

Landscape Design Course 4
District IX October 23,24, 2020

Students,

Thank you all for participating in this National Garden Club, LDS Course 4 presented by District IX FFGC and the Ft. Myers, Lee County Garden Council. For many of you this is your final step in completing your Certification as "Landscape Design Consultant." This final class will come to you via ZOOM!

Your Committee is excited to share this new Adventure into the future. We have worked extremely hard to make this an interesting and enjoyable experience. We know you will all do well!

*In our final review and preparation of material for this course we discovered the Outline material sent to you for Chapter 21 was inadvertently based on Chapter 22 in "Stewart's of the Land!"

We apologize for this over-site in not catching this earlier.

Please find enclosed the Corrected Study Outline for Chapter 21!
If you have any questions please contact me vbwilliamson47@gmail.com

Also find a Daily Schedule! We will be providing the "EXAMS" to you at the end of the day. You will have 2 hours to complete 4 Chapters, 5 questions each, multiple choice, open book questions. If you do not return your completed Exams in the allotted time, barring any technical difficulty, you will not get credit.

NGC LANDSCAPE DESIGN COURSE 4
OCTOBER 23, 24 2020

Welcome Students!

We are so happy to be preparing for Course 4, the final for many of you, in the Series of NGC Landscape Design. The events in 2020 have created a “new normal” for all of us. As an example of this is presenting this Course 4 to you virtually via ZOOM!

This means you will be prepared to “go online” and download “ZOOM” onto your computer, iPad, or whatever you choose to view the presentation.

We understand, for some, this requirement sounds daunting! We will be sending specific information about how to get “hooked up” when we get closer to Oct. 23, 24! There will be a “practice” a few days before the class so we can be sure everyone is “ready!” We will all figure it out together.

It is going to take patience, and a positive attitude to get this done. I assure you. Your “Committee” members are dedicated to assisting you on your journey to completing or “refreshing” your Landscape Design Certification!

Please find your “Student Study” packet enclosed with this cover letter. Your instructors have prepared outlines for each lecture. Please print the outlines and use them for notes during the class.

After reviewing the attached material, if you have any questions or comments please direct them to me at vbwilliamson47@gmail.com and I will attempt to get answers for you.

We will be sending out more specific information in the next few weeks.

It will be like being in a classroom in the “comfort” of your own home!
This is the “Future” people!! Embrace it to enrich your life!

Thank you for your dedication!

Sincerely,

Vicki Williamson

NGC LANDSCAPE DESIGN COURSE 4 #36

SCHEDULE (revised 11/19/2020)

Presented Via ZOOM

8:45 AM* Please be ready to go **LIVE** and begin your Class BOTH DAYS!
Welcome, Announcements, and Introduction of Instructor

October 23: Friday.

Instructor: David Driapsa, FASLA Landscape Architect

9:00-10:30 **CHAPTER 21** Contemporary Landscape Design

10:30-10:45 **Question & Answer**

10:45-11:00 **BREAK:** PLEASE BE BACK ON TIME!

11:00-12:00 **CHAPTER 26** "Development of Landscape Architecture: WW II-Present"

12:00-12:15 **Questions and Answers**

12:15-1:00 **LUNCH**

1:00-2:30 **CHAPTER 36** "Design for the Future"

2:30-2:45 **Questions and Answers**

2:45-3:00 **BREAK:** PLEASE BE BACK ON TIME!

3:00-3:45 **Anina Bachrach:** "First Encounter with Landscape Design School"
NGC National Gardener Magazine, Winter 2020, pages 36-39
(Copy sent in your Student Packet)

3:45-4:00 **Questions and Answers and Review for Exams**

4:00-6:00 **EXAMS 1 through 4** open online at www.benbachrach.com/gcNet
You will have 2 hours from the end of class to submit all 4 tests.

October 24, Saturday

Instructor: Jonathan Romine, Landscape Architect, Director of "SECONDMUSE"

9:00-10:15 **CHAPTER 20** "Redesign of Areas"

10:15-10:30 **Question & Answer**

10:30-10:45 **BREAK** PLEASE BE BACK ON TIME!

10:45-11:45 **CHAPTER 33** "Community Participation: Organization and Individual

11:45-12:00 **Question & Answer** Responsibility"

12:00-12:30 **LUNCH**

Introduction:

Instructor: Debbie Hughes, Horticulture Director, Edison Ford Winter Estates

12:30-1:45 **CHAPTER 31** "Evaluating Landscape Designs ..."

Students will use NGC Form 11 for the Evaluation of Landscape Designs

1:45-2:00 **Questions and Answers**

2:00-2:15 **BREAK:** PLEASE BE BACK ON TIME

2:15-3:00 **PowerPoint Presentation** "History and Development of Community Gardens"

3:00-3:15 **Questions and Answers**

YOU MUST ATTEND THIS FINAL SESSION TO GET CREDIT FOR COURSE 4

3:15-3:45 **Special Interest Subject:** Deb Hughes "Tree Canopy: Their Functional
Elements in the Landscape Design". (NO Exam)
(We will use the Gardens at the Edison Ford Winter Estate as an example.)

3:45-4:00 **Questions and Answers and Review for Exams**

4:00-6:00 **EXAMS 5 through 8** open online at www.benbachrach.com/gcNet
You will have 2 hours from the end of class to submit all 4 tests.

*All times are Eastern Daylight Time

Landscape Design Course 4

Note to Students from Instructor David J Driapsa FASLA Landscape Architect

Welcome to Course Four of the National Garden Council Landscape Design School.

I thank Vicki Williamson, Sue Roberts, and the many folks who have made this course possible, and invited me to share my interest and passion for landscape architecture.

The conclusion of Course 4 leads to your Consultant Certification. You are on the path to developing a greater sense of pride, appreciation, and knowledge about the landscapes of private and public places.

As a credentialed Landscape Design Consultant, you are better prepared to provide leadership that promote well-designed, beautiful, useful, convenient, and ecologically sound landscapes.

Our course today covers chapters 21, 26, and 36 from the book *Stewards of the Land, a Survey of Landscape Architecture and Design in America*.

We begin with Chapter 21, “Contemporary Landscape Design,” written by Norman K. Booth, pages 138-145. It was exciting to prepare for teaching this chapter. Norm Booth was one of my professors teaching landscape architecture to me at The Ohio State University. I still vividly recall the first day of his course; it was a pure design course. We hadn’t advanced yet to the deeper study landscape architecture. Design and art are important elements of landscape architecture, and the starting place.

Profession Booth walked into the classroom and his first words were, “You can leave now.” That was a puzzling thing to hear, until he continued to say that at the end of the course, we would never see the world the same again. He had offering us an escape. I stayed on for the course, as did my classmates. Norm was right. I didn’t see the world the same. Through the course of that course I began to see the world as designed. Even nature, exhibited order, especially nature and that would become an inspiration.

To begin this chapter, I have included a brief review of the historic roots of landscape design that leads us to our topic of Chapter, 21, Contemporary Landscape Design.

Landscape architecture in America are is grafted on the roots of historical and ancient precedents. There were no schools of landscape architecture in America prior to 1900. The arts and sciences of landscape design were learned through apprenticeships, as in times of old.

Harvard established the first academic program of landscape architecture in 1900. It was taught along with the arts and sciences of architecture, until 1908 when it became the separate discipline, bolstered with contemporary artistic and technical skills to prepare students to enter into a professional career as a landscape architect, with the specialized knowledge and training that was lacking in the education of an architect or an engineer. The chief difference was and continues to be, nature; as we will learn to see, appreciate, and understand through the progression of this course.

Norman K. Booth, "Contemporary Landscape Design," in Marilyn K. Alaimo (Ed.) *Stewards of the Land, a Survey of Landscape Architecture and Design in America* (St. Louis, Missouri: National Council of State Garden Clubs, Inc., 1999) pages 138-145.

A. Introduction

- a. Contemporary Landscape Design must consider:
 - i. Current trends in style
 - ii. Current trends in design theory
 - iii. Uses of materials at all scales of landscape architectural projects
 - iv. Applies to thoughts and design of public and private landscapes

B. Definition of Contemporary

- a. Contemporary design encompasses
 - i. Design ideas
 - ii. Concepts
 - iii. Techniques of the moment
 - 1. Digital communication
 - 2. Computer technology
 - iv. The focus is on topics that are current to today's practice of landscape design
 - 1. Climate Change
 - 2. Environmental degradation
 - 3. Inclusion

C. Contemporary verses the Modern Movement

- a. Contemporary is not the same as modern movement
 - i. The modern movement showed a rejection of past concepts of representation
 - ii. The philosophy of the modern movement was form follows function
 - iii. The modern movement was fascinated with machines

- iv. Modernism lacks any feeling for the surrounding context

D. Modernism in landscape architecture is evidenced from the 1940s through the early 1980s.

- a. Characterized by be designs that use pure geometric forms
- b. Organization is in a non-axial or asymmetrical manner
- c. There are often large, uninterrupted expanses of pavement
- d. Plant materials, especially trees, were often used architecturally in rows and bosques

E. Other styles

- a. The Modern movement gave way to the Post-Modern style in design
 - i. This design style rejected the impersonal character of the modern movement
 - ii. Attempted to return to a more artful and humanistic design approach
 - iii. Classical architecture returned as a design expression of character and identity
 - iv. Building often fit their surroundings and gave meaning to their sites

F. In the late 1980's and early 1990's Post Modern gave way to Deconstructionism

- a. Characterized in buildings and artwork which appeared torn apart
- b. Designs appeared broken and fragmented as if by some explosive force
- c. An example is Wexner Visual Arts Center of the campus of The Ohio State University
- d. More an expression in architecture than in landscape architecture

G. Overview of Contemporary Landscape Design

- a. Characterized as following several parallel and sometimes converging paths
 - i. Outgrowth of previous styles modified to fit context of the environment
 - ii. Exhibited classical motifs with axial layouts
 - iii. Attention to context
 - iv. Richness in use of materials
 - v. Careful attention to decoration

- vi. Attempt to make each design have a “sense of place”
 - 1. Meaningful to the user on intellectual and emotional levels
 - 2. Goes beyond functional organization
- b. Designs are based on the philosophy of “design with nature”
 - i. Based on a concern for welfare of the environment
 - ii. Attempts to create landscapes requiring minimal maintenance
 - 1. Low input of energy
 - 2. Cleanse the air
 - 3. Require minimal use of water
 - 4. Contribute to health of environment

H. Organization of Contemporary Landscape Design

- a. Rejected the simplicity and pure utilitarian philosophy of form follows function
- b. Favors designs that are complex artistic expressions

I. There are certain distinct organizational patterns in contemporary landscape design

- a. Design is organized around humanly scaled central axis
 - i. Similarly found in many classical gardens
 - ii. Design evokes a feeling of history
 - iii. Employs new interpretations of elements and details of earlier times
 - iv. Sometimes suggests a feeling of stability and security because of historical recall
- b. Organization of complex patterns of grid lines
 - i. Grid lines sometime are completely evident in some work of Martha Swartz
 - ii. Grid lines sometimes are implied in points by varied ways throughout the design
 - 1. creates interesting and unexpected juxtapositions of forms and elements
- c. Other contemporary landscape design appears to have no organizational pattern at all

- i. They look completely natural
- ii. They are carefully planned to imitate natural settings
 - 1. With native plants
 - 2. Soft edges around areas and forms
 - 3. Semi-transparent spatial walls separating one space from another

J. Concepts and Objectives of contemporary landscape design

a. Symbolism in design

- i. Certain elements or areas mean or suggest something else
 - 1. A water channel in the ground may suggest the “river of life”
 - a. As it did in Persian gardens
 - 2. An area of parallel lines of plants may symbolize the agrarian landscape
- ii. Often, symbolism is meant to recall an historically significant event or element
 - 1. Events or elements that had previously been located on the site

b. Design Philosophy of symbolism

- i. Landscape designs should engage the user on an intellectual and emotional level
 - 1. Make the user become a participant in the design
- ii. Symbolism gives a unique quality or “sense of place’ separate from all others
- iii. People today demand personalized garden spaces that reflect their interests
 - 1. Reaction against faceless quality in the Modern movement

K. Outdoor Living

- a. Contemporary landscape designs frequently are based on the concept of outdoor living
 - i. Integral to many Modern movement designs, especially in California and Florida
 - ii. Continues to be prominent in contemporary design as well
 - iii. Homeowners request that the outdoor environment around the house to be useful

1. Useful as much as the interior spaces of the home
- b. The most suitable uses for outdoor spaces can include many of the same inside uses
 - i. Sitting
 - ii. Relaxing
 - iii. Socializing
 - iv. Dining
- c. As homes and sites become smaller, outdoor living becomes more crucial
 - i. Greater concern to take full advantage of limited space indoors and outdoors

L. Lighting

- a. Lighting is one more critical element of contemporary landscapes
 - i. Many people can appreciate the landscape during the daylight only on weekends
 - ii. Outdoor lighting extends the usefulness of the landscape into the evening hours
 - iii. Additionally, lighting provides a varied dimension by creating
 1. Accentuate selected plant materials and objects
 2. Create a relaxing atmosphere
 3. Emphasize water features
 4. Provide for safety
 5. Provide for utility functions

M. Self-Sustaining Landscapes

- a. Many contemporary landscape designs are self-sustaining
 - i. That is, a landscape that requires minimum care from people
- b. This design approach attempts to address several issues
 - i. maintenance
 - ii. energy conservation

- iii. respect for natural processes
- c. Most public and private landowners cannot afford the time or money to keep landscapes that require a great amount of attention or resources such as water
 - i. Post-construction maintenance requires a great amount of attention or resources
- d. Use of native plant materials
 - i. Use indigenous plants as the foundation of a self-sustaining landscape
- e. Design and use lawn areas wisely

N. Materials in Contemporary Landscape Design

- a. Hardscape materials
 - i. Pavement
- b. Softscape materials
 - i. Grasses
 - ii. Perennials

O. Conclusion

- a. Designing contemporary landscapes is an exciting undertaking
 - i. The landscape designer has more freedom
 - 1. to be creative
 - 2. To use a wide variety of materials
 - 3. Just about everything goes
 - a. As long as it looks pleasing
 - b. As long as it is environmentally sensitive
- b. It also is inspiring to see that “art” has once again returned to the landscape
 - i. With detail
 - ii. With craftsmanship

- iii. The limits are only by one's imagination

Van L. Cox, "Development of Landscape Architecture: World War II to Present," in Marilyn K. Alaimo (Ed.) *Stewards of the Land, a Survey of Landscape Architecture and Design in America* (St. Louis, Missouri: National Council of State Garden Clubs, Inc., 1999) pages 198-203.

1) Introduction

- a. Landscape architecture evolved as an art form gradually over many centuries.
- b. Landscape architecture is a relatively young profession.
 - i. In existence from the mid-nineteenth century
 - ii. Dominated by Frederick Law Olmsted, Sr.

2) Pre-World War II

- a. Forerunners of Current Thought
 - i. Olmsted is considered the "father of landscape architecture" as a profession
 - 1. His work primarily was the design and planning of land stewardship
 - a. His work was carried on by his sons
 - ii. Jens Jensen was influential in regional use of native plants.

3) Collaboration of Professions

- a. Landscape architects often collaborate with other professions.
 - i. Architects
 - ii. Engineers

4) Period of Great Growth

- a. The period from the 1950's to today has seen the greatest growth in the profession.
 - i. This period is referred to as "contemporary" landscape architecture.

5) The Practice of Landscape Architecture is Extensive and Diverse

- a. Landscape architecture may be involved with solving problems of
 - i. Environmental concern
 - ii. Natural and cultural resource management

- iii. Large scale land use planning
 - iv. Mass transportation systems
 - v. Urban design
 - vi. Site Design
- b. Landscape architects today are more likely to be employed as a
- i. University teacher or
 - ii. In some level of government
- c. Practice forms and products of the landscape architecture profession, in any particular time period, have generally reflected the fluctuations in socio-economic conditions.

6) World War II to Present

- a. Effects of World War II: 1940 to 1950
- i. Decline of social planning
 - ii. Rise of functionalism in design
 - 1. “Form follows function”.
 - iii. Multi-talented artists of the German Bauhaus immigrated to America, bringing with them modernistic design philosophies.
 - iv. Hideo Sasaki led the vanguard of landscape architecture education at Harvard.
- b. Technology, communications, and global travel opened up the world of other cultures.
- c. Functionalism became the antithesis of the previous romantic age.
- d. Simplicity, sparing application of decoration, economy of means and materials, and a concept that nature was to be neither copied nor disrespected, followed.

7) Post-War Growth

- a. The “baby boom”
- i. Spawned population growth

- ii. Greater housing needs
 - 1. Suburbia moved outward from the cities.
- b. The term “garden” took on new meaning in suburbia.
 - i. “The garden” came to describe the entire site utilized as an outdoor living space.
- c. Landscape architect Thomas Church re-organized relationships of house to site.
 - i. Developed outdoor living rooms, functional spaces, and private spaces.
- d. International interchanges of ideas became common
 - i. Influenced functionalism as the traditions of many other cultures.
 - ii. The International Style fused the best in design from many different cultures.

8) California Influence on Design

- a. California climate was conducive to outdoor activities.
- b. Cultural influences of early Spanish California were still evident.
- c. Modern architecture embraced patios of Spanish origin.
- d. At home facilities for outdoor recreation became a common feature.
- e. The International style of design flourished.
- f. Traditions of Eastern cultures became pronounced
 - i. Asymmetrical order
 - ii. Strong indoor-outdoor relationships

9) Shapers of Contemporary Design

- a. A group of Harvard students in the 1930s split from the tradition of classicism, becoming the proponents of modernistic landscape architecture in America.
 - i. Dan Kiley
 - ii. Garrett Eckbo
 - iii. James Rose

- iv. John Ormsbee Simonds
 - 1. Pelican Bay master plan at Naples, Florida
- b. Modernistic landscape architecture viewed each client and site as unique.
- c. Emphasis was placed on merging the unique needs of the user and site features.
- d. Modernism profoundly affected landscape architecture.
 - i. Does not have to involve a realistic representation of nature.
 - ii. It is legitimate to simply represent an abstract concept of art.
 - iii. Broke the Olmstead tradition of reverence for Nature.

10) 1950's Expansion of Suburbs

- a. Industrialization expanded into the landscape beyond the cities.
 - i. Suburban housing
 - ii. Arterial highways
 - iii. Shopping centers
- b. Suburban sprawl raised questions of environmental sustainability.
- c. Deteriorating urban centers raised questions of societal sustainability.
 - i. Landscape architects introduced Nature abstracted into the city.
 - 1. Lawrence Halprin

11) Environmental Awareness: 1965-1970

- a. Social awareness expanded the landscape architecture profession into environmental planning and design.
 - i. Landscape architects such as my professor at the University of Arizona, Ervin H. Zube, and his colleagues studied regional problems and attempted to find solutions through natural resource planning.
 - 1. Sites were considered in terms of context beyond the boundary lines.

2. Ecosystems guided optimal relationships of environmental carrying capacity for development.

- b. Landscape architect Ian McHarg wrote an important book, *Design with Nature*, about regional planning processes.

12) Expansion of the Profession: 1970s

- a. Political unrest expanded the landscape architecture profession into finding solutions for social and environmental improvements.
 - i. Earth Day inspired American to get involved in improving the quality of life.
 - ii. Peak of enrollment of landscape architecture students made an expanding impact on environmental concern.

13) Prosperity: 1980's

- a. The standard of living increased
- b. The population increased
- c. Free-time increased
- d. Land development increased
- e. The landscape architecture profession played a major role.
 - i. Developers needed landscape architects for planning and design solutions.
 - ii. Landscape architects became more active in leading the economics and politics of land development.

14) 1990's Economic Boom Cycle

- a. Landscape architecture profession expanded into a broad range of projects.
 - i. Individual sites
 - ii. Regional planning
 - iii. Historic preservation

- iv. Visual resource management
- v. Natural and cultural resources planning
- b. Technological leaps in computer, data, and multi-media communications
 - i. Once utilized primarily by larger firms.
 - ii. Became readily available.
 - iii. Enabled landscape architects to solve complex society issues.

15) The Future

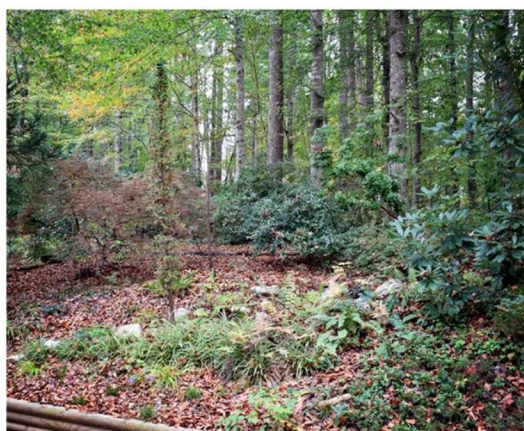
- a. Sustainability of natural and cultural resources will become much more a critical issue in the profession.
 - i. Previously eclipsed by Modernism.
- b. As problem solvers, landscape architects can anticipate a future of contributing to the good of humankind.
- c. While the art of landscape architecture remains the same, the scientific tools and communication technologies available are ever changing and advancing, even in the smallest landscape architecture offices.

Landscape DESIGN

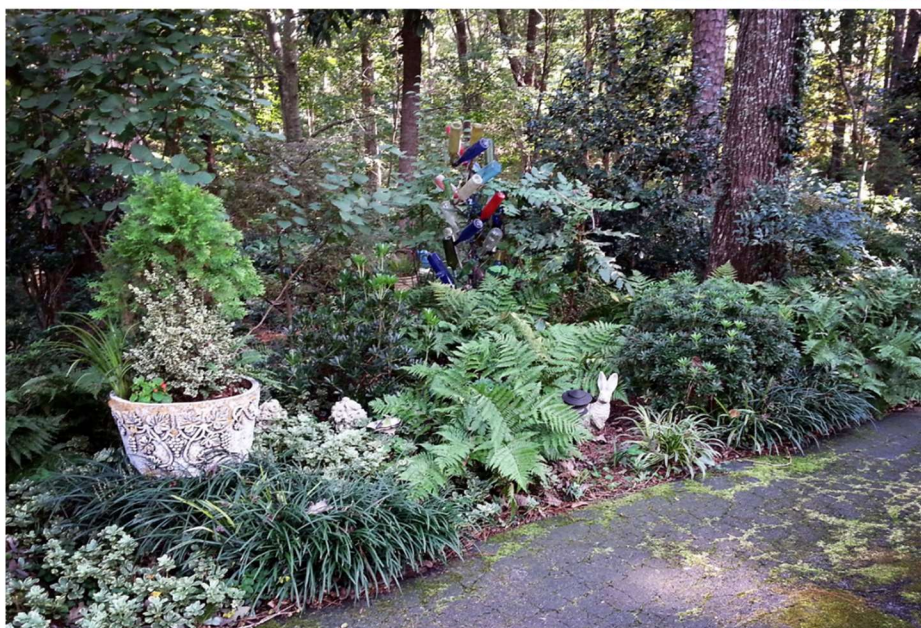
FIRST ENCOUNTERS WITH A LANDSCAPE DESIGN SCHOOL

BY ERICA WINSTON

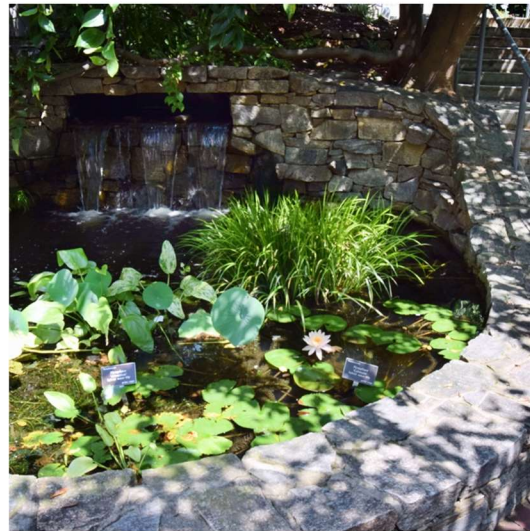
The first NGC Landscape Design School held in North Carolina in many years finished its fourth and final course in August, 2019. The timing for me was serendipitous. I had just retired, and had the time to renovate my home garden. Changing conditions had wreaked havoc with my once perennial-based plantings. For example, the local expanding deer population shrank the plant palette to a deer-resistant list. The



▲ A work in progress – my hillside garden.



◀ Deer-resistant plantings offer texture for interest.



▲ **LEFT:** Layered plantings are on display at JC Raulston Arboretum, a nationally acclaimed garden that boasts one of the largest and most diverse collections of landscape plants adapted for landscape use in the Southeast. It was the site of the landscape design school in North Carolina. **RIGHT:** A water garden at JC Raulston Arboretum.

diminished sunlight from a closing tree canopy had altered the micro climate.

The information-rich courses in the school taught me the difference between a landscape designer's perspective and my gardener's outlook. It was a transformative insight. As one instructor explained, "A garden is a part of the landscape." I discovered that thinking "bigger" to include the views beyond my property boundaries, altered the placement of some focal points and paths, creating a much more expansive feel on one side of the house.

Landforms

The school also taught me to pay more attention to my "landform," which is the term for ground level, or starting base of my site. As I started to create a site map, I discovered that this critical part of the landscape design process provided me with the opportunity to study the topography of my landform. I discovered that when I re-ordered the ferns and sedges and set them parallel to the natural depression

of the water's drainage on the hillside, a more naturalistic effect was achieved. In addition, the shape of the land was further accented by local quartzite rocks that I gently pushed into the hollow. When I adopted the landscape designer's perspective, my garden gained a more site-specific allure.

Insights into Public Landscapes

Several lectures in the school

addressed public landscapes, and the issues that drive large landscape projects. Ironically, maintenance is the major criteria for the long-term success of these projects. This means a lot more than keeping plantings healthy and neat. For example, I

had not previously considered the simple problem of trash collection in a large public space that may hold from as few as 20, or up to 100, trash receptacles that need to be emptied every day or so. An effective landscape design plan must allow for the easy access of the large vehicles that collect and remove trash.

"The school also taught me to pay more attention to my 'landform,'..."



Reflecting a trend in landscape design, "Xeriscaping: Not Just for the Desert," is a new course offered at Paul J. Ciener Botanical Garden in Kenersville, North Carolina. Medians in the parking lot all were xeriscaped.

In addition, ongoing lawn maintenance might require a hefty budget, which may total in the millions of dollars! Making an appeal to the maintenance bottom line would be a persuasive way to encourage public agencies to adopt more naturalistic areas in their landscapes.

Information gleaned in my LDS courses, particularly in the design and evaluation of public landscapes, has propelled me to be an active participant in discussions in my garden club regarding improvements to several parks in Raleigh, North Carolina. My efforts helped build support for completing an agreement to adopt a second park with the Raleigh Parks, Recreation and Cultural Resources Department. That is a big sense of accomplishment!

Trends in landscape design

It is an exciting time for NGC Landscape Design Schools! In our LDS Course 4, the school chairman introduced part of the new curriculum, which included a workshop to evaluate a landscape design. The new curriculum reflects current industry trends in how to balance ecology and landscape design. In addition, students learn how the critical need for the support of ecosystems in landscape design encourages today's homeowner or park visitor to appreciate the beauty of naturalized plantings.

I'd like to express my thanks to Linda and Charles McLendon, who championed the landscape design school and brought it back to North Carolina. About 30 students, 16 of whom have become NGC landscape consultants, are glad

they did. Serving as the next chairman of LDS in North Carolina, we will hold a series in 2020 using the new curriculum. It will be invigorating to watch a new group of students broaden their understanding of the landscapes that bring us joy in so many areas we call home.

As members of garden clubs across the nation will attest, the champions of landscape design aren't just the industry professionals. They are parents of children using the school grounds, homeowner association boards and garden club members ... in sum, each of us. ■



Photos by Erica Winston

Erica Winston is an NGC Landscape Design Consultant and Landscape Design School Chairman for The Garden Club of North Carolina Inc. and member of the Raleigh Garden Club. She can be reached at ericabwinston@gmail.com.

▼ **Adding natural plantings to a small part of a yard supports pollinators and is an easy way to incorporate ecology into landscape design.**



▲ **A median filled with colorful zinnias supports bees and butterflies at North Carolina Museum of Art in Raleigh.**

Redesign of Areas

I. Reasons for Redesign

- a. Changing site conditions
- b. Changes in user needs of the landscape
- c. To readapt based on new user

II. Responding to Changing Site Conditions

a. Context should remain the same for well-designed landscapes

- i. Privacy
- ii. Enclosure
- iii. Windbreak
- iv. Shade/canopy
- v. Spatial relationships

b. Mature Landscapes

i. Create new microclimates and site conditions that were not there before

- 1. Shade, wind breaks, root systems, etc.

ii. Responses to mature landscape redesign needs

- 1. Areas for color

- a. Flowers, annuals, perennials, etc.

- 2. Updated privacy screens and windbreaks may require planting understory plants to combat

“woodiness” of mature conifers

- 3. Replacing mass plantings originally installed in sun with shade tolerant species

- 4. With maturing landscapes, new species may be able to be introduced into the more
protected environment

- 5.

III. Responding to Changes in User Needs

a. Commercial Changes

- i. Increased use of public facility may require additional parking
- ii. Neighborhoods surround park may change the needs of the adjacent users, e.g. adding a playground
- iii. Accessibility compliance e.g. ramps

b. Residential Changes

- i. Change in family needs as children mature
- ii. Addition of a family pet
- iii. Desire for gardens (ornamental and food)
- iv. Additions to house that make interior space more connected to exterior

c. Responses should be well thought out

IV. Readapting Based on New User

a. Critical Considerations

- i. Document existing site conditions and landscaping
- ii. New design should consider existing site features that are to remain and incorporate new features
- iii. Construction activity must protect existing features to remain

b. Potential Additions

- i. New seating
- ii. Masses of colors
- iii. Focal points
- iv. New walkways
- v. Lighting for both security and aesthetics
- vi. Retaining Walls

Community Participation: Organization and Individual Responsibility

- I. Right and responsibility to shape our communities
 - a. Specifically discussing urban and public landscapes
 - b. Democracies offer more opportunity for public input
- II. Citizen Involvement
 - a. Citizens should be involved in their community's planning and design efforts
 - b. Being informed is our own responsibility
 - i. Participating in public meetings
 - ii. Understanding when meeting dates are and the processes to get there
 - iii. Meet 1:1 with local officials to share your view of a given project
- III. Organization Involvement
 - a. Combined voices have greater influence
 - b. Community organizations can lead the way to enhance the aesthetics of a neighborhood
 - i. Garden Clubs
 - ii. Community enhancement plans
 - iii. Beautification Committees
- IV. Planning and Design Process
 - a. Most projects follow the same basic 5-step process
 - i. Site Selection
 - ii. Survey – both site and citizen surveys
 - iii. Analysis
 - iv. Exploration of Alternatives
 - v. Site Plan Development
 - b. Each step is an opportunity for Community Participation

- c. Community design build projects (Kids Space in Huntsville, Alabama)
 - i. Grass roots effort
 - ii. Partnership with local parks and recreation department
 - iii. Assembled design professional to help guide the process
 - iv. Distributed citizen surveys throughout the community
 - v. Solicited financial support from private companies and individuals
 - vi. City and community collectively built the project
- d. Other processes for citizens to engage
 - i. Site selection for parks and other public facilities
 - ii. Transportation Planning organizations
 - iii. City/community-wide initiatives
 - 1. Appointed committees
 - 2. Volunteer days

V. Planning and Design Decision-making

- a. Design principles are guidance for the design process but not always the best way for citizens to ask questions
- b. Design Decision-making Principles
 - i. Everything must have a purpose
 - 1. WHY must be answered
 - a. E.g. Why is this project happening here
 - ii. Design must be for the people
 - 1. Must satisfy the needs of humans
 - iii. Both function and aesthetics must be satisfied – Form and Function
 - 1. Efficiency – how well the space can be used

2. Experience – how humans feel in the space
- iv. It must provide a Substantial Experience
 1. What is the experience?
 2. Line, form, texture, color, dominance, and enclosure
- v. It must provide an Appropriate Experience
 1. Why is it the experience?
 - a. Personality of place
 - b. Personality of the user
 - c. Personality of the function
 - d. Project Scale
- vi. Technical Requirements must be satisfied
 1. Code Compliance
 2. Minimum standards
 3. Program needs met
- vii. Short- and long-term funding must be considered
 1. Sustainability
 2. Balancing needs and budget
 3. Vision matters | Shoot for amazing, and settle at no less than good
- viii. Administrative and educational responsibilities must be determined
 1. Maintenance and operations, have they been factored into funding
 2. Is the site going to meet the needs of the end user
 3. Have safety and security been considered

Evaluating Landscape Designs of Residential, Public, & Business Property

I. Introduction

A. Basic Needs-a rich variety of spaces for Human needs

1. Healthy safe place
2. Sense of order-purpose for space
3. Provide inspiration, stimulation, refreshments, beauty, and delight

II. Primary Considerations

A. . Function-Human activity

B. Legal Codes, permits, zoning, ADA in public spaces

C. Public Site Planning

1. Natural environment-land, soil, climate, water, rain, temperature
2. Where are you planning the space-church, park, home, commercial site to attract customers?
(All sites have a role to fulfill)

D. Residential Site Planning

1. Public area-circulation into the home , how do you enter
2. Service or utility area-pet walking, work area
3. Private or living area-patio, dining, other outdoor features

E. Importance of Human Scale

1. Area should relate to the number of people using the area
2. Comfortable and convenient

F. Maintenance

1. Most important consideration-address with client
2. Budget for maintenance

Outline, History & Development of Community Gardens: A Brief History of Urban Garden Programs in the States. Landscape Design Course

Instructor Debbie Hughes, Horticulture Director Edison Ford Winter Estates

1. What is a Community Garden- A space for gardens designed and developed by local residents or organizations for the purpose of gardening.
2. Benefits-several can be listed
3. How do we Sustain these Gardens - (need to have a budget and dedication of committed garden Leaders.

a) Plan and Design

b) Build It

c) Participation

d) Program

e) Outreach

4. Historical Aspects

a) Vacant Lot (1893-1897)

b) Children's Garden Movement (1890-1920's)

c) Civic Beautification (1890's-1920's)

d) War Gardens (1917-1919)

e) Relief & Subsistence Garden (1931-35)

f) Victory Gardens (1941-45)

g) Community Garden Movement (1970's-today)

5. Why are Community and Urban Gardens Needed?

Economic Depression, Urban Food Deserts, Environmentalism, Grow Organically, Socialization

6. Leadership & Participation -groups started by charitable groups focused on poor & immigrants -Now a shift to community activism and gardening benefits the individuals

Without the interest it goes nowhere!

7. Gardens as Place-how do you get the garden space?

Borrowed from public land or short term lease-need to raise money

Fundraising or Grants for paid staff and a plan for volunteers (use interns to learn). Purchase materials

Become a 5013C?

To complete form, download and save to your device, add your information, then save again.



National Garden Clubs, Inc.
Environmental, Gardening and Landscape Design Schools
EVALUATION

Evaluation
Form 11-2020

Check appropriate School: Environmental School Gardening School Landscape Design School

Series Number _____ Course Number _____

Location (City/State) _____

Dates _____ State Garden Club _____

Please check one: Student Consultant Course Chairman/Committee Instructor Guest/Auditor

Please use these evaluation numbers:

Excellent = 4
 Very Good = 3
 Satisfactory = 2
 Unsatisfactory = 1

INSTRUCTOR EVALUATION

Name of Instructor and Subject of Lecture	Was instructor clear conveying ideas and lecture content?	Was the pace of the lecture satisfactory?	Were the visual aids & information correct?	Was the lecture interesting and worthwhile?	How would you rate the overall quality of the presentation?	TOTAL SCORE FOR INSTRUCTOR	Were the exam questions clear and fair?
1.							
2.							
3.							
4.							
5.							
6.							
7.							
8.							
9.							
10.							

Comments _____



National Garden Clubs, Inc.
Environmental, Gardening and Landscape Design Schools
EVALUATION

Evaluation
Form 11-2020

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 Unsatisfactory = 1

SUBJECT EVALUATION

Subject of Lecture	Was the lecture content relevant to your interests?	Was the content stimulating and challenging?	Were the visual aids & information correct?	Did the amount of learning meet your expectations?	Is the curriculum at an appropriate level?	TOTAL SCORE FOR CONTENT
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						

LDS ONLY: Were the reading exam questions clear and fair? Yes No

Comments _____

National Garden Clubs, Inc. Landscape Design Schools

STANDARD FOR EVALUATING LANDSCAPE DESIGN

	<u>Value</u>	<u>Score</u>
I. First Impression (5%)	5	_____
II. Suitability of Design to Purpose (5%)	5	_____
III Design (45%)		
A. Functional Aspect		
1. Suitability	5	_____
2. Creation and utilization of space (Including circulation patterns, activities, rest area, etc.)	15	_____
B. Aesthetic Aspect		
1. Design principles employed successfully (balance, contrast, dominance, proportion, scale, rhythm)	10	_____
2. Design elements applied successfully (line, form, color, texture, pattern, size, space and light)	10	_____
3. Originality and distinction (Including unusual qualities, features, accents, and enhancements. Successful solution of site problems.)	5	_____
IV Implementation (30%)		
A. Materials and Structures		
1. Suitability to purpose, site and design	15	_____
2. Perfection of details	5	_____
B. Plant Materials	10	_____
V Maintenance (10%)		
A. Incorporation of maintenance awareness into design and selection of materials	5	_____
B. Current, sustained maintenance	5	_____
VI Final Impression (5%)	5	_____
Total:	100 %	_____

Last Name	1st Name	Student Number
Barbour	Lydia	29
Bender	Sharon	41
Benton	Ria	16
Block	Ann	3
Brabazon	Danielle	34
Ceilley	Beth	28
Clark	Dallas	46
Close	Louise	13
Connelly	Betty	32
DeCusati	Claire	42
Drotos Swales	Carolee	26
Flynn	Carolyn	37
Fox	Janetta	11
Gregory	Jane	2
Hafez	Nihal	30
Haggett	Deborah	10
Haines	Liz	47
Hamera	Bernadette	27
Harrington-Snoke	Diane	20
Hawryluk	Kathleen	15
Herbert	Pamela	54
Houston	Linda	38
Howat	Ann	17
Jamieson	Catherine	36
Jibben	Laura	1
Kay	Donna	22
Kolar	Carol	14
Lagmay Abrams	Mercy	19
Lapinski	Chris L	43
Leger	Dale	6
Lemcke	Nancy	35
Mathew	Babu	4
Miller	Janice	23
Nevit Oates	Carolyn	31
Nostrum	May Jean	55
Oldershaw	Susan	24
Raymond	Mary	21
Schultz	Rose	40
Sheriff	Richard	12
Shrawder	Jan	7
Smith	Paula	18
Southworth	Lynda	25

Last Name	1st Name	Student Number
Spann	Judy	5
Toole	Carolyn	45
Townsend	Patricia	9
Uchello	Patsy	33
Wade Kneeshaw	Sheila	39
Winter	Barbara	44
Woodlock	Kathy	8
Zarbock	Marilee	56