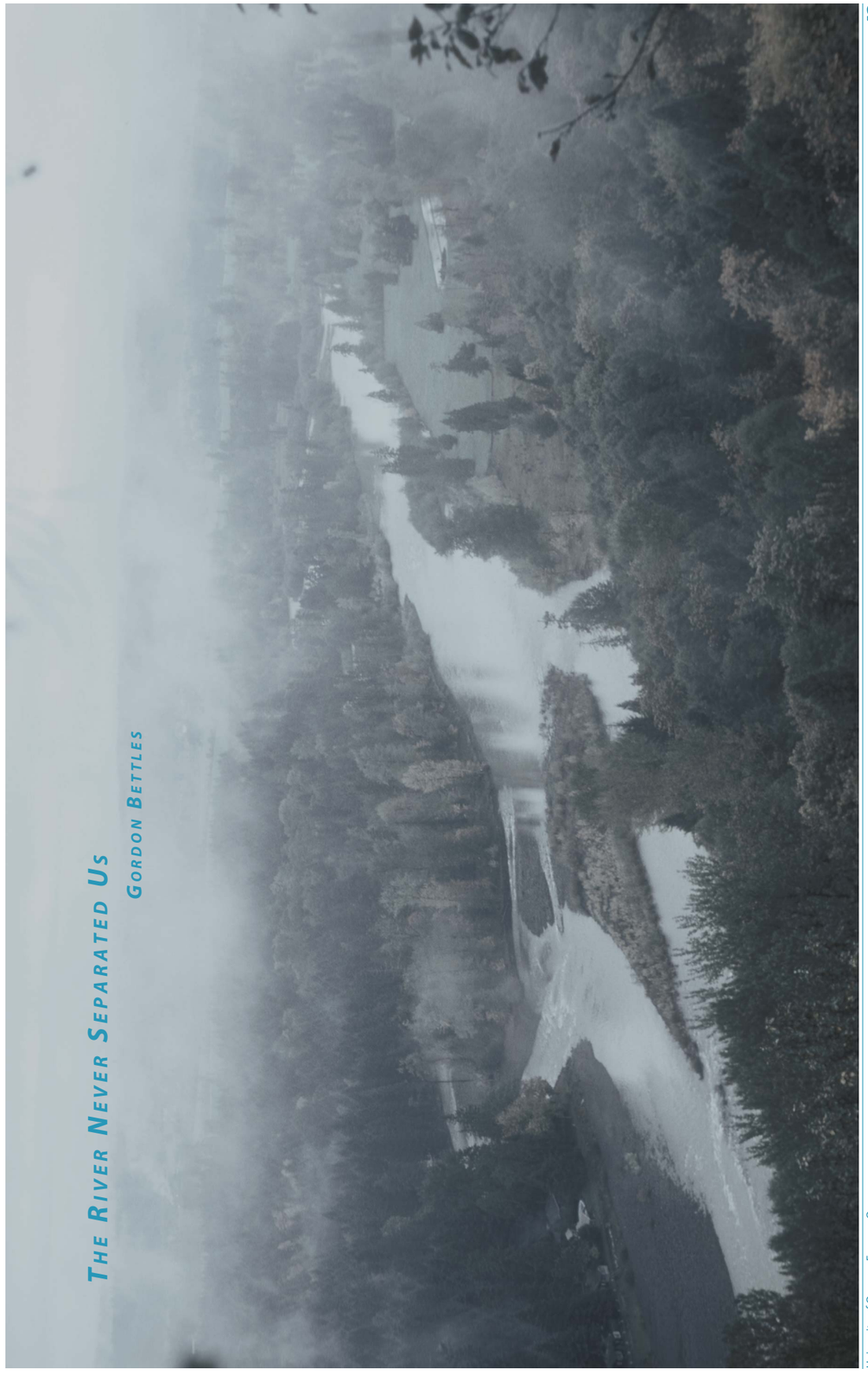


Federally Recognized Tribes of Oregon

Burns Paiute Tribe, Confederated Tribes of Coos, Lower Umpqua and Siuslaw, Confederated Tribes of Grand Ronde, Community of Oregon, Confederated Tribes of Siletz Indians of Oregon, Confederated Tribes of the Umatilla Indian Reservation, Confederated Tribes of Warm Springs Indian Reservation, Coquille Indian Tribe, Cow Creek Band of Umpqua Indians, Klamath Tribes

The Native American Tribes that had traditional and customary boundaries that included part of the State of Oregon or which had ceded or reserved lands within the State of Oregon:

California: Benton Paiute Tribe, Big Bend Rancheria, Big Lagoon Rancheria, Blue Lake Rancheria, Bridgeport Indian Colony, Cedarville Rancheria, Fort Bidwell Indian Tribe, Hoopa Valley Tribe, Karuk Tribe of California, Likely Rancheria, Lookout Rancheria, Lytton Rancheria, Melochundum Band of Tolowa Indians, Montgomery Creek Rancheria, Pit River Tribe, Quartz Valley Indian Community, Redding Rancheria, Roaring Creek Rancheria, Smith River Rancheria, Susanville Rancheria, Tolowa-Tutuni Tribe, Winnemucca Colony, XL Ranch; Idaho: Nez Perce Tribe of Idaho, Shoshoni-Bannock Tribes; Nevada: Duck Valley Shoshone-Paiute Tribes, Fallon Paiute-Shoshone Tribe, Fort McDermitt Paiute-Shoshone Tribe, Lovelock Paiute Tribe, Pyramid Lake Paiute Tribe, Reno-Sparks Indian Colony, Summit Lake Paiute Tribe, Walker River Paiute Tribe, Winnemucca Indian Colony, Yerington Paiute Tribe; Oklahoma: Modoc Tribe of Oklahoma; Washington: Chehalis Community Council, Colville Confederated Tribes, Quinalt Indian Nation, Shoalwater Bay Tribe, Yakama Indian Nation



University of Oregon, Eugene, Oregon

Image: Klamath Indians in Dugout Canoe / OrHi35789 - Oregon Historical Society

THANK YOU