Syllabus
Fall 2020

LA 4/589
The Oregon Sequence: Vanport

Time
M, W, F
1:00pm - 4:50pm

Location
Remote: instruction, desk crits, pin-ups, and reviews
Lawrence 307: studio space for student work

Credits
6

Instructor
Mark R. Eischeid
(he/him/his)
Department of Landscape Architecture
Lawrence Hall, Room 216
marke@uoregon.edu

Graduate Employee
Ellee Stapleton, PhD candidate
(she/her/hers)
Department of Landscape Architecture
estaple2@uoregon.edu

Prerequisites
LA 4/539 studio series or the equivalent (upon approval by instructor).

Curricular Context
This class is required for BLA and MLA (First Professional MLA only) students.

This is the first studio of the Oregon Sequence, a three-quarter sequence spanning the 4/589 studio series. Designed to build upon the design skills and techniques introduced in the LA 289 and LA 4/539 series and to prepare students for the advanced LA 4/594 studio as well as their capstone projects, the Oregon Sequence explores a thematic and/or geographic focus for an academic year across a breadth of scales, allowing the student to explore each scale in depth over the course of a quarter. The Fall quarter studio focuses on contextualization; the Winter quarter studio focuses on site design, and the Spring studio focuses on design detailing (replacing and relocating the LA 4/589 Tech Studio). Each studio within the Oregon Sequence will build upon the work in the previous studio, so that information developed in the Fall and Winter studios inform the work in Winter and Spring studios, respectively. The Oregon Sequence is for those students who are interested in pursuing a thematic and/or geographic focus for more than one quarter; the Fall studio is for those students who want to build their skills in landscape inventory and interpretation (with greater emphasis on the latter), mapping, and research. Students are not required to take the Fall Oregon Sequence studio in order to take the Winter Oregon Sequence studio, nor are students required to take the Winter Oregon Sequence studio if they take the Fall Oregon Sequence studio.

As Elizabeth Meyer has argued, landscape architecture is necessarily a situated practice:

Grounding in the immediate, the particular, and the circumstantial—the attributes of situational criticism—is an essential characteristic of landscape architectural design and theory.\(^1\)

The site—the land—speaks prior to the act of design.\(^2\)

As a situated practice, then, landscape architecture is necessarily research-based. To “ground” oneself in the landscape requires you to directly engage with that landscape in order to understand it—to see, hear, touch, smell, and even taste that landscape in both real and conceptual terms—as it has been, as it is, and as it might be. Additionally, any landscape cannot be understood as the manifestation of merely one, linear narrative, but as multiple narratives intersecting in time and space, sometimes in conflict with each other.

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The Oregon Sequence explores a particular territory(ies) through two possible relationships between research and design: “research for design” and “research through designing”. Lenzholzer et al. define “research for design” as research that “informs design to improve the quality of the designed artifact and to increase its reliability,” and “research through designing” as “designing in research processes to generate new knowledge.” During this quarter, research and analysis of a particular territory(ies) (“research for design”) will form the foundation for future site-specific design work in later quarters in the Oregon Sequence (“research through designing”).

This quarter, building upon research and analysis, and through interpretation and synthesis, students will reframe/refine conventional understanding of that territory(ies) and make original contributions to knowledge. Adopting a situated approach to practice, actuated through research, students will communicate their work through mapping. Taking Vanport as the studio’s landscape of/enquiry, students will aim to explore, understand, and reveal the nodes, forces, paths, flows, meshworks, and systems operating in and through Vanport—in the past, in the present, and in the future—through inventory, interpretation, and analytic and synthetic mapping.

Studio Description

The 2020-21 thematic/geographic focus of the studio is Vanport, a complex site composed of intersecting cultural and environmental histories. Formerly wetlands along the Columbia River, Vanport was a “company town” for the Kaiser Shipbuilding Company during World War II and housed a significant percentage of Portland’s African American population. The community was destroyed in the 1948 Vanport Flood, and is now primarily occupied by Heron Lakes Golf Club and Portland International Raceway. This studio seeks to understand Vanport through anthropologist Tim Ingold’s concept of “meshworks”, with the intention of demonstrating how Vanport is indicative of, and enmeshed within, this country’s approach to race, class, and landscape. We will collectively operate as a design research team, focusing on understanding Vanport through intensive research and analysis, and sharing that understanding through verbal, written, and graphic communication. Major milestones include two project reviews. Depending on how the research progresses and pending discussion with the journal, we will also develop a journal article for submission to an outlet such as...

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3 "A tract of land, or district of undefined boundaries; a region"; also, "An area of knowledge; a sphere of thought or action, a province" (OED Online, "territory, n. 1", accessed 23 August 2019).
Learning Objectives

By the end of this studio, you should be able to demonstrate:

1. Ecological thinking, with an understanding of landscape as a meshwork of knots and forces operating as a system.
2. An extensive familiarity with the historic and existing conditions of Vanport.
3. Clear, precise, and thorough communication (verbal, written, graphic).

Class Format

Class meeting times are primarily structured around class meetings/discussion, project work, desk critiques, pin-ups, informal lectures, possible guest presentations, and reviews. Outside of class time, students are expected to analytically review selected readings, thoroughly understand the context of the territory, execute ad hoc site visits, and diligently prepare for all intermediate milestones and all reviews.

Expectations

Highest professional standards will be expected and maintained throughout the term, including, but not limited to: active in-class participation and progress, preparation for class activities and milestones, respecting the rights and property of others, working cooperatively with other students as needed, and completing assignments to the best of your abilities and on time.

Grading

Consistent with all Department of Landscape Architecture studios, this studio is graded Pass/No Pass with formative and summative feedback throughout the quarter. Formative feedback will be provided by the instructor, studio guests, and mid-term and final reviewers. Summative feedback based on achievement of the course learning objectives will be provided by the instructor during exit interviews in Week 11. The following subcategories of “Pass” may be awarded, listed in increasing order of the quality of performance: Marginal Pass, Pass, High Pass, and Pass with Distinction. This grading policy is intended to encourage personal growth and critical inquiry that pushes the boundaries of contemporary landscape architectural practice.
Grading Rubric

The following grading rubric provides a qualitative assessment of how student work does or does not meet studio expectations:

**Pass with Distinction:** The student has completed all work, and shown an exceptional ability to grasp design concepts, theories, and practices, producing exceptional creative/critical work. The student has demonstrated exceptional ability to present these ideas in a clear, organized, and evocative manner.

**High Pass:** The student has completed all work, and shown a skillful ability to grasp design concepts, theories, and practices, producing excellent creative/critical work. The student has demonstrated a skillful ability to present these ideas in a clear, organized, and evocative manner.

**Pass:** The student has completed all work, and shown an adequate ability to grasp design concepts, theories, and practices, producing adequate creative/critical work. The student has demonstrated an adequate ability to present these ideas in a clear, organized, and evocative manner.

**Marginal Pass:** The student’s work did not meet all of the requirements, and/or demonstrated a minimal understanding of the fundamental nature of design with a performance that does not adequately examine the concepts, theories, and practices of design critically or constructively. The student has demonstrated a limited ability to present these ideas in a clear, organized, and evocative manner. A marginal pass may also signify limited effort and/or poor attendance.

**No Pass:** The student has demonstrated a lack of understanding or familiarity with design concepts, theories, and practices. Their performance has been inadequate. Failure is often the result of minimal effort and poor attendance that may indicate that the student is not in the proper field of study.

Attendance Policy

Studio and its associated meeting times are crucial moments in both space and time for the design development of the student. All field trips, workshops, class introduction/meetings, pin-ups, and reviews are required, and are noted in bold on the schedule included in the syllabus. Students are also required to attend one desk crit per week during the allotted “Desk Crits” days noted on the schedule. Days noted “Desk Crits (optional)” are not included in this policy.
Absences for studio where attendance is required will require prior approval (only for special and urgent personal circumstances, such as medical emergencies, family bereavement, etc.); absences beyond that allowed in this policy without prior approval may result in failing the studio.

Deadlines, Extensions, Incompletes
Projects are due on or before the beginning of the studio period of their due dates, unless otherwise noted. Email the Instructor as soon as you can if anything may prevent you from meeting a deadline as scheduled. Failure to submit a project(s) on time may result in a Marginal Pass or a No Pass grade.

Retaining Copies of All Coursework
Please retain copies of all work submitted and the original copy of all work returned to you during the term until the final course grade has been posted. In the event of any question concerning whether grades have been accurately recorded, it is your responsibility to provide these copies as documentation.

Studio Courtesy
Please have your cell phone set to silent during studio. You are welcome to use your smartphone for research purposes provided it does not become a barrier or distraction to your and your classmates’ education or the ability of the instructor to teach.

Academic Resources
The University’s Tutoring and Academic Engagement Center (Knight Library, 4th Floor, 541.346.3226) provides various programs, workshops, courses, tutors, and mentors to aid you in your coursework at the University of Oregon. One of the services that may be of particular benefit for this class is the Center’s Writing Tutor sessions, which provides one-on-one feedback on writing assignments. See https://engage.uoregon.edu/tutoring/ for information on session days and times.

Academic Misconduct
The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or
receive) unauthorized help on assignments or examinations without express permission from the Instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the Instructor. If there is any question about whether an act constitutes academic misconduct, it is the students’ obligation to clarify the question with the Instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at https://researchguides.uoregon.edu/citing-plagiarism.

Accessible Education

The University of Oregon is working to create inclusive learning environments. Please notify the Instructor if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 360 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Equity and Inclusion

The University of Oregon is a place where people from different cultures and experiences learn together; understanding and respecting these differences are critical for the University to be a place of open-minded inquiry where, in challenging the boundaries of knowledge, we include and value all members of our community. The university values our diversity and seeks to foster equity and inclusion in a welcoming, safe, and respectful community.

For more information or assistance, you are also encouraged to contact the following campus services:

Division of Equity and Inclusion
1 Johnson Hall
541.346.3175
http://inclusion.uoregon.edu/

Center for Multicultural Academic Excellence (CMAE)
164 Oregon Hall
541.346.3479
https://inclusion.uoregon.edu/content/center-multicultural-academic-excellence-cmae
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Center on Diversity and Community (CoDaC)
54 Susan Campbell Hall
541.346.3212
http://codac.uoregon.edu/

[taken from https://tep.uoregon.edu/sites/tep1.uoregon.edu/files/new_faculty_packet_17.pdf; see also https://inclusion.uoregon.edu/diversity-uo]

UO COVID-19 Regulations

The University of Oregon (UO), in accordance with guidance from the Centers for Disease Control, Oregon Health Authority, and Lane County Public Health requires faculty, staff, students, visitors, and vendors across all UO locations to use face coverings, which include masks (note: masks with exhaust valves are discouraged), cloth face coverings, or face shields, when in UO owned, leased, or controlled buildings. This includes classrooms. Please correctly wear a suitable face covering during class. Students unable to wear face coverings can work with the Accessible Education Center to find a reasonable accommodation. Students refusing to wear a face covering will be asked to leave the class.

Students should maintain 6 ft. distance from others at all times. Classrooms tables and seats have been marked to accommodate this distance. Please do not move any furniture in the classroom or sit in areas that have been blocked off or otherwise marked as unavailable.

Students should obtain wipes available outside of classrooms before they enter class and use them to wipe down the table and seat they will use.”

Mental Health and Wellness

Life at college can be very complicated. Students often feel overwhelmed or stressed, experience anxiety or depression, struggle with relationships, or just need help navigating challenges in their life. If you are facing such challenges, you do not need to handle them on your own—there is help and support on campus.

As your instructor if I believe you may need additional support, I will express my concerns, the reasons for them, and refer you to resources that might be helpful. It is not my intention to know the details of what might be bothering you, but simply to let you know I care and that help is available. Getting help is a courageous thing to do—for yourself and those you care about.
University Health Services helps students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at [health.uoregon.edu/ducknest](http://health.uoregon.edu/ducknest).

University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at [counseling.uoregon.edu](http://counseling.uoregon.edu) or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number).

I am a student-directed employee. For information about my reporting obligations as an employee, please see Employee Reporting Obligations on the Office of Investigations and Civil Rights Compliance (OICRC) website (https://investigations.uoregon.edu/employee-responsibilities#employee-obligations). Students experiencing any form of prohibited discrimination or harassment, including sex or gender-based violence, may seek information and resources at safe.uoregon.edu, respect.uoregon.edu, or investigations.uoregon.edu or contact the non-confidential Title IX office/Office of Civil Rights Compliance (541-346-3123), or Dean of Students offices (541-346-3216), or call the 24-7 hotline 541-346-SAFE for help. I am also a mandatory reporter of child abuse. Please find more information at Mandatory Reporting of Child Abuse and Neglect (https://hr.uoregon.edu/policies-leaves/general-information/mandatory-reporting-child-abuse-and-neglect).

The schedule may be adjusted at the discretion of the Instructor during the course of the term. Any adjustments will be communicated to you as soon as is reasonably possible.

It is generally expected that class will meet unless the University is officially closed for inclement weather. If it becomes necessary to cancel class while the University remains open, this will be announced on Canvas and by email. Updates on inclement weather and closure are also communicated.
Academic Disruption due to Campus Emergency

In the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages are subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas. If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also encouraged to continue the readings and other assignments as outlined in this syllabus or subsequent syllabi.

Emergency Information

In Case of Emergency CALL 911.

In case of non-emergency assistance:
Call the UO Police Department at 541.346.2919

If we need to evacuate the building during class, two possible evacuation routes include exiting LA 307 and a) turning right, taking Lawrence Hall’s southwest (glass enclosed) stairs to the ground floor, and then exiting through the southwest entrance of Lawrence Hall, or b) turning left, taking Lawrence Hall’s south stairs to the ground floor, and then exiting through the front (south) entrance of Lawrence Hall.

If we need to evacuate the building during class, our designated assembly point is on the Old Quad, located west of Lawrence Hall.

Be sure your cell phone is set up to receive UO Alert text messages: 1) Login to DuckWeb, 2) Click on the “Personal Information” menu, and 3) Click on “Enter/Update Emergency Alert Phone.”

More information on emergency preparedness can be found online: emc.uoregon.edu/content/resources-students
## Schedule

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<thead>
<tr>
<th>Week 1</th>
<th>Monday</th>
<th>September 28</th>
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<tr>
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<td>Wednesday</td>
<td>September 30</td>
<td>Class introduction</td>
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<td></td>
<td>Project work</td>
<td>October 7</td>
<td>Project work Desk crits</td>
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<td>Desk crits (optional)</td>
<td>October 9</td>
<td>Project work Desk crits</td>
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<td>Week 2</td>
<td>Class meeting</td>
<td>October 5</td>
<td>Project work Desk crits</td>
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<td>Class meeting</td>
<td>October 12</td>
<td>Project work Desk crits</td>
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<td>October 19</td>
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<td>Class meeting</td>
<td>October 26</td>
<td>Draft text due (P1) Project work Desk crits</td>
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<td>Week 3</td>
<td>Class meeting</td>
<td>October 21</td>
<td>Text due (P1) Project work Desk crits</td>
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<td></td>
<td>Class meeting</td>
<td>October 28</td>
<td>Graphics Pin-up (P1)</td>
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<td>Project work</td>
<td>October 2</td>
<td>Project work Desk crits</td>
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<td>Desk crits (optional)</td>
<td>October 9</td>
<td>Project work Desk crits</td>
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<td>Week 4</td>
<td>Mid-term interviews</td>
<td>November 2</td>
<td>NO CLASS</td>
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<td>Class meeting</td>
<td>November 9</td>
<td>Reference (P1)</td>
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<td></td>
<td>Class meeting</td>
<td>November 16</td>
<td>P1 revisions due Project work Desk crits (optional)</td>
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<td>Class meeting</td>
<td>November 23</td>
<td>Graphics Pin-up (P2)</td>
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<td>Week 5</td>
<td>Class meeting</td>
<td>November 11</td>
<td>Project work Desk crits</td>
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<td>Class meeting</td>
<td>November 18</td>
<td>Project work Desk crits</td>
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<td>Week 6</td>
<td>Class meeting</td>
<td>November 25</td>
<td>Text due (P2) Project work Desk crits</td>
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<td></td>
<td>Project work</td>
<td>November 27</td>
<td>Review (P2) (Thanksgiving Holiday)</td>
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<td>Week 7</td>
<td>Desk crits</td>
<td>November 22</td>
<td>Exit interviews</td>
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<td>Week 11</td>
<td>Exit interviews</td>
<td>November 27</td>
<td>Exit interviews</td>
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Project 1

A Landscape of Meshworks

ecology, n.
1. c. In extended use: the interrelationship between any system and its environment; the product of this.¹

Introduction

“Ecology” is a theoretical model that can help us visualize and imagine constituent elements interrelating within a network/meshwork, and how that network/meshwork “works”, or operates, as a system. “Ecology” has proven so useful that it is also used to describe subdisciplines within both biology (hereafter “bioecology”)² and sociology (hereafter “social ecology”)³. So, as both a theoretical model, as well as in its application, “ecology” is a particularly apt term for understanding landscape broadly, and forms the basis for ecological urbanism theory in landscape architecture.

Project 1 asks you to think ecologically about Vanport, not in bioecological terms of how flora and fauna interrelate, but how every constituent element in a landscape—human and non-human, material and non-material—has interrelated (past), interrelates (present), and might interrelate (future).

To help you think ecologically, this studio builds upon Tim Ingold’s characterization of meshworks (see required reading for Week 1), and offers the following taxonomy:

- **knot**: a three-dimensional place in the landscape where meshworks operate (“land”, pass through, inflect, are expressed, or are otherwise made manifest). Knots may be bounded or unbounded, discrete or diffuse. Knots may be terrestrial, subterrestrial (underground), or superterrestrial (above ground). Knots are scale-independent; they occur at all possible scales. However, the identification of a knot’s scale is integral to its characterization and understanding. Multiple meshworks may operate through a knot contemporaneously, and the type, quality, and quantity of meshworks operating through a knot may change over time.

³ “1. b. Chiefly Sociology. The study of the relationships between people, social groups, and their environment; (also) the system of such relationships in an area of human settlement. Frequently with modifying word, as cultural ecology, social ecology, urban ecology.” (Oxford English Dictionary, https://www.oed.com/view/Entry/59380, accessed September 30, 2019)
• meshwork: a three-dimensional, interconnected set of knots tied together by a particular theme, force(s), characteristic, or category. As with knots, meshworks may be bounded or unbounded, discrete or diffuse; they may be terrestrial, subterrestrial (underground), or superterrestrial (above ground); they are scale-independent, occurring at all possible scales; and the identification of a meshwork’s scale is integral to its characterization and understanding. Meshworks are always susceptible to change according to the dynamism of forces and their impact on knots. Movement along a meshwork may be material or non-material; it may be directional, bi-directional, or even omni-directional.

• force: an agent, trigger, or catalyst of a movement between knots. Forces may be material (tangible) or non-material (intangible). Material forces are tangible and physically dimensional (2D, 3D, or 4D), and can be characterized as biologic (human, animals) and/or environmental (weather, climate, natural hazards). Non-material forces are intangible, and can be cultural (movements, traditions), political, or economical. Forces may be temporally discrete (regularly, irregularly, and/or ephemerally), diffuse, or omnipresent. Forces may be generative or destructive, restorative or disruptive. Disruptive forces may temporarily impact systems and meshworks so that they eventually recover and return to their prior state, or disruptive forces may permanently change meshworks so that they begin to operate under a new state of stability or equilibrium.

• system: a meshwork in action (movement between knots in a meshwork, initiated/sustained/terminated by forces). Systems are necessarily four-dimensional. Systems can be characterized as processes, cycles, loops, or generally as phenomena.

Certain terms in the taxonomy above parallel terms in other applications of ecology. For example, knot is similar to patch (bioecology), and meshwork is similar to network (bioecology). Taxonomic parallels may also be made with Stan Allen’s architecturally-based framework of points, lines, planes, and fields, though this requires further study.4

Note, however, that no bioecologic equivalent of matrix is offered; the hypothesis is that all indivisible points in landscape space and time are knots and constitutive of one or more meshworks, so that no matrix exists. The landscape is therefore defined by a seemingly infinite number of knots

and meshworks. Considered in this way, everything is landscape, and landscape is everything.

This lack of an “other” (a place in the landscape that exists outside of a meshwork) precludes the existence of a simple binary (e.g. on/off, in/out, center/periphery, active/inactive, dynamic/static, figure/ground, architecture/landscape), and aligns with Elizabeth Meyer’s argument against such binaries. Ecology as a theoretical model and presented here, then, presents an explicitly inclusive approach to landscape, where every coordinate on the globe is recognized, valued, and active.

Characterizing landscape as a field of interconnected knots and meshworks operating as systems governed by forces requires you to think about landscape as a layered, dynamic field across multiple spatial (infinitesimal to the cosmic) and temporal (hours, days, years, decades, millennia) scales, and this complexity should be reflected in how you read, interpret, and design landscapes.

**Brief**

If there is the possibility of infinite knots and meshworks in a landscape, there is the possibility of infinite knots and meshworks at Vanport. However, it is not necessary to identify and map all the knots and meshworks in a landscape to adequately understand that landscape. This studio presupposes that there is a subset of all possible knots and meshworks in a landscape that largely characterize, or define, that landscape. Project 1 asks you to identify, define, and express the landscape-defining meshworks that operate through Vanport (past, present, and future). For this project, you will work individually or in groups, depending on the number of landscape-defining meshworks identified by the class. Each individual/group will analyze one landscape-defining meshwork.

**General Schedule**

Week 1: Familiarize yourself with the theoretical basis for the studio and the story of Vanport. As a class, identify and select landscape-defining meshworks.

Weeks 2 and 3: Research landscape-defining meshworks.

Week 4: Prepare/submit a draft of supporting text (ca. 800-1200 words) explaining/reflecting upon your analysis of the selected landscape-defining

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meshwork. Prepare/deliver a Pin-up presentation of your graphic analysis of the selected landscape-defining meshwork.

Week 5: Based on feedback on work submitted the previous week, revise and refine your supporting text and graphics. Submit a revised version of your supporting text, and prepare a revised graphic analysis for the Review presentation.

Week 6: Revise and submit final supporting text and graphics based on feedback from the Review and Midterm Interview.

**Deliverables**

1. A narrative that identifies and characterizes the meshwork (including its knots and forces), explains how it has operated/operates as a system generally, explains how it has operated/operates through Vanport specifically, and analyzes how Vanport is similar/different to other knots in the meshwork.

2. A diagrammatic map that shows Vanport amidst the full extent of the selected meshwork (fully characterized with other knots and relevant forces), which may require coverage across the entire country, or more.

3. A diagram that explains how the meshwork has operated/operates as a system.

4. Photographs, plans, maps, and other documentary evidence collected as part of your research that supports your characterization of the meshwork, its knots and forces, and its associated system.

**Supporting Text Content**

- #1 above.

**Presentation Format/Content**

- Pin-up: 10 minute digital+verbal presentation including #1-3 above.
- Review: 10 minute digital+verbal presentation including #1-4 above.
entangle, v.

II. To make tangled or intricate.

3.b. figurative. To render (a subject, etc.) complicated or intricate; to complicate with.

Given an infinite number of meshworks operating in and through any landscape, and given multiple meshworks operating in and through any knot in that landscape, it is reasonable to interpret any knot as entangled. While entanglement is largely denoted as negative, problematic, and requiring detanglement, its use here, and as it relates to landscape, does not value it thusly. However, the use of entanglement in this case does recognize landscape’s complexity, and focuses on the richness that entangled landscapes offer and the design challenges that entangled landscapes afford.

Over the last several decades, entanglement has been adopted to frame/theorize a variety of phenomena across multiple disciplines. The term’s earliest expression may have been in physics:

> A correlation between the states of two separate quantum systems such that the behaviour of the two together is different from the juxtaposition of the behaviours of each considered alone. (draft addition, October 2001)

Here, entanglement recognizes the unique condition that two systems operating in the same space and time presents. In the same way, two landscape meshworks operating simultaneously on one site (knot) is different than the same two landscape meshworks operating separately at two different sites (knots).

Closer to (design) home, entanglement has been used to describe the relationship between architecture and civic administration. And even closer to (our landscape architectural) home, there is precedent for using entanglement to describe the complexity of landscape:

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6 The use of the term “entanglement” for this studio was catalyzed by a discussion with Russell Beard, an artist/documentary filmmaker/landscape designer based in Scotland, in September 2019.


“Today this same place, Kvanefjeld, is entangled in a complex political and environmental battle around the uranium industry, where global commercial forces, struggling local communities, legislators and environmental campaigners try to forge a future for that part of Greenland.”

The entangled landscape of Kvanefjeld, Greenland shares similar aspects with the entangled landscape of Vanport, Oregon, where histories and futures of migration, settlement, colonization, circulation, culture, politics, trade, and industry are enmeshed.

Brief

If landscapes are indeed entangled, they are likely not equally entangled everywhere. That is, given that knots manifest multiple meshworks, some knots manifest more meshworks than others. And those knots that manifest more meshworks can be characterized as more densely entangled, or landscapes of maximum entanglement. Such knots are the richest, most layered, most complex, and most challenging landscapes that the designer will encounter, and sometimes they can be considered representative, or microcosmic, of a larger context or situation. As a landscape of maximum entanglement, Vanport could be considered representative, or microcosmic, of how the US has addressed addresses race, class, and landscape. Building upon the ecological characterization of Vanport in Project 1, Project 2 asks you to collect, aggregate, and synthesize the meshworks operating in and through Vanport. This project will require each of you to understand where meshworks “land” and are expressed in Vanport, and to decide how to organize and value these meshworks. For this project, students will work individually.

General Schedule

Week 7: Collect, aggregate, and synthesize the meshworks identified by you and your colleagues into a coherent map of the meshworks operating through Vanport (past, present, future).

Week 8: Prepare/submit a draft of supporting text (ca. 400-600 words) explaining/reflecting upon your synthesis. Prepare/deliver a Pin-up

presentation of your graphic synthesis.
Week 9: Based on feedback on work submitted the previous week, revise and refine your supporting text and graphic synthesis.
Week 10: Review presentation.

**Deliverables**
1. narrative that tells the story of Vanport through your graphic synthesis, including a rationale for how/why you chose to organize/value the meshworks as you did.
2. map (2D, 3D, or 4D) that represents Vanport as a landscape of maximum entanglement, critically synthesizing all the meshworks operating through it.
3. photographs, plans, maps, and other documentary evidence collected as part of your research that supports your narrative/rationale.

**Supporting Text Content**
- #1 above.

**Presentation Format/Content**
- Pin-up: 10 minute digital+verbal presentation including #1-2 above.
- Review: 10 minute digital+verbal presentation including #1-3 above.
Readings/Viewings

**Required**

To be discussed in Week 1 Class Meeting (Wednesday, September 30)


To be discussed in Week 1 Class Meeting (Friday, October 2)


Novak, Matt (2015) “Oregon was Founded as a Racist Utopia”, *Gizmodo*, January 21, 2015 [online version here, and pdf provided on Canvas]

Oregon Public Broadcasting (2016) “Vanport” [link to 59:53 minute video here; the short article on the webpage has a good list of research resources at the bottom]

Semuels, Alana (2016) “The Racist History of Portland, the Whitest City in America”, *The Atlantic*, July 22, 2016 [online version here, and pdf provided on Canvas]

To be discussed in Week 2 Class Meeting

Boone, Kofi (2017) “Black Landscapes Matter”, in *Ground Up*, vol. 6, pp. 8-23. [online version here, and pdf provided on Canvas]

To be discussed in Week 3 Class Meeting


To be discussed in Week 7 Class Meeting (online; text only version on course server)

Hillis, Danny (2016) “The Enlightenment is Dead, Long Live the Entanglement”, in *Journal of Design and Science*. [online version with related media here, and text-only version provided on Canvas]
Recommended

**Articles and reports [pdfs provided on Canvas]**


**Books**


Immaculate Heart College Art Department Rules
Sister Corita Kent
1967-68

Rule 1: Find a place you trust and then try trusting it for a while.


Rule 3: General duties of a teacher: Pull everything out of your students.

Rule 4: Consider everything an experiment.

Rule 5: Be self disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self disciplined is to follow in a better way.

Rule 6: Nothing is a mistake. There’s no win and no fail. There’s only make.

Rule 7: The only rule is work. If you work it will lead to something. It’s the people who do all of the work all the time who eventually catch on to things.

Rule 8: Don’t try to create and analyse at the same time. They’re different processes.

Rule 9: Be happy whenever you can manage it. Enjoy yourself. It’s lighter than you think.

Rule 10: “We’re breaking all of the rules. Even our own rules. And how do we do that? By leaving plenty of room for X quantities.” John Cage

Helpful hints: Always be around. Come or go to everything. Always go to classes. Read anything you can get your hands on. Look at movies carefully, often. Save everything—it might come in handy later.

There should be new rules next week.

(transcribed from the Manifesta 11 exhibition, Kunsthalle Zurich, Switzerland, September 2016)
Exhibiting Paintings
John Baldessari
1967-68

Exhibiting Paintings
Almost every painter arrives at the stage when he would like to exhibit his work. It is a good idea to have your paintings shown with those of others. It gives you a fresh perspective on your work. Because it is surprising how different your pictures look on the wall surrounded by paintings of other artists. Sometimes you are agreeably surprised when your painting hold its [sp.] own in comparison. At other times the painting that seemed so colorful and strong in your studio looks drab and weak alongside other pictures.

Verblist
Richard Serra
1967-68

>{$\text{(https://www.moma.org/collection/works/152793, accessed April 1, 2018)}}$
Notes to myself on beginning a painting
Richard Diebenkorn
(date unknown)

1. Attempt what is not certain. Certainty may or may not come later. It may then be a valuable delusion.
2. The pretty, initial position which falls short of completeness is not to be valued – except as a stimulus for further moves.
3. Do search.
4. Use and respond to the initial fresh qualities but consider them absolutely expendable.
5. Don’t “discover” a subject – of any kind.
6. Somehow don’t be bored but if you must, use it in action. Use its destructive potential.
7. Mistakes can’t be erased but they move you from your present position.
8. Keep thinking about Pollyanna.
10. Be careful only in a perverse way.


Ten Principles for Good [Product] Design
Dieter Rams
1970s

1. Good design is innovative
2. Good design makes a product useful
3. Good design is aesthetic
4. Good design makes a product understandable
5. Good design is unobtrusive
6. Good design is honest
7. Good design is long-lasting
8. Good design is thorough down to the last detail
9. Good design is environmentally-friendly
10. Good design is as little design as possible

Oblique Strategies
Brian Eno
1975, 1978 1979

Abandon normal instruments
Accept advice
Accretion
A line has two sides
Allow an easement (an easement is the abandonment of a stricture)
Are there sections? Consider transitions
Ask people to work against their better judgement
Ask your body
Assemble some of the instruments in a group and treat the group
Balance the consistency principle with the inconsistency principle
Be dirty
Breathe more deeply
Bridges -build -burn
Cascades
Change instrument roles
Change nothing and continue with immaculate consistency
Children’s voices -speaking -singing
Cluster analysis
Consider different fading systems
Consult other sources -promising -unpromising
Convert a melodic element into a rhythmic element
Courage!
Cut a vital connection
Decorate, decorate
Define an area as ‘safe’ and use it as an anchor
Destroy -nothing -the most important thing
Discard an axiom
Disconnect from desire
Discover the recipes you are using and abandon them
Distorting time
Do nothing for as long as possible
Don’t be afraid of things because they’re easy to do
Don’t be frightened of cliches
Don’t be frightened to display your talents
Don’t break the silence
Don’t stress one thing more than another
Do something boring
Do the washing up
Do the words need changing?
Do we need holes?
Emphasize differences
Emphasize repetitions
Emphasize the flaws
Faced with a choice, do both (given by Dieter Rot)
Feedback recordings into an acoustic situation
Fill every beat with something
Get your neck massaged
Ghost echoes
Give the game away
Give way to your worst impulse
Go slowly all the way round the outside
Honor thy error as a hidden intention
How would you have done it?
Humanize something free of error
Imagine the music as a moving chain or caterpillar
Imagine the music as a set of disconnected events
Infinitesimal gradations
Intentions -credibility of -nobility of -humility of
Into the impossible
Is it finished?
Is there something missing?
Is the tuning appropriate?
Just carry on
Left channel, right channel, centre channel
Listen in total darkness, or in a very large room, very quietly
Listen to the quiet voice
Look at a very small object, look at its centre
Look at the order in which you do things
Look closely at the most embarrassing details and amplify them Lowest common denominator check -single beat -single note -single riff
Make a blank valuable by putting it in an exquisite frame
Make an exhaustive list of everything you might do and do the last thing on the list
Make a sudden, destructive unpredictable action; incorporate Mechanicalize something idiosyncratic
Mute and continue
Only one element of each kind
(Organic) machinery
Overtly resist change
Put in earplugs
Remember those quiet evenings
Remove ambiguities and convert to specifics
Remove specifics and convert to ambiguities
Repetition is a form of change
Reverse
Short circuit (example: a man eating peas with the idea that they will improve his virility shovels them straight into his lap)
Shut the door and listen from outside
Simple subtraction
Spectrum analysis
Take a break
Take away the elements in order of apparent non-importance
Tape your mouth (given by Ritva Saarikko)
The inconsistency principle
The tape is now the music
Think of the radio
Tidy up
Trust in the you of now
Turn it upside down
Twist the spine
Use an old idea
Use an unacceptable color
Use fewer notes
Use filters
Use `unqualified' people
Water
What are you really thinking about just now? Incorporate
What is the reality of the situation?
What mistakes did you make last time?
What would your closest friend do?
What wouldn’t you do?
Work at a different speed
You are an engineer
You can only make one dot at a time
You don’t have to be ashamed of using your own ideas
A Letter to Students
Michel Corajoud
2000
(translated by Phoebe Green, Patricia Brown Paysagiste)

1. Brainstorm
As soon as you can, without focusing on the details of the program or
the site you will be working on, immerse yourself, deeply and intensely,
in two essential and simultaneous activities. First of all, you have a very
short period to seek out an enormous amount of information. Thousands
of questions must be asked: What has been developed, what is now being
developed in this location? What is meant to be done with it? Who wants
this done? When was its peak moment, how long as it been declining, why
is [it] available today and why must it be transformed? All these questions
may remain unfixed and in suspense for a certain time. The only important
thing now is to be aware of them and let them accumulate. You do not
have to have all the answers to begin formulating hypotheses for your work
and drawing up your first proposals for development. This brainstorming
will energize and support you as you being to resolve contradictions, bring
separate domains together, experiment, and imagine and represent your
space.

2. Explore in Every Direction
You must explore the site and its surroundings in all directions, observe and
note all configurations, even the slightest and the most insignificant. The first
pitfall would then be your fascination with a single point of view, a fascination
that would eclipse all other possibilities. To avoid this overemphasis, learn
to be everywhere, have the gift of *ubiquity*. Be everywhere at once! When
a single perspective becomes dominant, go to the opposite point of view,
you can always come back if it seems truly worthwhile. The second pitfall
is to pick out from a landscape, after a few short visits, a few “objective”
elements: generally, the most clear-cut and obvious, those that are easiest
to represent and transcribe. This “analytical” approach often leads to
fragmentation. The projects derived from it are unsuited to a genuine
recreation of reality. They are a reduction, a series of missed opportunities.
3. Test Limits and Go Beyond Them
Any project on the territory should begin by questioning the apparent legitimacy of the conventional limits of an operation, by refusing to let the landscape be fragmented into multiple “fields of action” cut off from each other. The development of each place must, on the contrary, be informed by a wider knowledge of the site on which it is set; the project must deal with all the elements brought in by all the neighboring spaces that compose the various horizons of the site. By drawing back, you test the various conditions by which the space asserts itself here and turns towards neighboring spaces there.

4. Leave in Order to Return
During your first investigations, the more you explore the site, the more you’ll find that the archives of any space are inexhaustible. The more you analyze the elements of the site and the project, the less you’ll feel capable of acting. So you must regularly take a break from the site, leave it to work in your studio with specific tools that represent and transpose reality. But, once you’ve determined and set your first decisions, you must return to the site to test their appropriateness and measure the gap between the outline of your project and its adaptation to the host site. If you skip this step, the graft you propose has every chance of being rejected.

5. Work With Scale
The spatial and temporal relationship of every object and situation making up a landscape is contributed to by the close and congruent fit of its different scales. In their constituent elements, there are often many correspondences between the local and the global. Working with scale means mastering, simultaneously, the whole and the detail, the near and the far. The Parc de Versailles is a sublime example of scale inset within scale. The rim of a fountain, a flight of stairs, or a topiary hedge refer implicitly and sometimes even explicitly to the overall composition of the garden. Working through and mastering scale is, of all disciplines or aptitudes, the most difficult to acquire, the most dependent on experience; I invite you to begin training yourself in it without delay.

6. Look Forward
A closer and closer attachment to context prepares you to look dynamically at the territory. The different configurations of the site that you discover indicate a general movement, a sort of inclination expressing time and culture at work in the landscape. The method I suggest may be compared
to a filmmaker’s use of the cursors of the editing suite: run forwards and back the series of images showing the different eras that shaped and configured this landscape; push the cursor as far forward as it will go and you can almost extend this series and glimpse the images of the site’s future, inspiring you to this or that transformation.

7. Defend Open Space
The preservation of open space is a value to be defended; or more exactly, it is important to oppose the systematic filling up of space. Never go along with the drive to possess everything, construct everything, recompose everything. On the contrary, oppose the people who pile up a chaos of objects, which contribute to the general overloading of the landscape. The responsibility of the project in its space is to organize things; but often, also, it is to refrain from doing so.

8. Open Up Your Project in Process
Creators and project managers have much to say about who is in charge of their project, but much less about the act, itself, of working on a project. I think they (designers) are wrong to hide the wandering process of project work. Showing only the result of their work, performed in the seclusion of the studio, they uphold the fundamental incommunicability of the work of creation. To acknowledge this process is to make accessible to all (your teachers, today, and, tomorrow, decision-makers, users, businesses) the sequence of decisions that led to the proposed formal structuring.

9. Remain the Guardian of Your Project
Opening up your project in progress and explaining the different stages of its development are desirable to ensure that it is shared and improved. But be careful not to let the project itself be invaded, appropriated, and thrown off course by your interlocutors. Only the creator can follow the through-line; only the creator can maintain the coherence and unity of the work. You must remain the watchful guardians of your projects!

Paula Scher, graphic designer
2000
"You have to be in a state of play to design. If you’re not in a state of play, you can’t make anything."