Leave Your Trace: A Community Approach to Artistic Placemaking on Trails

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The Value of Leaving Your Trace:  
A Community Approach to Artistic Placemaking on Trails

Introduction

This proposal discusses perceptions of risk and the health benefits of experiencing nature, especially as it relates to creative placemaking along trails. The purpose of this proposal is to explore how a community-based placemaking and art installation has the power to address the health benefits of using isolated trails despite the perception of risk that is often associated with their use.

As a key component of the landscape architecture discipline, placemaking allows for the reinvention of public spaces— not just simply building physical places but creating communal and collaborative identities for spaces in the public realm. Landscape architects as placemakers implies the ability of the field to foster public health and overall community well-being through this creative practice. Similarly, public art has long been espoused as a solution to various community ills. Certain studies have shown that strategic integration of the arts into school curricula has the capacity to improve academic performance (Fiske, 1999). Involvement in arts-related programming has shown improved physical and psychological well-being (Macnaughton et al., 2005). Additionally, community art projects have even illustrated the ability to stimulate economic prosperity and revitalize communities in which they are accomplished (SCDCAC, 2001). Thus, placemaking combined with community art projects has the potential to reinvent public places, such as trails, which have had their identities tarnished by illegal and dangerous activities and events.
Trails winding through open woodlands are embraced as a source of absolute pleasure for all kinds of people— a source of positive isolation and respite. The woods and the trails that traverse them are a place for contemplative journeys, for both our bodies and minds. “The evidence is compelling that exposure to the natural world improves mental health, it offers a deep sense of inner peace, and, in many ways we have only begun to understand by scientific reason, it improves the quality of life” (Beatley, 2011). As seen in writings such as, *Biophilic Cities*, the evidence for physical and mental well-being which the natural world provides is incredibly strong. Yet, incidents of violence on and around woodland trails contribute to our perceptions of safety, despite the reality of how isolated these events might be. Trails are safe places to be. A study by the National Recreation and Park Association found that of the 372 trails surveyed around the country, only 3 percent experienced any type of major crime, such as assault and property damage (Young, 2014). Although the actual incidences of violence and crime along trails cannot be prevented through art and creative placemaking, the issue of perception and the rebranding of trails as pleasurable and restorative places can be addressed through such an intervention.

Despite the desire to walk woodland trails for the purpose of being alone— leaving oneself and the roles and responsibilities of every day— there again lies the perception of risk. The actual risk cannot be addressed solely with community art and placemaking, but mitigating these perceptions of risk through awareness about who is using these spaces and how they are using them can be an effective tool. Traces of others who have come before us can bring this comfort and combat perceptions of risk. This is already seen along trails in the form of cairns or other markers which help users navigate. Geocaching and other types of hidden notes encourage trail users to explore and feel part of a community even when alone in the woods.

This proposal will explore and combine the ideas of community art and place-(and trace-) making along trails in order to combat perceptions of risk. Using the Iowa State University community as a basis for collaboration and study, this proposal will encourage the participation of students and the Ames community in art projects that will be pieced together to create a community art piece. This artwork will be placed strategically along a
trail adjacent to the College of Design in hopes of shedding light on trails as valuable and potentially underused resources if the perception of risk is allowed to overshadow the potential benefits of trail use.

**Process**

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The remainder of this proposal will discuss the phases through which this project will take form. This proposal itself and various meetings with potential project collaborators has been the work of this past fall semester. This first phase was very much an iterative learning process, as I developed and refined my ideas for this proposal and met with professionals in and around Iowa State for insight and advice on various topics as they relate to my project. Additionally, there was a precedent research component of this phase that reflects these topics and the focus of the proposal. The second phase, which will occur early in the spring semester of 2019, will be community collaboration in the form of workshops. Students and community members from Iowa State will be encouraged to take part in these workshops to create the art that will then be pieced together and placed strategically in and around Pammel Woods, behind the College of Design. The final phase, which will overlap with the previous phase, will culminate in the
documentation of the workshops, community participation, and the installation through photos and video.

**Phase One:**

*Collaborator Meetings*

May-November 2018

This proposal has had multiple iterations. My initial interest for this project centered around trails and accessibility, with the possibility of developing and conducting some sort of trail assessment around Ames. After meeting with Michael Cox, Director of Story County Conservation and Vice President of Prairie Rivers of Iowa, I learned of the user conflicts experienced on certain trails around Ames, particularly at Peterson Park in north Ames, between hunters and trail users. We discussed the possibility of a project that would address this conflict using a creative design intervention.

The issue of user conflict led to a meeting with Adam Jenke, an assistant professor in the Natural Resource Ecology and Management department at Iowa State. Adam gave a detailed background on hunting practices and hunting statistics in Iowa. The issue of user perception, he discussed, was possibly the greatest barrier in the problem of user conflict, rather than the actual risk of conflict between users such as hikers and hunters. This conversation led to a discussion of the current disconnect of people from natural resources, either by choice or perception and how zoning ordinances can restrict people from fully experiencing their surroundings. *Last Child in the Woods*, by Richard Louv was suggested as a source of insight into how this restriction to the natural world is actually hurting child development.

With reflecting on the concepts of user conflict and user perception of trails came the idea of a creative intervention to tackle this issue. Scot Schukert, former student and professor in the Landscape Architecture department, provides insight by discussing his own creative component project. This meeting was aimed at understanding a potentially more creative approach to working with trails and paths. Scot showed work from his MLA thesis, for which he received the Barbara King scholarship. With this scholarship,
attended a workshop on stonework and masonry and met with Jon Piasecki, a landscape artist. Scot’s work centered around earthworks and art installations related to stonework and carpentry. He located sites for his works in Pammel Woods where he photographed his work and the process, going back to document how it looked throughout the seasons. Eventually, his works were taken down, but most of them remained intact for several months. Scot also installed one of his pieces in the College of Design.

Focusing and narrowing down my topic, led me to research land art precedents. This research inspired me to focus on installations that would encourage people to experience and explore their surroundings. We all know the positive impact of the natural world on our mental and physical health, but I began thinking about the issues many communities, including Ames, face regarding safety on trails, especially isolated trails in the woods. After crime and violence occurs on or around trails, the perception of risk tends to outweigh the potential benefits. If these types of events can brand an area with a bad reputation regarding safety and crime, is there a process of undoing? Can more be done to improve perceptions of risk that do not only involve traditional steps of making public spaces safer, such as improving lighting or removing spots for predators to hide?

Creative placemaking and community art is a potential intervention that can address this issue. Meeting with Letitia Kenemer, the Workspace and Fine Arts Coordinator at the Memorial Union helped me understand how I might use the Workspace as a resource for the community collaboration portion of this project. We discussed the issue of safety on trails and the idea of “leaving your trace” as a means of letting others who come after you know that they are not alone and that trails are largely being used as they are meant to be used.

Precedent Research

August 2018-January 2019

The following precedents helped to guide the focus of this proposal. The influential writing of Richard Louv helps to string together the art and placemaking precedents that follow, by way of discussing various issues related to accessing nature and the inherent
benefits of unstructured exploration and engagement in our surroundings. In *Last Child in the Woods*, Louv largely discusses the idea of “nature-deficit disorder” - the term he uses to describe the lack of nature in our lives today, especially in the lives of children. There is an ever-growing body of research that illustrates the benefits of direct exposure to nature, which Louv points to as evidence for the necessity of experience in nature for our mental and physical health (Louv, 2006).

Louv discusses the rise in inaccessibility, which has resulted from putting sanctions on how we interact with the natural world. These sanctions come from housing associations, private government, public government, and even our attempts to protect nature from human populations. These sanctions however, are in effect, “de-naturing” our lives, as Louv describes here: “The cumulative impact of overdevelopment, multiplying park rules, well-meaning (and usually necessary) environmental regulations, building regulations, community covenants, and fear of litigation sends a chilling message to our children that their free-range play is unwelcome, that organized sports on manicured playing fields is the only officially sanctioned form of outdoor recreations” (Louv, 2006). When viewed in this light, public trails may be even more important now than we realize - they may be a child’s only access to undeveloped land and the closest thing to the natural world that they are able to access in their community.

By looking at a variety of art installations and examples of placemaking, I was able to gain some insight into the inspiration and outcomes of various kinds of projects. The precedent research creates a new opportunity to explore the role of traces on access and perception. The following examples range from land and community art, some of which focus on personal relationships and materiality of their surroundings, other works emphasize site selection and visitor experience, and others focus on fleeting and ephemeral kind of community based placemaking.

Andy Goldsworthy, a prominent artist, environmentalist, sculptor, and photographer - creates land art installations with a range of mediums, yet he admits not to creating objects, but to dealing with the elements surrounding his creations (Andy Goldsworthy, 2018). “The purpose of my art is to learn and to understand, and to realize
my own relationship with nature. I’m not making an object, I’m dealing with space and light and atmosphere” (Whittaker, 1995). It’s this relationship with nature and the ephemeral acts of artistry within nature that are intriguing. Peter Whittaker writes, “His work does draw from and speak to something deep and basic within us all; the forces that shape us and our surroundings” (Whittaker, 1995). Interacting with such work may encourages us to question our own relationships, those with nature, with ourselves, with our communities, especially when we stumble upon them in unexpected places. “We often forget that WE ARE NATURE. Nature is not something separate from us. So when we say that we have lost our connection to nature, we’ve lost our connection to ourselves” (Goldsworthy). This quote demonstrates Goldsworthy’s understanding of the innate force within all of us to connect with the natural world- this connection to him is a necessity and his work represents this vital relationship. This is a connection I’ve felt important for myself as well- for as long as I remember. Unfortunately, the longer I’ve been back in school, the less time I feel that I have to devote to this relationship. Getting back to this connection has been an underlying driver for this project.

Similar in his land art focus, Robert Smithson is well-known for his work Spiral Jetty, an immense spiral of rocks within the shores of the Great Salt Lake in Utah. His work was meant to be experienced by others-interacted with, contemplated. This is the main connection of his works to what I am proposing for this project. Smithson’s work centered around the idea of entropy, a measurement of disorder which “predicts the eventual
exhaustion and collapse of any given system” (TheArtStory, 2019). Spiral Jetty for instance, was sited by Smithson because of the red-violet coloration of the water caused by bacteria and algae. “Smithson particularly liked the combination of colors because it evoked a ruined and polluted sci-fi landscape. And, by inserting the Jetty into this damaged section, and using entirely natural materials native to the area, Smithson called attention to environmental blight” (TheArtStory, 2019). “Walking from the shore to the center, following the spiral of the artwork, the viewer travels in anti-clockwise direction. This suggests a movement backwards in time. Thus, Smithson invited the viewer to ponder geological times as he or she stands on the rocks and earth of the spiral and look out at the lake and surrounding landscape” (Renshaw, 2013). This quote illustrates the stream of consciousness extending from works such as this, that root us in our surroundings and allude to the role we play in shaping the landscape. More than our role, it calls attention to the importance of contemplating our place within time and the very small mark we get to make on the world while we’re here for a very short amount of time.

John Piasecki’s, Stone River, in New York, integrates this processual traveling landscape as well, which is intended for public interaction and contemplation. This will be a major focus of the work that culminates from this proposal. “In this project I built a path in which I applied great effort to join stones together. I joined the path itself to the preexisting stonewall and woods in an attempt to offer the visitor the opportunity to experience a sense of fusion with nature. The goal of this project is to join culture to nature. This path provides one trajectory along which people can reintegrate with the natural world around them” (Stone River, 2011).

I appreciate Piasecki’s discussion of “reintegrating” the people with the natural world. He discusses the role of the woods in his project, how there is a primal and historic fear and perception of risk in relation to the woods. “Woods are scary, there’s a primal
fear of the woods it’s a hard thing for most people to enter. People don’t walk around in the woods much, it’s a special occasion most of the time…This is a magical wood, this is the woods…Life and death is playing out here all the time” (Stone River, 2011). His focus however, is on the magic of the woods rather than the fear, and this path was part of his attempt to encourage that transition in thought.

One of the major connections that The Stone River has to my proposed work, is that it attempts to slow down passerbys, to entice them to look around and experience the magic of the woods. It’s the result of incredibly meticulous and back-breaking work—each stone was broken with a hammer, wheeled to the path, and chiseled to fit in place. The path follows the grid as set up by stone walls built by farmers centuries ago to mark their property lines. Additionally, there’s an allusion in Piasecki’s work, to the idea that nature will consume it just as it consumes all else which falls within its realm.

“Nature is being forgotten and people operate under the assumption that they’re in control of nature- big mistake” (Stone River, 2011). Piasecki acknowledges that his hours and hours of work are not an attempt to control the woods in which he is working- in fact his work suggests just the opposite.

Nearby Stone River, in central Massachusetts, lies a 55-acre property called the Elaine and Philip Beals Preserve, with a small network of trails. Every summer, Art on the Trails is a public art exhibit held on the property (Art on the Trails, 2017). This past year, the theme was Unexpected Gestures: “How does it feel to encounter art in an unexpected place? How does that gesture change the visitors’ experience of nature? Artists are encouraged to consider materials and methods that integrate or contrast with the setting of woods, meadows, trails, and ponds that make up this special property” (Art on the Trails, 2017).
I appreciated the theme and idea of “unexpected gestures.” It insinuated that this exhibit attempts to lure people to the woods- reaches out and gestures, points them towards a trail with the promise of finding unexpected art along the way. In almost the reverse of Piasecki’s Stone River, by which people might happen upon and explore, Art on the Trails presents itself as an annual event held in the woods that people know about and attend. Yet, artists still strategically site their work within the property by way of creative placemaking. I think this precedent is a good example of trail art in a more formal and planned setting, giving people something to look forward to and participate it.

Community art installations often represent examples of ephemeral art and traces of human presence. Katya Crawford concentrates her work on the ephemeral landscape. She works as an associate professor in the Landscape Architecture Department at the University of New Mexico’s School of Architecture and Planning. Crawford’s temporary works of art are aimed at engaging and revealing social and environmental systems (School of Architecture + Planning). Her works veer from that of the prior mentioned artists, in that the focus is not supremely in the natural landscape or made with natural elements. However, as a landscape architect, Crawford envisions how her works can temporarily activate empty public spaces and bring people together. This was a major connection I made to how I hope my work will turn out (tedxabq, 2018).

These works have taken the form of guerilla installations, such as the fox shadow puppets installed on a bleak median strip near her house in Albuquerque, New Mexico (tedxabq, 2018). They have also been used as showpieces for events, like Women in Creativity Month at the Hardwood Arts Center, where she worked with a
team to build a table and gather chairs which we sited street side as a piece to encourage eating and socializing together. Crawford remarks on the ability for such simple designs to bring multiple groups and numerous people together. Crawford also points out the importance and meaning of the word ephemeral itself, not just the passing of time or the temporary, but the sense of magic it conjures up- that we ourselves are ephemeral beings whether we like to think about it that way or not. Making our ephemeral mark on the world, is no different really than the installations of ephemeral artwork produced within our communities. “We believe that design has the power to educate, has the power to build community, has the power to spark curiosity and delight, and has the power to find the extra in the ordinary” (tedxabq, 2018). I think that people will be encouraged to participate in my project because of the promise that their work will be part of something larger- this idea has the power to spark curiosity in people, as Crawford describes.

The last precedent work, which helped to inform this project, and which derives from a community-based approach like that of Katya Crawford, is *Pistols into Spades*, by Pedro Reyes. Reyes describes his project as a “socially and environmentally constructive art practice” (Weintraub, 2012). The aim of this art practice was to bring attention to the illegal trafficking of guns and drugs in Mexico, which has evaded the efforts of elected politicians, armed soldiers, and professional law enforcement officers on both sides of the border. Reyes wanted to merge this with the awareness of attempts at reforestation in Mexico that have also largely failed. *Pistols into Spades*, asked the public to turn in their guns, which would be melted down and ultimately turned into spade shovels that would in turn be used to plant trees across the country (Weintraub, 2012).

Reyes acknowledged that this project alone not stop gun trafficking, violence, or reestablish forests, but his aim was to contribute to the story about community effort toward change: “Taking these guns out of circulation actually saves few lives, but the real purpose of the piece is to add a story to the world...Adding stories to the world is a peaceful weapon for change” (Weintraub, 2012). This was a strong parallel to my creative placemaking project and its attempts at changing perceptions of risk. How will a community art project along a trail actually impact any risk factors in that place? The
answer, like Reyes said, is that it will not. But there is power in community interventions and in adding to the story in hopes of changing perceptions.

**Phase Two:**  
*Workspace Community Workshops*  
January-March 2019

**Leave Your Trace: Footprint Casting Workshop**

Working with the Workspace and with Letitia Kenemer directly, I will run a workshop at the Workspace in late March. This workshop, entitled “Leave Your Trace: Footprint Casting,” will center around the aforementioned idea of leaving one’s trace in the woods along a trail. The workshop will be open to Iowa State students and the Ames community, and provide them with the materials to create a cast of their own footprint— playing on the literal idea of *leaving your trace*. The Workspace will help to market and advertise for the event, but I will advertise and encourage people to attend as well. The plaster will be white, but participants will have the opportunity to paint and decorate their footprints however they wish with colors, pictures, words, or poems— they may even use photos or magazine cutouts and glue them to the footprint. This decorating process will take place during the week after the workshop in order to let the plaster set and dry enough to be painted.

**Materials + Cost Estimates:**

- Plaster: $8.28/4lbs Lowes
- Aluminum Foil Trays (to 2-3 footprints): $1/2 pack Dollar Store
- Buckets (to carry water and mix plaster): $1 Dollar Store
- Play Sand: $3.85/50lbs

*Figure 7: Ex. Footprint casting process*
Newspaper/Drop cloth (clean up purposes)
Paper cups (for transferring plaster into prints)
Sandpaper (for sanding down prints after they dry)
Paint stirrers/popsicle sticks (for mixing plaster)
Various colored paints for decorating (provided by the Workspace)

Trail Art Siting + Placemaking
March-April 2019

The work that culminates from these two workshops will be placed in the weeks to follow in Pammel Woods behind the College of Design. I will need to get permission from Iowa State in order to do this. If I'm not granted permission, I will site the work in Munn woods, further west in Ames. If in Pammel Woods, the footprints will be placed at the back entrance of the College of Design and run to the entrance of the trail on the other side of Pammel Drive. Participants in each of the workshops will be invited to help in siting the footprints on a specific date. I will develop a small interpretive sign that will sit at the beginning and end of the trail of footprints, describing that it is part of a community art and placemaking project. Depending on the number of footprints, I will also site some footprints along the trail as well.

Phase Three: Compilation + Analysis + Defense
April 19: Final Oral Exam

The entire process, starting with the workshops, will be documented through photos, videos, and writing. There will also be a story-related outcome through short interviews with people who participate- asking about their participation, the significance of the site, their relationship with trails, etc. I will visit the trail where the works are sited, frequently to document any signs of change. Since it will be the middle of winter, I expect snow to be the biggest change from day to day. All the photos, videos, and writing will be
compiled into a final presentation and video which will be presented to committee members in April.

Outcomes

The outcomes of this project will be a final presentation which will describe the rationale for this project, the literature and research that directed this project, and illustrate the outcomes of the workshop and installation of the footprints in Pammel Woods (see presentation below). I will also create a digital DIY kit with directions that can be given to communities looking to implement a similar project with the purpose of mitigating perceptions of risk for certain areas in their own community (see instruction sheet below). A video will also be made, documenting the workshop process and trail installation (see link below). These outcomes will be synthesized and eventually submitted for an award focused on creative placemaking with the National Endowment for the Arts at the end of the spring 2019 semester.

Conclusion

Through this project, I hope to tie together some of the loose ends of the past several years of my working and academic experiences. I’d like to gain a fuller understanding of how my work in environmental conservation and in mental health, have led me to my current experiences in learning about the field of landscape architecture. I would like to better understand how these experiences have influenced and will continue to influence the lens through which I see landscape architecture and creating places for people to thrive.

Lastly, I hope this project will help to develop a clearer understanding of the barriers to nature access and the power of perception- how perception of risk can greatly influence and change our behavior. In addition, I hope this project illustrates the power of community engagement in creating and/or recreating a sense of place—artistic and creative placemaking as a community activity can have an influential and far-reaching impact on helping people to develop a strong and positive sense of place within their community. As a future landscape architect, I look forward to helping communities
develop this strong sense of place by designing spaces which promote physical and mental well-being.

Link to workshop and installation video: https://youtu.be/E7IBttTE1Ho

References


Leave Your Trace: Footprint Casting Workshop Directions

1) Retrieve aluminum tray and fill it with sand, enough to make a footprint deep enough to cast. The sand will serve as the mold into which the plaster will be poured.

2) Add a small amount of water to the sand and mix so that the sand will create a mold when stepped into. Compact and smooth the sand into an even layer.

3) Step into the sand! Make sure your feet are slightly separated so when the plaster is poured, there will be two distinct footprints. (See Fig. 1) Don’t worry if you’re not happy with the prints you make, you can always smooth the sand over and try again!

4) Mix the plaster with a 2:1 ratio, plaster to water, and mix until all lumps are gone. Pour plaster into your footprint indents. Make sure that the footprint is filled completely. Smooth out the top and pop any air bubbles you notice with a popsicle stick or your hands! Try to work quickly though, as the plaster will start to set fairly fast. (See Fig. 2)

5) Make sure to write your name on a piece of masking tape and stick it on the side of your tray.

6) Plaster will rinse easily off hands and clothing, but don’t wash large amounts down the sink drain, as it will harden and clog the drain! Instead, dump into the trash.

7) Now we wait! The plaster will be fully hardened within a day. Come back within a few days to the Workspace to decorate your footprints. Footprints that are not claimed within a week (by Friday April 5th) will be decorated by someone else and used in the installation.

Notes about decorating your print:

- When you return to decorate, you will need to dig out your footprints from the sand mold. No worries if they are not perfect! There will be sand paper for you to sand down the sides and remove excess sand. (See Fig. 3)
It’s recommended that before you decorate your footprints, to cover them first with a basecoat of paint in order to secure any remaining loose sand. Let dry and continue decorating!

If you need any ideas for decorating, the overall theme of this project is about trail use and community, so you could decorate your prints with related themes about why you use local trails, what you love about being in nature, etc. There are magazines available to cut and collage on your prints as well!

Your participation is greatly appreciated! Thank you!
THE VALUE OF LEAVING YOUR TRACE

A Community Approach to Artistic Placemaking on Trails

Rosie Manzo, MLA
Presentation Overview

1) The Why...
   • Rationale + Grounding

2) The Who...
   • Precedents + Research

3) The How...
   • Workshop + Installation

4) The So What...
   • Conclusions + Insights
Place Making + Public Art

- Public art has long been espoused as a solution to various community ills

- Integration of the arts into school curricula has the capacity to improve academic performance (Fiske, 1999)

- Involvement in arts-related programming has shown improved physical and psychological well-being (Macnaughton et al., 2005)

- Illustrated the ability to stimulate economic prosperity and revitalize communities in which they are accomplished (SCDCAC, 2001)
Perceptions of Place

- Incidents of violence on and around woodland trails contribute to our perceptions of safety, despite reality
  - 372 trails surveyed around the country, only 3% experienced any type of major crime (Young, 2014)

- Placemaking + Community Art has the potential to reinvent public places
  - Places with tarnished or stigmatized identities

- Violence and crime cannot be prevented through art and creative placemaking
  - Change perceptions + add to “the story”
“Nature inspires creativity in a child by demanding visualization and the full use of the senses... In nature a child finds freedom, fantasy, privacy; place distant from the adult world, a separate peace.”

Last Child in the Woods
Richard Louv

Precedents + Research

Andy Goldsworthy

“We often forget that WE ARE NATURE. Nature is not something separate from us. So when we say that we have lost our connection to nature, we’ve lost our connection to ourselves.”

Andy Goldsworthy

“His work does draw from and speak to something deep and basic within us all; the forces that shape us and our surroundings.”

Peter Whittaker

“Walking from the shore to the center, following the spiral of the artwork, the viewer travels in anti-clockwise direction. This suggests a movement backwards in time. Thus, Smithson invited the viewer to ponder geological times as he or she stands on the rocks and earth of the spiral and look out at the lake and surrounding landscape.”

A. Renshaw


Precedents + Research

Jon Piasecki, Stone River

“In this project I built a path in which I applied great effort to join stones together. I joined the path itself to the preexisting stonewall and woods in an attempt to offer the visitor the opportunity to experience a sense of fusion with nature. The goal of this project is to join culture to nature. This path provides one trajectory along which people can reintegrate with the natural world around them.”

John Piasecki

“Woods are scary, there’s a primal fear of the woods it’s a hard thing for most people to enter. People don’t walk around in the woods much, it’s a special occasion most of the time...This is a magical wood, this is the woods...Life and death is playing out here all the time”

John Piasecki

“How does it feel to encounter art in an unexpected place? How does that gesture change the visitors’ experience of nature? Artists are encouraged to consider materials and methods that integrate or contrast with the setting of woods, meadows, trails, and ponds that make up this special property.”

Art on the Trails
Pedro Reyes, Pistols into Spades

“Socially and environmentally constructive art practice”

“This is the biggest threat to democracy and economy and well-being of everyone. The idea for this artwork was to connect guns to deforestation — to turn an agent of death into an agent of life.”

“Taking these guns out of circulation actually saves a few lives, but the real purpose of the piece is to add a story to the world...Adding stories to the world is a peaceful weapon for change.”
LEAVE YOUR TRACE: FOOTPRINT CASTING

Collaborative Art Project Exploring Art & Place with Rosie Manzo

Saturday, March 30
Drop in noon-3pm
At the Workspace

Cast your footprints on Saturday, and stop back within the next week to add words and imagery that are a reflection of you.

Footprints will be placed along a local trail to create a community art installation.

Open to all ages if accompanied by an adult.

FREE!
Leaving Traces

This project is part of the Iowa State Landscape Architecture Program. The footprints you see along the trails are part of a communal story. A story which illustrates the power of community, engagement and creative placemaking. Each footprint represents the footprints of those who have been this trail before you and those who will continue to use it after you. Leave your story with one of the footprints. As a story to help others find their way, to give them a sense of comfort. Let them be a part of something larger. One of the footprints and contemplate their story. Be greeted when your path is opened up!
Workshop and Installation Video:

https://youtu.be/E7IBttTE1Ho
Leave Your Trace Community Art Kit

- Sand or Soil
- Foil Baking Pans
- Plaster
- Water Buckets
- Cups + Popsicle Sticks + Sandpaper
Leave Your Trace Community Art Kit

- Project Replication
  Tailored to community- Site specific
  Altered for various places and/or landscapes

- Programmatic Elements
  Geocaching or Scavenger Hunts
  Footprint casting directly in the landscape
  Outdoor workshops
  Community member art placement
  Combine with trail/park clean up

- Promote stewardship in neglected areas of the community
References


