

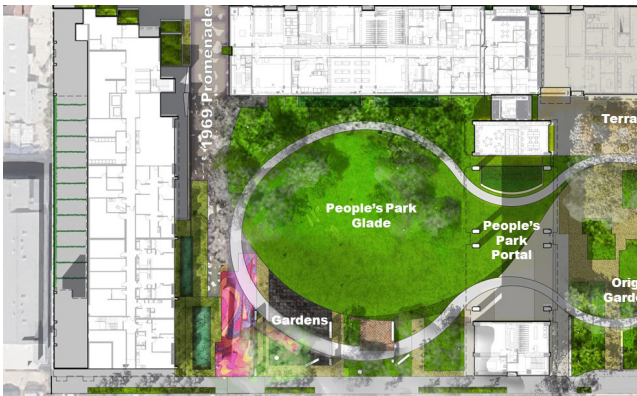
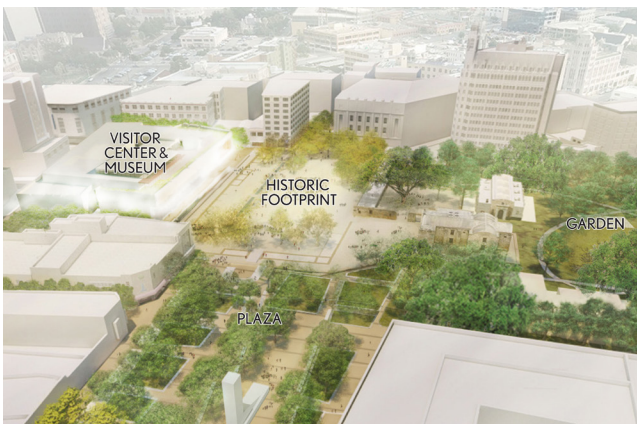
SUN-A08 THE NARRATIVE TOOLKIT UNEARTHING, DISRUPTING AND REPAIRING STORIES AND COMMUNITY IDENTITIES

SESSION OVERVIEW

In the wake of recent racial uprisings, uncovering and altering place-based narratives can be restorative or fatal. We designers must be brave in the face of the challenge, embracing the power of narrative to disrupt our perceptions of ourselves and our neighbors and shift power in communities. But can we really reconcile conflicting histories?

Learning Objectives

1. Understand how landscapes are territories full of meaning and how the significance of place is held in the narratives which manifest who has/has not held power historically.
2. Gain insight into how to approach narrative as a tool for engagement and learning about the communities in which you are working.
3. Build strategies to integrate narrative into design as a way to communicate more clearly and with more nuance, and to more transparently and consciously integrate the designer's voice and point of view in the process.
4. Develop the skills to enhance racial equity and inclusion by reshaping dominant narratives through design.



WHY NARRATIVE NOW?

- Responding to polarized communities and identity politics
- Questioning dominant narratives and uncovering histories and truths formerly made invisible
- Discussing the fallacy of community consensus, and evolving it to allowing diverse narratives and aspirations to coexist as a more natural method for design – aiming to understand how this informs new shared narratives
- Envisioning the future and writing new shared narratives that support inclusion and belonging in place



INTERGENERATIONAL STORY GATHERING TO (RE)CREATE THE BLACK MAP OF CLEVELAND Evelyn Burnett, Third Space Action Lab

Introduce ThirdSpace Action Lab (TSAL)'s Chocolate City Cleveland project

- Preserving collective memory of a better past, so as to imagine a brighter future for Cleveland's Black neighborhoods
- "Chocolate cities," defined
- The narratives we see in maps today, and those we don't—yet

Understand "community collaboration" as both process and outcome

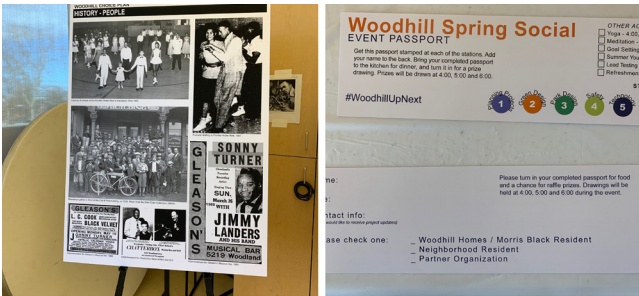
- Expanding the conception of history-maker
- Insights from intergenerational dialogues
- Multiple modes of engagement, storytelling and storygathering, and celebration

Explore the Black map of Cleveland (re)created so far

- How Black folks interpret the map of Cleveland's East Side—the places we value, the places we feel safe, and the places we create joy and community
- Representative primary sources and cultural artifacts
- New oral and video histories

Revisit the "why" in the context of place

- Changing mindsets about city planning and community and economic development in disinvested Black neighborhoods by bringing to life the vitality and truths of their past
- Informing an ongoing practice of community collaboration—doing with, not for





DESIGNING COMMON GROUND FOR RECONCILIATION AT THE ALAMO

ERIC KRAMER, REED HILDERBRAND

The Alamo as a culturally contested site

- Native Americans and Missionaries
- Enslaved laborers and the economic structures of Texas Independence
- A shrine of Texas Liberty
- Mexican demonization and Tejano contribution
- Civil Rights and White Nationalism

Telling Stories to enable mediation and reconciliation

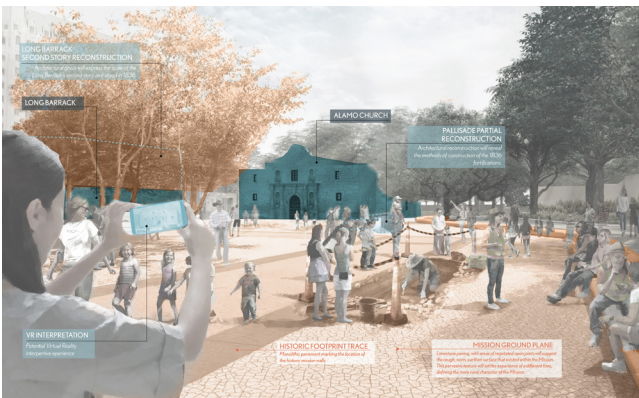
- Recognizing 300+ years of history
- Deploying evidence-based research
- Making space for multiple voices
- Relocating a 20th century monument

Trying to gather and reflect diverse narratives

- Identity politics and the fragmentation of support
- Unlikely allies joining to fight against change
- The influence of state and national politics and contemporary conflicts
- The assertion of dominant narratives and control
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The project's failure to move forward

- Is reconciliation possible?
- Is it the right goal?
- What is an alternative approach?



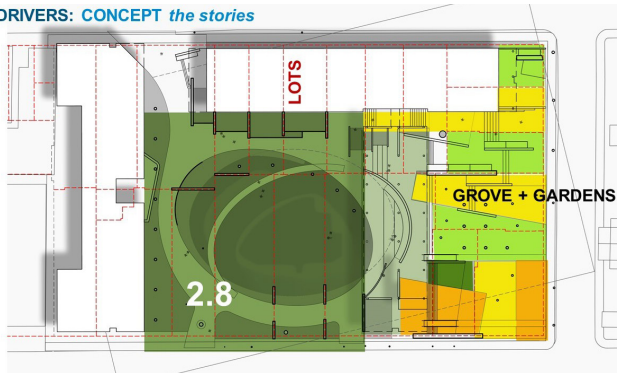
Middle image: Billy Calzada, San Antonio Express News

Listen
to multiple voices

- ✓ Tell the STORY and tell it COMPLETE
- ✓ It is important WHO tells the story
- ✓ Maintain the site as PLACE for ACTION



DRIVERS: CONCEPT *the stories*



DESIGNING TO ALLOW POSITIVE DISRUPTION
ALMA DU SOLIER, HOOD DESIGN STUDIO

When there is the unusual need to change an existing open space

- Landscape Architects are meant to design parks... what happens when we are asked to help place buildings on an existing one?
- Is it possible to think that parks and open spaces have a lifespan? That they are in constant evolution, rather than fixed in time?

Searching for inclusive narratives and responses to conflicting needs

- People's Park: A case study to finding shared narratives and understanding a site's destiny to evolve.
- Research as a way of listening and inviting new dialogue, challenging paradigms, both positive and negative, and disrupting single narratives.
- Recognizing and dissecting history, memory, and nostalgia in our narratives.
- Commemoration as a tool for activation (and activism) rooted open space design.

The uncomfortable reality of lack of consensus

- As Landscape Architects, why engage on controversial projects?
- What role do we play in challenging existing conditions when narratives and needs conflict with each other.

PANELISTS



EVEYLYN BURNETT

Evelyn Burnett is Co-Founder and Chief Executive Officer of ThirdSpace Action Lab (TSAL) and Third Space Café. Prior to starting TSAL Evelyn served as Vice President, Economic Opportunity at Cleveland Neighborhood Progress, Associate Director for Program Strategies with Admiral Center at Living Cities, project director in the city of Cleveland's Office of Sustainability, and Cleveland Executive (Coro) Fellow. Evelyn is a 2018 German Marshall Fellow and holds board officer roles for Birthing Beautiful Communities, ioby, and Teach for America. Evelyn holds a BA in Business and Organizational Communications & Public Relations with a double minor in Sales & Marketing and a master's degree in Public Administration from The University of Akron and studied abroad in Ghana, Africa.



ALMA DUSOLIER, ASLA

Alma Du Solier is a Mexican-American Landscape Architect and the Studio Director at Hood Design Studio, an award-winning cultural practice based in Oakland, CA, which merges landscape architecture, public art, and urban design. Alma has a Bachelor's in Architecture from ITESM (Mexico), and a Master's degree in Landscape Architecture from the University of California, Berkeley. She has been practicing in the U.S. since 1999, where she has been the lead designer for a wide range of projects primarily in complex urban settings. Alma is a recurrent guest lecturer for advanced design studios at UC Berkeley's Department of Landscape Architecture and Environmental Planning.



ERIC KRAMER, FASLA

Eric's work focuses on what landscapes communicate to and about their communities – whether cherished memories, bold aspirations, or contested histories. A writer and teacher, Eric's approach to practice is rooted equally in basic research and applied design thinking. Over the last two decades, he has guided the renewal and enrichment of numerous campuses, cultural institutions, and urban districts, including The Clark Art Institute, Boston's Central Wharf, Duke University's student life precinct, and a comprehensive interpretive plan for The Alamo in San Antonio. Blending research and practice, his interest in urban soils and trees has led to numerous publications and informed the Cambridge Urban Forest Master Plan. Notable current projects include a framework plan for the University of Pennsylvania's Morris Arboretum and the historic Eugenia Williams House in Knoxville, TN.