The background of the page is a watercolor illustration of a landscape. It features rolling hills and a path that winds through the terrain. The colors used are various shades of green, from light lime to dark forest green, and some yellow and tan tones, suggesting a natural, outdoor setting. The style is soft and painterly, with visible brushstrokes and a textured appearance.

georgia landscape magazine
2017

Letter from the Editor

For four years, it has been my pleasure to glimpse the inner workings of this publication, and I am honored to act as Editor-in-Chief with such an incredible team for this edition. It is a group effort that makes the magazine a reality, but I would be remiss not to celebrate those individuals who have gone above and beyond to see it through.

I am incredibly grateful to our advising faculty, David Spooner, Jennifer Messer, and Melissa Tufts for freely volunteering themselves to assist us whenever possible. Many thanks, too, to our editorial team, staff members, and friendly support from previous editors. Lastly, I must sincerely thank Dean Daniel Nadenicek, who has given so much to this magazine. As he prepares to step down as dean and take on new responsibilities within the college,



*Sketch by
Arianne
Wolfe.*

I welcome him to remain an invaluable member of this team.

Too often, we are told that it is not our job to save the world, and that we simply have to finish our individual tasks. I think it is safe to say that this edition of the magazine does not subscribe to that notion. Our contributors have produced amazing content that approaches intricate subjects head-on, providing not only analysis of situations, but narratives of action.

In a time when thoughtful communication is being devalued, I hope this publication transcends this pattern of cheapening language. I hope that it can remind people that there is good being done in the world, but that there is still a deficit. I hope that something as small as this magazine can create enormous waves; that something so light can carry the incredible weight of ideas we have inscribed within its pages; that this inanimate object can inspire action. Ultimately, I believe that this magazine can provoke critical thought and creative action.

Of course, without our dear readers, this publication would simply be a voice lost on a breeze. Thanks to you, we have a purpose. We sincerely hope that you find our work inspirational.

A handwritten signature in black ink, appearing to read 'Jacob H. Schindler'.

Jacob H. Schindler
Editor-in-Chief

Letter from Dean Dan

As I approach my final months as dean of the College of Environment + Design—far and away the most fulfilling assignment of my life, by the way—I cannot help but contemplate the changes CED and the professions it serves will face in the coming years. I am also concerned about the commitment and capacity of our professions to assist in tackling the “wicked” problems of our times. If this issue of *Georgia Landscape Magazine*, its Editor-in-

Chief, Jacob Schindler, and other editors, designers and authors are any indication, I am more optimistic than ever before that our students have chosen their professional paths because they are guided by an environmental ethic and a social imperative. They truly wish to make a difference.

And indeed the articles bear out that commitment through coverage of relevant and future-based topics. As you read each piece for its individual content, please also consider the several topical threads interwoven throughout the fabric of the magazine. Let me suggest just a few: international affairs, ethnic and racial tensions and healing, social justice and political voice, urban change, the impetuous advance of technology, art and design thinking, environmental change, and education. While it may not be immediately apparent, each of these themes and many more will be of essential importance to successful practice in preservation, planning, and landscape architecture.

To realize that breadth of coverage for yourself, please read and enjoy this 2016 edition of *Georgia Landscape Magazine*.



Sketch by
Arianne
Wolfe.

Daniel Nadenicek
Dean of the CED



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Melissa Tufts





Jacob Schindler,
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*Follow the
arrows to
see who
drew whom!*



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LANDSCAPES OF PROTEST

By Danielle Schwartz, MLA 2018



*Women's March in
Atlanta, Centennial
Olympic Park Drive,
photo by Arianne Wolfe.*

Influential Landscapes of Protest

“We pledge our services.”

-The New Landscape Declaration¹

Stewardship has been an intrinsic and essential component to landscape architecture since its inception. Whether designing for people, natural ecosystems, or in Olmsted’s case, both, we were all drawn by the romantic notion that through shaping the landscape, we could improve the lives of all organisms.

As humans, however, we have a tendency to distance ourselves from what is not immediate or familiar. Perhaps it was a beneficial survival tactic from an evolutionary standpoint, but today, to be fearful of what’s different is a dangerous shortcoming. It has become too easy to fall into the trap of Othering. We look for the inhumanity in others and find only humanity in ourselves.

But landscape architects are trained to see systems. Our profession is transdisciplinary because we know the value of diverse perspectives. Like an ecosystem, the resiliency of the global community is based on our ability to foster and safeguard relationships across divergent cultures, ideologies, traditions, politics, etc. If design is an expression of our values, then public space needs to advance individual and collective liberty by widening the scope of participants, challenging public apathy, and initiating critical dialogue. However, more than just changing the physical structure of

Boston Harbor, Boston
Boston Tea Party, 16 December 1773

Place de la Bastille, Paris
Storming of the Bastille, 14 July 1789

Decembrists' Square, St. Petersburg
Decembrist Uprising, 26 December 1825

Union Square, N.Y.C.
Great Sumter Rally, 20 April 1861

Trafalgar Square, London
Bloody Sunday, 13 November 1887

Epsom Downs Racecourse, Surrey
Suffragette Movement, 4 June 1913

National Mall, Washington, D.C.
March on Washington, 28 August 1963 - present

Edmund Pettus Bridge, Selma
Civil Rights Movement, 7 March 1965

Plaza de las Tres Culturas, Mexico City
Tlatelolco massacre, 2 October 1968

Kent State University, Kent
Kent State shootings, 4 May 1970

Azadi Square, Tehran
Iranian Revolution, October 1977

Plaza de Mayo, Buenos Aires
Madres de Plaza de Mayo, 30 April 1977

Pureora Forest Park, New Zealand
The Tree Sitting of Pureora, 1978

Tiananmen Square, Beijing
Tiananmen Square massacre, 4 June 1989

Wenceslas Square, Prague
Velvet Revolution, November 1989

Independence Square, Kiev
Orange Revolution, Nov. 2004 - Jan. 2005

Tahrir Square, Cairo
Egyptian Revolution, 25 January 2011

The Arch, Athens
Numerous protests since the 1800s

“There we were, literally in the lap of power of our country framed by the capitol and the Washington Monument on either end. I never felt threatened or cornered; the boulevards, streets, and signage kept us bouyed up on the gray day. This is what good design can do for us in the face of profoundly serious engagement in the democratic process.”

Quote from a Women’s March participant (21 January 2017)

space, our profession needs to become deeply engaged in a paradigm shift that transforms how we conceptualize and interact with the environment and each other.

In June 2016, over 700 landscape architects were assembled by the Landscape Architecture Foundation (LAF) to craft “a new vision for landscape architecture for the 21st century.” The outcome, the New Landscape Declaration, is a call to action to build a culture of “inclusive leadership [and] advocacy” by strengthening alliances across diverse interests and professions.

With the rising number of increasingly complex, interrelated environmental, social, and economic challenges, we need all voices in order to develop transformational solutions. This includes the often excluded, forgotten, and oppressed. It includes people who are of all nationalities, color, ability, age, beliefs, gender identity, and sexual preference. It includes immigrants and refugees. If “humanity’s

common ground is the landscape itself,” then we need to design public spaces that enhance tolerance and provide a platform for peaceful protest.²

There is nothing more truly artistic or revolutionary as broadening our circle of compassion to embrace all people and creatures. Landscape architect and theorist, James Corner, whose projects include the New York High Line, asserts that during this time when “democracy is being challenged,” public city squares are “great spaces for people to be exposed to other people—people who are not like themselves.”³ We need to design spaces where disparate ideas and people casually collide. As understanding grows and intimate connections are formed, the public sphere can cultivate insurgent acts of empathy.

As the scale and scope of our influence and projects grow, designers need to remember that all landscapes are potential sites



Women's March in Atlanta, photo by Arianne Wolfe. Women's March in Washington, D.C. (right) by Melissa Tufis.



for revolution. Whether it's a port, bridge, or piazza, we need to give artistic physical form and function "to the ideals of equity, sustainability, resiliency, and democracy."⁴ A well-designed space should foster physical and psychological well-being, showcase pluralism, and encourage diversity.

To build an identity of activism in our profession, we need to use our unique position as curators of the common ground to raise awareness of the most extensive and pressing issues of our time. Vaughn Rinner, president of ASLA, who visited the CED last September, urged us burgeoning landscape architects, planners, and preservationists to be ambassadors to our clients, families, and communities. We need to be bold and ambitious as leaders and in our vision of a more sustainable and equitable future. ■

At times, our profession has ignored various groups of people in the pursuit of progress. Recently, the field of landscape architecture has been trying to address this tendency. At the CED, this is reflected in this year's lecture series, gallery exhibits, and the formation of a Diversity Committee.

^{1,4} "The New Landscape Declaration." *Landscape Architecture Foundation*. Accessed March 16, 2017.

² Green, Jared. "An Ambitious Vision for the Next 50 Years: The New Landscape Declaration." *The Dirt* (blog). October 24, 2016.

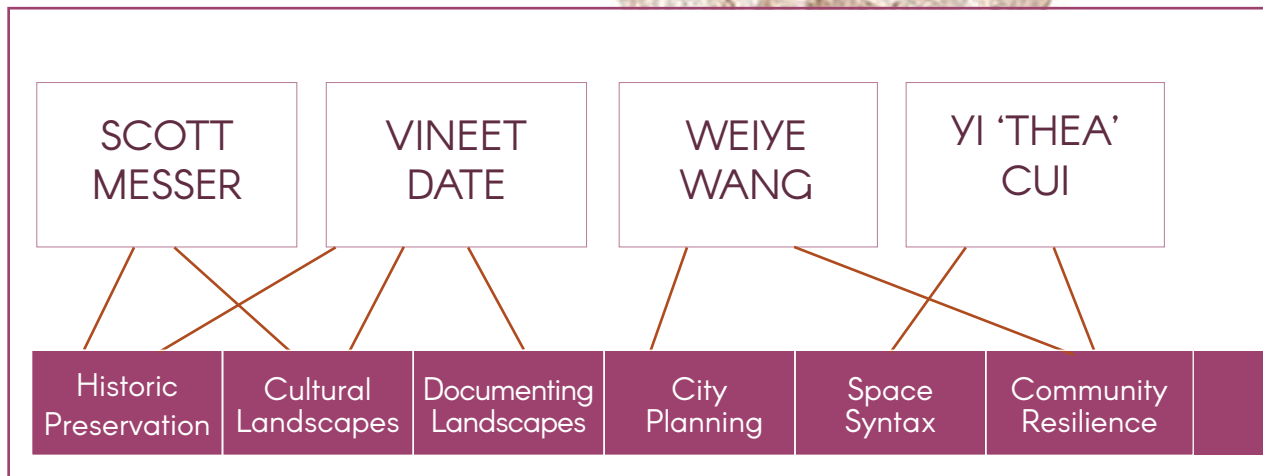
³ Megson, Kim. "Well-designed public squares can enhance tolerance during volatile political times, says James Corner." *CLAD*. February 8, 2017.



Budding Scholars of the CE+D

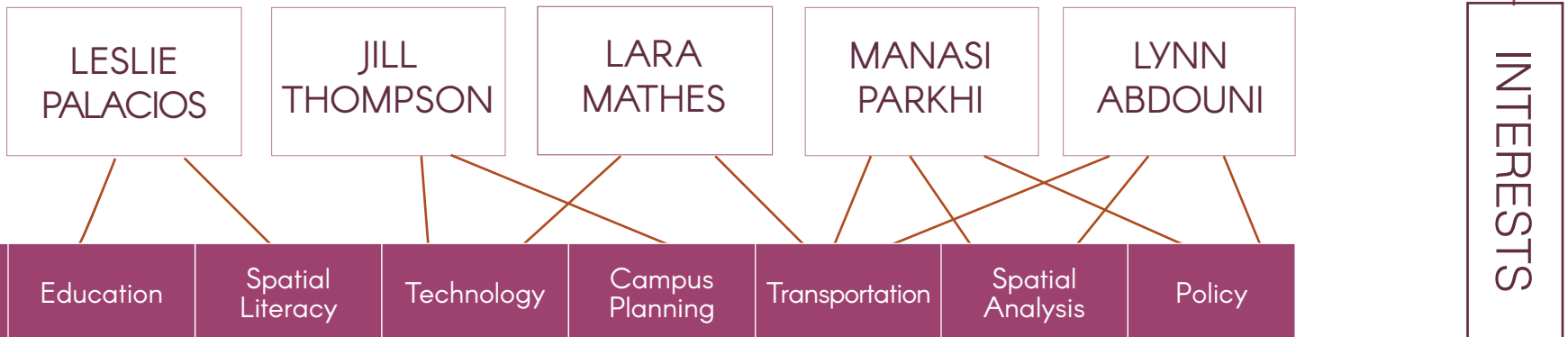
By Lynn Abdouni, PhD 2019

On the first Monday of the fall 2016 semester, History and Theory class commenced at the Jackson Street Building. Class was conducted by Dean Dan, and attending were ten PhD pursuants split between full- and part-time. We gathered in anticipation for a rigorous semester that would shape our critical thought and hone our stamina towards tackling a dissertation topic. Now in full-course swing, we find vast resources and doyens with the CED community, brimming with possibilities and partnerships. Yet the aspect we celebrate on a daily basis is our diversity—in origin, academics, and professional background. We would like to take a moment to introduce ourselves, our backgrounds, and our research interests.



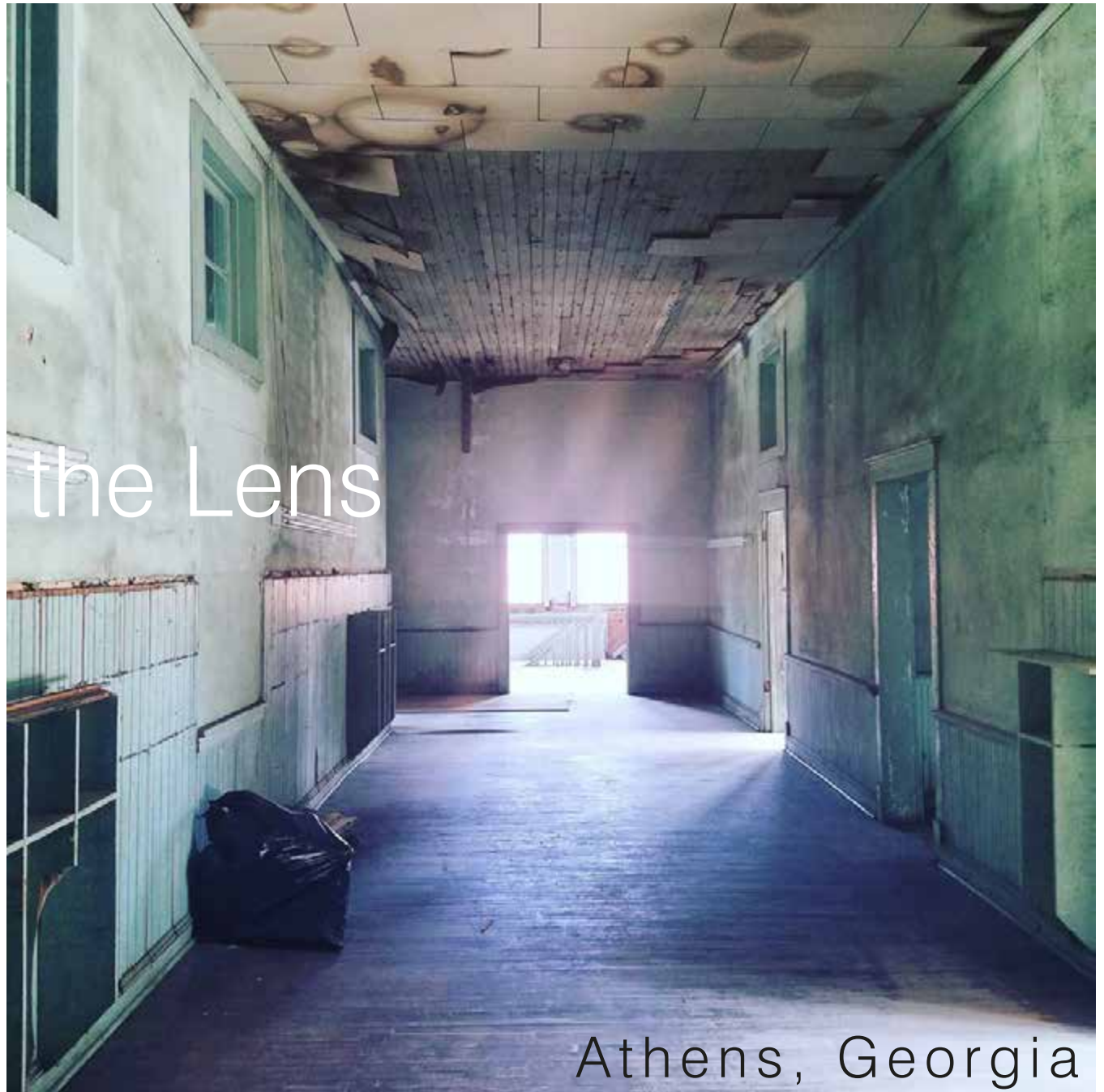


Not pictured: Megan Driscoll



Through the Lens

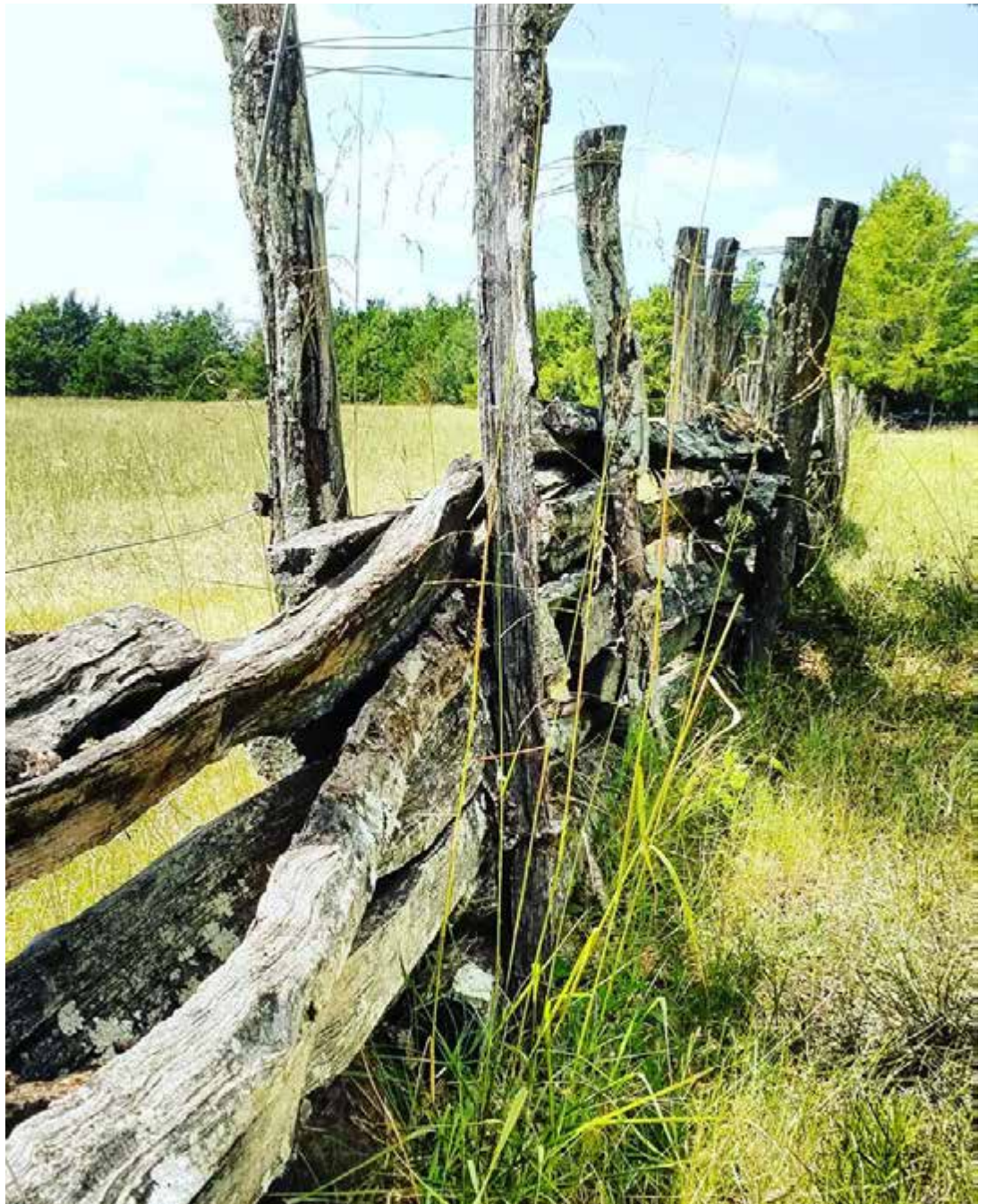
We prompted CED students to submit photo essays that reveal their experiences in and around Athens. These are a few photographs that exhibit their view of the landscape.



Athens, Georgia

Emma Keethler,
MHP 2017

“There are layers upon layers of narratives across this state, ‘ghosts’ (if you will) haunting the places and spaces that make up this diverse landscape, and those are the images I find the most fascinating to pursue.”





Sydonne Blake,
BLA 2019

“I chose to capture Athens through windows because this portrays Athens from a very human perspective. When we see Athens, it’s not as a breathtaking, vast landscape—it’s the fleeting, casual glimpses of our city that stay with us the most.”

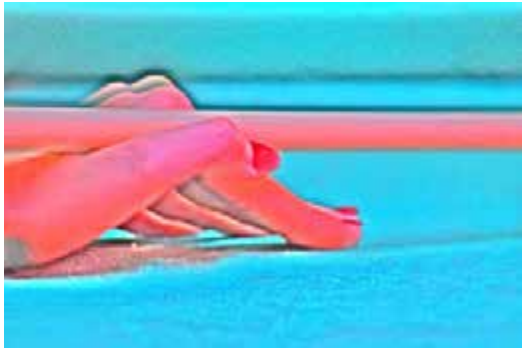






“HDR [High Dynamic Resolution] allowed me to capture my vision in a very obvious way. The image ended up becoming its own art. Manipulation is key to creating your own piece within the shot. My concept was to abstract the simplicity found within the landscape and built environment.”

Moriah Termunde, BLA 2017





Education and Engagement

“We are looking to hire someone to teach landscape design,” she said, as I stood there looking quite surprised.

I had only stopped by to learn about the gardening school while on my way to the corner store in Kampala, Uganda, so this invitation caught me off guard. After quitting my job as a landscape designer at a large international firm from the U.S., I had set off abroad four months prior in hopes of finding a more service-oriented trajectory. Until just then, I had resigned myself to teach English or something similar, but this opportunity sounded too good to be true.

Accepting the offer to teach landscape design to post-high school Ugandan students was an amazing prospect and developed into one of the most rewarding and challenging experiences I have had. Over the course of the following eighteen months (2010-2012), I was as an instructor at the Training Center for Gardening and Landscaping (TCGL) in downtown Kampala, a part of CIDI, a non-governmental organization. There, I helped to develop an applicable curriculum for teaching landscape design in this setting; worked with the Ugandan ministry of Education to create a national vocational certificate program for this field; and imparted as much knowledge as I could to the 40 or so students I was blessed to work with. In addition to these tangible items, this experience opened my eyes to the amazing possibilities and the impact of teaching landscape architecture in the developing world, or at least, in urban Kampala.

Youth unemployment in Uganda was, and remains, extremely high because the job market lacks ample opportunities for young Ugandans leaving secondary school. In response to this, Uganda has sought to empower youth through vocational training centers

Kampala, Uganda

Text and Images by
Cameron Berglund, MLA 2016

that teach applicable, and hopefully, more employable skills than traditional higher education institutions. In this vein, the TCGL seeks to equip local underprivileged Ugandan youth with horticultural skills in plant propagation, urban agriculture, and landscape design.

Contrary to my first assumptions, the skills of landscape design were *highly* sought after in Kampala. A growing number of individuals want well designed and well maintained gardens within their work and home compounds. (Many homes in Kampala are walled compounds). It was common in Kampala for middle-class and upper-class homes to employ gardeners, many of whom



were relatively untrained. By offering training and skills, there was a possibility for them to provide more knowledgeable service and, in turn, enable them to seek higher compensation. Additionally, by developing an applicable approach to landscape design and teaching principles that allowed the students to envision their ideas for their clients, these students were empowered to develop businesses in this niche. Many of the students I instructed went on to start their own companies, work for existing landscape companies, or partner with other classmates to seek design projects as they maintained existing jobs. The impact of the training was apparent and so was the desire of the students to learn and excel in this field.

Teaching was an amazing experience and one that deeply impacted my understanding of the potential for landscape architecture

education. One of the many significant things about landscape design is the creative thinking embodied in the design process.

Uganda's educational system, not unlike our own in the United States, seems to lack an emphasis on creative problem solving. My students excelled in memorizing plant botanical names, characteristics, and soil types. However, developing a novel design was a challenge. Some of the most important lessons that I helped to facilitate were similar to those I learned in my initial studios as an undergraduate of landscape architecture at UGA. Learning to synthesize different variables—sun exposure, soil types, personal and client preferences—into a functional plan is the challenge and crux of the process. One of my first studio professors said, “Look for options, not solutions.” This freed me to study and experiment



Working with students on garden layout (left). Cameron with his students at graduation (below).



with different approaches. I tried to abide by this philosophy with my students and encourage them to learn through the process of trial and error, as I had.

Teaching these concepts cross-culturally was a challenge. Thankfully, my students were gracious and as eager to learn as I was to impart this information. Although the delivery was not perfect and there were limitations, many of my students developed a strong grasp for the basics of landscape design and implementation. My final project with them involved working with a real client to design and implement a landscape for a small residential compound. The students divided into three teams to act as separate landscape companies. Each group interviewed, designed, and presented their ideas to the client. We modified the final design per the client's input and budget and then installed the plants and hardscape ourselves, completing the entire design process in a real-life scenario. It was wonderful to see

what my students were able to design and implement after only two years of training.

One of the main lessons I learned from this experience was the amazing suitability for landscape architecture to empower the students. I discovered that landscape architecture could be simplified, and distilled down to an accessible level, while still retaining the powerful, creative problem solving potential at its core. For this reason, I think our profession is *uniquely* endowed to impact students at both vocational and traditional institutions in places like Uganda and possibly other countries with similar economic and social environments. Although there are currently a limited number of landscape architecture programs in places like this, I am excited to explore and help to develop these for students like those I worked alongside at the TCGL. ■



Photo by Natasha Burr.

Adaptive Urbanism

Tybee Island, Georgia

By Natasha Burr, BLA 2017

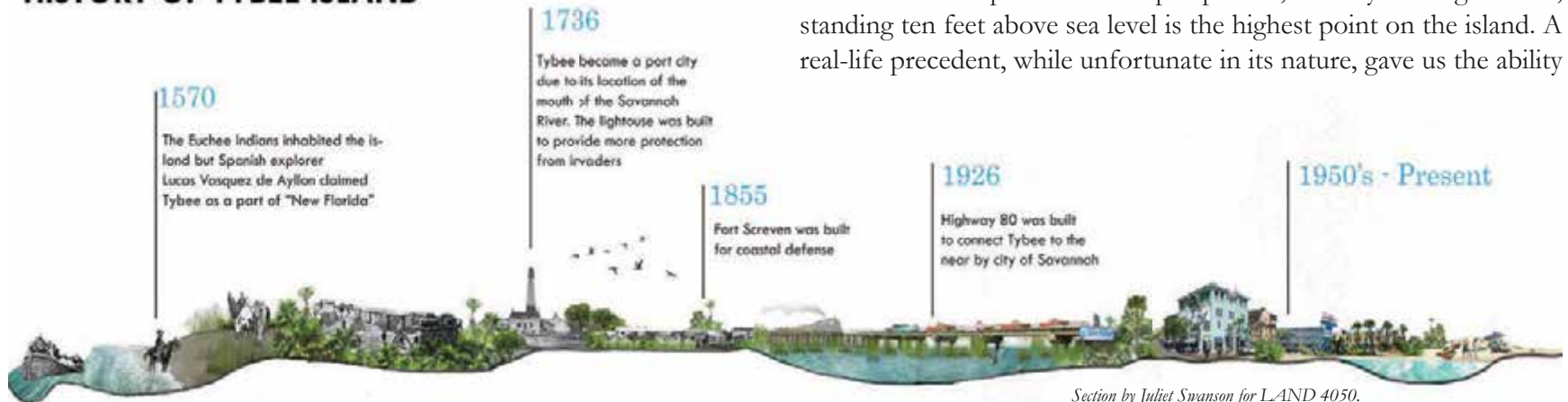
Tybee Island, Savannah's beachside retreat, is known for its coastal history, tranquil scenery, and remarkable ecology. Located approximately 20 miles east of Savannah, this 3.21 square mile barrier island is a vacation destination. However, the island is facing an uncertain future in which it must actively adapt to climate change, ecological depletion, overdevelopment, and increased tourism.

During the fall of 2016, the students in Professor Alison Smith's LAND 4050 Studio: Region, Site, and Place were tasked with creating a general master plan and a site-scale design for Tybee Island. The project sought to create a sustainable, resilient landscape in the face of climate, development, and tourism challenges – a solution that balanced conservation, recreation, and development. Tybee Island already has a Sea Level Rise Adaptation Plan in place, the first of its kind. This, in addition to an existing conditions inventory, and a GIS suitability analysis for various forms of conservation and development informed the master plan. This included ecological protection, dune restoration, living shorelines and marshland conservation, residential development, commercial development, historical preservation, and bicycle and pedestrian circulation.



In early October, a mere week after we visited Tybee Island, our impending concerns became a reality—Hurricane Matthew struck. It caused catastrophic damage throughout the Atlantic Ocean and severely impacted the Florida and Georgia coasts. A tidal gauge at Fort Pulaski, just off the coast of Tybee, measured a record-breaking 12.56 feet.¹ To put this into perspective, the Tybee Lighthouse, standing ten feet above sea level is the highest point on the island. A real-life precedent, while unfortunate in its nature, gave us the ability

HISTORY OF TYBEE ISLAND



Section by Juliet Swanson for LAND 4050.

Professor Pardue's class critique of "protect, adapt, retreat" Maps, photo by Qiao He.



to visualize how critical it was to generate resilient designs able to withstand the increased storm surge due to sea level rise.

The semester-long project required collaboration with island stakeholders including residents, developers, city officials, city engineers, and marine and ecological specialists. Intended to present Tybee Island as a model of adaptive urbanism in coastal cities, the project would contribute to the Georgia Conservancy's mission to protect and conserve Georgia's natural resources through advocacy, engagement, and collaboration. At the conclusion of the semester, the students presented their work to Paul Wolff, Councilman for the City of Tybee, and Charles McMillan, Coastal Director of the Georgia Conservancy.

The following spring, the Tybee Island Master Plan was reassessed in a different light. Professor Doug Pardue's LAND 4060 Studio: Urban Design took the analysis developed during the previous semester and applied an "adapt, retreat, protect" strategy in response to sea-level rise. Adapted areas emphasize human intervention to adjust to the changing ecological processes while retreated areas call for the reduction of human development at these high risk locations. Protected areas require long-term human involvement and regulation to withstand inevitable environmental casualties. This method addresses the shifting terrains caused by sea level rise and storm surge while simultaneously taking into consideration critical infrastructure in anticipation of climate change. We further developed our analysis



by reconsidering sectors of the island—its water, cultural resources, built environment—in terms of this dynamic landscape’s future coastal resiliency.

We focused heavily on the triple bottom line (ecological, economic, and social impact) to facilitate our designs. We also considered changes over time and potential outcomes if another large-scale hurricane swept across the island. We hope to provide useful design proposals for an archetypal coastal town that will inform future policy, programming, and site planning. ■



¹Chapman, Dan. “Hurricane Matthew ravages Tybee on Georgia coast.” *The Atlanta Journal-Constitution*. October 11, 2016.

Tybee Island lighthouse (left), by Natasha Burr.

Axonometric rendering of marsh park design (left), and Master Plan of Tybee Island, by Katie Sewell for LAND 4050.





Moth

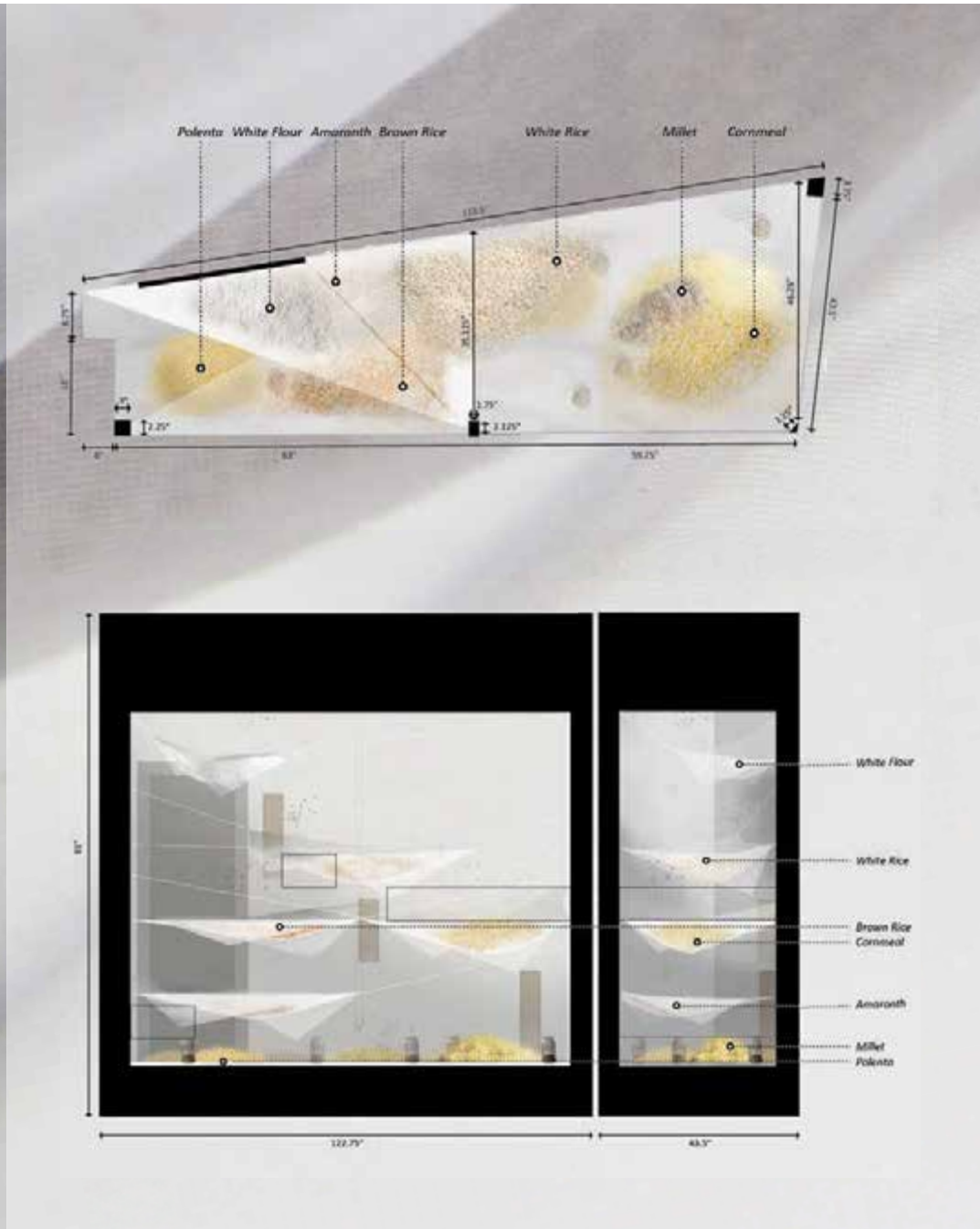
Moth : [Aside to Costard] They have been at a great feast
of languages, and stol'n the scraps.

– Shakespeare, *Love's Labour's Lost*

In Shakespeare's play, pesky boy-servant Moth reveals the entangled webs of language and desire that dress up and perform as love. In our installation "Moth," magnifying lenses and projectors steal views of the silken webs woven by Indian Meal Moth larvae. These pests of kitchen pantries and agricultural grain harvests devour feast basics like flour, cornmeal, oats and rice. For several weeks in late 2015, our Moth occupied a storefront window of the Garden Theater in downtown Columbus, Ohio as part of a new media art exhibition, "Biopresence," curated by the Ohio State University Department of Art. The installation was, foremost, a collaboration of students Mariel Fink (BLA 2016) and Lauren McCrystal (MLA 2016), entymologist George Keeney, the moths, and me – then an Assistant Professor of Landscape Architecture at Ohio State. But Moth also became a commentary on aesthetics of industrialized consumption shaping rural Midwestern landscapes.

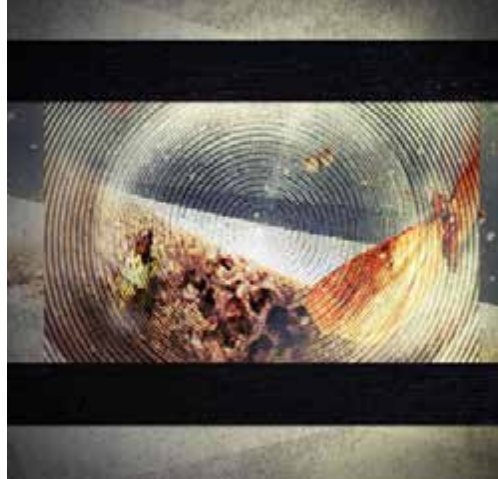


Text and installation by Katherine E. Bennett,
 Visiting Professor, 2016-17
 with students Mariel Fink, Lauren McCrystal,
 and Yuanyuan Huang



Moth's peep-show design took inspiration from the filmy insect netting used by plant nurseries, and from sex-toy shops across the street from the theater. We incorporated portals and magnifying lenses for viewing the tiny larvae and their micro-landscapes within an organza room we constructed inside the theater window. Suspended organza sheets held mounds of the grain products that dominate Ohio's agricultural landscapes, and global commodity markets. The larvae wrapped their grain landscapes and stuffed bodies in webs of silk, reemerging as adult moths only to fly at night, mate, and reproduce. ■



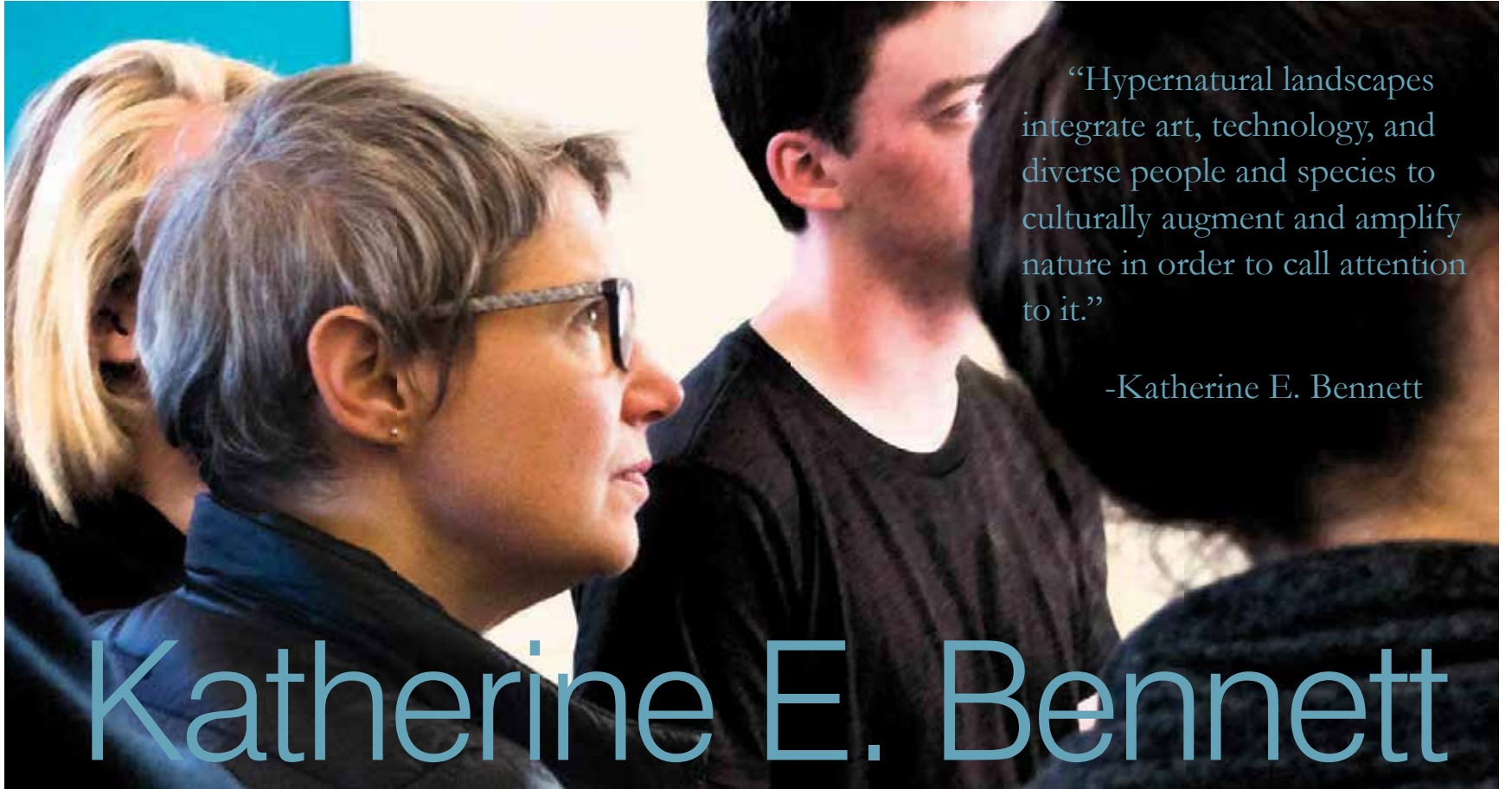


Moth (Aside to Costard) They have been at a great feast

of languages, and st



of languages, and stol'n the scraps.



“Hypernatural landscapes integrate art, technology, and diverse people and species to culturally augment and amplify nature in order to call attention to it.”

-Katherine E. Bennett

Katherine E. Bennett

Text by Landon Woodward, MLA 2018

Photos by Moriah Termunde, BLA 2017

This semester I had the opportunity to sit down for an interview with visiting professor Katherine E. Bennett. Professor Bennett holds a Master in Landscape Architecture from the Harvard Graduate School of Design and a Bachelor of Fine Arts from the Lamar Dodd School of Art at the University of Georgia.

Professor Bennett, a Georgia native, was born in Atlanta before moving to Wilkes County, Georgia as a young child. Her work and studies have led her across the world to places as distant as South Korea. I was excited to have a chance to pick her brain on a wide range of topics, from her perspective on current challenges in the field, to her favorite spots on UGA's campus.

Landon Woodward (LW): Now that you've come back to Georgia, how do you feel you can apply your experiences elsewhere to a familiar environment? What aspects, issues, and opportunities within the region interest you most?

Professor Katherine E. Bennett (KEB): I'd like to continue working with farmers, ecologists, artists, and students within the rural Georgia context I grew up in. How can ecological practices within the landscapes of agriculture covering most of our region and country be seen as economically viable? How can these practices and landscapes serve more people and other living creatures, beyond those lucky enough to 'own' land? Can we produce cultures of environmental and economic equity so that more people and species get to live safe, healthy, and beautiful lives? I'd like to help spread landscape architecture's potent blend of aesthetic functionalism around more, beyond those people and institutions with the money and power to support big budget design projects. In doing so, I hope to address cultural problems of race and gender that intersect with environmental ethics here in Georgia, and everywhere else.

LW: You mentioned you grew up on a family farm in Wilkes County. How do you feel those experiences growing up on a farm later



impacted your perspective on design and research in Landscape Architecture?

KEB: Living and working on the family farm gave me an intimate relationship with the land and the many living creatures who participate in making that land what it is—effectively, designing it. A sizeable Native American mound in a cow pasture just down the street from our house has always fascinated me as a cultural interaction between people and their environment.

LW: How have you found your fascination with human cultural interactions with the landscape translated into your work as a designer and researcher?

KEB: My research focuses on “hypernature” as a design strategy and a physical expression of how people, other species, and dynamic materials act together in creating aesthetically compelling, environmentally resilient landscapes. Hypernatural landscapes integrate art, technology, and diverse people and species to culturally augment and amplify nature in order to call attention to it. My article, “Beautiful Landscapes in Drag, the Material Performance of Hypernature,” is in the *Journal of Landscape Architecture* (2014), and I’m writing another essay on hypernature now.

LW: You had mentioned that you have a project relating to this topic that is featured in this magazine. Would you care to expound on that?

KEB: *Moth* (2015) is an installation about hypernature. It features the design work of live Indian Meal Moth larvae in weaving silken landscapes on mounds of common North American agricultural grain products. My students (at Ohio State University) and I worked with

an entomologist and insectary to install these mounds on interwoven panels of nylon fabric. By protecting crops from moths and other “pests,” this fabric can reduce the use of toxic pesticides so harmful to our health and the health of other species and our planet. Can we find ways to share our landscapes with other beautiful creatures who do, in fact, perform creatively in pollinating plants—and weaving silk?

LW: How do you feel your degree in Fine Arts informs your work as a designer and as a teacher?

KEB: My work combines the aesthetic sensibility that I developed at the Lamar Dodd School of Art with the historic and contemporary cultural references I studied while earning my BFA at this university. For example, *Moth* takes inspiration from Shakespeare’s character of the same name in “*Love’s Labour’s Lost*,” and applies that character’s ironic commentary on sexual desire and gluttony to industrialized agricultures of consumption and capital. I designed and installed *Moth* with students, and often refer to works of visual and performance art, literature, and science while teaching.

LW: Who stands out as your favorite Landscape Architects and biggest inspiration?

KEB: My favorite landscape architects are Professors Eva and Roland Gustavsson in Sweden, former boss Andrea Cochran in San Francisco, and friends and former students at Surface Design Inc., also in San Francisco. They all apply their artistry, technical skill, and intensive knowledge of plants to the creation of gorgeous, engaging landscapes in public urban spaces. My biggest inspirations for writing

and scholarship are Elizabeth K. Meyer (UVA) and Maria Helströjm Reimer (Malmö University), both generous mentors.

LW: A lot of our readers are students getting ready to graduate in spring. What stand out to you as the biggest pitfalls for young Landscape Architecture grads just entering the field?

KEB: Losing sight of why you're doing what you're doing. It's important to get out of the office. You need to find time for wandering and discovery, which can be hard in a deadline-driven profession.

LW: I have three final fun questions to end on. If you were a tree, which would you be?

KEB: They're all so brilliant, but I'd love to be a *Magnolia grandiflora*.

LW: What is your favorite spot on campus?

KEB: A tie between the Founders Memorial Garden and the freshman design studio in Jackson Street Building.

LW: And finally, what place within a day's drive of Athens would you suggest students take the time to make a day trip to for inspiration?

KEB: A new favorite is the Museum of Design Atlanta, easy to visit together with The High Museum of Art across the street, and the BeltLine via MARTA. I'm also excited to visit Wormsloe Plantation, as well as many of the projects of the Center for Community Design & Preservation. ■

The Georgia Landscape Magazine would like to thank Professor Bennett for taking the time to share her insights into the profession.



Professor Bennett dives in to a student's work during a pin up for her studio class.



Exterior of slave cabin on Wormsloe. Photo courtesy of CED Cultural Landscape Lab.

The Slave Experience at Wormsloe: Directions for Research

By Melissa Tufts and Sean Dunlap,
MEPD 2017

Africans and African Americans have been a part of the long environmental history of Wormsloe Plantation, since shortly after its founding in the early 1730s. Enslaved African Americans—reaching over 60 in number prior to the Civil War—toiled for generations in Wormsloe’s fields, forests, kitchens, and marsh. They lived in a clustered community in close proximity to the landowning family, growing crops for their own subsistence and developing a culture rooted in the local landscape. It is our understanding that some slaves remained at the plantation during the Civil War and, after Emancipation, some stayed at Wormsloe as sharecroppers where they continued to work the land. Others left the site for nearby islands and the surrounding area on the mainland. A handful remained employed by the family and one family, the Frank Jenkins family, continued to reside on site. Throughout the years of Reconstruction and the early decades of the twentieth century, many skilled laborers trained in carpentry, landscape construction and gardening, and brick-laying helped to construct some of Wormsloe’s iconic buildings and formal surroundings. In the early 20th century, farmhands also helped to diversify Wormsloe’s farm output. During the plantation’s tourism period, visitors were guided by Liza, an African American costumed interpreter of the antebellum period.

Yet today, there is little public interpretation of the many contributions made by African Americans. While their story is embedded in a handful of significant buildings still standing at Wormsloe, much of what remains that connects African Americans to the Wormsloe landscape has been altered beyond easy recognition or relies on human memory and lore. Without understanding the role Africans and African Americans played at Wormsloe, we limit our discernment of this significant cultural landscape and risk losing a broader understanding of the rich culture that continues to evolve in this historic coastal environment. Fortunately, MEPD student and Wormsloe Fellow Sean Dunlap is currently researching the African American history of Wormsloe as part of his fellowship research and will be addressing some of these issues. Also, Professor Mark Reinberger will be conducting an Historic Survey Report of the remaining slave cabin in the near future. First, a little background of what we have been doing.

A few years back when students and faculty from CED were first trying to define the cultural characteristics of Wormsloe

Plantation, we were struck by how inaccessible the African American story was for the visiting public. At the visitors' center, African American families on tour were disappointed to learn that they could not explore areas that were a part of the daily slave experience. The only remaining slave structure was still part of the Barrow family's private property and there were no other existing structures or sites defined on the state historic site that were specifically a part of the slave experience.

But two important things have happened in recent years: first, we were able to locate a few descendants of Wormsloe's African American residents and ask them to share their memories of life on the island and second, the Barrow family recently gave a large portion of the slave quarters landscape (including the original cabin) to the University of Georgia to create an educational research site. Once additional sleeping cabins and the research center are built, there are plans to repair and partially restore the extant slave cabin to its original state. While this area still is not technically open to tourists, the generous gift of the property allows a new phase of exploration, understanding, and expression of the African American experience at Wormsloe. Currently, we see three major challenges before us as landscape historians and designers:

While we have some documentation concerning enslaved life and freed peoples' lives at Wormsloe, what additional sources can be located to fill the gaps in understanding?

Given that the slave quarters is now part of a growing research and education complex, how can we portray the presence of African Americans at Wormsloe for a new generation of visitors who will not have access to the site in its predevelopment form?

How can the African American experience be conveyed to the visiting public in accurate and inspiring ways as Wormsloe evolves over time?

In our research, we have relied heavily on the first-hand knowledge shared with us by Craig Barrow and Herbert Kemp. Barrow is a descendant of the original owner of Wormsloe and Kemp is a descendant of enslaved African Americans from the plantation. We have also relied on the scholarship of historian Drew Swanson, and numerous letters, notes, maps, and old photographs found in both the Special Collections library at UGA (donated by Barrow's family) and collected by our students and staff at the Cultural Landscape Lab at the College of Environment and Design. We have visited the site many times—sleeping, eating, walking, boating, and interacting with the family and staff on the island.

But because no African Americans have lived at Wormsloe for several decades, we went outside its gates and looked in from the perspective of people who consider it part of their heritage even though they do not reside there. We've explored on foot the surrounding community of Sandfly, where many descendants of area plantations settled after Emancipation.

Our work on the ground, so to speak, was done in the spirit of exploration and curiosity rather than in methodical, systematic steps. We encountered people cleaning the gravestones and sites of their ancestors in the small cemetery; we knocked on doors and spoke with strangers; we attended church; and we talked to anyone who was willing to have a conversation on the sidewalk or in local restaurants and markets.

We found a community surrounding Wormsloe that is experiencing significant and rapid change, both for the local white residents and the African American residents. Specifically, the neighborhood of African Americans that until recently was connected by well-known footpaths that wove along the old shell road, the marsh, and through the woods is being developed at a dramatic pace and scale. (A Wal-Mart came in a decade or so ago and effectively cut off foot traffic to a local church that remains an important center of spiritual and cultural activity. Sandy roads and narrow streets have been paved; automobile traffic has increased dramatically with

Timeline



African American women collect water from the well house. This was one of the structures built as part of a major expansion project coinciding with a new agricultural emphasis at Wormsloe Plantation. ¹

c. 1860



c. 1880 Sea Island cotton was a crop at Wormsloe. The work of raising, harvesting, cleaning, and packing the cotton fell to African Americans. (Location of photo unknown.) ²

c. 1880



Slave cabins arranged in a double row were built at the edge of the plantation's work and wild spaces, roughly halfway between the estate house and the historic fort. The slave quarters bordered the marsh of the Skidaway River. ³

1899



1899 Caretaker's house on the left and the surrounding landscape with the estate house to the right. ⁴

1899



African Americans were hired to build the Wormsloe Library.⁵

1907



1908

Above and left: constructing the library at Wormsloe.



Interior view of existing slave cabin at Wormsloe.⁷

1933



1936

Frank Jenkins serving in the formal gardens at Wormsloe as African American workers work on the garden's landscaping in the background.⁸

development out on nearby islands and elsewhere on the mainland outskirts of Savannah.)

It is our opinion that landscape designers and historic preservationists can make important contributions to the discovery and presentation of the African American experience at Wormsloe. Trained in inventory and analysis, and with a strong understanding of context, the tenets and roles of design, and an ability to envision lots of different scenarios, there is a unique opportunity here for CED students and faculty to assist in facilitating access to inaccessible resources and information through these skills, as well as site visits and design charrettes. We also believe an opportunity is emerging to employ the knowledge, skills, and artistic vision of the local African American community in helping to tell their story in their own way at Wormsloe. Some essential questions that evolved during our exploration and conversations include:

How did slavery and later emancipation and the years of Reconstruction shape what we now experience at Wormsloe?

What are some new threats to the cultural and environmental history at Wormsloe and are there people still alive in the area who can help us address these challenges?

Do we have to be literal in our interpretation or, given the ever-changing nature of the site, might we turn to artists and artisans to help us subtly convey an “invisible” landscape?

We look forward to addressing these research questions and are grateful to the Barrow family and residents of Sandfly who have been so helpful and enthusiastic in sharing information and stories. ■

Photographs courtesy of:

^{1, 3-6, 8} *Hargrett Rare Book & Manuscripts Library, University of Georgia*

² *Craig Barrow Family Papers, Hargrett Library, University of Georgia via CREW*

⁷ *Library of Congress, Prints & Photographs Division, HABS GA-2126*



Herbert Kemp and LaVersa Kemp O'Neal, residents of Sandfly and descendants of enslaved people at Wormsloe. Photo taken in 2014 by Melissa Tufts.

As of Spring 2017, the Wormsloe Foundation is raising funds to support the new Center for Research & Education at Wormsloe (CREW) which will be located near the original site of the slave cabins. For more information contact CREW Executive Director Sarah Ross at svross@uga.edu.

An Interview with Dean Dan

By Jacob Schindler, Danielle Schwartz,
and Arianne Wolfe

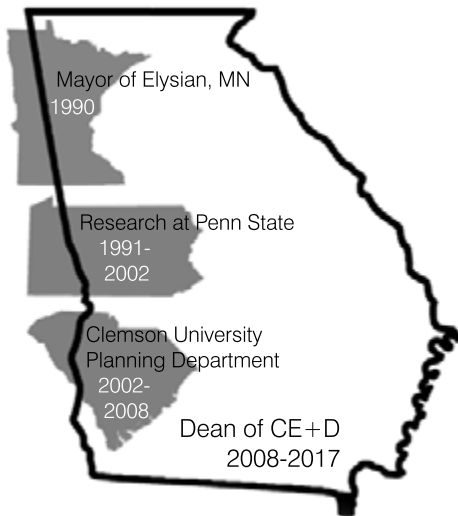
As many of you know, Dean Dan announced in January that he will be stepping down from his position as Dean of the College of Environment and Design later this year. We, the staff of the Georgia Landscape Magazine, wanted to take the opportunity to have a conversation with the Dean about his time as the dean, his passion for teaching, and his plans for the future.

As we discuss his plans after stepping down, the topics begin to sprawl out like a river delta. Regardless of the topic, he speaks

with an ease that almost belies the breadth and depth of knowledge he is sharing. In fact, he appears to be at his best when he is able to digress and expand the conversation beyond a single idea. This should not really come as a surprise, as he has decades of rich experience to draw upon. Prior to taking the helm at our college, Daniel Nadenicek's career had already run the

gamut, from conducting city business as the mayor of the small city of Elysian, Minnesota to lecturing across the globe. With the wealth of experience under his belt, he is able to shift the focus seamlessly from the technical aspects of producing a manuscript to the influence of Frederick Billings on 19th century planning. In addition to documenting landscape history, Dean Dan has passion for teaching and applying that information to academia and the professional realm. He has taught history and landscape architecture, and he has directed programs from Penn State to Clemson. No matter the institution, he has poured his heart and soul into it, which is one of the reasons we have been so fortunate to have him guide our college for nearly a decade.

One of the things he is most proud of from his tenure as dean, is the relationship that has developed between the CED and the Wormsloe Historic Site. He is excited to see the expansion of work on the site, including efforts to build a new experiential learning center. This achievement is a result of Dean Dan following the advice of his colleague, former university president Adams, to place "the best teachers with the best students in the best facilities and get out of the way." Through practicing this philosophy, he has fostered wild ideas from students and seen them realized into projects such as the Chew Crew and the Materials Reuse class.



Knowing the Dean's passion for the history of the American Landscape, we asked him what type of infrastructure he would be. His response was a bridge, because bridges connect divergent and complex people and ideas. Moving the college to the Jackson Street Building was a strategic action to facilitate a greater exchange of ideas across classrooms and programs. Besides the JSB, his favorite is the Brooklyn Bridge.

“We have to have the data-driven explanation with the aesthetic explanation.”

Design thinking, as taught at the CED, requires us to be not only interdisciplinary, but transdisciplinary. While science can be reductive, design cannot be taught as single formula and must be more holistic.

What surprised him most about being the dean, was the number of days when he did not even reach the first item on his to-do list. His skills as a first responder came in handy when he had to

put out a number of fires, including a literal conflagration from the laser cutter. But these unexpected interruptions are what keep the job interesting. These spontaneous interactions are opportunities to mentor students and faculty, which is one of his favorite things about the job.

Though the dean will be stepping down, he does not intend on leaving our college anytime soon. Instead, he will be taking time to work on the several books and finally teaching his course on the History of the American Landscape, a long-held dream. In the famous words of *The Birds*, “to everything, there is a season,” he is excited to transition back to his role as a teacher and mentor, and eager to see how the CED is invigorated by a new dean, and a fresh perspective. ■

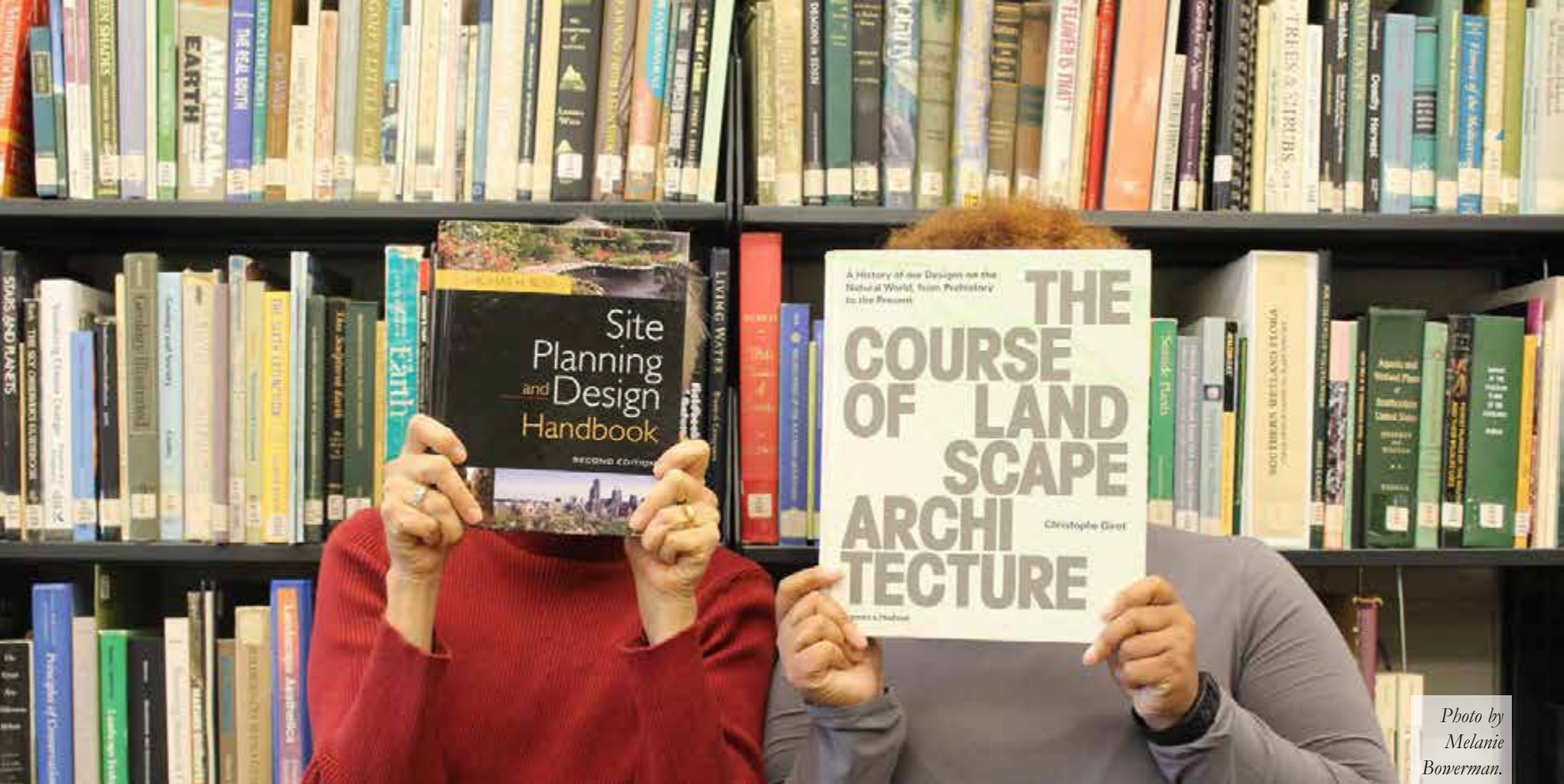
Rendering of the Brooklyn Bridge by Moriah Termunde.



Summer Reading:

For incoming CED students, Dean Dan recommends Michael Pollan's A Place of My Own, to introduce all of the challenges that they will face as designers.

For everyone, he recommends reading a religious text from a belief system other than one's own.



*Photo by
Melanie
Bowerman.*

I just had an interesting interaction in the Owens Library.

A graduate student came in looking for a book that contained assigned readings for his class. He was disgruntled so, in the great tradition of patient librarianship, I asked him what was wrong. He responded by saying: “I don’t see why our professors make us come here to get books. Why don’t they just put it all up online like everything else?”

Why indeed?

And why would a professor donate over 500 books during her years of teaching here? Is there something to be gained by having

a departmental library that focuses on environmental design, historic preservation, and landscape architecture? Or should we rely on the internet and eLC for what little reading we actually do nowadays?

The Owens Library exists to provide a place for exploring the topics we teach here at the College of Environment and Design; browsing our shelves I still find books I never knew we had—small, quirky books about vanishing landscapes, cutting-edge design ideas, beautifully written, thoughtful essays about nature and humanity, as well as how-to books for SketchUp, Rhinoceros, AutoCAD and Mental Ray. We also have an eclectic selection of old reports and plans along with all the graduate theses and BLA capstone projects

A Third Place

By Melissa Tufts

ever produced by our college. This last category will soon cease to exist and I hate to see it go because so many students, alumni, and researchers have come here over the years to look at student work that captured now-vanished landscapes. Yes, the theses that go through the UGA graduate school will be available online, but there is something to be said about sitting in the library named for the man who started this program and absorbing the ideas conveyed in hand-held material. We have books from Charlie Aguar's collection that have insightful memos and comments in the margins, handwritten notes from Grady Clay, class notes from long-dead students concerned about many of the issues that still occupy our students today. In short, books, printed journals, and paper reports from before the digital age carry a little of the soul of our college in them.

I don't begrudge the graduate student his wish to be able to sit at home alone and read things assigned online. But at the same time, I like to witness the serendipitous moments when someone discovers a book they didn't know existed or two students start talking and sharing ideas over an image or plan in our collection. Additionally, the college is required to have some kind of library or resource of scholarship for accreditation; this, too, may fall by the wayside, but for now, we are here to serve our students and the community. Perhaps we are a Third Place within the college? ■



Photo of Cramer and drawing by Danielle Schwartz.

Professor Marianne Cramer has been a generous and loyal patron of the Owens Library for many, many years. She encourages her students to use our library and she has donated some of the best, most recently published books in the collection. Listed here is just a small selection from her donations. It is our hope that the written word, the design of books, the materiality of printed matter will inspire our students, and that Owens Library will be a haven for contemplation, thought, and exploration for many years to come.

Thank you Marianne Cramer. Here are a few samples of her recent donations:

Phyto: Principles and resources for site remediation and landscape design

by Kate Kennen and Niall Kirkwood

Planting in a Post-Wild World: Designing Plant Communities for Resilient Landscapes

by Thomas Rainer and Claudia West

The Resilient Farm and Homestead: An Innovative Permaculture and Whole Systems Design Approach

by Ben Falk

The High Line

Emilia Terragni, editor

Wild by Design: Strategies for Creating Life-Enhancing Landscapes

by Margie Ruddick

MEPD**Holly Alderman**

Washington Street Art Walk [Practicum]

Elizabeth Beak

Urban Agriculture in the Right-of-Way: Opportunities and Constraints To Utilizing Land In Athens Clarke County, Georgia's Energy Right-of-Ways to Produce Food

Olivia Bigner

Planning For Unearthly Places: Utilizing Utopian Design Principles For Futuristic Cities

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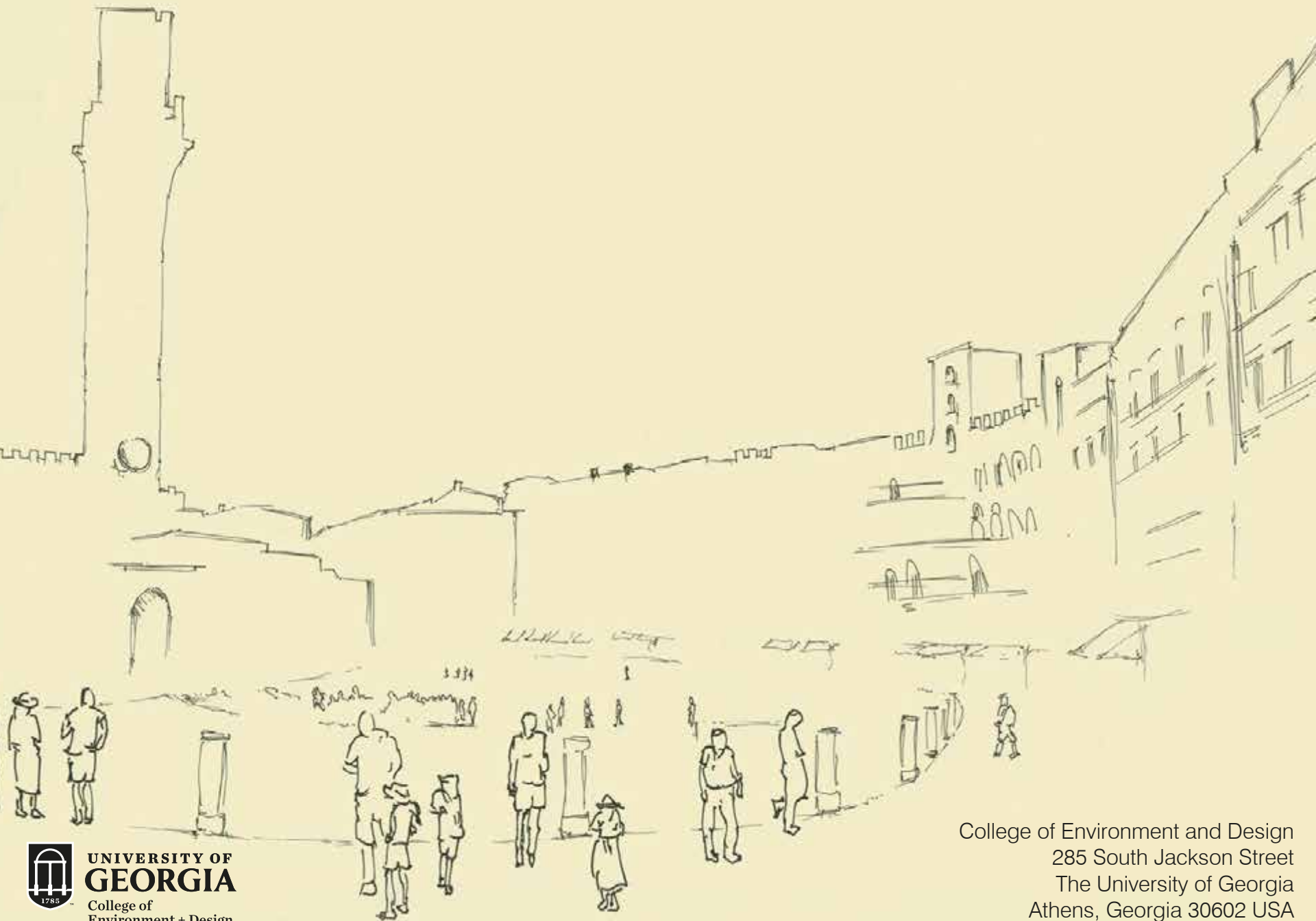
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