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

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

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

This issue of *Georgia Landscape* reflects the wonderful energy and enthusiasm that is alive and well among CE+D students and alumni. I wish to personally thank all the writers who contributed articles and each student who served on the *Georgia Landscape* Committee for your success in creating an outstanding student led and produced publication. To the readers of *Georgia Landscape*, I reach out with an invitation; please come visit us to see such energy firsthand. At the end of the fall semester 2013 we completed a very successful vertical charrette on the Atlanta Highway project, which you can read about in this issue. We now expect that enthusiasm to continue as we hold our comprehensive Jury Week at the end spring semester 2014 (April).
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The truth of the matter is I have never been enamored of modern architecture: too cold, stark, and usually white, with no curious details inviting inquiry. Especially here in the Deep South where the past was once so much with us, a past which was often seductive and rarely completely honest, the distilled power of the vision of mid-century modern buildings was often overlooked. But now I find myself spending half of my waking life in a modernist building, and even though I am tied to a desk and a computer, my sensibilities have been awakened in surprising ways.

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

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

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

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

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

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

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

Melissa Tufts

For Paul Cassilly

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

Bill Thompson: It was Peter Dry—1979 editor-in-chief of Georgia Landscape—who was definitely the leader for the first effort. There were three or four of us, and Peter was definitely the leader for the first effort. As a founder of Georgia Landscape and former editor-in-chief of Georgia Landscape and its publication, but writing the proposal and having it accepted was kind of a boost to our self-confidence.

Sig Sandzén: Our biggest contribution was applying for and receiving a National Endowment for the Arts grant to fund the production of the magazine. It was a very low budget for a big magazine in New York City when I was working with some underprivileged communities in Harlem. I really liked pulling together the magazine and working with the students and the writers. I had enjoyed all the aspects of being involved with that magazine, so keeping Peter's Georgia Landscape was really natural for me. It was very grass roots. It was a simple little publication, but it was still a good foundation for working for a professional magazine. It was a very exciting initial transition that kind of started off running, and 20 years later, I was still at LAM.

Bill Thompson: I do feel that the basic orientation that I learned from Georgia Landscape to publish as many issues as we could from that original grant. We went with very inexpensive newsprint, a local printer, and so on. That is really natural for me.

Sig Sandzén: As an editor-in-chief of Georgia Landscape I believe you served as copy editor that year, then took over as editor-in-chief in 1980?

Bill Thompson: Yes. I think that was the first time I was ever in a position to make editorial decisions. I do feel that the basic orientation that I learned from Georgia Landscape is that professional publications don't, and seeing this as a way that beneficial to new is very important. Turning to the magazine's design, what was the process of creating something that is termed as a "two-image layout"? It is something that works heavily in the digital realm, it would be interesting to hear the process of laying out and organizing the publication by hand. We hired a local graphic designer to help us with that, someone who actually had done similar publications many times. We worked with her for a small fee. It was an interesting way to do it. As a student editor and designer, what was the process of creating something as simple as a two-image layout? As a student magazine, you have the freedom to think about projects the way landscape architects look at projects—new technical issues, software, materials, methods of building, and construction of landscapes—and get them writing. My goal was actually to have 75% of each issue written by landscape architects, not simply the old-fashioned way; there were new electronics involved.

Bill Thompson: Absolutely. A student-run publication has specific freedoms that professional publications don't, and seeing this as a way that beneficial to new is very important. Turning to the magazine's design, what was the process of creating something that works heavily in the digital realm, it would be interesting to hear the process of laying out and organizing the publication by hand. We hired a local graphic designer to help us with that, someone who actually had done similar publications many times. We worked with her for a small fee. It was an interesting way to do it. As a student editor and designer, what was the process of creating something as simple as a two-image layout?

Sig Sandzén: How do you think the experience of heading a student-run publication helped prepare you for your time at LAM, where you and other Georgia Landscape’s founders wanted to focus your research and writing? I found it fascinating to work with other editors who came from outside of the profession and really didn’t understand the ins and outs of professional landscape architecture practices. What I wanted to do was turn back toward the profession and try to address the issues, scales, and learnings that landscape architects need in their practice. I was really my main goal—give the magazine back to the profession.

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

Sig Sandzén: The best opportunity for LAM's success? I wanted to find landscape architects all over the country who were interested in writing and kind of interested in helping them, help get their published, and build a network up a team of writers that knew the profession. I wanted to find professional writers who could look at projects the way landscape architects look at projects—new technical issues, software, materials, methods of building, and construction of landscapes—and get them writing. My goal was actually to have 75% of each issue written by landscape architects, not simply the old-fashioned way; there were new electronics involved.

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The trouble with writing is that you have to find outlines, and outline producers, and those who are into it, and one should begin there. Then I used to have a program for another outlines, like some of the professional magazines, that I would LAM and I encouraged students to write for the magazine. After getting into a student magazine, I would see professional publication as the next goal, and talk to some editors about how to actually get an article considered, what the writing guidelines are. It’s key to continue writing and to find, and then nothing like being published.

I think it’s encouraging that you wanted LAM to be a magazine where someone could actually do other things to design the profession, rather than just pass around a gold star at the most, extensive design out there. After seeing and walking around ASLA award-winning designs around the country, I would say the audience you had here was the same or an award to begin with. I was visiting a site in Massachusetts once, and had seen photographs that were actually beautiful, taken on opening day. I was there maybe a year or so after it was opened, and it was populated by drug dealers. The site had seemed very dingy, because the city was not keeping it up. I was looking at a place that had failed. From that experience I got the notions that before we give awards, and stop there. Amazement is great, and amazing photographs can really tell a story. Using drawings, sketches, and pictures showing how the photographs. Letting the writer stay involved with them to bring out the best in their writing. There was much back-and-forth between the writers, such as with them to bring out the best in their writing. There were sometimes contributions to the story, and sometimes those made contributions to the writer. There was much back-and-forth between the writers, such as with them to bring out the best in their writing. Those were sometimes contributions to the story, and sometimes those made contributions to the writer.

Going back to LAM, running a production like that requires organization and consistency in management. Going through the magazines that landscape architecture students typically read, I have noticed that a lot of publications are moving towards more graphic representations of our profession. What are your thoughts on the current state of the landscape industry and the future of landscape architecture?
LESSONS from the LAND

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

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

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

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

Over the next two days, we cover raising rabbits, and rabbit breeding—by the way, it is OK to breed a father and daughter, just not a brother and sister—the hoop houses where they grow vegetables for the family and workers, and the sidewalk design experiment in one of the houses. We discuss the economics of the chickens and the value-added possibilities, and sustainably harvesting the trees on the mountain, which Joel turns into lumber at his own sawmill for use in building barns, corrals, and even his son’s house. Up on the mountain, we visit the happiest pigs I’ve ever seen.
While in the corral, Joel shows us the head gate he built to minimize the noise and disruption of the pigs. Joel and his classmates and I designed different areas of a camp landscape for autistic children. We studied Dr. Grandin's work in the context of a healing gardens studio, where my group discussed animals moving our nutrients for us, and I jotted down questions about plantings. I went to Polyface knowing that I wanted to focus my thesis research on something related to farm landscapes and how we can increase sustainability through landscape design. One issue I've always struggled with while designing is the amount of energy required to maintain and design the landscape. I learned, for instance, to put a fountain in a bioswale because of energy consumption and water conservation. I know at some point we're going to have to cut our energy usage, due to scarcity and the negative ramifications of fossil fuels—and I'm very aware of how heavily our society depends on the fossil fuels which are being used to grow valuable lumber.

Along the way, we check out the ponds that Joel dug for gravity-fed irrigation in the winter to keep his cows happy and warm on bitterly cold Virginia days. We also dug out pre-catchment areas to capture the nutrient-rich runoff from the pastures so he could later redistribute those nutrients over his crops.

Joel also highlights the importance of low-stress cattle handling, and shows us how the bones are formed to push the calf out, and compress its ribs, so that when the calf emerges, its lungs expand and it takes its first big gulp of air. With his hands, he describes how the bones are formed to push the calf out, and explains God's creative design of the hind end of a cow. Joel also emphasizes teaching this knowledge to others, especially the younger generation, as he had several summer interns and two year-round apprentices working and exploring ways to reduce energy consumption in our agricultural landscapes via landscape design and management.

Over the two days I was at Polyface, I experienced community, hope, and respect for the land and others—many of the exact qualities landscape architects desire to promote in their designs. It was refreshing and surprising. I saw what exists, and I strive to create designs that make it better, in both rural and urban environments. It seems like the challenges are never-ending in the problems that landscape architects are charged with addressing. But, this aspiring LA is trying to keep up the hope. To use a bit of Joel's language, I want to be the dog that wags the tail. So when the struggles of today and the worries of tomorrow get you down and you just can't get all the stormwater runoff captured and treated, remember that from the circumference of darkness. This sums up my experience at Polyface. My knowledge expanded, as did my questions. However, there was one thing my visit reinforced: I love to hunt and I enjoy eating meat, but as I watched the somewhat large-scale chicken processing, I was reminded of the sacrifice made for every piece of meat that we consume or discard. I was also reminded that not every farming and processing operation does this humanely. For me, this means a conversion to eat meat more responsibly.

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

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

Our last afternoon on the farm, it was hot and we stopped for a cool drink in a fountain because of energy consumption and water conservation. I know at some point we're going to have to cut our energy usage, due to scarcity and the negative ramifications of fossil fuels—and I'm very aware of how heavily our society depends on the fossil fuels which are being used to grow valuable lumber. It seems like the challenges are never-ending in the problems that landscape architects are charged with addressing. But, this aspiring LA is trying to keep up the hope. To use a bit of Joel's language, I want to be the dog that wags the tail. So when the struggles of today and the worries of tomorrow get you down and you just can't get all the stormwater runoff captured and treated, remember that from the circumference of darkness. This sums up my experience at Polyface. My knowledge expanded, as did my questions. However, there was one thing my visit reinforced: I love to hunt and I enjoy eating meat, but as I watched the somewhat large-scale chicken processing, I was reminded of the sacrifice made for every piece of meat that we consume or discard. I was also reminded that not every farming and processing operation does this humanely. For me, this means a conversion to eat meat more responsibly.

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

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

Our survey work included conducting interviews with homeowners who have lived in their homes for most of their lives. My first interview was with Geneva Blasingame, a woman in her early sixties who grew up in the Lyndon Town neighborhood, a thriving African American neighborhood southwest of the Baxter and Lumpkin Street intersection. In 1964, her family relocated to East Athens when the University of Georgia acquired all of the homes in the area to construct student dormitories. Ms. Blasingame traced a route for us through the neighborhood on a 1950 Sanborn map of Georgia. Her memoir of the neighborhood is a fascinating study of the African American history of the university town. Ms. Blasingame’s memories of both communities are equally valuable when it comes to understanding the story of Athens. The dorms that replaced Lyndon Town are nearing their fiftieth anniversary of construction, moving them closer towards “historic” status. My participation in the Conservancy and Hands On Athens projects are essential to capturing the stories before they disappear.

The Importance of Oral Histories in Historic Preservation

One of my internships during the summer of 2013 involved researching and documenting a site on the Little River known as Walton Mill. This survey also benefitted greatly from the inclusion of oral histories. The project included researching and documenting a site on the Little River known as Walton Mill. Continuous industrial and agricultural activity from the early 1800s to the early 1900s powered the mill. The mill was reference in a newspaper article dating from the 1860s, and a 1938 aerial photo shows indications of a previous cotton mill. This specific cotton mill was referenced in a newspaper article dating from the 1860s, and a 1938 aerial photo shows indications of a previous cotton mill. How fortunate then that these events still reside in the memories of living people. Programs like the First Person Project are essential to capturing the stories before they disappear.

The second survey experience was with the Madison-Morgan Conservancy. The Conservancy is one of a new model of preservation, leading us to question the old model of “house museum” preservation, in which historic buildings and their contents remain frozen in time. Instead, preservationists and community members alike are broadening their scope and addressing resources that represent a greater portion of the population. From adaptive reuse to research on the vernacular architecture of small-scale commercial buildings and historic roads, it is clear that the resources we consider historic must include structures other than homes. This survey was only fortuitous in its existence. My participation in the Conservancy and Hands On Athens projects has convinced me of the value of oral histories to this new model of preservation, and I urge considering the worth of their use in future historic resource surveys, documentation, and rehabilitation projects.

Many of the oral histories that I interviewed have focused on the desire to change the old model of “house museums” preservation, in which historic buildings and their contents remain frozen in time. Instead, preservationists and community members alike are broadening their scope and addressing resources that represent a greater portion of the population. From adaptive reuse to research on the vernacular architecture of small-scale commercial buildings and historic roads, it is clear that the resources we consider historic must include structures other than homes. This survey was only fortuitous in its existence. My participation in the Conservancy and Hands On Athens projects has convinced me of the value of oral histories to this new model of preservation, and I urge considering the worth of their use in future historic resource surveys, documentation, and rehabilitation projects.

Much of the project research involved searching deed records at the County Clerk’s office and tracing chains of title sales from the 1830s. I was also able to conduct oral history interviews with community members who had lived around or been frequent visitors to the grist mill in its final decades of operation. These conversations painted a picture of the mill’s operations in the early twentieth century, and one source helped locate brick foundations of a mid-nineteenth century cotton mill. This specific cotton mill was referenced in a newspaper article dating from the 1860s, and included researching and documenting a site on the Little River known as Walton Mill. This specific cotton mill was referenced in a newspaper article dating from the 1860s, and a 1938 aerial photo shows indications of a previous cotton mill. How fortunate then that these events still reside in the memories of living people. Programs like the First Person Project are essential to capturing the stories before they disappear.

The Importance of Oral Histories in Historic Preservation

One of my internships during the summer of 2013 involved researching and documenting a site on the Little River known as Walton Mill. Continuous industrial and agricultural activity from the early 1800s to the early 1900s powered the mill. The mill was reference in a newspaper article dating from the 1860s, and a 1938 aerial photo shows indications of a previous cotton mill. This specific cotton mill was referenced in a newspaper article dating from the 1860s, and a 1938 aerial photo shows indications of a previous cotton mill. How fortunate then that these events still reside in the memories of living people. Programs like the First Person Project are essential to capturing the stories before they disappear.
Structured Flexibility was a design investigation conducted as part of a graduate level design studio in the fall 2013 semester. It included fifth-year BLA students, as well as MLA students in their final semester. The studio focused on healing and therapeutic garden design and was led by Brad Davis, Associate Professor of Landscape Architecture.

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

Surprisingly, there is little research in design considerations and guidelines for user groups with ASD, particularly when considering landscape design. Because of this, the studio began with establishing a core set of considerations and design goals to address an ASD user group. Although not fully comprehensive, the findings utilized the research of Roger Ulrich, Rachel and Stephen Kaplan, and Magda Mostafa among other ASD researchers. Common concepts found between these conclusions included the principle that nature is beneficial to all user groups, particularly those with medical conditions; the need to accommodate a diverse set of personalities and interests (no two people with ASD exhibit the exact same behaviors); and the desire for
“cool down” and “warm up” areas of stimuli. This latter issue may include the careful consideration of material texture and color, plant odors, and public/private area thresholds.

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

What, then, does it mean to have a condition of Structured Flexibility? The site sits on a bluff overlooking the large meadows that make up most of the camp’s property. Formally, the design responds to the views and topography by cutting into the site in an artistic manner. The design itself provides a primary structure that offers secondary and tertiary areas of flexibility, movement, and distraction, which are experienced both sectionally and planometrically. These are abstracted as areas of “Dirt, Ground, and Air.” “Dirt” is a trenched circulation area providing clear circulation order and flexible programmatic space; a metaphorical area symbolizing “play in the dirt.” “Ground” is the area between circulation trenches where separate hyper- and hypo-stimulus areas (cool down and warm up areas) range from public to more private zones. Lastly, “Air” is the architectural pavilions themselves, which are elevated off the ground. These structures offer a safe, flexible, enclosed area that can serve as classroom space, conference space, and even lodging. These pavilions sport a reflective façade material, suggesting a sense of “hide and seek” within the landscape while challenging the diverse range of user preconceptions of architecture. Overlapping and connecting these three areas is a series of moveable walls serving as canvases within the landscape. These walls range in size and material and are intended to be arranged on the landscape to create pretend and public areas based on the user’s bias or interests.

The trenched area, ground, and pavilions provide a sense of boundary and structure while offering great adaptability and flexibility. The moveable walls also encourage and enable an atmosphere of curiosity and present, inherently allowing the users to manipulate space to their own liking. On-site architecture offers a trapezoidal footprint to create varying interior spaces, flexible ceilings, and adaptable walls. The overall design applies Ulrich and Kaplan’s theories to provide both complexity and mystery. The Visual Arts Complex is a highly adaptable, flexible, and even transient scheme, yet maintains a strong sense of order, function, and coherence. The movement across each “zone” provides clearly delineated areas offering a range of sensitive means to accommodate a range of user types, or Structured Flexibility.

“creativity is contagious”

Allen Pratt, MLA 2014
In a city famous for its adherence to 19th century garden design, one firm is making an effort to extend the reach of its greenspace with a 21st century approach.
When Verdant Enterprises moved to its new studio office on Henry Street in Savannah over a year ago, we immediately saw the hidden potential in the weedy dirt strip in front of our studio. The project spoke to our design firm’s mission in promoting dynamic and ecologically inspired landscapes. While it was quite a journey to conceptualize, seek city approval, and install the new landscape, we are pleased now to be narrating this linear urban garden.

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

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

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

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

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

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

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

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PEELING BACK THE LAYERS

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

This past summer, I was fortunate to gain hands-on architectural analysis experience working on the Salt-Flax House for Old Salem in Winston-Salem, North Carolina. Old Salem is a non-profit organization in Winston-Salem dedicated to restoring the colonial Moravian town of Salem. Old Salem is unique; in that beneath its 18th and 19th century modifications many of the town’s 1700s structures remain intact. The Salt-Flax House is one of the last unrestored original structures in Old Salem. As such, it provides an opportunity to document proof for each phase of the building’s progression and how it evolved over time.

Today, the Salt-Flax House appears to be a simple Victorian Gothic structure. The building’s white asbestos tile siding, red tin roof, and Gothic front porch dominate its appearance and disguise the depth of history embodied within the structure. Additionally, early 20th century modifications have obscured the building’s earliest form. Although the building appears to be 20th century, an initial walkthrough of the structure reveals building trains common to the early 19th century, and the building’s white asbestos tile siding, red tin roof, and Gothic front porch dominate its appearance and disguise the depth of history embodied within the structure. The building was initially established for the Salt-Flax House. The building’s history, freed from the accretions of framing techniques. The framing techniques provide a general date range, but examination of tool marks, nail types, and finishing materials enables a more accurate date to be assigned to each period. Throughout this process, samples of wood, plaster, wallpaper, and other materials were collected for future analysis. As part of the final report, all observations were documented and models of each period were created to provide graphic representation. This type of architectural analysis not only takes an encyclopedic knowledge of building materials and architectural typology, but also requires the development of an eye for specific elements. It is a process of developing hypotheses about the building’s evolution, physical evidence needs to be documented to ensure that the most accurate story of the building’s past is told.

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

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

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

The challenge in developing the sequence was interpreting the layering and overlapping of architectural elements. Each period was identified by sorting out accretions of framing techniques. The framing techniques provide a general date range, but examination of tool marks, nail types, and finishing materials enables a more accurate date to be assigned to each period. Throughout this process, samples of wood, plaster, wallpaper, and other materials were collected for future analysis. As part of the final report, all observations were documented and models of each period were created to provide graphic representation. This type of architectural analysis not only takes an encyclopedic knowledge of building materials and architectural typology, but also requires the development of an eye for specific elements. It is a process of developing hypotheses about the building’s evolution, physical evidence needs to be documented to ensure that the most accurate story of the building’s past is told.

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Photos by Author
»Jason Aldridge, MHP 2014

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Traditionally, indigenous cultures are geocentric; that is, intimately tied to specific places on the land, almost never devoid of geographic reference. Native American knowledge is inseparable from the places and landscapes of their homelands—lands where, as one scholar has stated, they believe, they originated and were always meant to remain. Through my studies in Native American Studies, I learned to recognize the relevance of my background well, especially in the emerging field of canebrake restoration. Many obstacles have yet to be overcome in the propagation and canebrake management. Little work has been done with canebrake ecosystems, and many questions remain unanswered about the nuances of canebrake ecology. Furthermore, the emerging field of canebrake restoration has few practitioners, most of whom are approaching the science from a single perspective rather than a background well versed in cultural, ecological, and horticultural variables. As a holistic practitioner of the science, I’ve attempted to augment current gaps in the body of research by developing close relationships with fellow practitioners in the field. Since initiating my research, I have developed a viable propagation methodology, discovered the importance of a fungal symbiont (mycorrhizae), and observed several rare flowering methods of damming, channelizing, and otherwise altering floodplain ecosystems. Today, Cherokee basket weavers and traditional artists continue using cane to support traditional art forms despite increasing scarcity.

In ideal conditions, cane forms vast monolithic structures, or “canebrakes,” that are hardly penetrable. Outperforming almost any other vegetation type in floodplain ecosystem services, canebrakes are an ideal riparian buffer, supporting a variety of wildlife including several endangered species. The mature root structure effectively stabilizes floodplain soils, increases infiltration rates, and builds soil quality. It supports traditional art forms despite increasing scarcity.

The Cherokee have long valued ricegrass as a culturally significant plant. Before European settlement, ricegrass blanket瑛of the floodplain and bottomsands across the Southeast, but disappeared as habitat was acquisitioned for livestock and agriculture through methods of damming,channelizing, and otherwise altering floodplain ecosystems. Traditional cane basket weavers and traditional artists continue using cane to support traditional art forms despite increasing scarcity. In ideal conditions, cane forms vast monolithic structures, or “canebrakes,” that are hardly penetrable. Outperforming almost any other vegetation type in floodplain ecosystem services, canebrakes are an ideal riparian buffer, supporting a variety of wildlife including several endangered species. The mature root structure effectively stabilizes floodplain soils, increases infiltration rates, and builds soil quality. It supports traditional art forms despite increasing scarcity.
Many people travel the world seeking insight into its rich tapestry of cultures—cultures that continuously mold the environments in which they dwell.

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

One of MRC’s hallmark programs is a Refugee Garden just east of downtown Austin, where 24 Burmese and Karen gardeners grow fresh, culturally-unique crops that feed over 100 refugee family and community members. Multicultural Refugee Coalition’s gardeners note the garden’s role in keeping their cultural farming traditions represented by our refugee population, and lean on their experience with saving seeds, managing compost, traditional growing methods, and diversified crop varieties. We can assist in the successful adoption of time-honored techniques from around the globe to our environmental conditions, simultaneously improving our own local practices and providing refugees with a way to be self-sufficient and involved in a new society.

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

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

The following options reflect unique opportunities for partnership for MRC.

**Urban patchwork of growing spaces—a local non-profit focuses on utilizing a patchwork of private land for agricultural use.** City land—Austin’s government supports matching under-utilized city land with community gardens; unfortunately, the land that is currently open in the target area is unavailable or unsafe.

**City land—a local non-profit focuses on utilizing a patchwork of private land for agricultural use.** A partnership would reinforce the community connection to the walk-able site, make use of under-utilized campus land, and provide opportunities to partner with existing agricultural facilities and educational knowledge.

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MRC is fortunate to be a part of a community that enthusiastically supports its endeavor to increase agricultural access for refugees. It is exciting to unlock greater opportunities and know that our new garden is about to welcome more of the ever-growing refugee population into the program.

Backyard Diversity

**Imbuto | सीड़ | Seed**

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

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

One of MRC’s hallmark programs is a Refugee Garden just east of downtown Austin, where 24 Burmese and Karen gardeners grow fresh, culturally-unique crops that feed over 100 refugee family and community members. Multicultural Refugee Coalition’s gardeners note the garden’s role in keeping their cultural farming traditions represented by our refugee population, and lean on their experience with saving seeds, managing compost, traditional growing methods, and diversified crop varieties. We can assist in the successful adoption of time-honored techniques from around the globe to our environmental conditions, simultaneously improving our own local practices and providing refugees with a way to be self-sufficient and involved in a new society.

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

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

The following options reflect unique opportunities for partnership for MRC.

**Urban patchwork of growing spaces—a local non-profit focuses on utilizing a patchwork of private land for agricultural use.** City land—Austin’s government supports matching under-utilized city land with community gardens; unfortunately, the land that is currently open in the target area is unavailable or unsafe.

**City land—a local non-profit focuses on utilizing a patchwork of private land for agricultural use.** A partnership would reinforce the community connection to the walk-able site, make use of under-utilized campus land, and provide opportunities to partner with existing agricultural facilities and educational knowledge.

**Public supports matching under-utilized city land with community gardens; unfortunately, the land that is currently open in the target area is unavailable or unsafe.**

MRC is fortunate to be a part of a community that enthusiastically supports its endeavor to increase agricultural access for refugees. It is exciting to unlock greater opportunities and know that our new garden is about to welcome more of the ever-growing refugee population into the program.

**Lindsey Hutchison, MLA 2011**
INTRODUCTION: Planting design is an area within landscape architecture that has, in recent years, enjoyed increased focus on both the public and professional level. The increased focus on planting design stems from a desire to create spaces that are more functional, sustainable, and appealing to the public. This has led to a shift in the way that landscape architects approach design, with a greater emphasis on the use of plant material as a tool in creating functional and meaningful landscapes. In order to further research this interest, we traveled together through Europe, visiting the gardens of renowned planting designers such as Beth Chatto, Christopher Lloyd, Mien Ruys, Piet Oudolf, and Peter Janke. Moreover, in three weeks time, they were able to visit over 20 gardens in four different countries, from André Le Nôtre’s gardens at Versailles to intimate, personal gardens in England. The gardens of Peter Janke near Hilden, Germany were the most memorable of their trip, and their conversation with the designer was an education in planting design.

THE DESIGNER: Peter Janke is a leading figure in the contemporary, German garden design scene. He is a well-respected, internationally recognized designer and writer who gained popularity for designs focused on plant form and function. Over coffee and cigarettes, Janke discussed his garden philosophy and approach to design. He is interested in the emotional and experiential nature of plants and how they can be used to create a sense of place. He speaks of a desire to reclaim a “German garden identity” through his work, and build up a national style and pride that largely disappeared in the wake of World War II. He said, “everyone wants an Italian, French, or English style garden—nobody wants a German garden,” but Janke is doing his best to change that.

STYLE + INFLUENCE: From visiting only Janke’s personal garden, it is difficult to analyze what is distinctly German about his design style. The garden is a contemporary re-contextualization of Baroque, English, Dutch, and German garden styles. The space elegantly juxtaposes both formal and informal design through layout and plantings. It draws heavily upon classic proportion and axial symmetry, yet remains dynamic in its use of European modern principles. Janke’s influence and inspirations can be traced to several practitioners and styles. His British mentor, Beth Chatto, is an internationally renowned garden designer and writer who gained popularity for designs focused on plant form and function. Over coffee and cigarettes, Janke discussed his garden philosophy and approach to design. He is interested in the emotional and experiential nature of plants and how they can be used to create a sense of place. He speaks of a desire to reclaim a “German garden identity” through his work, and build up a national style and pride that largely disappeared in the wake of World War II. He said, “everyone wants an Italian, French, or English style garden—nobody wants a German garden,” but Janke is doing his best to change that.

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This summer Andrew Bailey and Thomas Baker traveled together and visited the gardens of renowned planting designers such as Beth Chatto, Christopher Lloyd, Mein Ruys, Piet Oudolf, and Peter Janke. Moreover, in three weeks time, they were able to visit over 20 gardens in four different countries, from André Le Nôtre’s gardens at Versailles to intimate, personal gardens in England. The gardens of Peter Janke near Hilden, Germany were the most memorable of their trip, and their conversation with the designer was an education in planting design.
Every aspect of Janke's property has an understated elegance, making it difficult to discern where the design starts and stops. Large evergreen hedges screen the front of the property, creating an instant transformation upon entering through the gate. The narrow driveway is lined with tightly clipped Buxus hedges that are highlighted by a graceful form of Cupressus sempervirens punctuated by an allée of Italian Cypress (Cupressus sempervirens). This creates an axis that shapes the atmosphere and mood of the garden. The axial layout divides the property into individual spaces that include the Chatto-inspired gravel garden, a meadow garden, a display garden, and the woodland garden. The plantings during our visit. As you enter the woodland garden, the spectrum of light shifts towards darker, cooler tones. The temperature drops as visitors wind through informal, mulched paths, edged with an artful tapestry of foliage that ebbs and flows creating rhythm and interest. Janke uses a gradient of small trees, shrubs, and hedges to transition the transition to human scale is more gently softened by the intricate ground plantings. The massive foun- tains and stream through the lush foliage out to ponds and open meadow create contrast and aid the visual periphery, but it is the low plantings that capture the attention of the user, constantly redirecting attention downward, and perhaps inward.

Janke's use of contrast and juxtaposition is an apparent theme and beautifully illustrated in his plantings. The garden mixes and matches textures, tones, and forms in anastomotic ways that draw the beauty and character of each individual plant. The plantings take advantage of every available inch of space, merging into one another to emphasize dynamic relationships. The woodland garden in particular utilizes contrasting texture and tone beautifully. Variegated Fothergilla reflects light and color with graceful Weigela, fine-leaved Heucheras, and accents of the chestnut-leaved Rodgersia aesculifolia. The sheer number of plant species in the garden is quite awe-inspiring. Janke's garden is very much a plant lover's garden, and he blends his collection seamlessly into the rhythm and continuity of the design.

Looking to the future: Regarding the future of gardening, when we asked Janke if he designed his garden based upon principles of ecology, he replied, “yes,” but he went on to make several interesting points that indicated he may be more mindful of ecology than he realizes. He believes strongly in the right plant, right place philosophy, which struts plants and plant communities in areas where they are best adapted. His design separates the garden into distinct areas based on the characteristics of the site. The gravel garden is a dry, full-sun area of the property, while the woodland garden is situated along the forest edge, utilizing shades and ponds to control the large amounts of stormwater drainage. In each area, the plantings have been developed to reflect the characteristics of the site, which is a more sustainable approach to planting design. Additionally, Janke stressed the importance of going out into nature and learning from natural plant communities, and he advocates an approach that uses nature as guide for how to combine plants in the garden.

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

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

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

Georgia Landscape 2014
2014 Georgia Landscape
For many architects and designers, travel sketchbooks are a means of cataloguing their own growth by capturing the work of others. My sketchbook was the center of my work and travels this past summer, and serves as a record of self-education in drawing and painting. Its pages document personal memories, fragments of conversations, design observations, and detailed sketches from my travels through six European countries. The experience not only improved my sketching skills, but also taught me to be a careful observer—training my eye to see landscapes through a new lens. In the course of my European journey, I realized drawing is not merely a means of communication in our profession; it is also the center of creative thinking essential to the discovery of new ideas early in the design process. My travel sketchbook practices improved on-site drawing and honed my design sensibilities. More importantly, the drawings became more than ink-on-paper; they helped me to see the landscape more genuinely while incorporating reflection and understanding into the actual design process.

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

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

• Draw more, render less. This will improve line energy and confidence to command the shape. Sketching on-site is about quickly capturing a space’s essence and feel while giving just enough detail to make it readable.

• Don’t get bogged down with details. We are in the business of simplifying graphics, and, for many, time is money.

• Draw comfortably. You’re on the way to developing a personal style if it feels natural.

• Think about your tools. Sharpen pencils often and challenge yourself to explore new tools, subject matter, and graphic styles.

• Don’t be scared. Many people are afraid to waste paper or put their pencil to the page—don’t be. Draw in general, sweeping motions and focus on line quality rather than accuracy. Remember that landscape architects have an old tradition of designing on napkins.

• Doodle and daydream. Try adding emotion or animation to ordinary objects. You’ll be surprised with the results.

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

—Thomas Baker, MLA 2015
The vertical charrette, held at the CE+D in fall 2013, was an intense rapid design process that combined students from all levels: Masters of Landscape Architecture, Bachelors of Landscape Architecture, and Masters of Environmental Planning’s Design.

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

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

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

*Wrack and Ruin Circle Gallery Exhibition*
Photo by Shruti Agrawal.

**Circle Gallery**

* Schema*
  *Breaking Dormancy*
  *August 26, 2013*

*Paintings by Cheryl Goldsleger*
  *October 13, 2013*

*Landscapes Near and Far*
  *November 21, 2013*

*Wrack & Ruin & the Creative Response: A Cautionary Environmental Tale*
  *February 6, 2014*

*Writing the Landscape: Books, Films, & Exhibits from the Library of American Landscape History*
  *Kramer, 2014*

*BLA Exit Show*
  *May 2-9, 2014*

**Upcoming**

*Annual Alumni Weekend*
  *March 28-29, 2014*

*Founders Memorial Garden Exhibit in the Special Collections Library*
  *April 12, 2014*

*UGA Honors Week*
  *April 14-18, 2014*

*Black, White, and Diamonds: The 75th Anniversary Jubilee for the Founders Memorial Garden*
  *May 15, 2014*

*Wrack & Ruin Circle Gallery Exhibition*
Photo by Russell Oliver.

**CE+D Lecture Series**

*Wes Michaels*
  *September 12, 2013*

*David Sanderson*
  *October 17, 2013*

*HGOR Lecture—Charles Fishman*
  *November 25, 2013*

*Terry Ryan, FASLA and partner at Jacobs/Ryan Associates*
  *January 15, 2014*

**Charrettes**

*Rocksprings-Brooklyn Neighborhood*
  *Athens GA | February 22-24, 2013*

*LABASH design-build charrette*
  *Athens GA | March 20-23, 2013*

*UGA East Campus Circulation Planning*
  *Athens GA | April 12-14, 2013*

*Fairmont Community Design Workshop*
  *Griffin GA | October 25-27, 2013*

*Bethel Midtown Village Homes*
  *Athens GA | November 5-7, 2013*

*Center for Hard to Recycle Materials (CHARM)*
  *Athens GA | February 7-9, 2014*
The genesis of the workshop was to respond to the continually evolving nature of representation and how to best place ourselves as graduate students into that conversation—not merely as observers, but as active contributors. It involves faculty, students, and staff within the college substantively engaging with the question, “How does design speak to the issues we must confront today and tomorrow?” The Graduate Workshop Series is focused upon giving students skill sets to innovate fresh, evocative, and compelling ways of helping people see the world—see truth—in and through their designs.

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

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

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

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

>Byron Brigham George, MLA 2014

All Photos by Russell Oliver
The Art of an Opportunity

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

I’ve been the Director of Development here at the College of Environment and Design for seven years, and it is an OK title, albeit rather cold—definitely not a reflection of the person in the job. So, if I could create my own job title, I’d want it to be something warmer, which would describe what we really do in fundraising and development. From here on out, I’ll be the Ambassador of Opportunity. Philanthropy is an opportunity. That’s the opportunity to meet an urgent need at the College, or the opportunity to create, innovate, or expand in a new direction—or even leave your Legacy. The opportunities to Give are endless.

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

The move to Jackson Street has been a great opportunity for CE+D, and we have been given the chance to name rooms, studios, and fountains within the building as a means to raise additional funding for academics and expansion. Alumni, parents, faculty, and staff are taking the opportunity to name spaces in the auditoriums, such as MLA ’92 alumnus Josh Tiller, who named one in honor of his father, alumnus MLA ’73 James Tiller, FASLA. Parents have named for newly graduating students, staff for retiring faculty—it’s a wonderful gesture and tribute. Plus we now have even more opportunities with the 75th anniversary of the Founders Memorial Garden, in celebrating and raising national awareness for this amazing, historic landscape. And here, in the pages of this Georgia Landscape, students have taken the opportunity to put together a tribute to their art, their science, and their education. They have brought together stories of inspiration, innovation, and determination. And you have taken the opportunity to read and reflect. There is now an opportunity for you to give your feedback, or even give to support this publication and your alma mater: whether by word, involvement, or donation, the ways you can Give are indeed endless.

Thank you for making an inspirational difference!

Stephanie L. Crockatt, Ambassador of Opportunity

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