

2018 GLM STAFF



Luke Gregory
Layout Editor

How to spot me:
Thrift store tees



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Layout

Hobbies:
BikeAthens, yoga,
cycling



Devyn Quick,
Layout

Favorite thing about
summer: sunshine,
beach days at Lake
Michigan, long days,
tan lines



Sean Griffith,
Contributor

How to spot me:
impersonations



Charles Quinn,
Copy Editor

Hobbies:
reading, basketball,
tennis, getting library
fines



Sophia Kim,
Layout

Favorite thing about
winter: birthday season,
chilly weather, snow,
Christmas, winter grays



Matthew Quiry,
Layout

Favorite thing
about spring: spring
ephemerals, daffodils,
and state tree of
Oklahoma, *Cercis
canadensis*



Saadia Rais,
Editor in Chief

Favorite thing about
summer: bare legs,
playing in rivers,
freckles, storms



Danielle Schwartz,
Copy Editor

Favorite thing about
fall: fall smell, crisp air &
warm sun on your back



Brittany Thompson,
Layout

Favorite thing about
fall: hiking and fall color



Arianne Wolfe,
Layout

Favorite thing about
winter: tree forms
against pale winter sky

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Cover design by Luke Gregory
Portrait sketches by Saadia Rais
Faculty Advisor: Amitabh Verma

LETTER FROM THE EDITOR

Hello everyone,

I'm very excited to have stepped in as editor for the Georgia Landscape Magazine this year. Our previous editor, Jacob Schindler, had set a high bar for quality of content, and I hope to continue that tradition with this year's issue. We could not have created this publication without help from College of Environment + Design faculty members, staff, administrators, and students. Special thanks to all who contributed their time to the magazine, particularly our faculty advisor, Professor Amitabh Verma, as well as Jennifer Messer, Director of Development and Alumni Relations. I would also like to thank Melissa Tufts, Director of Owens Library & Circle Gallery, for her assistance in the editing process and willingness to share her photographs with GLM.

This year's magazine staff has been creative, kind, diligent, and adaptive. I could not have asked to work with better colleagues. I am very proud of the content in this issue, and I hope readers find it both entertaining and engaging. Our Layout Editor, Luke Gregory, deserves a standing ovation for his leadership during the Layout process. Student advisors Danielle Schwartz and Arianne Wolfe have been incredibly helpful despite their own thesis deadlines. I am grateful to know that firms will be receiving employees of this caliber of talent from the University of Georgia.

This year's theme, Intersections, has different intentions. First, we urge readers to consider intersectionality, a sociological term describing overlapping institutions of power. Our discipline intersects concepts of ecology, architecture, sociology, political science, philosophy, art, economics, and horticulture into its practice. We look at our work through an intersectional lens, taking all these schools of thought into consideration when

examining a site. Next, we incorporate conversations relevant to the several departments at our school: Landscape Architecture, Environmental Planning and Design, and Historic Preservation. Finally, we ask questions that intersect students, practitioners, the University, the town, the state, the past, the present, and the future: all of these perspectives are valuable and necessary.

It's been an absolute pleasure to carry out this opportunity, and I hope to continue contributing words, sketches, and time to the magazine over the following years.

Saadia Rais, Editor-in-Chief



INTERVIEW WITH SONIA HIRT

It's spring break in Athens, GA and the town hums quietly as it waits for the mass of students to come back from their travels. I've decided to take a calmer approach this spring break so as I wait patiently for my shift at work to end, I decide to do some more research on the new dean that is coming to the College of Environment + Design this July. "Wow, this woman has done it all", I think to myself as I skim through her several achievements online. She's written four books, has 70 publications under her name, has been an educator at various different universities including Harvard, and to top it off she and her husband have raised a family of four daughters and two collies. Oh, and she is currently a professor and the dean of the School of Architecture, Planning, and Preservation at the University of Maryland, College Park. I feel my nerves start to act up. In a couple hours, I will be on a phone call with Sonia Hirt to interview her about her new position as the dean of the CE+D and I cannot sound like a complete fool. I grab my things and rush home as soon as my shift ends to prepare.

"Hello Dean Hirt! Thank you so much for taking time out of your busy day to talk to me!" I say a bit too excitedly. Her voice is exceptionally warm and friendly. I hear a slight accent and am immediately more curious about her background. We begin to talk and my nervousness starts to dissipate.

SOPHIA KIM ON BEHALF OF GLM: So you'll be moving to GA soon. What are some things you are going to miss most about Maryland?

Sonia Hirt: Well I won't miss the traffic in Maryland [laughs] but of course I'll miss the great

relationships I've made there with my colleagues, the faculty, and students.

GLM: I'm sure you've visited Athens a couple times by now. What is your favorite thing about the town so far?

SH: The marriage of town and country. It couldn't be a more perfect union in my opinion than Athens, GA. We have access to many of the cultural and artistic opportunities that you find in a big city, it's close to a major metropolitan area, and at the same time, Athens has this wonderful human-scale feel. When my husband and I were visiting,



there were probably three or four other cities in the country that I could imagine being equally happy in but Athens is definitely on top of the list so I am very much looking forward to it. And about the university, I've spent my entire career in big, public research universities that are very committed to the land grant mission. This is something that is near and dear to my heart. So for UGA to be a part of that, it couldn't be a better fit.

GLM: You studied and got your master's and Ph.D. in Urban+Regional planning from the University of Michigan. What brought you toward this profession? What inspired you to get into planning?

SH: I am originally from Bulgaria. My hometown is actually named Sofia [laughs] like yourself. I came to the U.S. in the early nineties for a six month internship. I got a scholarship opportunity to work in the Midwest on restoring older houses. The history of American cities is only obvious to those who've been educated in it. You often find very poor areas in the center of a city. If you come as a young foreigner, initially you're completely oblivious to this. In other large urban areas, you don't usually find this problem of poverty inverted. I was so intrigued by what I saw in the Midwest and it became a mystery for me to uncover. It just became a profession and career and ever since I've written about urbanism. The curiosity never goes away.

GLM: I know that you taught as a professor over the years. What kind of classes did you teach and what was your favorite?

SH: I taught urban design, urban planning theory and history classes. I also taught my favorite course, comparative urbanism. It was about why different cities in different parts of the world, even though sometimes the basic economic metrics were similar, they would end up with very different forms. I consider myself to be a sociologist at heart so I'm always intrigued about why different societies produce different urban forms.

GLM: Do you have any advice for the students of the CE+D on being a better designer and student?

SH: I would say to be persistent and not give up. I must have applied for over fifty grants

and I probably got fifteen. It's very easy to be discouraged and say, "Oh this is not for me", because you don't want to get another rejection letter, but if you don't get a lot of rejections, it means you're not aiming high enough. So your willingness to try again shows that this is exactly who you want to be. You learn from what you could have done better and then you move on. You must be persistent enough and confident. It's always good to question yourself and be critical of yourself but ultimately if you have the instinct to do something, it's probably a very good instinct. You should just follow your heart and you can't really go wrong.

GLM: I'm interested in seeing how the CE+D will progress under your leadership. What is your vision for the college?

SH: I'll be interested in exploring how the three programs (landscape architecture, planning, and historic preservation) can have greater synergy. From all my research about this college, I know this is already going on but we can further build on that. This is one of our strengths. I'm excited to work with the faculty to create new programs as well in the future.

GLM: You're an avid reader and an author. What are some books that have impacted your life and which books would you recommend to me and my fellow students?

SH: Where do I start? I think *The Death and Life of Great American Cities* by Jane Jacobs is one of the most engaging books written on urbanism. I'm also a historian at heart so I love the *Journal of Planning History*. I always find it eye opening for students to read books on architecture, urbanism, and landscape architecture that were written years ago. If you look at the history of cities and at the history of ideas on how to transform them just 50+ years ago, we thought so differently and yet we were so convinced in it. We really thought they were right and now we think they are wrong. What if in 50 years,

people think that we are wrong? So I believe reading history books about landscape architecture and urbanism is refreshing in the sense that you begin to question your own certainty. It makes you rethink things. Life is ever changing and

I'll be interested in exploring how the three programs can have greater synergy.

ideas are very temporary.

GLM: When you somehow find free time, what do you like to do? What are your hobbies?

SH: I love to walk. It's a great moment for meditation. I pay attention to my surroundings and I really enjoy it. My days are really busy so this is the time for me to decompress. For me, walking is this instrument for letting the daily go and thinking about the bigger picture. I also love going to shows and movies. This is one of the reasons I'm excited for Athens. This is a very strange hobby but I love

reading my old encyclopedias. You just open the page and at any point just start reading. There are a lot of different topics. It's always a mystery because you never know which page you will turn to and it's always something that I've never even thought of before. It's just like a discovery every time. We would have to have thousands of lives to actually answer all the questions that we have but I only have this one.

Welcome, Dean Hirt to the University of Georgia. We are excited for the next chapter at the College of Environment + Design. •



Photo courtesy of Sonia Hirt

EVENTS in REVIEW

PARK(ING) DAY 2017

Katie Boucek, BLA

Each year, on the third Friday of September, parking spaces around the world are transformed into spaces for the urban pedestrian. On Park(ing) Day, spots traditionally reserved for cars are redesigned by designers, students, and environmental activists into creative, pedestrian-friendly alternatives such as a human hamster wheel, yoga studio, or even a mini-golf course.

This year, the Georgia Students of Landscape Architecture took over eight parking spaces on College Avenue across from the Arch and turned them into a place for live music, games, and relaxation with the hope of enhancing the pedestrian experience within the urban environment. In addition, the Park(ing) Day installation aimed to highlight the impact of shifting the urban landscape's prioritization of automobiles into a healthier, walkable zone for pedestrians.

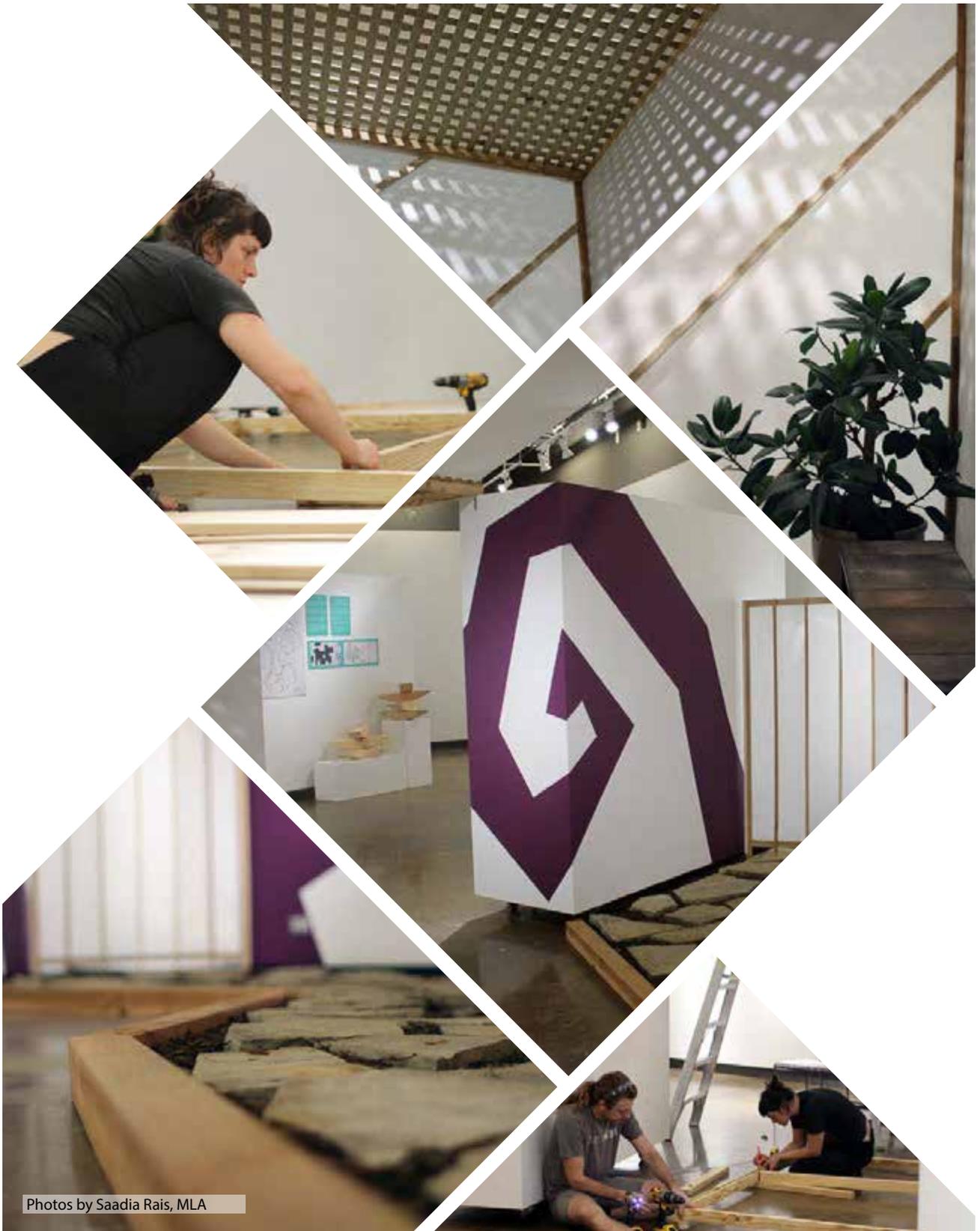
At one end of the temporary parklette, intervention was limited to tires that served as planters, and on the opposite end was a more

developed design which included a stage for live performances and a turf sitting area. This transition from low to high levels of intervention was meant to show the Athens community that any and all change to the urban environment that prioritizes the pedestrian over the automobile will positively impact pedestrian safety, walkability, and the success of surrounding businesses.

Although society is accustomed to its reliance on the automobile for rapid transit, it is quickly becoming a non-sustainable approach to transportation. In an increasingly pedestrian-centered urban environment, it is important that those pursuing alternative transportation methods feel safe in the landscape. Because of the 2017 Park(ing) Day installation in downtown Athens, hundreds of passerbys found a retreat from the urban environment that encouraged community, conversation, and relaxation, and helped to begin a larger conversation about the future use of surface parking in the urban environment. •



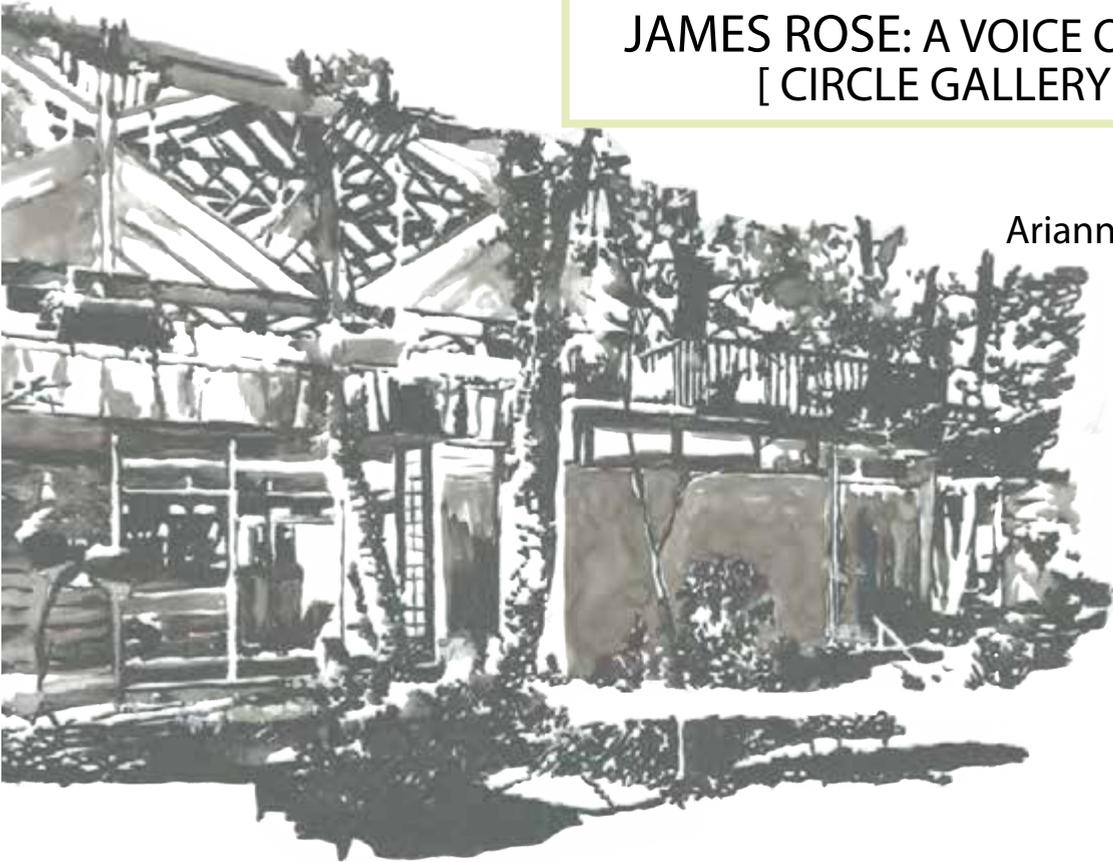
Photos by Carolyn Bresnahan, BLA and Megan Perry, BLA



Photos by Saadia Rais, MLA

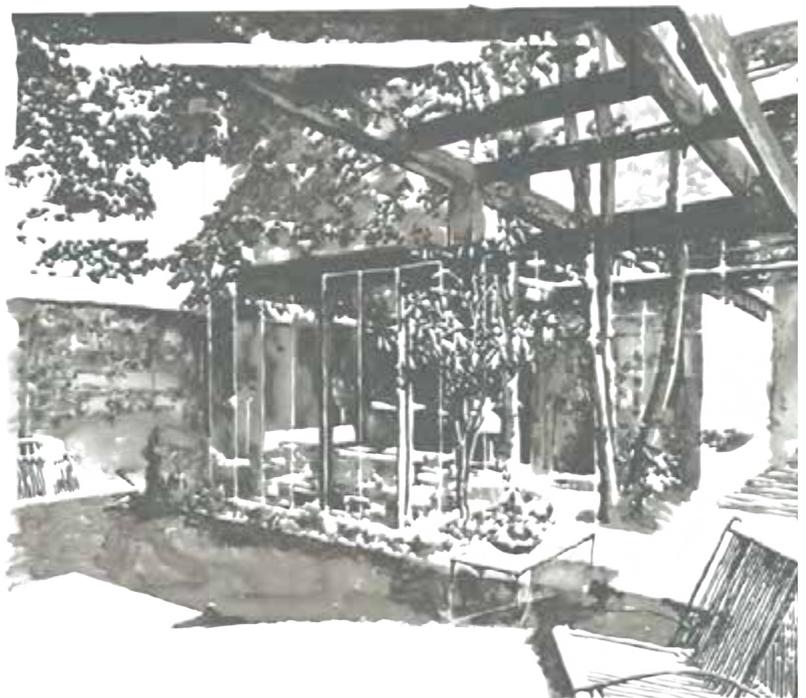
JAMES ROSE: A VOICE OFFSTAGE [CIRCLE GALLERY EXHIBIT]

Arianne Wolfe, MLA



In affiliation with the release of his biography on James Rose published by the UGA Press, Dean Cardasis gave a lecture on the life and work of his subject on March 7. Cardasis is currently the director of the James Rose Center located at Rose's Ridgewood home in New Jersey. James Rose, both architect and landscape architect, designed houses and their surrounding gardens into a seamless fabric intended to blend into the natural surroundings.

The Circle Gallery exhibit that accompanied the lecture was designed by graduate student Liz Solomon, MLA. The exhibit was inspired by the work of James Rose and featured many installations reminiscent of his Ridgewood home. •



Illustrations by Liz Solomon, MLA

EXPERIENCE UGA at CE+D

Brittany Thompson, BLA

Experience UGA is a partnership between the Clarke County School District and the University of Georgia. This organization is designed to provide Pre-K to 12th grade students the ability to learn and engage in a college environment. Through Experience UGA, students participate in a variety of field trips, hands-on activities, and curricular-based learning opportunities.

This year, CE+D collaborated with Experience UGA to introduce 10th grade students attending Cedar Shoals High School and Clarke Central High School to landscape architecture. CE+D volunteers designed three modules for these students to participate in: JSB Studio Life, Hand Graphics, and North Campus Walk. During these activities, the students gained knowledge about landscape architecture and what they could expect from the major. Below are the three modules and a description of what was involved in each activity.

Jennifer Lewis, our CE+D Outreach coordinator, felt that the event was impressed with the learning module development by Experience UGA volunteers: "They made sure the experience was fun and interactive, that friends got to self-select their groups and be together, provided opportunities for selfies, and plugged in an element of competition all the while teaching core LAR principles of group dynamics, creative thinking, hand graphics, environmental design and plant characteristics. One of the chaperones, an English teacher at Clarke Central High School, told me that he had been on several of the Experience UGA trips for high schoolers and CE+D's was by far the best one yet because they weren't being lectured to, it was interactive, and they got to be outdoors."

JSB Studio Life Module

Students were given a tour of the JSB building and studio spaces while discussing how studio life differs from high school classrooms. After examples of studio work were presented, the students participated in a small group design exercise where they were tasked with making the tallest structure out of only balloons and tape.

Hand Graphics Module

This module allowed students the ability to learn quick conceptual graphics using materials found in typical studio spaces. They were then tasked to use what they learned by re-designing an existing outdoor gathering space located at their school.

North Campus Walk Module

Students experienced North Campus through walking tours focusing on historic architecture, designed spaces, plants, and campus culture. This allowed students to become familiar with the campus environment outside of the studio as well as to understand the natural and resources available to them.

Through the Experience UGA at CE+D event, students gained knowledge about landscape architecture, became interested in UGA's college life, and even asked questions about scholarships and work study opportunities. Engaging with students early on can help them discover the field they would like to pursue and where they would like to be. Through this program, UGA hopes to encourage current high school students to attend college and give each student insight on their opportunities after graduation. •



Photos by Experience UGA

PUSHING THE CART: A LEGACY OF DESIGN IN PUBLIC SERVICE

SEAN GRIFFITH, MEPD

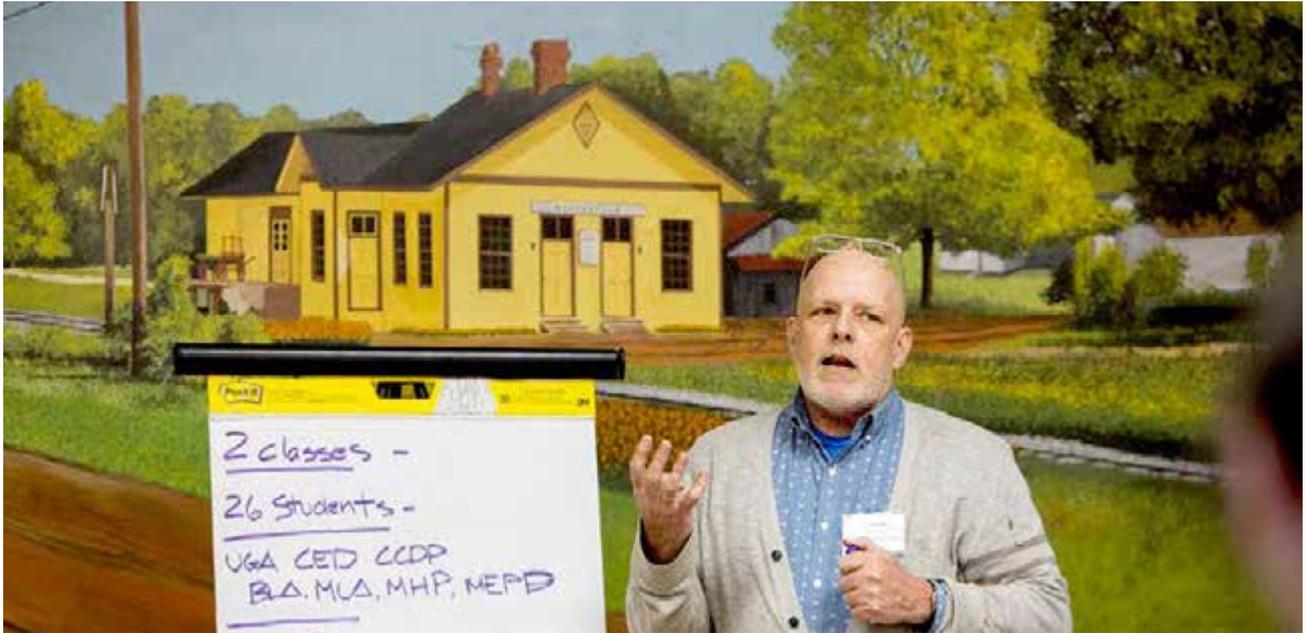


Photo courtesy of Pratt Cassity

Pratt Cassity would often begin charrette classes by explaining that the word ‘charrette’ described a cart that would be pushed among working students, who were working furiously, up to the last second, to get their work on the cart as it went past. As director of the Community Center for Design and Preservation, a faculty member in the College of Environment and Design for many years, and an integral part of organizations like the National Alliance of Preservation Commissions, Pratt would push the design disciplines into the realm of public service, no matter who was ready.

SEAN GRIFFITH ON BEHALF OF GLM: To start off, our theme for the magazine this year is Intersections – intersections between the fields we study, their interactions with other things and subjects, and stuff along those lines. We thought that you would be good to ask about this because during your time here you were at the forefront of pushing preservation, planning, and landscape architecture together. So, I want to ask you what your viewpoint is on the importance of these intersections for CED students past, present, and future?

PRATT CASSITY: I think the best and most

creative things happen at the intersections – the interstitial space between the disciplines. It’s where the real world lives. The false environments of academia often are very important to learn the craft, but as far as applying our disciplines and our crafts, it’s a very awkward environment. So the more you can intersect disciplines, the better the solutions always are. However, what I have found in 30 years of doing it is that it’s where the most creative production occurs too, and that’s where I see changes occurring and cutting edge work being done.

GLM: That was often the impression we would get from the charrette class you led.

PC: Exactly. Every decade seems to have its own phrasing around what it is we see related to the charrette class. I always called it sort of the magic or genius of a retreat-like setting, concentrated work on a single topic, and a variety of viewpoints. However, really and truly, that's not just the charrette class. That's the motivation of all. It should be of all learning, but certainly of all service learning and all of the community engagement, experiential learning.

Whatever the term-of-the-day is for that type of engaged learning. It has always been, in my opinion, the best, and I actually don't know how to teach with – or how to do projects – without having that mix of disciplines, mix of ideas, mix of genders, mix of ages, mix of anything you can think of, even mixed issues. They're all traditional planning issues, or traditional landscape issues, or traditional preservation issues. They're never pure. It's never one discipline specific. It's always a mixed bag. I feel more value comes from when you can add the disciplines outside our college, which is where we were getting when my 30 years was up, and I hope that is the direction it continues to go.

Programs like Archway and even cooperative extension have a long tradition of figuring out what the problem is and then figuring out the disciplines

that apply to it. Having disciplines go in and seek out problems in their field. That's not the way it's supposed to work. We really should be solving problems defined by residents of Georgia, not problems defined by the faculty of the university of Georgia.

GLM: So, going into tradition and tenure, what parts of that have defined your career over the years at UGA?

PC: I never would have been able to be where I was or do what I did without the influence of John Waters, the publication of his book in 1980, the passage of state legislation initiative, the Georgia historic preservation act, created when I was in high school, a program through which I could get funded, that would have statewide impact. Moving it to UGA in 1984-85 was very logical at the time, and with John's work we have

a two-impact strategy. One was providing technical assistance, and the other was providing small grants. We got people's attention, we were able to sell land-use ordinances to protect historic districts, and that combination is how I backed into academia : it's always been service, it's always had a strong Georgia community focus. And it was from the lessons I learned that I was able to apply internationally and around the state.

Because of the way we did things in Georgia, and the program was called the Certified Local Government program, which helped form the Georgia Alliance of Preservation Commissions, and

[Engaged learning] has always been the best with... that mix of disciplines... of ideas... of genders... of ages... even mixed issues.



Photo courtesy of Pratt Cassidy



Photo courtesy of Pratt Cassity

then the National Alliance of Preservation commissions formed, which was housed in my office, and which I was director of for a number of years.

This all helped us start global initiatives, which we did through a number of conduits from USID to the State Department, to UGAs office of international Ed, public service and outreach office. We had a lot of different international initiatives based completely on the process we had formed for the CLG program, and our successful 15 year charrette class and program really built on that same thing of design issues, and how change looks at the local level, and how local people can be more involved in that. To me, it all makes a lot of sense, but perhaps from an outside perspective it looks like many different components, the Georgia Main Street Program, the Department of Community Affairs, and we actually have our students staffing that office now, which is still in Athens, and they provide design services. We were able to help Danny Bivens create his office in CVIOG, and they provide services through different programs. If anything we've developed multiple ways to provide design services. It's just that we all did it a little differently through different funding, but what it all means is that the demand is huge, and the supply of talent that we all think concentrates in large cities, but it's

smaller towns that need it the most, and you know that because you participated in charrettes.

GLM: I have!

PC: They eat that kind of stuff up, and when it comes from a group of students, they like it even more.

GLM: Exactly. It provides a certain, different, even as a student participant speaking. It gives you a different feeling of involvement and sense of caring or place, but not exactly.

PC: No, no – contribution. All along I've said it's not been my contribution or ideas, if anything it's ideas that have bubbled up from students through our programs, and then delivered to Georgia cities. It's kind of a no-brainer for me, but for a lot of people on the outside it seems rather daunting. But the need is there, we just have to figure out how to deliver services to satisfy that need.

GLM: Yes, that does make a lot of sense to me.

PC: Internationally, the proof that this methodology, which we kind of stumbled into and kept running with ceiling wax and budget sources, kept proving itself in very different locales whether it was rural west Africa, urban Thailand, emerging economies of Slovakia or Croatia. Over and over again the same approach worked whether it was language difficulties, cultural difficulties, or economic difficulties. Getting people involved in how their community changes and then having a part in it, you can't lose. It's a win-win.

GLM: Agreed, and everyone seems happier with it in the end.

PC: If anything there are two lessons I've learned from the local level: The assistance we've always provided makes them more fundable, and it took me along time to figure out what they meant, but it made them organize their thoughts, and present more coherent proposals for money, and it just doesn't happen by itself. The coming together of the attention and focus on a particular problem at the local level, it's harder to do than a lot of people

I always called [charettes] the magic or genius of a retreat-like setting, concentrated work on a single topic, and a variety of viewpoints.

think it is, and I think students get the perceptions that these good ideas in smaller towns just happen. They often don't. There are a lot of great ideas that don't happen, and need to happen, so that's what I feel like we did, or will do.

GLM: Is there anything in closing that you would like to say to about your career or yourself.

PC: I will take the advice Jack Crowley gave when he came here, and it was very good advice: he said let your work speak for itself, and I hope our work over this past 30 years has spoken for itself. You saying what you've said convinces me it worked at least in that direction, that students easily understood what it is that we were trying to do. When it comes to policies, funding priorities, and how personalities interact at the community level, it becomes a lot more delicate, and requires finesse, and sometimes the blunt instruments of academia don't allow the kind of finesse that is needed.

So my hope is that students advocate for greater sensitivity to community issues through a higher prioritization of getting students into community settings and experiential settings. Until it becomes a high priority in policy and funding—whether from the CED or the larger university system, it will be hard to get it to take root. It requires a lot of hard work. Teaching a lecture course with papers and exams requires discipline. Adding on a community project that changes every semester

that requires this extra finesse takes a lot more time and demands a lot on the professor, so they've got to be compensated in a way for taking on this extra learning opportunity, but that's not going to happen until students demand it. It's not just something you decide to do to double your workload even if it does double your impact, it's all about time and compensation, so I understand that professors will drop back to a lecture course without changing community projects, but that was my role, and I felt like encouraging them to make those changes needs to continue to be invested in.

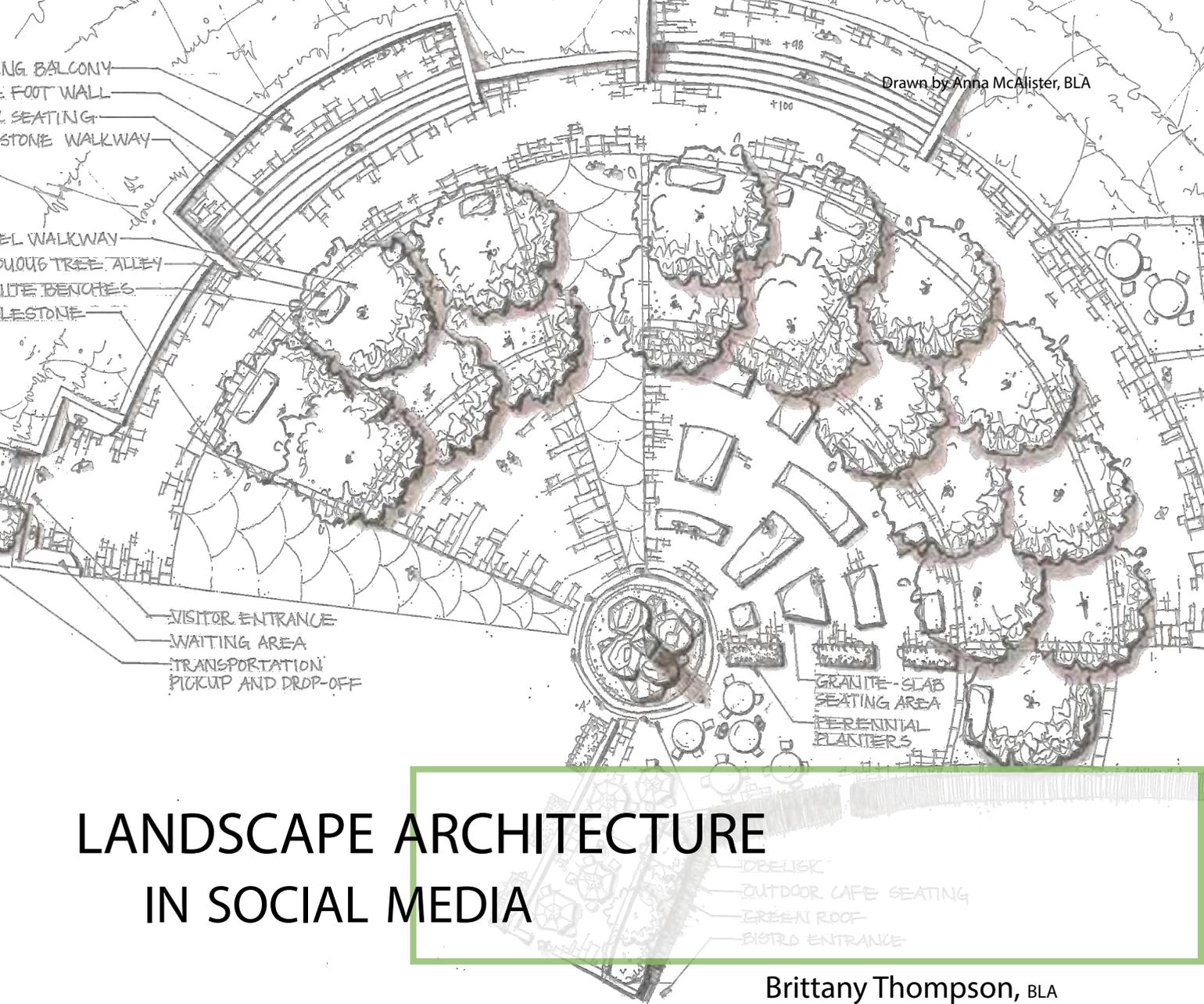
GLM: I see what you're saying, and I hope we continue to invest in those projects into the future as well.

PC: I'm very impressed with Sonia Hirt's work. I'm reading both of her books right now. It's going to be very good for our college to see things through her eyes, which are a viewpoint that I respect, and I think is in track with service learning and the planning program specifically.

GLM: I look forward to seeing those changes. On that note, I would like to thank you again, Pratt, for agreeing to sit down for an interview, and giving your time to the magazine. I wish you a happy retirement.

PC: Well, you haven't seen the last of me. •





Drawn by Anna McAlister, BLA

LANDSCAPE ARCHITECTURE IN SOCIAL MEDIA

Brittany Thompson, BLA

Social media has become an integral part of modern society. Over the past few years, sites such as Facebook, Twitter, Instagram, and Snapchat have become more and more popular, attracting a lot of criticism as well as praise. The perception of the social media market has shifted quickly and firms are starting to view social media as a means for reaching clientele. This year, many students have used social media for design inspiration, business networking, and as a platform to showcase their

work. One way students have started using social media in these ways is through Instagram. Several students have started developing Instagram pages specifically designed around landscape architecture and the nearby inspirations that inspire their work.

This new trend has become very popular throughout the undergraduate program in CED and when asked if this use of social media is beneficial for students, faculty members and firms were gracious to give their input.



"Coming from a designer's perspective, these pages illustrate creative process, vision, and design thinking. It shows their personality, interest, and character traits that are not commonly seen in a portfolio. I am glad to see that students are using Instagram in this way because it is a visual form of art."

- David Spooner, UGA Faculty



"Here at Outside Productions Inc. we push staying connected through social media as it is a form of free marketing and keeps us connected with our clients and other disciplines we work closely with. These pages give students a look at other students and firms projects as well as keeps them connected with design trends."



"Instagram can be considered a social version of a portfolio, allowing students to quickly portray both their personalities and design skills in a creative and casual way. As a designer, I have found that social media, and specifically Instagram, is an incredible tool for engagement, outreach, and inspiration amongst young professionals."

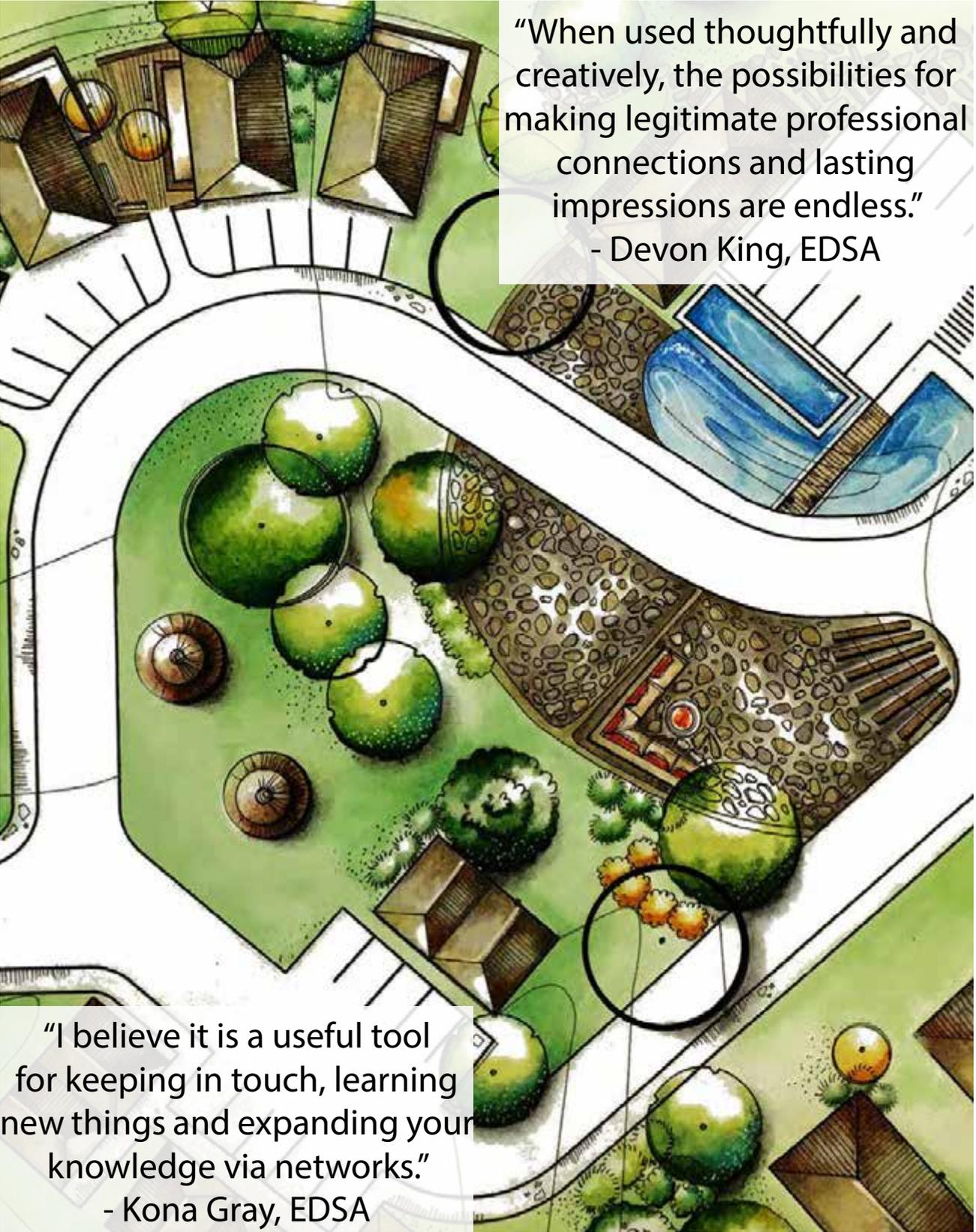
- Devon King, EDSA

The development of these Instagram pages presents a different side of the student which may not be seen in a portfolio or resume. Within just a few months of developing these accounts, student's pages have been seen by companies such as EDSA, Morpholio and Ed Castro. Instagram as well as other

social media platforms are not just being used for personal leisure but are becoming beneficial sites for business, networking, and professional gain and students as well as companies are starting to acknowledge the benefits social media may bring.



Drawn by Anna Leigh Turner, BLA



“When used thoughtfully and creatively, the possibilities for making legitimate professional connections and lasting impressions are endless.”
- Devon King, EDSA

“I believe it is a useful tool for keeping in touch, learning new things and expanding your knowledge via networks.”
- Kona Gray, EDSA

DISTRICT HILL CEMETERY

MASTER PLAN

Arianne Wolfe, MLA

Nine of the graduating Master of Landscape Architecture students chose to take Professor Doug Pardue's Land Engagement Studio in the fall of 2017. This studio is a collaboration between the CE+D and the Carl Vinson Institute of Government.

The weekend before school started, the tragedy of the Charlottesville rally unfolded on the national news. It was something that shocked the students, as it did the entire nation. In light of this horrible display of race relations, they came to their first day of class to learn about their semester-long project: District Hill Cemetery.

Located in Northwest Georgia, within the Chattanooga region, Chickamauga is the site of the second deadliest battle in the Civil War. The Chickamauga National Battlefield drew over 900,000 visitors in 2014 and is a vital industry to the town and region. District Hill Cemetery is an African American cemetery in Chickamauga that has been neglected for the past several decades. The land was originally deeded to the public in 1899 for use as an African American Cemetery by the Gordon-Lee family, who purchased 3,000 acres in the Georgia land lottery and were very influential in the community of Chickamauga. At the time that the cemetery land was deeded, court documents indicate that there were already people buried on site—as many as 1,000. Because of the time period, it is likely that some of these people were slaves of the Gordon-Lee family. The cemetery was then actively used by the African American community from the 1910s through the 1940s.

In 1945, Georgia Power was granted an easement

on a large part of the cemetery, and the cemetery was soon thereafter closed to burials. Since then, the cemetery has slowly slid into neglect. Headstones have faded, broken, and been displaced with time. Cattle from neighboring pastures impinged upon the cemetery, causing further damage. The land was bush-hogged once or twice a year, but still, the vegetation began to re-claim much of the land that was once a neatly kept cemetery with a fence. During the August 2017 visit, it was clear to students that in spite of the recent mowing, the cemetery plot would look just like the neighboring fields of native grasses and forbs given a few short months of growth.

The Haslerig family owned, and still owns, much of the land surrounding the cemetery itself. Joyce Harrison née Haslerig and her husband Tom moved home to the Chickamauga area in recent years, and have taken it upon themselves to restore the cemetery. There is a small family plot belonging to the Haslerig family that is still relatively intact, but otherwise only 4 other headstones are in place in the cemetery. Joyce's father, Willie Haslerig, began to research the names of those buried at the District Hill cemetery in the late 1990s. He was able to find 112 people buried at District Hill between 1912 and 1945.

In 2015, the Harrisons received a grant from the Georgia Civil War Commission to perform ground-penetrating radar to detect unmarked graves. Through this process, they were able to identify 125 gravesites. These were marked with rebar and mapped so they could be easily found again in the future. The CE+D studio took the project forward to produce a master

plan for the cemetery that would allow it to be accessed by the public, retain its rural feel, and most of all, bring a level of sanctity to the site for all who visit in the future.

The goal for the students was to restore some of the dignity that the sacred place deserves. Students were especially conscious of the fact that none of them were African American, and did not want the design to come off as a hollow design that did not pay homage to the culture of those buried there. It is a treacherous line to tread: how do you draw creative inspiration from another culture without misrepresenting it or falling into the trap of stereotypes?

As with any other project, the students began by researching precedents. Research was conducted to understand traditional African American burial practices, and to understand how unmarked graves, and broken and removed headstones should be treated. After this initial research was conducted, students visited the site for the first time, and attended a community meeting organized by the Harrisons to understand the desires and expectations of the community.

After this initial meeting, students delved into the history of Chickamauga, and began to devise individual plans which were presented to the community a month later. In the next phase of the design process, students formed three teams based

on similar design concepts: minimalistic, highly symbolic, and highly experiential. These groups then worked towards refining their concepts based on the feedback from the meeting.

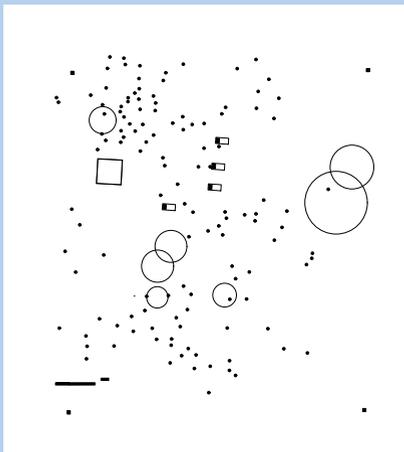
These concepts were then presented to Matt Whitaker, ASLA, as well as visiting lecturers Warren Byrd and Thomas Woltz. The feedback from these three professionals was taken into consideration in the final design phase. After this presentation the most challenging part of the semester was coalescing the ideas into one cohesive master plan. The most difficult question in this process was: to mow or not to mow?

After many heated discussions around this topic, the students found the answer. The design would have both experiences, at different times of the year. Creating a seasonal management plan for the cemetery allowed full access to the site and all of the unmarked graves from January until August. Beginning in September, the site would not be mowed, and the natural vegetation would be allowed to grow to its full height. In doing so, visitors were allowed unfettered access to the site for most of the year, while allowing the site to function ecologically at other times.

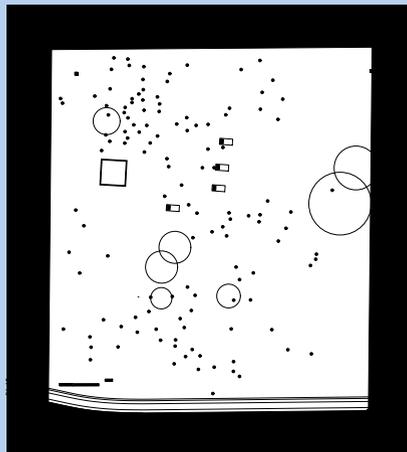
With the most difficult part of the design process behind them, students broke off into teams once again to devise specific design solutions.

SEASONAL MASS-VOID RELATIONSHIP

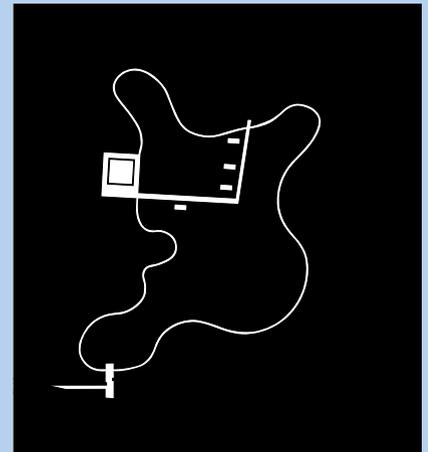
WINTER



SPRING SUMMER



FALL



Diagrams of the cemetery showing mass-void, and how the management of the site changes visitor experience seasonally.

FALL



WINTER



SPRING



Questions remained to be answered. How to mark the unmarked graves? How to acknowledge those unknown buried on site? What would the memorial to the known look like? How should the outer edge of the cemetery be determined? By the land deeded as the cemetery, or by the graves that lay outside of these lines? How should the 800-foot access road be treated? Should there be a formal path in the cemetery? What would the entrance along Cove Road look like?

All of these design questions were answered in the remaining month of the semester. The final design, shown on the following pages, was presented to the Harrisons and the community members in December 2017. The next step for this project is implementation. The community is currently seeking donations to fund this project. Additionally, this project has spurred other projects within the District Hill community. The community members are trying to begin a history project that might shed more light on those buried in District Hill. The local library plans to host events where community members can scan old photographs and documents. They also hope to start an oral history project to preserve their community's history before the elders pass away and take many of their personal stories and histories with them.

Design Considerations:

How to mark the unmarked graves?

The unmarked graves are to be marked with round, granite markers. These markers collect a small amount of rainwater, and allow it to slowly seep out through a small crack in the granite, facing eastward. Water and the color white (which represents water) were important symbols in traditional African and African American burials. These elements were incorporated into this design through the white granite, and the small collection of water in the center. They are oriented eastward, as people were traditionally buried facing east.

How to acknowledge those unknown buried on site?

In addition to being marked with the granite markers, the known graves will also be planted with narcissus bulbs. The bulbs are intended to spread with time, so that they slowly begin to reveal that the entire site is a

sacred burial ground, not just those spots known and marked. Additionally, a part of the memorial will hold several extra granite markers to acknowledge that there are more people buried here than can be accounted for.

What would the memorial to the known look like? The memorial to the known and unknown is at the entrance to the cemetery, straddling the official one-acre boundary. There is a crack in the memorial that aligns with this boundary line that separates the memorial into two. The memorial to the unknown lies outside of the official boundary of the cemetery, while the memorial to the known lies inside the cemetery.

How should the outer edge of the cemetery be determined? In order to acknowledge the historic, official boundary of the cemetery, pillars will be erected at the four corners of the plot. The mow line, which appears seven months of the year, will go beyond the pillars to incorporate all known graves.

How should the 800-foot access road be treated? The approach road had to be maintained as an access

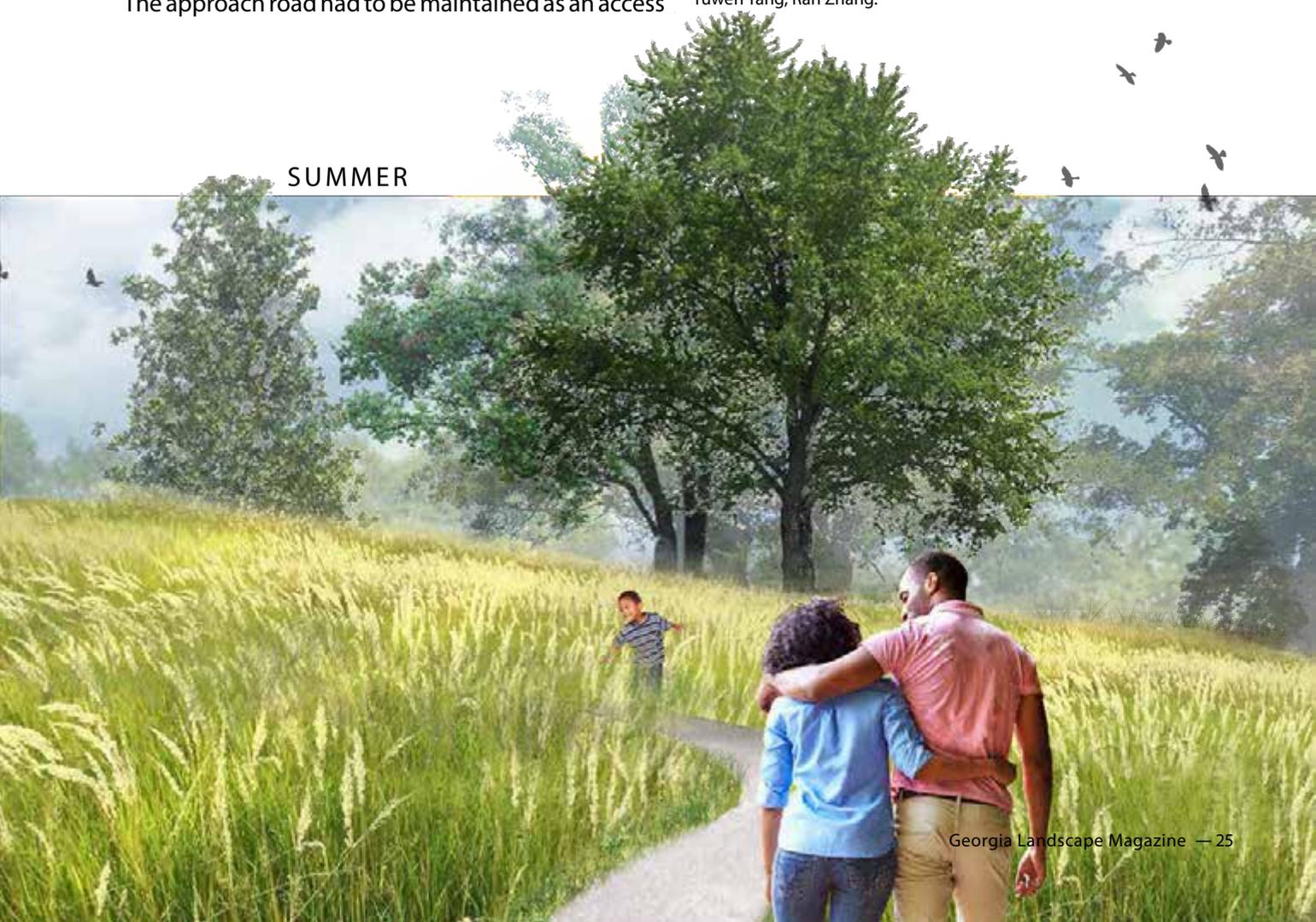
road for Georgia Power. However, the students decided to “convert” one of the tracks of the road into a pedestrian space. This track would be made of decomposed granite, and be maintained with no vegetation. The other side would be allowed to grow up with vegetation the way that it does under normal maintenance regimes.

Should there be a formal path in the cemetery? The students decided on a formal path through the cemetery that allows visitors to explore the cemetery and pass closely to many of the unmarked graves. This path uses decomposed granite to allow it to blend more easily with the rural surroundings. Decomposed granite also means that the sinuous path does not need to be mowed during the fall when the native vegetation grows to its full height. •

A final booklet of all work was compiled by Arianne Wolfe at the Carl Vinson Institute of Government and distributed to the community in March 2018.

Contributing class members: Li Fu, Ming Guan, Chen Qu, Devyn Quick, Carter Ricks, Arianne Wolfe, Landon Woodward, Yuwen Yang, Ran Zhang.

SUMMER





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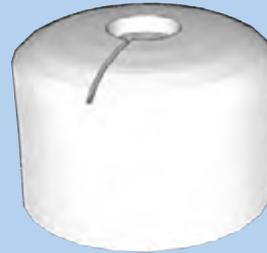
12

DISTRICT HILL CEMETERY SITE MASTER PLAN INDEX

- 1 MOW LINE
Maintained April-August.
Incorporates all of the unknown graves
- 2 CORNER COLUMNS
Limestone columns mark the corners of the historic one-acre plot
- 3 BARBED WIRE FENCE
Set 10 feet from the mow line so that it disappears once grasses begin to grow in spring. For cattle.
- 4 MARKERS & BULBS FOR UNMARKED GRAVES
Granite disks and narcissus bulbs mark the graves of those who have been found without headstones or markers
- 5 PARCEL LINES
- 6 PATH
Decomposed granite path through cemetery. 2.5 feet wide except at the family plot
- 7 FAMILY PLOT
Wall surrounding Haslerig family plot is replaced with marble curbing. Interior vegetation is kept low.
- 8 BENCH
- 9 FOUND GRAVE MARKERS
Any displaced markers that are found in the surrounding field should continue to be placed under the eastern red cedar trees to create a memorial area.
- 10 MEMORIAL
Memorial dedicated to those known and unknown buried at District Hill. Engraved limestone.
- 11 MEMORIAL TO THE UNKNOWN
Memorial dedicated to those whose final resting places have not yet been discovered.
- 12 CATTLE GUARD

STRUCTURES OF DISTRICT HILL

The renderings below give the material, dimensions, and purpose of important structures in the cemetery design.



GRAVE MARKERS

MATERIAL: White granite

DIMENSIONS: 5.5" deep, 7" round

PURPOSE: Marking the graves of the unmarked burials

PILLARS

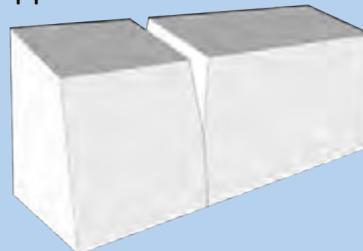
MATERIAL: Limestone
DIMENSIONS: 18" square on bottom; 8" square on top; 6' tall

PURPOSE: Marking the corners of the one-acre plot that was dedicated as the cemetery



MEMORIAL

MATERIAL: Limestone
DIMENSIONS: varying
LOCATION: At the southern entrance to the cemetery along the approach road



Left: Spring/Summer plan rendering by Devyn Quick, MLA, 2018

Right: Structures by Arianne Wolfe, MLA, 2018

THE ENTERTAINERS

Arianne Wolfe, MLA



For this issue of the Georgia Landscape Magazine, the staff interviewed students from the CE+D engaged in creative pursuits outside the realm of landscape architecture. This article features Saadia Rais (MLA), Landon Woodward (MLA), and Jack Cherry (BLA).



BAND: SOPHIE IN TRAINING

**PERFORMANCE ART:
BREE COULEUR**

Sophie in Training was founded in Blacksburg, VA in 2016. Saadia (vocals and guitar) and bassist James Wood reunited as a duo after their previous band, Shaad, split in 2013. Saadia also performs solo as Bree Couleur, both as a musician and performance artist. Her performance art includes spoken word poetry, choreography, and visual projections.

How do your creative pursuits relate to your design pursuits?

In both my music and performance art, I hope to craft an experience for each audience member. I think of the design process in the same way: I want people to be able to reflect on their memories, consider each other and their surroundings in new ways (however big or small), and feel a little more connected to the world. Choreography, especially, has taught me a lot about being spatially aware. I feel that in my poems & lyrics, as well as design pursuits, I develop a certain style and strive to incite sensory delight.

I think there is a lot of pressure in a performance. Everything is prepared to be executed in the moment; whereas when I design a space, I can take time to deliberate on my decisions, and I can also amend things as time passes. I think it is also nice that once a site is designed, it lives beyond the designer. My body has to be present to share the kind of art that I make, unless it is recorded, but even then the focus is very much on me as an individual rather than on an arrangement of space.

What does art help you express?

We each exist in a conscious world, all alone - simultaneously with the physical world everyone shares. Art helps me connect my internal world with others' internal worlds, out in the physical world, so that it doesn't feel so alone in there. It also helps me work through my struggles: it is empowering to start with a frustrating experience and end with a piece of work that I (and others) enjoy. Really, though, I can't answer why I write music or dance or develop projects. It's simply a part of who I am in the world.



LANDON
WOODWARD

BAND: CALICO VISION

Calico Vision began with frontman Bren Bailey, whom Landon (guitarist) met working at restaurants in Athens. They were previously in a band called Tongues, and continued to play together after the band broke up, after which more members slowly accumulated. Bren brings the “key nuggets” for songs (guitar parts & vocals), while other members add what they think fits in.

Do you view your music as part of your design thinking or do you see it more as a separate experience?

I’ve been doing music for much longer. It’s almost like another job. It can be hard to juggle practice and studio projects: both are time-consuming. I don’t usually relate them to each other, because I use music to express myself more personally. Landscape design has some necessary practical needs in comparison. I’ve met a lot of friends through my music - not necessarily through concerts, but sharing songs and spending time rehearsing together.

What role do you see music playing in your life in the future?

I’m not sure that I’ll be staying in Athens after I graduate, so I am not sure yet about my future with Calico Vision. Regardless, I’m sure I’ll be playing music for the rest of my life.

EVENT: KRAKIN JOKES

Krakin Jokes is a stand-up comedy series hosted at Landon’s residence in Five Points. The event has developed into a community event over the past three years, pulling in popular acts from the Athens and Atlanta areas alongside Krakin regulars (many of whom work at the Five Points Bottle Shop.)

Do you apply the spatial insight you’ve gained from this experience to your work?

We often feel as though we ‘have the answers’ as designers, but many people underrate the laymen’s ability to design space. You can get a lot done by enabling people to do things themselves. Give them tools to facilitate their designs. Much of the spatial design we’ve developed came out of function over time. Initially, there wasn’t much curation: we only had ten people in the audience. But, as we’ve grown to crowds of over a hundred, there has been more of a need for design. For example, I have to consider where to place the bar so that it doesn’t distract people from ongoing acts. Since the event is at my house, the design decisions have largely been modifications rather than top-down. This gives the space a unique character.





JACK CHERRY

BAND: JUAN DE FUCA

Juan de Fuca was founded in Athens in 2015. It started as a solo project by Jack, and then eventually developed into a full band.

Do you feel that your personal creative pursuits relate to your academic creative pursuits?

There is an influence I've gained from hammering away at the design process. My creative process

has changed from being purely expressive to being more exploratory and methodic. Still, expression is my engine of creative energy. When I took Cecile Martin's class, she asked us to define design in one word. I said "expression". She told me I was wrong. Since then, I've had more of a division between my music and schoolwork. Overall, my vehicle of composition has been influenced by doing what we do in school everyday.

What does music help you express?

Mostly anxiety and fear. Though I do find myself asking more questions through music and art now, while I used to try to capitalize conclusively on my fears or other mental dialogues.

How much time a month do you invest in the band?

No matter what, I'm always composing and playing for an hour a day. That doesn't include time on tour.

Do you think music will be as big of a part of your future as landscape architecture?

Whatever I do as a career, I'll always be playing music. It's a behavior I've learned growing up. It's a personal pursuit, beyond being a public commodity.

To find more information for these performers and to listen to their music, please check out the websites below:

Saadia Rais:

<https://sophieintraining.bandcamp.com/>
<https://www.facebook.com/breecouleur/>

Landon Woodward:

<https://calicovision.bandcamp.com/>
<https://www.facebook.com/krakinjokes/>

Jack Cherry:

<https://juandefucamusic.bandcamp.com/>
<https://juandefucamusic.bandcamp.com/album/solve-resolve/>

ARCHITECTURE + ACTIVISM



What can be gleaned from the topics of master student theses? At most, they can be bellwethers for new directions in the field and practice of landscape architecture. At the very least, they can highlight the topics of interest to young professionals entering the field. Either way, it is interesting to see similarities in the topics master students of the CE+D are choosing to research.

Danielle Schwartz and Arianne Wolfe, both MLA students, researched related topics. In their research, they each looked to art to inform approaches to landscape architecture. They each broadened the realm of what we consider to be part of our profession. They each saw the potential for landscape architecture as activism. And they each emphasized the importance for landscape architects to be educators in the creation of public space.

The following interview was conducted with Schwartz and Wolfe to discuss the topics of their theses and share their findings with the CE+D community.

Georgia Landscape Magazine (GLM): Why did you choose to research this topic?

Danielle Schwartz (DS): I first sought landscape architecture as a way to be a better activist, as a way to protect the natural wonders of the world. However, it was in learning about Dr. SueAnne Ware's anti-memorials that I realized I could use the landscape and its processes to confront issues of social justice as well. Through interactive and inclusive projects Ware brings to light the often-silenced narratives of marginalized peoples, raising their voices in a way that is both accessible and humanizing. It was because of her work that I became interested in the relationship between activism and memorials.

Arianne Wolfe (AW): My undergraduate degree is in Environmental Studies, so for me, my inner environmentalist is hard to shake. Climate change is already affecting landscape architects in the field. All you need to do is look at the shifting plant palettes and shifting weather patterns to see it. But another important part of climate change that most landscape architects are not addressing is sea level rise. We might be thinking of how it will change cities, and we might think of ways that we could mitigate these changes, but to my knowledge, no one is actively creating landscapes that educate people on the threat of sea level rise. Approximately 40% of the population of the United States resides in coastal counties (10% of the land mass of the U.S.) that will be affected by climate change. As engaged professionals and advocates for public space, sea level rise just might be the biggest threat to public space in our cities. And that's something we should engage with.

GLM: Why do you think this research is important to the field of landscape architecture?

DS: The identity of this country is expressed in the design of its public spaces, and memorials have always held a strong presence in these spaces. Recently, a climate of intolerance in the US has led to a resurgence in the use of the public landscape as a site of protest.

THESIS TITLES AND RESEARCH QUESTIONS:

The Memorionizer: Re-defining the Memorial as a Way to Re-imagine Activism

by Danielle Schwartz

Research Question: How can landscape architects cultivate a bold culture of inclusive leadership and advocacy by re-framing the process and project of activism and memorial landscapes?

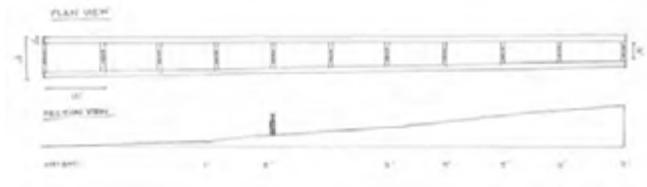
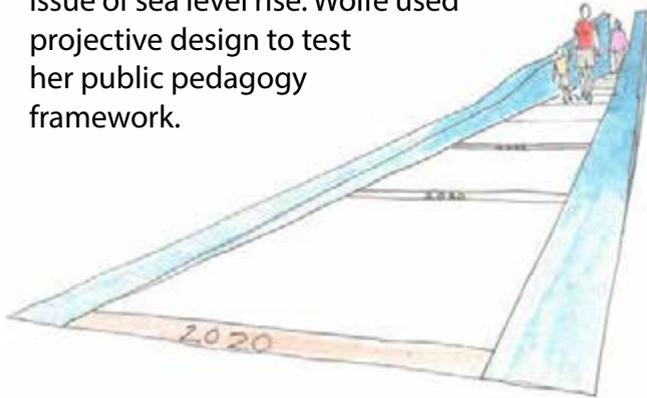
Landscape Architecture as Public Pedagogy: Using Environmental Art to Engage Communities on Sea Level Rise

by Arianne Wolfe

Research Question: How can landscape architects engage public pedagogy through environmental art to address the issue of sea level rise?

Both Danielle Schwartz and Arianne Wolfe defended their theses in the spring of 2018, and will graduate from the MLA program in May 2018. Arianne is moving back to Charleston where she hopes to continue work and research on her topic. Danielle dreams of eventually pursuing a PhD under the direction of Dr. SueAnne Ware, currently on faculty at the University of Newcastle in Australia.

Concept sketches show ideas for environmental art in Charleston, SC that engages the public with the issue of sea level rise. Wolfe used projective design to test her public pedagogy framework.



And memorials—the narratives they tell and the values they impart—have become the center of a contentious debate. This is the domain of the landscape architect. If we are to fulfill our role as stewards, then I believe we must use our unique skills to advocate for, imagine, and construct alternative, sustainable ways of living that advance individual and collective liberty.

AW: I was interested in the idea of Eco-Revelatory design, but found it a bit lacking. It wasn't quite "edgy" enough to spur action on important environmental issues. So I turned to art. Art has always had a way of engaging people in difficult conversations and making people see things in a new way. I wanted to understand how artists engage people. I hope that through this understanding, landscape architects can begin to use those tools to create designs that spark conversations and change in the communities in which we work.

GLM: What did you learn from other fields that you think LA should incorporate?

DS: The anti-memorials and various forms of artistic activism that I studied embrace ephemerality. The projects' designers were also unafraid to loosen their control over authorship and a defined meaning so that the spectator could become the user, the participant, and sometimes the creator. In the effort to create places that have a lasting impact, landscape architects often forget how to use the inherent mutability of our medium to our advantage.

AW: My research looked to the fields of art and education for ideas to incorporate into landscape architecture. The most valuable thing that I took away from my research is the idea of public pedagogy. Essentially, public pedagogy is teaching that takes place outside of formal learning institutions. We, as landscape architects, have the power to design landscapes as educational spaces.

GLM: Can you give an example of a work or creator

that you think is important to this concept?

DS: Dr. Ware transformed how I view the profession of landscape architecture and her anti-memorial projects inspired my thesis. However, through my research I have also learned of Sara Zewde. Her work on Rio's Valongo Wharf and Seattle's Africatown is instrumental in revolutionizing the urban monument into a living memorial.

AW: One of my favorite reads from my research was Elizabeth Ellsworth's book *Places of Learning*. Within this book she describes Maya Lin's Vietnam Veterans Memorial as an example of "architecture as pedagogy." She also references Lawrence Halprin's Franklin Delano Roosevelt Memorial as a place in which specific feelings are intended to be evoked in the visitors. After writing my thesis, I came across another great example of public pedagogy in landscape architecture: Walter Hood's design for the International African American Museum, opening in 2020 in Charleston, SC.

GLM: Based on your research, what are your

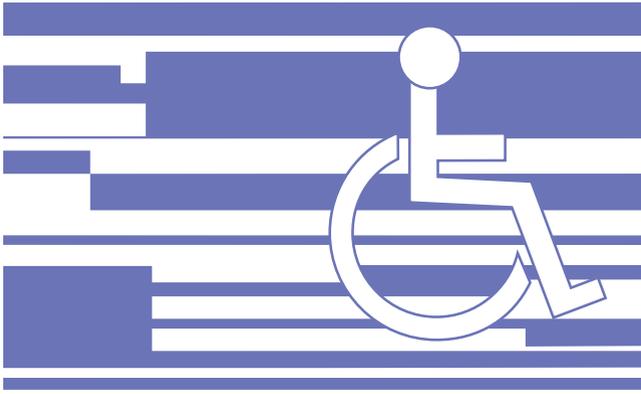
recommendations for LA in the context of being stewards?

DS: In terms of activist work, I believe that landscape architects can be instrumental in initiating a network of collectives that form partnerships amongst design professions and activist movements. Such long-term collaborations can accumulate resources and expertise, while at the same time provide the flexibility to create short-term projects that evolve to meet the needs of the communities that they serve.

AW: A large part of being a steward is teaching. If we are stewards of the environment, of cities, and of public space, we must educate people on the importance of these issues. We should not only engage in education outside of our practice through community work, but we should be actively striving to use our works to educate people. I think we have been good stewards by highlighting the beauty of natural landscapes. But we can take it one step further by educating the public on climate change and sea level rise. After all, this is potentially the biggest threat to public safety and welfare.



Studying the history of various forms of protest art informed the new paradigms Schwartz developed for activism and memorials in her thesis.



A More Accessible Form

Carmen Kuan, MEPD

My first two weeks in the College of Environment + Design were conducted in a wheelchair. When classes started, I was in the midst of a 3-month recovery period from a bicycle crash that occurred in early July. Simple tasks such as transferring between floors, carrying personal belongings, or heating up lunch in the microwave became arduous. Over several weeks, I progressed from a wheelchair to crutches and, eventually, back to walking. However, my experience as a temporarily disabled individual lingered with me—I had been exposed to the pitfalls of poorly placed ramps, harsh curb cuts, broken sidewalks, and inefficient detours. Seemingly minor details had a monumental impact on my perception of the built environment, and, as an aspiring city planner, the irony of it all was not lost on me.

Design standards for ADA accessibility were updated in 2010 and made effective in 2012, but since then cities have been hard-pressed to apply these standards at anything above the minimum requirement. “Despite good intentions, planners and architects tend to design for the mythical five-foot-10, 175-pound, non-disabled male” writes Steve Wright. A physical handicap presents a difficult challenge in mobility and autonomy that can be exaggerated by external factors in the built environment. Details such as the placement of street-lamps on sidewalks or installation heights of grab bars in restrooms can become impedances to some users. For example, there is a section on North Jackson Street in Athens where the sidewalk is dotted by street lamps off-set from the curb such that two pedestrians could pass each other comfortably, but a pedestrian would have to sidestep a user in a wheelchair when passing. It is not a matter of designing paths, streets, and places

for one user or the other but rather for universal use across all ages and all abilities. “[Well-implemented universal design] is done so seamlessly that people who are not in a wheelchair, using a walker, or pushing a stroller don’t even realize that [universal design] was the goal” writes Wright. Cities and their components function as systems of support for multiple types of users, and universal design strives for equitable accessibility and usability by underlining the common overlap amongst users. How users of varying capabilities interact with spaces can inform where planners and designers should implement universal design. But, herein lies the ruse: how do users of varying capabilities interact with space in a common manner?

By the end of my short stint in a wheelchair, I had become attuned to some of the challenges of navigating Athens as wheelchair user. Dead-end sidewalks, steep ramps, narrow entryways, and gapped curb ramps are only some of the issues I experienced. However, these challenges are not Athens-specific— they prevail in every town where design has not met or has minimally met ADA standards. These pitfalls, or a combination of them, frustrated me but I present my experience here not to criticize but rather to highlight opportunities for improvement regarding physical accessibility. As creators of the built environment, planners and designers have a responsibility to design intentionally from our observations. In doing so, we structure places that are functional and accessible to all users.

Reference

Wright, Steve and Heidi Johnson-Wright. Design for Everybody. APA Planning Magazine. March 2016. <https://www.planning.org/planning/2016/mar/designforeverybody/>

LABash Returns to Athens

The University of Georgia, College of Environment and Design (CE+D), is excited to have the opportunity and honor to present LABash 2019. This will be the fourth time that this coveted conference will be hosted by the CE+D in Athens, and it is the goal of the LABash 2019 committee to make this the most exciting and educational one yet. LABash is a student run, professional conference that attracts budding landscape architecture students, professional firms, and industry vendors to experience, network, and collaborate together in a common setting. The 2019 conference will be no different in these goals. Through its theme, "Find your roots," this occasion will highlight the unique setting of the University of Georgia and its surrounding "Classic City" of Athens.

As the first public university in the United States, UGA has a long-standing tradition of higher education and service to the greater community. Likewise, the CE+D boasts one of the oldest landscape architecture programs in the country, with a collegiate and alumni body of work that shows a track record of excellence for over 90 years. The Classic City also boasts a unique culture of its own. Historically, Athens was the location of the first garden club in the county, and with a renowned music and arts culture, Athens itself has deep rooted support for the creativity of expression. Also dubbed "The Liverpool of the South", Athens is known to be a birth place of modern alternative and new wave music in America, producing such artists as the B-52's, R.E.M., Drive by Truckers, Pylon, and Widespread Panic.

It is the hope of LABash 2019 to inspire the next generation of landscape architects to draw from these various aspects of the area's heritage and pedigree, and in turn create and explore their own

roots in design to deepen and strengthen their professional lives.

The conference will offer a number of attractions including a tradeshow, guest speakers, graphic and professional workshops, networking events, social gatherings, a keynote speaker dinner, sketch crawls, and much more. Please be sure to stay up to date about registration, sponsorship, speakers, and events by visiting the website [www.labash2019.com]. We all are very excited about having you in attendance.

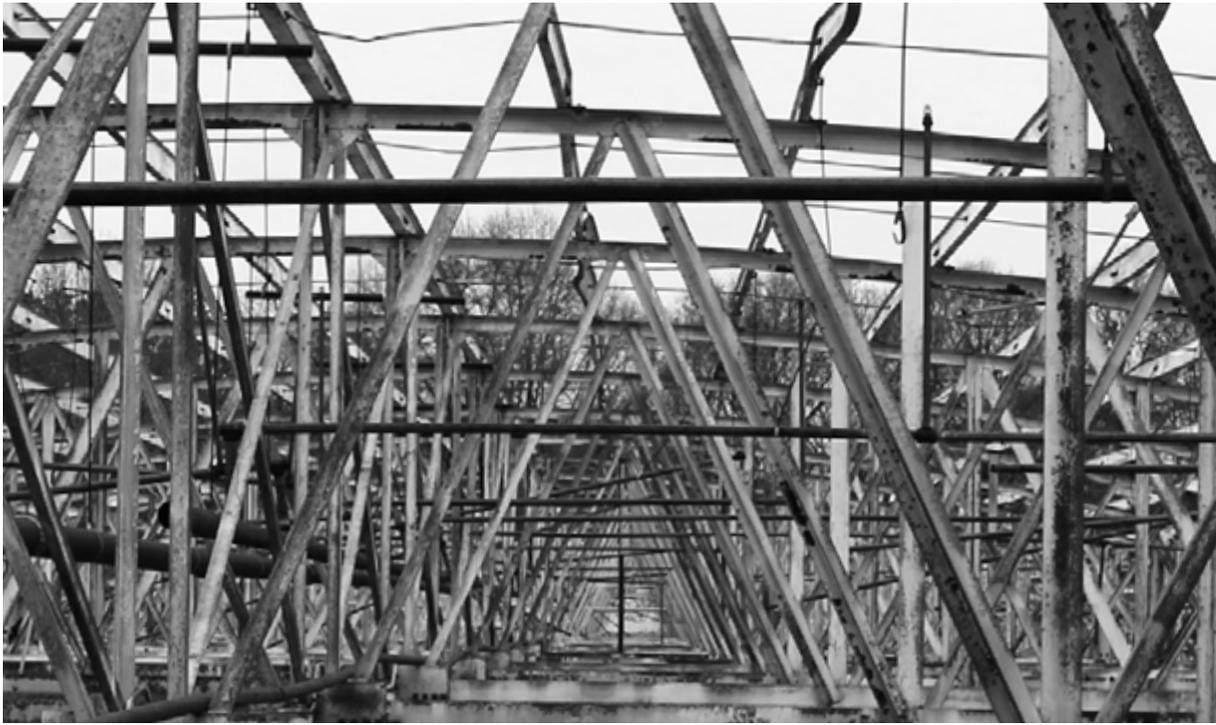
— LABash 2019 Committee



Logo design by Wade C. Alexander, MLA
LABash Marketing Director

photography

from the students of the CE+D



Torey Garrett, MEPD

The Annie E. Casey Foundation site is located at 352 University Ave, Atlanta, GA 30310. Connected to the historic neighborhood Pittsburgh in Atlanta, the site previously served as an industrial yard that provided African American's work opportunities after the Civil War. Now abandoned, and owned by the Annie E Casey Foundation, the industrial site is undergoing redevelopment to the "Pittsburgh Yards", a mixed-use project that will conjoin the South Side Trail of the Atlanta Beltline.



Atlanta, Georgia

Sarah Hutchinson, MLA

"She had stumbled upon it one day as curiosity lured her into the woods down by the bluff: an abandoned greenhouse. In December we wandered through the live oak forest to find it again, knowing nothing but the general locale. I spotted several camellias, whose dark green glossy foliage and pink blooms stood out among the native palmetto, Christmas fern, and wax myrtle. These cues from the land led to our prize. As we approached it, a feeling of sublime mystery crept into the thick, humid air. The glass of the greenhouse was cracked in just the right places, varnished with a layer of green from its time in the forest. Vines and Spanish moss draped the frame while plants burst through the broken ceiling. A colony of ferns framed the outside. As we entered, we discovered that it was a camellia greenhouse, all blooming in whites,

pinks, speckled, striped, mottled...We walked the narrow aisle between planting beds. Broken glass littered these areas. The holes in the ceiling framed the forest canopy with huge clumps of moss. The camellias were unmaintained but thriving—though more imperfect-looking than any I had seen before. And they had spread! The trees grew everywhere within a 20 foot radius of the structure. We could only speculate on the greenhouse's history: Why had it been abandoned? And how long ago? It was possible that a strong hurricane ran through the coastal woods and broke it, then the owners decided to let it be. Or perhaps it was forgotten while the land changed hands over the years. Regardless of its history, the greenhouse exemplified the effects of time on a crafted landscape without people to maintain it. The plants reclaim their space."





TRAVELS

SPREAD BEFORE A CONSTANT MARCH
WAVES CREST IN THEIR MAJESTY
HURLING FORTH A TORRENT OF FOAM
THEY BEG ABSENT ATTENTION FROM ALL WHO STOP.
WITH A HAZE OF BLUE AND A STAGNANT GRAY
THE HORIZON MEETS SKY WITH ABRUPT UNION MAN HAS ONLY RECENTLY LEARNED TO RECREATE.

STEP BACK FROM ONE AND INTO THE NEXT
WATER YIELDS TO SOIL AND LOAM.
ALL HAS CHANGED FROM LIQUID TO EARTH
STILL BEAUTY REMAINS IN MORE SOLID FORM.
THE BRUSH AND BRAMBLE TANGLE IN CONTRAST
BUT IT'S THE WILDNESS THAT SPEAKS BACK THROUGH REFLECTIONS OF FREEDOM IN THE FRONTIER

THE FOLDS CARVE INTO THE EARTH
MAKING COMPROMISE BETWEEN CREST AND CHANNEL.
BROWN CREEKS ROLL THROUGH OVERHANGING GREEN
AS IF TO SAY MY PATH WAS MADE FOR THIS.
ROWS YIELD TO THE SPACE BETWEEN
FOR MAN HAS MADE HIS MARK WITH AX AND SWEAT SHAPING THE LAND INTO A WELCOMING HOME.

QUIET BECOMES EQUAL TO LOUD
AS STREAMS MOVE QUICKER, AND LAND DOES TOO.
HORIZONTAL GRASS YIELDS TO VERTICAL STONE
AND AGAIN THE HORIZON SEEMS TO TOUCH THE SKY.
EXPOSED PEAKS DOWN TO NESTED VALLEYS
ALL SHARE IN THE WARMTH OF POSSIBILITIES OF WHAT HAS HAPPENED AND WHAT IS TO COME.

A VIEW CAN CHANGE IN JUST A FEW STEPS.
IT IS OUR JOB TO TAKE THEM.

WA 2018



I-81 BAPTISM

by SAADIA RAIS

SITTING QUIETLY in the CAR,
FEELING SUDDENLY FEVERISH
as the HIGHWAY TURNS.
THE SKY TEARS AWAY from
ITS GREEN TUNNEL, REVEALING
the SWEEPING VALLEY
RIMMED with FOGGY, SILENT CLIFFS.

THE LIGHT GETS PRICKLY

SOMENOW I FEEL as THOUGH
I'VE BEEN STUCK HERE
WITH YOU
FOREVER.

I FEEL the WEIGHT of YOUR HAND on
MY THIGH as MY EYES STING
WITH HAPPINESS.

"Travel" Wade Alexander, MLA

"I-81 Baptism" Saadia Rais, MLA

"Marsh" Carmen Kuan, MEPD

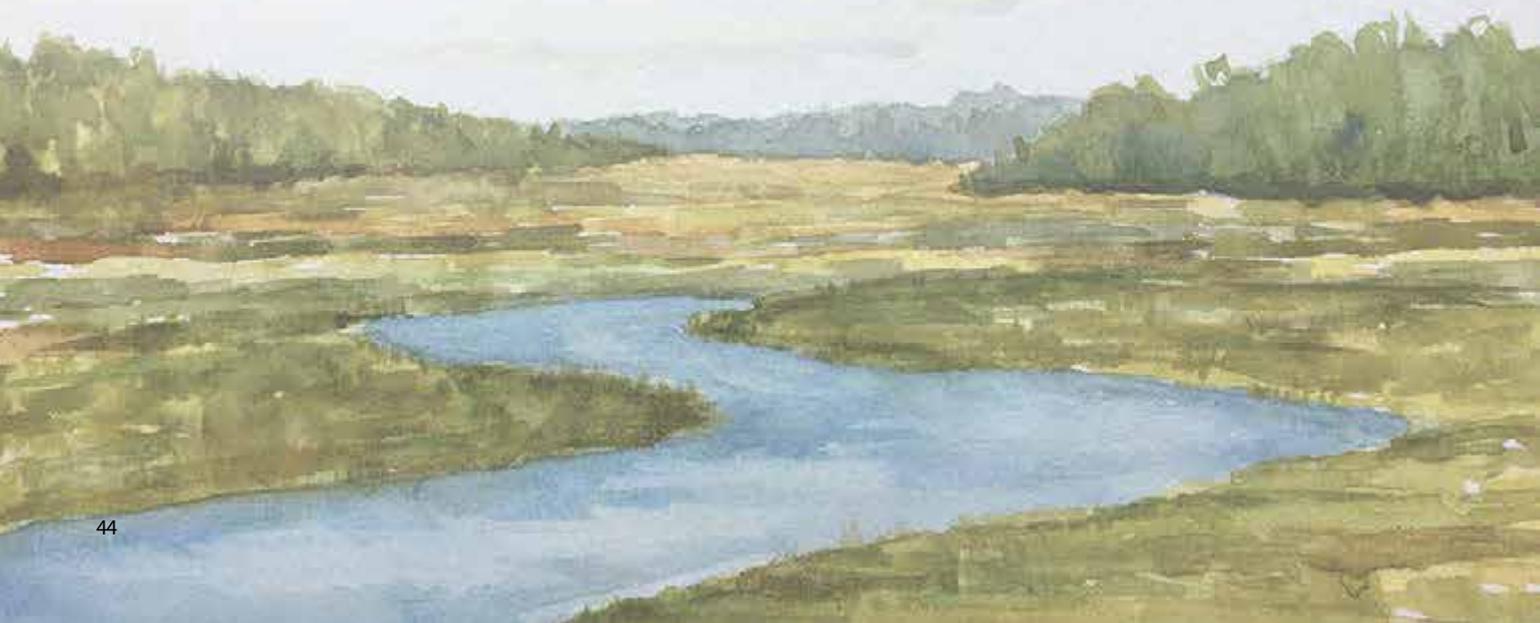
"On the Changing of the Seasons" James Rymer, BLA

poetry

from the students of the

Listen. The salty air sings of satisfaction.
The mighty marsh motions with the waves.
He tells the creatures of land and sea to come,
Come, come move with me.
My mud takes hold and clings to me that
which I become the in between.
My armor is vast and reveals to be fragile
and full of complexity.
Yet wait, wait. Inhale, breathe. I'll always come
back. Just watch and see.
The people clamor with fascination. Look.

A. Carmen Kuan.



On the changing of the seasons

A salted summer sun beats on
shaded from its golden tendrils
I try to write with a broken pencil



A silken autumn breeze foregone
faded into frozen winter
I try to write, my writings splintered

A spritely spring, which blooms so blonde
lost to that which makes hair thinner
I try to write, my words a sinner

To capture that which carries on
seasons never seem to linger
I try to trap in words I've drawn
a thing which can't be caught by fingers



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