A VALUED GARDEN:

DETERMINING AN APPROPRIATE MISSION FOR THE FOUNDERS MEMORIAL GARDEN

by

LINDSEY J. HUTCHISON

(Under the Direction of Marianne Cramer)

ABSTRACT

Conventional historic preservation of cultural landscapes is typically limited to concern over the physical integrity of the site with the goal of arresting the site in a state of stable permanence. Cultural context is usually ignored in developing preservation strategies for these sites although they are ever-evolving maps of the interaction of human activity with the natural environment over time. This thesis explores a values-based assessment for a historically important and still well-utilized site, the University of Georgia Founders Memorial Garden, to provide the foundation for a holistic approach to management activities. The collection and assessment of both historical and contemporary Human-Utility Values held for the Garden as well as its own inherent intrinsic values generate an appropriate mission statement to guide subsequent management activities for such a dynamic and complex site.

INDEX WORDS: Values, Intrinsic Values, Cultural Landscape, Values-Based Management, Founders Memorial Garden, Hubert Owens, Garden Club of Georgia, University of Georgia, Landscape Architecture, Educational Landscape, Adaptive Management, Mission Statement, College of Environment and Design.

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DEDICATION

To the Founders Memorial Garden – May you remain as valued during the next 72 years as you have been during the first seventy-two.

ACKNOWLEDGEMENTS

I must especially thank my husband, Todd, because words can never adequately express the depth of support you have given me. Also a big thank you Professor Marianne Cramer, because your enthusiasm for the subject matter was contagious and your advice allowed me to understand your wisdom in my own time. Thank you also to my committee for your time and support.

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CHAPTER 1

INTRODUCTION

Context of Study

A sunny lawn for relaxing, a bubbling pond offering glimpses of golden fish, a private path lined with lush flowering foliage; these are a few of the features of the historic Founders Memorial Garden (FMG or Garden) at the University of Georgia (UGA). Some visitors find beauty; others see horticulturally-significant specimen plants; while still others find a convenient circulation corridor. The FMG is important locally and nationally: it is a valued green space on the University of Georgia campus; it is connected to the first landscape architecture program in the southeastern United States, the College of Environment and Design (CED); and it is a memorial to the first garden club founded in 1891 and to US World War II veterans. The approaching seventy-fifth anniversary of the Garden draws attention to the need for a re-evaluation of the future outlook of this cultural landscape. Already, the CED initiated an endowment campaign to raise funds to ensure the ability to support on-going care of the garden. Additionally, an informed direction for the garden is needed. The College of Environment and Design Strategic Plan calls for a restoration of the FMG and its centrally sited building complex within five years. However there is a general lack of holistic understanding of the Garden's integrity which has confounded the decision-making necessary for its future management. It is vital that the appropriate direction for such an important cultural landscape be determined through a holistic assessment in order to guide future resource protection and management.

The traditional method of assessing the value of an historic property is through adherence to historic preservation guidelines standardized by the United States Department of the Interior. Recently, these traditional methods of assessment and treatment have revealed serious limitations. In particular,

the focus on the identification and protection of material aspects of the past with the intent of suspending them in a state of stasis conflicts with the inherent dynamism of landscapes which grow and change over time due to natural environmental forces and human influence on the landscape. Two terms used in this thesis represent the importance of time and human impact in defining a cultural landscape. “Heritage” is associated with the passage of time, reflecting the history and traditions associated with a property that has been passed down from preceding generations. “Cultural” embodies all of the socially transmitted products of human work and thought that alter a landscape. The short-coming of the fabric-based approach, which defines these terms through a material focus, reveals the need for a new assessment system that considers a more complete understanding of a cultural heritage site. Additionally, better cultural landscape protection requires an organized system of strategies called “adaptive landscape management,” which can respond to the complexity and dynamism of landscapes and protect and continue to guide the direction and rate of landscape change. This idea will be discussed further in Chapter Two. Of prime interest within this thesis is how the Founders Memorial Garden can be managed as a relevant and integral component of society while retaining its historic significance. Therefore, the purpose of this thesis, as diagrammed in Figure 1.2, is two-fold: to explore how a study of values can

1) provide greater understanding of a cultural landscape, as well as

2) ground future management through an informed mission statement.

This thesis attempts to provide a value assessment for use in the preservation of cultural landscapes in general. The FMG will serve as a microcosm of general cultural landscape preservation.

The study of values begins with James Brinkerhoff Jackson’s 1970s academic shift from the focus on landscape materiality towards its understanding as a ‘text’ composed of multiple meanings shaped by the observer. In other words, values are characteristics attributed to places that as social constructs are held by every user and change over time. The benefits offered to preservation by a study of values are

recognized by a growing number of countries, from researchers in the U.S. and Australia, to heritage organizations in England and Canada. This thesis explores two categories of values that each provides a particular benefit towards greater understanding of a cultural landscape: human-utility values humanize the cultural landscape while intrinsic values ground the analysis within the resource itself. In this way, adhering to values for resource management promotes greater resource integrity in which the landscape continues to play a vital role in the present and beyond.

To accomplish the second half of its purpose, this thesis seeks to take the understanding of values to the next level in which they are translated into something which will meaningfully influence the resource. As a business is one form of a system, the successful business concept of management by values is appropriate to utilize for a landscape. Thus values become the foundation for a mission statement. The two components of the mission statement, the mission and the vision, are built on the core values of the system. The journey of the system becomes all about managing by those identified values. In this way, values are the common strand running from a holistic understanding of the landscape, to mission statement formation, to guidance of management, as depicted in Figure 1.1. This means that there is an innate balancing of continuity and change; future change is only acceptable if it aligns with the unchanging core values.

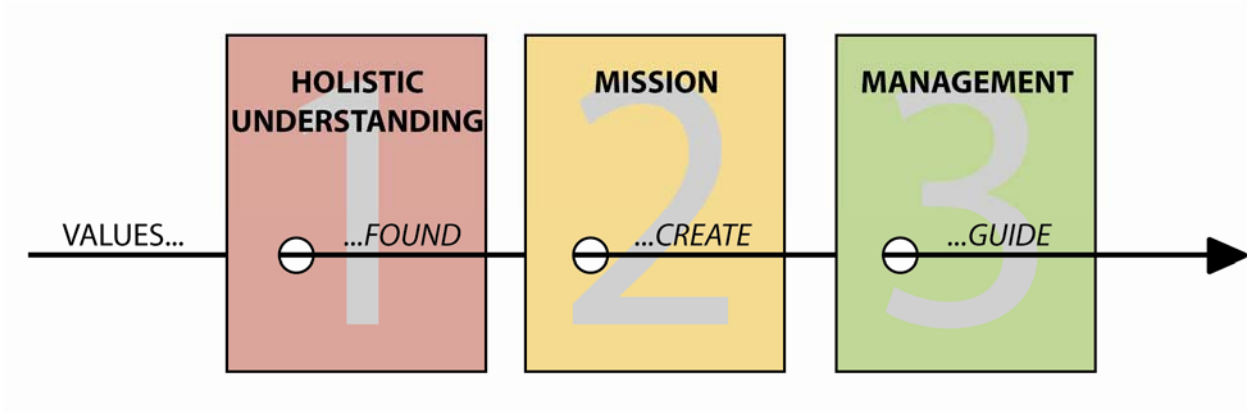

Figure 1.1: Values as the Uniting Thread in a Cultural Landscape

This process has the potential to be particularly helpful for the FMG, whose recent mission statement formation has been marked by polarized and specialized opinions. To update the 70-year old original mission of the garden, a new mission statement was drafted in 2009 by the Garden Committee, tasked with overseeing holistic management and decision-making. The Garden Committee is primarily composed of CED faculty members. Although the Committee sincerely cares about the garden and its future, the members largely hold unwavering professional and personal opinions regarding the most appropriate actions to be taken in the garden. Without consensus, management decisions have been delayed, resulting in crisis management and a slow deterioration of the historic landscape.

Methodology

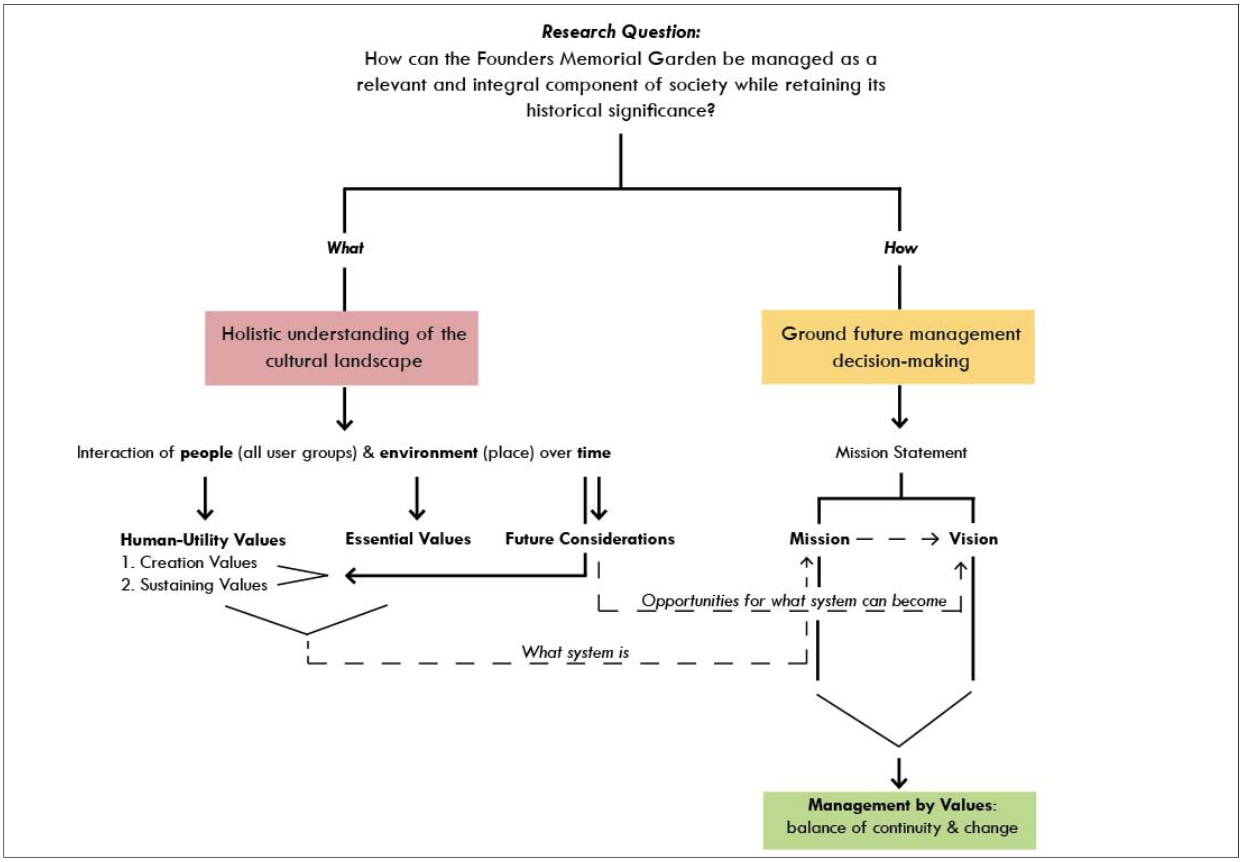

Figure 1.2: Methodology Diagram

As shown in Figure 1.2, the concepts previously introduced are utilized to inform the management of the FMG. To inform the first line of inquiry – a holistic understanding of the cultural landscape – the

first objective of this thesis is to gather and analyze values to inform a new FMG mission, which is the second line of inquiry within this thesis. In Chapter Two, two international case studies reveal ways in which values are gathered and analyzed for cultural landscapes. With these findings, and the understanding that a cultural landscape is the "interaction of people and the environment over time", three categories to research were determined. The FMG values from historical and contemporary stakeholders, as well as the garden itself are collected in Chapter 3. Interpretive historic research uncovers the original design intentions of the Garden's creators: the University of Georgia, who agreed to provide a garden memorial site; Hubert Bond Owens, the first Dean of the landscape architecture program who shepherded the garden's construction; and the Garden Club of Georgia (GCG), who funded the construction. The original design intentions of the garden's creators compose the Creation Values for the FMG, under the Human-Utility Values category. Also within the Human-Utility Values category are the contemporary Sustaining Values or those values held by current garden users. Creation Value phrases are collected from many primary sources, including historic letters and Owens's autobiography, while Sustaining Value phrases are collected from several observation and survey studies of FMG users as well as unstructured interviews. The intrinsic values are also informed by an unstructured interview. Although exhaustive data is not available for every stakeholder group, the benefit of the analysis method is that it encompasses all values expressed instead of "pitting them against each other." Chapter Three includes additional secondary source research that allows the author to approach the Creation Values with an understanding of the historical perspective, such as the meaning of a "living memorial," and "formal" and "informal" design aesthetics. Subsequent content analysis in Chapter Four interprets the value phrases into distinct values and discovers where landscape values conflict, how their strength of expression has changed over time, and whether or not new values have developed.

Once identified and understood, the values inform the focus of the discussion of Future Considerations in Chapter Five, which will in turn inform the eventual FMG vision. In particular, the role of the FMG as a functioning educational landscape is underscored by the values analysis. Therefore, the future of the FMG is explored through an investigation of the CED educational mission. Two case studies are discussed to provide insight into new educational opportunities within the FMG.

Ultimately, the research and analysis, in the form of values and future possibilities, unite in Chapter Six to inform a holistic mission statement for the FMG. The two-part mission statement both grounds the garden and pushes it towards new heights, providing the basis for an appropriate management plan.

Delimitations

Within this thesis, management decisions are not determined to be specifically right or wrong, other than the imperative to adhere to the core ideology. Instead, the thesis attempts to provide a greater understanding of the questions to be asked in order to make management decisions that best preserve a holistically defined integrity of the garden.

CHAPTER 2

MANAGING A CULTURAL LANDSCAPE BY VALUES

A Mission Dependent on Values

Perhaps more than at any previous time, an organization in today's fast-paced, dynamic world must know what it stands for and on what principles it will operate (Blanchard, O'Connor and Ballard 3). One of the biggest breakthroughs in how change is understood and successfully guided in organizations is systems theory (Free Management Library). A system is a highly integrated hierarchy of parts, or subsystems, that are organized to accomplish an overall goal of the system (n. pag.). Each subsystem, with various inputs, processes, outputs and outcomes must accomplish a subsystem-level goal which feeds the system-wide goal (n. pag.). Feedback within the system ensures that the various parts remain closely aligned and focused on achieving the goal of the system (n. pag.). Adjustments are made to more effectively achieve the system's goals if any of the parts or activities seems weakened or misaligned (n. pag.). For any system – from a Fortune 500 company to an historic garden – a mission statement provides the basic strategic vision that guides activity and serves as the basis for judging the success of an organization (system) and its programs (subsystems) (Blanchard, O'Connor and Ballard 3).

Recently, there has been a proliferation of new articles and books on business management with a focus on incorporating values (Dolan and Garcia 3). Benefiting from a cultural redesign, values-based management strategies are particularly appropriate for cultural landscapes. In other words, the incorporation of insights about values into management strategies provides a humanized interpretation to the mission statement of the system (4). Crafted from a defined, functional set of guiding values, mission statements demonstrate the power of values as an integrating force in the ongoing life of a

system. As desired and necessary according to system theory, the mission statement is a guide that is adopted throughout the system to organize and drive coordinated management practices at all levels.

Through a research project at Stanford University Graduate School of Business, Jim Collins and Jerry Porras identified principles that separate highly-successful companies, or those that "achieve and sustain success through multiple generations of leaders, across decades and even centuries" from average ones (n. pag.). Their findings were utilized by Don Moore to define the components of a successful mission statement (n. pag.). A mission statement has two parts, the first focused on preserving the core intentions of the organization and the second on stimulating progress (Moore):

1. *Core Ideology* – The core ideology, or mission, answers the basic question of why the system exists and describes the needs the organization was created to fill; it defines the enduring character of an organization that remains consistent throughout time. It consists of two parts:
    A. Core Purpose. The core purpose is a concise statement of the system's fundamental reason for being – the heart and soul of the organization. The core purpose can never be fully realized, so it acts like a guiding star on the horizon.
    B. Core Values. The core values represent who the organization is right now. In contrast to operating practices, this select list of enduring tenets acts as guiding principles, underlying every strategic choice of the system.

The foundation of an effective system is its mission defined by the core values. However, an organization also must always be progressing toward a compelling future, which is elucidated upon in the second half of the mission statement.

2. *Envisioned Future* – The envisioned future, or vision, answers the question of where the organization is going. It references the core ideology to project an inspired potential for the organization. It also consists of two parts:

A. ‘Big Hairy Audacious Goal’ (Goal). As a slightly daunting challenge, this energizing 10 to 30-year goal statement is a powerful mechanism to stimulate progress. It is a concise statement that people understand right away with little or no explanation.

B. Vivid Description. The vivid description is a vibrant and specific description of what the world will be like when the Goal is achieved. Translated into a vibrant image, the vision becomes tangible within people’s minds.

Table 2.1 is a complete example mission statement for Sony, included to clarify these descriptions and illustrate the connection between each piece of the mission statement.

Table 2.1: Example Mission Statement for Sony (1954)(Moore)

CORE IDEOLOGY	**ENVISIONED FUTURE**
Core Purpose	**25-Year Goal**
To experience the sheer joy of innovation and the application of technology for the benefit and pleasure of the general public	Become the company most known for changing the worldwide image of Japanese products as being of poor quality
Core Values	**Vivid Description**
Elevation of the Japanese culture and national status Being a pioneer – not following others; doing the impossible Encouraging individual ability and creativity	We will create products that become pervasive around the [world]. …We will be the first Japanese company to go into the American market and distribute directly. …We will succeed with innovations like the transistor radio that American companies have failed at. …Fifty years from now, our brand name will be as well known as any on Earth …and will signify innovation and quality that rivals the most innovative companies anywhere. …“Made in Japan” will mean something fine, not shoddy. …

The clarity with which missions are defined and the consensus with which they are adopted by employees gives coherence to the organization (Dolan and Garcia 11). The journey of the organization is all about managing by those identified values (Blanchard, O'Connor and Ballard 80); intermediate action processes and objectives fall into place through alignment with the underlying mission and vision of where the company aims to go (Dolan and Garcia 3). Attention to the mission statement helps managers

adhere to the organization's primary purpose and serves as a touchstone for decision-making during times of conflict. The mission statement can also be used as a tool for resource allocation; attract donors, volunteers, and community involvement; and provide direction when the organization must adapt to new demands (BoardSource).

Values-based mission statement formation holds exciting applications for cultural landscape management. Both effective mission statements and a holistic understanding of cultural landscapes depend on values.

Understanding the Role of Values in a Cultural Landscape

The recognition of cultural landscapes is relatively recent in the United States and grew out of the historic preservation movement (*A Handbook* 8). The historic preservation movement, concerned with the preservation of cultural resources for the benefit of present and future generations, was initiated in 1858 with the efforts to protect George Washington's Mount Vernon estate (Adams *Historic* 16). Three subsequent pieces of national legislation form the legal and governmental framework for historic preservation: the Antiquities Act of 1906, the Historic Sites Act of 1935, and the National Historic Preservation Act of 1966, last amended in 2006 (*A Handbook* 8). Two preservation programs resulting from these laws, the National Historic Landmarks Program and the National Register of Historic Places, are inventories of significant historic properties administered by the National Park Service (NPS) (*A Handbook* 8), the lead federal agency for historic preservation (Waters *H I P R* 19).

The term "cultural landscape" was first introduced by cultural geographer Carl Sauer in 1925 (Riesenweber 23) with the idea that people have as great an effect on the physical environment as it has upon them. However, landscapes did not gain recognition by the NPS within the architecture-dominated preservation movement until 1981 (Adams *Historic* 16). The definition provided by the NPS for a cultural landscape is "a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural

or aesthetic values" (National Park Service U.S. Department of the Interior). Cultural landscapes thus embody historic landscapes, encompassing a diversity of places that map the interaction of human activity with the natural environment over time (The Cultural Landscape Foundation). From battlefields to estate grounds and waste dumps to farm valleys, cultural landscapes surround us.

In 1987, guidelines were established for nominating historic designed landscapes to the National Register (Adams *Historic* 16). Then in 1992, the Secretary of the Interior's Standards for the Treatment of Historic Properties were broadened to include Guidelines for the Treatment of Cultural Landscapes (16). Within the Guidelines, the federal government formally classified cultural landscapes into four types of cultural resources, not mutually exclusive:

1) *Historic Site* – a landscape significant for its association with historic events, activities, or people.

2) *Historic Designed Landscape* – a landscape that was consciously designed or laid out by a landscape professional according to design principles, or an amateur working in a recognized style or tradition. Associations with significant people, trends, or developments in landscape architecture, as well as aesthetic values, are common elements of an historic designed landscape.

3) *Historic Vernacular Landscape* – a landscape that evolved through the activities of the people who used or occupied the landscape. The function of the landscape is important as the landscape reflects the attitude and character of everyday lives.

4) *Ethnographic Landscape* – A collection of natural and cultural resources defined as heritage resources by associated people. Ceremonial grounds, geological structures, and settlements are examples (National Park Service U.S. Department of the Interior).

While an important societal recognition in general, conventional ways of evaluating and managing historic resources do not adequately serve the dynamic character of the landscape (Cimino 9). The field of preservation has traditionally emphasized stability over change by focusing on the identification and protection of material aspects of the past (50). As a case in point, integrity, defined as "the authenticity of a property's historic identity, evidenced by the survival of *physical characteristics* that existed during the property's historic or prehistoric period" (National Park Service U.S. Department of the Interior, italics added by author), is one of two assessments used to determine a property's preservation value.

Integrity is assessed through seven qualities: location, setting, feeling, association, design, workmanship, and materials (n. pag.). Each quality, including the more abstract values of feeling and association, is consistently denoted through physical evidence (Cimino 39). An emphasis on the integrity of physical remains over other considerations ignores the human aspect of the historic landscape and ignores the inevitability of landscape change.

Change is an undeniable characteristic of a landscape. In contrast to more self-contained buildings which can be suspended in stasis, landscapes are inherent places of change subject to time and weather: seasons change, plants grow and die, landforms shift and erode, and people come and go. Professor and writer James Brinkerhoff Jackson believed that part of our appreciation of historic landscapes stems from their very endurance and ongoing change: from the fact that they are a living and integral part of the world (Riesenweber 29). Thus, rather than managing objects, conservation of a cultural landscape should manage change (Cimino 8).

Human action and desire are especially powerful agents of change in the landscape. Cultural landscapes often maintain a continuity of land use into the present and these users have contemporary needs and ambitions. While accommodating this continuing use is especially important for vernacular and ethnographic cultural landscapes in which the inhabitants are most directly responsible for shaping the landscape, designed landscapes and historic sites may also gain significance through contemporary use. In this sense, the key to a viable man-made landscape is to remain relevant to contemporary life (Cimino 50).

Despite the importance of continued human use and resulting change within the landscape, traditional preservation work is guided by a selected date range, called the period of significance, which leads preservationists to spurn any changes outlying the specified historical period. In opposition to this fixed and limiting preservation method, Nancy Rottle proposes that instead a property be managed for a continuum of significance (138). Her study of the cultural landscape Ebey's Landing, a rural farming

community in Washington, exemplifies how a dynamic preservation ethic can further the landscape's continual evolution along its historical trajectory, guiding change that respects the area's origins and keeps the land productive (146). In this way, instead of a static set of objects with fixed meanings, heritage sites can be a fluid phenomenon that contribute to the living landscape by keeping history in the public trust for future generations while improving the quality of life for those in the present (6; Cimino 9). To this end, Landscape Historian Catherine Howett proposes that integrity means "wholeness," emphasizing the importance of landscape preservation as "a dynamic process over time rather than a static inventory" (12). Landscape Architect Robert Melnick points out that in most cases change in the landscape is anticipated, recognizable, desirable and even essential to landscape character, existence, and sustainability; for example, gardens are planted with the expectation of growth and maturation (Cimino 50). Linking historic resources with current and future uses thus causes heritage preservation to become "a generative process of 'resource building' rather than resource conservation" (qtd. in Cimino 9). In order for a cultural landscape to fulfill modern needs, it is important to understand how the landscape is perceived by those who use it.

Although traditionally oversimplified by the preservation profession, historic landscape conservation is a complex and dynamic process of understanding and evaluating places and their meanings (Cimino 31). Contemporary interdisciplinary, critical research on heritage focuses on the fact that cultural heritage is a social construction that results from social processes specific to time and place (6). In the 1970s, Jackson led an academic "shift from material focus of landscape towards landscape as a process, or 'text,' that is composed of multiple meanings shaped by the observer" (qtd. in Cimino 29). As Geographer D.W. Meinig describes, landscape is "composed of not only what lies before our eyes, but what lies within our heads" (qtd. in Cimino 29). In other words, landscapes are interpreted by the observer, resulting in a variety of meanings held for the same landscape (29). Thus instead of being simply one more object to be inventoried, landscapes are "a way of seeing, perceiving and interacting

with place" (8). Understanding the landscape and insuring "wholeness" is thus tied to understanding the plurality of values held by user groups.

Finding Value in a Cultural Landscape

The worth of a landscape comes from two main sources: the value ascribed to it by human desire and intrinsically held value. Most value studies are anthropocentrically-focused, assigning value to the landscape through human defined attributes. Additionally, landscapes contain values in and of themselves that can be defined as "intrinsic."

Human-Utility Values

Within historic preservation, the concept of "value" usually refers to the "positive characteristics attributed to heritage places by legislation, governing authorities, and other stakeholders" (Cimino 1). However, it is important to focus beyond officially designated values to understand values, and hence landscapes, as social constructions (1). Landscape values are held by all stakeholders as unique products of time and place (50). As time passes, both the physical environment and human perception of it change (19).

The values held by stakeholder groups fall into the category of Human-Utility Values. These values, such as social and educational values, are tied to human use and how landscape meets our desired ends. For this thesis, the author has defined two value categories to highlight changing values. Creation Values compose the guiding vision that inspires and drives the original construction of a particular landscape. Over time culture changes, affecting the values people convey onto and draw from the landscape. These Sustaining Values ensure that the cultural landscape persists and reflect the change in how people view landscapes and also the ways in which landscapes are used. The effect of changing values on the spatial patterning of Ebey's Landing is an example. The original division of the land into large tracts reflected the federal government's desire to promote settlement (Rottle 132). As time passed, farmers' desires to sustain their livelihood required changes in crop and livestock production, altering land use patterns

(139). This change in values over time coupled with how each individual reads the landscape results is a variety of different values expressed for the same landscape. Therefore, in order to get a holistic understanding of the historic resource, it is important to collect the values of all stakeholders, past and present.

Choosing what to conserve and how to conserve it has always been a deliberate process based on personal and cultural values. However, it is often the case that only a limited set of values guides decision-making (Cimino 7). There is growing recognition that every act of identifying, evaluating, and managing a landscape is shaped by how a place is valued (The Getty Conservation Institute 5); after all, if these places were not valued in some way, there would be little reason to conserve them (Kerr 1). The choices made during the conservation process can have significant impact on the meaning of the landscape. This fact is especially significant because the traditional conservation process is controlled by separate spheres of professionals at each step, who often lose sight of the interconnectedness of treatment (The Getty Conservation Institute 3); these specialists usually initiate interest in protection, conducting the heritage assessment and National Register listing, and guide the heritage site through the sequence of conservation steps to the treatment intervention (3). Guided by federal legislation, professionals take a material-focused approach, easily recognizing and understanding aesthetic and architectural values embodied in physical remains. In this way, 'professional' or academic values often receive attention at the expense of the greater body of values, such as social, educational, or functional, essential to a cultural resource (Cimino 39). In order to ensure that the landscape meaning remains viable for present users, a discussion of the complete range of values held for the historically-significant site by all stakeholder groups must be encouraged from the beginning of future management decision-making (The Getty Conservation Institute 4). As promoted by the Getty Conservation Institute, this complete set of values can then provide a comprehensive guide to drive integrated decision-making at each step of the preservation process (4). Gathering the plurality of values is an involved procedure.

International Examples

A review of two precedents from different sides of the world reveals several methods utilized to engage stakeholders and gain a deeper understanding of the Human-Utility Values held for the landscape.

1. *Forest Values Study in Canada* (Moyer, Owen and Duinket 27-35)

This combined research captures the range of existing values that exist for old-growth forests (OGF) and the nuances that define them. OGF cover is declining worldwide and many conflicts over OGF harvesting have occurred in recent decades. The research was conducted with the goal of capturing the ethical and emotional motivations which often lie at the heart of people's value systems which can, among other things, allow government management policies and practices to match shifting public forest values. In the first part of the research, Joanne Moyer conducted a narrative study with six leaders in Canada's forest sector, selected to exhibit a variety of perspectives. To facilitate the synthesis of the information from the six participants, the data was interpreted; values were identified from common themes expressed in the personal interviews. The full narrative provided insights into the nature and meaning of the values expressed.

To augment the data, Rochelle Owen conducted a second study consisting of a series of nine one-day field workshops with representatives from five integral citizen constituency groups: Aboriginal groups, environmental non-government organizations, forestry professionals, and urban and rural communities. Values were identified through the analysis of participants' diaries kept during trips to a variety of forest conditions (young, mature, old-growth, cut and uncut), and discussion at subsequent focus groups. Again the gathered information was coded into theme areas to define values.

In total, over 100 values were articulated in the studies. To reflect the breadth of the data and be inclusive of different stakeholder groups, a comprehensive values framework with consistent

terminology was created. Recognizing overlap between characteristics that express the values, the researchers built the framework to allow them to fit into more than one category.

2. *Spatial Differentiation of Values Study in Australia* (Zhu et al.)

This 2006 study assessed broad perceptions of values associated with the Victorian bank of the Murray River held by those for whom the region is important as a place to live, work, or engage in recreational activities. Bordering Australia's second longest river, this is a large region encompassing a diversity of industry, towns, forests, recreation, wildlife, and scenery. This research utilized a statistics-based approach to spatial analysis of value densities to provide a high level of quantitative information on both location and importance of places in order to assess the level of natural area protection needed to aid conservation of species, habitats, and cultural assets. Unlike interviews, focus groups or attitudinal questionnaires, quantitative spatial methods relate people's preferences to measurable physical characteristics of landscapes. This approach has been used in a number of resource management contexts in both the United States and Australia. Stakeholders, both residents and visitors engaged in tourism and recreation, completed surveys which involved mapping locations perceived to possess twelve already-identified landscape values adapted from precedent research. To complete the survey, stakeholders placed coded sticker dots on scaled maps indicating the type of landscape value, for example, aesthetic, and an importance rating or weight to indicate locations they thought possessed the highest levels of that landscape value. The results, digitized and compiled using GIS, reveal high value densities in various locations. The study did not indicate what density of a landscape value could be regarded as a statistically significant hotspot or distinguish whether overlapping areas of high density for different values indicate identical or adjacent locations. However, hotspots for eight values showed statistically significant associations with another value, for example between learning and heritage values. The results show good agreement between perceived values and scientific assessment of

geographic features and of conservation priorities. In Alaska, this method revealed that areas with high levels of perceived value correlate well with measured ecological richness.

Summary

The ultimate goal of value collection was to gain a deeper understanding of a particular landscape, in order to better guide management decisions. The Canadian study recognized that traditional heritage values do not assume primacy over others that have gained recognition more recently; in fact the recent values were necessary to understand in order to resolve current conflicts over OGF management. The large number and variety of values expressed were grouped into defined value categories to aid analysis and comparison. The Australian study pre-identified the values so that the survey participants could determine where the values resided. Methods of gathering data included surveys and interviews. Both studies detailed a process of value gathering and analysis but did not provide an explicit link between value assessment and utilization for management. Most importantly, both studies were in agreement that values should be obtained from many sources, not just professionals; values were additionally sought from an identified, but wide range of stakeholder groups, including nearby residents and groups with traditional associations or specific avocational interests, who may all perceive a landscape's values quite differently. This base line will be applied to the FMG in Chapter Three.

Essential Values

In addition to human-imposed values, there is intrinsic value held within every object. In his research on depositional landforms, Professor Karl Nordstrom recognizes that many recent science and social science studies point to the need "to manage natural resources in ways that do not appeal solely to human preference or utility" (n. pag.). Rooted in Aldo Leopold's eco-centric view of nature, intrinsic value frees humans from an anthropocentric view of value. More than simply adding another layer of complexity to the value system, Professor Karl Nordstrom believes "the concept of intrinsic value has great potential in landscape evaluation because it grounds theoretical discourse and decision-making

processes in the essence of the object being evaluated." This value system inherent in the landscape itself has potential to "define the range of appropriate instrumental values that can be realized." A study of the intrinsic value of the object itself is a fruitful approach for both animate and inanimate objects, making it very applicable to landscapes which contain both living plants and inert hardscape and landforms. Nordstrom points out that there is "difficulty in identifying the intrinsic worth of something that cannot be pained or frustrated," such as the inanimate objects of his focus – sand dunes. Most important to note, is that landforms that have been altered and managed by people have compromised intrinsic value. Unaltered landforms must be studied first to identify true intrinsic characteristics. The comparison to an altered landform will reveal the characteristics that remain. Then, Nordstrom points out, a change in management techniques can facilitate the return of some of the lost intrinsic value.

Illustrated by Nordstrom's sand dune study, human alterations to the landscape have both broad and specific ramifications; the broad effects result in the loss of specific intrinsic characteristics. In general, humans alter landforms either through direct manipulation, such as building a sand dune with heavy machinery, or indirect means, such as building houses which block airflow and therefore reduce sand particle movement. Nordstrom's research shows that "altered and unaltered landforms are often similar in outward appearance and have identical human uses, but internal structures and evolutionary processes differ." Without the intact natural system to maintain the order of the landform, the environment degrades. In general, landform conversion goes unnoticed and humans remain satisfied with an environment as it degrades around them, accepting current conditions as a natural system. Although the landscape may remain valuable to humans, its intrinsic value has been compromised.

The identified specific ramifications reveal intrinsic value. The intrinsic characteristics identified for a depositional landscape are tied to internal structures and evolutionary processes, namely mobility and growth. Unaltered landforms have an innate dynamism in which form is linked to process, achieving order with a special harmony and symmetry of form, shifting and moving in space and time in response

to nature's whims. Cycles of beginnings and endings give them an integrity related to growth; human prevention of cycle completion results in lost intrinsic characteristics. Altered landforms, stabilized for ease of management, forfeit the impact of time that leads to variety. In response, landforms are more linear with less topographic diversity and prolonged cycles of growth and decay. Natural features rely on a robustness of process and form to counteract human utility threats. However, conflicting human uses, such as the desire for ocean-front homes, supplant natural landforms in competition for space. In reaction, Nordstrom posits that the essential characteristics of natural features can be maintained through alternative management techniques. For example, buildings could still be constructed near a beach to meet human desire for living location but adjustments such as being elevated or designed to be more aerodynamic will result in less interference with sand transported by wind and overwash, integral to dune formation.

An altered landform is so compromised, that to describe it Nordstrom requires a change in terminology from 'intrinsic' to 'essential' values. The term intrinsic implies prime movement from within the feature itself, but as illustrated by sand dunes, altered landforms are created and shaped by unnatural extrinsic processes. Studying preceding environmental literature and three definitions of "intrinsic" from Webster's unabridged dictionary, Nordstrom chose "essential" as a more appropriate term.

Definition 1: *Essential or inherent and not merely apparent* – This definition applies to developed dunes as long as natural processes are allowed to function and to shape the landform, even if their magnitude and directions are altered. For example, the trapping effect of sand fences has natural analogs such as beach grass or driftwood.

Definition 2: *Originating, or due to causes or factors, within a body* – This definition does not apply to altered dunes because the processes that create them are extrinsic. The body, or processes that shape landforms, have various boundaries; unaltered landforms are defined by the areal

extent of processes while the boundaries of human-altered systems are defined by human values. These physical boundaries usually conform to jurisdictional limits, which determine the size and shape of the landforms, while the flow of materials into and from the system can extend over greater distances.

Definition 3: *Being good in itself or desired for its own sake* – With the implication that the feature should exist because it has value in and of itself, this definition is difficult to attribute to any object in a managerial context. In this definition, intrinsic value applies to all features, regardless of origin or usefulness to humans. In contrast, management situations tend to limit the value of objects to human utility or human-defined ecological value.

Summary

Following Nordstrom's sand dune precedent, the term Essential Values will be used by the author to describe values held by an altered landscape. Gathering the Essential Values for a landscape further enriches the understanding of the resource and reveals new opportunities for management to adjust techniques for meeting Human-Utility Values in a way that better supports natural processes. Overall, discovering the full range of values within the landscape is a process necessitating an intimate understanding of the resource and its affiliated stakeholders.

The Potential of Values-Based Management for Cultural Landscapes

Once collected, negotiating the variety of values expressed to better preserve, restore, protect, or interpret the historic resource is a complex endeavor. Inattention to the multiplicity of values produces tension among stakeholders, angering some or causing others to feel alienated and lose involvement (Cimino 4). For example, ignoring the recreational values of a site with high historic value will reduce the value for the community. It is impossible to reconcile all values. In particular, those in charge of the resource should not let personal bias filter values. Fortuitously, the holistic understanding of a cultural

resource derived from an analysis of values can provide the foundation for the resource's mission and vision to which management will align.

In an effort to move beyond maintaining cultural landscapes as artifacts that are considered to be final products, management recognizes and responds to the complex and dynamic set of values integral to the landscape. Management is the act of protecting and continuing to guide the direction and rate of landscape change in accordance with a guiding mission statement(Cramer). A continuity of the landscape story can be achieved by planning for change that acknowledges contemporary and future uses and perceptions, which may impact physical representation (Cimino 20). Adaptive management employs a systematic process for continually improving management policies and practices by learning from the outcomes of previously employed policies and practices for ultimate alignment with the mission statement's intentions (Cramer). Based on the constant development of a deeper understanding of the landscape and the subsequent refinement of management strategies to obtain the most appropriate outcome, adaptive management can embrace the dynamic quality of cultural landscapes. Because cultural landscapes – as a map of our relationship with the land over time – are a part of our national heritage and each of our lives (The Cultural Landscape Foundation), management is necessary to ensure their continued existence in a meaningful condition. Instead, neglect and inappropriate development often put our irreplaceable landscape legacy at risk (n. pag.).

Contributing to the loss of richness within a cultural landscape is the traditional fabric-based management guidelines promoted by the Secretary of the Interiors' Preservation Standards in which the importance of the landscape is narrowly assessed. Recognizing values instead of physical attributes brings a richness of information to the preservation process. Values guide the heritage making process in a holistic manner, humanizing the cultural landscape as well as going beyond to the values of the resource itself. A deeper understanding of a cultural landscape allows managers and users to engage a continuum of cultural heritage for a more comprehensive sense of integrity.

This form of values-based preservation has gained momentum in many heritage organizations. Parks Canada utilizes a system of commemorative integrity to promote the health and wholeness of a historic site through a more systematic and comprehensive identification and consideration of heritage values, demonstrating that the inclusion of one value need not be at the expense of another (n. pag.). In 2008, English Heritage, a British organization that champions historic places and advises the Government and others in heritage protection, adopted the *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment* which promotes the understanding of a range of heritage values for a resource, including cultural and natural heritage values which should be managed in parallel (10). Conservation is defined as "the process of managing change…in ways that will best sustain its heritage value, while recognizing opportunities to reveal or reinforce those values for present and future generations" (22). Therefore, management-directed change is largely unacceptable if it harms the heritage values. Within the United States, the 1992 Secretary of the Interiors' Guidelines for the Treatment of Cultural Landscapes sought to recognize the unique dynamics of natural processes and continued use inherent in cultural landscapes (Waters *H I P R* 50-64). However, there remains a lack of importance attached to the central significance of stakeholder values. Conservation and management "must move beyond preoccupation with physical artifacts and exemplary histories towards heritage places as 'interactive landscapes' of competing and complimentary values" (Cimino 7).

Values-based landscape management offers a holistic approach to understanding the cultural resource and determining the level of intervention which best expresses the diversity of values (Kerr 7). In order to establish an appropriate touchstone for management, a guiding mission must encompass the expressed values of the cultural landscape. The shaping of this mission benefits from current thinking that recognizes that a society's values, running the gamut from political to environmental, become manifested in the landscape. Values-based management seeks to gather the entire range of values that communities recognize as important for a specific landscape (Mason 183) in order to preserve their

expression. In general, it is recognized that minimum intervention offers the best chance that the largest diversity of values will be conserved, requiring traditional conservation guidelines to be interpreted flexibly (Kerr 7). Recognizing that new meanings and values will be produced in the future, "value formulation needs to be treated as a dynamic process, not as a static set of outcomes" (7). Adaptive management techniques have the ability to embrace the periodic reassessment of values that is necessary. When framed by the Essential Values of the landscape itself, these values will then result in a particular management mission to guide continued integrity of the landscape. As a result of this process, the landscape can be accepted as a living entity in which evolution is planned for by management practices that guide and harmonize change to protect the fabric and value of the heritage landscape (Cimino 9). In this way, management will effectively "emphasize the historic dimension of the present day landscape as a way to connect people with the past, present, and future" (9).

CHAPTER 3

PRESERVING THE CORE: COLLECTING VALUES FOR FOUNDERS MEMORIAL GARDEN

Context

The Founders Memorial Garden is an important cultural landscape composed of a Greek Revival style building complex surrounded by 2.5 acres of gardens on the northwest corner of the University of Georgia campus. Classified by the traditional NPS guidelines, it is both a designed landscape, as a notable example of the Colonial Revival style under the design guidance of Hubert Bond Owens; as well as a historic site, as it has been associated with the first landscape architecture department in the southeastern United States, associated with Hubert Owens, and was the site of the GCG headquarters for over 30 years. A previously completed detailed analysis of the FMG supports the site's historical significance and physical integrity – important components of a property's preservation value (Adams *Historic* 41-67). Having met both of these criteria standards, both the historic buildings and the gardens were placed on the National Register in 1972 (Waters Personal Interview). Although a valuable historic property, the Garden has witnessed a continuum of use since the initiation of its construction in 1939 and requires greater recognition and understanding as a cultural landscape. Therefore, it is a prime candidate for investigation into the complex social and cultural ideals that created its historic material. Fortunately the FMG has not faced major age deterioration, but a new values-based mission statement and resulting management plan are needed to guide appropriate change in the garden. A study of Human-Utility Values held for the garden will focus on two distinct periods in the garden's history: its creation and present-day. Additionally, Essential Value characteristics will be determined. All value phrases will be derived by the author from primary source historical records and interviews, as well as

newspaper articles and existing user studies. In the next chapter, a determination of the values and their analysis will reveal the core ideology of the garden to inform a mission for this cultural landscape.

Four Historical Pillars

Figure 3.1: Original Garden Club of Georgia Committee for Founders Memorial Garden: Mrs. W.F. Bradshaw, Mrs. Reynolds Flournoy, Mr. Hubert Owens, and Miss Nina Scudder (Owens *Personal History* 46)

Historical research into the extensive personal archives of Founders Memorial Garden creators Hubert Bond Owens of UGA and the GCG has revealed consistent design intentions penned throughout the formative years of the FMG's creation. The author has classified these repeating intentions into four broad categories which will be termed the "Historical Pillars" and are as follows:

1) Living Memorial
2) Design Style
3) Teaching
4) Beauty

In the following sections, each pillar is discussed through salient historical background principally provided by primary source documents. Pillars are subdivided to explore the major implications of each of the original intentions within the Garden. In the next chapter, the author will translate the expressed value phrases into a set of Creation Values.

1) Living Memorial

The garden club ideal has spread across the nation; almost 200,000 members unite within the National Garden Clubs, Inc. (NGC). This organization is recognized as the largest volunteer gardening organization in the world, providing members with educational opportunities as well as aiding in natural resource conservation and civic beautification (Habanero). However, the NGC had humble beginnings. The Ladies Garden Club of Athens initiated the garden club movement when the founding 12 members first met in Athens, Georgia in 1891; "from the beginning the promotion of a community interest in horticulture, the landscaping of home grounds, parks and grounds of public buildings, flower arrangements and flower shows was stressed by this group" ("Founders' Memorial Garden Attracts Thousands Yearly"). In 1936 the National Council of State Garden Clubs (now the NGC) verified the Athens club's primacy. With this official recognition, the Garden Club of Georgia, formed June 1928, began efforts to memorialize the contribution of the founding women of Athens (Redwine).

In 1936 it was decided by the Garden Club of Georgia that a memorial should be created to honor the approaching 50th anniversary of the founding of the garden club (Redwine). Although initially the exact form the memorial would take was uncertain, the club was united behind the idea of a memorial. A written history of the GCG points out that "This memorial whatever form it may take, will stand for all time as a testimonial of the spirit of the Garden Club of Georgia – a spirit which embraces those cardinal principles of loyalty, gratitude, patriotism, and [most] fine sense of reverence for the past which is a characteristic of noble women. It should be such a memorial that we shall show to the world with pride" (n.pag.).

Hubert B. Owens, who became the prominent figure in the first 40 years of the Garden's history, approached the GCG and suggested a collaboration between the GCG, the University of Georgia and the university's newly created Landscape Architecture Department (Owens *Personal History* 45). The fledging Landscape Architecture undergraduate program was created within the Horticulture Division of the College of Agriculture in 1928 (83). In 1939, it had just secured new residence at the Lumpkin House, a Federal style structure originally built in 1857 to serve as a faculty residence but which had since served many university uses (Waters Personal Interview). Development of the 2.5 acre grounds surrounding the new Landscape Architecture Department headquarters would provide a convenient educational setting for the students. Owens, who had actively sought the installation of educational plantings of ornamentals on campus for over a decade (Owens *Personal History* 101-02), pushed for just such a development for two reasons that will be addressed in a later section. The GCG was very receptive to Owens's proposal and the intentions to create the Founders Memorial Garden were galvanized as all parties came to consensus upon the role each should take within the Garden; the Landscape Architecture Department under head Hubert Owens and with added GCG suggestions oversaw the design and construction, which was to be funded by the GCG and overseen into perpetuity by UGA (45).

The collaboration for constructing the GCG memorial agreed upon, the fund- and support-raising campaign was begun. Within primary source documents, the Garden creation was soon designated a 'living memorial.' This terminology carried two important connotations. First, the monument was to be composed of living material – namely plants as the formative materials composing a garden. In fact, in a document co-written by Owens in the late 1960s, the FMG was noted as being the most important of several areas of the University of Georgia campus which had served as a 'living plant library' ("A Plan for the Establishment of the U.G.A. Botanical Garden (a Living Plant Library)"). However, the document noted that the Garden's functions were serving in "a small and inadequate manner" compared to the

permanent arboretum and 'living plant library', or State Botanical Garden of Georgia, which was being planned (n.pag.). Secondly, the memorial was open for visitors who would be able to use the Garden in a variety of ways from active learning to passive recreation. By serving as an integral component of public life, the Garden and therefore those it memorialized would be perpetuated. One of Owens promotional statements for the garden club embodies these ideals:

"It was felt that the most appropriate memorial would be a living garden, a place of beauty and inspiration which would reflect the vitality and growth of the garden club movement. If this garden could also serve an educational need it would fulfill the highest possible ideal and would become a moving force for the future as well as a fitting tribute to the past" ("Founders' Memorial Project").

Embodied within the intentions of the Living Memorial, are four specific implications which follow.

A. Living Memorial: An emotional rallying point for the community

With the Garden impetus being the memorialization of the garden club's founding, the Garden Club of Georgia was responsible for funding the Garden's creation. The construction of the Garden could proceed no more quickly than the appropriate funds could be raised (Bradshaw "7 Feb 1940"), which contributed to its construction stretching from 1939 until 1950. The construction period was also prolonged by World War II material and labor shortages, not a lack of club interest. In fact, the fundraising effort became a major rallying point for the organization with over 20,000 individuals participating (Owens *Personal History* 47). The Founders' Memorial Committee, chaired by Rosena W. Bradshaw, led the effort to publicize the undertaking. In an article distributed to sixteen papers across the state, she noted that "the Georgia garden clubs have a real opportunity for service to their state and, it is certain, they will rise splendidly to their responsibility"(Bradshaw and Kirven). A March 1940 letter from Mrs. Bradshaw and fellow committee member Nina Scudder to all garden clubs details the wide involvement of the Georgia garden clubs in making the memorial a reality:

"As Chairman of the Founders' Memorial of the Garden Club of Georgia I urge every club which has not contributed its financial support to do so before April 1. I am closing the books for the year then and it will be disappointing not to be able to list each club group as a contributor, however large or small.

The past months have been exciting ones as the mails poured in from every section of the state, adding encouragement and money. This loyal cooperation has stirred me deeply and I appreciate everything that has been done. We have already completed two units of our garden construction and hope to continue more rapidly through the spring and summer" (n. pag.).

Despite the financially hard times of the Great Depression and cut backs necessitated by the United States' entry into World War II that characterized this time period, many members answered the call, giving what they could. Louise P. Neely oversaw the Living Memorial Fund, keeping meticulous records of each donation received and payment disbursed during the Garden's creation. Members gave cash donations when they could; many consisting of only a single dollar (Redwine). Sometimes cash donations were given for a specific purpose while other individuals gave items such as garden ornaments or plants from the donor's own garden. As an example, Mrs. J. Y. Carithers, who was in the process of settling her estate, presented three large masonry urns and a bird bath to the Garden. Donations were often accompanied by statements honoring the memory of beloved family members (*Report Founders Memorial Garden, Presented at January 19th, 1954 Meeting of the Board of Directors, Garden Club of Georgia*). Mrs. Carithers also gave $65.00 to purchase an iron bench with an ivy-leaf design and inscription in memory of her great nephew, Stokes Walker, a casualty in World War II (n. pag.; Owens "8 Mar 1954").

Although garden club members were the key support network, Owens utilized local connections, securing material donations from area tradesmen and nurseries as well (Owens "1 May 1939). For example, the Tennessee Stone Company gave paving stones for the patio, the city of Athens gave the driveway paving blocks, and the Texas Nursery Co. provided plants (Founders' Memorial Committee). In an accounting report, Louise Neely pondered, "I wonder if many of us know of and appreciate the generous contributions made by friends and Garden Clubs to make this Garden a reality and Living Memorial?" (*Living Memorial Fund, Accounting*).

The review of primary accounts regarding Garden fundraising reveals that the endeavor resulted in the personalization of the project in two ways. First, because it was a large project and financial times were hard, small donations were given by a very large number of individuals. This meant that each of the 20,000 (Owens *Personal History* 47) people who had felt compelled to contribute to the cause would have personal investment in the project. Second, the trend of donating for a specific component of the Garden meant that visitors could see their contribution manifested in the memorial and feel a greater sense of ownership.

B. Living Memorial: Live up to contractual obligation to maintain the Garden guaranteeing permanency

For its part in the Living Memorial, the University of Georgia agreed to be responsible for its permanency. University of Georgia President Harmon Caldwell extended a statement of cooperation to the GCG in January 1939, welcoming “the location of this Garden on its campus” ("19 Jan 1939"). Although Adams points out the continuous pressure put on university campuses to conduct ambitious building programs to house new curriculum, in general, a university is a repository of tradition and stability (Adams *Historic* 2). Unlike businesses bordering UGA that open and close frequently similar to the average 60% failure rate for small-businesses across the county (Miller), universities are stable institutions. Therefore, the Garden would enjoy “a satisfactory location” (Caldwell "19 Jan 1939") far into the future.

Also essential to the agreement, once the GCG had funded the creation of the Garden, the University would “guarantee its permanent upkeep and protection” as the GCG memorial” (Bradshaw "15 Feb 1939"). Adequate maintenance was detailed to include “labor, fertilizer sprays and other necessary service and material”(Neely "4 Nov 1950").

In June 1947 as the completion of the FMG neared, President Caldwell wrote to Mrs. Neely, recognizing the Garden’s value: “We shall always be grateful to you and the other members of your Club

for the splendid financial support that you have given to this undertaking. Had it not been for your inspiration and generous financial backing, this development would in all probability never have come about" ("27 Jun 1947"). It was now the University's turn to live up to its contractual obligation and "assume entire responsibility for its upkeep and guarantee its preservation, as the Founders' Memorial" (Bradshaw *The Founders Memorial*).

Permanency was expected in the Garden in several ways. By overseeing the Garden into perpetuity, UGA would ensure that the Garden would be a permanently functional space and therefore an appropriate memorial: "The garden is being constructed with an eye to permanency, whereby the University's landscape architecture department will have actual laboratory models from which to teach and a place where the memory of the pioneering garden club ladies of Athens will be perpetuated" ("Series"). The key role of teaching garden will be expanded upon in a subsequent section.

Permanency is a key value held by the creators of the FMG, as most designed memorials are intended to be. However, it is important to distinguish between perpetual maintenance of a project and an adaptive management approach. The more iterative adaptive management approach monitors the success of implemented maintenance in meeting set goals and objectives in order to maintain the Garden at a high caliber. As this thesis recognizes, the lack of an informed treatment to perpetuate the Garden has begun to compromise its integrity. It is the goal of this thesis to provide clarification and guidance to inform an appropriate direction.

C. Living Memorial: Nationally known development through public accessibility

As a memorial, the FMG was initiated as a visible commemoration of a past event. The 2.5 acre Garden featured ten uniquely designed garden units that featured ornamental plantings and decorative elements such as benches, fountains, and statuary set within hardscape structures like stone paths and walls. The physicality of the creation innately invites a diverse audience to view and experience it and a look at historical documents confirms that the FMG was instantly successfully as a destination. As

construction was being completed in 1950, “an examination of the guest book in the memorial building [showed] that people from all over the United States and various foreign countries [had] made pilgrimages to this unusual garden to see and enjoy its beauty” (Powell qtd. in Wilkins 8). In fact, the club considered the Garden “destined to become the “ ‘Mount Vernon of the garden clubs of the nation,’ a veritable shrine for those interested in the cultural history of the United States” (8). This statement meant that the GCG intended for the FMG to become well-known and influential; in 1853, the work at Mount Vernon by the Mount Vernon Ladies’ Association initiated the national historic preservation movement (Matrix Group International). The Banner-Herald confirmed the Garden’s success describing it as a “beautiful nationally-known Garden ("Historical Marker").

Contributing to the FMG’s success was the presence of “such a varied and well-balanced group of examples of garden design available for inspection. There is no admission charge and the Founders Memorial Garden is open to the public at all times” (Powell qtd. in Wilkins 8). In a true sign of the times, Greta Rouse reports in a 1948 *Georgia Cracker* that “most students have visited the Founders’ Memorial Garden adjacent to the Landscape Architecture building on Lumpkin street, but few realize that this area is perhaps better known even than Sanford stadium to outside visitors” (16). Owens writes in 1956 to University President O.C. Aderhold of the busy Garden calendar filled with pilgrimages to Athens by garden clubs from throughout the state ("25 Apr 1956"). In a letter written a few weeks later Owens adds, “I submit this correspondence for your inspection as evidence that our Founders Memorial Garden is coming to be very well known throughout the nation. It is visited by more people from other sections of the U.S.A. than most of us realize. Whenever I go to other states for meetings, lecture engagements, etc., I seem always to meet Garden Club people who have seen this memorial garden development on our campus and who are enthusiastic about its appearance. Presentation of the Garden statue by the National Council of State Garden Clubs for incorporation in our perennial garden in 1953 focused national attention on our development. Needless to say, I am pleased at this recognition for I am certain

that it places the University and its Department of Landscape Architecture in a good light" ("25 Apr 1956").

Primary source documents reveal the value placed on having the Garden accessible to the public. This desire was supported by favorable policies – always open and free. This ease of access, coupled with an enjoyable experience in the Garden, allowed the memorial to become well known and garner much attention from across the nation. This warm reception for the public had the added benefit of bringing positive attention to the Landscape Architecture Department and UGA through their association.

D. Living Memorial: World War II Living Memorial as "Something Useful to the Community"

The final arboretum unit of the Garden had additional importance as a functional memorial "dedicated to the men and women of Georgia who served their country in World War II" (*Founders Memorial, 1946 Annual Meeting*). The name was suggested as the "Giving Memorial Garden" (n. pag.). Although it seems that this name did not stick, the intentions did.

Funding and construction of the FMG had waned during World War II. The completion of the Garden was a stated club objective beginning in 1946 (*Founders Memorial, 1946 Annual Meeting*) and 1949 loomed as the 10-year anniversary of the Garden's construction initiation. In a combined effort to complete Garden construction and recognize the sacrifice of Georgia military members, Mrs. Neely promoted a distinct intention for the remaining Garden construction that would reignite interest. Above all, it was important to ensure "a fitting tribute to those who by their sacrifices made Peace possible" (n. pag.).

The American call for useful memorials to honor war sacrifices is an old idea but living memorial advocates during World War I believed they were inventing a new form of memorial (Shanken 132). However, the concept never took a strong hold until it was reinvigorated during World War II (130). In the GCG's official publication, *Garden Gateways*, Owens discussed the new consideration being given

memorials for American war heroes ("Living Memorials"). Prompted by World War II events and American sacrifices, a variety of professionals had begun a discussion regarding the appropriate form a memorial should take (n. pag.). Many societal influences contributed to the demise of the traditional memorial at this time, including that the machinery of modern warfare complicated the act of depiction, expectations of what to memorialize were in flux, and society wanted to deflect the memorial away from death to life and an anticipated set of ideas about life in postwar America (Shanken 134-42). Instead of making a memorial the physical or material anchor of memory, it was looked to for the promotion of social ideals for future generations, such as democratic community, leisure, recreation, and a desire for cohesive community (137, 41). Current publications of the time revealed that community leaders such as civic representatives, government officials, sculptors, landscape architects and architects had come to a strong belief that commemorations of war heroes should depart from the past method of choice – monuments – in favor of memorials. In contrast to "a shining shaft of granite" ("World War II: Memories Live On") that sits unobserved, Georgia towns "[were] advised to develop something that is simple, unaffected and considered useful to the community" (Owens "Living Memorials"). Under these desires, the definition of living memorials widened; limited to civic buildings following World War I, now a park, playground, athletic field, school building, planting of street shade trees, highway, or even urban-renewal slum clearing qualified (Shanken 132;"Living Memorials"). The June 1946 *Garden Gateways* included this dedication by Tracy D. Cohen that aptly expresses the intentions behind a living memorial:

"To those who went to War and gave their best—
To those who kept the homes and did the rest—
…don't build for me a thing of marble, plant a tree—
And one each anniversary
That growing, they may through the years
Bring a new beauty.
Shed no tears
For I'll return to walk unseen
Down shaded paths where memory's green" (1).

GCG members as well as other interested individuals responded, making financial contributions as an expression of their sympathy for bereaved Georgia families, and to perpetuate the memory of the state's heroes" ("Founders' Memorial Garden to Be Shrine").

Within the FMG, the yet-undeveloped beautiful site with a stand of forest trees - the living memorial - was designed as an arboretum with quiet winding paths, trees, shrubs, flowers, and beautiful vistas ("World War II: Memories Live On";"Memorial Gardens Model to Highlight Convention"). The design of the memorial as a garden of living plants provides another layer of meaning. "Nature provides society with a self-regulating healing mechanism. People ascribe certain human ideals to nature, such as freedom, beauty, strength, health, longevity, or even redemption" (Svendsen and Campbell 4). Many individually erected September 11 memorials of planted trees and flowers utilize these benefits (5,9). Within the FMG it was hoped that "returning Georgia veterans can swell up with pride as they gaze at nature's gift, life, for then they will realize that memories of them will live forever in the hearts of all Americans" ("World War II: Memories Live On").

Familiarity with the intentions behind the existing units of the FMG prior to 1946, makes it clear that the GCG was ahead of their time in memorial creation. The intentions for the Founders Memorial begun in 1939 before the U.S. entrance into the war had always been to create a functional memorial. It had even always been referred to as a 'living memorial'. An analysis of initial plans for the Garden shows that the specification of the arboretum units as a World War II memorial only served to refine plans already in the works. In a letter to Mrs. Neely in 1945, Owens wrote "It appears that because the garden club did not raise sufficient funds, to finish the Founders Memorial Garden, that the remaining area would instead be a World War II memorial…*To be built as designed in the original plan*" ("9 Jan 1945", emphasis added by author). Another letter between the pair from 1947 describes the GCG's request for the addition into the arboretum of a wall fountain with inscription, brick terrace with benches and lots

of camellias (Owens "24 Nov 1947"). It is this fountain with its inscription that serves as the only explicit indication of the arboretum's status as a World War II memorial.

Critics of the living memorial movement pointed out how the lost rituals of commemoration and nominal gestures to memory, such as a plaque or sign, displaced memory for present activity (Shanken 141). The result was a lack of emotional connection to the event (141). This reality is noted in the Garden as many students are unfamiliar with the Garden's memorial intentions, especially as a World War II memorial. However, the 'living memorial movement' intentions behind the creation of the FMG underscore the desire for utility while downplaying physical reminders of memorialization. Perhaps this philosophy should guide decisions regarding the physical mention of contemporary donors in the Garden toward a downplayed role.

Although not explicitly visible as such, the site remains a designated World War II memorial promoting democratic ideals. The accessibility of the site to the general public gains greater importance as the ability to honor Georgia's veterans should be universally attainable. The significance of the arboretum as a living memorial impacts both its structure and above all its function. It must remain a functional commemoration – a place both peaceful and full of life.

2) Design Style

A. Design Style: Colonial Revival style

The design of the FMG reflects the influence of a pervasive turn-of-the-century design trend that resulted in a strong organizational framework and historical link for the Garden.

The early settlement of the American colonies, 1600's to the mid-1800s (The Cultural Landscape Foundation), was characterized by diversity; not only did colonists settle within widely varying conditions of climate, but origins from many different European countries equaled the lack of a common social or national background (Williams 3). In response, their gardens developed with individuality – "an outgrowth of the time and the people (3). However, as travel and communication improved, a fusion of

types occurred. Eventually, the passing of colonial conditions meant the true Colonial Garden also passed (3).

The Colonial Revival style developed in the mid-1800s as a nostalgic return to that simpler colonial period of the nation's history(Brinkley 62). In response to turbulent national cultural and social events including burgeoning growth, poverty and urban crime, social upheaval and the Civil War, onset of the Industrial Revolution, and massive waves of immigration from abroad (62-63), Americans began to reminisce about America's national heritage (Hitchcock 14).

In general, Colonial Revival is a blend of formal and informal design principles (Hitchcock 16-17) gleaned from European precedents brought by emigrants (The Cultural Landscape Foundation). During the colonial period, prevailing landscape styles from 17th Century England and France that utilized grand scale, long symmetrical vistas and avenues, labyrinths, parterres, and rich decoration were combined with the 18th Century English Landscape Gardening School park style of great open meadows, fine trees, distant vistas and wandering walks and drives (Williams 4).

Despite the diversity of Colonial gardens, certain characteristics were ubiquitous (Steele 60). Integral to colonist welfare, the garden was both a decorative and useful place for growing food and outdoor working. For example, George Washington, a prominent historical figure who maintained tight control over his Mount Vernon estate despite his public duties (Ellis 192) made his vegetable garden ornamental with well-placed walls and paths (Steele 60). A generally useful "yard" space was always included close to the house and outbuildings where work and quiet recreation could occur (60). Other important traits were economy of land use as well as providing for ease of maintenance (62-63). Boxwood edging is "almost a distinctive trait of early American gardens" that sensibly provides a neat boundary between bed and path reducing maintenance and labor (66). Another characteristic was "the inclusion of every comfort to induce people to go out of doors and live in the open" (64). Walls, fences or hedges provided

much sought privacy from the outer world (64). Well-designed garden structures, such as deep arched woodsheds, grape arbors, and benches, served both useful and pleasurable ends (64).

Typical of much of Hubert Owens's other personal work also of the Colonial Revival style, the FMG exhibits many Colonial Revival characteristics. Although not a working landscape as the true Colonial gardens would have been, the FMG structure includes individual garden rooms tied together by strong axial plan, as well as a sunken parterre, enclosed box border, terrace overlooks, and adjacent informal landscape of the North and South Arboreta (Hitchcock 19, 37). The Courtyard serves as a useful "yard" space for receptions and lectures. Comfort is provided by a few shady benches and seat walls throughout the Garden as well as the pierced brick wall surrounding the Garden which was considered a vital element during the Garden's construction to create a defined and defensible space (Owens "Founders' Memorial Project").

The emergence of the Colonial Revival style corresponded to a period of awakened interest in and focused preservation action for the early culture of our nation (Brinkley 63). Recognizing that the culturally valuable estates of significant figures and scenes of major events in the nation's colonial past were beginning to age, women's organizations began spearheading a budding preservation movement (63). Many firsts in the field of landscape and garden restoration occurred in the South (Favretti 1). The first significant restoration and preservation effort involving national support was undertaken at Mount Vernon by the Mount Vernon Ladies' Association of the Union in 1853 (1). Following their example, the Garden Club of Virginia, founded in 1922, continues to hold an annual event to raise money for the restoration of historic gardens which are open to the public (10).

Two major national events reinforced the public's interest in the Colonial Revival design style and so popularity continued well into the 1900s (Brinkley 63). The first was the idealized restoration of Colonial Williamsburg in 1926 by Arthur A. Shurcliff (Hitchcock 20-25; Favretti 8) and the second was the national celebration of the bicentennial of George Washington's birth in 1932 (Bloom note insert).

Colonial Williamsburg, and the significant national attention it garnered, started the field of garden preservation more than any other project (Favretti 8). Although later archeological discoveries proved the landscape restoration overly ornate and therefore inauthentic (Funding Universe), extensive publicity of the project and a large number of visitors to the site led to the public desire to emulate the colonial revival style (Favretti 8). The task facing Shurcliff to recreate the Williamsburg landscape – like all early landscape architects designing period style gardens – was formidable since very little of the original landscape had survived (Brinkley 63). Prior to undertaking the restoration, Shurcliff conducted an extensive study of "Southern Places" in the colonial Chesapeake region of the southern United States and their English design precedents (63). He "made extensive notes, detailed measurements, and photos to reveal design elements in common" (63).

Shurcliff's findings also informed the second national event that popularized the Colonial Revival style, the bicentennial celebration of George Washington's birth. As the nation came alive with celebration to honor Washington, the American Society of Landscape Architects prepared the book *Colonial Gardens* which included contributions from Shurcliff (Bloom vii). Issued by the United States George Washington Bicentennial Commission in 1932, the purpose of this document was to promote "a revival of the gardens of Colonial times", both in terms of reviving interest in those gardens already in existence as well as the construction of new gardens of this type to honor George Washington on the bicentennial of his birth [1732-1932](Bloom note insert). A garden was chosen as a fitting honor that would "make him live among us" again because George Washington's gardens had brought him much joy in his private life and his experiences as a gardener could be related to by the average citizen (The Editor 1). This document was found by the author inside of a FMG scrapbook assembled by the Garden Club of Georgia during the garden's construction. Its presence among the important correspondence and newspaper clippings assembled by the Garden Club suggests a possible influential role in the design of the garden.

The Colonial Revival style benefited the FMG in several ways. First, a framework of individual rooms linked by axes cohesively united the designs completed by a variety of students and faculty. Beyond providing a physical framework for the Garden, the colonial revival style also ties the Garden to a larger national history. By undertaking the recommendations of the Bicentennial Commission, the Garden Club would have joined the extensive national celebration of Georgia Washington and also joined the important tradition of restoring meaningful historic landscapes undertaken by women's organizations.

B. Design Style: A variety of units, formal and informal

As Hitchcock describes, Colonial Revival is a blend of formal and informal design principles obtained from the merging of two European design styles: the formal Renaissance Gardens of the 17th Century and the informal 'Natural Style' of the 18th Century English Gardening School (Hitchcock 16-17). The inclusion of garden units from both approaches, formal and informal, provides a variety of garden treatments for instructional purposes as desired by Owens and the Garden Club (Bradshaw "15 Feb 1939"). In 1948, Hubert Owens stated "that the purpose of the Landscape Architecture Department is to have the entire two acres…serve as a model of perfection for both formal and informal landscape design" (Rouse 16). The local Athens newspaper confirmed this achievement of design integrity by reporting in 1949 that the Garden units had been "recognized as such [models of design perfection] by the leading garden and architectural authorities throughout the nation" (Powell).

The Garden Club of Georgia's application for a national organization award made in 1950 upon completion of the Garden identified ten garden units grouped into two categories: formal and informal (Wilkins 11).

"Formal Units

1. Courtyard Garden (completed 1940)
2. Memorial Building of the Garden Club of Georgia which was formerly the Smoke House (1940)
3. Boxwood Garden (1940)
4. Terrace Garden (1940)
5. Perennial Garden (1942)
6. Front Steps to Main Building (1943)
7. Enclosing Iron Fence and Entrance Steps on Lumpkin Street (1945)

8. Terrace at Rear of Old Kitchen (1949)

Informal Units

This portion is known as the Arboretum Area. In consists of two sections, as follows:

9. Camellia Collection South of Kitchen (1949)
10. Arboretum North of Main Building (1950)"

The application defines formal as "man-made" and informal as "nature-inspired" (Wilkins 11). Understanding the historical values placed on these terms will provide guidance later in this thesis to management and the types of educational opportunities that can be offered in each.

British born Thomas Mawson (1861-1933) was a landscape architect of high repute at the turn of the 20th century and his book *The Art and Craft of Garden Making* is widely accepted as the foundation of modern landscape architecture (C. Mawson). Published in 1900, the guide became a standard reference and was in its fifth edition by 1926 (n. pag.). Thomas Mawson's discussion of the precedent of garden design enlightens understanding of the schism between formal and informal designs. From the time of monastic gardening, he notes that "formality was the rule within the medieval pleasure grounds" but that "natural foliage effects were interspersed" so that the natural and the artificial gained added beauty from the contrast (4). The Renaissance Gardens of the 17th Century, he wrote, "advocated a restrained and ordered formality" (5). The "pleasing elements" of this style such as clipped hedge borders, knot gardens, and straight paths with a fountain or sundial at their junction typify the formal units of the FMG. Again, Mawson writes that these designers knew how to frame the formal garden within and in harmony with its rural surroundings (5).

The 'Natural Style' of the 18th Century English Gardening School championed by 'Capability Brown' rested on the theory that "the art of garden making consisted in pedantic imitation of Nature" (Mawson 7). Under this style, natural effects, such as the avoidance of a straight line, were considered superior to the idealism, ordered symmetry, rhythm and balanced proportion of the formal Renaissance style. Instead of employing only one approach, Sir Humphry Repton (1752-1818) first began to stitch together the formal and the natural styles (9). He accented architecture by attaching the house to the landscape

with formality near the house that merged into natural (9). This blending of the two styles that Repton developed is similar to principles of the Colonial Revival style.

It can be seen that formal and informal landscapes contrast in their qualities. This mix of design styles creates opportunities for further diversity. In fact, the north portion of the arboretum was specifically designed "as a large unit intentionally to serve as a pleasant contrast to the several smaller intensively developed areas" (Wilkins 16). Diverse educational opportunities are provided through the comparing and contrasting of the characteristics of each style. Diverse management needs are necessitated by plants which must be highly maintained to a specific form for maximum effect in rigid geometries while natural-inspired areas allow for more freedom in form and species. Spatial diversity benefits visitors who have more opportunity to find the space within the Garden that most suits them.

3) Teaching

Figure 3.2: FMG Planting Demonstration with Hubert Owens (far left)
Source: Hutto

The third pillar, Teaching, encompasses the founding stakeholders' desire for the FMG to educate students and visitors. Through primary source document analysis, the author identified three specific

teaching roles promoted in the Garden. These roles are a blend of Hubert Owens's desire for advancement of education and the initiatives promoted by the Garden Club of Georgia.

Hubert Owens, director of the Landscape Architecture Department at the Garden's inception in 1936, began his career at the University of Georgia as an undergraduate student, receiving a degree in Horticulture and Landscape Gardening in 1926 (Owens *Personal History* 16). His true desire, since witnessing the rapid transformation of a residential garden by a landscape architect at age 16, had been to have a career in landscape architecture (15). He attended UGA in the hopes that he would enroll in a new landscape architecture program. However a lack of funding from the State Legislature meant the program was never started throughout his time there (16). This setback did nothing to lessen his interest in professional landscape architecture. Until funds were finally appropriated for the UGA major, Owens moved to Mount Berry, Georgia to teach general agriculture, horticulture, agricultural engineering, landscape gardening, and biology courses at Berry Junior College (now Berry College) (16). During his two years at the school, Owens would have had two key experiences.

First, Owens enjoyed the beauty of the campus. Acquiring land to ensure the institution's long-term financial security, by the 1930s Berry College had grown into the world's largest contiguous campus with almost 30,000 acres of natural beauty featuring woodlands, meadows, and streams (Berry College). The campus also was in the process of creating a remarkable designed landscape. Owens, whose interest in landscape architecture never wavered, would have been interested in viewing this work and in fact provides a brief description of Cridland's work on the Berry College campus in his autobiography (Owens *Personal History* 43). From 1927-1933, Philadelphia landscape artist Robert Cridland was engaged to establish a Colonial revival garden landscape with a remarkable collection of the choicest native and exotic plant material (43) around Martha Berry's Greek revival homestead, Oak Hill (Berry College). Begun 6 years later surrounding the Greek revival Founder's House, the FMG shares many Colonial revival features showcased in Cridland's design. Like the variety of units within the FMG, Cridland

created four gardens with distinct features: a formal garden, sundial garden, flowered path, and goldfish garden, with a sunken garden being added a few years later (n. pag.). These spaces featured typical Colonial revival ornaments such as classical statuary, fountains, ponds and sundials (n. pag.). Like the FMG Perennial Garden, the Oak Hill sunken garden consisted of a central grass panel surrounded by a perennial border (n. pag.). “The efforts he [Robert Cridland] made in creating a harmonious landscape complemented Oak Hill’s Greek revival architecture and exemplified Martha Berry’s love and appreciation of nature and beauty” (n. pag.).

The author posits that Owens second formative experience while at Berry College would have been witnessing founder Martha Berry’s dedication to promoting character in her students through a structured work program (Berry College). Beginning in 1914, students offset their schooling costs and gained a sense of self-worth and responsibility by helping to construct the campus and maintain its facilities during 16 weekly work hours of a highly organized school schedule (n. pag.). Similarily, Owens involved Landscape Architecture Department students in the design, construction, and modeling of the FMG (Wilkins 18) Not only did student labor save costs but provided a unique hands-on learning opportunity which would be hard to equal in contemporary use of the Garden; the educational role of the Garden will be expanded upon in a subsequent chapter.

In 1928, Owens returned to the University of Georgia to head the newly created Landscape Architecture Department despite his lack of a landscape architecture education. He proceeded to spend one summer at Cornell and three at Harvard pursuing an MLA degree (Owens "Biographical Data"). While at Harvard, Owens enjoyed studying plants at the Arnold Arboretum and Cambridge Botanical Garden (Owens *Personal History* 43).

Owen’s experiences at Berry College and Harvard had a lasting effect. In his autobiography he identified two reasons for building the FMG. The first was to create a comprehensive plant collection for instructional and research purposes, like he experienced at Harvard and the second was the value of

attractive natural surroundings that he learned from Mount Berry (Owens *Personal History* 42-43). The educational value of the FMG will be discussed further in this section while the beauty/attractiveness values will be discussed later.

A. Teaching: Gardens for education

A multitude of correspondence and newspaper articles from the fundraising and early days of the FMG point out a key educational role for the Garden. Owens promoted the development as a "variety of garden treatments where students will receive practical instruction in design and planting" (Bradshaw "15 Feb 1939").

Throughout his career, Owens accumulated a rich background in design education which meant that he understood what was appropriate for educating landscape architects. In addition to his 45-year career as head of the UGA Landscape Architecture Department, he was dedicated to the assessment of landscape architecture education at the national and international levels. In June 1928, just as he took the helm of the UGA department, he attended a "historically significant" meeting hosted by the American Society of Landscape Architects (ASLA) and the National Conference on Instruction in Landscape Architecture (NCILA – since 1970 known as the Council of Education in Landscape Architecture or CELA) which began his career-long discussion of the requirements of professional educational curricula (Owens *Personal History* 18-19). Beginning in the 1930s, he visited and studied the leading landscape architecture and architecture programs throughout the country (Owens "Biographical Data"), including serving on accreditation teams (Owens *Personal History* 7). He continued, personally inspecting programs on six continents (Owens "Biographical Data"). He also participated in education committees, including serving as member of the ASLA Committee on Education for five years and chairman for two years in the early 1960s and as first chairman of the Committee on Education of the International Federation of Landscape Architects (IFLA) from 1959-1964 (Owens *Personal History* 7; Owens "Biographical Data"). Owens had a lifelong devotion to the teaching, study, and improvement of

landscape architectural education. His continued involvement throughout his career meant he long understood “the important responsibility of providing the necessary technical training for a specialized degree” (Owens *Annual Report 1955-56*). In continuation of his devotion to this work, his involvement with the Founders Memorial Garden could have had no other intent than to provide an optimal learning environment for his students.

Under Owen’s capable leadership, the young landscape architecture program at the University of Georgia found early success. The Bachelor of Landscape Architecture degree program (only BLA existed at UGA at the time) was one of the first in the country to become accredited in 1951 when it met the ASLA Minimum Standards of Landscape Architecture Education (Owens *Personal History* 34). Owens credits the Garden with helping this to happen in a 1947 correspondence with the Garden Club. “Mr. Hubert Owens reported that the University had approved the necessary courses for his Department to become fully accredited by the National Society of Landscape Architects (Owens "24 Nov 1947"). He declared [the] Memorial Garden to be a determining factor in securing this recognition, which will be of real benefit to graduates seeking jobs” ("24 Nov 1947").

Newspaper articles from the period tout the high achievements of the landscape architecture students. Students consistently won top honors in national design competitions against other leading programs ("A Georgian Receives International Honors"; "Five Landscape Students Win National Honors"). University President O.C. Aderhold wrote to Owens in 1955, “We share the pride that you must feel over the fact that this Department has received such splendid recognition. I am very glad to know that it is rated among the top Departments of Landscape Architecture in the country. Mr. Hubert Owens and the members of his staff and also the general administrative officials of the University are to be commended on the excellent work that they have done in building up and strengthening this Department” (n. pag.).

All of this success of the department meant that Owens was definitely doing something right. As a former student stated, the Garden was “by far the most important thing as long as Owens was around” (Ramsey). The press captured Owen’s and the Garden Club’s educational intentions for the Garden. While under construction, the development was hailed as “a series of scientifically planned gardens…unequalled by any college campus in the United States” ("Series"). It was pointed out that the “landscape architecture department will have actual laboratory models from which to teach…” (n. pag.). For example, “…the ornamental trees, shrubs, and flowers will serve as valuable supplement to classroom work at the University ("World War II: Memories Live On"). In a letter to the Garden Club, Owens expressed his desires for the Garden: “A garden is something which requires time for the plants to grow and develop. When the plants have some age on them the entire area will be very attractive and will be a good example of Landscape practice” (Owens "14 Oct 1949"). Furthermore, this living laboratory was identified in its ability to serve a wider spectrum of plant science students as well ("World War II: Memories Live On").

From the very beginning, the Garden benefitted landscape architecture education. Owens cleverly utilized the Garden Club’s desire for a memorial to fund the development of what he considered a necessary part of a landscape architect’s education. A living memorial, such as the Garden, stood as a unique opportunity for both parties. The GCG embraced the educational role of the Garden and Owens began overseeing design and construction. Throughout the process, Owens maintained an open correspondence with the GCG in order to ensure the financial welfare of the development; only sufficient funding could bring the project to fruition (Owens "23 Mar 1939").

Owens’s efforts to keep costs at a minimum provided a unique educational opportunity. In addition to seeking material donations for construction, Owens instituted a work program not unlike the one he was exposed to at Berry College; landscape architecture department students donated “as much as their own time as possible” to reduce labor costs (Owens "23 Mar 1939"). The design of the garden units

were given to students as class projects with the best ones selected for refinement by the professors (Wilkins 18). Several were even built as designed by the students, namely: The Terrace Garden, Kitchen Terrace, Pool in Arboretum, and Brick Wall (18). Students also created a model of the Garden for a Garden Club event (Bradshaw "30 Sept 1939"; Wilkins 7) as well as observing and participating in construction and planting operations (18).

Once planted, the Garden was utilized for teaching plants as well as testing plant identification knowledge for the state licensure exam (Ramsey). In general, the Garden was designed to provide a conveniently located, organized plant collection. This core collection of both native and introduced ornamentals included trees, shrubs, perennials, biennials, annuals, bulbs, and vines suitable for landscape use in the upper piedmont area of Georgia (Owens *Personal History* 46). The collection could be utilized by landscape architecture students to study plants, planting design, and landscape maintenance as well as serve the needs of other plant sciences students (45-47).

From the very beginning and true to the intent of those involved in its creation, the Garden provided a variety of educational opportunities to properly train landscape architecture students.

B. Teaching: Benefits to the entire state by educating landscape architects

As early as 1940, the press recognized the Garden Club of Georgia as an organization that significantly contributes to the public education ("Interesting Facts About America's First Garden Club"). The organization's goals for their memorial Garden were no exception. The following quotes reflect the GCG's desire to provide a setting for students to learn quality design that would benefit the entire state of Georgia.

The Garden Club hoped that the education of landscape architects at the University would "reflect the vitality and growth of the garden club movement…and would become a moving force for the future as well as a fitting tribute to the past" by providing benefits to the entire state (Owens "Founders' Memorial Project"). A group of garden club women visiting the newly under-construction Garden in

1939 “were able to see its possibilities, not only for beauty to the Campus but for actual service to the students for whom it is primarily planned and its wider benefits to the state through them” (Bradshaw "30 Sept 1939"). This sentiment was broadcast across the state in fundraising and publicity efforts as seen in Chairman of the Founders Memorial Committee Mrs. W.F. Bradshaw’s press release, “To all interested in the matter of gardening, the University Memorial plan offers its instruction and an opportunity for a better understanding of the problems of this profession and better equipment for its great flowering. To the state, comes greater development through these young gardeners and instead of being known by such unpleasant notoriety as Tobacco Road, it may attain a happier cause for fame. This “Living Garden” offers the students a visual knowledge of the charm of design and the technical experience for its achievement” (Bradshaw and Kirven).

Through an educational garden, the Garden Club would honor the original founders by inspiring informed design state-wide. A proliferation of well-educated landscape architects would “go home to a better understanding of their own civic needs” (Bradshaw *The Founders Memorial*) and “play such a part in Georgia’s future development” (*Report*). This quote says it all: “May college students, who come under its influence be inspired to help make Georgia a finer and more beautiful place in the years ahead ("Founders Memorial Garden"). In 1939, Chairman Bradshaw wrote, “Seeing what benefits might accrue to the entire state through this and to the Landscape Architecture Department’s teaching facilities, they [the state garden clubs] gave to the plan their full endorsement and promise of support” ("15 Feb 1939"). It was recognized that the attractively displayed plantings could “serve an exceedingly worthwhile educational purpose for both lay and professional citizens of the region” (Wilkins 16). The general citizenry could find inspiration in the Garden to undertake similar community civic improvements utilizing good landscape practice (16-17). Furthermore, experimental work conducted in the Garden, such as to determine plants best adapted to Georgia soil, was seen as an inestimable

benefit to the state (Bradshaw "15 Feb 1939"). As discussed previously, the FMG had a wide draw with the potential to impact visitors from across the nation.

C. Teaching: Educate public on growing role of landscape architecture profession

As the head of an educational program for a young profession, Owens worked tirelessly to promote the growing role of the landscape architect. Through the creation of the FMG, Owens not only promoted the work of landscape architects, but established a close relationship between the landscape architecture department and the GCG.

At a University reception for Owens in 1948, it was noted that “although the [landscape architecture] department was created on the ‘eve of the depression of the fateful thirties,’ it has made steady and satisfactory progress under the leadership of Mr. Owens. The department has played a leading role in training young people of the South for professional landscape architecture, in acquainting the public with the services offered by the qualified landscape architect, and in the general landscape improvement of Georgia during the past two decades” ("Lovely Reception in Memorial Gardens Sunday Afternoon Honored Hubert Owens").

The collaboration to construct the Founders Memorial Garden initiated Owens’s half-century of service to the GCG. During the Garden’s construction, Owens became a member of the Board of Directors of the Garden Club of Georgia (Owens *Personal History* 38) and all landscape architecture students became members of the Franklinia Garden Club (Wilkins 18). Owens wrote articles for the GCG magazine, presented lectures to club chapters (Owens *Personal History* 38), and in support of one of the GCG’s major programs, added a course in flower show judging to the curriculum as well as assigning the design of Flower Show floor plans for studio projects ("Say It with Flowers"). One of Owens major projects during his long association with the Garden Club was to establish a Landscape Design Study Course to inform all citizens of the general principles of good design, which he noted in his autobiography had “come to be recognized as one of the most potent cultural influences in the United

States today" (Owens *Personal History* 56). This collaboration between the two organizations led the GCG to announce plans to move its state headquarters into the Lumpkin house in 1955, when the landscape architecture department vacated it to move next door to a newly renovated Denmark Hall (Owens *Personal History* 45). Owens and his teaching staff felt that a GCG location on campus "in close proximity to the quarters of the Landscape Architecture Department" would provide "a better integration of the services this and various other Departments could render in supplying guidance and assistance to the state Garden Club program" (Owens "16 Sept 1954").

Owens also utilized the FMG to promote the profession beyond the GCG. Staff and students of the department conducted well attended tours of the Garden (Owens *Annual Report 1954*). Furthermore, he wrote press releases which caught the general public's attention by promoting the seasonal splendor of the Garden while also linking the Garden to the Landscape Architecture Department and an exhibit of student work:

Founders Memorial Garden, For Release April 29

"The Founders Memorial Garden, which surrounds the quarters of the Landscape Architecture Department on the University Campus is reaching its peak of bloom this week. Azaleas in the Arboretum unit are at their height today. These, combined with climbing roses, foxgloves and other flowers in the perennial and boxwood gardens provide a magnificent effect.

Hubert B. Owens, Director of the Founders Memorial and Head of the Landscape Department, cordially invites the public to visit the gardens this afternoon and also an exhibit of work of Landscape Architecture students on display in the Main Building" (n. pag.).

Owens's utilized the unique Founders Memorial Garden as one more means of spreading the word about the capabilities of the growing landscape architecture profession. Whether housed within the Garden as the GCG was, lured by catchy appeals to visit the garden, or simply wandering in, a broad audience was captured to peruse and gain a greater understanding of the profession's work.

4) Beauty

The fourth pillar of the creation of the FMG is the requirement for a space of beauty. This feature was of import for both the GCG to further their organizational mission and for Owens as a designer and head of the Landscape Architecture Department.

From its inception in 1891, the garden club has sought to make Georgia a more beautiful state. The various initiatives and educational programs the organization has promoted work to achieve beauty at a variety of scales from members own outdoor living rooms (GC Proposed Land Design Course) to larger civic applications ("Interesting Facts About America's First Garden Club"). The Garden was a special outlet for furthering the civic beautification agenda.

First, a beautiful memorial would stand as a fitting tribute "to those founders whose vision has brought so much of beauty into our present lives (Bradshaw *The Founders Memorial*)," and fulfill the obligation the GCG, as trustees of so much donated money, has to the gardens clubs and National Council to make an outstanding project (Neely "4 Nov 1950").

Second, a beautiful memorial would be inspirational, encouraging all who visited to re-think the design of spaces in their town, in essence "setting a high landscape standard for Georgians" (Rouse 21). As Greta Rouse reported in her 1948 article "A Thing of Beauty," "Realizing that a thing of beauty is a joy forever, the Garden Club of Georgia and the University's Landscape Architecture Department have joined forces to emphasize beauty on the campus and throughout the state" (16). The Garden would set a precedent, encouraging others to create places of beauty. In fact, other clubs undertook similar projects in response (Champlin 3). The World War II Memorial units, in particular, were often described as "designed to stimulate interest in beauty…" through attractive design and plantings ("World War II: Memories Live On").

Owens knew that "Landscape Architecture is a design profession where aesthetics is an all-important element" (Owens "12 Nov 1955"). As a designer who often employed the Colonial Revival

style throughout his personal career (Hitchcock 13-14), he also knew as our colonial forebears knew in their design of colonial gardens, “that use and beauty can and do go hand in hand” (Steele 60). In this time period, ASLA had also targeted utility and beauty as human requirements that could be met by landscape architecture (The American Society of Landscape Architects). Hubert Owens’s facilitation of design and construction achieved a visually pleasant and also functioning Founders Memorial Garden.

Conclusion

The Historical Pillars encompass a diverse list of the original stakeholders’ value phrases, as seen in Table 3.1. These phrases richly describe their intentions for the Founders Memorial Garden. Once analyzed, these original intentions will represent the Creation Values for the Garden.

The author recognizes several weaknesses in the interpretation of historical values. This chapter focuses on UGA’s holdings within the Hargrett Library as well as Owens’s autobiography. The personal records of Hubert Owens, while extensive, are limited in genre to formats in which a person chooses their words carefully, trying to represent their work in the best possible light, notably prepared letters, school records, press releases, and his autobiography. Similarly, the information from the GCG was formatted into scrapbooks. The press releases, newspaper clippings and club financial books within the scrapbooks most likely represent specially selected and assembled material that the club would want associated with the memory of the Garden. Although, some working drafts are present from both stakeholders, those drafts only seem to reflect minor editing changes instead of significant re-writing. This means that the author of this thesis did not gain additional insights from comparing working drafts to finished material. Although other GCG archives were not investigated for this research effort, Dexter Adams’s thesis reflects extensive research at the Atlanta History Center Cherokee Garden Library and his general findings do not seem contradictory to those elaborated upon here. Along with no evident need for extensive revision in statements, the general agreement of all materials studied seems to point to a consistency in information expressed by the stakeholders regarding the Garden.

Table 3.1: FMG Historical Stakeholders' Value Phrases

Care with expenses	Donation of time and materials	Reduced cost
Laboratory for work	Student involvement in design	Creative outdoor artists
Planting	Observation	Participation
Scientific	Permanency	Models
Memory of garden club efforts	Unequalled project	Beautiful location
Access to all plant science students	Labeled specimens	Seasonal splendor
Something useful to the community	Nature's gift-life	Attractive
Model of good practice	Honoring	Living memorial
Choice collection	Available at all times	Study
Open to all citizens	Adds distinction to campus	Rarity and variety of plants
Practical instruction	Experimental work	Best adapted plants
Better understanding of profession	Benefits to state	Visual knowledge
Technical experience/skill	Service to students	Inspiration
Moving force for future	Fitting tribute to past	Proper policing
Status, recognition (help with accreditation)	Unusual collection (little known in this region)	Reflecting vitality and growth of GC movement
Understand civic duty/needs	Design appreciation	Public education
Attractive display of plants	Visual aid	Civic improvement
Accomplish through cooperation	Influence college students	Tours
Stimulate interest in beauty	Invitation to public to visit	Outstanding project
Worthy memorial	Attraction (of people throughout state)	Valuable supplement to classroom work
Fitting tribute	Model of perfection	Formal & informal design
Set high landscape standard	Worthwhile project	Adaptation of typical garden
Practical instruction	Large oak trees	Naturalistic area
Best natives	Sunny slope	Garden in several levels
Best plants	Proper maintenance	Outdoor class and lecture room
Privacy	Enclosure	Appropriate material
Keep out trespassers	Center for GCG	Many native trees & shrubs
Features representative of GA products	Charming "museum" of plants	Living memorial to WWII
Pleasing pavement pattern	Dignified	Buildings tied into garden
Blooming plants give magnificent effect	Visitation from every state and continent	Ample space for a variety of garden treatments
Material adapted to place & use	Gifts in memory of loved ones	Architectural detail
Memorial gift	Sit	Quiet contemplation
Enchanting	Excellent view	Pleasant contrast
Mature, finished look (in arboretum)	Attractive	Stimulate interest
Accessible viewing of collection	Memorial plaque	Good condition
Honor agreements	Adequate maintenance	Satisfactory location
Responsibility	Permanent upkeep & protection	Labor, fertilizer, sprays
Generous financial backing	Nationally-known	Shrine for US cultural history
Varied & well-balanced design	No admission charge	LA Dept and UGA put in good light
Patriotism	Reverence for the past	Show to the world with pride
Service to state		

The Historical Pillars, as organized by the author, represent the foundational base for the Creation Values of the Founders Memorial Garden. As the original design intentions continually voiced by the three founding parties, they are powerful determinants of the FMG's historical direction and will be a

major component of the new Garden mission. Notably, Owens believed that the FMG, as designed, was absolutely critical for the education of his students. Second, based on chronology, this thesis posits that the design of the Garden was tied to several national movements. By association with the Garden Club, Colonial Revival, and post-World War II living memorial national movements, the FMG gained importance in both the eyes of professionals and the general public. Third, historical documents focus on the Garden's creation, overlooking the need for ongoing management. To analyze and manage landscapes, the field of landscape ecology considers structure, function, and change (Rao 4). The Historical Pillars primarily are represented by value phrases, listed in Table 3.1, regarding the structure and function of the Garden. However, landscapes are dynamic systems and change over time (Rao 11). Although the GCG required UGA to maintain the Garden and Owens mentions how a garden needs time to grow and develop, the author found no evidence of Owens's intentions for ongoing management over time. In order to develop an appropriate mission to guide management, it is important to understand the evolution of values attached to this aging cultural landscape. The next section will gather the contemporary Sustaining Values in the Garden. Once analyzed, the Creation and Sustaining Values will enlighten upon the core ideology, informing a robust mission for the Founders Memorial Garden.

Contemporary Columns

Context

Fast-forward nearly three-quarters of a century, and the world is a place of rapid change. The Founders Memorial Garden and its founding stakeholders are all still present, but the degree of responsibility and involvement for each has shifted. The University of Georgia continues to grow, developing new building and landscape plans that will continue to impact the Garden surrounds; the Landscape Architecture Department has grown into the College of Environment and Design and students face growing complexities within design disciplines; and the Garden Club of Georgia has moved their headquarters off-campus but continues their mission of conservation, beautification, and

education. Additionally, new stakeholder groups have entered the mix. With the passing of time, the CED now includes, beyond the current student population, a large alumni constituency. As well, non-CED students and faculty and the general public enjoy visiting the Garden.

The FMG has become a palimpsest of values. The contemporary Sustaining Values contribute to the formation of the core ideology by revealing how values have persisted or changed over time. An assessment of Sustaining Values in the Garden is made from primarily previously completed user studies, surveys, and interviews.

The Garden Club of Georgia

In 1955, the GCG announced their plan to move their state headquarters into the Lumpkin House – centered in the Garden – when it was vacated by the Landscape Architecture Department. In 1962 they took up occupancy and continued to nurture a close relationship with Hubert Owens and the Landscape Architecture Department for 36 years. In 1998, the need for more parking and event space finally encouraged the move of their headquarters to the nearby State Botanical Garden of Georgia, also under the auspices of UGA, where they remain today (Gibson). In general, this marked a declining relationship between the FMG and the GCG. The Ladies Garden Club, a local Athens division affiliated with the first garden club, retains a small museum in the former smokehouse outbuilding of the Lumpkin House complex. Additionally, a GCG time capsule buried in 1991 under the Belgian block at the front of the house is planned to be opened in 2091. An interview conducted with long-time club member, Sylvia Gibson, revealed several value themes.

In general, the GCG has turned their attention to their new home at the Botanical Garden. Some GCG members occasionally visit the Garden aware of its historic connection with their organization, as family of those to whom memorials have been commemorated, or to see blooming plants (O'Brien Personal Interview; O'Brien Email). However, in general, the Garden lacks accessibility; public parking is inconvenient as lots close to the FMG are reserved for UGA faculty and students (Gibson). Sylvia Gibson

believes that GCG members tend to visit the Garden only if they are already on campus for another event or were specifically told by other members about blooming plants to see. Personally, Mrs. Gibson felt that the lack of handicapped accessibility was not a deterrent for members; she also noted concern for the integrity of such a lovely place should insensitively designed accessibility modifications be made. Mrs. Gibson personally identified strongly with the Lumpkin House, where she spent much time as an active GCG member since the 1970s and personally decorated and furnished as a chair of the House Committee. She believed that the GCG's presence in the house was instrumental in ensuring that it was not torn down to make way for campus expansion as other period houses have been. When the GCG moved to the Botanical Garden, she noted that they discussed moving plaques, furniture, and sculpture with them, but in the end decided that they belonged with the Garden. This year, the annual State Convention returns to Athens for the first time since 1973 and the women will be touring the FMG (The Garden Club of Georgia). Despite this planned event, the author asserts that there seems to be low future consideration for the Garden by the GCG. The GCG value phrases are listed in Table 3.2.

Table 3.2: Contemporary GCG Value phrases

Lacks convenient parking	Recognized historical importance
Wonderful aesthetics	House complex important
Importance of blooming plants	

The University of Georgia

True to the original stakeholder agreement, the FMG remains securely housed within the UGA campus. However, in a twist to that agreement, the UGA Physical Plant only aids maintenance by the CED, who acts as the primary manager of the Garden. As a campus fixture, the Garden hosts many non-CED students and faculty, who add their values to the mix.

A. UGA: Physical Plant

Today, the FMG is viewed as a departmental initiative that contributes to the larger UGA campus (Adams Personal Interview). While the CED is fully responsible for the management of the FMG, the UGA Physical Plant provides budget assistance through the repair or replacement of "broken" components (Personal Interview). As Director of Grounds/Campus Landscape Architect, Dexter Adams does not impose campus standards on the FMG (Personal Interview). He appreciates the individuality of the Garden, for example recognizing that the campus standard round globe light fixtures found throughout campus were not appropriate for the Garden (Personal Interview). Despite extra effort required to hire contract labor for maintenance, after the installation of one such fixture, subsequent lighting took the form of indirect lighting hidden within and highlighting graceful tree canopies (Personal Interview; O'Brien and Adams).

It is important to recognize that the Garden will always be part of a larger campus. As Dexter says, "If [departmental gardens] look good, I look good. To the visitor of campus it is just the University of Georgia campus" (Personal Interview). Physical Plant maintains an eye on the Garden in terms of general campus safety and security concerns (Personal Interview). A biannual public safety group's survey of the entire campus at night continually raises lighting concerns about the FMG because it is open and accessible at all hours, like the rest of campus, and has a "brushy" nature (Personal Interview). In addition, aging trees mixed with a recent severe drought, raise concerns of hazard trees (Personal Interview). General UGA Physical Plant values are summarized in Table 3.3.

Table 3.3: UGA Physical Plant Value Phrases

Departmental initiative	Part of larger UGA campus
Individuality – no imposed campus standards	Aesthetic benefits
Safety and security – lighting and tree health	Open and accessible
Maintenance and budget support	

B. UGA: Non-CED Users

Through the decades, the University of Georgia has continued to physically grow and also expand its educational offerings. The Garden is located along Lumpkin Street, the traditional western boundary of the UGA campus and is also near several academic buildings which house a variety of educational departments. In 2009, a group of students from a CED Landscape Management class conducted a study in the FMG with the goal of developing a picture of use with emphasis on its importance to individuals. As the students noted, the information from their study is instructive in determining the ways in which the Garden is valued (Lewis, James and Zeigler i). The results of an anonymous survey of current users surprised the group with its results; many of the Garden's users were non-CED affiliated and had little knowledge of the Garden's significance as a historic site or its connection to the CED (ii-iii). These users were often students and faculty from nearby facilities such as Park Hall and Terry College of Business (iii). The study grouped the survey responses into three values: oasis, interaction, and seclusion and aesthetics (iii). Table 3.4 lists all collected value phrases that the author gleaned from the report. Review of the data suggests that more than the three previously mentioned values were voiced by this stakeholder group.

Table 3.4 Non-CED User Value Phrases

2009 Study: Most valued as an oasis on campus	Quiet space
Be undisturbed	Calm Environment
Greenspace Interaction	Close proximity to place of work or study
Place for interaction	Cell phone chatting
Easily accessible to several campus buildings	Preferred space for discussion with colleagues and professors
Privacy	Secluded nature
Aesthetic quality	Best kept secret in Athens
Smaller crowds	Intimate uses
Opportunities for comfortable, private moments	Hidden, but not confining areas
Good visual contrast between formal and informal areas	Wide variety of plant material
Watching seasonal changes in nature	Immersion in greenery
2010 Study: Convenient path	

A second CED Landscape Management group conducted a more comprehensive study of circulation and specific use activities in 2010. Although the study did not identify the users as CED or non-CED, it does paint a general use picture. One prominent finding reveals the use of the Garden as a western gateway to North Campus. During the study's morning observation period, the largest number of people circulating through the Garden entered up the Lumpkin stairs near the midblock crosswalk on Lumpkin Street and proceeded up the driveway to campus, as shown in Figure 3.3 (Feagan and Hoppe 6). The afternoon study period showed a reverse sequence; the largest number of people walked down the driveway and descended the Lumpkin stairs to exit campus, as shown in Figure 3.4 (6). This circulation pattern observed at high commuting time periods could be attributed to the large number of parking

lots and a parking deck across Lumpkin Street on a direct path with the Garden (Lewis, James and Zeigler vi). Additionally, a well-used campus bus stop is located at the edge of the Garden (vi).

As reflected in Table 3.4, the users value this convenient route; several resulting implications for the Garden include that its service as a western gateway to North Campus and a consistent source of visitors. As currently programmed, many users simply walk straight through the Garden without appreciating it as its creators intended. However, the Garden has an opportunity to capture these users who have twice-daily contact with the Garden. As one example, the professions of Landscape Architecture, as well as Historic Preservation, are forever seeking to educate the public on the services and benefits they offer; historically, Hubert Owens utilized the Garden for just this public outreach purpose by, among other strategies, giving tours. An initial step toward achieving greater interaction with the Garden would be ensuring that visitors feel comfortable there. FMG Curator, Maureen O'Brien, has noticed that some visitors believe that the Lumpkin House is the UGA President's House and therefore don't feel that they are supposed to be in the Garden (O'Brien Personal Interview).

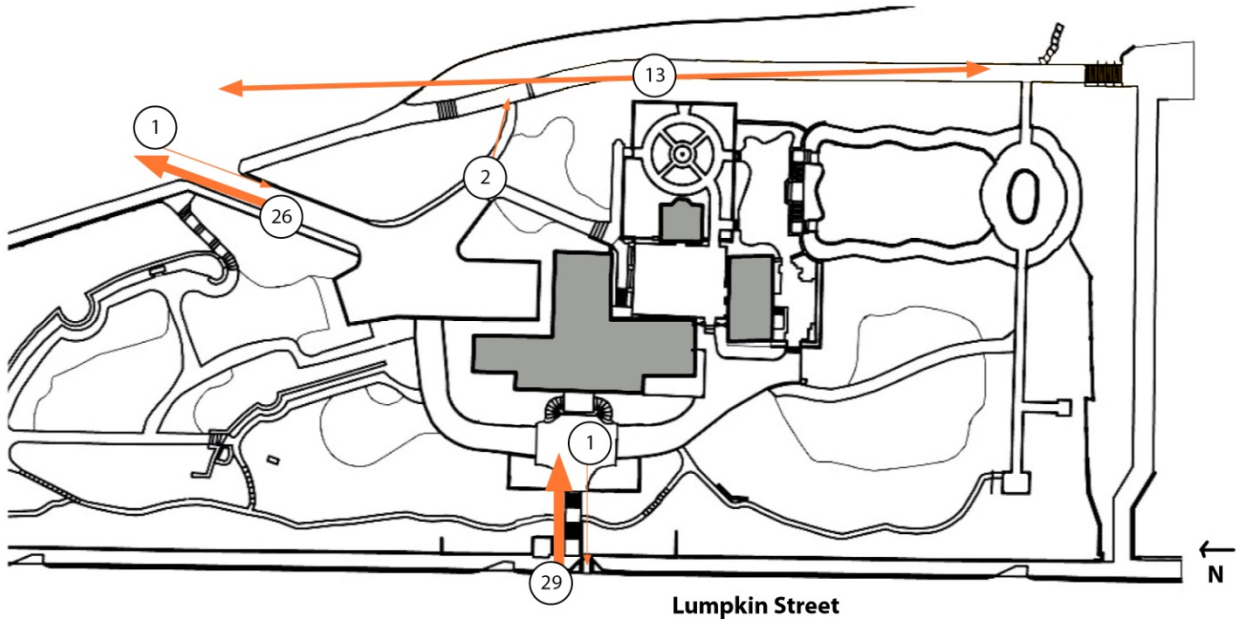

Figure 3.3: Morning Circulation Map
Base Map Courtesy of Feagan and Hoppe, arrows and labels added by author

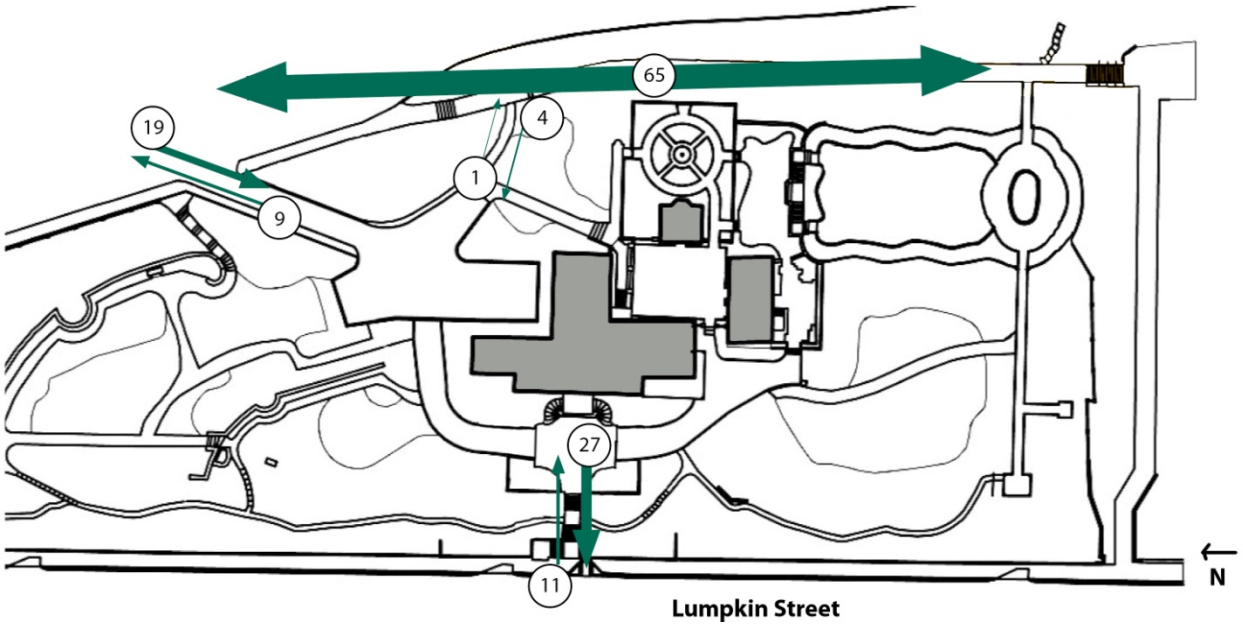

Figure 3.4: Afternoon Circulation Map
Base Map Courtesy of Feagan and Hoppe, arrows and labels added by author

The College of Environment and Design

Of all stakeholders, the CED currently has the closest relationship with the FMG. The Landscape Architecture Department has grown significantly since the early days of the Garden. Enrollment increased rapidly following World War II, necessitating a move into more spacious facilities in Denmark Hall, a close neighbor to the FMG. Owens continued to head the department until his retirement in 1973, staying involved until his death in 1989. The department has continued its growth and now hails as the College of Environment and Design (CED) with the addition of master degrees for Landscape Architecture, Historic Preservation, and Environmental Planning and Design. The college's growth required expansion into Caldwell Hall, adjacent to Denmark Hall in 1982, to Broad Street Studio in 1998, and to Tanner Hall, on the east side of North Campus, in 2009. The College has bold plans for students' educational future, which will be discussed in Chapter Five.

Despite all the changes, the CED has continued its close relationship with the FMG. A CED landscape architecture graduate and horticulturist is on-staff as a dedicated curator for the FMG. Also, an endowment campaign celebrating the upcoming 75th anniversary of the Garden is underway. As a cultural landscape, the house and Garden are now held as a single complex, irreversibly linked by time and history (Waters Personal Interview; Crockatt). Furthermore, the restoration of the house and Garden is a five-year objective of the CED strategic plan.

Within the CED, values originate from three specific groups: current students, alumni, and the administration. While current students and alumni values will be addressed here, the administration's input will be discussed in Chapter Six to inform the vision portion of the mission statement.

A. CED: Current CED students

The 2009 management group's survey also collected data on the opinions of current CED students. While the study defined these results as "different" values than non-CED users, the author, as a CED student relies on her personal experience to assert that they are actually additional values that

represent a user group more knowledgeable about the Garden because of the program's and Garden's shared histories. For this reason, later value analysis will include non-CED values for current CED students, as well.

Table 3.5: Value Phrases Unique to Current CED Students (vs. non-CED students)

Historical significance	Educational tool
Outdoor extension of classroom – lectures, receptions, plant ID, photography classes	Learn historic preservation practices
Inspire creativity – drawing and painting	Significance as home of GCG

The survey results from this study show that the CED students value the FMG as an educational resource. However, observations from this study and the 2010 management class study show that in general social and recreational uses far outweigh structured educational use of the Garden. The 2009 study observed twenty-one occurrences of social and recreational uses, such as sitting, studying, talking on a cell phone, and no guided educational use during a one hour observation period (Lewis, James and Zeigler v). The 2010 study recorded forty-two similar social and recreational uses compared with only five groups with instructors during observations over a two-week study period (Feagan and Hoppe 11-14). A shortcoming is that this study was focused on circulation and so observation periods were scheduled to coincide with the UGA class change schedule rather than the class period itself. However, the 30 minute observation periods were long enough to extend before and after the 15 minutes class change time allowing observation of Garden use during part of official class periods. Additionally, the CED class periods are often different than that of the general university. Perhaps other departments are also different.

A variety of CED guided teaching activities do occasionally occur in the Garden, including landscape management course work, group discussions, photography class, drawing and sketching for both landscape architecture and historic preservation students. Only plant materials classes make consistent

visits. As perhaps a legacy of initial student involvement in the creation of the Garden, two undergraduate students and more recently a graduate landscape architecture student work in the Garden. However, students with these jobs represent only a lucky few of the student body. Does the Garden no longer provide a relevant teaching venue or is faculty improperly prepared to utilize it?

The 2009 values list, surprisingly, does not mention the important social setting the Garden provides for current CED students. The alumni survey results highlight the Garden as the site of formal events and social gatherings integral to student and faculty lives (Lewis, James and Zeigler iv). From the very beginning of a student's time on campus, they are aware of this special place. Each year, the CED's incoming graduate class of students begins their orientation with a meet-and-greet on the gravel terrace; undergraduates receive an introductory tour of the Garden during class. Furthermore, traditional events such as Third Fridays (a monthly MLA graduate social event), MHP social events (Turlington), and Football Tailgating parties utilize the Garden. The list of programmed social uses for the college also includes graduation events, CED & Student Historic Preservation Organization lecture receptions, and a wedding venue. All of these uses have been vital in endearing the Garden to the generations of students that have come through the program. Additional values held by CED Students as asserted by author are shown in Table 3.6.

Table 3.6: Additional CED Student Value Phrases

Site of formal events and social gatherings	Paid employment

B. CED: CED Alumni

The CED alumni value phrases the author gleaned from the 2009 Landscape Management study are listed in Table 3.7.

Table 3.7: CED Alumni Value Phrases

Crucial component of campus life at CED	Site of formal events and social gatherings integral to student and faculty lives
Community pride	Treasure
Share with new visitors	Teaches visitors about Athens
College memory	Place to visit when in Athens – especially on game days, graduations, alumni weekends

For most alumni, the FMG highlights the value of memory. Material remnants become important because alumni identify with the condition of the Garden during their period of scholarship (Nichols). A case in point is the controversy over the limestone pond surround installed in the perennial garden in 1988 to improve circulation and drainage problems (Adams *Historic* 47). CED students prior to this date cry out for its removal because it is not an original element. Contemporary students appreciate its workmanship and it has become a part of their experience at the CED.

General Public

The Garden is not easily accessible. Dexter Adams's wide perspective of campus allowed him to recognize the Garden's general disconnect from the east side of north campus (Adams Personal Interview); campus tours for perspective students, for example, do not navigate the less appealing landscapes between the main mall and the FMG. Limited public parking facilities and the discreet perimeter wall bounding the Garden makes it difficult to know the Garden is there and to visit (Personal Interview). These issues are depicted in Figure 3.5.

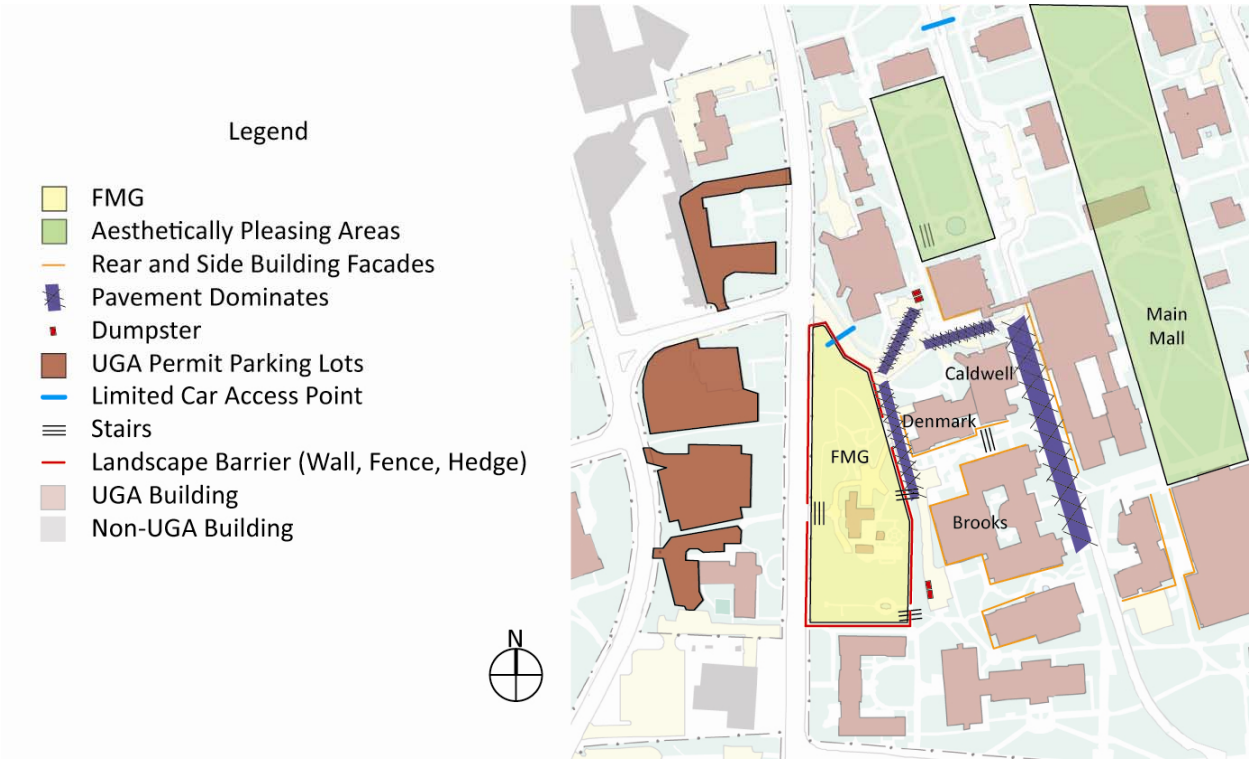

Figure 3.5: Map of Access Issues
Base Map Courtesy of UGA Office of University Architects

Furthermore, people with mobility problems are forced to avoid the site. The 2009 Landscape Management group found that little or nothing has been done to provide handicapped access to meet modern standards for both the Garden and the house (Lewis, James and Zeigler viii). An accessible site would allow for more potential use by all stakeholders as well as providing a specific teaching opportunity of accessibility problems and creative solutions for CED students (ix).

From her extensive time spent in the Garden, Curator Maureen O'Brien has a good understanding of its use by the general public. The Garden is rented for weddings, retirement parties, departmental meetings, and other such events that raise funds for management activities (O'Brien Email). Maureen believes that at least daily, a member of the public comes through the Garden (n. pag.). Typically visitors come to see the buildings which are listed on the National Register of Historic Buildings (n. pag.). These visitors are often on national tours from site to site. Others come to view it as a historic garden, aware

of the Garden's membership in the Southern Garden History Society and or having seen advertising at the Athens Welcome Center (n. pag.). Some local citizens use the Garden as a city park after being introduced to it by UGA affiliates. The Garden is also the setting for night time romance (n. pag.). The values held by the general public for the Garden are listed in Table 3.8.

Table 3.8: General Public Value Phrases

Lacks handicapped accessibility	Lacks parking
Lack awareness of Garden's existence	Social event site
Important history	City green space
Romantic location	

Table 3.9 is a compilation of all identified contemporary stakeholder instrumental value phrases. It must be noted that the collection of contemporary value phrases is limited by the number of interview and survey participants. The 2009 management class report summarizes findings without providing specific numbers for CED and non-CED survey responses. Additionally, the GCG value phrases rely on a single respondent and the General Public value phrases rely on the unscientific observations of the Garden Curator to offer a window of understanding into these stakeholder categories.

Table 3.9: Summary of all Identified Contemporary Stakeholder Value Phrases

Lacks convenient parking	Recognized historical importance	Wonderful aesthetics
House complex important	Importance of blooming plants	Crucial component of campus life at CED
Paid employment	Treasure	Community pride
Share with new visitors	Teaches visitors about Athens	'College memory'
Places to visit when in Athens – especially on game days, graduations, alumni weekends	Site of formal events and social gatherings	Site of formal events and social gatherings integral to student and faculty lives
Easily accessible to several campus buildings	Close proximity to place of work or study	Outdoor extension of classroom – lectures, receptions, plant ID, photography classes
Learn historic preservation practices	Inspire creativity – drawing and painting	Significant as home of GCG
Most valued as an oasis on campus	Quiet space	Be undisturbed
Calm environment	Greenspace interaction	Educational tool
Place for interaction	Cell phone chatting	Historical significance
Preferred space for discussion with colleagues and professors	Good visual contrast between formal and informal areas	Opportunities for comfortable, private moments
Aesthetic quality	Best kept secret in Athens	Smaller crowds
Intimate uses	Secluded nature	Hidden but not confining areas
Privacy	Wide variety of plant material	Watching seasonal changes in nature
Immersion in greenery	Convenient path	Lacks handicapped accessibility
Lacks parking	Lack awareness of garden's existence	Social event site
Important history	City green space	Romantic location

Essential Values of the FMG

As the relationship between people and the environment, a cultural landscape embodies both human-held values and the landscape's Essential Values. The FMG as a natural landscape has intrinsic values that it requires to function but the FMG as a designed garden has lost intrinsic value because its natural processes are compromised by human impact. The term "Essential" Value reflects the Garden as a human-altered landscape. As values held by the landscape, inherently Essential Values would all be ecological, as aesthetic and economic values, for example, are tied to human opinion and systems. For this study, it was important to limit Essential Values to a "grounded" discussion of values which human managers have an active ability to impact. For example, a landscape values seasonality which provides the opportunity to undergo normal lifecycle events; additionally, access to carbon dioxide is necessary for plant photosynthesis. However, it is unrealistic to suggest impacting these values in any measurable way through management of the Garden. The author gleaned the FMG's Essential Values from a

conversation with the FMG Curator and one of the undergraduate garden assistants who both have an intimate working knowledge of the Garden (O'Brien and Tumlin).

It is important to recognize that the FMG is far from being a complete ecological unit on its own. Unlike a non-human impacted ecosystem that self-sustains, the Garden depends heavily on regular inputs like fertilizer, compost, pesticides, herbicides, supplemental water applications, and hand and mechanical maintenance to keep the landscape ordered and healthy. The Garden is a highly stabilized, human-constructed landscape requiring an overall ordered aesthetic to communicate the particular design intent. Far from a self-determining ecosystem, all plant varieties and locations are chosen by humans and compose artificial groupings which lack the symbiosis of natural plant communities.

Since the Garden is a manipulated ecosystem, it requires recurring inputs. As discussed in the design style section of the Historical Pillars, the Garden contains both formal and informal areas which each require a specific maintenance level. To achieve the formal “man-made” areas, such as the perennial and boxwood gardens, leaves are constantly raked and removed in the fall to keep the appearance neat and tidy instead of being allowed to act as mulch that over time rots in place and returns nutrients to the soil. The lawns, found in both formal and informal units, are particularly high-maintenance pieces that require watering, cutting every week for approximately a third of the year, edging, spraying for invasive weeds, and aerating to dethatch in order to arrest them in their “primary succession” state and accommodate usage demands. Additionally, some plantings, such as the boxwood borders, are a highly pruned monoculture. This contrasts with natural plant communities composed of various species that are allowed to achieve their own natural form. “Nature-inspired” areas such as the north arboretum and west side “sneak path” require fewer overall inputs as compared to the formal garden units. The difference in input requirements is due to the complexity of order. Higher complexity due to less controlled plant forms and placement as well as greater diversity in species and heights means that Garden management can let the informal areas go longer without interference; fallen twigs and leaves

and new plant growth blend better with the overall character. In the formal areas, these characteristics stand out as in need of immediate attention.

In addition to composing its own landscape, the FMG is a piece of a larger ecosystem from which it cannot be separated. In many ways, the FMG boundary extends beyond what is actively maintained by the FMG Curator. For example, the Garden tree canopy may benefit from wind protection provided by surrounding buildings while stormwater flows into the Garden from beyond the brick wall.

The Garden values biodiversity in plant and animal life. Insects and birds pollinate and spread seeds, which the human gardener may not appreciate due to the continuous need to weed and spray. Pond fish naturally reduce mosquito populations. Soil life, such as earthworms and beetles, is vital to soil health. These small organisms are essential to nutrient cycling through decomposition (USDA Natural Resources Conservation Service n.pag.). Additionally, they counteract compaction by improving the infiltration and storage of water in the soil (n.pag.). Plant diversity provides layers to the landscape (i.e. groundcover, shrubs, trees, etc.) and has the opportunity to fill more available environmental niches (varying combinations of soil type, sun exposure level, water level, etc.).

The Essential Value phrases of the FMG are summarized in Table 3.10. They reflect the intrinsic values of a natural landscape, but within the FMG some values are expressed more than others; however, they are never fully attainable because the Garden is a designed and altered landscape with conflicting Human-Utility Values.

Table 3.10: Essential Value Phrases of the FMG

Component of larger ecosystem	Biodiversity of plant and wildlife
Complexity of order	Nutrient cycling
Cycles of growth and decay	

CHAPTER 4

PRESERVING THE CORE: UNDERSTANDING THE VALUES

Human-Utility Values

Determining what values have been expressed and gaining a deeper understanding of them is accomplished through content analysis of the various sources. The first step was the identification of value phrases expressed by the stakeholders, which occurred in Chapter Three. In order to process the large amount of varied value phrases collected, the data was interpreted and distilled into more manageable categories – values. The Human-Utility Values are organized first. As timeless values embedded in the FMG itself, the Essential Values are considered separate from both Creation and Sustaining Values; instead, they are analyzed to find how they further inform the Human-Utility Values.

The collected Human-Utility value phrases were categorized into a framework of over-arching values (see Appendix A). Twenty values resulted:

1) *Aesthetic* – Components providing visual beauty
2) *Accessibility* – Ease of access
3) *Autonomy* –Independence; ability to self govern
4) *Community* –Is a part of and positively influences larger civic arena
5) *Symbolic* – Recognized icon that represents cultural significance
6) *Economic* –Monetary considerations
7) *Educational* – Related to the process of teaching
8) *Functional* – Allowing for use
9) *Historic* – Recognized for significant past
10) *Honor* – Paying appropriate homage

11) *Memory* – Remembrance of past

12) *Of the Place* – Appropriate for the site

13) *Permanent* – Ensure continuity; persistence

14) *Privacy* – Ability to provide seclusion

15) *Promotion* – Public awareness and understanding

16) *Safety* – Prevention of harm for the landscape and users

17) *Social* – Friendly companionship with others

18) *Social Inclusion* – Welcoming and accessible for all people

19) *Spiritual* – Intangible emotional quality

20) *Uniqueness* – Special attributes

When working with this data, the author noted several drawbacks. First, some value phrases could fit into multiple categories, but were placed by strongest intent. For example, the historical value phrase "rarity and variety of plants" could contribute to Aesthetics, however, the strongest intention for having a diversity of plants in the Garden was attributed to the Garden's Educational role. Similarly, the contemporary value phrase "lacks handicapped accessibility" could fit under Accessibility, but most strongly reinforces the value of Social Inclusion, promoting the inclusion of all people in the Garden. Second, the data represents information from existing studies or interviews as well as a few additional interviews that the author was able to conduct during a limited research time period. It would be best to include information from a greater number of individuals within each user group, as well as including information from more user groups, including current CED faculty and administrative staff. When analyzing data, the author felt that some user groups would have additional values that they did not express within the existing studies. For example, non-CED students and faculty as well as the general public probably also hold memory values for the Garden, with fond remembrances of time spent there;

the CED administration most likely holds economic values for the Garden as they are the primary caretakers. However, the author limited the values to what was supported by existing data, without conjecture. The one exception was expanding the values of current CED students, which is a user group that the author herself belongs to. Values-based management addresses these drawbacks by equally weighing all expressed values regardless of which user group articulated them. Removing ownership from the values results in a broad spectrum of values that provide a more comprehensive understanding of the role the Garden plays and should play in people's lives, regardless of which group said what. For the purpose of gaining a deeper understanding of the FMG for this thesis, the data was initially kept subdivided into historical and contemporary categories to understand how values have changed over time.

First, the identified values are compared with the four historical pillars as a check mechanism. As shown in Figure 4.1, all of the values fit within a pillar, except for Safety. Some of the values are represented on several pillars, showing that elements within them are essential to fulfilling the intentions of multiple pillars. Safety does not fit within the intentions of any of the four pillars because it represents a value that is a result of the existence of the pillars. Without a memorial garden, there would not have been anything to protect. For example, once the Garden was planted, it was discovered that residents from neighboring Joe Brown Dormitory would pick the camellia flowers. As a result, the pierced brick wall surrounding the Garden became a major concern for the GCG to provide a protected boundary as Owens wrote in 1947 "I honestly do not think we should try to do any building of paths or any planting until after this wall is built so that we will have protection" (Owens "13 Jan 1947).

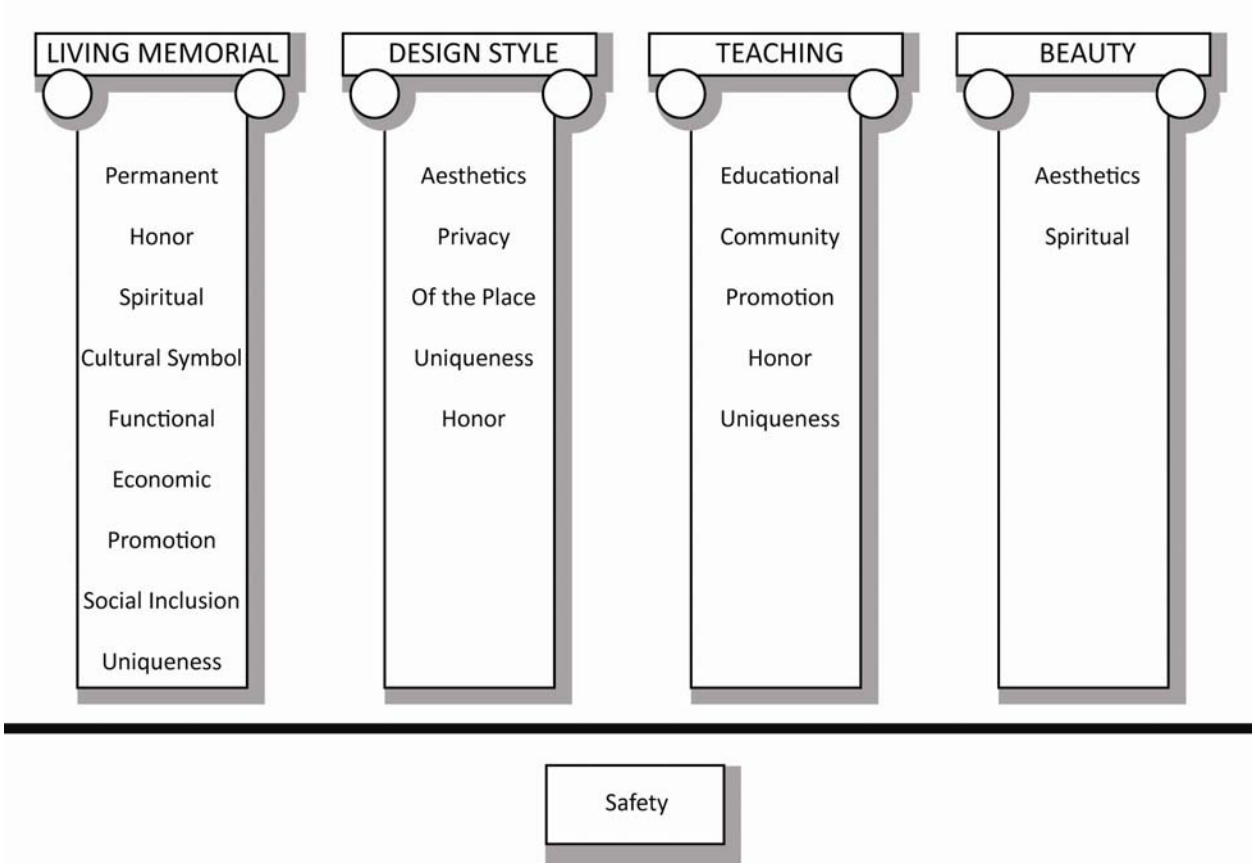

Figure 4.1: The Four Historical Pillars Composed of Creation Values

It is seen that the Historical Pillars are made up of fifteen of the twenty identified values. Figure 4.2 details which Creation Values have been sustained by contemporary stakeholder groups as well as new added values.

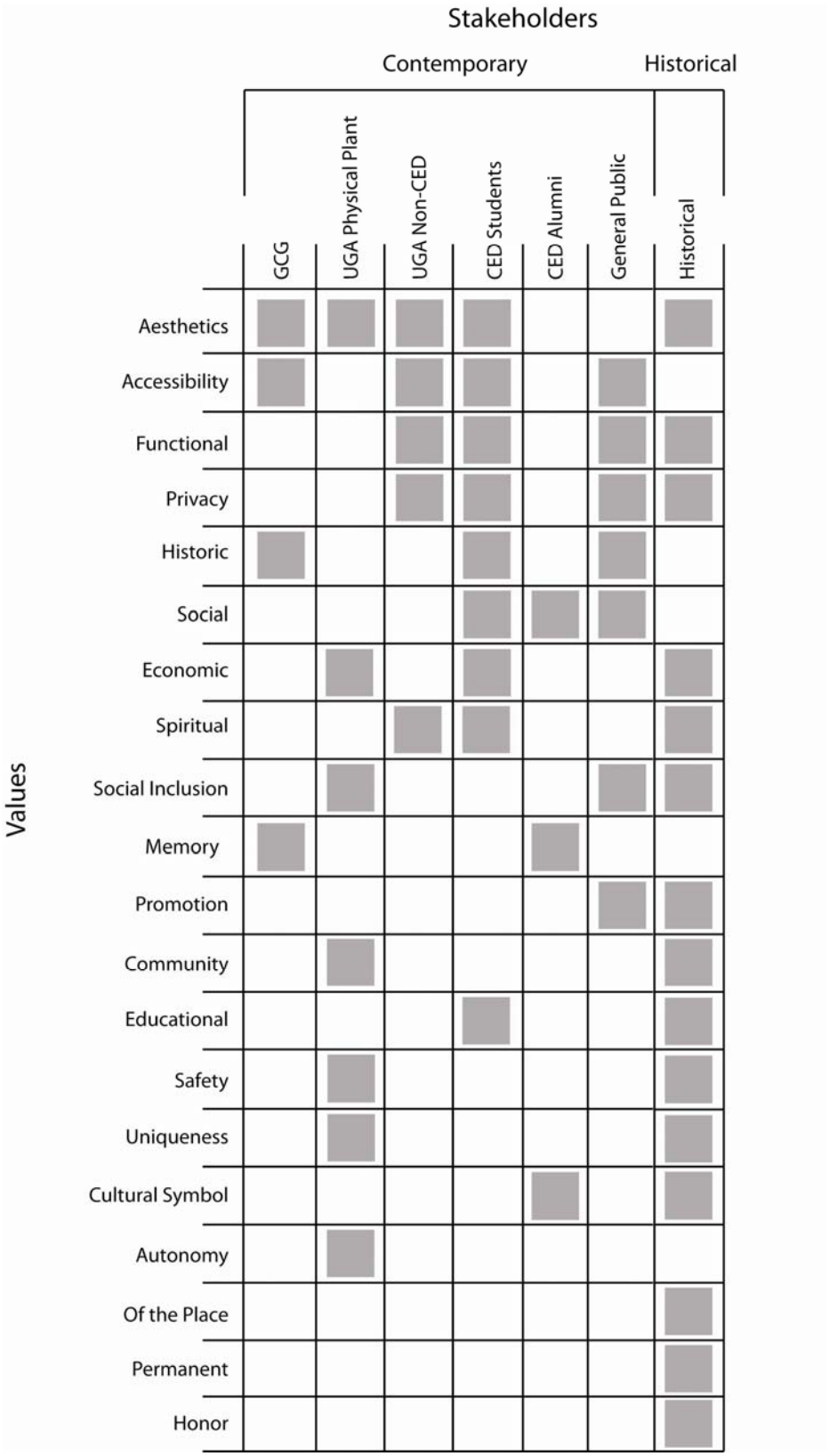

Figure 4.2: Values Held by Stakeholder Group

As Figure 4.2 illustrates, twelve of the fifteen Creation Values expressed by the historical stakeholders are sustained by at least one contemporary stakeholder group. In particular, the values of Aesthetic, Functional, and Privacy are reinforced with half or more of the contemporary stakeholder groups sharing them. Also, five new values that were not previously held have been added: Accessibility, History, Social, Memory, and Autonomy. In general, there has been a continuation of the values expressed by the original stakeholders. The author believes that this is because the FMG has remained closely associated with the CED as its primary steward. For example, some of the professors and emeritus faculty still involved with the CED were once students themselves during Owen's time with the department (Owens *Personal History* 90-96). The author posits that this prolonged institutional memory allows for a consistency of values to be passed down to the ever-revolving door of incoming students. Furthermore, the FMG mission remained unchanged for almost 70 years. This first mission

1) An appropriate memorial,

2) A place of education for future landscape architects, and

3) A center for the Garden Club of Georgia

promoted by Hubert Owens during the Garden's construction (Owens "Founders' Memorial Project") provided a strong anchor for Garden values throughout the decades. However, large events, like the move of the GCG headquarters, require that the mission now be reformulated to address current values.

Conflicting Values

Major similarities of values over time do not hide the fact that, as predicted by precedent research, there are conflicting values held by the different stakeholder groups, and even within the same stakeholder groups:

1) *Autonomy versus Social Inclusion* – On the one hand, independent management of the Garden would allow the CED to limit the Garden as a primary circulation route. On the other hand, limiting access would diminish universal inclusion.

2) *Promotion versus Privacy* – On the one hand, greater promotion of the FMG could draw more people and attention to the Garden. On the other hand, an increase in visitors would change the ambiance within "Athens best kept secret."

3) *Educational versus Aesthetics* – On the one hand, intensive educational activities would give students new learning experiences. On the other hand, if these activities left the Garden in a "work-in-progress" state, the dignified, finished look of the Garden aesthetics would suffer.

4) *Health versus Memory* – On the one hand, change is inherent in a healthy landscape as it adjusts to shifting conditions. On the other hand, people associate memories with a specific place and time in the Garden's history.

This is a list of obvious conflicts within primary value categories. However, the attempt to enhance a particular value can result in an unforeseen repercussion for other values. For example, a design for handicapped access to promote Social Inclusion will impact the Garden Aesthetics, perhaps negatively if ill-considered. As well, this work could impact Social and Educational values, allowing for increased social event involvement by handicapped individuals while the entire design and installation could provide educational opportunities.

As a social construction, values change as society changes. Figure 4.3 illustrates the author's sense of how strongly the values are held by historical stakeholders versus contemporary stakeholders based on the number and variety of value phrases collected as well as number of stakeholder groups holding that value.

Of the Place Honor Permanent	Community Educational Promotion	Uniqueness Cultural Symbol Safety Spiritual Social Inclusion Aesthetics Functional Economic	Privacy	Memory Social Historic Accessibility Autonomy
Historical Only	Historical > Contemporary	Same	Contemporary > Historical	Contemporary Only

Figure 4.3: Comparative Expression of Human-Utility Values by Stakeholders

Notably, values of Community, Educational, and Promotion have dwindled over time while Privacy seems to be gaining importance. The surge in privacy as promotion lags is not surprising due to their above discussed conflicting nature. Also revealed by this table is the fact that some historical values have manifested themselves in contemporary values. In particular, the value of Honor is now being upheld by the values of History and Memory. As an almost 75-year old landscape, contemporary users no longer recognize the intent of honoring the GCG and WWII veterans but do recognize the historical importance of the landscape and hold strong memories of their own time spent there.

Essential Values

The final values analysis is the distillation of the Essential Values and the determination of how they give greater understanding to the role of Human-Utility Values within Garden management.

All of the value phrases can be grouped into two overarching values:

1) *Health* –the ability to self-sustain resulting in longevity
2) *Interconnectedness* – nesting of ecosystems

The Essential Values should be considered on equal footing with the Human-Utility Values, with the Garden itself as a stakeholder. As a managed landscape, the Essential Values of the FMG will never become fully-realized intrinsic values. Because the Garden has Human-Utility Value, conflicts prevent the Garden from self-sustaining its Essential Value. For example, the Garden's design style and aesthetic formality conflicts with the landscape's inherent complexity of order and cycles of growth and decay. An understanding of the Essential Values tempers the decisions made when working to meet Human-Utility Values. It is in the best interest of the longevity of the FMG for management to ensure that the Essential Values are being considered and pursued. For the landscape's health, these health processes need to occur, whether naturally or through human analogs, such as providing mulch and fertilizer.

While the purpose of recognizing the Essential Values is to balance the landscape's needs against human desires for the landscape, meeting the Essential Values can enrich some Human-Utility Values. As a few examples:

1) *Educational value* benefits from greater student knowledge of ecosystem health and realization of needed inputs to sustain designed landscape. Also benefits from plant biodiversity which provides more material to learn.

2) *Community value* reinforced because as part of larger ecosystem, the Garden requires collaboration for best management

3) *Aesthetics value* benefits from a diversity of healthy plants

4) *Memory value* benefits from the longevity of plant material

5) *Safety value* concerns mitigated by healthy plant material, particularly trees

All the Values Inform a New Mission

With the ultimate goal of utilizing the values to inform a concise mission statement as modeled in Chapter Two, twenty unique values that must be considered equally are cumbersome and still do not define the essence of the Garden's mission. To ensure that all of the values were represented in the mission, they were refined one step further into theme categories. Four themes resulted:

1) Links Humans and Landscape

2) Encourages Landscape Use

3) Historical Meanings

4) Advocate for the Resource

Figure 4.4 shows how the seemingly general themes are informed by all of the collected values which in turn are fleshed out by a summarized and condensed version of all the original value phrases to ensure integrity. These themes will provide the foundation for the mission statement's core purpose in Chapter Six, as shown in Figure 6.1.

The second outlet for values in the mission statement is through the core values. The core values are a select list of enduring tenets that guide all decision-making in the Garden. Thus as further

described in Chapter Six and Figure 6.2, the identification of core values began with the selection of those values which were prime components of the Historical Pillars: the Educational value represents the Teaching Pillar; the Aesthetic value represents the Beauty Pillar; and the Historic value, since previous analysis showed its derivation from the creation value of Honor, represents both the Living Memorial and Design Style Pillars. Social Inclusion was additionally selected because this value balances the “what” with the “who”. It was important to recognize not only what purpose the Garden was intended for but who would benefit from it. The second step in choosing the core values was ensuring that they had been sustained thus far. All of the values are still held, although some with less strength; including them as core values will return them to their former glory.

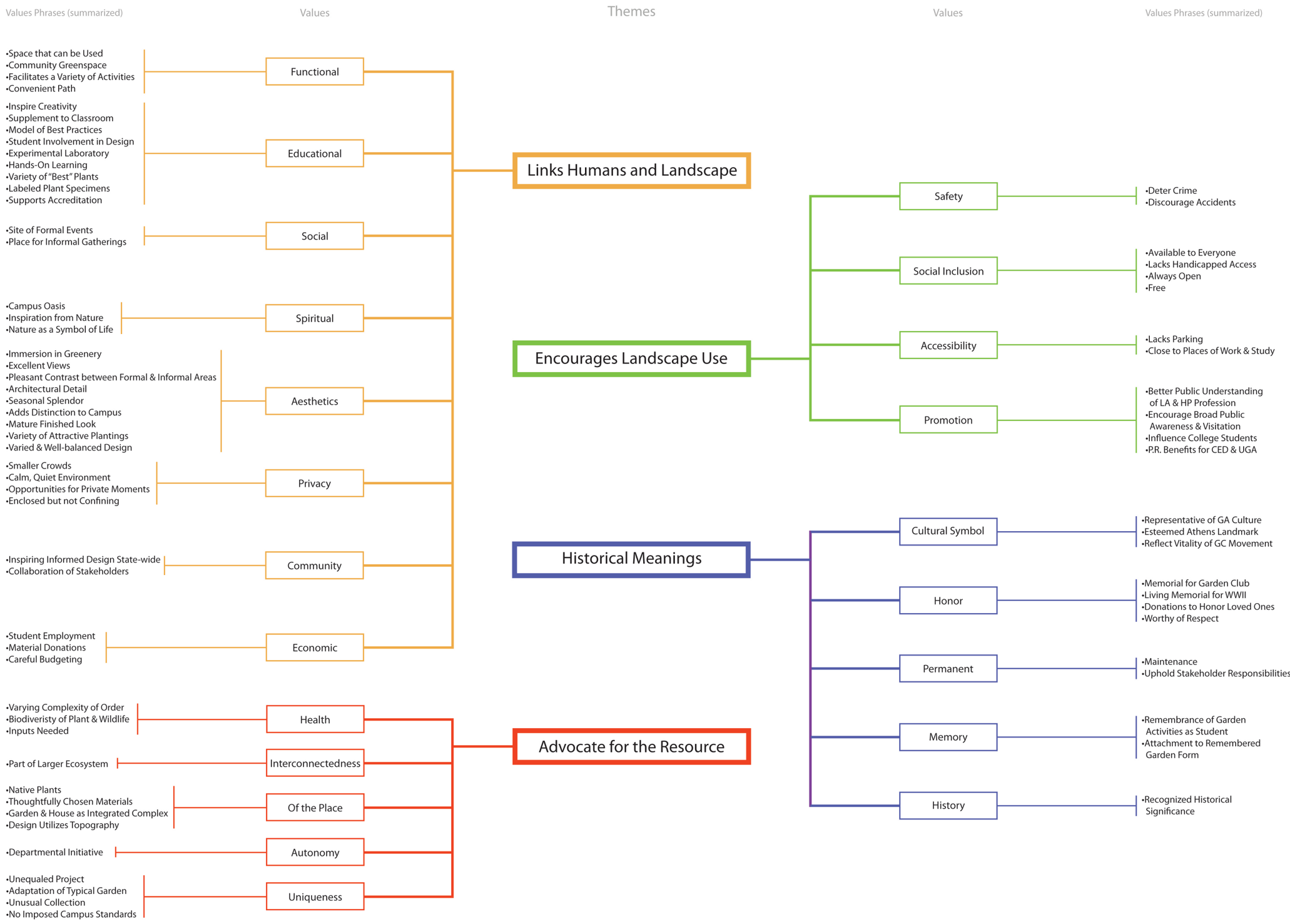

Figure 4.4: Themes: A Complete Expression of Values in the FMG

CHAPTER 5:

STIMULATING PROGRESS: FUTURE INFLUENCES ON FOUNDERS MEMORIAL GARDEN

Future Considerations

Context

Because landscapes in a constant state of flux, management decisions should ensure the historic resource's relevancy for today and also prepare for the future. An assessment of the future influences on the Garden will be made from discussing UGA growth plans and a CED institutional statement. Then two case studies will reveal new educational opportunities for the FMG.

The University of Georgia

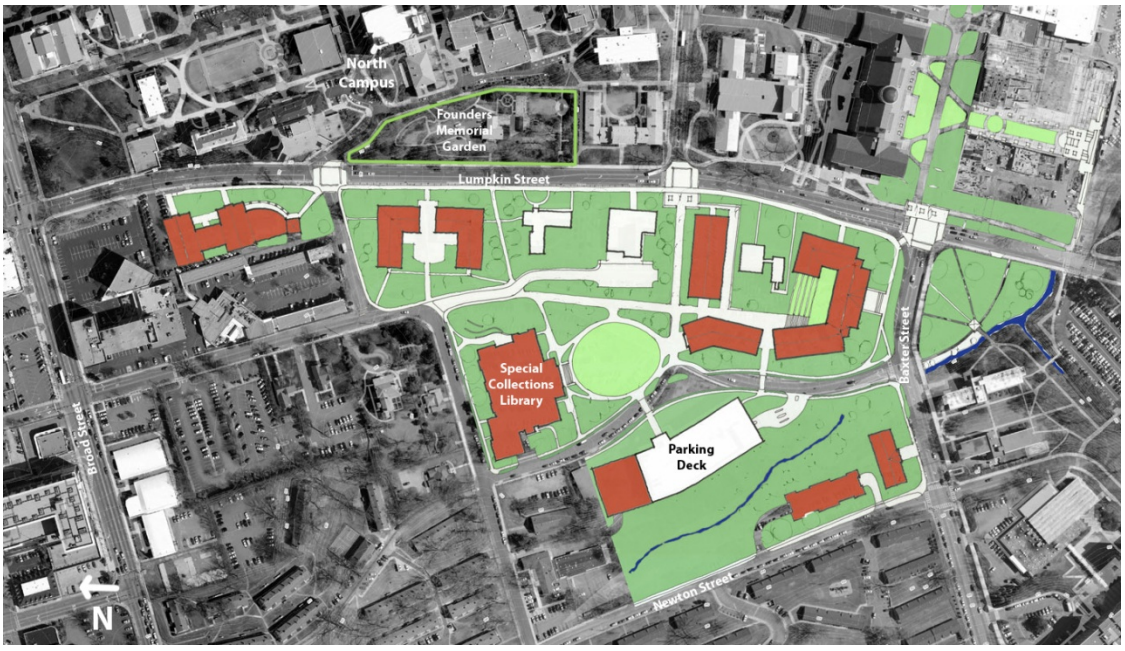

Figure 5.1: 2011 Proposed Northwest Precinct Plan
Plan Courtesy of UGA Office of University Architects, labels added by author

The general nature of a university campus promotes overall stability with the possibility of departmental moves. Future plans for the UGA campus will change the use of the property surrounding

the Garden. Growth within the new Northwest Precinct and the move of the CED across North Campus will potentially increase the number of non-CED affiliated users within the Garden and weaken the CED's connection with the FMG. First, new UGA growth is targeted to occur across the historic campus boundary of Lumpkin Street in the "Northwest Precinct." The zone consists of approximately 30 acres of property bounded by Broad and Baxter Streets to the north and south respectively, and Lumpkin and Newton Streets to the east and west respectively (Shearer n.pag.). Although the exact uses that will occupy this area are not finalized, a general framework of structures for both academic buildings and housing has been depicted in the master plan (n. pag.). This plan is already becoming reality through the relocation of fraternities that lined Lumpkin Street to make way for new construction (University Architects for Facilities Planning). The new Hull Street Parking Deck is already in use and the Special Collections Library is well under construction. Other proposed uses for the site include space for the College of Family & Consumer Sciences, Terry College of Business, and School of Public and International Affairs (n. pag.).

This western extension of campus will have several impacts on the Garden. Although still located on a busy arterial street, the Garden will no longer be at the edge of campus. With more academic buildings instead of parking lots nearby, the number of visitors and frequency of use may increase as students circulate from building to building throughout the day instead of through travel to and from parking lots. Furthermore, the Garden may become more highly used by a wider variety of students as more departments cluster in the vicinity. As a border to this new development, the Garden may achieve greater visibility. Currently the Garden is neglected by campus tours due to unappealing terrain; between the main mall and Garden the landscape is characterized by functional service spaces such as unremarkable architecture, steep slopes, pavement-dominated walks and parking areas, and the rear entrances to buildings. An interesting idea that has been raised by some within the College, is a possible expansion of the Garden within these future campus changes (Waters Personal Interview). Some of the

“unappealing terrain” east of the Garden in the Denmark Hall vicinity could provide outlets for more experimental student gardens. As an additional impact, the redevelopment of the Northwest Precinct could affect the ecology of the Garden. For example, the Garden microclimate could be altered by a new tall building that reflects sun into the Garden or instead casts more shade. Likewise, additional paving could increase the urban-heat island effect, raising temperatures in the Garden.

College of Environment and Design

The College of Environment and Design Strategic Plan, released in 2009, is the guiding vision for the College developed by the current Dean with input from faculty, staff, and students. Similar to a mission and management plan, an organization needs to know where it wants to go and how it will get there. The resulting document is called the "strategic plan." The administrative values expressed through the CED Strategic Plan are focused on the future direction of design education for Landscape Architecture, Historic Preservation, and Environmental Planning within the College. These are not specific values held for the Garden. Instead, the Garden is a CED resource that can assist in the achievement of the CED mission. To this end, the document includes several key topics of interest, including goals that embrace community engagement, new research initiatives to address twenty-first century societal concerns, and a facility move for the College.

In general within the plan for educating the next generation, there is a dual emphasis on both international and local initiatives with the overall intention of driving the program to the forefront of contemporary and future practice ("College of Environment and Design: Strategic Plan Draft"). The four goals are:

1) The college will provide outstanding and innovative international and off-campus engagement programs.

2) The college will develop quality community engagement, service learning, and collaborative partnership programs for the benefit of students, faculty, staff, and the public.

3) The college will emphasize sustainability and assist in the development of a green economy and a green physical planning and design agenda for Georgia and beyond.

4) The college will embrace opportunities and seek solutions to problems created by rapidly changing conditions, while building on and enhancing the perennial strengths of the disciplines within the college and respecting the heritage of the place.

The new mission for the CED “embraces [added s] an updated land grant mission” which is the UGA endeavor as a land-grant university to prepare the University community and the state for full participation in the global society of the twenty-first century ("College of Environment and Design: Strategic Plan Draft"; The University of Georgia The Graduate School). The first two goals outlined in the strategic plan seek to prepare CED students for a global career through international collaboration while simultaneously strengthening the connection with the local community of Georgia. The third and fourth goals of pursuing a better understanding of sustainability and exploration of the balance of heritage and change also include an overall emphasis on outreach which will allow students to push the understanding of the major issues of the twenty-first century while assisting the University community and state.

With the hope of consolidating the student body into one building, the Strategic Plan objectives include plans for major CED facility changes. The relocation of “all [CED] teaching facilities” to the former Visual Arts building on Jackson Street at the eastern edge of North Campus will have a significant impact on the Garden ("College of Environment and Design: Strategic Plan Draft"). The CED’s move will remove the current benefits the FMG and CED receive from proximity to each other, namely easy accessibility for instructional, social, and recreational student and faculty use. The plans specify retaining Denmark Hall, the closest building to the FMG, to renovate as a CED research center (n. pag.). The Lumpkin House’s stated use is to host seminars and provide a center for heritage studies (n. pag.). The strong programming of both of these buildings is central to attracting CED students and faculty across campus back into the Garden. Additionally, one newly developed research program to be housed in Denmark Hall, the Cultural Landscapes Lab (CLL), has powerful implications for the Garden.

The CLL is building upon the CED's long-time instrumental role in the evolving discipline of cultural landscape management (College of Environment and Design). Since the early 1980s, CED professors and graduates have pioneered concepts for the field and become leaders and advocates for cultural landscapes. The CLL is a research laboratory that will provide new learning and research opportunities through the collaboration of students, faculty, and professional practitioners. Three significant cultural landscapes within the local region are currently the focus of long-term partnerships and research on heritage conservation and sustainability. The goal is to build upon NPS professional procedures for cultural landscape management while also exploring new possibilities for implementing a bold and exciting vision to ensure sustained stewardship of the resources.

Summary

A review of the strategic plan and CLL initiative reveal that the educational needs of students within design professions, particularly Landscape Architecture, are changing significantly in today's rapidly changing world. In particular, what a university student must now learn to be prepared to meaningfully contribute to "the real world" is very different from what was taught when the garden was initiated almost 75 years ago. As a departmental initiative, the FMG has great potential to respond to the needs of the CED. For example, the CED has the ability to make additions to the Garden, such as new plant specimens, to better support class needs (Nichols). As the CED pushes forward with its educational goals, including reaching out to shepherd outlying cultural landscapes through the CLL, it should stand as a role model within the landscape it is obligated to manage. One way to accomplish this is through the guidance of a holistic mission statement, such as the one proposed by this thesis in Chapter Six. Sustainability, an "imperative" within the Strategic Plan, is inherently considered in the management by values process undertaken in this thesis. The concept of sustainability is composed of three legs: economic, ecological, and social. The methods utilized by this thesis to formulate a mission statement support social sustainability through the reliance on values collected from all stakeholders. Additionally,

specific Social and Social Inclusion values as well as Economic values are identified in the FMG. Furthermore, the consideration of Essential Values on level with the Human-Utility Values supports ecological sustainability. However, to additionally facilitate CED educational goals, it is necessary to expand the understanding of the future possibilities for the FMG as an educational landscape.

Opportunities for an Educational Landscape

As the primary value composing the Teaching historical pillar, it is disturbing that the Educational value is no longer as strongly held. This value was placed in the category of being more strongly valued by historical stakeholders because of the number and diversity of value phrases expressed by this group. This role was identified as a key part of the historical mission and the Garden was primarily utilized for this purpose. In contrast with the present-day, the Garden is thought of as an educational resource, but use studies point to its limited actual use; it is valued but under-utilized. Instead, social and individual private uses have expanded. The question originally posited in Chapter Three is even more relevant based on the previous analysis: “Does the Garden no longer provide a relevant teaching venue or is faculty improperly prepared to utilize it?”

Educational value has the most prominent role within the FMG for several reasons. First, as a living memorial, the Garden is intended to be a useful, functioning space. Although sitting and eating lunch and enjoying nature are useful functions, the Garden was specifically founded with the intention of providing a space for directed student learning. Second, use as an educational landscape makes legitimate the continued investment made by the CED and UGA. Third, every aspect of the landscape can be creatively utilized as an educational lesson: teach design history, planting aesthetics, construction, management, repair…the list is endless.

The collected value phrases, aggregated and refined to encompass the spirit of all expressed thoughts within the Educational value category give a basic understanding of how this value should be expressed within the Garden. However, the Garden has potential to provide an even richer educational

experience. With impending plans for the CED program to move across campus, the time is right to reappraise the quality of the learning environment and the use we make of it (E. Adams 128). With this goal, the author explored what it means to be an educational landscape through a discussion of the results from a published research project, the 1986-1990 United Kingdom *Learning through Landscapes Project*, as well as a case study, the Allen Centennial Gardens (ACG) built 1987-1994 in Wisconsin.

Learning through Landscapes Project

The *Learning through Landscapes Project* investigated the use, design, development and management of school grounds. Although focused on primary and secondary schools, the results transcend student age and encompass vital foundational information which can inform educational opportunities within the FMG.

A landscape facilitates diverse educational opportunities in many ways. Importantly, it provides either a pleasant location for or the actual subject for study (E. Adams 125). A space outside the walls of the school building can and should be a rich educational resource (125). Utilized as an outdoor extension of the classroom, the school grounds provide a continuum of learning (125). This setting allows for learning on multiple levels, varying based upon the intensity of instruction: formal learning is specifically directed by the instructor; informal learning occurs during the structured activity but is additional, "unintended" learning; and hidden learning occurs outside of instructional time when students discover lessons on their own (124).

Furthermore, teaching in the landscape diversifies instructional methods, relying particularly on first-hand experience, investigative methods of study, and independent learning (E. Adams 124). However, in order to remain a vital resource for study, an educational landscape must reflect changing educational needs. The *Learning through Landscape Project* also emphasizes that the most successful developments have been those that have been linked with curriculum use (126). To this end, plans for school grounds development need to take account of curriculum policies and the changing needs of

schools over a long period of time (126). This requires management to project into the future and to consider the nature of schooling in the next century and consider what functions the school environment might serve (130). Additionally, educators are paramount to developing learning methods and teaching strategies that exploit the resource the grounds can offer (130). Furthermore, the study found that school grounds will only achieve their potential as an educational resource if management is sensitive and responsive – no matter how good their design and the educational thinking behind it (125). Historically, the care of school grounds has been focused on maintenance rather than on landscape management. The latter is necessary to foster the care and development of a rich and stimulating setting for learning (125).

Allen Centennial Gardens

The ACG case study was chosen to provide greater insight into two distinct areas where new initiatives in the FMG can enhance the strategic plan of the College in general and its future mission in particular. This case study is particularly appropriate because the ACG shares many similarities with the FMG, as seen in Table 5.1. These similarities seem due to both serendipitous physical similarities, such as acreage, as well as an ACG mission which emphasizes many of the identified FMG value phrases including outdoor student laboratories, a pleasant setting for public enjoyment, and public outreach (Stimart 557; University of Wisconsin-Madison, Department of Horticulture).

Table 5.1: Many Similarities between FMG and ACG (Stimart 557-61)

	Founders Memorial Garden	**Allen Centennial Gardens**
Size	2.5 Acres	2.5 Acres
Located on a university campus	University of Georgia	University of Wisconsin-Madison (UW)
Managed within university department	Managed by the College of Environment & Design	Managed by the Department of Horticulture
Variety of garden styles	Approximately 8 gardens within two styles	22 garden styles
Use for instruction by university students	Used for instruction mostly by the managing department and secondly by other departments	Used for instruction mostly by the managing department and secondly by other departments
Students assisted with design	Garden unit designs given as studio projects	Assisted landscape architect with design as summer interns
Student labor for installation & maintenance	Several students, undergraduate and graduate, assist Curator	Undergraduate students are the primary source of labor
Surrounds a historic residence	Greek revival Lumpkin house and outbuildings	Victorian Gothic residence
Use hours	Free, always open	Free, open daily during daylight hours
Students assisted with design	Students given design of units as class projects	Students hired by design firm as summer interns to assist with master plan and planting plans
Construction rate	Proceeded in units over 11 years based on funding levels	Implemented in increments over 7 years based on underwriting goals

Physical Context

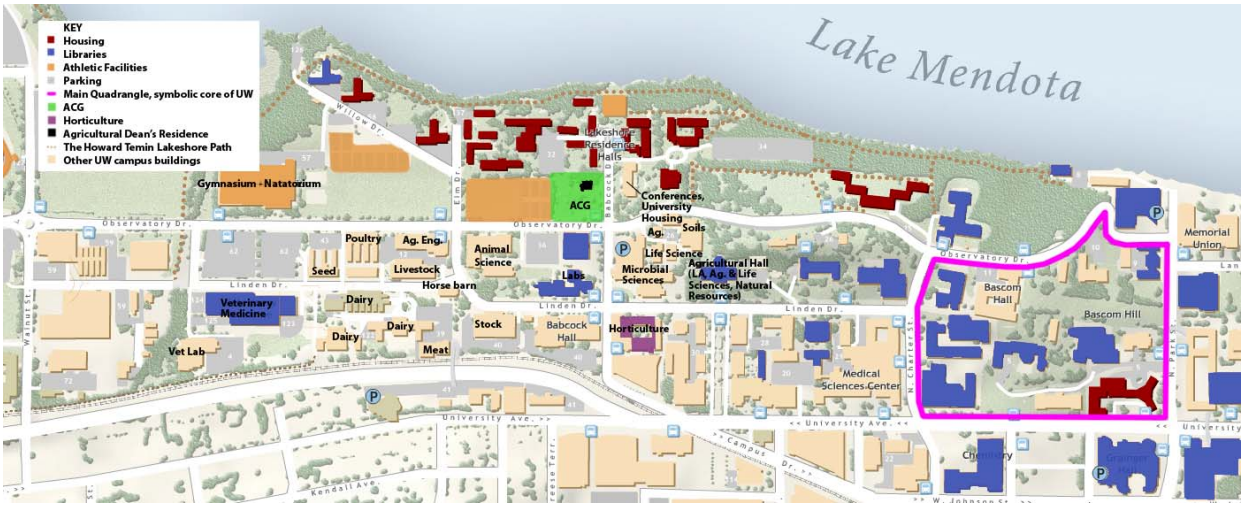

Figure 5.2: ACG Campus Context Map
Base map source: University of Wisconsin-Madison

As shown in Figure 5.2, the ACG nestles between a large student housing area, recreational areas, and academic buildings, including a library directly across Observatory Drive. In the early 1980's, building construction consumed the horticulture teaching gardens ("Allen Centennial Gardens" n.pag.). Through generous donations, the more expansive ACG teaching garden open to the public was built surrounding the Agricultural Dean's Residence, a Victorian Gothic structure that served as residence for the first four agriculture deans (n.pag.). The structure now houses the Agricultural Research Station (n.pag.). The managing Horticulture Department is housed two blocks to the south. The ACG is often noted as being in a prominent campus location, which thousands of people pass daily (n.pag.).

Parking near the ACG is regulated by UW Transportation Services during weekdays ("Allen Centennial Gardens" n.pag.). However, the ACG directs visitors to metered parking of various time limits in two surface lots (four 25-minute meters in front of ACG, three 3-hour and three 2-hour meters in lot 32 behind ACG) and on the top level of a parking deck (fifty-four 2-hour meters in lot 36 across Observatory Drive from ACG) (n.pag.). ACG is also accessible by foot or bike via the Lakeshore Path and by bus (five Madison Metro routes stop directly in front of ACG) (n.pag.).

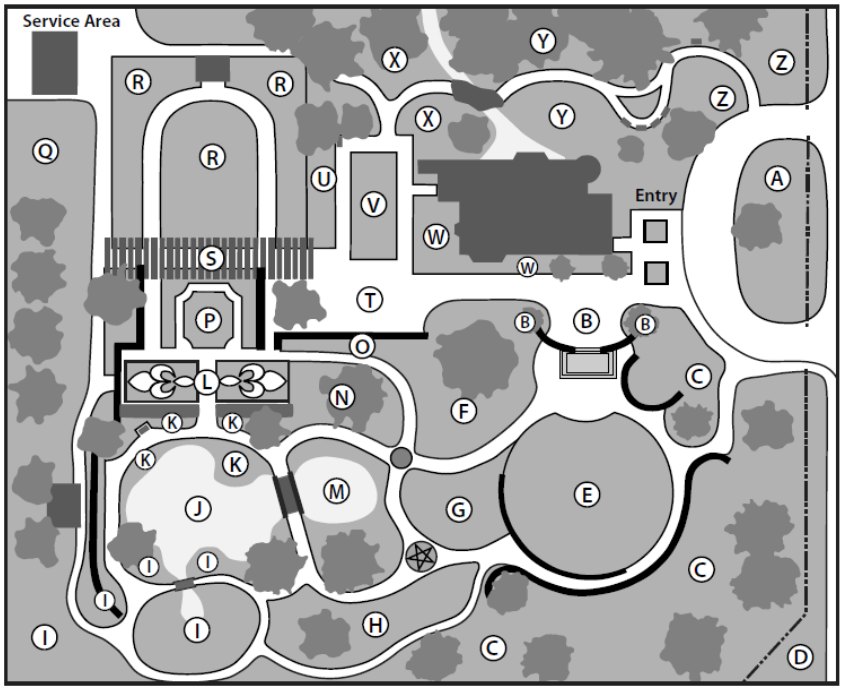

Figure 5.3: ACG Plan
Source: Kittel

Figure 5.4: ACG Aerial, looking northeast
Source: Grauvogl

The ACG plan, Figure 5.3, clearly depicts the internal circulation of the garden, a network of paths linking the many gardens. The corresponding self-guided tour (Appendix B) begins inside the front gates at the front entry of the house and gardens, marked "A" (Kittel 2). From both path layouts, a garden aerial (Figure 5.4), and descriptive text, there appears to be a fence running the perimeter of the garden, limiting entry and exit points into the ACG. For example, in 2011 Head Gardener Ed Lyon planned to convert "weedy strips of turf" to food crops on the outside of the southern and eastern fence perimeter (Sakai "Home-Field Advantage" n.pag.). Although the author has no data describing garden circulation, it seems that the garden does not facilitate use as a cut-through circulation route.

Educational Philosophy

The twenty-one individually themed gardens within the ACG showcase a mix of historic garden styles, plant materials, and design innovations ("Allen Centennial Gardens" n.pag.). Through the diversity of gardens, the ACG explores a variety of disciplines including horticulture, gardening, botany, and landscape history and design through both art and science lenses (n.pag.). A specific focus may direct the style and gardening approach within each garden, such as landscape architectural history, both historical and current; a passion for a particular type of plant material or region of adaptation, such as iris or daylilies or a rock or wildflower environment; or trends and concerns, such as small-space gardening and organics (n.pag.). "Overall the goal is to demonstrate the enormous diversity within the plant kingdom, the importance of that diversity to human sustainability and how homeowners and professionals can use plants effectively in their own landscapes"(n. pag.).

Garden Director Ed Lyon appears well versed in plant knowledge, committed to education, outreach, and fundraising (Grauvogl 52). When he took over several years ago, he made a lot of changes. "I'm not taking this garden and changing it from a beautiful place," he says. "I'm modifying it to take it into the future" (52). Changes included removing an overgrown invasive burning bush to instead present new options for smaller yards (52). Lyon points out the difference in the new X and Y

generations versus the Baby Boomers. New initiatives are aimed at reaching the young generations the live in condos with smaller gardening spaces and "who have less connection to the land" (52). A recent initiative depends on a partnership with UW Housing's Dining and Culinary Services and food science instructor Monica Theis (Sakai "Home-Field Advantage" n.pag.). Theis assumed responsibility for the vegetable garden, broadening its educational use from a traditional kitchen garden used only as a teaching aid for Vegetable Crop classes to involving students in experiments with different practices "that might help bring gardening to schools and other organizations" (Sakai "Keeping it local" 1-2). A major result of the project is the harvesting and serving of the produce in catered meals and dining halls (1-4). Additional ACG experiments include fertilizing half of the vegetable garden and a lawn area with compost tea while the other half of each area was treated traditionally ("Turning a New Leaf" 12). The goal is to test the success of new compost tea methods (12).

A review of the development and integration process of the ACG in education at UW reveals two initiatives highly applicable to the enhancement of the FMG.

A. Community Engagement

The ACG is recognized as a "powerful public relations vehicle" (Stimart 561). An important function stated in the garden mission is to provide extension and outreach instructional facilities (557). Clientele include grade school students, garden clubs, master gardeners (including those looking for service hours as part of their program), and the landscape and horticulture industries (557). The ACG hosts private functions, such as parties and weddings, for a fee (560). Free outreach services include the availability of brochures with maps, garden design background, and plant identification information for a self-guided discovery tour (559). Tours led by garden staff or students are also provided (560). Return visitors are attracted to the ACG by the annual theme. Themes are selected based on current public and industry trends ("Allen Centennial Gardens" n.pag.). Recent themes include "Ornamental Edibles" and "Pretty and Practical" (publicity poster in Appendix B) (n.pag.). Additionally, interpretive chalk boards are

regularly moved throughout the garden to highlight plants and areas of particular focus during that week (n.pag.).

The ACG highly publicizes the fact that it receives no money from the state or university, and therefore is dependent on donations ("Allen Centennial Gardens" n.pag.). Volunteer labor is welcome and appreciated and the ACG supplies all tools and supplies (n.pag.). Regular volunteers are inviting to bi-weekly winter gardening classes led by director Ed Lyon (n.pag.). In the summer, special volunteer trips explore behind-the-scenes of interesting horticultural destinations, such as nurseries, garden centers, and public and private gardens (n.pag.).

B. Student Involvement

The furthering of student education as a hands-on resource is an undeniable benefit of a learning landscape. To provide a vital support to education, the ACG constantly evolves to reflect the most recent innovations in horticulture and landscaping (Stimart 557). As a further instructional support of its managing department's mission, the ACG employs several successful programs to provide meaningful learning opportunities for students, which in essence, contribute to garden management. Students can work in the garden as a volunteer, receive class credit, or receive a paid internship (557-61). Students are eligible for 1-3 hours of class credit, depending on the complexity of the project ("Allen Centennial Gardens"). Director Ed Lyon assists in the development of an appropriate project and connects interested students with an advising professor (n.pag.). Student worker experiences not only broaden their education, but are valued for the preparation they provide for further internship work beyond school (Stimart 561). Student tasks include contributing to the public interpretive materials, maintenance work within an organized garden crew, leading tours, assisting with hosted events as school liaisons helping to protect the garden integrity, plant labeling and inventory, and student chosen independent study projects that benefit the garden such as plant inventory maintenance or seasonal

photo journals (557-61). The garden also serves as a resource of specimens for plant parts, insects, and diseases for class study (561).

Besides furthering the educational mission of the university, additional benefits come from student involvement; student organization fundraisers often support the garden (Stimart 559). As well, prospective donors like seeing students working in or taking courses in the garden (559). ACG has noted several challenges with student involvement. Observed during garden construction during which ACG hoped to include students, students were inexperienced, especially in hardscape construction, and busy schedules translated into short-term availability for involvement (559). Additionally, expected high aesthetic standards, a visible campus location, and limited open space mean that the ACG restricts some class activities (560). Despite all that it has to offer, the ACG recognizes that its greatest challenge is getting more instructional use of the facility and encouraging faculty to be more creative in ways to meld the garden into instruction (561).

Summary

A review of the principles and successes revealed by case studies provide new insight into the goals of the CED Strategic Plan and potential mission statement for the FMG. The author discusses a few constraints but many new opportunities for the FMG as an educational landscape. Notably, students are an integral part of garden management, which is the business of the garden after construction. Before being implemented, any of the following opportunities must be weighed against the defined mission statement and Garden values.

Opportunities

1) Levels of Learning

A. *Provide for learning on three levels* – all three learning levels described within the *Learning through Landscape Project* case study are currently provided for in the Garden, but in varying degrees. As one example, the Garden provides a variety of composed plantings ideal for formal

learning through a sketching class; informally, a sketching student may not only improve his ability to depict a tree, but by studying the tree also learn branching patterns. Hidden learning occurs when for example, outside of class time the student sits in the Garden on a fall day and realizes that some camellias bloom in the fall. In general, formal learning seems to be the easiest educational level to control; focused instruction has a higher teaching potential than serendipitous observation. The formal hands-on educational techniques are impactful learning methods; former CED Dean Darrel Morrison is a major proponent of getting design students out into the landscapes they are learning about. He says, "Careful observation of natural materials, patterns, and processes in the naturally-evolving landscape of a place can provide information and inspiration for…design" (Chicago Botanic Garden). However, all levels of learning are valid and important. In fact, it is the other levels, particularly the hidden learning that currently most contributes to the experience of non-CED and non-UGA Garden visitors within the FMG.

2) Community Engagement

Greater community engagement is an overarching goal throughout the strategic plan. The FMG has great potential to assist with the goal of developing quality community engagement and collaborative partnerships.

A. *Public demonstration site*—exhibit new research by students and faculty, including leading sustainability and cultural landscape management techniques.

B. *Education & Interpretation*—capitalize on the FMG's integral campus location and capture the attention of visitors and circulating students via maps, tours, and other interpretative information. Collaborate with the State Botanical Garden of Georgia which is experienced at educational programming.

3) Student Involvement

While the *Learning through Landscape Project* underscores the import of educational school grounds, the ACG case study provides specific examples of ways in which the FMG could also be used to provide learning opportunities which are integral to course objectives. The FMG must address the issue of promoting better educator use of the grounds and encourage the involvement of students in all aspects of the Garden, from design to construction and installation of hardscape and plant materials to post-occupancy evaluation, maintenance and management.

A. *Expand garden-centered coursework* –a greater number of students can work in the Garden and benefit from Curator Maureen O'Brien's detailed site specific knowledge.
B. *Hands-on testing ground for new research* –allow students to experience new products and features in person. Take advantage of the CED's ability to make additions to the Garden, such as new plant specimens and sustainable technology, to support class needs
C. *Easily accessible learning opportunity* – Capitalize on the FMG's proximity to North Campus. Recent spending cuts reinforce the need to provide low cost alternatives to off-campus travel.
D. *Capitalize on historic attributes for Historic Preservation education* – The FMG is an adaptively reused, layered historic resource conveying knowledge of historic preservation. It contains historically valuable structures, it is a memorial space conveying knowledge of the garden club movement, and it is a designed campus landscape conveying knowledge of campus planning and development.

Constraints

A. *Limited large group space* –classes that want to meet in the Garden are limited in usable instructional space. The perennial garden lawn is the preferred group instructional space because its serpentine walls aid the auditory values, privatizing the space and reflecting voices.

In contrast, bus and other traffic noise from Lumpkin Street disturb the tranquility of the north arboretum lawn.

B. *High aesthetic standard must be maintained* – since the Garden is a prominent, formally designed space, the Garden does not allow for student work that detracts from the finished look.

What is clear from the discussion of future considerations impacting the Garden as well as revealed by case study analysis is that the Garden must be supple in the teaching support it provides. Additionally, it cannot be overstated that value formulation for a cultural landscape is a dynamic process. The many value phrases that today's stakeholders hold will change as campus grows and culture advances. The Garden may also gain or lose entire stakeholder groups over time. A periodically refined Garden mission statement paired with an adaptive management approach can embrace this dynamic quality of the landscape. These many revelations will be fundamental in crafting an exciting and compelling vision for the future of the FMG.

CHAPTER 6

MANAGING BY VALUES IN FOUNDERS MEMORIAL GARDEN

A New Mission Statement

A new mission statement for the Founders Memorial Garden both reinforces the cultural landscape's historic foundation and drives exciting change grounded in a continuity of values. This statement, following the management by values mission statement framework laid out in Chapter Two, was informed by the in-depth collection and analysis of Creation, Sustaining, and Essential Garden Values and an assessment of future influences. The holistic understanding of the Garden's value translates to a comprehensive mission statement to guide management.

The Mission

Core purpose: *To nurture a healthy historic landscape to enrich the lives of all people.*

As shown in Figure 6.1, the mission's core purpose is derived from the identified value themes: link people and landscape, facilitate landscape use, respect historical meanings, and advocate for the resource. Each theme, in turn, encompasses from four to eight of the identified values and all the associated value phrases summarized by the author. In this way, the core purpose reflects all of the collected values of the landscape, capturing the idealistic and realistic motivations and expectations for the FMG.

Core Purpose: To nurture a healthy historic landscape to enrich the lives of all people

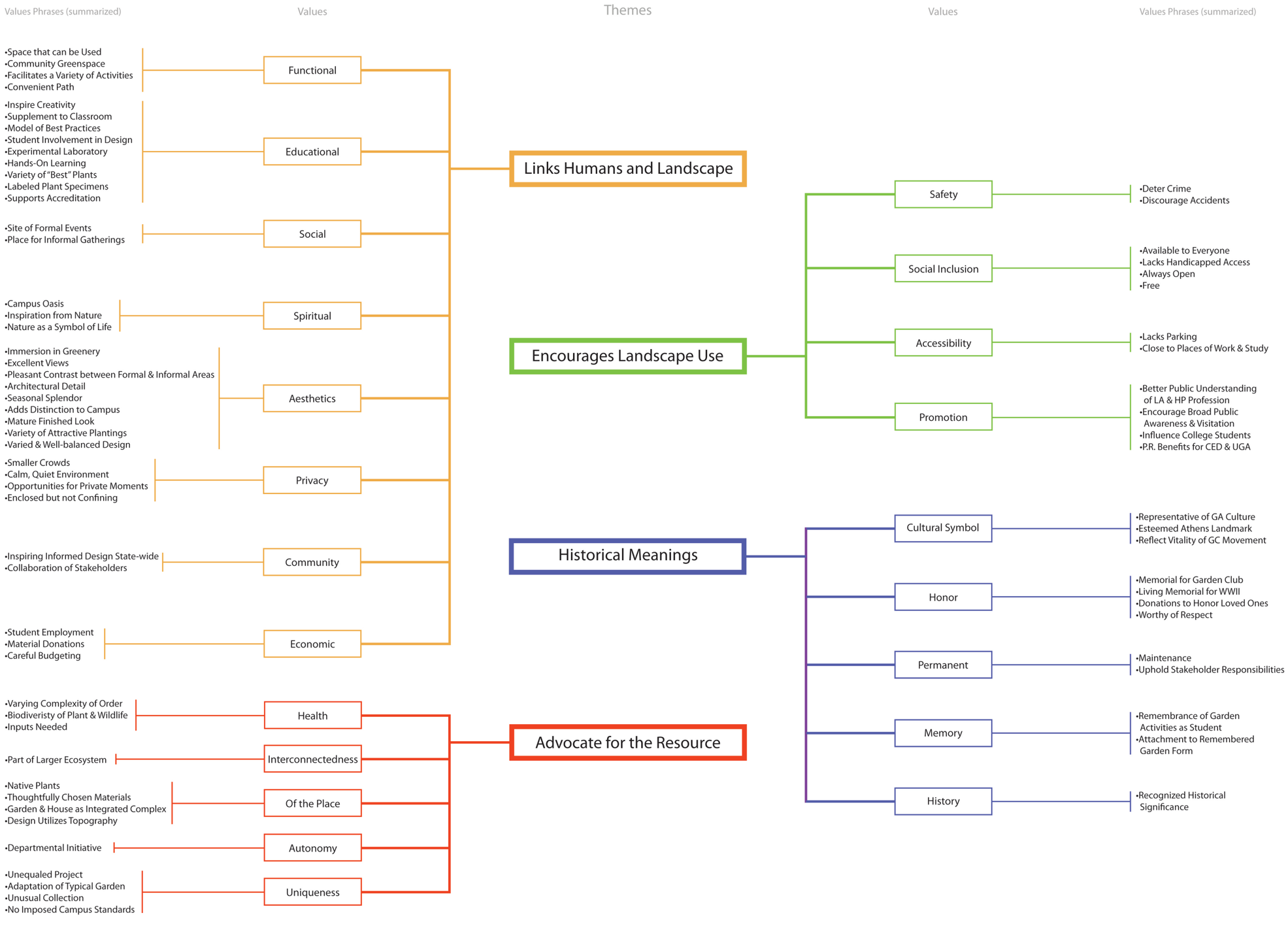

Figure 6.1: Deriving the Core Purpose from the Value Themes

Core values:

A) *Supporting educational excellence* – The Garden is a critical learning resource, actively reinforcing the college's educational mission by supplementing classroom learning, modeling best practices, and supporting accreditation.

B) *Upholding aesthetic distinction* – The Garden's Colonial Revival style, with both informal and formal areas, and highly manicured condition tie the Garden to historical national movements and assure the Garden's highly regarded status within the eyes of professionals and the general public.

C) *Respecting heritage* – As a cultural landscape, the Garden is heavily defined by its history: the Garden would not have been possible without the GCG's leadership and financial support and its creation as a living memorial underscores its functionality requirements. The values of honor, memory, permanence, and history intertwine within this core value.

D) *Inviting and Inspirational for the public* – The Garden is a place that welcomes all people as a free and always open amenity. Service to the public is valued as a way to open eyes to new possibilities for design and beauty.

The core values must represent what the garden has represented throughout time. There has been a relatively consistent expression of values by stakeholders as shown in the Chapter Four value analysis; figure 4.2 shows that the vast majority of Creation Values have been sustained within the garden by contemporary stakeholders. Therefore, as depicted in Figure 6.2, the mission's core values reflect the values integral to the Historical Pillars that have stood the test of time, persisting from the Garden's creation to present-day: Aesthetic, Historic (translated from the creation value "Honor" and reinforced with the sustaining value "Memory"), Social Inclusion, Permanent, Promotion, and Educational. In this way, the list of core values reflects what has always been valued as integral to defining the Garden. These are not values that should change from time to time, situation to situation, or person to person,

but rather they are the underpinning of the Garden management culture. By maintaining these core values, UGA and the CED can preserve what has always been special about the Garden. These core values are the soul of the Garden.

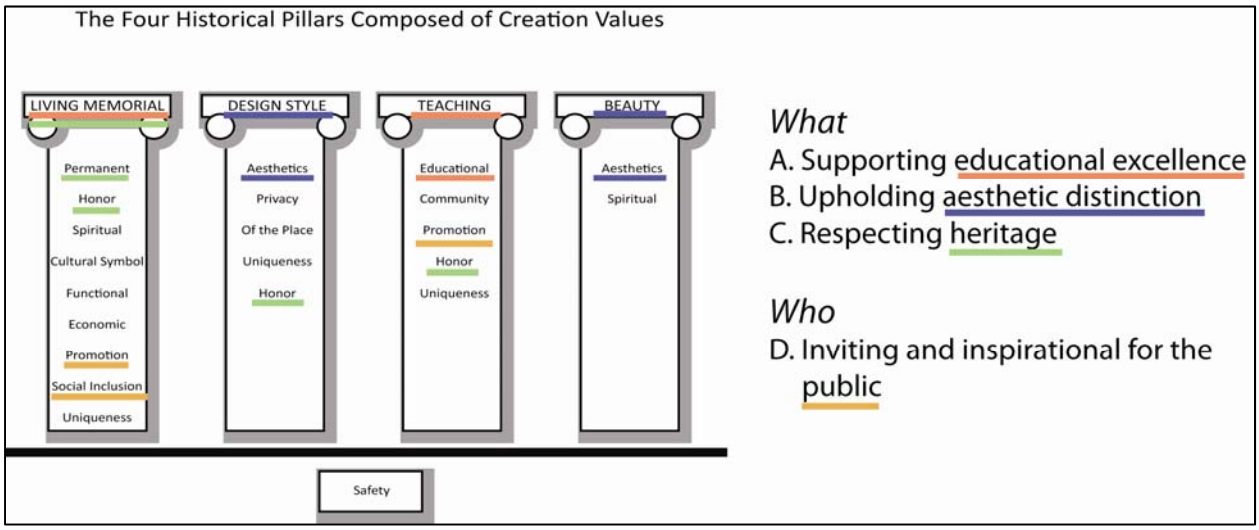

Figure 6.2: Deriving Core Values from the Historical Pillars

The Vision

Goal: *Become widely influential as a role model educational landscape and one of the best managed cultural landscapes in the world.*

The Goal is a synthesis of the Garden's creation as a living memorial programmed as a prime educational landscape and the endless possibilities that exist to support that purpose for both CED students and the University of Georgia as a whole. Additionally, what is more appropriate than a college at the forefront of cultural landscape research managing an exemplary landscape integral to their own facilities? The FMG can serve as a prime assistant in, recipient of, and outreach venue for new CED research initiatives, including the CLL, to make it the best managed educational cultural landscape in the world.

Vivid Description: *As an engaging face of the College, the FMG is a tactile liaison with other campus disciplines and the public, revealing on-going research and promoting a greater understanding of the design professions. Every person will feel welcome and inspired, connecting to the past, the future, nature, and design simultaneously. Every CED class will be able to utilize the garden in an integral way, providing students with a hands-on resource to gain valuable experience towards making meaningful contributions to the world. The living landscape will not become a museum; the Garden will maintain its historic integrity yet still exist as a dynamic, living space that encompasses the complex range of values held for it.*

Table 6.1 FMG Mission Statement (2011)

CORE IDEOLOGY	**ENVISIONED FUTURE**
Core Purpose	**25-Year Goal**
To nurture a healthy historic landscape to enrich the lives of all people	Become widely influential as a model educational landscape and one of the best managed cultural landscapes in the world
Core Values	**Vivid Description**
Supporting educational excellence Upholding aesthetic distinction Inviting and inspirational for the public Respecting heritage	As an engaging face of the College, the FMG is a tactile liaison with other campus disciplines and the public, revealing on-going research and promoting a greater understanding of the design professions. Every person will feel welcome and inspired, connecting to the past, the future, nature, and design simultaneously. Every CED class will be able to utilize the garden in an integral way, providing a hands-on resource to gain valuable experience towards making meaningful contributions to the world. The living landscape will not become a museum; the Garden will maintain its historic integrity yet still exist as a dynamic, living space that encompasses the complex range of values held for it

Recommended Next Steps

Hard work and thoughtful decision-making are still to come as the CED gears up to meet the 5-year restoration goal for the house and Garden. Both consensus building and additional studies are needed.

As underscored by this thesis, additional study beyond extant plants and hardscape is necessary to provide sufficient understanding of a place. Historical archives are invaluable in the contextual information they provide regarding the social and cultural circumstances that produced the place. Collections that have the potential to provide more detail on the FMG are numerous. Most obviously, managers of the FMG should have a comprehensive record of all existing collections, which could be looked to for further information as needed. Owens's files at the Hargrett Library alone are extensive and could benefit from additional perusal. The author had to limit her focus during research, but much information exists on specific material donations and plant acquisitions, for example. As well, images associated with newspaper articles and other publications should be consolidated into a single reference location, perhaps building upon the Flamingo collection underway in the CED Owens Library. The Hargrett Library also oversees Red and Black Archives, Garden Club Scrapbooks and a few GCG member collections. Additional collections are housed at the Cherokee Garden Library at the Atlanta History Center and at the Garden Club headquarters at the State Botanical Garden. In addition, recent information underscores the necessity of including two additional stakeholders. The Ladies Garden Club is an active organization descended from the original founding group of Athens women with strong ties to the garden. As well, they hold additional archives of FMG- related material. Second, much more CED faculty information should be collected. Faculty still present from Owens's time at UGA can perhaps provide an additional window into Owens and his policies regarding the FMG. Additionally, the ACG case study in Chapter Five raises interest and concern regarding current CED faculty promotion and tenure guidelines and the ability to dedicate faculty time to time-intensive hands-on learning activities. While

that area was not able to be a focus of the case study discussion within this thesis, it is a legitimate concern to be addressed in order to help ensure the strong presence of teaching in the Garden.

The utilization of value collection techniques derived from Chapter Two case studies of large-scale ecosystems proved successful for acquiring a more comprehensive understanding of the smaller-scale FMG site. However, in promotion of a values-based assessment, this thesis presented this concept as a substitute for Secretary of the Interior Preservation standards. However, the author recognizes that management intervention acts on the physical components of the landscape. It is this adjustment to the physical landscape that reflects and impacts values. Therefore, the subjective value-based assessment should be utilized to more potently inform the objective and clinical material-based Secretary of the Interior protocol. To this end, a possible next step may be to overlay the collected values with objects in the landscape to determine where and how the values are physically manifested, with one technique already discussed in the *Spatial Differentiation of Values Study in Australia* (Zhu et al.) case study in Chapter Two. This technique is also promoted by Randall Mason:

> "Once all the values of a site have been identified and weighed in relation to one another to establish its significance, a critical step –and one of the most challenging aspects of this approach –is determining where the values *reside*. In the most literal sense this process can mean mapping the values on the features of the site and answering questions such as which features capture the essence of a given value. What about these features must be guarded to retain that value? If a view is seen to be important to the value of the place, what are its essential elements? What amount of change is possible without compromising that value? Clear understanding of where values reside allows a site manager to protect what makes a site significant, and this understanding is a critical precedent to the inevitable trade-offs and other tough decisions faced by managers" (184).

This thesis was delimited to inform on a process of gathering and understanding values for a cultural landscape and proposing a form in which they could begin to guide actual decision-making. The author recognizes that academic discussion often simplifies the complexities of real-world application. As noted at the end of Mason's above quote, in practice, the "right answer" is not always perfectly obvious. Decision-making will instead balance a variety of options which propose a range of potential impacts on heritage values involved, as hinted at through the discussion of conflicting values in Chapter 4. Section

Seven of English Heritage's 2008 *Conservation Principles* provides guidance for decision-making under eight policies representing particular types of change: routine management and maintenance, periodic renewal, repair, intervention to increase knowledge of the past, restoration, new work and alteration, integrating conservation with other public interests, and enabling development (51-63). The Garden Committee can utilize this information as a starting point for discussion of types of change applicable within the FMG and guidance for when it should occur.

In general, "the decision as to which value should prevail if all cannot be fully sustained always requires a comprehensive understanding of the range and relative importance of the heritage values involved…and what is necessary (and possible) to sustain each of them" (English Heritage 45) For this reason, additional garden studies, such as stormwater and boundary analyses, will still be needed to inform educated decision-making on how to best carry-out the mission statement. Importantly, the major cultural imperative of sustainability requires a greater understanding of how the issue affects the Garden. For example, are continued expensive inputs economically unsustainable or should they be considered sustainable if the required high-level of funding is available to meet the need?

Before new management policy changes are implemented, it is imperative to disseminate the mission statement to gain cohesion throughout stakeholder groups. As well, current management strategies must be analyzed with the goal of bringing them into alignment with the mission and vision. As an additional check to ensuring a comprehensive understanding of the landscape in which all values continue to be represented, the Garden Committee should identify members within each stakeholder group that can serve as participants in discussion regarding policy and management decision-making. Students and faculty within the CLL should be utilized to provide input and assist with needed research. The addition of a Garden independent studies course as a viable curriculum option will immediately allow greater student participation and educational benefits. And last, but certainly not least, a re-forged relationship between the CED and the GCG and its many local clubs could enrich both

organizations. The GCG is highly active in many noteworthy environmental projects and programs that the author was not aware of until conducting research for this thesis. The membership of all CED students in the Franklinia Garden Club during the FMG construction (Wilkins 18) would have provided a formative experience in Garden Club passions for those young people, which could possibly have shaped a continuing relationship with the club. Additionally, with a strong presence in the CED and FMG, the club could again reach a large audience of young people on a college campus and energize them in support of their many significant causes.

At seventy-two years of age, the Founders Memorial Garden has a bright future in which it can continue to be vital for and cherished by its many stakeholders.

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APPENDIX A

STAKEHOLDER VALUE PHRASES CATEGORIZED BY VALUE

Creation Values from Historical Stakeholders

From Hubert B. Owens, GCG, UGA:

VALUE: ECONOMIC	**VALUE: PERMANENT**	**VALUE: EDUCATIONAL**
Care with expenses	Permanency	Laboratory for work
Donation of time and materials	Maintenance	Student involvement in design
Reduced cost	Honor agreements	Planting
Generous contributions	Permanent upkeep & protection	Observation
		Participation
VALUE: PROMOTION	**VALUE: COMMUNITY**	Models
Better understanding of profession	Benefits to state	Creative outdoor artists
Stimulate interest	Understanding of civic duty/needs	Scientific
Tours	Civic improvement	Labeled specimens
Invitation to public to visit	Accomplish through cooperation	Plant specimens
Influence college students		Help with accreditation
Attraction of people throughout state	**VALUE: PRIVACY**	Model of good practice
Visitation from every state and continent	Privacy	Choice collection
Nationally known	Enclosure	Good landscape practice
LA Dept. & UGA in good light		Study
Show to world with pride	**VALUE: SPIRITUAL**	Rarity & variety of plants
	Enchanting	Practical instruction
VALUE: SOCIAL INCLUSION	Nature's gift – life	Experimental work
Available to general public	Living memorial to WWII	Visual knowledge
Available at all times	Inspirational	Technical experience/skill
Open to all citizens	Patriotism	Service to students
Accessible viewing of collection		Inspiration
No admission charge	**VALUE: SAFETY**	Moving force for future
Access to all plant science students	Proper policing	Design appreciation
	Keep out trespassers	Public education
VALUE: AESTHETICS		Visual aid
Beautiful location	**VALUE: CULTURAL SYMBOL**	Valuable supplement to classroom work
Attractive	Reflecting vitality and growth of GC movement	Ample space for a variety of garden treatments
Good condition	Shrine for US cultural history	Outdoor class & lecture room
Adds distinction to campus	Features representative GA products	Charming "museum" of plants
Attractive display of plants		Formal & informal design
Blooming plants give magnificent effect	**VALUE: OF THE PLACE**	Best adapted plants
Beauty	Many native trees and shrubs	Best natives
Excellent view	Garden in several levels	Best plants
Mature finished look (arboretum)	Buildings tied into garden	Experimental perennial gardens
Model of perfection	Material adapted to place & use	Newest varieties and plant novelties

VALUE: AESTHETICS (continued)		
Large oak trees	**VALUE: UNIQUENESS**	**VALUE: HONOR**
Naturalistic area	Unequalled project	Living memorial to WWII
Sunny slope	Adaptation of typical garden	Center for GCG
Appropriate material	Unusual collection	Memory of GC efforts
Pleasing pavement pattern		Honoring
Seasonal splendor	**VALUE: FUNCTIONAL**	Living memorial
Architectural detail	Sit	Dignified memorial gift
Varied and well-balanced design	Quiet contemplation	Memorial plaque
Pleasant contrast	Something useful to the community	Patriotism
		Outstanding project
		Gifts in memory of loved ones
		Appropriate
		Reverence for the past
		Worthy memorial
		Fitting tribute to the past

Sustaining Values from Contemporary Stakeholders

From GCG:

VALUE: ACCESSIBILITY	**VALUE: HISTORY**	**VALUE: AESTHETICS**
Lacks convenient parking	Recognized historical importance	Wonderful aesthetics
		Importance of blooming plants
VALUE: MEMORY		
House complex important		

From UGA Physical Plant:

VALUE: AESTHETICS	**VALUE: SOCIAL INCLUSION**	**VALUE: SAFETY**
Aesthetic benefits	Open and accessible	Safety and security
VALUE: UNIQUENESS	**VALUE: ECONOMIC**	**VALUE: COMMUNITY**
Individuality – no imposed campus standards	Support for maintenance & budget	Part of UGA
VALUE: AUTONOMY		
Departmental initiative		

From UGA Non-CED (students & faculty):

VALUE: AESTHETICS	**VALUE: PRIVACY**	**VALUE: ACCESSIBILITY**
Aesthetic quality	Privacy	Close proximity to place of work and study
Wide variety of plant material	Secluded nature	Easily accessible to several campus buildings
Immersion in greenery	Best kept secret in Athens	
Visual contrast between formal and informal areas	Intimate uses	**VALUE: FUNCTIONAL**
Watching seasonal changes in nature	Hidden but not confining uses	Convenient path
	Be undisturbed	Greenspace interaction
VALUE: SPIRITUAL	Smaller crowds	Cell phone chatting
Oasis on campus	Opportunities for comfortable, private moments	Interaction
	Quiet space	Discussion space
	Calm environment	

From CED Current Students:

VALUE: EDUCATIONAL	**VALUE: HISTORY**	**VALUE: SOCIAL**
Inspire creativity	Historical significance	Formal events and social gatherings
Educational tool	Home of GCG	
Learn HP practices		**VALUE: ECONOMIC**
Outdoor extension of classroom		paid employment

From CED Alumni:

VALUE: MEMORY	**VALUE: CULTURAL SYMBOL**	**VALUE: SOCIAL**
Site of integral events while student	Teaches new visitors about Athens	Visit during alumni weekend, game days, graduation
Crucial component of life at CED	Community pride	
College memory	Share with new visitors	

From General Public:

VALUE: ACCESSIBILITY	**VALUE: PROMOTION**	**VALUE: HISTORY**
Lacks parking	Lack awareness of garden's presence	Important history
VALUE: PRIVACY	**VALUE: SOCIAL**	**VALUE: FUNCTIONAL**
Romantic location	Social event space	City greenspace
VALUE: SOCIAL INCLUSION		
Lacks handicapped accessibility		

Essential Values

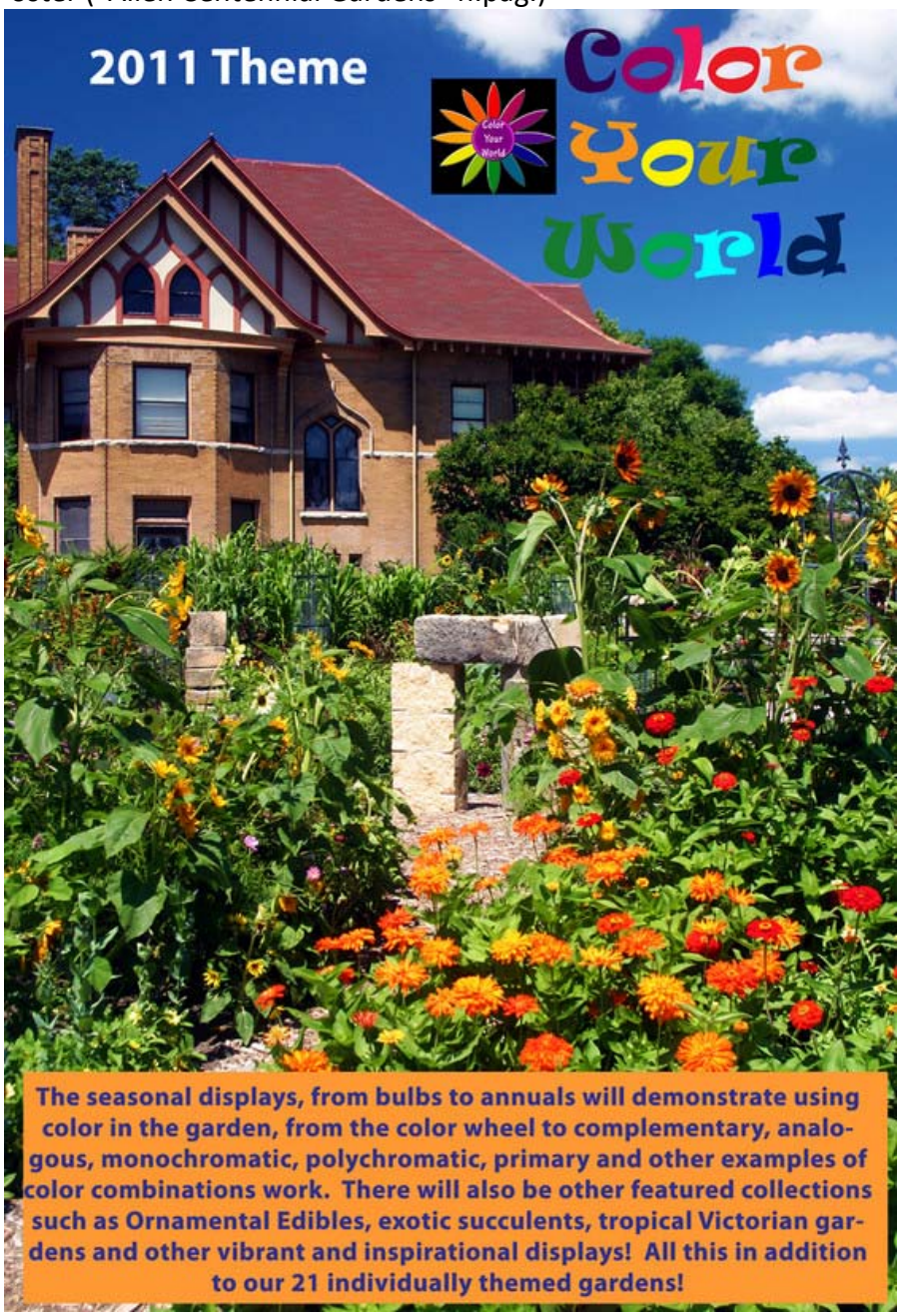
From FMG:

VALUE: HEALTH	**VALUE: INTERCONNECTEDNESS**
Complexity of order	Component of larger ecosystem
Cycles of growth and decay	
Biodiversity of plant and wildlife	
Nutrient cycling	

APPENDIX B

VARIOUS ALLEN CENTENNIAL GARDENS MATERIALS

2011 Theme Poster ("Allen Centennial Gardens" n.pag.)



plants originate above alpine tree line or at lower elevations. There are many styles and forms of rock gardening but the plants more often tend to be ones that have adapted to harsh environmental, geographical and cultureal conditions. They may thrive only in very specific conditionss. The ***ACG*** Rock Garden reflects a number of diverse growing conditions including, but not limited to, tufa beds, high plains and sand gardens, scree beds, troughs and a crevice garden.

J. ***The Water Garden.*** Water is often an important element in garden design, adding the element of calm reflection. Planted with native and tropical water lilies and lined with moisture loving plants, it is a perfect place to sit and relax.

K. ***The Iris Garden*** features many types of irises, a flowering plant that has been part of garden design for centuries. Irises have a season of bloom that can be extended by using types that range from an early season to late (in our area generally late April through mid-June). The irises most often used as garden plants fall into three main groups: bearded, aril and beardless irises (American Iris Society www.irises.org). Because planting this garden solid with irises would create a monoculture that aids rapid spread of pest and disease issues, and to extend the bloom and make it a more complete garden, you will also find an extensive selection of sun loving perennials.

L. ***The French Garden.*** The French countryside where the wealthy built their castles tended to be wide, open acreage so formal gardens were designed to be viewed from the ramparts above. Intricate garden border designs were created by closely trimming hedges of lavender, rosemary, yew, boxwood or other plants into manicured "parterres" such as the Fleu di Lis design in Allen Centennial Gardens. The Sun King railing and terrace IS PROVIDED TO REPLICATE a view from above. French parterres were generally planted with annual flowers to provide a colorful design from above or with herbs and kitchen plants for utility.

M. ***A Future Sustainability Garden*** is in the planning stages with the focus on methods to garden in more sustainable ways. The area has been cleared and will be managed without plants until funding, through donations and/or grants, is secured. Planning and fund raising will progress over the 2010-11 winter season.

N. ***The Shady Annual Garden*** displays annual plants that thrive in shady conditions. Since there are degrees of shade tolerance, the plants on the east and north sides of the bed prefer more shade whereas the plants on the south and west sides are more sun tolerant. They represent annuals that are shade tolerant and will provide color throughout the season.

O. ***The Daylily Garden*** in all its glory June through September shows the wide variety represented in our collection. Flower colors, sizes and forms are enough to suit anyone's taste. Hemerocallis are tough and reliable and will grow almost anywhere with full sun to partial shade. Our daylily garden is completely changed over to the newest and latest cultivars every three years by the Wisconsin Daylily Society.

P. ***The Italian Garden.*** The Italian Renaissance garden was a new style of garden which emerged in the late fifteenth century at villas in Rome and Florence, inspired by classical ideals of order and beauty, and intended for the view, for contemplation, and for enjoyment of the sights, sounds and smells of the garden itself. In the late Renaissance, the gardens became larger, grander and more symmetrical, and were filled with fountains, statues, grottoes and other features designed to delight their owners and amuse and impress visitors. The style influenced the gardens of the French Renaissance and the English.

Q. ***The Service Path.*** This path is an area planted to with apple and cherry trees, important to Wisconsin horticulture and agriculture.

R. ***The English Garden*** is a formal planting surrounded by a yew hedge. It reflects several historical English garden design styles. The enclosed space is reminiscent of the English cottage garden, the plantings reflect the English perennial border and the lawn captures a sense of the picturesque style. The ***ACG*** English garden features plants that reflect English design but are Midwest hardy and durable.

S. ***The Pergola*** defines the east-west center of the gardens. A handsome 60 foot cedar structure is both the defining element of height for the Italian Garden and the design base for the English Garden. Ornamental vines drape the pergola, Hortisculpture sculptures reflecting garden tools in foliar form as well as a larch arbor and container plantings of colorful annuals make for a pleasant respite on the benches beneath.

T. ***The Terrace*** provides a wonderful place for relaxation and is a favorite place for lunch for many who work on campus. The 'Memorial Union' signature chairs with tables enhance the area. The containers are planted to reflect the annual theme and are most appropriately near the Kitchen Garden.

U. ***The Small Fruits Garden*** is filled with a variety of berries and small fruits that can be grown in Wisconsin gardens without requiring large amounts of space. This includes lingon berry, blueberry, raspberry, current and gooseberry.

V. ***The Kitchen Garden*** is represented by both a traditional garden bed and raised beds. The goal is to show that fresh, safe, organic produce is easy for anyone to grow in limited space. The square-foot-gardening beds are based on Mel Bartholomew's All New Square Foot Gardening book. The raised planters enable people with disabilities to garden easily and with minimal effort. The produce is harvested and served by the U.W. Housing, Dining & Catering Services. At the end of the season, all usable produce and edible plants are harvested and delivered to those in need.

W. ***The Herb Garden*** is designed and planted by the Madison Herb Society. An herb is a plant that is valued for flavor, scent, medicinal or other qualities other than its food value. These gardens may be informal patches of plants, or they may be carefully designed, even to the point of arranging and clipping the plants to form specific patterns, as in a knot garden. Herbs have a variety of uses including culinary, medicinal, or in some cases even spiritual usage. Few gardens offer more pleasure *and* utility than the herb garden with close proximity to the kitchen door! Herbs also work well in mixed usage gardens, containers and window boxes.

X. ***The Ornamental Shade Garden*** helps Midwest gardeners discover there are many ornamental plants that provide color and beautiful design with the challenge of shade. Some are either non-indigenous to Wisconsin or they are cultivars genetically different in color, form or other features of the native parent species. Shade gardening relies more heavily on colorful foliage than flowers.

Y. ***The Wisconsin Woodland Garden*** captures the harmony and natural quality of Wisconsin's surrounding forests. Like natural forest, the garden is composed of four tiers of vegetation; canopy, understory, shrub and ground layers. A limestone path wanders among the plantings passing a ring of stone benches. The woodland garden plants were all selected based on the natural occurrence in Wisconsin forests, their noninvasive habit, unique features and shade tolerance. Many are ephemeral, which means they flower in the spring when enough light still enters through the upper canopy before foliage has fully emerged but all vegetation goes dormant in mid-summer when shade deepens to levels where photosynthesis is nearly impossible.

Z. ***The Ornamental Shrub Garden*** displays the versatility of shrubs for the home landscape. Often tough and durable with less care than annuals and perennials, shrubs have become a popular low-maintenance option that provide additional height and visual interest, especially combined with small-scale trees. We attempt to demonstrate this added "middle layer" of the landscape using small-scale trees and shrubs in between the upper canopy layer of mature trees and the ground level annuals and perennials from the northeast corner of the Gardens up to the house porch.

Allen Centennial Gardens

A Self-Guided Tour Pamphlet.

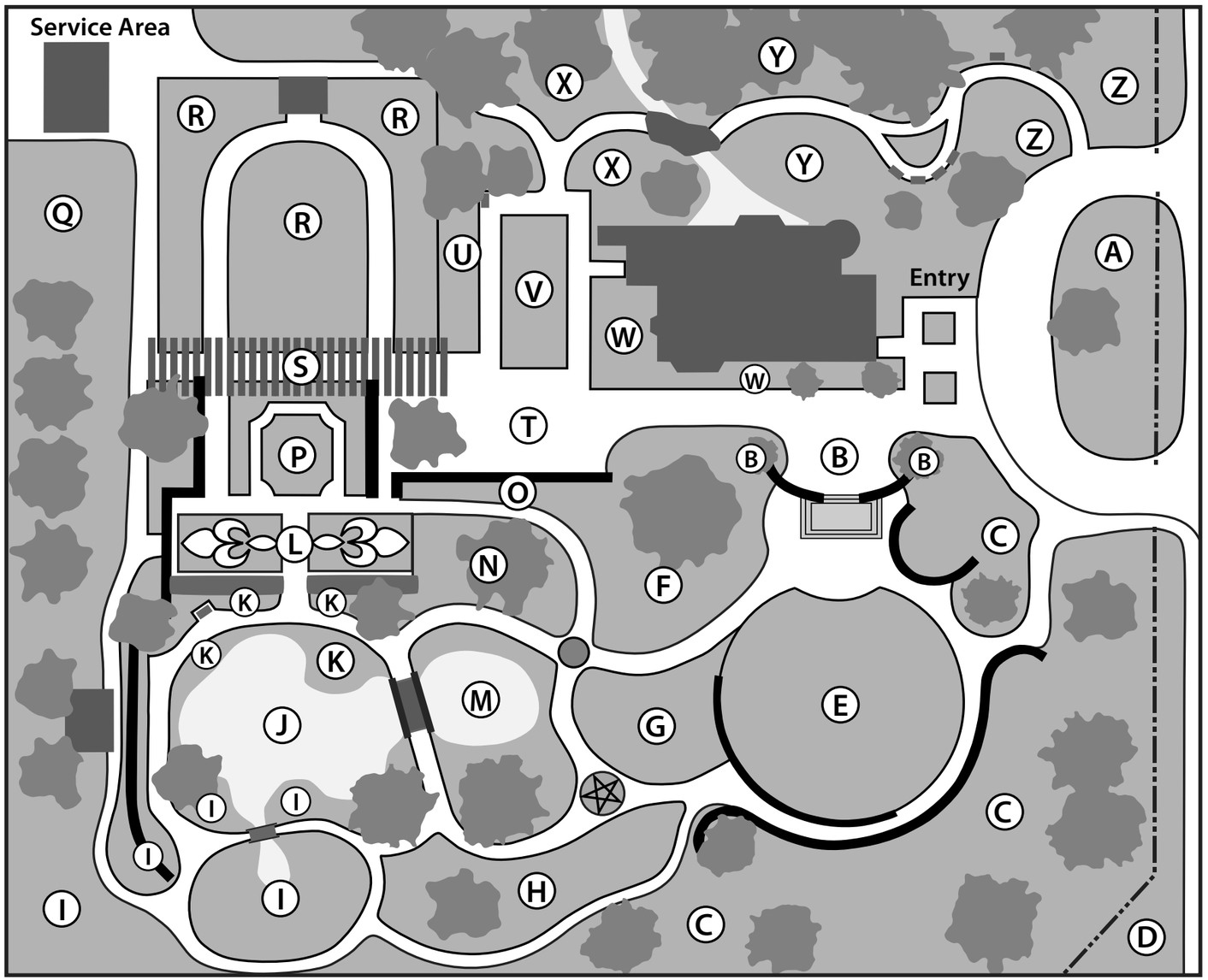
Includes an alphabetic reference to each of the 26 gardens and a description of each.

University of Wisconsin-Madison
625 Babcock Drive, Madison, Wisconsin

http://www.horticulture.wisc.edu/allencentennialgardens/Index.htm

Welcome.

ALLEN CENTENNIAL GARDENS sits at the corner of Babcock & Observatory Drive and surrounds a stately Victorian house. This beautiful structure was built by the College of Agriculture (today called the College of Agriculture and Life Sciences) to specifications of William A. Henry, the first professor of agriculture and later dean, as provisions to his tenure. Three other deans lived in the house, Harry L. Russell, Christian l. Christensen, and Edwin B. Fred, who served as dean for only two years before he became University president in 1945. He and his wife Rosa continued to live in the house until their deaths in 1980 and 1981. The house was then converted to office space, which remains its use today. In 1984, it was placed on the National Register of Historic Places.



In the early 1980's an addition to the Plant Sciences building for Agronomy displaced the horticulture teaching gardens. A decision was made to move those gardens to the 2.5 acres around the house. In the process of soliciting donations to accomplish this goal, generous donors provided enough money for the creation of a more expansive teaching garden, in fact, a botanic garden open to the public. The largest contribution to the Garden's endowment fund is from Mrs. Ethel Allen, a former UW faculty member, along with her bacteriologist husband, Dr. Oscar Allen. Naming the Gardens after the Allens in 1989 coincided with the 100th anniversary of the College of Agriculture and Life Sciences, thus the name "Allen Centennial".

The Gardens' mission is to serve as an outdoor classroom for University students and staff but also serves as educational outreach to the public as well as the professional green industry and visitors from outside the state. You can find a more expansive history of both the house and the Gardens on our web site, ***horticulture.wisc.edu/allencentennialgardens.***

Here's a convenient way to find your way around Allen Centennial Gardens. Starting at the front entry make your way to the south and follow the key.

A. ***The Victorian Garden*** surrounds the semi-circular brick drive and gates as well as the front entrance of the house. It is designed primarily with flowering bulbs in the spring and annual plantings that complement the Victorian Gothic structure of the house. A Victorian based garden is as eclectic in plant materials as was the architecture and reflects tropical plants, bedding plants and anything considered exotic and unusual to the British Isles.

B. ***The Orientation Garden*** has a large permanent map near the entrance and a brochure station. Interpretive signage is also placed throughout the Gardens and moved regularly to highlight plants and areas of particular focus. Our web page provides more detailed and updated information on plants, specific gardens, rentals, photography policy, opportunities, navigation, events and other pertinent information. The steps are a popular spot for portrait photography and the authentic cast iron urns lend a sense of age and formal perspective.

C. ***The New American Garden*** was a gardening style borrowed from South America and vaulted into American gardens almost single-handedly by Oehme, van Sweden & Associates in Washington, D.C. who felt this style was a metaphor for the American meadow that reflected the year-round beauty of the natural landscape. The intent was to plant in "sweeps and drifts" to weave a tapestry across the entire garden plane using tough and durable American prairie wildflowers and ornamental grasses. Some of the primary components of this gardening style included strong drifts of brightly colored native flowers, a naturalistic "feel", the importance of foliage massed, pathways and 'hardscape' that give freedom to the visual effect and a sense of drama and importance.

D. ***The Corner Garden*** is aptly named because it is the first garden you notice on the corner of Babcock and Observatory Drives. Perennial Pee Gee hydrangeas, Chinese junipers and golden Japanese falsecypress anchor a bed of bulbs in the spring and a seasonal theme throughout the summer. It is the first invitation to explore the Gardens.

E. ***The Lawn Garden*** provides a unique view of the gardens and is popular for special events such as weddings, retirement parties and reunions. It also provides a calming green oasis and transitional area for intensely planted garden beds.

F. ***The Sunny Annual Garden*** and **G.** ***The Tapis de Fleur Garden*** are used for seasonal displays reflecting the annual theme. They are connected by paths that allow the garden visitor to view new and interesting plant materials with ease. "Roman ruins" arches and a 'Stonehenge" tie the two areas together and provide visual interest in the off season. Plant selections might include annuals, perennials, woodies, tropicals and edibles but the intent is to change over all plant materials each season to reflect a new theme.

H. ***The Dwarf Conifer Garden*** features a variety of shapes, forms, and textures in dwarf conifers, slower growing species better suited to the smaller landscape. These plants reflect only a fraction of the enormous selection available. You will find other conifers used in almost every garden within ***ACG*** as part of their design. They provide true four-season interest and a solid foundation for a garden landscape. In 2009, both peony and lily collections were added for more flower color.

I. ***The Rock Garden.*** Rock gardening was started by enthusiasts interested in alpine, saxatile, and low-growing perennials. They are interested in the study and cultivation of wildflowers that grow well among rocks, whether such

preserve. It is best to cut them after the morning dew has dried, then remove unwanted leaves, rubber band in bundles loose enough so air can circulate through flowers and hang upside down in a dry place out of direct sunlight. You can extend the life of your finished art by keeping it out of direct sunlight.

TEXTILES & DYES ***(West Walk & Italian Garden border)*** For centuries, people have used plants as a source of natural fabric dyes and textiles. Dye plants might include coreopsis, goldenrod, onion skins, strawberries, blackberries, raspberries, spinach, beets, rhododendron leaves, acorns, marigolds, red cabbage, elderberries, black-eyed Susans, bloodroot, and many others. Until the late 1800s when synthetic dyes came into common use, textile colors came from the use of natural dyes. Natural dyeing can, however, easily become the future. Natural dyes are a renewable resource and not dependent on petroleum as are many synthetic dyes. And with the exception of synthetic polymers, most economically important products, such as paper, cordage (cords and rope) and textiles, are derived from plant fibers.

FRAGRANCE/PERFUMES ***(West Walk)*** Plants have long been used in perfumery as a source of essential oils and aroma compounds. These aromatics are usually secondary metabolites produced by plants as protection against herbivores, infections, as well as to attract pollinators. Plants are by far the largest source of fragrant compounds used in perfumery. But perfume isn’t the only reason to acknowledge plant fragrance. Plants whose blossoms produce pleasant fragrances deserve special attention in the landscape. They are planted near patios, decks or walkways where their smells can be appreciated. Many fragrant flowers are at their strongest near dusk so they are delightful planted where you would relax on a nice summer evening. Foliage as well as flowers can be fragrant. A mix of permanent and annual plantings will ensure you have a heavenly place to relax.

SUCCULENT DISPLAY Also notice our succulent display in the outside Corner Garden. Both coasts have long used non-hardy succulents in annual displays; the Midwest is catching up to this trend. They create a uniquely different design look and are great for limited water use and minimal care! They can be overwintered indoors.

NEW RELEASE DEMONSTRATIONS Advances in plant propagation has meant releases of new plant materials faster than ever – even those of us in the industry can hardly keep up with new annual releases! This has come at a price, however. The consumer is much more saavvy and always looking for the newest and latest so a new release has about 2 years for maximized sales before the consumer is off to the next new plant or trend. So companies with similar releases must race to get their product on the market when it can maximize return; this means far less time trialling those plants in the ground. Some new releases will be great plants, some will disappear as failures. We are demonstrating three genera that have been almost explosive in new releases, Heuchera, (Coral Bells), in front of the house; Echinacea (Coneflower) in the bed surrounding the weeping mulberry in the Victorian Garden; and Rudbeckia hirta, the annual brown-eyed Susan in the Conifer Garden. This will allow you to see many of the variations in these new plants, possibly
before you plant them yourself.

AREAS OF REJUVENATION OR RECONSTRUCTION

After 21 years, a public garden experiences both structural and plant deterioration. In a multiple year project, the stone walls are being rebuilt; this spring the stretch from the northeast corner of the Italian Garden all the way to the southwest corner of the Iris Garden, including the ramp, was completely rebuilt. This meant replanting the Italian Garden from scratch. The Woodland Garden has deteriorated in soil quality and suffers from invasive plants; we are in the process of removing the invasives, enriching the soils and replanting to WI native woodland plants. The Ornamental Shrub and house front gardens became overgrown and have been replanted to small-scale trees and ornamental shrubs appropriate to the modern landscape. The hawthorns in corners on either side of the gazebo in the English Garden had to be removed so those areas are newly replanted. Fall 2009, the Ornamental Shade Garden was replanted to the newest and latest in shade loving plants and lily and peony collections were added to the Conifer Garden. Plans are to elimnate the unruly, labor intensive and invasive plant-generating WI Wildflwer Garden into a Japanese Garden yet in 2010. It is outr intent to continually improve the Gardens to reflect the most appropriate plants and reflect current trends.

Allen Centennial Gardens

2010 Theme and Seasonal Displays

NEW SCULPTURE

Hortisculpture, which includes the foliar garden tools lining the pergola and the larch arbor as its focal point, is a new permanent sculpture display generously funded and endowed by Dick Moll in loving memory of his wife Pat, who was a Master Gardener and Allen Centennial Gardens volunteer. Siberian Iris at the Garden’s entrance, is a tribute to Prof. of Horticulture, Dennis Stimart, for directing the construction and development of the first 20 years of Allen Centennial Gardens.

Allen Centennial Gardens is 100% self-funded, no state or University dollars are used for operations, including salaries. The beauty, inspiration, education and relaxation you enjoy for free are due to the generosity of others. The primary labor that makes these Gardens a true gem is provided by student interns and dedicated volunteers. Thank them when you see them working in the Gardens because it could not exist without their dedication and support.

Pretty & Practical In 2009, our theme was Ornamental Edibles, which reflected a trend and interest in edible plants in the landscape - a return to almost a "Victory Garden" appeal of growing fresh, safe and flavorful produce at home in small spaces. Ornamental Edibles displayed how this could be done without sacrificing ornamental value in the landscape. We showed a very large number of plants that were ***both*** decorative ***and*** all or part of the plant was edible. This concept was so popular, we decided to expand on that theme this year with "Pretty & Practical" which demonstrates nine catagories of plants with multiple purpose - ***"Pretty"*** representing the decorative element and ***"Practical"*** representing utility, which for some plants might be multiple usages. For example, fennel is an ornamental edible in its bronze form, has been used as a dye, is considered an herb and has also been used in beverages! As you walk the Gardens, find all nine catagories of "Pretty & Practical" plants. Each grouping contains only a small representation of all of the plants that would qualify. It is our hope that each contains enough interest for you to pursue additional information!

ORNAMENTAL EDIBLES ***(Sunny Larch Garden)*** There are many plants that can double duty in the garden both as orna mentals and as great additions to meals. Ornamental edibles can be planted in the ground and in containers. They are especially good for small yards where they can be both attractive and eaten. Scattering veggies, herbs and other edible plants throughout your landscape beds means that you can enjoy fresh produce even if you don't have a place for a full-scale garden. All or part of the plants on the south side of the main path are edible but also have forms, colors and textures that add to the ornamental value of the home landscape as well. We show them as a group as demonstration but recommend mixed usage with other garden plants!

CULINARY ***(Kitchen Garden)*** Culinary use of plants is a no-brainer but we are trying to show non-traditional and easy ways to grow fresh, safe produce in small spaces and in a decorative fashion. Traditional methods of growing vegetables at home using the same wide rows used for field crops wastes soil/space and is not necessary. Raised beds allow close spacing for higher yields; you will see this reflected in our Kitchen Garden (which, with its organically-rich depth is essentially a raised bed) and the "decorative" space-saving square-foot-gardening beds, cheap and easy to build, including the raised units for enabled gardening. Notice also the interesting variations in color, form and texture of lettuce, peppers, herbs, swiss chard and other plants that make them "Pretty & Practical". Our produce is harvested and served by U.W. Housing Dining & Catering Services. Excess produce at season's end is distributed to those in need.

HERBS ***(Herb Garden)*** Herbs are some of the most desired and useful plants in edible gardens, especially when used fresh. But they are also extremely decorative and may be fragrant and attract beneficial insects and wildlife. The Herb Garden is packed with a wide variety of plants used as herbs, which includes culinary, medicinal, teas, dyes, and a wide variety of other uses. We so love their versatility that you will find them in many other gardens, including Ornamental Edibles, Square-footgardening (notice the bed specifically for herbs), Italian and French gardens (very Mediterranean!), teas and beverages and other areas. They may be one of the most useful plants for mixed usage, containers and window boxes – what plants could be more desirable in limited space with close access to the kitchen!

BEVERAGES & TEAS ***(Terrace)*** An herbal tea, or tisane, is an herbal infusion made from anything other than the leaves of the tea bush (Camellia sinensis). Herbal teas and other beverages can be made with fresh or dried flowers, leaves, seeds or roots, generally by pouring boiling water over the plant parts and letting them steep for a few minutes. Seeds and roots can also be boiled on a stove. The tisane is then strained, sweetened if so desired, and served. On the other hand, flavored teas are prepared by adding other plants to an actual tea; for example, the popular Earl Grey tea is black tea with bergamot. Varieties of herbal teas are practically limitless and all of the containers inside and the raised bed within the Terrace area represent a portion of the huge variety of plants that have been used in teas and beverages, including the agave used to make tequila!

FIELD or AGONOMIC CROPS ***(Sunny Larch Garden)*** Traditionally, agronomic (field) crops, if used in the home land scape, were relegated to the vegetable garden. Yield used to be the primary selection criteria for new varieties and mutations of color, form and texture were discarded in order to advance yield. Now there are now forms selected as much for beauty as edible parts. Notice variegated sweet corn, beautiful and exotic amaranths, colorful millets and cheerful sunflowers in the mix – all can also be found grown in fields as part of the world's food supply. Another advantage is most also provide wildlife food. Here you will see them growing somewhat as you would expect in the field as part of the demonstration but you will also find many of them in other parts of the Gardens as mixed use and decorative – see if you can identify them used ornamentally in other areas!

CUTTING GARDEN PLANTS ***(Tapis de Fleur Garden)*** Everyone loves to give and receive flowers. So great is their appeal, fresh cut flowers play a role in the celebration of holidays and the milestones of family and personal life over much of the world. It is a particular luxury to have fresh flowers on display at home on a daily basis. What a delight it is to be surrounded indoors by bouquets and arrangements of fragrant, colorful blossoms - to have a bit of the garden in the house. The plants on the south and west sides of the bisecting path demonstrate just some of the choices of flowers that provide lasting beauty as cut flowers in the house. Don't forget foliage, fruit, stems and other plant parts as well!

EVERLASTING/DRIED ***(Tapis de Fleur Garden)*** Everlasting flowers are a fascinat ing and rewarding variety of plants to grow. They offer their beauty beyond the experience of one growing season, into the winter, after the other flowers have faded and died. Plants that dry well can be used for arrangements and crafts that will be enjoyed for years. Many everlasting flowers are composed of colorful, papery petals called bracts that are stiff and dry while still attached to the living plant. The French call them "immortelles." Everlastings are easy to dry and

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