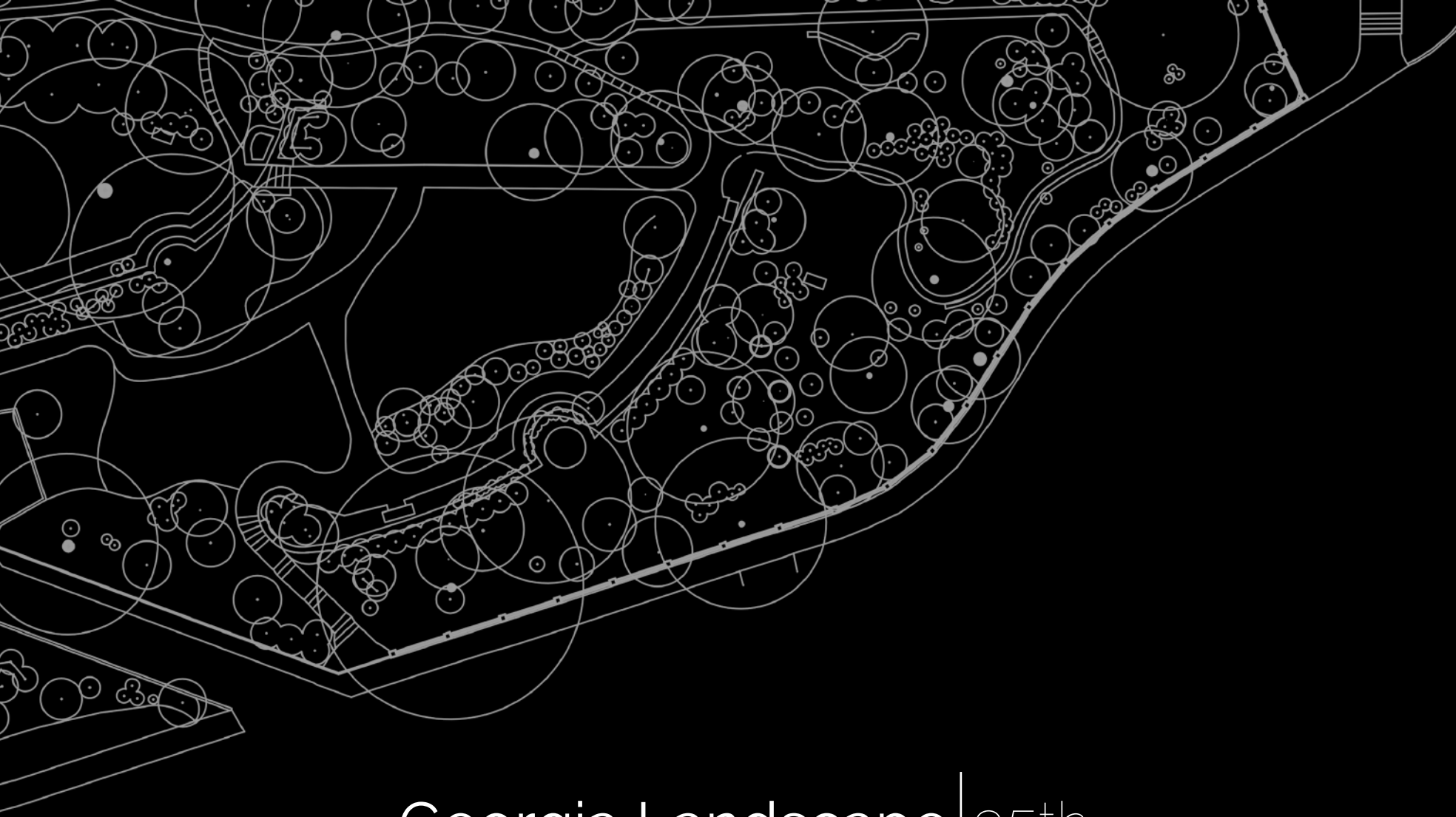

Georgia Landscape 2014 | 35th Anniversary

75, 35, 30, 10: Building on a Solid Foundation

George Orwell, the famous author of *1984* and *Animal Farm*, once asked, "What can the England of 1940 have in common with the England of 1840?" He followed up with a second question and his answer "But then, what have you in common with the child of five whose photograph your mother keeps on the mantelpiece? Nothing, except that you happen to be the same person."

And so it is with the College of Environment and Design (CE+D). Our heritage is an essential part of the fabric of the University of Georgia, the state, the nation, and the professions we serve. Like Orwell suggested, our programs are historic and advanced at the same time. This is the perfect year for us to reflect on our past, comment on the present, and envision the future.

Because the Founders Memorial Garden is 75 years old, we are celebrating its beauty and utility as a teaching garden, as well as the conceptual underpinnings that inspired its construction. It was 35 years ago that this award winning publication, *Georgia Landscape*, ran off the presses for the first time. The interview with Bill Thompson found herein sheds light on those early years and the publication's significance. The Environmental Ethics Certificate Program that CE+D administers for the entire University is celebrating 30 years of facilitating an interdisciplinary dialogue and offering courses on the essential importance of extending our ethical standards beyond humans to the natural world and our relationship to the earth. And it was 10 years ago that the Jackson Street Cemetery, sometimes known as the Old Athens Cemetery, was officially deeded to the University of Georgia for care and stewardship. The College was named the budgetary and development home for the historic parcel which dates back to 1810. We take our responsibility in stewarding CE+D's amazing heritage very seriously.

The relationship of past to present is found in numerous places throughout this issue of *Georgia Landscape*. From an article on oral histories to reflections on the beauty and utility of our historic Jackson Street Building, the authors connect timeless lessons to our current conditions. "Peeling Back the Layers" applies contemporary techniques to understand the strata of time found within the walls of a historic building in Old Salem, North Carolina. We are also intent on holding firm to longstanding strengths of our programs as indicated by the articles on "Planting Design" and "Sketching the Landscape," but in a way that merges heritage with contemporary perspectives and the latest methods.

When Winston Churchill wrote, "The farther back you look, the farther ahead you are likely to see," he commented on how such deep reflections on the past can help move communities of people forward. Other articles in this issue take those important next steps of moving forward. For example, "Cane Crusades" and "Backyard Diversity" apply the ethical standards discussed above to real world situations. "Lessons from the Land" is an outstanding example of Past meets Present for the benefit of the future, because many of Joel Salatin's radically effective methods have been time-tested by farmers throughout the ages. The fine piece on therapeutic gardens moves beyond anecdotes such as "nature is healthful" into the realm of "evidence-based design."

This issue of *Georgia Landscape* reflects the wonderful energy and enthusiasm that is alive and well among CE+D students and alumi. I wish to personally thank all the writers who contributed articles and each student who served on the *Georgia Landscape* Committee for your success in creating an outstanding student led and produced publication. To the readers of *Georgia Landscape*, I reach out with an invitation; please come visit us to see such energy firsthand. At the end of the fall semester 2013 we completed a very successful vertical charrette on the Atlanta Highway project, which you can read about in this issue. We now expect that enthusiasm to continue as we hold our comprehensive Jury Week at the end spring semester 2014 (April).

»Daniel Nadenicek, Dean
College of Environment + Design

Our heritage is represented by five CE+D deans who came together at our annual holiday party in December 2013. From left to right: Scott Weinberg, Jack Crowley, Bob Nichols, Darrel Morrison, and Dan Nadenicek

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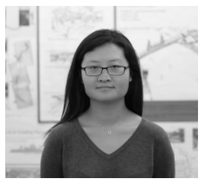

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Inspired by a Building

For Paul Cassilly

The truth of the matter is I have never been enamored of modern architecture: too cold, stark, and usually white, with no curious details inviting inquiry. Especially here in the Deep South where the past was once so much with us, a past which was often seductive and rarely completely honest, the distilled power of the vision of mid-century modern buildings was often overlooked. But now I find myself spending half of my waking life in a modernist building, and even though I am tied to a desk and a computer, my sensibilities have been awakened in surprising ways.

As one who has spent most of her life trying to be outside, both as a gardener and as someone simply more at home out-of-doors, the prospect of working indoors might have been a terrible fate. But the Jackson Street Building, like a lot of modern architecture, seems thankfully aware of its setting and, drenched in natural sunlight in my office, I sense we are among the lucky ones. Is it odd that it took being inside the building to appreciate the building's respect for what is outside of it?

Each day I offer up a little prayer of thanks to Joseph Amisano as I climb the stairs to the rear plaza and then walk across to the building's Big View entrance, grateful for his vision of the piedmont to the east and a building that asks us to look out. It is fitting that design students (initially students of the Lamar Dodd School of Art and now the College of Environment and Design) have been able to call this building home. Unlike the traditional buildings of the North Campus, which all face inward onto the elegant quad, this building welcomes a visitor at the street level and then quickly shapes his or her experience outward and down to the Oconee River and the piedmont beyond. Views of the tree canopy of tulip polar, river birch, oak, maples and even the occasional sycamore create a curtain of green that floats like a hem on the skirt of the expansive eastern sky.

While North Campus is enclosed and enveloped—nurturing the interior sense of our university community but essentially turning its back on its surroundings—this building seems to sit on a ledge, projecting our attention, and perhaps our design vision, into the larger landscape and world. Both architectures have their own beauty; both serve equally inspiring purposes. But the experience of Place is vastly different.

Inside, the dramatic barrel-vaulted hallway demands that we think big. Light and air move and change throughout the day, shape-shifting the spirits of the artists and designers at work. The building is at its best when it is spare, devoid of accoutrements and decoration. We can literally see our way to solutions and variations on design ideas because we can so easily See our way around and through the studios. There is little that is superfluous, which gives the building a timeless calm. Its frugality is its beauty and this frugality has its advantages for students interested in trying to see things in a different "light."

Stand at the cross axes intersection at day's end and you'll find images of artwork hanging in the Circle Galley reflected in the doors to the main stairway. This is a designer's dream: to be able to experience elements in our physical world from different perspectives throughout the day. And the discoveries can be thrilling, like when you were a child gazing into a placid pond at the reflected trees and wondering if it was possible to fall up.

So how does this change how I work? In addition to not having to turn on lights in my office, it makes me want to keep my thoughts focused and distilled; detritus doesn't build up in my office or my head. For once in my life, I am using the filing cabinets for the purpose they were designed. Dust doesn't gather on stacks of unresolved problems. The tasks of the everyday experience of work seem somehow more lighthearted. In short, the building itself is encouraging me to be organized, open, and willing to reflect on emptiness not as an existential horror, but rather a contemplative relief from chaos.

We are working in a building being used for its designed purpose: enlightened thought, exploration, and contemplation of our (humans') place in the natural world. Of course it is the people who inhabit this place that really get me off the farm each morning; but it is the building and its aspect so carefully considered by the architect that keep me on task. There is a rightness and dignity about the size and proportions of the critique space, the library, the gallery, and, of course, the barrel-vaulted hall. A building that inspires us to design—what more can we ask of our architects?

»Melissa Tufts

All photos by Kiley Aguar

Editing the Written Landscape

An Interview with Bill Thompson

As a founder of *Georgia Landscape* and former editor-in-chief of *Landscape Architecture Magazine*, Bill Thompson's commitment to encouraging landscape architecture critique and discourse has been a consistent theme throughout his adult life. As *Georgia Landscape* marks its 35th anniversary, Thompson chats with our staff about magazines, both big and small, and their role in the profession.

Sig Sandzén: *Bill, tell us a bit about the early days of* Georgia Landscape *and its founding in 1979. I believe you served as copy editor that year, then took over as editor-in-chief in 1980?*

Bill Thompson: It was Peter Dry—1979 editor-in-chief of Georgia Landscape—who had the initial idea, and then he talked to some of us about it. I had actually started a small magazine in New York City when I was working with some underprivileged communities in Harlem. I really liked pulling together the magazine and working with the people and the writers. I had enjoyed all the aspects of being involved with that magazine, so helping Peter start *Georgia Landscape* was really natural for me. There were three or four of us, and Peter was definitely the leader for the first effort. I was part of a team. I don't remember how long it was before I took over, but my biggest contribution was applying for and receiving a National Endowment for the Arts grant to fund the production of the magazine. It was a very low budget for a publication, but writing the proposal and having it accepted was kind of a boost to our self-confidence.

What was the general format of the publication while you were involved with it from 1979-1981?

You probably noticed from reading the magazine that it was more of a newspaper format. We were publishing *Georgia Landscape* on a shoestring budget and trying to publish as many issues as we could from that original grant. We went with very inexpensive newsprint, a local printer, and so on.

I noticed that the opening for the 1979 issue included guidelines for the landscape magazine. It stated that it would be a linkage between professional and scholarly practice, which is a strong standard to establish. Were there any other specific goals that you set out to achieve with the publication, as a group or individually?

In hindsight, one thing I think could further a student publication towards the goals that we initially set would be to reach out to other universities in the Southeast and really work with students and faculty, allowing the publication to be less Georgia-focused and more regional. Much could be gained from talking to the staff of other publications and finding out what works for them and what they'd avoid, and start sharing and learning from one another. To me, the biggest benefit of *Georgia Landscape* is the educational process for the people working on the magazine, so I would look for opportunities to broaden my horizons and learn from others who are doing similar things.

Do you remember any specific pressing issues from that time, on which you and Georgia Landscape's *other founders wanted to focus your research and writing? I noticed an article in the 1979 issue about the then-new Caldwell building, critiquing the building's placement and design as the home of a design college.*

Looking back on the piece that Peter wrote about the Caldwell building, I think it was a good model for a student publication to take on a professional issue and actually criticize practicing architects or landscape architects. It took a lot of guts for Peter to write that, because he knew the campus architect and was critiquing his design. But I think it's a positive example for *Georgia Landscape* or any student publication to be able to speak out.

Absolutely. A student-run publication has specific freedoms that professional publications don't, and using these in a way that benefits readers is very important. Turning to the magazine's design, what was the process of creating something as simple as a two-image layout? As a student body that works heavily in the digital realm, it would be interesting to hear the process of laying out and organizing the publication by hand.

We hired a local graphic designer to help us with that, someone who actually had done similar publications many times. We worked with her for a small fee. It was definitely the old-fashioned way; there were zero electronics involved.

How do you think the experience of heading a student-run publication helped prepare you for your time at Landscape Architecture Magazine (LAM)*?*

I do feel that the basic orientation that I learned from *Georgia Landscape* really served me well, even though it was very grass roots. It was a simple little publication, but it was still a good foundation for working for a professional magazine. It was a very exciting initial transition that kind of started off running, and 20 years later, there I still was at *LAM*.

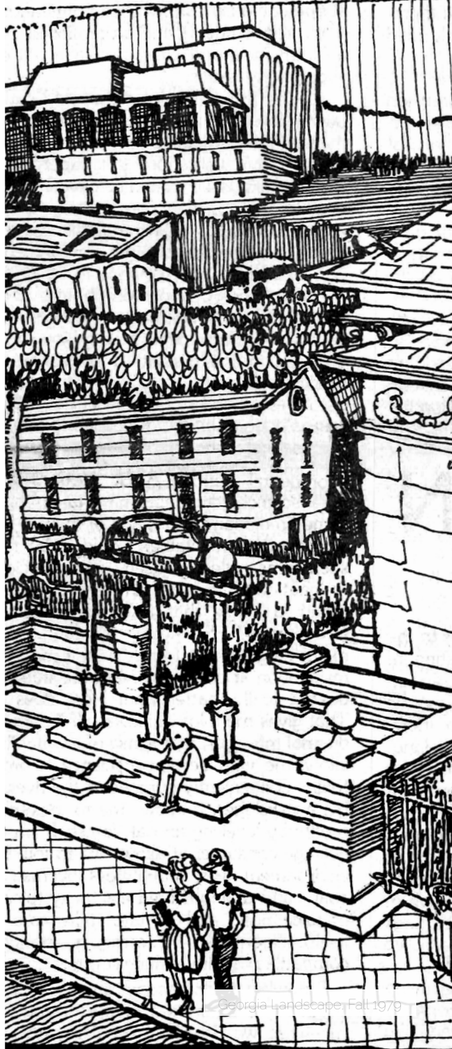
When you eventually took over as editor-in-chief of LAM *in 2000, how did you hope to change the way that the magazine was experienced by readers?*

Basically, I wanted to turn it back toward the profession. When I started as an editor, I worked for about 10 years with other editors who came from outside of the profession and really didn't understand the ins and outs of professional landscape architecture practice. What I wanted to do was turn back toward the profession and try to address the issues, scales, and learning curves that landscape architects need in their practice. That was really my main goal…give the magazine back to the profession.

I've read that one of your primary goals was to increase the quality of writing in our profession and establish LAM *as the profession's best resource when it comes to realized design. How did you approach this objective to create the best opportunity for* LAM*'s success?*

I wanted to find landscape architects all over the country who were interested in writing and kind of incubate them, help get them published, and build up a team of writers that really knew the profession. I wanted to find potential writers who knew how to look at projects the way landscape architects look at projects—new technical issues, software, materials, methods of building, and construction of landscapes—and get them writing. My goal was actually to have 75% of each issue written by landscape architects. In most months I think I got that, even though it was not as easy as I'd thought it would be. And I even encouraged and got a few students writing, so that was a good thing.

Do you have a specific opinion about what makes a good writer or editor, or the keys to progressing that craft within our profession? How would you suggest a current student improve his or her writing?



Georgia Landscape, Fall 1979

Georgia Landscape's 1979 Call for Submissions

WANTED: Designers, Writers, and Artists with something to say about

Landscape Architecture	Ecology
Historic Preservation	Forestry
Environmental Art	Architecture
Town Planning	Horticulture

Descriptions and photos of built design projects are especially welcome, but essays, photos (black and white), sketches, book reviews, and research articles are also welcome. Send us what you've done.

Georgia Landscape *is managed, edited, and produced entirely by students. Students have provided the inspiration, made the decisions, and ground out the work.*

Georgia Landscape, *though a school publication, was not born in a classroom.*

We address the issues that matter. *We want to advocate good design and ecological planning, and serve as a forum for the expression of heartfelt opinions representing every point of view.*

Our strength is in our regionalism. *Our scope of interest spirals outward from Clarke County to the Georgia piedmont, the entire state, the region, the country, the continent.*

We want to ***inform the public*** *on issues of environmental quality and good design.*

We want to serve as a ***bridge between disciplines.***

We want to be a ***showcase of design projects.***

We want to serve as a ***medium of communication*** *between schools.*

In the future we hope to be able to broaden the scope of contributors to include alumni, related professionals, and professors and students from other schools engaged in the ***pursuit of environmental quality****.*

The trouble with writing is that you have to find outlets, and publication outlets, and those are hard to come by. I think *Georgia Landscape* is a great outlet, and one should begin there. Then I'd use that as a springboard for other possibilities, like some of the professional magazines. Like I said, when I was at *LAM* I encouraged students to write for the magazine. After publication in a student magazine, I would set professional publication as the next goal, and talk to some editors about how to actually get an article considered, what the writing guidelines are, and so on. It's key to continue writing and to find outlets, and there's nothing like being published.

I think it's encouraging that you wanted LAM *to be a magazine where we openly and honestly critique each other's designs to progress the profession, rather than just putting a gold star on the newest, most expensive design out there.*
After seeing and walking around ASLA award-winning designs around the country, I would often wonder how the site had won an award to begin with. I was visiting a site in Miami once, and had seen photographs that were actually beautiful, taken on opening day. I was down there maybe a year or so after it was opened, and it was populated by drug sellers. The site had started looking very dingy, because the city was not keeping it up. I was looking at a place that had failed. From that experience I got the notion that before we give awards we should send someone out there to actually look at the project and make sure it's as pristine as it looks in the photographs.

It could be more along the lines of Major League Baseball. If a player retires, they have to wait five years until they can be admitted into the Hall of Fame. It would be good to wait and see exactly how a project is used within that specific time frame. The concept can be great, but if it's not being used, how much of a success is it, really?
Exactly.

Going back to LAM, *running a production like that requires organization and consistency in management. During your tenure, were there any consistent battles that you faced each issue, with magazine deadlines coming down to the wire?*
I'm not really an organization guy, so I hired a good managing editor that made sure that the in-house organizational part of production happened. My expertise was in dealing with text and images, creating a story, and working with the writers and photographers to actually get the best out of everyone.

So you got to do all of the fun things?
Exactly—but those were the things that I was good at, so I have no regrets. I did the things that I was best at and let others do the things that played to their strengths.

One of the largest issues of dealing with any group of people in a profession is continually keeping them motivated. How did you keep the staff at LAM *motivated to deliver a high quality product every month?*
Because *LAM* was primarily run by writers all across the country, the biggest challenge was to keep those people motivated, rather than the in-house staff. I was working with people in California, Washington, Massachusetts, and even internationally. The continuous challenge was really staying in touch with those people, making sure they got paid and making sure that we worked with them sensitively in editing their pieces, so they didn't feel that we were just running over their golden words. We were working with them to bring out the best in their writing. There was much back-and-forth between the writers, such as "Well, this could probably be said more clearly. What if we say it like this?" We involved them with some of the layout issues, photographs, plans, elevations, sketches, and so on. Letting the writer stay involved was key.

It's a delicate dance. Keeping them involved and happy with the end product—that's a complicated process. What are some of the more difficult decisions you faced in producing each issue?

One that pops into my mind is the often tricky tradeoff between text and graphics or photography. Sometimes a strong art director can create a beautiful layout that he thinks is spectacular—and it is spectacular—but it doesn't really fit with the text. One of my big pushes was that the text and the layout really had to lock in together. Sometimes an art director won't see it that way, because he wants to make a statement with his gorgeous layouts, and I'd have to say, "That's good, but it needs to work with the text."

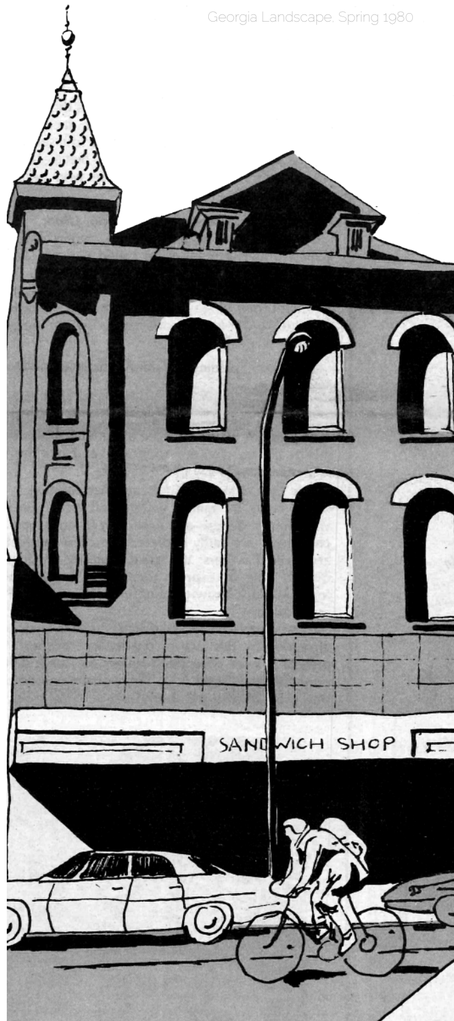
I know you tried to marry graphics and text, but as editor-in-chief, did you have a leaning towards one or the other?
I'm primarily a writer, so that was my main interest. But I realized that the audience of *LAM* is professionals who are very visually oriented. My goal was to give readers a beautiful layout, but to also give them an informative layout. Graphics can be very informative and beautiful, but they can also not say very much. Using drawings, sketches, and pictures showing how the site looked before and after the design was finished can really tell a story.

Going through the magazines that landscape architecture students typically read, I have noticed that a lot of publications are moving towards more graphic representations of our profession. What are your thoughts on some of these trends towards heavy graphic layouts, and do you think that it has potential to detract from the significant issues in these magazines?
With good captions, graphics can tell the story. I think a danger would be if you're just trying to create a splashy layout where the goal is to amaze the reader and stop there. Amazement is great, and amazing someone with a graphic presentation is good, but it needs to be followed up with graphics and captions that explain how the project evolved, what the issues were, before and after shots, and so on. To me, layouts have to tell the story and convey the information that the landscape architect needs to learn from the project being represented to improve his or her own practice.

Aside from the need for stronger writing, do you have an opinion on the most evident weaknesses or challenges that face our profession today? Do you feel that there are any specific aspects that students of landscape architecture should be considering, but may not be, while working on their bachelor's or master's degree?
One issue I've noticed is the tendency of LA's to be jacks of all trades, and to set up practices that do a little bit of everything. I wonder if that's really a productive way to go. Some of the most successful LA's that I've talked to are the ones that have found a niche for themselves and have really concentrated on that. I think the generalist landscape architecture firms may be established by principals who want to be available to do any job that comes up. Ultimately, I wonder if that will come to be superficial. I would rather see people who do a few things, or one thing, really well. Dig into that specialty and become a national expert at that one thing.

Alternatively, do you have an opinion on the greatest strength of our profession as you see it today?
I would say it's the ability to do what LA's have traditionally done, which is to meld environmental issues and the natural environment with development, and create places for people to work and to live. Or acting as a mediator of environmental change, so that whatever development is done is done with the least environmental harm and the greatest aesthetic. I think that landscape architects are emerging as experts, not just in the kind of environmental knowledge that we had when I was at UGA, but also in the new sustainable materials and processes that have come forward in the last 20 years.

Bill Thompson is officially retired. He is now writing a landscape-related book focused on building memorials to national tragedies from the last decade.



LESSONS from the LAND

One hot July morning in the summer of 2013, I found myself driving down a narrow, winding road, dodging potholes, gazing into the distance at the fog rising out of the beautiful Shenandoah Valley. I was passing fields of sleek black angus cows cheerfully mowing the grass. Here I was—boots, hat, and Honda—anxious to finally arrive at Polyface Farm, home of Joel Salatin, the "Christian-libertarian-environmentalist-capitalist-lunatic" farmer.

As I walk toward the smoke rising from fresh scrambling eggs and sizzling sausage links, I see Mr. Salatin, who greets me with a smile, welcoming me to Polyface Farm. After breakfast, we start the day at his open-air chicken-processing shed. Joel, his son Daniel, and the summer interns show me how to skillfully slaughter and clean the chickens. It hurts my feelings some, but I grew up on a farm, so this "ain't my first rodeo," as they say. Besides, they're scalding the chickens, then plucking them in the open air—this is essentially how my Granddaddy learned it from his dad, and how he taught me. Joel notes what a challenge it was to get his open-air facility USDA certified. He mentions most slaughter houses and their need for chemicals and he begins to talk about "the tail that wags the dog."

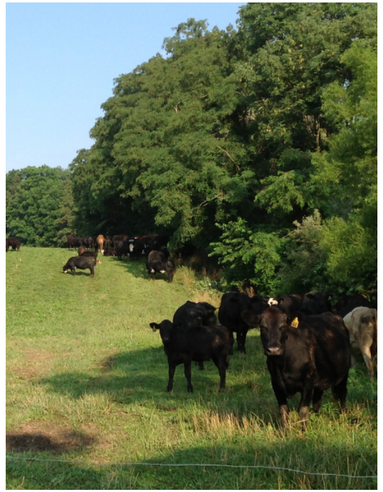
Next, Joel's son Daniel shows us eager seminar participants how they butcher his line bred rabbits. They sell the meat to nearby Washington D.C. restaurants—the competition is slim in the rabbit business. After skinning the rabbits we walk a few hundred yards over to the large compost pile and add the skins to the smelly mound.

As the day goes on, we visit pastures where cows were grazing just a few days before, but now broilers are being moved over the field, disturbing the nutrient paddies and eating the bugs. Joel shares the specifics of the design of his broiler pens, the economics of the pastured broiler business, and the challenges of keeping the predators away. Now he's not talking about the USDA; he's talking about the coyotes that roam the edges of his pastures.

We visit the turkeys and cover Polyface Farm's marketing strategy—freeze the turkeys until Thanksgiving. We look in on the brooder house and Joel explains the eco-community that thrives in the soil and shavings under the small chicks. We visit his pastures where the cows are rotated every day, and he comments, "It's easy to buy stuff. It's harder to manage," and I think of the pallets among pallets of fertilizer bags at the feed store at home. He says the trick is finding the cows that work in these pastures, and I think of how site-specific the animals are and how each design I've worked on in grad school is the same. There's not one universal answer for farming or designing a farm.

Over the next two days, we cover raising rabbits, and rabbit breeding—by the way, it is OK to breed a father and daughter, just not a brother and sister—the hoop houses where they grow vegetables for the family and workers, and the sidewalk design experiment in one of the houses. We discuss the economics of the chickens and the value-added possibilities, and sustainably harvesting the trees on the mountain, which Joel turns into lumber at his own sawmill for use in building barns, corrals, and even his son's house. Up on the mountain, we visit the happiest pigs I've ever

Photos by Author



seen, as they "massage ecology" by disturbing the woods around them, sequestering carbon, and creating more biomass and food in the process. If you don't know what a happy pig looks like, it's a pig wallowing, walking around oinking, munching on grass, and maybe even playfully rubbing up against the cute sow beside him. And the pig's home smells as fresh as the morning air—and a little bit like money. This pig and his friends are earning their farmer up to $300 per acre in the forest, land which is also being used to grow valuable lumber.

Along the way, we check out the ponds that Joel dug for gravity-fed irrigation after having inventoried 450 acres of woods and selecting the areas they could sacrifice for a road. He observed the path of rainwater to help select the pond site, and based the size of the pond on the catchment area. He also dug out pre-catchment areas to capture the nutrient-rich runoff from the pastures so he could later redistribute those nutrients over his crops.

Joel also highlights the importance of low-stress cattle handling, and shows us his corral that he based on Temple Grandin's designs. Ironically enough, I also studied Dr. Grandin's work in the context of a healing gardens studio, where my classmates and I designed different areas of a camp landscape for autistic children. While in the corral, Joel shows us the head gate he built to minimize the noise and stress when cows stick their heads through. He speaks of castrating the bulls and the birthing of a calf, and explains God's creative design of the hind end of a cow. With his hands, he describes how the bones are formed to push the calf out, and compress its ribs, so that when the calf emerges, its lungs expand and it takes its first big gulp of air.

During my time at Polyface Farm, we discussed topics that I didn't previously relate with the workings of a farm. Several talks focused on marketing, direct sales, obtaining restaurant accounts, and farmer and consumer relationships. Joel also emphasized teaching this knowledge to others, especially the younger generation, as he had several summer interns and two year-round apprentices working and learning on the farm. He stressed the importance of education and hard work throughout our two-day seminar.

Our last afternoon on the farm, it was hot and we stopped for a cool drink of water in the shade of Joel's big barn. We had a breathtaking view out to the mountains, and watched a thunderstorm roll in. As the dark clouds built up in the distance, we learned about the composting regime Joel created in his barn during the winter to keep his cows happy and warm on bitterly cold Virginia days. We discussed animals moving our nutrients for us, and I jotted down questions about planting corn here and moving pigs there, and then running the chickens through, and how that could eliminate the need for the off-farm corn that supplements his chicken and pig feed. Then his nutrients would be better balanced, and maybe the weeds he has noticed in his fields the past few years would go away because there wouldn't be "too much goody" in the soil, as he put it. It's a big design puzzle, and I, as a landscape architect, feel prepared to take it on.

I went to Polyface knowing that I wanted to focus my thesis research on something related to farm landscapes and how we can increase sustainability through landscape design. One issue I've always struggled with while designing is the amount of energy required to build and maintain the design. I hesitate, for instance, to put in a fountain because of energy consumption and water conservation. I know at some point we're going to have to cut our energy usage, due to scarcity and the negative ramifications of fossil fuels—and I'm very aware of how heavily even our "organic" operations rely on fossil fuels. For my thesis, I'm tying the two together and exploring ways to reduce energy consumption in our agricultural landscapes via landscape design and management.

Albert Einstein once explained, "The wider the diameter of light, the larger the circumference of darkness." This sums up my experience at Polyface. My knowledge expanded, as did my questions. However, there was one thing my visit reinforced: I love to hunt and I enjoy eating meat, but as I watched the somewhat large-scale chicken processing, I was reminded of the sacrifice made for every piece of meat that we consume or discard. I was also reminded that not every farming and processing operation does this humanely. For me, this means a conviction to eat meat more responsibly.

Over the two days I was at Polyface, I experienced community, hope, and respect for the land and others—many of the exact qualities landscape architects desire to promote in their designs. It was refreshing and surprising. I see what exists, and I strive to create designs that make it better, in both rural and urban environments.

It seems like the challenges are never-ending in the problems that landscape architects are charged with addressing. But, this aspiring LA is trying to keep up the hope. To use a bit of Joel's language, I want to be the dog that wags the tail. So when the struggles of today and the worries of tomorrow get you down and you just can't get all the stormwater runoff captured and treated, remember that from the Shenandoah Valley to sunny South Georgia, there are people dreaming, hoping, sweating, and praying for a better way—for humans, the animals, and the land.

»Liza Taylor, MLA 2014

Words To Recover The Past:
The Importance of Oral Histories in Historic Preservation

Interviews provide knowledge of the past; oral histories give context to that knowledge. From a historic preservation perspective, the inclusion of oral histories is vital to the connection between research and primary resources. The preservation community has much to gain from greater use of oral histories in preservation projects, which allow access to the stories retained in the minds of people who share a narrative with historic resources.

Both of my internships during the summer of 2013 involved conducting oral histories in Athens, Georgia. In both cases, the oral histories comprised a fairly small portion of the overall project. I was surprised to find, however, that this seemingly limited aspect of the work had a massive impact both on my feelings toward the resources involved and on the final products.

My classmate Reneé Donnell and I surveyed East Athens for the Athens-Clarke Heritage Foundation's "Hands On Athens" program. Hands On Athens (HOA) performs maintenance and repair services for low-income homeowners in several historic neighborhoods. A majority of the homes given HOA assistance are owned and occupied by elderly citizens who have witnessed a great deal of change in the Classic City. In order to document the evolution they've seen take place in their communities, program director John Kissane established a partnership with the First Person Project to facilitate recorded interviews conducted with the assistance of the University of Georgia's Russell Library. In addition to providing access to recording equipment, the Russell Library archives First Person Project oral histories for future preservation research.

Our survey work included conducting interviews with homeowners who have spent their entire lives in Athens. The first interview was with Geneva Blasingame, a woman in her early sixties who grew up in the Lyndon Town neighborhood, a thriving African American neighborhood southwest of the Baxter and Lumpkin Street intersection. In 1964, her family relocated to East Athens when the University of Georgia acquired all of the homes in the area to construct student dormitories. Ms. Blasingame traced a route for us through the neighborhood on a 1950 Sanborn Fire Insurance map, stopping at each house along the street where she grew up to share a memory of the family that had lived there: the children she would play with, the gardens that dotted the landscape, and the house where two elderly sisters lived. Tears came to her eyes as she recreated the neighborhood and surrounding community from her childhood. She spoke of the experience of being relocated and how different the perception of community was in her new neighborhood. She also recalled, as a teenager, being arrested for taking part in a sit-in during the Civil Rights movement, followed by her father's conflicted reaction to her involvement in the protest.

In the course of the hour-long oral history, we heard stories about two Athens neighborhoods: one currently being preserved, one completely vanished. Ms. Blasingame's memories of both communities are equally valuable when it comes to understanding the story of Athens. The dorms that replaced Lyndon Town are nearing their fiftieth anniversary of construction, moving them closer towards "historic" consideration. As they age into historical status, these buildings will play a large part in the careers of a newer generation of preservationists. To ignore the displacement and deconstruction of countless midcentury communities when discussing resource histories is to ignore a vital part of a site's narrative. How fortunate then that these events still reside in the memories of living people. Programs like the First Person Project are essential to capturing the stories before they disappear.

My second survey experience was with the Madison-Morgan Conservancy. This survey also benefitted greatly from the inclusion of oral histories. The project included researching and documenting a site on the Little River known as Walton Mill. Continuous industrial and agricultural activity from the first decade of the nineteenth century until shortly after World War II made this a fascinating study in the evolution of the use of river power in the piedmont. The site remains are scattered across several hundred acres of remote land in southern Morgan County, the majority of which are evident only in the form of structural foundations: the piers of a former grist mill, steps leading to the footprint of a former residence, and chimney stacks marking former homes and barns. Close inspection of the landscape reveals old roadbeds and the remains of a truss bridge spanning the river.

Much of the project research involved searching deed records at the County Clerk's office and tracing chains of title sales from the 1830s. I was also able to conduct oral history interviews with community members who had lived around or been frequent visitors to the grist mill in its final decades of operation. These conversations painted a picture of the mill's operations in the early twentieth century, and one source helped locate wall foundations of a mid-nineteenth century cotton mill. This specific cotton mill was referenced in a newspaper article dating from the 1860s, and a 1938 aerial photo of the area shows indications of a previous foundation. However, it was only when an interviewee was able to identify its specific location and remembered driving past "a row of cotton warehouses" as a child, that we could be certain that the mill existed and was in use during the 1930s.

The man who made this identification was Floyd Newton, who had grown up on a farm several miles north of the site. At 14, he hauled corn and wheat back and forth from nearby farms to the mill to pay for his purchase of a used grocery truck. He remembered driving that truck over a bridge (now a ruin) to the existing community and the grist mill, of which no image has yet been found or documented.

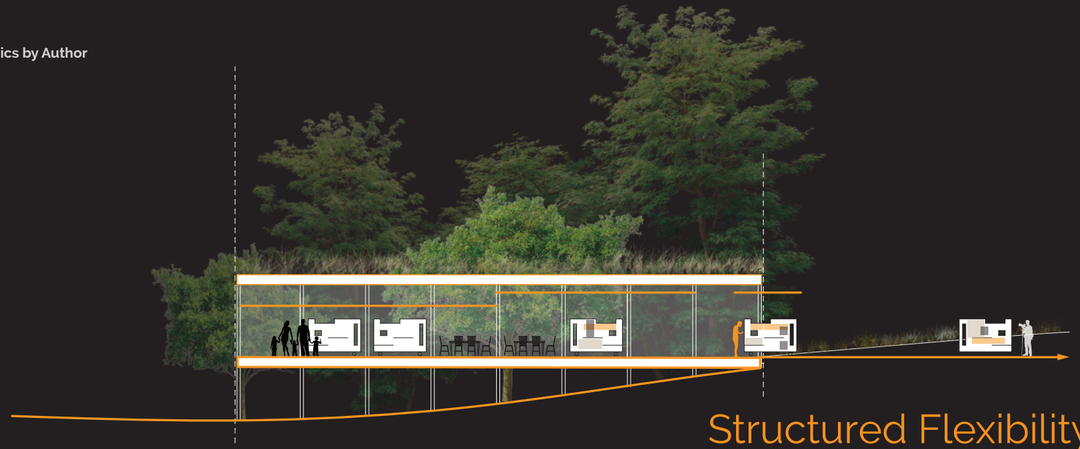
After my conversation with Mr. Newton at his home in Madison, the Executive Director of the Conservancy, Christine McCauley, and I drove past the spot Mr. Newton remembered as the site of the warehouses. I returned the next day with coworker Molly Bogle to survey the thickly-wooded area. Within a few minutes we encountered a continuous-wall stone foundation only twenty feet from the road, leading down the slope and right to the water's edge. The oral history given to us had been incentive to venture into the growth, allowing us to discover an important piece of the site's history that would otherwise have gone unnoticed.

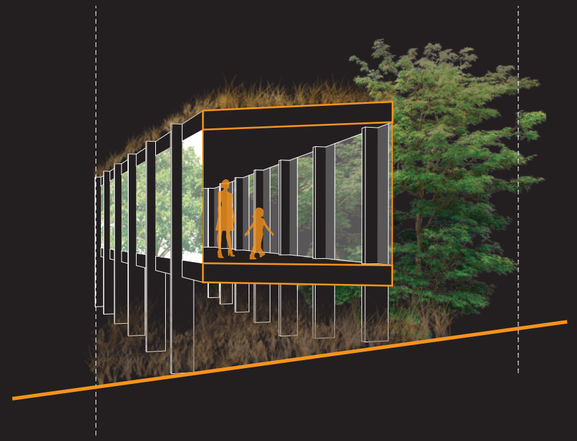
Many recent discussions on the future of historic preservation have focused on the desire to change the old model of "house museum" preservation, in which historic buildings and their contents remain frozen in time. Instead, preservationists and community members alike are broadening their scope and addressing resources that represent a greater portion of the population. From adaptive reuse to research on the vernacular architecture of small-scale commercial buildings and historic roads, it is clear that the resources we consider historic must include structures that time has, and will continue to, drastically transform over the span of their existence. My participation in the Conservancy and Hands On Athens projects has convinced me of the value of oral histories to this new model of preservation, and I urge considering the worth of their use in future historic resource surveys, documentation, and rehabilitation projects.

»Laura Duvekot, MHP 2014

Photo courtesy of Richard B. Russell Library

Graphics by Author





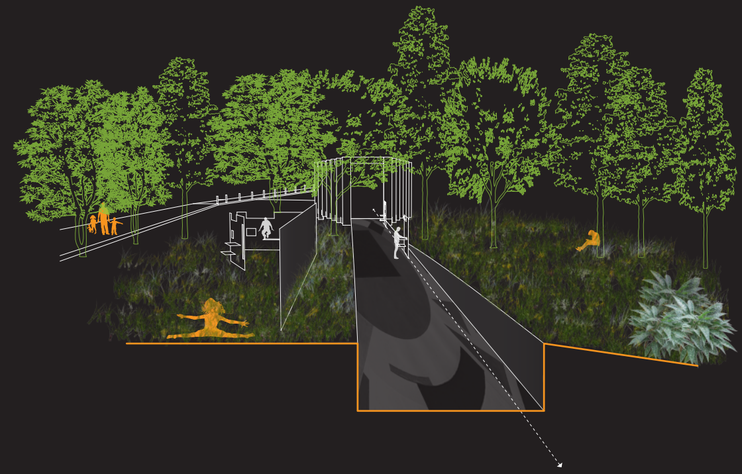
Structured Flexibility

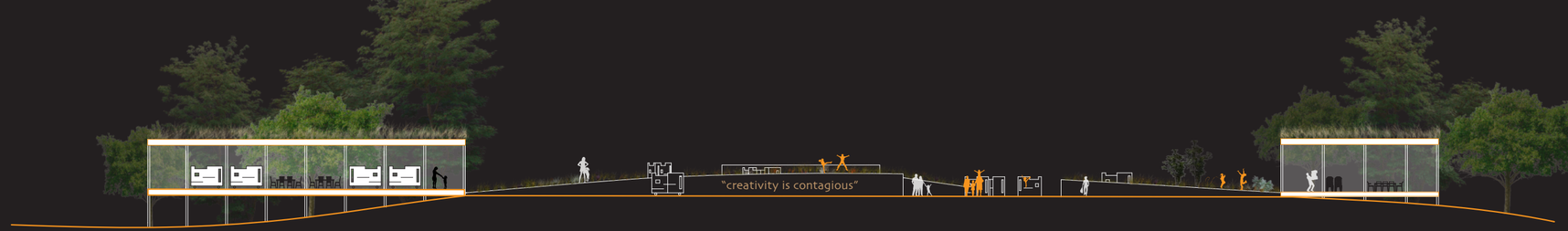
Therapeutic Garden Design for Users With Autism Spectrum Disorder

Structured Flexibility was a design investigation conducted as part of a graduate level design studio in the fall 2013 semester. It included fifth-year BLA students, as well as MLA students in their final semester. The studio focused on healing and therapeutic garden design and was led by Brad Davis, Associate Professor of Landscape Architecture.

During the semester, students collaborated with professional architects and landscape architects from Perkins + Will's Atlanta office on a camp master plan project. During the course of the project, the students researched and investigated ways of designing for a range of user groups, including children with Autism Spectrum Disorder (ASD). This condition encompasses a series of disorders including autism, Asperger syndrome, pervasive developmental disorders, childhood disintegrative disorder, Rett syndrome, and others. According to the Autism Society. nearly 1.5 million Americans and approximately 1% of American children live with ASD. Children diagnosed with ASD typically exhibit social deficits, communication challenges, repetitive behaviors and interests, and, sometimes, cognitive delays.

Surprisingly, there is little research in design considerations and guidelines for user groups with ASD, particularly when considering landscape design. Because of this, the studio began with establishing a core set of considerations and design goals to address an ASD user group. Although not fully comprehensive, the findings utilized the research of Roger Ulrich, Rachel and Stephen Kaplan, and Magda Mostafa among other ASD researchers. Common concepts found between these conclusions included the principle that nature is beneficial to all user groups, particularly those with medical conditions; the need to accommodate a diverse set of personalities and interests (no two people with ASD exhibit the exact same behavior); and the desire for





"cool down" and "warm up" areas of stimuli. This latter issue may include the careful consideration of material texture and color, plant odors, and public/private area thresholds.

Taking the studio's preliminary research into consideration, the author chose to design an area within Perkins + Will's camp master plan described as the "Visual Arts Complex." This concept is meant to serve as the center for arts participation, creation, and education within the camp. This zone's intent is to accommodate a range of user groups in addition to those with ASD, particularly children aged 6-18 and off-season user groups such as families and researchers. The surrounding landscape is also laid out to encourage play and interaction, creating the concept of Structured Flexibility.

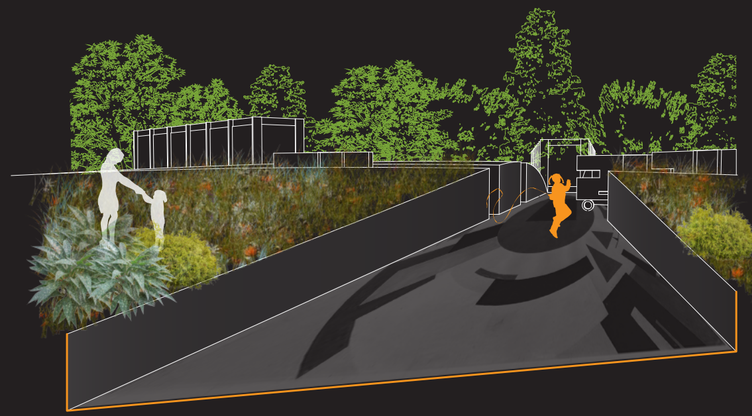
What, then, does it mean to have a condition of Structured Flexibility? The site sits on a bluff overlooking the large meadows that make up most of the camp's property. Formally, the design responds to the views and topography by cutting into the site in an artistic manner. The design itself provides a primary structure that offers secondary and tertiary areas of flexibility, movement, and distraction, which are experienced both sectionally and planometrically. These are abstracted as areas of "Dirt, Ground, and Air." "Dirt" is a trenched circulation area providing clear circulation order and flexible programmatic space: a metaphorical area symbolizing "play in the dirt." "Ground" is the area between circulation trenches where separate hyper- and hypo-stimulus areas (cool down and warm up areas) range from public to more private zones.

Lastly, "Air" is the architectural pavilions themselves, which are elevated off the ground. These structures offer a safe, flexible, enclosed area that can serve as classroom space, conference space, and even lodging. These pavilions sport a reflective façade material, suggesting a sense of "hide and seek" within the landscape while challenging the diverse range of user preconceptions of architecture. Overlapping and connecting these three areas is a series of transient walls serving as canvases within the landscape. These walls range in size and material and are intended to be arranged in the landscape to create personal and public areas based on the user's bias or interests.

The trenched area, ground, and pavilions provide a sense of boundary and structure while offering great adaptability and flexibility. The moveable walls also encourage and catalyze an atmosphere of creativity and process, inherently allowing the users to manipulate space to their own liking. On-site architecture offers a trapezoidal footprint to create varying interior spaces, flexible ceilings, and adaptable walls.

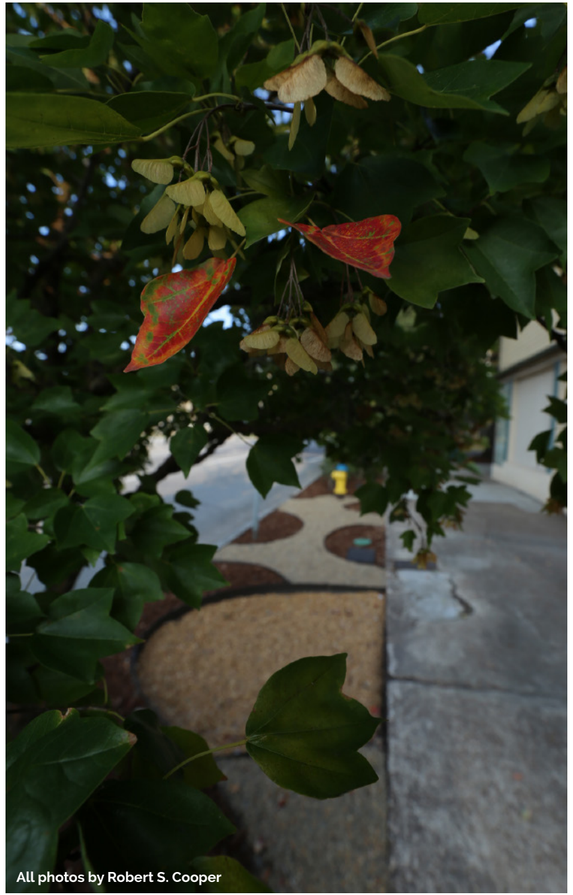
The overall design applies Ulrich and Kaplan's theories to provide both complexity and mystery. The Visual Arts Complex is a highly adaptable, flexible, and even transient scheme, yet maintains a strong sense of order, function, and coherence. The movement across each "zone" provides clearly delineated areas offering a range of activities meant to accommodate a range of user types, or Structured Flexibility.

»Allen Pratt, MLA 2014



THINKING OUTSIDE THE GRID

In a city famous for its adherence to 19th century garden design, one firm is making an effort to extend the reach of its greenspace with a 21st century approach.



All photos by Robert S. Cooper

When Verdant Enterprises moved to its new studio office on Henry Street in Savannah over a year ago, we immediately saw the hidden potential in the weedy dirt strip in front of our studio. The project spoke to our design firm's interest in promoting dynamic and ecologically inspired landscapes. While it was quite a journey to conceptualize, seek city approval, and install the new landscape, we are pleased now to be nurturing this linear urban garden.

After settling into the new space, we began observing the 7' x 82' street verge separating the sidewalk from a two-lane, one-way current of rushing cars. A single trident maple and the shade of a gorgeous live oak were the only existing canopy elements. We watched as pedestrians passed in zig-zag patterns to cross the street, and saw with concern how quickly the sidewalk would flood to our doorstep in heavy storm events. Years of neglect had muddled the interface between soil and pavement. We noted thirteen species of ruderal weeds, the nest of an irritated mockingbird, a variety of litter, and heavily compacted soils.

Though Savannah is famous for its landscape of live oaks and azaleas, our goal was to demonstrate progressive principles in sustainable landscape design and showcase indigenous plants of the Georgia coast. We focused on creating an all-native, bio-diverse landscape that would also function to absorb stormwater while yielding to the human needs of an urban space. From our observation, we noted distinct zones of sun and shade and various moisture gradients which could help to inform representative plant communities. The plan utilizes hardy, native plant material and subtle grading to control stormwater runoff and increase infiltration. By addressing stormwater issues and creating a lively garden with sculptural elements, we hope to engage passersby and improve the urban office experience.

We installed the hardscape and first phase of our planting design this summer. Tree lawns and tree wells are within the city's right-of-way, but maintenance and improvements are left to the responsibility of the individual property owner. Since our project was in the right-of-way, we were required to submit plans to the Municipal Planning Commission and apply for an encroachment permit. As newcomers to the city submittal process, we had not anticipated how cumbersome and time-consuming it would be for a job of this scale. Nonetheless, many meetings, revisions, phone calls, and emails later, we had an approved plan and a permit. We hired a trusted landscape contractor to perform excavation and grading, install the drainage to the bog, the river rock hardscape, aluminum edging, and the native trees.

Urban projects, of course, come with their own challenges. We took meticulous care with underground utilities and coordinated the costly disposal of excavated soil. We installed valves and a hose bib for irrigation and procured permits for sidewalk closures. Finally, we carefully pruned the new trees and planted the first phase of herbaceous plants and native grasses. In spite of flagging utilities, we managed to spring two leaks in the city water line while planting. Predicaments aside, we planted over 25 species of native plants and introduced water and stone elements to the once barren streetscape.

Our firm is two blocks south of Forsyth Park along Bull Street, one of Savannah's main historic corridors that boasts a diverse array of businesses, churches, libraries, schools, and homes. Our linear greenspace is quite different from the pattern of the Oglethorpe plan—Savannah's original colonial design, which was a repetitive series of wards containing central open spaces surrounded by residential lots. The design and use of this strip of land moves beyond the city's colonial organization, which creates discreet and separate spaces, and towards connectivity. In a larger urban context, our small streetscape serves as another link in extending the garden-like quality of the historic squares north of Forsyth Park, the terminus of the original Oglethorpe plan. There have been positive reactions from our neighboring businesses and a steady stream of pedestrians and Savannah College of Art and Design students from the nearby fashion school. We believe these landscape improvements will be a positive visual catalyst for other potential improvements along Henry Street and the Bull Street corridor.

Beyond the sociological, aesthetic, and, possibly, economic benefits, Verdant's streetscape illustrates the value of each greenspace as a component of green infrastructure. If adjacent street lawns were also converted to collect stormwater as rain gardens or bioswales and surrounding parking lots were made pervious, we might ameliorate the flooding from runoff that occurs regularly throughout Savannah. Though innovative stormwater infrastructure is not a new concept to landscape architects, it is something that is slowly gaining traction in local and national legislation.

»Agustina Hein, BLA 2011

The plan utilizes hardy, native plant material and subtle grading to control stormwater runoff and increase infiltration, with elements including:

- Four native evergreen trees to complement the existing single trident maple.
- Bands of hardy, native grasses and perennials to replace existing weeds.
- Container plantings installed beside the business façade to soften the effect of the wide sidewalk.
- A river rock drainage system to collect stormwater from the adjacent sidewalk and convey runoff to a low area backfilled with heavy bog soils and plant species.
- A concrete basin with planted bog species serves as a focal element within the garden.
- A solar-powered pump will create ambient white noise on axis with our office door.

PEELING BACK THE LAYERS

Revealing the History of the Salt-Flax House at Old Salem

Architectural history is often a task of archival and careful deed research. When written sources leave questions unanswered, architectural history becomes a physical, dirty, and thoroughly hands-on endeavor—one that peels back layers of additions and modifications to discover the original history hidden within a building's walls. The goal of this physical investigation remains one of discovery and academic understanding, allowing the investigator to establish an intimate connection to the building's history in a way not possible through archival research alone.

This past summer, I was fortunate to gain hands-on architectural analysis experience working on the Salt-Flax House for Old Salem in Winston-Salem, North Carolina. Old Salem is a non-profit organization in Winston-Salem dedicated to restoring the colonial Moravian town of Salem. Old Salem is unique, in that beneath 19th and 20th century modifications many of the town's 1700s structures remain intact. The Salt-Flax House is one of the last unrestored original structures in Old Salem. As such, it provides an opportunity to document proof for each phase of the building's progression and how it evolved over time.

Today, the Salt-Flax House appears to be a simple Victorian Gothic structure. The building's white asbestos tile siding, red tin roof, and Gothic front porch dominate its appearance and disguise the depth of history embodied within the structure. Additionally, early 20th century modifications have obscured the building's earliest form. Although the building appears to be 20th century, an initial walkthrough of the structure reveals building traits common to the early 19th century, and historical research conducted prior to my arrival documents the structure's original construction as a one-room shop in 1815.

Although the historical documentation of the Salt-Flax House is limited, it does provide an idea of the building's ownership and general use over time. Deed records create a timeline of ownership and use that aids interpretation when overlaid with architectural changes. Historic maps of Salem from the 1820s and 1840s, as well as Sanborn Fire Insurance Maps from 1880s to the 1910s, give a general idea of the building's form, but these maps only provide building footprints and are not necessarily accurate. Extensive records held by the Moravian Church in Salem also provide information about the Salt-Flax House's use over time. These historical documents create a partial story of the Salt-Flax House, but to complete the building's architectural history, physical evidence needs to be documented to ensure that the most accurate story of the building's past is told.

To provide evidence to support a complete story for the Salt-Flax House, I examined each element of construction with special attention to points of change in construction technique and material type. In particular, the framing elements, tool marks, and finishing materials express how and when key changes were made to the structure.

For the Salt-Flax House, investigating the framing system entailed removing the early 20th century plaster and lath walls. As I removed portions of the walls, four distinct periods of framing techniques and materials appeared. This framing evidence, when combined with historical information, provided a more complete understanding of the building's evolution.

The first period, 1815 to c. 1850, was identified by the timber framing consisting of large timber beams and studs connected with mortise and tenon joints, indicating its original establishment as a one-room shop. The second period, c. 1850 to c. 1880, included the lean-to addition which was also timber framed, but workers used different techniques and materials. The lean-to addition marks the building's transition from a shop to a residence. The third period, c. 1880 to 1905, consisted of a southern addition. This addition removed portions of the original timber framing and expanded the structure using modern framing techniques. The fourth period, c. 1905 to present, included a two-story expansion off the structure's west side.

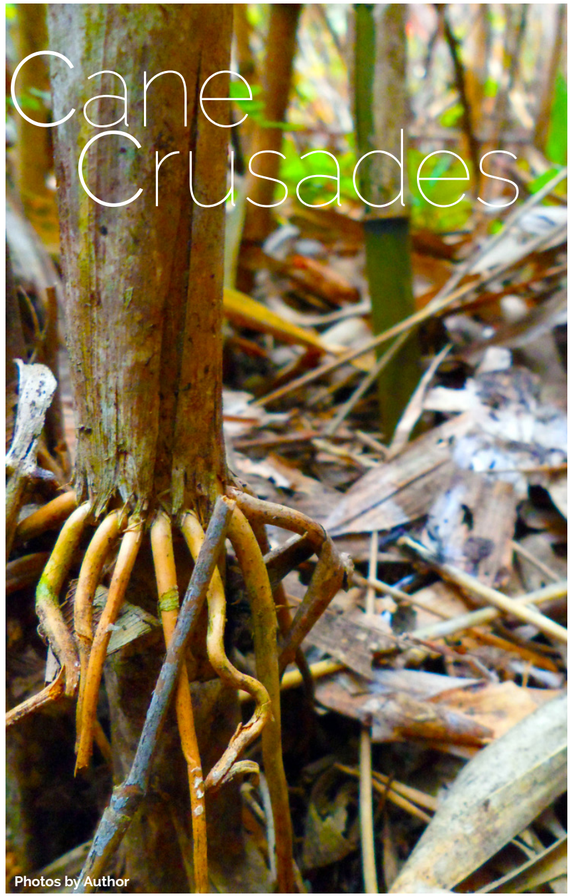
The challenge in developing this sequence was interpreting the layering and overlapping of architectural elements. Each period was identified by sorting out accretions of framing techniques. The framing techniques provide a general date range, but examination of tool marks, nail types, and finishing materials enables a more accurate date to be assigned to each period. Throughout this process, samples of wood, plaster, wallpaper, and other materials were collected for future analysis. As part of the final report, all observations were documented and models of each period were created to provide graphic representation.

This type of architectural analysis not only takes an encyclopedic knowledge of building materials and architectural typology, but also requires the development of an eye for specific elements. It is a process of developing hypotheses about the sequence and history of a building, then testing those theories through examination of the building for evidence. For example, the uncovering of previously unknown information through on-site investigation debunked several possible timelines initially established for the Salt-Flax House. The building's history, freed from the 20th century façade, finally came to light. The Salt-Flax House can now be better placed in the framework of Old Salem's history, providing historical context and helping to explain the dynamics of Salem's evolution.

»Jason Aldridge, MHP 2014

Interior wall of Salt-Flax House, Old Salem, N.C.

Cane Crusades



Photos by Author

CE+D alumnus Thomas Peters shares how his certificate in Native American Studies enriched his academic experience and is shaping his professional future.

The College of Environment and Design (CE+D) at the University of Georgia is a dynamic school for landscape architects, preservationists and planners collaborating across disciplines. Here, students are trained to see the context that frames their work, where the concept of Place includes both tangible and intangible characteristics of identity. Graduate certificate programs are an additional benefit to regular coursework at the CE+D, and offer students the opportunity to take interdisciplinary studies. Certificate programs include an additional fifteen to twenty hours of mandatory coursework and focused electives. Through obtaining graduate certification, students gain recognition for expertise in a discipline that complements and informs their primary degree.

The Native American Studies (NAMS) graduate certificate program at the University of Georgia is one such certificate available to CE+D students. The Institute of Native American Studies, founded in 2004 by Dr. Jace Weaver— a lawyer, teacher, and author of Cherokee descent—answered the need for a NAMS initiative in Georgia. The state has a significant Native American heritage, and a natural contingent—from a number of fields including anthropology, archaeology, education, English, law, linguistics, and literature—quickly formed in support of the institute.

For six years, Professor Alfie Vick has been the CE+D's representative on the board of the Institute of Native American Studies. When I started graduate research at UGA, Professor Vick encouraged me to consider the NAMS certification program. He recognized that my interest in native plants, herbal medicine, and pre-Columbian landscape architecture indicated a predisposition to indigenous studies. I knew I wanted to learn more about a part of the American story that public education often overlooks or misrepresents.

Under the direction of Dr. Weaver, I dove into Native American history, law, literature, philosophy, and culture. I learned to recognize the relevance of my cross-disciplinary studies. Exposure to cultural perspectives (polarizing to the more familiar western foundations of academia) challenged me to set aside preconceived notions of nature, time, and society. I learned to see the southeastern landscape and associated natural systems through the philosophical lens of a people whose culture is inseparable from the places and landscapes of their homelands—lands where, they believe, they originated and were always meant to remain. Through my studies I realized that the United States of America is a relatively new society, arguably quite removed from the landscape.

Traditionally, indigenous cultures are geocentric; that is, intimately tied to specific places on the land, almost never devoid of geographic reference. Native epistemology places emphasis on maintaining balance in spirit as well as in relationships with other life forms and systems, embracing a cyclical perspective concerning life and eternity. Exposure to Native America through the Institute of Native American Studies broadened my understanding of culture and place-making. And it was while taking Professor Vick's summer course, Plant Communities and Literature of the Trail of Tears, that my research interests coalesced into a single initiative: saving an endangered cultural landscape.

Cane rhizomes allow for soil structure along the riparian corridor

During this course I attended a "State of Cane" symposium spearheaded by the Cherokee Preservation Foundation and I heard for the first time about rivercane, the only bamboo native to North America. The Cherokee people have long valued rivercane as a culturally significant plant. Before European settlement, rivercane blanketed much of the floodplain and bottomlands across the Southeast, but disappeared as habitat was acquisitioned for livestock and agriculture through methods of damming, channelizing, and otherwise altering floodplain ecosystems. Today, Cherokee basket weavers and traditional artists continue using cane to support traditional art forms despite increasing scarcity.

In ideal conditions, cane forms vast monotypic thickets, or "canebrakes," that are hardly penetrable. Outperforming almost any other vegetation type in floodplain ecosystem services, canebrake makes an ideal riparian buffer, supporting a variety of wildlife including several endangered species. The matted root structure effectively stabilizes floodplain soils, increases infiltration rates, and builds soil quality. It improves groundwater quality by reducing sediment loads from agricultural and stormwater runoff. The subsequent pollutant mitigation through phytoremediation, shading stream banks with evergreen foliage, and consistently depositing organic matter can greatly improve macro-invertebrate and fish habitats.

Many obstacles have yet to be resolved with rivercane propagation and canebrake management. Little work has been done with canebrake ecosystems, and many questions remain unanswered about the nuances of canebrake ecology. Furthermore, the emerging field of canebrake restoration has few practitioners, most of whom are approaching the science from a single perspective rather than a background well versed in cultural, ecological, and horticultural variables. As a holistic practitioner of the science, I've attempted to augment current gaps in the body of research by developing close relationships with fellow practitioners in the field. Since initiating my research, I have developed a viable propagation methodology, discovered the importance of a fungal symbiont (mycorrhizae), and observed several rare flowering events where I gathered and grew viable seed. I am now actively growing cane sourced from across the region and using my work to initiate the formation of a national rivercane advocacy group.

My experience is only one example of how the Institute of Native American Studies can enrich the lives of CE+D students. The cultural and historical context developed through this course of study can be a critical variable in the design process. I found Native American Studies to be an appropriate and valuable complement to my course of study at the CE+D, and I encourage fellow landscape managers, planners, designers, and preservationists to take advantage of the opportunities offered by the NAMS certificate program.

»Thomas Peters, MLA 2013

Thomas Winslow Photography

Imbuto I सीड I Seed: Backyard Diversity

Many people travel the world seeking insight into its rich tapestry of cultures—cultures that continuously mold the environments in which they dwell.

I was fortunate to have several enriching international experiences while studying at the CE+D, but I have since discovered the cultural diversity within my own backyard as the Garden Coordinator for Multicultural Refugee Coalition (MRC) in Austin, Texas. Through my work at MRC I have recognized the role that gardens can play in creating new opportunities for Austin's refugees by promoting cultural discovery, city fabric, and new partnerships.

Austin is a rapidly growing city, constantly attracting new residents and visitors with its warm climate, vibrant culture, and myriad festivals; but some new residents had no choice in Austin as their destination. In 2013, over 1,000 of the world's most vulnerable people—refugees from countries such as Bhutan, Burma, Iraq, Cuba, and Iran—legally resettled in Austin, Texas. As many left everything they owned to flee their native homes for a safe haven, they are rebuilding their lives in the United States from the ground up. Multicultural Refugee Coalition was founded to avert a prevalent trajectory towards poverty and isolation amongst Austin's refugees, and provide a range of programs to bridge the end of government support and long-term self-sufficiency through education, community building, and reconciliation.

One of MRC's hallmark programs is a Refugee Garden just east of downtown Austin, where 24 Bhutanese and Burundian gardeners grow fresh, culturally-unique crops that feed over 100 refugee family and community members. Multicultural Refugee Coalition's gardeners note the garden's role in keeping their cultural farming and food traditions alive. In the garden, they grow crops necessary for traditional cooking flavors, and multiple generations grow and cook side by side. Additionally, the gardeners' physical and mental health is buoyed by the fresh produce, outdoor recreation otherwise lacking in apartment communities, and a supportive, social, community gardening environment.

As the national movement to improve the quality and supply of food grows, refugee support organizations across the country have recognized the benefits of agriculture for refugee populations. Despite spending decades in refugee camps prior to resettlement, MRC's gardeners bring a wealth of experience as occupational farmers, and have deep knowledge—passed down through generations—of how to grow food with the simplest resources. As this knowledge has been largely lost within the American population, we can draw upon the vast span of cultures and traditions represented by our refugee population, and lean on their experience with saving seeds, managing compost, traditional growing methods, and diversified crop varieties. We can assist in the successful adaption of time-honed techniques from around the globe to our environmental conditions, simultaneously improving our own local practices and providing refugees with a way to be self-sufficient and involved in a new society.

In order to better meet the needs of the Austin refugee population MRC is looking for a new home for its Garden Program. With a larger piece of land, at least two acres, the current gardeners could provide more food for their families and also produce a surplus to sell—further engaging the refugees and the city of Austin, and building a connection to local communities. For MRC, a bigger garden means a chance to welcome more of the ever-growing refugee population into the program.

In the search for a successful new garden location, connectivity of the gardeners to the site takes primary consideration. Our gardener population is largely dependent on city buses for transportation, typically spending up to $4.00 and two hours on travel to reach their MRC garden each day. The current commuting situation reduces the amount of time gardeners can spend nurturing their gardens and keeps them away from their own communities; a garden in the refugees' neighborhood would build community at home. Recognizing the innate challenges of long-distance commute between home and garden and the value of building community at home, MRC is focusing on partnerships to source land creatively within the refugees' neighborhood.

The following options reflect unique opportunities for partnership for MRC. **Urban patchwork of growing spaces**—a local non-profit focuses on utilizing a patchwork of private land for agricultural use. **City land**—Austin's government supports matching under-utilized city land with community gardens; unfortunately, land that is currently open in the target area is unavailable or unsafe. **Public Schools**—a partnership with a Future Farmers of America (FFA) program at a local high school would locate growing space within the community at a school already attended by many refugee children. A partnership would reinforce the community connection to the walk-able site, make use of under-utilized campus land, and provide opportunities to partner with existing agricultural facilities and educational knowledge.

Multicultural Refugee Coalition is fortunate to be a part of a community that enthusiastically supports its endeavor to increase agricultural access for refugees. It is exciting to unlock greater opportunities and know that our new garden is about the people who will continue traditions as they connect to their new place, build community, and learn to thrive again.

»Lindsey Hutchison, MLA 2011

Planting Design

Lessons from Peter Janke and the Implications for Landscape Architecture

This summer Andrew Bailey and Thomas Baker traveled together and visited the gardens of renowned planting designers such as Beth Chatto, Christopher Lloyd, Mein Ruys, Piet Oudolf, and Peter Janke. Moreover, in three weeks time, they were able to visit over 20 gardens in four different countries, from André Le Nôtre's gardens of Versailles to intimate, personal gardens in England. The gardens of Peter Janke near Hilden, Germany were the most memorable of their trip, and their conversation with the designer was an education in planting design.

INTRODUCTION: Planting design is an area within landscape architecture that has fallen out of popular focus in recent years. As landscape architects explore and expand into new areas of practice, they are met with the challenge of explaining their profession to a world that hears the word "landscape" and automatically thinks "landscaper." As a result, many practitioners make it clear that their practice has nothing to do with plants and planting design. While this is true in a number of offices, planting design remains inextricably linked to the profession.

Planting design, as it currently exists within the field, is limited by design trends but also by a lack of specialized knowledge. Large corporate firms generate projects which place increased focus on built structures and relegate plant material to tertiary status. As a result, there has been a trend towards the simplification of plantings in public greenspace to mainly trees and large expanses of mown lawn. Furthermore, current students of landscape architecture are only provided a cursory education of plants and planting design. This is understandable due to the limited timeframe that educators possess to bestow the balance of theory and technical knowledge essential to the practice and advancement of a complex and dynamic profession. Consequently, firms increasingly rely on specialized individuals and outside consultants for projects that aim to achieve a more naturalistic aesthetic. This trend is exemplified by The High Line, and Field Operations' decision to contract master plantsman Piet Oudolf for the planting design. The High Line has become the poster child for contemporary landscape architecture projects, and much of this attention is due to the dynamic plant combinations that create opportunities for people to engage with nature in an urban setting.

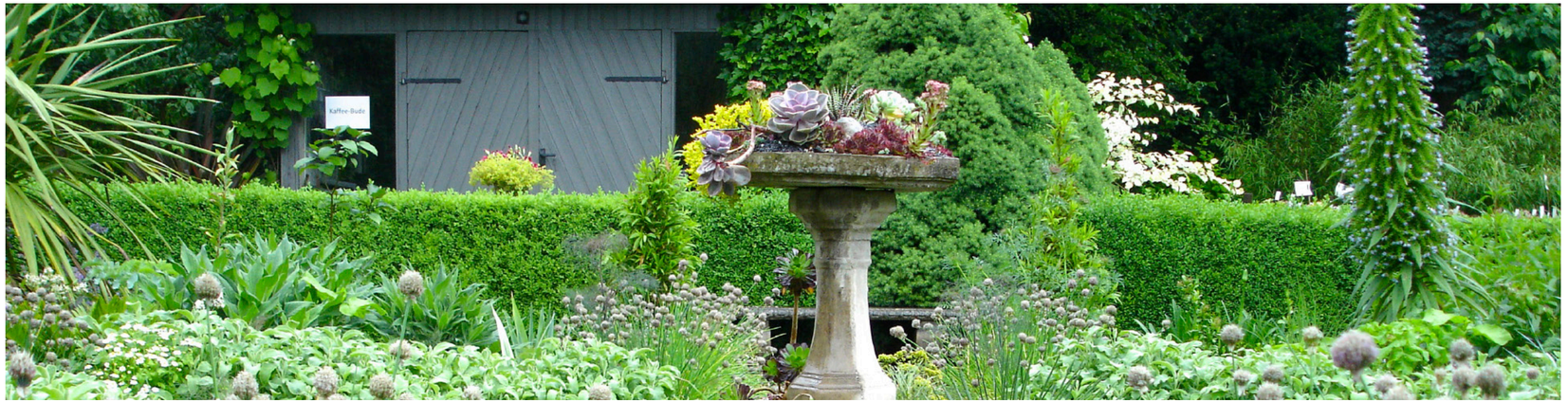
Pondering the future in light of these trends and challenges, it may not be appropriate for all students and practitioners to become experts in planting design in a field as broad as landscape architecture. There is certainly an opportunity for more interdisciplinary collaboration with horticulturalists on specialized projects, but for landscape architects we advocate a deeper understanding of the importance of plant material as a tool in creating functional and meaningful landscapes. In order to further research this interest, we traveled together through Europe, visiting the gardens of renowned planting designers such as Beth Chatto, Christopher Lloyd, Mien Ruys, Piet Oudolf, and Peter Janke. In three weeks, we were able to visit over 20 gardens in four different countries, seeing projects ranging from André Le Nôtre's gardens at Versailles to intimate, private gardens in England. The gardens of Peter Janke near Hilden, Germany were the most memorable of our trip, and our conversation with the designer was an education in planting design.

THE DESIGNER: Peter Janke is a leading figure in the contemporary, German garden design scene. He is a tall, wiry character, who is surprisingly young for such a long career as a prolific writer. His books on planting design, only published in German to date, have seen great success and have elevated Janke to a celebrity status amongst German garden enthusiasts. His plant-driven style is focused on function as well as beauty. Over coffee and cigarettes, Janke discussed his garden philosophy and approach to design. He is interested in the emotional and experiential nature that plants provide in the garden, and strives to "design a garden that you want to be in rather than merely look at." Describing his work, Janke claims, "It is possible to have a garden that looks like Claude Monet in summer and Georges Braque in winter." He spoke of a desire to reclaim a "German garden identity" through his work, and build up a national style and pride that largely disappeared in the wake of World War II. He said, "everyone wants an Italian, French, or English style garden—nobody wants a German garden," but Janke is doing his best to change that.

STYLE + INFLUENCE: From visiting only Janke's personal garden, it is difficult to analyze what is distinctly German about his design style. The garden is a contemporary re-contextualization of Baroque, English, Dutch, and German garden styles. The space elegantly juxtaposes both formal and informal design through layout and plantings. He draws heavily upon classic proportion and axial organization, yet remains dynamic in his use of European modern principles.

Janke's influences and inspirations can be traced to several practitioners and styles. His British mentor, Beth Chatto, is an internationally renowned garden designer and writer who gained popularity for designs focused on plant form and line rather than color. Janke's firm belief in the "right plant, right place" philosophy, most likely attributed to his time spent working for Chatto in Essex, can be seen in the development and overall character of his plantings and individual garden spaces. In addition to Chatto, Janke was influenced by Ernst Pagels, the famous Dutch nurseryman responsible for creating hybrids that are household names in the Dutch Wave perennial movement lead by Piet Oudolf.

Janke also finds inspiration closer to home. While most people associate perennial planting design with Holland and England, Germany has a rich history



of practitioners who have researched and published on the subject. Writers such as Wolfgang Borchardt, Richard Hansen, Friedrich Stahl, and Norbert Kühn have written key works in naturalistic planting design—Janke's attempts to define a new "German garden identity" have no doubt been preceded and assisted through their work. It is particularly likely that the Lebensbereich Style, a uniquely German movement headed by Richard Hansen, influenced Janke's planting philosophy. Lebensbereich, meaning "living space," focuses on pairing plants in common ecological growing conditions, a philosophy evident throughout Janke's gardens.

THE GARDEN: Every aspect of Janke's property has an understated elegance, making it difficult to discern where the design starts and stops. Large evergreen hedges screen the front of the property, creating an instant transformation upon entering through the gate. The narrow driveway is lined with tightly clipped Buxus hedges that are highlighted by a graceful form of *Verbena bonariensis* massings, punctuated by an allée of Italian Cypress (*Cupressus sempervirens*). Walking through the garden, the diverse and artfully placed plantings play the dominant role in shaping the atmosphere and mood of the garden. The axial layout divides the garden into individual spaces that include the Chatto-inspired gravel garden, a moat garden, a meadow garden, a display garden, and the woodland garden.

The woodland garden lies along the back edge of the property where mature stands of oak, beech, and hornbeam set the stage for the plantings below. The garden is cool and wet, and the summer rain illuminates the striking foliage of the plantings during our visit. As you enter the woodland garden, the spectrum of light shifts towards darker, cooler tones. The temperature drops as visitors wind through informal, mulched paths, edged with an artful tapestry of foliage that ebbs and flows creating rhythm and interest. Janke uses a gradient of small trees, shrubs, and large perennials to aid in the transition down in scale, and the transition to human scale is more greatly affected by the intricate ground plantings. The mature forest and views through lush foliage out to ponds and open meadow create context and aid the visual periphery, but it is the low plantings that capture the attention of the user, constantly redirecting attention downward, and perhaps inward.

Janke's use of contrast and juxtaposition is an apparent theme and beautifully illustrated in his plantings. The garden mixes and matches textures, tones, and forms in artful ways that distill the beauty and character of each individual plant. The plantings take advantage of every available inch of space, meshing into one another to emphasize dynamic relationships. The woodland garden in particular utilizes contrasting texture and tone beautifully. Variegated *Hostas* reflect light and are grouped with colorful *Heucheras*, fine-leaved *Actaeas*, drifts of textured ferns, and accents of the chestnut-leaved *Rodgersia aesculifolia*. The sheer number of plant species in the garden is quite awe-inspiring. Janke's garden is very much a plant collector's garden, and he blends his collection seamlessly into the rhythm and continuity of the design.

LOOKING TO THE FUTURE: Regarding the future of gardening, when we asked Janke if he designed his garden based upon principles of ecology, he replied, "no," but he went on to make several interesting points that indicated he may be more mindful of ecology than he realizes. He believes strongly in the "right plant, right place" philosophy, which situates plants and plant communities in areas where they are best adapted. His design separates the garden into distinct areas based on the characteristics of the site. The gravel garden is in a dry, full-sun area of the property, while the woodland garden is situated along the forest edge, utilizing channels and ponds to control the large amounts of stormwater drainage. In each area, the plantings have been developed to reflect the characteristics of the site, which is a more sustainable approach to planting design. Additionally, Janke stressed the importance of going out into nature and learning from natural plant communities, and he advocates an approach that uses nature as guide for how to combine plants in the garden.

Janke also mentioned that while designing for ecology is not his primary goal, he is very aware of how his plantings impact insects and wildlife. Like many other European gardeners, Janke does not believe in a "native only" approach to planting design. He specifically referenced a stand of bamboo, obviously not a German native, which was planted behind where we sat for tea. He reported that in the first year, he noticed that the birds did not seem to use the plant. In the second year, the birds learned to eat small insects living on the plants. In the third year, he reported that they were building nests in the bamboo. His point is that of structure and analogue—the bamboo serves as a structure that could provide similar functions to other native species. The plant adapted to its new conditions, as did the birds.

Janke's comments regarding ecology bring up several important issues concerning landscape architecture and contemporary planting design. Perhaps the most important and well publicized of which is the debate over native-only vegetation protocols. Another interesting point stems from Janke's comment about gleaning his inspiration from nature. His very "natural" or "naturally inspired" style of planting design perhaps influences an increased ecological perception of his work. This is a trend that is being seen with the work of designers such as Piet Oudolf and Wolfgang Oehme and James van Sweden. Their work is perceived by the public as primarily ecological and "natural," which, perhaps, incorrectly categorizes their genre. Parts of Janke's designs lend themselves to be perceived by the public as very natural, and thus sustainable and ecological. Janke's garden, which is meticulously maintained by a team of gardeners, may or may not have positive ecological benefits. But if the public perceives this style of planting positively, then there is an opportunity to leverage "natural" planting designs, such as Janke's, to gain support for larger ecological, educational, and social objectives. Therefore, Janke's work may have the potential to influence far more than the realms of garden design and horticulture.

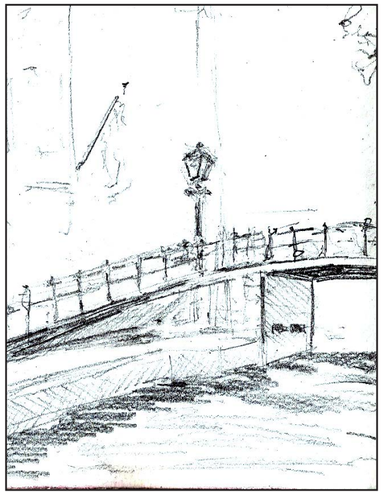
»Andrew Bailey, MLA 2014
»Thomas Baker, MLA 2015

Photos by Andrew Bailey

For many architects and designers, travel sketchbooks are a means of cataloguing their own growth by capturing the work of others. My sketchbook was the center of my work and travels this past summer, and serves as a record of self-education in drawing and painting. Its pages document personal memories, fragments of conversations, design observations, and detailed sketches from my travels through six European countries. The experience not only improved my sketching skills, but also taught me to be a careful observer—training my eye to see landscapes through a new lens. In the course of my European journey, I realized drawing is not merely a means of communication in our profession; it is also the center of creative thinking essential to the discovery of new ideas early in the design process. My travel sketchbook practices improved on-site drawing and honed my design sensibilities. More importantly, the drawings became more than ink-on-paper; they helped me to see the landscape more genuinely while incorporating reflection and understanding into the actual design process.

There are elements of drawing and painting that translate well into landscape design and formal resolution. In particular, I learned lessons in simplicity, abstraction, restraint, spontaneity, fusion or overlapping of shapes, and the importance of light. I now notice great improvement in my sketching speed and accuracy, which helps in both the schematic design and illustrative phases of my work. This skill helps my creative process through the quantity of ideas I can generate. Before my travels, I primarily developed concept sketches in plan view. Now I find myself designing in section and perspective vignettes. Through exploring pencil, pen, and watercolor media I gained new confidence in my work and the capacity to be loose. This newfound freedom improves my workflow and allows me to spend more time designing and less time in the computer lab.

Ultimately, the summer led to the discovery of my own personal design aesthetic and empowered me with the confidence to use freehand sketching in my design process. My experiences of the European landscapes are embedded in me, mentally



and physically. I can now feel the experience of viewing a particular park or boulevard when I look at my drawings. This skill allows a designer to see both big picture and minute details simultaneously, a valuable tool for site visits and analysis. The act of sketching on-site is important to fluency in the creative process and strengthens the mind's eye to imagine the possibilities of big ideas, helping to communicate your perception of the place. While the camera is a great tool for documentation, the landscape experience can feel remote through a lens. Drawing puts you in the landscape; this sensation does not occur when clicking a mouse or dragging an object across a computer screen. When I look back through my sketchbook, I see countless memories of the places I discovered and the chronological development of my hand graphic skills. Furthermore, each drawing is a piece of a pattern and a projection of what I find most interesting in the landscape.

»Thomas Baker, MLA 2015

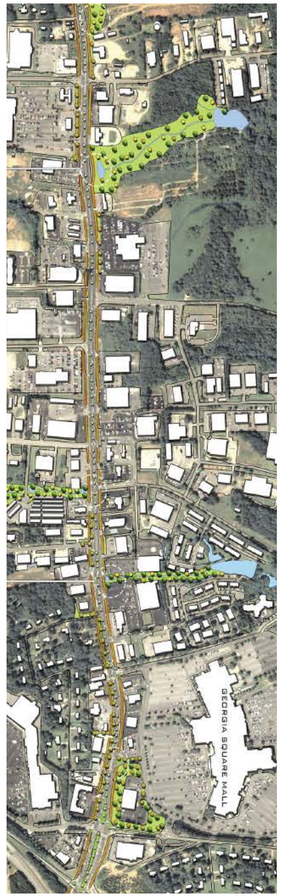
Advice from Thomas

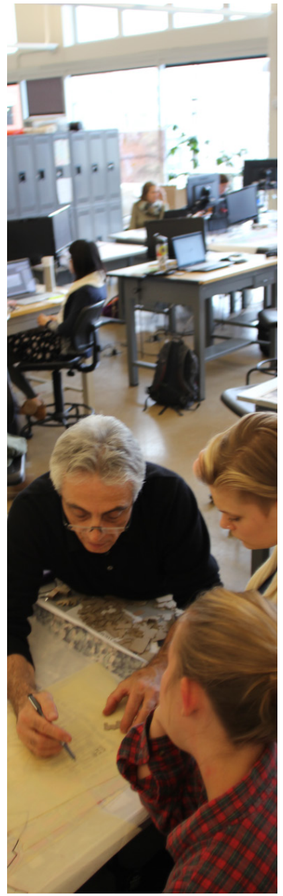
- *Draw more, render less.* This will improve line energy and confidence to command the shape. Sketching on-site is about quickly capturing a space's essence and feel while giving just enough detail to make it readable.
- *Don't get bogged down with details.* We are in the business of simplifying graphics, and, for many, time is money.
- *Draw comfortably.* You're on the way to developing a personal style if it feels natural.
- *Think about your tools.* Sharpen pencils often and challenge yourself to explore new tools, subject matter, and graphic styles.
- *Don't be scared.* Many people are afraid to waste paper or put their pencil to the page—don't be. Draw in gestural, sweeping motions and focus on line quality rather than accuracy. Remember that landscape architects have an old tradition of designing on napkins.
- *Doodle and daydream.* Try adding emotion or animation to ordinary objects. You'll be surprised with the results.

VERTICAL CHARRETTE

Watch the Process: youtube/cedatuga

All Photos by Russell Oliver





The vertical charrette, held at the CE+D in fall 2013, was an intense rapid design process that combined students from all levels: Masters of Landscape Architecture, Bachelors of Landscape Architecture, and Masters of Environmental Planning + Design.

The week long interdisciplinary project focused on the Atlanta Highway corridor, a two-mile site. 180 students divided into sixteen teams to study different aspects of the site "from grayfield to greenfield." Topics included land use, blight, traditional neighborhood development, greenways for bicycles and pedestrians, streetscapes, signage, light rail, highway beautification, green infrastructure, stormwater management, stream restoration, and the environmental future of the area.

Creating guidelines for future development based on current needs and everyday issues—from beautification, to walkability, to a community improvement district—helped students design and present ideas and plans to make a difference.

The talents of the CE+D came together to produce sixteen final designs from various angles of the region as different ways to approach the same problem. The vertical element of the charrette helped students from all levels work together and students from other disciplines to see related elements. Students could take on roles as project managers or designers to work on solutions. The focused effort created realistic designs and goals.

Events

Wrack and Ruin Circle Gallery Exhibition
Photo by Shruti Agrawal

Circle Gallery

Schema
Breaking Dormancy
August 15, 2013
Paintings by Cheryl Goldsleger
October 13, 2013
Landscapes Near and Far
November 21, 2013
Wrack & Ruin & the Creative Response: A Cautionary Environmental Tale
February 6, 2014
Writing the Landscape: Books, Films, & Exhibits from the Library of American Landscape History
March 20, 2014
BLA Exit Show
May 2-9, 2014

Upcoming

Annual Alumni Weekend
March 28-29, 2014
Founders Memorial Garden Exhibit in the Special Collections Library
April 11, 2014
UGA Honors Week
April 14-18, 2014
Black, White, and Diamonds: The 75th Annivesary Jubilee for the Founders Memorial Garden
May 15, 2014

Photo by Russell Oliver

CE+D Lecture Series

Wes Michaels
September 12, 2013
David Sanderson
October 17, 2013
HGOR Lecture—Charles Fishman
November 20, 2013
Terry Ryan, FASLA and partner at Jacobs/Ryan Associates
January 15, 2014

Charrettes

Rocksprings-Brooklyn Neighborhood
Athens GA | February 22-24, 2013
LABASH design-build charrette
Athens GA | March 20-23, 2013
UGA East Campus Circulation Planning
Athens GA | April 12-14, 2013
Fairmont Community Design Workshop
Griffin GA | October 25-27, 2013
Bethel Midtown Village Homes
Athens GA | Nov 15-17, 2013
Center for Hard to Recycle Materials (CHaRM)
Athens GA | February 7-9, 2014

Graduate | Theses and Practicums

Spring | Summer | Fall 2013

Environmental Planning and Design

Marc Beechuk. Northeast Georgia Regional Food Network Analysis
Sanhita Bhargva. Creating Transit Oriented Development Plan Guidelines: A Transit Oriented Development Plan For Downtown North End Extension, Athens, GA
Heather Blaikie. Green Infrastructure Planning in Utica, NY
Ning Chen. Reclaim Authentic Character for a Historic City Center Using Infill Development Strategy (practicum)
Summer Constantino. Environmental Planning For The Platypus In Climate Change
Justin Crighton. Assessing The Feasibility Of Establishing A Tax Allocation District In Downtown Athens, Georgia
Sara Farr. A Public Art And Stormwater Plan For The River Arts District In Asheville, North Carolina
Vivian Foster. Understanding GIS applications with Suitability and Critical Areas Analysis in Santa Cruz de la Sierra, Bolivia (Practicum)
Hunter Garrison. Planning and Design For A Bicycle And Pedestrian Bridge In Athens Georgia
Zongni Gu. Integrating 3D Visualization In East Athens Downtown Greenway Project (practicum)
Tunan Hu. The Transit-oriented Redevelopment For Athens' Georgia Square Mall
John Page. Urban Stream Enhancement: A Conceptual Design for Tanyard Creek's Upper Reaches
Scott Pippin. The Clean Water Act As A Driver For Local Government Planning For Green Stormwater Infrastructure and High Performance Landscapes
Wick Prichard. Giving Precedence to Marsh Migration in Sea Level Rise Planning on the Georgia Coast
John Tankard. Rehabilitation and Reconfiguration of College Square (practicum)
David Thompson. The Contextual Design Of An Arboretum At The Georgia Mountain Branch Experiment Station Blairsville, Georgia
Jordan Tubbs. Reconnecting Downtown Athens to the North Oconee River: A Greenway Plan (practicum)
Cameron Yearty. Preserve, Promote, and Plan: A Proposal for Downtown Cochran, Georgia

Historic Preservation

Caroline Alex. Who Was Taking Care of Whom: A Slavery Interpretation Plan for The T.R.R. Cobb House Museum
Raffi Andonian. Nuclear History: Debating the Meanings of the Manhattan Project National Historical Park
Jennifer Bailey. Knoxville, Tennessee's World's Fair Park And Festival Center: How A Park Preserves The Use Of Energy EXPO' 82 As A Planning Tool For Urban Renewal
Cindy Bradley. Rolling the Dice in Colorado: A Look at Gambilng and Its Impact on the Historic Mining Towns of Central City and Black Hawk
Sean Dunlap. The World In a Tomato Seed: Historic Agricultural Sites & Place-Based Environmental Ethics
Jamee Fiore. Cultural Routes And U.S. Preservation Policy
Catherine Garner. Biking Through History: The Relationship Between Historic Preservation, Economic Development and Bicycle Trails
Tom Jones. The Eagle Has Landed: A Preservation Ethic for Off-Planet Cultural Resouces
Danielle Kahler. Preservation Begins at Home
Lilly Miller. Preserving Calistoga: A Management Framework For A Living Landscape In The Napa Valley
Nick Patrick. Preservation Construction Productivity: Design Build Versus Design Bid Build
Kally Revels. The New Home Place: The Case For Historic Site Interpretation in New Residential Development
Laura Schuetz. The Franklinton Center At Bricks: Historic Cultural Landscape Guiding Future Conservation And Development

Landscape Architecture

Shannon Barrett. Climate Change and Historic Trees: Adaptive Strategies for Land Managers
Lisa Biddle. The Uses of Green Infrastructure to Adapt to Sea Level Rise on the Georgia Coast: A Design Application Along the Historic Brunswick- Altamaha Canal
Mario Cambardella. Food-producing landscape design safety considerations in the peri-urban development of East Village Monroe
Blake Conant. Bankrupt Golf Courses: An Historical Analysis and Strategies for Repurposing
Ethan Gray. Resilient community in an era of abandon
Jessica Higgins. Deathscapes: Designing Contemporary Landscapes to Solve Modern Issues in Cemeteries
Yuan Hong. Retrofitting a Creative Park Using Feng Shui Theory: M50 Shanghi, China
Sean Hufnagel. The Great Commission of Church Landscapes
Clyde Johnson. PLACE-SPECIFIC GOLF COURSE ARCHITECTURE: GUIDELINES FOR GOLF COURSE DEVELOPMENT IN EMERGING MARKETS
Jonathan Korman. Phytoremedic Rain Gardens: Residential Applications in the Piedmont Region of The Southeastern United States
Jing Liu. Landscape Architecture, Approaches Toward Post-Industrial Sites: A Design Proposal for Mixed-Use Use Redevelopment of Atlanta Ford Assembly Plant
Thomas Peters. Floodplain Restoration at the State Botanical Gardens of Georgia: An Adaptive Management Approach Integrating Canebrake Ecosystem Services
Lindsay Reynolds. Improving Avian Diversity in Urban Areas Through Design and Planning: A Systematic Review of Relevant Literature to Inform Evidence-Based Practice
Diane Silva. Golden Years and Public Greens: Designing Outdoor Gyms for Older Adults
Andrew Spatz. Trickle Down Landscape Architecture: How Harnessing the Influence of an Elite Demographic can Facilitate a Change in the Perception of Naturalistic Landscape Within the General Public
Yifan Sun. Principles for Contemporary Chinese Landscape Design Practice
Tum Suppakitpaisarn. Human Behaviors in Modern Campus Lunch Landscapes
DaShan Williams. Greenways And Trail Use: Influences Of The Neighborhood Environment

CE+D Graduate Student Workshop Series

The Graduate Workshop Series is a student-run initiative within the College of Environment and Design aimed at giving graduate students exposure to the most contemporary and compelling expressions of design and graphic representation.

The genesis of the workshop was to respond to the continually evolving nature of representation and how to best place ourselves as graduate students into that conversation—not merely as observers, but as active contributors. It involves faculty, students, and staff within the college substantively engaging with the question, "How does design speak to the issues we must confront today and tomorrow?" The Graduate Workshop Series is focused upon giving students skill sets to innovate fresh, evocative, and compelling ways of helping people see the world—see truth—in and through their designs.

The inaugural workshops began during the fall semester of 2013. Workshops ranged from capturing site dynamics through film to new approaches in digital modeling. The first two workshops used film as an instrument of design to introduce skill sets focused on depicting change in time through timelapse, hyperlapse, and video infographics.

Most recently, Wei Chen, project designer for Tom Leader Studio, San Francisco, California, led a photo photomontage two-day workshop in hybridized analog and digital rendering. This workshop focused on using collage as a means to juxtapose different conceptual possibilities on a site. Additionally, advanced workflows in rendering and animation techniques were taught.

As the Graduate Workshop Series continues, its mission is to catalyze conversation and work surrounding new ways of visualizing throughout the design process. In doing so, the workshop hopes to create another current of innovation within the College of Environment and Design.

»Byron Brigham George, MLA 2014

All Photos by Russell Oliver

The Art of an Opportunity

Here's one. If you could create your own job title, what would it be? Would it reflect the job, or you?

I've been the Director of Development here at the College of Environment and Design for seven years, and it is an OK title, albeit rather cold—definitely not a reflection of the person in the job. So, if I could create my own job title, I'd want it to be something warmer, which would describe what we really do in fundraising and development. From here on out, I'll be the Ambassador of Opportunity.

Philanthropy is an opportunity. There's the opportunity to meet an urgent need at the College, or the opportunity to create, innovate, or expand in a new direction—or even leave your Legacy. The opportunities to Give are endless.

Just this year, BLA '72 alumnus Dave Rodgers took the opportunity to reach out to UGA with the idea of providing support for the Cortona program, an educational experience he relished. In working with both the Lamar Dodd School of Art and the CE+D, Dave and the Coker Creek Trust created two new scholarships for study abroad in Cortona. Dave took the opportunity further in speaking with his good friend and senior project-mate, BLA '72 Randy Marshall, to tell him the joy of his giving endeavor. This inspired Randy, who then took the opportunity to create his second endowment, the Randy and Helen Marshall International Studies Scholarship. But the opportunity grows further, as Randy took to asking his clients to make donations in his honor, and within three months his scholarship was fulfilled and is expanding still.

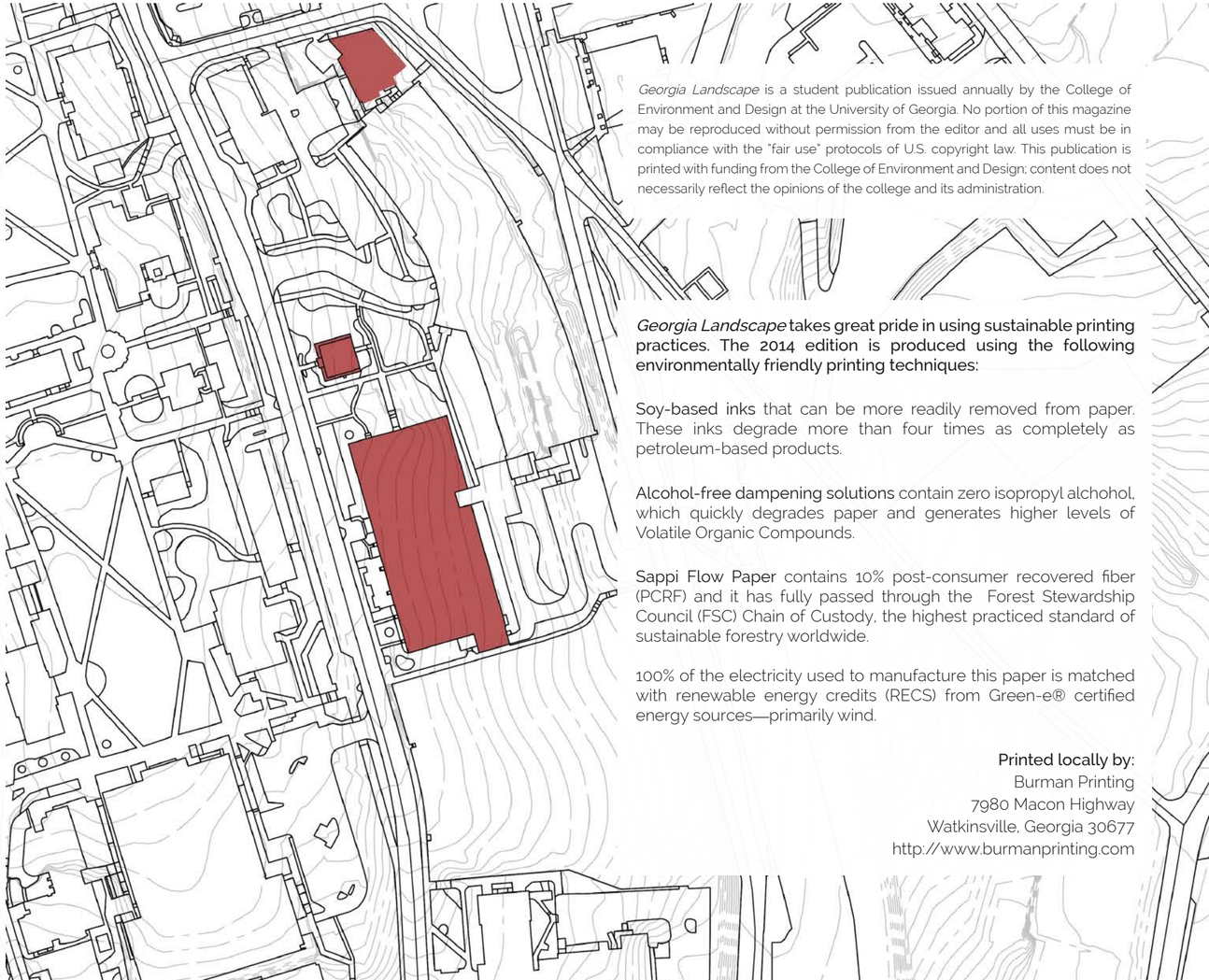
The move to Jackson Street has been a great opportunity for CE+D, and we have been given the chance to name rooms, studios, and features within the building as a means to raise additional funding for academics and expansion. Alumni, parents, faculty, and staff are taking the opportunity to name seats in the auditoriums, such as MLA '02 alumnus Josh Tiller, who named one in honor of his father, alumnus MLA '73 James Tiller, FASLA. Parents have named for newly graduating students, staff for retiring faculty—it's a wonderful gesture and tribute. Plus we now have even more opportunities with the 75th anniversary of the Founders Memorial Garden, in celebrating and raising national awareness for this amazing, historic landscape.

And here, in the pages of this *Georgia Landscape*, students have taken the opportunity to put together a tribute to their art, their science, and their education. They have brought together stories of inspiration, innovation, and determination. And you have taken the opportunity to read and reflect. There is now an opportunity for you to give your feedback, or even give to support this publication and your alma mater: whether by word, involvement, or donation, the ways you can Give are indeed endless.

Thank you for making an inspirational difference!

»Stephanie L. Crockatt,
Ambassador of Opportunity
706-542-4727
crockatt@uga.edu

Visit **www.ced.uga.edu** for giving opportunities



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Soy-based inks that can be more readily removed from paper. These inks degrade more than four times as completely as petroleum-based products.

Alcohol-free dampening solutions contain zero isopropyl alchohol, which quickly degrades paper and generates higher levels of Volatile Organic Compounds.

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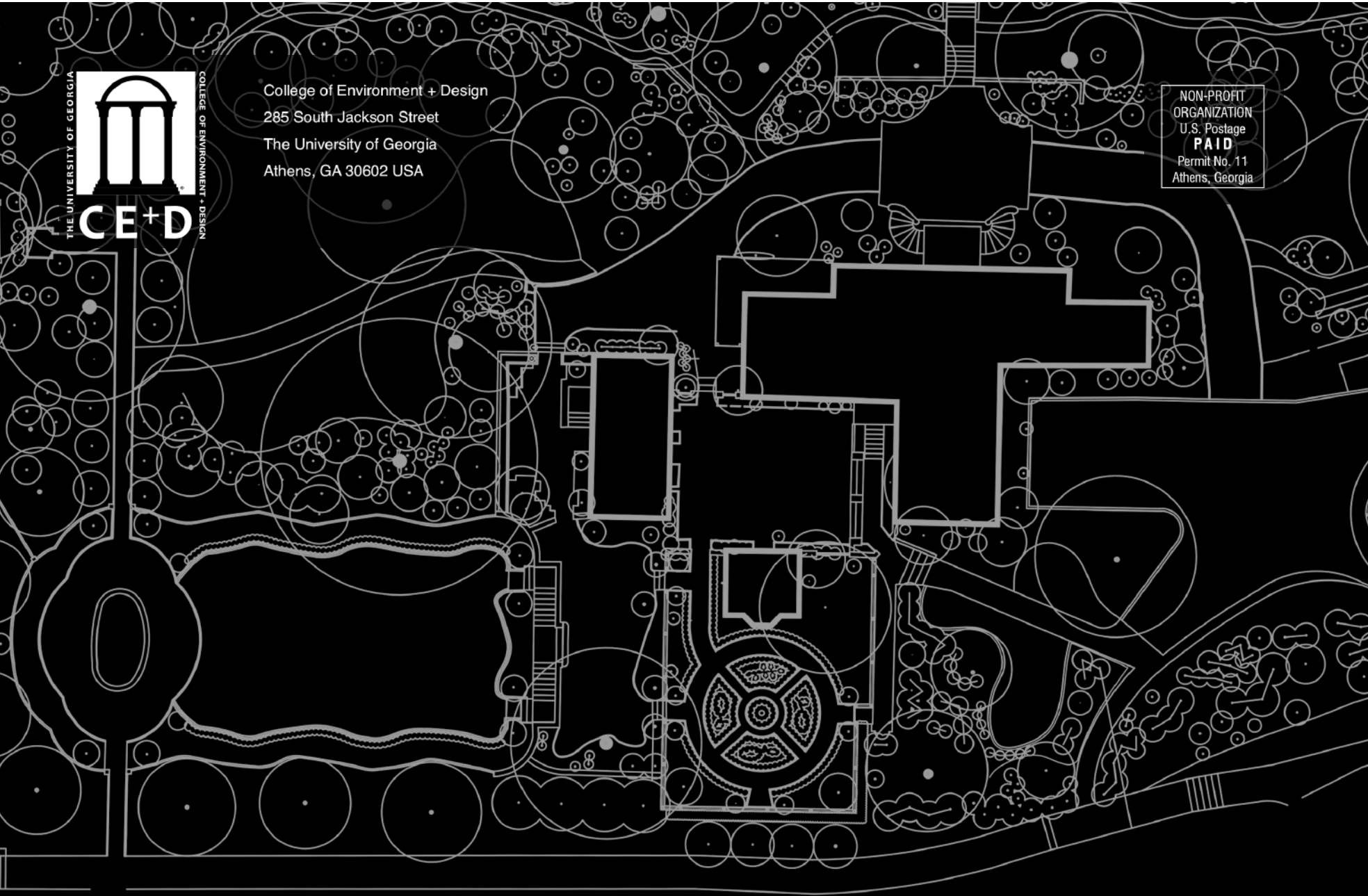

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