SUCCESSION

GLM

GEORGIA LANDSCAPE MAGAZINE

2016

2016 GLM STAFF

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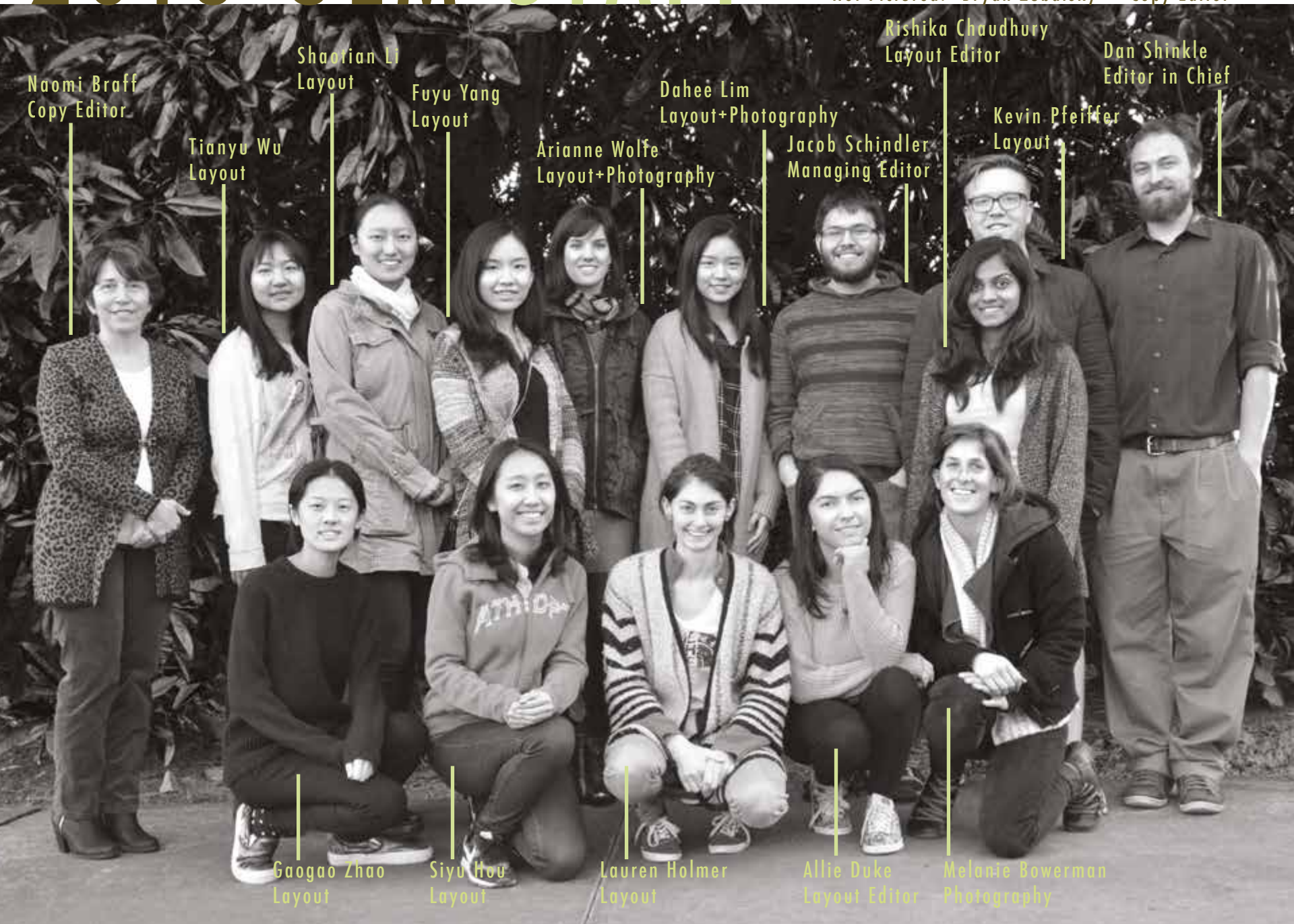

TABLE OF CONTENTS

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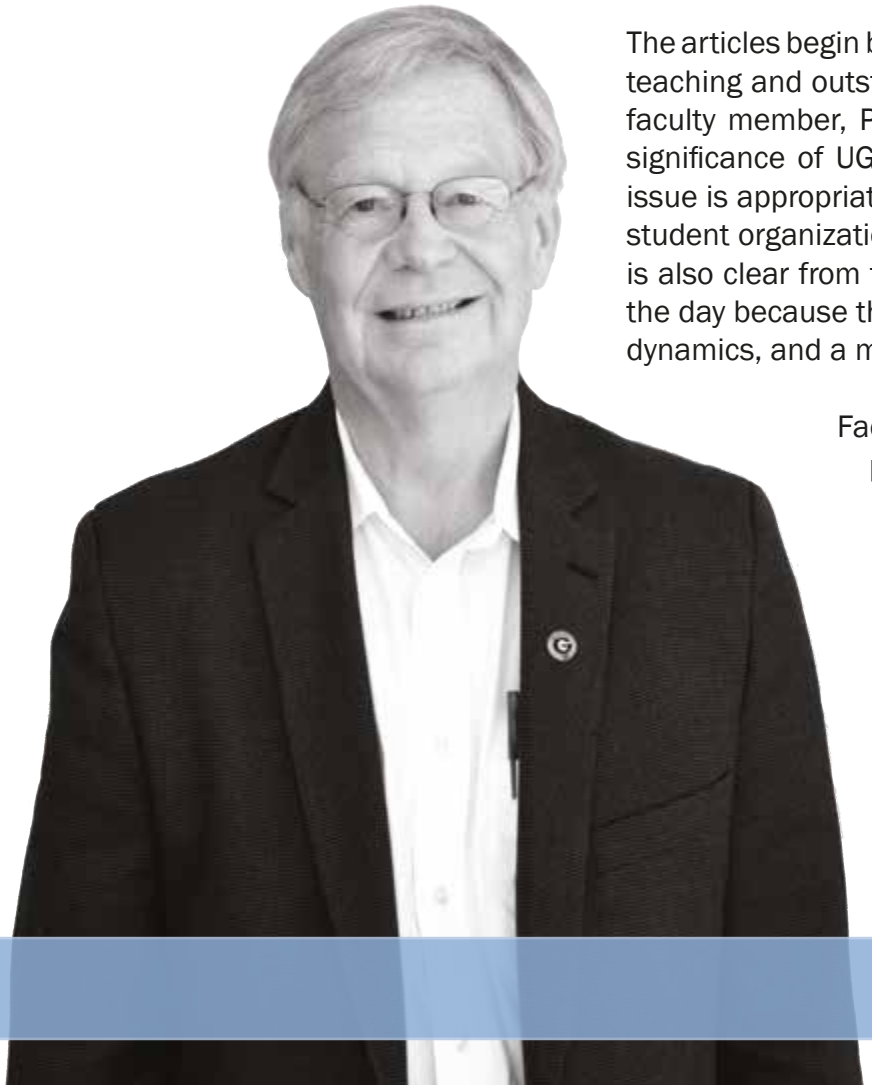
From the Dean



One of the great pleasures afforded by my position as dean of one of the most outstanding colleges of its type in the world is introducing *Georgia Landscape Magazine* each year. That is because it is such a high quality and unique publication conceived, formatted, edited, and published by our excellent students. This year's *GLM* reaches new heights in both quantity and quality of content.

The articles begin by thanking Professor Cecile Martin, who is retiring, for her innovative teaching and outstanding service to the college. The students then introduce a new faculty member, Professor Brian Orland and feature a retrospective on the unique significance of UGA's Costa Rica Campus written by Professor Coyle. Much of the issue is appropriately dedicated to student accomplishments from the importance of student organizations, to participation in Parking Day, to a campus design feature. It is also clear from this issue that students are informed about the pressing issues of the day because they feature pieces on legislation about green buildings, succession dynamics, and a major pipeline through the Southeast.

Faculty scholarship is covered through a discussion of recent and in-progress books, a significant campus planning and design project in Honduras, the great opportunity the college has been given at Wormsloe near Savannah, and ongoing research and design for the Cherokee Nation. This issue of *GLM* ends where it began with a few thoughts from me only in interview format. And so, I end this brief statement where it began by once again acknowledging the brilliant job our students have done in publishing this 2016 issue of *Georgia Landscape Magazine*.

From the Editor

Georgia Landscape Magazine is its Staff. The Magazine forms like a gestalt, yet is never truly *more* than the sum of its parts. The staff is *everything.*

There are many thanks to give, first to Dean Nadenicek for his consistent support of our student run organization, and providing us the incredible opportunity to expand; Professor LaHaie for his fourth consecutive year as our lead advisor; and Melissa Tufts, Director of the Owens Library, whose motivation and moral support, not to mention keen eye, continues to guide our quality. I must also thank our head layout editors, Allie Duke and Rishika Chaudhury, whose patience, dedication, design sensibilities, and intensive work ethic made this magazine so visually stunning; Jacob Schindler, my right hand man, whose knowledge, enthusiasm, attention to detail, and ability to tackle issues of all scales was indispensable; Naomi Braff, Arianne Wolfe and Bryan Zubalsky, extremely dedicated volunteers, who took it upon themselves to create several articles from scratch, nourishing the magazine's growth; and Melanie Bowerman, for spearheading our photography team, and managing an ever-evolving set of tasks, each with its own difficulties. This staff came in engaged, and pushed this publication, in its 37th year, to new heights.

The theme of succession underlies this edition, with retirements, new hires, and evolving campuses, sites, and homesteads. Though not always explicit, reflecting on this theme through the articles demonstrates its metaphoric versatility. It may have also invigorated our staff, which grew to twenty members, and who responded with a 16 page increase (up 33%) in the magazine's length from previous years, resulting in a total of 64 pages. I am so proud of what this team accomplished. It is truly astounding what CED students are capable of. In light of this recent growth, I am pleased to announce the launch of the Georgia Landscape Magazine Support Fund. Our goal is to enable even further growth, alleviate budget demands from the College, and eventually, with your help, be entirely self-funded solely through alumni support and donation, without advertising.

Finally, I must thank our readers. You all are the reason we dedicate so many hours, the reason we look to advance the scope of the magazine, and the ones we've chosen to share our stories with.

Thank you,
Dan Shinkle, Editor-in-Chief, 2016
If you'd like to support GLM, contact Jennifer Messer:
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CECILE L.K.MARTIN

By Jacob Schindler

A class of first-year students gather along the southeast corner of the critique space in the Jackson Street Building. They hurriedly secure their projects against the gray pin board and drag their neon-orange chairs into a semi-circle. Walking along the wall to inspect the freshly completed projects is Cecile Martin. She swiftly scans the details of each sheet with a critical eye. She then directs her students to begin presenting with a long metal fork which stands in for a pointer. As the presentations begin, she leans in from her chair to better view the images as each student explains their process. Occasionally, she interjects to ask for clarification or to make a suggestion, but she mostly shakes her head, indicating anything from affirmation to disbelief.

After one presentation by a student who had lost her voice, Professor Martin marches to the board and begins critiquing her work. She is very direct with her comments on where the poster succeeds and where it needs improvement. “You have strange little things going on in there,” she says with an uncharacteristic rasp and quietness matching that of her ill student. As the student sits down, Professor Martin points out similarities between two of the projects and returns to her usual tone and volume within a few words.

Once she completes her comparison, she permits the students a 15 minute break and walks toward my seat. We begin exchanging niceties and, after initially tensing up at the prospect of an article

< 'Machine Age I'
By Cecile Martin

whose focus is her, she begins to relax her stance. She sits down on the floor beside my chair and talks about how each year of students differs from the last. Eventually, her students mosey back into their seats, and she stands at a 'parade rest.' The presentations are completed and she collects the pointer, resting it on her shoulder as a soldier would do with a rifle.

There is a unique diversity in her teaching style. At any given time, she may be providing surreal observations on clouds or having her class take a short yoga or tai chi lesson before leaping back into a lesson on Gestalt design principles. She finds that it is a very effective tool to get students' blood pumping and regain their attention. On the same day, she may decide to shout "Kommen sie hier!" and draw her students to a window where she can point out how tree trunks should rarely be rendered brown. She doesn't find it so strange. "My father's parents were Austrian. My mother was French," she explains, "and that may be the difference between the logical aspects of my mind and the 'Oh! Look at the trees! Oh! See the butterflies.' "

Professor Martin began working at the University of Georgia in 2006, but her experience in teaching extends well beyond that. She spent 12 years at Clemson University, where she was hand-picked to be one of the first professors in the then-newly independent landscape architecture program. Dean Dan Nadenicek recalls being chair of that department and visiting Professor Martin's class on a day when her students seemed to

< Photo Credit: Siyu Hou

^ *'Come on sister...' by Cecile Martin*

be in a haze. Having noticed this lackadaisical mood, she abruptly stopped class, had them stand up and jump, and as if by magic, their attention was immediately restored. "Man, I've never seen a teacher do that before, Cecile, but it worked!" said Dean Dan. Professor Martin honed her teaching style during her time at Clemson, and, some years later, she followed the advice of Professor Georgia Harrison to further her career at UGA.

David Spooner taught introductory design classes with Professor Martin a few years ago. Both of them describe wonderful memories of their experience together. She describes how, despite her displeasure for the process of grading, Professor Spooner made reviewing projects an enjoyable experience. And he spoke fondly of Professor Martin, saying "The beauty of Cecile is that she is an artist, and you need that."

He is right. You do need that. The world need's people like Cecile Martin. Now, the world will get her back. Unfortunately for the college, Professor Martin is retiring. Many of the reasons for that have to do with time. Some of it is simply to spend more time with loved ones -- and her cats. A great deal of it is also to have the time to accomplish things "...I want to do some travelling first and get back into my art career full time." She explains that she simply has not had the opportunity to work on her art for most of the time she has been with

> "The beauty of Cecile is that she is an artist, and you need that."
> - Associate Dean, David Spooner

the college. Artists need to “do art at the right time” she says. Now seems like the right time to start that process again.

Of course, there are things she says she will miss. “I love this office. I think this is the best office anybody has. The view is wonderful.” she says of her spot in Bishop House, “I love Jackson Street Building. I’m going to miss that.” She goes on to say she will not miss waking up at 5:30 in the morning, but that she will miss the sunrises. “I will miss the students too.”

Perhaps most importantly though, we will miss her.

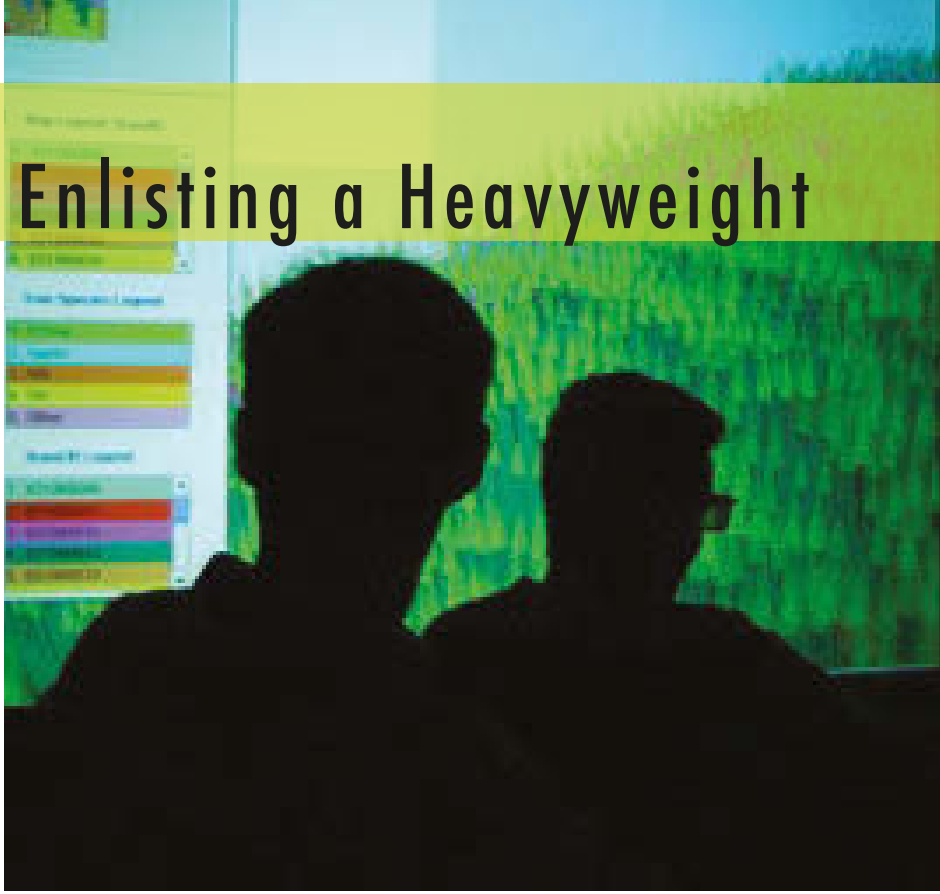
Dean’s Notes: To understand Prof. Martin’s teaching methods see Tim Harford’s TEDTalks: tinyurl.com/h32lrgv

Prof. Cecile Martin Teaching CED Students
Photo Credits:
{Opposite and Above} *Thomas Mills*
{Left} *Annette Griffin*

> “Perhaps most importantly though, we will miss her.”
>
> - Jacob Schindler

EMPHASIZING RESEARCH: Enlisting a Heavyweight

By Arianne Wolfe



The College of Environment and Design is happy to welcome Brian Orland to our program. This fall Professor Orland came to the University of Georgia from Penn State University, where he held various positions including faculty member, head of the Department of Landscape Architecture, and director of the School of Architecture and Landscape Architecture. He holds a degree in Architecture from the University of Manchester, and a Master's in Landscape Architecture from the University of Arizona. Professor Orland has spent years researching environmental psychology, environmental perception, and geodesign, and is excited to continue focusing on his research here at the CED. He is currently teaching a research methods class for the graduate students in landscape architecture who are working towards their theses, and is looking forward to teaching a class focused on geodesign in the fall. Professor Orland is still engaged in a number of research projects he began at Penn State University, but is also excited to have new proposals in the works.

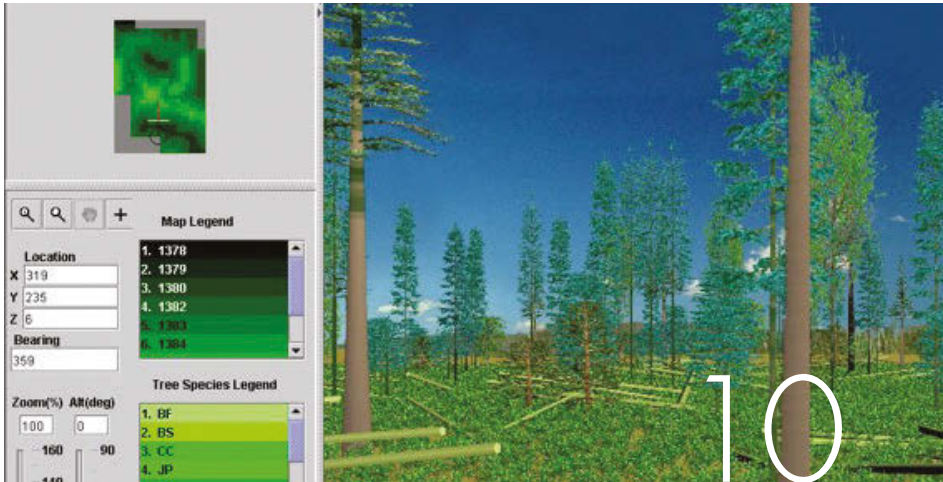
Through the years, Brian Orland's research has consistently been influenced by his interests in behavioral psychology, the perceptions of the environment, and the development of tools both for understanding these factors, and for educating the public about environmental issues. It is interesting to trace the evolution of his research in tandem with the evolution of technologies that we now take for granted, such as Photoshop and GIS.

< Photo Credit: Arianne Wolfe

SmartForest being run in a virtual reality lab—the image looks fuzzy because it's showing both left- and right-eye images, for stereo viewing with polarized glasses

Professor Orland first learned about environmental psychology in a theory class at the University of Manchester, where he studied architecture. This aspect of the class stuck with him and fueled his fascination with the human behavioral response to the environment. After graduating, he practiced as an architect in the United Kingdom, Tanzania, and El Salvador for several years before deciding to pursue a Master's in Landscape Architecture. Professor Orland visited many programs across the United States (taking a Greyhound bus from Alabama to California in order to visit schools in between), finally deciding on the University of Arizona. It was here that he found a "great mix of people" with whom to conduct research, including geographers, social psychologists, and landscape architects. As a graduate student, Professor Orland researched remote farming communities in Northeast Arizona, in order to understand how this disadvantaged population's perception of their environment affected their management of the landscape. After completing his master's degree, Professor Orland's original intention was to combine his architecture and landscape architecture degrees in private practice. Instead, he chose the research position that was offered him at the University of Illinois. It was here that Professor Orland began using some of the earliest personal computers to study the relationship between people and their perceptions of the environment.

Professor Orland believes that we, as designers, are in the business of both changing the world and responding to the phenomena that change the world. Therefore, we are constantly working in the future. The best way to capture the world as it is now is a photograph. But how to capture the future? Architects and landscape architects had always relied on hand graphics to render projections of the future. However, Orland took a different approach: "The first hardware was an AT&T Image Capture Board, but I don't remember the software. Later that evolved to the Truevision Targa16 image capture board and Truevision software." Professor Orland used these early precursors to Photoshop to compare a person's perception of images of the same space, each containing slight differences.



SmartForest visualization tool showing navigation and selection tools >

Simulation of forest harvest techniques in Northwest Ontario, Canada

He could, for example, study an individual's reactions to a streetscape with trees planted at differing intervals or how people's perception of the value of residential properties changed when associated with different tree plantings. Working with Terry Daniel, a colleague from the University of Arizona, Professor Orland brought his skills to the U.S. Forest Service. They were able to use photo manipulation to present images of the possible impacts of environmental changes on forests. For example, they modeled the effects that a spruce beetle outbreak could have on a forest. These pictures then allowed them to ask how to best manage these landscapes for the community. This research was just a beginning, but it provided Orland and Daniel with the realization that they needed a more scientific approach than simple photo manipulation.

In the early nineties, Orland became involved with the National Center for Supercomputing Applications (NCSA) at the University of Illinois. The research being done at the NCSA was more biological in nature (studying the effects of corn borers on corn crops), but they were able to easily manipulate the code from these models and create a virtual forest. The project evolved into SmartForest, a tool helpful in the field of forestry management. It was an exciting step, because the model utilized data that was already being collected by the Forest Service to create a virtual version of the real forest. Using SmartForest, Professor Orland worked closely with the Forestry Services in Finland and New Zealand. Being able to see virtual models of the impacts of forestry was of great use to these countries as they struggled to balance the needs of both their timber and tourism industries.

In 2000, while simultaneously becoming involved with university administration and conducting research, Orland was invited to be the Head of the Department of Landscape Architecture at Penn State University. He remained in this role for eight and a half years, and was subsequently the Head of the Stuckeman

School of Architecture and Landscape Architecture for two additional years. Under his direction, the department added several faculty positions and increased its emphasis on human behavior. Orland brought a strong GIS focus to the program, but wanted to make sure to emphasize both small and large scales within the software. This integrated approach has since come to be known as geodesign.

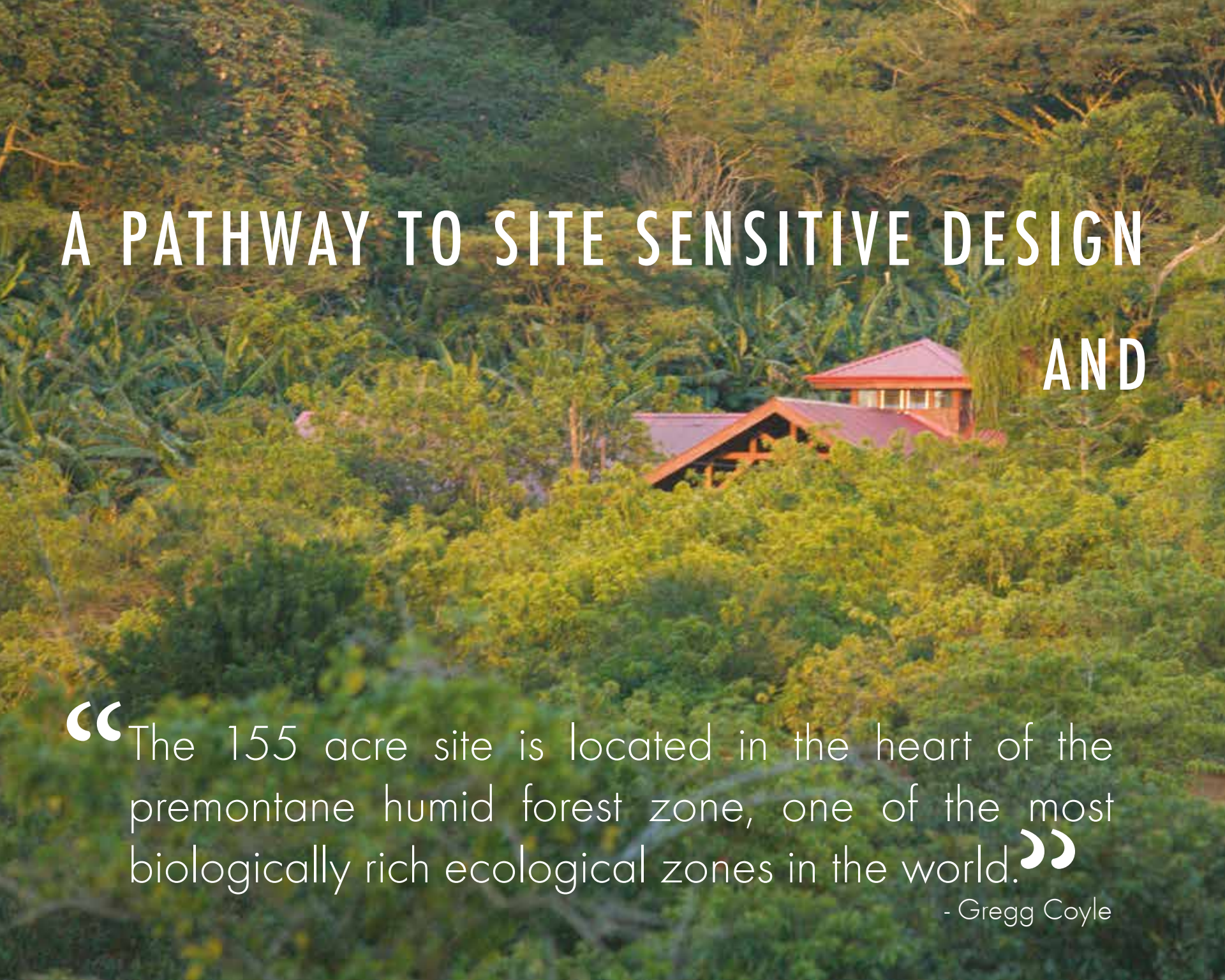
During this period at the University, Orland's research took a back seat to his administrative duties. While he loved working in administration, he was eager to return to a faculty position and a focus on research. He became involved, once again, in a number of research projects, including one concerning how to increase energy efficiency in office buildings. This project included the development of a game that participants could play to learn more about their own energy usage.

Orland was very passionate about his particular research into the impacts of shale gas development in Pennsylvania. As he explains it, this development is "a gigantic landscape experiment." From Professor Orland's perspective, landscape architects should be involved in any landscape transformation at this scale. One important aspect of the development was the speed at which it happened. It was possible to both speak with people deciding whether or not to allow development and, in another area of the state, to speak with people who were dealing with the after-effects of such development. From a research standpoint, it was, for him, fascinating to be able to talk with people on both sides of the development and understand their differing perceptions of the same environment.

This research project, Marcellus Matters, was in association with the Educating Adults in Science and Engineering (EASE) program of the National Science Foundation. The project tried to develop a set of tools that would help to educate the general populations enough so that they were comfortable engaging with experts in the field. They attempted to involve communities with complex science, and get people onto the "on ramp" of understanding, so that it was possible for them to engage critically in the development process.

^ Marcellus gas: Well placement game—teaches about the implications of siting gas wells

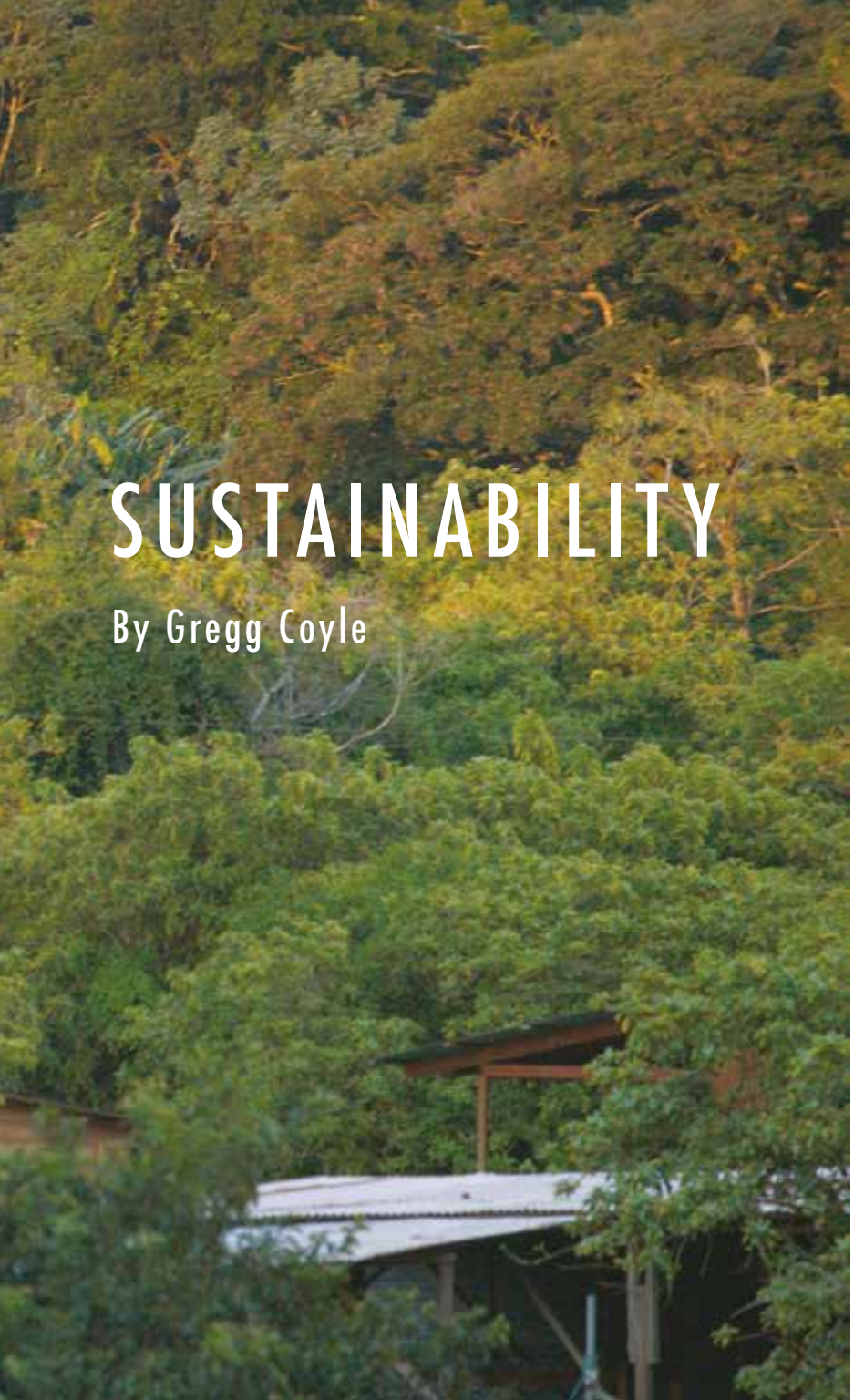
Last year, Professor Orland received a call from the University of Georgia. The offer was a chance to refocus on his research, while simultaneously establishing a greater research focus here at the CED. His enthusiasm for his research is contagious; as he says, "There are so many cool questions out there, it's a pity to leave them un-looked at." It's easy to tell from his previous research that he wants to work at the intersection of education, communication, ecology, and the development of tools. While it is still too early to say much about any research he will be conducting here over the next few years, he is interested in the "great, big complicated issues facing ordinary people in ordinary communities." These might include issues faced right here in Georgia, such as climate change, sea level rise, development at the Port of Savannah, and the possibility of a spaceport in Camden County, Georgia. It will be exciting to see where he takes his research next.



A PATHWAY TO SITE SENSITIVE DESIGN AND

"The 155 acre site is located in the heart of the premontane humid forest zone, one of the most biologically rich ecological zones in the world."

- Gregg Coyle



SUSTAINABILITY

By Gregg Coyle

I made my first visit to Costa Rica in 2000 as an inaugural investigation into the general demeanor of the country, its risk management challenges, and its political climate. I also came to assist EARTH College with the design of a graduation plaza centered within the main campus area. The next year, while touring with several ecology professors, Professor Emeritus Allen Stovall and I were charged with performing due diligence on a site in the Punta Arenas province near Monteverde named the "Ecolodge San Luis and Biological Station," established in 1995. The end goal of this site visit was to produce a report inventorying existing conditions for the UGA Senior Vice President of External Affairs, Kathryn R. Costello. Students from the then-School of Environmental Design (SED) were instrumental in the preparation of base map materials. As a design exercise, they also developed a land use strategy for the 155-acre site.

Returning in 2002, Professor Stovall and I, again with SED students, produced several master plan concepts for what was to become the UGA Costa Rica campus. Under our direction, that same group of undergraduate landscape architecture students penned the design concept statement for the campus. After six hours of discussion, the final draft of the statement included the action verbs "serve," "maintain," "encourage," "minimize," and "provide." This statement outlined the design of a residential campus abroad that would expand the University of Georgia's mission of global awareness, eventually evolving into design goals for the campus. That set of goals has been adhered to over the past fifteen years of ongoing design and implementation. The design goals were, and still are, as follows:

Campus Master Plan

Provide year-round educational facilities in a Central American location that:
1. maintains the vernacular, cultural, and aesthetic qualities of the community
2. encourages interaction and integration with the people of the San Luis Valley via outreach and employment
3. provides for the comfort, convenience, and security of the students and visitors
4. serves as a model for conservation, ecotourism, sustainability, and stewardship
5. minimizes environmental impact

Future Recreation Meadow

Later that year, the newly appointed UGA Associate Provost of International Education, Dr. Mark Lusk, appointed me as the lead designer and campus landscape architect for the Costa Rica residential studies abroad site (UGA Costa Rica). In 2003 Dr. Lusk and I escorted UGA President Michael F. Adams, Chief Executive Officer Dr. Tom Landrum, and the University of Georgia Foundation (UGAF) Trustee and President Jack Rooker to the future UGA Costa Rica site in the San Luis valley. It was during that visit that Adams and Rooker gave the go-ahead to

> “The buildings were sited in harmony with the surroundings and visually do not compete with the natural habitat.”
>
> - Gregg Coyle

proceed with design and implementation of the campus layout, infrastructure, and supporting structures necessary to carry out the institution’s triad of research, teaching, and service on behalf of the UGAF and UGA. Construction began in the fall of 2003.

The 155-acre site is located in the heart of the premontane[1] humid forest zone, one of the most biologically rich ecological zones in the world.

[1]Middle elevation forest (500-1500 m) found in the foothills region consisting of evergreen or semi-deciduous trees.

Students with Professor Stovall

Of the five design goals, it was minimizing environmental impact which dictated the direction for making land-use decisions. The UGA Costa Rica campus was designed to protect 91 acres of forested land, employ 47 acres of the campus for sustainable agricultural purposes, and utilize 15 acres for the main campus, botanical garden, faculty residences, and eco-tourism. The land use of the main campus is divided into four distinct areas: service, academic, residential, and recreation. In keeping with the design goal of maintaining the vernacular, cultural, and aesthetic qualities of the community, the "recreation meadow" is the central most of the four land uses, mimicking the local soccer pitch common to most cities and surrounding communities.

Each of the twenty new buildings on the main campus was sited and designed with an extreme sensitivity to the pristine environment and the architectural vernacular, holding site disturbance to a minimum. The use of local labor reduced travel in and out of the valley while bolstering employment opportunities. No heavy equipment was used and hand labor was employed for all concrete subgrade and footing work. All concrete was hand mixed on the ground or in electric concrete mixers. The use of power tools was kept to a minimum, thus avoiding noise stress to the animal and bird inhabitants of the site. The use of plantation-certified lumber was mandated and materials from razed structures were recycled for significant use in new structures.

Sensitivity to the aesthetic qualities of the community also informed the architectural style of the campus. White building facades paired with the use of tropical hardwoods and traditional red metal roofs are typical of the local architectural vernacular. The buildings were sited in harmony with the surroundings and visually do not compete with the natural habitat. Site-specific constraints such as topography, prevailing winds, and solar exposure dictated building clusters and placement, thus minimizing the campus's footprint and the effects of development on the local watershed and ecosystems.

Apart from the buildings, which comprise 0.5% of the total main campus area, there are no impervious surfaces. All pedestrian circulation on the main area of campus occurs on crushed stone paths. This mitigates the impact of foot traffic

Recreation Center

between the buildings while allowing for infiltration of rainwater and minimization of runoff. All maintenance access roads and parking areas are made of crushed stone with highly vegetated shoulders.

In order to allow buildings to remain as cool as possible, they were constructed with light materials and designed with vaulted ceilings and chaliced windows for ventilation. The surrounding forests and plant life also help minimize heat gain while expansive roof overhangs reduce sun exposure. These passive cooling methods, along with basic fans, effectively hold room temperatures at a comfortable level.

Without sacrificing performance, quality, and critical timelines, construction materials were, for the most part, sustainably harvested, locally sourced, or made from reclaimed or recyclable materials. Since 2005, the construction policy has been to purchase only plantation-grown teak or white teak for building. Low VOC water-based stains were employed to replace varnish and oil-based wood finishes.

Over the past 15 years, I was responsible for the design concepts and siting of over 25 structures covering over an acre of usable floor space. In addition, I was accountable for the campus infrastructure, including sanitation, electrical grid, water supply, and campus connectivity.

Although it is exciting, invigorating, and requires quick thinking, construction is messy, noisy, and can inflict much more collateral damage to a site than one would anticipate. Many a night was spent on rectifying site-specific issues, addressing unintended damage, and producing design solutions to be implemented the following morning. Fortunately, there were good people to work with. The Costa Rican architects, attorneys, engineers,

Student Union Concept

Faculty House Concept
Sketches by: Gregg Coyle

Casita Concept

Faculty House Concept (Section)

Student Bungalow Concept

and campus staff were extremely gracious in mitigating my heavy-handed approach to design and implementation procedures. The premontane cloud forest is also very forgiving and construction wounds heal quickly.

A clearly organized and comprehensive book with good information concerning guidelines for the development of nature-based facilities was published in 2002 during a crossroads in the eco-education industry. *The International Ecolodge Guidelines*, edited by Hitesh Mehta, Ana L. Baez, and Paul O'Loughlin, is a must-read for anyone lucky enough to be associated with the design of such a facility[2].

I was fortunate enough to be able to teach classes on the UGA Costa Rica campus for eight years with noted professors such as Associate Professor Brian LaHaie and Professor Emeritus Allen Stovall. Design studios were based upon the development and needs of the campus and the San Luis Botanical Garden. Professor LaHaie led the design studio for the UGA Center for Undergraduate Research Opportunities (CURO) where they worked to establish a sense of place for the professional development area of the UGA Costa Rica campus.

In 2006, with the appointment of Dr. Quint Newcomer as the Office of International Education (OIE) director of the UGA Costa Rica campus, I was fortunate enough to work closely alongside him and other on-site staff to understand the necessity of establishing sustainable design solutions geared toward reducing the impact of a campus in the premontane cloud forest. As a result of Dr. Newcomer's resolve, the campus is moving toward carbon neutrality. Recently, new and retro-fitted

[2]It is downloadable in PDF format from the United Nations World Tourism Organization website. The International Ecotourism Society is another excellent website devoted to "uniting conservation, communities and sustainable travel."

"Many a night was spent on rectifying site-specific issues, addressing unintended damage, and producing design solutions to be implemented the following morning."

- Gregg Coyle

Bunkhouse Milking Barn

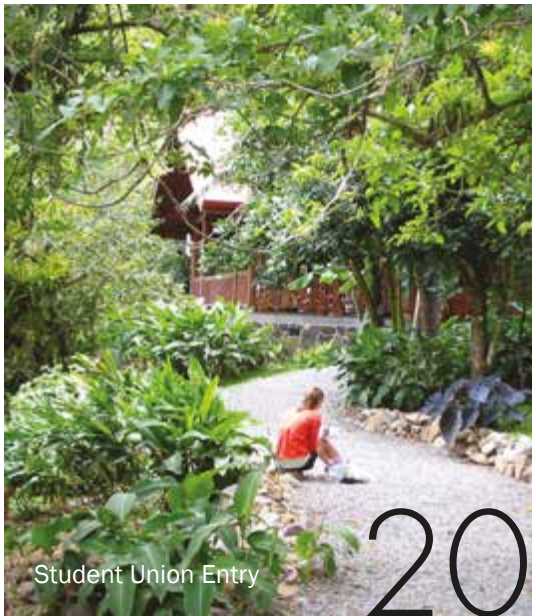
solar hot water heaters were employed in both older and newer buildings on the campus. The construction of a campus-wide bio-digester now produces methane gas for kitchen use from all human waste. In coming years, the methane produced may be used to run campus generators and can be traded on the grid for use in the production of electricity.

In 2010, Dr. Newcomer published the first UGA Costa Rica Sustainability Report, followed by reports for each successive year. Please consider these resources a must-read. All of the reports can be found on the UGA Costa Rica web site. The sustainable practices employed in the construction and livability of the campus achieve the following principles: keep healthy sites healthy; heal injured sites; favor living, flexible materials; respect the waters of life; pave less; consider the origin of materials; know the cost of energy; celebrate light; respect darkness; quietly defend silence; and maintain to sustain. These principles are outlined and well-covered in Thompson and Sorvig's 2007 publication, *Sustainable Landscape Construction*.

With its wide variety of activities, users, and functions, the UGA Costa Rica campus offers something for everyone, all within a breathtaking setting. More importantly, however, the campus follows all the points of its own strict program: it maintains the vernacular, cultural, and aesthetic qualities of the region and local community; it encourages interaction with the people of the San Luis valley via outreach and employment; it provides for the comfort, convenience, and security of the many campus users; and it minimizes environmental impact. In short, UGA Costa Rica serves as a model for conservation, eco-tourism, sustainability, and stewardship.

Former Associate Dean Gregg Coyle has been a professor with the College of Environment and Design since 1985. He holds a MLA from Iowa State University and a BFA in education from Peru State College. Professor Coyle was nominated to the Senior Teaching Fellows in 2007 and is a member of the UGA Teaching Academy.

Main Campus



Student Union Entry

GSLA

By Rikerrious Geter

Would you like to take advantage of great events happening at the College of Environment and Design? If so, don't delay in joining GSLA!

My name is Rikerrious Geter, and I am student chapter president of Georgia Students of Landscape Architecture. The officers of GSLA have worked hard all semester to unite graduate and undergraduate students with professionals as an initiative to both fulfill educational and social needs, as well as broaden understanding of our profession through lectures, workshops, and community service events.

We had many successful events this past fall, including valuable networking opportunities at the Georgia ASLA Annual Charity Golf Tournament. This year, thanks to the combined proceeds from the tournament and assistance from the GA ASLA, we are able to send 10 students to LABash, a student-run landscape architecture conference, in Columbus, Ohio. Following the tournament, GSLA participated in PARK(ing) Day, an annual worldwide event where artists, designers, and citizens transform metered parking spots into temporary public parks to increase awareness of how we use public space. In February we hosted a career fair and portfolio review to give students another opportunity to polish their interviewing skills. Many firms attended the event, and students made a good deal of professional connections. To end the year on a strong note, we sponsored a guest visit from Shannon Nichol, of Gustafson Guthrie Nichol, a Seattle-based landscape architecture firm, where she spoke about her firm's approach. The lecture received rave reviews, and on top of that, she also made herself available for classroom critiques that were highly productive.

^ Students talk to prospective employers at the Career Fair hosted by the GSLA in February

We hope to continue our success in the coming year with more great events, and if you'd like to be a part of these valuable professional experiences, join GSLA. We are always excited to gain new members!

^ Executive board members of the GSLA Student Chapter
Photo Credit: Dahee Lim

˅ An MLA Student reviews his portfolio with prospective employers at the Career Fair
Photo Credits: Arianne Wolfe

Park(ing) Day

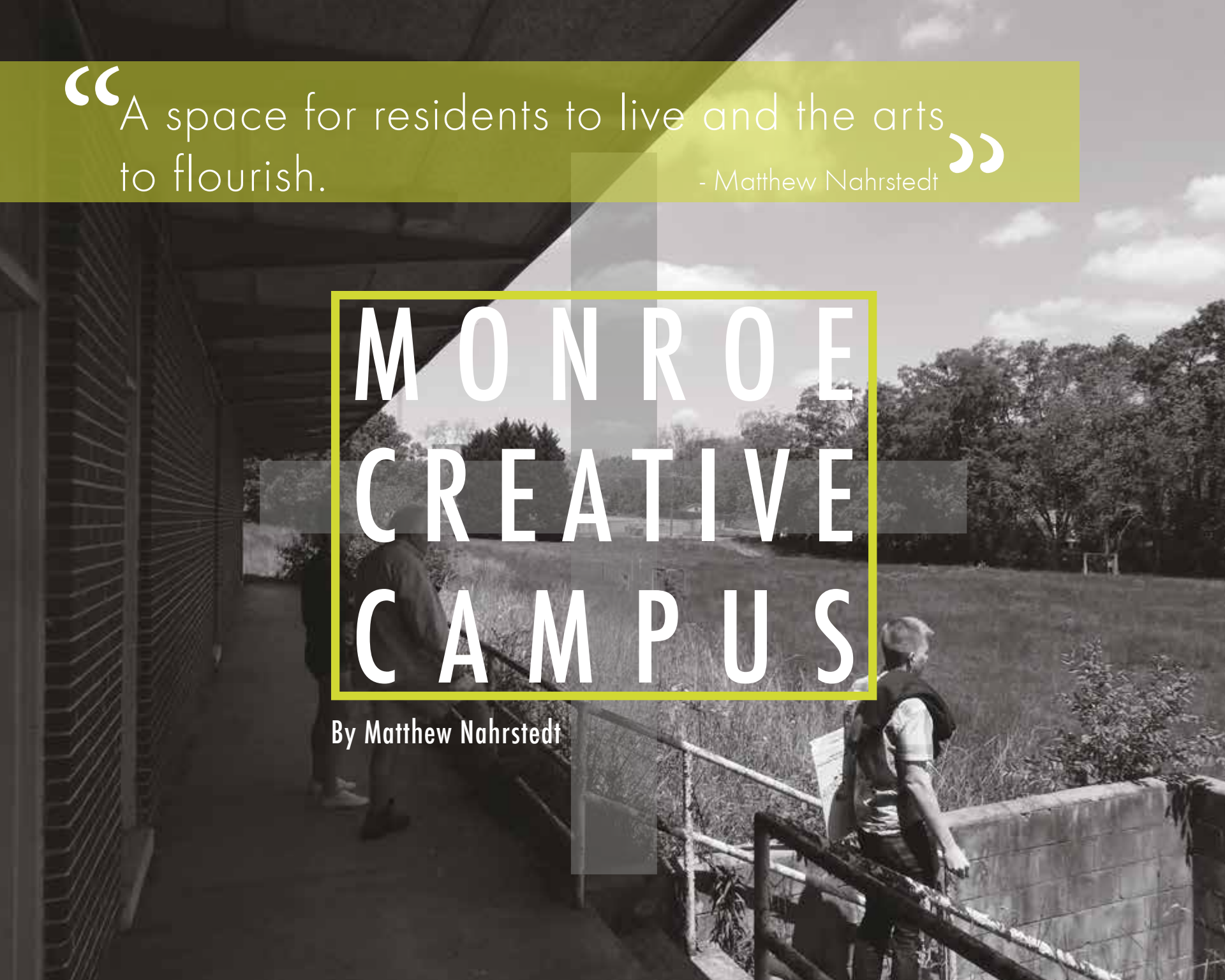
By Arianne Wolfe

In 2005, Rebar, a San Francisco-based design studio, decided to set up a temporary park in a metered parking spot. It was simple – just sod, a bench, and a tree, but the designers were trying to bring attention to the lack of public space. When the meter expired after two hours, they packed up the park, and the space reverted to metered parking. The concept, however, remained. Since then, PARK(ing) Day has become a crowd-sourced, international event, held on the third Friday of every September. The first PARK(ing) Day event in Athens was held in 2010, and in September 2015, the GSLA hosted the second such event here, transforming three prime parking spots on College Avenue into a temporary public park.

This year's PARK(ing) Day was led by Chris Stebbins, Kiley Aguar, Daniel Sizemore, and Rikerrious Geter, with help from numerous other people along the way. Driving the design for the park was the concept of humanity's relationship with the environment as it has evolved through time, beginning with fear, moving through control, and ending in harmony.

Like the original PARK(ing) Day, the event here in Athens was meant to bring attention to public space and encourage people to think about what the urban landscape could look like if put to new purposes. Throughout the day, the park was used by people on lunch breaks, passers-by, entire classes, and local businesses looking to snap a few pictures for social media. It was incredible to see how a park less than 500 square feet in size could transform the landscape. People slowed down as they passed, they lingered on the benches, and they asked, "Can this stay up all weekend?"

Photo Credits: Chris Stebbins



> “A space for residents to live and the arts to flourish.”
>
> - Matthew Nahrstedt

MONROE CREATIVE CAMPUS

By Matthew Nahrstedt

Monroe Elementary, a currently unused school site in Monroe, Georgia, was the focus of an independent study project in which Bryan Hardman, Jenna Wargo, and I participated. The site consists of several existing buildings and a large greenspace. Two of the buildings on the complex are historic. Denton Hall was built in 1933 completely with the volunteer labor of students, teachers, and citizens. Students traveled to Stone Mountain to collect the granite that was used on the exterior. The WWII Memorial Library was built in 1945 to commemorate the death of Harry B Launius Jr. (and other soldiers) who died in WWII during the Battle of the Bulge. The remaining buildings on the site date from the 1950s, '70s, and '80s. In 2014 a study analyzed the campus which is on a large parcel on the northern edge of downtown for its re-utilization; this study became part of our background research.

The site is owned by local resident Bobby Carrell, who is currently the president of Monroe's Cultural and Heritage Museum. He is interested in the complex being repurposed as a mixed-use cultural center, housing artists' studios, a film studio and classrooms for creative/technical skills instruction, as well as residential space. One of the existing buildings is nearly ready as a film studio. In fact, several TV studios already shoot series' such as "*The Vampire Diaries*" and "*The Originals*," in and around Monroe. The film *American Reunion*, the final sequel to *American Pie*, was filmed in the downtown!

The Monroe Elementary School Campus, now rebranded as the Monroe Creative Campus, incorporates historic buildings, new construction, and modern innovations while creating a public and private space at the northern end of the city. The approximately 10-acre site provides a space for residents to live and the arts to flourish. The greenspace will provide a terraced lawn, pavilion, and skate paths.

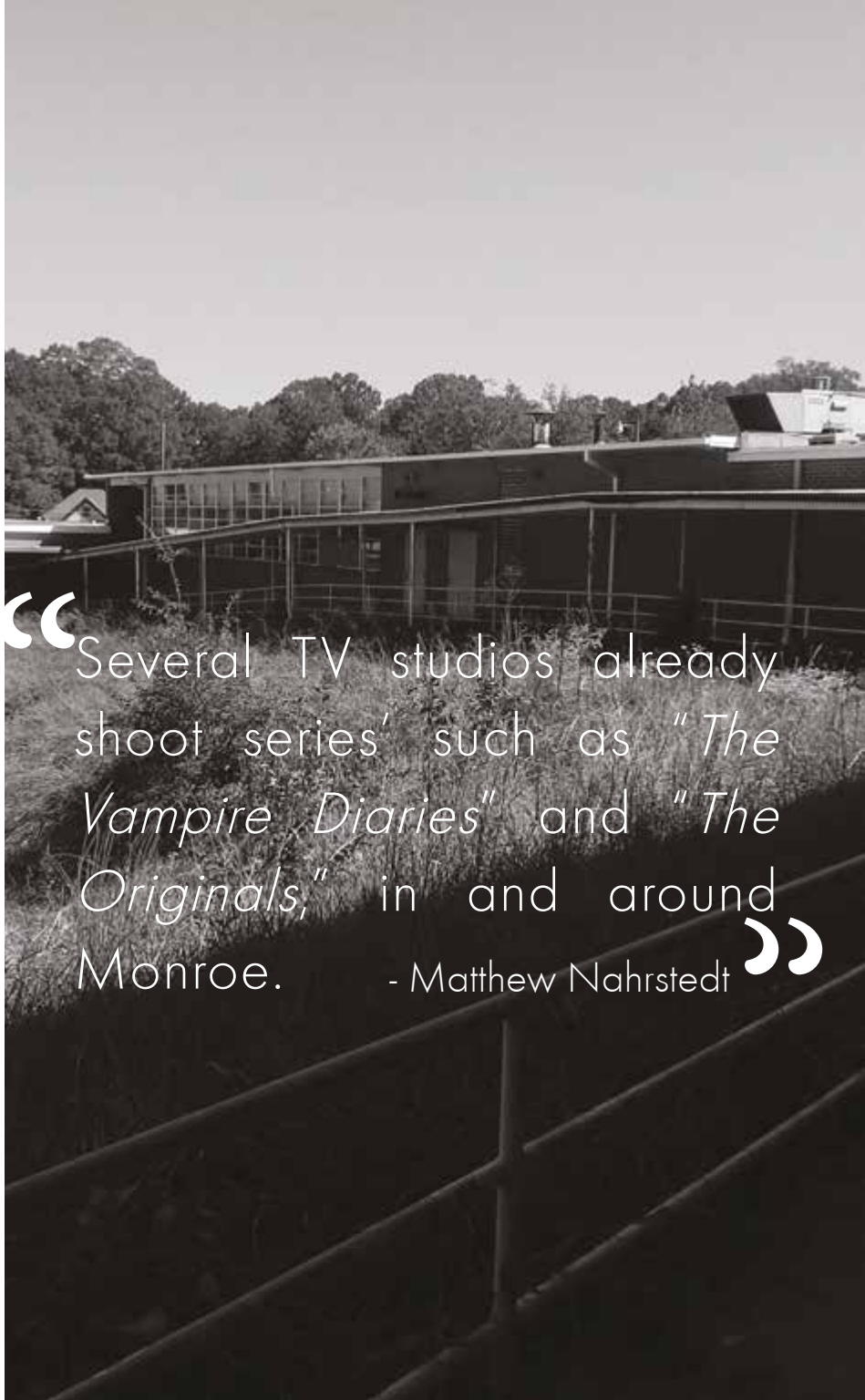
^ Master plan

^ Denton Hall, 1949 and Memorial Library, 1947 and present day

The environmentally friendly design provides a model for the community's future development.

Our final product was a booklet containing a detailed site plan, original blueprints for the school, individual floorplan options, perspective renderings, financial analysis, case studies analysis, and photos of site visits including the results of a community survey. We presented these to both the Monroe City Council and the Monroe Downtown Development Authority Board. In early April, at the American Planning Association's National Planning Conference in Phoenix, Arizona, we gave our presentation entitled, "Adaptive Reuse of a Historic Georgia School Campus," which tied for second place out of a total of 87 entries.

Public meeting in Monroe, GA ^



"Several TV studios already shoot series' such as "*The Vampire Diaries*" and "*The Originals*," in and around Monroe."

- Matthew Nahrstedt

WOOD YOU RATHER: GEORGIA'S GREEN BUILDING FIASCO

By Jacob Schindler

In the fall of 2015, I began writing an essay on Georgia House Bill 255, approaching it as a simple case of Georgia's forestry industry lobby encouraging preferential treatment from the state legislature. However, a close examination of Georgia's recent political history regarding green building standards reveals a friction between the groups proposing those very standards. In 2012, Governor Nathan Deal signed an executive order instructing "that the design, construction, operation and maintenance of any new or expanded state building shall incorporate 'Green Building' standards that give certification credits equally to forest products grown, manufactured, and certified under the Sustainable Forestry Initiative, the American Tree Farm System and the Forest Stewardship Council."

Ultimately, the legislature passed and signed Georgia House Bill 255. Passage required amending Part 1 of Title 50, Chapter 5, Article 3 of the Official Code of Georgia Annotated (O.C.G.A.) to read "so as to require equal credits be given to certain forestry certification systems when using green building practices." The immediate consequence of this amendment was the elimination of several green building rating systems (including the Leadership in Energy and Environmental Design (LEED) rating system from the list of potential green certifications which state-funded building projects could pursue.

In an earlier version of my essay, I surmised that attempts to encourage growth in the Georgia forestry industry by eliminating programs such as LEED, which do not blindly accept all product-certification systems, would ultimately weaken the average Georgia consumer's position by lowering the bar when it came to purchasing quality lumber for their green building projects. I compared the potential response from consumers to the outrage they feel when regulations are loosened on food products. There is a sentiment of being violated that comes with learning politicians have, once again, been influenced more by big industries rather than by those who elected them to office. But there was a major problem with this line of thinking: I had looked at the conflict as being a clear battle between good and evil. When I returned to the paper some time later, I saw the deeper nuances that had not caught my attention earlier.

> "so as to REQUIRE equal credits be given to certain FORESTRY certification systems when using GREEN BUILDING standards."
>
> - Jacob Schindler

Truthfully, I have many ties to this issue. I am currently the president of the United States Green Building Council Students organization at the University of Georgia and have participated for a number of years in events sponsored in part by forestry groups. That being said, during this time I have witnessed disturbing activity going on with a number of these entities.

Initially, LEED appears to be a system bullied for having high standards. More thorough investigation reveals that LEED's lack of recognition of other forestry rating systems has been a point of contention since its second iteration. Named the "Wood Wars" by those familiar with the debate, the battle for recognition has forced those in related industries to take sides. Each of these groups

claims to be working for the promise of a better day through their own perceived best management practices, but it seems that, as of late, they have been investing a great deal more in marketing and legal battles than in promoting sustainability.

The Forest Stewardship Council (FSC) appears to be a strict program with good intentions, and the Sustainable Forestry Initiative (SFI) seems to be an industry-led response to outsiders forcing a change in industry practices. However, when you look more closely at both FSC's and SFI's standards, it is evident that FSC requires tree farmers seeking certification to meet all relevant FSC requirements in order to be approved. The trick is in meeting those requirements. An assessor rates an operation's adherence to any of ten applicable principles. The operation is given a score for each principle and if the score is over 80 they are found to be in compliance. The trouble is that each score is an average based on the various criteria that comprise each principle. As a result, an operation may receive a failing score (less than 80 points) for any particular criterion and still receive FSC certification based on principle compliance – as was the case with the 234 page "Certification Evaluation Report for the Natural Forests Managed by The Commonwealth of Massachusetts."

At times, SFI has portrayed itself as David facing the goliath FSC. This might be a more appropriate comparison if it were not for the fact of SFI's self-proclaimed creation by the multi-billion dollar U.S. forest sector. In fact, one might see the Sustainable Forestry Initiative as an industry-wide response to a "group of businesses, environmentalists and community leaders" who came together to provide "an alternative to boycotts of forest products," in 1993, two years prior to SFI's conception.

Photo Credits: Melanie Bowerman

It would seem that in the modern day, what used to be a fringe environmental movement has become another opportunity for capitalizing on the pursuit of "greener" pastures; as a result, we get to watch entrenched interests duke it out while begging us to put our money where their mouths are.

Georgia HB255 favored Georgia products by only permitting particular certification programs much in the same way LEED favors organizations like the Forestry Stewardship Council. It would appear that this amendment was intended to encourage economic growth in Georgia by making its own forestry products more attractive to builders in the state, but in the process actually stunted the options of the free market. There could be a significant public outcry when people discover that pursuing LEED certification is not allowed for state-funded building projects because LEED does not currently recognize the standards set forth by SFI. The important thing to remember is that no party is truly innocent in this political game of "wood you r a t h e r."

LOVING THE LEAVING:

1938

1942

1951

1955

In July of 2014, between finishing my Master of Historic Preservation degree and beginning the Master of Landscape Architecture program, and while working for the Cultural Landscape Laboratory, my wife Jess and I purchased a property—4.6 acres with house and shed—located in Oglethorpe County, just outside of the little City of Winterville, with dreams of living an artist-farmer kind of life. A year or so before we took the plunge, a large portion of this land was clearcut. All the pines were removed, leaving numerous stumps scattered around, as well as a dried-out ground that seemed unaccustomed to the sun. Any hardwoods left standing had damaged or stunted limbs and scraped-up trunks.

SUCCESSION ON A PIEDMONT HOMESTEAD IN THE MAKING

BY SEAN DUNLAP

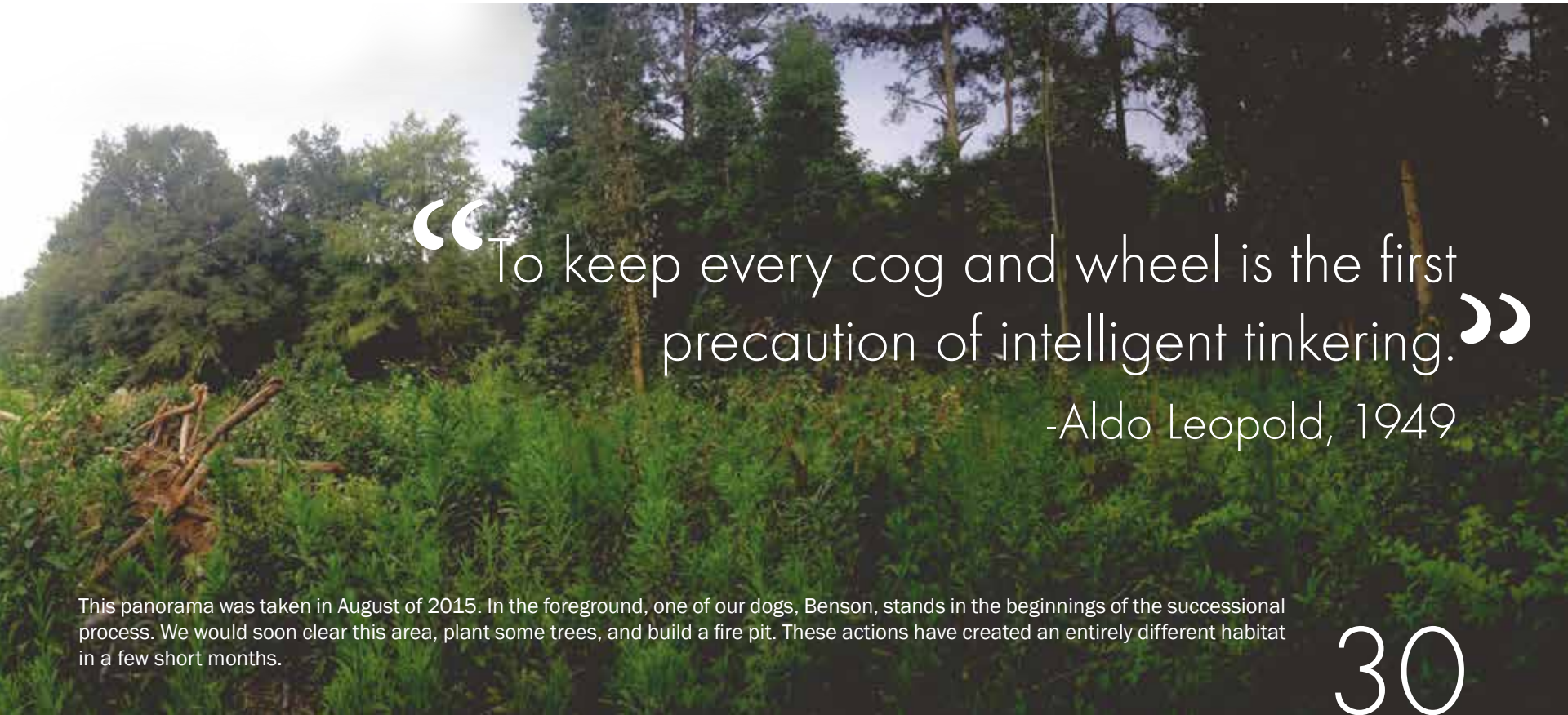
1960

1967

1973

1980

Aerial Photos of Howington Road from 1938 to 1980



"To keep every cog and wheel is the first precaution of intelligent tinkering."

-Aldo Leopold, 1949

This panorama was taken in August of 2015. In the foreground, one of our dogs, Benson, stands in the beginnings of the successional process. We would soon clear this area, plant some trees, and build a fire pit. These actions have created an entirely different habitat in a few short months.

Some of the younger, more supple trees were bent into permanent arches by the logging equipment, with kudzu climbing over the broken bits strewn across the ground. In other areas, the regular mowing routine by previous owners had resulted in broad swaths of crabgrass—a monoculture of maintenance. While this scene might turn many folks away, for Jess and I it looked like an opportunity, a blank canvas, and manifest possibility.

Those first few months we set about "improving" the property by planting trees, blueberry bushes, and erecting fence posts. We piled up as much of the downed timber and debris as we could into half a dozen or so ten-foot tall mounds. Then we began planning where the goats would reside, where we'd till for the herb and vegetable gardens, what type of deer fencing we'd install, the amount of water we'd need, and the various other farm-related items of consideration. We also contemplated the possibility of using the remnant cotton terraces, seeking to respect the cultural landscape. However, we came to realize how demanding and resource-intensive the task at hand was for two people with full-time jobs, and we were forced to take a pause. In the slow-down that followed, something amazing occurred and has changed the way we view, value, and engage with our property.

Due to a myriad of factors we are just beginning to understand, the landscape surrounding us is undergoing a spectacular transformation—succession. Captivating ruderal plant communities composed of *Elephantopus carolinianus, Symphyotrichum dumosum, Verbena hastate, Schizachyrium*

This scene of bushy aster (*Symphyotrichum dumosum*), dogfennel (*Eupatorium capillifolium*), and muscadine (*Vitis rotundifolia*) was found at knee level deep in a patch of blackberry brambles and emerging oaks. I was struck by the interweaving flow of the plants, how they complimented one another in this mass of tangled growth.

The freeze in January of 2015 not only froze our pipes, but it killed more trees than I was expecting. Still, I find much aesthetic value in a ruderal landscape frozen in deep winter.

At one of the shadiest, lowest points on the property is an area we often describe as "magical," mostly for its collection of interesting plants not found elsewhere. The composition of club moss (*Diphasiastrum digitatum*) and Crane-fly orchid (*Tipularia discolor*) is a favorite fall scene. The sweetgum (*Liquidambar styraciflua*) seed ball hints at a past successional process that has already occurred in this spot.

scoparium, Rubus spp., Eupatorium perfoliatum, and Andropogon virginicus, among others, have emerged from the seed bank. We watched as *Sorghastrum nutans* shot up towards the sky seemingly overnight, and the Crane-fly orchids, *Tipularia discolor*, quietly appeared from below the leaf litter. We've also watched as our common invasives, namely *Ligustrum sinense*, gained a foothold in the bends and folds around the property. We have been taken aback by the glow of *Solidago* on a sunny day, and surprised by the growth rate of young pines. The gentle swaying of broomsedge in the lead-up to a summer thunderstorm has been a treat to watch. Getting to know these plants (as well as the local birds and beasts) by name, by their associations, and by how they grow, thrive, relate, give, and take, has been one of the most important teaching moments and greatest joys of our life.

Still, we know that this moment is fleeting. The transitional process we are getting so much fulfillment from is ephemeral by nature. Many of the plants we have come to love will not be here long unless disturbance is maintained.

Like the rest of the Piedmont, the story of this land is a story of change. Many years of agricultural activity have given new form and face to this land, with terracing, incidental rock piles, and a novel species composition serving as reminders of a past landscape and culture. Prior to European settlement, this patch of retired cotton field may well have been part of a meadow full of birdsong and bees, well-acquainted with seasonal fire. Or perhaps it contained a lush forest of colossal chestnuts, oaks, and pines that was frequented by hunters and the hunted alike. It is possible that both of these environments existed in

This is another example of how things done (or not done) for one reason can produce unexpected results. The piles of timber that we made with the help of New Urban Forestry last year with the goal of sustained (free) mulch access, has given refuge to snakes, rabbits, and who knows how many other creatures we share this land with.

The simple beauty, history of medicinal use, and seasonal timing to complement the goldenrod has made Boneset (*Eupatorium perfoliatum*) a favorite of ours.

This lovely grass is almost the perfect antithesis to *Sogastrum nutans*. It is low, delicate, and colorful, *Eragrostis spectabilis* may be one of the finest plants around.

this location at different points in Earth's history. This change is ongoing, and by just walking around on any given day, we can see the beginnings of what is to come: the golden-yellow of a foot-tall hickory brightens the ground below a clump of adolescent sweetgums in late fall, white oak saplings stretching their limbs out as far as they can to drink up the sun and fight off competitors in early spring, with the privet we fought back last year, slowly creeping back in.

What then, as so-called "owners" of this land with our own wants, needs, inclinations, and preferences, should we be managing for? The oak-hickory forest to come a hundred years from now, or the emerging grass and wildflower meadow that is dependent on mowing and fire? Should we just let it go and see what happens? Where should the bulb garden inherited from my mother and grandmother be located? What do the birds want? How about the snakes making a home in the mounded piles, or the rabbits who found refuge in the grass we decided not to mow this year, or the bees struggling to get by? What about the soil below my feet, and all the critters, microbes, and mycelium therein? What of the people who came before, or those still yet to come to steward this place after we, too, are succeeded?

Jess and I have come to the uncomfortable but, we feel, ultimately correct position that we just do not know the answers to these questions, not yet at least. What we do know is that every action has consequences, and moving too quickly on

Dogfennel (*Eupatorium capillifolium*) is one of the most common plants out here, and happens to look quite nice the morning of a frost.

Succession in a nutshell.

This fall scene captures the gorgeous colors of succession. Sweetgums, maples, Indian Grass, and dogfennel truly shine in autumn. The not-yet-felled pines in the background form our northern property boundary.

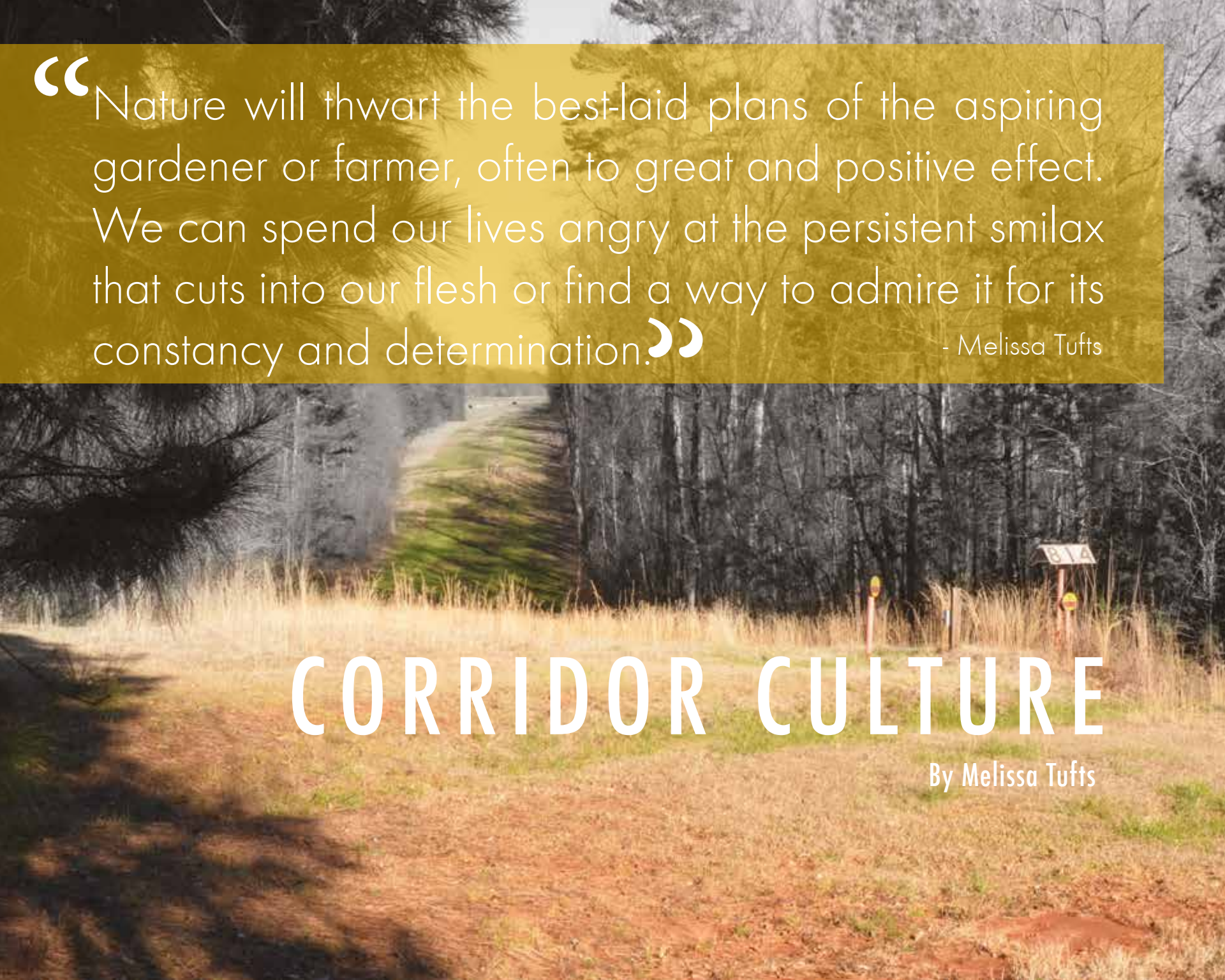
such matters usually results in mistakes being made. Leopold's quote at the beginning of this essay must be the launching point for our work as home owners, as well as landscape designers, planners, and managers. Intelligent tinkering, or in modern parlance, adaptive management, is not a fast process, but it seems to bring us closest to tapping into some kind of essential truth of this place, or any place. Only by slowing down—by inaction—were we able to see this landscape develop, and in turn, draw inspiration from it. We must factor in everything: what was, what is, and what is to come. Our cultural biases and beliefs must be examined, and environmental science allowed to inform. Every weed and every tree has to be granted status, and the same goes for the meadowlarks, the field mice, and our two dogs. The ghosts in the landscape should be given voice. Room must be made at the table.

All this is not to say that we will remain frozen, as this process has infiltrated our professional lives as well. The diverse native flora has inspired me to incorporate such plantings in my own design work. My wife applies this inspiration to her nature-sourced art work. Acting as "restoration gardeners," we will likely try to manage some areas of the property in meadow-like communities, with rare landscapes serving as a model. We'll plant corn in other areas, and beans, and melons, and zinnias, and big ol' sunflowers. We will get goats and chickens. We will also continue to let other areas proceed with succession. And as we watch succession unfold, and piece by piece this beautiful landscape is transformed, we will give thanks for the opportunity to be a part of the process.

We became enamored with Indian grass (*Sorghastrum nutans*) over the last year: how it springs up to great heights seemingly out of nowhere, how it expresses itself with a series of seed head changes, how it lines the roads on my drive to town, and how simple and how strong it stands.

We had typically mowed this slightly sloped area near the house, but we decided to let it go this last summer. The grasses quickly grew dense, which our resident rabbits took a liking to.

When we arrived in July 2015, this right-of-way strip in front of the house was mown short, and was just a swath of boring green turf. The county, with help from the previous owner, would keep it cut short. Well, maybe the maintenance budget was tight this year, and they did not come and mow, and we didn't either. This is the result: a blissful collection of boneset, goldenrod, and Indian grass.



"Nature will thwart the best-laid plans of the aspiring gardener or farmer, often to great and positive effect. We can spend our lives angry at the persistent smilax that cuts into our flesh or find a way to admire it for its constancy and determination."

- Melissa Tufts

CORRIDOR CULTURE

By Melissa Tufts

In January of this year (2016), the Transcontinental Pipeline, which spans 10,500 miles from Texas to New York State, delivered record amounts of natural gas across America, a trend that will probably continue in the coming decade. This pipeline cuts a swath through the Southeast that is a familiar sight to farmers and other rural residents who consider it part of the character of the countryside. Approximately 120 feet wide, the "cuts," as they are known, crisscross rural highways, farms, and rivers. Overhead a small plane periodically checks the lines for changes or problems, relying on three-foot numbered plaques facing skyward as ground reference for the pilots. For anyone on foot or horseback, the only clue that this massive amount of natural gas (and in some cases, fiber optic cable) is snaking its way northward are these numbered signs and the occasional orange pole identifying the cut as a right-of-way for the company.

In the 1940s and 50s, engineers and other workers laid the groundwork for these pipelines and built a pumping station that manages the flow. On our road in Madison County, just south of the Broad River, the grandchildren of those workers from Mississippi are now settled into rural life, raising cattle, training horses, and manning industrial-sized chicken houses. Some of the electrical, welding, and plumbing skills have been passed down from the older to younger generations as well. Where once families lived in Transco Village, a company town created specifically to house the men who were hired to build the pumping station and their families, their descendants are now spread out throughout the county, owning land and raising another generation: a succession that, like in nature, propagates an evolving culture.

< Powerline at Tufts-Hill Farm
{Right} Melissa Tufts and her Horse, Blue >
Photo Credits: Melanie Bowerman

In the early years of the pipeline's history, Williams Companies purchased easements from landowners, easements that, to this day, remain intact with rules and regulations that are also part of the local culture. On our farm, neighboring farmers hunt deer, turkey, and rabbits, providing our household with all the meat we eat in a year. Other farmers raise hay or graze cattle. Cross-fencing is allowed to keep domestic animals under control, but in a very real sense this pipeline is otherwise an open corridor for animal life. The gas company keeps the tree edges trimmed while the landowners take responsibility for maintaining the open swath.

For the past twenty years on our farm, the cut of the Transco line has been bush-hogged once a year but not planted in any sort of formal fashion. Locally, some neighbors plant wheat and rye or Bermuda grass, but our cut typically maintains itself with

the help of the annual mow. No inputs such as seed, lime, or fertilizer are used. In fact, our farming neighbors who hunt on our land would laugh at the prospect. What thrives are sedges, wire grass, andropogon, red top, and rye that has re-seeded itself over the years.

About ten years ago my husband and I stopped bush-hogging one portion to see what would come up. In 2015 we counted thirty different kinds of plants among the “weeds” of the native grasses. Not surprisingly, this area left to itself has leapt at the opportunity of succession. Small short-leaf pines and three-foot sweetgums and the occasional cedar tree are the only trees that are making the effort. Surrounding them are masses of sumac, blackberry bramble, and Indian grass. There are afternoons when the cut looks for all the world like a painting by Monet where light and color are fused: yellows, pinks, oranges, golds, rust-red, and chartreuse abound under powder blue skies. The taller plants move in the wind: Joe pye, Queen Anne’s lace, and the Indian grass sway above purple asters, yellow coreopsis, white milkweed, yellow beggarticks, fire orange butterfly weed, and light blue elephant’s foot. On the ground, blue-eyed grass, partridge pea, sedges, switch grass, pepper vine, mosses, and lichens form a carpet of erosion control that would make any landscape architect happy. The few bare spots of red clay are quickly covered in spring by passion flower, trumpet, jessamine, and muscadine vines. On the edges the mulleins grow as tall as four feet in some years, their yellow blossoms rising out of the distinctive furry gray-green leaves that resemble tobacco.

In short, ‘the cut’ uncut becomes a tapestry of diverse life and color. Crickets, grasshoppers, and ground beetles work the field while oven birds, doves, and the occasional bobwhite quail feed on insects and seeds. Skunks dig for grubs in late winter; black

“There are afternoons when the cut looks for all the world like a painting by Monet where light and color are fused...”

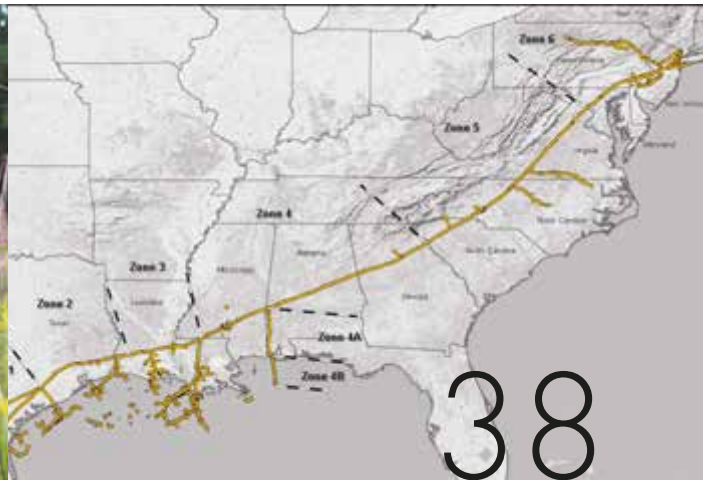
- Melissa Tufts

snakes feast on the blackberries in summer. All of this chaos is the cattle farmer's nightmare: unwanted plants that must be contained so the planted grasses can support the domesticated animals that are their livelihood. So far, we have managed to keep buffers of piney woods between the open areas that support native species and the managed pastures needed for cows and horses, and no herbicidal spraying has occurred in at least three decades.

As Sean Dunlap points out in this same issue's photo essay, when you live on a farm often the land will quickly establish who is boss. We can struggle with the various species that get in our way or we can make room for them. This is the lesson of succession in my view: Nature will thwart the best-laid plans of the aspiring gardener, farmer, or landscape designer, often to great and positive effect. We can spend our lives angry at the persistent smilax that cuts into our flesh or find a way to admire it for its constancy and determination.

I imagine one day the culture of the pipeline becoming a ribbon of life support for migrating birds, insects, and animals (including humans), if we can just figure out a way to live at peace with the differing aspects of the natural world's commandments. In the meantime, we will traverse on foot or ride on horseback or hunt rabbits on the cuts with the descendants of the builders of the pipeline, and be grateful for this brief time before the trees win out.

< Transco Pipeline Marker
Photo Credit: Melanie Bowerman
⌄ {Below, Left} Indian Grass
Photo Credit: Melissa Tufts
⌄ {Below, Right} Transo Powerline Map: tinyurl.com/jrpmlfs



BOOK DEALS

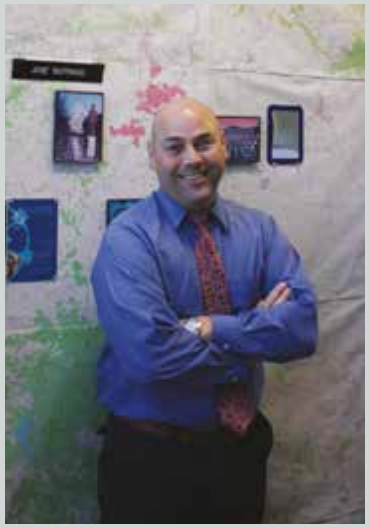
By Bryan Zubalsky

Recently, three faculty at the College of Environment and Design, Professors Wayde Brown, Jose Buitrago, and Mark Reinberger, entered the world of publishing, either securing book deals or, in the case of Prof. Reinberger, seeing his work finally come to print. Georgia Landscape Magazine interviewed the trio about their respective experiences regarding the process of bringing a concept from proposal to publication.

Though Wayde Brown has been in academics for fourteen years, this is his first book, and not the one he originally intended to publish. While working on another manuscript, Dr. Brown had a chance meeting with an editor at Routledge who was also an alumna of the University of York, Brown's Alma Mater. Over the course of a lunch time, they discussed challenges Dr. Brown had been facing for years with a second concept culled from his PhD dissertation; the editor's insights helped him pull this concept together into a proposal which became the basis for *Producing History: Reconstructed Landmarks and the Use of the Past*, a work investigating the use of history, as demonstrated by the building of historic reconstructions in Canada and the United States during the twentieth century. Brown, influenced by the thinking of early French sociologist Maurice Halbwachs, is concerned with collective memory and the use of landmarks by certain groups to "prove" or "legitimize" their 'historical narratives,' or particular version of the past, a narrative that may conflict with that of other groups associated with the site and the story.

When asked about the process, Dr. Brown emphasized the importance of peer review and feedback, and the centrality of a strong book proposal to forming a successful relationship with the publisher. The proposal puts in concrete terms what the book will cover and offer to the academy and the discipline's body of theory. It also leads into practical aspects of a contract, covering issues such as word count, image use, and payment. To Brown, you publish in the humanities not only because of career aspirations such as promotion and tenure, but because you want to; you see an absence in the discourse. You find a part of your interest or passion that fits with it, and you work diligently to make your contribution. As part of that work, Dr. Brown has taken a decidedly hands-on design approach to his manuscript, dedicating a room in his house to the process. The room is filled with 1' x 1' cube cases, and each cube itself filled with materials relating to a single chapter, the arrangement as a whole providing a physical spatial presence for the work in progress.

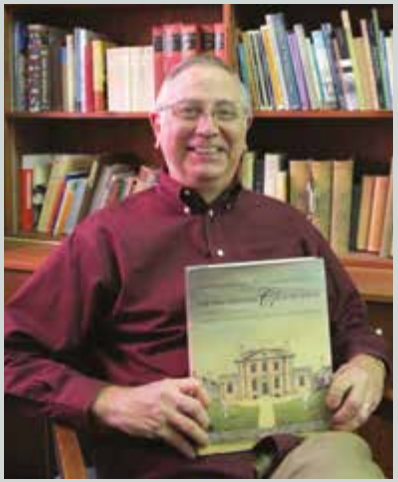
Jose Buitrago is also publishing with Routledge but his experience was significantly different from Dr. Brown's. Instead of a chance meeting, Buitrago responded to an email that the College of Environment and Design regularly sends to its faculty detailing publishing opportunities and official campus visits by representatives. This, Buitrago says, is an important indicator of legitimacy as unscrupulous companies are known to visit campuses, offering bogus deals to unsuspecting professors.



Buitrago arranged a meeting through email and set in motion the process of hammering out and submitting a proposal. Although he can't disclose much more than the title at this point—currently, *Color for Landscape Architects: 1st Edition*—Buitrago intends it as a book of color theory to compensate for current deficiencies in this aspect of landscape architecture instruction and knowledge, a manual on more abstract topics such as how color translates into design, and a collection of technical resources, including indexes detailing the results of proprietary color combinations for some of the most popular brands in the landscape architect's toolkit.

Buitrago's first book was *Computer Graphics for Landscape Architects: An Introduction*, a very successful collaboration with fellow CED faculty member Ashley Calabria. He contrasts that experience, which took a relatively quick ten months from proposal to completion, to this one, a much slower process due to the factors of research which is requiring painstaking hand and computer graphics, writing in a second language, and the needs of time management conflicting with the needs of "life happening." However, Buitrago shows a great deal of energy and enthusiasm, and is quick to put out one of the biggest benefits of publishing: books give your ideas "a global reach."

Mark Reinberger's latest book, *The Philadelphia Country House: Architecture and Landscape in Colonial America*, written in collaboration with Elizabeth McLean and published by Johns Hopkins University Press in November 2015, is the culmination of decades of professional and academic work, originating in Professor Reinberger's eight-year career with a firm in Philadelphia, where McLean was a consultant. The firm prepared historic structure reports; these, along with subsequent articles, formed the basis of the research that became the book. Reinberger calls Philadelphia "humble" in comparison to New York City or Boston, and saw a need for comprehensive scholastic work on Philadelphia's colonial architecture, a field otherwise dominated by New England. Acceptance to an academic as opposed to a "big house" publisher like Routledge was a simpler affair: Reinberger, shopped the idea of the book, rather than a formal outline, and was particularly pleased that Johns Hopkins picked it up, as he admires their reputation for book design and presentation. After formalizing the deal with Johns Hopkins, Reinberger and McLean began the work of "livening" the structure reports and conducting on-site estate research, something that involved a great deal of back-and-forth travel on Prof. Reinberger's part.

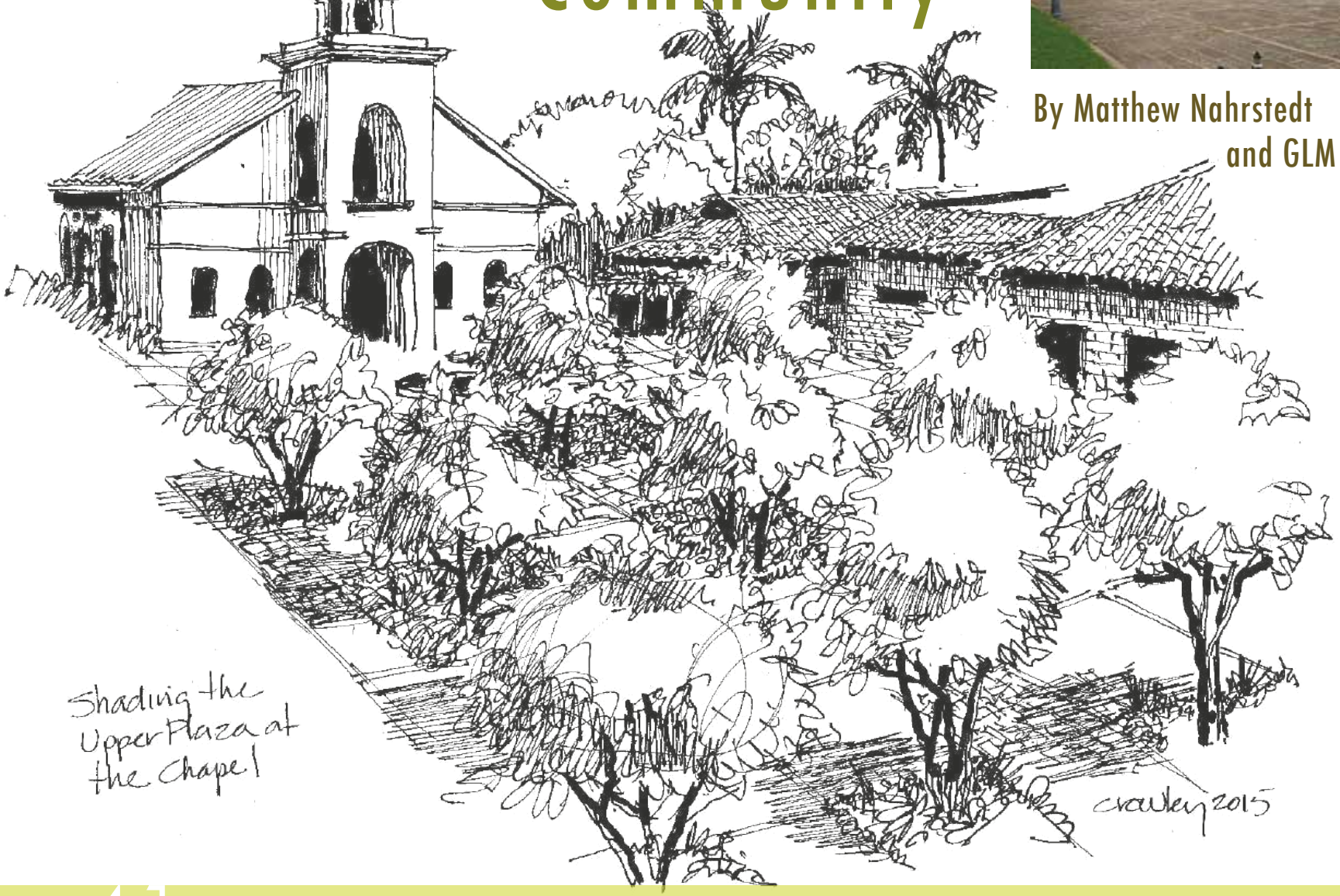


Readers at Johns Hopkins gave feedback for successive drafts as Reinberger and McLean refined themes and rearranged the manuscript's internal chronology. The result is a beautiful and substantial volume of scholarly work on Colonial Philadelphia, accompanied not only by extensive illustrations and graphics, but Prof. Reinberger's own color research photos. Copious endnotes and an essay on sources round out the book. All in all, Reinberger and McLean have accomplished an exemplary work of scholarship and research, succeeding, as was Reinberger's hope, in providing an intersection of landscape and architecture to give the discipline a rigorous look at Philadelphia and its country house tradition.

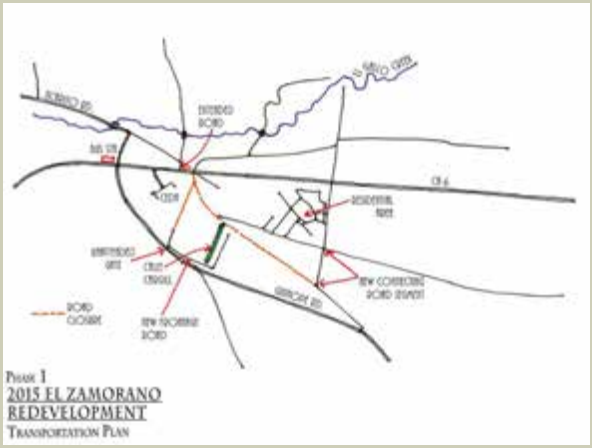
< Photo Credits: Arianne Wolfe

Fieldwork and Physical Planning for a Honduran University Community

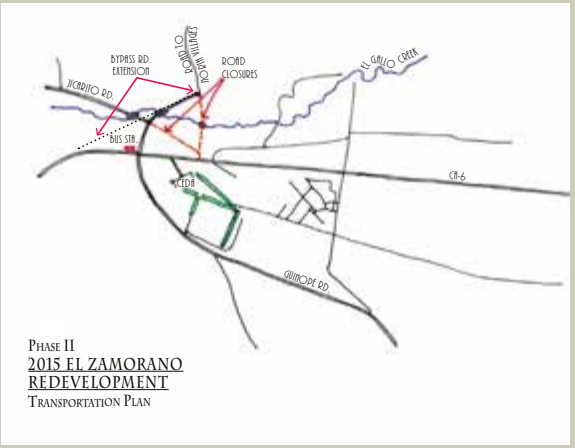
By Matthew Nahrstedt
and GLM Staff



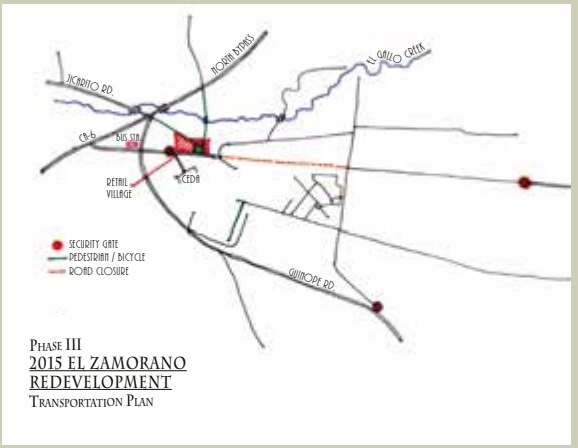
^ Existing and Proposed Plaza Chapel
Sketch by: Jack Crowley 2015



Phase I
2015 EL ZAMORANO REDEVELOPMENT
Transportation Plan



Phase II
2015 EL ZAMORANO REDEVELOPMENT
Transportation Plan



Phase III
2015 EL ZAMORANO REDEVELOPMENT
Transportation Plan

Zamorano Pan-American Agricultural University is a private university near Tegucigalpa, Honduras. Zamorano students participate in hands-on learning in agricultural sciences and environmental management. In the summer of 2015, I visited, researched, and worked with administrators and community members in the Yeguare Valley to find solutions to changing economic and educational needs. A graduate assistantship with Dr. Jack Crowley was the catalyst for my work with Zamorano, which has since turned into my practicum topic. Dr. Crowley, Director of the Master of Environmental Design and Planning Program (MEPD) at UGA's College of Environment and Design, serves on Zamorano's Board of Trustees.

Since 2004, and through a relationship with Dr. Crowley and the UGA Office of University Architects, Zamorano has been continually updating its master plan for the campus. The initial master plan update proposed a re-design of most of the campus and was completed in 2012.

Sustainable growth patterns, a strengthened historic campus core, and protection of its unique character were three of the main goals of the project. Respecting the unique sense of place that Zamorano has developed since 1942, I focused my own research on the service needs of the campus community and surrounding Yeguare Valley.

Four key elements for the site emerged from my investigation and conversations with stakeholders. These elements include bike paths and a transportation plan, an eco-lab for the study of the region's ecosystems, a bus stop and market, and faculty residences. I integrated some general guidelines provided by the UGA Office of University Architects. These include preserving sensitive resource areas, identifying culturally significant areas where maintenance should be prioritized; enhancing stormwater management; protecting and restoring native habitats while controlling invasive species; and creating an organic maintenance program. I also used several architectural

guidelines: a commitment to preserve and maintain historic structures and, in the case of new construction, encourage scale, materials, and craftsmanship from the local culture. I was also inspired to maximize passive solar energy and minimize energy use in general with sustainable practices like using local and recycled materials. These are just a few of the guidelines that helped me address the challenge of planning Zamorano's future.

I am in the process of designing a "retail village" as a space for Zamorano's campus community and the residents of the neighboring town of El Jicarito. I was able to bring a new perspective and some fresh ideas to the design of Zamorano Pan-American Agricultural School's master plan and in the process strengthen their connection with the University of Georgia.

Existing and Proposed CEDA Building
Sketch by: Jack Crowley 2015


Campus Map
Campus Alto
San Antonio de Oriente
El Jicarito
Copacabana
Apartamentos Maya A
Apartamentos Maya D
Aulas A y D (AH)
Admisiones
Oficina y Tienda de Abarrotería JAMZ
Gasolinera
Cajero Central
Plantel
Taller de Mantenimiento
Planta de Biodiesel
Riego y Maquinaria Agrícola
Aulas Magistrales
Área Solar
Bombas de Riego
Parcelas Primer Año
Palacio de las Herramientas
Riego de Baja Presión
Departamento de Ingeniería Agronómica
Viveros de Ornamentales
Laboratorio de Control Biológico
Invernaderos
Herbario y Colección de Artrópodos
Producción de Plántulas
Mieles
Planta de Procesamiento de Productos Hortofrutícolas
Laboratorio Educativo de Energía, Ambiente y Desarrollo (LEAD)
Plantaciones Forestales
Centro W. K. Kellogg
Vivero
Banco
Kiosko
Hondutel
Puesto de Ventas
Parque de Empleado Miguel Ángel Maradiaga
Lavandería
Vigilancia
El Payoso
Planta Física y Servicios
Laboratorios
Centro de Idiomas
Currículo General
Compras y Suministros
Departamento de Agronegocios
Planta de concentrados animales y semillas
Báscula Camionera
Planta de Concentrados
Planta de Procesamiento de Granos y Semillas
Aula IA(AH)
Edificio Roberto García Carmona
Tegucigalpa 30 km
Reserva Biológica Uyuca
Hacia Danlí
Centro Estudiantil CEDA
Cafetería
Librería
Diseño y Construcciones
Plaza Panamericana
Arboreto Simón E. Malo
Departamento de Ingeniería en Ambiente y Desarrollo
Aulas A y D (AH)
Ganado de Carne
Recursos Humanos
Residencia Estudiantil Los Libertadores
Dormitorios Bolívar
Dormitorios San Martín
Edificio Zemurray
Rectoría
Decanatura Académica
Avance Institucional
Registro Decanatura de Estudiantes
Dormitorios Sucre
Dormitorios Cabañas
Dormitorios Mora
Dormitorios Morazán
Dormitorios Delgado
Dormitorios Barrios
Centro Estudiantil Smith Falck
Casa Popenoe
Casa de Huéspedes
Casa Cabot
Casa Cujulún
Casa Vélez
Apartamento Alison Stone
Informática
Biblioteca Wilson Popenoe
Centro Ecuménico
Comedor Doris Zemurray Stone
Clínica Dr. Henry D. Guilbert
Barbería
Ambulancia
Gimnasio
Piscina
Parque Memorial María Carla Tejada
Residencias Estudiantiles Antonio Molina
Residencias Estudiantiles Maya
Residencias Estudiantiles Arboreto
Centro de Evaluación de Alimentos
Laboratorio de Microbiología de Alimentos
Calle Gargiulo
Departamento de Agroindustria Alimentaria
Planta Agroindustrial de Investigación y Desarrollo
Residencia Estudiantil Washington
Planta de Procesamiento de Productos Lácteos
Bodega
Planta de Semillas
Planta de Cárnicos Provisional (Futura Planta de empaques)
Planta de Procesamiento de Productos Cárnicos
Centro de Certificación de Estufas Mejoradas
Planta de Procesamiento de Maderas
Planta de Emergencia II
Residencia Estudiantil Rubén Darío
Residencias de Docentes
Canchas Putnam
Cancha de Futbolito
Softball
Escuela Bilingüe Alison Bixby Stone
Cancha Tony Smith
Bosque Memorial
Residencias de Docentes
Club Hípico
Ganado de Leche
Henil
Terneros
Hacia Güi
ZONA II
Agricultura Orgánica
Invernadero
44

Successive Land Uses at WORMSLOE

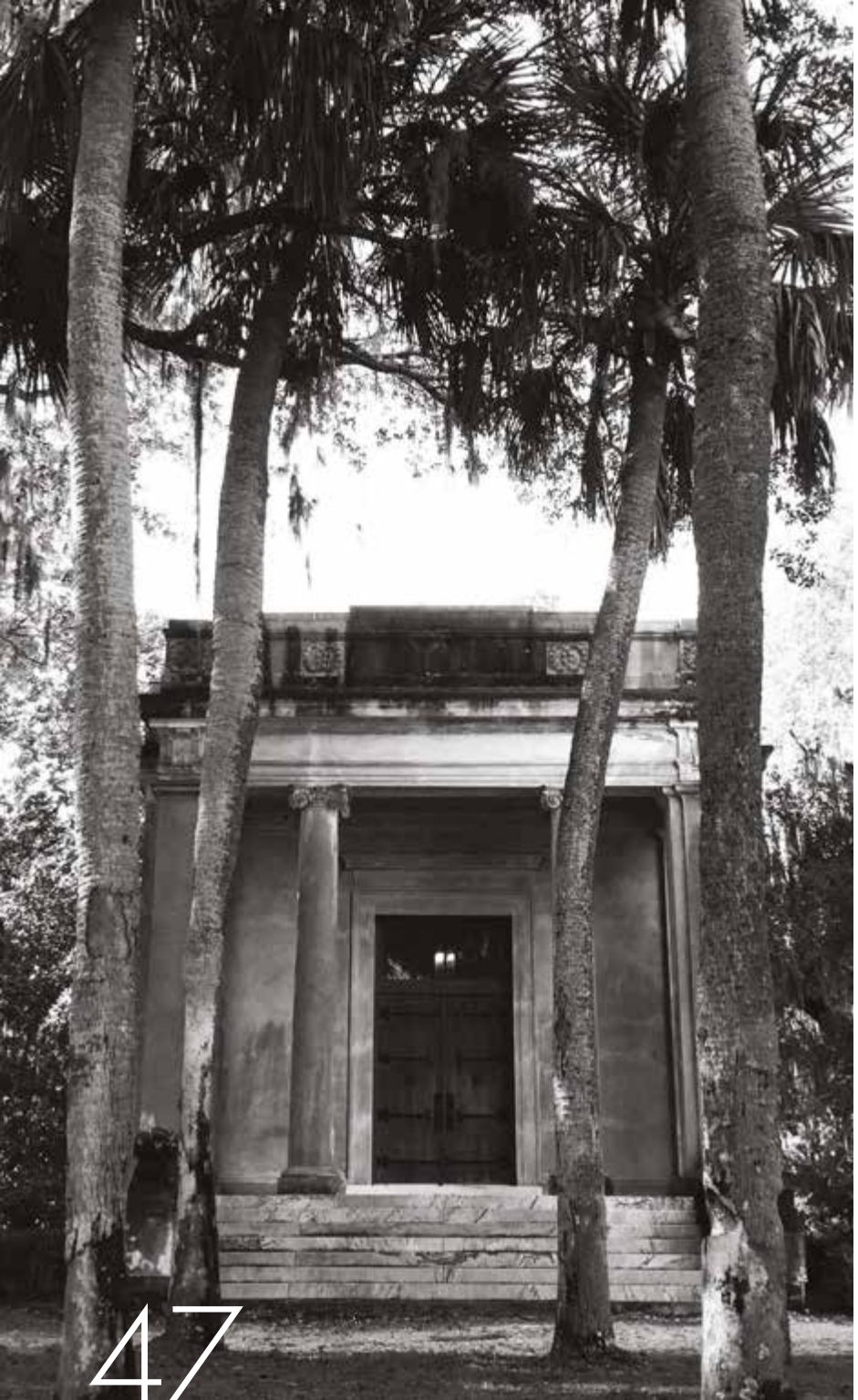
By Naomi Braff
An Interview with Dr. Sarah Ross, Director of the Wormsloe Foundation

The original inhabitants of the Georgia Coast and Wormsloe Plantation were the Guale Native Americans, as evidenced by oyster shell deposits and other artifacts. Because of the mild southern climate and year-round coastal food sources such as fish and shellfish, this tribe was non-migratory, unlike other Native American tribes. The Spanish were the first Europeans to visit what was to become Georgia. They used the coast as a stopover to replenish food and water stores on their way to and from Spain and South and Central America.

The English, led initially by James Oglethorpe, wished to establish a colony named after King George II, for supplying England with various products such as the timber provided by the abundant long leaf pine and live oaks for use in shipbuilding and the production of naval stores. Noble Jones and his family were on board Oglethorpe's ship the *Anne* in 1733 when it arrived at what was to become the city of Savannah. Performing many of the new settlement's duties, acting as surveyor, doctor, constable and soldier, Jones requested and received the lease of 500 acres on the Isle of Hope, naming it "Wormsloe." Jones developed Wormsloe as a working plantation. His botanical interest resulted in the planting of experimental gardens that were a local attraction and were visited by the naturalists John and William Bartram in 1765. In 1752 when Georgia became a royal colony, Jones received a royal grant for his Wormsloe holdings. He further served on the Governor's Council as Chief Justice, a commander of the militia, and treasurer of the colony.

Agriculture is dependent on four elements: climate, soil, available seed stock, and willing consumers. The Trustees Garden in 1734 Savannah, Georgia was an agricultural experiment station. According to the Coastal Georgia Botanical Garden, "the English Trustees hoped the southerly latitude of Georgia would prove to be an agricultural prize. Georgia could

< Live Oak Trees at Wormsloe Plantation
Photo Credit: Jordan Dowdy



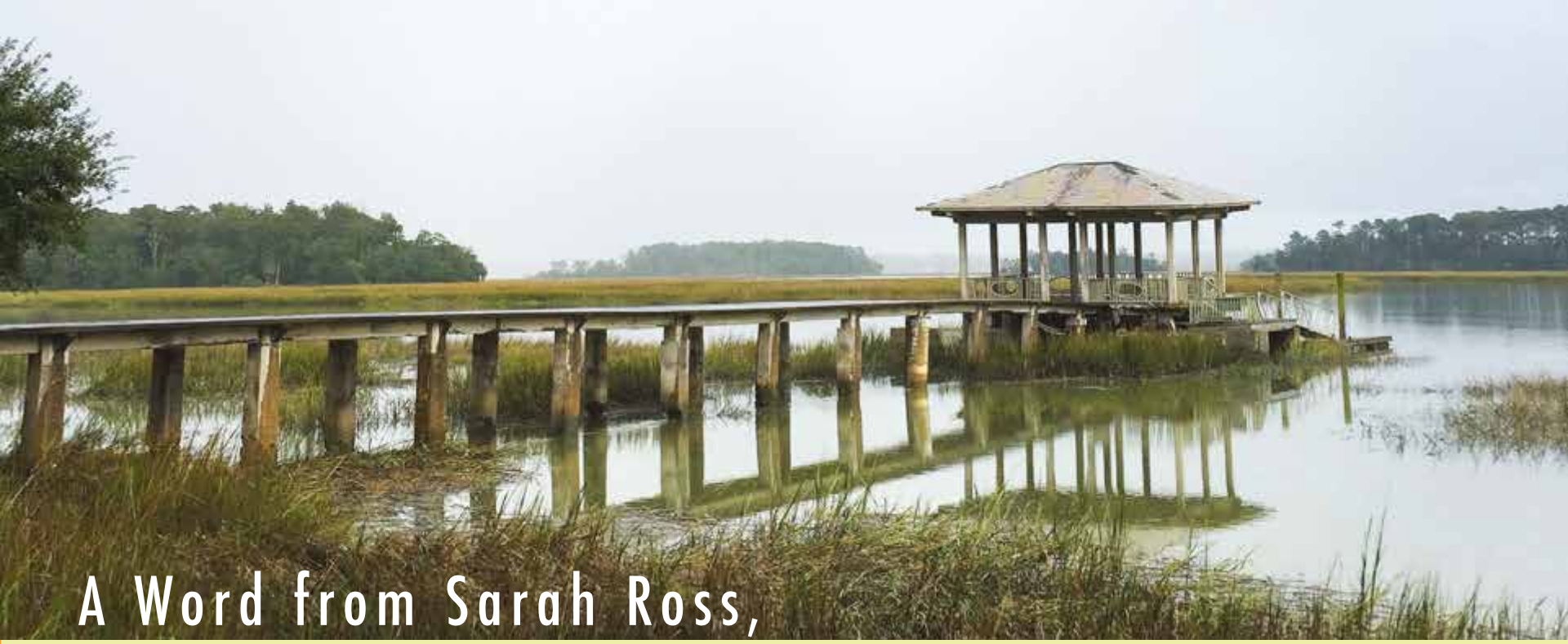
free England from trade reliance on Italy for olives, citrus and grape wine, China for silk, and the Spanish for coffee, cocoa and anti-malarial quinine." What was planted in the Trustees Garden was cultivated at Wormsloe as well. Many attempts were made to use the coastal lands to produce these different commodities desired by England, but the climate proved too unfavorable. It was too hot and humid to grow grapes for wine-making, sheep didn't thrive, and silkworms would not eat the native red mulberry. This led to widespread agricultural failures while the Revolutionary War eventually put an end to the shipment of seed stock varieties and hopes of a thriving export economy.

The Georgia Coast *was* successful, however, in growing Sea Island cotton, cultivated on the islands off the shore of Georgia and South Carolina. The cotton was not only tolerant of the moist salty sea air, but had the longest fibers of any other variety. These long fibers were stronger and silkier, making spinning easier. Second only to England, it was the city of Savannah that set the price of cotton for the entire world.

By 1860 the established economic patterns in the South were terminated by the onset of the Civil War, which ended the production of cash crops and desired exports from the southern states as trade routes to the North and to Europe were blocked. India and China replaced the American South in the production and price-setting of cotton. After the war, the Wormsloe estate, while still owned by the Jones family, was rented out for several years through tenant-farmer agreements.

In 1890, Wormsloe's famous allée of oaks was planted in an attempt to restore the estate to its former glory. By 1900, Wormsloe was turned into a dairy farm, sending milk as far as Hendersonville, North Carolina. Two decades later horticultural

< The Library
Photo Credit: Melanie Bowerman



A Word from Sarah Ross, Director of the Wormsloe Foundation

^ The Dock
Photo Credit: Melanie Bowerman

Wormsloe, located on the Georgia coast just south of Savannah, represents one of the most significant historical, cultural, and natural sites in the Southeastern United States. Wormsloe is unique as it has been owned and managed by the descendants of Noble and Sarah Jones – the Jones, De Renne, and Barrow families – from its establishment in 1736 to the present, thus representing the oldest continuously owned family estate in Georgia. Through these nine generations of landowners, Wormsloe has served as a military outpost, agricultural plantation, dairy farm and a tourist attraction serving the needs of the succession of landowners spanning almost three centuries. In 1972, eighth generation owner, Craig Barrow, Jr. began the process which transferred 822-acres from The Wormsloe Foundation to the State of Georgia. His son, Craig Barrow, III, led the Wormsloe Foundation to donate an additional 15.5-acres to UGA in 2013. These property transfers represent a fundamental shift from agricultural output coaxed from the site to conservation as the highest site priority. Today, the University of Georgia Center for Research and Education at Wormsloe (CREW) supports collaborative interdisciplinary research in the fields of ecology, geography, archaeology, and history as well as landscape architecture, environmental planning, and historic preservation. This approach not only delivers an emerging body of knowledge about Wormsloe, but also reveals regional land

gardens were installed by the grandmother of current resident Craig Barrow. Six of seven slave quarters were removed and the bricks from the chimneys used as hardscape in the formal gardens. Tickets were sold for viewing the azaleas and camellias that were being grown, but by 1940 the property no longer generated income from agriculture.

In 1972, the Wormsloe Foundation transferred 822 acres of the Wormsloe estate to the state of Georgia. The Heritage Trust Act was created for properties that exhibited both ecological and historical value through an Executive Order signed by Governor Jimmy Carter. The Heritage Trust Act instituted a more formal process for the evaluation of lands to be acquired by the state. It also provided for a special protective designation for state lands as "Heritage Preserves." Changes in management of the property now required an act of the state legislature.

The devastation wrought in Georgia by the southern pine beetle resulted in a 1974 management decision to clearcut Wormsloe's pine forest, although the real threat may have been the nearby mill that wanted the trees for manufacturing paper. Either way, the decision may have paved the way for the eighteen acres now being used by the University of Georgia to reestablish the longleaf pine and wiregrass community. In one acre of this type of habitat, 200 different species of the hardiest flowering plants can exist, those that thrive on nutrient-poor soils. Ninety-five percent of this native southeastern habitat has disappeared, making its restoration of the utmost importance.

The 822 acres given to the state are operated as the Wormsloe Historic Site by the Georgia Department of Natural Resources. The Wormsloe Foundation donates funds to nonprofits whose work benefits the property. Because Wormsloe is the oldest property in Georgia— and perhaps the Southeast— to be held

< Ruins of the Tabby Fort
Photo Credit: Melanie Bowerman

continuously by the same family, it can be researched as a perpetual history of one of our nation's founding families and their intentions for its stewardship. This past year a new research cabin was built on 15.45 acres donated by the trustees of the Wormsloe Foundation to the state of Georgia, so that the University of Georgia's Center for Research and Education (CREW) will be able to conduct interdisciplinary research in the areas of archaeology, ecology, environmental planning and design, historic preservation, landscape architecture, geography, history, and engineering with the aim of protecting the cultural and natural resources of Georgia's larger coastal region.

use and development from the arrival of the first colonists. Questions regarding rice cultivation in the region and at Wormsloe are an example of multidisciplinary research at CREW. Geographers applied advanced remote sensing techniques such as LiDAR (terrestrial laser scanning), and unmanned aerial systems to map and describe the surface features of the potential rice impoundments. Ecologists proposed archaeobotanical techniques which provided evidence of remnant rice seeds in the area. Archaeologists brought ground penetrating radar to the site which exposed sub-surface features revealing the foundation of a rice mill. Environmental engineers studied the area with a focus on subtle elevation changes and ways to control surface water flow necessary to flood and drain rice fields. Foresters and soil scientists completed extensive soil analyses. Historians researched archival documents to discover written accounts of rice cultivation onsite just after the Civil War. Multidisciplinary teamwork has emerged as the key to unfolding significant pieces of landscape history and advancing our understanding of Wormsloe and the region.

^ Dr. Sarah Ross, Director of Wormsloe Institute for Environmental History

< Spider Webs in the Salt Marsh
Photo Credit: Melanie Bowerman

ARTISTIC EXCURSIONS

AT WORMSLOE PLANTATION

Article and Watercolor Renderings
By Vineet Date

It was the second week of November and Savannah, Georgia was experiencing its first spell of cold weather after an otherwise relatively warm year. I was visiting Wormsloe Plantation with a class studying healthy salt marsh ecosystems. The class's prime motive was to understand the importance of structure, function, and change in comprehending the natural systems at play; therefore, we spent most of our time observing the ecological processes of the marsh in action. Dr. Sarah Ross, director of the Wormsloe Institute for Environmental History, generously spent time with our class explaining the site's historic, cultural, and ecological processes. Our instructor, Professor Alfie Vick, provided an additional wealth of information on ecological systems. The Barrow family, the Wormsloe property's owners, kindly allowed us to stay in brand new research cabins built on site.

The days were divided into three basic sections, with the mornings and afternoons dedicated to outdoor activities, and the evening sessions reserved for lectures by Dr. Ross or other professionals. Due to the conversion of the site into a state park, the observable ecological processes are unrivaled. For one of the evening sessions, we were asked to document some aspect of the natural processes found on site with the only criteria for the assignment being to avoid use of a camera. The Wormsloe Institute instead provided art supplies, and though I have completed my architecture and landscape architecture degrees, I had never documented the landscape with watercolor. So I took up the challenge and began dabbling in an art form with which I was unfamiliar.

Wormsloe provides unique opportunities for natural conservation since it's a relatively undisturbed system within the larger context of Coastal Georgia. A section of the site is undergoing restoration to provide gopher tortoise habitat and I used this location as my first point of observation. The demarcated area was recently clearcut, and now the landscape was beginning to show signs of healing, allowing one to see the cross section of the mature live oak canopy along the far edge of the clearing and revealing the structural interdependence of the Spanish moss, resurrection fern and live oaks. I tried to depict as precisely as possible, the subtle yet vital character of the foreground's recently disturbed but recuperating quality. Weedy plants and residual tree stumps of fallen mature trees dominated the cleared area, and I used green to highlight the flora's young age (1).

Not only was the area dominated by weedy growth; it was also subject to inundation due to the king tide of a few weeks earlier. This left certain low lying areas still full of saltwater. The watercolor illustration renders this boggy condition's puddles in dark brown.

The second location exemplifies the interactions of landmass with the confluence of saline water that forms a marshy edge. The tree cover on the island had two distinct heights, possibly due to recent disturbance. The spartina grass in the middle ground, although predominantly green in color, is a distinct yellowish golden when observed from a distance. The right corner of the illustration depicts a thicket of adolescent sable palm, vegetation which indicates the change from water to land, as this plant needs solid ground for its survival (2).

Being an edge location, this area revealed the symbiosis between landmass and saline water. Though the spartina grass may at first seem flimsy, its root structure proves most resilient to any form of erosion. This gives the landmass protection from

{Right} Sarah Ross Instructing CED Students >
Photo Credit: Melanie Bowerman

continuous tidal movements. Furthermore, this thick undergrowth is one of the most important natural habitats at Wormsloe, as it is crucial for the survival of many of the marsh's key species.

The site is also affected by diurnal tidal movements, causing the ebbing of the foreground creek, and I tried to capture this movement of the dissipating water. When this illustration was made, the wind was relatively calm; however, this wasn't the case during our kayaking trip.

While on the water, the high tide started to come in, causing a change in water flow. The kayaks felt choppy and were more difficult to steer, a difficulty compounded by stronger winds. Due to the high tide coming in, the water was moving from left of the frame to right, but the wind was traveling from right to left. These opposing movements created a prominent wave pattern. I tried to capture the essence of the interaction of the tidal movement and the wind by using prominent strokes to represent the inundation of tidal waters (3). The function of spartina patches as a buffer is crucial for healthy marsh ecosystems and cover for aquatic species. The dead grass forms a floating bed of gray brown mass that provides vital nutrients to the ecosystem. By getting up close, I was able to more clearly observe dead spartina grass strands turning brown. This helped emphasize the importance of scale in understanding natural systems.

On Jones Creek

By Rachel Haddon

Wormsloe Blue Crabs and Oysters
Photo Credit: Melanie Bowerman v

Its high tide and the marsh is full to the brim.
All morning it filled
as the tide seeped slowly in,
inching its way upward.

It does not act alone.
The sun and moon,
conducting from high above
command the rise and fall
and it eagerly obeys.

a simple task
never forgotten
like clockwork it swells
transforming the landscape.

I look out in wonder,
the willowy spartina
barely peeking out from the water,
dancing in the current.

The intricate channels have disappeared,
the black mud covered over.
Replaced by the glitter of sunlight,
reflecting on the water's surface.

All of my senses take in this altered state.
The sour and pungent smell of the marsh bottom,
now faded completely,
replaced by a sweet and salty breeze.

But still I hear the palmettos
whispering along the bluffs.
The live oaks, twisted and worn,
guarding the basin as it fills and empties.

The forest firmly stands at the edges,
unaware of the tides.
The trees have their own schedule,
Striving not in hours, but in years.

My moment alone is interrupted.
The blue heron swoops in,
stalling in the wind.
At his questioning, my intrusion is apparent.
I am a visitor here, but he allows it.

I will soak in the beauty for a moment.
and when I am finished,
I will leave it here
under his watchful eye.

This assignment gave me the opportunity to use the medium of watercolor to document landscapes and the illustrations were heavily shaped by the conceptual understanding imparted through the class. I look forward to continuing this process of understanding and documenting natural systems, and will remember it for the rest of my life.

I end this article with a quote from art historian Prof. Martin Gayford from the University of Buckingham: *"Drawing makes you see things clearer, and clearer, and clearer still. The image is passing through you in a physiological way, into your brain, into your memory – where it stays – it's transmitted by your hands."*

Coastal Georgia

By Naomi Braff

I look at Georgia with artist's eyes
And soul of child
And scientist.

Yet littoral mosaics beg no reason
To adore their beauty.
They still exist.

A rendez-vous with sands of time
Mountain tops now coastal bottoms
Unlikely tryst.

Lone piney hammocks,
Sequential dunes,
And golden marsh in shroud of mist.

NEW CHEROKEE VILLAGE DILIGWA

Conversation With Alfie Vick
By Naomi Braff

A collaboration between the Cherokee Nation's Principal Chief, Chad Smith, and CED Professor Alfie Vick led to the design for Diligwa, the new outdoor Cherokee Village at the Cherokee Heritage Center in Park Hill, Oklahoma. The partnership provided access to expertise in the ever-evolving field of cultural landscape design and a unique service-learning opportunity for students interested in Cherokee culture. Professor Vick and his cohort, Dr. Jace Weaver, Franklin Professor of Native American Studies and Director of UGA's Institute for Native American Studies, have been leading the Maymester class, "The Plant Communities of the Cherokee Landscape," since 2008. Students follow the Trail of Tears route which the Cherokee people traveled after their forced removal from the State of Georgia. During the three-week field course, students study native plants of the Southern Appalachians, Cherokee ethnobotany, and Cherokee history and culture.

Braff: *How did the project get started?*
Vick: The original conversation that took place considered a spruce-up of the existing village which was a re-creation of an authentic 17th century Cherokee village. After a thorough survey of the then-deteriorating demonstration village, Jace and I determined that in order to truly solve the re-creation's issues, we couldn't simply repair and replace the current buildings. At the time of its original construction in 1969, every attempt was made to be as authentic as possible; however, the structures were not consistent with the better archeological evidence available today. In addition, the land where the village was sited had a significant slope, which is not representative of the typical flat river-terrace locations of Cherokee towns,

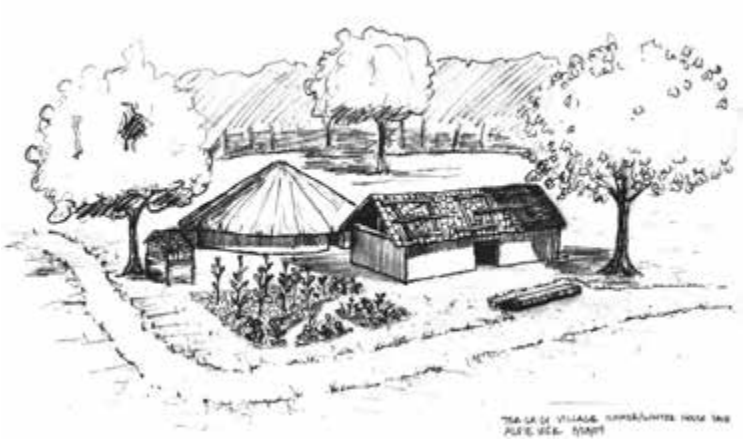
and it prevented the inclusion of a town plaza, a key feature in Cherokee towns from this era.

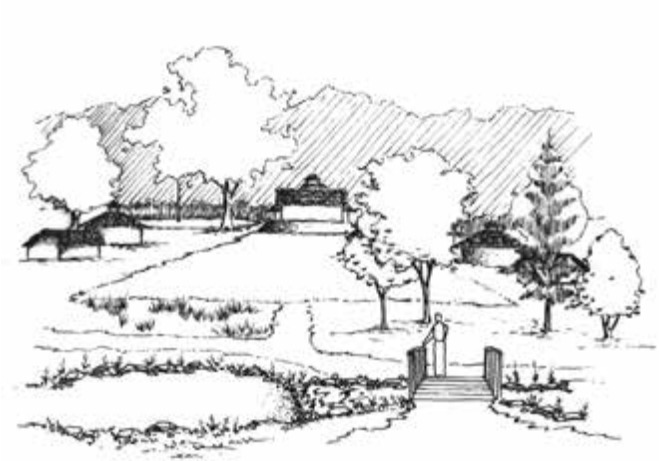
Braff: *When did you begin the design?*
Vick: As a result of the survey, Dr. Weaver and I recommended to Chief Smith that a new site be located so the village could be rebuilt from scratch. In 2009, the Maymester students extended their trip an extra week and conducted a design charrette through which the master plan for the new village was formulated. Leaders of the Cherokee nation, local citizens, and the staff of the Heritage Center attended the charrette, ultimately helping to determine what types of traditional practices to portray, the sequence in which to present them, and which native plants to utilize in the demonstration village landscape.

Braff: *What historical period did you choose to interpret?*
Vick: The time period we selected was the year 1710 because we had enough archeological information to support the accuracy of the reconstruction, which was all provided by our partner, Dr. Brett Riggs, an archaeology professor from Western Carolina University (previously from University of North Carolina). This period was also the beginning of trade relationships with Europeans, providing access to such items as metal and firearms, but still retaining traditional cultural practices, thus allowing an interpretation portraying the changes being wrought by contact with colonists and encompassing a fuller range of the Cherokee experience.

Braff: *How did the process progress?*
Vick: The next fall UGA graduate students refined the concept plan into construction documents with Dr. Riggs providing detailed guidance on the structures. The staff at the Cherokee Heritage Center began construction in the new location.

Images Supplied By Alfie Vick and Annette Griffin





Braff: *What became of the existing location?*
Vick: The old location will be converted to a garden which will demonstrate agricultural practices and display the different plants native to Georgia in the east and Oklahoma in the west.

Braff: *Tell me more about the new historic village.*
Vick: The first buildings erected by the Heritage Center staff were traditional Winter and Summer houses that a typical Cherokee family occupied during the different seasons. These houses were constructed with all natural materials and methods. For instance, the staff used no pressure treated lumber, instead charring the bases of the houses' posts for rot and insect resistance as the Cherokee would have done. Later structures used some of our more current building materials to ensure longevity of the structures.

Braff: *Did you encounter any problems during construction?*
Vick: There were little details to figure out such as the right way to lash the roof beams to the uprights of the walls or how densely to pack the daub, a form of plaster, into the wattle, a woven lattice of wooden strips and stakes.

Braff: *When was the project finished?*
Vick: The grand opening was June 3, 2013.

Braff: *Are there any more projects yet to be done at the village?*
Vick: We'll continue to add more plants to the landscape in order to diversify the plant material, and add edible and medicinal plants for interpretive purposes as well as to establish agricultural areas. This will also help create a sense of place that reflects the Southeastern landscape. The site will continue to evolve over time.

Braff: *What do you see as the most successful aspect of this project?*
Vick: Without a doubt, the relationships that we have formed with the citizens, leadership, and staff of the Cherokee Nation. From an academic perspective, this project and the maymester course have had a big influence—two graduate theses resulted from trips to the village and we contributed to the interpretation of the Cherokee Female Seminary whose foundation we discovered while doing research for the current site.

Associate Professor Alfie Vick, Dr. Brett Riggs and Dr. Jace Weaver each received the Stalwart Award in September of 2015 at the SevenStar Gala hosted by the Cherokee National Historical Society and the Cherokee Nation Businesses. The Stalwart Award is given to those who have contributed to the success of the Cherokee Heritage Center. The annual awards gala serves as the largest fundraiser for the Center.

Diligwa features nineteen wattle and daub structures and fourteen interpretive stations. The village includes eight residential sites each with summer and winter homes, a corncrib, and a kitchen garden. The public complex consists of the primary council house and summer council pavilion overlooking a large plaza that serves as the center of community activity.

Diligwa is a name derivative of Tellico, a village in what is now Tennessee that was once the Cherokee Nation's capital. Tellico was often referred to as the "wild rice place" and became synonymous with a native grain that grew in the flats of East Tennessee. Many believe when the Cherokees arrived in the Great Plains, the grasses of the prairie reminded them of the grassy areas of Tellico. They called their new home "Di li gwa," Tah-le-quah or Teh-li-co, "the open place where the grass grows."
- Braff

THE STRATEGIC PLAN: SITTING DOWN WITH THE DEAN

By Dan Shinkle

Every five years or so, the College of Environment and Design releases an updated strategic plan outlining their goals and emphases for the near future. The College's plan is designed to build on the previous plan, complement the University-wide strategic plan, and is required for accreditation. We sat down with Dean Dan Nadenicek to discuss the results of the previous plan, and what the new 2020 plan has in store.

The previous plan defined four thematic goals: global learning, community engagement, green design and planning, and balancing continuity with change. Significant progress was made toward most of the goals, while others evolved into new goals that better responded to the swiftly changing times. The variety of International offerings has grown along with the percentage of students involved. The college increased its focus on service-learning in Georgia and around the world, while better highlighting and documenting what the community engagement programs have already accomplished. There was also a push to up the ante on sustainability, with strides made toward a new sustainability laboratory soon to be formed collaboratively by Professors Alfie Vick and Jon Calabria. There was an increased emphasis on teaching the importance and embeddedness of history in every landscape; the nonexistence of the tabula rasa. Further, with change and advancement being essential parts of our practice, better understanding the benefits of new technologies became a necessary query as well.

Faculty expertise in GIS is now at two, up from none, with a number of other proficient faculty members. There was no fabrication equipment at all, now we have a laser cutter and 3d printer. A larger fabrication lab is also in the works. Additionally, the cultural landscapes laboratory, an evolved goal, was developed; its focus on meshing history and contemporary ecological needs has been most successful.

Photo Credits: Melanie Bowerman + Arianne Wolfe

In response to the fluctuations in the economy and the proliferation of "new" ideas to the broader public and university itself, the college diverted its attentions and restructured some of its goals. The idea of working with the land first: understanding its natural systems, clustering developments and communities in order to protect natural areas, and the emphasis on hydrology from the Watershed UGA initiative—paired with the 'design thinking' boom currently sweeping many fields—presented a huge opportunity for the CED. These values and ecological philosophies, routine around the halls of Jackson Street, Tanner, Denmark Hall, and Broad Street Studios, are now resonating with the larger public. "As the University's design college, it would do us well to step up and claim that," says Dean Dan. We can be the place that is teaching creative thinking to the entire University, while providing leadership in these other avenues.

The Dean was adamant it be known that the process of creative thinking, something our college has invested in for decades, is an art. "I liken creative thinking to writing a sonnet... There's a certain number of lines, a certain way the words would rhyme... a set of rules. You could do something different than that, but it wouldn't be a sonnet. That's what we run into all the time. We have to work within those parameters, and we can push the bounds with our creative work and get people to think differently. But we can't ignore the realities of the site, the program, and the people we're working with. To me that's part of the excitement of doing these professions. It really is trying to make things real."

More innovative research in this regard will be a focus in the 2020 plan. Finding hard data that backs creativity in the classroom, understanding how it makes a difference, and even testing those findings in the classroom not just for the students' benefit, but to better understand the nature of creativity.

"To me that's part of the excitement of doing these professions. It really is trying to make things real."

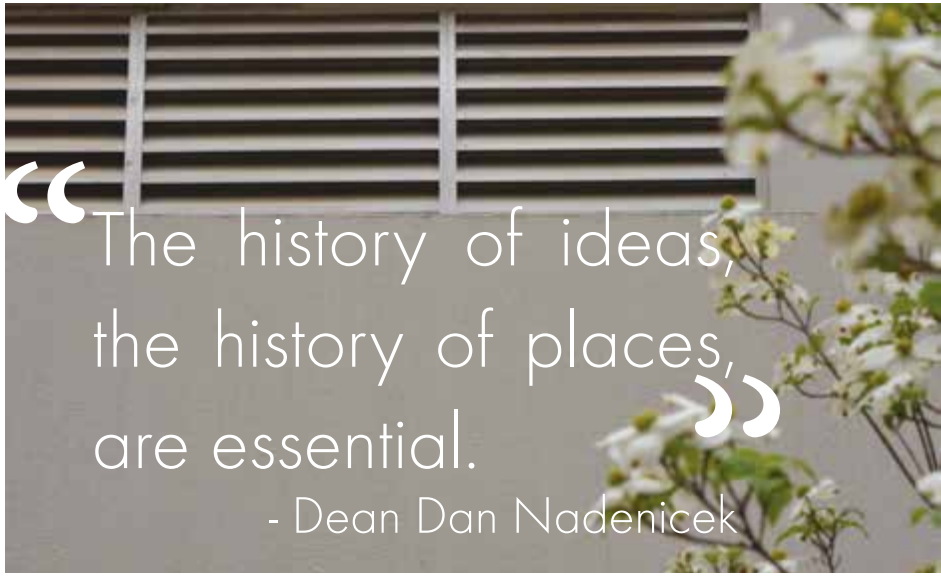
- Dean Dan Nadenicek

Working with the constraints, needs and desires set forth by people: users, communities, clients, etc., is an aspect of creative thinking unique to our profession. We must not just grapple with, but fully adopt and champion their goals. “The number one first step in design thinking is empathy. Let’s understand other people and where they’re coming from before we make too many moves,” says Dean Nadenicek.

Further, being that UGA is a Research 1 institution, considered among the tops in the nation for research, and the CED is a professional degree program, we must balance research with practicality. “I never want to see us get to the point where we’re in ivory towers talking about these grand ideas and navel gazing in a way that doesn’t help our profession,” he explains.

Preventing a discordant dance between theory and practice is a strenuous exercise, but one we’re confident we can accomplish. “The history of ideas, the history of places, are essential. The key is to make sure to keep pulling it back in [to practice].” Communication with alumni is key here. The university should be the testing ground for theories, where billable hours aren’t on the line. Understanding how to make research applicable to practice will be a part of the new plan.

A new program called “graduate students in practice” is being developed specifically to place student-researchers into the firm atmosphere. Two students recently worked with Ed Castro Landscape Inc. to assist in aligning a design with the Sustainable Sites Initiative. Other opportunities this program looks to offer is researching the history and uses of a site, upping the level of community participation, and even post-occupancy evaluations that could inform design and provide promotional materials.
Although research is always amplifying at the university, Dean Nadenicek says “we must remember that what we do is design.



I mean that in the broadest sense. The simple definition is that a designer comes up with a way to change a condition that is not as good as we’d like it to be, into something that’s better. We’re both a place that studies ideas, but then ultimately we do things as well.”

The 2020 plan will also place emphasis on more competition entries, competition winners, and ASLA awards. Further, public relations will receive the greatest overhaul. “In the South, it may not be good manners to brag about yourself, but the word about our accomplishments has to get out there,” urges the Dean. The recent rankings and the Camp Hurray publicity attracted a lot of attention to the College. This led to a half hour program on WUGA hosted by Alexia Ridley of Athens News Matters[1]. The Dean, Professor of Historic Preservation Scott Nesbit and Environmental Ethics Professor Dorinda Dallmeyer spoke on

[1]The WUGA Athens News Matters interview with Dean Nadenicek, Prof. Dallmeyer, and Prof. Nesbit can be found here: tinyurl.com/jahmsys

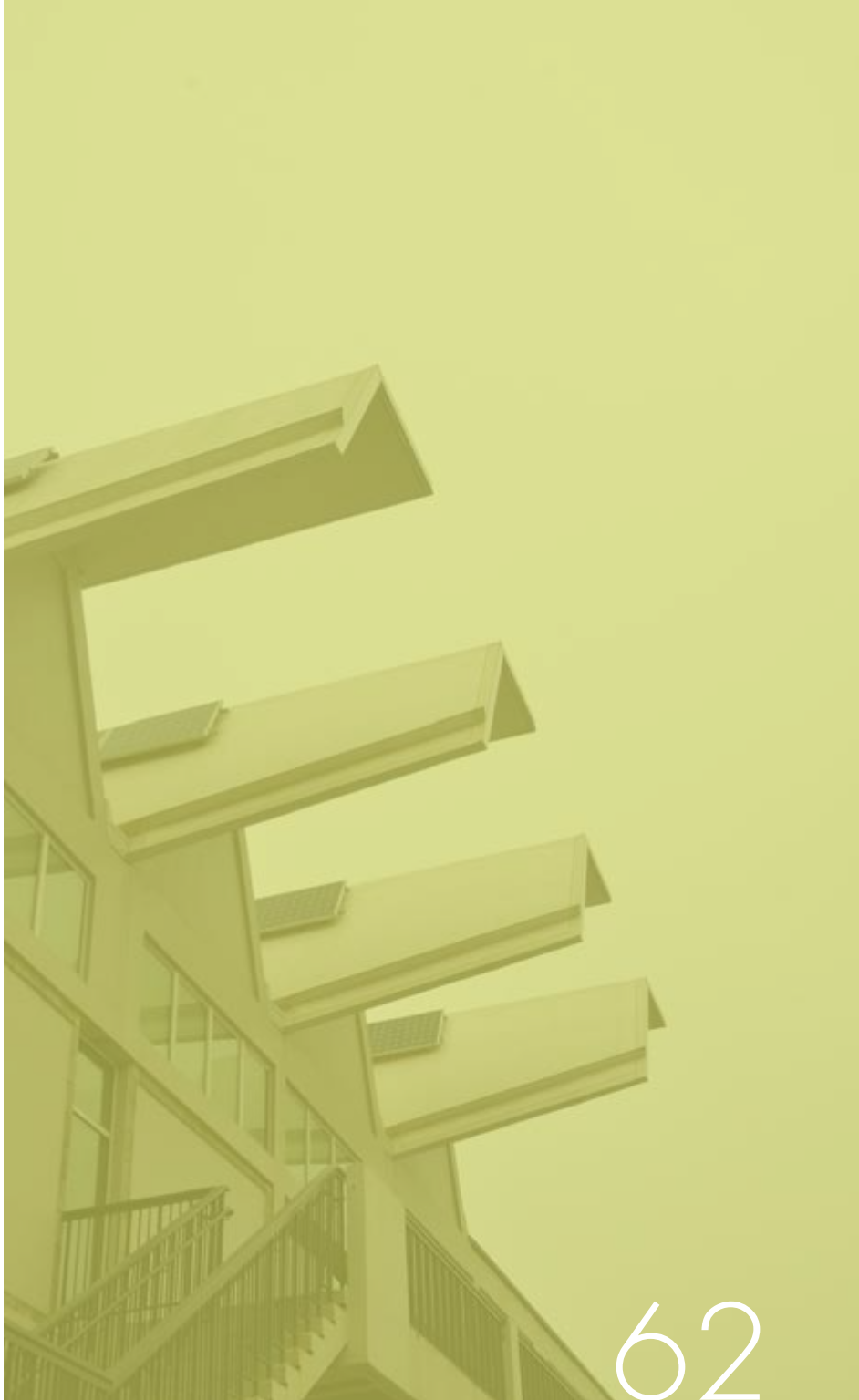
the social imperatives and environmental ethics that surround our discipline. The CED will be looking to add a full-time PR staff member to keep up this momentum, with a graduate assistant from the Grady School of Journalism helping to fill this gap in the meantime. The firm Jackson Spalding is also working with the college to identify further outreach needs and address website improvements. All of this will add to the imperative of "...not just doing things but communicating them as well."

There will also be more fabrication equipment, a CNC router, 3d printer, and an emphasis on ESRI's Geo-design. Information-based design, the Dean says, is the future. "Imagine this desktop is digital and I can design on it. Literally, as I draw, I could have a real time read-out about what my proposal is going to do to the site. That's where it's headed." This technology won't just be available to designers, but to clients as well. Any detriments to the environment will show up for both parties to see. Further, in the Dean's mind, this will not undermine the creativity of the profession. Think the sonnet example.

Despite all the fluctuation, speed of technological advancement, and utter rigor involved in designing with best practices, the Dean remains heavily optimistic. "I truly believe, right now, today, this moment, is the best time ever to become a landscape architect because of what's happening. Believe me, five years ago I wouldn't have said that."

It's a powerful endorsement from our College's head, and one we take to heart. We're all excited to be active participants in sculpting the landscapes of the future—cultural, ecological, technological, and communal. Here at the CED, they're preparing us to be accountable to that responsibility.

The new plan will be available on the CED website late spring or early fall of 2016.



CED STUDENT THESES AND PRACTICUM, 2015

MLA

Thomas Baker	Rural Picturesque
Craig Biesecker	Reconfiguring the Elevated Highway to Become a Local Community Asset in Urban Neighborhoods
Paul Cady	Managing Organizational Memory in Public Gardens
Ning Chen	Utilizing LUCISModel to Enhance Corridor Prioritization
Jialiu Cui	Revitalizing a Federal Assisted Housing Community
Renee Dillon	Exploring Possibilities for Encouraging Flood Resilience in Binghamton, New York
Milton Hamilton	Retrofitting Surfaces to Reduce Stormwater Runoff
Emily Hunt	Nina's Legacy: Designing an Edible Landscape for the Aldo Leopold Foundation
Andrew Kilinski	Regenerative System Design Application in the Georgia Piedmont
Hiu Li	Rebranding Managed Retreat by Integrating Public Perception for Urban Coastal Communities
Yiqian Liang	Making the Past Serve the Present
Emma Liles	Landform Grading as a Solution: Erosion, Landslides and Stormwater Runoff in Maggie Valley, NC
Nathan Metzger	Industrial Wastewater Landscapes: Ecological Design a the Craft Brewery
Christopher Morphis	Using Green Infrastructure to Support Water-Based Recreation in Lake Herrick
Gregory Muse	Screening for Brownfield Redevelopment in Chatham County, Ga.
Sig Sandzen	Biomimicry as Design Lens for Landscape Architecture
Yang Shen	Reading the Yuanye in the West
Lucie Siggins	Distilled Complexity
Xiwei Wu	Reclaiming a Brownfield Site
Yongzhi Xiao	China's Urban Village: Connecting New Development and Heritage Conservation
Yiran Zhao	Providing Ecological Benefits in Addition to Recreational Benefits
Xuran Zou	Embracing the Historic and Toxic Legacies of a SVOCS Contaminated Redevelopment

MEPD MHP

Life Tenancy and the National Park Service	Kit Candler
Thrive or Survive: Evolution and Preservation of Chinatowns in the U.S.	Fanglan Chen
Recognizing and Preserving the Historic Identity of Dadar West	Vineet Shrikant Date
A Study of German-Texan Cultural Identity Through Sacred Architecture	Alison Hernandez
From Ghost Lights to Curtain Calls: Preserving Georgia's Historic Theatres	Jarrad Holbrook
Preserving America's Late Twentieth Century Domestic Architecture: A Study of Three Neighborhoods in Alleghany County, Virginia	Victoria Ashley Leonard
Resurrection through Interpretation	Lloyd Milton Perry, Jr.
Cream City: The Brick that Made Milwaukee Famous	Andrew Stern
City of Grayson Bicycle and Pedestrian Plan	James R. Adams Jr.
Comprehensive Definition of "Resilience" in Urban Planning	Shruti Agrawal
Planning for the Future by Reintroducing the Past	Anna Averett
Green Infrastructure for Airports	Andrew Bailey
If You Build It: Implementing Principles of Transit-Oriented Development	Robert Emory Lee Bailey
Local Governmental Strategies to Promote, Create and Maintain Affordable Housing in the City of Atlanta	Lauren Borchard
Putting Preservation to Work: Workforce Housing and Adaptive Reuse	Laura Catherine Duvekot
Stormwater, Land Use, and Planning	Hillary Essig
Considering the Removal of the Buffalo Skyway	Houston Harker
Waterfront Brownfield Development	Gail Miller
Comparative Analysis of Delta Urbanism Concepts: Savannah and New Orleans	Stephen Morgan
Role of Stakeholders in Addressing Physical Blight Conditions	Ebunoluwa Odeyemi
Beyond the Car: Interconnecting Downtown Spartanburg	Russell Oliver
Unconventional Convention Centers	Margit Pap
Visualizing Future Land Use: Facing Climate Hazard in the Coastal Area of Glynn County, GA	Zhan Shi

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