

Syllabus  
Fall 2020

# LA 4/589 The Oregon Sequence: Vanport

"Flooded apartments during the Vanport flood", May 1948, Camera Art Studio (image accessed Sept. 1, 2020 from Oregon Historical Society, <https://digitalcollections.ohs.org/flooded-apartments-during-the-vanport-flood>)



<b>Time</b>	M, W, F 1:00pm - 4:50pm
<b>Location</b>	Remote: instruction, desk crits, pin-ups, and reviews Lawrence 307: studio space for student work
<b>Credits</b>	6
<b>Instructor</b>	Mark R. Eischeid (he/him/his) Department of Landscape Architecture Lawrence Hall, Room 216 marke@uoregon.edu
<b>Graduate Employee (GE)</b>	Ellee Stapleton, PhD candidate (she/her/hers) Department of Landscape Architecture estaple2@uoregon.edu
<b>Prerequisites</b>	LA 4/539 studio series or the equivalent (upon approval by instructor).
<b>Curricular Context</b>	This class is required for BLA and MLA (First Professional MLA only) students.

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### Oregon Sequence Description

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.<sup>1</sup>

The site—the land—speaks prior to the act of design.<sup>2</sup>

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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<sup>1</sup> Meyer, Elizabeth K. “The Expanded Field of Landscape Architecture,” In *Ecological Design and Planning*, eds. George F. Thompson and Frederick R. Steiner (New York: John Wiley & Sons, Inc., 1997), 71.

<sup>2</sup> Meyer, Elizabeth K. “The Expanded Field of Landscape Architecture,” In *Ecological Design and Planning*, eds. George F. Thompson and Frederick R. Steiner (New York: John Wiley & Sons, Inc., 1997), 71.

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The Oregon Sequence explores a particular territory(ies)<sup>3</sup> 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.”<sup>4</sup> 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/for 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

<sup>3</sup> “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).

<sup>4</sup> Lenzholzer, Sandra, Ingrid Duchhart, and Jusuck Koh. “‘Research Through Designing’ in Landscape Architecture,” *Landscape and Urban Planning*, 113 (2013): 121.

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[Places](#), [Journal of Landscape Architecture](#), [Landscape Journal](#), [Landscape Research](#), [Journal of Architectural Education](#), or other relevant journal, co-authored by the Instructor, the GE, and the students.

Learning Objectives	<p>By the end of this studio, you should be able to demonstrate:</p> <ol style="list-style-type: none"><li>1. Ecological thinking, with an understanding of landscape as a meshwork of knots and forces operating as a system.</li><li>2. An extensive familiarity with the historic and existing conditions of Vanport.</li><li>3. Clear, precise, and thorough communication (verbal, written, graphic).</li></ol>
Class Format	<p>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.</p>
Expectations	<p>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.</p>
Grading	<p>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.</p>

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**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.

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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](http://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

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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](mailto: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](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.



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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](https://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](https://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).

### Prohibited Discrimination and Harassment Reporting

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](https://safe.uoregon.edu), [respect.uoregon.edu](https://respect.uoregon.edu), or [investigations.uoregon.edu](https://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>).

### Schedule

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.

### Inclement Weather

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

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in other ways described here: <https://hr.uoregon.edu/about-hr/campus-notifications/inclement-weather/inclement-weather-immediate-updates>

### 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](http://emc.uoregon.edu/content/resources-students)

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### Schedule

	Monday	Wednesday	Friday
Week 1	September 28 <b>NO CLASS</b>	September 30 <b>Class introduction</b>	October 2 <b>Class meeting</b> Project work
Week 2	October 5 <b>Class meeting</b> Project work Desk crits (optional)	October 7 Project work Desk crits	October 9 Project work Desk crits
Week 3	October 12 <b>Class meeting</b> Project work Desk crits (optional)	October 14 Project work Desk crits	October 16 Project work Desk crits
Week 4	October 19 <b>Class meeting</b> Project work Desk crits	October 21 <b>Draft text due (P1)</b> Project work Desk crits	October 23 <b>Graphics Pin-up (P1)</b>
Week 5	October 26 <b>Class meeting</b> Project work Desk crits	October 28 <b>Text due (P1)</b> Project work Desk crits	October 30 <b>Review (P1)</b>
Week 6	November 2 <b>Mid-term interviews</b>	November 4 Project work Desk crits (optional)	November 6 <b>P1 revisions due</b> Project work Desk crits (optional)
Week 7	November 9 <b>Class meeting</b> Project work Desk crits (optional)	November 11 Project work Desk crits	November 13 Project work Desk crits
Week 8	November 16 <b>Class meeting</b> Project work Desk crits	November 18 <b>Draft text due (P2)</b> Project work Desk crits	November 20 <b>Graphics Pin-up (P2)</b>
Week 9	November 23 <b>Class meeting</b> Project work Desk crits	November 25 <b>Text due (P2)</b> Project work Desk crits	November 27 <b>NO CLASS</b> (Thanksgiving Holiday)
Week 10	<b>Review (P2)</b> [tbd]		
Week 11	<b>Exit interviews</b>		

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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.<sup>1</sup>

#### *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”)<sup>2</sup> and sociology (hereafter “social ecology”)<sup>3</sup>. 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.

<sup>1</sup> Oxford English Dictionary, <https://www.oed.com/view/Entry/59380>, accessed September 30, 2019.

<sup>2</sup> “1. a. The branch of biology that deals with the relationships between living organisms and their environment. Also: the relationships themselves, esp. those of a specified organism. See also BIOECOLOGY *n.*” (Oxford English Dictionary, <https://www.oed.com/view/Entry/59380>, accessed September 30, 2019). For a clear and concise treatment of bioecology for landscape architects, see Dramstad, Wenche, James D. Olson, and Richard T.T. Forman. 1996. *Landscape Ecology Principles in Landscape Architecture and Land-Use Planning*. Washington, D.C.: Island Press.

<sup>3</sup> “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)

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- **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.<sup>4</sup>

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

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<sup>4</sup> See Allen, Stan. 1999. *Points + Lines: Diagrams and Projects for the City*. New York: Princeton Architectural Press.

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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 (eg. on/off, in/out, center/periphery, active/inactive, dynamic/static, figure/ground, architecture/landscape), and aligns with Elizabeth Meyer’s argument against such binaries.<sup>5</sup> 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, millenia) 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

<sup>5</sup> See, for example, Meyer, Elizabeth K. 1994. “Landscape Architecture as Modern Other and Postmodern Ground”, in *The Culture of Landscape Architecture*, Harriet Edquist and Vanessa Bird, eds. Melbourne: Edge Publishing, pp.12-34.

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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. 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. 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. 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.

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### Project 2 A Landscape of Maximum Entanglement

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*.<sup>6</sup> 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)<sup>7</sup>

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.<sup>8</sup> And even closer to (our landscape architectural) home, there is precedent for using *entanglement* to describe the complexity of landscape:

<sup>6</sup> 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.

<sup>7</sup> Oxford English Dictionary, <https://www.oed.com/view/Entry/62785>, accessed September 30, 2019.

<sup>8</sup> See "Architecture and Bureaucracy: Entangled Sites of Knowledge Production and Exchange", an international conference held in Brussels on October 30-31, 2019, <http://www.architectureandbureaucracy.be>



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“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.”<sup>9</sup>

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

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<sup>9</sup> emphasis added; from Patrizio, Andrew. 2017. “Nuannaarpoq: On Meeting the Ice Halfway”, in *Out of Ice: Elizabeth Ogilvie*. London: Black Dog Publishing, p.17; referencing Walsh, Maurice. 2017. “‘You can’t live in a museum’: the battle for Greenland’s uranium”, *The Guardian*, January 28, 2017, [www.theguardian.com/environment/2017/jan/28/greenland-narsaq-uranium-mine-dividing-town](http://www.theguardian.com/environment/2017/jan/28/greenland-narsaq-uranium-mine-dividing-town).

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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.

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## The Oregon Sequence: Vanport

### Readings/Viewings

#### Required

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

Ingold, Tim (2007) "Up, Across and Along", in *Lines: A Brief History*. Abingdon, England: Routledge, pp. 72-103. [pdf provided on Canvas]

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

Abbott, Carl (2010) "Portland's Rivers in Perspective", in *The Urban West*, July 7, 2010. [blog post located [here](#), and pdf provided on Canvas]

Geiling, Natasha (2015) "How Oregon's Second Largest City Vanished in a Day", *Smithsonian Magazine*, February 18, 2015. [hyperlinked online version [here](#), and non-hyperlinked pdf provided on Canvas]

Imarisha, Walidah (2013) "A Hidden History", *Oregon Humanities*, August 13, 2013 [online introduction with interactive timeline [here](#)]

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]

Samuels, 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

Bélanger, Pierre (2019) "Systems of Systems", in *Landscape as Infrastructure: A Base Primer*. Abingdon, England: Routledge, pp. 80-115. [pdf provided on Canvas]

Hill, Kristina (2005) "Shifting Sites", in *Site Matters: Design Concepts, Histories, and Strategies*, edited by Carol Burns and Andrea Kahn. New York City: Routledge, pp. 131-155. [pdf provided on Canvas]

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]

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### Recommended

Articles and reports [pdfs provided on Canvas]

Brooks, Cheryl A. (2005) "Race, Politics, and Denial: Why Oregon Forgot to Ratify the Fourteenth Amendment", in *Oregon Law Review*, vol. 83, pp.731-761.

Coates, Ta-Nehisi (2014) "The Case for Reparations", *The Atlantic*, June 2014.

Corner, James (1999) "The Agency of Mapping: Speculation, Critique and Invention", in *Mappings*, edited by Denis Cosgrove, London: Reaktion Books, pp. 213-252.

Harley, J.B. (1989) "Deconstructing the Map", in *Cartographica*, vol. 26, no. 2 (Summer 1989), pp. 1-20.

Hutton, Jane (2013) "Reciprocal Landscapes: Material Portraits in New York City and Elsewhere", in *Journal of Landscape Architecture*, vol. 8, no. 1 (Spring 2013), pp. 40-47.

Skovgaard, Dale (2007) "Memories of the 1948 Vanport Flood", *Oregon Historical Quarterly*, vol. 108, no. 1, pp. 88-106.

### Books

Agrest, Diana (2019) *Architecture of Nature, Nature of Architecture*. Novato, CA: ORO Editions.

Bélanger, Pierre (2015) *Going Live: From States to Systems* (Pamphlet Architecture 35). New York City: Princeton Architectural Press.

Berger, Alan (2002) *Reclaiming the American West*. New York City: Princeton Architectural Press.

Clément, Gilles (2015) "The Planetary Garden" and Other Writings. Philadelphia: University of Pennsylvania Press. [[ebook](#)]

Crawford, Margaret (1996) *Building the Workingman's Paradise: The Design of American Company Towns*. Brooklyn, NY: Verso.

Corner, James and Alex MacLean (1996) *Taking Measures Across the American Landscape*. New Haven: Yale University Press.

Cosgrove, Denis (2008) *Geography and Vision: Seeing, Imagining and Representing the World*. London: I.B Tauris.

Desimini, Jill and Charles Waldheim (2016) *Cartographic Grounds: Projecting the Landscape Imaginary*. New York City: Princeton Architectural Press. [[ebook](#)]

Harmon, Katharine (2003) *You are Here: Personal Geographies and Other Maps of the Imagination*. New York City: Princeton Architectural Press.

Lima, Manuel (2017) *The Book of Circles: Visualizing Spheres of Knowledge*. New York City: Princeton Architectural Press. [[ebook](#)]

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Lima, Manuel (2014) *The Book of Trees: Visualizing Branches of Knowledge*. New York City: Princeton Architectural Press. [\[ebook\]](#)

Lima, Manuel (2013) *Visual Complexity: Mapping Patterns of Information*. New York City: Princeton Architectural Press. [\[ebook\]](#)

Mathur, Anuradha and Dilip da Cunha (2014) *Design in the Terrain of Water*. Novato, CA: ORO Editions.

Mathur, Anuradha and Dilip da Cunha (2001) *Mississippi floods: Designing a Shifting Landscape*. New Haven: Yale University Press.

Moss, Karen (2004) *Topographies*. San Francisco: San Francisco Art Institute.

Mostafavi, Mohsen, ed. (2010) *Ecological Urbanism*. Cambridge, MA and Basel: Harvard GSD and Lars Muller Publishers.

Orff, Kate (2016) *Toward an Urban Ecology*. New York City: The Monacelli Press.

Reed, Chris and Nina-Marie Lister (2014) *Projective Ecologies*. New York City: Actar Publishers.

Rosenberg, Daniel (2010) *Cartographies of Time*. New York City: Princeton Architectural Press. [\[ebook\]](#)

Rothstein, Richard (2017) *The Color of Law: A Forgotten History of How Our Government Segregated America*. New York: Liveright Publishing Corporation.

Tufte, Edward (2001, 2nd ed.) *The Visual Display of Quantitative Information*. Cheshire, Connecticut: Graphics Press.

Tufte, Edward (1997) *Visual Explanations: Images and Quantities, Evidence and Narrative*. Cheshire, Connecticut: Graphics Press.

Tufte, Edward (1990) *Envisioning Information*. Cheshire, Connecticut: Graphics Press.

Wilkerson, Isabel (2011) *The Warmth of Other Suns: The Epic Story of America's Great Migration*. New York: Vintage. [\[ebook\]](#)

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Various guides on the  
creative process

*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 2: General duties of a student: Pull everything out of your teacher. Pull everything out of your fellow students.

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)

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## The Oregon Sequence: Vanport

### Exhibiting Paintings

John Baldessari  
1967-68

### Exhibiting Paintings

Almost every painter arrives at the stage when he would like to exhibit his work.

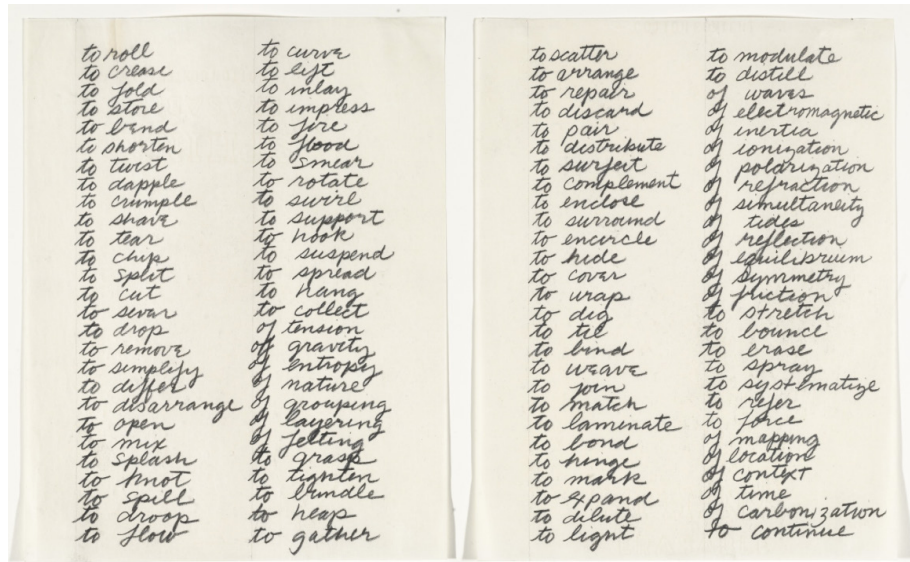
It is a good idea to have your paintings shown with those of others. It gives you a fresh perspective on your work. Because it is surprising how different your pictures look on the wall surrounded by paintings of other artists.

Sometimes you are agreeably surprised when your painting hold it's [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.

### Verblast

Richard Serra  
1967-68



(<https://www.moma.org/collection/works/152793>, accessed April 1, 2018)

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### *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.
9. Tolerate chaos.
10. Be careful only in a perverse way.

(<https://www.royalacademy.org.uk/article/diebenkorn-ten-rules>, accessed April 1, 2018)

### 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

(<https://www.vitsoe.com/us/about/good-design>, accessed September 21, 2020)



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## The Oregon Sequence: Vanport

### *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

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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

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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

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(<https://carinelallemand.files.wordpress.com/2014/11/enobliqstrat1.pdf>, accessed September 21, 2020)

### *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.

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### 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

## The Oregon Sequence: Vanport

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!

<https://www.youtube.com/watch?v=h3nVqxQRsaY>,  
accessed April 2, 2018.

Syllabus  
Fall 2020

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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."

(*Abstract: The Art of Design*, Season 1, Episode 6, 2017, 16.48'-16.54', 2017)