

50th Anniversary • College of Environment and Design

PLACE
+
MEANING
+
EXPERIENCE

Place + Meaning + Experience

50th Anniversary • College of Environment and Design

PLACE
+ MEANING
+ EXPERIENCE

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College of
Environment + Design
UNIVERSITY OF GEORGIA



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Foreword

Who among us doesn't feel the pull of the places that shaped us? A favorite park, a long hiking trail in the Smokies, a college campus, a historic battlefield, or our backyards—they all influence the way we see the world and help us envision where we fit in. The College of Environment and Design (CED) celebrated its fiftieth anniversary in 2019, and on behalf of the University of Georgia (UGA), I commend the college for its deep understanding of the roles we play in shaping the built and natural environments. From designing landscapes and planning cities to preserving important cultural resources, the CED is taking on some of the biggest challenges that we're facing in the twenty-first century. What better way to rise to these challenges than with fact-based analysis, imagination, ingenuity, creativity, and a compassionate and sensitive approach to the complex and diverse needs of people and environments—precisely the type of work in which the CED excels.

This particular tradition of creative problem-solving began at UGA more than ninety years ago, when Professor Hubert Bond Owens first began teaching landscape architecture courses. The year 1928 marked a significant milestone: the birth of one of the best landscape architecture programs in the nation, here at UGA. Under Owens's guidance, the program engaged students of horticulture and related fields in a unique course of study that would evolve over several decades to become its own school, The School of Environmental Design. Owens knew the aesthetic, economic, environmental, and social importance of caring for our surroundings. He taught studio classes in garden design, urban design, architectural history, and highway beautification.

Inspired and helped by the vision and generosity of the nascent Garden Club movement in Georgia, he encouraged people to take an active role in molding their landscapes, and he challenged local and state governments to incorporate aesthetics and care for the environment into their planning process. The influence of the

pioneering faculty and alumni of UGA's landscape programs in Georgia is felt to this day—in road layout, in greenways, at entrances to towns, in protected floodplains, and in caring for historic landscapes across our state.

In 1969, the School of Environmental Design became the first and largest of its kind in the Southeast. Today, the College of Environment and Design is a national and international leader in a myriad of fields and specializations related to landscape architecture, historic preservation, and planning. These include cultural landscapes, ecological restoration, urban design, GIS mapping, land use, and geodesign. Through their expertise, the faculty, students, and alumni are addressing major social, economic, and environmental challenges of our time. They're fully prepared to shape our world—in big cities and small towns, in built and natural environments.

Congratulations to all at CED. I hope you will enjoy *Place+Meaning+Experience: 50th Anniversary, College of Environment and Design*, which commemorates some of the places (and people) that have shaped the college's outstanding legacy. Our university campus, our town, and our state are richer *places* because of the visionary approach of the College of Environment and Design. ●

Jere W. Morehead

President, University of Georgia



Acknowledgments

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The contributors to this volume worked diligently out of their devotion to this college. We are grateful for their creativity and thoughtfulness.

We would also like to extend our sincere thanks to those who worked to bring this book to completion. Chief among them is Val M. Mathews, Developmental Editor and Copyeditor, www.exit271.com. Her editorial guidance shaped each individual essay and the structure of the book, improving the parts as well as the whole. We appreciate the work, too, of Melissa Buchanan and the staff at the University of Georgia Press, who worked with us on design and copyediting, helping us to bring this commemorative book to fruition. ●

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Introduction

What's the difference between spaces and places? Spaces are abstract, places are particular. Spaces are containers, places are vehicles of meaning. In the Germanic and Romance branches of the Indo-European language family, of which English is a small part, the word *place* originated from the Greek *platys* and the Latin *placea*, referring to a range of concepts from broad way to courtyard. In winding ways, the term acquired myriad meanings loosely centered around the idea that place is a portion of space, a portion that belongs to someone, literally or metaphorically, individually or collectively, a portion that is different from all the others, and means something special and heartwarming.

Perhaps logically, variations of the word *place* came to mean the best, most public, most central, most elevated, and enchanting part of town; that's how in the Germanic and Romance languages, we ended up with *palace* in England, *place* in France, *piazza* in Italy, *plaza* in Spain, *Platz* in Germany, *plads* in Denmark, and many others. Even if in my native Slavic language, where we have a very different word for place, someone had imported a place-sounding word to designate the important public squares: *ploshtad*. I can't know but strongly suspect that in every language, in every culture, there is a term that says "this is my portion of space," my corner of the world, my place or ours—a home, yard, bridge, walkway, garden, park, forest, neighborhood, market, city, or community. Everywhere, I imagine, people make places that reflect their deepest needs and aspirations, and everywhere, these places make them in return.

Our fiftieth-anniversary celebrations necessarily embrace the earlier decades during which the instruction and practice of landscape flourished at UGA. Since 1928, when the first landscape class was taught on our campus, our faculty, students, and alumni have dedicated themselves to bringing life, creativity, and imagination to the spaces around us, shaping them into places we can't forget. That the college came together as a unit in the late 1960s is not coincidental. In 1969, the year of CED's founding, Ian McHarg wrote his transformative *Design with Nature* and several of his students came



to Georgia. The same era gave us the National Historic Preservation Act, the National Environmental Policy Act, the Clean Air Act, the Clean Water Act, and the first celebration of Earth Day. The Sixties birthed America's most consequential twentieth-century civil and environmental movements.

Then and now, the CED's faculty, students, and alumni are visionaries and trendsetters in making culturally meaningful and environmentally responsible places. Then and now, we lead in the planning, designing, and preserving of the built and natural environments that make our lives possible. And then and now, we stand prepared to shape our world for the better. At no point in history has the relationship between people and places, people and planet, been more fragile. As Earth and humanity face crucial socio-economic and environmental challenges, the CED stands ready, as always, to offer solutions.

This book celebrates our legacy and anticipates our future. Since placemaking is what we do, the theme "places" seemed the most obvious organizing element of our storytelling. The book offers a glimpse into the many places CED has touched through the years and the many places that have touched us.

Place+Meaning+Experience: 50th Anniversary, College of Environment and Design is a part of a larger year-long anniversary project that includes the publication of a website and an exhibition, the development of branding materials, a series of high-profile guest lectures, and several celebratory events. Our faculty, staff, alumni, and students invested countless hours in making this project happen, and I am infinitely proud to be a member of the team.

Congratulations, CED! Onto the next fifty years! ●

Sonia A. Hirt

Dean and Hughes Professor of
Landscape Architecture and Planning

LOVE,
BEAUTY
+ PLACE

1 Still, Striving to Be Love

Eric MacDonald

The places that intrigue me most are those that other people seem to care least about. While I appreciate the beauty of landscapes like the UGA's historic north quad and the Founders Memorial Garden, I'm nonetheless drawn to the humble margins: the awkwardly-shaped scraps of land found behind buildings, along stream banks, or astride steep slopes.

For the past several years, two such places have captured my attention: a small patch of riparian forest that follows Tanyard Branch on the UGA's North Campus and a ten-acre old-growth forest known as Driftmier Woods. These landscapes bear little evidence of conscious design. Rather, their current condition seems to be a product of happenstance and neglect—places that geographer James Howard Kunstler and planner Nina Marie Lister have called “junksapes.” For me, such places pose some challenging questions: Is it possible to love *well* the manicured landscapes of our campus without also caring about the humble, marginal landscapes along its borders? For an unloved place to become valued and cherished, which must change more: the landscape itself or how we look at it? And what might be learned from an experiment aimed at taking care of a landscape that no one else seems to care about?

I don't have definitive answers to any of those questions, but I know that my appreciation of these places has deepened in proportion to the number of hours I've spent with friends and students digging weeds, cutting kudzu, sowing seeds, and watering saplings through heat, cold, rain, mosquitoes, and fire ants. Over time, in our campus junksapes, we've discovered wonderful veins of quartz, trilliums and orchids, rare species of fireflies, and native bees. We've found traces of our predecessors in strands of barbed wire, pieces of brick, shards of slip-glazed pottery, and lumps of anthracite coal. Elsewhere, in libraries and archival collections, we've uncovered artifacts that suggest we're not the only people who have been drawn to these marginal, overlooked landscapes. We follow the footsteps of others who have gone before us—people like botany professor John Moore Reade, who roughly a century ago roamed the woods,



roadsides, field edges, and streams around campus in search of specimens for a collection that would become the University of Georgia Herbarium.

Did Reade love these places? I can't say. The more I work in these junkscapes, however, the more attuned I am to their peculiar kind of beauty—a quality that the eminent landscape scholar J. B. Jackson once characterized as “the image of our common humanity: hard work, stubborn hope, and mutual forbearance striving to be love.” ●

2 The Alluring Life Force of Costa Rica

Shelley Cannady

Places aren't remembered for just their looks. We remember them for the way they made us feel, for the sensory and visceral experiences they evoke.

When I think of UGA's campus near San Luis in the Monteverde region of Costa Rica, the memories that haunt me most are ones of sound, smell, texture, and the vibrating energy of the countless life forms that synergize into the cloud forest



ecosystem. UGA Costa Rica was a jewel. Time spent there was a gift. Carved with minimal disturbance into the steep peripheries of the cloud forest above and Rio San Luis below, it's a valued part of the local community and, for many years, was a treasured destination for the CED community. Such CED legends as Gregg Coyle, Allen Stovall, and Jack Crowley were instrumental in making it a reality; Gregg's hand is especially evident in its sensitive layout and design.

Getting there can be tricky. It's a three-hour drive from the airport, along the bustling Pan-American Highway to the sharp mountain switchbacks—a trek that is often longer after landslides. The campus itself is enveloped in the vertical enclosure of the tall, tangled jungle canopy and steep mountainsides that gestate their own clouds. This makes it seem remote, though on a clear day, a short walk reveals a view to the Gulf of Nicoya.

Human society is laid back here, and the distractions of commuting, urban bustle, and the bombardment of competing media seem distant. But there is a different kind of commerce in the seeming stillness if one pauses to sense it. It comes from the rapidity of plant growth, or the movement—just out of eyesight—of colorful birds and other creatures in the dense forest. It comes from the persistent industry of leaf-cutter ants, who build aboveground roads to transport cargo to their belowground cities and fungus farms. It envelopes you while being somehow just out of reach, like only glimpsing the front feet of a tarantula in her deep burrow, or trying to focus clearly on the faint bioluminescence of forest fungi at night, or trying to identify whatever bird serenaded your solitary 6:00 a.m. walks on sunny mornings with a soft, achingly melodic song. It comes in a series of split-second encounters, like startling the resident bachelor coati who slipped in and out of the verges around the student union.

Costa Rica's mystery and allure come from its life force. Sometimes the rewards of its discovery must be worked for, like taking the now-prohibited and dangerously steep and slippery hike to the exquisite jewel of a waterfall in the gorge beyond the campus. The gifts of Costa Rica will remain with me forever. Any cool, breezy, misty day can place me in a whirlpool of memories from San Luis. I've been thoroughly inoculated with nature at its most energetic and verdant, and I take this remedy down from my mental shelf whenever I'm suffering from a deficit of green.

Pura Vida. Thank you, Costa Rica. ●

3 Immersive Living in Cortona, Italy

Brian LaHaie

Italy—it's a magical place.

Its spaces and spirit evolved out of a rich history of culture and conflict. Ancient building materials of stone, marble, brick, and tile add a timeless quality to its streets and townscapes. Here, Italian gardens express power, wealth, and innovation, while its modern cities hold its most treasured cultural artifacts in world-renowned museums and galleries. From rural farmland to impressive urban cityscapes, Italy surrounds you with charm and beauty. To visit Italy is to experience the past, present, and future.

Ancient stone walls embrace the Italian town of Cortona, and in the past sheltered it from marauders and invaders. Today, it's a busy townscape filled with shops and markets and restaurants around every corner. Morning coffee is more than coffee; it's an experience to savor. The aromas of rich espresso in the morning give way to Italian spices as the lunch crowds gather. Late afternoon brings out the locals and visitors alike to fill street cafes serving savory appetizers and Italian wine. Narrow cobblestone streets, busy vendors, and a welcoming attitude pull you in. If life is best when it involves all the senses, then a life in Cortona is living at its fullest.

Unlike many study-away programs modeled on the grand tour of Europe, the Cortona program is uniquely different. During a typical eight-week summer session, students and faculty visit Naples, Florence, Rome, and Venice, with additional weekend trips to Pisa and Siena. Italian culture comes alive in the everyday interactions with the merchants, the gardeners, and shopkeepers. It is this immersive nature of living in Cortona that resonates with those who are lucky enough to spend their summers there.

The summer of 2019 marked the fiftieth year that the Tuscan hill town of Cortona has hosted students and faculty from the CED and the Lamar Dodd School of Art. The Cinquantesimo was a momentous celebration complete with dignitaries, speeches, and hardy handshakes. When the celebration came to an end, Cortona returned to what it has always been: a distinctive place where students can find themselves



creating something special—a painting, a drawing, a ceramic piece. Or perhaps Cortona is a unique place where students can find themselves finding themselves—in their work, in new friends, in new places.

Once again, *bentornati*, or welcome back to Cortona! ●

4 Going to the Woods

Daniel Nadenicek

Rushing toward the screen door one summer morning with lunch in hand, I called out, “going to the woods, Mom!” To which she responded, “dinner’s at 6:00, don’t be late.” As I think back to the days of my youth, I am deeply grateful for the amount of freedom my mother gave me, her nine-year-old son. Although, I now realize the woodlot of my memory was really an overgrown parcel of land destined for development; for me, at the time, it was a wondrous place of tangled understory, twisted vines, and tree branches reaching to the sky. It was where my friends and I engaged in unorganized play, creatively solved problems as we built forts, and continuously asked each other questions about the life and phenomena we observed. We were captivated.

I recall noticing pillows and cradles and wolf trees, although I didn’t know until years later when I read Tom Wessels’s *Reading the Forested Landscape* that the linear landscape ridges and furrows were the result of a past tree fall caused by a major wind event, or that trees with spreading branches amid a sea of straight trunks, once stood like a lone wolf in an open field. In the woods, I learned to really observe the landscape and ask questions.

Richard Louv has written in *Last Child in the Woods* that for many reasons those free-range opportunities for children have greatly diminished today. He notes the fear of abduction, the lure of technology, and organized and chaperoned activities among the reasons for the decline in the amount of time children connect with the landscape. This loss of unstructured dream time in the woods, or elsewhere, has resulted in what Louv calls “nature deficit disorder”—a disorder with great costs such as increases in ADHD, childhood obesity, and anxieties of all sorts.

However, as a teacher of Gen Z students, I am cautiously optimistic about our ability to inspire a renewed connection to the landscape. In teaching students this fall (2019) in LAND 1500: Design and the Environment, on the first day of class I asked them to describe a place to which they connected. The outpouring of emotion about evocative places in response to the assignment gives me hope. Clearly, thousands of



years of biophilic attachment cannot easily be undone, not even by a couple billion iPhones. It is our job as teachers of landscape architecture to push through the cloud of distractions and help students rediscover their curiosity and see the landscape anew.

And so, in LAND 1500 we are walking together to read the landscape as a document and to generate ideas about what we observe. From our observations we hope to construct stories of place. The students are rising to the occasion learning to find clues in both natural and cultural landscapes. While they have discovered Tom Wessels's wolf trees, they have also embraced Peirce Lewis's "Axioms for Reading the [Cultural] Landscape." When reading the landscape in this way, technology is no longer the enemy, as some of my generation would suggest, but a handheld assistant that can add depth to their guesses, on the spot and in real time.

For educators, this kind of teaching can be hard work, especially while guiding those students whose childhood curiosity for the landscape was encumbered by "nature deficit disorder." But succeed we can if we continue to sharpen our skills. Toward that end, I'm going to stop now and go to the woods. ●



5 The Beauty of Serendipity

Jack Crowley

What do you tell a friend and contributor to the CED when you're the dean and he wonders if you could do him a favor? Perhaps "Yes, sir!" comes to mind. And so began a great journey to a simple and rustic quarry in Central America. There, in rural Honduras, a small band of stone cutters, bare-footed with home-made chisels and pry bars, proved unable to cut building stone quickly enough for the impatient architects of an academic structure on the nearby campus of The Pan-American School of Agriculture (Zamorano University).

It was immediately obvious why the primitive methods would not ever be fast enough in the existing scenario. With all concerned parties assembled at the site, I asked through an interpreter what happened once enough stone was cut for the project. They said that they would return to their nearby village and wait to be hired again for the next project (if ever there was to be one). The "rocket scientist" in me was immediately triggered. I suggested that they might remain employed there and slowly amass piles of stone in their environmentally sensitive ways for any future projects as well as perhaps to sell the beautiful stone for other local projects. Hell, those guys were developing building materials to Platinum LEED standards! The suggestion evoked an administrator's comment from over my shoulder like "Holy (bleep)," attesting to the simple and obvious solution that required a Ph.D. design academic with forty years of construction and development experience from far away to come and declare.

That serendipitous event happened in 2003. Afterward, I became the advisor (pro bono) to Zamorano University on campus planning and development. I landed multiple times a year in a city that was hard to spell (Tegucigalpa) and at an airport where on the final turn on approach, you could look out the window and count the tacos on a neighborhood kitchen table (Toncontin). In 2010, this rocket scientist was elected to the Board of Trustees of the American Chartered University founded in 1942 by the United Fruit Company (Chiquita Bananas) and now serves as secretary to the board

and chair of the Buildings and Grounds Committee. A few of the board members are from the United States, but most members come from all over the Caribbean and throughout Central and South America, where the students come from as well.

It is a sophisticated and amazing place in the Municipality of San Antonio de Oriente in the Department (state) of Francisco Morazon. Within the Municipality there are villages, such as Jicarito, adjacent to the campus. The country is both stunningly poor and strikingly beautiful at the same time. The forty-kilometer trip from the teeming capital city of millions to the rural campus transverses a mountain range where the road seems to change monthly due to its spectacular failures. The road arrives in the almost secret-looking Yeguaré Valley, home to Zamorano University.

After more than fifty exciting landings at Toncontin and sixteen years later, I realize I've never learned as much, or enjoyed and appreciated so much, as I did serving for free following my serendipitous adventure as a rocket scientist to a stone quarry in Honduras. ●

The Walkable Rural Villa

Ben Proulx

There are few places with as much semblance of charm and timelessness as the agricultural school in Honduras, Zamorano University. Its campus serves equally as a hometown and a university to its international community of students and faculty, the majority of whom live on campus. CED guests quickly feel this sense of home, even on the shortest of visits. A stroll through its beautiful campus leaves one feeling immediately impacted with a lifetime of enduring inspiration.

Zamorano is an enchanting Central-American oasis, just outside the reach of the congested capital city of Tegucigalpa, Honduras. It's surrounded by farmland and pastures that stretch across the Yeguaré River Valley. The campus, which first began construction in the 1940s, has developed into what could now be described as a walkable rural villa.

Pedestrian and bike pathways wind throughout the campus, connecting classrooms, dorms, and exotic fruit orchards with the neighboring farmland where students



“learn-by-doing.” Beautifully landscaped gardens unite the campus spaces and showcase plants with origins as diverse as the students themselves. The Spanish Colonial architecture is crafted with local wood and clay roof tiles with walls built of tuffstone—a white volcanic ash stone quarried from the neighboring mountains. Everywhere you wander, you’re greeted in Spanish by friendly students who have come from all across Latin America to study in this enchanting setting.

Sites as delightful as Zamorano often leave one reflecting on why there are not more places like it. Experiences in these remarkable places are essential in shaping our ideas of environment and inspire us to create more memorable places. It’s an honor to CED students and faculty who have participated in the campus planning and design at Zamorano University over the years. ●

6 Rock and Shoals

Alfie Vick



My fellow graduate students and I sit underneath the magnolia tree in the graduate parking lot on Hull Street, waiting for Professor Darrel Morrison to arrive. It's a beautiful October morning in Athens but already hinting at the warm afternoon to come. Soon Darrell arrives, and we load into the fifteen-passenger, white UGA van. Within fifteen minutes, we turn off of Barnett Shoals Road onto a small residential street lined on one side with modest homes. We park at the end of the road and unload, gathering sketchbooks and water bottles, while some folks douse themselves with bug spray. Darrell leads us into the adjacent forest, and we climb a steep, rutted-out, clay trail. The temperature is cooler here than it was on campus, with humidity that makes us drip with sweat despite the cool shade of the forest. Dew-covered spider webs crisscross the trail, and after Darrell bravely walks through two of them face-first, he recruits one of my fellow students to walk in front and wave a stick to clear the way.

As our elevation increases, we notice the surrounding landscape change. The trees are shorter, more sunlight reaches the ground, herbaceous ground-layer plants grow thicker, and the air is noticeably less humid. Although the grasses and flowering perennials are new to most of us, the old trash piles, evidence of past use of the site, are not. Despite these cues, nothing prepares us for the last few steps that bring us onto the outcrop.

Emerging from the forest onto the bare granite of Rock and Shoals Outcrop Natural Area is a surreal experience. The bright light and heat of the open landscape takes a minute to get accustomed to, and I slowly take in the panoramic view. Eastern red cedars grow in masses in the background, forming organic rooms and theaters that are layered into the view in a mysterious web of spaces. The golden-straw color of little bluestem fills the middle-ground with a dreamy, soft-textured blanketing.

I gaze down on the rock I am standing on. At this outcrop, the granite is rough, flaky, even crumbly in places. Splotches of mint-green and light-gray lichens curl up

from the rock, along with larger velvety masses of greenish-black crustose moss. *How are those trees and grasses growing out there in this harsh substrate?*

Our group slowly walks further out onto the outcrop, taking care to not step into the small depressions filled with sand and gravel, which provide habitat for ephemeral vegetation with names like stoncrop, *diamorpha*, and poolsprite. We navigate around the lichens, which cry out with a dry crunch if stepped on, so that we do not disturb the slow process of primary succession that they are engaged in. We pepper Darrell with plant identification requests—rock pink, prickly-pear cactus, bluets, false pimpernel, *crotonopsis*, pineweed, and Southern slender ladies' tresses. This world is unique and exotic to us.

We wind our way through the landscape on a roughly defined path, which leads around the walls of cedars into the outcrop's next outdoor room. Some of the spaces seem as if they've been designed, but we realize that the forms and patterns feel right because they respond to and reinforce the very forces that shaped them, creating coherence in the landscape that's simply inspiring. As we approach a natural terminus to the hike, we come upon more evidence of the human presence in this landscape—a pile of old appliances, carpet slowly being reclaimed by vegetation, and the upheaved remnants of blasting when quarrying held promise to make this landscape “productive.” We sit, sketch, botanize. Some of us restless types get up and quietly explore more of the hidden landscape that surrounds us.

After this first visit to Rock and Shoals Outcrop Natural Area, I've returned dozens of times. Sometimes on my own but mostly with students. While the Department of Natural Resources and Athens-Clarke County protects most of the outcrop, the site remains difficult to access and relatively unknown. One of my graduate Landscape Architecture (MLA) studio courses a few years ago completed a comprehensive analysis of it and developed master plans for connecting it to the adjacent four hundred acres of county-owned land surrounding the Cedar Creek Water Reclamation Facility. The long-range vision of the Oconee Rivers Greenway system is to implement these plans to create a trailhead, parking area, and marked trails throughout the area. Until that happens, I'm pleased that hundreds of CED students have already been amazed and inspired by the beauty and mystery of Rock and Shoals. ●

7 Stewardship: The Sautee and Nacoochee Valleys

Allen Stovall

Comprised of two valleys and located in the mountains of northeast Georgia, the Sautee-Nacoochee study area contains approximately ten square miles, including the open valley floors and the viewshed formed by the surrounding wooded slopes and ridges. The valleys lie two miles east of Helen, a small early twentieth-century logging town, which was converted to an Alpine-themed tourist destination beginning in 1969. Subsequently, soaring land values and development interests created an urgency for local planning action.

During the summer of 1980, the Nacoochee Valley was added to the National Register as a historic district through the assistance of landscape architect and CED alumna, Dale Jaeger, and others, with the Georgia State Historic Preservation



Office. Realizing that the designation was only a first step toward developing protective measures, the newly formed Sautee-Nacoochee Community Association secured a matching grant to undertake this planning study that addressed both valleys. A valley native, I was hired for the project as landscape architect/prime contractor. Consultants in archaeology, local history, architectural preservation, ecology, and law contributed to the findings. We created a multi-layered study in the tradition of my former teacher and mentor, Ian McHarg at the University of Pennsylvania. Dale Jaeger served as a liaison between the community and study team.

This project was guided by the community's wish to "keep the valley area as it is"; in short, to "preserve those qualities that give the valley area its special character and image as place." A comprehensive assessment of cultural and natural resources identified areas of preservation priority. Zones of relative use restriction (severe, high, moderate, and limited) were developed, and use compatibilities for each zone were established as a basis for community/county action. Importantly, the analysis revealed relationships between historic structure patterns, especially their siting and relationship to the two valley floors. The Sautee Valley, in 1983, was added to the National Register to complete the two-valley historic district.

No study can adequately record all that's special about a place nor fully express the values of its people. Often overlooked in presenting objective information is the passion that lies within each of us—a passion about places, people, and associations. It's one thing to document convincing evidence to protect these mountainsides and bottomlands, but it's another to know the smell of freshly cut hay, to listen to country sounds, to watch young corn grow, to think about names that belong to this land—*Chattahoochee, Chickamauga, Yonah, Sautee, Nacoochee.*

May the spirit, love, and stewardship for this place live on. ●

**THINKING
LIKE A
LANDSCAPE**

8 A Tour of UGA with Aldo Leopold

Dorinda Dallmeyer

I often have the privilege of taking visiting scholars and friends on tours around UGA's campus, a place which has been my intellectual home since 1969. Even in light of the changes the campus has undergone over its history, it remains a delightfully rich environment.

Some naturalists who have visited Athens over the last two centuries have left us their own impressions. In the summer of 1773, William Bartram stood atop the promontory now known as Carr's Hill on the eastern bank of the Oconee River and described the westward vista where a campus would spring up in the midst of wilderness: "We came to the banks of that beautiful river. The cane swamps, of immense extent, and the oak forests, on the level lands, are incredibly fertile."

In 1867 on his solo thousand-mile walk to the Gulf, John Muir welcomed the opportunity to temporarily leave the hardships of his trek through the post-war South. In Athens, he was able to rest from his botanizing and recover from narrow escapes during dangerous river crossings and deep gorges. For Muir, Athens was "a remarkably beautiful and aristocratic town, . . . the most beautiful town I have seen on the journey, so far, and the only one in the South I would like to revisit."

One of the central figures in modern conservation is Aldo Leopold, considered by many to be the father of wildlife management and the United States' wilderness system and a moving force behind the concept of the land ethic. With over two million copies sold, Leopold's *A Sand County Almanac* is one of the most respected books about the environment ever published, and Leopold has come to be regarded by many as the most influential conservation thinker of the twentieth century.

When I found no written evidence that Leopold ever visited Athens or the campus, much less left his impressions of the place, I began to consider what I would show him if he somehow could join me here. I re-read *A Sand County Almanac* to find passages that, even if based on his experiences in Wisconsin and the Desert Southwest,



nevertheless speak to us in Athens. My itinerary includes five stops each on North and South Campus. At each site, I selected pertinent excerpts to read.

On North Campus, the tour begins with the view toward Carr's Hill, where Bartram stood in 1773 contemplating the richness of the river valley he saw before him. Firstly, we take in this vista from the top level of the North Parking Deck or the balcony at CED's Jackson Street Building. Then, we move down to street level on aptly named

Spring Street to view one of the few remaining surface expressions of the springs that led the founders of UGA to situate Franklin College here. Next up: the Arch and the North Campus Quadrangle to admire the trees. The magnificent willow oak at the corner of Lumpkin and Broad streets, measuring twenty-two feet in circumference, probably was planted in the late 1870s as part of a beautification project. The next stop is the Founders Memorial Garden, where Aldo can admire both native and non-native ornamental plants and trees. From there we descend to Tanyard Creek to consider how this small waterway has been affected by “urbanization” of a growing university and how the CED is at the forefront of campus restoration through the “Chew Crew.” Leopold would marvel at the Chew Crew, a student-lead endeavor to renew UGA’s neglected green spaces using goats.

The South Campus portion of my tour begins at the west end of the Georgia Center parking deck where, in 1930, the Elijah Clarke Chapter of the Daughters of the American Revolution placed a granite marker on the historic trail used by Creeks, Cherokees, and other tribes. From there we proceed to “The Gardens at Athens,” located east of Snelling Dining Hall, a horticultural test garden featuring a spectacular array of ornamental and fruiting plants. Continuing east, we pause at the Mary Kahrs Warnell Memory Garden whose grove of river birches and reflecting pool provide a welcomed respite in any season. On the east side of the Warnell School we gaze up at a small stand of longleaf pines, planted to bear witness to the one-time ninety-three million acres of old-growth spanning the Southeast. At the corner of Carlton Street and East Campus Road, we observe an outcrop of the Athens Gneiss, the bedrock underlying all of Athens, and a great place to contemplate what Leopold meant when he encouraged us to “think like a mountain.” Our final stop on South Campus is the Beech Glade, a small ravine lying between the Vet School and Family Housing. Saved from cotton agriculture by its steepness, in the late fall and winter months, the pale orange leaves clinging to the younger beech trees seem lit from within.

Finally, The Tree that Owns Itself on the corner of South Dearing and Finley streets—although not part of campus, it’s an irresistible draw for a forester and tree-lover like Leopold. ●

9 The Jackson Street Building

Melissa Tufts

Each day when we come to work, we hope that our efforts are meaningful, productive, and lasting. And each day, it's the place we work that affects our efforts, deeply. One building on campus stands out as a structure where its design encourages and nurtures our endeavors—and our resolve.

The Jackson Street Building, inspired by the modern architecture movement of the middle of the last century, is one of the most air- and light-filled buildings on UGA's campus. Designed by architect Joseph Amisano with the firm Toombs, Amisano and Wells, in 1962, the building had been created for the Lamar Dodd School of Art. This purpose is especially evident in the bank of windows at the south end of the building, where northern light fills the room and studios throughout the day free of charge.





Unlike the traditional buildings of North Campus, which all face inward onto the elegant quad, the Jackson Street Building welcomes visitors at the street level. It quickly shapes their experience outward, down to the Oconee River, and the piedmont beyond. There's something inspiring about walking in the front doors on Jackson Street and immediately having a view through the structure out into the piedmont. It not only offers us a warm welcome but also gives our imaginations the space to soar. The building sits on a ledge, projecting our attention, and perhaps our design vision, into the larger landscape and the world. North Campus, on the other hand, is enclosed and enveloped—although nurturing the interior sense of our university community, it essentially turns its back on its surroundings. Both architectures and sites have their beauty and purpose, but the visitors' experiences are vastly different.

Inside the Jackson Street Building, the barrel-vaulted hallway demands that we think big. Light and air move and change throughout the day. In turn, these shifts alter our perspective of the building and the artwork housed within. At the main axis of the hallways, artwork and projects are visible in the Circle Gallery or, depending on the light, experienced through their reflected images on the glass walls. These encounters are a designer's dream: to experience elements in our physical world from different perspectives throughout the day.

There's a rightness—and dignity—about the proportions of the Jackson Street Building that modern architecture doesn't always achieve. Here, the spare architecture, unencumbered by unnecessary accoutrements and decoration, encourages us to see things differently, calmly, and in a new light. What more can we ask for than a building that asks us to design? ●



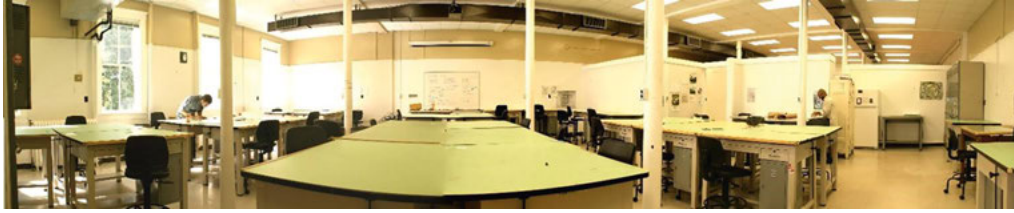
10 Denmark Hall

Cari Goetcheus

Beginning its life in 1901 as a modest two-story dining hall with a vegetable garden and chickens out back, Denmark Hall served the one-hundred male student body of its time. Although it's been updated and added to on several occasions, vestiges of its early days remain—the large windows, which open and close, allow vast rays of the sun to wash over the interior; the formal front entrance with steps and an overhang offer shelter from the rain; and the simple “faculty” label hangs on a small restroom near the front door. After fifty years and several new dining halls built on campus, Denmark Hall was no longer needed for its original function. So, in 1956, UGA converted it into the new home of the undergraduate Landscape Architecture (BLA) program.

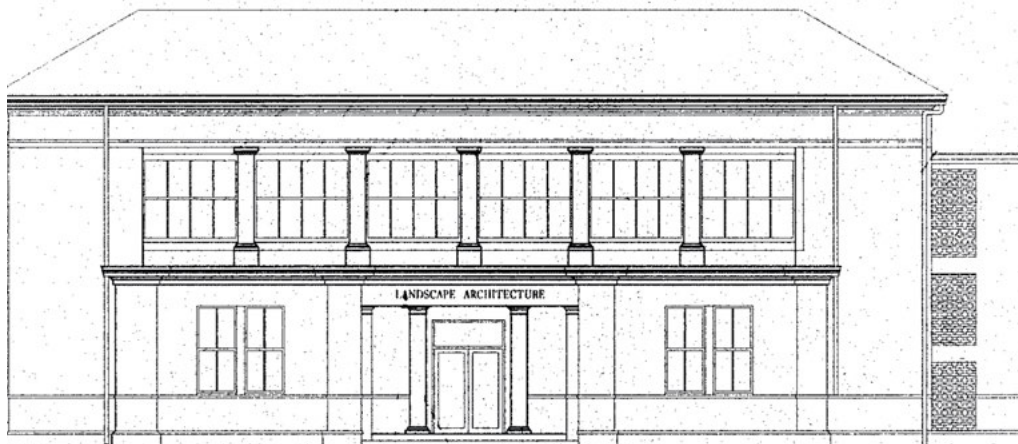
Previously, the BLA program had been located down the hill in the 1857 former faculty residence. Perhaps the program wanted to be near its recent project, the Founders Memorial Garden, created in partnership with the Garden Club of Georgia (1946). The BLA program must have perceived Denmark Hall as a spacious new home. Occupying the entire building, drafting tables filled each floor where respected faculty taught design, construction, and plant materials to generations of landscape architecture students. Late-night silliness while finishing a project created many long-term friendships and even some romances inside its walls.

After the BLA program moved into Caldwell Hall in 1982, Denmark Hall continued to house the graduate Landscape Architecture program (MLA). But it's most associated with the graduate Historic Preservation program, established in 1982. In the early 1970s, Professor John C. Waters began teaching courses in historic preservation, which were eagerly embraced by landscape architecture students. Reflecting national interest at the time, faculty members Allen Stovall, Ian Firth, Catherine Howett, and Richard Westmacott created several historic landscape courses—rural preservation and landscape preservation history, to name two. Allen Stovall undertook a landscape study that merged landscape architecture processes with historic preservation ideals,



creating one of the first rural historic districts in Georgia for the Sautee and Nacoochee valleys. Ian Firth worked with several National Parks and ecology colleagues to pose thoughtful questions to the emerging field of cultural landscapes. Catherine Howett brilliantly critiqued the emerging field of landscape preservation. She also revealed the importance of female garden clubs in broadly distributing garden design ideas over time and their role as early leaders in designed-landscape conservation. Richard Westmacott added to the body of knowledge with not only his study of African-American gardens and yards but also his work on agriculture in the National Parks. Instructor Jim Cothran, a well-known author, plantsman, and garden designer, continued the tradition of inspirational faculty with his expertise in cultural landscapes.

The CED created the Cultural Landscape Lab (CLL) in 2010. Established by Dr. Eric A. MacDonald and then-Dean Dan Nadenicek, and currently managed by Professor Cari Goetcheus, the CLL, faculty, and students continue the efforts of CED's early landscape preservation pioneers, all housed in Denmark Hall. May the legacy continue. ●



11 The Tanner Building

Editorial team

Built between 1909 and 1912, the three-story, red brick building on the corner of Fulton and Spring streets in Athens first housed the Dozier Lumber Company. Johnnie Bryson Tanner later installed the Tanner Lumber Company there. The lumber yard was under what is now the North Deck (parking). Along with building supplies, the company sold art supplies as well. In 1997, UGA purchased the building and completely renovated the interior. The Lamar Dodd School of Art housed its graphic design and scientific illustration programs for several years there. In 2009, the CED launched its Master of Environmental Planning and Design (MEPD) program in this historic building.

Manasi Madhusudan Parkhi, a Ph.D. student at CED, stated:

For students, the Tanner building is their little community on campus. There is always someone in the building to bounce ideas off of or have productive conversations and discussions with. The building is small enough not to be overwhelming, and therefore there is a strong sense of community among the people who use it. The building has an almost industrial feel to it; its rustic character—exposed brick





walls, high ceilings, large windows—remind us that this was not always a place of academic pursuit.

The picnic tables outside have a view of one of the original town springs (now planted with native plants) and is a favorite lunch spot for students. Inside, students have the freedom to rearrange furniture and make spaces their own, which adds to their comfort level. In fact, the common areas in Tanner are its strength. Thus, for many MEPD and Ph.D. students, the Tanner Building is one of their favorite places on campus.

Currently, the Tanner Building accommodates studio space, computer labs, classrooms, and offices for faculty and Ph.D. students. As the needs of the CED program (and the people it brings together) change and grow, it will continue to evolve. ●

12 Gwinnett Environmental & Heritage Center

Steve Cannon

The tremendous demand for the unique services provided by the Gwinnett Environmental and Heritage Center (GEHC) demonstrates its regional significance and necessity. From field studies, citizen science training, heritage sites, and summer camps, to corporate strategic planning retreats, weddings, family gatherings, and community and cultural events, the GEHC has proven itself to be a valuable asset to Gwinnett County and the Atlanta region.

Completed in October 2006, the GEHC was created, in part, to educate a new generation about water, the region's most precious resource. As the first employee of a newly created division of county government, I was charged with designing, building, and constructing a new service delivery program for the citizens of Gwinnett that had never been done before anywhere in the southeast region. The GEHC challenged me to pursue this initiative as their executive director because of my extensive background in the environmental field and my water quality expertise.

The landscape and architectural design of the new building was targeted for Leadership in Energy and Environmental Design (LEED) silver certification but ultimately was awarded gold certification because of the extensive innovative technologies built into the project design. At that time, LEED was in the early stages of getting implemented by the Green Building Rating System as a voluntary, consensus-based, national standard for developing high-performance, sustainable buildings. Featuring a wide array of sustainable design approaches and products, the GEHC was projected to use 75 percent less potable water and 35 percent less energy than a conventional building of the same size.

Developed through a collaboration of the Gwinnett County Board of Commissioners, the Gwinnett County Public School System, and UGA's College of Environment and Design, the GEHC teaches about the importance of water and sustainable design practices. The center's programs and interactive exhibits—designed for K–12 and adult audiences—explore the impact water had on our history and everyday lives, as

well as the water management and infrastructure challenges we will face in the years to come.

During the early 2000s, the southeast region was in one of the longest-running droughts known to exist for the Atlanta Metropolitan area and the state of Georgia. It is hard to believe now, but we were running out of water. Wayne Hill, chairman of the Gwinnett County Commission, stated, “This will be the place where visitors can learn about the essential role water plays in our lives, where they can learn a little bit more about our community’s history, and where people can just enjoy nature.”

The GEHC is located on a seven-hundred-acre forested site in the southern foothills of the Appalachian Mountains. It is adjacent to the F. Wayne Hill Water Resources Center, an advanced water reclamation plant that treats wastewater and turns it into reusable drinking water for rapidly growing Gwinnett County. The GEHC site features Ivy Creek, several streams, constructed wetlands, a forest amphitheater, council rings for small groups, three covered pavilions, diverse native plant communities, and green space with eighteen miles of trails for passive recreational activities, such as hiking, biking, and jogging. The paved Ivy Creek Greenway provides connectivity to adjacent neighborhoods and will ultimately be part of a county-wide two-hundred-mile greenway system.

A core component of the project’s design was the creation of regionally appropriate solutions that respond to the unique environmental challenges of a demonstrative project. Consequently, the GEHC features design strategies and technologies focused on addressing environmental threats faced by the metropolitan Atlanta region, with a primary focus on the center’s mission: water. ●



13 Connecting a Community through Time and Place

Editorial team



A cemetery doesn't often spring to mind when a community thinks about its history. Former residents (both famous and infamous), buildings, organizations, gardens, parks—these items jump to the forefront. But everyone is born, and everyone dies, and this fact means that a cemetery is the crossroad of a community.

Old Athens Cemetery is a product of its time. Established by the community as a common burial ground circa 1810, no records were kept and families were responsible for installing and maintaining the graves of their loved ones. Some visible markers are simple, uninscribed fieldstones, while others are carved marble with symbols for birth, life, death, and the afterlife.

The site was first mentioned by the trustees (as the Board was then-known) in July 1817. In April 1824, the trustees allowed the city one acre to be used as a graveyard. The first known city map showing the cemetery dates to 1833. The one thing the trustees and city did not do was formalize a deed. Eventually, Athens outgrew its public cemetery, and Oconee Hill Cemetery opened to the public in September 1856. Although Old Athens was officially closed, it was still used by the community through the 1880s, and the lack of a formal deed created a management “no man's land” for one hundred years.

It was during the no-man's-land period that two major projects were planned for the cemetery site: a women's college (1903) and the North Campus parking deck (late 1970s–early 1980s). Plans for the women's college ended with the sudden death of University President Walter B. Hill in 1905, while a well-publicized community battle relocated the North Deck to its current location. The Athenians leading the fight against the parking deck created a non-profit, worked with the city and Regents to obtain a deed, and managed Old Athens from 1986 to 2004. The deed reverted back to the Regents in 2004, and the UGA's Grounds Department has been maintaining the site since that date.

The current preservation and stabilization project began in January 2006. A baseline survey was undertaken whereby the condition of each marker was noted, and all resources were measured and photographed. Over 1,800 photos were taken during the three-month survey period. Coinciding with the survey was a thorough Geographic Information System (GIS) shoot to record the location of every resource and create the first cemetery map. Mapping continues as new resources are located, and to date over 1,400 points have been added to the map. Items susceptible to theft were documented, tagged, and moved to a secure storage area after completion of the initial GIS shoot. These items are returned to their original locations as repairs progress.

After the first GIS shoot, there was a need for guidance on where to focus energies. Historic cemetery experts from Columbia, South Carolina, were hired in late 2006 to conduct a stone-by-stone analysis and to prioritize repairs. This phasing allowed the Grounds Department to focus on the most fragile items first (often, the worst-looking item is *not* the most fragile). Stabilization repairs will continue until all items have been finished and all repairs meet the United States secretary of the interior's preservation standards. Nomination paperwork was submitted in 2008, and the cemetery was added to the National Register in 2009. In addition to the recognition provided by its inclusion on the National Register, UGA's Grounds Department has received state and local preservation awards for its work at Old Athens Cemetery.

Management plan updates, hand weeding, mowing—all of the day-to-day work undertaken by the Grounds Department is, first and foremost, stewardship of a community asset. Lectures and class projects undertaken by the University's Anthropology, Classics, Ecology, History, Historic Preservation, Landscape Architecture, and Religion departments connect Old Athens to a new generation. It is hoped that Old Athens / Jackson Street Cemetery will be enjoyed by Athenians and visitors as a place to remember our past, and to reflect upon our future. ●

**THINKING
LIKE A
WATERSHED**

14 Wormsloe: Timeless Landscapes

Student submission

Dawn emerges over the Narrows. A single heron—languid and silent—rises out of the *Spartina*. It's 6:15 a.m., little or no breeze, but life stirs overhead in the live oak canopy. Too early for conversation, we silently prepare our coffee and oatmeal in the small kitchen of the old slave cabin. A leftover baguette from a downtown bakery reminds us of how near and yet so very far away life is in Savannah. Last night, it was chilly enough for a small fire in the fireplace, but by 10 a.m. this morning, we will shed our sweaters.



On the screened porch—a luxury enslaved people here would have never known—we watch the sun make its way into the morning sky, which explodes into vibrant aqua, pink, and powder blue. A bright-green lizard spies on us from the porch ledge. A single pelican perches on one of the pilings at the Barrow’s dock and surveys the marsh. Three huge wood storks glide silently over the water, their tell-tale black markings barely visible in the emerging light.

Our job this week is to take measure: account for details of the main house landscape, including the formal garden, the family cemetery, the old azalea/camelia garden, and the farm operation just south of the house as well as search for any remaining evidence of slave life along the marsh south of our quarters. But it’s hard not to drift from one microcosm to another and simply be at Wormsloe on its own time—not “doing,” just being.

We treasure our time together here, immersed in this timeless landscape full of human history. ●

Center for Research and Education at Wormsloe (CREW)

Sarah Ross

Located on the coast a few miles south of Savannah, Wormsloe is one of the most significant historical, cultural, and natural sites in the southeastern United States. In 1733, Noble Jones, a surveyor and carpenter, was one of the original colonists to come over on the ship *Ann* to settle the new colony of Georgia. With his wife, Sarah, he established a five-hundred-acre estate on the Isle of Hope, which has remained largely intact to the present day. For over nine generations, their descendants—the Jones, De Renne, and Barrow families—retained ownership, making it the oldest continuously owned family estate in Georgia.

In 1972, Georgia acquired ownership of Wormsloe, except for the plantation house, where the descendants of Noble Jones still reside, sixty-five acres surrounding the house, eighteen acres owned by descendants, and a sixteen-acre tract owned by the Wormsloe Foundation. Today, Wormsloe is a state historic site consisting of 822 acres and visited by tens of thousands of people annually. The grand allée of live oak trees



created in 1893 is arguably the image most frequently used in literature marketing Savannah as a tourist destination. The ruins of the original family home, a tabby-fortified house from the 1730s, provide a visible reminder of the earliest days of the colony. In 2012, the Wormsloe Foundation donated a sixteen-acre parcel to the UGA to establish an innovative research facility for the study of environmental history, with a focus on the Georgia coast.

My first research initiative at Wormsloe was a mapping project in 1982. Two other graduate students and I, armed with a meter-stick, a ball of string, and a \$2 line level, spent five days in the summer heat measuring the contours of the Civil War Battery on the south end of Wormsloe. Three decades later, as the Executive Director

of UGA-CREW, we now rely on technological tools such as LiDAR, a surveying tool which works on the principles of radar but uses light from a laser. UGA's Center for Geospatial Research created digital elevation models with high resolution 3-D images from data collected by aircraft outfitted with airborne LiDAR. The false-color LiDAR images are stunningly beautiful, and it's reassuring to confirm the validity of our original mapping efforts with newfangled LiDAR data.

CREW supports research in ecology, geography, archaeology, engineering, forestry, and history as well as landscape architecture, environmental planning, and historic preservation. This transdisciplinary approach delivers an emerging body of knowledge about Wormsloe and its environmental history and provides a revealing case study of regional land use and development, from the thousands of years of Native American habitation to the arrival of the first colonists in Georgia and subsequent transformations. ●



15 Georgia's Saltmarsh Landscape

Darrel Morrison

When I arrived in Georgia from the Upper Midwest in 1983, I soon fell in love with the broad expanses of saltmarshes along the one hundred miles of Georgia coastline. One-third of all the remaining saltmarshes on the Atlantic coast in the United States are in Georgia—a total of 378,000 acres. I think I was first introduced to the beauty of Georgia's saltmarshes when I saw them from coastal Highway 17, where the roadway sometimes flies above the marshes on sleek concrete bridges. During one sunset, I gazed down from one of those bridges onto the saltmarshes below. Sinuous silver creeks snaked through the blackness, reflecting the afterglow in the sky.

When I taught field courses on native plant communities of the Southeast, I saw saltmarshes from many perspectives. As my students and I rode the Cumberland Queen from St. Mary's to Cumberland Island on May mornings, I saw them as vivid-green bands between a leaden sky above and dark water below. On Sapelo Island, the saltmarshes spread out as a broad expanse of burnished gold under a December sunset sky. Alongside my students, I painted watercolor interpretations of the saltmarshes on Cumberland Island and along the Crooked River. I took off my shoes and walked barefoot, my heels and toes sinking into the “pluff” mud of a Sapelo saltmarsh at low tide. The fiddler crabs scurried for cover, and the white snails climbed the stalks and leaves of salt cordgrass, seeking shelter from the next high tide.



The saltmarsh is a paradox. Botanically, it seems, at first, to be a simple ecosystem: almost all of the vegetation you see is of one species, salt cordgrass (*Spartina alterniflora*). It's the one species that has adapted to both the salt concentration (an average of thirty parts per thousand) and to the dramatic changes in water level that rhythmically occur in the tidal environment. The salt cordgrass is the main “producer” in this ecosystem, using sunlight and nutrients from the soil to produce organic matter that supports directly or indirectly a vast network of different forms of life. In spite of its initial appearance as a simple ecosystem, it is in fact an intricately complex system of adaptations and interdependencies with a slow pulsebeat: high tide . . . low tide . . . high tide . . . low tide . . .

Interior channels or creeks cut through the seemingly flat expanse of salt cordgrass. Alongside these, raised levees build up through deposition of detritus carried by water moving through the creeks. There are other areas of open water: small ponds or depressions too deep for salt cordgrass to grow. The height of much of the grass in the saltmarsh is in the range of three to five feet, alternately exposed during low tide and then immersed during high tide. Along the creeks, with higher levels of nutrients, the cordgrass may grow to eight feet or more, and often is a darker green color than that of the surrounding expanse of marsh, adding a sinuously beautiful pattern to the composition.

Now, thirty-five years after first falling in love with the saltmarshes of Georgia, I have returned to the Midwest, but my life has been forever enriched by my years in Georgia. The words of nineteenth-century Georgia poet Sidney Lanier in his poem “The Marshes of Glynn” come to mind:

*The world lies east: how ample, the marsh and the sea and the sky!
A league and a league of marsh-grass, waist-high, broad in the blade,
Green, and all of a height, and unflecked with a light or a shade,
Stretch leisurely off, in a pleasant plain,
To the terminal blue of the main.*

Although my life now lies west, my thoughts often flow east to those vivid memories of broad expanses of saltmarshes and endless rhythmic tides. ●



16 Scull Shoals on the Oconee River

Melissa Tufts and Bruce Ferguson

From the rise of the Oconee River, the view was quintessential Piedmont: sloping hills heavily cultivated in corn, dropping to a flattened flood plain inundated in swollen overflow caused by spring rains. Along the river bank huge leaning sycamores and river birches clung, while the understory appeared to be choked in privet. From behind the wheel of his ancient four-door, diesel Mercedes sedan, Mr. Curtis pointed out the barely visible outline of an old horse race track, an elongated loop, where hundreds of harness racers gathered generations ago. I had to use my imagination, but I was willing to believe him.

I had arrived on horseback at Mr. Curtis's sand mine at the edge of Oconee and Greene Counties, by way of logging roads through the Oconee National Forest. It was in the early 1980s, and things were beginning to change for the rural area, but the suburban sprawl hadn't yet reached this corner of the county. When I inquired about the ruins I had seen on the other side of the river, Mr. Curtis offered to give me a tour. I left my bay mare enjoying some hay at the sand mine offices, and joined him, driving straight out across the pasture's top ridge. Hanging on for dear life to the seat of the old car, I learned about a long, rich history of human habitation and use of the river as well as the power created in its dropping ledges of shoals.

Later studying the site in the MLA program, I learned that the Scull Shoals area included a Native American presence going back ten thousand years; an Anglo-American fort and frontier settlement (1780s-1790s), comprised of a grist mill, a saw mill, a cotton gin, and other enterprises; expanding agriculture and industry that used slave and convict labor respectively; the state's first paper mill (1811-1815) and the home of Georgia's Governor Peter Early (in office 1813-1815). A multi-story cotton mill employed hundreds of people (1820s-1860s), and Dr. Lindsey Durham, who studied Indian medicinal practice, cultivated a thirteen-acre herb garden and established a six-hundred-bed hospital near what is now Highway 15. Many factors shaped this site's rich history—from devastating fires to the failure of the cotton-agriculture



industry—but throughout all of them, the river kept flowing. Several CED classes were engaged in the 1990s and early 2000s to study this rich place, but it was the scholarship of Allen Stovall and others that gave us special insight into the area’s environmental history. Professor Bruce Ferguson had an especially interesting discovery, which originally appeared in the 1999 article “The Alluvial History and Environmental Legacy of the Abandoned Scull Shoals Mill” in *Landscape Journal*, and is discussed below.—MT

Historic preservationists wanted to know whether the mill’s remains could be protected from flooding. But the mill’s masonry pillars protruded strangely from floodplain soil, and the smoothly flowing river channel clashed with the old legends of water falling

powerfully over a bedrock shoal. The site's peculiar conditions demanded a deeper understanding of the environmental processes at work on the site, before the practical question of flood protection could be faithfully answered.

So, we investigated both the present-day flood levels that threatened the mill, and the historical processes of watershed change that had been cycling through the site. High in the watershed's uplands and hillsides, relict gullies surrounded former cotton fields. The sediment they had mobilized must have converged in the Oconee river corridor. The site's written historical record and today's floodplain morphology aligned the timeline of sediment's arrival and accumulation at Scull Shoals with the mill's physical evolution. Beneath the floodplain surface, geophysical surveys found buried masonry walls and the mill's iron turbine. The bedrock shoal that had given Scull Shoals its industrial power was similarly buried under today's channel bottom.

The mill had thrived as part of the Oconee region's cotton industry. It had grown as cotton production expanded. But as clearing and cultivation intensified, erosion became catastrophic. Streams flowed red with sediment. At Scull Shoals, the river's channel and floodplain answered the eroding cotton fields with aggradation and burial.

The question about the feasibility of flood protection had to be answered in the negative. Anthropogenic sediment had raised the river channel and its floodplain into the elevations of the mill's upper floors. Any dike extensive enough for flood control would conflict with the site's preservation purpose.

The combination of geomorphic, hydrologic, and historical data enabled us to make sense of the landscape's dynamic evolution, present condition, and future design prospects. The place's dynamism was recorded in its natural and cultural relics; we had begun to learn how to read them.

The upland cotton fields and Scull Shoals's riverside mills were links in a single industrial supply chain and a single evolving watershed. Together they brought themselves to their end. Human enterprise and natural process were interdependent.

Today's site is only a snapshot in time. River flooding and sediment migration are continuing to occur. With cotton-field erosion now essentially gone from the watershed, the geomorphic landscape is adjusting back toward equilibrium. Natural, inevitable trends in sediment movement can be projected far into the future. The length of time to complete its adjustments will be vast.—*BF* ●



17 Spring on Spring

Editorial team

The story goes that Athens was chosen over Watkinsville during the founding of the University of Georgia. One reason for the choice was the multitude of springs.

Where are all these springs? Today, it's hard to imagine. We have been rather cavalier in building, paving, culverting, and generally ignoring these resources over many generations. Occasionally, when out walking the campus, we come upon a damp place in a small setting of trees or a low place in a parking lot that just might reveal one of these springs. But for the most part, our waters are piped or channeled or otherwise controlled.

One delightful exception is the “spring on Spring”: a wonderful small, watery oasis of native plants that like to keep their feet wet, and keep thousands of pollinators humming during the warm months of the year. This life is especially evident in the quiet times after the school day is over and before the downtown nightlife kicks in. The spring site literally vibrates with crickets and junebugs, and the occasional call of a frog. Goldfinches have even been espied perching in the afternoon sun, bending the long stems of late-summer goldenrod.

Emerging just outside the front doors of the Tanner Building, at the corner of Fulton and Spring streets, this spring is a reminder of what Athens once was: a setting for Native American life—and later a small rural town in the Piedmont, full of subtle mementos and relics of our natural geography. ●



18 Tanyard Branch

Eric MacDonald

For most of the past 200 years the central theme winding through the human history of Tanyard Branch has been an unfolding saga of almost continuous environmental exploitation, abuse, and neglect. During the past two decades, however, CED faculty and students, working with partners from across the university and the surrounding community, have begun charting a positive turn in the storyline of this unheralded urban stream.

A “menace” and an “eyesore”

The stream’s name originated sometime during the early nineteenth century when several small-scale hide tanneries lined its banks, tainting the water with animal wastes, alkalis, tannins, and other pollutants. By the early twentieth century, the rather unkempt industrial landscape of Tanyard Branch also encompassed several clusters of ramshackle wooden houses on barren dirt lots, which were leased by white landlords to African American tenants for exorbitant rents. A 1913 report on the living conditions of such districts declared them “a menace to the health of the town.”* A few years later landscape architect Warren H. Manning’s plan for the city of Athens called for the entire area to be transformed into a grand public “Central Park,” with greenway connections to an adjacent botanical garden and Oconee Hill Cemetery.

The park envisioned by Manning never materialized. Instead, the university buried part of the stream beneath Sanford Stadium, and moved and straightened another portion to accommodate a baseball stadium. The area’s African American neighborhoods were replaced by public housing complexes, high-rise dormitories for students, and parking lots. By the end of the 20th century roughly half of the stream was

* T. J. Woofler, Jr., “The Negroes of Athens, Georgia,” *Bulletin of the University of Georgia* 14, no. 4, Phelps-Stokes Fellowship Report no. 1 (December 1913), p. 17.

hidden beneath concrete and asphalt, and about 75% of the watershed's surface area was impervious. The area around Baxter and Lumpkin streets regularly flooded, the stream's water quality plummeted, and its banks became severely eroded and choked with non-native invasive plants. As a 2002 article in the Athens *Banner-Herald* noted, Tanyard Branch had become a "campus eyesore."

A New Chapter

In the early 2000s a multidisciplinary organization called Students and Educators for Ecological Design and Sustainability (SEEDS) began publicizing the degraded condition of Tanyard Branch, collecting water quality data, and researching ecological design and stormwater management strategies. In 2002, a summer design studio led by CED Dean Jack Crowley generated a master plan that called for restoring the stream's natural meanders, reestablishing native vegetation, and lining the corridor with multifunctional greenspaces that could accommodate a 100-year flood. The plan also called for several bioretention cells, or "rain gardens," to capture and infiltrate



stormwater. Later that year, members of SEEDS produced several proposals for improving stormwater management along Lumpkin Street, and outlined a strategy for collaboration between UGA and Athens-Clarke County. This laid the groundwork for the award-winning Lumpkin Street Drainage Improvements project, which was completed in 2007 and lauded as “the longest street edge storm water quality project in the country.” In 2008 another student group, Emerging Green Builders, organized volunteers to remove invasive vegetation from the streambanks. Two years later another CED graduate design studio, led by professors Alfie Vick and Jon Calabria, addressed the future of Tanyard Branch as part of a comprehensive Campus Green Infrastructure Plan.

To be Continued . . .

Since the 2010s, the story of Tanyard Branch has continued to flow along the contour lines initiated by SEEDS, which envisioned the stream as an amenity for the campus and the surrounding community—“an outdoor classroom, research sites, and recreational space.” In 2011, CED undergraduate student Zach Richardson proposed using a 2.5-acre site along Tanyard to test prescribed goat grazing as a method for removing invasive vegetation. The following year the UGA Office of Sustainability funded Richardson’s “Chew Crew” experiment.* Around the same time, CED graduate students and faculty began developing design strategies to mitigate the impact of the new Bolton Dining Hall, which borders the stream. In subsequent years, professor Calabria’s students have surveyed the stream corridor, and participated in botanical sampling. Under my supervision, and with continued support from the UGA Office of Sustainability, the Chew Crew project has continued and expanded. Hundreds of volunteers have helped remove invasive plants, clean up trash, plant native trees and shrubs, and sow native grasses and herbs along the streambanks. Many others have contributed to “citizen science” by engaging in water-quality monitoring, semi-annual botanical sampling, and an annual pollinator census. On the banks of Tanyard Branch, a future planted by SEEDS continues to grow. ●

*“Students Go Green,” UGA Today (14 March 2008).

**HOMES
+
HISTORIC
TOWNS**

19 Magnolia Moses

Richard Westmacott

When my wife, Jean, and I came from London to live in rural Georgia in 1977, my experience of African American life had been almost entirely urban. Certainly, images of black families chopping and picking cotton were familiar, but remote. Suddenly it surrounded us. We had bought one hundred acres of piedmont Georgia and a derelict plain-style plantation house. Gone was the cotton, mostly replaced by pine trees. Younger African American men as often as not worked cutting pulpwood. After sharecropping replaced slavery, sharecropper cabins dotted the landscape.

At the end of our dirt road was the Moses home, Magnolia and Andrew and their son, W.C., and his family—wife, Jeanette, and their two children, Travis and Kevin. Magnolia did domestic work for several (white) families over the years, and Andrew worked in a local sawmill. In the evenings, they usually relaxed on the porch and waved to all passersby. Jean and I stopped to introduce ourselves. We sat on the porch's wooden chairs with Magnolia while Andrew swept the paths. Magnolia always took care of all the flowering plants in the yard, but the sweeping was done by Andrew, with a brush broom made by binding branches of dogwood together in bunches.

It turned out that Magnolia had been born in a cabin, below our house. All that remains are a shallow well and clumps of daffodils that defiantly bloom each spring. Today, Magnolia's yard also contains daffodils as well as many other plants that she had either collected from the wild (dogwood, Grancy Greybeard, and sweet shrub) or had been given by neighbors (Crinum lilies, Camassia). She could tell you by whom, of course.

Hearing about Magnolia's and Andrew's lives, and having read about the hardship in the rural South during and after Reconstruction, made me appreciate the role of these rural homesteads in the survival of African American families. Clearly, self-sufficiency was of crucial importance in the use of the spaces around their dwellings. In addition to a garden of more than half an acre, the plan of the Moses yard shows an array of outbuildings (well-house, smoke-house, privy, storage sheds, machine sheds) and pens



and shelters for chickens, pigs, and goats. All these animals can recycle household scraps, windfall fruit, and the vegetable garden's excess and waste. They can all be killed, butchered, and preserved at home. In this area, smoking is almost always used to preserve meat and salting is not common. The paraphernalia required for butchering hogs (scalding trough, shaving hoist, and cutting table) are permanently set up in their yard. Magnolia pointed these things out as we walked around, and it was very clear that she derived great satisfaction from her work and from her ability to provide for her family.

My interest in recording *African-American Gardens and Yards in the Rural South* (1992), as published by the University of Tennessee Press, had more to do with the role of these isolated homesteads in providing for the bodily and spiritual survival of the black population in the rural South, than with the visual aspect of the yards, although the exuberant designs were a continual delight. It was also fascinating to contrast the ways in which African Americans and white gardeners used ornamental plants. Magnolia remarked to me that white people's yards were "all shaped up," by which she meant the widespread use of hedges, edges, ground covers, foundation plants, and clipped plants to give structural interest. For her, colorful flowers were all important. For me, her place made me want to know more about the domestic landscapes in the lives of rural African Americans. It was also fortunate for me that the National Endowment for the Arts agreed that recording these disappearing places was valuable, and funded my work in three rural counties in the South: Hale, Alabama; Colleton, South Carolina; and Oglethorpe, Georgia.

Postscript: Magnolia died in 2009. She was eighty-nine years old. Andrew died ten years earlier, in 1999. They had been married for fifty-seven years and raised five children (another child died in infancy). They had eighteen grandchildren, thirty-nine great grandchildren, and eleven great, great grandchildren. As her daughter, Gida Mae, said for Magnolia's eighty-fifth birthday celebration at Thankful Baptist Church, "She is the cornerstone that keeps our family together." ●



FERMITAS [structure form] [function efficiency]

Kelley Llewellyn Miss Maryland 2007

Tara King

Watersville Commercial District

Her Side Be side and Drive

20 Our Hometowns

Jennifer Lewis

I love asking people where they're from. And, being Southern, the word *from* means "where you grew up and spent your formative years" not "where you just were before you moved here." The place we are from defines us, despite how soon we tried to escape it once we were old enough to redefine ourselves, and place often speaks to shared experiences.

Despite not being from Georgia, I especially love meeting people who are, particularly the "other Georgia" (i.e., not Atlanta), and then pressing further.

They shake their heads. "Oh, you probably haven't heard of it."

"Try me!" I say, egging them into playing along.

"Folkston?" they ask, their eyes brightening.

"Oh!" I say. "I designed the viewing platform at the depot there for the old men who watch the trains coming through the Folkston Funnel!"

"Sandersville?"

"Dairylane! Love that place," I say. "We worked on three designs for a kaolin museum there."

"Harlem?"

"Where Oliver Hardy is from! Y'all have a cool old pecan processing building downtown."

"Tifton?"

"Have you ever been to that old ice plant where they still make giant blocks of ice like they did in the thirties?"

So, how have I gathered all these experiences in Georgia's hometowns? *Design charrettes*. A charrette is where a team of designers and locals team up to focus on a creative problem and arrive at a collaborative solution during an intensive work session. For twenty-two years, the CED has led design charrettes all over Georgia, and I got to be in on them from the beginning. Our charrettes are weekend affairs where we outside experts (faculty and students in landscape architecture, planning,

and preservation) team up with local stakeholders (experts in all things local) to solve a design challenge. The charrettes began in partnership with the Better Hometown Program—a statewide initiative that used a nationally tested, four-point approach to downtown revitalization for Georgia’s smallest towns. Given the plethora of counties this state has, there are a lot of county seats with old business districts facing the same issues as larger cities, but with less resources. CED brought community design expertise to the table.

Charrettes give us the opportunity to travel outside of Athens and immerse ourselves in someone’s hometown—gorging on covered-dish meals served by the Ladies Garden Club, exploring old buildings full of pigeon poop and previously unforeseen potential, and learning more about our chosen field in one weekend than we did the whole previous semester. By seeing a place with fresh eyes, balanced with the practical knowledge of the folks who live there, we are able to illustrate solutions that neither group could achieve on their own.

Thanks to charrettes, I have paddled the Okefenokee Swamp in Blackshear, heard Professor Marianne Cramer sing opera in Hawkinsville, learned more about the Revolutionary War while in Sylvania than I did in the fourth grade, and discovered the genius of eating scrambled eggs, grits, and sausage out of a Styrofoam “trucker’s cup” in Oglethorpe. The only Statue of Liberty I have visited is in McRae-Helena. (It is slightly smaller but still revered.) I have been brought to tears in Keysville while learning about Boggs Academy from its African-American alumni and their singular Civil Rights-era experience of being treated with dignity and respect within the walls of their boarding school.

Charrettes are powerful experiences. They not only have impact on the community that hosts them but also on the hosted. A camaraderie is formed at charrettes over working on a complicated problem in a short timeframe with shared meals and late-night work sessions. Our creative thinking and talent for illustrating ideas impresses communities who have struggled with finding a vision, and having a hand in forging a path forward feels good. Charrettes make places better by showing what could be.

I am not from Georgia. I am *from* South Carolina (despite having lived in Athens longer than the town I grew up in). But thanks to charrette connections, I have many hometowns. ●

21 Historic Towns: Metcalfe, Georgia

Brent Runyon

Shortly after taking the reins of Thomasville Landmarks in 2006, I was introduced to Metcalfe, Georgia, an unincorporated rural village in Thomas County (population forty-five thousand). This small village was placed on the National Register of Historic Places in 1978 with thirty-five contributing structures. Nearly forty years later, the township was recognizable, but had suffered the loss of several contributing structures. Two churches, the railroad depot (as offices), five “main street” buildings, and numerous houses were extant.

Threats to this historic place included the risk of complete disintegration of its village form. With no schools or stores, and a barely active community center, there was a noticeable lack of social cohesion. Metcalfe lost its incorporation decades ago. It would take energy, planning, and funding to ensure that it didn’t lose its National Register designation.

We succeeded in having Metcalfe named to the Georgia Trust for Historic Preservation’s Places in Peril program in 2009. Around this same time, we established two



organizations, one for nonresidents and one for current residents. They had slightly different goals and leadership—one had much greater fundraising capacity, and the other had local authority to effect changes.

Taking cues from the Main Street model, we created the “Putting the ‘E’ back in Metcalfe: Economy, Enthusiasm, Everyone,” an initiative to connect people to the history of Metcalfe and to their neighbors. (Although the township was named after John T. Metcalfe, M.D., it had become “Metcalf” in official documents and maps.) The organizations held events to raise funds, stoke nostalgia, build community, and provoke interest in preserving Metcalfe’s architecture, history, and heritage. Interest by outsiders demonstrated to local residents that their historical assets were worthy of preservation.

My primary concern was how to reestablish the center of town. Situated along a busy two-lane, rural highway, plied daily with dozens of log trucks, the center of town needed improved infrastructure before owners would invest in their main street buildings. To this end, we secured a grant for transportation enhancement from GADOT to fund sidewalks, crosswalks, lighting, drainage, and landscaping. The improvements would signal passersby to stop and create a pedestrian-friendly way for people to access these buildings. Although I left Thomasville Landmarks in 2013, the streetscape project slowly proceeded and was eventually finished under the guidance of executive director Mary Lawrence Lang.

Working in small towns or in underserved neighborhoods requires building trust with residents, improving the capacity of local organizations, and raising funds to carry out plans. Small-town politics and family relationships challenge these goals. It’s critical for residents to reach beyond their borders and to engage people with great nostalgia and deep(er) pockets.

This experience reinforced my belief that historic-preservation professionals working in nonprofits must be willing and able to engage people where they are and to inspire them using tools that we acquire through education and experience. Metcalfe, as both a historic place and a future place, will survive and maybe thrive for generations because of the enthusiasm people have for the community and activities that took, or rather, take place in its buildings and landscapes. ●

22 Historic Macon HQ

Ethiel Garlington

When I started as the executive director of Historic Macon Foundation (HMF) in March 2014, there were five fulltime staff working out of the attic of the Sidney Lanier Cottage. It was a little wonky and a little hot, or a little cold depending on the season. Ensuring our time there was more interesting, we had to share the space with an occasional squirrel. But it mostly worked. Two years later, we added three additional members to the team, and it was clear the attic could no longer accommodate all of us.

To help us address the increasingly tight confines of our attic headquarters, the staff hosted a mini-retreat with the HMF board, to forecast the future of the organization and the historic Sidney Lanier Cottage. With the help of a small task force, we considered multiple structures for our new home. Should we rehab and move into a warehouse we already owned and used as the home for our bi-annual flea market? Should we share space with one of our peer organizations? What savings could be realized if we purchased and rehabilitated a building in Macon's urban core? The small task force helped us answer these questions, and ultimately, in January 2016, we settled for the purchase of a single story, non-descript, historic grocery warehouse on the fringe of





downtown. It was a smart buy that would allow HMF to contribute to the burgeoning redevelopment of downtown Macon.

Ultimately, *it was time to put our money where our mouth was.*

As excited as some of us were to take on the task of redeveloping a decaying warehouse on the edge of town, it was not as enticing for others on our board, and even some on our staff, who had hoped for a more iconic property with more preservation allure. Luckily, the five thousand square-foot warehouse did have a few redeeming architectural features, once you looked past the hole in the roof. The original beadboard ceilings were still mostly intact, the concrete floor was in good shape, and evidence of the original hand stenciled labeling system from its days as a grocery distribution warehouse was uncovered under the layers of dust and dirt.

By May of that year, the building had been cleaned and stabilized, and even though there was still a gaping hole in the roof, we hosted our 2016 annual meeting and awards event in the raw space, just after a rain storm. It was an exhilarating moment, even if it was a little damp.

Two very important local foundations helped save us from the struggle of an extended capital campaign. Their contributions to this project were the catalyst needed to complete the rehabilitation.

I will be forever grateful to these generous benefactors, the board, and the HMF staff for helping to make this project happen. In my twenty years of working in the field, this new headquarters at 338 Poplar Street is one of the highlights of my career. Not because of the significance of the building or the threat to its survival, but for the real impact it has had on our staff and the organization. This new home helps reflect our vision moving forward—to be the premier preservation organization in the nation.

And the leaky roof? Thankfully, it's been fixed. ●

**+ PARKS, GARDENS
ONE ORANGE CAT**

23 The Other Hubert

Donna Gabriel

Every family has that special someone who is just a little different—they are a character, they entertain you, they stand out in the crowd. Well, for CED that was Hubert the Cat. Yes, a cat named after our fist dean of the College, Hubert Bond Owens.

Hubert lived in one of the oldest homes on Lumpkin Street, the Founders House, also known as the Lumpkin House. He ruled his kingdom, the Founders Memorial Garden, with a pampered paw. All his loyal subjects (students, staff, and faculty) took care to bring gifts of bacon or sausage each morning and pay homage to this handsome prince. His golden orange coat with streaks of fluffy white fur could only be touched by those loyal subjects that brought him food. (He preferred bacon.)

Hubert the Cat was often caught roaming through the bushes and trees, demanding obedience from the squirrels and chipmunks that lived in the Founders Garden. Needless to say, the goldfish pond was a constant worry for the prince as he was never quite able to capture one of those slippery shiny suckers. He passed away in 2008 and is buried in the garden. All his loyal subjects raised funds and had a statue erected as a monument in his honor: a beautiful sculpture of a Cheshire Cat. Alas—scoundrels tried to steal the statue but destroyed it when they let it tumble down the steps to the sidewalk on Lumpkin Street, shattering it into hundreds of small pieces. Although the statue was never replaced, to this day Prince Hubert's final resting ground—shaded by a large southern red oak tree and adorned with colorful southern indica azaleas—is still revered and maintained by his royal gardeners and his many loyal subjects.

Our memories and the spirit of Hubert the Cat still live in the garden. There have been other garden cats, but none have matched the regal quality that he possessed. Do not be surprised if you think you see him in the garden; I have been told that both Huberts still frequent the grounds. ●



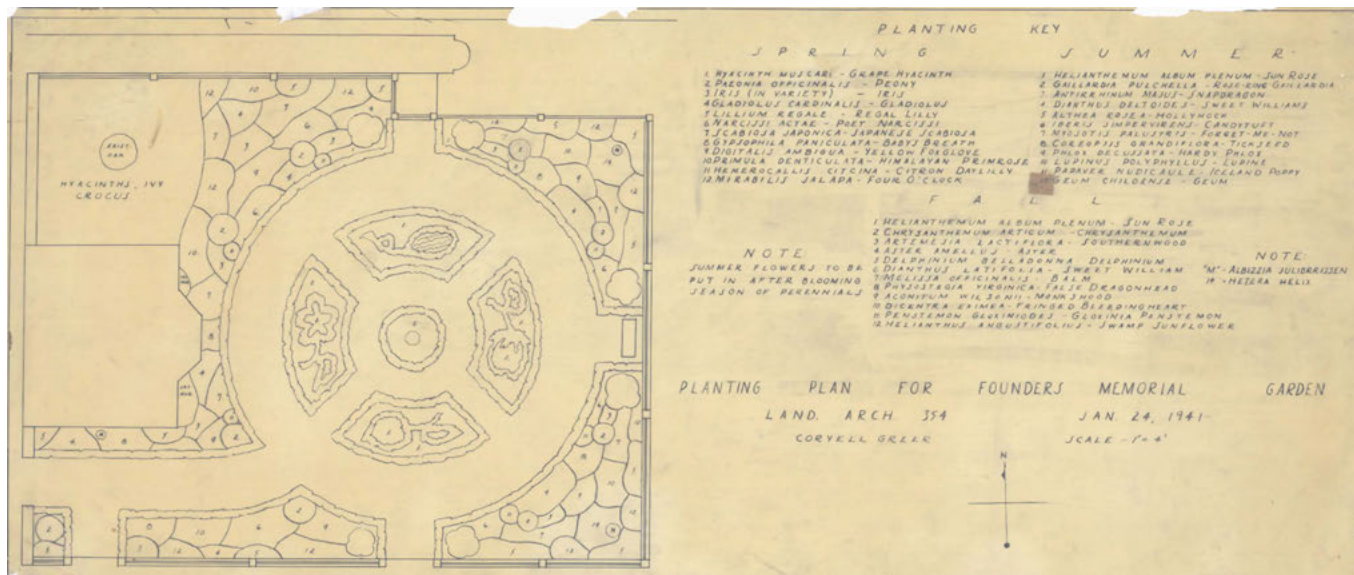
24 A Special Place for All Seasons

John C. Waters

In all seasons, the UGA community and visitors from around the world have enjoyed the Founders Memorial Garden for varying events—from outdoor classrooms and meetings, to Shakespeare and dance performances to weddings and family gatherings, to a quiet place of respite. It is comprised of three essential areas: the north garden, a shady woodland garden perfect for quiet study or reflection; the house and outbuildings with accompanying terrace and formal boxwood garden; and the south garden, which contains a serpentine perennial garden and pool, a camellia walk and arbor, and a short, winding nature trail.

Each area has a unique personality. In the fall, visitors are inspired to look up at the leafy array of oranges, yellows, and reds; in the hot summer, to gaze down into





the cool waters of the fountains and small pool; and in the spring, when the irises first open, to lounge with a book on the pebbled terrace. Winter is lovely, too, when a visitor can sit in the warm sun on the enclosed-courtyard flagstones and enjoy the fragrance of the winter honeysuckle. In any season, this jewel in UGA's North Campus remains a favorite site to all who know her. So, how did she come to be?

The year 1928 saw the beginning of Hubert Owens's program in landscape architecture (LAR) and the founding of the Garden Club of Georgia (GCG). By 1938, GCG was seeking a way to honor the founders of America's first garden club, Ladies' Garden Club, organized in Athens in 1891. Owens proposed a collaboration in which LAR faculty and students would provide designs and supervise construction; GCG, through its statewide network of local clubs, would provide the funding; and UGA would provide the site and perpetual maintenance. The site chosen by Owens was the Lumpkin House which had just been named as the next home for LAR, thus providing easy access for design and supervision of the work in progress. Work began in 1939 and completed in 1950. In 1939, the Founders Memorial Garden was the largest single project undertaken by any state garden club.

Lumpkin House (1857) was constructed as faculty housing and so named as the only UGA address on Lumpkin Street. The use of the building evolved to provide housing (1919-1924) for Mary Dorothy Lyndon, UGA's first Dean of Women; Phi Mu Sorority (1924-28), the first sorority on campus; the LAR program (1938-56); GCG

state headquarters and house museum (1963-98); and College of Environment and Design (CED) (1998 to the present) for faculty offices, seminars, its Environmental Ethics Program, and as a teaching resource for its landscape architecture and historic preservation programs.

Upon completion of the garden, the transformation of the site demonstrated the landscape potential of UGA's campus, the Athens community, and countless locations across Georgia. Thus, the Founders Memorial Garden introduced the idea of landscape architecture as a professional endeavor that could benefit society. Today, its recognitions include the 1972 National Register of Historic Places listing and 1999 American Society of Landscape Architects centennial year selection as one of 362 landmark examples of landscape architecture.

In any season, this jewel in UGA's North Campus remains a favorite place to all who her know her. ●

A Reflection on the Founders Memorial Garden

Matthew Dean

Humans need places to retreat. It is our nature to desire and maintain spaces that offer a sense of safety, a reprieve from stress, and opportunities to reflect. For me, the Founders Memorial Garden will exist in the memory of both my undergraduate and graduate study at UGA. It was as an oasis within the ceaseless energy of campus.

The garden is both a teacher, offering inspiration and proudly displaying its plant species and constructed forms, and an old friend, offering a space to sit to quiet the mind. It's the first place I met my cohort for the first-year luncheon in the Founders House, each of us enlivened with excited anticipation for the experiences ahead, and it will be the last place we say goodbye as we gather for the annual end-of-year barbecue and conclude the semester for the final time. No place on campus has been as special to me.

It is my hope that future generations of landscape-architecture students will continue to appreciate and regard the Founders Memorial Garden with the same zeal as myself and the many generations before me. ●



25 The Healing Garden

Marguerite Koepke

The Auxiliary Healing Garden at Piedmont Athens Regional Medical Center contains life-affirming elements and is designed to be a place for respite and healing. Within the garden, a labyrinth offers a unique place for gentle exercise and moving meditation. Paths meander and disappear. Hideaways welcome scurrying squirrels. Flowering hibiscuses, with their vivid colors, attract butterflies. Chirping birds, chattering wind chimes, and water trickling through smooth stones—all elements that create sensations known to reduce stress and promote a sense of peace and wellbeing.

The Healing Garden began as an idea that grew from the mission of the Loran Smith Center for Cancer Support. My work with the Loran Smith Center began in the mid-1990s, designing the garden's original master plan and many detailed area plans within the garden, and later the healing garden designed for children. Since the Healing Garden's inception in 2000, my ongoing association has been a way for me to "give back" for all the support and encouragement I received on my personal cancer journey.

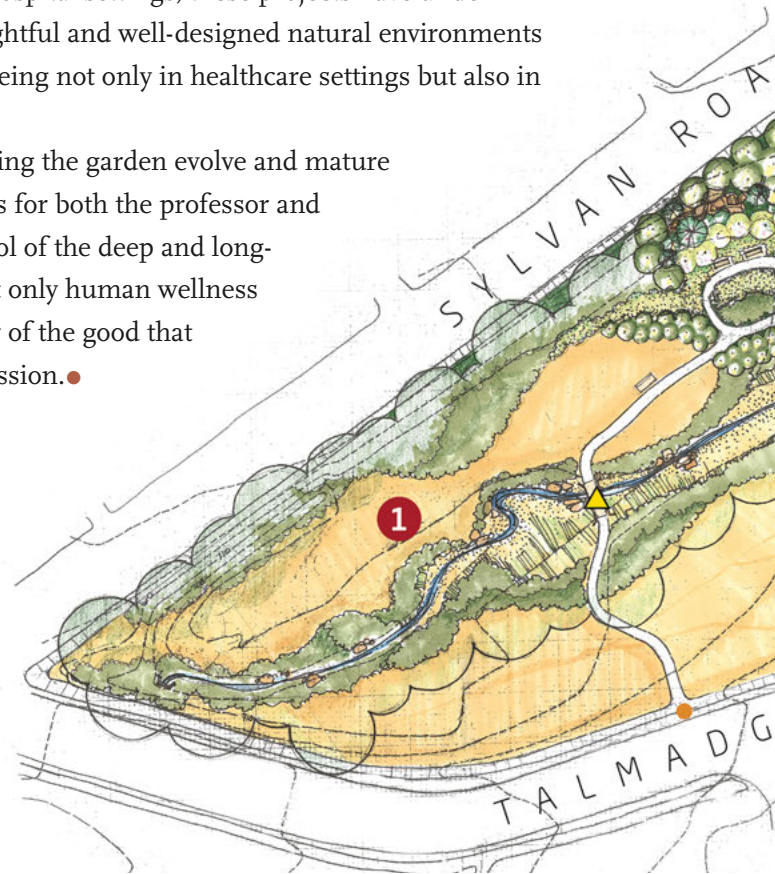
Located on four acres adjacent to the hospital's main campus, the Loran Smith Center opened in 1998 with the intended purpose of supporting patients undergoing cancer treatment, their caregivers, and their families—not just the disease. The Center offers wellness programs and support services, ranging from assisting patients in obtaining cutting edge medical information to nontraditional therapies and a variety of support groups. In addition to supporting patients and their families, the Loran Smith Center serves the entire hospital community and welcomes the residents of surrounding neighborhoods and the larger community to enjoy the Healing Garden and its many amenities.

Healing gardens in healthcare settings function as places for relaxation, reflection, and positive distractions from the sometimes tense and stressful medical setting. Their design is based on Stress Recovery Theory (SRT). SRT recommends that in order to create places that evoke renewal and restoration, four wellness factors need to

be applied: 1) give patients a sense of control, 2) provide positive nature distractions, 3) create settings for social support, and 4) offer opportunities for gentle exercise. (Ulrich et al. 1991). Intentionally including these factors in design has been shown to have measurable, positive impacts on relieving negative stress and improving health outcomes.

As part of the hospital, the Healing Garden has been used as study area for numerous UGA class projects in Landscape Architecture, Ecology, and Horticulture. After establishing a course focused on creating therapeutic landscapes, CED provided the Center with garden ideas through class projects and independent studies at both the graduate and undergraduate levels. It has also provided a venue for outreach and community service projects between the college and the hospital. By focusing studies and research on the benefits of gardens in hospital settings, these projects have underscored the importance of creating thoughtful and well-designed natural environments that promote mental and physical wellbeing not only in healthcare settings but also in all design endeavors.

The years spent designing and watching the garden evolve and mature has afforded many unique opportunities for both the professor and student. The Healing Garden is a symbol of the deep and long-lasting impacts our designs have on not only human wellness but also wellbeing. They are a reminder of the good that can be accomplished through our profession. ●





- | | | | |
|---|------------------------------|---|---------------------------------------|
| 1 | Creek Side Ramble | A | Loran Smith Center for Cancer Support |
| 2 | Memory Garden Future Site | B | Griffin - DuBose Healing Lodge |
| 3 | Patio | C | Regional Health Services Building |
| 4 | Meditation Garden/ Labyrinth | D | Guest Houses |
| 5 | Pollinator Garden | ● | Entrance |
| 6 | Rain Garden | ▲ | Bridge |
| 7 | Children's Garden/ Playscape | | |
| 8 | Picnic Area | | |

26 The Athens Botanical Garden

Bill Mann

The *first* Botanical Garden in Athens was short-lived. It was created in 1832 by Malthus Ward, the University's first Professor of "Natural Philosophy" (Geology and Botany). Its boundaries were never documented, but the eight-acre garden bordered Tanyard Creek, which trickled beneath Broad and Finley streets.

Ward was a physician-botanist who was educated at Dartmouth, Bowdoin, and Middlebury Colleges. Before moving to Athens, he was the curator of the East India Marine Society's Museum in Salem, Massachusetts. He founded the Horticultural Society of Georgia and the Pomological Society of Georgia. He was a sought-after teacher. Some of his students included the vice-president of the Confederacy, a candidate for US vice-presidency, and the inventor of anesthesia.

The garden was designed in the "natural style" a dozen years *before* the "landscape garden" came into fashion following the publication of A. J. Downing's *Treatise on Landscape Gardening* in 1841. The garden flourished for twenty-five years as one of Athens's most admired places. In "A Foreigner's First Glimpses of Georgia" (1845), Professor J.H. Guénebault described it as a place that is "an excellent means for the instruction of the students, and a delightful promenade for the inhabitants."

"It was a fairyland," Samuel Boykin (BA, 1851) said, ". . . a paradise, a Garden of Eden . . . for the study of 2000 living plants from every corner of the globe." The garden had no boxwood-borders or square beds. Ward preserved the natural features and native trees and shrubs. Visitors remembered it as "cool and shady," with "a small greenhouse, winding walks, shady dells, boats, bridges, and benches around beds of exquisite beauty." The spring-fed creek was formed into "a cascade, a splashing waterfall, a placid little lake, and a fountain." Boykin summarized what many had recalled: "At almost every turn, some pleasant surprise greeted the eye."

Medicinal plants were Professor Ward's specific expertise, although he also introduced one of the first ginkgo trees in America, and therefore one of the oldest. Rare scions came from willows at Napoleon's grave at *Les Invalides* in Paris; the maze at



London's Hampton Court; the Washington Elm on Cambridge Common; and the Charter Oak in Hartford, Connecticut. Ward exchanged plants with America's foremost horticulturists, including the Downing brothers.

The State's financial recession led to the termination of Dr. Ward's contract in 1842. For another fifteen years, the garden continued to educate and delight, but was barely maintained with the dwindling funds of the University. In 1856, the trustees sold the property and used the proceeds to finance the iron fence around the historic North Campus, and the cast-iron Arch, now an iconic symbol, bordering North Campus and Downtown Athens.

Today, few Georgians have ever heard of Dr. Malthus Ward or what was once Athens's most famous landmark. While Ward contributed his tremendous knowledge to scores of learned journals, nearly all of his scholarly documents were destroyed by two major campus fires.

When the Garden site was sold in 1856, the many subsequent owners transformed the place into a series of residential, industrial, and commercial uses. Today, this former "veritable Garden of Eden" is buried beneath the parking lot of Holiday Inn Express. In 1968, the University of Georgia established a new 313-acre State Botanical Garden of Georgia three miles south of the campus. ●

27 A Cultural Landscape Restoration Project

Ian Firth

Landscape restoration projects face many challenges; two of the most common are gaps in the historical record and inadequate resources to carry out a restoration strategy. Both of these problems were confronted when a team from CED was asked to prepare a restoration plan for the Stuart's Hill tract at Manassas National Military Park in Virginia. This research project was carried out in 1991–92.

Comprising just over 550 acres, the tract had played a historic role in 1862 during the Second Battle of Manassas in the Civil War. In 1988, it was seized by the US Congress, after a huge public outcry, to halt the development of a shopping mall and residential subdivision. Before Congress acted, a large part of the tract had been bulldozed, woodlands cleared, streams rerouted. Roads, sewers, and utility lines had already been constructed, and some foundations had been laid. The challenge as defined by the National Park Service was to determine the historic characteristics of the landscape and examine the feasibility of restoring its 1862 layout.

In 1991, a team gathered, which included Richard Westmacott, Darrel Morrison, and Brian Morris of our college, and Susan Bratton in the Institute of Ecology. Our research followed a path with many twists and turns. One important step was an evaluation of the accuracy of early maps by reference to the original surveyor's notebooks. Eventually, we were able to describe most of the 1862 topography.

Following our research, we recommended a restoration strategy that included a reversal of the recent disturbances to the landforms and drainage patterns. The pattern of woodlands and agricultural fields had been a significant factor in the conduct of the battle and most of that pattern could be recreated. Details about the vegetation in the agricultural fields were not obtained, but this was seen as an opportunity to reintroduce native grasses and increase the value of the landscape for wildlife.

Our recommendations were accepted by the NPS in 1992, and given the public outcry surrounding the acquisition of the tract, we expected that restoration would soon begin. However, the NPS's perennial budgetary problems came into play, and

the project was put on hold with no immediate prospect of realization. It was the Smithsonian that revived it several years later when seeking a place to compensate for a loss of wetlands associated with the construction of its Air and Space Museum at Dulles Airport.

On December 14, 2003, *Washington Post* reported:

In the middle of one of the fastest developing parts of Northern Virginia, heavy equipment has been used not to build acres of townhomes, but to erase their footprints. Instead of building up, they are ripping out sewer lines and manholes, filling in rises removed for access roads and restoring the gently galloping hills that once filled the spyglasses of opposing cavalry officers in August 1862 . . .

“To me it’s just a wonderful thing,” [Park Superintendent] Sutton said. “We’re re-creating something that was here, but it will also have long-term benefits for the natural environment.”

At many Civil War battlefields, natural features played an important role in determining the outcome of the battle. What makes the Stuart Hill tract highly unusual is the part played by its natural systems during what could be called the Third Battle of Manassas: attracting political energy and financial resources to restore the historic landscape. ●



28 The Democratic Experiment

Marianne Cramer

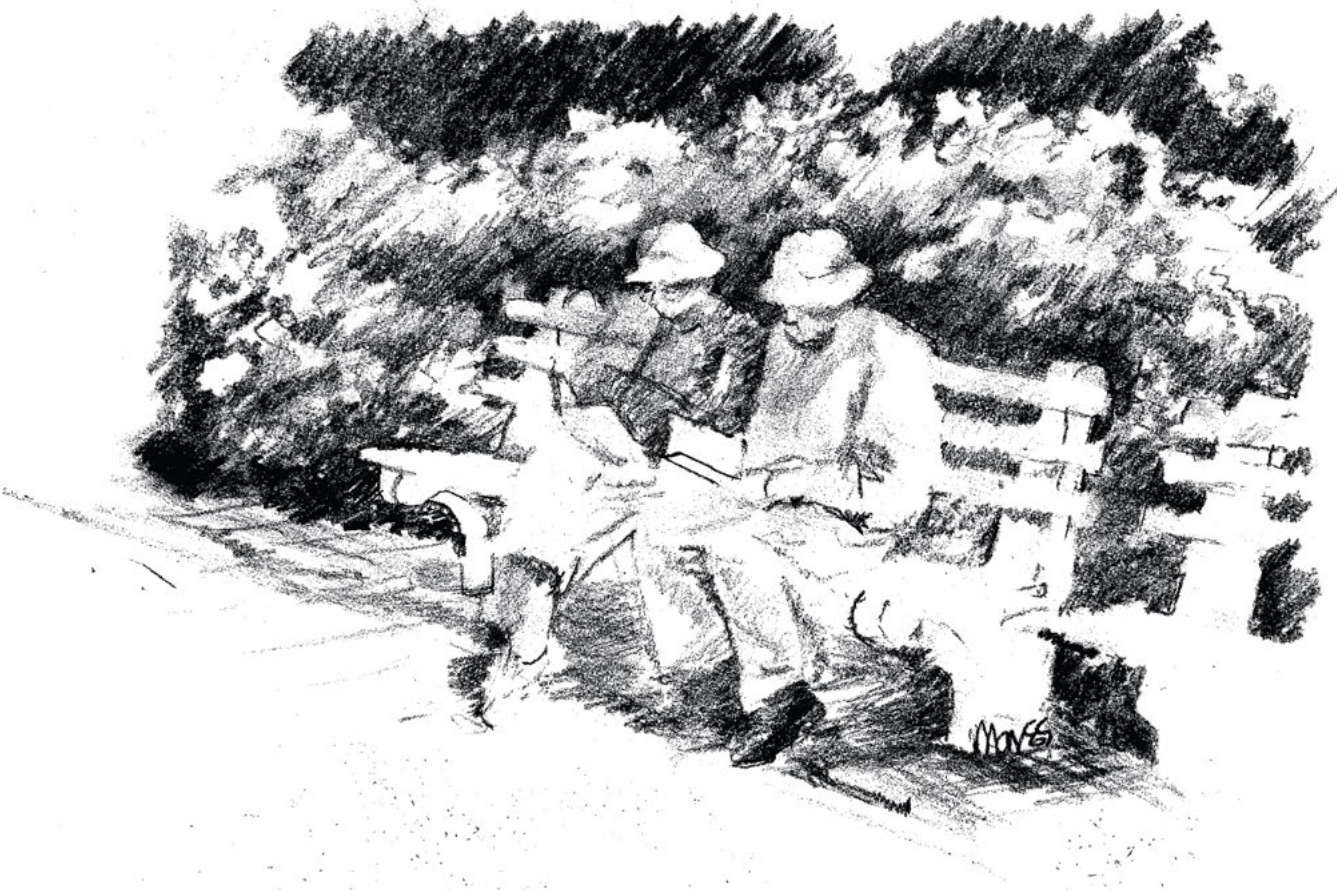
In the early morning light, the old men who have out-lived their wives, or are fleeing their wives and tiny apartments, find their place on one of the benches—over nine thousand in all—lining the walkways. Old men sitting in groups or alone watch businessmen in natty suits and jogging shoes stride off to work, ties flying. When the action slows, they read the morning paper. During the spring and fall migration season they watch birders, be-necked with binoculars, trekking by to search the Ramble for the rare warbler someone reported seeing yesterday. This is their place even in the winter, especially the benches placed on the north side of the park entrances. When the sun finally rises above the skyscrapers, it provides the old men with a bit of warmth and makes them smile.

Then later, on a good weather morning, if the old men are still there, they watch a steady stream of parents and caregivers wheeling small children, older ones in hand, to their place in the park—the twenty-some odd playgrounds dotted around the edges. No one had ever told them how hard it would be to manage a growing family in a tiny apartment. Finally, after breakfast is over, diapers changed, bottles filled and packed, kids dressed, the adults take in lungfuls of fresh air and sit and talk to new friends, sharing troubles and advice. Their kids run around, play make-believe, and share toys. The old men sit, and talk, and people-watch.

If the old men come out again on a sultry summer evening when the Philharmonic performs on the Great Lawn, the scene lights up their eyes—eyes full of tall histories and long stories. Thousands of people stream into the park from everywhere in the city, with blankets, picnic baskets, and bottles of wine in hand. On those nights, the old men have to share their benches with New Yorkers of every stripe who make a scene while waiting for more friends to arrive. It's a community of thousands in a place that's better than the stuffy midtown concert halls because this is a place that welcomes everyone without judgement—a dishwasher, a Wall-Street banker, or a struggling landscape architect planning the park's rebuilding effort—and for free.

A century and a half after its creation, Central Park continues to be the place Frederick Law Olmsted called a “Democratic Experiment.” The rebuilding effort of the last decades of the twentieth century has restored the park for these old men, and for the harried parents, their children, the joggers, and the birders, too. Moreover, the rebuilding team strove to re-enfranchise communities with no voice, whose park landscape had been neglected and abandoned. They endeavored to erase the invisible line of color and privilege crossing the park. This very special place is part of the “commonwealth” of New York City. It is a place for all people to think, and share, and play, as well as commune with each other and the natural world.

Let the experiment continue! ●



CLASSES,

FIELD TRIPS

+

PARTNERSHIPS

29 Understanding Place through Art and Ecology

Nancy Aten

My fellow students and I learned the language of place through Professor Darrel Morrison's course, *Field Study: Native Plant Communities of the Southeast*. During the Maymester, sixteen of us traveled in two vans, on routes designed to introduce us gracefully to the regions of Georgia. We stayed in state park cabins, cooked communal meals, hiked together, and spent each day in one or two special places. Along the way, we learned the vocabulary of the southeastern landscape and how to respond with sensitivity. Darrel posed increasingly complex questions that, we would discover, involved weaving together ecological understanding with concerns of artistry and design.

In the Coastal Plain, we scientifically sampled vegetation and described places in a qualitative framework. We were asked how we might design a landscape that supported and enriched the character of the place. On one day, my heart opened to the longleaf pine savanna at Big Woods. In my journal, I wrote: "The strong vertical lines of the pines. Open, with sunny areas . . . The bracken fern dominant in a sea of light green makes the punctuations stand out . . . The saw palmetto in conversation with bracken."

In the mountains, I sat writing and sketching in a very different place. The language of age in the magical Sosebee Cove forest gave me steps to take in woodland ecological restoration work to this day. "Diversity. Shade. Cool. Nine species in my square-foot drawing . . . Huge variability in tree ages. A strongly healthy feeling. Lots of fallen branch/leaf litter, very rich dark humus soil. Occasional rock outcrops add mosses and lichens. So alive and exciting. Grand and inspiring."

Heggie's Rock, a granite outcrop in the Piedmont, is straightforward at first but with study reveals an intricate story. "Still. Quiet. Dry, like a desert today. The celadon-green pale lichen and charcoal gray rock are the backdrop. You can feel everything waiting, patiently, for drops of rain. You can see where the water will collect, where little rivulets will run; the mosses and lichens and sedums show the patterns and define the history. The dry ephemeral pools are surprisingly flat-bottomed, centuries of wear and

deposits and survival. You have to look closely for the secrets they hold . . . This is a place of imagination and artistry and detail, and a lesson in patience and fidelity.”

Knowing place is a process, and the tangible exercises we practiced in Plant Communities of the Southeast led to a fluency in reading the landscape, and caring about it, that underlies every project I undertake. ●





30 The River Is the Trail

The Middle and North Oconee Greenway

Eric MacDonald

“It is time that we stopped using the rivers as sewers and dumping grounds, focus our eyes on them, and rediscover the beauty that the Indians and original settlers knew.”*

—Charles E. Aguar

For nearly half a century, CED faculty and students have led efforts to conserve the North and Middle Oconee Rivers. Beginning with a new vision for how these neglected and abused waterways might become the basis of a system of protected natural corridors within a rapidly urbanizing region, the college has helped transform the role these rivers play in the lives of Athens-Clarke County residents.

During the early 1970s, CED professor Charles Aguar and his students began studying conditions along Middle and North Oconee Rivers and developing conceptual designs for a “greenway,” a linear park system meant to safeguard native plants, wildlife, cultural resources, and water quality, while allowing the public to appreciate the rivers’ ecological and historical significance. Although the greenway concept is well-known in landscape planning today, in the early 1970s it was a quite visionary. Aguar’s students documented abundant evidence of pollution and neglect, as well as the cultural heritage and natural beauty that still remained. Over the next few years Aguar and his students gave talks to local clubs, and worked with the news media to raise support for the greenway concept. In October 1973, the students presented detailed plans for a one-mile section of the North Oconee River, and shortly thereafter the Oconee Rivers Greenway Commission formed to promote the project.

* Charles E. Aguar, quote from Athens-Clarke County Planning Commission monthly newsletter, November 1973, in Athens-Clarke County, “ACC Greenway History” (podtour), <https://www.accgov.com/DocumentCenter/View/1193/1-OconeeRiverGreenway?bidId=>



The original greenway plan followed the courses of both rivers from the Jackson County line to the point where they merge, near Whitehall. Recreational trails were not part of the initial greenway concept, however. Aguar believed “the river itself is the trail.” He and his students envisioned the greenway as a natural corridor that would provide residents with access to the water for canoeing, kayaking, and fishing.

Community support for the project grew steadily during the 1970s and 1980s, but legal and financial hurdles blocked its implementation. With help from Aguar and other CED faculty members and students, greenway planning and design continued over the next two decades. The design concept evolved to include a pathway for walking and biking, which physically linked the river with sites such as Sandy Creek Park, Weaver D’s Delicious Fine Foods, and the UGA campus. The Oconee Rivers Greenway Commission became an official department of Athens-Clarke County Government in 1992, and three years later a plan for the greenway was officially unveiled. Since much of the land along the Middle Oconee River was in private ownership, the 1995 plan

focused on the North Oconee River. The design also expanded to include bicycling and walking, with recreational paths extending from Sandy Creek Nature Center to Dudley Park.

Construction of the greenway began in November 1999, and the first phase of the project was completed in June 2000. The official ribbon-cutting and opening celebration occurred three years later. Sadly, Charles Aguar passed away unexpectedly in early 2000, shortly after construction had begun. At the intersection of East Broad and Willow streets, a principal entrance to the greenway was named Aguar Plaza in honor of his role as “Father of the Greenway.”

Throughout the nearly two decades since Aguar’s death, CED faculty, students, and alumni have continued to advance the vision that he and his many collaborators kindled back in the 1970s. During the 2000s a number of CED faculty, alumni, and students served on the Oconee Rivers Greenway Commission, or otherwise assisted the commission with planning and greenway maintenance. In 2011 the CED’s Center for Community Design and Preservation collaborated with the Georgia River Network and other partners to conduct a design charrette for a “blueway” along the North Oconee River—a water trail that one of the partners described as, “kind of like greenways, except on the water.”* In other words, thinking about the rivers’ future had come full circle back to Charles Aguar’s original concept for the Oconee Rivers Greenway. The charrette produced a conceptual plan for a blueway along the North Oconee River, with several designated canoe and kayak launch sites and conservation areas. It also became the impetus for the Upper Oconee Water Trail, a regional-scale initiative that encompasses 98 miles along the North and Middle Oconee rivers, and spans five counties. In 2016 the first piece of the blueway became a reality when a launch site was installed in Athens-Clarke County’s Ben Burton Park. With these accomplishments as a foundation, the college community looks forward to another 50 years of celebrating and stewarding the irreplaceable cultural and natural heritage of our region’s rivers. ●

* Blake Aued, “Blueway Planned Next to Oconee Greenway,” *Athens Banner-Herald* (25 October 2011).

31 Capture, Design, and Release

Chris McDowell

In 2011, a pilot outreach project diverted campus construction waste into community landscapes. The fledgling program was mostly inspired by my experiences during the post-Katrina recovery effort in New Orleans and was initiated to turn the societal problem of waste creation into a community resource.

Under the direction of Pratt Cassity, the Material Reuse Program was deployed to circumvent the social and environmental dilemma of waste using a straightforward design approach. The process was simple. It entailed deconstructing and selectively salvaging from construction sites managed by the Office of University Architects and redirecting the salvaged materials to communities in need.

Around the same time, a small group of MLA students banded together to create a design-build “exploration” course with newly arrived faculty member Katherine Melcher. Professor Melcher and I teamed up again in 2013, when students built an outdoor classroom for the Athens Clarke County Landfill.

For several years, the design-build course and Material Reuse Program flourished. Students outside CED enlisted. The salvage yard on South Milledge grew. A slew of faculty—Alfie Vick, Lauren Zeichner, Eric MacDonald, Doug Pardue, Katherine Melcher, Sungkyung Lee—participated in collaborations with the design build practicum, where students used salvaged materials to inform their hands-on landscape creations.

The increasing regularity of the design-build course and the Material Reuse Program allowed students to work in underserved communities like the Pinewoods Estates North trailer park, a predominately Mexican- and Latin-American community in North Athens. Over multiple semesters, students working at the Pinewoods built layers upon their initial designs. In turn, consistency led to more trust among community members and ultimately increased success. Immersion into community work was great for students because it was a tangible experience, but it wasn’t always easy. Sometimes community members would spar over design direction or even with the method of construction.



In one particular instance, we had to call in a friend, Alejandra Calva, with the Latin American Caribbean Studies Institute, to translate construction technique to our community volunteers. The project was a gigantic earthen oven, which we received a “placemaking” grant from the Athens Cultural Affairs Commission to build. The elder women of Pinewoods had a vision of what they remembered bread ovens were like in their native Michoacán. Doctoral student Kira Hegeman and I had a somewhat different method of construction we learned from workshops regionally. In the end, we found common ground and worked hand-in-hand with the ladies for eight straight hours in the sun, mixing clay, brick, and straw to construct a six-foot-tall, hive-shaped oven that is still in use today.

These experiences taught students not only how to test out their own designs in physical form but more importantly how to listen to the community. The design-build work merely reinforced what was always there—a diverse community of people trying to build a better Athens. ●



32 East and West

David Nichols

When I began teaching in 1988, I was surprised to discover that most of my students were not familiar with the work of notable individuals of the twentieth century—Lawrence Halprin, Peter Walker, Beatrix Farrand, and Thomas Church. The East and West Coast Field Trip classes, now Field Studies in Contemporary Landscape Architecture, began in 1990 as an effort to expose our students to award-winning projects and nationally-recognized professional offices.

For the first six years, the class traveled up to New York in UGA vans with stops in Charlottesville, Washington, Philadelphia, Richmond, Raleigh-Durham, and Charlotte. In 1996, we began flying west to visit San Francisco, Portland, Seattle, and Vancouver. Since that first trip, nearly four hundred students have participated and had the opportunity to visit firms, including Sasaki Associates, Hargreaves Associates, Michael van Valkenburgh, Reed Hilderbrand, SWA Group, EDAW (now AECOM), Oehme van Sweden, Hanna Olin, Andropogon, James Corner Field Operations, Walker-Macy, Mayer Reed, Jones and Jones, and Gustafson Guthrie Nichol.

James Schulte (BLA 2011), who went to the west coast in 2009, stated:

Practices, theories and other design ideas we were studying in school were being put in place out there. Seeing integrated stormwater management on the side of public roads in Portland was eye-opening as we didn't have that at the time in Atlanta . . . That trip was the best I've ever experienced, and I have made it a point to go explore the landscapes in the pacific northwest many times since . . . those trips helped open my eyes to a larger world of landscape architecture.

And Rikerrious Geter (BLA 2016) said, "Portland's mantra to keep it weird was overshadowed by the green streets, which keeps it sustainable." James now works for HGOR in Atlanta, and Rikerrious is with GGN in Seattle. Both use their experiences in the class to influence their firm's projects around the United States. Not only have

our students discovered the history and role of ground-breaking firms but also the firms have discovered the quality of the students in CED programs.

Since that first trip in 1990, faculty who have led the class include Nichols (twenty trips), Bill Mann (fourteen trips), Brad Davis (seven trips), Jack Crowley (two trips), with Scott Weinberg, Allen Stovall, and Brian LaHaie each participating in one trip. Current faculty member Marianne Cramer used to meet the class each year to provide a tour of Central Park and Manhattan while she was working for the Central Park Conservancy. Current faculty members of CED Jon Calabria, Alfie Vick, and Shelley Cannady participated in the class while they were students in the program. While I can no longer make the trip, Brad Davis is continuing this important class.

Field-trip alumni work at major firms from coast to coast, now calling Boston, New York, Washington, Seattle, and San Francisco their hometowns—a testament to CED’s coast-to-coast field trips. ●

My World—Expanded

Rikerrious Geter

Before I became a student at CED, I had never flown on an airplane. I was from a small town in Georgia, and little did I know, my world was about to expand.

One of the most important things I ever did in my years as a BLA student was to go on both the East and West Coast trips that took us to remarkable cities and allowed us to interact with practicing designers. In my hometown, everyone drove to work or into our small rural town. CED gave me the opportunity to immerse myself in large urban cities, such as Philadelphia, New York, Boston, Seattle, Portland, and Vancouver. It was eye opening, to say the least. We walked the urban streets, rode buses, caught trains. I loved the city parks especially and was blown away by the green design at work in Portland, Seattle, and Vancouver: bike lanes everywhere, green roofs, pedestrian-oriented circulation—all of it brought nature into the city. I experienced sustainability at work and witnessed how it changed people’s lives. Gradually, I saw the interconnectedness of all the “systems” we studied in class, from transportation to stormwater management.

It was in Seattle that I met my current employer, GGN (Guthrie, Nichol, and Gustafson), landscape architects. I visited their office and then ran into them at the ASLA (American Society of Landscape Architects) conference and elsewhere. One thing led to another, and now I'm becoming a project manager there and serving on Seattle's Design Commission. None of these opportunities would have happened if I hadn't pursued my BLA at UGA and taken that first plane ride across the United States. ●



33 The Archway Partnership

Angel Jackson

The Archway Partnership and CED have had a consistent and highly valued relationship dating back many years. At its core, the Archway Partnership was created to connect communities in Georgia to the vast array of resources at UGA, and no other relationship has facilitated these connections quite like the one with CED. As community needs are identified, resources (faculty, students, or otherwise) are connected to local partners. The breadth of ability and expertise across the College makes it a critical partner to accomplish these collaborative and community-identified projects.

To date, 17 faculty have partnered with Archway through class projects and faculty mentoring, and 181 students (undergraduates and graduate) have participated in 240 projects. Students gain real-world experience while communities benefit from their expertise and creativity. “Seeing how preservation tools can help empower communities to save their historic resources was an invaluable experience,” MHP student Laura Duvekot said. “Also, being able to apply learned skills from the classroom to real world situations helped me realize the wide range of tools that preservation has to offer and allowed me to practice a wide range of skills that could be of use to me in my professional field.”

CED plays a vital role in the delivery of resources to Archway Partnership communities, particularly through graduate assistants and summer interns. Students and faculty from all three areas of expertise—Landscape Architecture, Historic Preservation, and Environmental Planning and Design—plus the Office of Outreach and Engagement, have worked with Archway Partnership community partners.

Project sizes and the communities they serve are as varied as the projects themselves. Since 2005, CED-led design projects have occurred in all thirteen of the Archway Partnership communities, which are geographically dispersed and very different communities across the state of Georgia. Projects have ranged from trails and signage to parks and master plans; from elementary school playground revitalization and tree plan design and implementation in Metter to historic structure assessments



in downtown Bowersville; from small pocket park layouts in Cairo to design plans for industrial parks in Americus.

The work of CED in these communities often results in major savings of public money. The alliance between the Archway Partnership and CED has been over the years, and the projects identified and carried out often have clear, tangible results that continue to inspire and transform our communities. ●

34 The Designed Landscape

A Place to Teach and Inspire

Randolph Marshall

Congratulations to the College of Environment and Design on this the 50th Anniversary of its founding. Being able to give of oneself and to give back is one of life's great rewards. It is an honor to support the CED students with endowments to our two Randolph & Helen Marshall Scholarships.



In practicing landscape architecture for nearly five decades with my wife Helen, here and abroad, our mission has always been based on the knowledge that preservation of the landscape's integrity improves the quality of life. Like a living classroom, these designed place types can teach and inspire. Three "lessons" I wish to highlight are: Working in concert with nature; enhancing the sense of place; and fostering cultural understanding.

The best designed landscapes work in concert with the natural environment. In our design for a seaside estate we worked to create harmony between the architecture, the landscape and environment systems. The new rock breakwater and plantings harmonize with the site so as to appear naturally occurring. The project creates microclimates that mitigate the force of the sea winds and provide a peaceful place at water's edge.

Well-designed sites should enhance the sense of place. This is a lesson Helen and I share in our designs, with tour groups, and in lectures. Our master plan for "Tiranna", a Frank Lloyd Wright house, strives to make the beauty of the landscape and home feel as one. Creating an intimate entrance courtyard with a reflecting pool



in place of the asphalt parking area and opening views to restored streams and waterfalls builds an exciting sense of place.

The inspiration for our design for a nineteenth-century mill was achieved by studying and conveying the history of the area. Incorporating old and new features, repairing the dam/waterfalls and stone walls, adding a new bridge and gristmill stones gave a timeless feeling of old world charm.

Designed landscapes may also enhance cultural understanding. Local customs, traditions and history provide insight into people and how they live and what is important to them. Helen and I have had the privilege of working on projects around the world. From a hotel in Japan, to a home in Bali, villas in Italy, a chateaux in France, and projects in Bermuda, Monaco and other places, we have worked to make sure cultural, environmental, and economic concerns were considered prior to preparing master plans.

The most creative designs evolve by understanding nature. Designed landscapes grow, need to be flexible, and capture that “sense of place” where people can succeed and give back to their communities.

Those who give have the most meaningful and sustainable lives. People do better by being better. It is what defines us. ●

35 Creating the Opportunity for Placemaking

Jennifer Messer

This is a story about a group of women who in 1923 decided Atlanta needed a garden club. The Peachtree Garden Club was the first garden club established in Georgia since the founding of the Ladies Garden Club in 1891 in Athens, Georgia, and they left no time to spare in getting to work, quickly leaving their mark on the burgeoning new city.

Under the leadership of Mrs. Phinizy Calhoun, the Peachtree Garden Club grew to fifty members and in 1926 was asked to join the nationally recognized Garden Club of America. The members did everything from streetscape improvement along Peachtree Street to establishing the first Atlanta Flower Show in 1934, to founding the Dogwood Festival in 1936.

Many of the early members had connections to UGA. The founder of the Landscape Architecture program, Hubert Bond Owens, already heavily involved with the Garden Club of Georgia (established in 1928) was also a friend to the Peachtree Garden Club members. His work on the Founders Memorial Garden was supported by the Club during a fundraising campaign. According to the Peachtree Garden Club's "Silver Anniversary" history book of 1948, the design of the boxwood garden—patterned in the shape of the Cherokee rose, peach, cotton, and watermelon plants—was donated by the club in honor of the Ladies Garden Club. The Peachtree Garden Club members also donated iron benches, urns, the original sundial, and the original irrigation system.

Owen's relationship with the Peachtree Garden Club most likely helped shape the creation of a new student scholarship fund for landscape architecture students in 1946. The fund was intended to "spread beauty and garden wisdom near and far" and was in memory of Neel Reid, a well-known Atlanta architect who designed at least eighteen or more homes and gardens for Peachtree Garden Club members. Reid was a talented designer of both homes and landscapes. He understood the importance of having architecture and landscape architecture work in tandem as a "compatible unit for better living."



The original scholarship fund was established with \$7,000 in gifts donated mostly by Peachtree members, friends, and former clients of Reid. The initial scholarships provided a student with \$250 for tuition. Over the years, the Neel Reid scholarship has supported travel fellowships, research awards, lecture funds, and graduate assistantships. Today, the fund is considered the College's most competitive and prestigious scholarship awarded to landscape architecture students.

For seventy-three years, members of the Peachtree Garden Club scholarship committee have remained actively involved with CED. One member of the scholarship committee reflects back on the selection of the scholarship recipients as "one of the most important things I have done in my life." Members know that their awards, some totaling over \$10,000 per student, can be life changing. Neel Reid Scholars use the funds to offset their tuition, living expenses, or pursue travel and study abroad opportunities.

Each year the Peachtree Garden Club members invite the Neel Reid Scholars to join them for a luncheon in Atlanta where students make a brief presentation on the importance of their award. At times the members get teary-eyed knowing the impact they are making in the lives of these students. Alumni have returned to Atlanta to meet with garden club members to share how important the scholarship has been in transforming their education and careers. Alumni recipients understand first-hand the importance of providing private support through their own giving. In fact, several now have their own scholarship funds at the CED.

This group of women may not have known that their story would live on in the people that enjoy Georgia's gardens. They may not have known that they would meet their goal to spread beauty and garden wisdom near and far. Today, their legacy prevails, creating the opportunity for placemaking that surpasses our founder's wildest dreams, and inspiring ours to do the same. ●

36 Olympic Placemaking

Rick Pariani

The professional role of a Landscape Architect is to picture possibilities, assess options, and create unique solutions. To be ultimately successful, one must lead the way forward, inspiring others through patient action and creating openings for new design opportunities.

For me, Atlanta's selection as the host city for the 1996 Centennial Olympics was the opportunity to clear the path and show the way for a local venue that had a global audience. As a design partner in the Atlanta office of EDAW (now known as AECOM+Design), I was tapped to be the design team leader for Centennial Olympic Park. I also helped design the rowing and canoeing venue on Lake Lanier near Gainesville, Ga., which needed to accommodate 15,000 spectators.

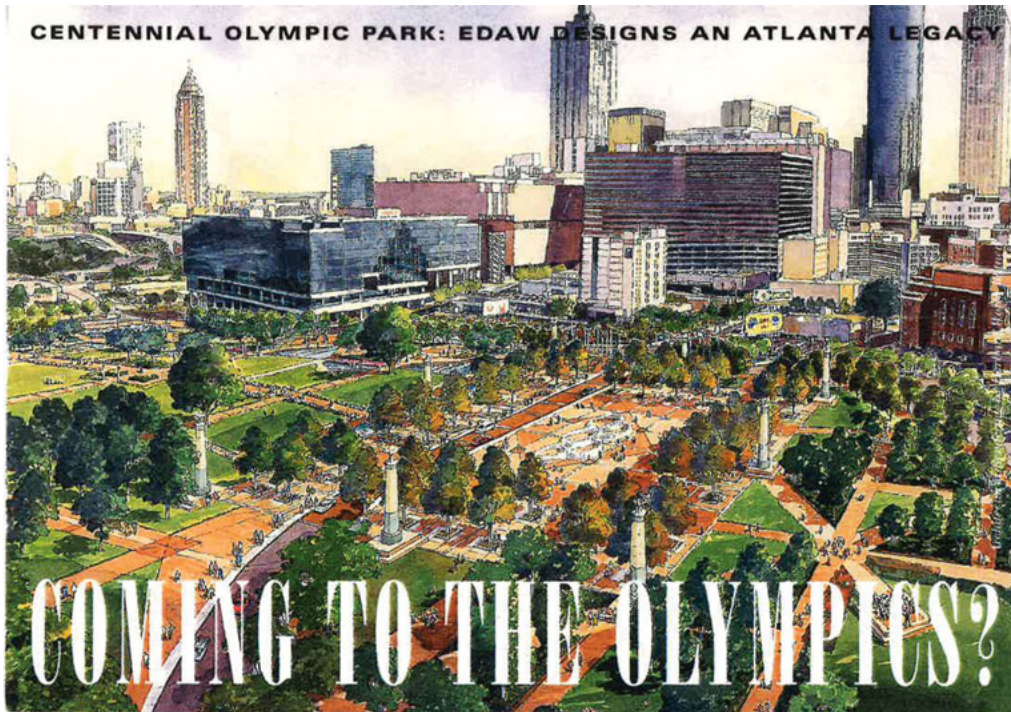
The rowing and canoeing conceptual design showed that the site's naturally forested hillside—a steep slope sporting rock outcrops—would require clear-cutting and terracing to accommodate the seating. Since the venue would also be used in the future, but for smaller audiences, my heart sank when I envisioned all that earth moving. Instead I proposed that we float the seats on the water and leave the hillside alone.

My design featured temporary grandstand seating atop floating barge platforms tethered to the lakebank. Spectator parking was located at the top of the hill; the entrance walk serpentine through the undisturbed forest, and the pedestrians crossed small bridges to access the seating, concessions, and other accommodations. Competitors and organizers said it was the first time in competition that the athletes could actually hear cheering from the starting gun, and grow to a crescendo at the finish. It was also the first time in Olympic competition that spectators could see the entire racecourse from their seats and be up close and personal with the competitors as they crossed the finish line.

The Lake Lanier scheme was a gestalt that took all of an hour to cook; it resonated from action. The formulation and creation of Centennial Olympic Park in downtown Atlanta was its antithesis: a long-simmering gumbo, requiring patience.

The planning and design of Centennial Olympic Park was a test of wills, fortitude, and goal commitment and turned out to be the epitome of a collaborative, multi-disciplinary team effort. Complicating every idea and decision was the need for phased design and infrastructure improvements to accommodate temporary park use without compromising the permanent park legacy. The temporary components included sponsor pavilions, merchandising tents, food and drink vendors, identity signage, wayfinding, service access, safety and comfort facilities, art and sculpture donations, portable landscaping, sound and lighting amenities, pedestrian and patron spaces, and a central performance stage. Resolving and satisfying all of those needs required resilience, attention, diplomacy, and focus, and time was of the essence.

Similar to throwing out the venue guideline at Lake Lanier, we made drastic changes to the Centennial Olympic Park program and guideline. In the program concept, Luckie Street cut diagonally across the site, severing the park into halves. Luckie





Street was the first thing to go. We eliminated the existing street and united the pieces into a greater whole. We maintained the International Drive east-west park crossing, overlaying it with the heart-of-the-park's one hundred-meter square Centennial Plaza, Centennial Towers, and the Olympic Ring interactive fountain. This move maximized the pedestrian realm, minimized the vehicular intrusion, and allowed for traffic when needed.

We scripted a design story, interpreting the history, heritage, and traditions of both the ancient and modern Olympic Games. We utilized Olympic measurements, celebrated the Olympic Rings logo, and incorporated the Atlanta Committee for the Olympic Games' *Look of the Games*—a *Quilt of Leaves*, which was symbolic of Atlanta's reputation for being a tree city, blanketed with a woven canopy of leaves. The hand-wrought quilt image, designed by the firm Copeland-Hirthler, represented one of the

most humble yet enduring forms of human creativity, a symbol of Southern art and of Atlanta's diversity and unity achieved through its patchwork of neighborhoods.

Once we had a strong, understandable, provocative theme, we were able to make it resonate, animating all of the park's elements and inspiring a let's-get-on-board march. Over four hundred thousand engraved, pressed-clay bricks were sold to "quilt" the walks and plazas, demonstrating the heartfelt support of contributors from around the world. We incorporated copious amounts of specially quarried, native Georgia granite to anchor the hardscape with local materials. We moved a certified one-hundred-year-old pecan tree from Georgia Tech property to serve as the park's "centennial monument."

The granite water basin of the central belvedere fountain became a popular central gathering and meeting spot between the Olympic Rings Fountain and the performance stage. To signal the plaza as the central destination, we designed eight signature Centennial Towers, seventy feet tall, crowned with gold rings, and internally illuminated with white and yellow lights that create a serendipitous, sparkling energy.

As a lasting legacy of the Games, Centennial Olympic Park shines.

In my estimation, Centennial Olympic Park was also the catalyst for the past twenty-four years of Atlanta's downtown development and has become a flexible and adaptable platform for staging all sorts of special events. As Georgia's first urban park, it remains a downtown magnet, one of the State's premier attractions and a perfect example of placemaking. To make such places, remain patient and inspiring; take action; create openings; and lead the way. ●

Credits

- x Photograph by Stephanie Bryan
- 2 Photograph by Thomas Mills
- 7 Photograph by Eric MacDonald
- 8 Photograph by Shelley Cannady
- 11 Photograph by Brian LaHaie
- 13 Photograph by Natalie Glaze
- 14 Photograph by Jack Crowley
- 17 Drawing by Ben Proulx
- 18 Photograph by Alfie Vick
- 20 Photographs by Allen Stovall
- 25 Photograph by Dorinda Dallmeyer
- 27 Photograph by Thomas Mills
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