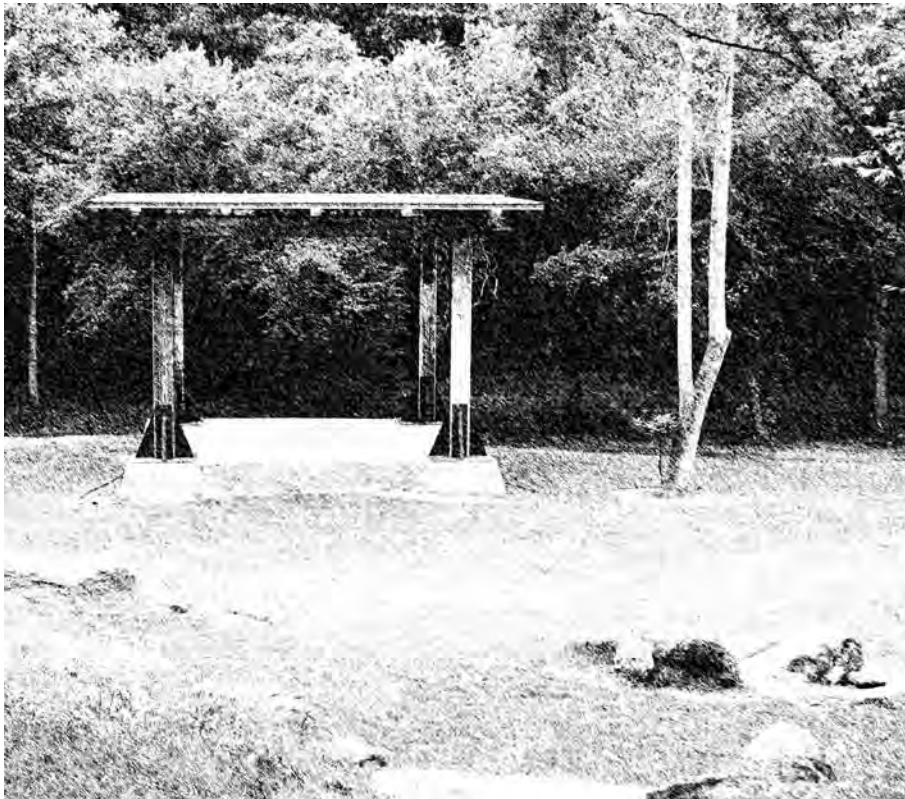


Jocelyn Eisenberg Zanzot, ASLA

Portfolio and Dossier 2014





***Jocelyn E. Zanzot, Assistant Professor
Graduate Program of Landscape Architecture***

***College of Architecture, Design and Construction
School of Architecture, Planning & Landscape Architecture
Auburn University, Auburn Alabama***

This portfolio and dossier describe the content and learning outcomes of Jocelyn Zanzot's courses within Auburn University's Graduate Program of Landscape Architecture, and how they relate to her creative research, design practice, and outreach scholarship. The work investigates international practices of placemaking, diverse and disparate needs and desires for contemporary public space, and advances design practices and projects that build civic health.

IMAGES

Cover image: MLA Studio 2 Field Studies in San Francisco, Dolores Park

Image left: the The Dakota performing arts pavillion and Saugahatchee Riverside gathering place designed by Jocelyn Zanzot, built Spring 2014

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Graduate Program of Landscape Architecture

Zanzot's teaching platform within the six semester curriculum



70% TEACHING

25% RESEARCH

5% SERVICE

15-18 credit hours/ 9 months*
(9 month appointment)

21 total per 12 months
(year round curriculum)

curriculum structure for
master of landscape architecture
 (students enter without a design background)

graduate program in landscape architecture
 school of architecture | auburn university
 12 august 2010

		summer		fall		spring	
		16 hrs		16 hrs		16 hrs	
year 1							
	LAND 5130.6130 Studio I	5		LAND 5230.6230 Studio II	5	LAND 5330.6330 Studio III	5
	foundational skills (drawing, modeling + multiple representational skills)			material research, planning and design problems at the site to neighborhood scales		investigates eco-cultural relationships between regional, metropolitan + urban scales with emphasis on physical + social flows	
	LAND 5131.6131 Field Studies	1		LAND 5231.6231 Field Studies	1	LAND 5331.6331 Field Studies	1
	field investigations of site- and problem-related issues to augment studio			field investigations to develop and broaden understanding of scale, materiality and community		state- and region-wide field investigations and travel related to studio	
	LAND 5140.6140 History I: Landscape Modernism	3		LAND 5240.6240 History II: Landscape Timelines	3	LAND 5340.6340 Urban Studies I: American Urban Landscapes	3
	investigates issues in the modern history of landscape architecture, from early 20th century to present day			studies major transformations in the history of landscape architecture from antiquity to the end of the 19th century		explores 20th + 21st century American urban landscape through the lens of cultural, geographical + philosophical theories	
	LAND 5150.6150 Construction I: Landform + Grading	2		LAND 5250.6250 Construction II: Materials + Details	2	LAND 5350.6350 Construction III: Hydrologies	2
	fundamental skills needed to analyze, understand and manipulate landform with respect to form, grading + drainage			fundamentals of design detailing, with emphasis on material research and construction methods		strategies for stormwater design, riparian rehabilitation + sustainable practices in hydrology + watershed management	
	LAND 5160.6160 Graphic Studies I	2		LAND 5270.6270 Plant Spatiality	2	LAND 5370.6370 Plant Ephemerality	2
	develops drawing techniques to explore + communicate design ideas. sketching, drafting, watercolors, colored pencils			studies of innovative design with plants, exploring issues of plant association, strata, and spatiality		studies of innovative design with plants, exploring issues of plant phenology and dynamic lifecycle conditions	
	LAND 5170.6170 Graphic Studies II	3		GEOG 5830.6830 Geographic Information Systems	3	LAND 5360.6360 Dynamic Systems I: Urban Ecologies	3
	graphic and communications explorations in a variety of digital media. Photoshop, Illustrator, InDesign, AutoCAD			introduction to concepts and techniques used in developing a geographic information system (GIS) for evaluating spatial distribution patterns and spatial relationships		introduction to natural ecosystems, wildlife assemblages, and urban ecologies	
optional fellowship year							
year 2							
	LAND 7130 Studio IV	5		LAND 7990 Thesis I	6	LAND 7990 Thesis II	6
	investigates design strategies for generating new resilient and environmental practices within complex dynamic conditions			independent design research into subject of student's choice supported by selected research committee		continuation of independent research, expanding situation analysis into strategies for localized terrain investigations	
	LAND 7131 Field Studies	1		or		or	
	explores complex eco-cultural dynamics in a site relevant to studio, building conceptual, analytic + representational skills			LAND 7232 Terminal Studio I	6	LAND 7332 Terminal Studio II	6
	LAND 7140 Urban Studies II: Global Urbanism	3		directed design research led by individual instructor		directed design research led by individual instructor	
	examines the major global drivers of urban change, contemporary theories of urban design, geography and cultural theory			LAND 7240 Theories + Practices	3	LAND 7331 Thesis Seminar	1
	LAND 7170 Plant Functionality	2		study of contemporary landscape theory and practice expanding on + critiquing issues investigated in studio		exploration of student's research questions, with students giving weekly seminars on their chosen topics	
	studies of innovative design with plants, exploring the performance of plants + introducing standards of the nursery industry			LAND 7960 Special Problems in Landscape Architecture	2	LAND 7340 Professional Practice	3
	LAND 7180 Dynamic Systems II: Regenerative Technologies	2		the investigation of landscape architectural issues and topics undertaken by means of design		studies in practice, office organization, legal requirements, civic responsibility + professional ethics	
	introduces issues of land contamination and explores regenerative technologies as design strategies			LAND 7280 Dynamic Systems III: Regional Ecologies	3	LAND 7350 Landscape Computer Modeling	2
	Directed Elective	3		critique and expansion of sustainable practices, with emphasis on regional landscape problems and crises		three dimensional + dynamic systems modeling, introducing agent-based systems modeling and cellular automata	
	Possible Directed Electives:			Directed Elective	2	Directed Elective	2
	LAND 7231 Projects + Competitions	2					
	LAND 7510 Fellowship: Internship	3 or 6					
	LAND 7520 Fellowship: Study Abroad	3 or 6					
	LAND 7530 Fellowship: DesignBuild	3 or 6					
	LAND 7970 Special Topics	variable					
						Total hours:	96

INTRODUCTION

Landscape Architecture is a profession that advocates for and directly contributes to the health, safety and welfare of all beings in the built environment, as well as the larger living ecologies of which such urban areas are a part. As an educator, scholar, and practitioner, Jocelyn Zanzot focuses her landscape architecture teaching, practice, and design research on actively and collaboratively healing, protecting, and enhancing the shared public realm of landscape by design.

Zanzot has cultivated an integrated teaching /research /outreach practice to research and design landscapes that expand dialogue around public history and shared economic futures, and build community places with robust ecological potentials. She works locally in Alabama, nationally as an emerging leader of civic health, and with an international design alliance dedicated to the cross-boundary enrichment of science and art.

Zanzot's reputation is based on the quality of her teaching, the outcomes and efficacy of her outreach work and professional practice. Her work is substantiated in this portfolio and dossier with awards, press, publications, grants, recommendations and other recognitions.

Published peer-reviewed research and scholarship foreground the role of landscape architecture in the making of 21st century public spaces that re-imagine civic life. Zanzot advances design practice in dialogue across difference for optimum health. She teaches modern history and theory seminars, as well as participatory design studios within the Master of Landscape Architecture Program. She partners with colleagues across the College of Architecture Design and Construction across Auburn University and in international professional partnerships. She informs her students through "in the field" experience with professional design and construction practices.

This document presents and connects her creative work, outreach scholarship, and teaching. The work is organized according to Auburn University's promotion and tenure categories. Recognition for the work presented here includes

awards from Modern Healthcare Design, the American Society of Landscape Architects, the National Center on Citizenship, the International Federation of Landscape Architects, as well as Auburn University's own Vice Presidents of Outreach and Creative Research and Scholarship.

DESCRIPTION OF SCHOLARLY PROGRAM

Zanzot's scholarship focuses on the regeneration and re-imagination of public places and civic landscapes. Her research investigates proactive design processes and designed places that presence diverse histories and reconstruct local ecologies in imaginative ways to expand the significance of public space and make new opportunities and encounters across difference possible.

Scholarship engages the role of landscape architecture in addressing community health issues and the methods by which designers collaborate with communities. Zanzot's scholarship on design across difference towards new civic meeting grounds is internally and externally funded, peer-reviewed in respect to the local and international communities with which she works.

Within a global framework of landscape urbanism, Zanzot advances landscape architecture praxis that is concerned with both sites and systems, nodes and networks. Built projects present hands-on, locally-resourced, design/build opportunities to test new performative possibilities and inhabitory practices. Places are choreographed to perform through time, from film to funding to building, to activating a new generation of site programs.

CREATIVE RESEARCH

Zanzot's research investigates the leading edge of design for civic health and healing. Research into contemporary South African landscape architecture situates these questions in an international hotspot of participatory process

and re-structuring of the public realm for the advancement of democracy. Zanzot focuses on the question of how these new places overturn or rewrite legacies of inequity and discrimination. She investigates if and how they re-conceive the public realm in the design process, in constructed detail and programming.

Freedom Park in Pretoria and the new Constitutional Court in Johannesburg are analyzed in terms of the design challenges and strategies engaged by their respective design teams for overturning past societal divisions and making places which are in dialogue with diverse experiences and imaginations. Through competition and exhibition, Zanzot's design work engages the leading edge of disciplinary thinking. As the lead landscape architect on the winning team in the International, corporate sponsored design competition, Small Hospital Big Idea competition that resulted in a winning contract, there is ample evidence of Zanzot's design talent and strengths.

strategic partnerships between industry and business leadership and local communities. Macon is one of two counties in the state of Alabama listed for five consecutive years as severely distressed, with many families in need and a host of statistically verified challenges. These design research questions are also tested and advanced through local and international outreach projects that provide students opportunities for civic engagement.

Collaborative design work with the Shiloh Restoration Community Foundation is an example that advances scholarship about dialogue across difference as a creative strategy for regenerating the public realm through outreach teaching and learning opportunities. Such positive interdisciplinary partnerships have led to subsequent research and funding on food security and the role of schools as critical to public health in Alabama and beyond.



OUTREACH SCHOLARSHIP

Zanzot's outreach scholarship focuses on community-engaged design practice and co-creative placemaking. In the least healthy state in the nation with significant shortfalls in resources for education and city repair, Alabama needs

IMAGE ABOVE: The Re-imagining Schoolyards Studio exhibition to place at the historic Shiloh Rosenwald School in Notasulga, Macon County, just 20 minutes from Auburn University. Alabama is a unique landscape design research that rethinks the rural, in relation to the project of reactivating public places.

THE NUMBERS

Book Chapter Forthcoming	1
Refereed articles in international journals	3
Refereed conference proceedings	13
Non-refereed journals	2
Invited Presentations	6
Conference Presentations	17
Exhibitions	6
Commissioned Research Reports	4
Professional Design Awards	3
Academic Awards and Honors	1
Internal Grants	11
External Grants	3 (1 pending)
Total Grants to Date	\$56,826 (\$140,000 pending)

IMAGE on opposite page: This chart shows direct links between Zanzot's research investigations, professional design practice (which includes built works, collaborative research and design projects, exhibitions and installations) and her scholarly publications, presentations and productions.

Selected Examples, see resume for complete list.

Research relationship between Professional **Design Practice** & Academic Outcomes

investigation	practice activity	academic output
Design's Diaspora; mixed meeting grounds New Public Space South Africa	Landscape Future's Initiative South Africa Teaching and Research Exchange	National conference presentations: CELA International conference peer-reviewed publication: IFLA Student design competition juror
Designing Civic Health: co-creative methodology Dynamic Systems: ecosystem services for community health Landscape Movies: cinesthetic landscape videography	National Council on Citizenship Civic Data Challenge Shiloh Community Restoration Foundation Rosa Parks 100th Birthday Project Re-Imagining Schoolyards Sustainable Development Consultation with the Oceanic Society Breeden Grant enabled course with University of Philadelphia, training seminar exchange	National Council on Citizenship Honorable Mention National Conference Papers Recognition by the U.S. Senate International Exhibition National Grant Pending Extension Publication forthcoming Competitive Outreach Scholarship Grant CADC Seed Grant OVPR Level 3 Interdisciplinary Grant
Cultivating the Grounds Accessing Optimum Health Landscape Idea Labs	2112 Smaller Health Centers Dakota Neighborhood Design and Build Forest Ecology Preserve Early Learning Center Little Free Libraries South Macon Community Birmingham to Birmingham Iron Bowl of Design	Modern Health Care Honorable Mention Small Hospital Big Idea Competition Winner Dakota movie Press: USA Today, Kaboom... International lecture, funded grant and partnership w BCU and IFLA

DIVERSITY

DYNAMICS

DESIGN

HEALTH

TEACHING

Contemporary landscape architecture practice requires critical distance from and on-the ground engagement with the rapidly changing conditions of the built environment. Healthy and sustainable landscapes are constructed with increasingly diverse constituencies and in relation to dynamic complex systems. The field of practice is operational, working often directly on the corpus communis of the public realm. Zanzot's courses provide students within the MLA program an understanding of the modern history and contemporary theory of the discipline and an opportunity to build their landscape architectural skills directly in the field.

She teaches seminars, lectures, workshops, design studios and field studies as an interplay between theory and practice. Many of the landscape architectural challenges that the next generation of designers face are unprecedented: how to sustain post-oil communities, how to adapt to climate change, how to re-imagine civic life given increased diversity and disparity. Students need both the tools to engage these problems and the collaborative and proactive skills to bring their disciplinary expertise to an expanding, collective, decision-making table.

Field studies and hands-on learning opportunities are key to her approach to engaging the landscape and making the work relevant. She has traveled with students

to Portland Oregon, to explore the theme of integrating habitats through green infrastructure and new configurations of eco-urbanism. She organized a studio in Belize that challenges students to analyze and design the resourcefully integrative living systems required for resilient inhabitation of a hurricane prone landscape. The work in Belize further asks students to understand systems across landscape scales and national boundaries, to conceive of new eco-cultural practices by premising existing landscape dynamics.

She has developed a local field studies leads students across the state of Alabama to better understand the Civil Rights history and regional landscape context of the community-based design projects that are engaged in studio in neighboring Macon County.

Working locally provides the opportunity to visit the site repeatedly: to survey the land and study its emerging ecologies and layers of history, to work with community partners and finally to test and refine design proposals with local resources to build local economies. Such immersive experiences deepen the knowledge base of the course at hand, but as importantly build and support the personal investment in the subject matter that inspires students to excel. These types of projects further prepare students for collaborative, interdisciplinary practice.



Above: Studio 2 Field Studies, Fall 2013 took place in the San Francisco Bay Area, with visits to Tom Leader Studio and Pete Walker Partnership in Oakland as well as Village Homes, Muir Commons in Davis, and several significant public spaces in the neighborhoods of S.F..



MLA COURSES: STUDIO & SEMINAR

Zanzot designed the following courses for Auburn University's Graduate Program in Landscape Architecture. Since revising the curriculum in 2011, Auburn's MLA program has ranked in the top 13 by Design Intelligence.

STUDIOS

- 00. FIELD STUDIES
- 01. SCHOOLYARDS
- 02. SHILOH COMMUNITY
- 03. MAXIMUM THRIFT
- 04. DYNAMIC SYSTEMS
- 05. GROUND ZERO
- 06. THESIS

SEMINARS

ENVD 4500

Readings/Adventures in Landscape Architecture

LAND 5000/6000

American Urban Landscapes
Global Urbanism
Landscape Modernism
Regenerative Technologies

LAND 7000

LA' Journal
LA' Videography
Outreach Seminar
01: Wishes & Resistance
02: Sustainable Networks

Studio 2: re-imagining the neighborhood... DESIGNING THE DAKOTA

RE-IMAGINE

SUBURBIA

Secluded, Stagnant, Uninvested
Centered on car usage
Ecologically destructive

DAKOTA

Invested and Interactive Community
Focus on Paths and Open space
Ecologically Constructive



SITE CONTEXT



SITE ANALYSIS



PROPOSED DESIGN

Invested and Interactive Community

The Dakota lot lines are all the same size and relatively small. Residents share the large and secluded lots of the typical suburban model in order to live in closer proximity to their neighbors and utilize the public amenities. Homes were arranged on the most optimal parts of the property, nestled into the woods and on ridges in order to provide a beautiful home and respect the natural lay of the land.

Focus on Paths and Open spaces

Instead of orienting the entire layout of the neighborhood off the orientation of the road, the houses were first arranged then provided with a network of paths connecting the private homes to public spaces. The road was then put in behind the homes to create convenient access to the home, yet not becoming the central orienting device of the community. The intent of the road is to run parallel to the southern of the land and allow for a more alley way feel instead of the large suburban street. The paths run in front of the homes connecting the residents to the town square, farm, woods, and meadow.

Ecologically and Cultural Constructive

Instead of clearing the existing landscape in order to impose the suburban model, The Dakota seeks respect and highlight the natural spaces and systems by clustering the housing so that most of the site is left undisturbed and can be used for recreational, educational, and social purposes. The Dakota also seeks to reflect the agricultural history of Auburn by creating a 2 acre tenanted garden, peason orchard, and native wildflower meadow for bees. By responsibly using the land to create a community many more opportunities are available to residents, which is the heart of sustainability.



Milly Hensley
Graphics 2

THE FARM, MEADOW, AND WILD.

The Dakota neighborhood is a neighborhood of discovery. It is a reimagining of what it means to call a place your home. It is a community committed to each other, the land, and the larger community of Auburn. Through the farm, residents will take ownership of what it means to be sustainable by actively using the land in order to educate and nourish themselves and the community. The meadow restores the dilapidated wetland by channeling water into small rivulets, bringing the movement of water through the site above ground in order to educate and foster discovery. The wild is a place of the concealed and the revealed. Paths take you up and down hills, to secluded water falls and resting nodes on rock outcroppings and along the Saugahatchee Creek. The Dakota seeks to create a home for people where they live a dynamic life full of adventure and discovery.

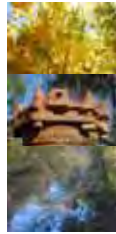
Course Description: This studio introduces garden and neighborhood design as critical realms of landscape architectural practice. Students learn to evaluate and design landscapes by making decisions that cross scales from the health and well being of the individual/garden, to public health and community design that relates the neighborhood and the city. Of particular interest are the aesthetics of these new integrated habitats and commons. The studio will focus on the critical and creative production of images by which we research, imagine and design new neighborhoods for the twenty-first century. Through a series of hybrid or composite drawings that combine site impressions, metrics and choreography, students will learn and test the principles of community design for diversity, connectivity, and optimum health. The course advances graduate level training in landscape architectural research by design.



IMAGES LEFT AND ABOVE: Molly Hendry's project for the Dakota Studio: Re-imagining the Hood: aesthetics in the age of sustainability includes GIS analysis, hybrid phot-shop and hand drawn renderings, as well as an interpretive exploratory model. Her work was featured in the video synopsis produced by Mobile Studio to broadcast the collective works and published on the Dakota's website.

IMAGE RIGHT: Plan and perspective detail of a bench designed in Construction Class









Course Objectives: By the end of this course students should be able to:

1. Design a garden in relationship to larger ecosystem and neighborhood dynamics.
2. Design community landscapes for diversity, connectivity and optimum health.
3. Make and test design decisions through layered and iterative drawings.
4. Consider, analyze, test, and advance the aesthetics of sustainable gardens and neighborhood landscapes through design research.
5. Confidently, clearly, and professionally present and communicate design work.

In addition 6000 level students should be able to

6. Advance new theoretical frameworks in relation to those provided by the instructors.

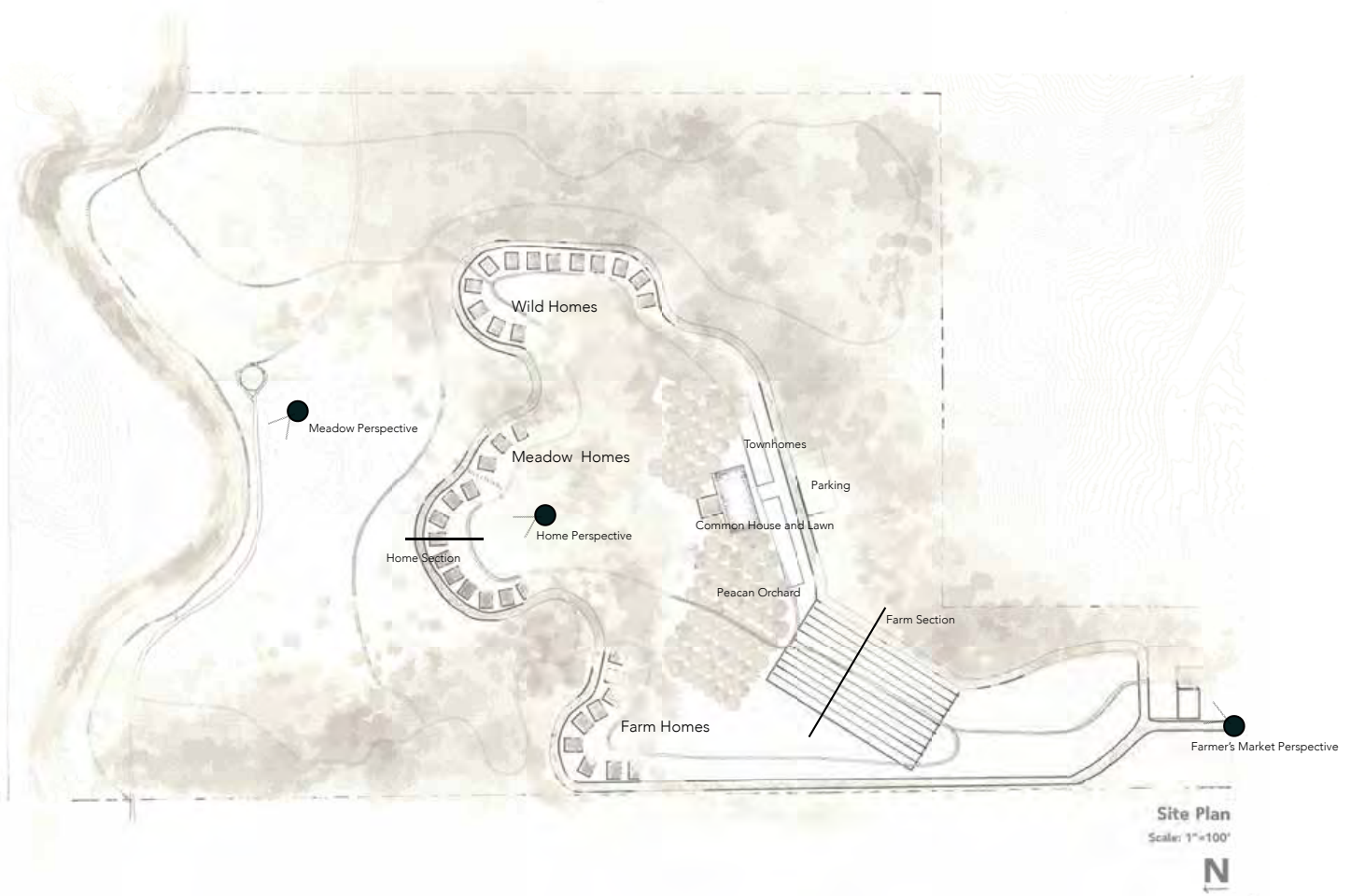


IMAGES: Left: Molly Hendry's rendering depicts a new market on Richland Road, an option that is considered somewhat risky by Professor Jacqueline Thompson's Real Estate Development Class in Building Science.

Above: MLA Studio 2 is joined for a critique by Visiting Lecturer, Professor at Birmingham City University Institute of Art and Design, and World President of the International Federation of Landscape Architecture, Kathryn Moore.





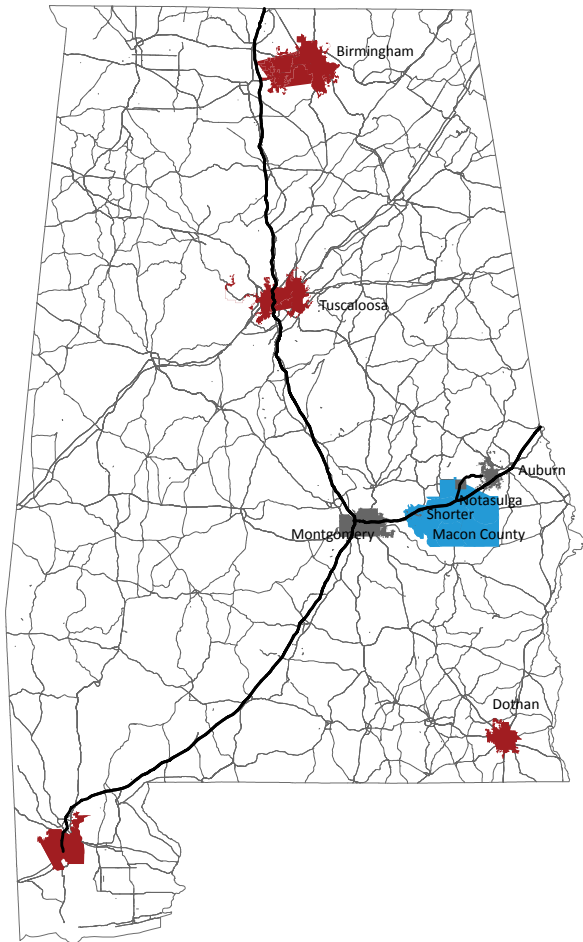




IMAGES: Left: Molly Hendry's models and plan's explore the aesthetics of this new sustainable neighborhood situated on floodplain and upland banks of the Saugahatchee River. Models are made in correspondance with Plant and Construction courses.

Above: photocollage explores the biotic, aesthetic and experiential potentials of a restored wet prairie habitat as part of the new urban greenway and neighborhood plan.

STUDIO 2 : *re-imagining schoolgrounds, sites & systems*



The role of education in the stability of communities is the backbone of Alabama. Knowledge is a pathway, a road, a river, and a friend. Changing economies of the 21st century have left the South in a greatly diminished fiscal capacity. With resources scarce, predominately urban communities withdraw monies from the common infrastructure, closing programs. As education becomes increasingly monetized, the equitable access to education diminishes. This is the legacy of public education in Alabama.

This studio asks the question: what can a school yard be? The suggestion is that the terrain of the school grounds is fertile for critique, and re-imagination.

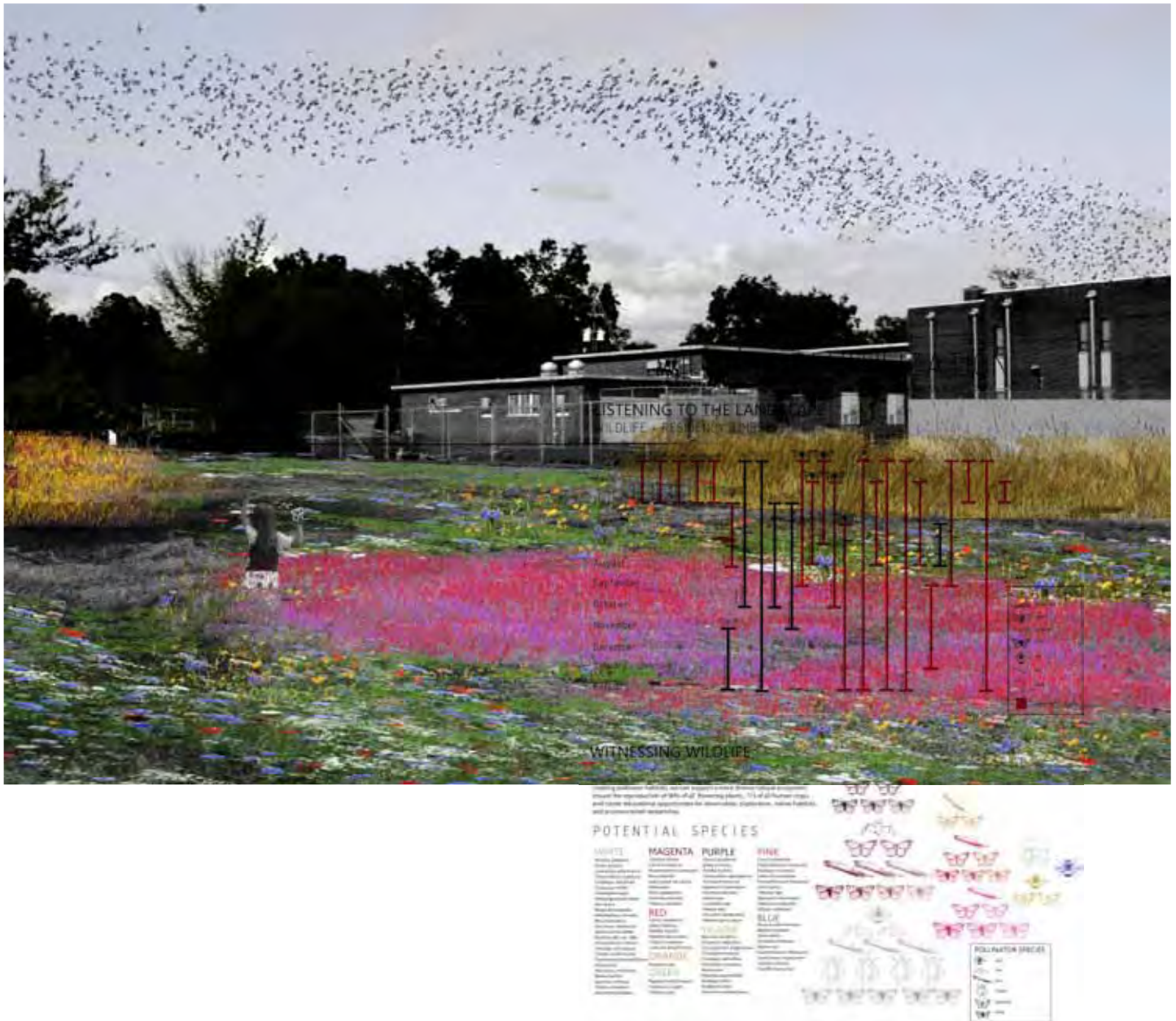
We look carefully at the history, present and future of three specific schools in Macon and Montgomery Counties: Notasulga School, D.C. Wolfe in Shorter and the Fewes School in Montgomery. They cross the spectrum of educational models from Elementary, to K-12 to an alternative school for children with disciplinary issues. Each landscape presents specific conditions from which unique design proposals arise, however; the work is situated within an international dialogue about the possibilities and expanded potentials of such public grounds.

Design moves from site and situation research and analysis through design development relating to complimentary courses in plant design, materials and construction and geographic information systems. Students work individually and in teams.

Final design proposals for the future of these schoolyards are presented for faculty review at Auburn with visiting outside critics. A second exhibition of the work is designed for a show at the Shiloh Rosenwald School in Notasulga Alabama. The location of this historically significant school not only invites a broader community into the discussion but relates to George Washington Carver's Nature and Gardening Programs for Rural Schools. County commissioners, Board of Education members, principals, teachers, parents, children and citizens can discuss the future of school grounds together.



GROUNDING DESIGN RESEARCH IN ALABAMA



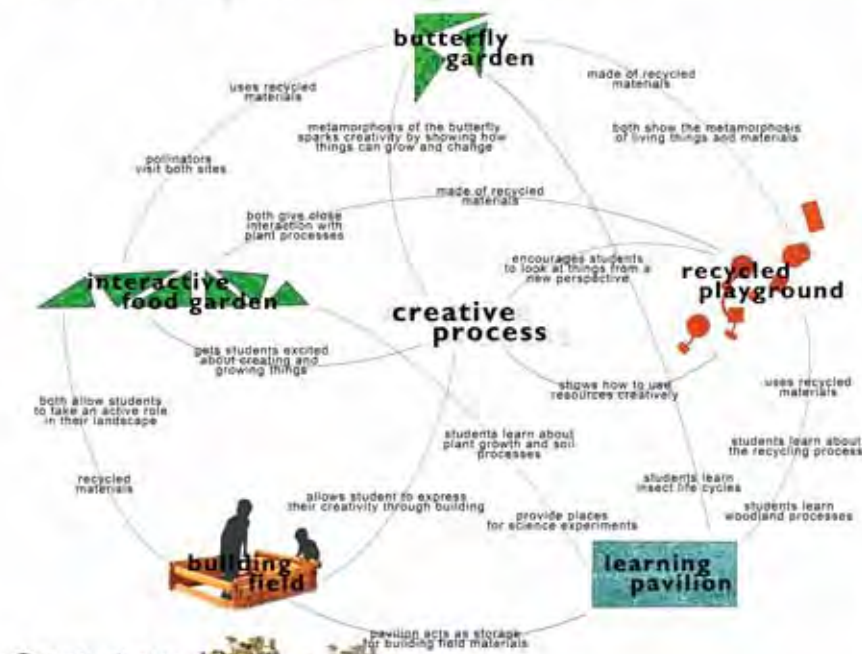
Maria Hines discovered through interaction with the students, teachers and principal at Few's School, an alternative school in Montgomery, that sound therapy had very positive effects on students' ability to focus and interact. Through extensive research, she developed a landscape plan that cultivates ecological health while providing aural experiences and hands-on opportunities for music production for the community year round. Her work brings these opportunities forward through a graphic language that itself is quite musical.

cultivating design_research processes

1 interactive food garden section



concept diagram



interactive food garden

The interactive food garden gives students a hands-on learning experience about plant life cycles, weather, and agricultural cultivation. However, it also gives children the opportunity to get excited about creating and growing things of their own. In several studies, the University of Arizona's School of Landscape Architecture found that "through the planning of and caring for these places, young people can observe, first hand, ideas which affect our environment and our lives. For many life spans, these places may become settings which inspire the children to inspire their budding curiosity and creative spirit" (University of Arizona, 1).

learning pavilion and building field

The unused wing of the school will be deconstructed and turned into a learning pavilion. This pavilion will be a sheltered space for students to learn about environmental processes, and an outdoor space for their annual field day, and even get lunch outside. The pavilion gives teachers the opportunity to have take their classes outside to provide better scope for the integration of learning, creating, observing, science, science classes, or creative learning time.

The building field gives the students of D.C. a place to build and construct. By providing materials such as interlocking wooden pieces (similar to Lego), stones, rope, and stackable stones, children will be allowed to construct their own places within the landscape. This helps to build teamwork and problem-solving skills, while also allowing them to use their imagination (students participating in role play).

butterfly garden

The butterfly garden gives students a clear and easy-to-understand example of insect life cycles, especially the process of metamorphosis. The garden could become a setting for scientific study and experimentation, and it also teaches the children to think of the environment as an ever-changing process that requires creativity. "The structured nature of a dynamic living system like a garden is an ideal theme for getting integrated learning. Nature has a direct tie to the sciences but it also inspires and becomes a great stage for the arts. Examples of applications seem endless as the natural environment facilitates scientific experiments or math lessons, inspires nature writing, drawing or mural making, and provides the setting for story telling or drama performances" (University of Arizona, 3).

2 entire site section



Rachel Taylor proposes the transformation of woodland to learning pavilion and building field, lawn to butterfly garden and interactive food garden. These new outdoor classrooms function year round as places of observation, discovery, participation and serious play.



LEARNING OUTCOMES

1. Learn to listen to, evaluate, and critique existing landscape conditions and situations.
2. Research and explore the potentials of schoolgrounds and by extension all landscapes to provide multiple experiences and possibilities year round.
3. Engage community members creatively and critically towards expanded possible futures.
4. Make and test design decisions through layered and iterative drawings and models.
5. Confidently, clearly, and professionally present and communicate design work.
6. Clearly articulate and advance student's own theoretical frameworks in relation to those provided by the course.

1 GARDEN OF LEARNING



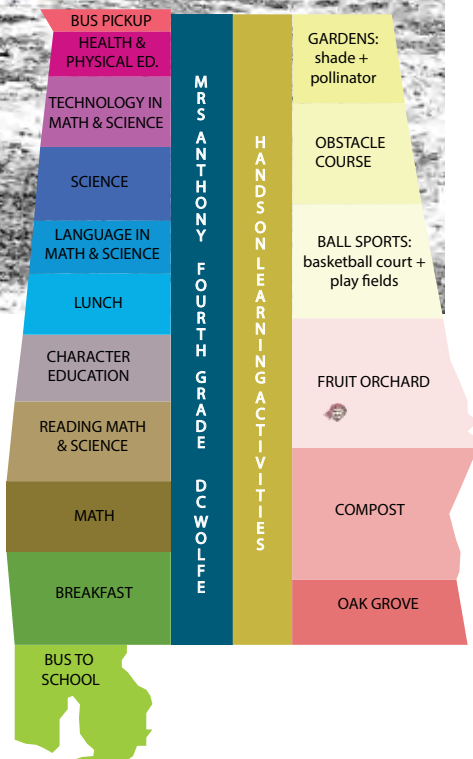
design / build/ grow garden workshops

NATURE STUDY & GARDENING IN RURAL SCHOOLS

George Washington Carver's Bulletin #18 on "Nature Study and Gardening for Rural Schools" was published in 1910 at the Tuskegee Institute Experiment Station (University) to outline design/build guidelines, gardening practices, and courses of study for Rural Schools. Providing a shared base of information for the studio, Carver's curriculum included soil health, microclimates, plant communities and tastes of Alabama. The students explored the contemporary role of the landscape in Alabama public school education in relation to this lost generation of land-based skills and knowledge.



OUTDOOR CLASSROOM ACTIVITIES



LEFT: Christina Argo proposes that School grounds can be workshops: places of production, craftsmanship, cultivation and creativity. The Garden of Learning is an extension of the new shop facility in the old gymnasium and provides an outdoor classroom for classes from math and science to language arts and physical education.

Top Right: Christina's confidence grows from design work in thoughtful and critical dialogue with school children, teachers and the principal of Notasulga School.



RE-IMAGINING SCHOOLGROUNDS

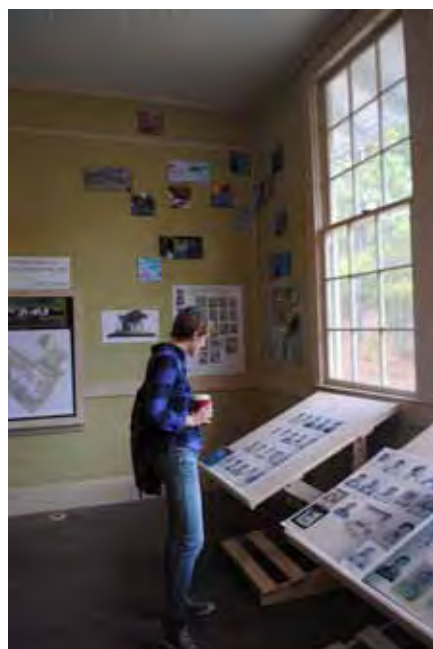
Exhibition at the Shiloh Rosenwald School
in Notasulga Alabama 2012



The community-based studio culminates in a public exhibition of the work aiming to reach a broader audience including County Commissioners, Board of Education members and other citizens. Reciprocity is accomplished for the young students and designers in that the designers are able to speak from an informed and

tested position to those with administrative and budgetary capacities within the network of school. School children see their own ideas drawn all the way forward into buildable, realizable blueprints for the transformation of their own landscapes. School teachers and administrators are better positioned to carry the proposals forward to city councils and school boards for future funding.

By hosting the exhibition at The Shiloh Rosenwald School, a historic school whose role has transformed to community resource center, the work of the Studio was presented for critical evaluation by everyone. The event itself actualizes the intentions of Re-Imagining Schoolgrounds studio and activates new networks of participatory democracy, fulfilling the school's new role as a community resource center. The exhibition was designed to relate MLA proposals to the history of the Shiloh Rosenwald School, a school built in 1923 as part of a collaborative program between Tuskegee University and Julius Rosenwald,



a Jewish philanthropist from Chicago. The Rosenwald schools exemplified excellence in architectural design for learning and were accompanied by Nature and Garden test plots, gardens and programs developed by George Washington Carver.







PREVIOUS PAGE: Visitors to the exhibition included: Shiloh Rosenwald School alumni and members of Shiloh Missionary Baptist Church, teachers, principals, children and families from the three partner schools, City Council and Board of Education members in Macon County and CADC.

LEFT: Mobile Studio furniture and exhibition designed to reactivate the historic Shiloh Rosenwald School Elizabeth Sims Community Resource Center.



kibelka landscape architecture, LLC
2430 gawain drive
hoover, alabama 35226

April 29, 2013

College of Architecture
Design and Construction
Auburn University
Auburn, Alabama 36849

Letter of Recommendation for Assistant Professor Jocelyn Zanzot

To whom this may concern,

This past November 2012 Assistant Professor Jocelyn Zanzot invited me to the Final Review of her student's MLA Studio II as one of the critics. A landscape architect in the Birmingham, AL area, with an MLA from Hannover, Germany I have many elementary schools in my 15 year portfolio, an expertise that well matched the review of studios for two elementary schools.

The presentation of the final review of this first year studio was a pleasant surprise to me. As a first impression the plans for each of the projects displayed consistency in layout and a wide variety of graphic tools used.

Well prepared presentations by the students showed that each of them had given their design intense thought. While progressing through the afternoon it became apparent that every student had managed to find their own approach to the site and to the final design. The majority had reached a consistent overall concept for their site design as well as a high level of detail and good graphic representation of their ideas.

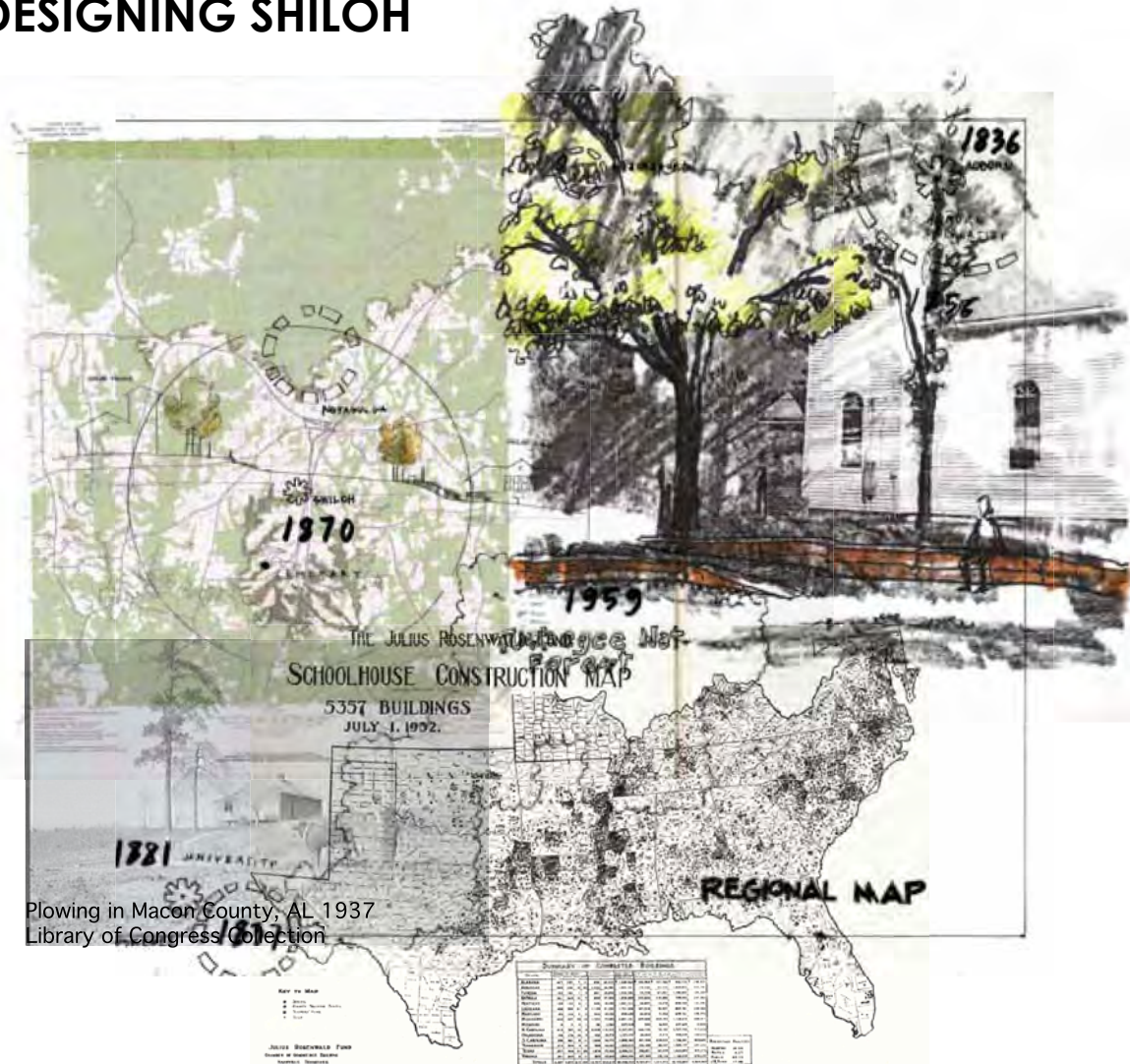
During the critique Jocelyn Zanzot supported her students well by pointing out thought processes, where appropriate, that may not have been visible on the plans. The variety of design approaches to the projects was surprising to me. I credit this to the inventive spirit of the students and the careful guidance that they received for their studio. Jocelyn Zanzot has successfully struck a balance of directing her students with the questions that she raises and with her open mind toward new design solutions. I look forward to seeing these student's second year projects and am quite confident that their planning skills will have evolved significantly in the meantime.

Birgit Kibelka, PLA, ASLA

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STUDIO 2 : re-imagining rural community centers

DESIGNING SHILOH



Schools and churches have historically functioned as community centers in rural areas providing significant civic and social meeting grounds. In Alabama, the Shiloh Rosenwald School is an example born of school and church, built with philanthropic funding from white counterparts in the north. The formal partnership between Tuskegee University and the Rosenwald fund which opened 5000 enlightened schools across the American South is revitalized here with gardens, farm plots, silviculture, nature study, architecture and industrial arts in the re-making of civic life recalling Booker T. Washington and George Washington Carver's teaching of intellectual freedom through self-sufficiency and education. The 21st century needs of these still surviving civic sites now of national and international historic significance, as their relevance to locals and visitors alike increases, include expansion of new activities and programs that take place out of doors. During Fall of 2010 graduate LA students under the supervision of Professor Jocelyn Zanzot completed a thorough analysis and prepared a set of landscape plans for the Shiloh Community in collaboration with the Shiloh Community Restoration Foundation Board and in consultation with Angelo Franceschina of Rural Initiative Project. The thrust of the landscape plan is to facilitate and engage visitors interested in learning about the history of this unique community as well as enable a next generation of community programs including Head Start, Adult Reading Classes, and Health Services, theater and digital arts, new gardens and food preservation/celebration.

LEARNING OUTCOMES

1. Evaluate landscape sites in relation to larger and smaller ecological and cultural systems.
2. Deploy interpretive representational techniques (poetic and analytical) to investigate and communicate site situations.
3. Self direct layered and iterative design tests through drawings, models, and photomontage to refine and advance design criteria.
4. Inform and refine design proposals by drawing on construction techniques, material qualities, community context and issues of change through time.
5. Confidently, clearly, and professionally present and communicate design work.
6. Evaluate design work in terms of efficacy, quality and capacity to adapt through time.



LEFT. A montage of drawings including a map that shows the 5000 Rosenwal Schools built between the 1920s and 30's as a partnership between Julius Rosenwald and Booker T. Washington at Tuskegee Institute. Layered counterclockwise is a map made by Marco Gilliberti with Shiloh as the center of a greater culturally historic region, and a drawing by Shine Yu of a modest new seat and retaining wall beside the "waiting tree" in front of the church. ABOVE: is a landscape design review meeting with myself, students, Shiloh Community Restoration Foundation Board members and County Commissioners and Engineers engaged.



43



Drawings by Marco Giliberti,
MLA graduate 2013.



IN MEMORY OF THOSE
VICTIMS OF THE SYPHILIS
STUDY (1932-1972)



SHILOH ROSENWOLD

Adaptive reuse strategy

Existing Path.

Reuse damaged path in other strategic locations.



Broken Concrete.

Path will be broken into large pieces for use in gathering spaces.



Gravel.

Remaining large pieces will be further grinded for use as gravel.



CONCRETE



SHILOH ROSENWOLD

Adaptive reuse strategy

Existing Path.

Reuse damaged path in other strategic locations.



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CONCRETE



Land 7940 Community Outreach Seminar, Matt Philips and Enoc Cruz.
Rendering tests diverse ecologies, adaptive re-use strategies and placemaking.



studio outcomes and impact

1. **EXTERNAL GRANT** \$5000: from the Deutsche Foundation to fund (1) GRA to publish Shiloh landscape plan.
2. **PUBLISHED** IFLA PAPER, Peer- Reviewed International Journal "Rural Resistance and Civic Landscape Imagination in South Africa and the American South". 2013
3. **REGIONAL LUNCH N' LEARN:** on Food Security, Food Health, and Food Celebration in Macon County hosted at Shiloh for fifty (50) people, including alumni to discuss future plans and policy.
4. **REGIONAL EXHIBITION:** Re-Imagining School grounds. December 2012- Jan 2013.
- 5 **PROFESSIONAL PLAN** commissioned Tuskegee-based engineering firm.

ABOVE: Drawing by Yang Wang tests the cultivation of a prairie landscape within a larger scheme of site regeneration.

RIGHT TOP: Zanzot's studio's and graduate student research assistance led directly to the hiring of the Tuskegee-based office of Roland Vaughn in partnership with Rip Weaver ASLA.

RIGHT BELOW: Proposal by Matt and Enoc Cruz to re-use the School Bell within a new sign constructed of rail tie, a material already part of the vernacular and cut metal.

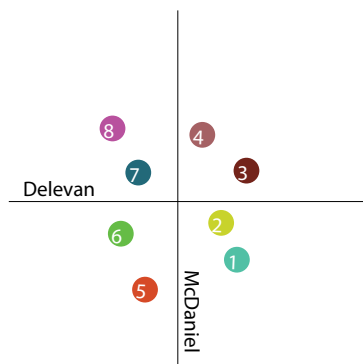
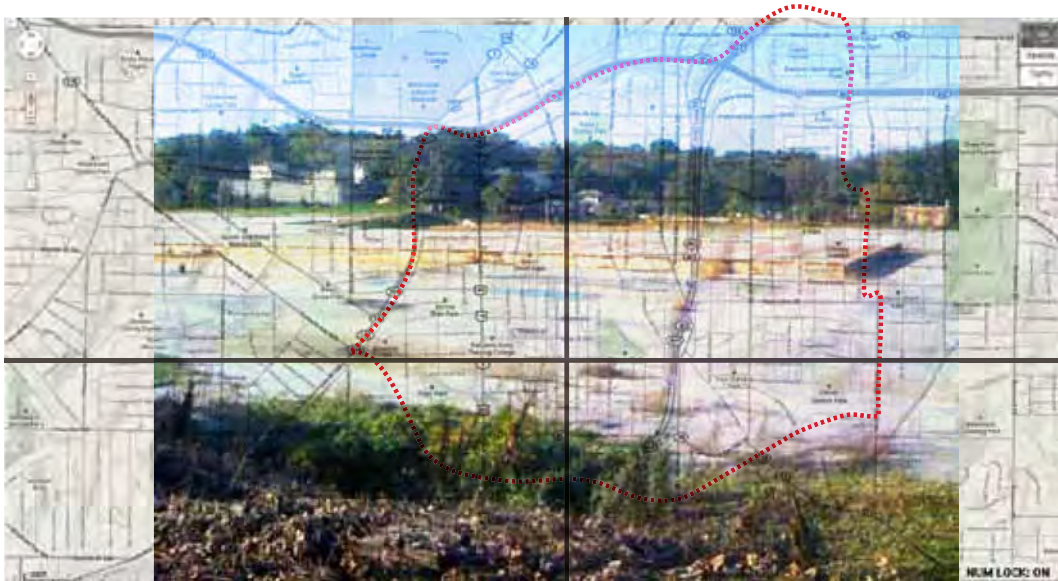
ATLos: Atlanta outreach studio



INTRODUCTION

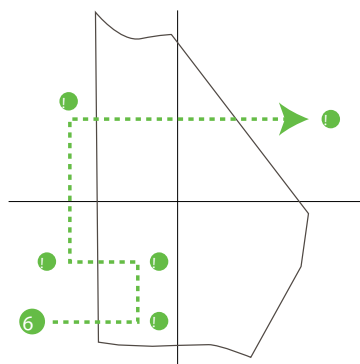
The BeltLine Project is already significantly transforming Atlanta's network of public spaces, transit, and neighborhoods through a proposed loop of parks and transit created from formerly abandoned and disconnected rail right of ways and industrial sectors surrounding Atlanta's core. Instigated over a decade ago, largely through Ryan Gavel's thesis vision, this project now has an army of professionals, agencies, organizations, and institutions working to develop and coordinate design, phasing, and financial strategies, public feedback, development alternatives, and aesthetic identity. This existing body of work is robust, imaginative, and feasible, but recent economic shifts have created new needs, including short-term catalysts that can sustain and generate interest along the Beltline while financial and political capital accrues, in addition to continued explorations of strategies that minimize the negative aspects of gentrification while allowing revitalization, aesthetics of thrift that harness the potentials of former industry, and methods for creating and fostering biodiversity, remediation, and new forms of urban ecology along the BeltLine.

PROJECT 2 > ATLos > Urban Transects



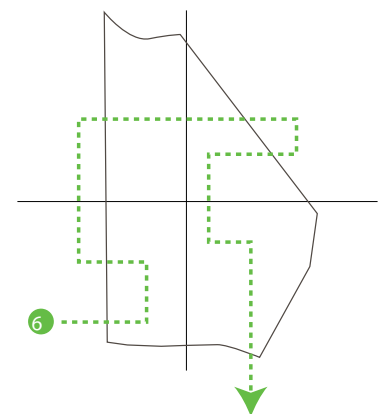
1. each transect starts outside the Pittsburgh neighborhood in your assigned quadrant.

2. each transect then moves into the neighborhood from a starting point related to the systems analysis.



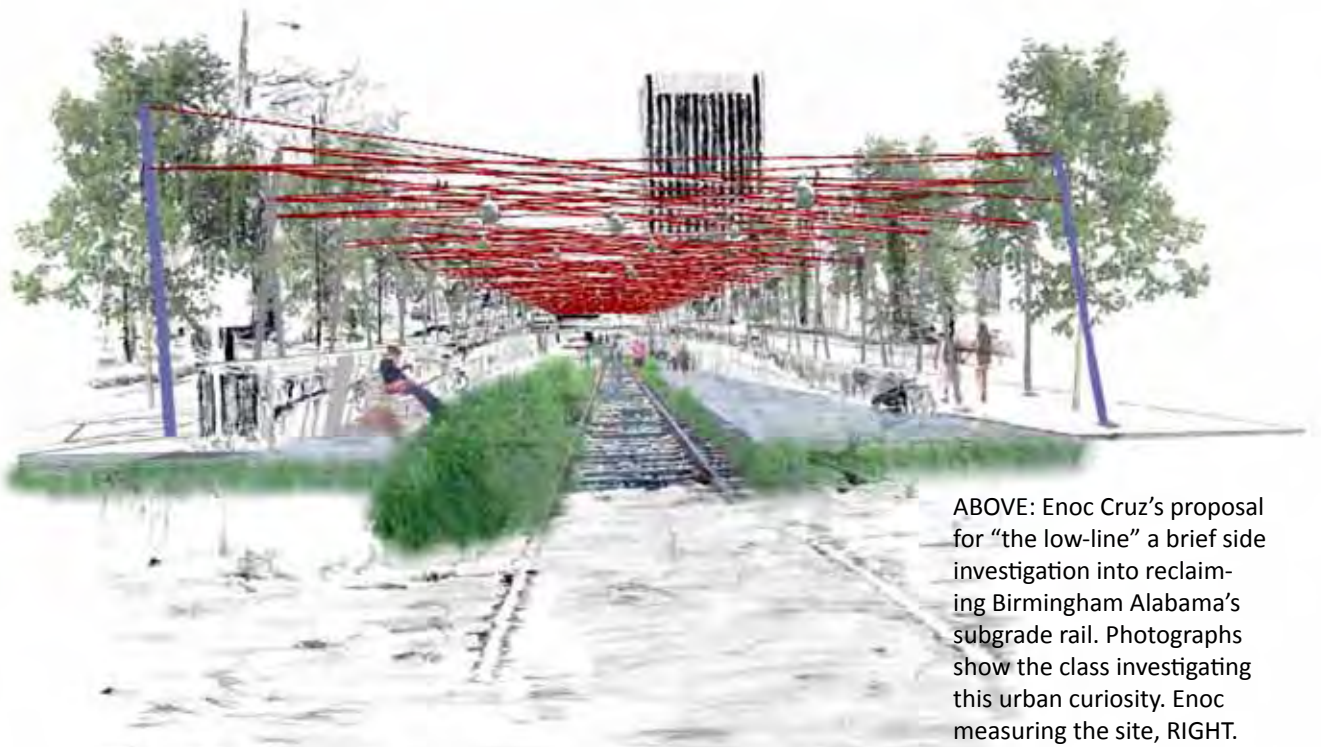
3. each transect should connect, through walking and driving, key targets determined through the systems analysis.

4. each transect must travel through all four quadrants.



5. each transect can exit the Pittsburgh neighborhood at any quadrant.

6. each transect should compile a 24x36 digital-analog findings board that expresses material and usage character of its subject system.

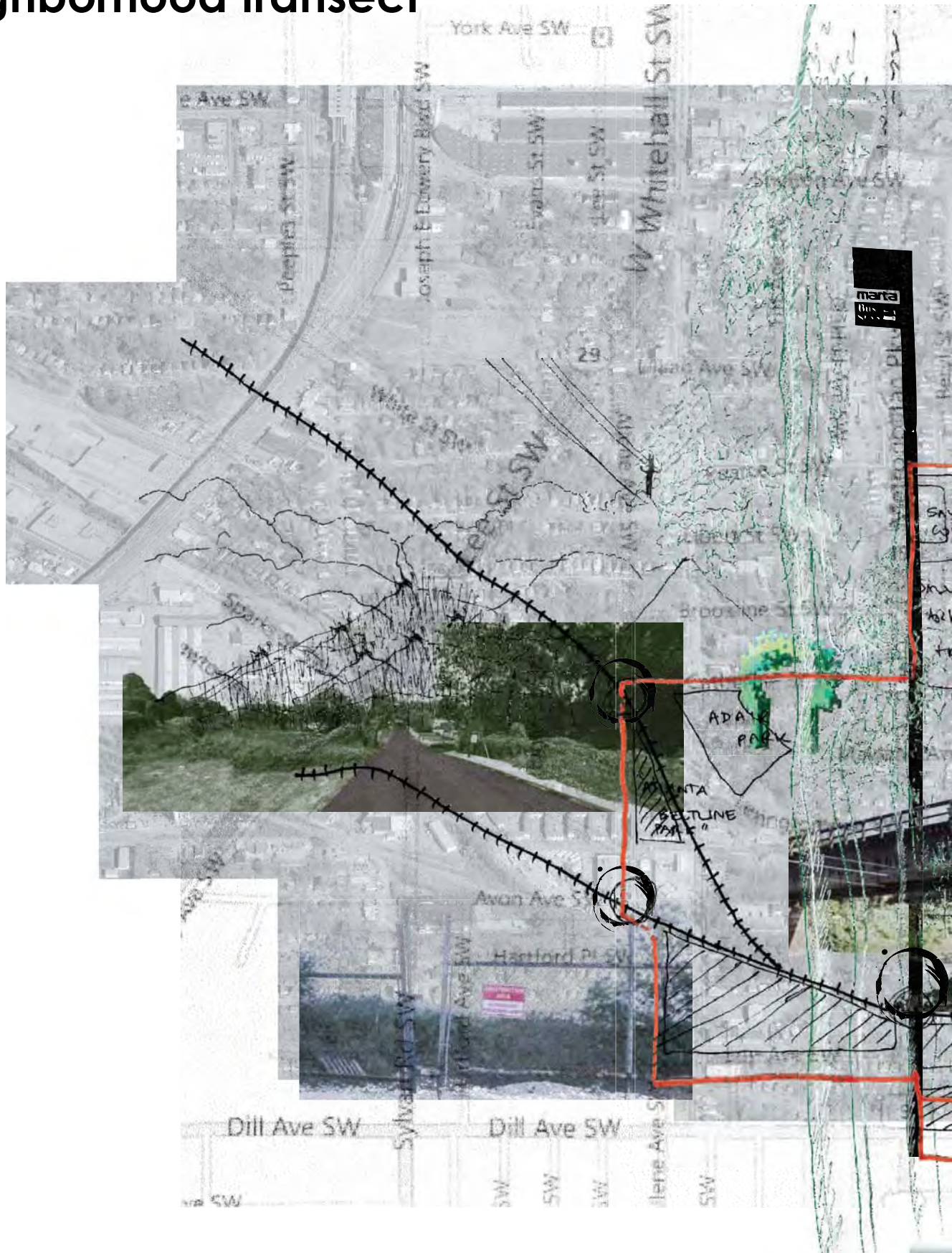


ABOVE: Enoc Cruz's proposal for "the low-line" a brief side investigation into reclaiming Birmingham Alabama's subgrade rail. Photographs show the class investigating this urban curiosity. Enoc measuring the site, RIGHT.





neighborhood transect





INTRODUCTION

The BeltLine Project is already significantly transforming Atlanta's network of public spaces, transit, and neighborhoods through a proposed loop of parks and transit created from formerly abandoned and disconnected rail right of ways and industrial sectors surrounding Atlanta's core. Instigated over a decade ago, largely through Ryan Gavel's thesis vision, this project now has an army of professionals, agencies, organizations, and institutions working to develop and coordinate design, phasing, and financial strategies, public feedback, development alternatives, and aesthetic identity. This existing body of work is robust, imaginative, and feasible, but recent economic shifts have created new needs, including short-term catalysts that can sustain and generate interest along the Beltline while financial and political capital accrues, in addition to continued explorations of strategies that minimize the negative aspects of gentrification while allowing revitalization, aesthetics of thrift that harness the potentials of former industry, and methods for creating and fostering biodiversity, remediation, and new forms of urban ecology along the BeltLine.

SITE

Within the context of the BeltLine, the south Atlanta Pittsburgh neighborhood is especially in need of appropriate and innovative visions for revitalization. Hard hit by the recent economic downturn, this neighborhood has high foreclosure rates and abandonments, a legacy of disconnection and toxicity, and faces the threats of delayed development and then gentrification. At the south end of Pittsburgh, between the BeltLine corridor and the community, sits a 31.4 acre abandoned parcel that is proposed to become a transit stop with open spaces and dense mixed use fabric. This site, due to its location, size, and availability, offers significant potentials for both starting and supporting Pittsburgh's revitalization and reinvestment.

This site, currently vacant, consists of a large concrete pad and some leftover shed structures where scrap, rail containers, and trucks were once stored. An available 1949 aerial photo of the site shows farm plots, open space, and water flows, hinting at past uses and future potentials, and also informing a more recent industrialization of the site than might be assumed. The site likely has pollution but it is not a superfund site. In the early 2000's, UPS considered using the site as a distribution hub but concluded it was not adequate for this purpose and ultimately sold it to the Annie E. Casey Foundation in 2006, which is currently looking for ways to use the site that are beneficial to the Pittsburgh neighborhood. Since then, there has been no shortage of studies and plans for the site, which is known now as Atlanta Civic Site; however, few if any of these studies have engaged the site from a landscape, systems-based perspective, nor carefully explored the potentials for interim strategies to support longer-term goals.

There are several constraints (or opportunities) on this site, including slowed economics that suggest current visions of condos over retail will not suffice, a primary sewer line that runs thru the site and under the rail line to a combined sewer over-

flow (CSO) facility that serves as a headwaters to the South River (which flows into the Atlantic Ocean; just north of the site is the Eastern Continental Divide), and the rail line itself, which acts as both barrier and linkage between communities and systems.

OBJECTIVE

This project's objective is to develop a landscape and systems-based framework for the site and neighborhood, which complements and utilizes existing studies and plans, and also develops interim strategies and prototypes that can catalyze short-term site activation and healing, and incubate longer term investment and structure. This objective will require an investigation of site and community systems, data on economic development potentials, gentrification controls, toxicity abatement, endemic aesthetics, salvage and reuse potentials, and historic legacies, which may be pulled forward into new design inspirations. Through the perspective of landscape, potential design solutions will emerge from the identification of gaps, omissions, and potential linkages and opportunities for the site as they relate to the Pittsburgh community and BeltLine proposals.

PROJECT THEMES

The project unfolds along five inter-related themes, which each offer an entrance point for landscape thinking. These themes will form the research core of analysis, through group investigations, that will inform design thinking on the project.

01. LANDSCAPE SYSTEMS

What does it mean to be at the top of the watershed? What does it mean to consider systems as the basis of an urban framework? And how to approach and retrofit if an urban framework already exists? What are the systems connecting the project site to its community? To its larger regional systems? What are appropriate and useful reference conditions? What are the patterns of landscape systems and how do these relate to urban fabric and function? Which systems are most critical, and where does one start in recreating them?

Two approaches may be useful here. The first, landscape urbanism (L+U), suggests that landscape, rather than architecture, should be given priority in organizing cities and enhancing urban experiences. L+U is a systems-based approach to urbanism that emphasizes processes, horizontality, adaptability, and personal transport, and eschews form, rigidity, and stability. Through this lens, the current American metropolis is less a mistake than an ethical expression of human preference that should be respected. Counter to this, the second approach, ecological urbanism (E+U), suggests new urban ethics and aesthetics that design, integrate, and express complex systems and social processes in ways that are fundamentally humane. E+U emphasizes environmental justice, city-scale energy production, and nutrient cycling and productivity, in addition to L+U's adaptability and systems-thinking.

02. PIEDMONT URBANISM

The Southeast Piedmont engenders certain potentials and limitations in respect to urban form and function. Hilly, humid, and hot, the Piedmont challenges tabula rasa ap-

ATLos: Histories, Demographics + Legacies

History + Demographics

One of Atlanta's oldest neighborhoods, Pittsburgh was by African Americans following the Civil War in 1883. The land was cited on 554 acres within a segregated Atlanta. At this time, the economy was dependent of the surrounding rail industry, which in turn polluted the neighborhood, giving it the name 'Pittsburgh' after the heavily polluted city in Pennsylvania. McDaniel was the original main street of the neighborhood, featuring the highest concentration of commercial activity. In the early twentieth century, a trolley line also ran down McDaniel.

The neighborhood has experienced several decades of decline since the 1950's. The movement of affluent African Americans to neighborhoods emptied by white flight left many homes vacant. In the 1960's, I-75/85 cut through the neighborhood, creating a no-man's-land on the southeastern tip of the neighborhood. Between 1970 and 1990, Pittsburgh's population went through a fifty-percent decline, falling from 7,276 to 3,624. To this day Pittsburgh remains a primarily African American neighborhood.



Image source: <http://album.atlantahistorycenter.com>

Historic Resources

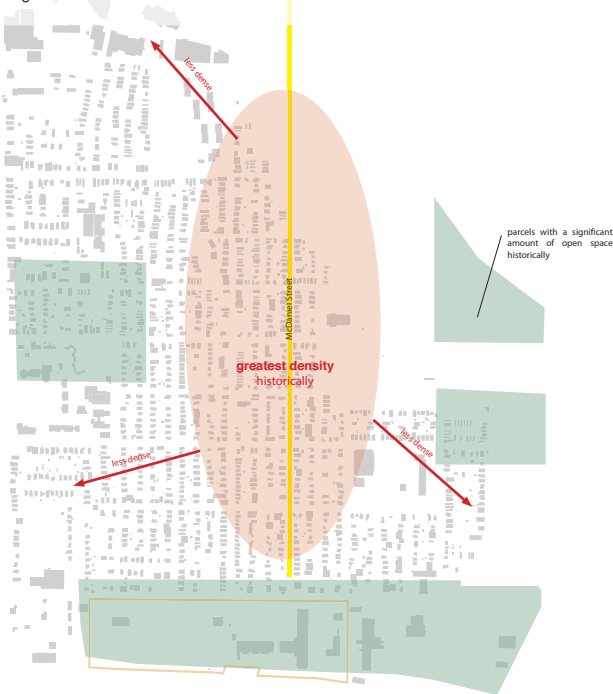
The Pittsburgh neighborhood has a number of historic structures that can be publicized as a Heritage Trail to draw tourism to the neighborhood. This would focus on the main commercial stretch of McDaniel Street and would include other unique historical or cultural landmarks, including residential structures.

It would also be advisable to have an audio component for these trails, allowing visitors to listen to stories about a particular place by dialing a number on their cell phones. Past and former residents would then be able to record and share oral histories with visitors. (For a similar program see Echo Atlanta: <http://www.echoatlanta.com>).



Neighborhood Development Patterns

Historically, the Pittsburgh neighborhood has developed most densely along the McDaniel Street corridor, with lot sizes and structures on those lots becoming less dense towards the periphery. So of this pattern has begun to change with more multi-family developments being built on the outer edges of the neighborhood. Historically, parcels with large amounts of open space (parks and schools) have been moored within the dense residential structure of the neighborhood.



Analysis: Implications for the Site Development

highest density
open space
McDaniel Street

HISTORICAL DENSITY PATTERN

Development of the site in a similar pattern to that of the Pittsburgh neighborhood would make the site a part of the neighborhood.



PUNCTUATION

Ending high-density McDaniel Street with an open space could serve as a contrasting open space to that density. However, it runs the risk of dissolving the neighborhood organization.



TRANSIT-ORIENTED

High density development is appropriate along the BeltLine, but runs the risk of turning its back on the Pittsburgh neighborhood.



SYNTHESIS

A combination of these three strategies would best address the complex relationships between the site, the rail, and the Pittsburgh neighborhood.



proaches and summertime exposure, but fosters incredible plant growth and diversity. How can design capitalize on these unique qualities to create a critical regional urbanism for the Piedmont? What informs a Piedmont sense of place, tectonics, and expressions of entasis?

The body of work generated by Georgia Tech, AIA, and various firms and agencies for this site offers valuable lessons for urban form and density principles. So too do Koolhaas's seminal essay, *Atlanta*, in which he details the city's 'reverse zoning,' and Dunham-Jones and Williamson's concept of Incremental Urbanism, which uses Atlanta's loose codes to transform existing unsustainable urbanism. How might these lessons be applied to the specific challenges and opportunities of the Piedmont?

03. EDUCATION AND HEALTH

The Annie E Casey Foundation has stated its prime objective for the Athens Civic Site is to develop resources and programs for educating Pittsburgh community children. How can designers help communities and individuals break cycles of educational disregard and overwhelmed capacities? Can designers instill a love for learning through design? What are the primary challenges to education in this community and how might interim strategies, engagement, and landscape-based approaches and experiences play a role in nurturing education.

Healthy lifestyles can be fostered through connection with the outdoors. Nature Deficit Disorder, poor nutritional availability, and landscape and city fabrics, which discourage walking, are all problems which may be solved through design that rethinks the value and uses of landscapes. How can design address these needs in concert with environmental justice, employment potentials, access, and economic feasibility? What roles might landscape frameworks and interim strategies play here?

04. ECONOMIC METABOLISM

If there is no such thing as waste, and no such thing as end-of-line, how can designers create both closed loop and open-ended systems simultaneously? And if we may describe economy as a living system, then economic metabolism suggests the sum of economic-related actions taking place and originating within the environment of a site. How does such a concept relate to the first (family), second (work), and third (social and natural) places and processes of a community? Can these be inter-related to increase effectiveness?

McDonough's Cradle to Cradle provides illumination here. Suggesting that designed systems, like living systems, require growth, energy, and open-endedness, McDonough presents a simple conceptual framework for imagining robust systems that embody costs. What happens if his artifice is taken to the level of landscape? What economic potentials for growth, energy, and openness exist in Pittsburgh, and specifically on this site. It's one thing to suggest solar cells on every building; it's quite another to show the evidence for why and the mechanisms for how.

05. INTERIM STRATEGIES

What is the role and potential of interim interventions in the urban landscape? How can interim moves work toward larger and longer-term goals? What objectives are interim



PROTOTYPES and INTERIM USES

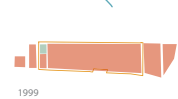
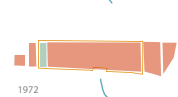
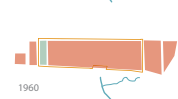
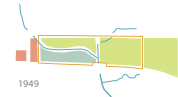
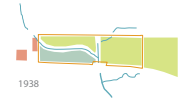
PREVIOUS PAGE: Diagrammatic transcript sketches by P. Ismael and S. Barnett 2011 decode the neighborhood in relation to larger systems.



Site Evolution

In 1938, the Annie E. Casey Foundation site was primarily used for agricultural purposes. At some point between 1949 and 1960, nearly the entirety of the site was converted for industrial use, spurred by the construction of I-75/85 through the Pittsburgh neighborhood. By 1999, the entire site was occupied by industrial activity. By 2010, one small portion of the site was once again vegetated.

agricultural use
green space
industrial land use
water ways
site boundary



Future Possibilities: Incorporation of Past Uses and Site Features

Accommodation of past site processes and uses within the site will create a more authentic sense of place that is a more compelling destination to outsiders while providing benefits to the well-being of residents through recreation, food cultivation, and stormwater management.



Future ?

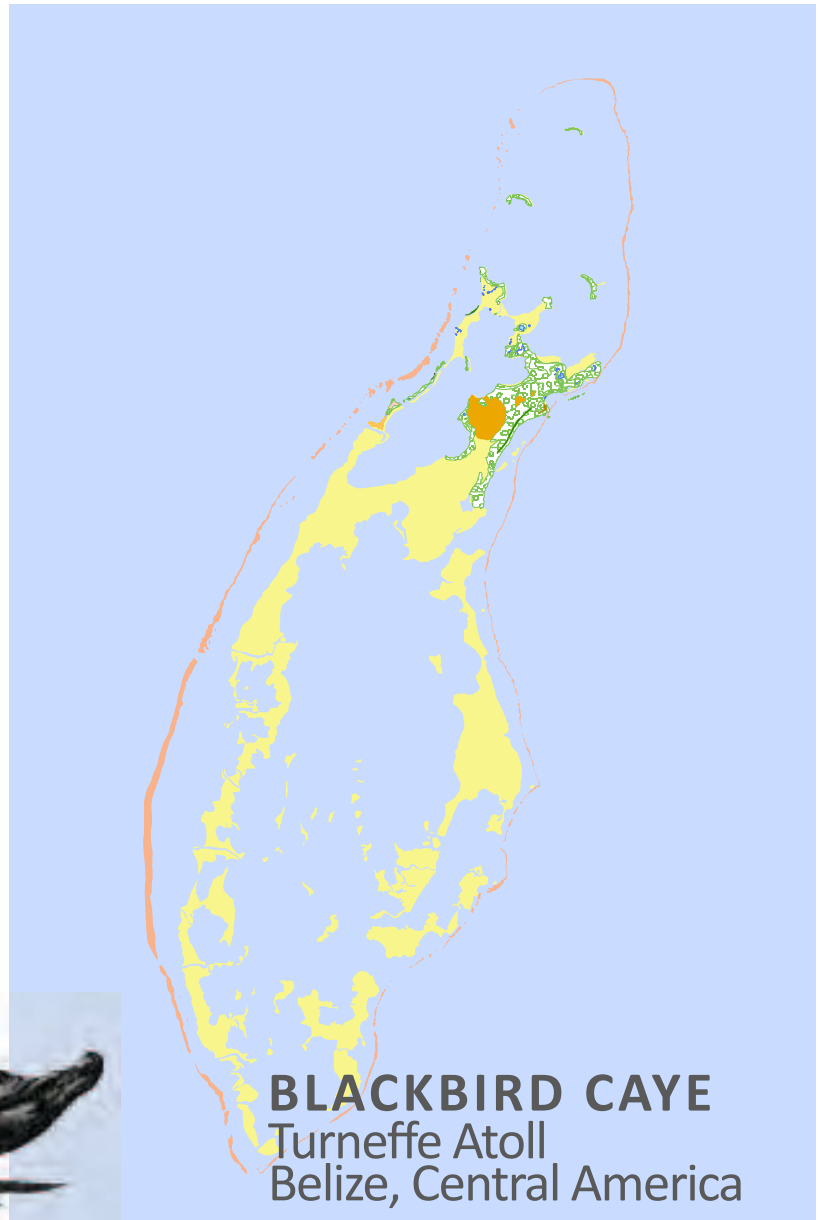


ABOVE: Open-ended habitat generation as an interim use of abandoned or derelict properties making streets safer, more biodiverse and delightful. This strategic intervention use builds the living infrastructure of the next phase of development which relates to histories of the places as it builds new local economies. New groups occupy these interim boundary terrains with start-up art activities and economies, mixing in these non-sites. Design ideas that emerge from this way of thinking about and testing the future capacities of a landscape is generative of prototypes that can be tested and adapted in similar situations. Sylvia Barnett 2011

STUDIO III : design for resilience sustainable community development with dynamic landscape systems

Course Description

The Design Dynamics Studio is a second-year graduate studio. This studio posits the question: how can a dynamic ecosystem inform the design of a new community? What new resilient cultural and environmental practices might emerge by foregrounding the dynamic living systems of a place? Ecology, like creativity becomes a model for being in the world- in relation to others, and a mode of becoming through relations and encounters. Design is approached as the cultivation of new possibilities based on a rigorous study of existing conditions, the modeling of phenological and open-ended processes, the calculated insertion of systems of waste, water, energy, and the construction of a multiplicity of new economies, assemblages and situations. Materiality and form are generated in adaptation to local dynamics, capacities and resources. Emphasis is placed on the succinct and compelling communication of design thinking, and the translation and iteration of ideas in physical form through time.



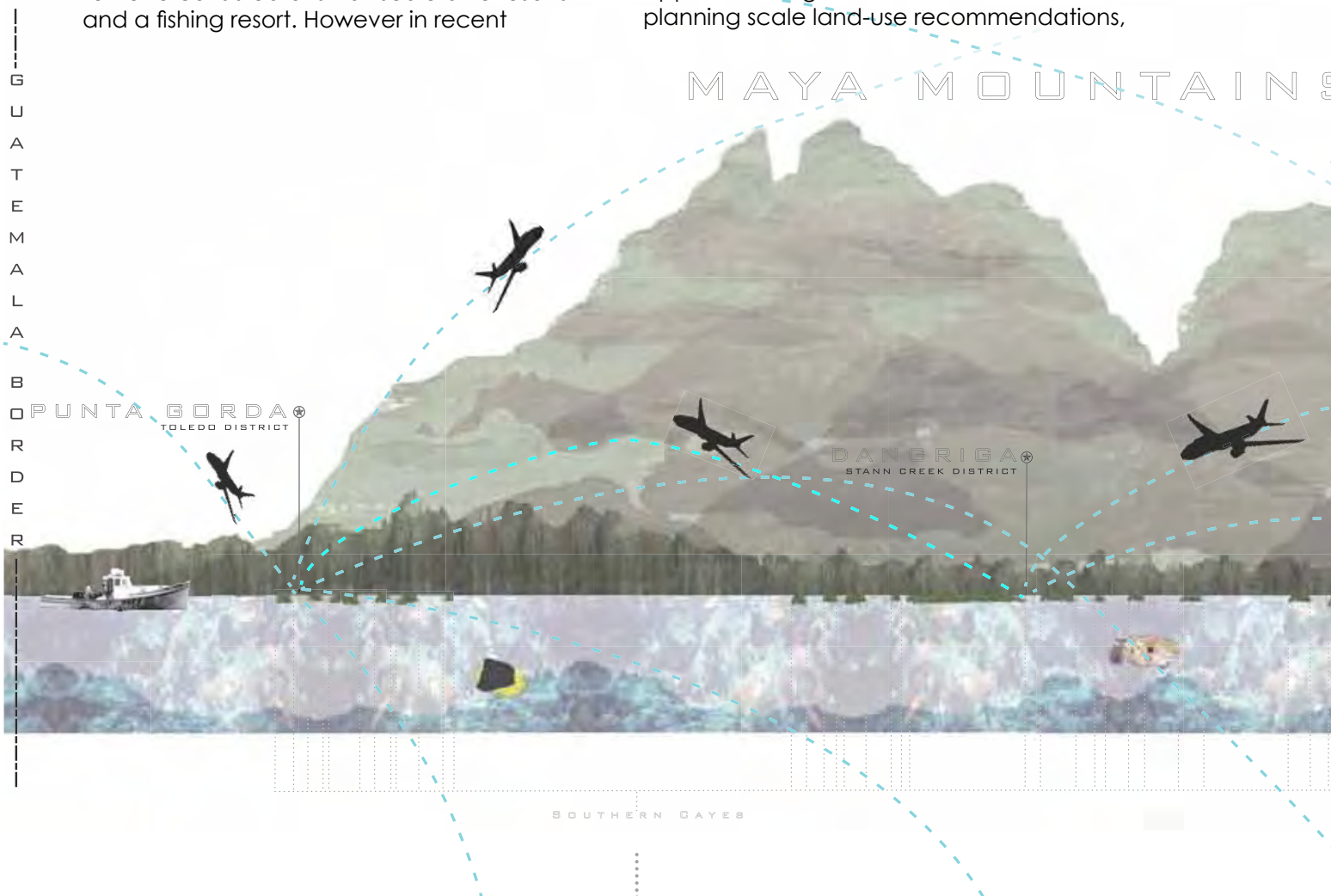


LEFT: Crocodile endemic to Turneffe drawn by Jiyang Xie. Map of Turneffe looking at coral reef and mangrove systems, drawn by Dan Ballard. ABOVE: Belize City fishing community neighborhood., shows informal settlements interwoven into hurricane-prone city.

Turneffe Atoll, Belize, Blackbird Caye

Until 2000, commercial development at Turneffe consisted of small-scale dive resorts and a fishing resort. However in recent

This studio seeks to envision and articulate, design and detail an alternative to The Blackbird Caye Special Development Area Management Plan, a full-blown conventional resort development proposal for this ecologically sensitive caye of Turneffe. A landscape first, or landscape-informed approach will guide the movement between planning scale land-use recommendations,



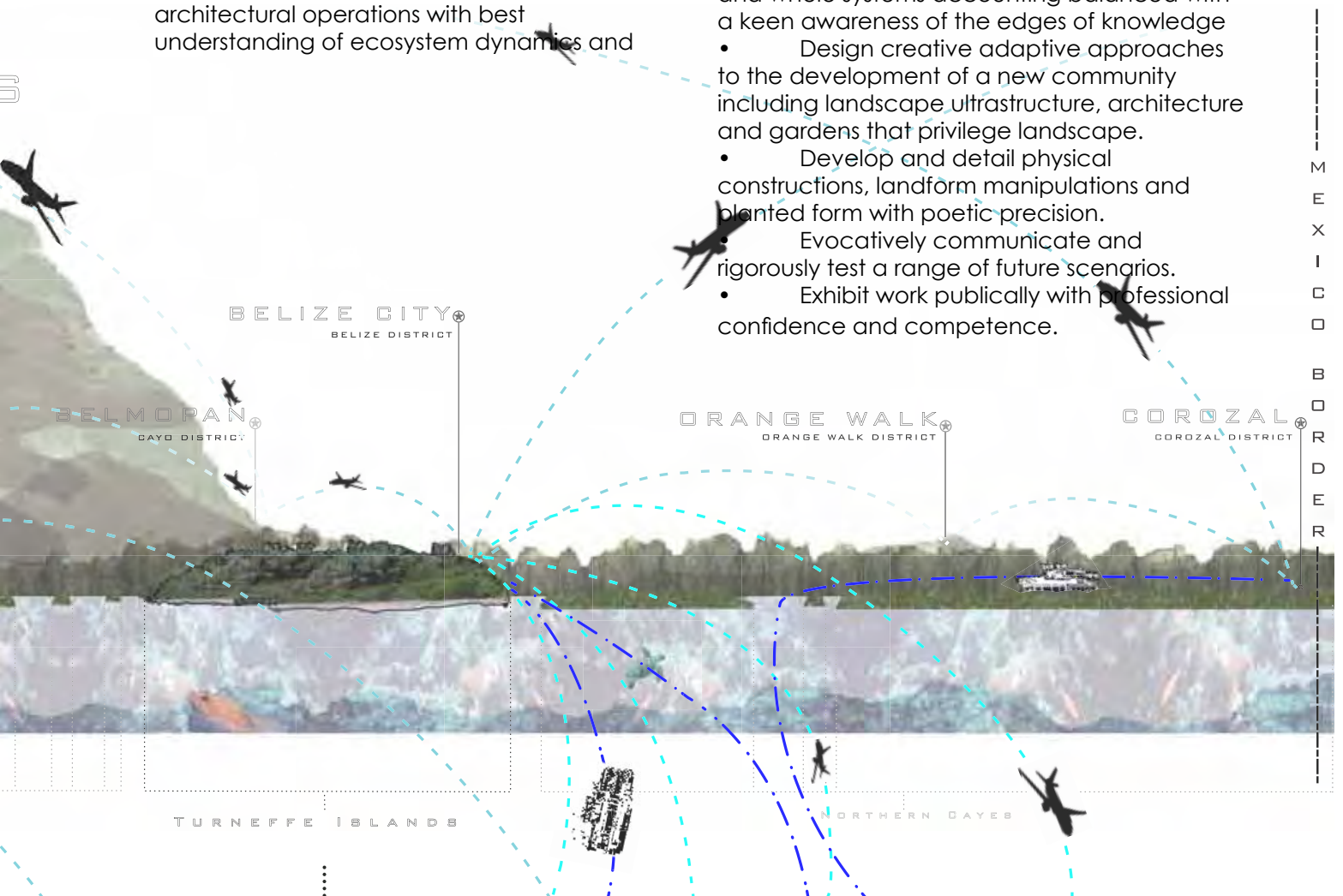
site scale living systems design and the making of a single garden. Planning and design results generated by this studio will be helpful in stimulating ideas for management, development and design of this private property in collaboration with the Oceanic Society and the University of Belize, bringing a critical and creative approach to future inhabitation of Turneffe Atoll.

Goals

- Synthesize and communicate significant information in a clear and compelling graphic language
- Explore unique place-based responses to the question: how can dynamic ecosystems inform the design of a new community?
- Develop critical and creative working definitions of sustainability
- Responsibly inform landscape architectural operations with best understanding of ecosystem dynamics and

thresholds, cultural conditions and economies, environmental services, biosystems engineering, and whole systems accounting balanced with a keen awareness of the edges of knowledge

- Design creative adaptive approaches to the development of a new community including landscape ultrastructure, architecture and gardens that privilege landscape.
- Develop and detail physical constructions, landform manipulations and planted form with poetic precision.
- Evocatively communicate and rigorously test a range of future scenarios.
- Exhibit work publically with professional confidence and competence.



DESIGN FOR RESILIENCE AND ADAPTIVE CAPACITY BUILDING



MANGROVE OYSTERS.

have attached themselves to the prop roots of mangrove tree. A micro-habitat will become established on the



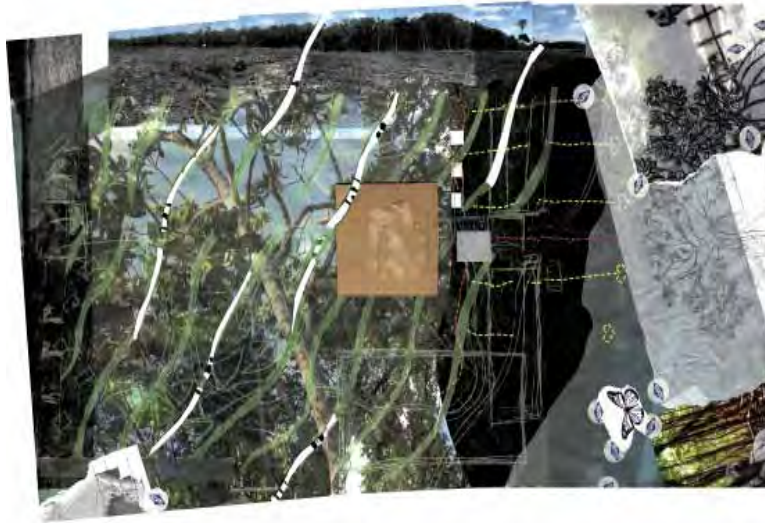
SEEDS OF MANGROVE

Hydrocotyls develop on a stilt-rooted mangrove



TOP LEFT AND RIGHT; Sketchs by Cici study landscape based morphology of endemic species to inform design proposals. BOTTOM: Whole group explores clear cut swath of Blackbird Caye with Dr.Elma Key from University of Belize. OPPOSITE: digital collages or photmontages by Shelby Newman consider interim steps to prevent erosion of clearcut lands that rebuild ecological health through programs that create new economic opportunities for local communities and new educational programming.

studio outcomes and impact



1. CADC SEED GRANT \$10,000:

Ecosystem Services for Community Health; Turneffe Atoll, Belize that enabled on site-research and partnership with the University of Belize Environmental Research Institute

2. PUBLISHED Blackbird Caye Sustainable Development Report with the Oceanic Society to guide future development Turneffe Atoll, the largest and most biodiverse coral atoll in the Western Hemisphere.

3. PREVENTION of inappropriate building scheme on sensitive coral reef and mangrove ecosystem with policy towards long-term environmental protections by multiple agencies.

Design proposals on this page by Shelby Newman MLA 2012 test recovery of current clear-cut with a successional meadow seeded to attract migrating monarchs as the basis for lightweight eco-tourism. Cycleways and hiking trails with overlooks, camping platforms, birding towers and locally managed facilities, connect the sensitized atoll through research programs and other creative enterprises



thesis 01: ground zero studio



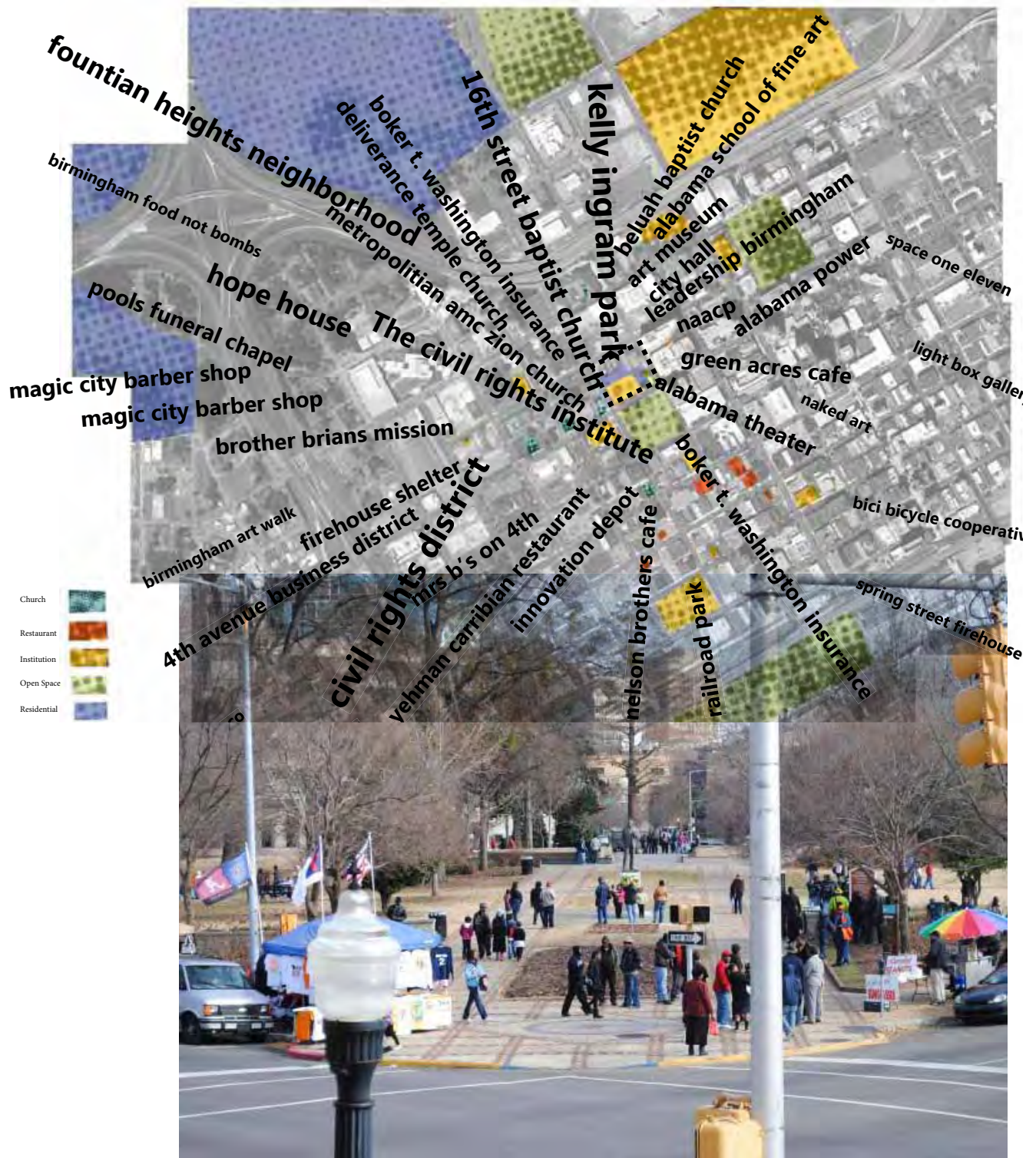
This studio explores landscapes that have been imprinted by significant events in the course of human history. These sites carry valuable cultural narratives that can inspire us or admonish us. Their tales may be of woe and want, of miracles, of spiritual arisings, or of tragedies. Whatever their stripes, commemoration and interpretation of these past events can vivify cultural landscapes in ways that bring the past into the present. These landscapes can thicken time, making each moment of presence more meaningful.

The creation of monuments, memorials, and rituals around significant landscape narratives can provide markers for future generations to read and learn. And yet, they can be more than didactic landscapes with embedded moral lessons. These existential experiences interrupt the episodic events of contemporary life, providing a space for true “dwelling” (in the Hiedeggerian sense of the word).

Many of you may have been to Mankato, MN; Horseshoe Bend, AL; Little Big Horn, MT; Gettysburg, PA; Bull Run, VA; or Shiloh, TN. Each of these places is steeped in a mantle of history that makes past events palpable, with or without memorization, commemoration, or interpretation. These are sacred landscapes and they seem uncanny.

In his book, *The Architectural Uncanny*, Anthony Vidler traces the root of the word to the German, “unheimliche”, literally meaning “unhomely.” The uncanny is an instance where something or someplace can, at once, be both very familiar and yet very foreign. The resulting feeling lies in the middle ground between Burke and Kant’s spectrum of the “beautiful” and the “sublime.” It is the “sphere of the between”....a place of neither known type (beautiful) nor awe (the sublime). It is a subconscious feeling of anxiety produced when humans are sandwiched between the security of the familiar and the fear of the “otherness” of the world. This otherness is a type of oblivion in which our normal faculties fail to assist us in navigating uncharted spatial-temporal or spiritual terrains.

TOP RIGHT: Diagram depicts Kelly Ingram Park and the 16th Street Baptist Church in Birmingham as the epicenter from which the detonations and resonations of the Civil Rights Movement radiate. BOTTOM RIGHT: Standing on the steps of the 16th Street Baptist Church, Martin Luther King Junior’s Bronze Statue is in view at the corner of Kelly Ingram Park, to the west on the Civil Rights Institute.







Often we happen on uncanny landscapes where we know, without seeing, that there are the ghosts of past human events palpable in the landscape. They are just beyond the edge of our conscious recognition. We know that there are lessons held within this existential reality that are seeking to manifest themselves through further human investigation, intervention, and expression.

This studio provides a site for students to explore one such uncanny landscape. Students are asked to help bring such an unhomely/uncanny landscape further into the sphere of human understanding, further converting the unhomely site into a sacred place.

The creation of hallowed ground is a delicate landscape design activity requiring knowledge, vision, depth, sensitivity, subtleness, and above all, restraint. Modernists' concepts of "less is more" and of "elegance" will be used as a yardstick for measuring the static design elements of your project. Sustainable and regenerative metrics will be used to measure the performance of the dynamic site systems of the project. Narrative design strategies used to unite the formal and the dynamic will be evaluated in the overall composition and presentation of the work. (Michael Robinson musing on Anthony Vidler)

Rip and tear model series, rapid prototype experiments to explore the potentials of a Contemporary Folk Art Museum between the 16th Street Baptist Church, Kelly Ingram Park and the Civil Rights Museum in Birmingham Alabama, by Johnathan Lewis 2011.



CHOREOGRAPHY: New programs emerge in collaboration with the proposed Folk Art Institute.

MATERIALITY: Red clay, golden ochre is the color of clay from this region. Studnets strive to express memory, passion, potential in the built form of the city, how to set the stage for new interactions across difference.

MULTIPLICITY: The street is designed to extend dialogue and exchange into the public realm, to reactivate the park as a vital public space for the Civil Rights Institute and asset for the city.

LEFT: John Mills with Tom Leader, invited lecturer and critic by Zanzot.



5TH AVE LOOKING WEST

PROGRAM

GROUND ZERO STUDIO/BIRMINGHAM AL

CIVIL RIGHTS	HEALTH CARE	FOLK ART	YMCA	STUDIO SPACE	CAFE
<p>AFRICAN AMERICAN FOLK ART DISPLAY</p> <p>NUMERICAL/TEXTUAL COLLECTION</p> <p>STUDIO</p>	<p>REHABILITATION</p> <p>EXPRESSION THROUGH ART</p> <p>CHILDREN</p> <p>FAMILY</p> <p>LIGHT KIDZ</p> <p>ENJOJO</p>	<p>CONTEMPORARY</p> <p>AFRICAN AMERICAN</p> <p>PROCELANO ARTIST PLAYS</p> <p>WORKING STUDIO SPACE</p> <p>DEMONSTRATIONS</p> <p>WORKSHOPS</p>	<p>CONTRIBUTING TO COMMUNITY DEVELOPMENT</p> <p>EMPOWER CHURCH</p> <p>YOUTH DEVELOPMENT</p> <p>FAMILY</p> <p>DAY CARE/CARERS</p>	<p>YOUNG WORKING STUDIO SPACES</p> <p>CONNECTIONS</p> <p>EXPERIMENTATION OF TOTAL PROGRAM</p> <p>PRIVATE STUDIO RENTAL TIME</p> <p>PRIVATE PUBLIC PARTIES</p>	<p>INTENSIVE FINANCIAL DISTRICT WITH PROGRAM</p> <p>DISSEMINATE ALL WORKING STUDIOS</p> <p>ACCOMMODATE RESIDENTS</p> <p>FOUR THE KIDZ</p>



RIGHT: Crystal Passi with Tom Leader, invited by Zanzot for Lecture + Workshop. Plan, ideogram and photography by Passi.





Ansophone
Crystal Passi Spring 2011

FIELD STUDIES



Landscape Field Studies are integral to Auburn's MLA program, and draw a direct connection back through the program's former Chair Jack Williams and Professor Michael Robinson to the founder of Landscape Studies or cultural landscape studies: John Brinkerhoff Jackson. Travel is necessary in our program and every studio is designed with a companion Field Studies course, some local and others farther afield.

Comprehensively, the program teaches students many strategies of landscape observation, representation, evaluation and interpretation from survey and laser scanning to haiku and frottage, memory mapping to videography as critical to design research development.

For several summers Robinson and Zanzot have led students to New Orleans, to study the city topologically, eco-culturally and as a laboratory of resilience. Built below sea level, and devastated ritually by storm and failure of civil engineering, Zanzot has partnered with Austin Allen from Louisiana State University and Sustainable Ninth Ward to introduce students from the outside to self-organized adaptive design. Critical to field studies is the responsibility to return. As citizen landscape architects we exchange our necessity to travel for a responsibility to give back more than we take.

OUTCOMES

MOBILE STUDIO: TAMED: MOBILE STUDIO in Birmingham UK
\$4500 External Grant from MADE, a center for urban placemaking

MOBILE STUDIO: FIELD STUDIES IN THE FIELD & ON THE ROAD,
Published in PUBLIC, IFLA/CELA 2012, 2013

GOLD PRIZE: \$2500 for "Sustainable Traveling Field Studies."
Moss Rock Art Festival



Top: Rural Studio visit to study the sustainable approaches Professora Elena Bartel is practicing at the Morisette House Compound and a look at the new barrel greenhouse in midst of construction. Below: Field studies in New Orleans ninth ward, visit to new housing and Bayou Bienvenue with Professor Austin Allen.

URBAN THEORY I :

AMERICAN URBAN LANDSCAPES



This course explores contemporary American urban landscapes, their evolution, current conditions, and prospects. Emphasis on the urban landscape underscores an interest in the everyday and designed public places in which we come together to exchange goods and ideas and cultivate civic life. Of interest is how these places emerge in relation to their underlying geology and co-evolving living systems. While the course provides a forum to examine ourselves through our landscapes, it also cultivates critical landscape reading, writing and representational skills with an emphasis on digital photography. The seminar format requires rigorous engagement and participation with the texts, with the built environment and with the other members of the class.

Weekly readings that unpack key themes and dimensions of urban landscapes are discussed in class and supplemented with lectures and presentations. The course has three main assessments; an in-class presentation on one of the weekly topics, a 5-7 page photographic or filmic essay and temporary public installation. Also

required are in-class exercises and a couple field trips. Class participants who are in design studios or thesis are encouraged to relate projects to their studio work and to other courses.

The landscape is a manifestation of American culture. The themes of individualism, mobility and change, technology, and idealism are examined in the context of the contemporary landscape. The landscape of the American Dream, American landscape tastes, and spatial history are unpacked and re-considered. Ideas, places and experiences of particular contemporary significance, symbolism or ironic value are explored including: Disneyworld, suburbia, malls, yards, cars, highways, McDonald's, Main Street, California, Las Vegas.

Cultural history and change through time are legible in the landscape. The course introduces "assertions, shortcuts, mental games and other tools " for critical observation and analysis of contemporary cities and places. Critical reading, writing and communication skills are also advanced through digital photo-



graphic studies combined with hand drawing.

New potentials of public urban landscapes are activated by design, dialogue and exhibition. This class engages in and advances a critical study of the American urban landscape through primary, secondary and third-space design research. Through the course students will read essays by many notable students and critics of the contemporary American Landscape from JB Jackson to Dolores Hayden and sharpen their own powers of landscape scholarship. The photographic or filmic essay and public installation will be presented in class and in the school's exhibition spaces.

Landscape media has agency and affects how we conceive of landscape. The presentation of landscape in communication media is explored including painting, photography, film, television, poetry, literature and advertising. Assignments ask students to refine their use of imagery as a tool of analysis, persuasion and poetics. The goal is for individuals to learn to read the American landscape, understand its evolution, and become responsible landscape critics.



This course has evolved to feature two main projects: a photo essay or filmic essay and the design and installation of a temporary or ephemeral insertion into the public realm. Both projects have become student favorites as they challenge students to critically and creatively engage the world around them and to participate actively in stimulating new thinking and experience in public.

FAR LEFT: Park Block Farmers Market in Portland Oregon Fall 2010 for Integrated Habitats Studio, Railroad Park Birmingham designed by Tom Leader, late summer 2011 Fall Studio Alabama Field Studies, RIGHT: American Signscape, Alex Bonda, FAR RIGHT: Railroad Park at dusk: led under the railroad bridge waterfall, totally cinasthetic!

photo essays: grounding design research in Alabama landscapes

COURSE OBJECTIVES

Introduce the seminal writers and theorists of the American Urban Landscape and understand the spectrum of perspectives and approaches.

Develop strategies to decode, evaluate and discuss the dis/organizing principles of American urban landscape change through primary, secondary and thirdspace research.

Build a vocabulary in cultural landscape studies, urban geography, landscape urbanism, public art and place-making in theory and practice.

Advance each student's own creative and critical voice regarding the American urban landscape through written essay, photography, film and installation.

LEARNING OUTCOMES

Research, describe, evaluate and critique contemporary urban landscapes in light of their underlying landscape features, multiple public histories and evolution through time using a range of research strategies.

Use photographic research and documentation to study and communicate American Urban Landscapes.

Design install and test an ephemeral insertion into the American Urban Landscape in relation to relevant theories of public space.



Tuskegee, Little Texas, Alabama. All photos except the bottom right by Seth Ristrow. Bottom right by J. Zanzot.

Cortez Lampley

LAND 5340

American Urban Landscapes

Project 1: Photo Essay

The Urban Void

Urban spaces are designed and created to serve particular functions in a small section of a larger infrastructural system. Whether built structural form or a designed landscape, urban spaces are meant to serve a particular purpose in the urban system. As urban needs transform throughout time, urban systems and spaces are often left behind as byproducts of an urban framework that has ceased to have a role in the constantly changing urban landscape. These voids are often seen as no man's land with little opportunity for revival into the living framework. While these spaces may not seem functional in the ideal perspective of the urban environment, in many cases there exist systems that are still carried on in these voids as daily urban life continues. Theories such as Sola-Morales' *terrain vague* suggests that urban voids exist outside the city's effective circuits and productive structures yet contain value within the urban framework. Research has brought me to investigate this and has led to me another interpretation of this notion, one that I find intriguing with the structure of the American Urban Landscape. Examination of Gil Doron's notion addresses the urban void as a transgressive landscape, one where nature begins to reconstruct the built or ruined environment. This sparks interest to me in that while one can argue whether or not these spacial voids hold a "value" in the urban landscape, there is also interest in observing how the progression of time allows the nature of the constantly moving city to begin to reconstruct the spaces and uses of them to one that can adapt itself into the urban infrastructure.

A Transect Through The Segregated Landscape in Auburn Alabama

Crystal Passi, 3/9/11

Urbanity in the American landscape is at once a cultural manifestation and the product of and the stage for the conscious and subconscious of its inhabitants. A street forms and adjusts to technologies and social changes becoming an armature that demonstrates personal understandings of a place. The infrastructure within it, houses, sidewalks, commercial buildings, curbs, power lines and the other components form the physical compartment of the street. More subtle meanings like memories are also present, interlaced within this infrastructure. Liam Kennedy describes the cultural imprints on the urban realm and in particular the consequences of racial issues on physical and emotional understandings of urban life. In the book, *Race and Urban Space in Contemporary American Culture*, Kennedy highlights fear of the unknown and “confrontation with difference” as playing a large role in one’s experience and “demarcation of the self and the other, the citizen and the stranger.” He goes on to state that these perceptions are “in some part dependent upon mental productions of space but also stereotyping” (Kennedy, 2000). If a place is represented by and charged with emotional meanings how does this play out in the urban form of Auburn Alabama? Can racial segregation be seen in the physical framework of Auburn, and if so how?

Martin Luther King Parkway (MLK Parkway) forms an axis connecting and dividing public realms; the university campus and the residential area of the historically black communities. MLK Parkway also parallels the railroad, long a symbol of racial segregation. As a transect it demarcates the transition from urban to rural. MLK intersects at Donahue Drive becoming Bragg Avenue, another stretch of the street with a rich cultural significance for the African American Community. Almost immediately after it is named MLK, it suddenly turns from road to highway, re-named Loachapolka Road as it leads out to the trailer parks on the edge of town and then on to the small towns that dot the rural landscape beyond. Questions arise. How has this landscape changed over time? What are the real and contrived aspects of this landscape in my perception of this space? How can these things be detected? How has my view changed over time as I have become accustomed to life



Looking towards the intersection of MLK and Donahue

here in Alabama? Where are the portals or thresholds of transition and are these things real or just imagined? To answer these questions I will describe my process of discovery, examined through observation and research of the history of Auburn from the perspective of the African American community in and my own. I will examine and critique a series of “places” which have emerged as important to understanding my transect of MLK Parkway: Division as a physical, emotional and political experience and gateways that are created through different means that provide a portal between “worlds,” and finally, centers as gathering points along the way.

New Beginnings

When I first drove into Auburn, there was no up and down, north or south. I found it impossible to orient myself. I knew I had come in from the north from Birmingham, but once I turned on to Shug Jordan, and uncertainly turned left onto MLK, I seemingly forgot which way was up. Embarrassingly it took me several months to be able to navigate the constraints of the Auburn City limits with confidence. That sultry afternoon a line of dilapidated houses welcomed a stranger. I remember wondering somewhat tearfully “is this it?” While planning my move to Auburn I had

Birmingham Made Me: quilted maps

This assignment is an inquiry into how cities are made of their underlying landscapes and how in turn how we are made by our cities. We will focus on the creative economies of our local laboratory of Birmingham Alabama; the characters and places that have been formative in the evolution of the Magic City.

1. choose an industrial art or creative industry “born” in Birmingham
2. consider diverse perspectives on this same relationship: the land including plants and animals, the innovators, the workers, the producers and consumers.
3. make this layered research visible through 3 hybrid drawings that study how the city has emerged and will evolve in relation to this creative industry.





You are asked to investigate Birmingham 's landscape qualities, industrial arts, and urban characters. This should be approached through a combination of primary, secondary and thirdspace research.

The three montages should combine ink and text: including maps, drawings and stories to explore this theme Birmingham Made Me. The artifacts of this study were combined in a short film for the upcoming CELA exhibition, .

Hybrid drawings by Elizabeth Matthews, investigates the history and future of music in Birmingham Alabama

ephemeral insertions: temporary openings
in public space/ public life





*This project asks students to design, install,
and test a temporary insertion in the public
realm of the University campus or the City...*



Counter Clockwise: Above in pink Sylvia Barnett's guerilla landscape intervention highlights and questions the homogeneity of public space. Seth Ristrow's stairs privilege and celebrate the pedestrian drawing attention to issues of security and access in the civic realm.



Top image: the pink figures installed by Carlton Hines and Felipe Pallacios make a double move of animating the outdoor amphitheater in the pines, and highlighting the absurdity of the such photoshopped landscape representations . Below: Rachel Taylor has transformed the feel of



Paige Ishmael's delightfully fragile creek lures passerby into a conversation about urban ecology. The exercise asks that students formulate their own theories of public space that they test and teaches that design can provocative and catalytic.



the courtyard through color field manipulation. In the distance Drake Rader's hanging re-canned lanterns accompany Jesse Holt's Shall We Sit Here Spot. Above: Maria and Christina's floating infrastructures. Below: B. J. Choe adapts Artist Candy Chang's Before I die wall.



ABOVE: Map shows the impact of Rome 10 15, and 20 meters above sea level on Sacred/ Memorial Architecture and Hydrologic Infrastructure, drawn by Qingxin Yu

RIGHT: Nested scales of interconnected urban systems for a panarchy of integrated habitats, drawn by Joao Miguel

URBAN THEORY 2: GLOBAL URBANISM

climate change, informal settlement, urban migration

This course considers the major global drivers of urban change and examines emerging landscape + architectural and planning practices that are adapting to the changing planet. The course is structured around the themes of climate change, informal urbanism and the impact of migrating peoples on cities. Through a selection of readings from the interdisciplinary field of urban theory we will hone our ability to identify, relate and debate theoretical positions, and develop our own creative working propositions.



Grand theories about modern, or post-modern design and urban change have fallen short in addressing such challenges as burgeoning informal settlements and the increasing intensity + frequency of disturbance resulting from climate change. A new generation of theorists has stepped in, providing new vocabulary and methods to discuss these issues but design practice is lagging behind. This is partly due to the limited extent to which designers and planners enter into these un-designed and un-planned situations.

We will examine the writings and practices of theorists and designers navigating this somewhat uncharted territory. The idea is to prepare students to enter such a world, to understand the interconnected scales and impact of these issues, how they vary geographically and why, and how the allied professions of landscape + architecture + planning might offer leadership or at least strategic assistance.

Learning Outcomes:

By the end of this class students will be able to:

Describe and discuss the global forces that are driving landscape change in cities differently around the world.

Evaluate and compare different theoretical positions within contemporary urban landscape theory and practice

Make maps that engage the diversity and disparity of urban conditions that have the potential to become design generators

Model dynamic conditions and analyse results.



LEFT: Diverse needs and desires for public spaces, marked anew by displacement/migrations, Democratic protests in Catalonia, Spain by Marjorie Woodbury. RIGHT: The non-formal systems of the Asian Night Market considered diurnally against the figured ground of these ancient village spaces now enveloped by the burgeoning city. Collage by Shine Yu.



12

am

pm



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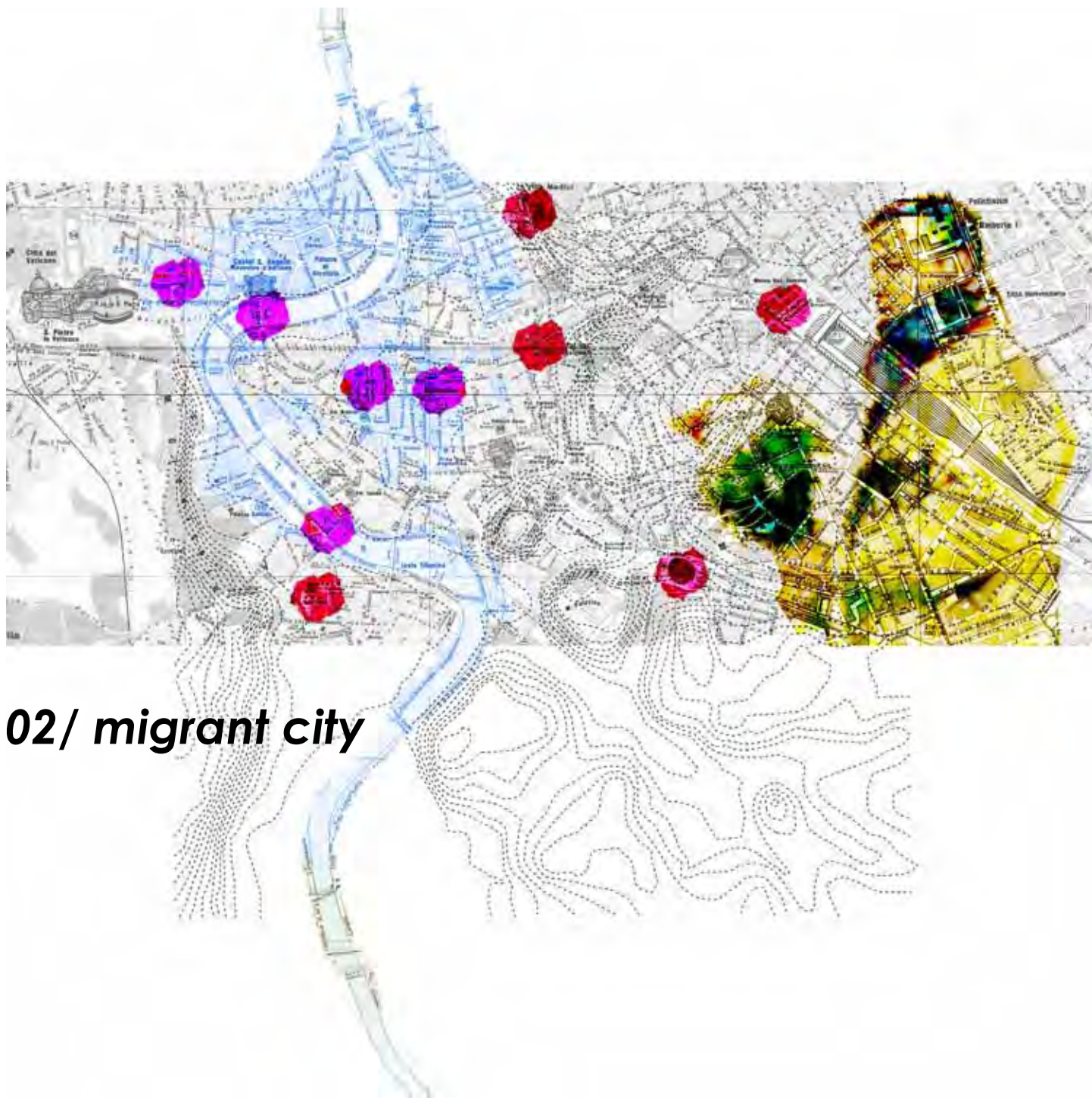


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6





02/ migrant city

ABOVE: Margie Woodbury maps the location of the Tunisian flower vendors in Rome. These movable markets tend to open shop on bridges or beside other busy thoroughfares and feature bright roses. In an instant they can fold up and disappear to stay in the shadows of displacement. As climate change stresses Northern Africa, many move to Europe in search of opportunity.

The city of Auckland, New Zealand is a narrow isthmus with multiple harbors, covering an area of 420 square miles. It has a population of 1.5 million people, many of whom live on or very near to the coast. The rising sea levels as a result of climate change are a very real problem for a nation with over 65% of its inhabitants living within 3 miles of the sea. The area of Auckland which will be modeled is a typical location for sea level and erosion studies, an east coast harbor, called Mission Bay.



01 / adaptive urbanism



Sea Level Rise Scenarios:

- over topping of sea walls and inundation of reserve land and Tamaki Drive
- traffic disruption due to the road being inundated
- potential damage to the Tamaki Drive sea wall and erosion of beach sediments

Mission Bay is an affluent neighborhood with a population of approximately 6000. The real estate is valuable because of its close proximity to the city center and its beachside location. It is a popular place to come in the weekend for local and foreign visitors, with its abundance of bars and restaurants and the seaside park. The coastline is relatively sheltered, with low-energy wave action. Along its coast stretching from the city center to the eastern suburbs is a two-lane road which is a primary commuting link called Tamaki Drive. When this road was constructed, the coastline was considerably modified. A sea wall was installed which runs the length of the multiple bays on this side of Auckland. It altered the shape of the coast and coastal processes, replacing the natural dunes that would have acted as a buffer, and encouraging erosion of the headlands at either end of the beach. In addition to this constructed defense strategy is the increase in impermeable surface area and development of a storm water system which also altered sediment and current patterns. A large portion of the neighborhood is built on an area which would have originally been a back bay wetland, which would have absorbed storm events on occasions when the dunes were breached.



I have modeled the topography of Mission Bay using modeling clay. The sea levels are represented with colored sand: 0.5m is black, 1.0m is white, and 1.5m is red. These contrasting colors clearly show how inundated the harbor will be at these different events. As per the primary study looked at, time estimates have not been given because so many other factors are at play, such as increased stormwater issues or perhaps a decrease in greenhouse gas emissions as a result of climate change awareness and mitigation.

Auckland's approach to sea level rise is through adaptive management approach, whereby risks and responses are assessed independent of the time frame at which impacts and responses may occur. So instead of planning according to predicted time passing, response is based on the most current up-to-date data. The idea is to have a contingency plan that is applicable in all situations, regardless of how many years have passed. Tamaki Drive has been carved out so the impact on this infrastructure can be seen. Also carved out is the small man-made outlet channel next to the road, as this area is expected to flood too. The back bays have been represented, which may also become inundated as an effect of sea level rise. I have chosen to model several buildings of different levels so one can get a sense of the scale at which the sea is expected to rise.

References:

Hart, Georgina. 'Vulnerability & Adaption to Sea-Level Rise in Auckland, New Zealand.' New Zealand Climate Change Institute, 2011.
Stephenson & Turner. 'Adaptive Urbanism: Sea-Level Rise, Resilience & Urban Development.' 2011.



ABOVE: Some cities such as Auckland NZ have already prepared plans for the future that address the pressures of climate change. Not all neighborhoods are addressed equally. This model and study considers a culturally diverse neighborhood built in a lower lying part of the city and investigates adaptive strategies that might be dispersed in the future to create new vital landscapes.

02/ resilience + adaptation

--- 0.5 metre rise ---

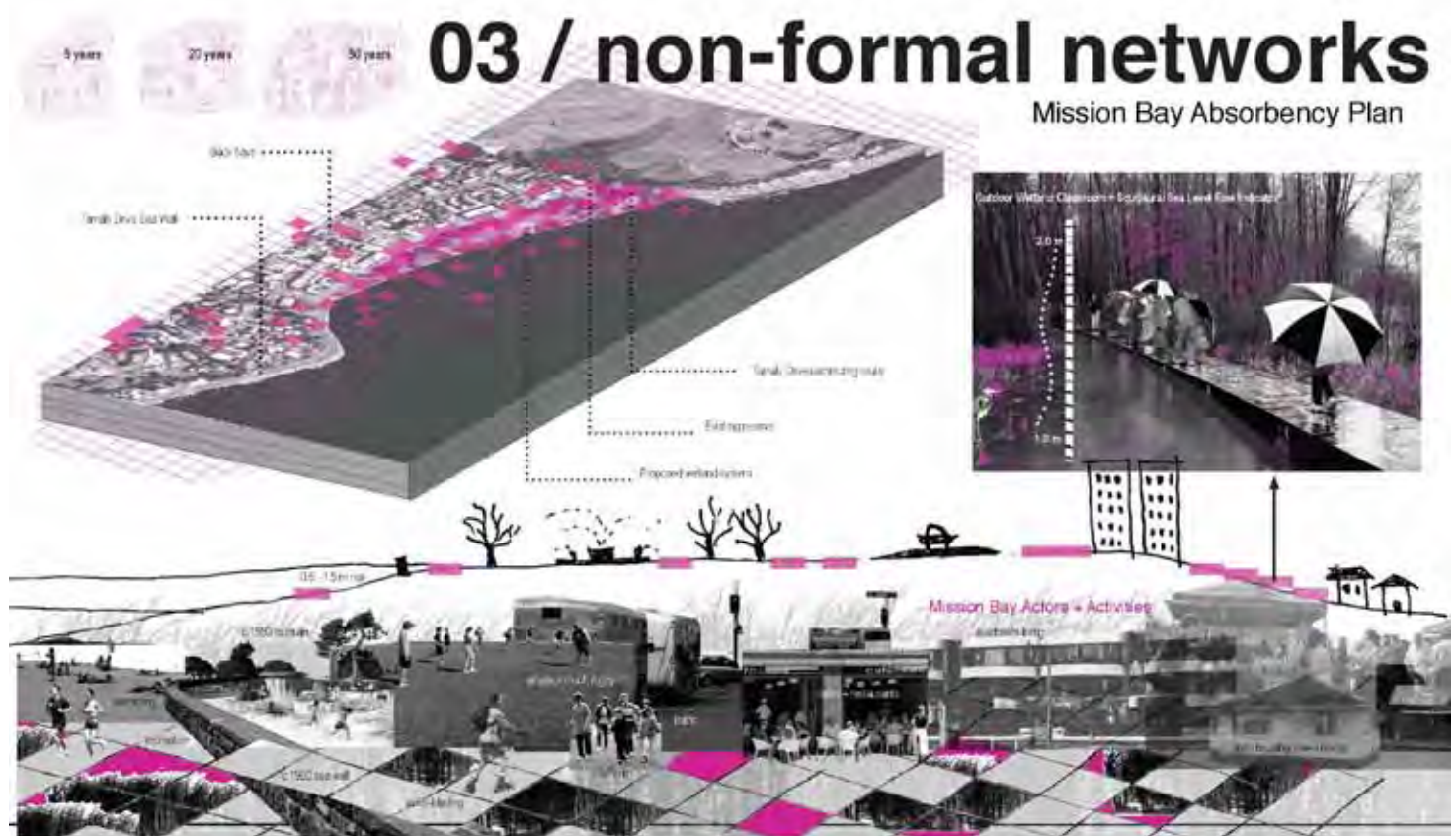
--- 1.0 metre rise ---

--- 1.5 metre rise ---

Before modeling Mission Bay I set out to observe the impacts of the rising sea level on three main conditions. The historic sea wall and pier, the main thoroughfare of Tamaki Drive, and the back bays which are heavily built upon. The model showed me that all of these would be heavily impacted with even a seemingly minimal sea level rise of 0.9m (represented with black sand) and even more with higher levels. These areas would suffer from heavy inundation with sea water and all the possible toxins, sediments and salt it could carry with it. This would have far reaching effects on places not modeled, as the groundwater and storm water systems would reach their limit, eliciting consequences for humans and wildlife within current ecosystems. Also unable to be represented is the occurrence of erosion of the current park reserve area at the edge of Tamaki Drive, especially during high tides and storm events. This would eliminate the natural shape of the headlands, reducing the capacity to absorb storm pressure would be severely weakened.

Other effects not visible in the model would be the socioeconomic impacts. There are several issues relating to property value and insurability of homes, as well as safety concerns in more severe storms, especially if the reserve area remains open to the public and Tamaki Drive continues to be used in its current form. Adding to this complexity are the potential costs for Auckland Council to respond to unforeseen outcomes, and the associated political and bureaucratic obligations. There are opposing views on when to enforce a response to sea level rise, how heavily to intervene, and who should make these decisions. For instance, many believe that the current sea wall should be removed and replaced by a more structurally sound barrier. Others think that is a historic icon which has been in place for almost a hundred years, so must be preserved. Another commonly debated topic is the effect on urban protection measures on the existing ecological condition. About every two years a huge amount of sand transported from further north is dumped on Mission Bay. This would certainly have an effect on current sea life and vegetation, but how does one assess the impact in comparison to the possibility that before long the bay won't exist at all? Sea level rise is not an isolated forecast of the future of Auckland City but a set of intricately linked events, which would have an effect on every functioning system in place. While the model I made portrayed only a fraction of the complexity, it made me think about how each grain of raised sand was representative of a separate but connected issue, encapsulating infinite opportunities for the inhabitants of this ecosystem. A complicated situation calls for an adaptive proposal which is abundant of flexibility and able to encompass possibilities for change.

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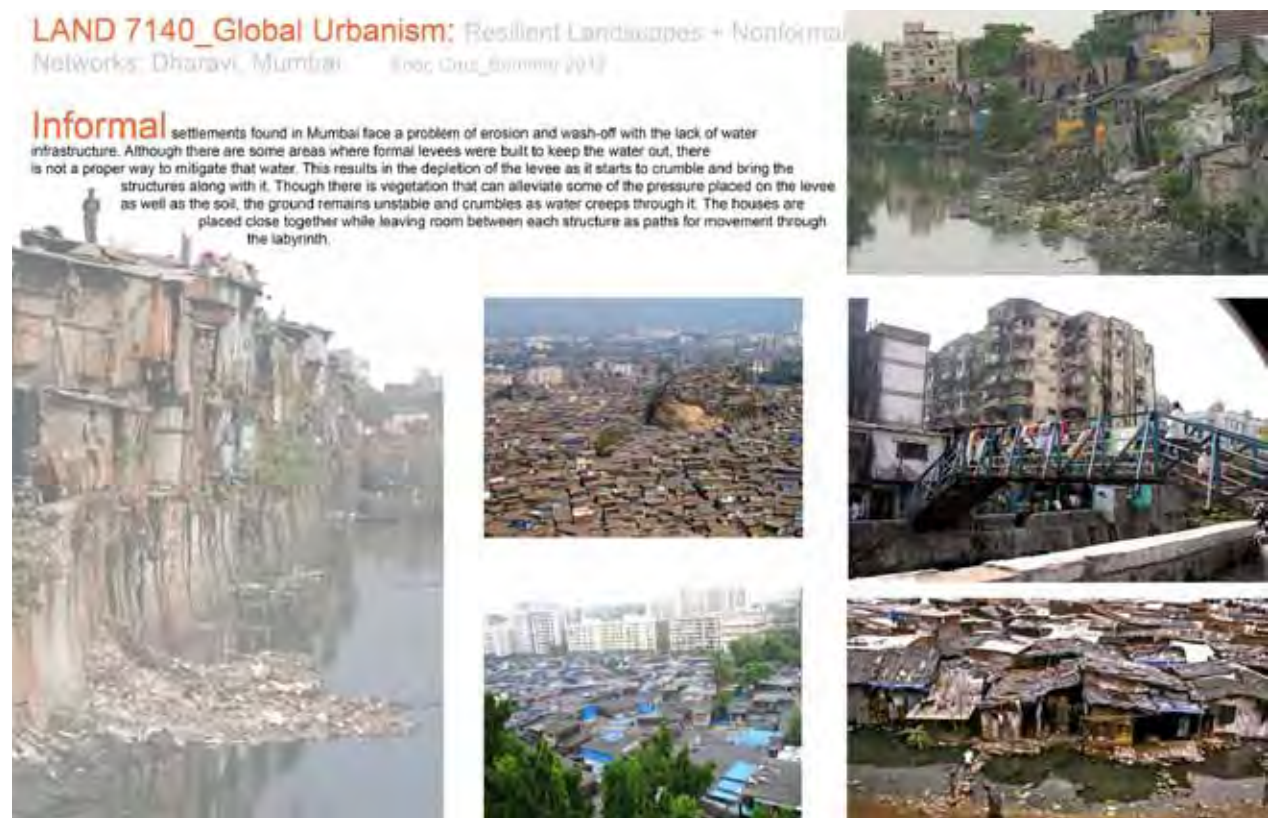
The need for landscape architectural practice around the world that faces the socio-economic and environmental challenges of rapid urbanization is presented. Students are encouraged to consider work in the developing world through a framework of reciprocity even as it is serving a critical need. Building adaptive capacity and economic opportunity are advanced as key to sustainable/resilient urbanism.

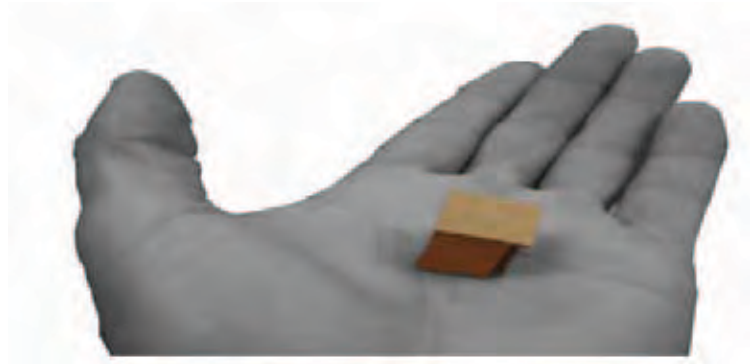
This course has been informed by Jocelyn's funded design outreach and research in Africa the Caribbean, and the American South. In 2010, a College of Architecture, Design and Construction Seed Grant advanced the study: Ecosystem Services for Community Health conducted in partnership with the Oceanic Society and the University of Belize Center for Environmental Research.

The resulting plans for sustainable development have positively affected local policy and the future of Turneffe atoll, a hotspot of biodiversity.

Zanzot's partnership with University of Pretoria and University of Capetown and research regarding the informal settlements, post gold-mine landscapes and new public spaces of post-apartheid South Africa have also been brought to bear on this graduate level course in global urbanism.

Through on the ground research, conducted on the occasion of recent conferences in Johannesburg and Capetown, Jocelyn is able to share documentary footage as well as new design projects and design practices that illustrate maximal thrift and ubuntu.





"Sustainability is the capacity to create, test, and maintain adaptive capability. Development is the process of creating, testing and maintaining opportunity. The phrase that combines the two, "sustainable development," thus refers to the goal of fostering adaptive capabilities and creating opportunities. It is therefore not an oxymoron but a term that describes a logical partnership."

(C.S. Holling, 2001, 390)



Nonformal networks are placed to help mitigate flooding conditions into the area of study. A first step would be to install bioswale channels that would help direct the water that rushes through the settlement. These channels not only help to dissipate the pressure on the soil and the levee, but also allow for water treatment as it reaches the river. The second move is made to manipulate the current walled levee system and allow it to subtly step into the water via the gabion mats. While maintaining stability of the soil, the gabions allow for water to move through freely from the surface as well as through the ground. This proposal also introduces new plant material that will further stabilize the gabions and add aesthetic ways of using the water. Rather than completely separating the settlement from the water, the stepped mats allow for other activities such as fishing and viewing that might make it more pleasing for the people of this area.







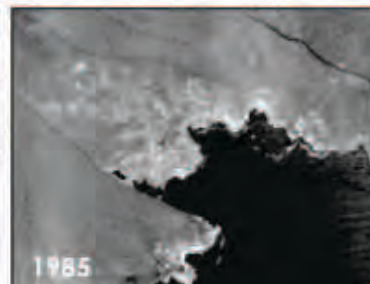
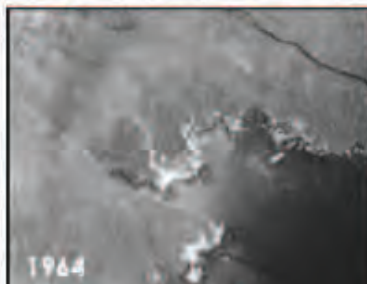
Kelly Homan's rendering depicts new economies and ecologies emerging from the existing non-formal networks in communities to enhance the sustainability of AfricaTown and Chickasaw Bogue State Park, Alabama

CITY OF PUERTO AYORA: TOWARDS A RESILIENT DEVELOPMENT IN THE GALAPAGOS ISLANDS

According to UNESCO, the Galapagos Islands have been called a "unique living museum and showcase of evolution". Renowned worldwide for their unique biological diversity, the Archipelago is located in the Eastern Tropical Pacific, 600 miles west of the coast of Ecuador in South America, the Galápagos Islands lie at the confluence of both warm and cold ocean currents. Such conditions provide habitats for tropical species, such as corals and red-footed boobies, temperate species like sea lions and macro-algae (kelp), and cold-water species such as penguins and fur seals. On land unique ecosystems have developed to adapt to either harsh arid conditions or variably wet conditions. Within these extraordinary ecosystems, the city of Puerto Ayora is located on the island of Santa Cruz on Academy Bay on the south side of the island. It is the largest of a series of urban settlements among the Galapagos Islands and, center of human activity in the Galapagos, since the National Park Headquarters and the Charles Darwin Research Station are found there.

The extreme weather and ocean conditions brought to the region every 2-8 years by the El Niño phenomena, which are associated with high ocean temperatures, and torrential rainfall, mean that the species and habitats of the Galápagos Islands face cyclical climate shifts. For this reason, the Galápagos provides a globally-unique 'field laboratory' for assessing impacts of climate change on biodiversity. Climate change is predicted to increase sea levels, change ocean temperatures and alter oceanic currents around the Islands, and change the amount and distribution of rainfall. Acting together with current human influence and pressure on the natural ecosystems, all of these effects will result in accelerated species losses. The loss of the Galápagos biodiversity will directly impact the local communities, as their livelihoods are primarily tourism, fisheries, and agriculture, all of which are dependent on these threatened natural resources.

Currently, an estimated 12,000 people live in the city of Puerto Ayora. They depend directly or indirectly on the ecosystem, which provides resources and supports the cultural services that increasingly form the basis of the local economy. By affecting key ecosystem processes and emblematic species, climate change could influence the wellbeing of all people who live in the islands. Based on the analysis of observational studies and climate models, we expect the following primary changes in the Galápagos in the coming decades: (1) warmer sea surface temperatures, (2) continued El Niño and La Niña events, some of which will be intense, (3) a rise in sea level of several centimeters, (4) increased precipitation, (5) lower surface ocean pH, and (6) a reduction in upwelling. These changes in the oceanography and climate will likely alter the marine and terrestrial ecosystems of the Galápagos in ways that are difficult to predict. The current model will try to represent this unique eco-urban condition and effects of El Niño events that mirror expected global climate change in many ways.



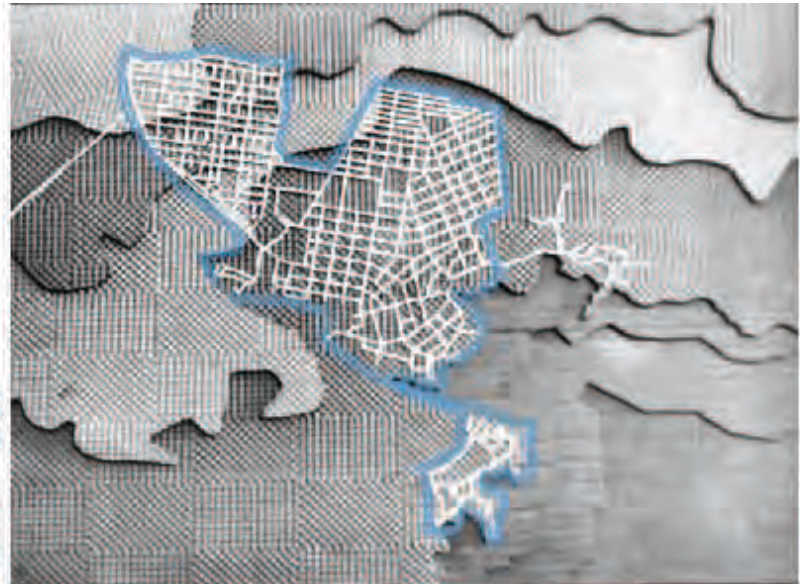


1 | UNIQUE ECO-URBAN CONDITIONS



The model represents specific urban-topographic conditions, showing the relation between the urban core of Puerto Ayora and Academy Bay.

All materials utilized to build the model were recycled. The topographic features were made with cardboard and some sort of wrapping paper with a really interesting texture.



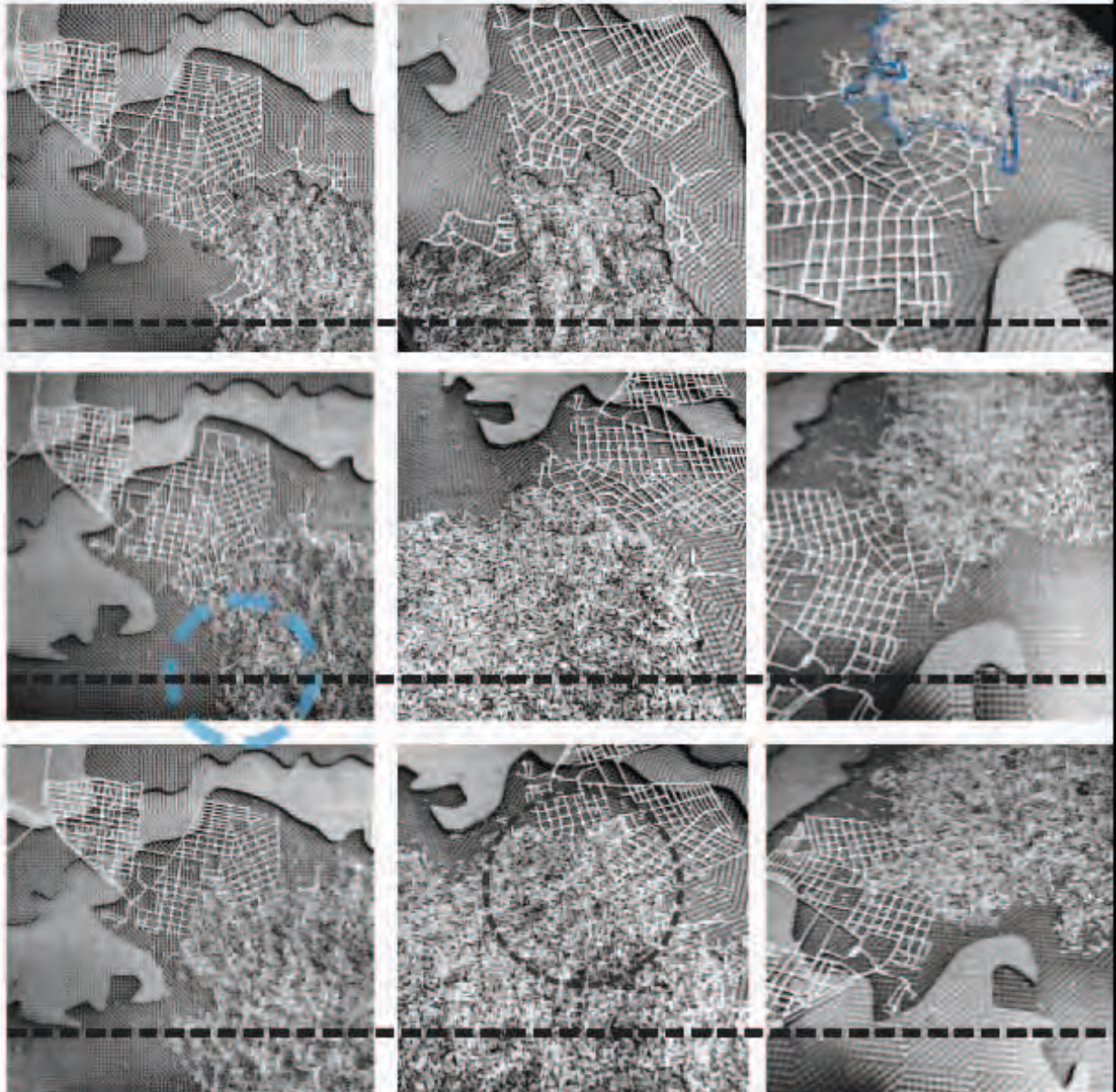
I experimented with various materials to represent water, as rainfall and sea level rise. I tried with transparent and metallic pins, sugar and rice. Finally, decided to use rice because it accommodated better the forces of El Niño phenomena of increased storms.

EL NIÑO PHENOMENA

The extreme weather and ocean conditions brought to the region every 2-8 years by the El Niño phenomena, which are associated with high ocean temperatures, and torrential rainfall, mean that the species and habitats of the Galápagos Islands face cyclical climate shifts. For this reason, the Galápagos provides a globally-unique 'field laboratory' for assessing impacts of climate change on biodiversity. Climate change is predicted to increase sea levels, change ocean temperatures and alter oceanic currents around the Islands, and change the amount and distribution of rainfall. Acting together with current human influence and pressure on the natural ecosystems, all of these effects will result in accelerated species losses.



2 | MODELING CLIMATE CHANGE



The model was a very effective platform to show the effects of sea level water rise on Puerto Ayora waterfront. Currently, the city does not have any reactive or adaptive device that helps prevent flooding or protection on extreme rainfall events.

REGEN TECH: regenerative technologies

grounding design research in Alabama landscapes

COURSE DESCRIPTION

This course introduces issues of designing reclaimed landscapes as well as emerging regenerative technologies for remediating contaminated lands towards community revitalization. Case studies of innovative international projects will inform the class approach to a local design research project.

COURSE OBJECTIVES:

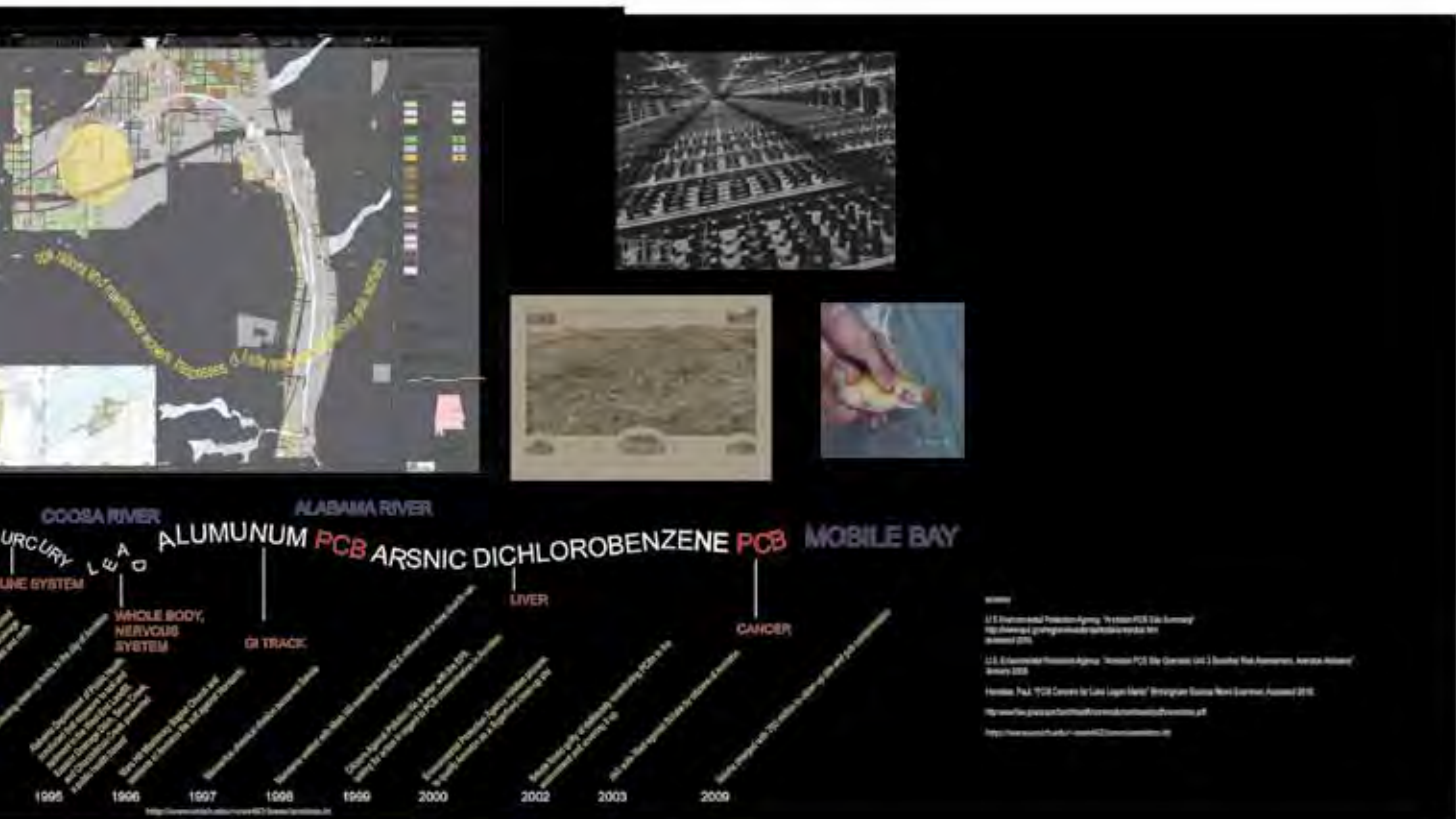
- Establish familiarity with the range of site remediation technologies and tools used in environmental site cleanup and reuse.
- Explore the relationship between environmental remediation technologies and regeneration of site productivity and community health with sensitivity to issues of cultural memory, public history, industrial archaeology and environmental justice.
- Examine new directions in innovative technologies utilizing soft engineering and natural landscape tools towards new end-uses designed to evolve through time.



COURSE CONTEXT:

Alabama is the least healthy state in the Nation. Period. Environmental contamination resulting from mining, steel production, chemical, industrial and agricultural manufacturing as well as intentionally violent urban infrastructure threaten the lives of its high percentage of poor citizens. That said, it is a state of great abundance of natural resources and an ideal growing climate.

Working with regenerative technologies in Alabama to remediate its ecosystems and communities is not new, but rather has a long local legacy. Connections with the Biosystems Engineering Program offer professional experience that directly informs the landscape architects efforts to go beyond clean-up to renewal.



INDUSTRIAL WASTE STUDY MERCURY- USING INDUSTRIES



OLIN CORPORATION

THE INDUSTRIAL PROCESS THAT I HAVE CHOSEN TO STUDY IS THE MANUFACTURING OF CHLORINE IN THE OLIN PLANT LOCATED IN MCINTOSH ALABAMA. OLIN IS KNOWN FOR MANUFACTURING CHLOR-ALKALI PRODUCTS WHICH INCLUDE BLEACH, CAUSTIC SODA, CHLORINE, HYDROCHLORIC ACID, HYDROGEN, AND SALT. I WILL FOCUS MAINLY ON THE PRODUCTION OF CHLORINE.

THE OLIN BASIN, WHICH EMPLOYS MORE THAN 300 WORKERS A DAY, SITS 45 MINUTES NORTH OF MOBILE ON THE EDGE OF THE DELTA NEAR THE MOBILE COUNTY-WASHINGTON COUNTY LINE. (SEE FIGURE 1)

OLIN WAS STARTED IN MCINTOSH ALABAMA BECAUSE OF TWO MAIN GEOGRAPHICAL FEATURES. THE FIRST BEING THE TOMBIGBEE RIVER AND THE SECOND BEING A LARGE UNDERGROUND SALT DOME. BECAUSE SALT WAS ONE OF THE MAIN ELEMENTS IN OLIN'S MANUFACTURING BUSINESS, THIS OPTED AS A PRIME LOCATION TO START MANUFACTURING.

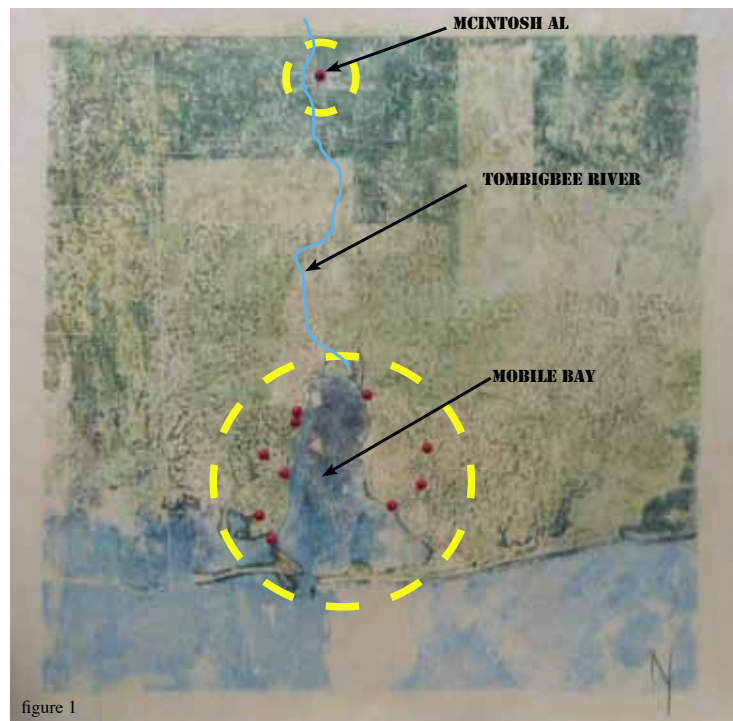
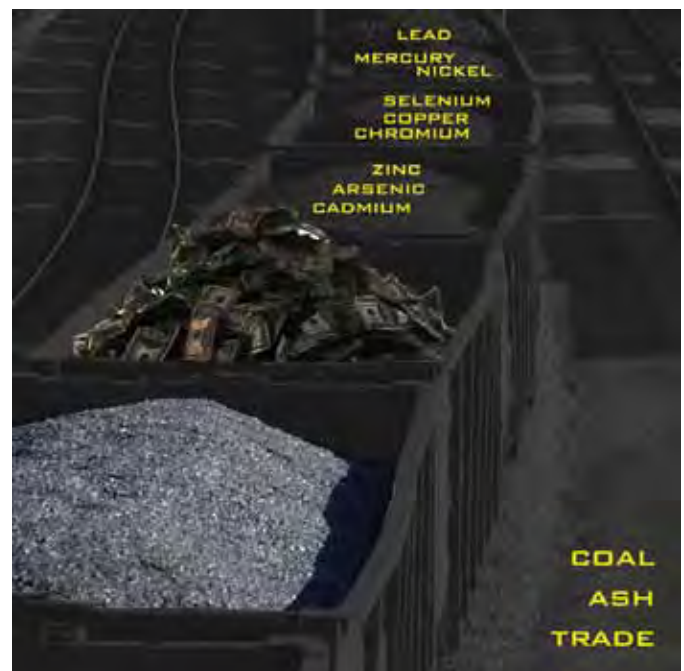
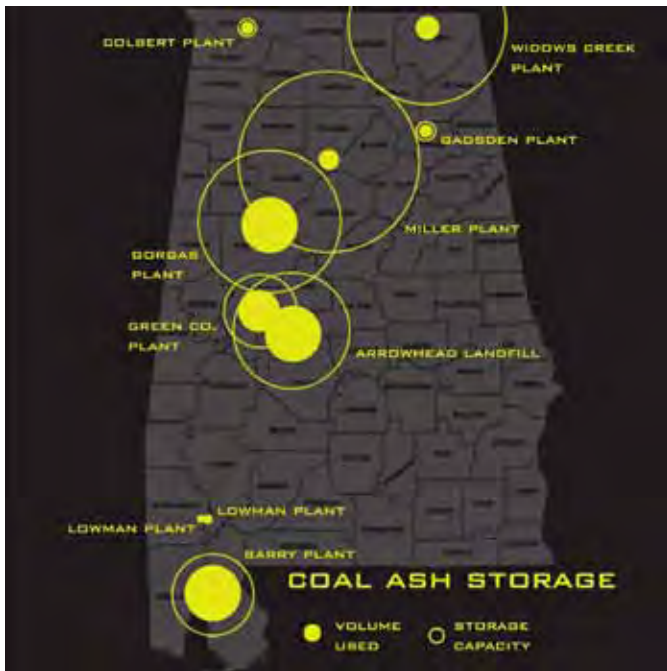


figure 1



LEFT: study of industrial mercury sites in Alabama, by John Mills. Right: study of coal ash waste impacts on Alabama communities, by Stephen Evertt

LANDSCAPE MODERNISM:

frameworks, design principles, transformations

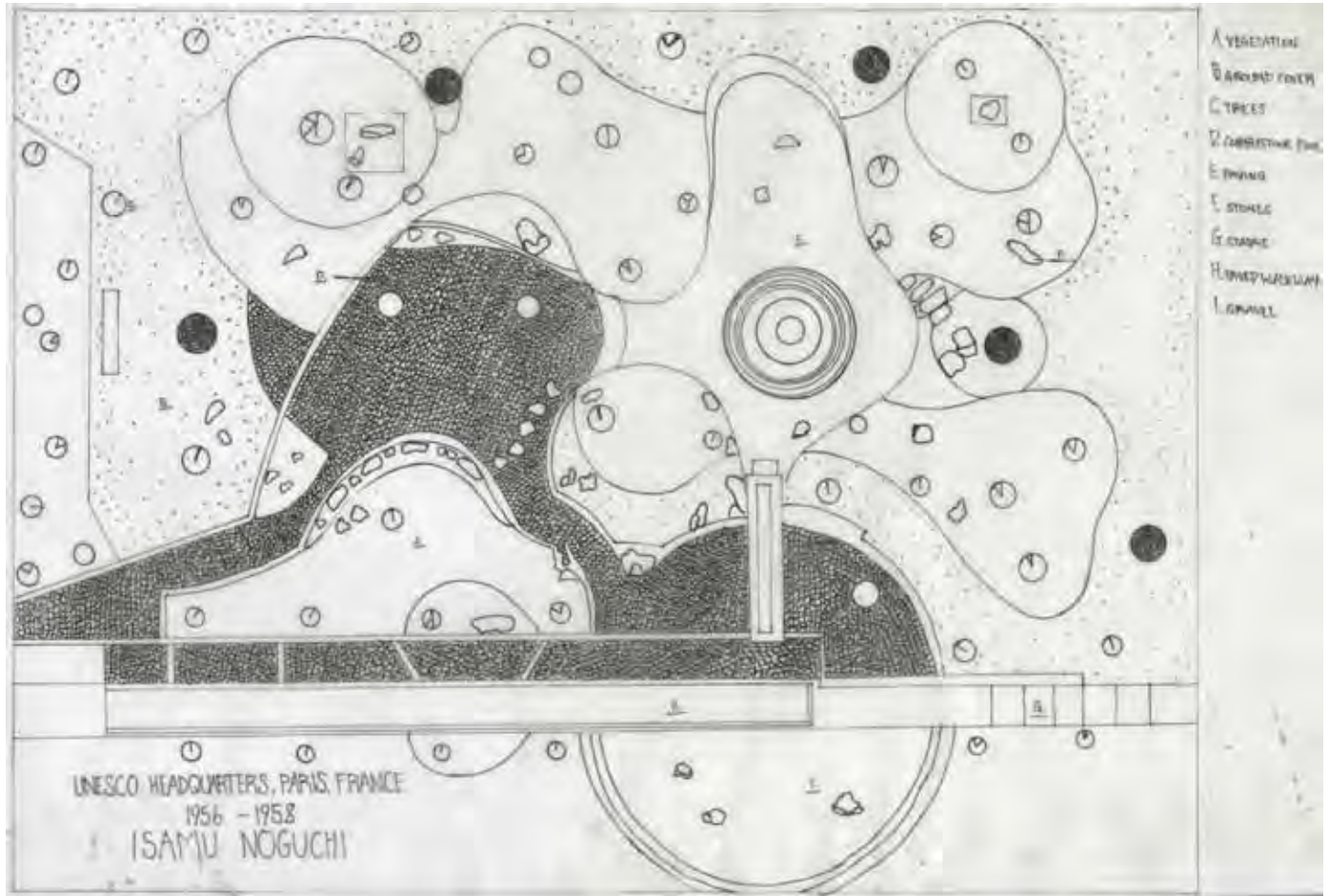


This course explores the evolution of the designed landscape from the mid 19th century to the end of the 20th century as a cultural production conceived and constructed in relation to modern city, the project of "the modern". The transformation of landscape architecture theory and practice through the 20th century is presented in relation to emerging ideas and experiments in art and architecture, as well as discoveries in the sciences, and changing international forces of industrialization and urbanization.

The course introduces landscape architecture history as a discipline and provides a theoretical framework for interpreting changing practices in the field in relation to broader culture contexts. Seminal landscapes are studied together with designer's manuscripts and other texts to understand the relationship between changing ideas and approaches to sites, and to bring the works to life with renewed interest. The main project challenges students to investigate one modern landscape architect and study their built works.

At the end of this course Level 5000 and 6000 students will be able to:

1. Discuss critical themes in modern landscape architecture
 - 2 Frame modern landscapes within the context of late 19th and 20th century movements in art, architecture and the sciences.
 3. Evaluate and graphically analyse key landscapes of the last 100 years.
- In addition, Level 6000 students in this course will be able to:
4. . Analyse and synthesize critical themes in modern landscape architecture.



LEFT: taken at a de Boers Post-Gold Mine and slag pile at the edge of Soweto, near Johannesburg South Africa on the occasion of the Archi-Africa Re-Imaging the City Conference's Workshop run by Lindsey Bremmer and South African Architect and Michael Sorkin. Mining Infrastructure and Modern Architecture conspire here to monumentalize the power of mining.

ABOVE: Isamu Noguchi's 1950's plan for Unesco's Headquarters in Paris, re-drawn by Sylvia Barnett. Landscape Modernism embraced the abstract and surreal investigations of the arts, advances in the sciences of biology and ecology in the service of making meaningful and provocative places for people.

VIDEOGRAPHY FOR DESIGN



On a primary level, design can be understood as an imaginary realm of vision and insight, often operating through the subconscious. Video functions in similar realms and has only marginally been utilized towards the production of physical design, i.e. architecture – landscape – interiors.

This course will introduce and advance videography as a critical way to capture and document sites, to describe and engage the built environment- as a designer, artist, journalist or.. Given the dynamic and changing nature of the landscape, the complexity of urban issues and characters, the video camera becomes a most appropriate tool for representing sites within context, engaging time and movement. Additionally as part of a suite of digital media tools, video becomes a cinesthetic realm of assemblage in which to narrate, illustrate and animate deeper design positions. Video is conceived of as an active participant, a mobile and invested agent of representation and landscape + architecture, a portal for broadcasting local situations.

Cinema- from the Greek kinema/kinesis, meaning motion/movement, is the visual art of the mechanical, moving eye. Modern cinema is uniquely animated and motivated by the conceptual leap between shots. The earliest incarnations of the moving image celebrated the magic of motion itself like a flip book. At the turn of the century, reel to reel film documented and interrogated a world increasingly propelled by industrial motion, experiencing radical upheaval and rebirth. The machine in the garden was a camera. Editing was a laborious process of cutting and re-stitching. A century and a quarter later, digital films join the real and the imaginary seamlessly, and with such conviction that these projections seem to have naturalized. We see the city in some ways refigured by the movies. This relationship might similarly describe 18th century painting and landscape, and is at the heart of contemporary theory that argues for a renewed agency of representation in design .

* 2009 Zanzot, J. "Eidetic Alabama: Film and the Meander", presented at CELA, abstract published in the conference proceedings.

In order to learn to make short films within a design process, we will begin with what Stefan Sharff describes in *The Elements of Cinema: Towards a Theory of Cinesthetic Impact* as the cinematic syntax that underscores the uniquely filmic aesthetic that traverses both time and space. We will learn to “read” films, to understand their structure and construction. We will watch films and discuss the relationship between this syntax, narrative and perception of sites. Maps and mapping will connect sites to experimental approaches to moving through and marking the landscape, to a conversation about the relationship between motion and emotion in film.

However, most significantly, we will investigate the power of videography for design by making short films. The first assignments will be constrained for the purposes of building facility with shooting and editing. The second set is designed to introduce narrative structure and storyboarding as well as advance a cinematic study of landscape + architecture. Part three is an independent experimentation with the Trailer as synopsis, a way to research, test and ultimately communicate design within a temporal/spatial field.



ALL IMAGES: Top left is a film strip made of Opelika Transect “Markings” made by Sarah in Videography for Design. She composed her own cello music to accompany the piece and interlaced the filmic transect with her own pencil tracings on the map. ABOVE: is a composite image from John’s film.

Advancing Landscape Videography

publications, presentations, filmic productions

No media better lends itself to change over time, to documentation of landscape than film. Film, the cinesthetic medium, has the unique ability to enter and move through landscape, engaging sites and situations. Additionally through interview, digital storytelling, editing, and soundtrack, film can investigate, and explore deep landscape questions and explore the designs of multiple landscape futures.



ABOVE: Mobile Studio was invited to attend and produce a short film for Troy Public Radio on the Quilters of Gee's Bend Alabama's event: The Airing of the Quilts, Spring 2014.

OUTCOMES

1. 2014 Zanzot J. and Neil, D "Landscapes in Motion, Birmingham Intersections", CELA Exhibition, Peer-Reviewed Abstract, Film and Presentation, National Conference.
2. 2013 Zanzot J. and Neil, D "Mobile Drawing Studio: on the road and in the field" Invited International Lecture at Birmingham City University, UK
3. 2013 Zanzot J. and Neil, D "Rights/Rites of Spring, Revolutions in Beginnings" 2112 Salon, San Francisco, CA



RIGHT: Image is taken at the 2112 Salon in San Francisco in a video-skype conversation after presenting "Rights/Rites of Spring, Revolutions in Beginnings" 2013

4. 2013 Zanzot J. and Neil, D, Sams, B. "Common Ground Alabama", (Zanzot 70%), PUBLIC: A Journal of Imagining America

This video production debuted in the inaugural issue of PUBLIC, an online, peer-reviewed, digitally published community scholarship journal. The filmic essay explores four years of emerging pedagogy and methodology for community-based art and design practice. Mobile Studio is an inter-media, co-creative collective actively representing, reinterpreting, and reimagining Alabama landscapes in the field. Through this process the studio advances the delicate work of creating and sustaining reciprocal partnerships between academic and community partners, and civic and political leaders. Findings suggest that a commitment to intergenerational teaching and learning is integral to creating the scaffolding necessary to engage the arts and politics of place-making. Common Ground in Alabama reflects on Mobile Studio's beginnings through the media of film to traverse time and reveal diverse perspectives.

5. 2012 Zanzot, J. and Neil, D "Designing Alabama Civic Health" Honorable Mention, Civic Data Challenge. David Matthews Center for Civic Life, National Council on Citizenship.

OUTREACH SEMINAR

on wishes and resistance in landscape architecture

Master of Landscape Architecture Program LAND 7420. Spring 2013. J.Zanzot. Wednesdays 9-11:30am. Room 203

theoretical framework

From the latin: re (against) + sistare (to stand), to resist landscapes- in theory or in their physical making or inhabitation is to critically engage the world, the place and time in which one lives; but the key question is always to what end?

The class explores and advances creative and critical community-based approaches to the design of our shared or common landscapes. Outreach here begins with a position of resistance against inequitable access to civic infrastructure, or rights to the city. The wish is to activate landscape thinking and design opportunities that expand and enhance the realms of eco-civic health, imagination and delight for all through strategies of what Martin Luther King described as creative protest.



Photographer Spider Martin, 1965

Through time and across cultures, taking a stand against injustice has happened at the scale of the City through the occupation of the public realm. In the American South during the Civil Rights Era, occupation of civic infrastructure: the streets, bridges, parks, and the act of walking together across the grain of the urban landscape have been powerful expressions of resistance. In Montgomery Alabama 1952, Rosa Parks' resistance to injustice caused not merely the boycott of a public transportation system but provoked a global debate of human and civil rights. Mobility and equal access to the city are now central to that conversation.

Recognizing the significance of such marked terrain, the landscapes that sustain the life of the city through acts of engaged citizenry, is to understand them in relation to other infrastructures of segregation and policies of disinvestment. Mapping this tension/potential is a landscape urbanist foreground to systemic proposals for the future that are guided by what Randy Hester calls Ecological Democracy. At the scale of a community or neighborhood, places of convergence such as the school, church or library provide a public forum for more modest acts of resistance such as self-sufficient gardens, demonstration farms, programs of landscape literacy and adult education, provision of safe shelter and passage or quilting.

The 100 wishes project is a collaboration between the MLA Program's Mobile Studio and the Rosa Parks Museum in Montgomery. The project is designed in honor of Rosa Parks' 100th Birthday, February 4th 2013, and attempts to re-activate the significance of her life's work today for the children of the City of Montgomery. The Museum has collected nearly 2000 school children's handwritten wishes for the city, their neighborhood, or community or the world inspired by Rosa Parks' life work. Listening and reciprocity are introduced as key to outreach work. Students will listen to young voices of resistance and graphically translate these wishes to graphic messages as well, spatial maps and buildable projects that strengthen and nourish the civic health in the built environment. The work of the seminar includes several introductory readings as well as 2 short sharp assignments that ask students to develop design proposals that emerge from a position of critical creative outreach scholarship.

Mobile Studio on Rosa Park's 100th Birthday silkscreening wishes and messages of resistance in Montgomery's Court Square. Published, peer-reviewed and recognized by the US Senate as the official ceremony of Rosa Park's 100th Birthday, this 13-month project will be exhibited at the Rosa Parks Museum in Montgomery December 2013 and then travel to Korea, France and South Africa. Collaborators on this project include Georgette Norman, Director of the Troy University Rosa Parks Museum, Daniel Neil, Curator of the Troy University Rosa Parks Museum Jerry Johnson, Professor of Graphic Design at Troy University. Messages from over 2000, school children from across the City of Montgomery and citizens around the world, are be collected, printed as posters, map and rendered as new civic infrastructure.



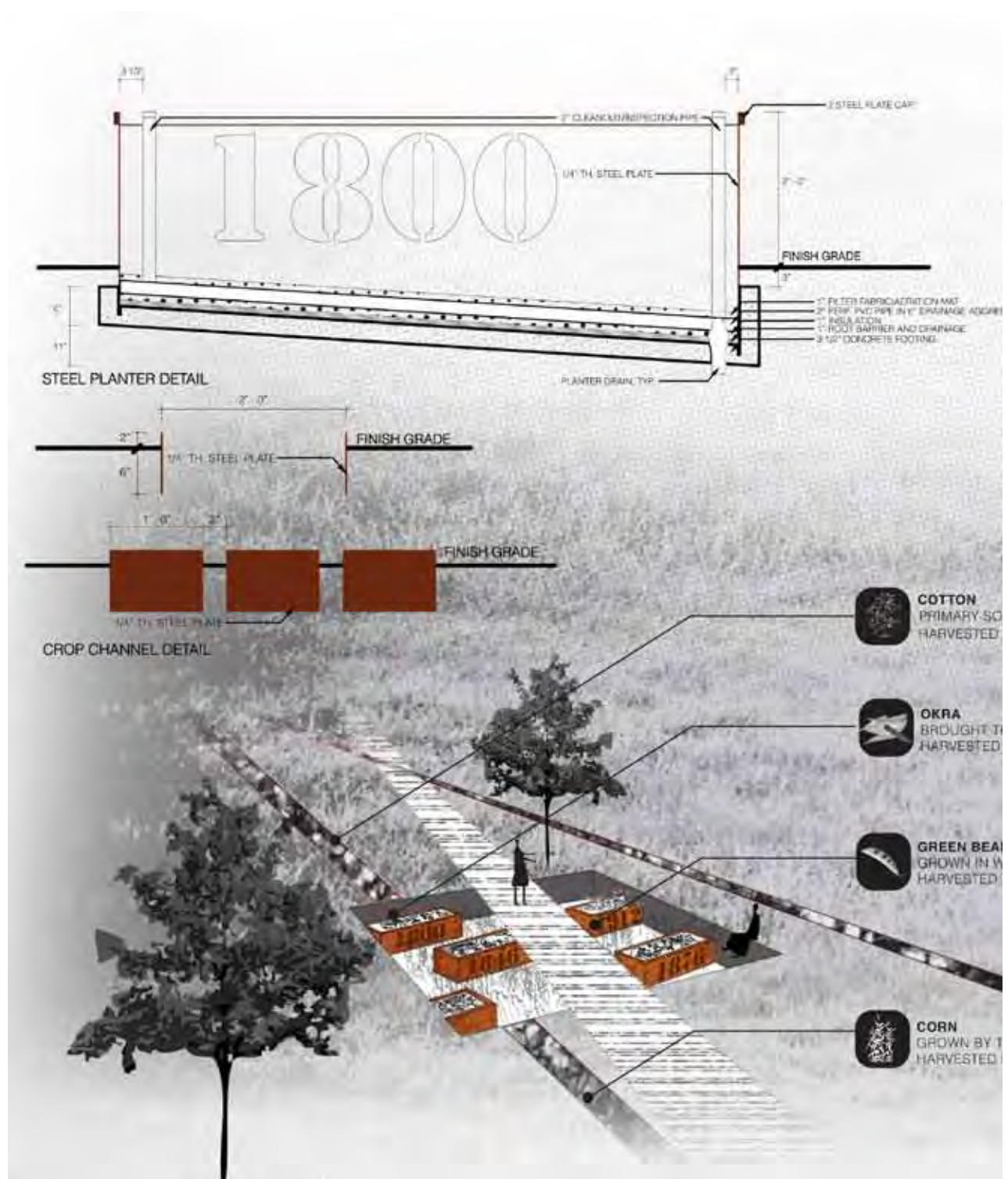
learning outcomes

1. Discuss and debate the inquiry, strategy and design methodologies of engaged action research and projective design research in landscape architecture.
2. Situate independent thesis work in relation to contemporary theories of outreach practice and scholarship.
3. Apply graphic design and landscape architectural skills to critical and creative community-based design work.

I wish my community could stay clean. I wish for my community that black get to be treated as Whites get to be treated. I wish that my community be safe because people are tired of getting rob and steal stuff away from people. That they love and care about in there heart. I wish for my community to have clean street, sidewalk, and to let people help others in need. I wish for my community is for people to act better not bad and I want for some white people to get along with black people. That's what I wish for my community. My wish is to stop all the crime and violence in the world. I'll love to see black and white kids sharing and getting along with each other. Black and white kids playing together. I don't want to see blacks and whites fighting. I wish that racism did not exist. I wish children would stop trying to be gangsters. Instead of being gangsters I would like to see children graduating more. I would also like to see drug use disappearing. Our community has a lot of gangs and people killing people. There are lots of people on drugs. People drank a lot and get into fights. Think Rosa Parks would have wished for world peace. If she saw people acting like that she wouldn't like it. She would probably want to put a stop to it. The wish that I would like to see is for people to stop being mean to each other. I would also like to hear at school people saying thank you and please. I wish that I will live to see a black female President. I wish that I will live to see less crime in the community and country. I wish people would stop the violence in America. I wish that people would take a stand against stealing and killing. I would wish for all the killing in my community stop and the gangs to stop all the nonsense. I would wish for all the vandalism to stop. I know we all want it to stop. We all need to stand up and talk about how we feel. We all need to be comfortable in our community. Happy 100th birthday. My wish is that I would want people to stop robbing stealing and shooting people. I would want the world to be a better place. I would want everyone to get along. I would wish for children to get a good education and not drop out of school. One wish I think Rosa Parks would make for the community is that people would stop killing one another. I think she would like that because everyday someone is missing, getting shot, or in jail. Back then when blacks and whites didn't get along. Now it's blacks and blacks who don't get along. If people would just behave themselves and be kind to one another. I think this world would be a better place. I wish my community would not have killers, no thieves, nor car jackers. I wish my community will want peace like Rosa Parks. And I hope people stay active and use less tv's. I wish young children would not joke on other people. I hope children would get their education instead of playing sports. And I hope people stop using profanity. 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I wish people would lower gas prices and prices on other things. I wish President Obama would offer better paying jobs to the community. I think Rosa Parks would like for her birthday is she probably would want the blacks and whites to get along stop fighting and stop trying to kill each other also put down those guns. To lower the insurance for check ups because most people don't have insurance so if they don't have insurance, they can't go the doctor. They'll just have to be sick. I wish for our country to be safe and nothing bad happen to it. I also wish for all things and building and houses to be safe and not get damaged. I wish that people do not get in a fight. I wish that in the 1950s segregation had not existed because Whites were very mean to blacks. My wish is to help all cities or states not to fight like back in 1955. Because some black people think it's okay to be rude or start arguments. That's how I want to help my community. My wish for Rosa Parks 100th birthday is that gas prices would go down to \$1 and different places that you would buy food and clothes to \$10-\$30. I have two important wishes to write down, the third one is to start picking up trash or recycle it. The last one is learning how to care, share love each other. I wish that the hold world would change it would be so cool if we could ride trains to school and we can go to a school we want to go to we do not have to be zone and that's my wish. I wish that there is no war and I wish there are no bad people who kills people. I wish Rosa Parks was still alive so she can tell about what happened so we will get more education on Alabama history. Rosa Parks 100th Birthday wish is there is no colors so people are all together. I really wish Japan is not fighting or arguing about our south Korea's land, because like in long time ago Japan was mean to Korea. I don't want that happen again in this time. I wish and wish Dodoko the land is fine. I wish for peace. Peace as in no more battle or wars. I also wish that people will get all of there wishes. My wish is to stop pollution air with big trucks and putting waste in the land. Also to stop killing endangered species because if kill them all we can't use the animals to help us. I wish that there will not be guns kids and drugs because it's bad to have those thing but we no it post to let us survive but killing someone is bad and if you're a criminal why do you needs those thing try to make many people. I wish they had freedom from the beginning. I wish that what they did for us people respect what they did. I wish that it was fair back then. I wish for people to love one another. I wish Rosa Parks a happy birthday, if she didn't start the bus boycott, we wouldn't have our freedom. And she has saved our lives and she helped the white understand just because of our color doesn't mean were any different. I wish that we will never have to go through the thing that Rosa Parks went trou. I wish for Alabama to be a better state. My wish list is that kk nevered excited so the black people would not be hung& killed. My wish is for all blacks and whites to all get along and not to start any Ku Klux Klan because I don't wanna die from them hanging me on a pole that is my wish. I wish that segregation was not hear in Montgomery are anywhere else. Martin Luther King had a dream that everyone should be free. My wish for Rosa Parks is that I wish Rosa Parks was still alive so she can come to communities and speak to people about how it was when she was living, and so she can come to schools to. I want her to also talk about how strong black people were during when she was living. I wish that white and blacks would stay equally forever. I wish that everyone would respect Mrs. Rosa Parks was still here with us this very moment. I wish Mrs. Rosa Parks a 100th happy birthday. I wish that people would start to treat us fairly because it is people that are Rasist today. We all have equal rights and never go to segregation again. Black people were not treated the same we had a white president now we have a black president and he knows how it felt back during Jim Crow time we black are free and Rosa Parks is the Mother of Civil Rights. I wish that all people can be friends without having to use bad words toward each other and just be friends. I wish that the world would be a better place by peace, and no violence. I wish that they hadn't throwed bombs and talk about Mrs. Rosa Parks and I wish their were no such thing as KKK's and I wish their were no fights between wi. Her (My) wish is for African Americans to have their rights and freedom for the rest of time. I wish everybody will remember the bus boycott and Dr. Martin Luther King Jr. especially Rosa Parks. For the black and the white to be treaded equiry. My wish is for people to stop a the killing bulling ,beating and stuff that will hurt people. I wish Rosa Parks a Happy Birthday. She lived and made a way for colored people to sit anywhere on the bus. She was part of the Civil Rights Movement. She went to jail to be heard. I wish that people would stop killing and stealing. The only wish I wish for is to have the people come together, be as one, and get along. I wish that we could all really come together as a nation. GOD has put us whites, blacks and the rest together so we need to not as we are together. We should stop the violence and the racism. We are One for All! I wish for Rosa Parks a happy birthday. I wish we had less violence I wish for Rosa Parks a happy birthday. I wish we had less violence. I would like to wish Rosa Parks a Happy 100th Birthday. I also would like to thank you for everything you have done for me and others. I wish your family the best. I LOVE YOU! I just wish that we can all come together and stand up as one! I would like to thank Mrs. Rosa Parks for changing the world. I wish that all would be the same. I also wish that we all should be accepted as we are. We all should learn to get along, all colors. God made us as humans so we should be treated like Human beings. Happy Birthday Rosa Parks and I thank you for all you've done. My vision is that the people both African American and Caucasian stop the violence and work together to better the city and America. Also that people look forward and not ahead. My wish everybody in the nation could stay out of trouble. I wish that all people could get along. Also I wish that people could not get judged by the color of their skin if their bad or not. Next I wish people should not get put in certain classes because the way they act. Also I think people should not be rejected from a job by the tattoos they have on their body. I wish that our state wasn't as racist as it still is today. Also I want our soldier's could have holidays off. Also so that they could be off on there family also kids birthday. I wish that our comminty can be better and fun too the city of Montgomery. Stop the violets I wish the world won't be with no violence or stuff id want be the best thing you see. I'm mixed, so I wish people wouldn't look down on me like a half-in-half when I'm not even white and black. I'm black, Cape Verdian, Puerto Rican and Chinese, so I don't understand but it's all good. Haters 2 pretty yellow-bone. I believe all people should be equal and treated the same. That all people are the same in the world. Also that African Americans get an Caucasian education. So we all will be able to learn the same. I wish that people will stop taking over others. Also for people to be fair about certain situations. I wish that prices for things can die down, basically I wish life can become a little easier and fair. I wish people should come to the United States and feel free with no worries about getting deported back to their country. Rosa Parks 100th birthday wish would be for the new generation of African Americans to be grateful for what they have. The things we have today they didn't have, they fought to get the things we have today. My wish is for everyone to get along. I wish that everyone could go a day without arguing and fighting. People should be happy and peaceful. Drama is never good for anyone that's my wish. My wish is that Montgomery,

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I wish for children to stop dropping out of school and people to stop killing and robbing. I wish for Barack Obama to come to my city and talk about education and world peace. I wish to see bad people change to good people so that nobody dies before God calls them home. My wish is that there is no more robberies in Montgomery or Murders. People are not just doing wrong things to each other they are also sinning. Even though God forgives them the people they did it to might not forgive them. I wish people would stop littering because if Rosa Parks littered she would have gone back to jail. Littering is bad because if everyone litters there will be no where to walk, drive, play, or anything. So please don't litter. I wish kids would stop missing school days. I wish they would stop faking sick, stop creating, stop killing people. I wish for the world to be a better place for all living things. I wish people wouldn't fight and cause bad things to happen. I wish people would lower gas prices and prices on other things. I wish President Obama would offer better paying jobs to the community. I think Rosa Parks would like for her birthday is she probably would want the blacks and whites to get along stop fighting and stop trying to kill each other also put down those guns. To lower the insurance for check ups because most people don't have insurance so if they don't have insurance, they can't go the doctor. They'll just have to be sick. I wish for our country to be safe and nothing bad happen to it. I also wish for all things and building and houses to be safe and not get damaged. I wish that people do not get in a fight. I wish that in the 1950s segregation had not existed because Whites were very mean to blacks. My wish is to help all cities or states not to fight like back in 1955. Because some black people think it's okay to be rude or start arguments. That's how I want to help my community. My wish for Rosa Parks 100th birthday is that gas prices would go down to \$1 and different places that you would buy food and clothes to \$10-\$30. I have two important wishes to write down, the third one is to start picking up trash or recycle it. The last one is learning how to care, share love each other. I wish that the hold world would change it would be so cool if we could ride trains to school and we can go to a school we want to go to we do not have to be zone and that's my wish. I wish that there is no war and I wish there are no bad people who kills people. I wish Rosa Parks was still alive so she can tell about what happened so we will get more education on Alabama history. Rosa Parks 100th Birthday wish is there is no colors so people are all together. I really wish Japan is not fighting or arguing about our south Korea's land, because like in long time ago Japan was mean to Korea. I don't want that happen again in this time. I wish and wish Doddido the land is fine. I wish for peace. Peace as in no more battle or wars. I also wish that people will get all of there wishes. My wish is to stop pollution air with big trucks and putting waste in the land. Also to stop killing endangered species because if you kill them all we can't use the animals to help us. I wish that there will not be guns kids and drugs because it's bad to have those things but we no it post to let us survive but killing someone is bad and if you're a criminal why do you needs those thing try to make money people. I wish they had freedom from the beginning. I wish that what they did for us people respect what they did. I wish that it was fair back then, I wish for people to love one another. I wish Rosa Parks a happy birthday. If she didn't start the bus boycott, we wouldn't have our freedom. And she has saved our lives and she helped the white understand just because of our color doesn't mean were any different. I wish that we will never have to go through the thing that Rosa Parks went through. I wish for Alabama to be a better state. My wish list is that kk nevered excited so the black people would not be hung& killed. My wish is for all blacks and whites to all get along and not to start any Ku Klux Klan because I don't wanna die from them hanging me on a pole that is my wish. I wish that segregation was not hear in Montgomery are anywhere else. Martin Luther King had a dream that everyone should be free. My wish for Rosa Parks is that I wish Rosa Parks was still alive so she can come to communities and speak to people about how it was when she was living, and so she can come to schools to. I want her to also talk about how strong black people were during when she was living. I wish that white and blacks would stay squally forever. I wish that everyone would respect Mrs. Rosa Parks was still here with us this very moment. I wish Mrs. Rosa Parks a 100th happy birthday. I wish that people would start to treat us fairly because it is people that are racist today. We all have equal rights and never go to segregation again. Black people were not treated the same we had a white president now we have a black president and he knows how it felt back during Jim Crow time we black are free and Rosa Parks is the Mother of Civil Rights. I wish that all people can be friends without having to use bad words toward each other and just be friends. I wish that the world would be a better place by peace, and no violence. I wish that they hadn't throwed bombs and talk about Mrs. Rosa Parks and I wish there were no such thing as KKK's and I wish there were no fights between wh. Her main wish is for African Americans to have their rights and freedom for the rest of time. I wish everybody will remember the bus boycott and Dr. Martin Luther King Jr. especially Rosa Parks. For the black and the white to be treaded equity. My wish is for people to stop a the killing bullying, beating and stuff that will hurt people. I wish Rosa Parks a Happy Birthday. She lived and made a way for colored people to sit anywhere on the bus. She was part of the Civil Rights Movement. She went to jail to be heard. I wish that people would stop killing and stealing. The only wish I wish for is to have the people come together, be as one, and get along. I wish that we could all really come together as a nation. GOD has put us whites, blacks and the rest together so we need to act as we are together. We should stop the violence and the racism. We are One for All! I wish for Rosa Parks a happy birthday. I wish we had less violence I wish for Rosa Parks a happy birthday. I wish we had less violence. I would like to wish Rosa Parks a Happy 100th Birthday. I also would like to thank you for everything you have done for me and others. I wish your family the best. I LOVE YOU! I just wish that we can all come together and stand up as one! I would like to thank Mrs. Rosa Parks for changing the world. I wish that all would be the same. I also wish that we all should be accepted as we are. We all should learn to get along, all colors. God made us as humans so we should be treated like Human beings. Happy Birthday Rosa Parks and I thank you for all you've done. My vision is that the people both African American and Caucasian stop the violence and work together to better the city and America. Also that people look forward and not ahead. My wish everybody in the nation could stay out of trouble. I wish that all people could get along. Also I wish that people could not get judged by the color of their skin if their bad or not. Next I wish people should not get put in certain classes because the way they act. Also I think people should not be rejected from a job by the tattoos they have on their body. I wish that our state wasn't as racist as it still is today. Also I want our soldier's could have holidays off. Also so that they could be off on there family also kids birthday. I wish that our commnity can be better and fun too the city of Montgomery. Stop the violets. I wish the world won't be with no violence or stuff id want be the best thing you see. I'm mixed, so I wish people wouldn't look down on me like a half-in-half when I'm not even white and black. I'm black, Cape Verdian, Puerto Rican and Chinese, so I don't understand but it's all good. Haters 2 pretty yellowbone. I believe all people should be equal and treated the same. That all people are the same in the world. Also that African Americans get an Caucasian education. So we all will

LEFT: Rosa Parks famous 1956 photograph re-created by infilling with wishes collected from school children of Montgomery for the future of their city inspired by the life work of Ms. Parks. RIGHT: Wishes create a black/grey reveal of 100 in honor of Ms. Parks 100th birthday which the Rosa Parks Museum w Mobile Studio to continue her vision of an open accessible city for all citizens.



pebble hill

overlapping histories

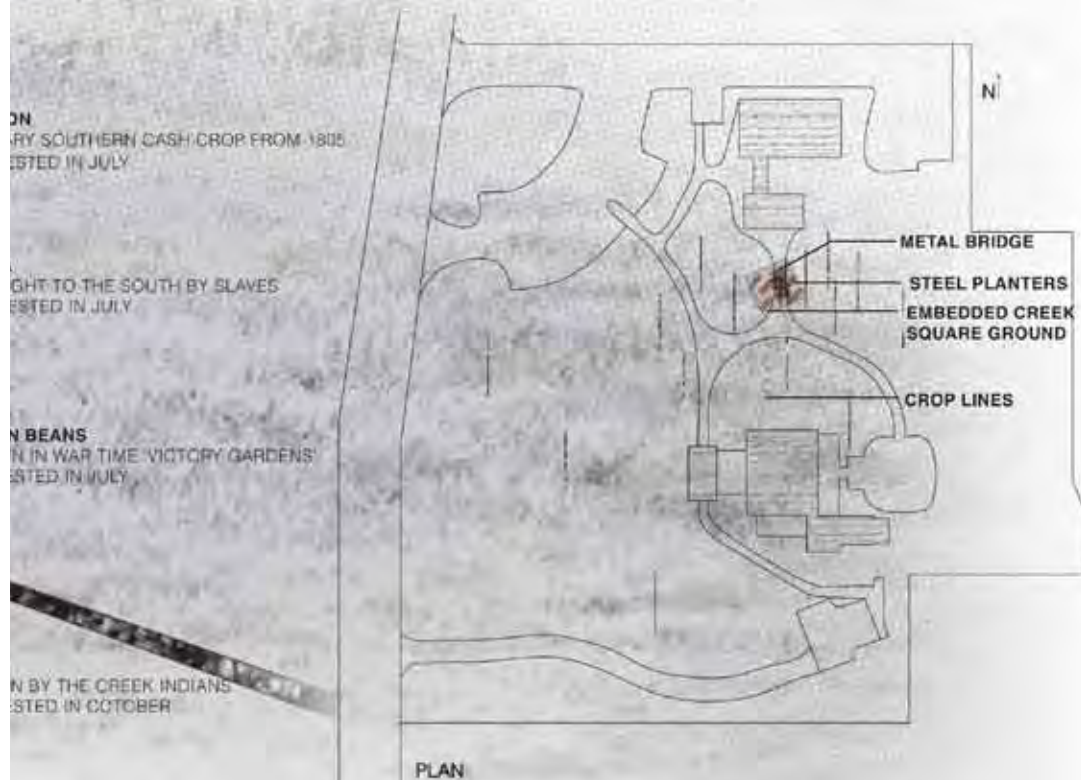
the many diverse and interactive histories of pebble hill are interpreted in this garden intervention.

steel planters hold crops from different time periods, intended as learning moments to remind us of the subsistence cultures of the past, and to question our current food sources.

the garden is a sunken creek square ground oriented towards the spring to the northeast of pebble hill, the one that started it all.

the intervention is interrupted by transects of cotton, edged with steel. these planted striations will gradually colonize the site, reflecting the distributed and connected narrative that cotton crops tell of the south.

a metal path over the subgrade garden is a groundplane alteration which marks the passing through one area to another, giving pause for reflection and contemplation on pebble hill's multilayered past.



Short sharp design proposal to build design strategies for wishes and resistance By Sylvia Barnett for Pebble Hill, Auburn University's Center for Arts and Humanities, historic homestead.

Community Outreach Seminar 3:

catalyzing rural regeneration, sustainable networks



the heart of
the place

macon county.alabama

This seminar takes place in South Macon County a rural community that has lost population through out-migration and now faces shortfalls in infrastructure and fiscal resources, as well as threats of rural gentrification. Engaged action research and community design practices are introduced and evaluated within the context of collaborative design and planning initiatives.

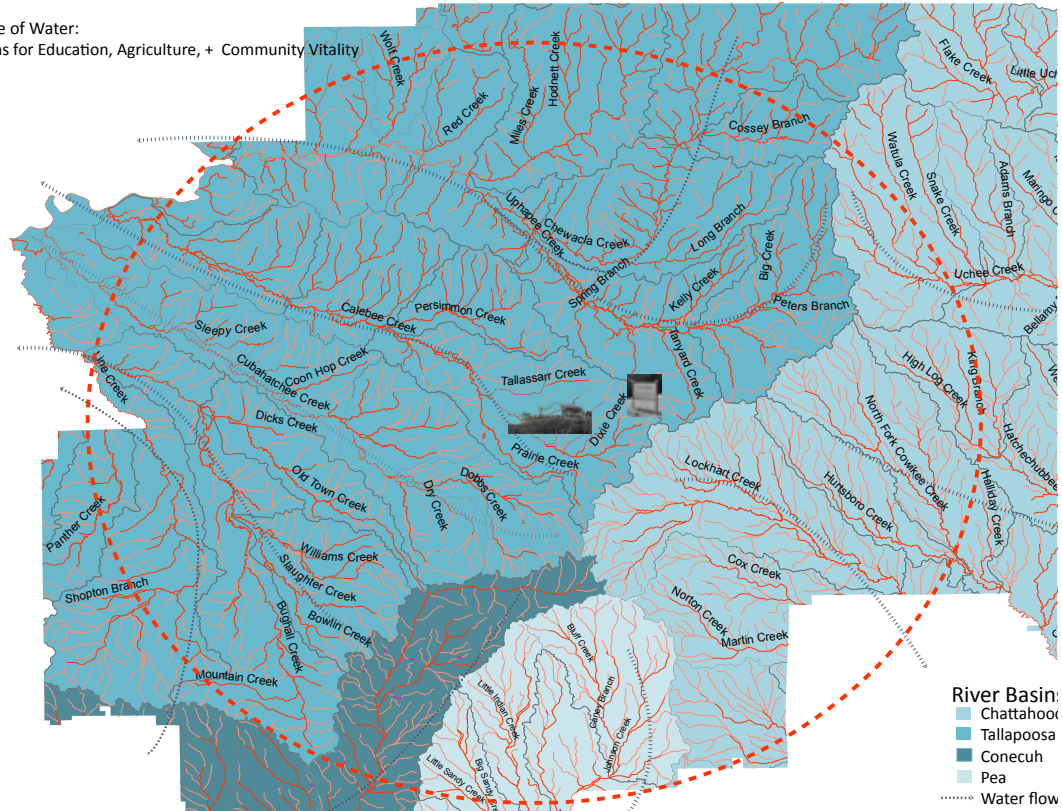
Learning Outcomes

By the end of this class students will be able to:

1. Prepare a community-based vision plan to guide future landscape management, maintenance and program development.
2. Research and write a grant to support material expenses and costs of construction of phase one of vision plan.
3. Present design proposals and respond to the feedback of diverse stakeholders.



Abundance of Water:
Implications for Education, Agriculture, + Community Vitality



Course Overview

This course builds skills in design outreach or community-based design. Here the designer is more than a site builder, rather a coordinator between diverse agencies on behalf of an often under-served community. Having a critical approach to this work is fundamental to its role not only as service but as scholarship.

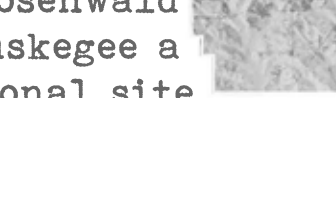
The class explores and advances creative and critical community-based approaches to the design of our shared or common landscapes. Outreach here begins with a position of resistance against inequitable access to civic infrastructure, or rights to the city. The wish is to activate landscape thinking and design opportunities that expand and enhance health and delight for all.

Specifically the course offers opportunities to collaborate with community partners in Macon County to envision, plan, draft, and write grants for community landscape projects. Community outreach is work based on practices of listening and reciprocity. This course is both productive and reflective and ask students at times to work as team.

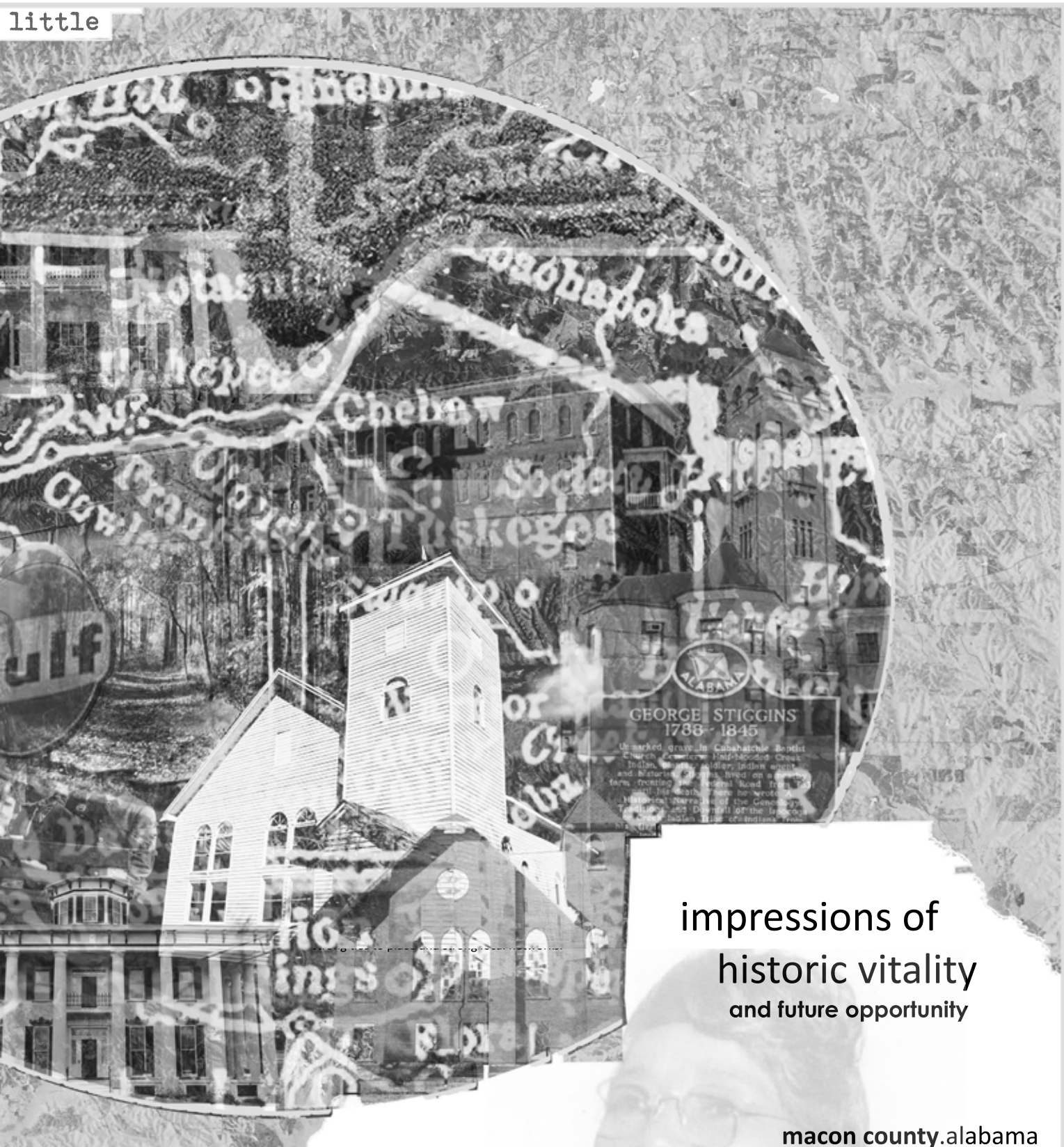
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school - tuskegee a
irmen national site

LITTLE TEXAS TABERNACLE AND CAMPGROUND

The "Little Texas" Methodist Tabernacle and Campground, site of camp meetings since the 1850's. The Tabernacle, a "back of number" was built by early settlers of the area. The original structure was made of hand-hewn timber, wooden pegs, hand-hewn rafters and shingles. The sides were open except for floor-rail barriers. Meetings were held in open air or "tent" during long periods of inclement weather. In 1893, the campground was covered by a large tent adapted and entered by the present day.



little



impressions of
historic vitality
and future opportunity

macon county.alabama



MACON COUNTY



seminar outcomes and impact

1. PRESENTATION by South Macon Community Foundation in collaboration with the AU MLA Outreach Seminar to Macon County Board of Education regarding future of the property, Spring 2014, decision pending.

2. PUBLISHED Macon County Food Security Assessment 2014, Zanzot, Zizza, Worosz, Wilson and Walker which explicitly recommends new landscape infrastructure and community hubs in South Macon Co.

3. REGIONAL EVENT: Taste of the Ridge hosted at the Ridge Interpretive Center as part of the Competitive Outreach and Scholarship Grant: Macon A Moveable Feast: Food Health and Celebration in Macon County.

4. APPOINTED to the Planning Committee for the Youth Summit for Historic Preservation in Macon County

5 FDA + EPA GRANT PENDING Local Food, Local Places, Sustainable Community with partners at Tuskegee University Carver Center for Integrative Sustainability.







Addressing Food Security: Indoor Market

SOUTH MACON COMMUNITY FOUNDATION, INC.

Post Office Box 1096

Tuskegee Institute, Alabama 36087

Mrs. Norma M. Jackson, Founding Board Member (334) 727-7725

Atty. Lateefah Muhammad, Founding Board Member (334) 727-1997

Mrs. Shari L. Williams, Founding Board Member (770) 843-1913

July 3, 2014

Mr. David Hinson, FAIA
School of Architecture, Planning and Landscape Architecture
104 Dudley Hall
Auburn University
Auburn, Alabama 36849

RE: LETTER OF SUPPORT FOR MS. JOCELYN ZANZOT, ASSISTANT PROFESSOR

Dear Mr. Hinson:

The South Macon Community Foundation (SMCF) was formed to serve the South Macon community through a vision to acquire, restore and repurpose the abandoned Macon County Training School into a 21st century educational resource facility to serve a five-county area. Our work began in the fall of 2013 as an exploratory process to determine the feasibility of the restoration project. Based on her successful community-based work with the Mobile Studio and Auburn University involving similar Macon County projects such as the Shiloh Rosenwald School restoration, The Ridge Macon County Archaeology Project food festival, Bridge Builders Alabama, and with the study of food security in Macon County, Assistant Professor Jocelyn Zanzot was invited to participate with the SMCF founders in the early dialogue about the vision.

As the months passed, and the dialogue evolved into action planning and execution, Professor Zanzot began to provide professional support for the vision through accessing an architect and engineer to assess the structural soundness of the school building. She also had the foresight to propose a mutually beneficial partnership with Auburn University students who were enrolled in the Spring 2014 graduate Community Outreach Seminar in the Master of Landscape Architecture Program. The students participated in two meetings with the SMCF founders to dialogue extensively about the vision. These sessions gave students the opportunity to begin translating the vision into visual images to include in a presentation by the SMCF founders to the school board. As consensus materialized between the founders and the students about the vision of the facility's end use, the students conducted demographical research to create maps of the natural and cultural assets of the area and striking end-use visual images of the re-purposed facility as a community and educational center. These images were included in the founder's Power Point presentation and served to drive home the key points regarding the to the benefit of the repurposed facility to the community

Throughout this project, we were impressed with Professor Zanzot's professional and collaborative approach to community-based projects having an emphasis on restoration and regeneration. Her deep passion for preservation of rural communities is particularly noteworthy as is her thoughtful and creative design sense for maximizing the potential of structures and indigenous landscapes through

Mr. David Hinson
July 3, 2014
Page 2

adaptive reuse and conservation. Most importantly, Professor Zanzot seeks out and listens to the thoughts, ideas and opinions of the members of the community in order to understand the needs and desires of those who deserve most to benefit from the project at hand. Her approach to her work is refreshing and engaging.

It is with great pleasure that we submit this letter of support for Professor Zanzot to obtain tenure status at Auburn University.

Sincerely,
SOUTH MACON COMMUNITY FOUNDATION, INC.

Shari L. Williams

Shari L. Williams
for the Board of Directors

cc: Ms. Jocelyn Zanzot



READINGS IN LANDSCAPE ARCHITECTURE:

core course in environmental design and the sustainability minor

This undergraduate course in environmental design investigates the idea of landscape through a range of texts, images, and built works that have helped form, and continue to shape, our understanding of the landscape and parenthetically, landscape architecture. The issues covered include the formation of landscape as a construct and field of inquiry, the rise of ecological thinking and its impact on landscape architecture, writings on the history, present and future of landscapes. The course advances through a mix of readings, lectures, writing assignments, design projects and class presentations.

Course Objectives and Learning Outcomes

Each student must form her/ his own idea of what landscape is and how it influences the study of design and the evolution of the built environment. Critical thinking and the concise expression of these ideas are of the utmost importance for this course and a student's future explorations.

By the end of this course students should be able to

1. Interrogate one's own formative landscape experiences, biases, and emerging environmental design ethics.
2. Read, discuss and write thoughtfully about the multiple physical and imaginary dimensions of landscape.
3. Graphically describe and evaluate built environments, with an understanding of landscape change through time.
4. Discuss landscape architecture as a design practice and engage some of its critical contemporary designers, motivations and expressions.

REMEMBER RESIST RE-IMAGINE

ALL IMAGES: Sustainable South Bronx Field Studies 2012. While the Readings class doesn't travel it introduces students to urban transects, drifts, derives and other stalkings of the botany of the sidewalk.



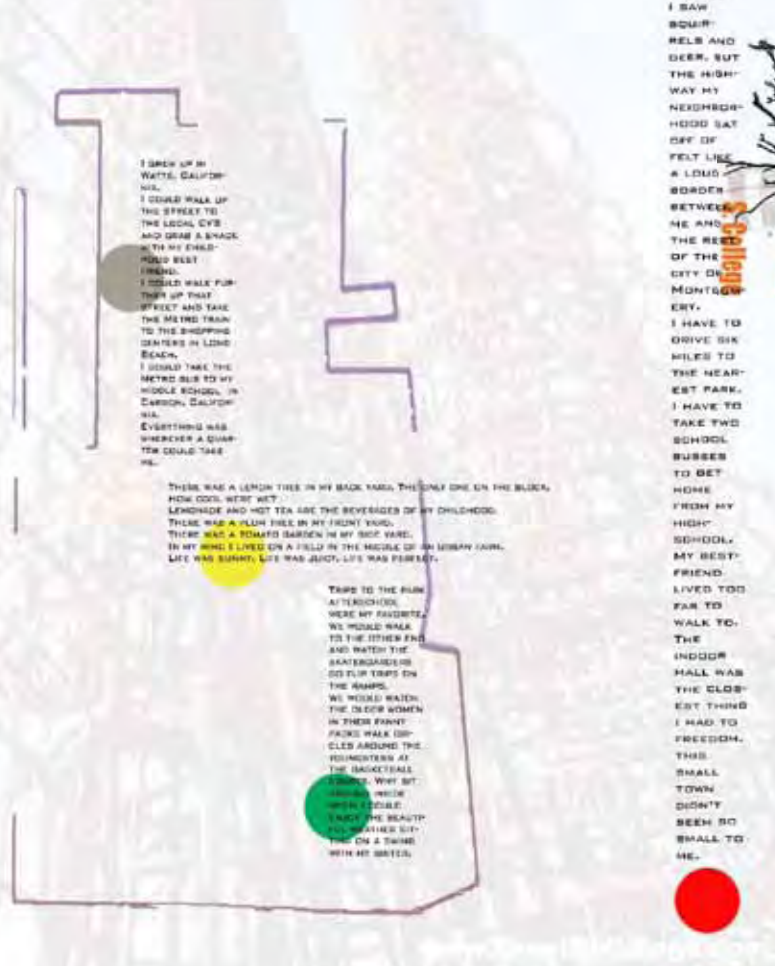


environmental autobiography

Adapted from an assignment introduced to me by Mark Francis at University of California Davis, Landscape meaning is influenced by your own personal histories of place. The objective of this assignment is to give you the opportunity to look back at a significant environment in your life and to record your memories and feelings, and to attempt to relate these feelings to your currently held values regarding the environment.

In the trajectory of our lives, experiences of places and formations of values are woven together. This project will give you an opportunity to examine a formative experience of place in your own life, envision the kinds of places you hope to help create or be involved with in the future and your own value system that has grown out of or is growing towards this understanding of landscape meaning.

urban inquiries



LA' journal: *home turf*

Home Turf: the allure of the local: the mix of the migrant, landscape lab Alabama

"The lure of the local is the pull of place that operates on each of us, exposing our politics and our spiritual legacies. It is the geographical component of the psychological need to belong somewhere, one antidote to a prevailing alienation. The lure of the local is that undertone to modern life that connects it to the past we know so little and the future we are aimlessly concocting. It is not universal (nothing is) and its character and affect differ greatly over time from person to person and from community to community."

- Lucy Lippard,
The Lure of the Local: senses of place in a multi-centered society



Auburn University's "Home Turf" is an expression that conjures up visions for most folks of the gleaming green football castle packed for a Tigers' game. It is a territorial expression charged with pride, in this case defended by a powerful cat. Unlike black bears, mountain lions, alligators, kingfishers or copperhead snakes, tigers are not an endemic species to Alabama, and the stadium turf itself is a finely inter-stitched sod; living grass patched here and there with solid synthetics. Beneath its calibrated veneer, a 7ft culvert carries Parkerson Mill Creek, now on the 303(d) list of impaired streams to its outflow at the south end of campus. *Home turf* thus alludes to the tension and potential of the landscapes we inhabit: both here and there, constructed ecologies, becoming through migration, transgression and re-imagination.

Turf is big business in Alabama, and it carpets the subdivisions and outskirt industrial parks that have slowed to a trickle in this recession but still define growth and success in our smaller towns and still fairly abandoned urban areas. Sod farms lie across this lush landscape, attracting coastal birds out of range to their abundant verdure. The conventions of lawn care and yard maintenance are matters of pride and expressions of upright and moral citizenship. Turf, a seemingly innocuous surface material is thus deeply psychological, political, eco-cultural, and perhaps for this reason wonderfully insidious. What are we so desperately covering up and why have we deployed, as Girot¹ once accused, such a cheap solution?

Enter the Auburn University Master of Landscape Architecture program situated in southeastern Alabama, peeling back the layers of turf to discover and regrow the landscapes of home, another deliciously problematic concept. With a student body representing a dozen or so nations and nearly every continent, home here is rather a temporary destination, than a deeply personal, historic, cultural family ground. Auburn is a mixing ground of immigrants. However, as G. Paschal Zachary² suggests, this condition is the new normal; the migrant, the mixtopolitan, defines this generation and those to come. People today he argues have both roots and wings. We move in and out of our subcultural identities connected to the places from which we came, in which we are, and to which we are headed with fluidity even as we connect with local flavors, knowledges, and histories. In this spirit, the inaugural issue of ____ Journal offers *home turf* as a question more than a theme, and as a call to critical hybrid practices.

Alabama, it turns out has always been a vibrant mixing ground, a hotpot, a *mélange*, and upon closer inspection its landscapes reflect this hearty trans-cultural exchange. Muscogee peoples once aligned with Uchees, Choctaws and Cherokees to form the Creek Confederacy that alternately traded and comingled with English, French, Spanish, Scottish, Irish, African and Caribbean in small towns advantageously positioned on Alabama's networks of rivers. As people traveled between woodlands, open plains, swampy backwaters and the delta, ideas and blood flowed creating new places and traditions. Pirates and planters, wanderers and visionaries, preachers and slaves crossed paths initiating and adapting the unique traditions of the Alabama landscape. Some migrants such as kudzu took root with such virility that they swallowed entire ecosystems whole. And so the power and possibility of landscape consumes and fuels Alabama's imagination.

Irrigated by the rivers that flow from the foothills of Appalachia to the Gulf of Mexico, and drenched in tropical rains, Alabama is one of the most fertile territories in the Northern United States. Today, it is also despite this abundance, one of

1 Girot, Christophe, "Movism. Landscape and Scenography", 2009

2 Zachary, G. Paschal, *The Diversity Advantage, Multi-cultural Identity In the New World Economy*, Basic Books, 2003

the poorest and least healthy states. Legacies of racism linger in institutionalized inequity in education, access to health care and other networks of civic life. Alabama's haunted pasts and traditions of radical resistance color the relentless green. The Fall Line cleaves the state between the northern piedmont plateau and the southern coastal plain, and Auburn University is positioned right on the split. From this location, our unique Master of Landscape Architecture program looks out in all directions. We critically engage the coal, steel and military complexes of the north and their leach fields, the western blackbelt, the coastal communities of the delta ravaged by storm and disinvestment, and the range of hybrid landscapes urban, peri-urban and rural in between. We cultivate insurgent practices that move into situations, envision new performances, and regenerate the health and adaptive capacities of landscapes locked in last century's models of industry, infrastructure, community and citizenship.

What does it mean to do this work here in Alabama? In what ways do we activate issues of health and power, memory and imagination that are both unique to this quilted landscape and relevant to our international colleagues? Three key dimensions of our practice highlight the intentions of our program through the lens of home turf. The first has to do with subversion, the second with co-creative practice, and the third might be described as (re)activating the ephemeral. What distinguishes our approaches here is that these strategies are complementary and are cultivated through hybridity. To subvert, from the latin *subvertere*, suggests a turning or overturning from below. We consider this a critical dimension of contemporary practice, the recalling or uplifting of landscape in its fullest sense and potential to the surface of our lives. We are interested in how such contemporary theory and praxis are seasoned, inflected, advanced in our Alabama laboratory.

Subversion requires a rethinking of how we define projects and their scope. For example, Professor and Program Chair Rod Barnett, using a method developed in Auckland New Zealand called Art Web has pursued tax delinquent properties in Birmingham Alabama as a datascape with significant potential for a new approach to Landscape Urbanism. Rather than starting with site and client, he enters like a coyote to the boardroom, convincing leaders of the opportunity to re-imagine their city. Professor Charlene LeBleu partners with engineers, scientists, watershed ecologists, policy makers and civic leaders to bring water quality to the forefront of urban planning and design across the state. Together, we aim at Auburn to rewrite the problem, carefully using language that communicates to those with fiscal and political power to advance a next generation of landscapes in this state that are robustly performative and profoundly affective.

Co-creation, or dialogic practice means creating places in dialogue with the imagination of the future inhabitants and visitors of all species. It is a form of outreach or service practice less defined by the expert-client relationship than a commitment to

listening, and exchange. In the subversive spirit, we simultaneously speak the language of children, and animals. Hands-on small acts of co-creation lead to the articulation of messages, the mapping of the civic health of local communities, and ultimately large scale infrastructural projects and public space making that grows from the ground up, bringing the powerful vision of children, the value of diverse habitats to the question of the future of our built environments. Professor Jocelyn Zanzot with co-director artist Dan Neil has developed the Mobile Studio, a portable lightweight, open-air gathering space, that instigates collective landscape image-making, conversations and events in the field to provoke new landscape possibilities and future economies.

The third strategy is that of the ephemeral (re)action. With a renewed commitment to material imagination, plant spatiality and performance, and the conceptual power of art to transform lives, Auburn has been training a corps of insurgent revisionists attuned to the various potentials of critical timing. While this term might be applied to our intrepid campus installation artists, those that wrapped crape myrtles pink or painted guerilla bike paths, it extends to those working on regenerative town plans beside its most conservative turf men arguing for landscapes that celebrate the seasons and adaptively re-use its historic structures. Professors David Hill and Michael Robinson each cultivate both ends of this spectrum, respectively bringing the power of regenerative technologies and real estate development expertise to major challenges and opportunities of urban redevelopment. From renewable energy landscape proposals for this coal-powered state to new visions for our most significant civil rights grounds and civic spaces, Hill and Robinson bring meticulous attention to constructed form with a rigorous demand for ephemeral intentionality and long-term resilience.

In cultivating adaptive professionals to remediate and redesign our urban environments, connect and re-engage our rural landscapes, and completely overhaul the suburban malaise that seems to have spread out everywhere in-between, we are well positioned in Alabama to reinvent the future. There are other universities that advance the thinking and approaches to such work at the cutting edge. There are practices that raise the bar for the design and production of these new realms. Here we would like to enter the work of Auburn University into the mix. Situated in the deep south and aligned with the global south, but broadly connected to this ever shrinking and diversifying planet, Alabama's haunted and fertile home turf and radical landscape architecture master program offer uniquely critical, creative and adaptive approaches to contemporary practice. Enjoy!

THESIS ADVISORY

sylvia barnett

Landscape as Field: Investigating Process in Westside Atlanta

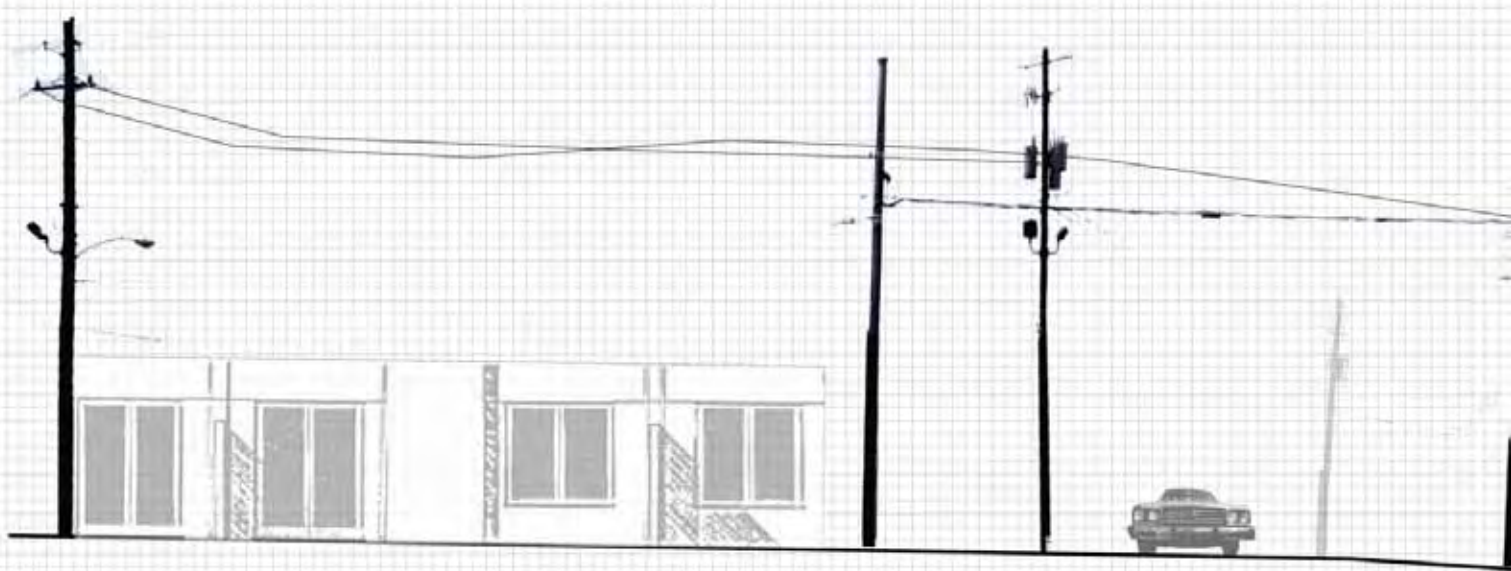
Sylvia Barnett

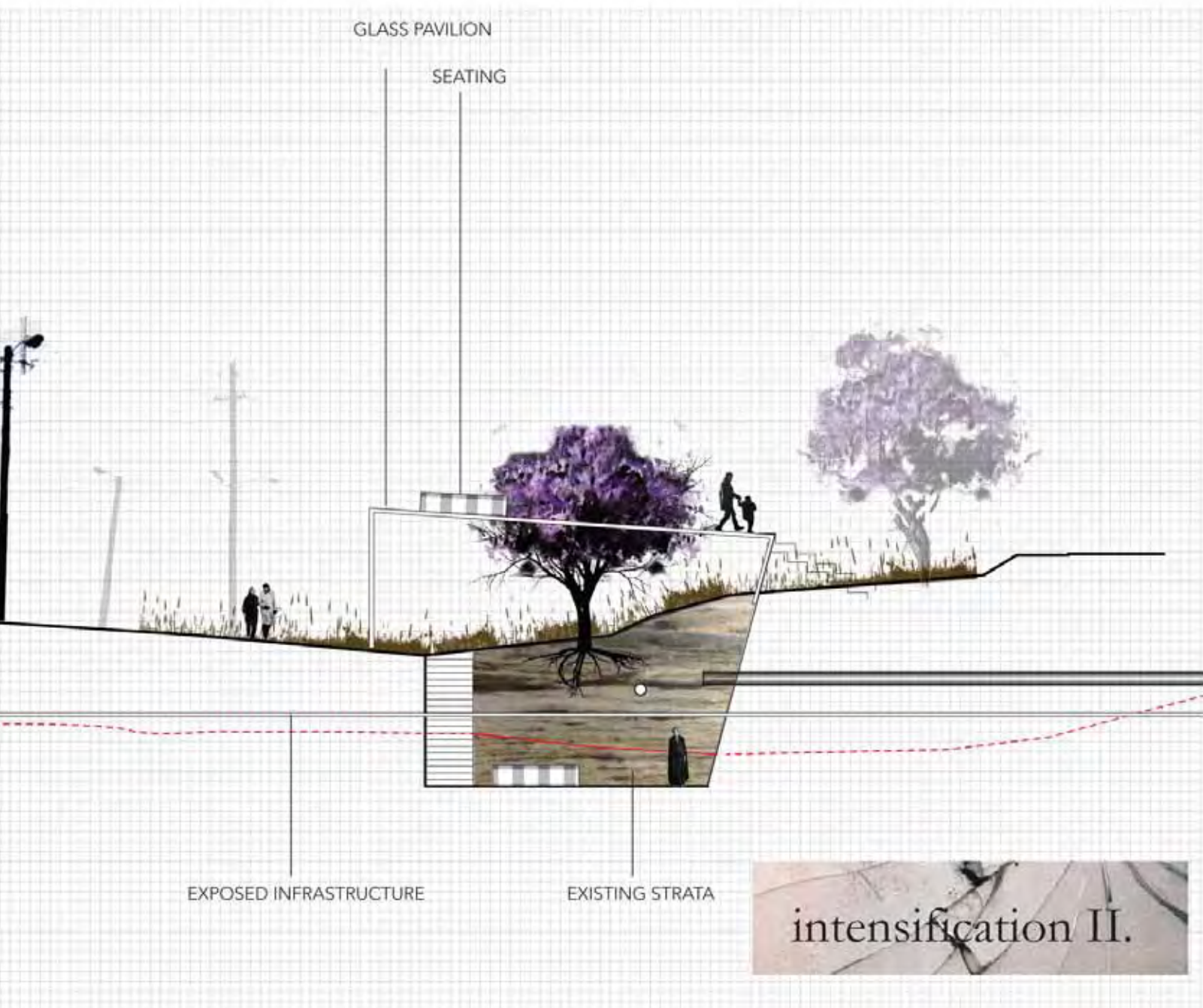
Spring 2013

Abstract:

Landscape is not a scene. It is not a static and distinct entity through which and upon which humans navigate the world. It is not the binary opposite to architecture and built structures or the outdoor constituent to human experience. It is a field, a matrix woven from connections between all human and nonhuman systems, supporting and enabling life through the collection of interactions. Yet this fact is little understood. The continued pictorialization of “nature” and the perpetuation of inherited Western paradigms allow landscape to be continually relegated to “other,” overlooking its inherent functionality and regenerative potentials. This thesis challenges existing landscape design process in its surrender to the scenic and explores hybrid approaches to understanding complexity. A series of design investigations accumulated on a parking lot in the Westside Arts District of Atlanta seeks new possibilities for presencing dynamism. Through research by design, preformed site assumptions are cast away in favor of uncertain potentials for working with the given, the set of systems offered by a situation. The exploration of automatic operations acts as an intentional rejection of the most apparent components of site, in favor of indeterminate opportunities. A study of recontextualization seeks to examine the relationships between elements of the given and their affective and affected characteristics. Thus, landscape as field emerges as a rich and diverse mode for orchestrating landscape’s continual becoming through design. The notion of figure and ground is subverted with the discovery that figures are intensifications, effects of interactions within the field. This process is a significant contribution to the cause of designing with landscape’s complexity because of the inclusion of human experience. The guiding vigor behind this advancement is formed upon the comprehension that the potentials of landscape will never be understood as morphogenetic, adaptive, connective and continuous, a field, unless humans perceive themselves as a part of its fluctuating terrain. Poetic possibilities exist within the field to encourage the dissolution of the space between the subject and objectified landscape and attribute tangibility to the processual nature of living systems.

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October 29, 2013

Dean Vini Nathan
College of Architecture, Design and Construction
Auburn, AL 36849

Dear Dean Nathan,

I'm writing to express my sincere recommendation for Professor Zanzot in her pursuit of a tenured position in the Landscape Architecture program at Auburn University. Professor Zanzot played an invaluable role in my development as a student of the discipline and as a designer in general. She is dedicated to the task of expanding the practice and theory of landscape architecture in a way that is meaningful and useful for wider audiences. For this, I highly respect her as a teacher and as an individual who is currently and will continue to make a difference to people's lives in Alabama and afar.

As an advisor to my thesis project, Professor Zanzot was one of the first people to help me realize that thinking through a design from concept to actualized, material, detailed construction is the way to really understand how all of the tactile, phenomenological and spatial aspects of landscape design can be made apparent to participants in the public realm. During our discussions, possibilities seemed to open, and she was always fully willing to explore uncharted territory with relentless enthusiasm for the unknown. I believe that openmindedness is an extremely important quality to have as a professor of any sort, and in this respect, she was an incredible teacher. Her studios and class assignments always had a clear directive inspiration, from which we were encouraged to spring off in unfettered exploration. It was her planning and careful crafting of projects and syllabi which made this possible, eventually allowing students to see that they each bring their own point of view because no one is without bias. In a program with a mixed background of degrees and experiences, I think this is a vital lesson to learn. As a new graduate entering the professional world, I appreciate the fact that I was given time to question my own preexisting assumptions in Professor Zanzot's classes.

At the same time as leading the charge for landscape discovery, Professor Zanzot is promoting landscape architecture's reach to the wider community. The way she developed Mobile Studio as an outreach program is particularly admirable, and I believe that using it as a cocreative, mutually beneficial teaching tool for students and the community is exactly the direction that needs to be taken in landscape architecture programs. A feedback connection between the academic environment of the landscape program and the needs of real people offers an opportunity for truly innovative and novel creation. These relationships engender students with the sense that their skills can make a huge difference at a ground roots level, but also help them realize that they can learn a lot from members of the community whom they otherwise may not meet.

Professor Zanzot inspires openmindedness and curiosity in her students, as well as a sound understanding of the importance of landscape architecture, and a social conscience. I believe these are impressive qualities which should allow her to continue to progress and grow as a valuable member of Auburn's faculty and the broader community.

Sincerely, Sylvia Barnett

TEACHING SCHOLARSHIP

civic health, regenerative design, landscape imagination

2013 **Peer Reviewed Film at CELA Exhibition, National Conference and Preceedings**
"Landscapes In Motion, Birmingham Intersections"

2013 **Peer Reviewed Journal Publication**
PUBLIC, the on-line journal of Imagining America: Common Ground in Alabama, a 15 minute landscape movie

2013 **Invited International Lecture**
Birmingham City University, UK Mobile Studio: on the road and in the field

2012 **International Conference Presentation**
IFLA Capetown South Africa: Rural Landscapes of Resistance and Imagination Between South Africa and the American South

2010 **International Conference Presentation**
CELA/ISOMUL LANDSCAPE LEGACY: The Cinesthetic Landscape: A Critical Realm of Design Research

2012 **National Conference Presentation**
CELA: FINDING CENTER: "Mobile Studio: Field Studies on the Road"

2011 **National Conference Presentation**
ERASING BOUNDARIES: "Design Research & the Rural Landscape Studio"

2010 **National Conference Presentation**
MADE: DESIGN EDUCATION AND THE ART OF MAKING: "Writing Architecture: To Unsay the World and Imagine it Anew"

2009 **National Conference Presentation**
CELA: "Inserting Difference: Teaching Civic Engagement By Design"

RIGHT: Studio 2 crew on 3 day Becoming Alabama Field Studies: Civil Rights Histories and Regional Ecologies. The tour started in Birmingham at the Urban Studio , visited the Civil Rights Museum and Kelly Ingram Park, and Railroad Park .

2009 National Conference Presentation

CELA: "Eidetic Alabama: Film and the Meander"

2009 Regional Conference Panel Co-organizer

*ACSA SE 2009: Shifting Ground: Towards an Architecture of Movement
with Douglas Pardue University of Georgia*

2009 Regional Conference Panel Co-organizer

*ACSA SE 2009: The Cinesthetic Art of Urban Inversion
with Mathew Davis, Temple University Philadelphia*

2008 Regional Design Competition

*MOSS ROCK ART FESTIVAL: "Chuck Wagon: Sustainable Traveling Field
Studies, with Michael Robinson*



GRANTS RELATED TO TEACHING

civic health, regenerative design, landscape imagination

TAMED: Mobile Studio Birmingham UK

Date: (2013-2014)

Participants: Tittle, D, Coles-Harris, J, Stuart, Robert

Grant Agency: MADE: a center for place-making, Birmingham UK

Amount: Total \$20,000, \$4500 to Zanzot, J

Macon a Movable Feast: A Celebration of Food and Health in Macon County Alabama

Date: (2013-2014)

Participants: Worosz, M., Wilson, N., Bailey, L., Zizza, C., Zanzot, J., D.Neil.

Grant Agency: Office of Vice President for Outreach Competitive Outreach Scholarship
Auburn University.

Amount: Total \$20,000, \$4695 to Zanzot, J

Landscape Urbanism Birmingham UK

Date: February 2013

Participants: Kathryn Moore, one time funding for University-wide lecture to supplement the School of Architecture Lecture Series. While here she will review MLA student work.

Grant Agency: Special Lectures Committee Grant, Auburn University

Amount: \$1200

Landscape Urbanism Birmingham AL

Date: February 2011

Participants: Tom Leader, one time funding for University-wide lecture to supplement the School of Architecture Lecture Series. While here he will review MLA student work.

Grant Agency: Special Lectures Committee Grant, Auburn University

Amount: \$1200



Design Development of the Shiloh Community Landscape Plan

Date: January 2011-May 2011

Participants: The Shiloh Community Restoration Foundation and Rural Initiative Project

Grant Agency: The Deutsche Foundation and match by Auburn University Master of Landscape Architecture Program

Amount: \$5682

Federal Road Initiative: Design Research of a Vanishing Landscape

Date: Jan 2011-Dec 2012

Participants: Jocelyn Zanzot P.I., Barry Flemming Interim Chair of the Art Department, Co-I, With Greg Schmidt in Special Collections and Dan Neil, Jule Collins Smith Museum

Grant Agency: OVPR Intramural Grant: Level 2 Exploratory Interdisciplinary Research/Scholarship, Auburn University

Amount: \$6000

Landscape Film Initiative

Date: December 2010, one-time funding

Participants: Jocelyn Zanzot with Philip Shell president of the AU student ASLA

Grant Agency: Concessions Board, Auburn University

Amount: \$4,000

Ecosystem Services for Community Health: A Dynamic Trans-disciplinary Framework, Turneffe Atoll, Belize

Date: November 2009- December 2010

Participants: Jocelyn Zanzot P.I. in partnership with The Oceanic Society, Dr. Nanette Chadwick, Marine Biology, Dr. Mark Dougherty, Biosystems Engineering, Dr. Wade Morse, Forestry and Wildlife Science

Grant Agency: CADC Seed Grant, Auburn University

Amount: \$10,000

Summer Workshop Series: Videography for Design

Date: January 2009-December 2010

Participants: Jocelyn Zanzot P.I. with Professor Mathew Davis of Temple University

Grant Agency: Daniel F. Breeden Endowed Grant, Auburn University

Amount: \$2500

The Cinesthetic Landscape

Date: June 2009

Participants: Mathew Davis, one time funding for University-wide lecture to supplement the summer workshop series.

Grant Agency: Special Lectures Committee Grant, Auburn University

Amount: \$1000



CREATIVE WORK & RESEARCH

Zanzot's research investigates places and approaches to design that build civic and physical health. She has studied nationally significant public spaces in contemporary South Africa to advance research on design for diversity as a dimension of civic health. With an international design alliance of experts in the field of architecture and health care she has also explored the next generation of smaller scaled distributed community health centers. This research becomes creative work when it is published, exhibited and performed, these gestures become scholarship as reflections on acupunctural insertions in civic landscapes.

INTERNATIONAL

DESIGN'S DIASPORA
NEW SOUTH AFRICAN PUBLIC SPACE

NATIONAL

COMMUNITY HEALTH CENTERS
CIVIL RIGHTS CITY MAKING

DESIGN RESEARCH & CREATIVE WORK

Description of Scholarly Program

Zanzot's research and creative work are concerned with public space, and how landscape architecture, the art of placemaking, can create new civic and social opportunities, sustainable economies and ecologies. The work explores and produces built and temporary public spaces, events and exhibitions, to test and innovate mixed meeting grounds. New media are integral to both our experience in, perception and construction of the nexpublic realm. Film, videography, digital narratives, and other social and intermedial are not peripheral but central to the inquiries.

Having participated as a key organizer in the Landscape Architecture Foundation's Landscape Future's Initiative, initiated at the turn of the millenium, Zanzot's research and creative work concerns the role of the designer in activating the diverse needs and desires of disparate urban populations.

Diversity is key to landscape sustainability and resilience, yet requires research and interpretation to become an active agent of design. Educational methods and theoretical frameworks, design processes and designed landscapes that challenge and advance opportunities for healthy experiences in public draw on diversity as an asset to design. Relating to international practice, Zanzot's work examines the smallest acupuncture insertion and the most iconic new democratic public spaces in the world.

She has focused my international research on contemporary design projects in post-apartheid South Africa; a testing ground for the landscape implications of the world's most progressive democratic constitution for the making hybrid spaces, new typologies of public space.



The research is connected to Alabama both theoretically and by design through local outreach initiatives, as the testing ground of a collective approach to community-based design that increases civic health. Of primary interest are reciprocal and co-creative approaches to citizen-based design in the evolution of new public/civic meeting grounds.

Creative work however offers another mode of inquiry, a place of exploration at the edge of idea. The Small Hospital Big Ideas Competition for example, sponsored by Kaiser Permanente, offered an opportunity to rigorously investigate a unique convergence of questions about diversity and health: the small hospital of the future.

As the lead Landscape Architect on a diverse international team of architects, hospital experts, artists, business leaders and mathematicians, Zanzot developed a landscape driven plan that aligned ecological and cultural health and diversity with new thinking on hospitals not only as state of the art treatment centers but vital community health meeting grounds helped win the multi-million contract.



LEFT: Freedom Park in Tshwane, Pretoria South Africa was built as a National and International Peace and Reconciliation Park and a Memorial to those who died in the struggle for Freedom. The Park re-tells the history of South Africa and thus the world in light of the birth of the world's most progressive democracy. RIGHT: The New Constitutional Court of democratic South Africa is built on the grounds of the Former Old Fort Prison, a designed urban inversion.

PRESENTATIONS ON THIS RESEARCH INCLUDE:

- | | |
|------|---|
| 2008 | ACSA: "Urban Inversion: Re-writing South Africa's Public Landscape" |
| 2011 | AZA ARCHITECTURE AFRICA "Extraordinary Vessels: Landscape Inversions and New Civic Imaginaries in ZA" |
| 2012 | CELA: "Finding Multiplicity at the Center: Lessons from Contemporary South African Landscapes" |
| 2013 | IFLA: "Re-Activating Rural Landscapes of Resistance between South Africa and the American South" |



South African urban design and landscape urbanism are significant within a global dialogue about planetary sustainability. We must illuminate our cities for peace and freedom, safe passageway and the appropriation and emergence of 21st public and civic life. In a process that Zanzot has coined *urban inversion*: she

Creative work must take risks to enter new research territory. The risk must be worth taking for the greater good, not merely for personal gain to be recognized by peers in the field of design. Design's Diaspora and Community Health Centers both challenge the status quo of placemaking with new thinking about landscapes at the heart of the risk. Engaging the cutting edge practices in South Africa and in the field of health is valuable expertise to both Zanzot's creative partnerships and students.

New spaces and places of encounter and exchange in the built environment are the testing grounds of new ecologies and economies. Small productions like *Ephemeral Encounters*, *Daring To Engage*, which was a mixed media installation at the Jule Collins Smith Art Museum, offered visitors a new experience, and catalyst of dialogue that was meant to raise questions and inspire new possibilities for public space design.

The research has brought Zanzot back to South Africa: once to present her work at the Architecture -Africa Conference in Johannesburg 2011 and to present her paper on Rural Resistance and Landscape Imagination at the International Federation of Landscape Architecture 2012 conference in Capetown. Each opportunity has allowed for further field studies which deepen her understanding of Landscape from the Cradle of Human kind.

adds to the literature on "design for ecological democracy" the double move of undoing past legacies of infrastructural violence or inequitable public space with co-creative design that rewrites how we conceive of public landscapes from the beginning for all..

Aditazz is a Sanskrit word that means from the beginning...

Zanzot recently became a founding Board Member of 2112, a non-profit organization dedicated to the cross-pollination of the arts and sciences.

<http://www.2112inc.org/>

This exposure in turn informs new creative work such as Zanzot's entry into the Foot Soldier Memorial Competition.

IMAGE ABOVE: Landscape Architect Graham Young's photograph of the Reeds of Freedom Park illuminated at night create a singular arc out of the multiple lights. The Reeds symbolize African mythology of the origin of life, and their anti-monument relationship to the koppe, or hill are a proclamation about the need to unite the efforts of good city making and landscape.



ABOVE: This public works and landscape architectural project in a township outside of Capetown rewrites a central street spine between market center and transit station incorporating mosaic art and tree planting.



RE-ACTIVATING RURAL LANDSCAPES OF RESISTANCE: BETWEEN SOUTH AFRICA AND THE AMERICAN SOUTH

Jocelyn E. Zanzot

Auburn University, Assistant Professor

Abstract

Rural landscapes, even as they are transformed by industrial operations and wireless technologies, tend to persist in the popular imagination as pastoral places. Within the discipline of landscape architecture the rural realm is investigated in terms of ecological services and cultural heritage, rarely however as a critical site of civic imagination. Civitas, the lost quality of contemporary public space, is defined by acts of participatory citizenship that take place in public. When the laws that bind us as citizens are deemed unjust, people “take to the streets” in protest, procession, expression. The Civil Rights movement erupted in such cities as Montgomery Alabama, however as the march from Selma to Montgomery revealed, the movements’ deep roots extend into the cotton fields, mill and rail towns, the rural landscapes of Alabama’s blackbelt. Rural resistance has taken many diverse individual forms through history, however community centers that have stood for civil rights and justice are part of a larger civic project. Many such historically significant sites are currently between lives as younger generations out-migrate and rural economies are threatened by larger global forces. The Shiloh case study presented here explores such a site, in relation to recent landscape architectural productions in South Africa, building on scholarship across these deeply connected territories. The paper examines a line of inquiry based at Auburn University’s Landscape Architecture master program that engages the diverse community members of such sites in processes of image making, oral history recording, mapping, design exploration and exhibition that bring forward critical stories of resistance. Design proposals aim to rebuild local economies through landscape architecture and programming that re-activates these stories with new cultural imagination. Conclusions suggest that such engaged methods add value to normative landscape architecture practice and contribute to the revitalization of these sites of resistance.



EXTRAORDINARY VESSELS: urban landscape inversions and new civic imaginaries in ZA

Abstract:

Freedom Park in Pretoria and Constitutional Hill in Johannesburg are two new national South African landmarks that directly engage the *civic imaginary*, re-conceiving what it means to be South African and to participate in democratic life within the urban landscape. Within intensive design teams composed to represent a breadth of perspectives, invested parties and requisite talents, a collective creativity has translated the notion of a unity of the diverse within the context of their unique site and program. Each arrived at a double move that on the one hand overturns past meanings and histories, and on the other prepares the ground for new generations of civic life. The landscape, as contested terrain does not lie neutral, passive or plastic through these transformations. Rather, the landscape brings the significance of the past to bear on the exigencies of the present, and is activated to give form to new meanings and processes into the future. Whether or not these new legacy projects contribute to new formulations of cultural citizenship will in part relate to whether or not they transform the city in ways that expand access to a greater composite of South Africans. However, the question of access returns to the problem of the imaginary: which vehicles of design invite and enable one to enter another's imaginative constructs, especially across borders that in the past have signified impassible difference? To analyze the role of landscape in constructing new civic imaginaries in these two projects, the paper is organized to move across the scales at which the civic imaginary is constructed: from the urban skyline (city's idealized self-image on a global horizon) to the site situation (re-imagination of contested space) to the garden within gardens (creative metaphor). Notions of citizenship and the creation of in-between spaces of cultural meaning are deeply bound up with evolving notions of the South African landscape.

Finding Multiplicity at the Center: Lessons from Contemporary South African Landscapes

Keywords: multiplicity, civic landscape imagination, South Africa

Public urban spaces struggle to re-conceive of *civic* and *democratic* life in a post-modern, post-911, twenty-first century global recession design world. However the concepts of multiple publics and assemblages of all species enable us to expand notions of participatory practice and design for many things most of the time. The effort to expand the civic imaginary is fraught with issues of oversimplification, ...

This paper presents two contemporary South African public spaces that re-configure the rules of the public realm in a post-apartheid democracy, expanding the story of who is included and how this realm is defined by new thinking about the South African landscape. This paper presents a comparative analysis of two new national landmark projects: Freedom Park in Pretoria and Constitutional Hill in Johannesburg as they seek to uphold the world's most progressive democratic constitution.

Occupying the former Old Fort prison site, one of the most notorious during the Apartheid, the new Constitutional Court reconnects this precinct with its surrounding neighborhood a beacon on the hill that shelters the institution of justice. The landscape supports multiple interpretations of the past and a choreography of multiple uses in the future in a symbolic site that is open and transparent. Freedom Park is a nationally designated "garden of remembrance"



in Pretoria identified in the Truth and Reconciliation process and inaugurated by President Mandela, that affords a view of the city and a new outlook on South Africa's future in light of the struggle for freedom. Engaging indigenous knowledge systems through a design that integrates the ecology of the quartzite ridge within which it is settled, the park elevates traditional rural/village customs to national significance and artistic grandeur.

The comparative analysis of these projects undertaken through multiple site observations, conversations with the designers, literature review, and peer review of past essays, examines the controversies of the sites and their new uses, focusing on design strategies that seek to renew the significance of the past as they re-conceive the future for an expanded civic landscape imaginary. Finding Multiplicity at the Center is a paper that synthesizes both the problematics and potentials that emerge in these nationally motivated landscape centers, and draws out innovative design experiments for consideration in other projects. Situated within a broader conversation about contemporary landscape architectural practice in South Africa the paper brings these design approaches to bear on similar issues of design for new centers given increasing diversity and disparity in public spaces in the states.



Design Research and the Rural LANDSCAPE Studio: Learning from Shiloh

Design-build, community-based pedagogy is seemingly challenged to achieve the learning outcomes of a design studio unconstrained by the often mundane needs and desires of marginalized communities, minimal budgets and unpredictable timeframes of real projects. However, for over a decade the Rural Studio (amongst other notable exceptions), based at Auburn University, has demonstrated that when a program dedicates the requisite time and space to the work, resourcefulness and empathy can become agents of creativity and the projects become mutually enriching. Within Auburn's master of landscape architecture program we are embarking on a new initiative to bring such experiences to our graduate students in a way that fits our own emphasis on design research. The idea is to conceive of the work as scholarship that advances knowledge on a range of key topics: from the deconstruction and reuse of asphalt, to the ephemeral and spatial qualities of planted form, community-scale rain water gardens, to emergent design strategies for incremental responses to community-feedback.

This paper presents the work to date of a MLA studio working with the Shiloh Community in Notasulga Alabama on their grounds, which have recently been placed on the National Historic Register. The history of the site transects three eras including the Shiloh Cemetery-with unmarked graves dating back to the 1870s, the Shiloh-Rosenwald School built in collaboration with Tuskegee in the 1920s, and the Shiloh Missionary Baptist Church that was a main pick-up spot for members of the community that were a part of the notorious Tuskegee Syphilis Study between the 1930s and early 1970s. The pedagogy of the studio exceeds the needs of the community to make the site accessible to visitors and accommodate new programs associated with the restoration of the school building. It exceeds the material and structural details, and planting plans that are critical to the quality and sustainability of the site into the future. To engage issues of meaning and memory in the community the research asks students to tap into a design process that engages time and multiplicity.

A design process is tested that engages difference as a design generator in community-based design build studios and uses videography as a tool to choreograph change through time so that such processes become accessible to all participants. Difference is identified as indications of disturbance, divergence and discontinuity, as well as mixes of the dissimilar. As an asset, the difficulties in translation between the Shiloh community and international team of students become opportunities to better understand the relationship between community memories and visitor perceptions. The need to choreograph site programs and management of the oak hickory woodlands become opportunities to explore a multiplicity of potential future site experiences and economies. The paper critically examines the relationship between these lines of design inquiry and the interests of the Shiloh Community that pertain to the physical outcomes of these investigations. The question is: how does design research concerned with design methodology impact the proposed buildable landscape architectural systems and structures of a community-based design/build studio.

Jocelyn Zanzot's recently published:



Great African Steps of the Constitutional Court, Johannesburg South Africa,
Photo by Author

1. Urban Inversion: Rewriting South Africa's Public Landscape

ACSA Conference Preceedings, Seeking the City, Visionaries on the Margins, Spring 2008

Abstract:

Design strategies that premise cultural difference and multiple publics in the planning and implementing of new public space are required to accommodate the diverse needs and desires of the 21st century urban public. Thirteen years into the realization of a non-racist, non-sexist democracy, South Africa is an incubator for new approaches to translation across difference in community participation, integration of diverse cultural practices and needs for public space in physical/symbolic site planning, and narrative strategies that are open to a range of interpretations while creating multiple opportunities for participatory citizenship. The current construction of two of the nation's most significant national projects in the new era of democracy and freedom: the Constitutional Court in Johannesburg and Freedom Park in Tshwane provide a window in to South Africa's emerging democratic design paradigm. Visions for the future are translated into a multi-cultural vernacular specific to South Africa, and grounded in site programs that enable the processes of healing and reconciliation, learning and engagement that are necessary to move forward. Heightened by a poignancy of inversion, or juxtaposition of the old and new cultural orders, these projects make powerful contributions to global discourse on citizenship, democracy and public space.



Mother Angel and Warrior Angel, Artist Lily Yeh, Korogocho, Nairobi, Kenya

2. From Starlight to Pixels, The Luminous World of Artist Lily Yeh,

South African Journal of Art History. Special Edition: Ugliness, Beauty, Sublimity, Vol 22, Issue 3, 2007

Abstract

Grass-roots, community art might never be intentionally sublime, in the sense of the avant garde, because it aims to alleviate not provoke feelings of terror or shock, regenerate rather than exploit the disturbing vastness of landscapes of privation. Much contemporary art, co-created with disenfranchised communities is of course intentionally subversive; designed to overturn stereotypes, preconceptions, and oppressions, and reconstruct an alternate universe. Whilst such projects might “shock the system”, they are typically accomplished over a duration of time through interactive processes that do not translate readily to snapshot images and thus to a shotgun reading of the aesthetic sublime, as if it could only be perceived in front of the loaded barrel of art. However, these collaboratively designed spatial- temporal constructions are first and foremost art, and must be considered in aesthetic terms in concert with methodology and outcomes, demanding fresh conceptions of beauty, ugliness and sublimity. The work of international artist Lily Yeh viewed as static images in this article and via her website, shine as examples of a co-created sublime, rippling out to the world, like starlight through pixels. To overlook the sublimity of Yeh’s work out of partiality for the process over the product would be to miss attending to one of the greatest living artists and most important modern re-conceptions of the role and power of art.

DESIGN'S DIASPORA: the landscape future's initiative

UC Davis' Landscape Future's Initiative Symposium sought to explore the implications for landscape designers, architects, artists and planners of changing urban, sub and ex-urban demographics related to both temporary and permanent migration. Over the past 15 years, the number of people crossing borders in search of a better life has been rising steadily. At the start of the 21st Century, one in every 35 people is an international migrant. Design processes as well as designed places are challenged to respond to populations of difference and inequity on the one hand, hybridizing identities and transnational citizenry on the other. To discuss tourists, immigrants and refugees as a single phenomenon resulting in an array of socio-cultural patterns forces questions of access and equity, agency and representation, potentially conflicting needs and desires.

The conference began with the premise that there are three main kinds of peoples in motion: tourists, immigrants, and refugees (not to mention homeless people). These potentially repre-

sent every class, race, gender, age, ethnicity, religion, and region of the world. They also have potentially conflicting design agendas. A number of contradictory pressures shape the space of this movement. Some of the questions we hope to discuss are: How can we design new urban environments to meet the desires of tourists, immigrants, refugees and locals? What are some emergent design strategies for creating space that accommodates diversity? Is it possible to make functional cultural objects in the interstices between diverse cultures? Are there existing projects powerful enough to function as the symbolic core for new developments of culture at both local and global scales? In so far as tradition informs design, how can tradition continue to be a resource in the multi-cultural meeting grounds of the 21st century. How can designers help tradition take its next steps?

Design's Diaspora
a landscape architecture symposium

10.28-30.05
Autumn Architecture
University of California, Davis

"Design's Diaspora" is a symposium organized by the Department of Landscape Architecture at the University of California, Davis. It will take place in the *Arboretum Center* Friday afternoon through Sunday morning October 28-30th, 2005.

The symposium will address the implications of global movements of people for landscape architecture, urban design, environmental, public art and related fields. Symposium will explore the future of public space that is increasingly the meeting ground of peoples from every other place on earth. There are three main kinds of people in motion: tourists, immigrants, and refugees. These potentially represent every race, religion, gender, age, ethnicity, religion, and region of the world. They also have potentially conflicting design agendas.

The same movements that are bringing the different peoples of the world into close contact are also changing the environment in new ways. In addition to accumulating cultural diversity the new design strategies must lead to a better place for everyone.

The emergent cultural design solution seems to be Disney World: the creation of exotic landscapes that everyone might tolerate. The conference will bring forth new ways of thinking beyond threat, measuring, acquisition, power, and environment. The key question here is how do we design human difference? Is difference necessarily the basis for antagonism and conflict? Or do we need to go all the way to the point that human difference makes no difference? Or finally, can we contribute to a future in which difference is a powerful resource for new ways of understanding of ourselves, others and nature?

Speakers will include:
emilio ambasz
michael sorkin
lucy ripard
wafar haider
tom leader
ann chamberlain
victor marino zabala

Design's Diaspora
a landscape architecture symposium
October 28-30, 2005
University of California, Davis

Capture the future of public space that is increasingly the meeting ground of peoples from every other place on earth.

Design's Diaspora is a symposium by the Landscape Architecture Department at the University of California, Davis. It will take place in the Arboretum Center, 1000 University Avenue, Davis, CA 95616-0001. For more information, visit the website at <http://www.diaspora.davis.edu>.

Speakers will include:
margarita hill
rob thayer jr.
g. pascal zachary
anna much
doug holtz
leon johnson
dean moccannet



Above: Guardian Angel Murals by Lily Yeh and collaborators at the Villiage of Arts and Humanities.

Left: Invitation to Design's Diaspora a Landscape Future's Symposium, sponsored by the Landscape Architecture Foundation.

"At the turn of the 21st century, for the first time in history, more people will live in urban areas than rural ones. In cities around the world, where immigrants and refugees mix with locals, tourists and other transients, the hybrid is becoming the norm. One of the presenters at the Design's Diaspora Symposium, journalist G. Pascal Zachary (2003: 277) argues, "radical mixing is here. It is breaking down social categories, giving rise to new combinations, fueling creativity and forcing people to re-examine their habits and traditions...If the rich nations have a special role, it is surely to show the rest of the world that mixing of peoples need not kill anyone."

Zachary's sharp language turn from "fueling creativity" to "need not kill anyone" puts us on notice: there are numerous contradictions and both positive and negative potential in the current pattern of global movements of peoples." - Zanzot and MacCannell 2014





EPHEMERAL ENCOUNTERS: daring to engage

exhibition of faculty work at the Jule Collins Smith Museum 2011



This is a re-presentation of a cinematic event that took place in public in the static form of photographs in a museum. I designed this installation to translate the experience of the dance and the public encounter of Peep Show in a crowd of strangers, and from above in the space of designs, in a way that would engaged the viewer and catalyse such an intimate experience in public with strangers.

Ephemeral Encounters: daring to engage Mary Fitzgerald Square is named after Johannesburg's first woman trade unionist, "Pick-Handle Mary", who led mine workers to organize and protest the hazardous working conditions in the city's gold mines at the turn of the century. The plaza is flanked by the Museum of Africa, the Old Turbine Hall, Workers Library, and Market Theater, which played host to the anti-apartheid campaign's "struggle theater" during the 1980s. This inner-city industrial district called Newtown has recently been re-designed as cultural arts precinct.

Peep Dance, an Israeli-South African performance troupe, set up on the occasion of Architecture.ZA 2010: Event + City, The City Re-Imagined. Music, and the mystery offered through delicate apertures lured in a great mix of strangers. The panorama is taken from the second story of a light-weight modular housing structure, designed by Sarah Calburn & Dustin Tusnovics and constructed on the Square in 12 days by 4 teams of women and youngsters from Thinasonke Informal Settlement. Dismantled after the event, the building was re-erected as a community center in Thinasonke.





Community Health Centers w/Aditazz

Kaiser Permanente Small Hospitals Big Idea: international competition first place winner!



Site Design for Optimum Health Care

The choreography of healing gardens and public gathering spaces in relation to their urban context and underlying landscape conditions is critical to the health and wellbeing of both the individual and community. A significant body of research demonstrates that the design of hospital environments can positively impact the recovery of patients, the productivity of staff, and the experience of family and visitors. When these tested site design principles align with climatically responsive architecture, state of the art technology, creative cultural programming, and a poetic affinity for the spirit of the place, the result is a hospital to which people want to return at all phases of life, a truly sustainable and sustaining community institution.

Here the site design of the new small hospital is calibrated and synergized across three key scales: that of the city, the site, and the individual, planned cohesively to evolve through time. Each scale exerts demands and offers opportunities for site design that are evaluated and factored into the phased master plan.

Eco-Urban Dynamics

Lancaster California, a growing city within commuting distance of the Los Angeles Metropolitan Area is home to a diverse population with changing needs. Within this context the small hospital site is designed to connect to transportation infrastructures: automobile, bicycle and

pedestrian networks, and maximize its proximity to the downtown core, city park and other urban amenities. Vehicular access to the small hospital is organized from the east and west creating distinct entries for hospital and emergency facilities while articulating a commitment to health and sustainability where the hospital meets L street. A singular weave of Rosemary Sage and Thyme, draws the public into a healthy fresh market café and the heart of the small hospital, an oasis in the desert.

The central agora functions as a musical mixing ground providing a range of events and opportunities that will draw people from across the city and the surrounding region: performances, farmers markets, thrive runs and walks, and educational health, diet and exercise classes. Under the shade of a great solar canopy, strung with delicate keys, the space seems to breathe and sing in response to the life of the hospital. As Lancaster grows into and around the larger Amargosa Creek mixed-use development, so will the hospital evolve as a health center in relation to this emerging district. The phased site plan details not only the addition of building facilities, but the construction of a ½ mile exercise loop, productive fields for organic agriculture or biomedical research, and an Amargosa Creek Memory Garden that directly connects to the new lifestyle retail and residential developments to the north and the larger bikeway and pedestrian networks of the city, while rebuilding ecological habitat.

Site Regeneration: Landscape Rooms for Health and Wellbeing

Regenerative design strives to “give back more than it takes.” In addition to hospital rooftops, solar parking fields produce energy while retaining and filtering stormwater. Movement from the sites edges to its protected interior reveals a clear strategy of reserving precious water and celebrating it within the heart of the hospital. The secret of the desert is that those plants adapted to its scarcities are often the most sculptural, with the most vibrant colors and the sweetest fruits. Within the oasis of the hospital, honey locust trees, blushing palms and birds of paradise regenerate the human spirit. Movement through the small hospital is intuitive, and

JOCELYN ZANZOT, LEAD LANDSCAPE DESIGNER

gracious, connecting a series of landscape rooms with outer cycleways and paths, and spaces for gathering, play and exercise through the Amargosa memory garden. Interior courtyards and healing gardens provide staff and patients more private areas to relax, reflect and find respite in what are often stressful situations. Of critical concern in the construction of these landscape rooms is water resourcefulness. The water system harvests, cleans and re-uses grey-water on site, moving it through a living machine that is integrated in to plantings that attract butterflies and birds, and add color, texture and fragrance to the gardens adjacent to the bed tower. Drip irrigation, organic mulch, and xeriscape plantings conserve water and celebrate a beauty in tune with the diurnal and seasonal fluctuations of the Antelope Valley.

Landscape Experience: Human and Hummingbird Scale

For the individual, the experience of the small hospital is visceral: the warmth of materials, the fragrance of the garden, the delight of dappled shade or relief of a cool patio, the sound of water trickling over river stone. Working with an adaptive and primarily native plant palette, the desert colors and evocative shapes are inter-planted for variety and delight, shade and shelter year round. Paths are generous and universally accessible, and gardens offer opportunities for both seclusion and gathering. Whether from the view provided in a patients room, or the interior courtyard that promises a moment of escape, or the half mile loop which offers a chance for exercise in the midst of a long shift, the landscape is designed to enhance the experience of all that come to the small hospital. The central play space gives children a chance to get their yayas out, while in later phases agricultural fields support horticultural

therapy, research or on site organic production for the café or market. Life is nurtured here, nourished and strengthened through direct engagement with the full cycle of living systems.

Maintenance

Landscapes are complex: they change through time, and have the capacity to evolve and adapt. Too often landscapes are designed to be fixed in time through



high-energy input and maintenance regimes, and such landscapes often require great infrastructural costs and result in inefficiencies that are neither sustainable economically nor ecologically. The hospital of the future benefits from a better understanding of the difference between complicated systems and complex systems that are not predictable but rather emergent. The small hospital improves its agility through built-in flexibility/modularity and an approach to maintenance that is streamlined and coordinated through the workshop/tool basket/ electric vehicle system in place for the whole hospital. A built-in geographic and internet system allows staff the opportunity to learn as they work, handling maintenance not as a matter of stasis but as a holistic and evolving enterprise.

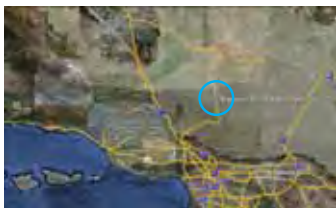
INNOVATIVE DESIGN BEGINS WITH LANDSCAPE THINKING:



The site design gives physical form to the philosophy of inclusiveness and respect for individual identity, yet aggregation of service and community manifested in the project as a whole. From the intimate patient healing gardens to the vibrant social space of the agora, the landscape rooms that support the hospital community are finely tuned to climatic rhythms that characterize the Antelope Valley region. This tapestry of health-sustaining spaces is woven into the larger environment, restrained by a commitment to resourcefulness. Intelligent infrastructure mediates between the living landscape of the hospital community and the underlying dynamic systems of the site. Living machines cleanse grey-water

and enable the hospital to forgo the use of potable water in the landscape. Efficiently designed irrigation systems, pervious paving and infiltration technologies, photovoltaic shade structures, and a honed plant palette complement an aesthetic respect for the indigenous beauty of the site.

Adhering to the regenerative principle of design that gives back more than it takes, this landscape plan provides desirable destinations for the larger KP Lancaster community to satisfy their hunger for delicious healthy food and outdoor exercise, extending an ethic of preemptive care through health education and provision of services. The landscape invites the city into its heart, with demonstrations of fresh food, herbs and flowers, woven as a special thread into an otherwise xeriscape scene. The half-mile loop which meanders through native plant gardens to an exercise thrive zone offers staff, patients and visitors alike a therapeutic experience on site. This loop connects to Lancaster's growing network of bikeways and public infrastructure and can draw cultural art events, city-sponsored runs and other neighborhood activities to the small hospital. In all, the site is designed to grow and adapt through time, not a passive backdrop to buildings, but actively generating and nourishing a vibrant relationship to individual and community health across generations.



Los Angeles Region (site indicated)



Antelope Valley



Lancaster (site indicated)



The Site - Amargosa Creek

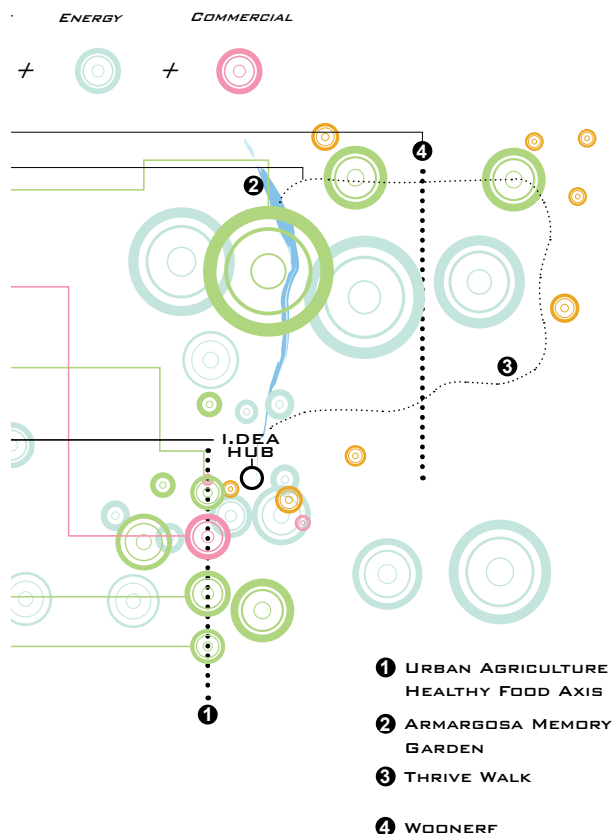


CROSS BOUNDARY ENRICHMENT BETWEEN THE ART AND SCIENCE OF ARCHITECTURE, PLACEMAKING, CITY GROWTH FOR HEALTH



KAISER PERMANENTE SMALL HOSPITAL BIG IDEA COMPETITION FIRST PLACE WINNER: ADITAZZ

Note on graphic production and authorship of this team work: this collection of images is a mix produced by myself and my team of graduate research assistants, other team colleagues and professional renderers hired by Aditazz for the competition. That said, the overall conceptual landscape thinking, site approaches and strategies, landscape site, systems and infrastructure design, vision for the public, semi public and private landscape rooms of the site were all developed by my expertise and guidance.



Site Design for Optimum Health

The relation of the various services and spaces of the hospital and health center to its urban context and underlying landscape conditions, are critical to the healing and wellbeing of both the individual and community. A significant body of research demonstrates that the design of hospital environments can positively impact the recovery of patients, the productivity of staff, and the experience of family and visitors. When these tested site design principles align with climatically responsive architecture, state of the art technology, creative cultural programming, and a poetic affinity for the spirit of the place, the result is a hospital to which people want to return at all phases of life, a truly sustainable and sustaining community institution.

Here the site design of the new small hospital is calibrated and synergized across three key scales: that of the city, the site, and the individual, planned cohesively to evolve through time.

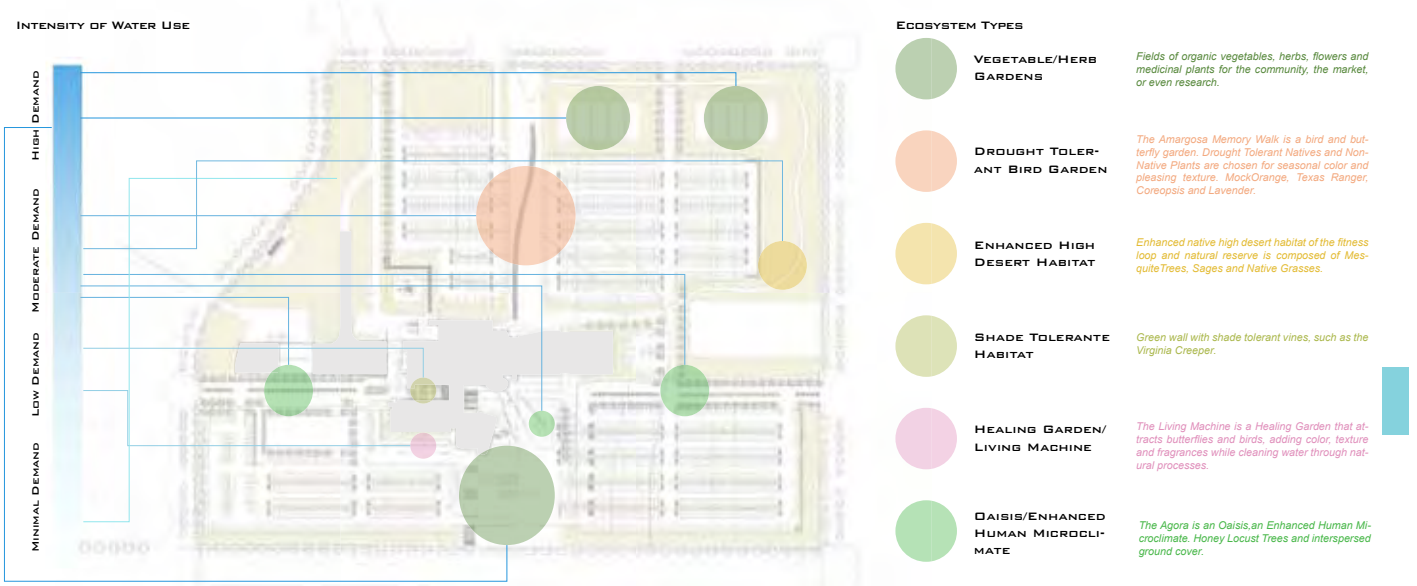
Each scale exerts demands and offers opportunities for site design that are evaluated and factored into the phased master plan.

Eco-Urban Dynamics

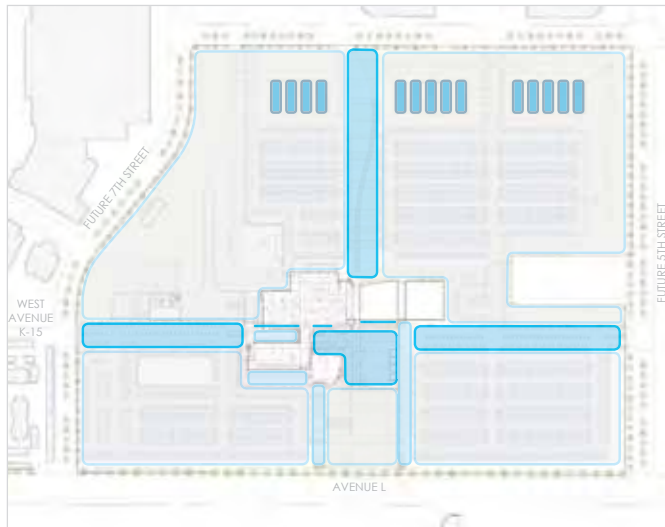
Lancaster California, a growing city within commuting distance of the Los Angeles Metropolitan Area is home to a diverse population with changing needs. Within this context the small hospital site is designed to connect to transportation infrastructures: automobile, bicycle and pedestrian networks, and maximize its proximity to the downtown core, city park and other urban amenities. Vehicular access to the small hospital is organized from the east and west creating distinct entries for hospital and emergency facilities while articulating a commitment to health and sustainability where the hospital meets L street. A singular weave of Rosemary Sage and Thyme, draws the public into a healthy fresh market café and the heart of the small hospital, an oasis in the desert.

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[ECOSYSTEM TYPES/INTENSITY OF WATER USE]



PLANT TYPES: INTENSITY OF WATER USE



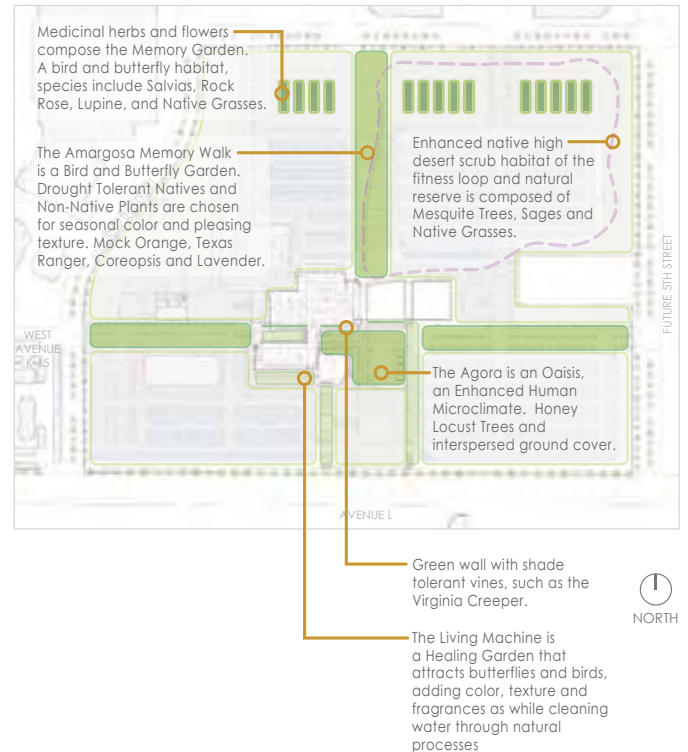
Minimal Water Demand: Xeriscape Demonstration

Low Water Demand: Organic Vegetables, Herbs, Flowers

Moderate Water Demand: Native, Drought Tolerant Planting

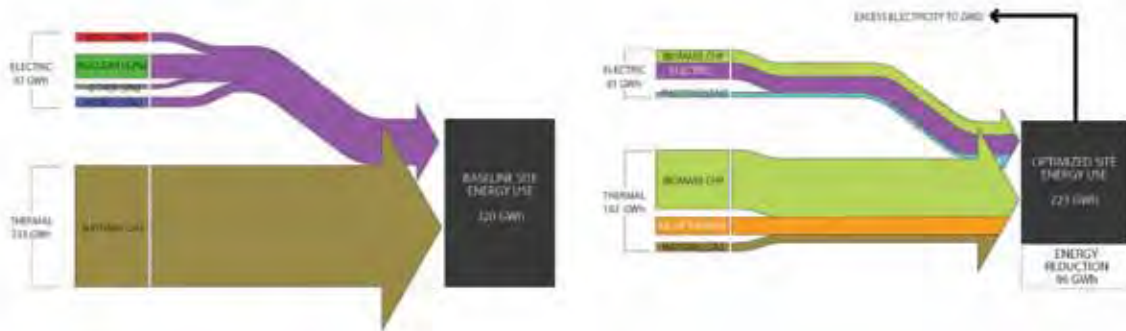
High Water Demand: Organic Vegetables, Herbs, Flowers

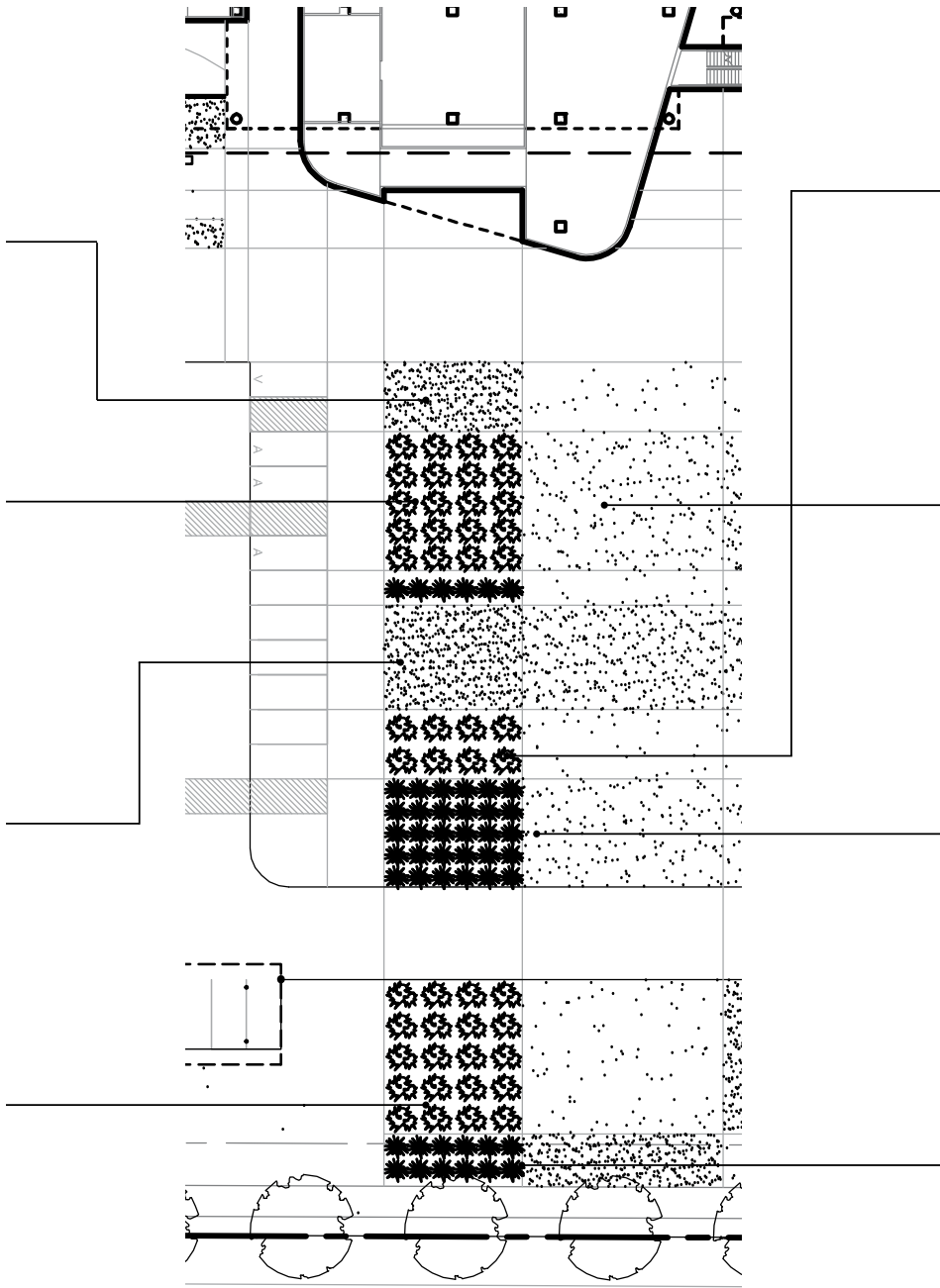
ECOSYSTEM TYPES





energy: pursue carbon neutrality through eco-effective design at all scales





▼ HEALING GARDEN





▲ AMARGOSA MEMORY GARDEN

SMALL HOSPITAL BIG IDEAS: all diagrams and images shown after the Aditazz competition board drawn by Qing Li, Linda and re-submitted for ASLA awards.

09 CONCLUSION

Aditazz's Big Idea is the innovative design process enabled by the ARP for generating, aggregating, analysing, simulating, filtering, prioritising and selecting the best-fit ideas for a small hospital. This is a process that establishes a continuum of interaction, starting with the planning process and continuing through the operation cycles of its life, well past the completion of construction.

This design process is paralleled tangibly by our design of an overarching canopy that protects and unifies the various hospital building blocks in a cohesive, integrated whole.

We have developed these ideas over many months and believe we are perfectly placed to work with Kaiser Permanente to forge new planning, design and operational ideas to enhance the performance of KP's Small Hospital prototype.

To this end, ideas have been collected in the Aditazz Ideas Pipeline and evaluated with a set of quantitative and qualitative criteria derived from KP's direction to the competitors: operational efficiency, environment of care, improved clinical outcomes, sustainability, payback/return on investment, future flexibility and expandability and enabled by the Aditazz Realization Platform.

The objective ARP is to provide the tools for a rigorous evaluation and prioritization system aimed at selecting the best-fit solutions which provide the appropriate care in the appropriate location - Lancaster and subsequent small hospital sites - at the appropriate costs.

It is anticipated that specific Client priorities and criteria will be inputted as filters and kept current as changes in the health-care environment continue to evolve. These changes include technological advancements, breakthroughs in research and clinical models of care, changes in work environment expectations and regulatory context, including reimbursement.

The Aditazz proposal for the Kaiser Small Hospital in Lancaster is based on six principles, envisioned within the ARP-enabled Center of Evidence for Innovation which are detailed in the body of this report, as follows:

- A Health Center as a place of community, crossing boundaries between the community and the traditional hospital setting
- A Center focused on an integrated, multidisciplinary approach as expressed by the Integrated Diagnostics' Center (I-DIA) and its adjoining Collaboration Hub.
- A stimulating patient environment centered around increased patient mobility and independence, incorporating evidence-based design features to achieve measurable improvements in quality, safety, clinical outcomes and operational savings
- Advanced and reliable connectivity through technology
- The relentless balancing of technology with nature and with the human touch as a guiding principle, in an organization that upholds the practice of complementing optimization processes with the rhythms of personal care, where freshly baked bread and flowers share space and attention with advancements in science and expertise.
- A pre-fabricated modular over-arching canopy that collects energy and protects modular service facilities

Utilizing the Aditazz Realization Platform, Kaiser Permanente will assess and validate new space design concepts, new standards of care, new operational models and new technologies, and will be crossing currently known boundaries at the helm of a virtual Center of Evidence for innovations in healthcare delivery.





June 13, 2014

**Re: LETTER OF RECOMMENDATION FOR
JOCELYN ZANZOT**

Dear Colleague,

I am writing in support of Jocelyn Zanzot's application for promotion and tenure in the Master of Landscape Architecture Program at Auburn University.

I am currently the Director of the Design Studio of ADITAZZ, a Silicon Valley start-up. Previously, I was the President of Anshen + Allen Architects, and Chair & CEO of its UK subsidiary. I have over 33 years of experience and I have been practicing as a licensed Architect in the State of California since 1983,

I met Jocelyn Zanzot when she became an intern at Anshen + Allen, approximately 17 years ago. Although she was, at that time, only at the very beginning of her career, Jocelyn had a remarkable impact on the projects to which she was assigned including winning an internal design competition ahead of architects with 10-20 years experience. I recall clearly that Jocelyn made a very positive impression on my colleagues, and on me- particularly with her passion for sustainable environments, with the strength of her design concepts and with the magnetism of her personality.

This is why, when in 2011, almost 15 years later, a group of us, ex-Anshen + Allen Architects, decided to enter an international competition for Kaiser Permanente, entitled "Small Hospital Big Idea" – Jocelyn was one of the first team members that I recruited. As anticipated, The Aditazz competition team became energized by Jocelyn's clearly articulated design vision. After eleven months of intense design efforts and starting with 383 co-competitors, the Aditazz team was successful in becoming one of the finalist teams and finished in March of 2012, as a Co-Winner.

The quality of the submittal's Design was highlighted by the Jury as one of the reasons for the success of the submittal, and Jocelyn deserves definite credit for her, and her students' contribution (she had the opportunity to share this project with her Auburn students, as a teaching/learning experience) to this achievement.

I clearly recall that over the intense months of the competition, Jocelyn engaged her Auburn Landscape Architecture students in the efforts surrounding the competition and took every opportunity to also educate the junior designers in the Aditazz team along the lines of sustainable strategies for the landscape design.

Frequently, and in spite of the late hours and what felt like endless iterations, the design team enjoyed taking time to gather around Jocelyn to listen to her theories, watch the interesting images she selected to illustrate her design views and watch her sketch with great ease and distinct composition skills.

Only one month after the formal recognition of Aditazz as a co-winner of the Kaiser Competition, I invited Jocelyn to become a Board Member in the non-profit organization which I founded in December of 2012 - **2112, Inc.** - to explore the intersection of Art & Science. Recently, one of the Board members, who is the director of the Executive Strategic Program at Stanford University's Business School expressed his appreciation of the contributions that Jocelyn has made to the non-profit organization both at a strategic level, as a Board member, and as a participant in the Live Salons where various aspects of Arts and Sciences are discussed in lively dialogs.

Jocelyn is a valuable player both in her interactions within **2112, Inc.** and as a true energizer of the younger designers and a catalyst for changing attitudes towards Landscape, architecture and the Environment, at large.

Therefore, I strongly recommend Jocelyn Zanzot's application to your world-renown University and School of Architecture and Construction Science. Please do not hesitate to contact me should you have any questions and/or clarifications.

Kindest regards

Felicia Cleper-Borkovi, AIA

Director of the Aditazz Design Studio

ADITAZZ

1100 Grundy Lane • Suite 100 • San Bruno, CA 94066

o: 650.492.7000 x1012

c. 415.810.1803

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Visit us at: www.aditazz.com

REV BIRMINGHAM COMPETITION 2014

THIS LITTLE LIGHT OF MINE

Team Submission Jocelyn Zanzot with Daniel Neil, Marco Giliberti, Jonathan Lewis and Jason Adams.

for Kelly Ingram Park, Birmingham, Alabama

GATEWAY OF REFLECTION & TRANSFORMATION MONUMENT TO THE FOOT SOLDIERS

Shared public space is the honored ground of protest and resistance. Ideologies that shape society and culture remain theoretical until they are embodied in the public sphere. Limitations on mobility within public space have been the physical manifestation of the African experience in America since the earliest arrival; where one can walk, eat, sleep, live has been the limiting factor that reinforces second class status even into the modern era. It follows intuitively that public mobility, the occupation of public space, and self-determination regarding behavior in public are the essential cornerstones of freedom.

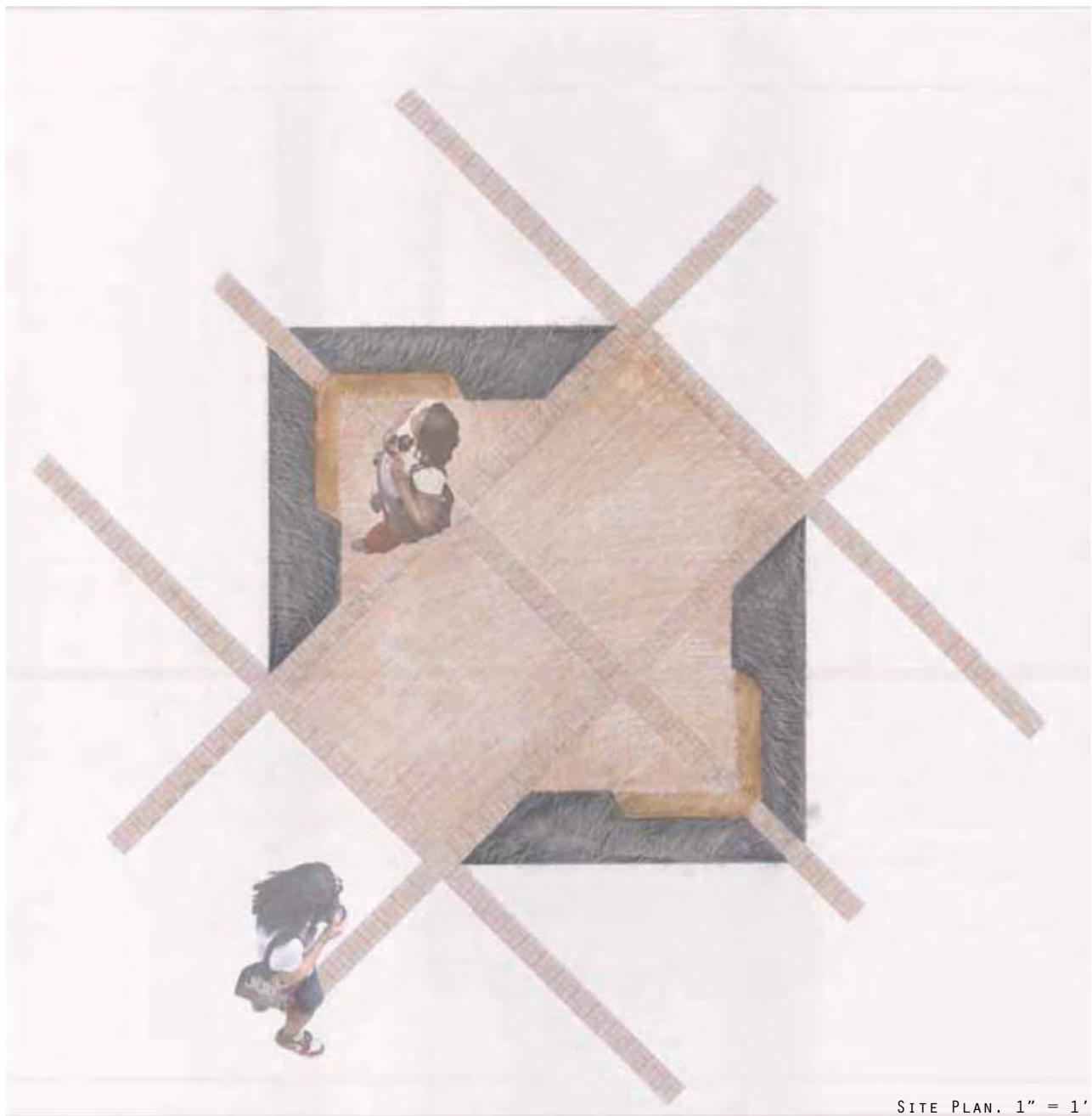
This monument seeks to emphasize the role that individuals who defied laws, customs, and injustice played by joining together as an embodiment of collective humanity in the enduring quest for freedom during the Civil Rights Era.



INTERIOR ELEVATION 1"= 1'



SITE PLAN ABOVE: 1" = 25' COLLAGE OF AERIAL, AND SANBORN MAPS 1911-1950
 PERSPECTIVE LOOKING SOUTH WEST INTO KELLY INGRAM PARK FROM CORNER OF 6TH AVENUE NORTH
 AND 17TH STREET NORTH



SITE PLAN. 1" = 1'

The great weight of injustice is symbolized in the mass of the monument; apprehended from a distance, the monument appears as a dark and layered monolith, however, upon closer interaction one becomes aware that that the expected urban memorial is constructed from the very road upon which the foot soldiers trod. Asphalt; cut, polished, transported, and assembled from Montgomery, Birmingham, Selma, Lowndesboro, and Washington, D.C., is the material from which the monument is constructed.

Hovering, floating dream-like, above the corner, upon steel roots, the monument is the realized ideology. As a gateway into Kelly Ingram Park, the monument asks that those who enter to pass through the layers of earth and road that the Ancestors trod and fought and died to stand upon. Pausing inside of the gate the voices of the children's song comes joyfully bubbling from wellsprings within the earth; heard but not seen; apprehended as the voice of the past and the future. The Church is there, within the earth, under the road,



ABOVE: EXTERIOR ELEVATION LOOKING FROM WEST TO EAST 1"= 1'

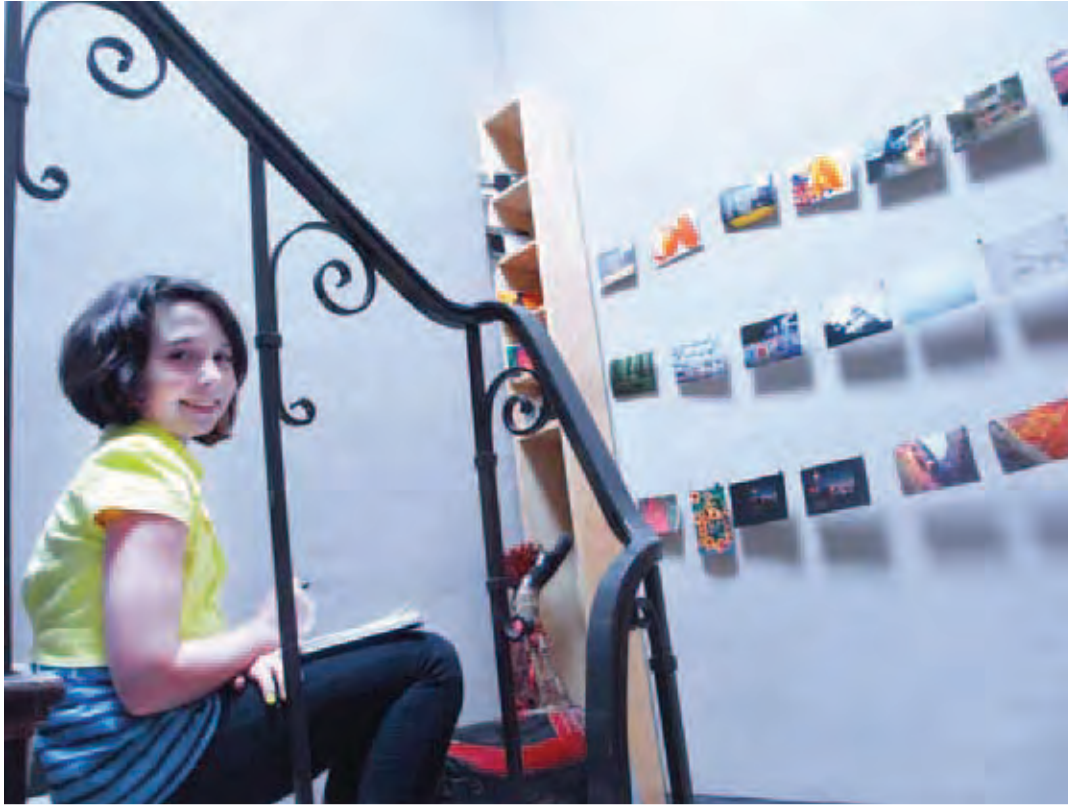
BELOW: MATERIAL INSPIRATION PALLETTE INCLUDES SITE BRICK QUILT PATTERN, STRATA OF ASPHALT, BIRMINGHAM CLAY AND THE HEALING PRESENCE OF WATER.

glimpsed through the narrow way. A place for the weary to rest and to share the shade of the day is there too, to meet, to guide, and to remember.

In consideration of the "monument" as a recognizable form in American life, this memorial has no honored individual standing upon the elevated plane; rather this object is the base not the figure. It asks all who engage it to be the figure within the memorial, to enter the open base and pass through transformed.

Technical support for the cutting, safety, and engineered structural properties of paving will be provided by the National Center for Asphalt Technology at Auburn University. Good faith estimates for the cost of steel fabrication, lighting, water management, earthen wall construction, and installation indicate that this project is achievable for approximately \$142,000 usd.

CREATIVE RESEARCH



2014

International Museum Exhibition

100 Birthday Wishes from Montgomerie's Children 1913-2014
Mobile Studio and the Troy University Rosa Parks Museum

2013

Invited International Speaker

Birmingham City University Institute for Art and Design Fall 2013 Lecture Series

Peer Reviewed Journal Publication

Public, A Journal of Imagining America, 2013 "Common Ground Alabama"

Peer Reviewed International Conference Paper

International Federation of Landscape Architects
"From the American South to South Africa, re-activating sites of rural resistance"

Invited Juror, International Student Competition

International Federation of Landscape Architects
Student Design Competition

& OUTREACH SCHOLARSHIP

Wildflower Species of Antelope Valley



California Poppy



Brittle Bush



Blue Lupine



Blazing Star



Coreopsis



Gold Field



Desert Dandelion



Owls Clover



Indigo Bush



Dune Primrose



Desert Star



Chia - Edible Seed

Left Image: spraypaint overlay created at Witton Neighborhood Mobile Studio Field Day, Birmingham England. Above: Palette of flowering plants chosen for color, soothing fragrance, medicinal properties and adaptivity to the Antelope Valley, for the Small Hospital Big Ideas Competition.

2012 **International Conference Presentation**

ARCHI AFRICA SEEKING THE CITY "Extraordinary Vessels: urban landscape inversions

and new civic imaginaries in ZA"

Regional Conference Exhibition

Caroline Marshall Draughton Center for the Arts and Humanities Conference: *This Goodly Land, "from the clays of Macon County Alabama"*

2011 **National Conference Presentation**

CELA PRESENTATION FINDING CENTER; "Finding Multiplicity at the Center: Lessons from Contemporary South African Landscapes"

Visiting Lecturer/Scholar + Honorary Appointment to ALASA

Association of Landscape Architects of South Africa
University of Pretoria and University of Capetown

Museum Exhibition Group Show

Jule Collins Smith Museum of Art: Faculty Show: "Ephemeral Encounters: daring to engage"

AWARDS & HONORS

International Design Competition FIRST PLACE AWARD

*SMALL HOSPITAL BIG IDEAS COMPETITION, landscape designer
on team Aditazz*

International Design Award

MODERN HEALTH CARE HONORABLE MENTION for ADITAZZ submission

International Refereed Conference Publication

IFLA 2012: LANDSCAPE AND VALUES

*" From the American South to South Africa, Re-Activating Sites of Rural
Resistance"*

National Conference Presentation

CELA PRESENTATION 2012 FINDING CENTER: Moile Studio: Field Studies on the Road

Appointment to 2112, non-profit board of directors

a non-profit theater of art and design, science and technology

Invited Peer Reviewer for PLACES

*2011 Article on reclamation of post-gold mine landscapes in
Johannesburg*

Honorary Appointment to ALASA

Association of Landscape Architects of South Africa



FUNDED GRANTS

Grant Title: Tamed: Mobile Studio Birmingham to Birmingham.
Grantor: MADE:a center for place-making, Birmingham England
Start: September 2013- open
Grant Amount \$3500

Grant Title: Macon a Movable Feast: A Celebration of Food and Health in Macon County Alabama
Grantor: Vice President of Outreach and Scholarship
Start/End: March. 2013 –September 2014
Grant Amount: \$21,000

Grantor: Special Lectures Committee
Start/End: April 2013
Grant Amount: \$1,500
Project Title: Kathryn Moore's Public Lecture and open workshop: Demystifying the Art of Design:

Grant Title: Federal Road Initiative: Design Research of a Vanishing Landscape
Participants: P.I. Jocelyn Zanzot, Co-Investigators: Barry Flemming Interim Chair of the Art Department, Dan Neil Exhibit Director of the Jule Collins Smith Museum and Greg Schmidt of Library Special Collections and Archives
Grant Agency: AU Office of the Vice President for Research
Amount: \$ 6000 (2010-2011)

Grant Title: Landscape Film Initiative
Participants: Jocelyn Zanzot with Philip Shell president of the AU student ASLA
Grant Agency: Concessions Board 2011
Funding: \$4,000

Grant Title: Ecosystem Services for Community Health: A Dynamic Trans-disciplinary Framework for Design: Turneffe Atoll Belize
Participants: P.I. Jocelyn Zanzot
Grant Agency: CADC Seed Grant
Amount: \$10,000 (2009-10)

Grant Title: Summer Workshop Series: Videography for Design
Participants: P.I. Jocelyn Zanzot in collaboration with Mathew Davis
Grant Agency: Office of the Provost, Biggio Center, Daniel F. Breeden Endowed Grant
Amount: \$2500 (2009-2010)

Grant Title: The Cinesthetic Landscape
Participant: Professor Mathew Davis, Temple
Grant Agency: AU Special Lectures Committee, Office of the Provost
Amount: \$1000 funded (2009)



Field Studies trip with University of Pretoria 3rd year Landscape Architecture Graduates Students to Soweto. This public sculpture is dedicated to a young man who lost his life in local resistance to Apartheid.

OUTREACH + SCHOLARSHIP

The design and planning of healthy landscapes that enhance the ecological capacity of their urban areas, and provide vital public space is central to landscape architecture practice and the regeneration of healthy environments around the world. Equity of access is critical to the sustainability of such civic places, larger systemic networks and the overall resilience of cities. Community-based design becomes a critical educational thread of Auburn University's Master of landscape architecture program and has been developed through the Mobile Studio to facilitate local partnerships for sustained service-learning studios, research and creative collaborations, outreach and scholarship. The Studio connects Auburn and local students with other academic practitioners, citizens and artists to excavate local narratives, identify opportunities and propose new civic infrastructure throughout Alabama and abroad.

MOBILE STUDIO



OLD FEDERAL (CREEK) ROAD
DESIGNING ALABAMA'S CIVIC HEALTH
ROSA PARK'S 100th BIRTHDAY WISHES
SHILOH COMMUNITY CENTER
LITTLE FREE LIBRARIES
CELEBRATING LOCAL FOODWAYS, MACON COUNTY, AL
EAST ALABAMA MENTAL HEALTH CLINIC GARDEN
FOREST ECOLOGY PRESERVE
EARLY LEARNING CENTER

OUTREACH

m o b i l e s t u d i o



Overview

In response to the need for public landscapes that better contribute to physical and civic health both locally and abroad, my outreach work has coalesced in a program called the Mobile Studio. Motivating the work are the research interests outlined above including diversity and public space, civic health and imagination, and regenerative design practice. The studio works in partnership between the Master of Landscape Architecture Program, other Auburn University units such as Community and Civic Engagement, Agricultural Economics and Rural Sociology, Art, Public History, Journalism, Special Collections, Archives at Auburn and Tuskegee, and neighboring communities particularly between Lee, Macon, and Montgomery Counties.

The Mobile Studio developed out of a series of collaborative projects with Linda Ruth in Building Science under the Course Title: Civic Engagement for the Built Environment. Between 2009-2011 built projects included the Forest Ecology Preserve, the Early Learning Center, and the East Alabama Mental Health Clinic Garden. This collaborative work mentored first by D.K. Ruth and the Master of Design/Build Program and then Linda Ruth and CEBE led to a long-term community design partnership with the Shiloh Community Restoration Foundation in Notasulga, Alabama.

These first projects established a model for teaching landscape architecture service-learning studios that work with local communities to build vital public spaces. Tested and now beloved landscapes in the Auburn-Opelika area, and nationally recognized in the popular press including USA Today and the ASLA (American Society of Landscape Architects) website. These first projects established key partnerships and paradigms. The Mobile Studio was founded to combine proactive design/build praxis with community-based landscape architecture through the service learning studio, creative research and outreach scholarship.

The Mobile Studio Goals:

- To facilitate meaningful co-creative partnerships with community members, and create opportunities for citizens that might not otherwise have points of entry into higher education to the see themselves within the continuum of critical thought and discourse regarding the health of the built environment.
- To plan, design, and build new meaningful public places and civic infrastructures through these partnerships that regenerate local ecologies, economies and communities.
- To publish and exhibit the collective images, plans, and productions for subsequent critical evaluation, scholarship and open-source reproduction.

Projects provide a forum for community members to research and reveal diverse histories and visions for the future. In the last three years the following projects have been introduced in graduate level courses, funded by both internal and external sources and been nationally and internationally recognized. The work impacts the communities in which these projects take place, the professional practice of landscape architecture, and design education as the model is evaluated critically and published as scholarship.

Mission

The School of Architecture, Planning and Landscape Architecture's Outreach Mission is dedicated to providing planning, design and construction expertise to communities typically underserved by the design professions. Landscape Architecture brings to this work the knowledge to enhance ecological function/health by design and through the construction of landscapes that perform year round to the benefit of communities. By nature the work crosses scales from watersheds and eco-systems, to civic infrastructures, down to the site situation. The mission of my work is to empower communities to presence their own histories and reconstruct local ecologies in imaginative ways that expand the significance of public space and the civic realm. I aim to assist in making new opportunities and encounters across difference possible by design. Deliverables include Documentation of Research and Analysis, Master Plans and Design Proposals, Exhibitions and Programmed Events and future opportunities for student + community construction and installation.



LEFT: Zanzot's hand printed invitations on handmade paper were hand-delivered to students, citizens, teachers, and key leadership throughout Macon County to invite folks to the Re-imagining Schoolyards Exhibit in 2012. This gesture connects the smallest hands to the most powerful decision makers regarding the future of schoolyard landscapes and civic health, binding teaching, outreach and scholarship regarding the practices of premising diversity by design. RIGHT: Dr. Edith Powell, Shiloh Community Restoration Foundation, past president Kathy Ware and Jocelyn Zanzot evaluate and discuss landscape architectural plans for the Shiloh site.

Outreach Scholarship

Outreach scholarship investigates both the Mobile Studio pedagogy, and the efficacy and equity of the University-community partnerships cultivated within course settings and through my work in the MLA program. The recent publication of Common Ground in Alabama, in the on-line peer-reviewed journal PUBLIC validates the co-creative premises and approach to the scaffolding of design and implementation of new civic infrastructure up the ladder of civic engagement the politics of place-making. The publication further validates the role of new media in Outreach Scholarship.

MOBILE STUDIO: On Alabama's Old Federal (Creek) Road.



This once vital historic route carried human intention from the emerging American capital of Washington City to New Orleans, the largest city in the South. The increasing flow of information, people and goods, traveling between the two ports irrigated the agricultural and industrial transformation of Alabama. A landscape of wooded hunting territories, scattered settlements and trading villages, acquired by successive illegitimately-construed treaties, was surveyed by the Public Land Survey System and sold to an influx of poor farmers and wealthy gentry eager to harness slave labor and turn the Black Belt soils into gold. As the road intersected the primary transportation system of rivers, fluvial crossroad towns such as Uchee, Burnt Corn and Mt Vernon became battlegrounds of political, cultural, landscape will and imagination. Taverns, stands, Greek revival churches that once

squared with the Federal Road still stand today as symbols of Alabama's promise, while longleaf pine woodlands became cotton plantation terraces and then cattle pastures and timber lots.

The WPA era photographers that documented the South, and Alabama in particular in the 1930s traveled through this same territory recording the then prevalent conditions of segregation, a sharecropper system strained by the fall of cotton, the depletion and erosion of soil, inequity of resources and access to education, and nationwide economic depression. Writer-photographer teams like Paul Taylor and Dorothea Lange, James Agee and Walker Evans set out to understand and assess the situation for rural farm laborers. The images did the remarkably powerful work that Lange describes as "daring to



look" while other photographers documented the States cultural resources; its unique architectural history, historic structures and infrastructure.

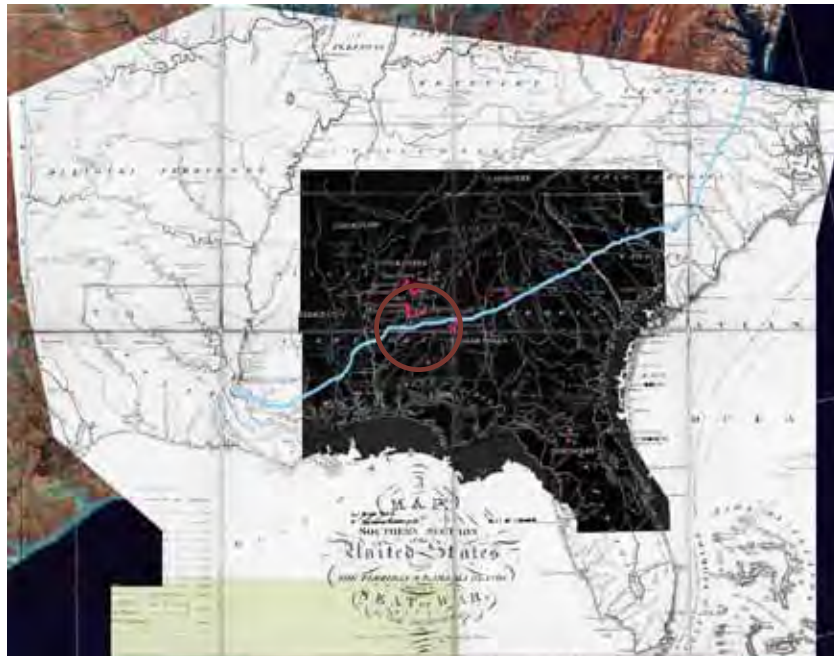
The Mobile Studio's images serve to update these same relations along the remains of the Old Federal (Creek) Road, as the statewide partnership *Becoming Alabama* commemorates the anniversaries of three major periods in Alabama history: the bicentennial of the Creek War and War of 1812, which was pivotal in the formation of the state; the sesquicentennial of the Civil War, which began with decisions made in Montgomery by the fledgling Confederate government; and the ongoing fiftieth anniversaries of major events in the civil rights movement, which had its greatest struggles and achievements in the churches, streets, and parks of

Alabama. The Mobile Studio's images revisit the stories of inequity in the landscape, finding small towns and communities left behind today as the absentee industrial and military corporations within the state align with global markets rather than local, land-based resource systems.

Page 195 is a linoleum cut hand painted print on paper made with Notasulga School children. It is an invitation to the end-of semester Master of Landscape Architecture Schoolyards Re-imagined Exhibition at the Shiloh Rosenwald School. Above is the Mobile Studio in Mt. Vernon Alabama with City Commissioner Ms Verdell Deers.

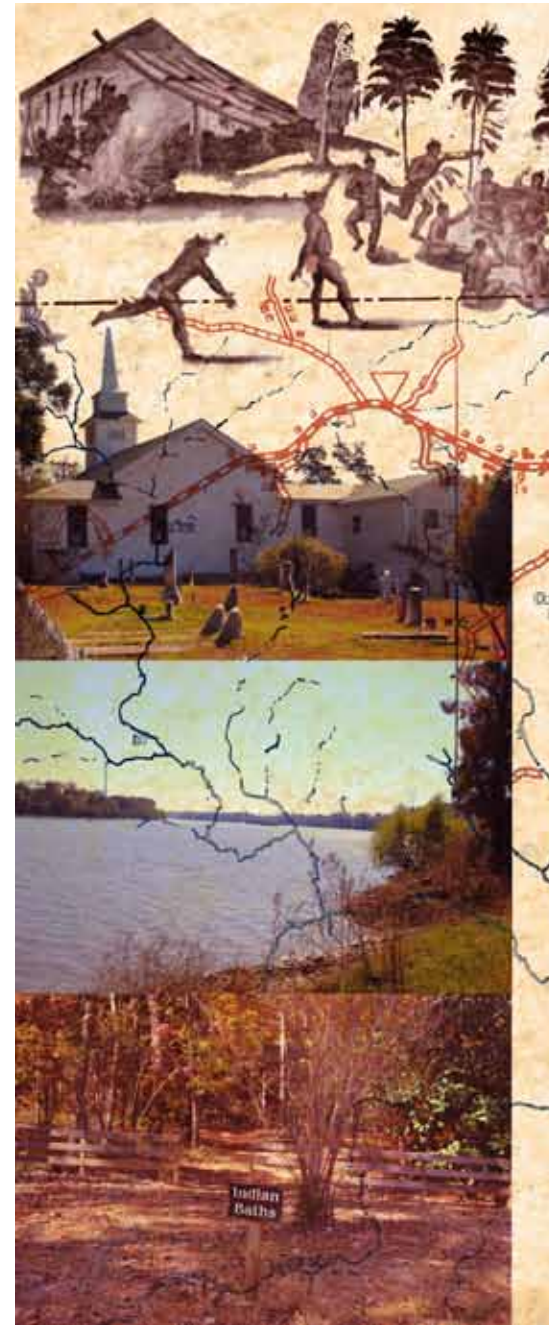
Trans-disciplinary Action Research: Art Department, College of Liberal Arts, AU Libraries Special Collec- tions and Archives- Public History.

These graphics comprise a background study of the Vanishing Landscapes of the Old Federal Road that was constructed to connect Washington City and New Orleans. They attempt to visualize the emergence of the State of Alabama of the disintegration of the Creek Confederacy and reveal subsequent eras of landscape change. These interpretive maps inform the



introductory part of several slide lectures, and public exhibitions, that have been internationally peer reviewed and will now be featured in Public, a mixed media on line journal produced by Imagining America.

Re-mapping and re-storying the landscape become subversive and co-creative ways to reveal and re-activate layered and diverse public histories in contemporary Alabama. Places like Mt. Vernon, featured right, left behind in the wake of the road, are ready to re-imagine this significant landscape structure in light of their 21st century vision plan. Embarking on this community outreach and civic engagement project that connects 23 of Alabama's underserved counties,



SOUTHERN SPACES, AL MOBILE LANDSCAPE STUDIO OLD FEDERAL ROAD

Mount Vernon Alabama existed prior to Alabama's statehood, springing up around Fort Stoddert at the terminus of the Federal Road through Alabama. It also diverges from many of the original towns along the Old Federal road in that it has managed to maintain a population and economic base throughout its history. This is due largely in part to circumstances relating to its original strategic importance to the United States. In the early 19th Century, this area, near the confluence of the Mobile, Tombigbee, and Mobile Rivers, formed the southern border of the United States, and was a sometimes tense mix of people with diverging loyalties. With Native Americans to the north, east, and west, and the Spanish to the south in Mobile, white settlers to the area were attracted to the protection of the fort. The fort not only served as protection to the settlers, but its forces also served to prevent the settlers from attempting to drive the Spanish from Mobile.

In 1900 the Alabama State Legislature approved the site as a mental institution. Opened in 1902, the facility was named the Mount Vernon Hospital, but in 1919 was re-named as Searcy Hospital to honor its first superintendent. Searcy served as the segregated State mental institution for African-Americans until 1969, until it was desegregated. The site and many of its antebellum buildings is still being used for the same purpose today. The repurposing of the site from a barracks to a mental health institution has been a boon to the town of Mount Vernon. For much of the 20th Century, the population of both the Mount Vernon Census District and the Town itself grew steadily. While it is now isolated from major traffic arteries and eclipsed in population by nearby cities, Mount Vernon has remained an economically viable town with churches, businesses, and city services.

On May 24, 1828, Mount Vernon Arsenal was authorized by an Act of Congress and signed by President Andrew Jackson. As a Colonel in the US Army in 1814, Jackson had visited Mount Vernon and conceived of the arsenal as the Southern tip of the new nation's military presence. The arsenal site and its buildings, a historic district listed on the National Register of Historic Places, have continued to play a central role in the economy and culture of Mount Vernon. Through most of the 19th Century, the Mount Vernon Arsenal was a federally controlled site, serving first as a site for munitions manufacture and storage, and after the Civil War through 1895 as a barracks. In 1887, 450 Apache Indians were housed at Mount Vernon Barracks. Among them were famous leaders including Chief Chinuahua, Chief Natchez (son of Cochise), and Geronimo. The occupation of the Apaches ended in 1894 when the War Dept. transferred them to Fort Sill, Oklahoma. In 1895, the Federal Government transferred ownership of the Arsenal/Barracks site to the State of Alabama.

LEFT: Map shows route of the Old Federal Road crossing through the heart of the Creek Confederacy. Made by J. Zanzot from research by Catherine Braun. ABOVE: Layered maps and images look at the history of Mt. Vernon Alabama, prior to, during and after the era of the road. Drawn by Xie.



LEFT: Layered photo montage of the Mobile Studio along the Old Federal Road at its eastern entry to Alabama, Uchee. The town which grew quickly on the ashes of this former Creek territory but was left behind when the train chose Hurtsboro for the station. Architectural remains of the days when the Old Federal Road brought Alabama fever are collected alongside all other archeologies and ecologies, stories of these landscapes.

MOBILE STUDIO
LANDSCAPE ARCHITECTURE + ART + PUBLIC HISTORY
Public Archive of Photographs





4. PUBLICATIONS: This multi-year long investigation was presented in PUBLIC, a peer-reviewed online journal with in a filmic essay, "Common Ground Alabama"

5. GRANTS: this project won a level 3 Interdisciplinary research grant from the Office of the Vice President for Research, and has led to many more through the Mobile Studio.

6. NEXT STEPS: this project help test and evaluate Mobile Studio methodology and has led first to a year long project on civic health in Macon County, and to a follow-up interdisciplinary study of food security in Macon County and winning the Competitive Outreach Scholarship Grant.

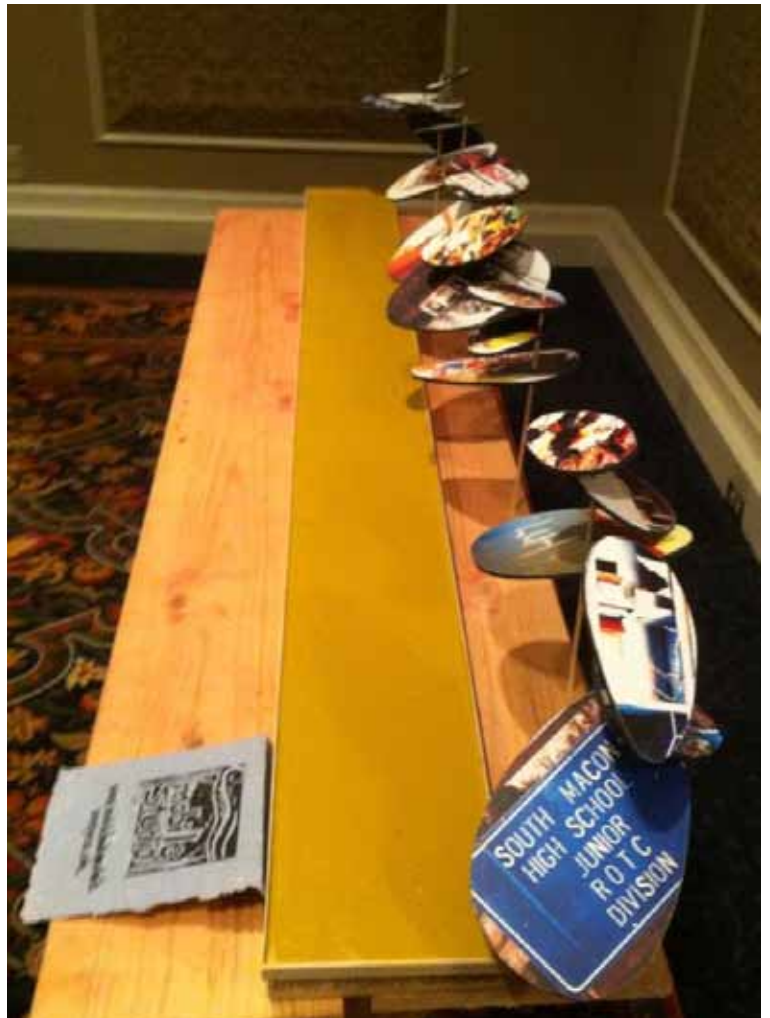
project outcomes and impact

1. PRESENTATIONS: This work was presented at a 2012 CELA conference as well as at 2012 AU Research Week and an International Federation of Libraries Pecha Kucha.

2. AWARDS: Mobile Studio on the Road and in the Field won Best in Show in the category of Creative Scholarship for the AU Research Week 2012.

3. EXHIBITION: Borderland, Borderama, Macon County Caroline Marshall Draughon Center for the Arts and Humanities, Becoming Alabama, This Goodly Land Conference, Fall 2012

This invited installation piece provoked questions about the relationship between land and education in Alabama's history and future. Made of a slab of gold-ochre Macon County Clay, and trees constructed of images of the ruined South Macon County High school, the piece casts a curiously disturbing shadow: reminding us to reflect on the processes by which we come together as a community to organize, create and sustain civic infrastructures and what happens when these fail.





MOBILE STUDIO: ON THE ROAD AND IN THE FIELD
RALPH B DRAUGH LIBRARY, AUBURN UNIVERSITY
Spring 2012

This exhibition created in partnership with Barry Fleming, Associate Professor of Art, and Mobile Studio Co-director Dan Neil had three key pieces: 1, a set of posters that won Best in Show at the Auburn University Creative Scholarship Juried Faculty Exhibition, 2, a pop-up gallery in the RBD Library and 3, a 4 day event that brought the Mobile Studio Samford Park where the broader University community could examine themes of labor and craftsmanship, participatory democracy, urban ecology and public space.



DESIGNING ALABAMA'S CIVIC HEALTH

Macon County teenagers involved in a community and civic engagement mentoring program in the College of Liberal Arts collaborated with landscape architecture professor Jocelyn Zanzot, artist Dan Neil, and CLA Director of Civic Learning Initiatives Dr. Mark Wilson to make civic statistics come alive through art and design as a submission to the National Conference on Citizenship's first ever Civic Data Challenge. Students chose statistics, designed messages, cre-

ated new paper from old paper, screen printed messages on posters, and distributed digital prints as awards to local organizations they believe contribute to the civic health of their community. A framed set of original posters will reside permanently in the Macon County Courthouse.

Designing Alabama's Civic Health is a collaboration between the Mobile Studio and Community and Civic Engagement at Auburn University, the David Mathews Center for Civic Health in

Birmingham, and Macon County Bridge Builders. The project engages civic health data through art + design education towards the re-presentation of local issues, the re-imagination of local opportunities and the regeneration of community landscapes. The work began as a challenge to visualize data about civic health and use the media arts to: 1. communicate and interpret the information 2. Broadcast the data and connect people to it 3 and most importantly from our perspective, leverage the significance of the data towards new opportunities for the future of Macon County youth that are economically viable, ecologically responsible and culturally vital.

The model used in the work is co-creative, moving between faculty, students, citizens, youth and back again in an iterative way. In the case of the Civic Data Challenge, the idea for the competition came from the Director of Community and Civic Engagement who took it Bridge Builders, high school students in Macon County. The group brainstormed the approach and invited Mobile Studio to activate a hands-on, arts-based production that could also move between multiple media, building skills and community connections that would ultimately leverage the students' commitment in the iden-



tification of local resources and sustainable development partners. Handmade recycled paper was produced and then stitched to form the base of silk-screened posters. The graphic designs and messages about civic health were developed collaboratively and digitized. Posters were distributed throughout the county and the whole process was photographed, blogged, filmed and edited with soundtrack provided by the students for final submission to the competition. The strategy connected the intimate and personal dimensions of art making to the power of digital and social media to reach and connect a broader more diverse audience and to engage and activate a higher order of both civic interactions and community investment.

The aesthetics of the art produced can be evaluated traditionally at the scale of the object, however the community-based landscape scale of the work suggests an aesthetic of greater import and impact. This is not to say that the object scale of paper, print, or even video is not central to the evaluation of the studio's work. Rather the graphic excellence of the piece, even in its infinite reproducibility is critical to the success of the whole. In addition however, the aesthetic impact of the work can also be evaluated in terms of its efficacy in moving its audience, inspiring new understandings of place and community and generating the economic sup-



port for future work. In this case art is at once a mode of ideation, a medium of communication, and a practice that becomes a key piece of local sustainable economic development. Design is the beginning and the end.

TOP LEFT: Students receive recognition in both the Tuskegee News and the Alabama Journal of Education for their work with the David Mathews Center for Civic Life. BELOW: Photoshop rendering by Jing Jing Lin manifests the student's idea for improving downtown Tuskegee, making new opportunities for youth to gather, and improving the overall quality of Courthouse Square. ABOVE: studnets present the four origiinal posters produced as part of the Civic Health Data Challenge to the Macon County Commision. These posters now hang in the courthouse. The work can be viewed at www.designingcivichealth.com





ABOVE: Before and after images of downtown Notasulga show modest interventions in the streetscape to emphasize new business opportunities, and gathering spots. The idea for the Print Shop and Civic health Co-op came out of the collective process.



project outcomes and impact

1 PRESS: This work was featured in the Tuskegee News and the Alabama Journal of Education.

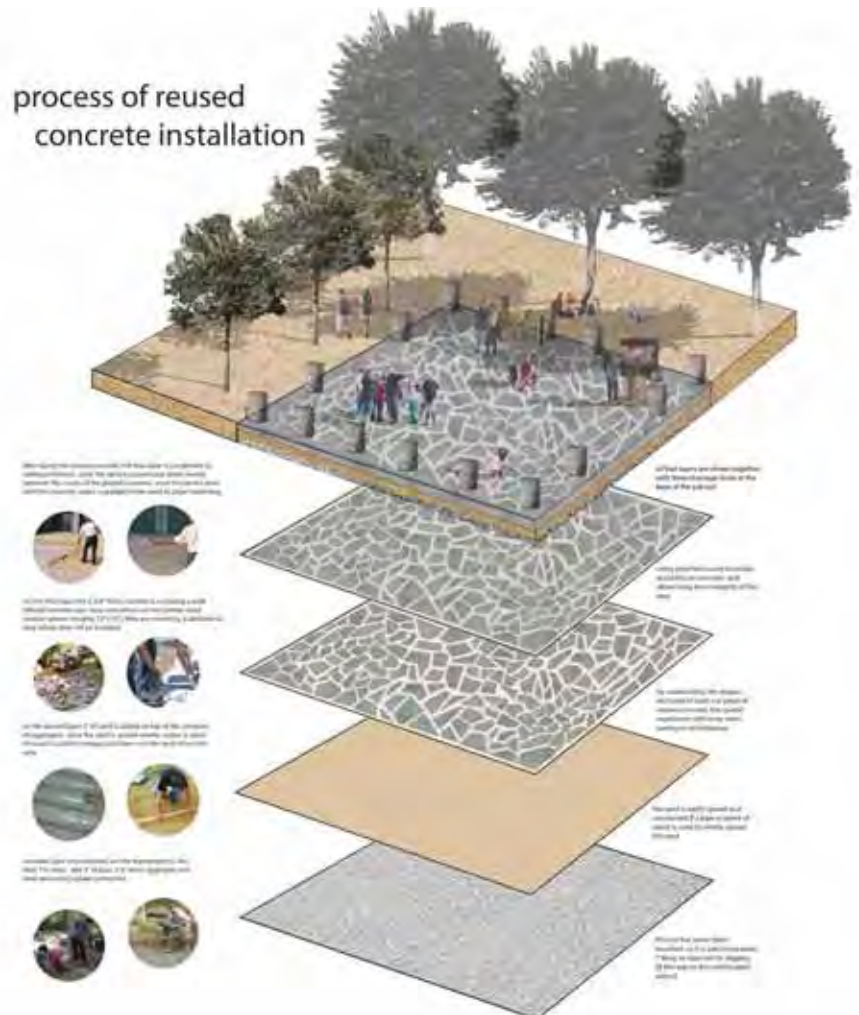
2. AWARDS: The film, Designing Alabama's Civic Health won Honorable Mention at the Civic Health Data Challenge

3. PUBLICATIONS presented in one international peer-reviewed conference proceeding IFLA, " From the American South to South Africa, Re-Activating Sites of Rural Resistance." and in PUBLIC, a peer-reviewed journal filmic essay, " Common Ground Alabama

4. NEXT STEPS: this project help test and evaluate Mobile Studio methodology and has led directly to an interdisciplinary study of food security in Macon County and winning the Competitive Outreach Scholarship Grant.

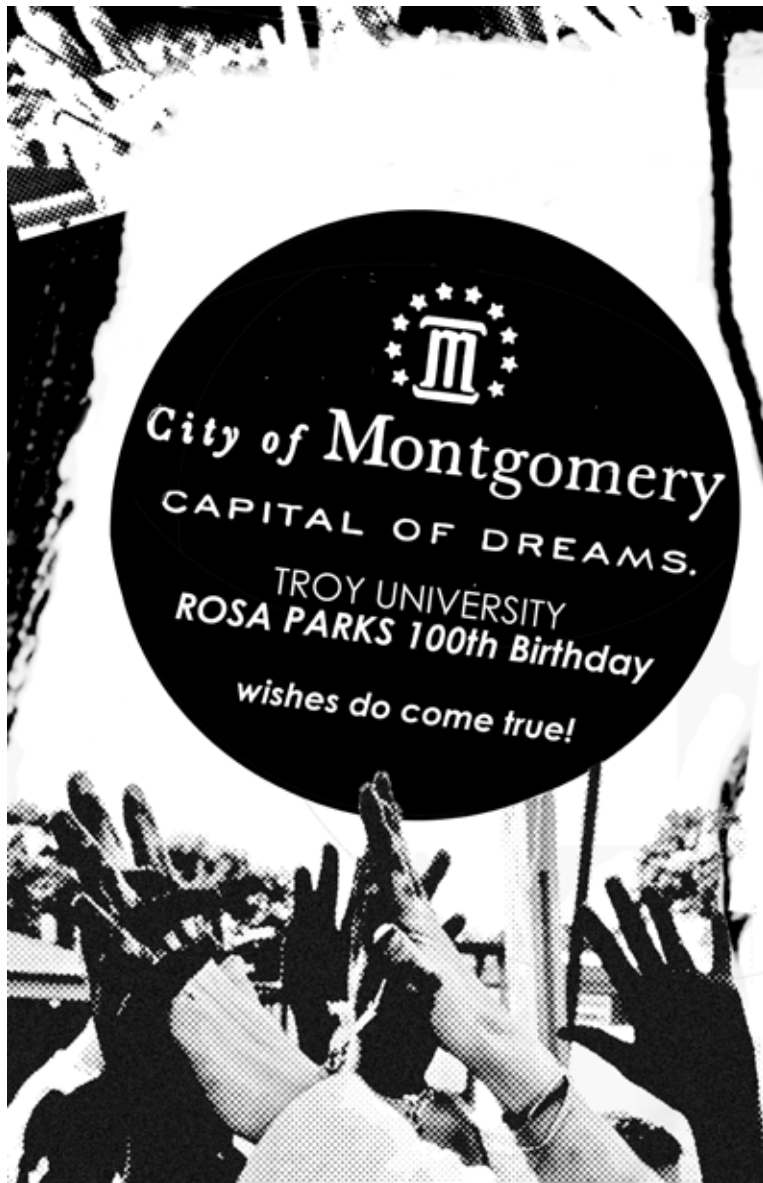


process of reused concrete installation



RIGHT: Process of Re-using existing concrete pad to create open/flexible/poly functional high performance landscape. As a school yard proposition, play is key. Here resourcefulness combines with an opened plan for the growth of shade, fruit, pollination, oxygen, overall sensory delight.

ROSA PARKS 100th BIRTHDAY WISHES



In honor of the occasion of Rosa Park's 100th birthday celebration the Mobile Studio developed a hands-on, participatory series of activities that will manifest the community wishes of the children of Montgomery, Alabama through co-creative art making and civic engagement. The children of Montgomery have been asked by the Museum Director, Georgette Norman to reflect on Ms. Park's vision for her city during her life time and write down their own vision and wishes for their city today. Mobile Studio in collaboration with AU MLA Students, Rosa Parks Museum Youth Ambassadors and Troy University Graphic Design Students transform these wishes into public messages and buildable projects.

The wishes have been mapped spatially and transformed into actionable design proposals. This dimension of the work is advanced through Mobile Studio's position within Auburn University's Master of Landscape Architecture Program. Here are opportunities for two more Ambassador workshops one that develops a map of wishes and a second that translates these wishes into photomontages that turn wishes into proposals for neighborhood transformation. Such images can become documents to be carried forward with the City of Montgomery Planning and Development Department and local neighborhood organizations.

This project was recognized by a resolution of the US Senate as the official National Celebration of Mrs. Parks 100th Birthday Memorial

project outcomes and impact

1 **The Wishes Program** has collected responses from more than 2000 people in Montgomery, Alabama and around the world regarding the future they would like to see for their communities and city inspired by the life work of Rosa Parks.

2. **Field Days:** paper-making at the Rosa Parks Museum, silkscreen printing in Montgomery's Court Square with approximately 150 people

3. **Workshops:** graphic design, poster production, mapping and design proposals with the Rosa Parks Museum Youth Ambassadors and the greater community.

4. **Press:** several feature stories in the Montgomery Advertiser, WSFA, and Troy Public Radio

5. **Recognition of this project by resolution of the US Senate** as the official National Celebration of Mrs. Parks 100th Birthday Memorial: more than a remembrance or even an event, it is an unfolding process of education and engagement with our sense of place designed to activate wishes inspired by Rosa Parks into the future.

6 **Exhibition** An exhibition was held winter 2013 at the Rosa Parks Museum. The show is a partnership between the Mobile Studio and Troy University Rosa Parks Museum. The show featured, posters based on wishes and a spatialization of these visions for the future of the city.



EXHIBITION AT THE ROSA PARKS MUSEUM



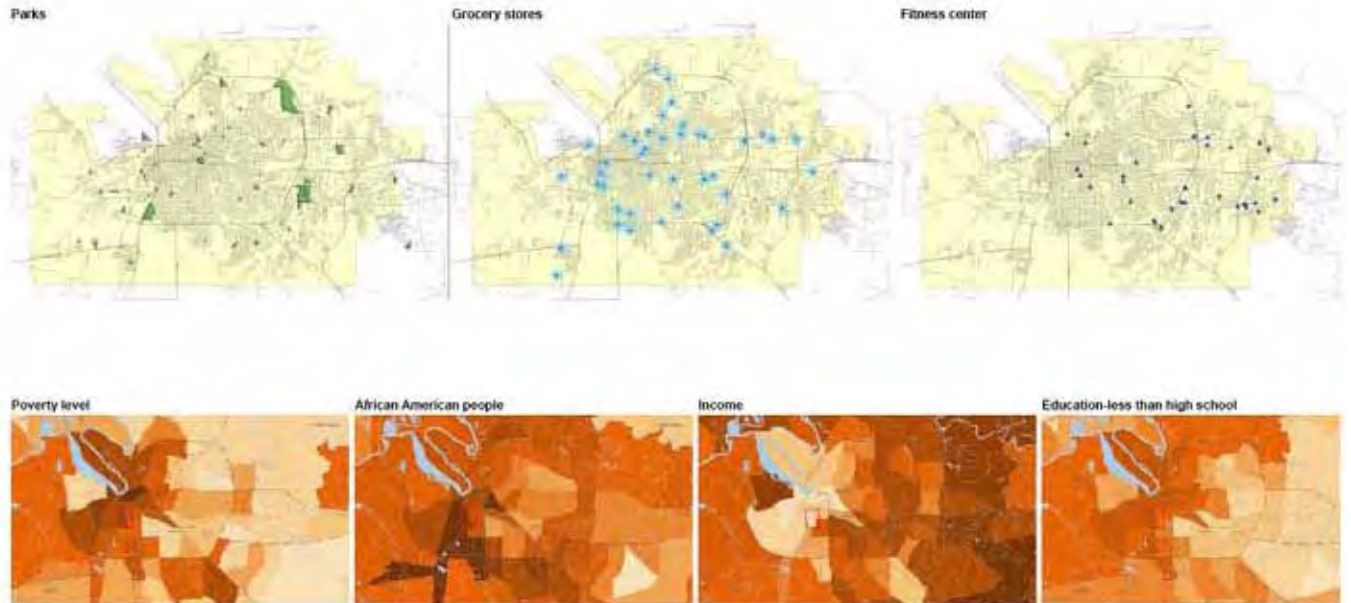
Inspired by the lifelong commitment of Rosa Parks to the improvement of social conditions that affect the daily lives of all people, the Troy University Rosa Parks Museum launched the 100 wishes for Rosa Parks' 100th Birthday in August of 2012. A call was sent out to school aged children in the city of Montgomery and across the nation and world to reflect on the positive social changes that Mrs. Parks catalyzed and achieved in her lifetime and to express their wishes in honor of her 100th birthday in the form of what they would like to see changed for the better in their communities in their lifetime. Over 3000 Wishes have been received as of February of 2013. The Wishes have been categorized by thematic criteria and identified spatially by the school district from which they were sent. A series of graphic design workshops for high school and undergraduate students have been organized to create broadside posters that will be returned to the districts calling for community engagement and commitment that will result in planning and landscape architectural improvements. The Wishes will be made available to city officials and policy-makers as a measure of citizen communication. An exhibition of the complete set of 100 Wishes, their geospatial distribution, and renderings of proposed infrastructural changes is presented here December of 2013 through February of 2014. The exhibition will travel to two or three additional venues in 2014 and 2015 so that the communities have a vehicle for the creation of civic engagement that leads to a commitment to inclusive social change and a sense of ownership in the community.



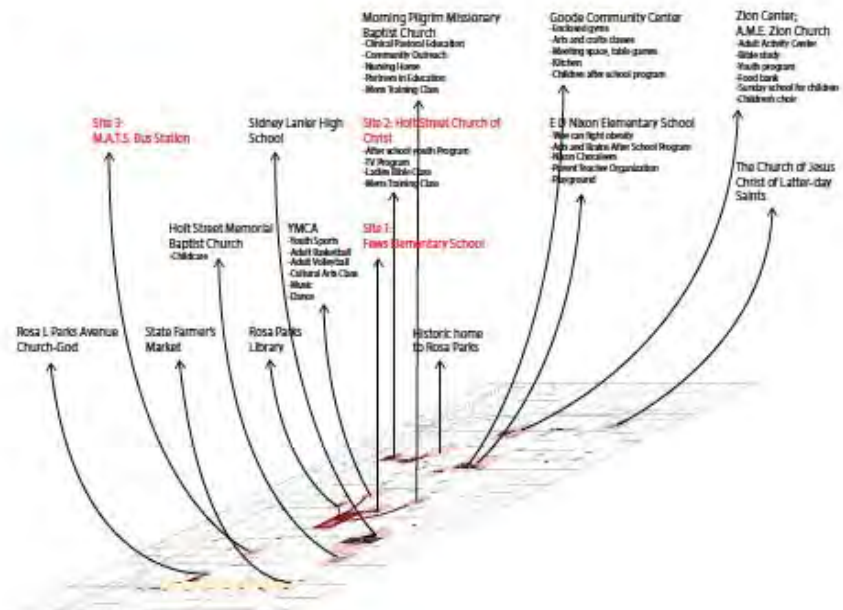
Positive social engagement in public space is integral to continued civic health. Communities suffer when public space is perceived by citizens to be un-inspiring, limiting, or dangerous. By asking the youngest members of a community to visualize positive solutions for public spaces in need of change, designers, policy makers and funding agencies are better informed to prioritize their responses to their communities. The Rosa Parks 100 Wishes project realizes conditions for this unique form of civic communication to be achieved.



ROSA PARKS WISHES AS LANDSCAPE INFRASTRUCTURE: URBAN SYSTEMS OF CIVIC HEALTH FOR THE OPTIMUM CITY



Important civic places and programs

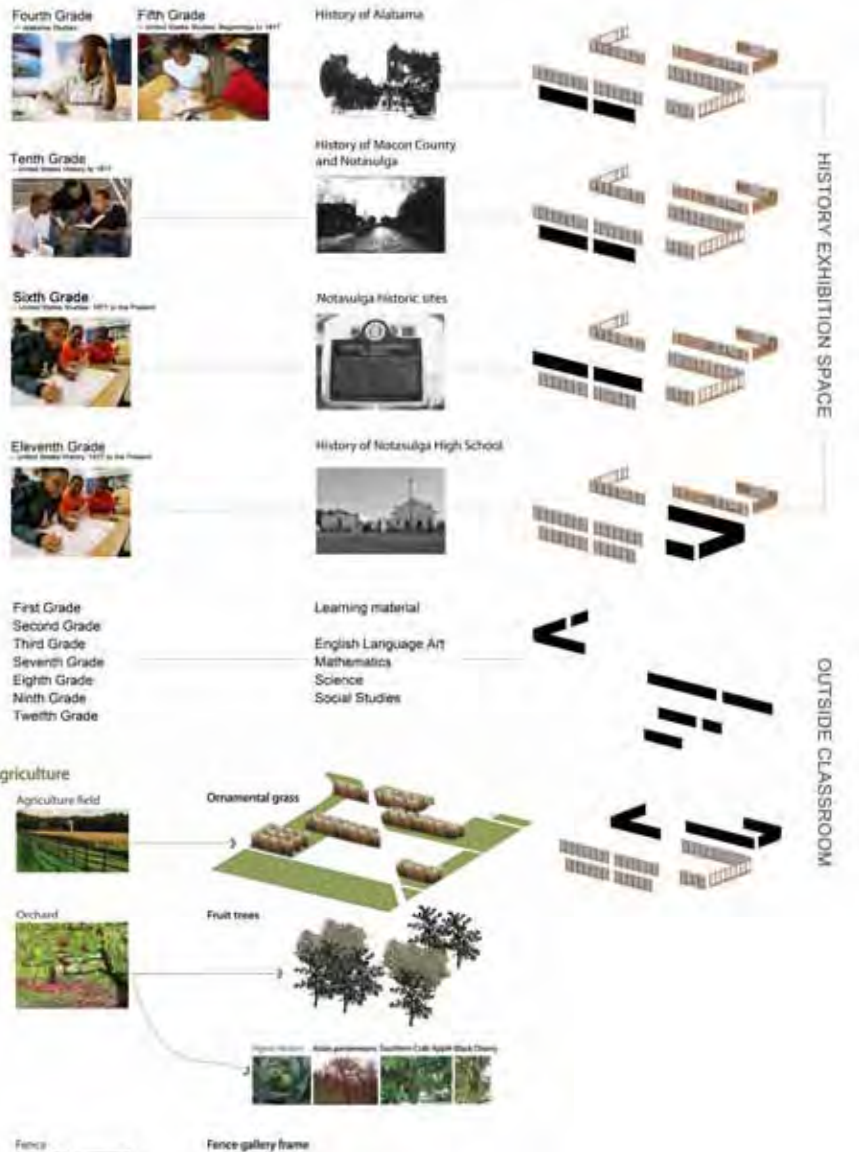




3-3 Section



TEST DESIGN-SITE 2
HOLT STREET CHURCH OF CHRIST





DESIGN INTERVENTIONS



1 PHASE - interventions around major schools, community centers and churches



2 PHASE - interventions around other important churches and civic places



3 PHASE - interventions in vacant places



Rosa Parks Museum

P.O. Drawer 4419
Montgomery,
Alabama
36103-4419

334-241-8615

October 29, 2013

Dean Vinni Nathan
College of Architecture, Design and Construction
Auburn University
429 Dudley Hall
Auburn, AL 36830

Dear Dean Nathan:

It is my pleasure to help evaluate Jocelyn Zanzot for promotion to Associate Professor and tenure at Auburn University.

Knowing and working with Ms. Zanzot has been a great collaboration. Her work is at the cutting edge of community transformation and she gives her students the opportunity to have real world experience with not just diverse populations but in neglected and forgotten communities of blight creating graduates who are expert models in 'community' landscape design execution. This is impactful for her students because through their interactions with community participants they begin to see and understand the relationship between the environment and the impact the creation of more 'livable' environments have on individuals living in them when their voices included in the design. Ms. Zanzot is an excellent listener and deliverer and provides opportunities for communities to address what they want and in so doing discover what they need and then execute.

I partnered with Ms. Zanzot on a very important year-long project for the Museum's 100th Birthday Tribute to Rosa Parks. Because Mrs. Parks so-loved children and recognizing that children are our future and our present the Museum gave them the opportunity to examine the legacy of Rosa Parks, to reflect on her vision and wishes for her community and country and to share their wishes with us in **"The Rosa Parks 100th Birthday Wishes Project**. This tribute was envisioned to be more than a remembrance or celebration but an unfolding process of education and engagement to activate wishes inspired by Rosa Parks into the future.

Ms. Zanzot proved to be an invaluable partner and developed a hands-on, participatory series of activities to manifest the community wishes and children's views and insights on the world in which they live and wish to live.

2,100 wishes to date, from not only Montgomery but the state, nation and the world have been logged and categorized into a data base under the direction of Ms. Zanzot, and those from Montgomery are being mapped under her direction and will be carried forward to the City of Montgomery Planning and Development Department and local neighborhood organizations as documents to become proposals for neighborhood transformation, better policies, more effective budgets and

TROY
UNIVERSITY



changed attitudes and behaviors towards young people's participation in society.

100 of the 2,100 wishes are being graphically designed into posters and will be the Museum's the Exhibit for the December 1, 2013 – January 28, 2014. A discussion by the Director and Curator on "**what the data tells us**" will be held in the Museum's Auditorium to accompany the exhibit. The Exhibit will also travel to communities around the country with collaborative a background panel as a model for the uses of community and local university resources innovatively.

In conclusion, I would recommend that Assistant Professor Zanzot be promoted and tenured. She has produced and is likely to continue to produce a coherent body of research and interactive practical design in an area, community landscape design (especially with youth) in city planning, that is gaining in importance and relevance as more researchers and cities recognize the importance of giving voice to youth in structuring directly and indirectly the world they are to inherit and in developing landscape architects that can step to the challenge..

Sincerely,

A handwritten signature in cursive script, appearing to read "Georgette M. Norman", followed by a long horizontal flourish.

Georgette M. Norman,
Troy University Rosa Parks Museum

SHILOH COMMUNITY : re-mapping/ re-storying the landscape



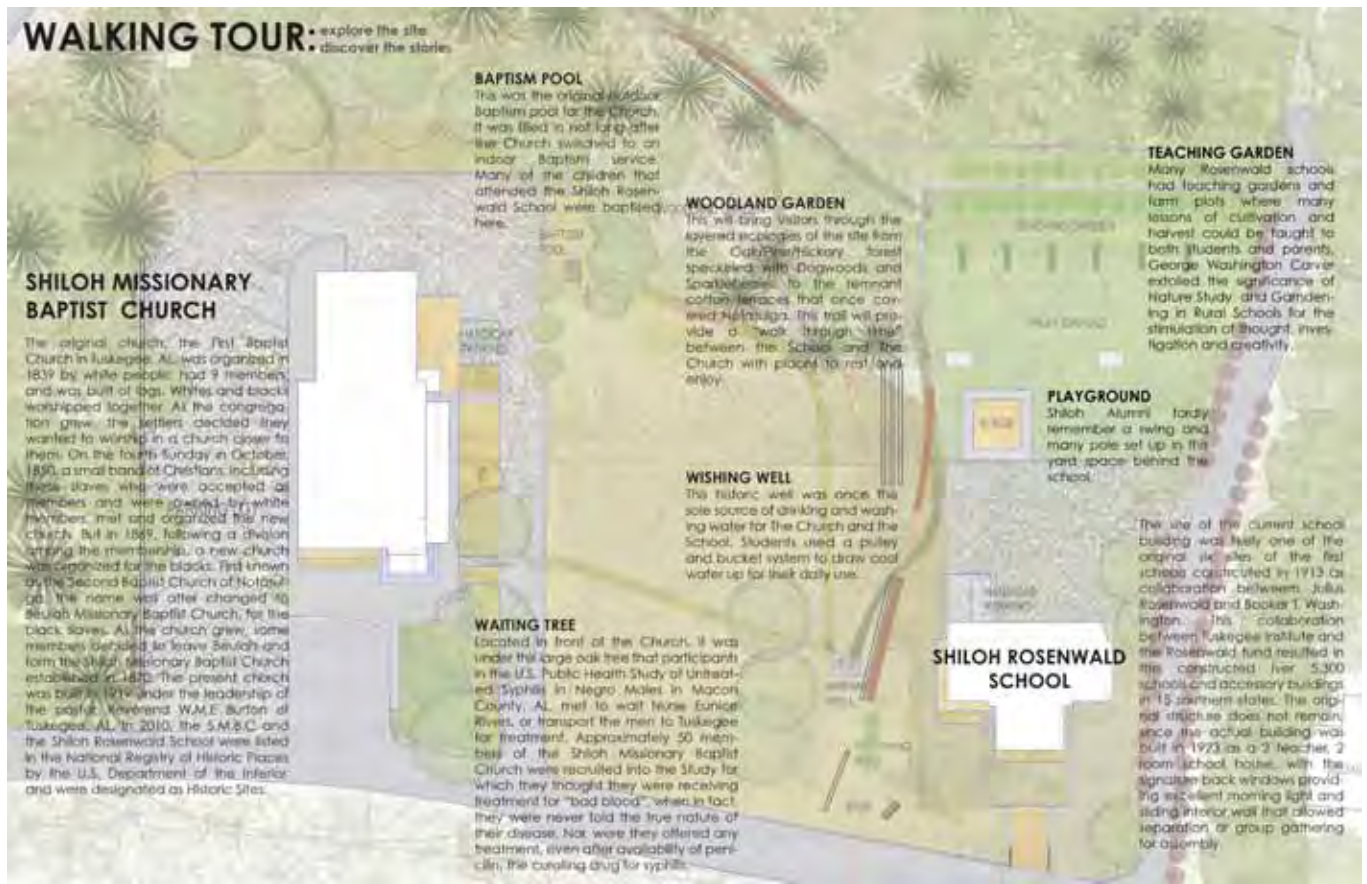
The Shiloh site is comprised of The Shiloh Missionary Baptist Church founded in 1870, its cemetery with unmarked graves dating to just after the Civil War, and the Shiloh Rosenwald School, built in 1923. The school was built in collaboration between Booker T. Washington, African American Educator and Founder of Tuskegee University and philanthropist Julius Rosenwald, President of Sears and Roebuck and was open until the school system was desegregated in 1960. Their partnership resulted in the construction of just over 5000 schools from Texas to Virginia between 1912- 1932 transformed the condition of rural schools for black children in the segregated American South.

Between 1932 and 1972, Shiloh became the main pick-up spot for the men in the community who participated in the Tuskegee Syphilis Study. Many participants of this study who were wrongfully subjected to its continuation beyond the discovery of penicillin as a cure, are buried in the Shiloh Cemetery, one quarter of a mile down the road. The land for the cemetery was purchased and given to the Church by Charlie Pollard, who took the case against the US Government Health Department to the Supreme Court with attorney Fred Gray and won, forever changing bioethical practices around the world. The Shiloh Community Restoration Foundation was formed in 2006 to restore and preserve the Shiloh Rosenwald School so that it will be an everlasting community landmark "to promote civic and community pride; educate



people about the community's history and heritage; plan, promote and operate cultural and educational/research projects through outreach programs that benefit all citizens (shilohcommfound.com)." As the community seeks to extend this mission, the whole site, approximately 4 acres, becomes relevant in new ways.

The Shiloh Rosenwald School was placed on the National Trust for Historic Preservation's 11 Endangered Places, and the entire site, including Church, School and Cemetery, received status on the State and finally National Historic Register that in the states is commemorated with the placement of a bronze plaque. Work of restoring the school building, which had fallen into disrepair, was approached as a collaboration with



IMAGES OPPOSITE: Drawing by Shine Xu of the Waiting Tree and shady gathering spot beside the church and disruptive memorial. OPPOSITE RIGHT: a map of the historically significant Shiloh Community neighborhood or cultural precinct.

ABOVE: Plan rendering is the basis of a walking tour of Shiloh's history outside of these remarkable buildings. Drawing by grant-funded graduate research assistant Chen Fan. Final Design by Jocelyn Zanzot .

Auburn University's last class of Design Build Master's students under the guidance of D.K. Ruth and Anthony Tindall. While the main body of the two-room school house was restored faithfully to historic conditions, the additional room which at one time had been a kitchen was converted into a community resource room. Continuing their efforts, landscape architecture studio focused on the challenges of rendering this site accessible to visitors, and enabling a new generation of programs. The design intrigue was to transform the site in a way that enabled the community to tell its own stories both inside the structure of the building and through the experience of their multi-layered landscape.

In his essay, "Negotiated space: The Black College Campus As a Cultural Record of Postbel-

lum America" Kenrick Ian Grandison adds nuance to the dual landscape condition of segregation particularly in the rural landscape in which Tuskegee Institute and Shiloh were located. He introduces three landscape terms and typologies (cultural- historical concepts): "the black bottom", the "backway" and the "other side of the tracks" to discuss the landscape system which encoded, reproduced and resisted racial subjugation in the rural south and more specifically in Macon County Alabama. The "black bottoms" refers to land that is symbolically and sometimes literally least advantageous for agriculture, for industry, for whatever is most economically and politically important. Both Tuskegee and Shiloh occupy hilly terrain composed of clay soils that swell in the rains so that rather than holding water, rain sheets across



the landscape eroding topsoil and creating a landscape of caverns and gullies. The one hundred acre property that Tuskegee was able to purchase with a limited grant made available to them by the State, was an abandoned cotton plantation, the remains of which had burnt down in the Civil War, of barren soils and winter winds. Within these bottom of the barrell terrains emerged powerful loci of education and enhancement, centers that developed multiple means for reaching out and extending their missions to the broader region. What we learn is that bottomlands were actually hilltops, and that hilltops were sites of resistance and civic identity.

In terms of rural resistance, this site stands as a beacon of community support, education, civic action and leadership in a territory once defined by systems of slave labor on cotton farms, later share cropper farming on depleted soils, Jim Crow laws and segregated facilities. Even after the passing of the Voting Rights Act in 1965, Natasulga Ku Klux Klan members burnt down the white town high school rather than see it integrated. Through all of these eras, the church at the top of the hill stood proud, the school an enlightened model of modern education with its signature large bank of windows for maximum daylight, and the grounds describing a precinct of African American pride in the landscape.

The stories inscribed in this landscape, discovered through conversations, visits, interviews, walkabouts with the contemporary community members are of daily practices such as fetching firewood or harvesting wild plums, visiting the neighboring garden or canning jams, performing plays at assembly or Friday night movies, of Baptisms that prepared children for life in the church family and an education that prepared students for Harvard. Recollections of fathers, brothers, grandfathers and uncles waiting under the shade of the water oak tree beside the church for Nurse Rivers to take them to Tuskegee were central to the survivors' experience of the impact of the Syphilis study. This is a community that does not want to forget, neither the vital spirit of survivance imparted by their parents and teachers, nor the suffering and sacrifice endured by the community members and finally the triumphs of civic leadership exemplified by the most mundane and courageous of acts. These memories, these eras of life full of joy and pain, comprise the significance of this site and can come forward to inform design decisions that communicate the relevance of Shiloh even within an international narrative about the struggle for and achievement of civil rights.

A new sign announces the Shiloh Community Center proudly to passersby, complimented in a new language of steel, salvaged bricks, larger rail timbers and plantings. The most significant design moves entail the restoration and re-activation of key site facilities: the well, the outhouses and baptismal pool. Beside the Church, benches are located in such a way as to mark The Waiting Tree, and provide space for visitors to rest, pause and discuss. The back woods are thinned and woodland habitat cultivated along a path that identifies the former cotton terrace and that leads to the Teaching Gardens behind the school, newly activated in collaboration with the local Head Start and after school programs. A memorial at the Cemetery is proposed to commemorate those who died in the Syphilis Study, constructed in the shade of the tree beside the road that has been renamed for Charlie Pollard.

The work of the Shiloh studio continues with funding through additional design development with a graduate research assistants. A larger project that worked



IMAGES IN ORDER OF PRESENTATION: First photoshop collage of benches beside The Waiting Tree was drawn by Shine Yu. Map of the Shiloh Community as a historic cultural district was drawn by Jocelyn Poe. Walking tour map of Shiloh drawn by Chen Fan and edited by Felipe Palacios. Photograph of review of Studio work includes Shiloh Community Restoration Foundation Board Member Felicia Chandler, MLA Program Chair Rod Barnett, Alabama Historical Society Outreach Coordinator Dr. Dorothy Walker. Photomontage of proposed community garden, and last image showing new sign and fields of daffodils drawn by Shine Yu.

with Macon County Students from Notasulga High school and Booker T Washington High school in Tuskegee investigates the topic of civic health within all of Macon County through a co-creative art project. Shiloh was identified as a site that contributes positively to civic health within the county and thus proposals for the Shiloh Community precinct were extended through infrastructural networks and additional proposed revitalization projects to activate Shiloh as a key hub within a larger dialogically derived proposition.



LANDSCAPE ACUPUNCTURE:

little free library + mosaic bench + fruit tree



Contemporary data about rural communities suggest that physical health is directly related to academic achievement. Higher success rates in school relate directly to healthy habits in adults. In an effort to enhance literacy and social connectivity Mobile Studio builds a little free library at Tuskegee Youth Safe Haven in Tuskegee, a government-sponsored after school program. By intersecting rural landscapes at strategic points with light low-cost solutions such as little free libraries, Mobile Studio seeks to enhance opportunities for optimum health in the rural communities it serves.

4 meetings this fall out at the church with the Bridge Builders group

1) introduction of the project with a cross reference to civic data related to literacy and access to informal learning opportunities i.e. book clubs, young writers groups etc.

2) introduction of 3D design principles, work night, development of cardboard models for digitization

3) assembly of digitally produced components

4) finishing structures, paint, weather proofing, post mounting hardware. Installation map.

*volunteer saturday! Install Little Free Libraries, photo document, send in registration

Partners: MOBILE Studio, CCE, Bridge Builders, Kevin Moore, Interior Architecture, CADc, Smith Station Middle School, Wrights Mill Road School, Oglethorpe School, Rural Writing Partners, AU College of Education, Student Writing Council, AU



Material List:

Plywood	2 @ 4x8 x 1/4
\$53.41/sheet	
Plexiglass	1 @ 4 x 8 x 1/4
\$165	
4 @ 30" bright nickel continuous hinge	
\$8.97/each	

Total

\$255
Per Library Unit
\$127.50
Total Cost per Unit
\$150

(10 kids per team need to each raise \$15)

ABOVE: AU Interior Architecture Professor Kevin Moore with Bridge Builders at Pleasant Grove Baptist Church Mosaic benches designed and built with students by Kay Stone.



FOOD SYSTEMS, FOOD SECURITY, FOOD HEALTH & CELEBRATION:



This study seeks to advance a key body of knowledge related to design for optimum health: food systems. A critical dimension of resilient communities around the world, this course and outreach project studies best practices of food health, security, civic infrastructure and celebration within landscape architecture and advances the research by design. The research moves through a literature review and three listening sessions / mobile studio field days towards local community-based design proposals for improvements to the network at the scales of site and system.

This research extends a Food Security Assessment for Macon County with landscape library and field research to inform the creation of a state-wide Food Policy Council for Alabama. As part of a multidisciplinary team between Auburn University College of Agriculture and the Tuskegee University National Center for Bioethics Institute in Research and Health Care and with diverse partners throughout Macon County, landscape architects will bring sensitivity to local landscape resources and the capacity to identify new networked economies and ecologies of food health and celebration as a matter of design



Macon County AL, Food Security Assessment

The Mobile Studio is helping to facilitate the public celebration of traditional foodways in Macon County. This effort is not for the sake of nostalgia, rather to assist communities in evaluating transportation, availability and land use decisions related to contemporary foodways.

A series of four local food centered art events will be held in disparate communities across Macon County in an effort to better understand local food needs and conditions. Overall the field days seek to identify opportunities to strengthen the civic infrastructures that connect people to healthy productive landscapes.

Future products include identification and design development of such projects, a cookbook that connects local recipes, people and



food security.

Food security exists when all people, at all times, have physical and economic access to sufficient, safe and nutritious food to meet their dietary needs, as well as to culturally acceptable food preferences for an active and healthy life. The multi-dimensional nature of food security includes food availability, access, stability and utilization.³

Images: Top Left is a flyer that mobile studio made to invite people to join us at the George Washington Carver Festival in May of 2014. Bottom Left: is a photograph from the festival with students from the George Washington Carver Culinary Arts Academy in Montgomery. Above is a photograph of a vegetarian beann and barley chili prepared for community design field days.

OUTCOMES: A FOOD POLICY COUNCIL FOR ALABAMA AND NEW LANDSCAPE INFRASTRUCTURES AND MEETING GROUNDS THAT BUILD FOOD SECURITY, HEALTH AND CELEBRATION.



71st Professional Agricultural Workers Conference (PAWC) at Tuskegee University, AL from December 8-10, 2013.

"Women and Youth: Changing the Landscape of Agriculture".

Title: Macon County Community Food Security Assessment

Poster

Authors: Devin Yeomans, Michelle R. Worosz, Yubei Hu, Jocelyn Zanzot, Norbert Wilson, Conner Bailey and Clare Zizza

Department of Agricultural Economics and Rural Sociology, Auburn University

313 Comer Hall

Auburn University 36830

334-294-8911

DLW0015@auburn.edu

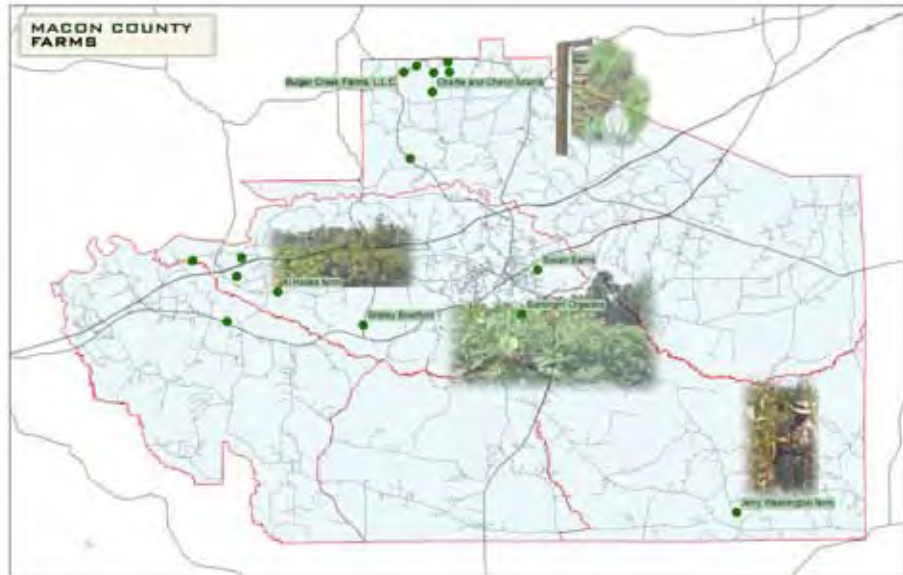
A Community Food Security Assessment for Macon County, Alabama was conducted to identify and understand issues of food availability and access, especially among rural and low-income individuals. This assessment will serve to open a community dialogue about food security, inform the Alabama Food Policy Council, and provide a community food security assessment model that may be replicated. The assessment focuses on geospatial, economic, and social aspects of Macon County that contribute to the food security of its residents. The results of a geographic analysis of population density and the location of food sources including retail outlets, food assistance agencies, and farmers' markets are included, as well as the findings of a Macon County Food Store Survey that demonstrates the quality, availability, and affordability of foods in both urban and rural areas across the county.



Made in Macon County! Tuskegee Homegrown!

Connecting Local Foods, in Local Places, for Sustainable Communities

Macon County Alabama is an U.S. Strike Force county at the eastern edge of the Alabama Black Belt, situated in territory included in both the Appalachian Regional Council and the Delta Regional Authority's jurisdiction. Macon is one of two counties that's been listed for five consecutive years as severely disadvantaged with 45% children born in poverty. With new institutional USDA, FDA partnerships inaugurated in 2014 with the Carver



Center for Integrative Studies at Tuskegee University, Macon County is poised to leverage Local Foods, Local Places this rural economic and sustainable communities grant with great momentum towards a vibrant downtown farmers market for the locals and great number of international visitors that come to this amazing place.

Macon County is a paradoxical place: stunningly rich in agricultural heritage and traditions of education and shockingly poor in terms of contemporary food security and health. The paradox can be explained by a legacy of racism and violence that has left deep mistrust over the fields and marketplaces of its beautiful capital in Tuskegee. This project creates urban synapses: catalytic points of urban exchange to enhance civic health in Macon County as a model for other Alabama neighborhoods and communities.

To build healthy food system infrastructure requires a mutual partnership of academy, community and government. Mobile Studio and MacTusk Community Development Center brings an alliance between Auburn University's College of Architecture, Design and Construction together with Tuskegee University's Carver Center for Integrative Sustainability in a project with Macon County Food Bank and Tuskegee Youth Safe Haven. Further the approach must be robust enough to live beyond the grant funding, and transcend generations. Mobile Studio in partnership with the Community Development Center of Tuskegee bring a place and capacity building approach to the transformation to local health food economies for a renaissance of downtown living.



community garden/ food hub



foodshed network

FOOD HEALTH & CELEBRATION:

MACON COUNTY

Hosted by the Shiloh Community Restoration Foundation and
Macon' a Movable Feast: Auburn University Outreach Grant Team.

Lunch & Learn

Friday April 18th, 12:00 - 1:30pm
at the Shiloh Rosenwald School
Community Resource Center
7 Shiloh Rd, off County Road 81
in Notasulga Alabama

We hope you will join us for a conversation
about the history, present and future of food
systems and food security in Macon County.

optimum health



Publications

Zanzot, Zizza, Worosz, Bailey, Yeomans, and Wilson

Universities Fighting World Hunger, Poster Presentation (2014)

"Food Availability and Access in Rural Macon County Alabama,".

Outreach Scholarship Symposium, Auburn University (2014)

"Macon A Moveable Feast: A Community Based Approach to Food Security Assessment, and Food Policy Council in Alabama."

IMAGES: OPPOSITE map drawn by Graduate Assistant Yubei Yu. Notasulga School Garden above by Christina Argo, Shiloh Garden by Shine, Moveable Feast Photo from the Ridge Interpretive Center in Warrior Stand.

Dr. Vini Nathan, Dean
College of Architecture, Design and Construction
Auburn University
Auburn, Alabama

Dear Dr. Nathan,

I am writing in support of Jocelyn Zanzot's application for Tenure at Auburn University. I have known Jocelyn for six years through her community outreach and education projects in Macon County, especially in the Notasulga area.

I have been impressed by her creativity and idea development. She exhibits strong leadership qualities, as well as good communication skills. She works well with groups of various backgrounds and cultures. She is kind and listens to ideas of others. These are evident in her students' participation and follow-through on projects at Shiloh, and with the "Bridge Builders" program which includes high school students from both Notasulga and Tuskegee. Because she is so quiet, her leadership qualities may be underappreciated. To me, one of her most outstanding characteristics is her lack of an ego. This is essential to success of a "town and gown" relationship.

Jocelyn began her work with Shiloh to carry forward the collaboration with Auburn University that began in 2006 with the restoration of the Shiloh Rosenwald School in Notasulga. D.K Ruth and Anthony Tindall and the former Masters of Design Build program oversaw the restoration activities of the students as a hands-on-learning experience for which they were given class credit for their efforts. On Saturdays, they participated in "Community Workshop Day" to which community members came to the site and worked side-by-side with the students. This provided an unparalleled learning experience for both groups over the years. There were mixtures of ages, genders and races within the group. The President of Auburn University, Dr. Gouge, came to observe the activities and accomplishments of the students.

Jocelyn ensured that this work did not end here but directed a landscape architecture studio to consider how a next generation of community members and visitors would move through Shiloh's historically significant landscape and learn the many important stories that Shiloh has to tell. She further secured a second grant from the Deutsche Foundation to fund ongoing work on the landscape plans by bringing a graduated research assistant on board.

Through the fall, studio students were encouraged to attend and participate in the Shiloh Leadership Team meeting. They made presentations and reported to the membership as to the progress of work. She oversaw the idea development and quality of work. Jocelyn's classes developed an outstanding computerized, "Virtual Tour" of the entire project site which has been used at many of the project's community update meetings. They also created two versions of a complete landscaping plan for the Leadership Team's consideration. This plan involves period plantings, walking trails and a community garden.

This partnership with Auburn University's Building and Design program, and Jocelyn's continued support and leadership through the Master of Landscape Architecture Program had a major impact on our being designated a National Historic Site by the National Trust for Historic Places in 2010.

Jocelyn further arranged to exhibit her school grounds studio at the restored Shiloh Rosenwald School. Not only did this advance plans for the future of all school grounds in Macon County, but the exhibition brought a wonderful and diverse audience of civic leaders, academics, students and community members out to Shiloh to discuss these issues together. The exhibition was extraordinary, and it was professional and visually compelling.

This led to the next step of designing a permanent exhibit at Shiloh, in addition to transforming the grounds. Jocelyn has assisted me in my assigned role to develop a museum room in the School that will interpret and inform the public about the rich history of the Shiloh Missionary Baptist Church and Cemetery, and the Shiloh Rosenwald School. The goal is to link the history and design of the School grounds to the curriculum prepared by Dr. George Washington Carver in the early 1900s. She has provided input of both ideas and appropriate terminology for this aspect of the Museum component.

I was very impressed with the movie/video summarizing the objectives and outcomes of each of the projects Jocelyn has designed and implemented during 2012. She continues her focus creating a bridge between college students and school-age children and gardening. The fact that it won an award was a testament to her creativity and video skills and as a referred publication brings serious scholarship to these community partnerships and collaborations.

Again, in April 2014, Jocelyn spearheaded a "Lunch and Learn" activity at Shiloh which included many of the School's alumni, as well as community members. The Event was for an interdisciplinary grant that Jocelyn has been working on with the Mobile Studio and a team of scholars from Auburn and Tuskegee. The outreach and research is to prepare a Food Security Assessment for Macon County which was done through a series of events called "Macon A Movable Feast: Food Health and Celebration in Macon County." I, myself, attend the second one in the series which was held at The Ridge in South Macon County, and it was outstanding. The first one was with Mr. Guy Trammell's group at Tuskegee Youth Safe Haven. The Events are crafted as test pilots or models to help test/price/evaluate decisions for future events. At Shiloh, the theme connected to Shiloh's unique educational history, and focused on the role of civic leadership. The meal which was provided for all attendees featured locally farmed and grown produce, including catfish, greens, strawberries, goat cheese and pecans.

Additionally, during this year's Big Event, Jocelyn and her team were able to meet Mr. Roland Vaughn, an architect and project manager, who is working with Shiloh on a water management problem. While the Event turned out to be fairly small, it still made an impact. It was good for the students to see the landscape architectural plans developed by Jocelyn's class and advanced with graduate research assistants, being carried to the next level of professional implementation with their work in consideration.

For all of the accomplishments listed above, I believe that Jocelyn Zanzot deserves Tenure and will prove to be a loyal, strong and capable faculty member who will contribute to supporting the School of Architecture, Planning and Landscape Architecture to achieve its mission at Auburn University.

Sincerely,
 7/10/2014

Edith Powell, Ed.D., MPA, MT(ASCP)SBB

Professor, Retired

Department of Allied Health

College of Veterinary Medicine, Nursing and Allied Health

Tuskegee University, Alabama, and

Board Member 2012-2014

Shiloh Community Restoration Foundation, Inc.

Notasulga, Alabama

IMAGINING AMERICA FALL 2014: “How Do We Know? Defining Community Impact Metrics in Partnership”

Assessing the Practices of Public Scholarship (APPS) is an ongoing IA research group exploring approaches to assessing the community impact of community-based projects and partnerships rooted in the cultural disciplines. Attention to questions of community impact is necessary in part to address histories of university-community engagement that have fallen far short of reciprocity and meaningful outcomes for community partners. By and large, assessment efforts within higher education, even of engaged projects, have focused primarily on student and, to a far lesser extent, on faculty outcomes. This is a paradigm that perpetuates a uni-directional flow of expertise and knowledge even as we recognize that model to be inadequate and intentionally try to work outside of it. We act in community, but we most often do not reflect systematically and with rigor with our community partners and participants on the questions, “to what end?” and “how do we know if we've gotten there?”

This seminar builds on APPS's interest in understanding the community, civic, and social impact of culturally based partnerships through an integrated approach to assessment rooted in five core values (collaboration, reciprocity, generativity, rigor, and practicability). It focuses on how we can better define with our partners community impact metrics that matter to them as well as to our programs and institutions. We will:

1. Review and discuss several frameworks for measuring community impact in the arts, humanities, and design; and
2. Work together to translate the metrics emergent in these frameworks to seminar participants' own local and institutional contexts, with an emphasis on involving both university and community stakeholders. We will focus on the question of how community impact metrics can be collaboratively defined and measured in the context of a specific partnership and community.

The questions underlying this seminar build upon APPS's 2013 seminar and include:

How do we foster a reflective assessment practice in which individuals (particularly faculty, students, partners, and our institutional administrators) understand that planning and evaluation are two sides of the same sheet of paper?

How is assessment understood and practiced by different stakeholders? Are these differences/understandings on the table? How can a mutual process of defining metrics bring them there?

What is a responsible process to co-define meaningful community outcomes and to ensure stakeholder participation? What counts as data and who makes meaning of it?

How can we think fruitfully about the tensions between institutional and community (or partnership) prerogatives?

How can we carry out assessment in a way that is continuous with the project's/community's overall practice, culture, and context? What does it look like/what difference does it make to center project impacts in the language, values and goals of the community?

How do we build ownership/investment in the assessment effort among stakeholders--especially when this is counter to dominant assessment culture within our institutions and/or communities?

Among interested participants, we wish to identify at least one illuminating case example of a university/community partnership in which arts, humanities, or design is prominent and in which partners developed outcomes together, if not actually measured them. Seminar participants will be prompted to complete shared readings and to share reflections on these items prior to the conference. After the seminar, participants will also be invited to contribute to APPS' ongoing generation of assessment case studies: <http://imaginingamerica.org/research/assessment/research-outcomes/>



APPS seminar organizers:

Sylvia Gale, Associate Director, Bonner Center for Civic Engagement, University of Richmond

Jocelyn Zanzot, Co-Director, Mobile Studio, Auburn University, Landscape Architecture Program.

Pam Korza, Co-director, Animating Democracy, Americans for the Arts

Stephani Etheridge Woodson, Associate Professor and Director of ArtsWork: the Kax Herberger Center for Children and the Arts

Miriam Bartha, Director of Graduate Programs, School of Interdisciplinary Arts and Sciences, University of Washington Bothell

Georgia Nigro, Professor of Psychology, Bates College

Joe Bandy, Assistant Director, Center for Teaching, Vanderbilt University

IMAGE: MOBILE STUDIO at the 2014 George Washington Carver Festival, Downtown Tuskegee

WITTON IS WONDERFUL! environmental justice along the Tame, **Birmingham UK**

Mobile Studio partnered with MADE: a center for place-making in Birmingham England and a team of landscape architects, artists and public historians on Tamed, a 60- year vision plan for the Witton neighborhood and its urban wild river. In a week, Mobile Studio presented the opening lecture of Birmingham City University's Institute for Arts and Design International Lecture Series, ran a graduate level/ fourth grade workshop on river justice, and activated a local free space as a temporary art studio + kitchen + recycling and community exchange radio station. We will be working with this wonderfully diverse group to pursue corporate funding as a match to the National Arts Council and Environmental Agency's initial support of the project to contribute to both public place making and landscape infrastructural enhancements.

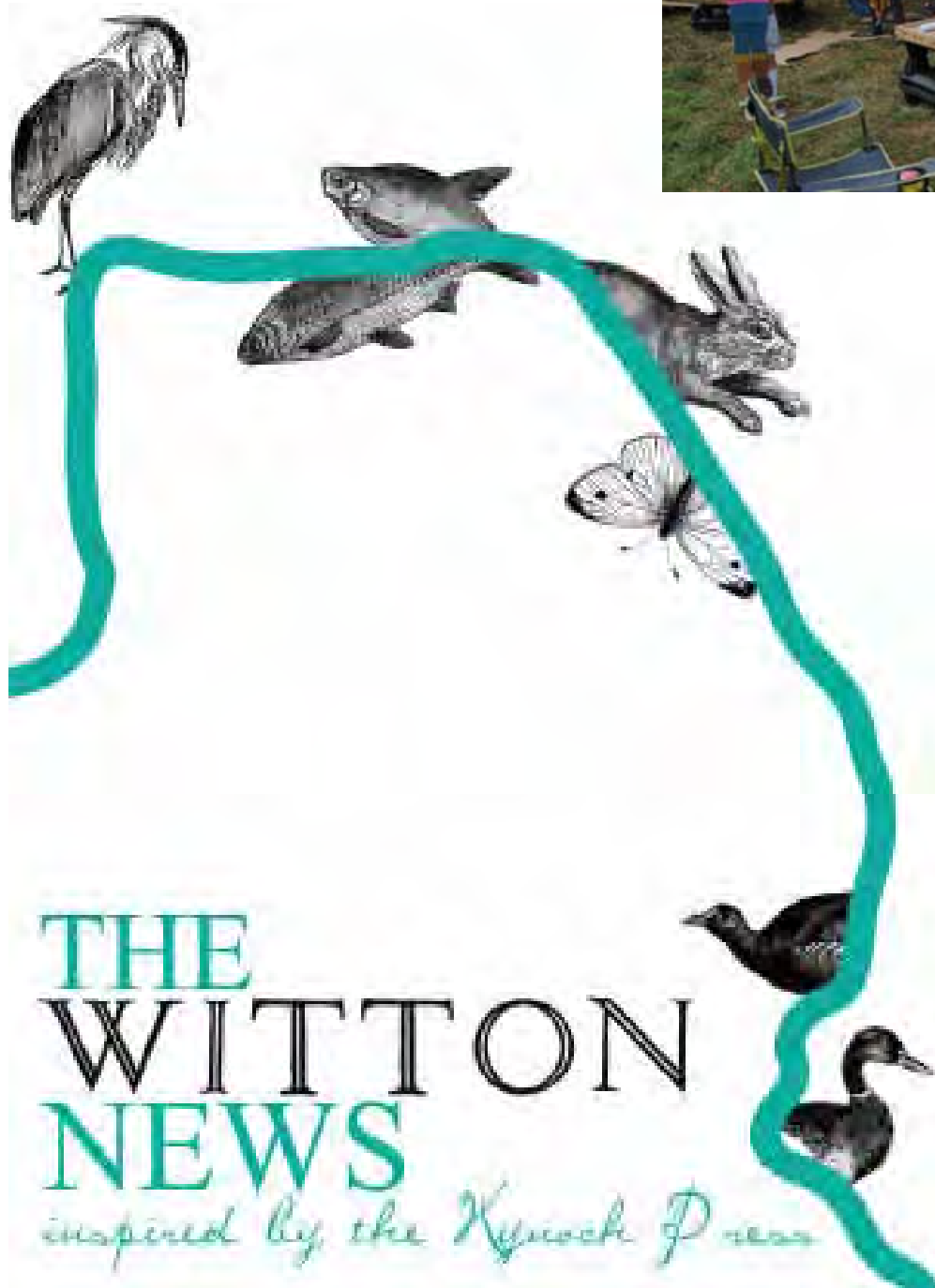
Birmingham England is a city of great history and contemporary civic imagination. Home to the 800 year-old market the Bull Ring, and more canals than Venice, the city con-



tinues to re-invent itself, most recently through the construction of the world's most fabulous public library. With rooftop terraces and a year-round film series this newest investment in 21st century culture exemplifies a commitment to the beauty of openness and inclusivity.

However, a few kilometers up river, in the former ammunition factory district of the city, the heartland of war efforts, lies a neighborhood that suffers flooding rather than benefiting from the romanticization of its pre-Victorian infrastructure and such investments in arts + design. Witton, now home to Pakistani, Kashmiri, Sri-Lankan, Polish, Slovakian, Ethiopian, Tanzanian, Jamaican and many other immigrants and refugees, remains a working class neighborhood of diminished access to its natural resources. Thriving, despite grit-

ty urban circumstances, and perhaps because of them, the extraordinary Deykin Avenue Infant and Junior school children and resourceful old-timers of the shops have banded together to lead Witton in a plight for sustainable re-design.



Mobile Studio enters the mix to facilitate this dialogue between community, designers, and policy makers. We believe in reciprocity and activate the power of thinking in public. We practice our now tested and reviewed method of participatory action research, an approach to scaffolding up the design arts education ladder to translate the messages of children regarding the future environmental justice of the river to a public art installation and 60-year local and regional design proposal for the Tame. Through the performance of the Saturday community based drawing/cooking studio, we engaged the neighborhood at large in this discussion, and transformed a forgotten corner of green space into a vital civic center. These actualities become the basis of future built works.

MADE



Supported by grant funding from
**ARTS COUNCIL
ENGLAND**

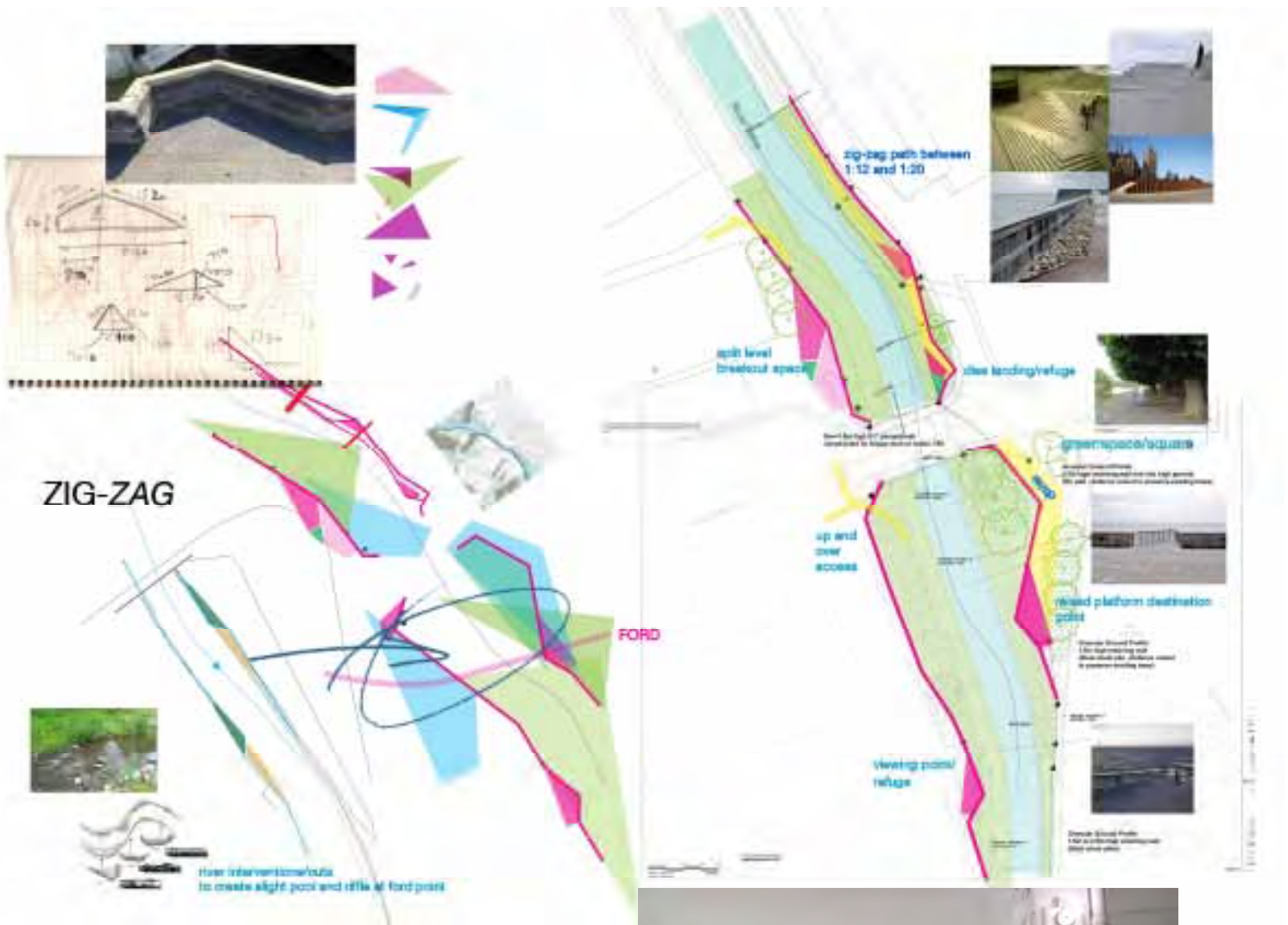
ZIG-ZAG

The River Tame



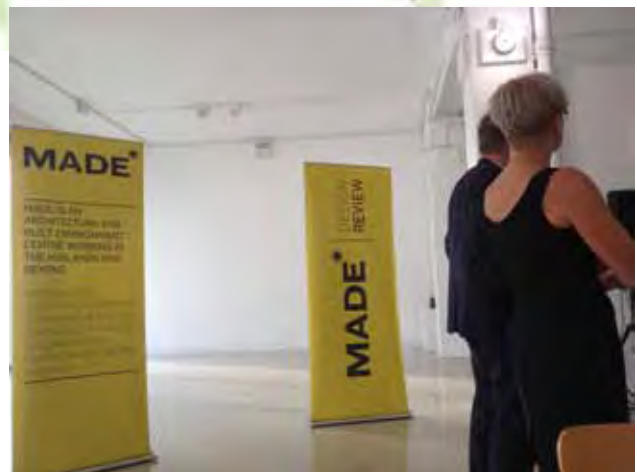
Saturday September 28th 2013
10am-4pm Tameside
at Holford Bridge

MOBILE STUDIO



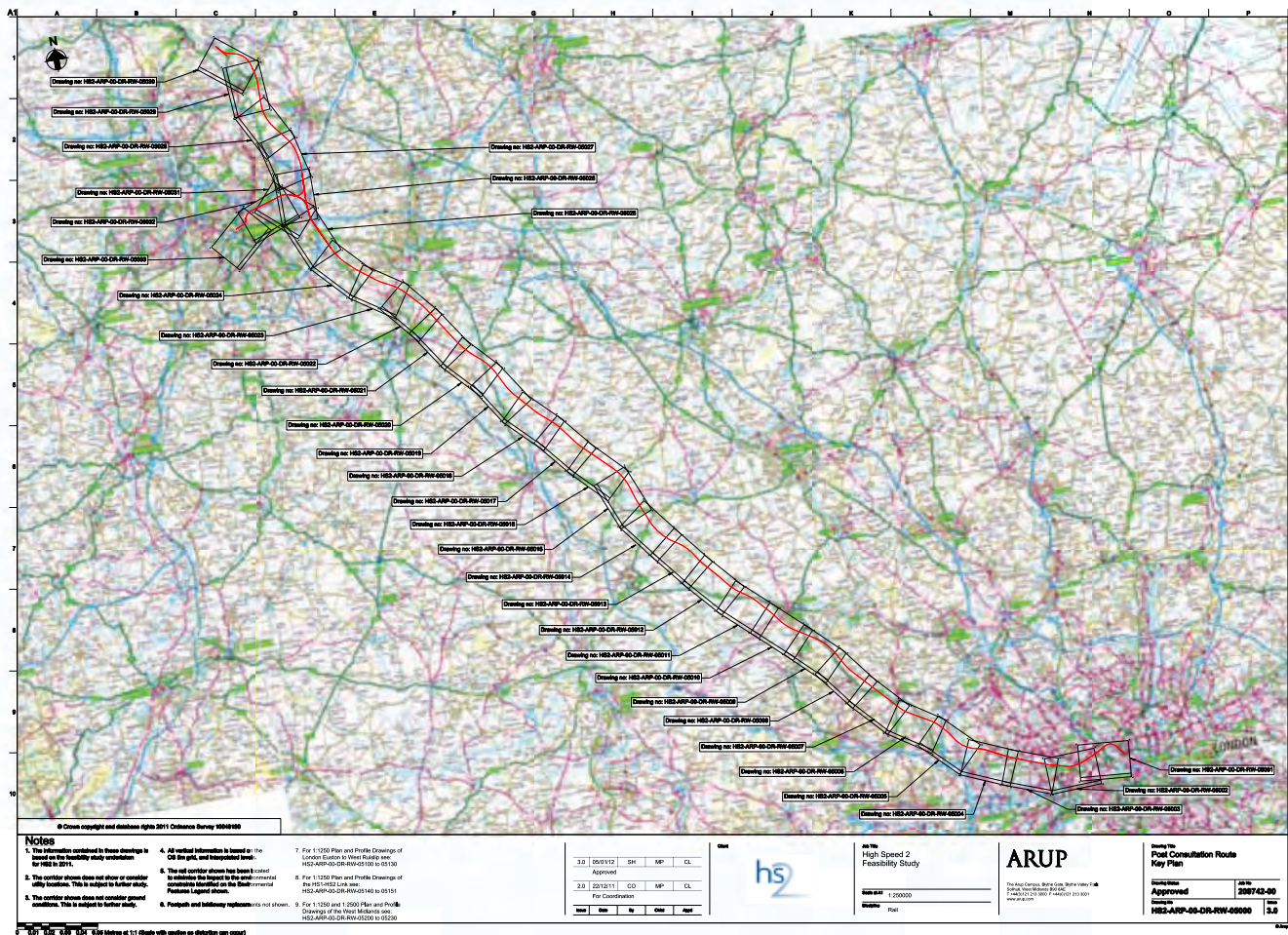
outcomes/impacts

- 1 **GRANT:** \$5000 External Grant to Mobile Studio for Public Design Community Program funded by the Arts Council and Environmental Agency of England.
2. **INVITED LECTURE:** opening lecture of the 2013 International Design Lecture Series at Birmingham City University, Institute of Art and Design, Birmingham England.
3. **PUBLIC COMMISSION:** Week-long pop-up public space, in the working industrial neighborhood of Witton.
4. **PRESS:** publicized by MADE, a Center for Placemaking in Birmingham UK. Publicized in Studio APLA.



MAGES IN ORDER OF PRESENTATION: Year 4 student at Deykin School drawing her river spirit message, walk to the Witton with Mr. Craig's grade four, Mobile Studio Saturday field day in the Witton neighborhood, public artist and historian Jenni- Coles Harris is publishing this beautiful newsletter as part of the Tamed team and as a liason between the Community and the Environmental Agency. Page 1

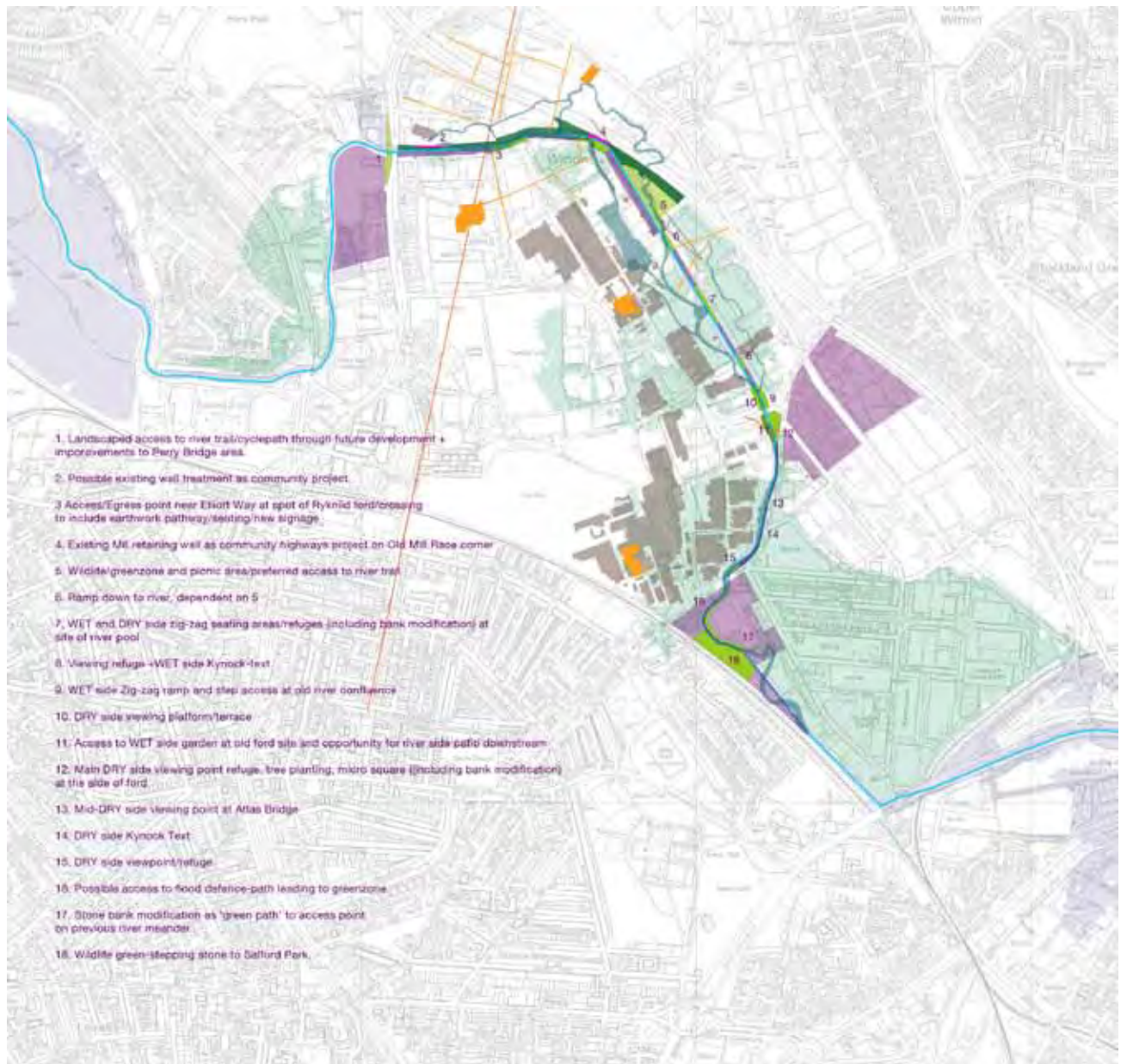
Birmingham UK, HS2 high speed rail from London and zero carbon global landscape future



Maps above depict HS2 route between London and Birmingham. Photo below of Jocelyn and Public Artist Jenny/ Map opposite produced by Landscape Architecture, Public Art Team from Birmingham UK and photo of Mobile Studio event.

This project advocates the HS2, high speed rail between London and Birmingham be considered an iconic landscape opportunity of aesthetic value to the European Union and a catalyst to revitalize economies in the rural and ex-urban city extents through new rail hub markets, connected by bikeways and green infrastructures. Kathryn Moore has presented this perfor the British and European Parliments.







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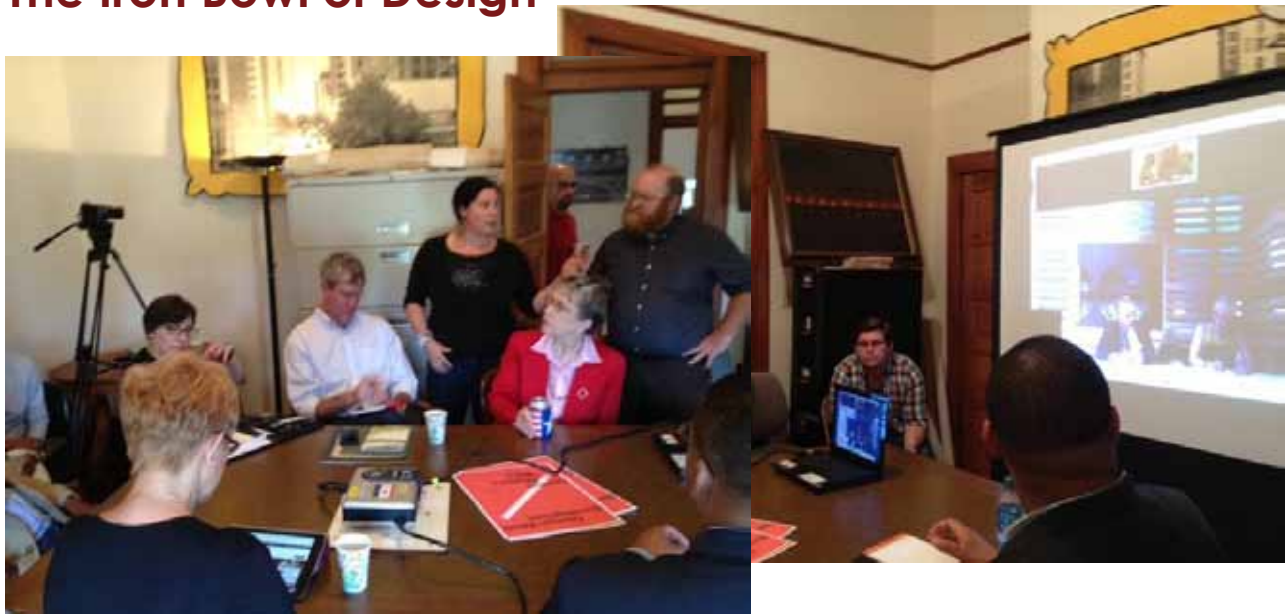
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Birmingham AL to Birmingham UK

The Iron Bowl of Design



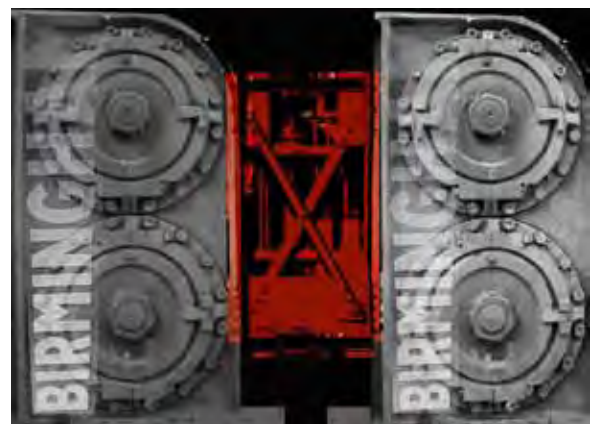
GLOBAL CITIZENSHIP

To engage in a 21st century global economy Alabama students need to be trained in the vocabulary and practices of sustainability. To be a citizen, not only of a home town or city, but of the planet, students need the art and design training that enables integrative and creative thinking and expression.

Alabama has committed to adding A(rt) to the STEM core curriculum because art is key to the capacity to synthesize and integrate knowledge, and to communicate the potentials of the other disciplines. Art engages the head, heart and hands of the learner and teacher is thus a

The Iron Bowl is a reference to both Abraham Darby's innovative iron production method developed in the Midlands in 1707, as well as the annual American Football trophy contested by Alabama's two principal universities.

IMAGE: Birmingham to Birmingham Live Design X Change, held at Sloss Furnaces. The video skype included Council Members, CEOs, Design Leaders, Historians, and more. BELOW: Printed in the Birmingham Post, May 13, 2014



EAST ALABAMA MENTAL HEALTH CLINIC

parking lot to healing garden



CEBE: civic engagement for the built environment

IN PARTNERSHIP with Building Science, graduate students in landscape architecture under the guidance of Professors Jocelyn Zanzot and Linda Ruth transformed this barren parking lot in to a delightful micro park and outdoor classroom for clients and teachers.

Optimum health is a concept that unites the civic, physical and biotic dimensions of health across the scales of individual, neighborhood and watershed or as the Kiwis call them: *catchments*, geophysical landscape units that drain to one wetland, lake or river.

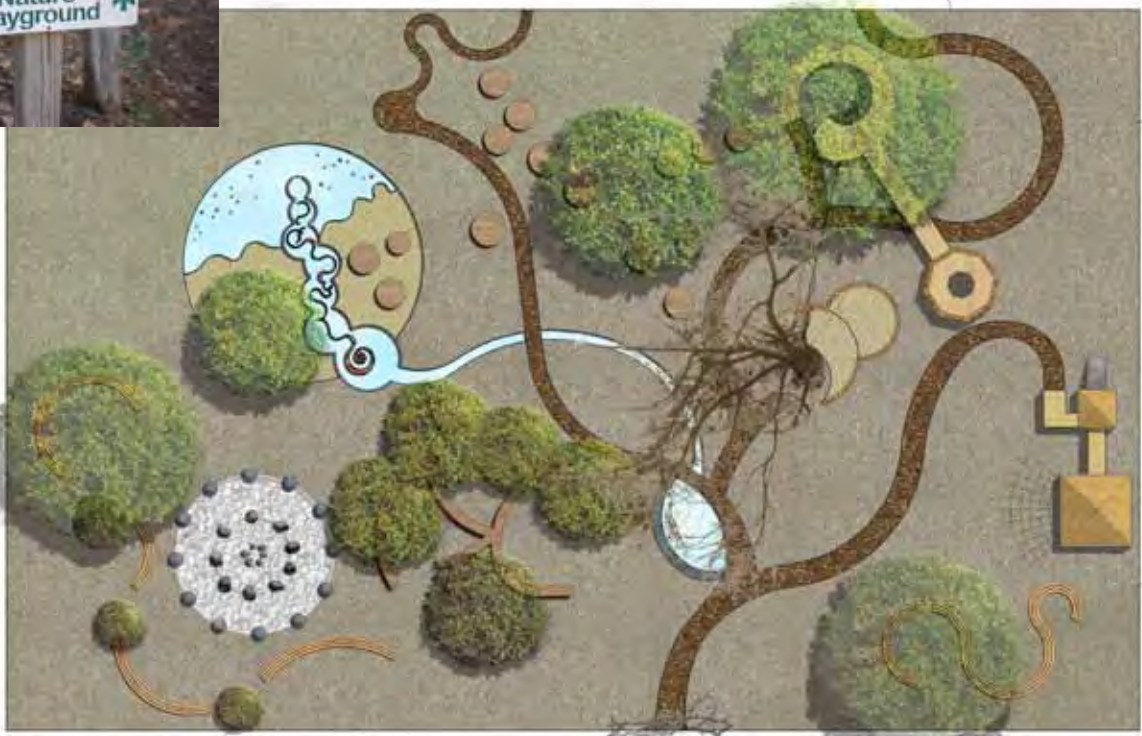
At EAMHC in Opelika Alabama, optimal health design thinking and cross-boundary enrichment practices yielded such collaborative partnerships as that between the colorful plexiglass manufacturers and the AU INDD program to co-create the large chain link fence remediation flowers shown below. One of a kind concrete benches, and re-used asphalt, reclaimed rail tie raised beds, were also design and built by building science and architecture undergraduates, and graduate students of landscape architecture. Generous donations by local businesses like Blooming Colors and small grants from Home Depot enabled the construction/installation of new living infrastructure that can function as a garden and year round outdoor classroom. Optimum health programming included a new basket ball hoop configuration, raised bed garden therapy classes, year round tending and cultivation activities.



THIS PROJECT AS WELL AS THE FOLLOWING TWOI PROJECTS ARE PROFESSIONAL BUILT WORKS THAT DEMONSTRATE JOCELYN ZANZOT'S EFFECTIVE SYNTHESIS OF DESIGN PRACTICE, CREATIVE RESEARCH AND OUTREACH SCHOLARSHIP WITH THEIR QUALITY VALIDATED IN REVIEWS AND PRESS.

FOREST ECOLOGY PRESERVE

master plan and natural playground



Auburn University dedicated 'Nature Playground' on Nov. 10 2012

AUBURN -- Auburn University's School of Forestry and Wildlife Sciences community outreach program, the Louise Kreher Forest Ecology Preserve has opened a new "nature playground" that lets children enjoy the outdoors in a manner experienced by previous generations enjoying what nature has to offer.

University officials and civic leaders will hold a dedication ceremony at 10 a.m. Nov. 10, 2010 at the Louise Kreher Forest Ecology Preserve on North College Street, or Highway 147, just past the Auburn University fisheries ponds. The public is invited.

Guest speakers will include Auburn University President Jay Gogue, Dean Richard Brinker of the School of Forestry and Wildlife Sciences, and City of Auburn Mayor Bill Ham (Alabama state Rep. Mike Hubbard (tentative) and Auburn Board of Trustees member Virginia Thompson.

They will give brief remarks while standing in a large eagle's nest replica, one of the play features of the playground. Afterward, A.U.'s mascot Aubie and students from Cary Woods Elementary School will explore the playground. The Auburn Chamber of Commerce will serve lemonade and cookies following the dedication.

"This playground has rich, naturalistic play spaces full of mounds, logs, tunnels, fallen trees, boulders and some creative structures including a tree house, beaver lodge and eagle's nest," said Jennifer Lolley, the Forest Ecology Preserve administrator. "It is not like conventional swing-and-slide playgrounds." Lolley designed this playground with advice from Auburn University landscape architecture assistant professor Jocelyn Zanzot. Lolley oversaw this project to completion and is excited about children and families enjoying it.

A USA TODAY newspaper article mentioned Auburn's playground last April along with similar playgrounds in Phoenix, Chicago and New York. Auburn University building sciences professor Linda Ruth, who specializes in playground design, was interviewed in the article.

"We appreciate the national recognition and believe that Auburn's nature playground is one of the first in the state of Alabama," Ruth said later. "Since the inception of playgrounds at the start of the 20th century, the design has advanced dramatically beyond the traditional playgrounds of isolated metal pieces of play equipment."

Local businesses, contractors and organizations donated materials and labor for the project, while hundreds of Auburn University students did most of the volunteer labor. Lee County and City of Auburn workers helped Auburn's facilities division on aspects that required big



machinery, such as moving boulders and logs.

"We feel the playground will attract children and families to our beautiful nature preserve and hopefully that will become a conduit to explore the great outdoors," Lolley added. "We need to encourage more play outside for the sake of our children's health. This generation of children is being labeled with having Nature-Deficit Disorder." Nature-Deficit Disorder is a term coined by Richard Louv, author of seven books about the connections between family, nature and community.

Children aged 3-12 spend only 1% of their time outdoors. They spend 27% of their day on some version of social-media. (source-Changes in American Children's Time 1981-1997, Hofferth and Sandberg, University of Michigan Institute for Social Research, 1999)

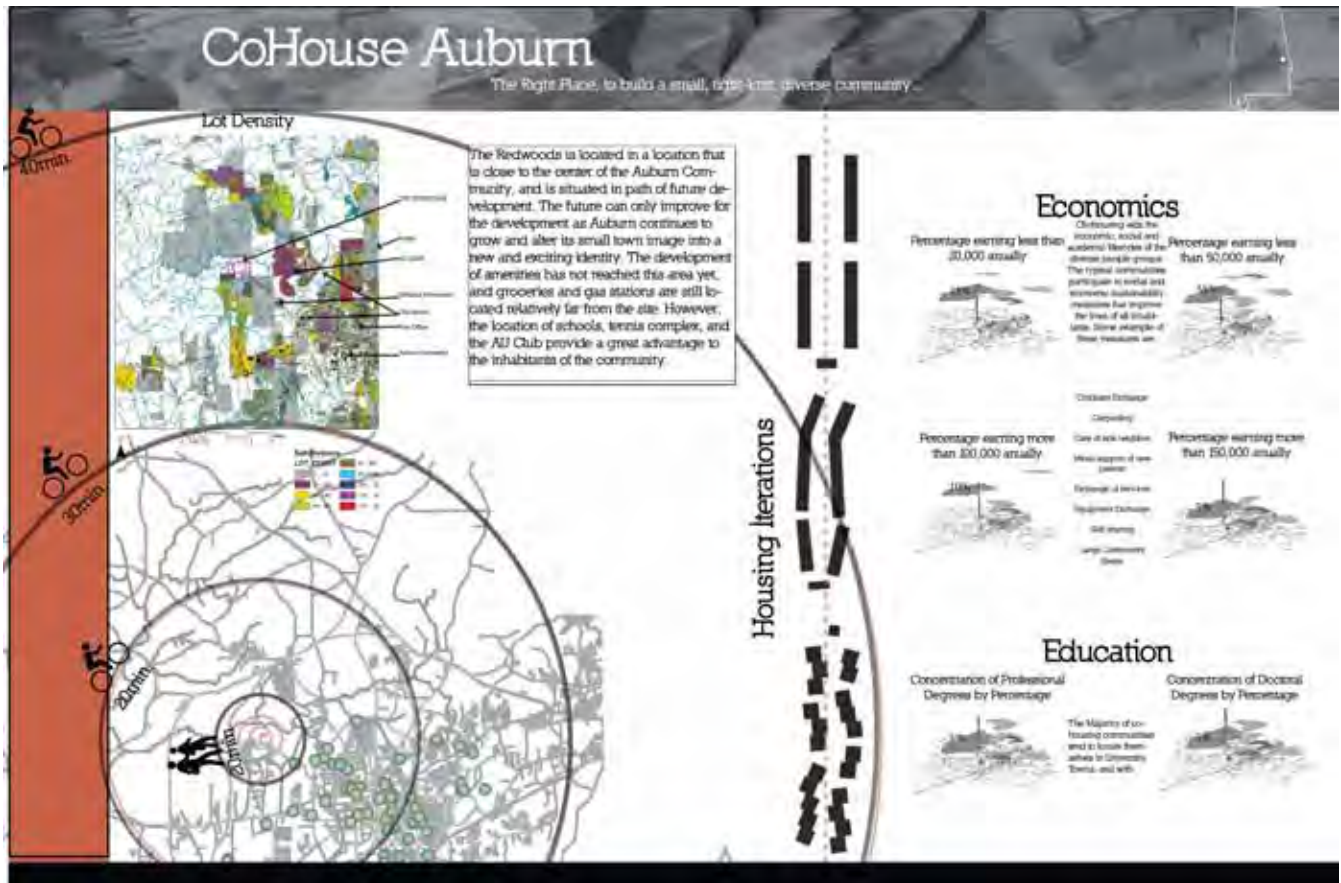
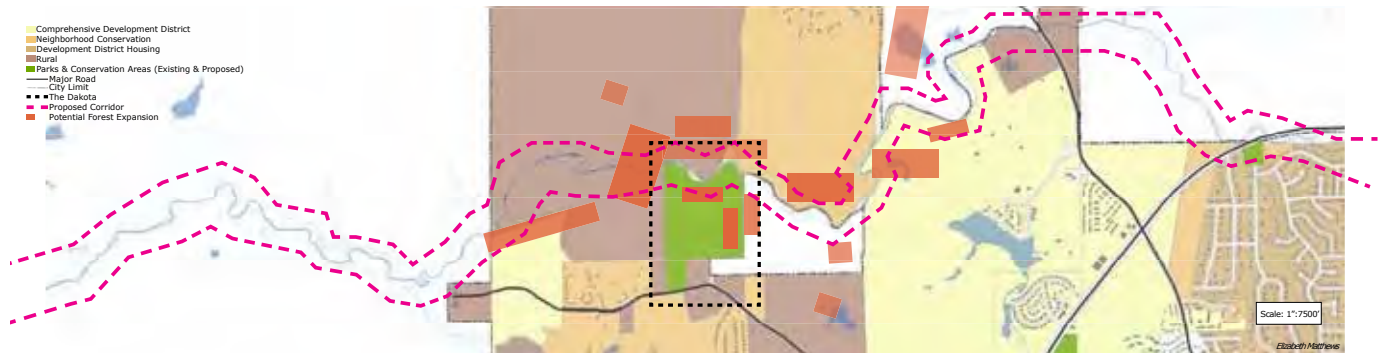






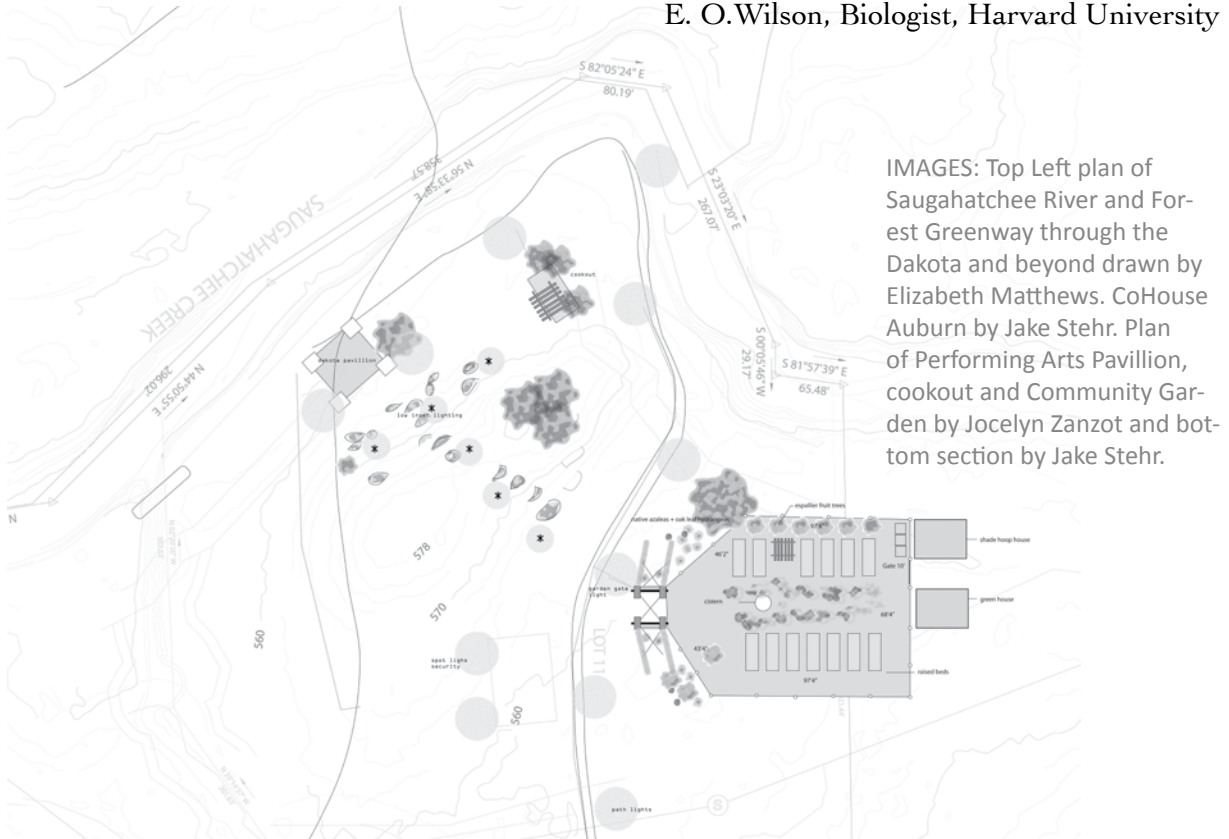
BUILDING THE DAKOTA: 78 Acre Sustainable Neighborhood in Auburn Alabama.

DESIGN BY JOCELYN ZANZOT w MOBILE STUDIO 2013-2014



“We’re beginning to understand that because humanity really has lived for thousands or even millions of years in natural environments teeming with as many different kinds of organisms vital to their existence during most of that time that human beings today need it in a deep, psychological even spiritual sense so we should be thinking more and more about saving plants and animals and natural ecosystems as part of our heritage.”

E. O. Wilson, Biologist, Harvard University





Dakota Pavillion, Saugahatcheeside Performing Arts and Picnic Grounds

The Dakota is a new neighborhood in Auburn Alabama testing a new model of living in relation to landscape and community. Beginning as a MLA design studio (featured in the teaching section), Zanzot was commissioned by Auburn Alumni Dr. Mike Murray and Michael Murray Jr. Graduate of Building Science, as Co-Director of the Mobile Studio to consult in the landscape architectural implementation of the project. Within the comprehensive vision for a walkable bikable greenway connected neighborhood, Zanzot has guided the design and construction of a new performing arts pavillion and gathering space beside the Saugahatchee, community gardens with a sculptural gate, entryway, roadside planting and check dam sequence.



DAKOTA PAVILLION was built from the reclaimed mill timbers of the former Lanett Cotton Mills in Lanett Alabama with new fabricated steel fittings by Funktionart.



Basho's Garden Gates greet the sunset and the moonrise, the garden and the river



COMMUNITY GARDEN



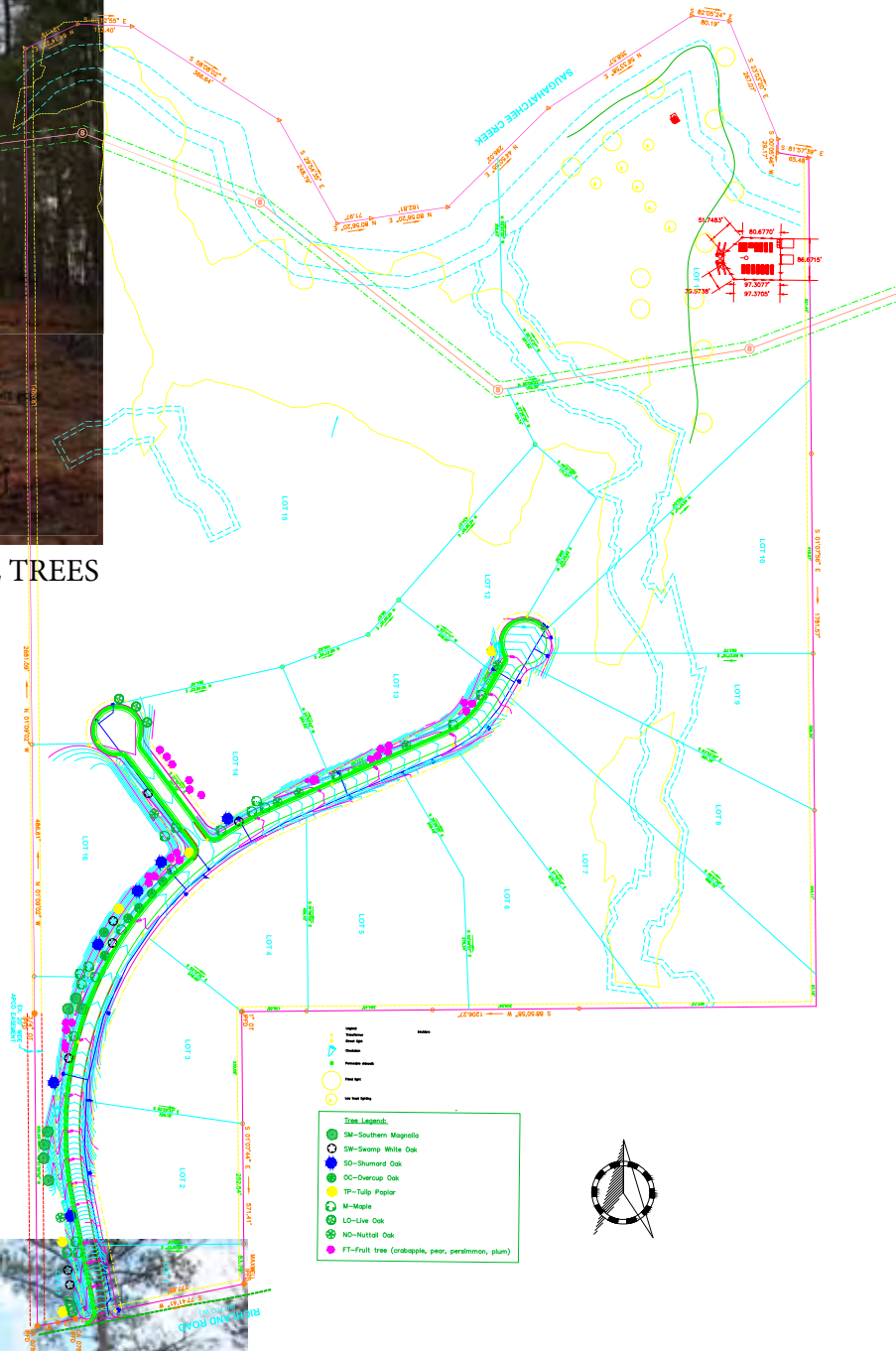
COOK OUT AREA W HERB WALL

project outcomes and impact

1. **FUNDED STUDIO** Dakota property funded student travel by train and bicycle to visit Village Homes, UC Davis and Muir Commons, a solar powered co-housing as precedent studies for this studio.
2. **PUBLICATION:** a film of the student work has been published on the developer's website as well in Studio APLA
3. **PROFESSIONAL CONTRACT:** Mobile Studio was hired to consult on design and build the public infrastructure for the Dakota Neighborhood including a performing arts pavillion built of reclaimed mill timbers, mythopoetic garden gates and public garden , new native tree plantings along a post mill constructed roadside swale.
4. **PRESS:** Garden and Gun
Forthcoming...



MILL STONE CHECK DAMS AND NATIVE TREES





Above: Studio on bikes in Davis California at the Central Park. Below: Michael Murray Jr with MLA student and graduate research assistant Elizabeth Matthews at the Dakota, Fall 2013.

Dakota V Properties
206 Malaga Avenue
Birmingham, AL 35209

July 3, 2014

College of Architecture, Planning, & Landscape Architecture
Auburn University
104 Dudley Hall
Auburn, AL 36849

To Whom It May Concern:

We recently had the opportunity to work with Jocelyn Zanzot and Mobile Studio to design The Dakota, a new neighborhood located in Auburn, Alabama with focuses in sustainable living and environmental conservation.

We approached Jocelyn to become part of the team to deliver this forward-thinking neighborhood in Auburn. Without any particular local examples of this type of setting, Jocelyn shared numerous models from her experiences and involvement in similar neighborhoods that are successful. We were in need of a pioneering mind with great vision and an ability to deliver, and with the addition of Jocelyn, that is exactly what we received.

We were extremely impressed with her level of professionalism and ability to deal with challenging design opportunities. Her talent of encapsulating a novel design in a town with, at times a narrow creative climate and resources is inspiring. Jocelyn was able to successfully communicate with contractors and municipalities that allowed us to achieve our design goals of the project. She also demonstrated an ability to deliver remarkable architecture and landscape design while working within a moderate construction budget.

We highly recommend Jocelyn Zanzot for her ability to design and execute highly creative projects and plan to utilize her services again in the near future.

Please feel free to contact us with any questions.

Sincerely,



Michael Murray Jr.
Member



R. Michael Murray Sr.
Manager



F o r t h c o m i n g P u b l i c a t i o n

At the turn of the 21st century...

Commissioned by the Landscape Architecture Federation, the National body for LA design research and scholarship, this project is part of a six -part series examining the global drivers of landscape change including: technology, politics, cultural shifts, disease and security, natural resources management and global migrations.

Cities and rural settlements around the world are becoming increasingly diverse, as new patterns of movement and migration bring immigrants, refugees, tourists and locals together in public space. How design responds to such multiplicity is an open question with powerful examples that overturn past barriers to the Rights to the City, are examined around the post-apartheid world and have achieved international significance especially in South Africa.

Landscape architecture emerges as a leading ecological design profession in the shaping of new mixed meeting grounds that safeguard and nourish new generations of exchange and intimacies, across and between dialogues of difference.

DESIGN'S DIASPORA, a chapter co-written with Dean MacCannell in the forthcoming Landscape Architecture Foundation: the Landscape Futures Initiative, edited by Dr. Robert Hewitt, Clemson University.

Design's Diaspora

Jocelyn Zanzot

Assistant Professor of Landscape Architecture

Auburn University

Dean MacCannell

Emeritus Professor of Environmental Design

University of California at Davis

Introduction

At the turn of the 21st century, for the first time in history, more people will live in urban areas than rural ones. In cities around the world, where immigrants and refugees mix with locals, tourists and other transients, the hybrid is becoming the norm. One of the presenters at the Design's Diaspora Symposium, journalist G. Pascal Zachary (2003: 277) argues, "radical mixing is here. It is breaking down social categories, giving rise to new combinations, fueling creativity and forcing people to re-examine their habits and traditions...If the rich nations have a special role, it is surely to show the rest of the world that mixing of peoples need not kill anyone."

Zachary's sharp language turn from "fueling creativity" to "need not kill anyone" puts us on notice: there are numerous contradictions and both positive and negative potential in the current pattern of global movements of peoples. The new culturally heterogeneous urban reality incites a polarized response: on one side, there are gated communities and other separation barriers, cultural protectionism, intensified and militarized border patrols, the conflation of sustainable development with security, the creation of "tourist bubbles," and intensified surveillance and policing of public space; on the other, the protection of "cultural property rights", self-organized neighborhood transformation and community empowerment, informal settlements, "critical mass", subversion and inversion of closed narratives, "spontaneous scenes", and the reclaiming of "loose" space for appropriation by all. Place makers, i.e., landscape architects, architects,

and public artists, are heavily implicated in all of this, or ought to be. Gille and Ó Riain (2002: 278) summarize, “Places matter because it is in places that we find the ongoing creation, institutionalization, and contestation of global networks, connections and borders.”

At the proposal stage, the Davis Symposium organizers discussed the propriety of framing questions of landscape architecture’s response to global population flows as including immigrants, refugees, and tourists. We thought of a number of reasons not to include tourists. They are richer than the other groups. They leave from centers of wealth and power for almost every part of the globe including the remote periphery while immigrants and refugees mainly move in the opposite direction. Tourist stays are temporary; they return home after their trip while immigrants and refugees sometimes controversially try to remain. Tourist travel itineraries are freely chosen and they usually enjoy safe passage while immigrants and refugees often have their options foreclosed by impossible costs and life-threatening danger. Tourists are generally accorded a warm welcome or at least grudging acceptance of their presence as a necessary nuisance.

Did we say there are reasons *not* to include tourists? A quick glance at the literature reveals that *only* the movements of tourists are considered in most discussions of urban planning and design. [See, e.g., Mugerauer, forthcoming and Judd and Fainstein, 1999] The existing strategies to remarket the city (if they can be called that) recommend the creation of safe zones, “tourist bubbles,” to reassure tourists and ghettoize immigrants and refugees. These plans assume the needs and desires of tourists are at odds with immigrants and poorer residents. They ratify, in effect, the “iterated city” [Juliet Flower MacCannell, 2002] separated into isolated, homogeneous enclaves barred from the urban center that is increasingly the exclusive province of tourists and wealthy residents. [See, e.g., Mike Davis, 1992.] These “plans” require substantial infrastructural support in the form of policing and surveillance to enforce segregation of tourist appropriate areas of the city from tourist inappropriate areas. They drain limited resources away from poorer areas of the city in favor of glitzy tourist districts, or they require a wasteful reduplication of segregated urban services and amenities including public squares, parks, restaurant districts, museums, etc. The “tourist bubble” solution panders to our worst anti-creative impulses.

Even current best practice in green design or landscape urbanism do not fully appreciate the rich diversity of peoples inhabiting the place or the function of the place as cross-roads and meeting grounds for every human type. At the most recent ASLA

conference in Philadelphia 2008, “Green Infrastructure: Linking Landscapes and Community”, the star line-up panel representing the most progressive theory and practice of landscape urbanism, when questioned about the third condition of the ecology, economy and equity triad could only respond that they honestly hadn’t given equity, or the cultural implications of biodiversity much consideration. After the mandatory stakeholders meetings we can usually point to a detail that responds to their expressed desires. But can any landscape architect credibly claim that his or her design is in dialogue with the imagination of the people who will eventually visit the site, meet at the site, use and express pride in the site (or not)?

In any large city during any given unit of time, a year or a season, there are vastly greater numbers of tourists and new people looking for work, and perhaps a new place to make their home, than there are longer-term residents. Paris with 2.2 million residents gets 27 million overnight visit annually, New York with 8.1 million gets 44 million visits, etc. [Wiki Answers] For better or worse, new temporary urban populations are reshaping the ways cities look and function, and how we think and feel about them. We prefer to think of current populations as the new neo-nomadic majority. The “tourist bubble” design approach is ascending rapidly to the default position in this context. [Mugerauer, forthcoming, Tarlow, forthcoming] We were intrigued by the implicit challenge to the professions: are there landscape architects, architects, urban designers, and artists whose work honors the incredible diversity of peoples arriving every day in the great urban centers? Is it possible to create both large and small places that can be used, enjoyed, admired, and shared by tourists, newcomers settling out of the immigrant stream, and by long-term residents?

The challenge here is not merely to create new opportunities for inclusion of the formerly excluded. We also need design that stimulates new forms of tourist consciousness and awareness. Tourism can mean a relationship between a tourist and a place that is technically *magical* in an ethnological sense. The tourist can imagine that he or she is imbued with new spiritual and bodily significance by virtue of their being in a particular place. We speak easily of this happening when a ship enters New York harbor and a new immigrant sees the Statue of Liberty for the first time. The experience marks a moment of near total transformation. The same thing can happen to a tourist in the presence of design that is “game changing,” that causes the tourist to question some aspect of his or her taken-for-granted reality. Design for tourists can simply reinforce existing values and hierarchies.

Or it can make tourism into a kind of non-alienated work; a perhaps not so secular pilgrimage; a search for new meaning that can carry one to the ends of the earth. The latter design program puts tourists on the same existential paths and with many of the same objectives as newly included immigrants and refugees. All are equally tasked with trying to make sense of a changing world; and in order to “make sense,” all are entering into collaboration with those who create new places.

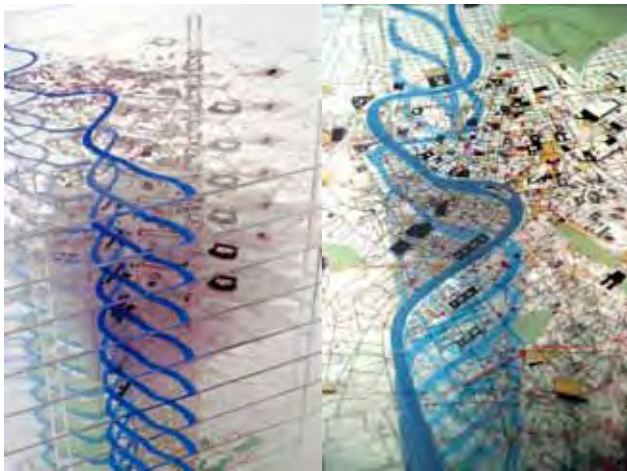
Zachary explains that today people have both “roots and wings.” When we relocate, we are enabled by technology to maintain connections with home. In fact, many are the immigrants that maintain familial ties, economic pursuits and even political involvement in their country of origin, returning to share goods, support family life and participate in local elections. This capacity to be meaningfully engaged in multiple places has given rise to a new trans-cultural generation. “On a planet where distance is dying, the hybrid won’t stay put. The breakdown of the unitary self, the rising appetite for diversity, the growing taste for gumbo, the proliferation of voluntary attachments to places, practices and communities... can occur within a single country, region, neighborhood or even family (2003: 27).” Composite cultures like the United States are composed, in principle, of immigrants from every other social and cultural grouping world wide. In the USA we make use of a convenient element of English orthography, the hyphen which is also a minus sign (-), to mark the intersection of cultures. Thus, one hears of Asian-Americans, or African-Americans. The United States in-itself is nothing except a meeting ground of cultural difference. As Zachary’s comments make clear, nothing is more crucial to the human sciences and to design than to understand the various forms of this *hyphen*, the ways cultures meet, interact, exchange. Design’s Diaspora investigated a range of responses to the challenge that public space has the capacity not only to serve as a meeting ground, link or connection, but also to inspire a new collective imagination about the role of the city in fostering and sustaining community.

Past-Future

The important question seemed to us not to be the differences between tourists, immigrants and residents, but rather the difference between the city’s past and its future, especially a colorful future woven from diverse strands of visitation, immigration, and longer term residency. We were interested in exemplary work in this emerging context,

design that reaches for universals without subscribing to bland or abstractly uniform aesthetics. We wanted to find work that honors cultural and historic specificity without depending on repetition of well-worn historic and cultural themes, nostalgia on the verge of lapsing into stereotype if not already stereotype as at Disney. The Disney drive to create reproductions of fictional pasts, of nature, or other cultures seems to be motivated by a need for more “otherness,” but an otherness that is under control, that has been domesticated; i.e., *not* other, or *pseudo* other. The participants we invited to Design’s Diaspora had all made projects that give us unprecedented otherness; that do not conform to stereotypes or expectations, but surprise us and stimulate new thinking.

Tom Leader, one of our participants, made an object that reflects the essence of what we are trying to get at here. He constructed a visual history of the plan of Rome on layered glass panes. The piece does not seek simply to reproduce “Romaness” as an exercise in neo-classicism. Instead it suggests Rome’s relationship to its past as a prismatic layering of multiple pasts, upon a locally specific geomorphology, transparent and beautiful. It documents the changes Rome has gone through as a constructed landscape and is itself an object worthy of a place in Rome’s most recent chapter. It is also capable of engaging and fascinating immigrants, tourists, and residents. It succeeds in containing in a single gesture the contradiction of Rome as the “Eternal City” and as “ever changing.”



City as Organism, Rome every 200 years, Tom Leader

The Rome example reminds us that traditional tourist attractions have very often managed to synthesize potentially contradictory elements, and this may be the basis of their widespread appeal. Already mentioned, the Statue of Liberty in New York harbor marks a gateway for historic immigration and is one of the world’s most important attractions. San

Francisco's Chinatown also proves that existing places can function as a major tourist attraction, a portal for new immigration, and a vital neighborhood. The Statue of Liberty originated in transnational dialogue (French and American) and stands as monumental proof of the viability of converging the interests of tourists, immigrants, refugees, and even residents who buck the myth that "no New Yorker visits the Statue of Liberty." The Statue of Liberty attracts every kind of human being because it embodies symbolism that can be appreciated and embraced by all of humanity. [For a more complete discussion of the symbolism of the Statue of Liberty and a critique of the 1970-76 restoration project see Dean MacCannell, 1992, pp. 147-57.]

Even if the days of the grand symbolic gesture are gone (at least in the West), we wondered if something like the same spirit and depth of humanity could be figured-in-little and distributed throughout the urban landscape.

The participants at the Symposium were selected not necessarily for having thought out solutions to these questions and the central question of design's relationship to global population flows. They were selected for having produced works that seemed to us to be heuristic for anyone concerned with the questions we are asking here: i.e., the way design relates to diasporas properly so called, the global displacements, movements, and re-distribution of peoples; and also the related diasporic movement across cultural and historic horizons of design itself.

The Conscience of the Symposium

The role of the artists at the Symposium was specifically intended to help us shift discourses. We invited artists with very strong résumés working the same ground as landscape architects, often in collaboration with landscape architects: e.g., Anna Murch, Doug Hollis, Ann Chamberlain, Victor Zaballa. We selected them as much for their thinking about place as for the brilliant aesthetic experiments they would bring. Each of the artists has grappled with questions of human complexity in our connections with one another, with nature, and the designed environments which are our meeting grounds.

Ann Chamberlain discussed the challenge of Design's Diaspora with the organizers during the planning stage. She suggested that public space be re-imaged as the stage of a kind of all-inclusive theater on which everyone is equally actor and audience:

There are people in motion. Traveling. People who are working—the everyday guy, the business person, the people who are on planes all the time, homeless, the people who sleep and scavenge and perform in public space. Everyone is performing unconsciously in public space. Perhaps the most flamboyant and conscious of the public personae are the homeless, the dispossessed.

Ann went on to seize upon the functional elements in the landscape as props in this universal participatory theater-in-the-round and one element in particular as a metaphor for her contribution to the Symposium.

Think about *people movers*. Escalators. Elevators. Functional cultural objects in the interstices. Can our work function something like a revolving door that gives rhythm to this space between public and private/inside and outside. A revolving door creates a dance, a place of encounter between strangers. The revolving door allows for privacy, visibility, yet transience.

Chamberlain named her Symposium presentation “Turn Style.” She reminded us that “our interventions should begin a process of questioning officially sanctioned definitions of place and the veneer of consensus that protects official viewpoints.” She explained that an artist is not an “author” so much as a catalyst providing thoughts and images in collaboration with the public and social reality. Of any place she asks “what is missing,” “what is most needed here?” In her work, she tries to create structures and images that map ideas about the future and tries to imagine where we have not yet been.

There was general agreement among participants that Chamberlain provided the most delicate and comprehensive conceptual grasp of the direction everyone was aiming for in their own work. She was also generous in acknowledging other landscape architects, architects, artists and designers whose works inform the issues of the Symposium but who were not present: Mel Chin, Mierle Ukeles, Tseng Kwong Chi, Natalie Jeremijenko, Suzanne Lacy.



Snake Basket, Ann Chamberlain, De Young Museum grounds, San Francisco, CA

In addition to reviewing the works of others, Chamberlain showed and explained a number of her own permanent and temporary public art installations. All of them were revelatory. One, in particular, animated many of the issues of the Symposium. On the occasion of the opening of the new De Young Museum in Golden Gate Park, Ann was commissioned to do a large-scale landscape piece in an adjacent field. In basement storage in the museum, she found a very small basket that had been made by a Yokut Indian on the North California coast. She thought it was an object of singular beauty and wondered why it was in storage, hidden from view. Ultimately she reproduced the patterns of the basket in a 30 meter diameter installation made of crushed rock and living grasses. In the process she consulted with Jennifer Malone and Marie Wilcox of the Yokuts tribe for help interpreting the geometric imagery of the basket and ultimately of her installation. Her project both literally and figuratively wove together the disparate strands of Design's Diaspora. It served as a reminder that the De Young, mainly a repository of Asian art, sits on ground that was once occupied by native Americans with powerful art traditions of their own. It brought out of hidden obscurity and paid homage to a precious object and a precious heritage. It marked in positive ways these multiple displacements. And it was broadly appealing to tourists, Native Americans, and even to passersby who had no idea of what it signified but whose appreciation grew with every thing they learned about it.



"Soundings" Ann Chamberlain, San Francisco Art Institute, San Francisco, CA

Overturning antinomies

There is perhaps no more entrenched dichotomy in architecture and landscape architecture, and no division that is more important to tourists and immigrants, than the

opposition between *inside* and *outside*. This division weighs so heavily on design that it defines entire domains. Landscape architects design the spaces between buildings; the *outside* is their domain. At the Symposium, we were interested in the ways the concepts that give ultimate shape to the work of designers also shape the experience and consciousness of tourists, immigrants, refugees, and residents. It is commonplace to give lip service to the powerful intersection of built forms and human action and experience. We wanted to ask, What about the challenge of undoing formal arrangements that are no longer sustainable in the new polyglot urban context? Tourists, immigrants and refugees are “outsiders”; residents are “insiders.” From the perspective of any given place, “outsiders” are second class. Clearly no design that reinforces conventional notions of “inside” and “outside” can contribute to a new urban future.

Some have appealed to postmodern aesthetics to get beyond the inside/outside distinction. It has been said of post-modern architecture that it is all surface and no depth. Fredric Jameson (1984) and others have taken this to be the organizing metaphor for post-modern culture in general: there is no depth of understanding, feeling, or historical sensitivity. No one at the symposium could embrace this “solution.” All it does is make the inside more inaccessible and transform everyone into outsiders. Every conference participant had devised interesting ways of transcending conventional ways of separating inside from outside: Tom Leader with his key concept of “screenings,” Ann Chamberlain in her window installation at Southern Exposure (“I need to operate in a space between the inside and outside, the interstice of the window; a dual viewpoint the private looking out and the public looking in”).

The most rigorous interrogation of the inside/outside dichotomy came from Symposium keynote speaker, architect Emilio Ambasz. Most writings about Ambasz comment that his work does not contribute to the post-modern aesthetic. To distinguish it from post-modern exercises, Buchanan (1992 p. 17) states that Ambasz’s work has “little in the way of façades.” He must mean “façade” in the sense of false fronts, or overly decorated fronts, not in the original more restricted structural sense of the “face or front of a building.” All architecture has some kind of façade to divide inside and outside and front from back. It would be better to say that the façades of Ambasz’s buildings work a mythic inversion of front and back and renew our involvement in the passage from inside to outside and out to in. In short, his work is in dialogue with the as yet unrealized future of the neo-nomads who are soon to be majorities in the new city if they are not already.



Casa de Retiro Espiritual, Emilio Ambasz, photographed by Michele Alassio

In Ambasz's interiors he favors walls made of light. And at the Casa de Retiro Espiritual there are walls without an inside. Ambasz (1988 pp. 27-28) comments:

You always have a sense that behind the walls of these projects are absent presences or present absences. The notion of that which is in front of you and what happens behind the wall has always appealed to me. There is a certain anima or spirit behind the wall. The berms act as symbolic fortresses through which you pass to discover a terribly benign giant. . . . I have no wish to provoke anguish.

In short, he alters the arrangement between in and out in such a way as to insist on movement between the two. In execution it gets even more interesting. In a characteristic gesture at the Banque Bruxelles Lambert, he installed the building's façade inside, in the lobby. He speaks directly to the complexities of psychic desire for intimacy. The designs promise us access to a mysterious interior and at the same time allows us a way out. This would seem to be a baseline minimum for urban architecture and design that can function and appeal to populations that enter and leave the city for reasons other than birth and death.

At the same time Ambasz seeks to disrupt the conventional framing of the opposition between culture and nature. [note this will be discussed in more depth below] Modernist aesthetics took pains to elevate culture over nature, and post-modernism elevated outside over inside. Ambasz strives to hold the two poles of both oppositions in a relation of perfect equality or what he describes as "reconciliation". And he allows the

balanced oppositions to oscillate around each other, functioning as mythic operators, producing “brilliant unforeseen results.”

Re-placing ethnicity

We do not intend for this sub-title to suggest that ethnicity has disappeared and been replaced by something else. We want to mark a theme of several of the presentations: namely that when ethnic forms are displaced, or move to a new location they can change in interesting ways. This goes beyond simple hybridization where there is a fusion of existing elements from two or more cultures. Every Symposium presentation marked “ethnic” took traditional aesthetic forms to a new place, both literally and figuratively. Lily Yeh is an Asian-American who works with Africans and African-Americans. Victor Zaballa is a Mexican-American who has re-made a number of public places in California and the American Southwest. They did not come to the United States as tourists, create a project, and leave. They had to make their way along with the rest of us. For them, the problems of the immigrant and the excluded were human, concrete, and real. Their adaptations were a matter for their own survival. They used their art and their imagination to work out solutions to the problem of living far from their childhood roots. While each of them has produced a very different body of work, they are similar in that neither of them has simply reproduced a version of their culture of origin in their new place. There are unmistakably African and Asian themes in Lily’s projects, as there are Mexican elements in Victor’s. But in each case they have come up with something that is unprecedented in both their original cultures and in their new locations.

Victor Zaballa, an Aztec from Cuernavaca, originally trained in aeronautical engineering in Mexico City. According to their legends the Aztec peoples originated in a land called “Aztlan” far to the north of the Valley of Mexico, somewhere in what is now California. In mythic terms, Victor’s migration to California can be seen as a kind of return to his roots, though the INS certainly does not see it that way. Victor provided the Symposium with an ancient formulation applicable to the city of tomorrow. He explained the concept of “Toltecayotl” as follows: “Toltecayotl, from which the Toltec people also derive their name, informs my work. In brief, it is a philosophical idea that *art, science, citizenship, and humor* are, or should be, interconnected, and we must strive to forge unbreakable bonds between them in everything we do.”



"Hummingbirds" Victor Mario Zaballa, 16th Street and Mission Bart Station Plaza, San Francisco, CA

Victor has graced his mythical ancestral homeland with a number of beautiful projects including formerly neglected doors in public buildings and gates to public gardens. He has provided polished stainless steel interpretations of the Aztec Sun in a series of large half-round windows in the state employees garage in Sacramento, wind, water, and earth gates to the Mexican cultural center in San Jose, steel hummingbird panels at the 16th and Mission BART station in San Francisco, etc. In these projects, he has translated the methods and approach of a fragile and intimate, small-scale, Mexican folk-art form, "papel picado" (cut tissue paper), to large-scale steel constructions. The unexpected aesthetic result is breath-taking. The subversive move of what were marginal places to places of honor in the community, the transformation of the fragile into something as strong as steel, and the dependence of these new symbolic forms on a humble folk tradition are illustrative of the power of Design's Diaspora at its best.

Lily Yeh, an immigrant to the American art world in the 1960s, originally trained as a traditional landscape painter in China and Taiwan. While her artistic world expanded by introduction to the expressive power of abstract art, the ancient pursuit of the "dustless world" or *luminous place* – a place where she could locate the sacred in the mundane – impelled her beyond the canvas and the gallery to share and realize this possibility in the most improbable places. According to Taoist philosophy, antimonies, or fundamental and seemingly irresolvable contradictions or conflicts such as between *inside* and *out*, exist not in binary opposition but in dynamic relation. For Yeh, art is the match that ignites a transformation from one state to another, from dry wood to fire. Yeh explains:

"When I see brokenness, poverty and crime in inner cities, I also see the enormous potential and readiness for transformation and rebirth. We are creating an art form that comes from the heart and reflects the pain and sorrow of people's lives. It also expresses joy, beauty, and love. This process lays the foundation of building a

genuine community in which people are reconnected with their families, sustained by meaningful work, nurtured by the care of each other and will together raise and educate their children. Then we witness social change in action.”



Murals and garden spaces, by Lily Yeh and The Village of Arts and Humanities; Philadelphia PA, photographed by Adam Barbe.

Yeh’s community-based art began in North Philadelphia with the transformation of a single vacant lot into a garden. Working with local residents to claim abandoned sites for the community, the effort has matured into *The Village of Arts and Humanities* and now encompasses a 260 square block area. A major provider of arts-inspired programs including education, land transformation and construction, and economic development to the neighborhood, “The Village” is more than an outreach project; it is a manifestation of local vision and hope. Yeh works with children to identify and manifest the *geni loci*- not the singular identity of the neighborhood or village, but the multiple guardian angels that will protect this courageous kindling of the possible. Derelict and dangerous urban voids are transformed by the community with murals and mosaics, bountiful and meditative gardens, into new venues for community engagement, performance, production, rest and celebration. These new democratic meeting grounds become community incubators, seeding generations of new life and growth. In addition to the physical makeover Yeh’s “Village” pays tuition and living allowance for every neighborhood child who makes the grades and is admitted to college or university.

The business tripper or tourist to Philadelphia lost in the Northern ghetto, where there are 35,000 abandoned homes and residences (Dobeta, 2005) may discover in a moment of terror the three story mosaic angels and divine gardens and experience nothing less than ontological shock, or a regenerative urban sublime. The vibrant murals and magical sculptures bring to life a new mythology fusing local stories and indigenous spirit with worldly inspiration, creating an exalted sense of reality that is equally salient for locals,

immigrants, and tourists. In Design's Diaspora, cultural difference does not dissolve, but rather the boundary becomes the meeting place from which dialogue begins and the co-creation of a shared vision of the future might unfold.

Re-placing Nature

Professor Emeritus Robert Thayer Jr. presented the theory that as technology such as the internet *shrinks* the distance between us (and brings forth unprecedented creative complexity) so too will the distance between cities, countries, continents *expand*, due to the impact of Peak Oil on transportation. Rethinking food, waste, water and energy regionally, reverting to slower and more local transit will require a restructuring and re-imagining of the urban fabric. Organizing as a community to protect, enhance, and reconnect the vital systems that sustain us through the seasons, roots us to the place in which we live: our watershed, our bioregion. Nature can no longer be considered a thing apart, but must be addressed as part of ourselves, our home.

Art critique Lucy Lippard (Lippard 1995) cautions: "A hybrid culture can be fertile ground for multicenteredness, while assimilation can be a weapon against history burying multiple pasts under a single marker." If a regional or bioregional approach to place making attempts to make community centers that are deeply rooted in their unique "lifeplace", and enable a new generation of "ecological democracy", then the question of history most relevant to Design's Diaspora, is *whose* history is given expression, *whose* relationship to a place are carried forward into its future.

Artists Anna Murch and Doug Hollis, have made art and places that draw our attention to the planet's dynamism within a specific place: the energy of the wind, fluctuations of the tide, the play of light over the course of the day, starlight. Dancing with these forces their sculptures are urban kaleidoscopes of sensorial delight. The newest work however begins to engage the palimpsest of cultural landscape history that underlies our experience of earthly ephemera. At the symposium they presented two of their recent public plazas in San Jose and Fresno that give an entirely new meaning to McHarg's dictum to "design with nature." They have created very large outdoor settings that undo the conventional opposition of nature and culture bringing the two together in unprecedented synthesis.

Hollis and Murch's design for a new Courthouse Plaza in Fresno, entitled *Once Upon a Time in Fresno*, references and responds to the geologic and agricultural history of the region. Through many conversations with a true cross-section of the community: from the GSA to the families of the construction crews, from third generation orange farmers to environmental activists, the designers adjusted their designs to invite this diverse group into the future of this central and symbolic public space. If attachments to place transcend all difference, then the designer can cultivate a diversity of future relationships through an inclusive design process that is dialogue with the past experiences and future dreams of the community of which the place will be a part. While they were not mutually aware of one another's work before the symposium, Hollis and Murch's projects were conceptually aligned with a number of Ambasz's signature "green over grey" pieces where the walls and roofs of buildings are made from living plants to create an oasis of public space in the midst of what might otherwise be subsumed for private use. In general, the organizers were delightfully surprised by the degree of agreement between the presenters that newly elegant green sustainability, new collaborations, and multi-cultural pluralism can (indeed must) be fused and synthesized in future urban design.

Michael Sorkin's formulary for sustainable urbanism synthesizes many of the principles of Design's Diaspora, which challenges designers not only to meet the performance criteria of sustainability but to make new meeting grounds that connect us across difference to imagine the future of our collective relationship to a specific place on the planet. Sorkin underscores certain universals: most significantly human scale and proportion, reconfiguring the body as privileged means of measure and locomotion. Beyond this, he is wary of universal solutions to problems that come in a wide variety of social, territory, bioclimatic conditions. A good city, he suggests, should not be predictable, and offers the ability to get lost: fresh choices enable democracy. Sorkin shared an example from his work of a new city in Malaysia: an automobile-free, zero eco-footprint city that is designed to be both *familiar* and *strange*. Sorkin muses: *Imagine the pearl of the orient*, (a community that harmonizes jobs, residences, schools, conference centers, hospitals etc), *bubble tea drinkers overlooking revitalized water catchment ponds*.

Inserting Difference

Places that are both *familiar* and the *strange*, redefine the boundary between tradition and innovation, dynamism and permanence as porous, not solid, provoking questions and potentials for cross-pollination or hybridity. In his discussion at Design's Diaspora, entitled "The Landscape Hybrid: Inserting Difference", Walter Hood, Chair of Landscape Architecture program at UC Berkeley argues that the ubiquitous monotypic city landscapes proliferated in a period of landscape modernism (park, plaza, street and square) are dysfunctional and alienating now, and a new range of hybridized places are needed to reintegrate living systems and daily life. Hood practices "surrogate advocacy", an ethical approach to the design of public space that imagines the future inhabitation of the whole community, not only those invited to the design table. He experiments in an improvisational design practice he likens to jazz, weaving in multiple voices to create places that "are not one thing all of the time, but many things most of the time." Hood's close ethnographic observations of the existing uses of space, preparatory to his interventions, are exemplary of the ambitious methodological reach necessary to effective future design.



Walter Hood's Splashpad Park, Oakland CA (left) Poplar St. Yard, Macon GA (right).

Hood's methods are also very much in the spirit of Ann Chamberlain's admonition that we keep our vision focused on the "people in motion ... people who are working—the everyday guy, the business person, the ... homeless, the people who sleep and scavenge and perform in public space... the dispossessed." As organizers of Design's Diaspora, we were especially encouraged when we learned after the Symposium that Chamberlain and Hood entered into a collaboration resulting in the permanent installation in San Francisco of a memorial to the members of the Abraham Lincoln Brigade, Americans who volunteered in the fight against fascism in the Spanish Civil War. There is perhaps no better symbol of all

the complex forces in motion in Design's Diaspora than this memorial with the faces and words of the heroes etched in transparent stone.

Leon Johnson, Associate professor of Interdisciplinary Theory and Studio at Maine College of Art, offered another dimension to what has been described by Hood and others as a call for the landscape hybrid. Johnson draws on "the interzone", introduced in William Burrough's novel *Naked Lunch*. This is a zone of contact in which Otherness is a characteristic of all life, a zone of overlap in which the narrative ecotones, the rich *zones of transition* between *determining sovereignties* open through a performed empathy (the practice of listening) the potential for creative dialogue. Johnson's theoretical intervention nicely connected the discussion at Design's Diaspora to a larger discourse in critical theory suggesting a number of new affinities and potentials for collaboration between theoreticians and designers. The concept of "interzone," for example, chimes with Homi Bhabha's idea of "Third Space." Bhabha (1994, 2) cautions us (and none of the presenters at Design's Diaspora would disagree) that Third Space must not be seen as a "reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition."



A series of images produced by Leon Johnson, in response to the Design's Diaspora Symposium.

Design's Diaspora and the curriculum

Much of the audience at Design's Diaspora were undergraduate and graduate students in Landscape Architecture. Questions of how and what to teach were never very far from the discussion. Clearly the issues raised at the Symposium favor variants of the traveling studio. Michael Sorkin takes his Master class out of New York every year to study specific needs and solutions at different and highly contested locations: Havana, Soweto, New Orleans, etc. Margarita Hill shared insights from her translation of the themes of the Symposium directly

to her students working on several ambitious community projects in Costa Rica. It was evident she is sensitive to the needs of the next generation of leaders in a critical time of global landscape change, of rapid urbanization and continued landscape degradation. The current generation of students needs to be pushed out of their comfort zone, awakened to a world of diverse landscapes and peoples, to the challenges and potentials of collaborative practice.

Conclusion—

Collectively, the contributors to Design's Diaspora strongly oppose the devolution of the world into a pastiche of tokens and reminders of domesticated "cultural otherness"—a world in which everything and everyone is simply "out of place." They advocate the creation of places where nature and culture converge in unprecedented ways; where conventional antinomies (inside-outside) are overturned; and where stereotypical hyphenated ethnicities are transformed. The Symposium was definitely going toward an aesthetic promiscuity that might become the origin of new cultural formations. Perhaps the quickest way to summarize the radical work of the Symposium would be to suggest there is both a positive and a negative hyphen: e.g., African-American and African+American. If all cultural development depends on re-working, appropriating, re-combining existing cultural elements we need to ask some questions. Is the re-working and appropriation done with respect and in such a way as to bring out dimensions of the original that might have gone unnoticed or not fully understood in their original context? Is the designer or the artist bringing to the surface some power that has been lying dormant? This would be exemplary of the positive hyphen. Or, alternatively, is the new work done in such a way as to freeze and belittle the original; to mark it as marginal; or to exploit and profit from its prestige in its former setting? Does the movement of the cultural form make it into a virus clone that endlessly reproduces itself eventually leading to cultural death? This would be the negative hyphen? The contributors to Design's Diaspora advocated a kind of creative promiscuity that will produce healthy new forms. They were united in their embrace of the good hyphen.

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Friday, November 1, 2013

Dear Dr. Vini Nathan, Dean,

I am writing to support Jocelyn Zanzot's application for tenure.

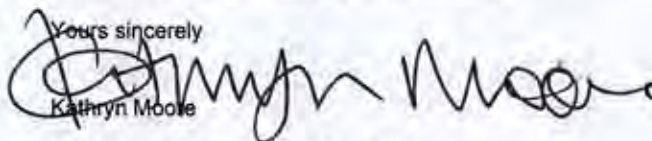
I first heard Jocelyn talk at CELA in Illinois last year. I was deeply impressed by her knowledge and understanding of landscape architecture, evident through her writing and work of the Mobile Studio. I wanted to work with her.

Last weekend in the studio at the University of Auburn, Alabama, I saw how she was encouraging her students to be immersed in a compelling visual, conceptual world through their creation of videos as the starting point in their work. In August this year in Birmingham, UK, I witnessed her galvanize school children, their teachers and parents by giving them an vivid understanding of the role of the river in the city. No one in Witton will forget it and the experience has already changed practice in the city – the Mobile Studio demonstrated how it is possible to have a far more significant engagement with local communities than the usual town hall meeting. Her lecture to inaugurate the 2013 International Lecture Series at BIAD, BCU was very well received.

Jocelyn's work strongly supports a new understanding of landscape that lies at the heart of both the International Landscape Convention, proposed by UNESCO and the European Landscape Convention (signed by 39 countries in Europe), in that she is focusing on the relationship people have with the landscape, rather than just matters of technology. This wider perspective enables her to work across disciplinary silos. It is what is helping her to make tangible connections between theory, culture and practice. Her design practice therefore includes advocacy, raising aspirations and developing new ways to understand and engage with the significance of place, which vitally, follows through to inform her design propositions and of course her pedagogy. Developing this broader conceptual, artistic approach is so important if landscape architecture is to meet the global challenges we all face, if we are to capitalize on a moment of profound change and create the environments expected by society. I truly believe Jocelyn's work is cutting edge. It is excellent and very important.

Since my visit I have contacted BIAD Director of Employer Engagement, who organizes the annual Birmingham Made Me conference, to develop the sister city project Jocelyn proposed at the next event on 1st – 9th May 2014. We intend to collaborate on the High Speed2 Landscape Vision project, a highly controversial project currently under consideration by the UK government, and to extend the exchange programme that already exists between our institutions, within landscape architecture and architecture.

Jocelyn is moving design practice out of the traditional mold in a creative, exciting and imaginative way. I urge you to give her the support she deserves.

Yours sincerely

Kathryn Moore

Professor Kathryn Moore PPLI, FRSA

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DEREK PARKER

JUNE 13th 2014

Vini Nathan

Dean, College of Architecture, Design and Construction

Auburn University.

Dear Dean Nathan,

Re: Jocelyn Zanzot.

I have known Jocelyn for 20 years as a friend, mentor, employer and colleague. Over a fifty-year period, I helped build one of the country's leading architectural practices with projects in 15 countries. I mention that only to give context to my recommendation for Jocelyn.

She worked as a young student in my office and it was clear, almost from onset, that we had a talent on our hands, which if properly guided, could become a designer of note.

Our subsequent experiences with her as a consultant and colleague only reinforced that early impression.

In addition to hard work, design talent and professionalism, she has one other outstanding characteristic, she cares.

She cares about her family, her work, her team members, her environment and our planet. She very much cares for her students and their university. She expresses that caring quietly without much clamor.

Oh, how I wish we had more people like her, who cared.

To be brief, I highly recommend Jocelyn to you and your faculty.

Sincerely

A handwritten signature in blue ink, appearing to read "Derek Parker", on a light blue background.

Derek Parker, FAIA, RIBA, FACHA

2351 Spanish Trail, Tiburon, California

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SCHOOL OF ARCHITECTURE,
PLANNING, AND LANDSCAPE ARCHITECTURE

October 18, 2013

David W. Hinson, FAIA
Professor & School Head
School of Architecture, Planning, & Landscape Architecture
104 Dudley Hall
Auburn University, AL 36849 – 5316

Re: Promotion and Tenure of Jocelyn Zanzot, Assistant Professor of Landscape Architecture

Dear David,

I am pleased to recommend Jocelyn E. Zanzot, for promotion and tenure. I sincerely believe that Jocelyn has competently fulfilled the criteria for promotion and tenure. Her accomplishments to Auburn University, the Department of Architecture, Planning and Landscape Architecture, and the Program of Landscape Architecture have proven her academic maturity and collegiality that merits promotion and tenure.

Teaching (70%)

Jocelyn is a very active participant in the teaching of both the first year and the second year Master of Landscape Architecture (MLA). The MLA is a year round program, and Jocelyn graciously carries a very heavy teaching load. She teaches 15 hours to 18 hours Fall and Spring semesters, and approximately three to six hours summer semester for approximately 21 – 24 hours per year. She has taught a wide breath of classes across the MLA curriculum from construction to theory.

Jocelyn has participated extensively in developing and revising the curriculum for the landscape architecture program, and has developed many new classes over the past five years. I consider her a gifted educator. She has been an invited speaker to CADC classes, other university classes, state garden clubs, nationally and internationally. I know Jocelyn to be well-regarded by the MLA students in the areas of urban theory and social justice. One of my landscape architecture thesis students recently remarked, "I can't wait for Jocelyn to return from her field studies trip. I want to ask her opinion on my urban theory case studies. She thinks very differently from me so I know she can offer me a different perspective."

Scholarly/ Creative Work (20%)

Jocelyn's scholarly efforts have mostly focused on diversity and civic health. Her most important research accomplishments relate to teaching methodology that reflects an integrated approach of her scholarly/creative work, teaching, and her service/outreach. I am impressed by the amount of creative work she has accomplished while maintaining a 21-hour to 25-hour teaching load per year. In fact, she has found time to pursue professional creative work outside her rigorous teaching schedule.

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Jocelyn is very creative in her scholarly endeavors. Her most recently peer-reviewed published work, *Common Ground Alabama*, in *Public, a Journal of Imagining America*, is a video essay, detailing the work of her Mobile Studio. She has also published papers in national and international peer-reviewed conference proceedings. Her work is known internationally especially her work on “democratic space” that she presented at the 2012 International Federation of Landscape Architecture (IFLA) Conference in Cape Town, South Africa. This past April, I attended the 2013 IFLA conference in Auckland, New Zealand, and several participants from Germany and China approached me asking if I knew Jocelyn Zanzot at Auburn University, They spoke very highly of Jocelyn’s work.

Service/ Outreach (10%)

In addition to the above accomplishments, Jocelyn displays special qualities and maturity of an educator who can further the interest of the landscape architecture program, the College and the University through her service and outreach. Her professional conduct, collegiality, and exceptional public spirit in the academic community are superb. Her special attributes of communication, leadership, and generosity, extend contributions to the University well beyond the bounds of the College of Architecture Design and Construction. She has made a name for herself, especially through her mobile studio work. I have heard numerous stories of Jocelyn’s mobile studio in the town of Notasulga from Auburn University staff and professors who live there. They are excited about her design work and the possibilities it creates for new civic growth.

In summary, on the basis of her multiple accomplishments and contributions to teaching, scholarly and creative work, and service/outreach at Auburn University, in the region, nationally, and internationally, Jocelyn Zanzot clearly deserves promotion and tenure. She is an astute teacher, a talented investigator, and an ambitious community outreach provider who will be even more productive in the future. She has demonstrated leadership that has resulted in the development of increased civic services that address the needs of the citizens of rural Alabama. She serves as a critical resource and role model for her colleagues in their efforts to support the mission of Auburn University.

I enthusiastically support Jocelyn Zanzot for promotion and tenure.

Sincerely,



Charlene M. LeBleu, ASLA, AICP

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COLLEGE OF LIBERAL ARTS

OFFICE OF THE DEAN

November 1, 2013

Dean Vini Nathan
College of Architecture, Design and Construction
Auburn University, AL 36849

Dear Dean Nathan,

I am writing to document my observation of Assistant Professor Jocelyn Zanzot's professional work in Macon County, Alabama. I was introduced to Jocelyn by an associate dean in our college who learned of Jocelyn's interest in applying theoretical methods of landscape architecture in rural contexts near Auburn University. I coordinate a small youth mentoring program for high school students in Macon County, and I am always interested in providing students an opportunity to meet professionals and understand their craft. I had no idea that the collaboration would lead to such an impressive body of work.

The National Conference on Citizenship launched their first Civic Data Challenge, and Jocelyn developed a process whereby students could make a submission to the contest and learn principles of architecture and design as a result. Through a series of meetings and countless hours of preparation, Jocelyn led students to identify the civic health statistics that worried them the most, develop design ideas for a poster series, create new paper from used paper, and screen-print posters using the designs they chose. The paper-making day at Notasulga School engaged every student in the K-12 rural school; students created landscape drawings of their school yard while others participated in the process of making paper. The posters became civic health awards that students used to honor active citizens in Macon County, and the submission won Honorable Mention in the contest, with one poster on display in Philadelphia at the NCOC's annual event. The Macon County Commission invited Jocelyn to install a framed set of posters in the Macon Courthouse, a gesture of kindness that illustrates sincere appreciation of her work.

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A second major project with our group deals with transforming landscapes through literacy and public spaces, and Jocelyn and her colleagues led students to design and build a "Little Free Library" that now resides on the lawn of the Tuskegee Youth Safe Haven in the Ridgewood housing community of Tuskegee. The library, a bench, and a fruit tree have transformed a bleak landscape into one of hope and purpose. As with all of her projects, Jocelyn guides the participants through a series of well-crafted steps that develop design and critical thinking.

These are just two examples of projects where Macon County citizens have benefited as a result of Jocelyn's willingness to co-create public works using her professional skills.

I was quite pleased to learn that Jocelyn's co-authored work was accepted in Imagining America's peer-reviewed journal. IA is the leading consortium in the United States for public scholarship in arts, humanities, and design, and I am certain that the peer review process is legitimate, rigorous, and produces quality scholarship. Auburn University and CADC is honored by the acceptance of her contribution to their inaugural journal issue.

Through her work with our program in Macon County, Jocelyn has introduced students to important concepts and principles of architecture and design, and her collaboration with citizens has produced outcomes that no one of us could have achieved alone.

Please let me know if you have any questions related to my experience with Jocelyn Zanzot.

Sincerely,

A handwritten signature in black ink, appearing to read "Mark W.", with a stylized, flowing script.

Mark Wilson, Ph.D.
Director of Civic Learning Initiatives

