THE MEMORIONIZER:

RE-DEFINING THE MEMORIAL AS A WAY TO RE-IMAGINE ACTIVISM

by

DANIELLE N. SCHWARTZ

(Under the Direction of Cari Goetcheus)

ABSTRACT

Recently, a climate of fear and intolerance has come to the fore and is detrimental to our societal well-being. As democratic values have been attacked, there has also been a return to the use of the public landscape as a site of protest and political action. Now, the design of public space and the effectiveness of activist movements have become concerns catapulted to the national stage. Though state-sponsored memorials and monuments contain political value, they have also been sites of institutionalized oppression that are reductivist in nature. On the part of activism, it can be intimidating and exclusionary in practice despite its goals of equality and justice. It is the responsibility of the designer not to be complicit with the status quo. As methods of representation and communication evolve, this thesis aims to show that landscape architects can play a significant role in re-conceptualizing memorial and activist forms.

INDEX WORDS: Memorial design, anti-memorial, landscape architecture, activism

THE MEMORIONIZER:

RE-DEFINING THE MEMORIAL AS A WAY TO RE-IMAGINE ACTIVISM

by

DANIELLE N. SCHWARTZ

B.S.F.C.S., University of Georgia, 2015

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the

Requirements for the Degree

MASTER OF LANDSCAPE ARCHITECTURE

ATHENS, GEORGIA

2018

THE MEMORIONIZER:

RE-DEFINING THE MEMORIAL AS A WAY TO RE-IMAGINE ACTIVISM

by

DANIELLE N. SCHWARTZ

Major Professor:	Cari Goetcheus
Committee:	David Spooner
	Betina Kaplan, PhD
	SueAnne Ware, PhD

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
May 2018

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

Recently, a climate of fear and intolerance has come to the fore and is detrimental to our societal well-being. Undocumented immigrants, African-American men, women of color, and children in schools still feel unprotected and sometimes even targeted by the systems and structures meant to ensure their safety. In the past five years, increased deportations, racialized shootings, and hate crimes have led to the rise of new movements in response, including, Here to Stay, Black Lives Matter, Me Too, and March for Our Lives. As democratic values have been attacked, there has also been a return to the use of the public landscape as a site of protest and political action. Now, the design of public space and the effectiveness of activist movements have become concerns catapulted to the national stage. Though state-sponsored memorials and monuments contain political value, they have also been sites of institutionalized oppression that are reductivist in nature. On the part of activism, it can be intimidating and exclusionary in practice despite its goals of equality and justice. It is the responsibility of the designer not to be complicit with the status quo. As methods of representation and communication evolve, landscape architects can play a significant role in re-conceptualizing memorial and activist forms.

Peruvian journalist and political philosopher José Carlos Mariátegui (1894-1930) wrote, "people struggle to change what they see and what they feel, not what they ignore" (Mariátegui 2011, 400). Current memorial and activist practices are in danger of being ineffective at a time when their need has never been greater. Today, we are constantly reminded that "utterly senseless violence" is not just part of our past, but is evident in our present (Hite 2012, 2). As we try to explain the tragedies and contradictions, the disparities in power, we "become melancholic, nostalgic and reflective" (Hite 2012, 2). In the past 20 years, there has been an increasing demand for places of memory that is not unrelated to a desire for new democracies (Giunta 2014, 343). While memorials have always contained political value, there is a

growing movement of society-driven memorialization efforts that "challenge state violence and [insist] on alternative global imaginaries" (Hite 2012, 2).

The main lines of inquiry for this thesis commence with concerns that the conventional models of activism and memorials fade into the background, do not challenge public apathy, and fail to inspire individuals to take action on issues that affect people different from themselves. As curators of the common ground, landscape architects can reframe activism and memorials so that they take on schema more accessible and energizing for both their creators and audiences, generating more opportunities for people to connect and open their minds to the messages being communicated. While the Landscape Architecture Foundation (LAF) produced the "New Landscape Declaration" in 2016 as a call to action, it was vague about how we should "cultivate a bold culture of inclusive leadership, advocacy and activism in our ranks" (lafoundation.org). With the aim of addressing these concerns, this thesis asks: *How can landscape architects cultivate a bold culture of inclusive leadership and advocacy by reframing the process and project of activism and memorial landscapes?*

Though landscape architecture is "primarily a craft profession" and "skill-oriented endeavor," theory provides the "purpose that motivates skill" (Corner 1990, 19). The value in this research is to add incrementally to this body of theory through the critique of traditional and contemporary memorial design and activism. It provides an explanation of why things must change and offers new ways of perceiving and composing them. The objectives of this thesis are therefore to disrupt people's perception of both memorial landscapes and activism by building new models of memorials that demonstrate how activism can be inviting. The models will be reinforced by guidelines for a more humanitarian approach to confront some of society's most controversial and pervasive issues. Rather than name definitive solutions, this thesis merely means to open up possibilities by broadening the catalog of what we consider part of the memorial realm.

Because the expanse of topics and issues that can be covered and addressed by memorials and activism is broad and highly subjective, it is necessary to describe the scope of this thesis. This research does not stipulate the limits of what should or should not be memorialized. Nor is it a study to suggest the

methodology for judging the success or failure of memorial and activist projects. Instead, this thesis concentrates on providing new paradigms for memorials and activism that act as alternatives to the current ways in which they are defined and practiced. The history and analysis of activism and memorial forms presented in this thesis are by no means exhaustive. They simply offer a brief overview in order to understand the main obstacles that face activism and memorials and to glean clues to their potential solutions.

This thesis is organized into seven chapters that follow the stages of my research. Chapter Two provides background information constructed through multiple readings and interviews to bring some introductory context to the issues that shape the rest of the thesis, namely activism and memorialization. Chapter Three investigates the evolution of certain aesthetic movements of "protest art" and derives four unique archetypes that can be used as sources of solutions to the obstacles facing activism and memorials presented in Chapter Two. Chapter Four holds the majority of my analysis. It defines the two lenses—process and project—by which I am looking to reframe activism and memorials and then organizes their obstacles into a matrix in order to better understand them. The solutions are presented as qualitative patterns which were determined after analyzing fours examples each of the four archetypes identified at the end of Chapter Three. Chapter Five tests and evaluates how the qualitative patterns are applied through five contemporary memorial and activist art case studies. Chapter Six proposes new paradigms for memorials that expand the possibilities under consideration when conceptualizing and designing them. The thesis concludes with a chapter that analyses and synthesizes the research and proposes directions for future research.

This thesis is a call to action, and the new paradigms presented act as a sort of manifesto to guide future activist work and the role of the memorial within it. As a form of political art itself, this thesis is inherently influenced by my personal interests and passions. Rather than attempt to present an "objective" style of writing, this thesis incorporates elements that reflect my own history and experiences, and attempts to remain open so that the reader may understand my own perspectives and take that into consideration when reviewing its content.

CHAPTER 2

CONTEXT

This chapter introduces literature to build a basis of knowledge in order to answer the research question. It covers the topical areas of activism, landscape architecture, and memorial design. Specifically, this chapter seeks to answer what challenges face activists and the performance of their work; how public space acts as a link between landscape architecture and activism; and how the history of landscape architecture in the United States has set a precedent for today's activist work within the profession. The second section of this chapter focuses on the process of memorialization by examining qualities of memory; sites of memory; and the evolution of monument design from ancient Greece to the more contemporary memorials of the late 20th century. At the end of the chapter I will summarize the main obstacles facing activism and memorials to give a foundation for their potential solutions studied in Chapter Three.

INTRODUCTION TO ACTIVISM

What is Activism?

The Oxford Living Dictionaries defines activism as "the policy or action of using vigorous campaigning to bring about political or social change." Stephen Duncombe, co-founder of the Center for Artistic Activism, puts it more simply, as the "activity of challenging or changing power relations" (Duncombe 2016, 117). Famously described by political scientist Harold Lasswell as the dynamics that decide "who gets what, when, [and] how," activism is a reaction to power structures (Duncombe 2016, 117). For it is when the unequal distribution of power becomes systemic and hegemonic forces[1] limit personal freedoms that activism takes root. Activists, those who carry out activism, are typically aligned

---

[1] Hegemony invokes a state of "invisible power." Popularized by Italian philosopher Gramsci, hegemony "refers to the cultural and discursive practices, which make social oppression appear naturally occurring as opposed to structured" (Cabrera, Matias, and Montoya 2017, 401-402).

with social movements, defined as: "'Collective challenges [to elites, authorities, other groups or cultural codes] by people with common purposes and solidarity in sustained interactions with elites, opponents and authorities'" (Fuad-Luke 2009, 5). While "there are many ways of doing activism and being an activist," the common element is an *action* designed to generate a discernable effect (Duncombe 2016, 117). These effects are typically aimed at addressing issues of climate change, environmental, or social justice.

While the profession of landscape architecture is familiar with the causes and symptoms of climate change, environmental and social justice are also not only relevant to the work that we do but should be essential components to our practice. The US Environmental Protection Agency (EPA) defines environmental justice as "the fair treatment and meaningful involvement of all people…with respect to the development, implementation, and enforcement of environmental laws, regulations, and policies" (Epa.gov). Social justice is "both a process and a goal. The goal of social justice is full and equal participation of all groups in society that is mutually shaped to meet their needs. Social justice includes a vision of society in which the distribution of resources is equitable and all members are physically and psychologically safe and secure" (Bell 2007).

Activism can operate at the level of the individual, organization, or movement, but at all stages it should involve a sustained connection to a larger collective; developing and exercising power; guidance by a vision of progress; and critical hope (Cabrera, Matias, and Montoya 2017). Cornel West, a professor at Union Theological Seminary, formulates that "hope is a foundation for creating the vision of social progress" as it lays the groundwork for effective activism. Not the same as optimism, West distinguishes critical hope as "hope [that] enacts the stance of the participant who *actively struggles* against the evidence in order to change the deadly tides" of inequality, xenophobia, and environmental degradation (West 2005; emphasis added). These struggles can look like large protests or creating a free institution of higher education for undocumented students, but both forms disrupt the status quo through *active* agitation. In other words, "activist is a description of behavior as opposed to an identity" (Cabrera, Matias, and Montoya 2017, 406). By focusing on the actions of doing activism rather than the identity of

being an activist, we can avoid labeling people as "good" or "bad" activists, and instead center our attention on what makes activist efforts effective and what challenges hinder its progress.

Obstacles Facing Activism

The longevity of activism, "how activism can be sustained at personal, organizational and movement levels," faces many challenges from within and outside its endeavors (Roth 2016, 29). For those already working within social justice and human rights activism, they face unique challenges that make them especially susceptible to burnout. [2] Conceptualized in 1974, the term describes a chronic condition where those who were "once highly committed to a movement or cause…[grow] mentally exhausted…and, as a result, [lose] the idealism and spirit that once drove them to work for social change" (Chen and Gorksi 2015, 3). The resiliency of activist movements, however, relies on the health of its participants; since few people are actually engaged in the work of activism (see below), the personal sustainability of its contributors needs to be addressed.

With the emergence of social media, a great many people have been drawn to the feel-good factor of social justice work and acclaim the title of activist. Known as "slacktivism," this online form of self-aggrandizing activity "does very little to produce tangible social change and is becoming a substitute for in-person activism" (Cabrera, Matias, and Montoya 2017, 400). While not all online activism is slacktivism,[3] a "key distinction between activism and slacktivism is the risk that each activity requires," for "not all who engage in civil disobedience incur the same level of risk" (Cabrera, Matias, and Montoya 2017, 406-407). For example, when I as a U.S. citizen took part in an action to disrupt the Georgia Board of Regents meeting to protest their unlawful decision to ban qualified undocumented students from its top

---

[2] Individuals working in social justice and human rights activism are especially vulnerable to burnout because they face particular challenges that include: 1) The pressure they put on themselves to have a significant impact on the world, 2) their work requires a deep understanding of "overwhelming social conditions related to suffering and oppression" – a significant emotional investment, and 3) a culture of selflessness sometimes surrounds activism, "in which activists in effect police each other's commitment to causes" so that any lack of commitment is seen as self-indulgence. (Chen and Gorski 2015, 3)

[3] "Sometimes participating in slacktivism is a precursor to involvement in more meaningful social protest" (Cabrera, Matias, and Montoya 2017, 403).

three universities, I could have sustained some temporary penalty. But my friends of undocumented status who chose to engage in the same activity risked deportation, a much more serious consequence. Many people consider themselves activists in the same way that they see themselves as antiracists, "but [they] concurrently take no actions in support of the cause they support" (Cabrera, Matias, and Montoya 2017, 406). While there is nothing inherently wrong in feeling good about activist efforts, the problem arises when "self-gratification becomes an end in and of itself as opposed to the byproduct of the action" (Cabrera, Matias, and Montoya 2017, 406).

Finally, activism can be intimidating, both to those who wish to be practitioners of it and those who are confronted by it. In our society, a perception exists that the distinction between a "good activist" and a "bad activist" is between those who engage in polite activism and others who partake in "radical, in-your-face" activism (Roth 2016, 32). To strike the balance between inspiring and overwhelming or impressing upon people the magnitude of an issue without being seen as aggressive, is a widespread, complex challenge facing activism. In other words, activists must find a way to share stories that is empowering for themselves as the speaker, while motivating and encouraging for the listener.

Public Space: The Domain of Landscape Architects and Activism

Defining Public Space

From political science to the arts, numerous fields of study have introduced discussions on the nature of *public* – "its frames of reference, its location within various constructs of society, and its varied cultural identities" (Lacy 1995, 172). Activism needs to be practiced, and often this exercise is performed and tested in public spaces. Though the term public space is used throughout the academic writing of various disciplines, the diverse definitions of public space can generally be divided into two interpretations, those that refer to it as "the *social realm* of unfettered discourse on matters of public concern and those who conceive of it as a *physical*, public place, such as a town square or urban plaza" (Goodsell 2003, 361). While the first seems to fit within the sphere of activism and the second in landscape architecture, across these two definitions are commonalities: "the openness of public space, its

7

importance to democratic life, and perceptions of its degeneration under conditions of modernity" (Goodsell 2003, 361). Here I will expand upon the different definitions of public space as outlined by Charles Goodsell, former Director of the Center for Public Administration and Policy at Virginia Tech, and present his proposal for a unified concept of public space.

A political and moral philosopher, Hannah Arendt, is frequently associated with public space. She describes it as "the sphere of public action essential to democratic citizenship…[where] citizens engage in collective deliberation" (Goodsell 2003, 362). Another philosopher, Juergen Habermas, proposes that, "a key feature of the public sphere is universal access" (Goodsell 2003, 362). These democratic philosophers fall into the first definition of public space as a social realm, an arena for active participation and communication. By contrast, literature in urban planning and architectural analysis define public space in physical terms. Urban theorists are primarily concerned with creating open physical spaces within cities that adequately contribute to the quality of urban life: promoting connectedness, providing an escape, building a sense of community identity, and furnishing a site for political protest.

Goodsell offers a *generic definition of public space* that draws on these disparate positions. He describes public space as "a space-time continuum for connected and interactive political discourse" (Goodsell 2003, 370). Goodsell then expands on that definition to provide the abstract terms of a *pure definition of democratic public space* as one that would be "open to all, unrestricted as to conduct, and unconditional as to participation" (Goodsell 2003, 370). Geographer Don Mitchell also notes the temporal and participative qualities of democratic space when he writes, "'what makes a space public…is when to fulfill a pressing need, some group or other takes space and through its action…makes it public'" (Ware 2013, 194).

Public Art in Public Space

Historically, public art largely took the shape of monuments and sculptures to symbolize and authenticate the governing powers. More recently, some people prefer to distinguish between public art, art that is simply located in public places, and what landscape architects do—the artistic design of public

8

space. Hilde Hein, a scholar of aesthetics and feminist theory at Brandeis University, illuminates a difference in the spirit of Deweyan democratic philosophy; from Hein's perspective, "true public artworks draw in the audience in a particular way, collecting people together, almost like 'a congregation'" (Puolakka 2016, 371). However, Hein's theory that public art should inspire communal experiences stands in contrast to the stance of Paul Farber, Managing Director of the Penn Program in the Environmental Humanities. While both would agree that art that simply exists in the public realm cannot necessarily be considered "public art," Farber points out that "what's truly 'public' about public art isn't that it's just outside; it's art that's open to all perspectives," rather than art whose sole purpose is to bring people together (Budds, 2018).

Landscape architect Beth Diamond wrote that public space, "is not the territory of shared values and beliefs, but the arena where differences and conflict can be revealed" (Diamond 2004, 24). Malcolm Miles, Professor of Cultural Theory at the University of Plymouth, also suggests that the primary impetus for most artists to work in the public sphere is to incite provocation and invite participation, implying that public art should expect and accept diverse responses not force a false sense of community identity (Desai and Darts 2016, 189). Diamond even states that, "democracy is not about adhering to some consensually agreed upon identity," but in fact, "the essence of democracy stems from the acknowledgement that no such identity exists (and probably…*never* existed)" (Diamond 2004, 24).

Landscape architect and theorist, James Corner, whose projects include the New York High Line, asserts that during this time when "'democracy is being challenged,'" public city squares are "'great spaces for people to be exposed to other people - people who are not like themselves'" (Megson 2017). Thomas Fisher, professor and director of the Minnesota Design Center, points out that, "'the field of public art provides an accessible and participatory way of challenging our assumptions, opening our eyes, and stimulating new ideas, all of which are crucial to a well-functioning democracy and informed citizenry'" (Desai and Darts 2016, 190). Located centrally in the realm of public art, landscape architects need to design spaces where disparate ideas and people casually collide. As understanding grows and intimate connections are formed, the public sphere can cultivate insurgent acts of empathy. This thesis

later explores the possibilities of applying these various ideals imbued in democratic public space to the reimagining of memorial processes and forms (Chapter Six).

Landscape Architecture and Activism

Stewardship has been an intrinsic and essential component to landscape architecture in the United States since its inception—when Frederick Law Olmsted and Calvert Vaux conceived the park as a necessary open space for civic good. From the 19th Century campaigns for urban green space to the tactical urbanist movement of today, the practice of landscape architecture has always engaged in activist-minded projects and embedded itself within the complex relationship between the social, environmental, and political spheres.

19th Century Urban Improvements

With the advent of the Industrial Revolution and influx of immigrants from Europe, the United States underwent rapid urbanization in the 19th century. In the midst of unregulated municipal expansion, disorder came to define the status quo of the urban experience. Acting as the "lungs of the city," Central Park was America's first large-scale public park, a "great manifesto of a new urban vision" that addressed growing environmental and humanitarian concerns (Ranogajec). The Olmsted-Vaux Greensward Plan for Central Park (1857) was driven by a vision similar to Andrew Jackson Downing's, who is considered a founder of landscape architecture alongside Olmsted. This vision was rooted in 19th century democratic humanitarianism and the belief that parks "would act as a civilizing force in society," by providing a form of therapy through the scenic landscape (Rogers 2001, 339).

Later in in the century, the City Beautiful movement, though initially aimed at beautification as opposed to social welfare, was meant to make cities better places to live and furthermore, better "attractors of capital investment" (Talen 2015, 139). Beginning in the 1890s, the municipal arts movement focused on embellishing public buildings and using decorative arts in outdoor spaces that often took the form of monuments and triumphal arches. Another type of beautification effort concentrated on

cleanliness and order; referred to as civic improvement, these initiatives can be traced to Downing. The end of the 19th century was imbued with a strong sense of responsibility, culminating in the establishment of the National League of Improvement Associations and the settlement house movement, both of which played a large role in shaping urban conditions.

1960's Resistance to "Renewal"

The early 1960s saw a peak of urban crisis and renewal. After the mass American migration to the suburbs, the open spaces left in cities became visual as well as social deserts. In congruence with the revolutionary movements of the time that focused on increased participation, public space became the stage for social protest and the subject of public demand to be included in the decisions made about the built environment. While landscape architects have been largely left out of the 1960s history of "'resistance' to typical urban renewal development," Alison Hirsch, Assistant Professor of Landscape Architecture and Urbanism and the University of Southern California, illuminates how landscape architects Lawrence Halprin, M. Paul Friedberg, and Karl Linn used participatory methodologies in efforts that paralleled many of the critical reactionaries of the time (Hirsch 2014, 173).

Halprin was particularly sympathetic to the urban counterculture and heavily moved by the artistic avant-garde, an influence of his wife, dancer and choreographer, Anna Halprin. In 1968, Lawrence Halprin & Associates published *New York, New York: A Study of the Quality, Character, and Meaning of Open Space in Urban Design*. Two of the major proposals laid out in the report are the importance of citizen participation in the making of their own environment and the integration of cultural and economic groups. For Halprin, choice was the most important freedom, and the study even proclaims that, "'the validity of the melting pot where every group gave up its characteristics in favor of a single uniformity is becoming more questionable'" (Hirsch 2014, 181). With Anna, Halprin developed multi-day events called "Experiments in Environment." At these events, Halprin included "designers, dancers, musicians, visual artists, writers, teachers, and psychologists," building his participatory design ideology

that ultimately formed into his Take Part Process, a unique community workshop process (Hirsch 2014, 179).

Friedberg became famous for his concept of "linked play." While not exactly a participation methodology, "linked play" was meant to "restore the environment of choice, and social exchange" (Hirsch 2014, 183). Friedberg was strongly impacted by the work of landscape architect Carl Theodore Sorenson and Dutch architect Aldo van Eyck who introduced the concepts of the "adventure playground" and "interactive playground" respectively. Benefitting from the enthusiasm of New York park commissioner Thomas Hoving, who encouraged people through participative events such as "happenings" to visit the city's parks, Friedberg "sought to reinstate city dwellers' engagement with the environment and with each other" through play (Hirsch 2014, 183).

Upon entering what he called the "healing" profession of landscape architecture, Karl Linn sought "to explore how landscape architecture could serve a broader social cause" (Hirsch 2014, 186-187). Of the three designers, his work was the most "participatory" and directly emerged from community needs. Working primarily with underserved communities, Linn considered himself the "facilitator rather than the designer or expert" in the creation of his "Neighborhood Commons," a concept he developed during his time at UPenn. Linn was also unique in directly addressing the issue of race in his work, "often collaborating with black leaders and vocally recognizing the tensions of white volunteers and 'experts' working in communities of color" (Hirsch 2014, 187). Built on vacant lots, most of Linn's "Commons" were built using everyday or familiar, salvaged materials. While this served economic and ecological benefits, Linn and his Neighborhood Renewal Corps soon recognized that they were imposing their own aesthetic values on communities that felt burdened by access to only the old and the used. In this way, Linn remained self-critical throughout his lifetime, consistently refining his method to make positive, far-reaching social impact.

Though some consider the built work of these landscape architects to be dated (indeed many of their designs no longer exist), there is a lot to be learned from how each of them used participatory methodologies in conjunction with landscape architectural strategies to reclaim "open space" and turn it

into "public space." Similar urban interventions have become popular again today; under the brand of "tactical urbanism," these more recent urban actions can also be considered a form of activism.

20th Century Tactical Urbanism

While tactical urbanism (TU) is attributed to planner, Mike Lydon, such small-scale, local, and low-budget initiatives have also been described as "do-it-yourself" (DIY), "pop-up," and "guerilla" urbanism. Some people assume that the roots of Lydon's approach lie in Karl Linn's strategy for activists to create Neighborhood Commons on vacant, inner-city land during the 1970s. Others point to the "Everyday Urbanism" of the 1990s, another "bottom-up appropriation of space…[that] celebrated improvisational improvement" (Talen 2015, 137). Emily Talen, a professor of urbanism at the University of Chicago, states that the spirit of these urban interventions is grounded in the 19th century tradition of civic engagement in the United States. While Lydon himself accredits *les bouquinistes* in Paris, France as the first "tacticians," Talen makes clear that aspects of each of these varied strains of grassroots urbanism can be connect to more recent TU efforts.

Since its publication in 2011, Lydon's online guide to TU has "garnered impressively widespread interest in a relatively short space of time" for his particular expression of the urban interventionist movement (Mould 2014, 529). While Lydon himself would be the first to admit that large-scale transformations have their place, they typically require substantial expenses of time and fiscal capital with no long-term guarantee of social or economic benefit. Even if these projects invite public input, most residents are asked to react to pre-drawn proposals that they do not understand. TU is instead meant to present an alternative to the inherent challenges in current "public" and "participatory" processes.

While there are naturally overlapping characteristics, Lydon defines tactical urbanism as an approach to city-making that demonstrates five characteristics:

- A deliberate, phased approach to instigating change;
- An offering of local ideas for local planning challenges;
- Short-term commitment and realistic expectations;
- Low-risks, with a possibly high reward; and

- The development of social capital between citizens, and the building of organizational capacity between public/private institutions, non-profit/NGOs, and their constituents (Lydon et al. 2012, 1-2).

Most long-term change starts small. By using an incremental approach with projects that typically only take one day to one month to execute, TU intentionally creates "a laboratory for experimentation," so projects can be implemented and then adjusted before "moving forward with large capital expenditures" (Lydon et al. 2012, 2). To gain public support and build trust amongst disparate interest groups, TU seeks out citizen participation in the planning *and* construction processes of the design, knowing that local residents can offer unique insights to the projects. Finally, TU's intention to swiftly activate plans could recover momentum lost during official planning procedures, bringing exciting ideas closer to realization.

While the desired long-term effects of Lydon's tactical urbanism is admirable, historical precedents and current experiments in TU raise two conflicting issues. The first is the degree to which and in what capacity should small-scale, bottom-up change be supported by larger government offices. The second is whether these incremental, small-scale changes can be effective on their own "as an ad hoc set of interventions that don't necessarily produce a sum greater than their parts" (Talen 2015, 146). These questions are further explored below through several critiques of tactical urbanism.

Transformational change at the institutional level is the ultimate goal of any activist effort. However, Oli Mould, lecturer in Human Geography at the Royal Holloway University of London, raises concerns that tactical urbanism may be in danger of becoming the latest vernacular of a neoliberal agenda that searches for a 'quick fix' to complex urban problems and ultimately results in the gentrification of cities (Mould 2014). Despite tactical urbanism's good intentions, its widespread adoption by formal institutions, political co-option, and induction into the mainstream, has led TU to be "divorced from its citizen and activism ethos…fast becoming the latest iteration of 'cool', creative urban policy language" (Mould 2014, 530). Mould makes the case that while tactical urbanism may *nominally* preach "a doctrine of diversity and tolerance," in reality, these urbanist projects are "readily co-opted by neoliberal urban development" rendering their tactical and subversive qualities as less effective and more divisive (O'Callaghan 2010, 1614; Mould 2014, 537). Talen also points out that, not surprisingly, "where

improvement efforts at the neighborhood-level [evolve] into institutionalized planning, problems of race and class bias and segregation [seem] an inevitable outcome" (Talen 2015, 146).

Resolving these two conflicts is difficult. While Mould prefers to distinguish between urban strategies and urban tactics, stipulating that the latter should have subversive characteristics, Lydon's catch-all definition speaks to his belief that TU provides the perfect balance in answer to this dilemma, stating that "tactical urbanism is most effective when used in conjunction with long-term planning efforts that marry the urgency of the now with the wisdom of patient capital" (Lydon et al. 2012, 2). While I am personally skeptical of the intentions of "patient capital," I do hope that urban interventions can act as "prototypes, or forerunners, or the seeds of other opportunities" that challenge current relationships between activists and local government to be more transparent, productive, and inclusive (Marshall 2012).

MEMORIALIZATION

Humans rely on memories to help orient our understanding of the present. Questions of memory, in particular those of struggle, conflict, and violence are becoming increasingly pertinent in our world today. These questions, as part of the memorialization process, drive a desire to recover elements of the past and a need "to activate [these] fragments of a time lived before into a new experience" (Giunta 2014, 321). Memorialization assumes many forms, and serves "as an umbrella concept encompassing a range of processes to remember and commemorate" (Barsalou and Baxter 2007, 4). Its functions include: truth-telling; creating a place for people to mourn; offering emblematic reparations; symbolizing a commitment to specific values; promoting reconciliation; recasting an identity; encouraging civic engagement; promoting dialogue about the past and a more peaceful future; advancing educational purposes; and facilitating historic preservation (Barsalou and Baxter 2007, 4). This section introduces qualities of memory and a variety of memorialization initiatives. Specifically, it looks at the evolution of the monument and memorial in both concept and form, giving examples that illustrate how memorialization is "a highly politicized process" and ultimately a product of negotiation between various power structures (Barsalou & Baxter 2007, 1).

To remember is a basic human instinct. Because "the past haunts the present," memory is not something that can be imprisoned, and "will usually come out in one form or another" (Giunta 2014, 321; Barsalou & Baxter 2007, 4). Memory is often conceived as "constitutive of who we are" as individuals, and collective memory as the connective tissue that gives us an identity as a society (Hite 2012, 1). While memory is foundational to who we are and how we "interpret the here and now," landscape architect SueAnne Ware reminds us that memory is elusive (Hite 2012, 1). Abstruse by nature, "memory is always affected by a complex spectrum of states and stimuli," Ware writes, "Stimuli such as forgetting, denial, repression, trauma, recounting, reconsidering, changes in context and changes over time (Ware 2005, 5-6).

Commemorative practices also evolve over time. Because the tools we use to remember and what we remember is in a constant state of flux, narratives of the past continue to shift as generations change. As art historian and curator Andrea Giunta puts it, "the past is not a warehouse of concluded experiences…[memory] is transported into the present by images, names, interventions and structures on the one hand, as well as by acts of censorship, abandonment or vandalism on the other" (Giunta 2014, 334). In short "memories are a moving target in relation to an ever-changing present" (Hite 2012, 2).

Sites of Memory

Memory scholarship explores a variety of memory-oriented art that has expanded in recent years in number and scope; these forms include performance, memoirs, novels, architecture, and urban landscapes to name a few (Hite 2017, 190). Katherine Hite, a professor of political science at Vassar College, argues that these can all be considered "sites of memory, if "we understand 'sites' to mean artistic and textual representations as well as physical sites" (Hite 2017, 191). Pierre Nora, a French historian, also writes extensively on sites of memory or *les lieux de memoire*. According to Nora, it is the push and pull between history and memory that creates *lieux de memoire*. He writes, "if history did not besiege memory, deforming and transforming it, penetrating and petrifying it, there would be no *lieux de*

memoire (Nora 1989, 12). If no such tension existed, these sites of memory, which can be "constituted in monument terms…or in fragile, almost imperceptible forms," then not only would these places never last, but they would "never be produced," in the first place (Giunta 2014, 334-335).

Museology has also developed the memory museum. A more recent site of memory, these museums have proliferated throughout the world in recent decades, particularly in Latin America since the late 1990s (Giunta 2014, 335). These museums generate similar tension to what Nora describes by offering documents, testimonies, and images that "acknowledge competing versions of the past" while making clear the museum's "goal concerning what [it] aims to bring to the public's experience" (Giunta 2014, 335). These museums not only seek to inform, but "move the public, to provoke a state of reflection that will transform consciousness" (Giunta 2014, 335). Examples of these types of museums include the Museum of Memory and Human Rights in Santiago, Chile and the Memory and Tolerance Museum in Mexico City.

While there are limitless constructed spaces, found sites, marks, and artwork of memory, this thesis focuses on the monument and the memorial. Their role in the public realm and their design within the public landscape has changed significantly over time. The following section expands on these sites of memory and touches on some of the obstacles that drove their development.

Monuments and Memorials

Memorials hold a privileged position within our built environment; not only do they contribute to our physical spaces, but they also have the ability to make immaterial contributions, altering our perceptions of history, humanity, and our communities. If memorials are capable of affecting our interactions with the environment and each other, is it possible to claim that some contribute positively to the human experience, while others are harmful or even oppressive? (Donohoe 2002). To answer this question we must acknowledge that our "preconceptions of appropriate content, forms, and qualities" regarding memorials are limited and shaped by the sociopolitical and artistic temperaments of the time (Bush 2003, 6). The monument—in both concept and form—has undergone profound transformations

following major historical upheavals and aesthetic movements (see Chapter Three). This section provides a brief synopsis of the evolution of the monument from the celebratory depiction of deities in ancient Greece to the abstract memorial of the 20th century.

Ancient Greece: A New Use for Monuments

Statuary monuments that depict historical figures have their precedents in ancient Greece. Though characteristic of what we consider "traditional" monuments today, the Monument to the Eponymous Heroes (Athens, ca. 330 BCE) was actually a departure from markers at the time, which typically portrayed deities. Indicative of a new linear perception of time, history, rather than myth, was used to venerate the past. Located in the Agora, the central public space of Athens, the Monument served as a sort of newsstand where announcements were posted beneath each statue. This place, where Athens' citizens went to learn about and discuss current events, was considered essential to the democratic practice of informed political debate amongst Greek citizens.[4]

19th Century: Monument Mania

Over a millennium later, in the 19th Century, commemorative works were still predominantly built in the celebratory tradition of Empirical Rome, and were used to glorify persons or events and affirm their place in history. Most of these monuments were figurative statues placed well above eye level on a pedestal and sometimes enclosed by a fence. While many stand isolated in urban space, in some cities statutory monuments became so popular that they were planned for in large ensembles along parks and promenades. Tree-lined Victory Avenue (1901) in Berlin's Tiergarten was lined by 32 statues of Prussian noblemen for people to admire as they strolled along the path (Stevens and Franck 2016, 12). Like these Prussian noblemen, most nineteenth-century monuments were meant to invoke awe and veneration. As impenetrable objects, they were intended to be looked upon and walked around, but not occupied or

---

[4] Only free, adult men were considered citizens in ancient Athens.

touched. Offering little room for deviation or discussion, towards the end of the century, the thoughts on and subsequent design of monuments began to expand.

Late 19ᵗʰ Century to the Interwar Period: From Solid to Spatial

Though monumental statues were an integral *part* of the built environment, acting as embellishments within public space, it was not until the late 1800's that monuments became places of their own. Whereas prior to this time, the lead designer of a monument was also the person to sculpt it, by the late 1800's collaboration between sculptors and architects emerged to create spatial monuments as places that people could enter and occupy. Kirk Savage describes this broad shift "in the conception of the public monument, from an object of reverence to a space of subjective experience" (Stevens and Franck 2016, 14). At a modest scale, this might mean placing the sculpture on a platform that could be reached by a flight of steps or integrating a bench, an *exedra*, offering a place to sit and rest. This latter convention of a bench set within a wall, originates in ancient Greece as well. Placed in burial grounds, the exedra accommodated feasts to celebrate the dead, indicating "that commemoration could involve staying within the space for an extended period of time" (Stevens and Franck 2016, 13). At a grander scale, memorial complexes set on elevated locations were meant to be seen from afar and experienced as choreographed processions. Though they constitute a variety of indoor and outdoor spaces, these visually imposing, monumental settings offer ideological narratives that project national ideals of permanence and unified meaning.

During this transition from solid to spatial forms, the monument also began to receive criticism on content and message from as early as 1874, in Friedrich Nietzsche's "On the Use and Abuse of History." The German philosopher, seeing that these arrangements of "monumental history" only represented "stultified versions of the past" provocatively declared, "'Away with the monuments!'" (Young 1999, 2). Though the monument had come under attack before the turn of the century, in the wake of the First World War the hostility towards monuments was solidified. Through them, historically traditional themes of triumph and glory had been used to justify suffering; but as artists began to more

closely identify with the hardships and costs of war, "such monuments would have been tantamount to betraying not only the experience of the Great War, but also the new reasons for art's existence after the war: to challenge the world's realities, not affirm them" (Young 1999, 3). Adding to Nietzsche, Lewis Mumford, an American historian, wrote his 1938 essay entitled "The Death of the Monument." Mumford, who criticized the monument as incompatible with modern times and architectural forms, believed that urban civilization must encourage renewal and change. "'The notion of a modern monument is veritably a contradiction in terms,'" he writes. "'If it is a monument it is not modern, and if it is modern, it cannot be a monument'" (Young 1999, 2). As the characteristics associated with monumentality, such as greatness and victory, were increasingly viewed with disfavor, the term "memorial," along with themes of sacrifice and trauma, more frequently came to replace the word "monument" as well. In spite the evolution of artists' interwar vision of memorials, "neither public nor state seemed ready to abide memorial edifices built on foundations of doubt instead of valor" (Young 1999, 3). In Europe, with the birth of new totalitarian societies, the traditional monument returned as the preferred commemorative form.

Post World War II: From Figural to Abstract

After World War II, the fascist regimes that had rejected the modernization of memorial design tainted the credibility of realistic figures and traditional iconography. With renewed gusto, designers proposed works "that not only differed from earlier forms but that deliberately opposed and challenged them" (Stevens and Franck 2016, 34). Stirred by the beginning of social and environmental movements during the 1960s as well as increased acts of aggression and terrorism against targeted groups, memorials began to consider and accept a wider variety of subjects. Beyond celebrating the victories of great men, honor was extended "to those whose achievements and contributions once went unnoticed" (Stevens and Franck 2016, 35). Still, one of the largest growing themes was victimization, which joined the rehabilitated interwar subjects of sacrifice and loss.

The complicated mixtures of emotions that follow unthinkable tragedies and planned violence are unrepresentable. Where traditional forms of symbolism became inadequate, abstraction offered a method

to address the demands now placed on contemporary memorials: that they be apolitical, open to viewer interpretation, and able to convey multiple symbolisms (Fitzgerald 2013, 6). Thus abstraction could accommodate the "changing, more controversial and uncertain attitudes toward history and its expression" (Stevens and Franck 2016, 38). While many abstract memorials built after World War II were stark in character, designers sought to foster more intimate relationships through physical experiences. Design decisions were made to draw people in; moving structures to the ground plane so that visitors could come close and have the tactile and auditory experiences that one commonly encounters today. Memorials have also become more accessible to the public, both by removing physical barriers and inserting them into spaces where people can come into contact with them in their daily routines. These informalities are meant to give the visitor a sense of agency, inviting them to explore and engage with the site, or even leave a small memento to pay their respects.

Names inscribed on nonfigurative forms are almost the norm today, but before Maya Lin's Vietnam Veterans Memorial (1982), "completely abstract memorials lacking any traditional memorial elements had been difficult for both experts and the public at large to accept" (Stevens and Franck 2016, 18). Described as a scar upon the landscape, Lin's design was especially unique, because it placed an abstract form neither raised on a platform nor on the ground, but sunk within the terrain. The memorial's specific context was also an integral part of the design, using the walls to frame a view that created a deliberate connection to the neighboring Washington Monument and Lincoln Memorial. Despite its hard, dark surface, to draw visitors close, Lin thoughtfully chose a small font so that visitors would have to get close to search for the names of loved ones, and in that pursuit find their own reflections staring back at them. Where non-representational forms do not easily connect to viewers through clear images and comforting answers, Lin's renowned design illustrates how methods of representation and communication can force people to look to the context around them rather than to the memorial itself, reflecting first internally, then on the surrounding landscape, and finally with fellow visitors, causing people to do slightly more work in the act of remembering.

Figure 2.1: Timeline of Memorial Design
(created by author)

TAKEAWAYS

If the 19th Century monument focused on celebration, glorifying history's heroic figures and spreading ideals of unity and national pride, then the first half of the 20th Century can be characterized as a switch to the memorial. More spatial and in touch with the realities of war, people felt it was more appropriate to acknowledge hardship and sacrifice as authentic representations of their experiences. While 1980's memorial inched towards being more inclusive in their content and abstract in their representations, they are still largely fixed forms shaped by those in power. Many memorials still honor the ruling parties at the expense of the "losers." While it may not always be intentional, the "dark side of memorialization" can "fan the flames of ethnic hatred, consolidate a group's identity as victims, demarcate the differences among identity groups, and reify grievances" (Barsalou & Baxter 2007, 4). A balanced narrative is difficult to depict, let alone conceive, as memorials and memory itself, is a product of negotiation, and often times marginalized communities are not included in the conversation. Similarly, activist work can be exclusive of the people it is trying to support. While social movements and memorials might nominally promote democratic ideals, the processes and people responsible for the fruition of these values can lack the commitment required to take significant steps towards reparation. While many activist and memorialization projects might begin with good intentions, they often fail to facilitate long-term, systemic change that disrupts the status quo.

CHAPTER 3

ARTISTIC ACTIVISM

In Chapter Two, I defined activism and memorialization and suggested some of their present challenges and limitations. By answering the questions what is activist art and its various uses in social movements, this chapter continues to build upon the contextual framework of Chapter Two through an exploration of possible answers to these problems. By providing a brief overview of protest art in the last century, followed by a narrative that resumes the evolution of the memorial form, I aim to contextualize the transformation of the monument within the aesthetic movements that were developing simultaneously. At the end of this historical study, four approaches stood out. In their ideology, goals, organization, and creative outcomes, the archetypes of art collectives, social sculpture, arte útil, and anti-memorials each address various social and environmental injustices through a breadth of forms.

THE ROLES OF ART IN SOCIAL TRANSFORMATION

While the purpose of art in society is a debate reinvigorated during every period of history, one cannot doubt that is has always served "an instrumental social function" (Milbrandt 2010, 8). Traditionally, art has been used to solidify authority and social order, but in contemporary democratic societies, art has begun to not only describe the world, but critique and impact society at the "intersection of the 'expanded fields' of art and activism" (Léon). As activist work operates within many disciplinary spheres, numerous terms have been used to describe art in the service of social justice, including social sculpture (Beuys 1960s-70s), theater of the oppressed (Boal 1979), new genre public art (Lacy 1995), activist art (Duncombe 2016), artistic citizenship (Elliott, Silverman, and Bowman 2016), and artivism (Erasmus+), to name a few. Regardless of what it is called, most activists and artists agree that the arts alone cannot change society. However, the ability of art to *move* people—what causes them to question, empathize, or mobilize—is what makes art a powerful tool to incite social change.

As practitioners in creative professions are increasingly called on and asked to contribute to long-term change, in order to effectively contribute to systemic transformation, the expected rallies, marches, and provocative signs need to be teased out of their "usual circuits and habitats," forms and functions (Artivism.Online). We need to be bold and ambitious in our vision of the future by pushing our creative boundaries and imagining solutions in unexpected places and unlikely forms. But before moving forward, it is always valuable to have an understanding of past and present bearings. Drawing primarily from Dr. Melody Milbrandt, associate director at the Georgia State University School of Art & Design, below is a succinct look at the multiple ways in which art has functioned and is currently used within social movements.

The British Tate organization states that activist art "is about empowering individuals and communities" (Tate.org.uk). Even in cases of extreme oppression, people throughout history have used art as a form of resistance through folktales, theater, jokes, and song. Such creative expression can be an empowering practice because it "deepen[s] commitment, and harmoniz[es] agendas of activists to reinforce group values and ideas" (Milbrandt 2010, 8). Art can also be used to raise consciousness and communicate issues beyond the activist group in a "non-violent manner that supports and encourages engagement in democratic ideals and processes" (Milbrandt 2010, 14). As is the case with counter-monuments (see below), some artists have taken it upon themselves to "challenge and reframe our understanding of history" by telling stories that "disrupt and discredit the grand narrative by revealing its omissions and biases" (Milbrandt 2010, 11). Art has not only been used to critique social inequalities within society, but also may be used to analyze activist movements, their ideology, and praxis themselves. To combat the symptoms of burnout, the arts can also provide a source of pleasure and joy, which is extremely significant for the personal sustainability of activists so that they can continue their efforts (Milbrandt 2010, 8). While analyses of cultural production have often seen art as a "vehicle for communicating ideas," these tactical functions of art exemplify that they can be a form of democratic engagement and activism in their own right; the arts not only support activist goals, "sometimes they directly achieve the goals" themselves (Mahoney 2017, 159; Milbrandt 2010, 10).

A BRIEF HISTORY OF PROTEST ARTS

While we have seen a proliferation of artists making political statements in the past year, see the 2018 award show season for example, art has been a critical element of social movements throughout history. In fact, it is often the creative communities that are the first to be speak out against oppression and disparity and their actions have been incredibly impactful in advancing the rights of the LGBTQIA community, women, immigrants, and people of color (MacFarlane 2017). Although, the history of protest art is extensive, here I present merely a selection of artistic movements and individuals who have been particularly influential in my research. They are not all necessarily self-described as "activist art," but they nonetheless present a range of reactionary, public works meant to raise awareness and influence social transformation in the 20th and 21st centuries.

1920s: The Beginnings of Avant-Garde

Mexican Muralism

Many people are familiar with the works of Diego Rivera. As one of the leaders of the Mexican muralist movement in the 1920s, Rivera is known internationally as one of "los tres grandes," joining David Alfaro Siqueiros and José Clemente Orozco to form "the big three." In rebuilding the country after the Mexican Revolution, these artists were commissioned to paint large-scale murals outside the gallery; instead they adorned the walls of public buildings so that they could be universally accessible to a population that was predominantly illiterate. With an emphasis on inclusion and generating national pride, the emergent "rich visual language…provided an opportunity to educate and inform the common man with its messages of cultural identity, oppression, [and] resistance" (Theartstory.org). This tradition of mural painting has its roots in pre-historic South America and continues today as an integral part of the Zapatista's fight for indigenous rights in Mexico. In its accessibility and broad exposure Mexican Muralism was a "heavy predecessor of today's public art" (Theartstory.org).

Dada

      A second art movement of the 1920s, Dada, was similarly liberated from the art market. Dadaists sought to revolt against the capitalist culture and values that brought about the First World War by re-defining art itself. This anti-war sentiment was a prominent theme for many artists at the time. Picasso's *Guernica* (1937) is a famous mural-sized political statement in reaction to the atrocities and violence suffered during the Spanish Civil War. Dada was one of many anarchic movements in the early 20th century that mocked "materialistic and nationalistic attitudes" by borrowing from the styles and conventions of vaudeville and political rallies (Theartstory.org). Through satire, Dada shaped one of the most revolutionary ideas at the time that "regardless of how ordinary something was or is, if placed within an artistic context" it could be defined as art (Widewalls.ch 2016). Though collage, performance, and poetry, were popular within Dada, the movement branched off and inspired many forms and styles of art.

1950s – 80s: Postmodern Art Movements

Fluxus & Conceptual Art

      In the late 1950s, a disillusionment with the art market and "master narratives" fueled new movements—Fluxus and Conceptual art—that held many affinities with Dada due to their immaterial nature. Fluxus artists were dedicated to "integrat[ing] art and life" through everyday artistic media (Theartstory.org). They embraced "flux" or change, and "of central importance…was their connection to the public," believing that "they could prompt evolutionary change…[in] the lives of participants through their provocative actions" (Jordan 2013, 147). Similarly, conceptual art was part of a "greater shift" away from object-based art to models that "pointedly express[ed] cultural values of society at large" (Theartstory.org). Like their avant-garde predecessors, Fluxus and conceptual artists valued the ideas and processes behind art-making over any formal, physical outcome. By "abandon[ing] beauty, rarity, and skill as measures of art" these movements successfully broke down the boundaries defining art, and instead took form in a diversity of expressions expanded upon below (Theartstory.org).

Performance & Happenings

Performance is a genre of art presented live, usually by the artist, but sometimes with collaborators (Tate.org.uk). Gaining particular traction in the 1960s, performance art was able to find new audiences and test ideas through "actions," "Happenings," and other styles not formerly associated with art. Task-based activities, foreign to the highly choreographed and ritualized performances in dance or theater, were equally accepted and incorporated into performance pieces. Coined by performance artist Allan Kaprow, "Happenings" evolved from his installation pieces self-described as "environments." Experiential artistic events that combined large sculptural collages as well as sound, Happenings evolved as a branch of performance art that learned from the Futurist tendency to elicit audience participation (Theartstory.org). The concept of ephemerality is essential to Happenings; it can evolve and change each time it is performed because of the involvement of the viewer. With an emphasis on the perpetual state of learning and creating, "art was now defined by the action, activity, [and] occasion…that constituted the happening," providing a unique experience every time (Theartstory.org).

Earth Art & Installation

Inspired by the monumental scale of prehistoric monuments, environmental art was first conceived as land art or earthworks. By using natural materials to create a complete space left exposed to the elements, earthworks emphasized temporality and were literally outside the commercial mainstream. However, land art also provokes accusations of being elitist and invasive. Despite its intentions, the limited access to these works due to their remote local and their resistance to erosion have brought into question their very purpose as ephemeral, socially engaged art.

Similar to earth art, installation art is based on the premise that "a work of art should invade the totality of the architecture around it" becoming "a complete, unified experience" (Paquement and Williams 2016; Tate.org.uk). Though installation art began in institutionalized art and public spaces, beginning in the 1970s, it came to replace environmental art as the term used to describe works "attentive to the entirety of space they occupied" and took into account the viewer's sensory experience (Paquement

and Williams 2016; theartstory.org). Using commonplace materials to enfold the visitor "into an environment or set of systems of [the artist's] own creation," installation, like all the forms described above, sought to push against the commodification of art and concurrently broaden its definition (theartstory.org).

Contemporary Activist Art

Street Art

Today, street art is often associated with graffiti, colorful murals, and Banksy. However, street art has evolved to encompass a vast array of countercultural forms that include stencils, street installations, performative, and video art (Martinique 2016). Perhaps it is an umbrella term for all art that occurs on the streets, but collectively these works form a political discourse through their reflection on larger social issues and act as an "'informal document of citizenship,'" according to graffiti artist and archivist Russell Howze (Truman 2010, 7). British street artist Banksy has quickly become a celebrity in the art world; though he only began to create his pieces in the 1990s, his work has been featured in galleries and reproduced on billboards, covering issues from climate change to the refugee crisis in Europe (Truman 2010, 4-5). In the 1980s, legendary American street artists Keith Haring and Jean-Michel Basquiat brought attention to the AIDS crisis and systemic racism and colonialism, respectively, through their work. Current street artists JR and Tatyana Fazlalizadeh have gained notoriety through their continued dedication to tackling similarly pervasive issues in their craft. While controversy still surrounds street art and some have criticized its commodification, graffiti has remained an effective device to communicate directly to people in its strategic placement in accessible public spaces (Truman 2010, 7). Especially when it is one of the "only public means for sending a message" as was the case during the Arab Spring uprising, the street becomes a canvas for the powerful political and social tool that is art (Martinique 2016).

1. Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch of Germany, Hoch (1919)
2. The Uprising, Rivera (1931)
3. Make a Salad, Knowles (1934)
4. Yard, Kaprow (1961)
5. Double Negative, Heizer (1969-70)
6. The Dinner Party, Chicago (1974-79)
7. Silence = Death, Haring (1989)
8. Stop Telling Women to Smile, Fazlalizadeh (2012-ongoing)

Figure 3.1: Timeline of Protest Art
(created by author)

FROM COMPROMISING TO CHALLENGING: A NEW KIND OF MEMORIAL

Starting from where the previous chapter left off, this section examines the development of new versions of the memorial that depart from the historical uses and forms described in Chapter Two. In particular, James Young's counter-monument and SueAnne Ware's anti-memorial are investigated as methods that bring more inclusivity and advocacy to the conception of memorials.

Dialogic Memorials

In the 1980's, around the same time that Lin's Vietnam Veterans Memorial opened to the public, European artists and historians were beginning to reignite Nietzsche and Mumford's critique of monuments, who had been long skeptical of their traditional functions. German historian, Martin Broszat suggested in 1988 that, "monuments may not remember events so much as bury them altogether beneath layers of national myths and explanations," diminishing historical understanding in spite of their attempts

to generate it (Young 1992, 272). Others even argue that rather than embodying memory, "the monument displaces it altogether," by replacing the work of memory making with an external, material form (Young 1992, 273). In his 1989 essay "Between Memory and History: *Les Lieux de mémoire*," Nora maintains that, "'memory has been wholly absorbed by its meticulous reconstitution. Its new vocation is to record; delegating to the archive [*lieu de mémoire*] the responsibility of remembering'" (Young 1992, 273). James Young, founding director of the Institute for Holocaust, Genocide, and Memory Studies at UMass Amherst, further explains that as we rely on memorial edifices to conduct our memory-work for us, then the memorial process becomes "detached from our daily lives" and we are at liberty to "take leave of them and return at our convenience" (Young 1992, 273).

Quentin Stevens and Karen A. Franck, professors in urban design and architecture at RMIT University and the New Jersey Institute of Technology, respectively, describe this re-emergence of memorial critiques as a shift from the straightforward memorial to design approaches that challenge and contest the purpose of previous models. While Lin's design for the Vietnam Veterans Memorial was revolutionary in its form, the "dialogic" memorial, as termed by Stevens and Franck, describes a memorial that "draws critically from an existing memorial's formal vocabulary and values…redeploying or inverting [their] meanings" to provide an alternative narrative (Stevens and Franck 2016, 50). While researchers writing in English frequently employ the terms "counter-monument" and "counter-memorial" interchangeably, Stevens and Franck prefer to use dialogic as a more restrictive definition that refers specifically to the memorials that "[enter] into a conversation with an earlier memorial" (Stevens and Franck 2016, 40).

In this thesis, I draw mainly from Young to define the "counter-monument" and landscape architect SueAnne Ware for her definition of "anti-memorial." While these forms share commonalities with the dialogic memorial, Young's counter-monument is more inclusive in its definition as a "monument against itself" and Ware's even more progressive in that the anti-memorial does not rely on the existence of a previous memorial in order to challenge the status quo (Young 1992, 274). A deeper

understanding of both these terms will help to clarify how they can best be used to cultivate action within the public sphere and a culture of activism in landscape architecture.

Young's Counter-Monument

While we are "ethically certain of [our] duty to remember, but aesthetically skeptical of the assumptions underpinning traditional memorial forms," Young consoles us that there is a new generation of contemporary artists testing the limits "of both their artistic media and the very notion of a memorial" (Young 1992, 271). Coined in a 1982 competition brief in west Germany, the term *Gegendenkmal* (*Gegen*: against; *denkmal*: monument) was used to describe a new memorial that would openly confront an existing one (Stevens and Franck 2016, 50). Young translates *Gegendenkmal* to "counter-monument" and introduces the concept to Anglophone readers in the 1990's. In his writings, Young refers to multiple examples of counter-monuments, among them Jochen and Esther Gerzes' Monument Against Fascism, War and Violence – and for Peace and Human Rights (1986), Horst Hoheisel's negative-form monument of the Aschrott Brunnen (1988), and Micha Ullman and Rachel Whiteread's Bibliothek (1995). To illustrate some of the key characteristics of the counter-monument, I will use Young's paradigmatic example of the Gerzes' design for the city of Hamburg mentioned above.

Juxtaposition is at the core of the counter-monument. Whether in direct opposition to an existing memorial or dominant narrative, they challenge their historical forms, themes, and reasons for being. Amounting to "a monument against itself," the counter-monument draws critically from the formal vocabulary and values of existing memorial typologies and inverts their meaning to offer alternative knowledges (Young 1992, 274). The Gerzes did not want to create something that presumed to tell people what they ought to think. This was the sort of didactic logic and demagogical rigidity of traditional monuments that "recalled too closely the traits they associated with fascism itself," and they therefore elected to create a "self-abnegating monument" (Young 1992, 274). In a dreary suburb in the middle of a pedestrian shopping mall, a twelve-meter high pillar rose to be another eyesore among a drab cityscape. Plated with a thin layer of dark lead, a temporary inscription (in German, French, Russian, Hebrew,

31

Arabic, Turkish, and English) invited visitors to add their names to the pillar, and in doing so, commit "to remain vigilant" against fascism and violence (Young 1992, 274). As names were added to the pillar, it was gradually lowered into the ground until nothing was left but the top surface of the monument covered by a burial stone.

Recognizing that the memorialization process must be continuous and inclusive, the counter-monument defines itself in direct opposition to the traditional memorial by altogether rejecting "the *finished* monument that completes memory itself" (Young 1999, 2). Time alters understanding and blurs our memory of significant places, people, and events. Rather than fighting this impermanence, Young warns us that monuments that resist transformation risk losing their significance. The imminent loss of the Monument Against Fascism reminds us that we cannot displace the work of memory making nor that of fighting injustice onto the monument, which in the end, is only a symbol – we have to take up the work ourselves. Young quotes Jochen Gerz, "'Art, in its conspicuousness, in its recognizability, is an indication of failure…If it were truly consumed, no longer visible or conspicuous…it would actually be where it belongs – that is, *within* the people for whom it was created'" (Young 1992, 278). In other words, once the stimulated ideas, emotions, and realizations live within the viewer independently of the memorial, then "it can wither away, its task accomplished" (Young 1992, 278).

Traditional monuments use single objects to "tell a relatively straightforward story" (Stevens and Franck 2016, 54). The counter-monument seeks to offer multiple interpretations, include a variety of perspectives, and be accessible to as many people as possible. In a highly trafficked area, the Monument Against Fascism sought the participation of any passerby in the production of the monument itself. The Gerzes, who were highly inspired by the conceptual and performance artists in Europe at the time, saw their counter-monument as a "performance piece" (Young 1992, 279). The pillar's open invitation to add names, writing, or even graffiti conceived of a radical new relationship, one that did not just reduce the viewer to a passive spectator but relied upon them to dissolve the sense of a single authority. "In its egalitarian conception," writes Young, "the counter-monument would not just commemorate the antifascist impulse but enact it, breaking down the hierarchical relationship between art object and

audience" (Young 1992, 279). While city authorities were concerned about vandalism, the Gerzes welcomed all forms of signature (including swastikas) as a document of the social temperament of the time. As a viewer, seeing a previous visitor's reaction to the monument becomes a part of their memory as well. Janet Donohoe writes in "Dwelling with Monuments" that the monument that truly contributes to the public realm reminds us "of those whose perspectives are different from our own and with whom we must engage if we are to participate in the public realm. They do not allow us to settle into conformity because they resist an easy unified meaning" (Donohoe 2002, 240). Though it might be disturbing to see some of the images and responses scrawled on the counter-monument, the local newspaper answered this unease astutely: "'The filth brings us closer to the truth than would any list of well-meaning signatures. The inscriptions, a conglomerate of approval, hatred, anger and stupidity, are like a fingerprint of our city applied to the column'" (Young 1992, 283).

Ware's Anti-Memorial

Ware's anti-memorial is in line with design activism, which can be defined as "design thinking, imagination and practice applied knowingly or unknowingly to create a counter-narrative aimed at generating and balancing positive social, institutional, environmental and/or economic change" (Fuad-Luke 2009, 27). As deliberate attempts to challenge the status quo, anti-memorials tend to be very political, and at times, "purposefully disturbing and provocative" (Ware 2008, 72). While most memorials today recognize that they are more successful when they invite interaction and engagement, the anti-memorial goes further in its attempt to draw out forms of activist reaction. In fact, two examples from Ware's practice, The Anti-Memorial to Heroin Overdose Victims (2001; see page 51) and the SIEVX Memorial (2006; see pages 51 & 71-73), both "became vehicles for political protests and debate" (Ware 2008, 73).

Like the counter-monument, the anti-memorial design "challenges notions of 'official' memory" and critiques collective memory by offering alternative narratives (Ware 1999, 57). Susan Sontag, an American filmmaker and activist, even writes that by dictating what is worth commemorating, what the

33

story was, how it happened, and what it looked like, collective memory is actually collective instruction, not remembering but stipulating (Hite 2012, 5). Young and Ware push back against these singular and ideal records of history whose physical representations have in the past taken the form of figurative statues that are, like the stories they attempt to preserve, untouchable. Even as memorials started to include "victims" as worthy of commemorating, the monolithic representations by which they are remembered, levels the differences within or between marginalized groups. By eroding specificity, the resulting interchangeability causes the erasure of identity, culture, and history through its homogenous nature.

Architecture, by its very nature, can be reductivist. Its permanent characteristics tend to compress and contain history "in a single place at one time" (Ivy 2002). Counter-monuments and anti-memorials share the sentiment that memorials should not be fixed in time, which "alters understanding and [ultimately] blurs memory" (Ivy 2002). The incongruity between the mutability of memory and the conventional forms of commemoration, cause them to become obsolete and fade into the background as objects that are static often do. Where both Young and Ware emphasize elements of ephemerality, the counter-monuments that Young often refers to are objects that express ephemerality in their disappearance. However, temporal qualities can also be conveyed through movement, evolution, or growth – forces found in nature. Ware makes the connection between the changeability of landscape and memory and thus her anti-memorial projects often deal with landscape and memorial *processes*. For example, Road-as-Shrine (2003 on-going; see page 52) is a stretch of native plantings that commemorate highway fatalities along a section of road known for its accidents and fatalities. Rather than the conventional memorial gardens, Road-as-Shrine celebrates impermanence in two ways: 1) it is meant to viewed in "fleeting glimpses at driving speed" and 2) its materials return to nature (Ware 2006, 178). Incorporating cold burn and re-vegetation techniques into its management, the memorial uses sustainable ecological practices and processes to coincide with significant dates.

Ware's anti-memorials also depart from Young's examples of counter-monuments in that her projects invite public participation in the processes of their conception and construction. Not only do her

memorials engage with the public through their accessibility in public spaces, but Ware consistently works with a community for long periods of time before the anti-memorial is built, taking the time to understand the controversial issues that are at the heart of the projects, and being strategic about the decisions made to ensure that the anti-memorial plays a step towards solutions. In this way, anti-memorials do not need an historical event or existing memorial with which to engage in conversation but instead seek out ways memorialize "an ongoing event or circumstance [that] requires a diverse reading of spatial quality and a certain degree of flux" (Ware 1999, 56).

COUNTER-MONUMENT

ANTI-MEMORIAL

Memorial against Fascism, War, Violence
– and for Peace and Human Rights,
Hamburg (1986)

Horst Hoheisel's Negative Form
Monument of the Aschrott Brunnen,
Kassel (1988)

Anti-Memorial to Heroin
Overdose Victims,
Melbourne (2001)

Road-as-Shrine,
Victoria (2003)

Figure 3.2: Timeline of Challenging Memorials
(created by author)

A Synopsis of Memorial Design

In Germany, the rise of the *Gegendenkmal* or counter-monument pushed back against the very conception of the memorial as something that could capture a permanent feeling or accurate portrayal of history. The counter-monument was a "monument against itself" and forced individuals to do the work of memorializing themselves since they could not rely on the permanent presence of the counter-monument's existence. The anti-memorial goes a step further. It does not need to draw from previous narratives or typologies in order to invert them, but rather critically reflects on contemporary society and acts to challenge the status quo without the presence of an existing memorial. In summary, if the 19th

Century monument *celebrated* and the 20th Century memorial *remembered*, then the counter-monument *challenges* and the anti-memorial provokes and encourages actual *change*.

Through this review of the literature, I have come to the conclusion that while there are many reasons to erect a memorial, the desire for change is at the heart of all of them. We remind ourselves of past mistakes and tragedies or are awakened to the realities of the present in order to do something differently. The majority of memorials are not successful at this because they cling to the false idea that memory can be permanent. The counter-monument and anti-memorial have forced us to recognize the reality that memory is inherently evolving and often elusive. While counter-monuments emphasize temporality and provide an alternative narrative, anti-memorials come the closest to motivating change because they are more inclusive from their inception to actualization, and in that process, they practice the alternative ways of interacting with the environment and each other that we hope to see more of in the future.

FOUR ARCHETYPES

Chapter Two depicts activism and the memorial as a response to and product of power structures, respectively. It also demonstrates the various limitations of activism and memorials if they are to be used as agents of change. This chapter focused on finding solutions to these obstacles by examining how art has historically played a role in social movements. A chronological study of various protest art and memorial forms revealed many precedents, some more effective than others, that not only sought to challenge, but change the status quo. While conducting this research, four unique approaches stood out as sources of solutions. As models that serve as a starting point—social sculpture, collectives, arte útil, and anti-memorials—will be studied as archetypes that demonstrate the use of various strategies to improve the effectiveness of activism and memorials. In this section, I provide a brief overview of their history and key tenets. In Chapter Four, I will analyze four examples of each archetype to further understand and illustrate their value.

Social Sculpture

Joseph Beuys, a German artist and theorist, developed his practice in post-WWII Germany, a time rife with political tension and dilapidation. However, as art and culture began to resurface, Beuys sought "real change enacted through artistic measures…as a method to heal society" (Jordan 2013, 147). Beuys not only pursued an "extended definition of art" but a commitment to its democratization as well. Political theorist Chatal Mouffe had recently determined "agonistic space" as fundamental to the practice of democracy; her emphasis on "difference and diversity" led Beuys to conceive art as "a space in which real debates can happen, and how that can be translated into political action" (Obrist 2017).

Part of Beuys' "extended definition" was the *Gesamtkunstwerk*, or 'complete work of art,' a term that reflects Beuys's commitment to "a total permeation of life by creative acts" (Stachelhaus and Blom 2010). One can see the direct influence of the Fluxus movement on Beuys' theory. An active member of the flux community, Beuys' thoughts evolved from the Fluxus aim to break down the barriers between life and art. Along this sentiment, Beuys is often quoted proclaiming that "each person is an artist." By this Beuys did not mean that everyone had it in them to become a skilled painter or sculptor. Rather, Beuys felt that creativity was something that could be applied to every situation, and thus anyone could become creatively active within the scope of their own life. This idea culminated in Beuys' theory of 'social sculpture,' a revolutionary "category of art based on the universal ability to be creative" (Stachelhaus and Blom 2010).

Beuys' concept of social sculpture also echoed the concerns of performance, installation, and street art in its attention to public engagement. In his desire to create an "active subject," Beuys made work that interacted with audiences "through collaboration and derive[d] meaning through collective responsibility" (Jordan 2013, 146). Thus the communicative *process* itself and its resultant exchange of ideas replaced the physical object as a work of art. Through this dialogue, social sculpture forms networks of human capital that have the ability to harness creativity in a joint effort to enact social change. Where Beuys felt that Fluxus "'held a mirror up to people without indicating how to change things,'" social sculpture is more like a telephone. Beuys infused social sculpture with his pedagogic philosophy that

learning occurs on a two-way street, and the best conversations occur when both teacher and student

express "creative directive" (Jordan 2013, 148).

<p style="text-align:center">Collectives</p>

In the wake of the Vietnam War and racial inequality, passionate feelings of frustration,

resentment, and violence ran high in 1960s America. In response was the development of a counterculture

unified against imperialism and moralism, and allied in its values of peace and liberation (socialart.com).

The collective, as a social unit, became representative of this period as a model for change. Running

parallel to the art movements of the time, a "collective consciousness" similarly pushed back against

mainstream individualism and resulted in the evolution of several groups that did away with "the one-

artist-one-object model" (Cotter 2006).

The subculture of art collectives assumed "various sizes and formats: couples, quartets, teams,

tribes" (Cotter 2006). As to be expected when multiple people come together, the nature of the collective

is unpredictable. Membership could be "official, or casual, or even accidental" (Cotter 2006). Regardless,

the power of many provided a wealth and breadth of creativity as well as anonymity. By assuming

another identity, collectives offered "protection from prosecution by oppressive authorities, and the

opportunity to make strong social statements" (theartstory.org). This became particularly important in

South America, were collectives such as the Chilean group CADA (Art Action Collective) and the

Peruvian group Parenthesis offered a form of security during political instability (theartstory.com). One of

the most important implications of the collective is its horizontal structure. These are not the workshops

of master and apprentice, but rather a "joint production among parties of equal standing" (Cotter 2006).

As an alternative model, they substitute commodity and formality with plurality and malleability.

<p style="text-align:center">Arte Útil</p>

"Useful art is not something new," states Tania Bruguera, a Cuban artist who has researched and

practiced Arte Útil for the past decade (Bruguera 2011). Though it may have been called by a different

name, she continues, "it is a practice that somehow has become a natural path for artists dealing with

<p style="text-align:center">38</p>

political art and social issues" (Bruguera 2011). While all art and design serves a purpose, Bruguera is not referring to the making of utilitarian objects more aesthetically pleasing, but instead she chooses to focus on "the beauty of being useful" (Bruguera 2011). For Bruguera, and many before her, this takes place through a direct immersion of art into society, into people's homes, their routes to work, their everyday. Most importantly, the purpose of implementing art in the public realm, does not end at "'signaling' problems," but proposes and even acts out the possible solutions itself (Bruguera 2011).

This distinction between art "representing what is political and acting politically" is supported by the original Spanish term arte útil, which offers a dimension that is lost in English (Bruguera 2011). *Útil* does translate to "useful," but it also means "tool," exposing how art may be used as a tactical device. Founded by Bruguera, the Association de Arte Útil provides a set of criteria for this genre on its website. Developed by Bruguera and a group of curators from around the world, these standards state that arte útil projects should:

> 1) Propose new uses for art within society
> 2) Use artistic thinking to challenge the field within which it operates
> 3) Respond to current urgencies
> 4) Operate on a 1:1 scale
> 5) Replace authors with initiators and spectators with users
> 6) Have practical, beneficial outcomes for its users
> 7) Pursue sustainability
> 8) Re-establish aesthetics as a system of transformation
> (arte-util.org)

In the effort to provide a catalog of inspirational projects and to demonstrate that these endeavors are not "isolated incidents," the Association's website hosts an archive presenting a vast range of arte útil case studies. The archive is divided into categories that include urban development, scientific, pedagogical, political, economic, environmental, and social themes, and already has been incorporated into "numerous workshops, exhibitions, and seminars" worldwide (arte-util.org).

Anti-Memorials

Earlier in this chapter I presented an overview of Ware's anti-memorial, but here I stress its choice as an archetype because it is an iteration of the memorial that intentionally aligns itself with artistic activism. The anti-memorial, comparable to the above archetypes, works to create change and employ mechanisms that reinforce and practice inclusivity and empowerment.

TAKEAWAYS

The eventual goal of this thesis is to create new memorial paradigms that illustrate a more humanitarian approach to solving some of society's most controversial and pervasive issues. The archetypes presented above are meant to guide the formation of these paradigms by providing a host of strategic responses to analyze and potentially adopt. Social sculpture was selected not just because it is a form of artistic activism, but because it extends the definition of art similar to how I want to expand the definition of the memorial. Social sculpture as an ideology asserts that creativity and community engagement can be more holistically integrated into everyone's way of living. Collectives do not just produce a variety of activist art pieces, but through their horizontal structure, they are able to organize around, support, and advance numerous causes and people simultaneously. Arte útil does not just stop at raising awareness about injustice by creating art that is political, but its goal is to become the solution to the problem itself by performing a much needed service. Finally, anti-memorials were selected because they imbue many of the above strategies into a memorial form.

Though it is not yet clear what the direct outcome of these archetypes will be, they were selected because of the ideologies and goals driving their practice, the structures that organized their practice, or the forms materialized as their practice. The next chapter will more critically evaluate the four archetypes by analyzing four examples of each.

CHAPTER 4

ANALYSIS

With a reactivated popularity of public space as sites of protest and political action, how designers and artists 'ought' to curate and create works for the public realm has become a territory of debate in which we see the production of many new provocative works. At the center of this debate is a concern about how and which cultural memories should materialize spatially. In light of these newfound interests, my research question asks how we can reframe activism and memorial landscapes by using *process* and *project* as analytic lenses. Chapter Three outlined the foundational history where the trends of current ground-breaking efforts are rooted. This chapter begins by providing a description of the terminology used to first categorize the many obstacles facing activism and memorials and then look for solutions. Revealed through this step were two main *challenges* facing both activism and memorial landscapes—democracy and sustainability.

These two challenges are both *values* by which activism and memorials should operate and *obstacles* in the sense that they are not effectively addressed by current practices. In other words, if making activism and memorials more influential agents of societal justice and equity is the goal, democracy and sustainability are the standards by which to search for, design, and evaluate what kinds of strategies and techniques of process and project, respectively, will act as solutions to help get us there. In Chapter Three, anti-memorials, social sculpture, collectives, and arte útil were identified among many forms of artistic activism as the potential sources of solutions to the above challenges. As models to be imitated, each of the above four sources of solutions can be described as archetypes. This chapter analyzes four examples of each archetype to determine what strategies and techniques they use that allow them to be successfully democratic and sustainable. Following this analysis, is a discussion that reviews the strategies and techniques employed by the archetypes. Here, I also unpack the relationships between activism, memorials, and their processes. Through this discussion recurring qualities emerge amongst the 16 examples that allowed them to be democratic and sustainable in their processes and project. These

qualities (evolving, diverse, experiential, and participatory) will be known as qualitative *patterns* and clarified at the end of the chapter.
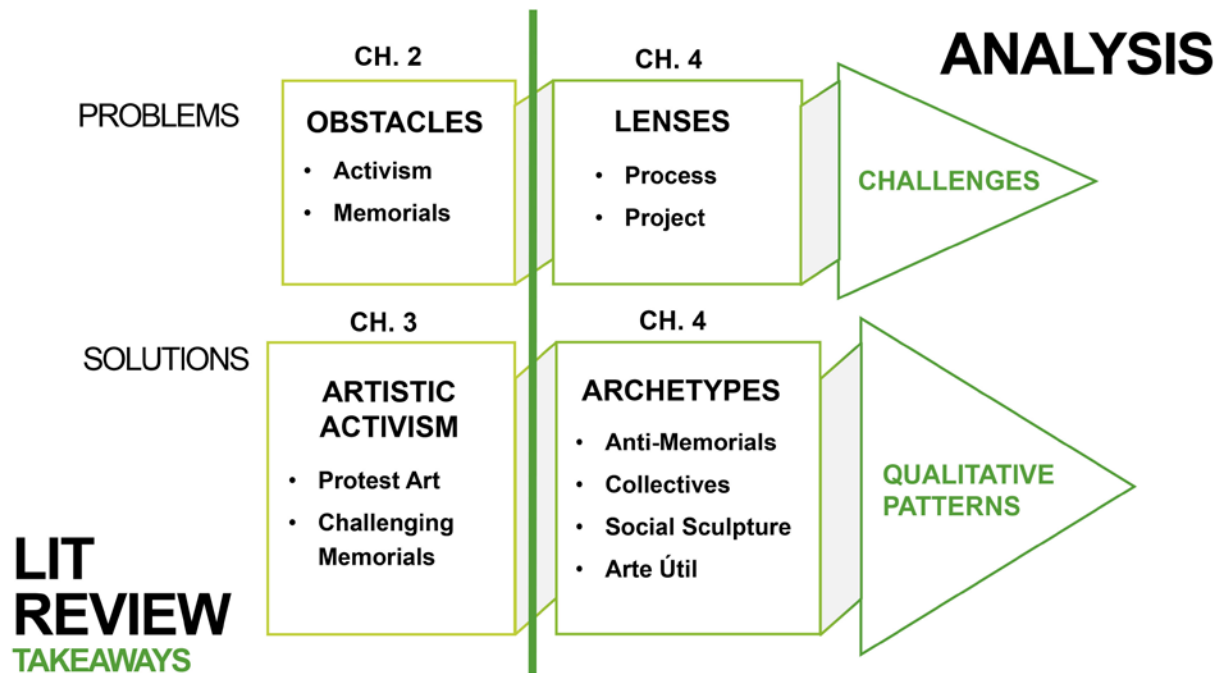
Figure 4.1: Chapter Four Methodology
(created by author)

LENSES

Activism can be intimidating, both to those who wish to be practitioners of it and those who are confronted by it. For years, I have struggled with striking the balance between inspiring and overwhelming others, between guilt and burn-out, between commitment and self-care. Angy Rivera, an activist for undocumented youth and subject of the documentary *Don't Tell Anyone (No Le Digas a Nadie)*, expressed what took me a long time to put into words, that stories need to be shared in a way that is empowering for both the listener and the speaker.

Process and project represent those two sides for me. Process focuses on the story-teller, the doer, the person who is already an activist, trying to create change. It looks at the context and conditions in which they operate and conduct their activist work and also poses a critical look at how egalitarian those processes are. Project centers on how the work of the activist—the tactics, actions, or schemes

employed—actually *engage* with the public. It is meant to analyze whether the tools and techniques used match the artist's intentions to enact change or whether (as is all too often the case) they alienate and shut down any receptiveness that might have existed. Below is a more detailed description of these lenses that might be used to better comprehend and appreciate the many realizations of activist and memorial art forms operating around the world.

Process

While it may be easy to label the intentions of a project as activist, analyzing the processes by which it materialized offers a more comprehensive perspective of a work, its potential outcomes, and pitfalls. Nina Felshin, an art historian and curator, writes, "'Activist art, in both its forms and methods, is process- rather than object- or product-oriented'" (Dewhurst 2011, 370). Using process as an analytical lens allows one to more critically evaluate the nature of a work because it shifts emphasis to the actions and constant questioning required in the pursuit of a social justice praxis. In other words, to have a more complete picture of an anti-memorial or social sculpture performance piece, we need to examine the processes behind its fruition, "not just the bookends of its beginning or end," its final product, or even its greater effects, but the *intricate moments of its making* as well (Dewhurst 2011, 370).

This lens focuses on the 'behind-the-scenes,' the background work that goes into the final product. In other words, process investigates how a project was made and by whom. It seeks to answer who is responsible for its original conception and who was sought out or involved in undertaking the research, design, and implementation phases of a project. Process also includes a review of how long it took to complete the above phases and what it cost to carry out, in terms of financial and human capital. Knowing which individuals or agencies participated gives insight into the necessary skills required to do the work. And if there were crucial gaps in knowledge, one can learn about how curricula or systems were developed to fill them. Part of process, too, is the conditions under which ideas were formulated and decisions made. Was it a safe and energizing environment where everyone felt comfortable and

encouraged to speak their opinion? Finally, the result of process is a set of decisions that culminate in a final project, bringing us to the next lens.

Project

Project as an analytic lens is relatively straightforward; it examines the activist or memorial form itself and the strategic decisions made to determine how it should look, feel, smell, sound, and perhaps even taste. The first question this lens asks is whether the piece is an object or an action; it could even be a combination of both. What if the project is not an object? Could the project itself be a process, performance, or ritual? Is the project one that can be sold or replicated? What materials or technology was used in the work's formation?

Another series of questions might explore the ephemerality of the work. Does it change over time? Is it permanent or temporary? If it is temporary, does it move from place to place, or appear only once and then disappear for perpetuity? Some artists, who only consider themselves the facilitator, might require the participation of an audience to finish the piece. Other projects might entice audience interaction but not necessarily rely on the spectator to become the creator.

Overall, the answers to these questions are meant to provide a picture of how the purposes behind and processes involved in creating a project are translated into an aesthetic or physical experience. Combined, the lenses offer insight and clarity into the boundless approaches one could use to make the process of activism and memorialization more empowering for its creators and the project more inspiring for those who witness or better yet, engage with it.

OBSTACLES FACING ACTIVISM AND MEMORIALS

This thesis began by asking how landscape architects could reframe the process and project of activism and memorial landscapes. Through personal experience and readings, I had developed concerns with their conventional forms and felt that they could both be used as a means towards cultivating a stronger culture of inclusivity and advocacy in landscape architecture, qualities we lack in the profession.

Therefore, landscape architects could be better activists by 1) changing how we conceived and created memorial landscapes and 2) by offering creative solutions to the problems facing activism.

To offer solutions or suggest changes, however, first requires that one more clearly know the breadth of obstacles facing memorials and activism, and understand the underlying elements that contribute to them. In this aim, I returned to the sources consulted to write chapters two and three and organized the challenges I had previously identified into a comparative matrix (Figure 4.2). It is worth noting that while I defined process and project above, there is a gray area in the transition from the former to the latter. Rather than separating the challenges into individual boxes corresponding to one lens or the other, the obstacles are presented on a spectrum that moves from issues that come up during the processes involved in creating a work to the problems that result from the final project.

ACTIVISM

MEMORIALS

Exclusive
-Lack of diverse representation
-Not everyone can afford the time or risks involved

Burnout
-Overwhelming pressure to make a difference
-Big emotional investment in issues related to suffering and oppression that can become overwhelming
-A culture of selflessness criticizes any lack of commitment as self-indulgence

Inaccessible
-Tactics can be patronizing or aggressive
-The weight of the issues can overwhelm people into paralysis
-People know of the issues but are unsure what they can do or how to get involved

Detachment
-Slacktivism: self-gratification becomes an end as opposed to the byproduct of an action
-Current practices (marches, rallies) have become routine; they constantly need to increase in scale or succumb to violence to be noticed

Exclusive
-Only dominant narratives are sought out
-Narratives limited to hero or victim
-Most are state-sponsored or commissioned
-Communities are not involved in the design or implementation process
-Bureaucracy, regulations, and cost inhibits memorials from being made fast enough for the community that needs it

Reductive
-Specificity and nuance is eroded through monolithic or simple representations
-History is mythologized and understanding is diminished
-Homogenized forms (the plaque with names and its many versions have become common place)

Inaccessible
-Lack of opportunities for engagement
-The weight of the issues becomes overwhelming
-Don't offer people an alternative vision of the future

Static
-Fade into the background and become relics
-Displaces the work of memory-making to the object
-Resist transformation as thoughts and feelings about an issue change

(Left margin labels: PROCESS, PROJECT)

Figure 4.2: Obstacles Facing Activism and Memorials through the Lenses of Process and Project (created by author)

45

Analysis

Before categorizing the various obstacles facing activism and memorials into an organized matrix, I acknowledged them as two related, but distinct concerns. Yet, both could be used to construct a more cohesive character *within* landscape architecture, and to raise more awareness *of* our profession by building an identity as leaders in activist work. However, after a strategic evaluation of the limitations inherent in current memorial and activist practices through the lenses of process and project, two overarching challenges seemed to apply to *both* activism and memorials—democracy and sustainability.

Figure 4.3 illustrates how the obstacles laid out in Figure 4.2 can be encapsulated under democracy (blue) and sustainability (green), which stretch across the spectrum to connect activism and memorials. Issues of democracy and sustainability reflect problems in the process stages of activism and memorials as well as in their final products, which is why the two challenges are repeated. Some of the obstacles identified demonstrate deficiencies in both democracy and sustainability, which is why they are placed at the intersection of the two colors. On pages 46 - 49 are descriptions of democracy and sustainability that clarify how the obstacles limiting the effectiveness of activism and memorials can be encased in each.

Democracy

American philosopher John Dewey felt that a sense of community was "foundational for well-functioning democracies" but he also insisted that such a good societal life required communication through shared experiences to form these communal bonds (Puolakka 2016, 371). Aristotle, however, argued in *Politics* that it is actually, "the presence of conflict and difference that makes communicative interaction among citizens necessary to a system of self-government" (Diamond 2010, 96-7). In the end, it is really disparate backgrounds that fulfill the ambitions of democracy rather than shared experiences. This is epitomized in the American narrative, to which immigrants are essential and symbolic of the American peoplehood. Though Dewey would seem to prefer it, we do not share a common genealogy,

culture, or history, so our democratic system must be fulfilled through the public engagement of

contentious issues carried out by a nation made of diverse peoples.

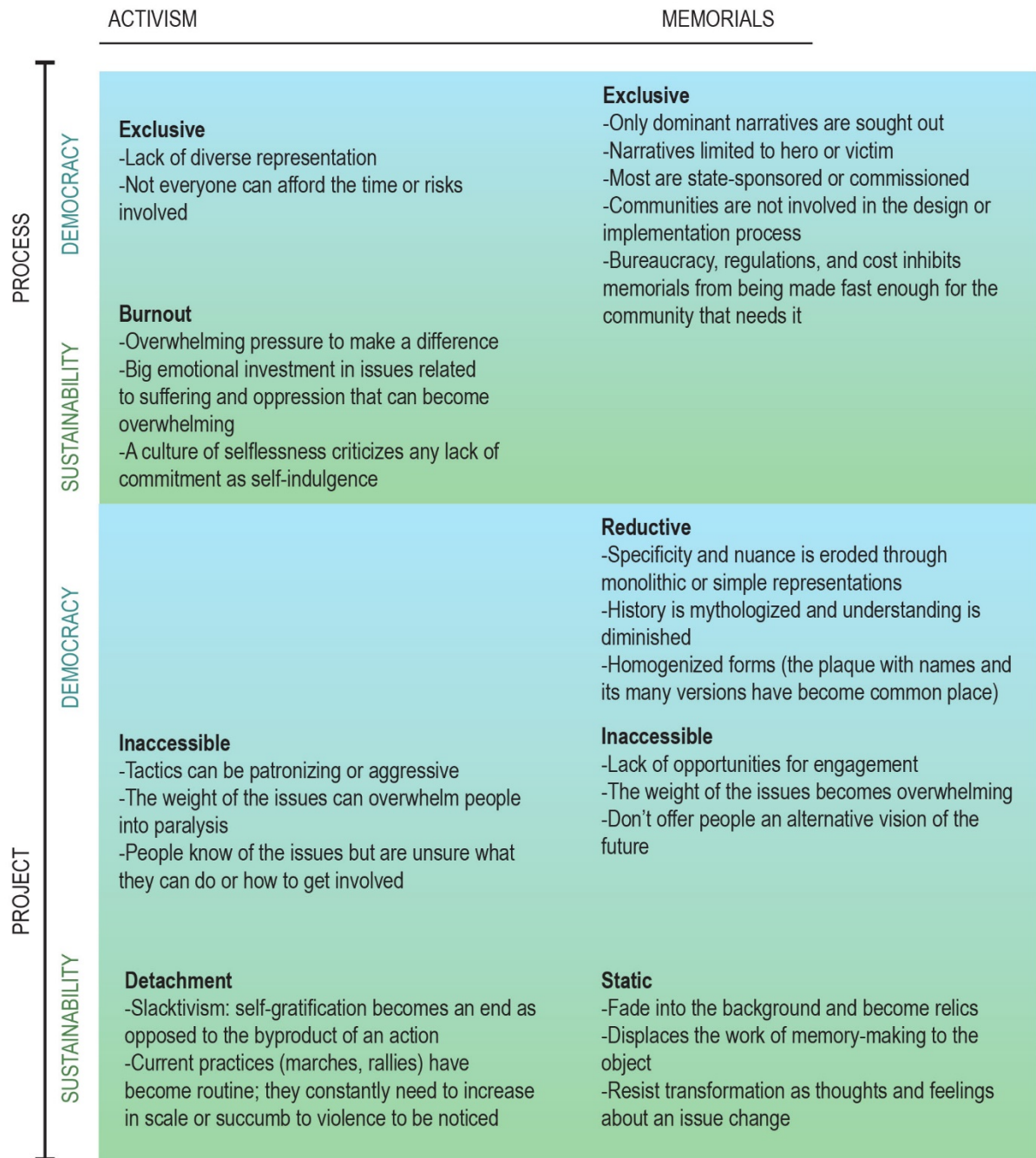|	ACTIVISM	MEMORIALS
PROCESS — DEMOCRACY	**Exclusive** -Lack of diverse representation -Not everyone can afford the time or risks involved	**Exclusive** -Only dominant narratives are sought out -Narratives limited to hero or victim -Most are state-sponsored or commissioned -Communities are not involved in the design or implementation process -Bureaucracy, regulations, and cost inhibits memorials from being made fast enough for the community that needs it
PROCESS — SUSTAINABILITY	**Burnout** -Overwhelming pressure to make a difference -Big emotional investment in issues related to suffering and oppression that can become overwhelming -A culture of selflessness criticizes any lack of commitment as self-indulgence	
PROJECT — DEMOCRACY	**Inaccessible** -Tactics can be patronizing or aggressive -The weight of the issues can overwhelm people into paralysis -People know of the issues but are unsure what they can do or how to get involved	**Reductive** -Specificity and nuance is eroded through monolithic or simple representations -History is mythologized and understanding is diminished -Homogenized forms (the plaque with names and its many versions have become common place) **Inaccessible** -Lack of opportunities for engagement -The weight of the issues becomes overwhelming -Don't offer people an alternative vision of the future
PROJECT — SUSTAINABILITY	**Detachment** -Slacktivism: self-gratification becomes an end as opposed to the byproduct of an action -Current practices (marches, rallies) have become routine; they constantly need to increase in scale or succumb to violence to be noticed	**Static** -Fade into the background and become relics -Displaces the work of memory-making to the object -Resist transformation as thoughts and feelings about an issue change

Figure 4.3: Obstacles Facing Activism and
Memorials with Overlay of Democracy
and Sustainability
(created by author)

Today, the realization of a coherent democratic community, even within the work of activism, is no small undertaking. Many movements, such as the original wave of Feminism, have been rightfully accused of their refusal to acknowledge the intersectionalities of identity and oppression. Therefore, activism itself can be exclusive; not everyone can financially afford to take off work and attend rallies or risk the consequences of civil disobedience. There is also a reason activists have a reputation for being aggressive or patronizing in their "holier than thou" attitudes. True activism should be democratic in its leadership and tactics, processes and projects, which means making it more inclusive and accessible to a broader range of people.

It is less surprising that memorials do not reflect greater diversity. While advancements have been made, memorials are usually state-sponsored enterprises, wrapped up in bureaucracy, and always politically contentious. Only in the past 50 years have historically marginalized communities been memorialized in the public realm. But even when these previously discounted people are represented, it is not through their own words, but in monolithic or homogenized forms that erase the nuances and prevent the understanding of their narratives.

Sustainability

Most people understand sustainability from an environmental standpoint, in the context of climate change and fear for future generations. The Merriam-Webster dictionary defines something sustainable as "capable of being sustained" which could require nourishment, support, relief, or hope. As described in Chapter Two, burnout is common amongst activists who withstand substantial pressure and often carry significant emotional weights. Without the support systems or skills necessary to endure these stressors, one is not likely to sustain commitment to any activist cause. And changing the status quo requires commitment. It has become too easy for people to "support" a cause on a surface-level through 'likes' or to become numb to the suffering of others because it seems unavoidable. This detachment, unless reversed and transformed into a lasting sense of responsibility, will ensure that social justice remains untenable.

While most memorials are permanent structures and seemingly built to last, Mumford wrote "'stone gives a false sense of continuity,'" its durability does not guarantee the sustainability of the idea it is memorializing (Young 1992, 272). In fact, like most things that are always there, many memorials easily fade into the background, becoming forgotten themselves. As Ware points out in a lecture titled "Can Design Challenge the Status Quo?" it's ironic that we try to use memorials as a way of never forgetting, because we understand from neuroscience that "you never remember the same thing twice" (Ware 2016). It is no wonder that trying to force something inherently ephemeral into static and fixed forms consequentially displaces the work of memory-making.

EVALUATING THE FOUR ARCHETYPES

Through my background research, I determined four archetypes (anti-memorials, social sculpture, collectives, and arte útil) as potential sources of solutions that could address the obstacles preventing activism and memorials from being effective agents of change. While Chapter Three provides a foundational account of the development of these archetypes, this section intends to understand more specifically the techniques and strategies they employ which make them models of democracy and sustainability. In this aim, I analyze four examples that illustrate each of the archetypes – anti-memorials (Figures 4.5.1- 4.5.4), social sculpture (Figures 4.6.1- 4.6.4), collectives (Figures 4.7.1- 4.7.4), and arte útil (Figures 4.8.1- 4.8.4) – that add up to 16 total.

These examples were discovered while conducting research on the various archetypes through numerous articles, websites, and books. They were selected to represent a variety of social issues and locations. Particular emphasis, however, was given to projects that focused on immigrants' rights and geopolitical boundaries, since it was originally my intention to apply my new paradigms to a series of proposed memorial projects that would address these topical issues. Projects were also chosen based on the amount of information readily available on the work. Because anti-memorials are a relatively new area of research, and this thesis was inspired by and leans on the work of SueAnne Ware's definition of

the anti-memorial, she was involved in all the anti-memorial examples selected. In the appendix, is a list of all projects considered for the analysis organized by archetype.

In the following evaluation sheets, each example is labeled by its archetype which can be found in the left-hand corner just below the image. Within each set of archetypes, they are organized chronologically from the oldest example to the most recent. Below the title of each example, some basic information is listed identifying its leaders, involved parties, location, duration, and the key social and/or environmental issues that it addresses. In the upper right-hand corner of each example is a brief summary of the project. Below that is the analysis which mimics the format used in Figure 4.2 to illustrate how the project addressed specific obstacles that affect the main challenges of democracy (blue), sustainability (green), or both (aqua). The obstacles are divided into two columns, Activism and Memorials. If the obstacle was not addressed, the space underneath was left blank. Following the evaluation of all 16 examples, I summarize the outcomes of this exercise in a discussion beginning on page 59.

Figure 4.4: Annotated Sample of Analysis
(created by author)

ANTI - MEMORIAL

ANTI-MEMORIAL TO HEROIN OVERDOSE VICTIMS

Leader(s): Dr. SueAnne Ware
Involved parties: Melbourne Festival, many professionals including grief and drug couselors, friends and family of victims, IV drug users
Location/Duration: St. Kilda, Melbourne, Australia | 3 weeks in 2001
Issue(s): Drug Use

Figure 4.5.1: Anti-Memorial Example 1 (created by author)

About the Project:
Casualties of drug overdose are not generally seen as worthy of mourning. In this anti-memorial, SueAnne Ware sought to humanize these victims by bringing to light their stories through stenciled text, a floral tribute, and plaques that incorporated their personal items. While only temporary, the anti-memorial encouraged people to get close and interact with the stories and perhaps increase their capacity for empathy.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive* Shares many stories from people at the outskirts of society & humanizes them.
Burnout	*Reductive* Used words of victims' family and friends to tell stories; used personal, everyday items.
Inaccessible Inspires sympathy without overwhelming.	*Inaccessible* Invites engagement, people left notes and flowers, crouched down and touched the work.
Detachment Tactics spark curiosity by combining the bright reds of poppies with the paint. Operated in conjunction with Arts Festival.	*Static* Flowers and paint wilt and fade over time.
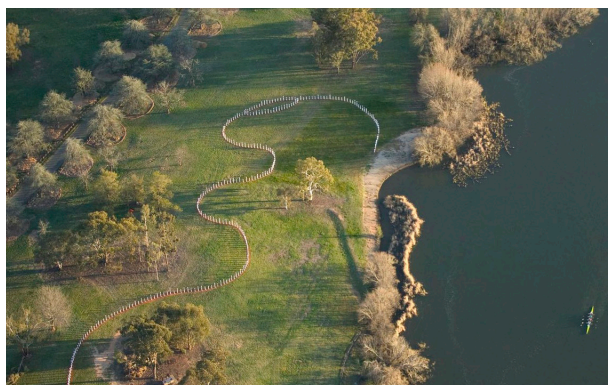
ANTI - MEMORIAL

SIEVX MEMORIAL

Leader(s): Steve Biddulph, Beth Gibbings, and Rev. Rod Horsfield, Dr. SueAnne Ware, & Mitchell Donaldson
Involved parties: Countless schools, community groups, and churches
Location/Duration: Weston Park, Canberra, Australia | 2002 - Present
Issue(s): Refugee & Immigrant Rights, Geopolitical Boundaries

Figure 4.5.2: Anti-Memorial Example 2 (created by author)

About the Project:
In 2001, 353 refugees aboard the 'Suspect Illegal Entry Vessel X' drowned when the boat sank off the Australian coast. A year later, every secondary school in Australia was invited to submit concepts for a memorial. As envisioned by 14-year-old Mitchell Donaldson, on the 5th anniversary of the sinking, over 2000 people showed up to help raise 353 poles, each decorated by anyone who wanted to participate.

ACTIVISM	MEMORIALS
Exclusive Reached out to thousands of art teachers and *students* as the source of ideas	*Exclusive* Brought to light stories of refugees not acknowledged by the media
Burnout Used a creative, collaborative method to incite political change	*Reductive* Poles decorated in many styles by people all over the world
Inaccessible Tactics were uplifting and educational, purposefully avoided traumatizing school children	*Inaccessible* Thousands were involved in the painting and raising of the poles
Detachment Purposeful relationship in siting across from capitol buildings	*Static* Planned as a 1-day temporary memorial, permit was extended to 6 weeks, however the memorial is still standing

ANTI - MEMORIAL

ROAD-ᴀꜱ-SHRINE

Leader(s): Dr. SueAnne Ware

Involved parties: Tom Gooch, Bernadette Breedon, Deb Woods, Michael Howard, and the friends and family of David Hewish and Aaron O'hare

Location/Duration: Victoria, Australia | 2003 - Ongoing

Issue(s): Road Safety

Figure 4.5.3: Anti-Memorial Example 3 (created by author)

About the Project:

This project revises the traditional memorial garden by stressing the ephemeral elements and forces of nature. To remember victims of road accidents, this memorial is located on a 5-metre stretch adjacent to Hazelwood Rd., a site notorious for fatalities. Mimicking ecological processes, the native plants' growth and bloom cycles coincide with significant dates and are managed using fire and burning regimes.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive* Worked closely with community and those affected throughout duration of project
Burnout People gathered for planting day - working together in nature is always a healing process	*Reductive* Reinvents a traditional memorial form by emphasizing change and process through evolving gardens
Inaccessible Became an educational program, tourism device, and community collaboration project	*Inaccessible* See left
Detachment Innovative use of postcard series as a promotional device	*Static* Ephemeral because 1) seen in fleeting glimpses and 2) materials 'return to nature'

Years from now patches of riparian forest will reach maturity and the path of the Rio Grande/Rio Bravo will have shifted its placement in the floodplain between El Paso and Ciudad Juarez.
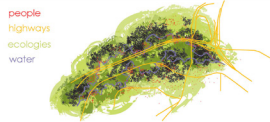
ANTI - MEMORIAL

INUNDATING ᴛʜᴇ BORDER: MIGRATING ᴛʜᴇ LINE

[2006 ASLA Student Award of Excellence]

Leader(s): Brett Milligan

Involved parties: Dr. SueAnne Ware

Location/Duration: US-Mexico border between Juarez, Mexico & El Paso, Texas | 2006

Issue(s): Immigration, Geopolitical Boundaries

Figure 4.5.4: Anti-Memorial Example 4 (created by author)

About the Project:

The US-Mexico border has become a contentious space rife with unique economic, social, political, and spatial conditions. Though the border by treaty is the ever fluctuating Rio Grande, it has been 'stabilized' within a concrete channel since 1962. This design proposes releasing the river so that it can once again meander and invite various public occupations that require cooperation with the landscape and both sides of the border.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive* Requires partnership amongst people from both sides of the border
Burnout Builds alliances and communities	*Reductive* Reveals a truer cultural and environmental landscape
Inaccessible Design includes a variety of programming meant to involve people in activities such as festivals	*Inaccessible* Offers an alternative approach to conceive borders as fluctuating, activated places
Detachment Momentary events in constant flux interrupt routine, challenging us to see borders in a new light each time	*Static* Experiments with different ways of temporarily occupying marginal places in response to natural processes

52

SOCIAL SCULPTURE

BUREAU FOR THE ORGANIZATION OF DIRECT DEMOCRACY

Leader(s): Joseph Beuys

Involved parties: Documenta 5

Location/Duration: Düsseldorf, Germany | June - October 1972

Issue(s): Democratic Politics, Art, Education

Figure 4.6.1: Social Sculpture Example 1 (created by author)

About the Project:

A 100-day live installation, Beuys' Bureau for the Organization of Direct Democracy was one of the first realizations of his concept of social sculpture. Every day Beuys manned this information office to initiate conversations with passers-by about a range of topics that included education, economics, art, and politics. However, more important was the post-performance — the discussions carried out by the audience.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive*
Extended invitations to any passers-by on the street	
Burnout	*Reductive*
Inaccessible	*Inaccessible*
An office in the city, open for anyone to walk in and learn more	Encouraged a two-way dialogue between Beuys and the visitor, they weren't just spectators but active participants
Detachment	*Static*
Engaged people in communication and the exchange of ideas at that very moment by having someone there every day from 10-8	The office was only active for 100 days but the real art continued in discussions carried on afterwards

SOCIAL SCULPTURE

THE OAKLAND PROJECTS

Leader(s): Suzanne Lacy

Involved parties: County Office of Education, Oakland Unified School District, Mayor's Office, Oakland Police Department, and countless community organizations, leaders, youth, and artists

Location/Duration: Oakland, California, USA | 1991 - 2001

Issue(s): Education, Police Violence, Crime, Safety, Sex Ed.

Figure 4.6.2: Social Sculpture Example 2 (created by author)

About the Project:

A 10-year series of installations, performances, and political activism that consisted of 8 major works. An in-depth exploration of community, youth leadership, and public policy, each work involved extensive collaboration and preparation. This was achieved through classes, workshops, and trainings. The project had world-wide distribution on TV, in galleries, through lectures and books.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive*
Extensive collaboration across differences in age, class, race	All people had the opportunity to speak their truth
Burnout	*Reductive*
Relationships & skill building to resist fatigue	Works are specific to community needs
Inaccessible	*Inaccessible*
Intentionally created safe spaces for people to contribute	Many experiences are engaging; show another way of solving problems
Detachment	*Static*
Used a variety of innovative strategies that kept people involved & active	Projects change over time

SOCIAL SCULPTURE

PROJECT ROW HOUSES

Leader(s): James Bettison, Bert Long, Jr., Jesse Lott, Rick Lowe, Floyd Newsum, Bert Samples, and George Smith

Involved parties: Many individuals, foundations, corporations, and community-based, artistic, and educational organizations

Location/Duration: Houston, Texas, USA | 1993 - Ongoing

Issue(s): Affordable Housing, Education, Community Development, Historic Preservation

Figure 4.6.3: Social Sculpture Example 3 (created by author)

About the Project:

In 1993, seven African-American artists envisioned great potential in a block of 22 derelict shotgun houses. Project Row Houses (PRH) became an arts and cultural community project in Houston's Third Ward that encompassed educational programs, community service, and historic preservation. PRH has continued to grow and empower people by offering resources through engagement, art, and direct action.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive*
Empowered and led by people of color who live and work within the community itself	Restored and brought to life the narratives of one of Houston's oldest African-American neighborhoods
Burnout	*Reductive*
Collective culture provides solidarity and support	History isn't preserved passively but enlivened by the active use of these significant places
Inaccessible	*Inaccessible*
Cultivates independence and change through capacity-building	PRH doesn't just present problems but engages with people in realizing solutions
Detachment	*Static*
People living in the community are actively involved in its continued growth.	Not an object but a system

SOCIAL SCULPTURE

GIANT PICNIC

Leader(s): JR
Involved parties: Mia Maestro
Location/Duration: US-Mexico border in Tecate, Mexico | 2017
Issue(s): Geopolitical Boundaries

Figure 4.6.4: Social Sculpture Example 4 (created by author)

About the Project:

In September last year, French artist JR installed a photograph of an "eye of a dreamer," a curious toddler looking over the border fence. He then invited people to an international picnic by word of mouth. Though it couldn't be publicized online due to its illegal nature, hundreds of people showed up to share the same food and listen to the same music. JR wrote on his Instagram account, "we forgot the wall for a minute..."

ACTIVISM	MEMORIALS
Exclusive	*Exclusive*
Open invitation that extended from US Border Control to citizens on both sides	Illuminated the humanity of dreamers
Burnout	*Reductive*
A meal experienced collectively is incredibly nourishing physically and mentally	
Inaccessible	*Inaccessible*
Shared food forms the basis for communal feelings; its tastes, smells, and sounds bring people of divergent backgrounds together	People are engaged in the act of eating, drinking, sharing thoughts, laughter, and music; Demonstrates an alternative reality as a possibility
Detachment	*Static*
	One-day, temporary event

COLLECTIVE

ROYAL CHICANO AIR FORCE (RCAF)

Leader(s): José Montoya, Esteban Villa, Juanishi V. Orosco, Ricardo Fabela, and Rudy Cuellar
Location/Duration: Sacramento, California, USA | 1969 - Ongoing
Issue(s): Community Development, Education, Workers' Rights, Farmers' Rights, Immigrants' Rights, Art

Figure 4.7.1: Collective Example 1
(created by author)

About the Project:
The Royal Chicano Air Force is actually an artist collective established in 1969 to create a bilingual/bicultural space where artists can exchange ideas and support. Though they are known for their mural paintings and poster art, the RCAF also organizes many fundraisers, activities, and workshops. They have been incubators of community programs and establishments as well, such as a bookstore and dance hall.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive*
Welcoming to the diverse Chicanx population	Promotes the projects and rights of various social justice movements
Burnout	*Reductive*
Forms alliances to support artists and works in different disciplines	Addresses and shows the many facets of issues that affect the Latinx community
Inaccessible	*Inaccessible*
Hold workshops and classes for anyone to get involved and learn skills	See left
Detachment	*Static*
Has actively served within the community and often holds events in the public realm	Process rather than object-based art that has evolved as generations have grown up in the collective

COLLECTIVE

COLECTIVO ACCIONES DE ARTE (CADA)

Leader(s): Lotty Rosenfeld, Juan Castillo, Diamela Eltit, Raúl Zurita, and Fernando Balcells
Location/Duration: Chile | 1979 - 1985
Issue(s): Democracy, Poverty, Hunger, Feminism, Art

Figure 4.7.2: Collective Example 2
(created by author)

About the Project:
CADA were leaders in an emergent "advanced scene" in Chile. After a 1973 military coup crushed the democratic 'Chilean Road to Socialism,' many still engaged in resistance. It was in this context that CADA was formed to challenge the Pinochet dictatorship. CADA artists used performance in their spontaneous practice meant to break down barriers of spectatorship and interrupt the normalized routines of urban life.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive*
Built relationships with other organizations, embraced and looked out for the everyday, working-class citizen	Spoke out against inequality and for the rights of the poor
Burnout	*Reductive*
Continued to strengthen a community of resistance in the wake of oppression	Used a variety of artistic strategies (see below)
Inaccessible	*Inaccessible*
	Engaged people with their actions to break down notions of spectatorship in art
Detachment	*Static*
Used theatrical and performance strategies to interrupt people's daily routines	The group constantly experimented with new techniques involving the body, language, and the city
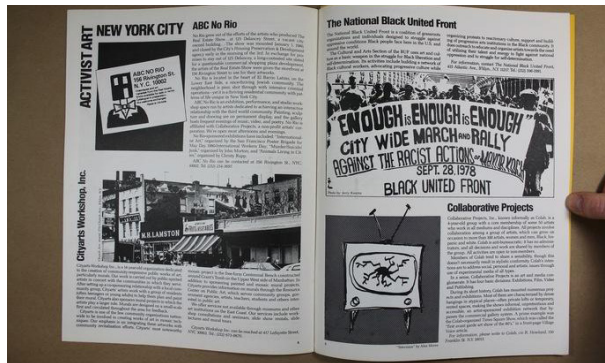
COLLECTIVE

PAD/D (POLITICAL ART DOCUMENTATION & DISTRIBUTION)

Leader(s): Lucy Lippard & Jerry Kearns (though they rejected any claim to leadership)

Location/Duration: New York City, New York, USA | 1980 - 1986

Issue(s): Sex, Racism, Ecological Damage, Human Oppressions, Gentrification, Womens' Reproductive Rights, etc.

Figure 4.7.3: Collective Example 3
(created by author)

About the Project:

Rejecting gallery representation, PAD/D sought more economic strategies for artists and adopted a holistic approach to activism. They insisted that all art was political and attended demonstrations, organized monthly programs, and produced a newsletter (left). PAD/D was organized into several non-hierarchical subcommittees and was open to any subject or social issue for the content of its projects.

ACTIVISM	MEMORIALS
Exclusive Had a non-hierarchical, horizontal structure of leadership	*Exclusive* Not only organized their own programs but supported and advertised the movements of others
Burnout Built a network amongst political activists and artists' groups	*Reductive*
Inaccessible Distributed a newsletter and other resources so artists and activists could be more effective	*Inaccessible* Led a monthly series of talks and performances
Detachment Provided resources for artists and activists	*Static* PAD/D's flexibility towards the needs of its members allowed it to grow and transition where needed

COLLECTIVE

GUERRILLA GIRLS

Leader(s): Anonymous

Location/Duration: Worldwide projects | 1985 - Ongoing

Issue(s): Feminist and Ethnic Bias, Income Inequality, Corruption

Figure 4.7.4: Collective Example 4
(created by author)

About the Project:

They could be anyone, but their anonymity keeps the focus on the issues. The Guerrilla Girls are known for their humor and outrageous visuals that attack the biases and inequalities in politics, art, film, and pop culture. They believe in intersectional feminism that supports human rights for all people. They complete street projects around the world and also critique museums in exhibitions on their very walls.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive* Aren't afraid to criticize the very museums or organizations supporting their work
Burnout Use of humor in their projects and costumes keeps the work fun	*Reductive* Bring awareness to the nuances and bias of societal structures and influences
Inaccessible The entertaining method in which projects are presented allows people to digest the material	*Inaccessible*
Detachment Work shows up on billboards and other unexpected places to convey shocking material related to corruption and inequality	*Static* Over 55 people have been members since 1985, joining for weeks or decades

ARTE ÚTIL

CÁTEDRA ARTE DE CONDUCTA (BEHAVIOR ART SCHOOL)

Leader(s): Tania Bruguera

Involved parties: Members of the project come from fields in: architecture, theater, writing, engineering, cinema, sociology, visual arts, music, set design, art history, etc.

Location/Duration: Havana, Cuba | 2002-2009

Issue(s): Education, Community Development, Art, Civic Discussion

Figure 4.8.1: Arte Útil Example 1
(created by author)

About the Project:

This project used a pedagogical model to make up for the lack of civic discussion and access to sources in relation to art in present Cuban society. It offered week-long workshops free and open to anyone and initiated exchange among various international schools to establish an 'interaction with diverse systems of thought.' The school became a model for educational projects of a social and artistic nature.

ACTIVISM	MEMORIALS
Exclusive Formed networks of people across various fields and countries	*Exclusive* Explored an alternative education and art-making system
Burnout Built relationships, skills, and resources to fill deficits	*Reductive* Collected an archive of material to construct diverse understandings
Inaccessible Workshops were free and open to anyone	*Inaccessible* Members participated in curating and creating works for events and exhibitions
Detachment Artworks transformed and interrupted the urban spaces of people's daily lives	*Static* School that constantly changed as its members, guest lecturers, & discussion topics were in flux

ARTE ÚTIL

BRINCO SHOES

Leader(s): Judi Werthein

Involved parties: inSite_05, Tate Modern

Location/Duration: Tijuana, Mexico & San Diego, CA, USA | 2005

Issue(s): Immigration, Geopolitical Boundaries, Economic Globalization

Figure 4.8.2: Arte Útil Example 2
(created by author)

About the Project:

Hundreds of people die every year crossing the US-Mexico border. Known as "el brinco" or "the jump," these shoes were designed by Argentinian Judi Werthein to aid people on the treacherous journey. Half were distributed for free to migrants at the border and the other half sold as a limited edition in San Diego so the proceeds could benefit a shelter in Tijuana. Features include a map, compass, and flashlight.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive* Sought to aid people criminalized by society in their "illegal" act
Burnout	*Reductive*
Inaccessible Shoes given for free to targeted community	*Inaccessible*
Detachment Raised a lot of attention in world-wide media by giving people a useful tool as opposed to just speaking about their plight	*Static*

ARTE ÚTIL

TRANSBORDER IMMIGRANT TOOL

Leader(s): Ricardo Dominguez and Brett Stalbaum of Electronic Disturbance Theater/b.a.n.g. lab
Involved parties: Team of poets and professors
Location/Duration: US-Mexico border | 2007 - Ongoing
Issue(s): Immigration

Figure 4.8.3: Arte Útil Example 3
(created by author)

About the Project:
While the Transborder Immigrant Tool is a phone app designed to improve the chances of a safe border crossing, it is a cultural as well as functional tool. It includes a GPS system and information for survival, such as food/water caches, security activities, and directions for safer routes, but it also provides inspirational poetry to encourage migrants on their journey, arguably equally important to survival.

ACTIVISM	MEMORIALS
Exclusive	*Exclusive* Supports and helps protect the lives of people seen as 'criminal'
Burnout	*Reductive*
Inaccessible App open to anyone to download	*Inaccessible*
Detachment Creates a new tool for migrants to aid in their mental and physical health on the journey across the border	*Static*

ARTE ÚTIL

NANNY VAN

Leader(s): Marisa Jahn
Involved parties: Studio REV-, The National Domestic Workers Alliance
Location/Duration: Traveled 5 states in the USA | 2013 - 2014
Issue(s): Labor Rights, Domestic Workers' Rights, Feminism

Figure 4.8.4: Arte Útil Example 4
(created by author)

About the Project:
The Nanny Van is a bright orange mobile designed as a traveling school that convenes workers and employers to create fair care tools for domestic workers' rights together. The hope was to make the issue more approachable and fun, using creativity to bring humanity into the cause. The van's mobility also gives it the ability to enter communities that other organizations are not reaching.

ACTIVISM	MEMORIALS
Exclusive The van encouraged workers and their employers to work together for greater rights	*Exclusive* This project spoke out for domestic workers' rights, people whose service is often overlooked
Burnout Intentionally strove to make activism fun and enjoyable	*Reductive*
Inaccessible The van provided fair care tools such as know-your-rights fliers and a phone app that teaches people about overtime wage, paying taxes, and health care	*Inaccessible* Its colorful design, pull-out craft carts, and recording booth are all designed to make activism lively and convenient
Detachment Innovative and exciting tool!	*Static* This project used a tactic that is unique in its mobility and ability to serve many communities

DISCUSSION

Underlying the research question for this thesis is the assumption that by reframing activism and memorials, landscape architects can cultivate a culture of inclusive leadership and advocacy. As I approached the thesis, I inferred vague ideas about the relationship between activism and memorials, but these are complex relationships, and it took a more thorough analysis of various applications in order to unpack their connections. This discussion attempts to more clearly articulate their relationships by examining threads or recurring strategies that arose in the 16 examples. These strategies can be explored within two themes: landscape and community engagement processes.

Landscape Processes

In Chapter Three, I mentioned that at the heart of a memorial is the desire for change. The same is true for activism. While some memorialization and activist initiatives are successful at "raising awareness," most people are not moved to act based on logic, but by powerful, emotive stimuli. Story-telling is especially good at acting as a catalyst. While there are many ways of communicating a narrative, of the 16 examples, the projects that were most successful at conveying a story, did so using the landscape.

People who live in places or encounter places either "identify with them—or are alienated by them" (Osborne 2001, 3). While "there is no *inherent* identity to places…[as] this is constructed by human behavior *in reaction* to places," there is also no such thing as a "neutral container, geography, local, [or] setting" (Osborne 2001, 4). As Dr. Brian Osborne, Professor Emeritus of Geography at Queen's University in Ontario, states, "places are defined by tangible material realities that can be seen, touched, mapped, and located" (Osborne 2001, 4). Places are inherently existential and experiential. However, they are not just constituted by their sensory qualities, but their function as a setting for social, economic, and ecological processes. Such "culturally loaded geographies" are known as *landscapes*; as "records arranged palimpsest-like through time and space," landscapes are loaded with signs and symbols

that can be used to tell stories and riddled with marks that can be interrogated to discover old ones (Osborne 2001, 5).

The SIEVX Memorial and Giant Picnic were sited within their respective landscapes to make a political statement. The SIEVX Memorial stretches over a section of the lakeshore directly across from Australia's federal government buildings, acting as a visual reminder of the results of nativist policy decisions. The Giant Picnic spanned the US-Mexico border; it was an illegal use of space to make the point that it's detrimental to let arbitrary lines divide. It showed how goods are allowed to cross borders, but people supposedly should not. It demonstrated an alternative way of using borders so that the space in between can be more than a point of contention, it can be a site of positive interaction and cultural exchange. The scale of these projects allowed many people to occupy a single environment, supporting the function of many people sharing in an experience. In the SIEVX Memorial, the span of the poles' procession and their true-to-scale outline of the fishing boat aids to tell the narrative, as one has to imagine that at one point, all those poles had to fit inside the outline of the vessel.

Both of these projects were also intended to be temporary. They imbue the landscape with a story, but allow it to transform and support new people, take on new meanings. Inundating the Border and Road-as-Shrine similarly embrace change, but rely on ecological processes to tell the narrative and dictate one's experience, which changes throughout the year. The Transborder Immigrant Tool works in conjunction with a GPS system, and is made to trigger information or poetry relevant to particular places on the journey from Mexico to the US. While context and place is essential to all 16 projects, the examples that embrace the experiential and transitory nature of the landscape make the projects more accessible through a variety of experiences by adapting to support various functions.

Besides their function within environmental systems, ecological processes can represent and embody how we want to interact with the world, they can be used to teach people that diversity builds resiliency, that change and migration are often necessary. Memorials can be thought of like a palimpsest, like the landscape that is constantly shifting its marks and meanings, while still leaving traces of its

history. People can learn to appreciate an aesthetic that embraces change, to recognize the beauty in ephemerality, and begin to pay attention and notice when the landscape shifts.

<div style="text-align:center">Community Engagement Processes</div>

Activism and memorials have the most positive impact when they are created through community engagement and democratic processes. Many of the examples across the archetypes demonstrated not just a willingness to include the community, but the participation of many people was paramount to their processes in conceptualizing, preparing for, and then enacting the projects themselves. In particular, the projects that lasted over long periods of time (The Oakland Projects, Behavior Art School, and Bureau for Direct Democracy) or were meant to be indefinite (Project Row Houses and the Royal Chicano Air Force) required a sustained cooperation between people, or in the cases of the Transborder Immigrant Tool and Brinco Shoes, a continued use by people.

All of the examples, in fact, used techniques that addressed the obstacles of exclusiveness and inaccessibility. The involvement of people prominently in a project's design and implementation as seen in the SIEVX Memorial and Project Row Houses gives a community a greater sense of local ownership over the project, which ensures its sustainability or at the very least its impact (if it is meant to be temporary) over time. Memorials and activist projects that invite public participation also inevitably invite multiple or contradictory points of view, and thus a diversity of narratives that can perhaps allow us to more thoroughly understand the complex problems they address as well as stimulate an assorted collection of solutions. The collective archetype, especially, provides the structure to achieve this. All four examples of collectives analyzed address the obstacles of burnout, detachment, and stasis. The constant experimentation and exchange of ideas due to the networks of people that were also in a state of flux, actually used inconsistency to achieve sustainability.

Activism is inherently an effort meant to improve people's lives long-term. However, activist and memorialization initiatives should be linked to endeavors that improve the everyday lives of marginalized peoples and their communities. This idea of infusing art and activism into the everyday is critical to both

social sculpture and arte útil. Forming links, connecting with, and supporting existing community-led initiatives not only expands the breadth of impact of a project, but values the knowledge and skills that are already hard at work in the community. Memorial and activist projects should reject any assumption that they might know better than the communities that they are trying to serve, and act not out of pity or regret but solidarity, in the certainty that liberation is bound amongst all beings.

Education is another means to extend the impact of a project. The SIEVX Memorial included all of Australia's secondary schools in its development to teach children about issues surrounding refugees without traumatizing them or patronizing them. The memorial is not only a destination for field trips when students visit their nation's capital, but has also been a source of material for class lessons on humanitarian issues and civic participation. Project Row Houses, the Oakland Projects, Behavior Art School, and the Nanny Van all incorporated education programs and workshops into their projects. They gave people the resources and skills to organize, create materials, challenge the status quo, and continue the work improving their own communities. Across the archetypes, a mixture of tactics are employed to incite community engagement, interactive processes are incorporated in different ways but all to the effect of creating more democratic and sustainable projects.

IDENTIFYING QUALITATIVE PATTERNS

Through the analysis of the16 examples and subsequent discussion, I quickly realized that many of their techniques and strategies are congruent and in some cases overlap. So much so, that while each project is meant to exemplify a single archetype, a few examples could easily be characterized as more than one. For instance, the programs produced by the Chicano Royal Air Force collective can also be described as social sculpture as they apply their creative talents to all aspects of their community, even going further to reach out and support people fighting different but related struggles. Bruguera's Behavior Art School, labeled as arte útil also functions like a collective. In fact, many art collectives operate as schools.

This redundancy is encouraging because it signifies that certain patterns have already developed to meet the obstacles set forth earlier in this chapter. The many iterations of the same technique give me confidence in naming four qualities as *patterns* that can be employed to specifically address the challenges facing activism and memorials—democracy and sustainability—with the ultimate goal of making them more effective agents of social and environmental justice. Thus, the four qualitative patterns are: *evolving*, *diverse*, *experiential*, and *participatory*. Perhaps not surprisingly, each is fundamental to a resilient and dynamic landscape.

In this thesis, I aim to provide an index of language and tools that can be used to expand the limited processes and projects employed by contemporary activism and memorial landscapes. Each qualitative pattern addresses one or more of the obstacles currently faced by activism and memorials, and each represents a core quality that is currently missing and keeping them from being democratic and sustainable. The 16 examples analyzed above illustrate that each pattern can be applied in numerous ways to a variety of issues and contexts. I am sure that they only begin to scratch the surface of the countless manners by which they can be used. However, below I provide a brief summary that explains how each pattern functions in a broad sense as a tool to address the main challenges limiting activist and memorial work.

Evolving

The processes and especially the projects of activism and memorials can evolve. They can grow, extend, move, or transition. Because the work of social justice and memorialization are at their foundation processes, always changing and never finished, the mutability and flexibility of activism and memory should be embraced. By moving away from the static object, they can become the dynamic, never-ending dialogues, events, rituals, critical thoughts, and actions that evolve to address more immediately the larger, systemic challenges of our time.

Diverse

The processes and projects of activism and memorials should be diverse. They should reflect the variability of the human experience, highlight plurality, and raise up the divergent spirit. Deviation, digression, and irregularity are what allow us to evolve and progress. Having difference allows for multiple access points, accepting it invites nuance and welcomes all. By seeking multiple perspectives and partners in this work, one creates a more democratic and resilient network of people who can more easily empathize. By making diverse connections, it becomes more obvious that injustice anywhere is a threat to freedom everywhere, thus people will fight more effectively, together, for their collective and individual liberties.

Experiential

The processes and projects of activism and memorials can be experiential. They may move beyond the visual to encompass the whole. Inequality is pervasive, and embedded in multiple systems, thus activist and memorial work have to become an integral part of people's lives. The work needs to feel relevant to every situation and accessible through more than one sensory experience. Experiential experiences are more impactful because they use more than one language to communicate; they use the languages of touch, taste, smell, sound, *and* sight. Novelist Raymond Williams saw great potential in this more democratic style of learning; he "called [it] a 'permanent education' because of its power to influence people" (Desai and Darts 2016, 190).

Participatory

The processes and projects of activism and memorials have to be participatory. If we want a more democratic society, then people need to practice the actions involved, which include, speaking up; listening and being cognizant; voting; constantly increasing understanding of the world and what goes on it; interacting with many different people; and engaging thoughtfully with many different kinds of ideas. By allowing people to participate in the creative processes of conceptualizing, planning, and

implementing a memorial, they are building and practicing the lasting skills required to imagine an alternative, sustainable world and realize it.
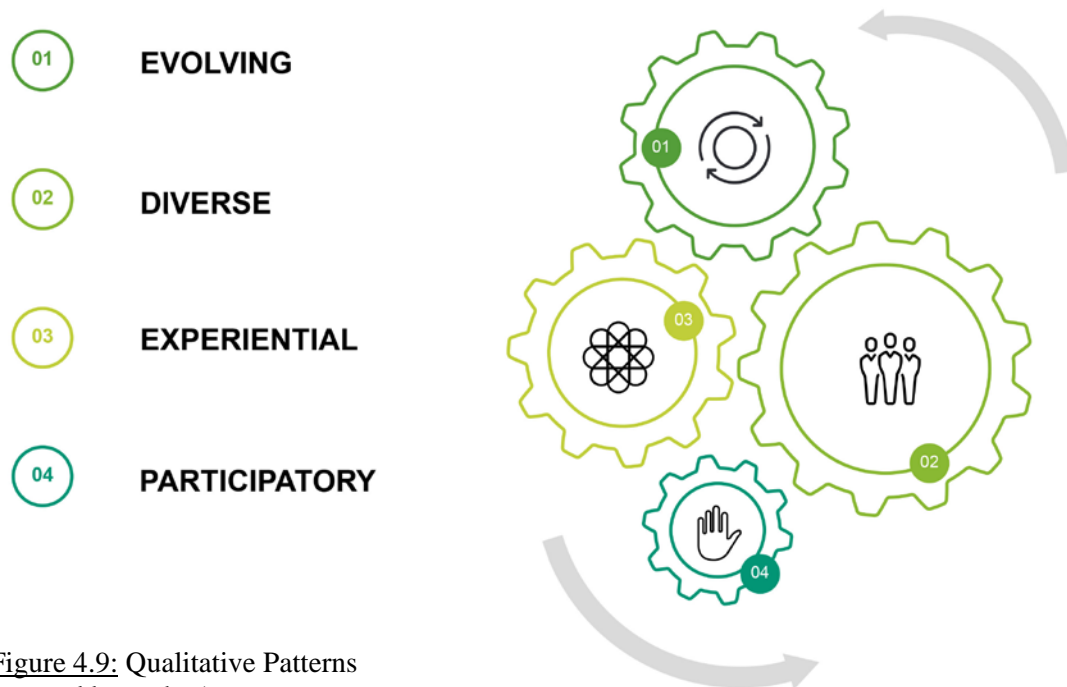
Figure 4.9: Qualitative Patterns (created by author)

CHAPTER SUMMARY

This chapter began by creating a list of the obstacles facing activism and memorials and classifying them through the lenses of process and project. Through this organization, democracy and sustainability revealed themselves as the two overarching challenges that encapsulated the numerous obstacles. To find answers in how to address these challenges, I consulted the four archetypes outlined in my background research - anti-memorials, collectives, social sculpture, and arte útil. With the aim of determining tactical and strategic solutions to the challenges of democracy and sustainability, I analyzed four examples of each archetype and studied the various methods that they employed to address the previously described obstacles. I concluded the chapter by identifying four qualitative patterns that

emerged from the analyses of these 16 examples. When employed together—evolving, diverse, experiential, and participatory—practices should help make activism and memorials more democratic and sustainable endeavors. The next chapter examines how these patterns operate in contemporary memorial and activist art case studies by specifically analyzing and testing whether each qualitative pattern contributes to more democratic and sustainable projects than historical examples.

CHAPTER 5

CASE STUDY APPLICATION

Chapter Four outlined the key challenges addressing activism and memorials—democracy and

sustainability—and identified four qualitative patterns—evolving, diverse, experiential, and

participatory—as solutions that address the obstacles that form those challenges. *Evolving* suggests that

the strategies and techniques used by activists and memorial designers shift to emphasize their ephemeral

qualities, allowing them to grow, change, or shift in their meaning or form as the needs of the various

problems that require their attention change over time as well. The pattern *diverse*, is straightforward in

demanding that activism and memorial landscapes seek to include more a broader range of perspectives,

and specifically make room for and amplify the narratives of those marginalized from the dominant

stories and histories. *Experiential* qualities are those that communicate thoughts and feelings through

more than one sensory language, creating more access points for people to not only understand but

embrace and live out the messages being transmitted. *Participatory* strategies allow people to practice the

very forms of engagement and interaction required for a more sustainable and democratic society. This

chapter tests these qualitative patterns by examining how they are used or not used in five contemporary

memorial and activist projects.
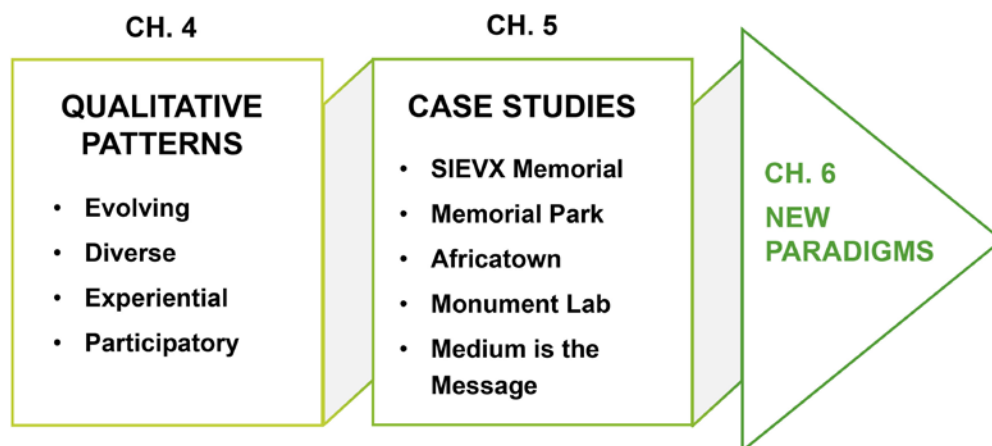
Figure 5.1: Chapter Five Methodology
(created by author)

Through a set of case studies of both built and in-progress work, this chapter applies and analyzes the four qualitative patterns. Each case study contains three pages of analysis. On the first page, I identify its leaders and collaborators. I have also noted the designer, location, dates of duration, and topics addressed by them. These basic facts are followed by a description of the context in which the project was conceived, then the events and/or challenges that acted as its catalyst. Next, I describe the design approach that was taken on the project and highlight some of its major and unique attributes.

The second page begins with an account of how the case studies engaged or involved the public either spatially or in its development. After providing these key pieces of information, I proceed with an analysis of the case study's use of the four qualitative patterns, aided by photos of the projects themselves. Where applicable, I use a leader line to point out how and where each of the patterns is being used. They are color-coded to indicate whether the pattern is addressing the issue of democracy (blue), sustainability (green), or both (aqua). Under each pattern is a short explanation to clarify how it addresses its respective challenge. Sometimes one of the qualitative patterns is expressed in the process but not easily identifiable through a photo. In those cases, the patterns and an explanation are still provided beneath the photos but they are not connected to them. This continues onto the third page of analysis.

At the end of each analysis is a comparative matrix of five columns, where the first column contains the four qualitative patterns and the second subdivides each pattern into the challenges—democracy and sustainability. The three sequential columns afford the opportunity to mark whether the pattern exists in a case study either via process, final project, or both and whether the pattern makes the project more democratic or sustainable. In filling out the matrix, I asked myself three questions for each of the qualitative patterns in order to follow a logical proceeding:

1) Does the case study demonstrate this quality?

2) If it does, is this quality being employed in the processes involved in realizing the memorial, its final project, or both?

3) For each stage that it is using the quality, how is it using it? This makes more apparent which challenge it is specifically addressing.

Several analytical methods were used preceding the matrix in order to help me answer the above questions. From photos or renderings of each case study, I called out the qualitative patterns used to address each challenge, and color-coded them accordingly. Not only did this allow me to more methodically fill out the matrix, but it also provides a visual illustration of my thoughts used to complete it.

Last, is a bulleted list of lessons learned. I completed this after I filled out the table in order to summarize a) what stood out to me as unique and successful within that project b) how the cases studies reflected elements of anti-memorials, social sculpture, collectives, or arte útil, and c) what questions lingered after completing the table. The "lessons learned" apply only to that specific case study, but at the end of this chapter, they are analyzed as a whole to explain the main takeaways from this application exercise.

CASE STUDY EVALUATIONS

Four of the case studies analyzed in this section are presented as models of contemporary memorials that operate, either through their process or project, in ways that break from the common memorial typologies of today—the wall with a list of names, the bronze statue in a square, and honorific street names, to name a few. The final case study, Medium is the Message, is not described as a memorialization project by its creator, Beth Diamond, but it functions similarly to the anti-memorial in that it acts as a vehicle to challenge and question the status quo and attempts to provoke dialogue and debate. All the case studies selected were initiated in the past 20 years and intentionally address current social or environmental problems. The projects were also all chosen (with the exception of Monument Lab) because a landscape architect was significantly involved in its development.

Each case study has been instrumental in stirring my imagination and thus informing my reconception of a new memorial and activist project. I must add that I have not visited any of these projects, so I have had to rely on the words and images provided by those involved in their conceptualization, design, and implementation. I have also reviewed anecdotal accounts from people who

69

have been to and experienced the projects, for those that were built. Some are still in the stages of being realized. Nevertheless, they were chosen because the ideas and tactics that they employ demonstrate new methods of communicating with the public and building resources within and with marginalized communities.

Figure 5.2.1: SIEVX Memorial; Figure 5.2.2: SIEVX Memorial; Figure 5.2.3: SIEVX Memorial (pages 71-73)

Figure 5.3.1: Memorial Groves; Figure 5.3.2: Memorial Groves; Figure 5.3.3: Memorial Groves (pages 74-76)

Figure 5.4.1: Africatown; Figure 5.4.2: Africatown; Figure 5.4.3: Memorial Park (pages 77-79)

Figure 5.5.1: Monument Lab; Figure 5.5.2: Monument Lab; Figure 5.5.3: Monument Lab (pages 80-82)

Figure 5.6.1: Medium Is the Message; Figure 5.6.2: Medium Is the Message; Figure 5.6.3: Medium Is the Message (pages 83-85)

SIEVX MEMORIAL

Weston Park, Canberra, Australia

Project Type: Anti-Memorial

Designer: Mitchell Donaldson

Leader(s): Steve Biddulph, Beth Gibbings, and Rev. Rod Horsfield, Dr. SueAnne Ware

Involved parties: Countless schools, community groups, churches, and volunteers

Topics: Refugee & Immigrant Rights, Geopolitical Boundaries
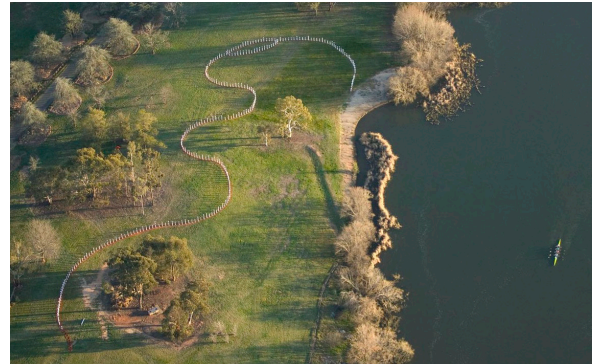
CONTEXT

Despite a commitment to international laws regarding the status and rights of refugees, in the wake of September 11 and increasing numbers of migrants from the Middle East, Prime Minister of Australia, John Howard, led a government and series of changes in immigration policy that focused on border protection and national security. Howard's policies can be summarized in his statement "we will decide who comes to this country and the circumstances in which they come." As part of these changes, a new temporary visa system severely limited the rights of refugee families to re-unite. Left without support, many people became easy prey for smuggling operators who were able to take advantage of the asylum seekers' desperate situation.

PROJECT CATALYST

In October 2001, 400 people, mostly refugees fleeing from Saddam Hussein's Iraq, crowded onto a 19.5 meter long fishing boat. Because of recent policy changes, most of the people on board were women and children who resorted to smuggling operators to try to meet up with their husbands in Australia. Once the engine failed in heavy seas, the boat sank, and 353 died. The largest maritime accident in Australia's history since WWII didn't even make the papers. In an era of threatening climate change and political instability, millions more refugees will be created in the coming decades, and systems need to be put in place globally to manage this more competently. The SIEVX Memorial takes a step towards this by stating that these lives are sacred, and something must be done to protect and support refugees in the future.

DESIGN

In 2002, an invitation was sent to every one of Australia's 3000 secondary schools to submit concepts for a memorial to be built on the lakeshore of the national capital in Canberra. Hundreds of ideas were displayed at the Pitt St Uniting Church on the 3rd anniversary of the sinking. The final design envisioned by 14-year-old Mitchell Donaldson was a serpentine procession of 353 poles that incorporated an outline of the vessel true to scale. Small poles represented children and larger poles, adults. Because permission by the National Capital Authority initially only granted the memorial a permit to be erected for a single day, 2000 people showed up on the day of the 5th anniversary of the sinking to watch and help raise their own and others' poles.

Figure 5.2.1: SIEVX Memorial
(created by author)

SIEVX MEMORIAL

Weston Park, Canberra, Australia

ENGAGEMENT

Mitchell Donaldson, whose idea was chosen for the final design, said that what he liked about the SIEVX Memorial was that he was invited to be a part of the process and express his feelings, even as a student. So he wanted each pole to be decorated by anyone around the world who wished to participate in the memorial project. The poles were decorated by other school children, church groups, families, and renowned artists world wide and sent back to Australia to be used in the memorial. Not only did the memorial physically engage people with each other and the project throughout its process, but its final location engaged spatially with the government buildings across the lake and straddled a property boundary controlled by the left-wing Australian Capital Territory government and Prime Minister Howard's right-wing government.

ANALYSIS

Diverse/Participatory

People from around the world are able to learn about the importance of SIEVX in Australia's history while expressing their thoughts and feelings in their own designs.

Experiential

In sight of Australia's capital, context was a critical part of the design in the memorial's intent to enlighten government.

Experiential/Participatory

The *ceremonial action* of raising 353 poles with thousands of people from across the country is an experience that leaves a mark on people.

Figure 5.2.2: SIEVX Memorial
(created by author)

72

SIEVX MEMORIAL

Weston Park, Canberra, Australia

ANALYSIS

Evolving

The memorialization of SIEVX was a long-term *process* that included: an educational and inclusive request for proposals; the display of all the artworks on several anniversaries of the sinking in different locations; the pole raising ceremony; and the final project still in place today.

Experiential

Haunting, but beautiful, to stand amongst the poles is a moving experience that stays with you.

LESSONS LEARNED:

• Experiences that involve *doing collectively*, are not something easily forgotten because one recalls the *feeling* of community, the emotion brought on by the scale of doing something in mass. I believe it causes you to see the world differently because it allows you to believe that we are capable of coming together. In other words, *collective action* tied to *place*, will forever mark it as a mnemonic device.

• Because people thought that the memorial would only last for one day, it garnered much more attention than had it been something that they thought would always be there.

* I've had difficulty deciding whether the pole-raising ceremony was the final project or part of the process, as it was originally planned as a single-day event.

		PROCESS	BOTH	PROJECT
EVOLVING	**Democracy**	X		
	Sustainability	X		
DIVERSE	**Democracy**		X	
	Sustainability			
EXPERIENTIAL	**Democracy**		?*	
	Sustainability		?*	
PARTICIPATORY	**Democracy**		X	
	Sustainability		X	

Sources: http://www.sueanneware.com/siev-x-memorial/; http://www.sievxmemorial.com/

Figure 5.2.3: SIEVX Memorial
(created by author)   73

MEMORIAL GROVES

Houston, Texas, USA

Project Type: Memorial Park

Designer: Nelson Byrd Woltz Landscape Architects

Leader(s): Memorial Park Conservancy, Houston Parks and Recreation Department, & Uptown-Houston

Involved parties: Local stakeholders, regional experts, and other design firms

Topics: Cultural Preservation & Ecological Restoration

CONTEXT

Memorial Park is the largest public park within the 1-610 loop that surrounds Houston. Though it is widely used for its passive and active recreation, Hurricane Ike (2008) and a severe drought that peaked in 2011 damaged the once lush, pine-forested acres of the park. This led to a public outcry from Houstonians who cherished the park's woodland setting and created the opportunity for the re-evaluation of the long-term planning strategy of the park. In collaboration with the Memorial Park Conservancy, Neslon Byrd Woltz (NBZ) was hired to guide the cultural and ecological revitalization of the park. The Memorial Groves were one of many "focus areas" of the park's master plan.

PROJECT CATALYST

In 1917, when the US entered WWI, the War Department leased 7,600 acres of land on Buffalo Bayou to build a training base named Camp Logan. Nearly 1,000 Camp Logan soldiers died during the war and over 6,200 were wounded. At the suggestion of Catherine Mary Emmott, Memorial Park was officially established in 1924 in memory "of the boys." However, many people today do not know its history. The Memorial Groves designed by NBZ was designed to change that.

DESIGN

NBZ began by listening to the stories of the park. In its northwest section, where the highest number of Camp Logan remnants lie, Woltz, principal and owner, envisioned a series of memorial groves as a *living* history to honor the soldiers who trained on-site. For a 90-acre section of the park, towering "regiments" of loblolly pines will recall the site's original pine-dominated landscape and the soldiers who stood there at attention. The existing concrete remains of Camp Logan structures will be preserved as will the existing healthy trees. Access roads will be inserted in roughly the same alignment as the Camp Logan-era roads, and picnic spots and shelters will be added to allow for families and school groups to congregate.

Figure 5.3.1: Memorial Groves
(created by author)

MEMORIAL GROVES

Houston, Texas, USA

ENGAGEMENT

Outside of the San Jacinto Monument, there aren't many places were Houstonians can physically inhabit sites that are important to the city's history. Though it's purely speculative and has been met with contention, Woltz imagines a two-part ceremony to further engage Houston's residents with the memorialization process, ecological systems, and each other. Every 5 years after the first 25 (the average age of a soldier to die in WWI *and* the age when a loblolly pine reaches maturity), Houstonians could participate in two events. On Memorial Day they would cut down a section of the trees and on Armistice Day, replant them, bringing gravity and a sense of poetry to the human and ecological sacrifice. The lumber could then be used for public housing, so that the Memorial Groves are not only woven into Houston's civic life, but into the physical structure of the city itself.

ANALYSIS
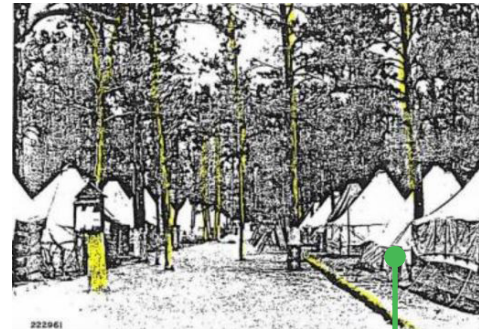
Experiential

The groves will be laid out similar to the spacing of the original tents of the camp. The long line of trees would be able to evoke the scale of the camp and the sacrifice.
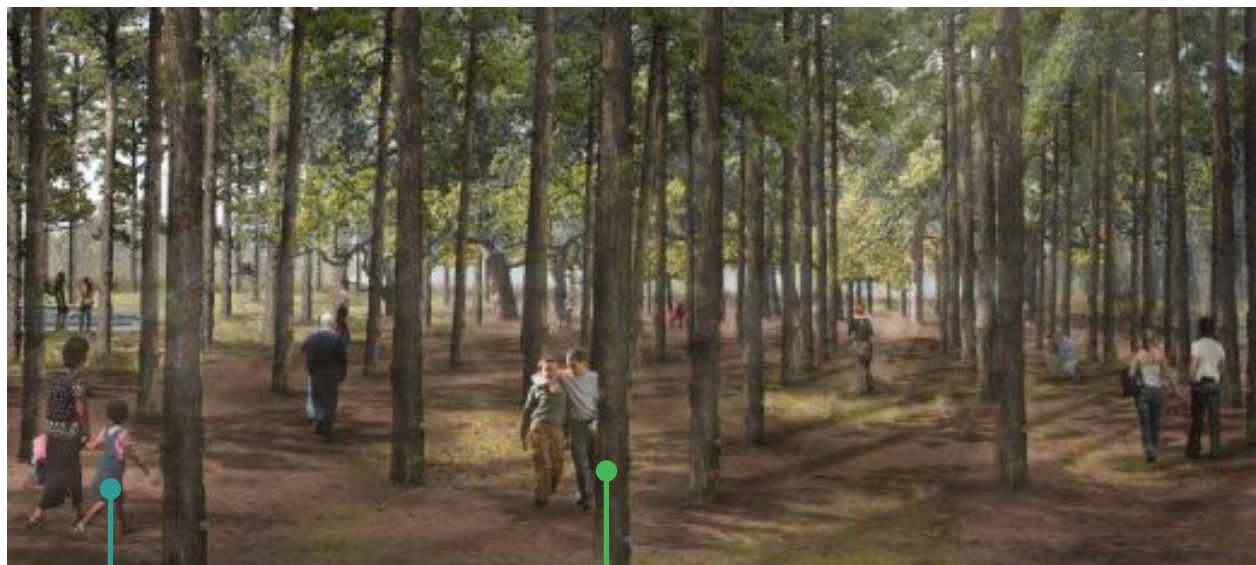
Participatory

A memorial *event* gives Houstonians a reason to gather together regularly in the participative action of cutting and planting

Experiential

Imagine watching as large sections of these trees are cut down in one day as part of an actual ecological sacrifice in memory of a human one. It would be a powerful experience. To witness a hole in the landscape from May to November would act as a constant reminder that you are waiting to fill it.

Figure 5.3.2: Memorial Groves
(created by author)

MEMORIAL GROVES

Houston, Texas, USA

ANALYSIS

Evolving

The main memorial component of the park is a living species, an integral part of a functioning ecological system. The memorialization is embedded in the actions of planting and cutting down trees, a ceremonial tradition meant to continue indefinitely. By using the wood cut down as framing for public housing, the recycling of materials is also a process of preserving memory that is brought into people's homes.

LESSONS LEARNED:

• The final project of this memorial is a *process*, an ecological system that integrates ceremonial events.

• The proposal for this project was quite controversial; cutting down a swath of trees to leave the landscape barren in patches is an uncomfortable sight. However, I believe this memorial finds the balance of making people uneasy (a useful tactic in inciting change) and offering an alternative future (planting trees) to show them a way forward.

* Does doing something collectively automatically make it diverse or democratic? Like the SIEVX Memorial, this project requires people to come together, but it did not feel correct to label it as democratic or diverse. I think this is because the SIEVX project was clearly a politically motivated memorial meant to bring awareness of and change a set of circumstances that discriminates against a group of people in a manner uncharacteristic of democratic values.

		PROCESS	BOTH	PROJECT
EVOLVING	**Democracy**			
	Sustainability		X	
DIVERSE	**Democracy**		?*	
	Sustainability			
EXPERIENTIAL	**Democracy**		?*	
	Sustainability		X	
PARTICIPATORY	**Democracy**		X	
	Sustainability		X	

Sources: http://www.nbwla.com/projects/park/memorial-park; 2017 Lecture "Values & Process: The Evolving Work of NBW"; Memorial Park Master Plan 2015; www.chron.com/local/gray-matters/article/Bringing-the-memorial-back-to-Memorial-Park-11174454.php

Figure 5.3.3: Memorial Groves
(created by author)

AFRICATOWN

Seattle, Washington, USA

Project Type: Historic District as Living Monument

Designer: Sara Zewde

Leader(s): K. Wyking Garrett, Margo Jones, Michael John Green, and Andrea Caupain

Involved parties: Afrticatown Community Land Trust, Black Community Impact Alliance, & other organizations

Topics: Cultural and Historic Preservation, Gentrification, Affordable Housing

CONTEXT

Seattle's Central District (CD) is an historically black neighborhood, but due to gentrification the city's African American community has been facing erasure. Since the 1930s, it was one of the few places African Americans could afford to live due to the banks' practice of redlining. Their strategy, however, backfired as the CD became a thriving community with its own economy. But beginning in the late 1980s, gentrification started to push African Americans out of the community that they had worked so hard to build. Once known for its theatre, jazz, and pan-African multi-culturalism, now, steep property taxes are forcing African Americans out of the district. By next year, it's projected that less than 15% of the people living in the CD will be black.

PROJECT CATALYST

Organizer K. Wyking Garrett is trying to keep the past alive. But not through plaques or new street names; Garrett is working to build a thriving, innovation district that acts as a living monument for the community. To do this, he established the Africatown Community Land Trust (ACLT) and aims to rename the Central District itself as Africatown. Garrett believes that the ultimate way to celebrate history is to support the economic and cultural development of people today in a way that's inspired by the past. On Juneteenth of 2017, commemorating the day that slavery ended in the US, one of the ACLT's community-led development projects broke ground at the former Liberty Bank.
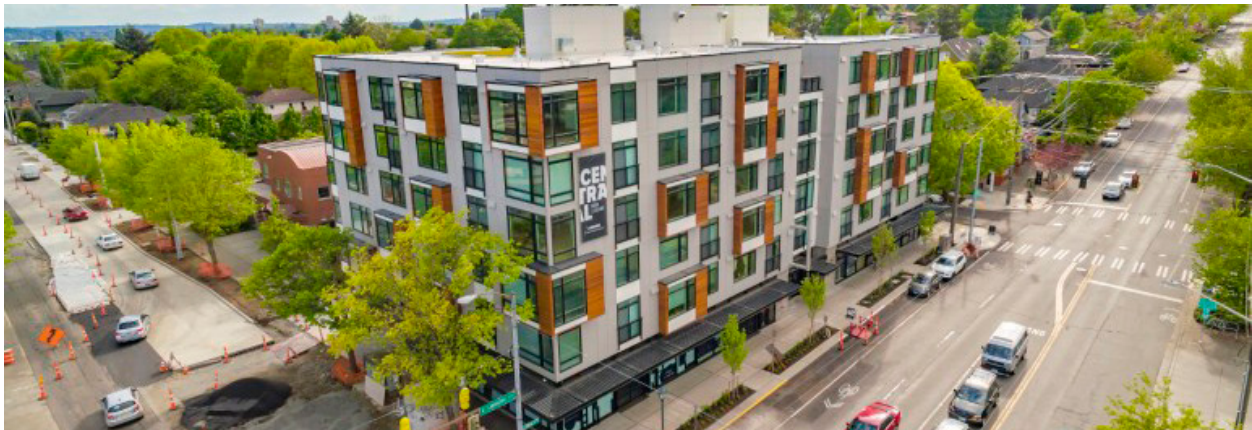
DESIGN

With the help of landscape architect and urban planner, Sara Zwede, Garrett and the ACLT are hosting workshops to co-design the district with the people who they will eventually serve. Zwede is especially working to ensure that the design is specific to the community. For example, the street corner where current older residents have been gathering for decades, will still have a place for them post-development. The two sites already acquired by the ACLT will feature affording homes for people who earn between 40-85% of the area's median income. The mixed-use buildings will also have affordable units to house small businesses, community art spaces, and educational programs.

Figure 5.4.1: Africatown
(created by author)

AFRICATOWN

Seattle, Washington, USA

ENGAGEMENT

For Garrett, the only permanent way to halt displacement and keep the black community in Seattle is public ownership of the land. This was even stipulated as one of several measures in the memorandum of understanding attached to the project's codified strategies to fight displacement. The memorandum also supports the development of black-owned businesses and prioritizes local and minority subcontractors. Garrett stated, "It's time to reaffirm the many ways that Black lives matter - socially, culturally, and economically." For that to occur, public ownership and civic engagement is crucial. Through the memorandum and the design workshops open to the public, Garrett has instilled Africatown with structures that support and encourage community involvement and interaction.

ANALYSIS

Diverse/Participatory
Design workshops open to the public allow the community to have a stronger sense of ownership of the project. A variety of residents and stakeholders are able to share valuable input for the project's future development.

Evolving
A district that supports people, is not something that will fade and become irrelevant, but will continue to grow and thrive.

Diverse
Creates places for people to meet and gather, exchange thoughts, create artwork, and learn about the history of the district

Figure 5.4.2: Africatown
(created by author)

AFRICATOWN

Seattle, Washington, USA

ANALYSIS

Participatory/Diverse
Through public ownership of land and workshops that include *users* in the design process, this project, which relies on people for its completion, inherently illicits participation and a diversity of ideas

Experiential/Participatory
This memorial isn't an object, but a **living community** creating *spaces* and *structures* in which people work and live, growing society and culture

LESSONS LEARNED:

• This project combines elements of social sculpture, the collective, and arte útil; it seems to be the most "complete" experience of the memorials analyzed so far. By providing tools, teaching skills, and offering support, Africatown epitomizes Beuys' idea that the "process of living" can be a creative act and Bruguera's insistence that activist art be useful.

• Though Project Row Houses did not describe itself as a memorial, both these projects keep history alive by living out and practicing an alternative future.

• While it may not be part of Africatown's goals (nor do I think it necessarily should be), I don't see that this project reaches out beyond the community it serves in order to "alter perceptions" or "create disruption" as some activist art does.

		PROCESS	BOTH	PROJECT
EVOLVING	**Democracy**			
	Sustainability		X	
DIVERSE	**Democracy**		X	
	Sustainability			
EXPERIENTIAL	**Democracy**		X	
	Sustainability		X	
PARTICIPATORY	**Democracy**		X	
	Sustainability		X	

Sources: www.fastcodesign.com/90155197/the-fraught-future-of-historical-monuments; seattle.curbed.com/2017/6/20/15843392/liberty-bank-building-breaks-ground-juneteenth; www.africatownlandtrust.org/

Figure 5.4.3: Africatown
(created by author)

MONUMENT LAB'S FREE SPEECH

Philadelphia, Pennsylvania, USA

Project Type: Interactive News Kiosk

Designer: Shira Walinsky

Leader(s): Melissa Fogg, Southeast by Southeast artists, Liliana Velasquez, and students at Northeast High School

Involved parties: Mural Arts Philadelphia, Philadelphia Parks & Rec, Migrant Education, and other organizations

Topics: Public Art, Refugee & Immigrant Rights

CONTEXT

Founded in 2012, Monument Lab is a public art and history project based out of Philadelphia. Like many other cities, Philadelphia is full of monumental histories that are unknown, obscured, or unacknowledged. These underrepresented histories typically exist in tension with the officially acknowledged narratives. The goal of Monument Lab is to "unearth the next generation of monuments and change the ways we write the history of cities." In this effort, in the fall of 2017, they hosted a 9-week project at 10+ sites featuring over 20 artists. Temporary monuments and pop-up "laboratories" were located in parks and squares around the city. Amongst all the sites, panels, parties, tours, and lectures were programmed to prompt participation.

PROJECT CATALYST

Curators at Monument Lab, Paul M. Farber and Ken Lum, asked 20 artists to conceive a project in answer to the question, "What is the appropriate monument for the current city of Philadelphia?" Many of the projects addressed issues of social justice and solidarity, including concerns related to race, gender, sexuality, class, and national belonging. Shira Walinsky, an artist and teacher who primarily works on grassroots community projects in Philadelphia, envisioned an interactive kiosk (below).
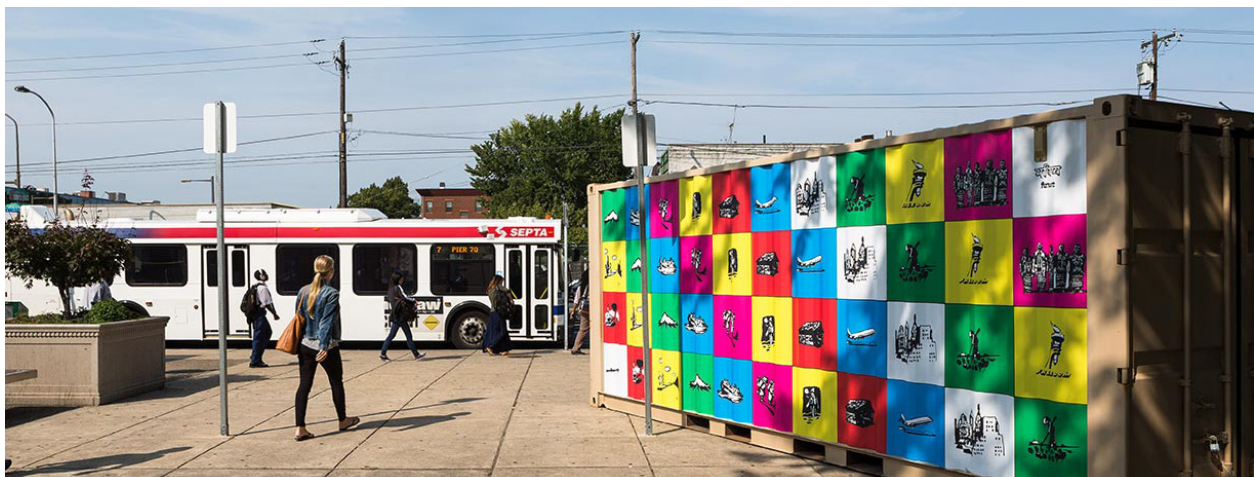
DESIGN

Installed in Marconi Plaza, Walinsky's project titled Free Speech is a news kiosk featuring the stories of immigrant and refugee artists in Philadelphia. The neighborhood where it is located has long served as a home for migrant communities. When open, the kiosk offered free written and artistic materials to passers-by, including: postcards, maps, books, oral histories, and recipe cards. The newsstand is a metaphor for the first big step that refugees often take in beginning their lives in the US since it's traditionally one of the first small businesses that immigrants had. Its materials celebrate immigrant stories and highlight their work. Walinsky hopes that viewers think of these personal stories as monuments to coming to the United States.

Figure 5.5.1: Monument Lab
(created by author)

Philadelphia, Pennsylvania, USA

ENGAGEMENT

Monument Lab not only invited ideas from artists, but as part of their research has sought out ideas from the public by collecting creative proposals for new monuments from 10 labs stationed around the city. Within minutes, the lab team scans and sends the ideas to a data system where it is transcribed and mapped. The ideas then go live on their website and are also displayed at the Pennsylvania Academy of Fine Arts, culminating in a catalog of ideas and creative data "built by the people and for the people." The collection of ideas will not only provide a source of concepts for future projects, but will be compiled into a final report that is shared with the city next year.
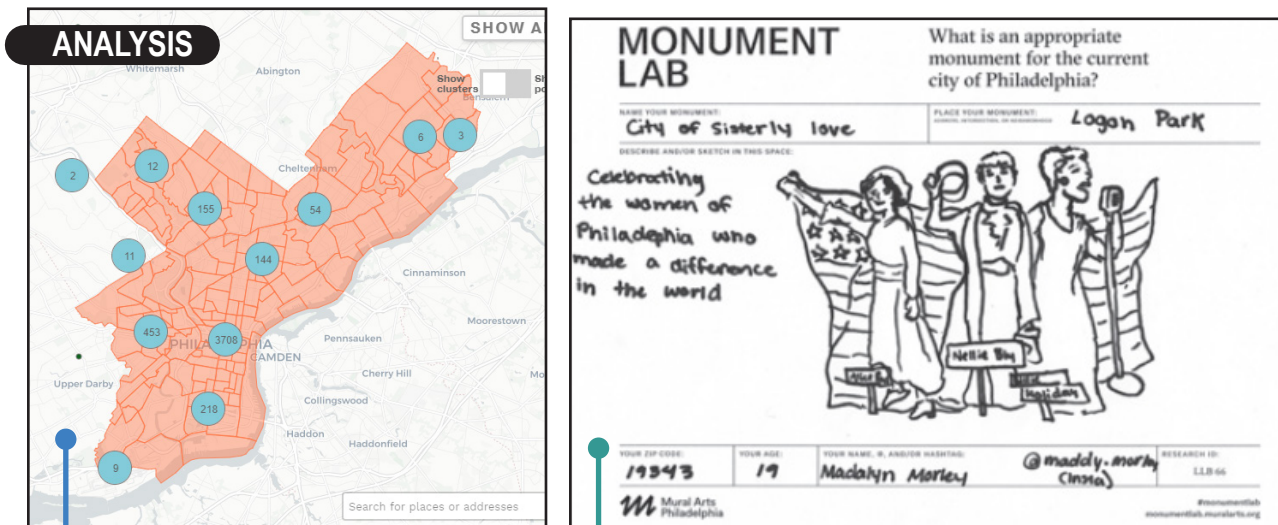
Diverse/Experiential

The combination of "labs" and monuments happening all over Philadelphia, and the variety of programming used across them provided different access points physically and psychologically for people to become immersed and interested in the larger project.

Diverse/Participatory

All the project sites collected submissions from the public for potential monuments. The form provides a space for people to name, describe, and sketch the ideas for their monument. On the form, someone can also write where they imagine their monument in the city and add their social handles for credit.
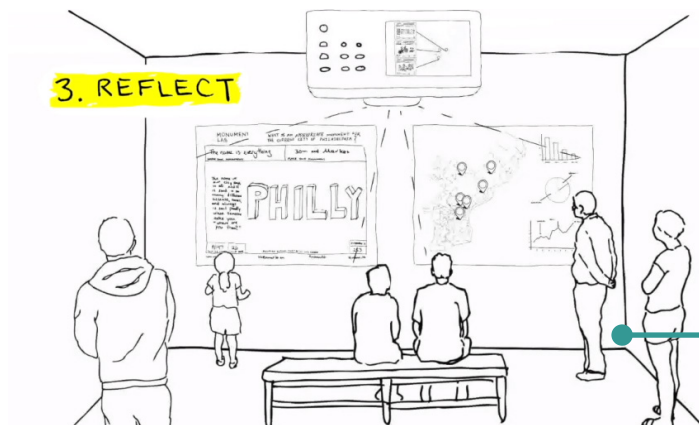
Diverse/Participatory/ Experiential/Evolving

All the submissions for potential monuments are shown next to an interactive map at a museum where people can see and engage with all the proposals from the public. The map and the projects constantly change as more are added.

Figure 5.5.2: Monument Lab
(created by author)

Philadelphia, Pennsylvania, USA
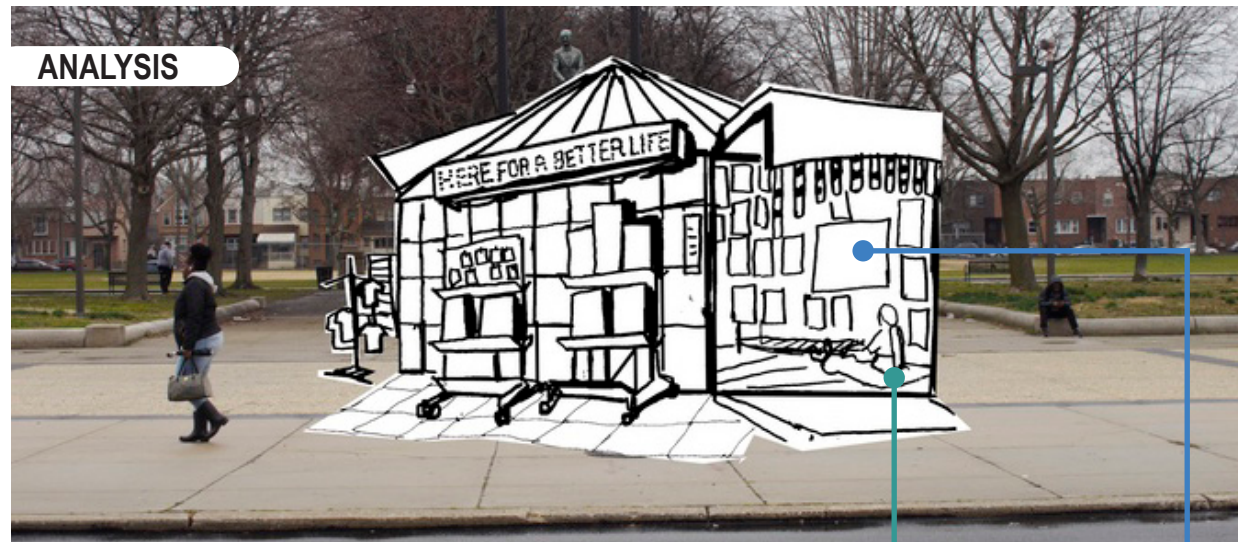
ANALYSIS

Evolving

Monument Lab is a long-term organization that implements short-term projects. As it experiments with new forms of monuments conceptualized by different artists, it will continue to grow and learn.

Experiential/Participatory

Written and oral stories provide people with something they can take home, share, and even try in the case of recipes. The items given out hit all 5 sensory experiences.

Diverse

The kiosk houses and distributes many kinds of artworks that each tell a different narrative.

LESSONS LEARNED:

• Monument Lab is a collective with a long-term goal of "unearthing the next generation of monuments." They will do this through a series of short-term projects that involve a diversity of people who collaborate on connected projects.

• While Monument Lab produces experiential projects and events, I would not say that as an organization they form a "living monument" in the way that Africatown does.

• Closer to a combination of collective and arte útil, not quite sure this meets social sculpture.

• As a team of people who ask open questions and build prototypes as an answer to those questions, they *perform* exploratory research in the public realm. Monument Lab even relies on the public as part of the creative process.

• Not only is Free Speech a memorial itself, but it allows people to take something with them that they can use over and over as a *memento*.

* Would move this to "both" if the public submissions for monuments are eventually used to create new prototypes.

		PROCESS	BOTH	PROJECT
EVOLVING	**Democracy**			
	Sustainability		X	
DIVERSE	**Democracy**		X	
	Sustainability		X	
EXPERIENTIAL	**Democracy**			X
	Sustainability			X
PARTICIPATORY	**Democracy**			X*
	Sustainability			X*

Sources: monumentlab.com/about/; monumentlab.com/shira-walinsky-and-southeast-by-southeast/; www.muralarts.org/blog/people-people-get-involved-monument-lab/

Figure 5.5.3: Monument Lab
(created by author)

MEDIUM IS THE MESSAGE: WHAT IS MARRIAGE ANYWAY?

Cal Poly, San Luis Obispo, California, USA

Project Type: Class Project in Landscape Arch. Studio

Designer: Beth Diamond

Leader(s): Students in a Landscape Theory class

Involved parties: California Polytechnic State University in San Luis Obispo

Topics: First Amendment Rights on College Campuses, LGBTQIA Rights

CONTEXT

In the 1960s, during the era of Civil and Women's Rights and Anti-War movements, "college campuses served as theaters for the American conscience." In response to the protests, many cities and universities adopted restrictive policies to control the physical design and use of public space. In the past decade, the same concerns for the environment, injustice, and growing economic disparity have resurfaced, yet campuses "have been eerily quiet" in the face of "unprecedented threats" to American democratic culture.

PROJECT CATALYST

In an attempt to elicit participation from a generation plugged into technology and social media, but rarely active on such issues, 'Medium is the Message' was a project meant to challenge students at a university historically known for political apathy to co-opt public spaces on campus and use them as a media for democratic expression. Assigned for three consecutive years in an undergraduate Landscape Design Theory course at Cal Poly State, students designed and constructed temporary art installations with the intent of confronting difficult realities on campus, initiating dialogue, and "contributing to a more empowered, interactive public realm."

The third year of the assignment saw a host of projects that deliberately "pushed buttons." One such project, "What IS marriage anyway?" explored same-sex marriage. Leading up to the 2004 presidential election (when this project was installed), this had become an issue of heated debate in the US. In that year, President Bush announced his support for a constitutional amendment to ban same-sex marriage. Eleven states also passed initiatives to ban same-sex marriage based on the implications suggested by the *Slippery Slope*. Students were undecided about the issue but made an installation that depicted the Slippery Slope argument that if you allowed same-sex marriage, it would be a threat to civilization. What would be next? Animals? Siblings?

CONTROVERSIAL EXHIBITS AT CAL POLY

te's
ea
e
Early lesson: Art's not about pleasing others

The gay-marriage art exhibit at Cal Poly did more harm than good, according to a recent letter from a group of ministers.

DESIGN

The installation, "What IS marriage anyway?" consisted of a staged marriage procession. With each passing couple, as the matches became less traditional (two grooms, a groom and two brides, and finally a groom and his dog), the carpet beneath them was cut into pieces to symbolize society disintegrating. Running through the center walkway of the Quad, the installation obstructed movement on one of the main axes of campus. At the last minute, students also decided to erect comment boards to invite response.

Figure 5.6.1: Medium is the Message
(created by author)

Cal Poly, San Luis Obispo, California, USA

ENGAGEMENT

Through the invitation to respond to the project, the area around the installation became "a free and open forum for dialogue protected by the presence of a participating public." Though the project incited a powerful reaction—some people applauded and affirmed the ideas in the piece while the majority of viewers were very upset—exposing the public to "unsafe" ideas actually made them safer in the long-run. Despite its painful message, the project brought gay rights to people's attention and made them important. It rallied the gay community and its allies around a common cause and most importantly committed them to exercise their responsibility to speak out and fight for their rights. In the end, the LGBT community said it was "the best thing that could have happened" because it mobilized them and many others into action.

ANALYSIS

Diverse

Over the span of the project, students have tackled issues such as safe sex, hemp legalization, migrant labor, agri-business ethics, and reproductive rights. From left to right, the above projects address the Greek system on campus, the meat industry, and the role of women.

ANALYSIS

Diverse/Experiential/Participatory

Before camera crews showed up at the scene, more people were assembled on the Quad than Diamond, the professor, had ever seen before. And they were not only looking and writing, but *talking* to each other. It brought all sides to the table without violence, just deep and heated discussion.

Diverse/Participatory

Comment boards invite response and debate and also illustrate the political landscape of the campus.

Figure 5.6.2: Medium is the Message
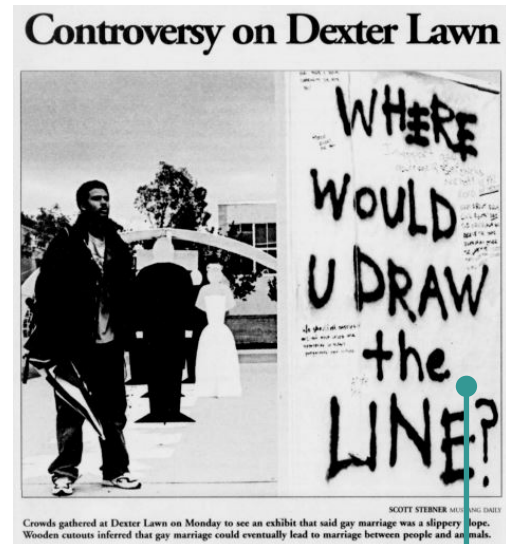(created by author)

MEDIUM IS THE MESSAGE: WHAT IS MARRIAGE ANYWAY?

Cal Poly, San Luis Obispo, California, USA

ANALYSIS

Participatory/Experiential

Students posed with the bride figures and had the photos printed and posted on the comment boards as a form of counter-installation.

Controversy on Dexter Lawn

SCOTT STEBNER MUSTANG DAILY

Crowds gathered at Dexter Lawn on Monday to see an exhibit that said gay marriage was a slippery slope. Wooden cutouts inferred that gay marriage could eventually lead to marriage between people and animals.

Diverse/Evolving/Experiential/Participatory

The project engendered a host of outcomes. Rallies were organized, panels were held, professors from all departments used the installation as a subject in their lectures. A continuing series of events lasted for months, a movement, and even a counter-installation followed the project.

LESSONS LEARNED:

• I felt that this project was truly exceptional. A large part of its success was in the sustainability of its influence and the many ways that it encouraged both interaction and action. Part of that was out of the hands of Diamond and her students but the way they handled and encouraged criticism, creating platforms and mechanisms for continued debate, and hosted a panel discussion to hear grievances, demonstrated successful, powerful, but diverse discourse.

• Students not only suggested projects but implemented them as a group. They had the opportunity (while still in school!) to not only plan and build their projects, but see how their designs made a tangible difference in the culture of their campus

• As a temporary installation that changed year to year, the project was able to evolve to meet the needs and interests of students. The projects also did not need to be overly complicated or expensive in order to achieve an effect.

		PROCESS	BOTH	PROJECT
EVOLVING	**Democracy**		X	
	Sustainability		X	
DIVERSE	**Democracy**		X	
	Sustainability		X	
EXPERIENTIAL	**Democracy**		X	
	Sustainability		X	
PARTICIPATORY	**Democracy**		X	
	Sustainability		X	

Sources: Diamond, Beth. "Safe Speech: Public Space as a Medium of Democracy." *Journal of Architectural Education* (2010); www.newtimeslo.com; digitalcommons.calpoly.edu

Figure 5.6.3: Medium is the Message
(created by author)

OUTCOMES

While I developed structures to help me analyze, evaluate, and summarize my takeaways from the case studies, filling out the qualitative patterns applicability matrix proved to be more difficult than I had anticipated and ultimately posed more questions at the same time that it answered others. But it was also a useful exercise that helped me to develop a more comprehensive understanding of how the qualitative guidelines work together to make memorials and activist work more influential agents of change. Below is a review of my lingering questions and acquired insights.

Questions

Process and Project

As I mentioned in Chapter Four, I organized, rather than categorized, the various challenges facing activism and memorials by placing them on a spectrum from process to project. This is because there is a gray area in activist and memorial work where process ends and project begins. Arguably, the fight for achieving greater equity across all life forms and memorialization are endless processes. And this thesis, via the identified qualitative patterns, even recommends that activist and memorial projects take on more ephemeral, evolving qualities in order to be more sustainable in their quest to bring about systemic, transformational change.

When a project becomes a process it is more resilient, but it also causes the gray area between process and project to become blurred. For instance, in evaluating whether the SIEVX Memorial demonstrated experiential qualities in its process or project, I had difficulty deciding whether the pole-raising event was the project or process. If the memorial had only existed for one day, then the process of raising it would have been part of its culminating project. However, because it still stands within the landscape, someone who experiences the project today will not have the same experiential relationship with the memorial as someone who witnessed or took part in its initial raising. In the case of Houston's Memorial Park, does one evaluate the experiential qualities of the Memorial Groves on the days when sections are cut down and planted (only two days every five years), or how it is experienced for the

majority of its lifetime? It would seem that the more temporary a memorial is, the more that it is a system itself, the project can be considered to be primarily a process since there is not a "final" project.

Diversity and Sustainability

Diversity is a fundamental component of resiliency which is critical to sustainability. That is a lesson ingrained in landscape architects and anyone else who studies the natural world, and economics for that matter. Therefore, I was surprised at the end of the case study application to find that I had predominantly assigned diversity as a democratic pattern, something that brought more narratives and nuance to the table as opposed to something that aided people to continue their work in activism or remembering. I speculate that this is because of how sustainability is defined in the context of this thesis or that other qualitative patterns such as activism's ability to engross people in an experience, or a memorial's ability to change over time are simply more applicable patterns to sustainability in this context than diversity.

Insights

Experiential and Participatory

Throughout the analysis, experiential and participatory qualities seemed to consistently operate in tandem. While "experiential" sometimes functions on its own, "participatory" was always associated with "experiential" or "diverse." These observations made me question whether "participatory" should even be a qualitative pattern, or if the pattern was captured by "experiential" and "diverse," however I still believe that they should be kept distinct. Any time you are asked to contribute, to actively do something as a part of a larger whole, it is inherently more experiential because *doing* requires more than watching. However, a landscape, memorial, or political art installation can "invade the totality" of a space and invite one inside it, without asking them to contribute, add to, take away from, or participate in any way (Paquement and Williams 2016). The same is true (to a degree) with diversity. A single person can go out of their way

87

to represent the stories of many, but that does not mean that the authors of those stories have played an active role in their distribution.

There is an undeniable relationship between something participatory and experiential. Repeated throughout the earlier 16 examples and the five case studies was the curation of collective participation in a significant place. As landscape architects, I think this is one of the most powerful tools at our disposal. To create places that are designed to choreograph both ritual and spontaneous acts of compassion because it is a place where many people gather, is an honor and great responsibility. There is no mnemonic device so powerful, because place can provide the most complete experience.

Resources through Connectivity

To cultivate a bold culture of inclusive leadership and advocacy, to build an identity of activism, one has to develop certain skills and be able to offer the vision and resources necessary to create an alternative future. While we are making efforts, the profession of landscape architecture is not very diverse. If we want more and different people to join our profession, we must make it easier for them to do so, and that means becoming better allies. To be useful, we must be a resource, a source of knowledge, a source of understanding, a source of support. To build such human capacity, we must learn from others who are already fighting the fight, conducting innovative work to incite change. But we must also be humble and listen to the voices from the communities we are trying to serve. It is only by making connections and coming together as a collective that we can discover and generate the resources necessary to be useful change-makers.

CHAPTER 6

NEW MEMORIAL PARADIGMS

This chapter is the culmination of my work thus far. It is here that I propose new paradigms for memorial landscapes based on an alternative definition of what "memorial" means. The chapter begins by contextualizing the new paradigms within the particular set of challenges they aim to address and their purpose. To frame the new paradigms, I present the key catalysts and precedents that inspired and consequentially encouraged this work, followed by my vision and goals. At long last, I present my new paradigms—the overarching concept which directs what the project will look like and a more detailed description of the processes that will work to fulfill the aforementioned goals. I conclude the chapter by reflecting on the paradigms and how they can realistically be incorporated into the practice of landscape architecture.
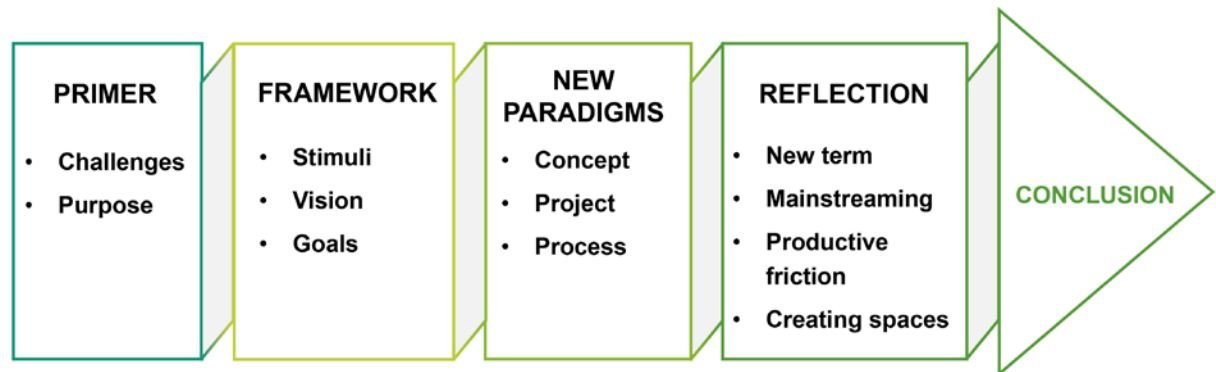

Figure 6.1: Chapter Six Structure
(created by author)

A PRIMER

The Challenges

Constantly navigating the battles between guilt and burnout, between commitment and self-care, activists put a lot of pressure on themselves when the odds are already stacked against them. When the

challenges become crippling, activists face the choice between withdrawing from social justice work or harming themselves as they carry on. Neither are sustainable practices.

From the outside, activists are characterized as either the good, polite activist who only speaks out in the time and place deemed appropriate by the majority; the aggressive radical; or the patronizing, "holier than thou," know-it-all. Thus, activism is intimidating, both for those who wish to be practitioners of it, and those who are confronted by it.

With the advent of social media, "activist" can be a sexy title dawned by anyone who likes a Facebook post or follows the Instagram feed of Sea Legacy. It has become too easy to detach our actions from another's reality and claim that there is no alternative way of living.

There is no room for activism to be energizing, inviting, and effective simultaneously.

Memorials are the smoke-and-mirror negotiations between people and state. They provide an easy out to hard truths that often remain unresolved. In their materialization, memorials give the state permission to move on and the affected communities a nudge to follow suit. The memorial displaces the work of remembering and the responsibility of repairing onto an inanimate object.

Memorials mythologize and homogenize. The options are hero or victim. An ideal, a mistake, or a tragedy. Whether figurative or abstract, narratives are erased, missing, or at their best, reduced; the opportunities for nuance, critical understanding, or questioning vanishes.

Stone, brick, and concrete give the illusion of permanence, but a resistance to transformation undergoes the ironic effects of erosion. What we see every day gets taken for granted, becomes the background, routine, and eventually a relic.

When memorials are relegated to collective instruction, authoritative records, or static ideals, then we restrict our ability to imagine new worlds comprised of a more equitable and just society.

Purpose

The identity of the United States is expressed in the design of its public spaces. Memorials have always held a strong presence in these spaces, and thus a prominent role in conveying our narratives, imparting our values, and grounding us both physically and mentally within our country. Recently, a climate of fear and intolerance has come to the fore and is detrimental to our societal well-being. As democratic values have been attacked, there has also been a return to the use of the public landscape as a site of protest and political action.

This is the domain of the landscape architect. If we are to build an identity of activism within our profession, we need to use our privileged position as curators of the common ground to create spaces that advance individual and collective liberty.

The purpose of this thesis is to offer a new definition of the memorial. One which opens up possibilities for new models that create the space for activism to be engaging and memorials to be activating. The new paradigms proposed in this chapter seek to provide strategies and structures that ensure that these prototypes are more democratic and sustainable in their process and project.

THE FRAMEWORK

Stimuli: Giants Whose Shoulders I Stand On

Landscape architects are trained to see systems. Transdisciplinary by nature, not only does our theory borrow heavily from many fields, but as designers we are constantly making connections and taking inspiration from the places we visit, the books we read, and of course, work we admire. While "appropriation" has a bad connotation in the world of activism, Ware reminds me that we unconsciously adopt and adapt, and I would add that it is precisely this ability to think across seemingly disparate domains that makes landscape architects' skills unique.

From Chapters Two through Five, I articulated the histories, ideas, and particular projects that have constructed my outlook, shaped my research, and ultimately informed these new paradigms. Specifically, the work and writings of Dr. Ware stimulated my interest in memorials and showed me,

through example, that landscape architects can use their talents to tell stories, and in particular bring to light the often silenced narratives of marginalized peoples, and raise *their* voices (rather than our own) in a way that is more accessible and humanizing than I had ever seen done before. Her anti-memorial, bold and in line with activism, is a challenge to the status quo and often deliberately provocative. Ware was the person who introduced me to the notion that memorials "do not need to be fixed in time and in perpetuity…they can also change and eventually disappear (like memory and landscape themselves)" (2018 Email). Unapologetically political, the anti-memorial invites response and encourages participation, hoping to elicit a more enlightened and engaged public.

Likewise, Beuys' theories on social sculpture were incredibly influential. It was through Beuys and the realizations of his theories in the works of Lacy, Lowe, and Garrett, that I finally understood the meaning of a much-loved quote by Van Gogh, "there is nothing more truly artistic than to love people." When Beuys stated that everyone is an artist, he meant that creativity could be an approach to living; constantly widening our circle of compassion through artistic activism is an honorable example. Collectives taught me that the organization of collaborative networks is also an approach to activism; to achieve a horizontal leadership that breaks down hierarchical precedents places the values of activism into its very structure. Finally, arte útil gave me a name for, and many examples of, what I ultimately wanted my new paradigms to be—useful. In other words, not just a memorial that brought attention to an issue, but one that could directly be a solution to a set of challenges in and of itself.

However, it took seeing the patterns of all these archetypes woven through the case studies presented in Chapter Five, before I truly believed that memorials could embody the archetypes' essential characteristics, or qualitative patterns. Of course, there will never be a model of a memorial that merges these various spheres of influence into the perfect combination. If I have learned anything from the research thus far, it is that an openness and commitment to keep evolving is more effective than any definitive solution. Nevertheless, I do have a vision for where new models might lead us.

Vision

The vision for these new paradigms is that they will demonstrate a more humanitarian approach to some of society's most controversial and extensive issues. This thesis aims to show that memorial landscapes can take on schema that are accessible and energizing for both their creators and visitors, generating more opportunities for individuals to connect and open their minds to the messages being communicated.

I want to create places that become transformational for people, that become the reference point for a revolution in their way of thinking about and relating to the world. New memorial paradigms, supported and driven by landscape architects, will advance the character of our profession's identity of activism as we manifest our deeply held belief that a sustainable future is one in which all life is valued.

Goals

Inevitably, work meant to impact society will uncover a spectrum of subtle differences in aims. Along this spectrum of affecting people generally to causing a tangible effect, all artwork on the continuum plays a role in "shifting the needle." Any activist can tell you that people do not decide to change their minds according to reasoned logic and facts, but are moved to do so by "emotionally powerful stimuli" (Duncombe 2016, 119). The range of purposes behind an artist's work thus reveals differences that impact the nature of the work itself, the aesthetic choices made, where it takes shape, and the processes used to effectively break down conditions of injustice.

Here is a list of goals that drove the ideas behind my concept's inception and the choices made to plan its materialization:

- Foster dialogue surrounding uncomfortable but pressing and pervasive issues;

- Inspire the acceptance and imagining of alternative ways of being;

- Create more activists by strengthening people's commitment to end social injustices;

- Make activism more sustainable for individuals already involved in the work; and

- Make memorials a useful tool that provides "a needed service" to various marginalized communities (Duncombe 2016, 122)

NEW PARADIGMS

Concept

People share the things that move them emotionally and ethically. I do not believe we need to teach people how to care. In fact, assuming that people don't is what puts them on the defensive to begin with and less likely to be receptive to any message being communicated. But being mindful is something that needs to be taught, and like democracy, it's something that needs to be practiced. Detachment and apathy are the result of mind*les*sness. Individuals do not find it out of their reach to empathize with others, but they do have difficulty connecting their actions to another's lived experience. It is here that I believe memorials can help.

Urban planner and architect Robert Mohr asks, "How do you 'remember' something when its battles are still being fought?" (Mohr 2003, 9). When one "memorializes" an event that reflects issues still highly relevant, does one run the risk "of placing that struggle in the past—as something that is over, complete…[?]" (Mohr 2003, 9). These questions articulate why I, like Mohr, want to push back against the term *memorial*, and instead offer an expanded definition, or perhaps even a new term altogether.

Not surprisingly, it was Ware who taught me that the etymological roots of 'monument' and 'memory,' "both evolve from words meaning *to remind* and *to be mindful*" (Ware 2008, 61). Upon further investigation, I found that in fact, the Latin word *memor* means "mindful" (Merriam-webster.com). I have also learned that "-ial" and "-al" are typically adjective suffixes that mean "pertaining to" (Ilyas 2014). So a "memorial" merely pertains to mindfulness, which does not fully reach the potential that I envision for my new paradigms. How I am planning to use memorials could more accurately be described as a *memorionizer*.

Memor + -ion + -ize + -er = Memorionizer

Mindful + the action or process of + to cause or to become + something that performs an action = Something that causes someone to be in the process of being mindful.

The process component of this definition is significant. Memory is always in flux. "Affected by a complex spectrum of states and stimuli," writes Ware, memory is not a static object, but a "periodic process of re-evaluation and reconstruction given present contexts" (Ware 2005, 5-6). Therefore, it is never finished; to suggest that a memory is complete is to destroy it. Similarly, mindfulness is an unending process, a practice that can never be accomplished or checked off a list of tasks.

This is the crux of my concept. A memorial should not be limited to an object that helps us to remember the past, nor even one that reveals present realities. Instead a memorial can be defined as a series of perpetual iterations that never stop stimulating us to be mindful.

Project

The Prime Minister of Albania, Edi Rama, was a painter before he became a politician. Though many artists feel moved to create political art, few create politics *as* art. Rama even describes his role as Prime Minister as "'the highest form of conceptual art'" because he gets "'to invent and fight for good causes everyday'" (Obrist 2017). In line with Beuys' idea that creativity can and should be applied to communal life, Rama has imbued his work in politics with his artistic philosophies and training. This is a budding trend in landscape architecture as well; at the 2017 ASLA Annual Conference last year, I heard several lectures by landscape architects who realized that they could serve on committees and run for offices, and encouraged the rest of us to consider doing so.

Politics as art can also take the shape of politically active groups, organizations, and movements. Tania Bruguera implemented the Immigrant Movement International (IMI) from 2010 to 2015 as a long-term project whose "materials" included, immigration policies and laws, the immigrant population, elected officials, public pressure, and the media. Operating out of a community space in Queens, New

95

York, the movement engaged with the public through workshops, events, and actions. Partnerships and collaborative networks were formed in the process of this "on the ground" political art (taniabruguera.com). Ware similarly co-founded a group named Out(fit) with seven other women from the architecture and design professions to "deliver social, environmental, inclusive and recreational services and activities" to directly benefit the people and places of their local communities (outfit.org.au). Out(fit) has been able to showcase and raise awareness of the skills that designers can bring to activism through the projects and strong partnerships built since its launch in 2016.

Immigrant Movement International, Out(fit), and Monument Lab are all long-term collective projects that implement short-term programs in collaboration with many community leaders, artists, and organizations as well as volunteers from the general public. I envision new paradigms that take the form of a network of collectives that begin with groups of individuals in design professions interested in instigating social or environmental change in their community. These collectives would start out small, maybe a few people living and working in communities in close proximity. This collective would reach out to and partner with several people within the community and begin by focusing on a single or few related issues. As partnerships were formed within the community, three types of short-term projects would accumulate as part of the larger project to make people more mindful of the issues affecting their communities and the ways that they could get involved in addressing them:

A) One set of projects would be largely led and implemented by *allies* who seek to invoke compassion for and understanding of the various issues that affect different groups of marginalized people. An ally is "someone from a dominant group working on efforts that seek to dismantle the form of privilege they receive" (Anderson and Accomando 2016). Most people working in design professions are members of dominant groups. Rather than feeling guilt about this, memorionizers offer allies a way to do the constant work required of activism *within the dominant groups* in which we reside. These would be similar to the designs constructed for Diamond's class project "The Medium is the Message."

B) Another type of project would be similar to Lacy's Oakland Projects. They would address points of contention *between oppressed and dominant groups* by staging ways in which the two could come together to work through problems. These projects would require lots of planning and educational seminars before the actual art piece or memorionizer took place to make sure that the final project is a productive, but most importantly, safe space.

C) The last set of projects would be *led by members of marginalized groups* and look more like the projects implemented by the Royal Chicano Air Force, Africatown and Project Row Houses. Though "the macro forces that led to Africatown exist in cities and suburbs across the country," these initiatives need to come from and be driven by the communities affected themselves (Budds 2018). It is not up to allies to determine the needs of marginalized communities, but to support these actions in the ways that are asked of us by these communities.
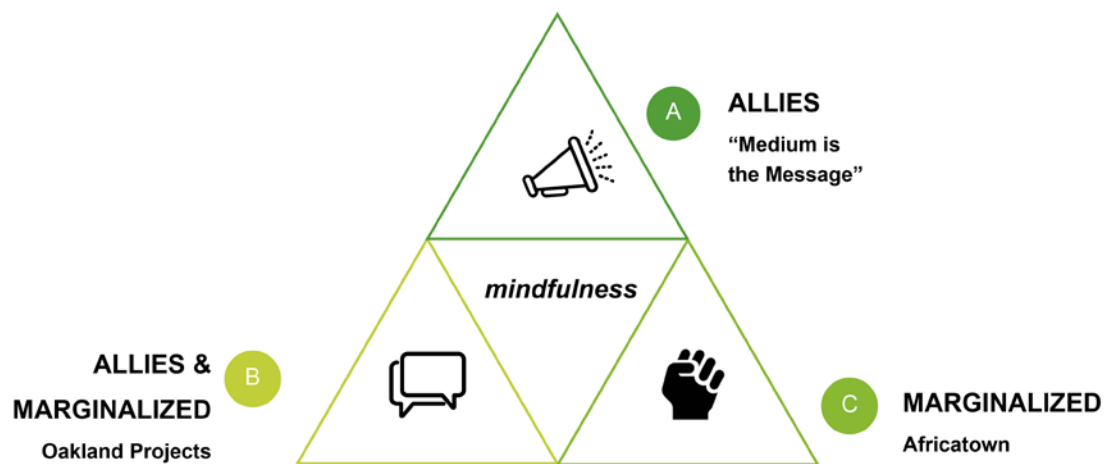

Figure 6.2: New Paradigms Project Structure
(created by author)

All these projects would involve the collaboration between allies and members of marginalized communities. However, I believe by starting with the first type of projects, we would be able to build a culture of activism amongst the design professions and subsequently slowly spread awareness of the ways that our particular set of skills is useful to activist work. After more people begin to understand the

intentions behind our work and what we can offer, hopefully, landscape architects can expand our networks through partnerships and begin to help with projects more similar to those described in bullets B and C. Together, all these projects would develop an archive of precedents and toolbox of resources that can be constantly added to and used by future projects. Each set of projects would function in slightly different ways but towards the same ends of achieving greater liberty and freedom for all people.

<div align="center">*Process*</div>

Any praxis of mindfulness can and should be improved through regular criticism and continual dialogue. The purpose of presenting new memorial paradigms is not to name concrete solutions or stipulate its structures and systems, but offer one idea as to how new memorials may be realized. Thus my attempts to articulate how this conception might manifest can only be partial since there are many paths one may take to create a *memorionizer*.

Presented below is a list of practices and devices that can be implemented together to achieve the aforementioned goals. They are foundations upon which to build and are organized according to where, when, and how they may be applied.

Where:

- The Everyday (Project Type A)

To challenge the status quo means interrupting people's routines and causing them to be mindful in the midst of their everyday. Use the public spaces where many people frequent and alter their typical experience of that place.

- Communal, Democratic Spaces (Project Type B)

For any honest attempt to bring about change together, in the familiar spaces that we have in common, "we can start to empathize with and grasp the realities of what others may be feeling… We see that our worlds are not so different from other worlds" (Ware 2005, 93).

- "Life-Worlds" (Project Type C)

Again, this term comes from Ware, but she states perfectly that our work needs to go "beyond comment and concerns into actively engaging the community," within the life-worlds of those affected by discrimination and intolerance (Ware 2005, 93).

When:

- The Event

Whether a series of consequential events that occur in the same place over time, or many events happening in different places at the same time, the memorial event is able to respond to the varied and evolving timeframes of different cultures and issues. The temporality of event, brings people together to participate in what could become a ritual, but nevertheless feels powerful because it was able to respond to people's needs.

How:

- Mementos

Leave people a memento with which they can continue the activist work. This can be a skill, a recipe, a stencil, an instruction manual, a letter to send to their congressional representative. Anything that not only serves as a reminder to continue the activist work, but something that also serves as a tool to help and encourage people to do it.

- Habits

Give people the opportunity to practice the democratic skills that we want them to employ in their own lives so that they become habitual. Set up open discussions, polls, and art pieces that require people to participate in collective action in order for the activity to succeed or function. Place particular emphasis on allowing the public to design and build something tangible; the practice of making is an experiential adventure.

- Vernacular

Embrace the opportunity to use local materials, skills, and knowledge. Teach people the value of the resources they already cultivate. By using what's local and readily available, memorials may be implemented more quickly, efficiently, and cost-effectively, making their creation more accessible and approachable.

- Storytelling

Create platforms for marginalized peoples to tell their own stories, and develop instruments to amplify their voices. If you are an ally, teach and spread their stories to others so that the work of educating people about issues that affect marginalized communities does not fall solely on their shoulders.

- Place

This may be redundant, but it's worth repeating and essential to what we do as landscape architects. Places are the most powerful mnemonic devices because of their existential and experiential qualities. As much as possible, create memorionizers that are comprehensive places within a place.

REFLECTIONS: PUTTING THE PARADIGMS INTO PRACTICE

In my introduction, I ambitiously stated that I wanted to disrupt people's perceptions of and build new models of activism and memorials by broadening the types of projects that we currently consider to fall under their respective definitions. Similar to the Landscape Architecture Foundation's 1966 Declaration of Concern, this thesis calls for new, collaborative efforts to develop "groups of solutions carefully related one to another," rather than a single solution (lafoundation.org). While these paradigms are clearly foundations that have yet to be tested, in this section I have anticipated some of the questions that are inevitable when one poses a rupture in the way of doing things. Below are my reflections on these questions and my answers to them based on my research and observations of the profession as I enter the field. Many of these answers are more speculative than conclusive, but until the paradigms are actually applied, they are my best efforts at an educated conjecture.

Do we really need a new word for memorials?

The short answer is no.

In Chapter Two, I briefly discuss tactical urbanism as one of the more recent forms of landscape architecture and urban planning activism. Mike Lydon, who coined the term, intended to "place an umbrella over a growing number of short-term, often self-funded efforts that were demonstrably leading to long-term change" (Lydon et al. 2012, v). While a plethora of words already existed for similar projects, such as "DIY," "pop up," and "guerrilla" urbanism, Lydon recognized their "overlapping characteristics" and still decided to provide a new term, "tactical urbanism," with a clean set of five features. A new hip word was a successful strategy to re-brand, market, and mainstream the kind of self-initiated urban improvement projects that have been performed since the 19th century. While I do want to see memorionizer projects gain traction within the profession of landscape architecture and beyond (see the next question), that was not my intention in inventing the word. If it were, I would have coined something easier to pronounce.

My creation of "memorionizer," was strictly for describing how I envision that memorials could be conceived and used in the future. I am not convinced that devising a new word every 20 years for re-vamping an old concept is more productive than it is confusing, especially when the words are used interchangeably by some, while others insist on slight differences. For example, it took me awhile to get to the bottom of the difference between counter-monument, counter-memorial, and anti-memorial. However, there may be too many preconceived notions of the term "memorial" to ever get people to truly associate the term with the new paradigms that I am proposing. Maybe it is easier to create a new word than to tack on additional meanings. If that proves to be the case, then perhaps a wordsmith might have a suggestion for a term to encompass my paradigms that makes them more comprehensible and simultaneously more popular.

Can this be mainstreamed in the practice of Landscape Architecture?

Though I maintain critical hope regarding the possibilities of mainstreaming memorionizer projects, it is crucial to be constantly alert and critical of this process as it is easy for anything that becomes widespread to become a "quick-fix," a watered-down version of activism that lacks the energy or courage to make the bold, radical changes required for long-term transformation. There is a danger in institutionalization. Many critiques of tactical urbanism insist that it has become the latest vernacular of a neoliberal agenda, that a sanctioned TU project is one that has been politically co-opted and divorced from its original intent to disrupt the status quo. The question boils down to: *can one build new models using the same tools from the system one is trying to break? Is there a place for this work within a capitalist culture? If these projects* are *sanctioned, are they any less activist or revolutionary?*

We cannot ignore the systems and models that we have inherited. We live and work within a capitalist and consumer culture. While the Landscape Architecture Foundation has called for the creation of a culture of advocacy, how does that work in practice? The majority of people who can hire landscape architects are not the same communities who might benefit from provocative memorionizers designed to initiate awareness of and actions to eliminate systems of inequality. These types of projects could gain notoriety and respect through professional awards. However, the American Society of Landscape Architecture (ASLA), the largest professional organization in the US for landscape architects, is either not giving awards to these types of projects or they are not applying in the first place. It costs a substantial amount of money to apply to the awards, and generally the only projects that can afford to do so have large budgets. The categories for the awards include general design, residential design, analysis and planning, research, communications, and a landmark award. Last year, while many of the awarded projects address potentials for the economic development of a community or various issues of climate change, combating social inequalities seems to be at most a byproduct of a couple of the projects rather than the priority of any, with perhaps the exception of a revitalization project in Detroit (asla.org). ASLA could add a category that calls for the submission of activist-like projects and potentially lower the application fee as well.

SueAnne Ware is the Head of the School at a university and Beth Diamond was a professor of landscape architecture at Cal Poly. In the context of research and academia, there seems to be the most drive and support for the kind of provocative and challenging projects led by these two women. This is no surprise since the school environment, full of the next generation of landscape architects, should be the place to test and explore new ideas, as well as push the profession to cross boundaries. Firms do not have quite the same impetus to take the same risks and be as bold, since they are largely limited by the requests and wishes of their clients. While some firms can afford to do pro-bono work for underserved communities, what keeps them afloat is predominantly work in the wealthier sectors of hospitality, high-end residential, or new development.

The "networks of collectives" proposed as part of my new paradigms can most conceivably start at universities, where there is a wealth of resources, knowledge, and responsibility to constantly innovate. These collectives can partner with the communities in which they reside as well as firms like Nelson Byrd Woltz, Design Workshop, Hood Studio, and OLIN. These firms value research and use it to advance greater social equity and engagement. While there may not be a strong market for activism yet, high profile firms and professional organizations can bring esteem to activist endeavors and teach clients that there is a way to meet their aesthetic goals, spur economic development, be ecologically resilient, and empower marginalized communities. However, these are not the kinds of projects that will make the top 1% or many members of the dominant group happy, for they must break down systems of inequality, and often times for those accustomed to privilege, equity feels like oppression.

Over time, the value of projects can be seen for more than their financial worth. People need to understand that the health and liberty of everyone (including the planet) is linked. These projects can teach people that there are alternative ways of living that are economically viable and contribute to society's well-being. Once that happens, more clients will begin to request such projects, and landscape architects will be able to use their skills, perspectives, and resources to build new tools, systems, and structures whose function is not solely to make profit, but generate compassion, creativity, and wellness.

How can landscape architects prepare for failure, risk, and productive friction in practice?

Productive friction is about learning and benefiting from diverse and conflicting perspectives. The "willingness and ability to challenge each other's ideas and assumptions" can drive people to reexamine their own presumptions, test new ideas, and cross boundaries (Deloitte 2018). Unnerving experiences can be both transformative and ineffective. In this thesis, I have primarily focused on how to make activism inviting and accessible. This is because most of my life I have been accused of performing a form of activism that is aggressive and off-putting. This thesis was my way of exploring a different approach. But often times one does need to be unsettled to be pushed into action. Balancing the line between mobilization and paralysis is tricky. Different approaches to activism will work on different people, and most likely it will take a combination to catalyze someone into action. A variety of exposures over time likely lays the groundwork for the event that acts as the tipping point, and who is to say what that will be for all people? That is why the paradigms proposed in this thesis emphasize that a memorial should be conceived as a series of perpetual iterations, a succession of experiments that provide multiple narratives, numerous means to engage with them, many modes to access them, and countless ways to interpret them.

The structure of a collective was envisioned as a form of protection for landscape architects and other design professionals. For people who want to be involved in such projects but do not have the support of their firm, it provides an outlet for them to pursue their passions alongside other individuals who are open to testing the paradigms. They have the option of being anonymous and having safety in numbers when making bold political statements. The strategy of creating quick, inexpensive, temporary installations is also meant to encourage landscape architects to take risks, to embrace failure, and to push themselves and others outside of their comfort zones because that is the only way to grow and learn.

Productive friction is also a concept that landscape architects can infuse into a spatial experience. Architect Peter Eisenman's Memorial to the Murdered Jews of Europe (2005) is a great example. Rather than relying on the typical images, documents, and testimonies to invoke sadness or pain, the memorial creates an experience that forces visitors to feel "instability, discomfort and unease" (Giunta 2014, 336).

It does this through a large group of different-sized blocks and inclines. Though they are set on a grid, it is still almost impossible to orient oneself and grasp a definitive understanding of the order of the space. This spatial strategy provokes an emotional interaction with the visitor called "meditative forms" (Giunta 2014, 336). These typically "suspend the factual aspect of history in order to process it as pure emotion," using visual perceptions and corporeal sensations to provide a particular experience, in this case, one of insecurity (Giunta 2014, 336). As one physically navigates through the forms, "a memorable experience is produced…the enactment of the architecture impacts upon one's consciousness and imprints a message upon the body itself" (Giunta 2014, 337).

Figure 6.3: Memorial to the Murdered Jews of Europe
(www.visitberlin.de/en/memorial-murdered-jews-europe)

Landscape architects have been given the training to create such places. Thomas Woltz's design for the Memorial Groves in Houston plans to incorporate a ceremony of cutting down trees to purposefully make one feel unease, to invoke the gravity of sacrifice. Landscapes can thus be used to create physical experiences of productive friction. To instill a corporeal and emotive memory that agitates one into action. Besides friction, landscape architects also have the tools to create places that reinforce positive interactions that breed change, which brings me to the final question.

How can a landscape architect create spaces where people can express and empower themselves?

Landscape architects are trained to create places that improve the quality of people's lives. That provide individuals places to rest, to converse, to play, to learn, to work, to live, and to interact with nature. Landscape architects must also be prepared to "engage in empathetic listening," to interpret a community's wants and needs into a space that supports various functions (Barsalou and Baxter 2007, 11). Landscape architects need to acquire cultural knowledge about local beliefs, practices, traditions, and aesthetics in order to imbue a site with elements that express their identity. But a designer must also plan for the landscape to change, to be transformed by the community to suit their needs over time.

A democratic space is one that involves a community in its design; is physically accessible; promotes peaceful forms of interaction; encourages civic engagement; and supports a variety of activities and uses. It is a stage upon which "group-identity is acted out;" multiple groups connect and communicate; and emotions are unlocked through a sensory experience (Osbourne 2001, 5). Landscape architects do not necessarily have to know and anticipate what marginalized communities need but they can create the spaces that support these communities as they determine what those needs are and support the communities to execute them once they do.

CHAPTER 7

CONCLUSION

This thesis began with a desire to confront the role of landscape architects as advocates for and creators of environmental and societal well-being. Equipped with an understanding of systems, artistic training, and a history of stewardship, I sought landscape architecture as a way to be a better activist. I thought I could teach people about pressing issues by choreographing their experiences through space and by manipulating what individuals could notice or care about. As I approached my master's degree with this mindset, my strong opinions and complete inability to be subtle quickly labeled me as a bit of a fanatic. I remember a particular class discussion (that I turned into a debate), which began my personal mission to push for landscape architecture to be more outspoken about and intent on solving issues of environmental and social justice. From my first year in the program, I wanted this to be the aim of my thesis.

I became interested in exploring memorials as a method to do this when I learned of SueAnne Ware's work with anti-memorials. I was not so interested in memorials or the work of memorializing, but I was ecstatic to see that a landscape architect was being so political in her work that didn't just address issues of climate change, which is hardly revolutionary in the landscape architecture profession, but she cared about systemic social issues and marginalized communities as well. Plus, the word "anti" had a revolutionary character to it that my dad pointed out I was all too excited about.

My research question thus reflects my initial desire to build a culture of activism within landscape architecture by accomplishing two things with my thesis: 1) create a roadmap as to how memorials could champion activist issues and 2) to develop artistic solutions that could make activism itself more inclusive and less intimidating. In other words, I saw memorials as a means by which to enact activism. And the issues confronting activism, as something equally significant but separate. It was only upon a deeper exploration of memorials and activism through my literature review and a more calculated examination of

their obstacles that I realized that their individual limitations were similar, and could be addressed simultaneously.

My identification of qualitative patterns was an attempt to provide a set of tools that could be used towards a singular aim—to address the main challenges of democracy and sustainability—but applied in numerous ways in activist *or* memorial projects. To test these patterns, I evaluated how they were applied in five contemporary memorial and activist art case studies. While more questions emerged out of this exercise, it led me to an answer for my original question: *how can landscape architecture cultivate a bold culture of inclusive leadership and advocacy by reframing the process and project of activism and memorial landscapes?*

After the case study application, I realized that memorials themselves could be the process and project by which activism could become more democratic and sustainable. Or more appropriately, memorionizers could be. As someone who was using memorials as a means to an end and not, at first, very interested in the concept of memorialization, serendipitously, the root of the word memorial, ended up describing exactly my solution to making activism and memorials more effective agents of change. I had always thought the key to unlocking action would be getting individuals to care, but the process of creating new paradigms for memorionizers opened my mind and caused me to reconsider the possibility that perhaps people just need help being mindful.

Though my new paradigms offer ways for activist work to be energizing, inviting, and perhaps even fun, I do not want to imply that activist work always can or even should be enjoyable. When Gandhi and Martin Luther King, Jr. called for non-violent civil disobedience, I think people focus on the non-violence and forget the disobedience. Challenging and changing the status quo is hard work. It requires addressing uncomfortable truths and making long-term commitments that also involve sacrifice and risk. My hope is that new memorial paradigms will open up the space and provide more opportunities for people to access activism. If we can change the way that people encounter activism to begin with, then perhaps we can alter their perceptions of it and provide a path for individuals to, step by step, deepen their commitment to activism and incorporate it into their daily actions.

While I accomplished my objectives to build a new model of memorials and activism, broaden the scope of what is considered part of the memorial realm, and thus open the space to develop and test many solutions that address inequality, there were other aspirations that I did not have the time pursue. I wanted to apply my paradigms to open a closed discourse on UGA's campus: access to higher education for undocumented youth. Georgia is one of three states where undocumented students are banned from its public universities, one of which I currently attend. In violation of our Constitution and the Universal Declaration of Human Rights, these punitive state laws are designed to maintain educational segregation and dehumanize aspiring young people. If we are not allowed to learn together, we will never learn to live together.

Though there is a history of educational discrimination in Athens, there have also been movements of resistance on our campus. I wanted the research conducted for my thesis to contribute to the efforts aimed at creating a new future in education for all of Athens' residents, regardless of documentation status. Today there is a binary between legal and illegal that gives the impression that matters of morality are simple. However, laws change over time and are created to serve a purpose, usually in the interests of the ones writing them to maintain their power over others. Even if a law seems fair, if it exists in a context of inequality, then it just reinforces those inequalities (Chomsky 2014). As part of this thesis, I had hoped to implement a series of insurgent memorionizers that would address the needs of Athens' immigrant communities and create a vehicle by which to question the University Board of Regents' unethical laws. Through these memorionizers, I wanted to breach the bubble surrounding UGA and disrupt students' passivity towards and unawareness of issues related to education and immigration. This is not to say that these goals are impossible, simply that I ran out of time to incorporate them into my thesis.

For future research, I would like to put my new paradigms into practice. The college campus is an excellent place to start such an endeavor, and modeled after Beth Diamond's "The Medium is the Message" could begin as a class project in our landscape architecture studios. A collective that built relationships between landscape architecture and other disciplines, between faculty and students, between

UGA and Athens communities would expand our professional skills and reach in terms of activism. This also gives students the ability to go beyond theory and actually "take on the role of social instigator," practicing the work that we hope they will continue in the professional realm as well as in life (Diamond 2010, 105).

I mentioned in Chapter Six, that the paradigms for memorionizers are just the first stab at articulating how such a project might be implemented. They are foundations upon which to build and should constantly evolve through the process of conception, experimentation, and reflection. Though it was my original intention to create "guidelines," I decided that it was too soon to create guidelines or any sort of how-to handbook before the paradigms had been practiced. Though that is something that could be created in the future, I am not sure that a manual is appropriate in this work; it would defeat the point of experimentation. Rather, a catalog or index of completed projects could eventually be accumulated into a library of resources that inform, encourage, and inspire future projects, giving people many ideas of how they can adopt and adapt old models into new ones.

Last, while I made suggestions in this thesis for how to make activism and memorials more effective agents of change, the tough questions hanging in the air are, "Does it work?" and "How do you know?" Duncombe writes about developing a formula to evaluate the effectiveness of activist art. It's a tricky business, and while I do not think a strict formula is the answer, one could develop different forms of evaluation for activism and memorials in order to more effectively reflect, evolve, and progress.

BIBLIOGRAPHY

"2017 ASLA Professional Awards." *American Society of Landscape Architects*, Accessed April 23, 2018.
    https://www.asla.org/2017awards/.

"About." *Out(fit)*. Accessed April 23, 2018. http://www.outfit.org.au/about.

"About Us." *Africatown Community Land Trust*. Accessed April 23, 2018.
    http://www.africatownlandtrust.org/about-us.html.

Anderson, Kristin J. and Christina Accomando. "Allies, Actors, and Activists." *Psychology Today*, Last
    modified August 10, 2016. https://www.psychologytoday.com/us/blog/benign-
    bigotry/201608/allies-actors-and-activists.

The Art Story: Modern Art Insight. Accessed April 23, 2018, http://www.theartstory.org/.

Bell, Lee Anne. "Theoretical Foundations for Social Justice Education." In *Teaching for Diversity and
    Social Justice: A Sourcebook*. Edited by Maurianne Adams, Lee Anne Bell, and Pat Griffin, New
    York: Routledge, 2007.

Bruguera, Tania. "Introduction on Useful Art." Presentation at Immigrant Movement International,
    Queens, NY, April 23, 2011. http://www.taniabruguera.com/cms/528-0-
    Introduction+on+Useful+Art.htm.

Budds, Diana. "The Fraught Future of Monuments." *Fast Company & Inc.*, Last modified January 1,
    2018. https://www.fastcodesign.com/90155197/the-fraught-future-of-historical-monuments.

Bush, Martha. "For the Moment." *Journal of Architectural Education*, (2003): 6-8.

Cabrera, Nolan L., Cheryl E. Matias, and Roberto Montoya. "Activism or Slacktivism? The Potential and
    Pitfalls of Social Media in Contemporary Student Activism." *Journal of Diversity in Higher
    Education* 10, no. 4 (2017): 400-415.

Chen, Cher Weixia, and Paul C. Gorski. "Burnout in Social Justice and Human Rights Activists:
    Symptoms, Causes and Implications." *Journal of Human Rights Practice* 0, no. 0 (2015): 1-25.

Chomsky, Aviva. *Undocumented: How Immigration Became Illegal*. Boston: Beacon Press, 2014.

Cotter, Holland. "The Collective Conscious." *The New York Times*, Last modified March 5, 2006.
    http://www.nytimes.com/2006/03/05/arts/design/the-collective-conscious.html.

"A Declaration of Concern." *Landscape Architecture Foundation*, Accessed April 23, 2018.
    https://lafoundation.org/about/declaration-of-concern/.

Desai, Dipti and David Darts. "Interrupting Everyday Life: Public Interventionist Art as Critical Public
    Pedagogy." *International Journal of Art and Design Education*, (2016): 183-195.

Deslandes, Ann. "Exemplary Amateurism: Thoughts on DIY Urbanism." *Cultural Studies Review* 19, no. 1 (March 2013): 216-227.

Dewhurst, Marit. "Where is the Action? Three Lenses to Analyze Social Justice Art Education." *Equity and Excellence in Education* 44, no. 3 (2011): 364-378.

Diamond, Beth. "Awakening the Public Realm: Instigating Democratic Space." *Landscape Journal* 23, (2004): 22-39.

Diamond, Beth. "Safe Speech: Public Space as a Medium of Democracy." *Journal of Architectural Education*, (2010): 94-105.

Donohoe, Janet. "Dwelling with Monuments." *Philosophy and Geography* 5, no. 2 (2002): 235-242.

Duncombe, Stephen. "Does It Work?: The of Æffect Activist Art." *Social Research: An International Quarterly* 83, no.1 (Spring 2016): 115-134. Project MUSE.

Elliott, David J., Marissa Silverman, and Wayne D. Bowman, ed. *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis*. New York: Oxford University Press, 2016.

Erasmus+. "What is Artivism for?" *Artivism.online*, Accessed March 18, 2018. http://artivism.online/what-is-artivism/.

Fitzgerald, Emily Mark. "Controversy Accompanies Any Meaningful Process." *The Visual Artists' News Sheet*, (July-August 2013): 6.

"Fostering Friction to Accelerate Performance." *Deloitte*, Published March 8, 2018. https://www.iasplus.com/en-us/publications/us/cfo/2018/friction.

Fuad-Luke, Alastair. *Design Activism: Beautiful Strangeness for a Sustainable World*. London: Earthscan, 2009.

Giunta, Andrea. "Feeling the Past: Display and the Art of Memory in Latin America*." Journal of Curatorial Studies* 3, no. 2&3 (2014): 320-345.

Goodsell, Charles T. "The Concept of Public Space and its Democratic Manifestations." *American Review of Public Administration* 33, no. 4 (December 2003): 361-383.

Hirsch, Alison B. "From 'Open Space' to 'Public Space': Activist Landscape Architects of the 1960s." *Landscape Journal* 33, no. 2 (2014): 173-194.

Hite, Katherine. *Politics and the Art of Commemoration: Memorials to Struggle in Latin America and Spain*. Oxford: Routledge, 2012.

Ilyas, Nadia. "A BIG List of Prefixes and Suffixes and Their Meanings." *Myenglishteacher.eu*, Last modified September 29, 2014. https://www.myenglishteacher.eu/blog/prefixes-suffixes-list/.

Iveson, Kurt. "Cities within the City: Do-It-Yourself Urbanism and the Right to the City." *International Journal of Urban and Regional Research* 37, no. 3 (May 2013): 941-956.

Ivy, Robert. "Memorials, Monuments, and Meaning." Architectural Record 190, no. 7 (July 2002): 84.

Jelin, Elizabeth. *State Repression and the Labors of Memory*. Translated by Judy Rein and Marcial Godoy-Anativia. Minneapolis: University of Minnesota Press, 2003.

Jordan, Cara. "The Evolution of Social Sculpture in the United States: Joseph Beuys and the Work of Suzanne Lacy and Rick Lowe." *Public Art Dialogue* 3, no. 2 (2013): 144-167.

Kwon, Miwon. *One Place After Another: Site-Specific Art and Locational Identity*. Boston: MIT Press, 2004.

Lacy, Suzanne. "Debated Territory: Toward a Critical Language for Public Art." In *Mapping the Terrain: New Genre Public Art*, edited by Suzanne Lacy, Seattle: Bay Press, 1995.

Léon, Gabriela. "Theory: Artivism." *Beautiful Rising*, Accessed March 17, 2018. https://beautifulrising.org/tool/artivism.

Lloyd, Sarah Anne. "The Liberty Bank Building Broke Ground on Juneteenth." *Curbed Seattle*, Last modified June 20, 2017. https://seattle.curbed.com/2017/6/20/15843392/liberty-bank-building-breaks-ground-juneteenth.

"A Loose History of Art Collectives." *Socialart.com*, Accessed April 23, 2018. http://socialart.com/ARTPAPERS/artCollectives.html.

Lydon, Mike, Dan Bartman, Tony Garcia, Russ Preston, and Ronald Woudstra. "Tactical Urbanism: Volume 2." *Street Plans Collaborative*, 2012. http://tacticalurbanismguide.com/guides/tactical-urbanism-volume-2/.

Lydon, Mike, Tony Garcia, Julie Flynn, Sherryl Murriente, Dana Wall, and Charlie Simpson."Tactical Urbanist's Guide to Materials and Design: Volume 1." *Street Plans Collaborative*, 2016. http://tacticalurbanismguide.com/guides/tactical-urbanists-guide-to-materials-and-design/.

MacFarlane, Rachel. "A Brief History of Protest Art." *Format Magazine*, Last modified August 3, 2017. https://www.format.com/magazine/features/art/brief-history-protest-art.

Mahoney, Tara. "Creative Publics: Participatory Political Culture and the 2015 Canadian Federal Election." *Public* 28, no. 55 (June 2017): 158-170.

Mariátegui, José Carlos. "Imagination and Progress." In *José Carlos Mariátegui: An Anthology*, edited and translated by Harry E. Vanden and Marc Becker, 399-402. New York: Monthly Review Press, 2011.

Marshall, Adrian. "Urban Realities Landscape Urbanism Three-Day Design Challenge." *Architectureau.com*, Last modified February 23, 2012. https://architectureau.com/articles/urban-realities-landscape-urbanism-three-day-design-challenge/.

Martinique, Elena. "Protest Art – From Picasso to Pussy Riot and Banksy, These are the Greatest Examples." *Widewalls*, Last modified May 18, 2016. https://www.widewalls.ch/protest-art/.

Megson, Kim. "Well-designed Public Squares Can Enhance Tolerance during Volatile Political Times, Says James Corner." *CLAD*, Last modified February 8, 2017. http://www.cladglobal.com/news.cfm?codeid=330167.

Merriam-Webster Dictionary, s.v. "memory," accessed April 23, 2018, https://www.merriam-webster.com/dictionary/memory

Merriam-Webster Dictionary, s.v. "sustainable," accessed April 23, 2018, https://www.merriam-webster.com/dictionary/sustainable.

Milbrandt, Melody K. "Understanding the Role of Art in Social Movements and Transformation." *Journal of Art for Life* 1, no. 1 (2010): 7-18.

Mohr, Robert Allen. "Other Sights: Reflections on the Movement." *Journal of Architectural Education*, (2003): 9-11.

Monument Lab. Accessed April 23, 2018. http://monumentlab.com/.

Mould, Oli. "Tactical Urbanism: The New Vernacular of the Creative City." *Geography Compass* 8, no. 8 (2014): 529-539.

Nelson Byrd Woltz Landscape Architects. "Memorial Park." Projects. Accessed March 17, 2018. http://www.nbwla.com/projects/park/memorial-park.

"The New Landscape Declaration." *Landscape Architecture Foundation*, Accessed March 19, 2018. https://lafoundation.org/news-events/2016-summit/new-landscape-declaration/.

Nora, Pierre. "Between Memory and History: Les Lieux de Mémoire." *Representations*, no. 26 (Spring 1989): 7-24.

"The Oakland Projects." *SuzanneLacy.com*. Accessed March 17, 2018. http://www.suzannelacy.com/early-works/#/the-oakland-projects/.

Obrist, Hans Ulrich. "Hans Ulrich Obrist on Why We Need Artists in Politics." *Artsy*, Last modified September 18, 2017. https://www.artsy.net/article/artsy-editorial-hans-ulrich-obrist-artists-politics.

O'Callaghan, Cian. "Let's Audit Bohemia: A Review of Richard Florida's 'Creative Class' Thesis and Its Impact on Urban Policy." *Geography Compass* 4, no. 11 (2010): 1606-1617.

Osborne, Brian S. "Landscapes, Memory, Monuments, and Commemoration: Putting Identity in Its Place." Queen's University, Ontario, 2001. Unpublished manuscript. http://canada.metropolis.net/events/ethnocultural/publications/putinden.pdf.

Oxford Living Dictionaries, s.v. "activism," accessed April 23, 2018, https://en.oxforddictionaries.com/definition/activism.

Pacquement, Alfred, and Tom Williams. "Environmental Art." *Grove Art Online*, Last modified May 25, 2016. https://doi.org/10.1093/gao/9781884446054.article.T026392.

Puolakka, Kalle. "Public Art and Dewey's Democratic Experience: The Case of John Adams's *On the Transmigration of Souls*." *Journal of Aesthetics and Art Criticism* 74, no. 4 (Fall 2016): 371-381.

Ranogajec, Paul A. "Olmsted and Vaux, Central Park." *Khan Academy*, Accessed March 19, 2018. https://www.khanacademy.org/humanities/art-americas/us-art-19c/us-19c-arch-sculp-photo/a/olmsted-and-vaux-central-park.

Rita, Elia. "Don't Look the Other Way: Escuela de Arte Útil." *Art Practical*, Last modified November 21, 2017. http://www.taniabruguera.com/cms/980-0-Dont+Look+the+Other+Way+Escuela+de+Arte+til.htm.

Rodrigo, Russell. "Preserving Memory/Displacing Memory: Historical Shifts in the Understanding of the Agency of Monuments and Memorials." *International Journal of the Arts in Society: Annual Review* 7, (2013): 59-68.

Rogers, Elizabeth Barlow. *Landscape Design: A Cultural and Architectural History*. New York: Harry N. Abrams, Inc., 2001.

Roth, Silke. "Professionalisation and Precariousness: Perspectives on the Sustainability of Activism in Everyday Life." *Interface: A Journal for and about Social Movements* 8, no. 2 (November 2016): 29-58.

Stachelhaus, Heiner and Ina Blom. "Beuys, Joseph." *Grove Art Online*, Last modified September 16, 2010. https://doi.org/10.1093/gao/9781884446054.article.T008533.

Stevens, Quentin, and Karen A. Franck. *Memorials as Spaces of Engagement: Design, Use and Meaning*. New York: Routledge, 2016.

Süvecz, Emese. "Joseph Beuys – Organization for Direct Democracy by Referendum." *Curating and Educational Turn Seminar: Case Studies* (blog), Last modified May 24, 2011. http://casestudiesforeducationalturn.blog.hu/2011/05/24/joseph_beuys_organization_for_direct_democracy_by_referendum.

Talen, Emily. "Do-it-Yourself Urbanism: A History." *Journal of Planning History* 14, no. 2 (2015): 135-148.

Tania Bruguera. Accessed April 23, 2018. http://www.taniabruguera.com/cms/.

Tate. Accessed April 23, 2018, http://www.tate.org.uk/about-us.

Truman, Emily J. "The (In)Visible Artist: Stencil Graffiti, Activist Art, and the Value of Visual Public Space." *Queen's Journal of Visual and Material Culture* 3, (2010): 1-15.

US Environmental Protection Agency. "Environmental Justice." Accessed March 17, 2018. https://www.epa.gov/environmentaljustice.

Ware, SueAnne. "Anti-Memorials and the Art of Forgetting: Critical Reflections on a Memorial Design Practice." *Public History Review*, no. 1 (2008): 61-76.

Ware, SueAnne. "Anti-Memorials: Re-thinking the Landscape of Memory." phD diss., RMIT University, 2005.

Ware, SueAnne. "Border Memorials: When the Local Rejects the Global" In *Re-Imagining the City: Art, Globalization, and Urban Spaces*, edited by Elizabeth Grierson and Kristen Sharp, 71-87. Bristol: Intellect Books, 2013.

Ware, SueAnne. "Can Design Challenge the Status Quo?" Filmed May 2016 at University of Newcastle New Professors Talk, Newcastle, Australia, Video. https://www.youtube.com/watch?v=JHpywjrbsl0.

Ware, SueAnne. Email message to author, February 1, 2018.

Ware, SueAnne. "Memory Slips: Speculations in Australian Anti-Memorial Designs." *The Landscape Architect*, IFLA Conference Papers, (May 2006): 171-181.

Ware, SueAnne. "Research by Design: Honouring the Stolen Generation – A Theoretical Anti-Memorial." *Landscape Review* 5, no. 2 (1999): 43-58.

Wasserman, Judith. "Memory Embedded." *Landscape Journal* 21, no. 1 (2002): 190-200.

Wasserman, Judith. "To Trace the Shifting Sands: Community, Ritual, and the Memorial Landscape." *Landscape Journal*, (1998): 42-61.

West, Allyn. "Bringing the Memorial Back to Memorial Park." *Chron*, Last modified June 12, 2017. https://www.chron.com/local/gray-matters/article/Bringing-the-memorial-back-to-Memorial-Park-11174454.php.

West, Cornel. "Prisoners of Hope." *Alternet*. Last modified January 13, 2005. https://www.alternet.org/story/20982/prisoners_of_hope.

Woltz, Thomas, and Warren Byrd. "Values and Process: The Evolving Work of Nelson Byrd Woltz." Presentation at the University of Georgia, Athens, GA, October 11, 2017.

Young, James E. "The Counter-Monument: Memory against Itself in Germany Today." *Critical Inquiry* 18, no. 2 (Winter 1992): 267-296.

Young, James E. "Memory and Counter-Memory: The End of the Monument in Germany." *Harvard Design Magazine*, no. 9 (Fall 1999): 1-10.

APPENDICES

INDEX OF ARCHETYPE PROJECTS

Below is a list of projects considered for the analysis of the four archetypes in Chapter Four; they are categorized by archetype and listed in chronological order. In parentheses is included information regarding the projects' key contributors or initiators, its location, and the time of its duration. The 16 projects that were used in my analysis are highlighted in red. Projects with an asterisk were only proposed and never actualized. As stated in Chapter Four, the examples chosen were meant to represent a variety of issues and locations, but the amount of information available on the projects was also taken into consideration.

Anti-Memorials:

The Stolen Generation Memorial Proposals* (SueAnne Ware; Australia; 2001)
Anti-Memorial to Heroin Overdose Victims (Ware; Australia; 2001)
SIEVX Memorial (Ware; Australia; 2002-present)
Road-as-Shrine (Ware; Australia; 2003-ongoing)
Inundating the Border: Migrating the Line* (Brett Milligan and Ware; US-Mexico border; 2006)

Social Sculpture:

Bureau for the Organization of Direct Democracy (Joseph Beuys; Germany; 1972)
Three Weeks in May (Suzanne Lacy; USA; 1977)
7000 Oaks (Beuys; Germany; 1982-1987)
Immigrants and Survivors (Lacy; USA; 1983)
The Crystal Quilt (Lacy; USA; 1985-1987)
The Oakland Projects (Lacy and collaborators; USA; 1991-2001)
Skin of Memory (Lacy and Pilar Riaño-Alcalá; Columbia; 1999)
Project Row Houses (Rick Lowe and collaborators; USA; 1993-ongoing)
The Skin of Memory Revisited (Lacy and Riaño-Alcalá; Columbia; 2011)
Three Weeks in January: End Rape in Los Angeles (Lacy; USA; 2012)
Storying Rape (Lacy and Corey Madden; USA; 2012)
School for Revolutionary Girls (Lacy and Liz Gelles; Ireland; 2016)
Giant Picnic (JR and Mia Maestro; US-Mexico border; 2017)

Collectives:
Fluxus (George Maciunas and Almus Salcius; Europe, US, and Japan; 1960s)
Ant Farm (USA; 1968-1978)
General Idea (Felix Partz, Jorge Zontal and A.A. Bronson; Canada; 1969-1994)
Royal Chicano Air Force (RCAF) (USA; 1969-ongoing)
Colectivo Acciones de Arte (CADA) (Chile; 1979-1985)
PAD/D (Political Art Documentation & Distribution) (USA; 1980-1986)
Guerrilla Girls (Worldwide; 1985-ongoing)
Critical Art Ensemble (CAE), (Steve Barns, Dorian Burr, Steve Kurt, and others; 1987-ongoing)
Reclaim the Streets (Worldwide; 1990s-ongoing)
Luna Nera (Gillian McIver, Sandrine Albert, and Valentina Floris; England; 1997)
0100101110101101.org (Eva and Franco Mattes; USA; 2001-2003)
Pussy Riot (Maria Alyokhina, Yekaterina Samutsevich and Nadezhda Tolokonnikov; Russia; 2011-Present)

Arte-Útil:

Cátedra Arte de Conducta (Behavior Art School) (Tania Bruguera; Cuba; 2002-2009)
Brinco Shoes (Judi Werthein; US and Mexico; 2005)
Transborder Immigrant Tool (Ricardo Dominguez and Brett Stalbaum; US-Mexico border; 2007-ongoing)
Migrant People Party (Bruguera; Mexico; 2010-2015)
Immigrant Movement International (Bruguera; USA; 2010-2015)
Intervention #2 (Núria Güell; Italy; 2012)
Coursera (Daphne Koller and Andrew Ng; Online; 2012-ongoing)
Domestic Worker App (Marisa Jahn; USA; 2014-ongoing)
Nanny Van (Jahn; USA; 2013-2014)
Range Studio (David Szlasa; USA; 2014-ongoing)
Autonomous Zapatista Coffee (Zapatistas; Mexico; 2015-ongoing)
Escuela de Arte Útil (Bruguera; USA; 2017)
Guide for Youth Protestors (Jessalyn Aaland; USA; 2017-ongoing)