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THE HISTORY OF THE DEPARTMENT OF LANDSCAPE ARCHITECTURE AND
ENVIRONMENTAL PLANNING AT UTAH STATE UNIVERSITY

by

Aaron Smith

A thesis submitted in partial fulfillment
of the requirements for the degree

of

MASTER OF LANDSCAPE ARCHITECTURE

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UTAH STATE UNIVERSITY
Logan, Utah

2014

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ABSTRACT

The History of the Department of Landscape Architecture and Environmental Planning at
Utah State University

by

Aaron Smith, Master of Landscape Architecture

Utah State University, 2014

Major Professor: Michael Timmons
Department: Landscape Architecture and Environmental Planning

This study presents an examination of the history of the Department of Landscape Architecture and Environmental Planning (LAEP). The study uses both qualitative and quantitative methods to produce a holistic view of the events that influenced change within the Department and it is presented through a social constructionist lens. The qualitative methods were primarily driven by oral history interviews with former faculty, as well as analysis by the author of historical documents. The quantitative analysis involved the use of an alumni survey to measure changes in demographics, values, predispositions, and perceptions regarding the LAEP Department among the student body, and how those changes influenced the Department.

The historical findings are presented as a narrative from the origins of the Department in the late 1930s to 2014, covering the first seventy-five years of the program. The narrative is broadly organized into chronological sections (1939-1964,

1964-1972, 1972-1983, 1983-2001, 2001-2014), and broken up further by specific themes that run throughout the narrative (leadership, faculty, program development, facilities, technology, and student body). This thesis found that throughout the first seventy-five years of the Department's history, change has been brought-about by numerous internal and external forces, and the people involved in the creation and development of the LAEP Department were influenced by a broad range of social and professional trends. Notably, the creation of a core faculty in the 60s and 70s set the agenda for changes that occurred within the LAEP Department for the next forty years, and that their strengths and weaknesses were manifest in the Department's development.

(117 pages)

PUBLIC ABSTRACT

The History of the Department of Landscape Architecture and Environmental Planning at
Utah State University

Aaron Smith

This study presents an examination of the history of the Department of Landscape Architecture and Environmental Planning. The study uses both qualitative and quantitative methods to produce a holistic view of the events that influenced change with the Department and it is presented through a social constructionist lens. The qualitative methods were primarily driven by oral history interviews with former faculty, as well as analysis by the author of historical documents. The quantitative analysis involved the use of an alumni survey to measure changes in demographics, values, predispositions, and perceptions regarding the LAEP Department amongst the student body, and how those changes influenced the Department.

The historical findings are presented as a narrative from the origins of the Department in the late 1930s to 2014, covering the first seventy-five years of the program. The narrative is broadly organized into chronological sections (1939-1964, 1964-1972, 1972-1983, 1983-2001, 2001-2014), and broken up further by specific themes that run throughout the narrative (leadership, faculty, program development, facilities, technology, and student body). This thesis found that throughout the first seventy-five years of the Department's history, change has been brought-about by numerous internal and external forces, and the people involved in the creation and development of the LAEP Department were influenced by a broad range of social and professional trends. Notably, the creation of a core faculty in the 60s and 70s set the agenda for changes that occurred within the LAEP Department for the next forty years, and that their strengths and weaknesses were manifest in the Department's development.

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I give special thanks to my wife, Brenda, for her sacrifices and willingness to push me to be better than I am.

Aaron Smith

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CHAPTER I

INTRODUCTION

The Department of Landscape Architecture and Environmental Planning (LAEP) at Utah State University (USU) celebrates its 75th anniversary in 2014. With this celebration comes a renewed interest in the Department's history. This study will focus on the creation of a historical narrative that covers the history of LAEP from its inception to 2014. A previous thesis written by Susan Crook in 1989 chronicled the history of LAEP from 1939 to 1964 (Crook, 1989). While a summary of that early history will be provided for context, this thesis concentrates primarily on the development of the program after 1964.

As landscape architecture education has matured for over a century, historical accounts of a number of landscape architecture Departments have been written, and several have been acquired as precedents for this thesis; these include the Harvard University Graduate School of Design, University of California - Berkeley, University of Illinois at Urbana-Champaign, and State University of New York College of Environmental Science and Forestry. These accounts are generally organized as a chronological narrative. A similar publication created for the 50th anniversary of the USU LAEP Department detailed events of the Laval Morris years of the Department, drawn from Crook's thesis, and also chronicled milestone events up to 1989 (Timmons, 1989).

It is important to understand not only the history of the LAEP Department in a vacuum, but how that history fits into the broader context of the changes within landscape architecture education and practice, while paralleling social changes in the last

fifty years. Institutions change over time. These changes can occur gradually over many decades, or they can develop rapidly in response to societal trends and movements. Also, it is observed that changes can occur due to internal or external forces acting on or within an institution such as LAEP. To place the narrative of the LAEP Department within its more holistic context, and to attempt to understand the complexities of change and how they occur, an understanding of social factors as they relate to the culture at the Department of LAEP must be investigated. This thesis will attempt to show what internal and external factors contributed to changes within LAEP, and how those forces were manifest in the LAEP Department.

CHAPTER II

LITERATURE REVIEW

In Heinrich Wölfflin's book *Renaissance and Baroque*, he presents an argument for why change occurs. He argues that there is an underlying attitude that prevails within a culture that dictates the direction of trends (Wölfflin, 1964). This attitude can be attributed to the social constructs of the time that create a force for change. This argument is not just applicable to the Renaissance, but can be applied as an underlying theory for change within the context of this study, and for the broader history of landscape architecture.

An example of how change has affected landscape architecture can be observed by examining trends in the early 20th century. A significant movement around the turn-of-the-century centered on the idea of the idealized city. Born from the opulence of the Chicago World's Columbian Exposition of 1893, the vision was expressed in urban landscape design through the "City Beautiful" movement and architecturally in the neo-classical forms of the Beaux Arts style (Jellicoe & Jellicoe, 1995). This trend would change as modernist ideas began to percolate into landscape architecture from architecture, most notably amongst progressive landscape architecture students at Harvard in the 1930s (Alofsin, 2002). The expression of modernist landscape architects often emphasized site level design, with many of the prominent modernist landscape architects working on residences and commercial projects (Jellicoe & Jellicoe, 1995).

Reacting to the state of modernist landscape architecture, influential landscape architect and environmental planner Ian McHarg commented that the movement de-

emphasized environmental concerns (McHarg, 1969). His thoughts on the state of the profession would prove to be influential as society at-large entered an era of rising environmental concern during the 1950s, 60s, and 70s, in response to increased degradation of the land and its resources brought on by chemical application in agriculture, increasing air and water pollution, and uncontrolled land development. The currents of change during this era influenced a new group of landscape architects whose work helped to define, and also responded to, the environmental movement, trending away from the ideals of modernism. McHarg, through his reforms at the University of Pennsylvania Landscape Architecture Department and his professional practice and writing, proposed a new educational methodology addressing environmental concerns (McHarg, 1969; Spirn, 2010). Coinciding with this change was the nexus of technology and environmental planning that was being revolutionized at Harvard (Toth, 1990). This atmosphere became specific to an era and drove debate and changes within landscape architecture education and exemplifies how social construction drives changes.

This trend of landscape architectural environmental concern coincided with a change in leadership in the LAEP Department after the retirement of Laval Morris in 1964 (Crook, 1989). Research indicates that the curriculum began to evolve to include a greater environmental emphasis during this time, which can be seen as a direct response to the emerging trends and changes within the profession (Utah State University Bulletin, 1974; School Evaluation Report, 1989). The research completed for this thesis sheds additional understanding on the transformation that was occurring within LAEP and the factors that influenced this change.

The environmental movement is but one of many influences investigated as part

of this history. A multitude of voices and personal experiences have combined to forge the story of the Department, and was imperative to examine as many of the threads that weave together the narrative as possible. This thesis documents the diversity of voices that made up the Department of LAEP, and uses that diversity to shed light on the culture that was present to ignite change.

In Albert Fein's seminal report in 1972, *A Study on the State of Landscape Architecture*, he discussed the importance of history in defining the profession, including understanding the general context of history as well as the regional context that defines specific places and events and contemporary history that defines the current culture. He stated in the report that:

Landscape architects [should seek not only to] identify themselves with Olmsted - for part of his greatness was in his genius in assimilating the lessons of the past and of his time...and imparting his principles and vision to a few who continued his work. One of the saddest aspects of this study had been...the view of the past held by most landscape architects....It is almost uniformly viewed as being of least importance in the training of a professional....It is not yet accepted by this profession that it is part of a historic stream; that history is everything that happened up until a minute ago....That a denial of history is a denial of the civilized mandate to constantly re-examine what we have done in terms of what we are and wish to become. (Fein, 1972, p. 14)

Fein also observed that the responsibility for change in this profession would fall on the educational system. He ended with several recommendations for improvement to landscape architecture historiography, which include, “That there be established regional archives for the gathering, storing, indexing, and dissemination of documentary material both written and visual,” and, “that there be enacted an oral history project for the purpose of recording, transcribing, and housing interviews with significant practitioners”

(Fein, 1972, p. 16). It is in the spirit of these recommendations that the research for this thesis documents the story of LAEP.

Several of the decades of interest that are central to this thesis narrative, namely the 60s, 70s, and 80s, have begun to be debated amongst landscape architect historians and writers. Anne Whinston Spirn, in her article *Ian McHarg, Landscape Architecture, and Environmentalism: Ideas and Methods in Context*, discussed how landscape architects, in order to take on the emerging and changing role of the profession to accommodate ecological principals, needed a new type of education that emphasized multi-disciplinary cooperation, ecology and science, and regional/large scale planning and design (Spirn, 2000). Daniel Nadenicek and Catherine Hastings in *Environmental Rhetoric, Environmental Sophism*, argue that McHarg's emphasis on a scientific connection with the land and his connection of ecological and landscape principals with mankind's long term survival, was a shift from a previous spiritual connection made by earlier landscape architects (Nadenicek & Hastings, 2000).

The change in emphasis within landscape architecture during the late 1960s and 1970s from a focus on design and functionality to environmental science was already being challenged in the early 80s. Steven R. Krog's 1981 article "Is it Art" in *Landscape Architecture Magazine*, opened a debate about the dualism between landscape architecture and applied art or science (Krog, 1981). From the perspective of hindsight, scholars have also examined the evolving foci of the period. In the article "The Nature of Ian McHarg's Science," Susan Herrington brings up critiques of the scientific oriented landscape architect, and how the redefined emphasis has transformed a generation of landscape architects from being designers into analysts. Herrington also argued that the

emphasis dulled the significance of art and aesthetics in the process of creating space (Herrington, 2010).

For LAEP, finding a place within the widening and debated definitions of what landscape architecture is and should be, became a defining issue as it responded to changes in leadership, faculty, university culture, students, and society over the last 75 years, and especially during the growth of the profession during the 60s and 70s.

CHAPTER III

METHODOLOGY

This thesis examines how the changes that occurred within the LAEP Department from the 1960s onward was a succession of ideas that followed along the lines of the zeitgeist, or “spirit of the time,” that was prevalent during the era. This “spirit of the time” became apparent through investigation of the attitudes and actions of the key instigators of change and the cultural trends within the Department of LAEP. Information was obtained through interviews with former faculty and alumni, archival research, and a survey of alumni. Key questions that were considered were:

- How did the legacy of Laval Morris shape the new leadership of the Department following his retirement?
- What improvements were made within the Department that helped lead to accreditation?
- What was the process of finding new faculty?
- What role did the new faculty take in defining the transitional period for the Department?
- During this era, was there an underlying correlation among the leadership of the LAEP Department in regards to social trends?
- Who were the influential faculty and how did they change the Department?
- What trends in landscape architecture helped to define the LAEP Department?

- Who were the students in the LAEP Department during this era and how did they shape the legacy?
- How has technology changed the LAEP Department?
- How have new faculty helped to define the LAEP Department in the 21st century, and how is this different from its past?
- What defines the role of the LAEP Department at the university, and how has the university/Department relationship evolved?

Setting and Participants

The scope of this thesis includes information from the founding of the LAEP Department to 2014. Due to significant changes within the Department following Laval Morris' retirement and the lack of existing historical investigation of this period, the most intense coverage was focused on this most 50 year period. The earlier portion of the LAEP Department history was covered extensively in Susan Crook's 1989 thesis, although it is briefly recapped herein to provide context. Due to the qualitative nature of historical research, interview participants were selected as historical data was collected. Initially, key faculty members and alumni were identified as potential interviewees, using a list compiled through conversations with current faculty and initial research. Additional people were interviewed based on input received from the initial interview pool to expand the narrative's scope of understanding. Please see appendices C, D, F for interview materials. A survey of alumni was also conducted to provide statistical data and to corroborate information presented in the interviews. Survey questions are found in Appendix A, and survey results are found in Appendix B.

Procedures

This study was conducted using interpretive historical research, defined as “investigations into social-physical phenomena within complex contexts, with a view toward explaining those phenomena in a narrative form and in a holistic fashion” (Groat & Wang, 2002, p. 136). As well, this study was approached through a social constructionist lens, whereby research was conducted to understand the factors that influenced the constructed social reality of the time and of the people at the Department of LAEP, and how this reality influenced change at the Department of LAEP. Because this study was based in part on qualitative research, the narrative required deductions, inferences, and opinions by the author. The qualitative nature of the research necessitated a high level of integrity for how evidence was collected, organized, and evaluated.

In order to weave a more credible narrative through triangulation, multiple data sources were pursued. These included primary source documents, secondary source documents, oral history, and a survey. The primary sources included accreditation reports, photographs, Department archives, and materials from USU Special Collections and Archives. Secondary sources included the 50th anniversary publication, Susan Crook’s thesis, *History of the Department of Landscape Architecture at Utah State University, 1939-1965*, and existing studies on trends within landscape architecture and society that aided in placing the research within the known history of the time. As noted, interviews were conducted with key informants from the Department of LAEP faculty, staff, and alumni. These people were identified and prioritized for interview based on depth and breadth of knowledge about the time of significance being studied. The survey

was directed at all alumni of the program. It was distributed online in conjunction with 75th anniversary information.

The combination of both archival data and the multiple personal narratives helped to corroborate data to determine its veracity. Oral history presents challenges to corroboration due to its reflective nature and possible interviewee biases. To overcome this, multiple vantage points of the phenomena were pursued to increase the scope of understanding (Williams, 2010).

Collected data was organized based on categories discussed by Groat and Wang in *Architectural Research Methods*. Their categories are determinative evidence, contextual evidence, inferential evidence, and recollective evidence. Determinative evidence, as described by Groat & Wang, is evidence that “can situate the object of study in the time and space” (Groat & Wang, 2002, p. 154). Contextual evidence refers to the greater historical narrative of the time. Inferential evidence deals with logical deductions based on evidence that does not present a hard connection. Recollective evidence is the oral history gathered through interview, and also involves inferences.

Evaluation of the evidence was conducted by placing the historical narrative into a broader understanding of the “one historic world” (Groat & Wang, 2002, p. 138). This process of evaluation relied heavily on not only corroborating evidence within the history of the Department of LAEP, but also evidence within the known historical narrative that exists for the time of study. As the broader understanding evolved, significant points were shared with key informants to solicit their feedback. The primary purpose of the survey was to corroborate information that revealed during interviews, and create a

broader review of trends and demographics within the Department and how they have changed over time.

A Note on the Oral Histories and Survey

The main narrative hangs on the histories provided by six former faculty: Richard Toth, Craig Johnson, Vern Budge, Gere Smith, Michael Timmons, and John Ellsworth. These participant's tenures in the Department overlapped significantly, which allowed for a more comprehensive narrative to be developed. They also spanned the historically undocumented time period from the mid 1960s to the present. These interviews were vetted by the participants, and will be deposited in USU Libraries' Special Collections and Archives as a digital collection. The interviews were conducted with Institutional Review Board (IRB) approval (protocol number 5159, see Appendix E), and a copy of the Letter of Information, questions, questionnaires, and release form are included as appendices in this thesis.

The alumni survey was written to supplement primary and oral history findings by showing demographic and cultural changes within the body of alumni over time. The survey was conducted online. The LAEP mailing list, as well as a portion of the LAEP 75th anniversary website, were used to solicit alumni participation. Of the 800 alumni directly contacted for participation, 96 participated in the survey, which is a response rate of 12%. The participants were divided into three groups of approximately 30 participants each based on their year of graduation from LAEP, as related to natural breaks in the historical narrative. The clusters grouped graduates from 1964-1983 (the retirement of Laval Morris to the end of Richard Toth's first administration, paralleling the beginning

of significant changes in technological applications in landscape architecture), 1984-2001 (2001 being the end of the Richard Toth era and the beginning of a period of significant faculty turnover within the Department), and 2002-2014.

CHAPTER IV

RESULTS

The Laval Morris Years: 1939-1964

Creation of a Program

Laval Morris once described a personal epiphany he had as a child after realizing the beauty of a ripening cherry, noting that at that particular moment in his life, “all trees, and something about life in general, took on a new dimension....” (Crook, 1989).

Landscape architects traditionally have been very fond of trees. Trees are a living media that the skilled landscape practitioner can wield to great effect and purpose. Trees change over time; the largest organisms on earth are trees, and perhaps most impressively, they grow from a tiny seed. When Laval Morris relocated the only landscape architecture program in the Intermountain West from the campus at Brigham Young University (BYU) to the land grant Utah State Agricultural College (USAC) in 1939, it was not unlike a seed landing in fertile soil. While immature and needing to expand, the seed had the potential to become much more than its unassuming beginnings. Laval Morris built the Landscape Architecture program at USAC from the ground up. He moved with the Department from BYU to USAC in 1939, and remained on the faculty as department head until 1964 when he stepped down.

Born in 1899 in East Millcreek near Salt Lake City, Morris was interested in plants and the outdoors from an early age. After graduating from Granite High School in 1918, he attended the Agricultural College of Utah in Logan for his undergraduate studies in botany and horticulture, and graduated in 1923. He then went on to study at the

Michigan Agricultural College (Michigan State University), where he occasionally sat in on lectures in the recently formed Department of Landscape Architecture, while earning an M.S. degree in horticulture (Crook, 1989). His interest aroused by this exposure to the subject, Morris sought out a degree program in the field and was accepted into the Harvard University School of Landscape Architecture in 1930. Upon finishing his course work in 1933, Morris returned to Utah, to a teaching position in horticulture at Brigham Young University, which he had held from 1924 to 1930. With his new credential from Harvard, he was able to persuade the university's administration to establish a new landscape architecture Department in the fall of 1933.

In 1939 USAC became interested in developing a landscape architecture program, and asked Morris for advice. Having accepted his guidance and establishing a new department, Morris was asked to submit an application to chair the program. Laval was hired and moved north to Logan, along with four of his students from BYU. The Department was part of the School of Agriculture, and was originally housed in the Plant Industry Building and later in the basement of Old Main. The Department grew substantially during those first 25 years with enrollment increasing from the original four students in 1939 to over 60 by the time of his retirement in 1964.

Taking advantage of an enrollment drop during World War II, Morris returned to Harvard to complete his studies. During the ensuing years since Morris first left Harvard, changes in landscape architecture design and education introduced new modernist ideas into the halls of the landscape architecture department at Harvard. Morris was excited to have something new to bring back to the program at Utah State. After Harvard, Morris aided the war efforts with the Army Corps of Engineers, overseeing the planning and

maintenance of coastal camouflage. During Morris' absence, the Department was led by Rachel Morris, Laval's wife, who had received her landscape architecture degree under his tutelage at BYU, and had stepped in to teach in the past.

After the war, the Department began to grow again as soldiers returned home and began to utilize the G.I Bill. Kenji Shiozawa, who was one of the first two graduates of the program in 1940, returned as a teaching assistant and graduate student. After he received his M.S degree in 1949, Shiozawa stayed on as an instructor until 1957, when he accepted a job with the forest service.

Never feeling at home in the School of Agriculture, Morris sought to move the Department into the School of Arts and Sciences. While the School of Agriculture resisted this change, the 1946/47 course catalog jointly listed the program between the two schools, and ten years later the Department was listed only in the School of Arts Sciences (Crook, 1989).

Early Facilities

The Departmental facilities in the Plant Industry Building, located along the northeast edge of the Quad, were crowded in with the Botany Department (Figure 1). It was a building that was described as having poor light, and was not considered to be the best environment for the work of landscape architecture education (Crook, 1989). But with only four students that first year, they made do with what was available.

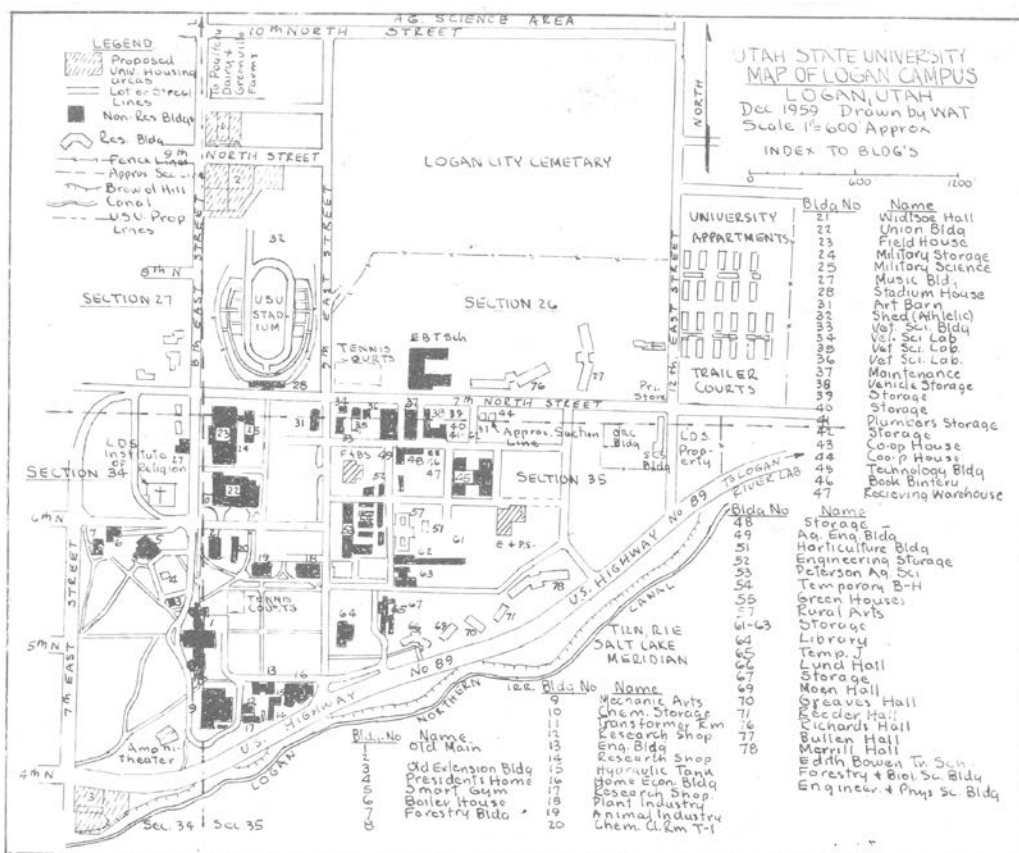


Figure 1. Campus map, 1959. This drawing of campus shows the location of the Plant Industry building on the northeast corner of the Quad. Also of note is the location of Old Main and the Mechanic Arts building.

In 1945, as the university regained momentum following the conclusion of World War II, the Department moved into the basement of Old Main. This was the original building on campus, built in a neo-classical 'château' style, and located on the west side of the Quad (Figure 2). While Old Main presides today as the iconic building on the USU campus, its basement bore testament to an eclectic past, having previously housed wood-working shops, military cadet barracks, and a creamery. (The landscape architecture program has a long history of benefitting from close proximity to Aggie dairy products.)

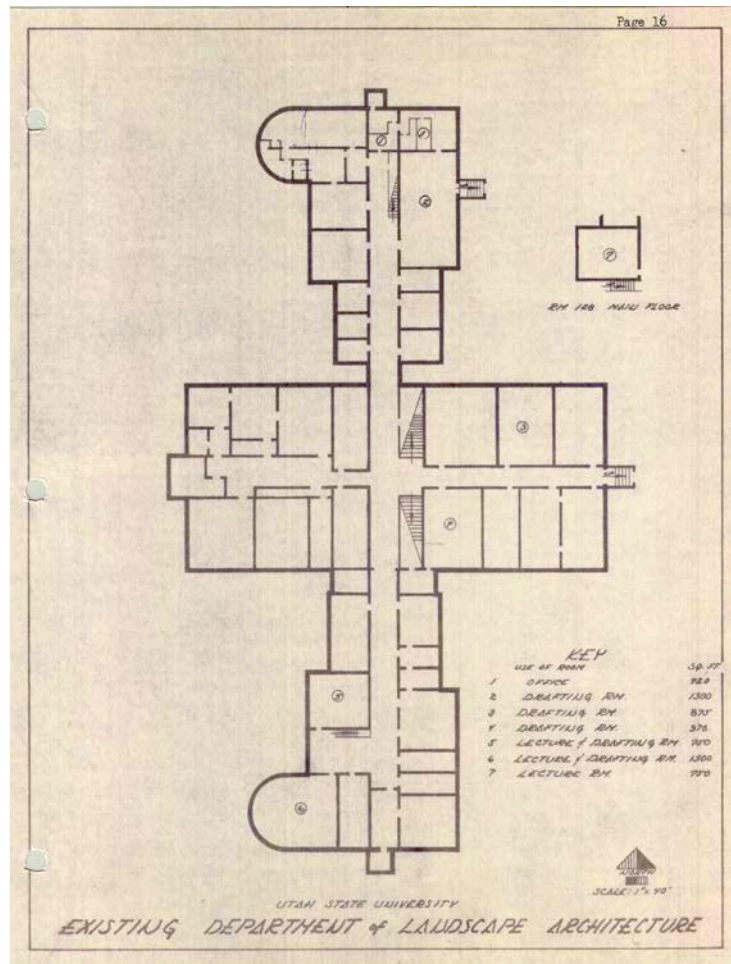


Figure 2. Basement of Old Main, 1963. LAEP Facilities in the basement of Old Main from the 1963 School Evaluation report. The Department tended to play musical chairs with rooms in the basement trying to maximize square footage.

As the Department doubled its enrollment from 1948 to 1961 (from 6 to 12 graduates a year), its offices and main studio space was relocated from the central to the north wing of the basement. However the lack of adequate space continued to be a problem, impeding realization of the Department's potential. When the Department first

occupied parts of the basement, Old Main was already an aging building. In June 1961, Laval Morris addressed a letter to Mr. Harold Wadsworth, Superintendent of Plant Operations, which read:

Dear Harold:

Reference is made to the intolerable heat of our offices in the north wing of the basement in Old Main. I don't see how we can possibly work with any degree of efficiency under these conditions. I am wondering if the pipes and the heating channel on the east wall of the east office cannot be insulated in some manner to make it possible to work.

The air is going to be very bad because of the ventilation system. Will it not be possible to do something to provide some cross ventilation? Anything that can be done to improve this situation will help the morale of the Department. (Morris, 1961, June)

It was perhaps on a hot and miserable day in June, like the one described in the letter, that Laval conceived of new facilities for the Department that would be designed specifically for landscape architecture education. In the School Evaluation Report he prepared for the Department's first attempt at accreditation in the 1963-64 school year, plans were included that Laval had developed for a purpose-built space with ample square footage in the proposed Fine Arts Center that was to be built on the east end of campus (Figure 3). In response to a question in the report directing the Department to identify any "problems or difficulty in the attainment of objectives with the present program, organization and budget," Morris answered that the "most serious problem is the need of space designed for landscape architecture," adding, however, that "this is being corrected by a new allocation of space" (School Evaluation Report, 1963, p. 5).

The Department was denied accreditation, partly on the basis of inadequate facilities. Although describing the Department's facilities as limited and cramped, the

visiting accreditation team did however observe that “notwithstanding these limitations the drafting rooms were clean and bright and attractive.” The report surmised that the facilities would be greatly improved with the move to the new Fine Arts Building (Owens, Cuthbert, & Wickstead, 1964). Unfortunately, the Department was ultimately passed-over for inclusion in the new Fine Arts Center, and would have to endure more years in the basement before realizing the dream of new facilities designed for landscape architecture education.

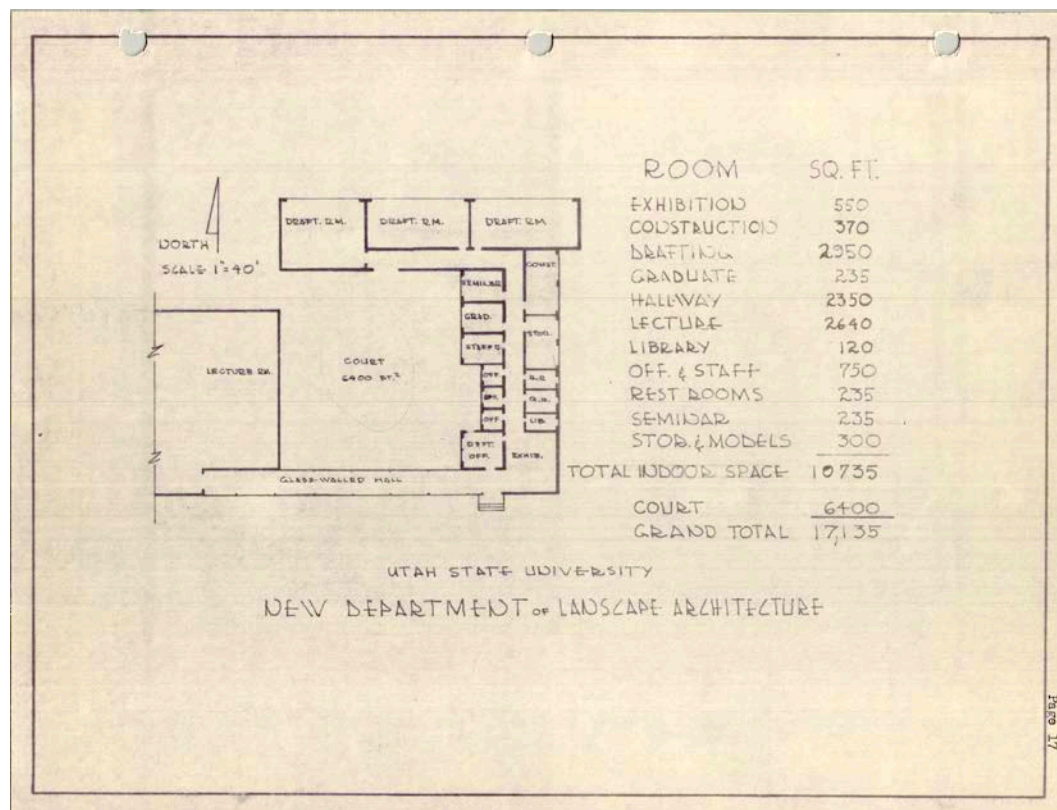


Figure 3. Proposal for new facilities, 1963. This figure shows the proposed layout for the new facilities from the 1963 School Evaluation Report.

Move Towards Accreditation Review

Landscape Architecture and Environmental Planning is concerned with the arrangement of land and the objects man places on it for use. The physical plan, including rural areas as well as urban, is made a consideration of design. Functional qualities of a plan are given first consideration and the aesthetic qualities furnished by nature and added by man are integrated by design. Projects range from individual home grounds to complete cities and those facilities for work and play wherever located. (Utah State University Bulletin, 1960)

The emphasis on design that is presented in the 1960/61 USU course catalog description of the program was reinforced by the content of the LAEP course offerings at the time. The courses and structure of the program remained essentially unchanged through the 1950s until the first accreditation visit in 1964, but the profession of landscape architecture was evolving rapidly. The LAEP program of the pre-accreditation visit was one that emphasized a site design and planning core with strong elements in plant materials and construction (Budge, 2013; Crook, 1989). This was a difficult time for development of the program as Morris was continually having issues with faculty retention, low budgets, and inadequate facilities. After Kenji Shiozawa, who had been the longest full-time faculty member other than Laval Morris, left the program in 1958, the full-time faculty teaching position became a revolving door with four instructors filling the position prior to the accreditation review in 1964. The budget was also almost flat for the Department leading up to accreditation with less than a 5% increase from 1961 to 1963.

As Morris moved the program toward pursuing accreditation, he seemed to be stuck in a catch-22 situation. He understood that in order to develop the excellence of the program it needed the endorsement of accreditation, but in order to become accredited he

needed to increase the excellence. The shortcomings of the program notwithstanding, the program submitted a School Evaluation Report in fall 1963 to the ASLA Committee on Education, and in January 1964 the first accreditation team arrived. The accreditation team was made up of Professor Frederick A. Cuthbert, George W. Wickstead, and Professor Hubert Owens. They thoroughly examined the facilities, met with students, evaluated the curriculum and work examples from the courses, and met with Department and University officials.

The findings of the team were that the Department failed to meet the minimum requirements for accreditation. They stressed the obvious shortcoming of a high student to teacher ratio (32:1 at the time, more than double the 15:1 requirement), the failure to strengthen and stabilize the staff, and the heavy teaching load of the two full time instructors. The committee noted that the curriculum also failed to meet the minimum credit hour requirement for accreditation in the areas of design, construction, and plants, and that the program of study allowed the students to fill their schedule with unfocused electives. The Visiting Team Report made twelve recommendations for improving the program that included bringing on staff with professional experience, bringing the student/faculty ratio within acceptable standards, strengthening abstract design and graphics courses, strengthening the architectural and technical drafting courses, incorporating more classes covering conservation and regional landscape planning, and increasing the liberal arts aspect of the program (Owens et al., 1964).

Transition and New Management: 1964-1972

Burton Taylor

The 1964 Visiting Team Report stated concerns regarding the leadership of the Department following Morris' nearing mandatory retirement as department head, as they felt that there was no one currently on the staff to fill his position (Owens et al., 1964). Following the setback of the failed accreditation review in 1964, Laval Morris retired to allow for new personnel to carry the program forward (Crook, 1989). Before leaving the program, Morris aided in the hiring of his replacement. Laval had stayed in touch with a former graduate, Burton “Burt” Taylor, who had gone on to Harvard and a successful career (Morris, 1961, January 4). A letter sent to Laval on June 1, 1964 from Hubert B. Owens, the Chairman of the Committee on Education, included biographical information regarding Taylor, and deemed him very accomplished for a landscape architect who was only thirty-eight years old (Owens, 1964, June 1). The letter concluded with Owens' endorsement that Laval and the dean should “consider him as a potential staff member if he is interested in teaching” (Owens, 1964, June 1). Burton Taylor was hired to take over as department head in the 1964-65 academic school year.

Taylor was originally from Nephi, Utah, and was an early graduate of the Landscape Architecture and Planning Department at USAC in 1948. After receiving his bachelor's degree, he went on to Harvard for his master's degree, graduating in 1951. Taylor's professional portfolio was extensive, working on both coasts and overseas. He worked for the Office of the Chief Engineer's Planning Branch of the Army Corps of Engineers as assistant chief of the Design Section, where he prepared site plans for

everything from military installations to cemeteries. At Pereira & Luckman he was a chief site planner and project manager and worked on various projects from Hawaii to Spain, including new town and campus planning projects. He was in charge of the Boston office of Victor Gruen Associates, and worked on their Boston Central Business District Project and a new town development in Santa Barbara.

Taylor served as department head from 1964 to 1972. In those eight years the program doubled in size, moved into the Mechanic Arts building, and developed as a program. Taylor was instrumental in bringing those changes to the Department as he broadened the perspective of the Department through his professional experience, political savvy, and leadership style. He never lacked for directness and took the deficiencies of the department head on, moving the Department quickly toward accreditation.

While Taylor tackled problems directly, he also knew how to form alliances, and understood the politics of the University. Craig Johnson described Taylor as “part of what was called the Nephi connection” (Johnson, 2007). This “connection” was due to the fact that the president, the provost, and Taylor were all from Nephi. No doubt this connection was influential as Taylor worked to increase the budget of the Department and hire new faculty. This influence was observed by Vern Budge (2013), who noted:

He was very forceful with the administration, so the administration understood where we were and what we needed. He played a very large role there, I think, in helping the Department grow, because he fit into that environment of leadership, of being quite influential with the President of the University.

Taylor was described as having a strong presence in a room, and a master at leading an audience. Gere Smith recalled that Taylor carried with him a three by five card

that had several points on it which he tried to work into whatever speech he was giving. Smith noted, “It didn't matter if [the audience] had heard it before, it was going to be new, and he spoke from that little three by five card, and it was, in most every case, an eloquent presentation” (Smith, 2013).

While Taylor may have been direct and commanding, he also gave a lot of freedom to his new faculty to explore ideas. Craig Johnson (2013) recalled the informal nature of staff meetings:

We didn't have formal faculty meetings, we would just kind of get together once in a while and go over to the Blue Bird (an on campus café), and Burt smoked a pipe and so did I, so we could go to the Blue Bird and drink coffee, smoke our pipes, and “BS.” Vern would come along once in a while, and we would talk about things, and what Burt thought that we should be doing.

Program Development

When Taylor came on as the department head he immediately went to work addressing the shortcomings of the Department. In the fall of 1964, during his first year at the Department, Taylor began to define the issues for the program in a letter to Dean Culmsee and Vice President Merrill. The first line of the letter stated, “I assume that I can go full bore in accreditation.” Burton then followed up with the question, “What is the budget situation?” (Taylor, 1964, October).

Taylor goes on to state that one of the first orders of business was the hiring of new staff for the Department, an issue that became a sticky political point (Taylor, 1964, October). The accreditation review from the year prior had expressed concerns about the inexperience and home-bred credentials of the faculty, and encouraged the Department to make efforts to recruit new faculty with broader professional and academic experience

(Owens et al., 1964). In 1964, Laval Morris' son, John Morris, received a Master of Arts degree in landscape architecture from LAEP. He was then put forward as a candidate for a faculty position in the Department. Taylor was now required to weigh the needs of the Department to receive accreditation against personal allegiance (i.e., hire staff with broader professional and academic experience, who would better position the program to receive accreditation, or hire John Morris at the behest of Laval and continue the pattern of placing under-qualified instructors in the program). Taylor discussed the issue extensively with the administration, and even brought the matter up with the ASLA Education Committee, and the consensus was that accreditation came first, and that this was most likely to be achieved through thoughtful hires that responded to the criticisms of the accreditation report (Merrill, 1964).

John Morris was offered a part-time teaching position, which he turned down. Laval was disappointed with the decision as well, and his relationship with the Department became strained (Taylor, 1965, April 16). Taylor then hired Daniel Young as a new full-time instructor in 1965, and also was able to recruit J. Derle Thorpe, an instructor in Engineering, and Asst. Professor Jon Anderson from the Department of Art, to both come on as 20% time instructors in the Department. This increase in faculty came with a budgetary cost, but was a testament to Taylor's ability to communicate the needs of the Department to the administration. The budget for faculty positions was increased from roughly \$20,000 in 1963 (the time of the failed accreditation), to \$43,000 in 1965.

In addition to addressing the need to increase and professionalize the staff, Taylor also responded to the other program deficiencies outlined in the accreditation report. In a letter to accreditation team member Professor Frederick Cuthbert, Taylor spelled out how

the Department had addressed all of the program's deficiencies and recommendations from the failed accreditation review. These improvements included expansion of library materials (including examples of professional works from Taylor and Morris); an update to the Theory of Design studio to include abstract design (including a variety of professional opinions on the subject and the presentation of theories in spatial relationships); the approval of two new course series, Interpretive History of Design (which expanded the existing history course) and Applied Theory of Design (which strengthened architectural aspects of the curriculum); the addition of a professional practice course during the senior year, closer collaboration with the College of Forest, Range, and Wildlife Management on special problems and classes; mandating more breadth in the selection of electives; and an exploration of environmental planning and its potential impact on the curriculum. Also, due to the criticism from the accreditation report of recent hires earning both bachelor's and master's degrees from the LAEP Department, Taylor encouraged graduating seniors who were interested in graduate school to look elsewhere for their studies, with several of them attending the University of Illinois (Taylor, 1965, July 22).

These reforms met two major statistical goals: reduction of the student to teacher ratio to more closely align with the ASLA mandated maximum ratio of 15:1, and increasing credit hours for design, construction, and plants. The program was able to significantly reduce the student to faculty ratio from 32:1 in 1963-64 to 16:1 in 1965-66. The total credit hours were also increased. While these areas were not completely in line with the ASLA guidelines, they showed marked improvement.

From March 27-30, 1966, the program was reevaluated for accreditation. The visiting team was made up of Professor Wayne H. Wilson and George W. Wickstead (Professor Cuthbert was unable to attend the “revisitation”). The conclusion of the visiting team in the visiting team report read:

At this time it appears that the Department of Landscape Architecture and Environmental Planning has, with strong administrative support, built well upon the foundation provided over the years through the able and dedicated efforts of Professor Emeritus Laval S. Morris. In view of evident improvements in budget, curriculum and student product since the program was first reviewed in January 1964, the visiting team recommends that accreditation of the undergraduate program in Landscape Architecture at Utah State University be granted for a two year period. (Wickstead & Wilson, 1966)

Accreditation was a celebrated event for the Department and elevated the program into an elite class. The LAEP Department was the nineteenth accredited program in the nation (LAEP and the Landscape Architecture Department at the University of Wisconsin were both initially accredited in April, 1966), and was unique in its position in the Intermountain West (Timmons, 1989; List of accredited schools, 1966; Taylor, 1966, November 8).

Following provisional accreditation in 1966, the Department was prompted by ASLA to evaluate the types of degrees offered by the program. Prior to accreditation undergraduate degree recipients were conferred a Bachelor of Art, Bachelor of Fine Art, or Bachelor of Science degree. For graduate studies, the Department conferred a handful of Master of Science degrees and one Master of Art degree. The Department submitted for review by the dean and the USU Graduate Council the degrees of Bachelor of Landscape Architecture (BLA), and Master of Landscape Architecture (MLA), and a

Master of Science in Environmental Planning. All were approved by the Council, with the first BLA degree conferred in 1967 and the first MLA in 1972 (Timmons, 1989).

The graduate programs developed significantly during this time as the program adopted the MLA. As Taylor developed the new curriculum he sought insight into innovative programs in the nation, such as the program that Ian McHarg was developing at the University of Pennsylvania and other programs throughout the nation. In a July 1966 letter to George Wickstead, Taylor eagerly inquired about McHarg's program (Taylor, 1966, July). While the final structure of the new MLA degree was designed heavily around a design and construction emphasis, there seemed to be early interest in exploring larger scale problems in the graduate program.

New Hires and the Development of a Core

As discussed, one of Taylor's early goals for the Department was to bring in new faculty who could increase the professional quality of the program. Several hires during the Taylor administration became core faculty in the LAEP Department. Each brought with them a variety of experiences that added uniqueness, and their stories and backgrounds are key to understanding how and why the program developed.

One of the earliest recruits was Vern Budge, who taught his first classes at Utah State in the spring of 1968. Budge had received his bachelor's degree from the LAEP Department in 1965, and was invited back to Logan to teach after graduating with an MLA degree from the University of Illinois. Budge recalled:

Burton Taylor called me and said, "Would you be interested in coming out to Utah for just a short time?" I said, "I would love to. I have all my class work done, and I am in the process of finishing my thesis. So in March of

1968 I traveled out here and taught several courses during the spring quarter.”
(Budge, 2013)

He was hired as a full-time faculty member for the following academic year and remained on the faculty until his retirement in 2003.

Born in 1939, Budge grew up in Malad, Idaho, where his father’s occupation as a beekeeper caused him to become involved in the agricultural industry from a young age. After graduating from high school, he attended Snow College in Ephraim, Utah, for a few years, and then served an LDS mission in the west. After his mission, Budge came to Utah State University and began to study engineering. It was while he was studying engineering that he ran into former Snow College friend Clark Ostergaard, who was headed to sign up for landscape architecture and invited his friend to join him. This was Budge’s first exposure to the discipline, and he was immediately drawn to the applied nature of the profession. This was a relief to him, as he had felt a lack of applicability while studying equations in engineering.

Budge’s experience in the program centered on site-scale projects, which emphasized residential design, site planning, housing, and recreation and open space design. As an undergraduate, he also became close friends with fellow students Don Ensign and Joe Porter, who served to inspire him in his professional development. Vern was also a student during the transition between Morris and Taylor as department heads, and he reflected:

I think Burt Taylor had a broader vision of what the profession could be. He had been a student of Professor Morris and had worked for several large architectural and planning firms. So he brought that experience of large scale planning and design to the Department. I wouldn’t say it was a big transfer of knowledge at that time, but certainly there was a change. Laval was here when the

profession was just beginning to be recognized in this part of the country. (Budge, 2013)

Budge's first job out of school was a summer position with the US Forest Service on the Wasatch National Forest. After graduating, Budge interviewed with Professor William Carnes, department head at the University of Illinois, offered him a full tuition scholarship and a job at the university if he would pursue graduate studies there. Budge accepted the offers and began his studies that fall. While earning his MLA he worked for the campus planning Department, where he was exposed to larger scale design thinking than what he had experienced as an undergraduate student at Utah State.

At graduate school, Budge became friends with several individuals who would emerge as important figures in LAEP history. Craig Johnson was ahead of Budge in graduate school at Illinois, but the two became good friends, talking about the outdoors and sharing hunting experiences. Johnson had grown up hunting and fishing in Minnesota. He described the outdoors as "being a part of everyday life," noting:

We would get on our bikes and ride with our BB guns to hunt or go fishing on the Little Crow River. In high school [my friends] had their hip waders hanging in their school lockers...when school was over, off we went. So, a lot of my activities were outdoor oriented hunting and fishing....
(Johnson, 2007)

Despite his deep connection with the environment from an early age, it was not until much later that Johnson discovered landscape architecture. While he was first attending Macalester College, his mother attended a lecture by the director of an arboretum whose son was studying landscape architecture. She told Johnson what she had learned about the profession and he sent away for information from the program at

Michigan State University (MSU). Interested in what he received, Johnson applied for admission and was accepted.

According to Johnson, the program at MSU emphasized site-scale design projects, and had several excellent young instructors who had graduated from Harvard. Upon graduating, Johnson applied for graduate schools and was on the waiting list for Harvard. When accepted to Illinois, he called Hideo Sasaki, the department head at Harvard, and asked him what his chances were to get into Harvard. Sasaki responded, “Craig, I studied at Illinois, I think that is where you ought to go” (Johnson, 2007). And so Johnson, too, entered to the University of Illinois. Similar to Budge, Johnson described the program at Illinois as being different in its emphasis from his experience at Michigan State due to the emphasis upon large-scale environmental concerns of the time. During that period, Johnson became involved in sand and gravel studies and began to expand his understanding of how landscape architecture, design, and natural systems could work together.

Once at Illinois Johnson met a number of landscape architecture graduates from the LAEP program, becoming friends as they swapped stories. After naively applying for the department head position at the University of Minnesota while fresh out of graduate school, and subsequently being told that they were looking for someone “less green behind the ears,” Johnson was encouraged by Budge to send his portfolio to USU. Johnson (2013) later recalled how he “sent it off to Utah State and got a call from the department head [Burton Taylor] and he said, ‘Craig, you got the job.’ No interview, no nothing.”

Gerald ‘Gere’ Smith was both a graduate student and lecturer in the landscape architecture department at the University of Illinois during that time. Smith grew up in Boone, Iowa, a small town west of Ames. Though he lived in town, Smith spent much of his time in the country and around farms. Smith described these early experiences as having a profound impact on his environmental and social values (Smith, 2013). At Iowa State University, he began to study civil engineering, but later discovered that engineering was not the right fit for him. He took an aptitude test that identified landscape architecture as a potential fit. This was the first time that he had heard of the profession. Smith then met with the department head of landscape architecture, and changed majors. The program at Iowa State was based on a Beaux-Arts approach to learning design. Smith recollected that the Beaux-Arts approach “was not structured as we know of [design education] today, in terms of process, programming, and analysis...I do not remember hearing the terms ‘design process or program’ ever in my undergraduate education.” He continued:

In hindsight, I realize there was much lacking in my education as an undergraduate student. It was just simply fooling around with a pencil, pen, or brush, and trying to find form. Then justifying (selling) it to a client, a made-up client and design program that the faculty member would have given you. (Smith, 2013)

During his senior year, Smith had a significant experience when Stanley White from the University of Illinois was a visiting lecturer. He described the process that White taught as, “An entirely new process of thought, an analytical approach to looking for design, a process of finding function, understanding form, and how those functions and forms related.” (Smith, 2013)

Smith graduated from Iowa State in 1961, and left Iowa to find a job in Southern California. He first went to work for Cornell, Bridgers & Troller in Los Angeles, and after a year there, went to work for the architectural firm John Carl Warnecke & Associates in San Francisco. At Warnecke & Associates, Gere worked on the Master Plan for the University of California at Santa Cruz. While living in San Francisco, Gere met his future wife Sally. Gere left Warnecke, got married in Sally's hometown in Indiana, and then travelled to Europe. In Europe, Gere found work in Zurich, Switzerland, where they lived for a year before deciding to return to the United States.

Upon returning to the States, Smith settled back into Southern California and took a job working for the landscape architect Garrett Eckbo. On Saturday mornings, Eckbo would invite anyone from the office to his house to discuss design philosophy. Smith (2013) describes the time as “mesmerizing” and continued that Eckbo

went into subject matter that I had never been introduced to before. He talked about the importance of society in landscape architecture ... the values of the individual, of family, of the community, of the neighborhood. Whatever the design project and its focus, it is the landscape architect's responsibility to elevate the breadth of the project to include the entire community. In other words, asking questions about what the role of the project had to the community, and vice versa.

It was Eckbo who convinced Smith that he needed to go to graduate school, which he acted on by submitting an application for admission to the University of Illinois. Although he was in private practice for five years, graduate school opened up a new world to him. Smith's professional experience was fundamentally structured in his Beaux-Arts education, focusing on “an intuitive search for design.” At graduate school he was exposed to design process at the university where Stanley White had taught. The connection between his early exposure to design process by White as a visiting lecturer

and his appointment to a faculty position while still a graduate student at Illinois was not lost on him:

If we pay attention to the cycles in life, opportunities do revolve around us. So it was with my introduction to the landscape architecture design process by Stanley White during my senior year at Iowa State. It was a destiny of sorts for me to be accepted on the faculty where Stanley White had taught before his retirement a few years earlier. An educator who invented, and developed the site analysis process, I was now at his home university. His old desk became my desk, his flat files full of his drawings and watercolor washes became the same flat file I was to use. (Smith, 2013)

At Illinois, Smith met many graduate students who received their bachelor's degrees from the LAEP Department. He recalled the names of Vern Budge, Wendell Morse, Dave Kotter, Ted Walker, Joe Porter, Jerry Fuhriman, Dave Jensen, and several others. It was through these relationships that he was enticed to apply for a position at USU. Smith rode out to Logan in the spring of 1968 with Wendell Morse, an LAEP graduate who was applying for the campus landscape architect position. He was offered and accepted the position and moved west with his wife and 6-week-old baby.

When Smith arrived at LAEP in the fall of 1968 he joined Craig Johnson (hired in 1966), Vern Budge (hired in 1967), Dave Kotter (hired in 1967), Fred Von Niederhausern (who was an architect and also a part-time instructor in the Department), and Burton Taylor. Morse was hired as the campus landscape architect and began teaching part-time in the Department in 1969.

Jerry Fuhriman was the next to join the faculty. Fuhriman graduated from LAEP in 1966, and, like so many LAEP graduates before him, went on to graduate school at the University of Illinois. At Illinois, Fuhriman became good friends with Gere Smith, and after graduating in 1968, took a teaching position at the University of Minnesota where

he taught for three years. A native of northern Utah, Fuhrman was anxious to return, and accepted a teaching position with LAEP in 1971.

Stuck in the Basement, Hope for New Facilities

Once the stewardship of the growing Department was handed to Burton Taylor, he continued Laval's pursuit of improved facilities. However, until accommodations could be made, the Department would have to continue in its familiar lodging in the basement of Old Main. Former faculty member Craig Johnson related his early impressions of those facilities noting that the faculty "were housed in the northwest corner [of the basement of Old Main]. I had limestone foundations as part of the wall in my office. You would come in and turn on the lights in the morning, and the silver fish headed back into the cracks in the wall." Gere Smith, who was also on the faculty during that time in the basement, observed that he found it interesting when he came out for an interview that Taylor had a windowless office.

In a correspondence with the university administration in his first year as department head, Taylor had pressed for improvements for the Departmental facilities. He wrote in 1964:

Concerning the Department quarters and assuming it for certain that we will go in the new Humanities and Arts building in three years, I believe we could tolerate our present quarters, but in order to make them more livable and not so demoralizing to the students and faculty, I'd like to submit a plan for remodeling, lighting, painting, and other "environmental improvements." (underline and quotations in original; Taylor, 1964, October)

As noted, the remodels were intended as a hold over for the Department until new facilities could be built, but they were not to materialize. By the late 1960s, the

Department had over one hundred students enrolled. Craig Johnson (2013) addressed how this growth began to affect the Department's facilities, stating:

This was about the beginning of Earth Day and more people were being attracted to programs like Natural Resources and Landscape Architecture. So we started getting more students. We received a second studio down the hall, also in the basement of Old Main. It had been the old cow milking parlor in the basement of the building. We didn't have to shovel out manure to get the students in the room, but that is what it was.

The 1966 provisional accreditation report described the condition in the basement of Old Main. The report stated, "The only negative reactions [from students] concerned physical space conditions - the basement location and its possible effect upon their work." The report went on to give a candid analysis of the quarters:

The Department remains principally housed in the basement of the Old Main Building, a space which, while remodeling has been of good quality, reflects all of the restrictions of such a location in such a structure. The space is scattered and suffers impingement by the activities of other departments and from limited ventilation and excessive heat. Also, in portions, the lighting is bad. The lack of a model shop places a heavy burden on the drafting room for this important activity. Faculty offices lack privacy owing to the nature of partitions surrounding them... In the meantime, much has been done to improve the quarters since the 1964 visit. (Wickstead & Wilson, 1966)

While life in the basement was never ideal, the setting did not appear to dampen spirits. In both the 1963 and 1966 accreditation reports the teams noted the high level of student enthusiasm and camaraderie.

Transition: Mechanic Arts Building

In 1970 the Department moved out of the basement of Old Main, which was the oldest instructional building on campus, into the second oldest instructional building on campus, the Mechanic Arts Building. Located to the south of Old Main, it was well past its prime, and had even been gutted by a fire in 1915. It had formerly housed machine

shops, and had accordingly been designed with generous amounts of natural lighting. While this move did, as the 1968 Annual Interim Report stated, get the Department “out of the basement,” the building was never intended as a long-term solution for housing the Department (Annual Interim Report, 1968). The structure was condemned and had suffered significant damage from earthquakes. Former faculty member Vern Budge (2013) noted the conditions of the facility, stating:

We had a lot of cracks in the building from previous earthquakes. The cracks had been repaired with rebar and threaded rods. The one room we used for lectures was an old mechanical shop with a flat roof with very little slope. When it rained or during snowmelt, the roof would leak so we would place several buckets in the room to collect the water. The sound of the water falling into the buckets was quite musical.

When the roof was leaking it was not a time to hang plans and drawings up for critique, and when the rain played on the roof it was not a time for lecture, as, the pounding of the rain would become so disruptive that lectures would have to be halted.

While there were many negative attributes that were reported regarding the Mechanic Arts Building, including continued lack of space, one thing that no one complained about was the view. The location had a commanding panorama of both Cache Valley and the Quad. Johnson (2013) noted:

It was on a hundred percent corner, we had a view across the Valley. The Temple was sitting there right in the foreground with the Wellsville Mountains behind, and James Peak as background looking south. It was an amazing place, with glass on two sides facing northwest and almost due south.

The location also had its advantages from an academic standpoint. This was considered a quiet corner of campus, with extensive access to outdoor spaces such as the Quad and Old Main Hill, providing opportunities for outdoor classes and lectures (School

Evaluation Report, 1974). This access to open space also allowed the students and faculty to enjoy leisure time outdoors. Vern Budge (2013) recalled:

There were a lot of activities on the Quad, and we had a lot of football games after class out there. In fact, we as a faculty liked to join in. It was a lot of fun. We had a good time with the students and enjoyed being with them.

While the grounds and view were exemplary, the 1974 School Evaluation Report noted that the building had disadvantages for landscape architecture education. Perhaps most bothersome was the circulation pattern through the building. The Junior Studio on the second floor was located in a corridor that connected two stairways, which caused numerous interruptions to classes (School Evaluation Report, 1974). A similar issue existed in the Freshman/Sophomore Studio on the first floor. The north wall of the studio had a major staircase running along it, and when classes would let out on the second floor, class in the studio would have to be halted until the disturbance would subside (School Evaluation Report, 1974).

There was also inadequate space to house all of the administration and faculty. Senior personnel did not have offices in the Mechanic Arts Building, but on the second floor of the nearby Technical Services Building. All of the deficiencies created a disjointed existence for the Department. Crowding soon became an issue as well. When LAEP initially moved into the Mechanic Arts Building there were eighty-seven students enrolled; by 1973 there were 185. Whatever advantage in space the move had initially offered was soon lost to the enrollment spike. The crowding was particularly impactful in the freshman and sophomore studio area, where there were never enough drafting tables to go around. While the better drafting tables were used by the upper classmen, Budge

(2013) and Johnson (2013) both recalled converting sawhorses and doors into drafting tables for the freshman and sophomores.

The condemned status of the building, and the realization that its future was short-lived, encouraged students to take advantage of its temporary nature, personalizing the space by making their own alterations. Vern Budge (2013) recalled:

The students enjoyed our time in that building because the University didn't care if they painted the walls or not -- and they did. I can remember having one group that enjoyed having javelin practice on one of the walls. They were throwing a javelin into the side of the building. It was an environment that was unfortunate in a lot of ways, but they knew that the building was going to come down ... so they were having a good time using it while they could.

This was the era of the “supergraphic,” to which the men’s restroom bore testimony after one late-night student paint party. Super-scale Helvetica numerals 1 and 2, distinguishing the urinals from the stalls and their respective uses, added a whimsical touch to the otherwise dreary character of the facility.

Leadership in Transition

The overall vigor of the program’s development was slowed somewhat in the early 1970s due to the failing health of Burton Taylor. With this trial came the opportunity for leadership development amongst the young faculty. In Taylor’s absence, his new hires were forced to step-up and take on responsibilities for continuing the progress that had been made in the program. Gere Smith (2013) recalled the decision process for determining which classes the faculty members were going to teach:

Burton was ailing, so the faculty had taken over some of the curriculum leadership, and we decided to go for a cup of coffee....We were trying to decide who was going to teach what subjects the next school year....Before that [meeting] we had just been jumping from course to course whenever a faculty needed to teach the course that quarter. We decided a better approach could be...to formalize

the teaching assignments better. Instead of everybody teaching a generalized approach to landscape architecture, we should get more specialized. Everyone was interested in that. We went around the table and asked everybody what subject areas they would like to be more specialized in. It would mean individual faculty could each teach in a dominant course subject area in the curriculum.

Craig was the oldest faculty member by a year, followed by Vern, I was next, followed by Wendell and Dave Kotter. Craig said, "I'm really interested in planting design." Everyone thought that would be a great idea given his interest in outdoor activities and everything else.

Vern was next. He said, "Gere, though you have taught construction and construction documents, I am really interested in that subject, though I like site design, and I like graphics." So he said, "I would like to take over road alignment and all of the grading subject area in the curriculum too."

I said that was fine with me. It was my turn and I expressed an interest in the whole design process. I wanted to stay with that longer so I could refine site analysis better. I wanted to bring in new terminology, deepen the subject further than Stanley White had done... I also said, "I am interested in urban design. I have worked and practiced in many major cities, and would like to get back to the subject of urban design, and bringing social issues together with the ecology of the city." Everyone was excited to hear that.

Wendell said, "I like plant identification. I can only teach part time. That's what I primarily do now in the campus office." David Kotter said he was interested in history. We felt good about the process and assignments.

Overall, while the Taylor years saw huge improvements in the program, the earlier emphasis on core concepts of landscape design at the site scale remained central to the program. Johnson (2013) reflected on this emphasis:

Early on it had a Neo-Romantic design philosophy and small scale project orientation. It was more similar to what I had at Michigan State. There weren't a whole lot of environmental things in the curriculum. We looked at ways to make the curriculum stronger, in terms of what the course offerings were, and how the courses would sequence from one to the next. That was where the work was early on, and what we worked on to improve the program.

Scaling Up: 1972-1987

Richard Toth

In 1967 Richard “Dick” Toth was a young professor at the University of Pennsylvania when a summer teaching position at USU came to his attention. Toth had recently married, and he and his wife had done some travelling in the American West. Toth (2013) recalled how he and his wife viewed the idea of a summer in Utah:

When this opportunity came up at Utah State, we said, ‘That sounds like a pretty good deal.’ We could get a good paid vacation, and do a bit of teaching. We had no idea where Logan, Utah, was, or what the landscape looked like. I wrote back to a great guy by the name of Burt Taylor, who was department head here at the time. Burt said, ‘sounds great, why don't you come out. It will be a real simple type of thing, we would like you to do a studio with a couple of students, and also teach an intro course for the summer.’ I said, ‘That sounds pretty good.

Toth's summer experience eventually grew into a forty-plus year career at USU.

Richard Toth was born in 1937, and grew up in New Jersey. Raised in the area around Princeton, Toth was able to spend summers along the Millstone River where he first began to realize a connection with the landscape. Toth's initial exposure to the profession of landscape architecture came when he was a young man. His father knew a landscape architect in the Princeton area who worked on smaller site scale projects. After a conversation with him, Toth was invited to work during the summer. He recalled that it was enjoyable because simply “it was a summer working outside” (Toth, 2013).

Art and design had always been a part of Toth's life, and when he was attending Trenton Junior College in New Jersey, he asked an art teacher about what schools had good landscape architecture programs. The teacher responded that the best that he knew was at Michigan State. Also during his time at Trenton Junior College, Toth took his first

ecology courses, and conducted quantitative analysis projects along the Delaware River flood plain. The bridging of the ideas of design and science would prove to be a continuing area of emphasis for Toth as he developed professionally.

Upon finishing his junior college degree in Natural Science in 1958, Toth went on to Michigan State to study landscape architecture. At East Lansing, Toth met Peter Frasier and Larry Coffin, who were both young faculty in the Landscape Architecture Department. Toth recalled that as he approached graduation the two pulled him aside and asked, “What are you going to do after you graduate?” Toth responded that he intended to find a job. He was then informed by Peter and Larry that they had a different plan in mind for him. They responded, “You are going to Harvard.” He replied, “I will never get into Harvard.” “Well, you let us worry about that, but plan accordingly,” was their simple reply. Toth recalled that he then applied, and “whatever happened, happened” as he was soon accepted to the Graduate School of Design (GSD) at Harvard.

The chair of the Landscape Architecture Department at Harvard was Hideo Sasaki. Toth (2013) recalled several other key faculty, including Chuck Harris, Peter Hornbeck, and Ken DeMay. It was at Harvard that Toth began to expand his image of what design could be, especially as it related to scale. Toth recalled working on a studio of the Quabbin Reservoir area in Western Massachusetts with a colleague named Brad Johnson. They worked to develop a quantitative analysis of the western landscape of Massachusetts. The analysis worked with scaling the landscape in different ways, and while Toth considered the effort to be successful, one of the professors at the GSD, Norman Newton, praised the project, but also cautioned to “be careful of numbers.” That

admonition would become a lesson that Toth incorporated in how applied design should operate (Toth, 2013).

Brad Johnson and Toth became good friends, and upon graduating from the GSD in 1963, Brad suggested that he look for work in Toronto. Toth took him up on the offer and moved to Toronto where he was hired to work for Don Pettit at a firm called Project Planning Associated Limited. Toth then settled into a small apartment overlooking Rose Park Canyon. He began working on several interesting projects including the Banff Jasper Highway and Expo 67 in Montreal.

Toth had received a Weidenman Prize from Harvard, which was a travel fund to extend his education. Brad Johnson had also received the prize and was returning from his travels. Brad took over for Toth in Toronto and Toth, along with another graduate from Harvard, John Furlong, planned a seven-month educational trip to Europe. While Toth was in Venice he went to the American Express office to pick up his mail, and there was a pale envelope with the University of Pennsylvania return address on it. Toth (2013) recalled the moment:

I sat down on the steps in the Piazza San Marco. I opened it up, and it was a letter from a fellow by the name Ian McHarg at the University of Pennsylvania. It was a rather nice little note saying that he had been talking to Hideo at Harvard, and had been asking about a few individuals who he might recommend who would be interested in joining the faculty at the University of Pennsylvania. I thought about that, and said that's nice. I don't really have anything to go back to right now, and Philadelphia is not that far from home, right around Trenton and Princeton. I wrote back to Ian and I said, "Thank you very much for the invitation," and told him when I would be coming back. He sent a little note back, and he said, "That is fine, and we will expect to see you around the first week of September."

Toth began teaching at Penn in 1965. The faculty was an eclectic group of professionals that emphasized Ian McHarg's interdisciplinary approach to planning and design, and Toth became immersed in the ecological planning methodology that Ian McHarg was developing. It was during this time that Toth first travelled to teach during the summer at USU.

Back in Philadelphia, the city was beginning to heat up with the social turmoil of the late 60s, and Toth did not consider it to be a terribly friendly place. After three years at Penn, he and his wife decided to look at other options. He met with faculty at Harvard, took a faculty position there in 1968, and moved his family to small farmhouse near Framingham, on the outskirts of Boston.

Throughout the time since Toth's 1967 summer experience in Logan, he had stayed in touch with Burton Taylor. Now, having been at Harvard for several years, Taylor contacted him and asked if he would be interested in taking a position at LAEP. Toth thought that that sounded great, and after an initial position was closed due to budget restraints, he accepted a position in 1972 at LAEP.

Dick Toth Reforms

Due to Taylor's failing health, he stepped down as department head in 1972, and was replaced for a year by Vern Budge in an acting capacity while a permanent replacement was sought to lead the Department. Richard Toth, who joined the faculty in 1972, was the only full professor on the faculty, and had a wealth of knowledge and experience from his professional practice experience and his time as a faculty member at

Harvard and Penn. He was approached by the dean and asked to take over as department head starting in the fall of 1973.

The Department under Toth's leadership began to incorporate several emerging trends in landscape architecture, including larger scale environmental planning and computer applications, both innovations that Toth had been involved with at Penn and Harvard. He also set about improving the sequencing and structure of the curriculum (Figure 4). Toth noted that throughout the curriculum evaluation and improvement process, "We [were] always trying to find our way in-between [site scale and landscape scale], to maintain a balance." Toth (2013) concluded, "If you start to go too far to one end or another, the more dangerous the programs become. You can start to lose what the discipline can contribute overall."

The resulting curriculum discussion centered on the balance between working knowledge and talking knowledge. At the core of the discussion was the interdisciplinary understanding, which is a crucial component of the landscape architecture profession, and the need to facilitate informed communication with allied disciplines. Toth (2013) observed:

We are not interested in landscape architecture in making people into ecologists at the undergraduate level, or even at the graduate level for that matter. We are interested, though, in their having talking knowledge of ecology, its general theories, language and concepts that are there, not the practice necessarily of field ecology. The same thing would be true for sociology, political science or anything else. We wanted our graduates to have some idea about public policy and laws through political science, some attributes of the social and cultural consequences of society, what they are, what they do, and how they work, and some attributes of economics.... No matter where they would go they would not be constrained by technology or something else. That was important to us, and we went through that rather carefully and articulated a curriculum that represented those major points of concern for us.

The reform of the sequencing of the curriculum was not only in response to emerging areas of landscape architecture, but also in response to the growing enrollment numbers. In order to keep the program in line with ASLA student/faculty ratios and keep the faculty workloads at a reasonable level, a matriculation requirement was instituted in 1971 that limited enrollment in the upper division of the undergraduate program based on grade point average (GPA). For acceptance into the junior class, a student was required to have a 3.0 departmental GPA and a 2.5 cumulative university GPA. Due to continued high numbers of enrollment in the upper division classes, the faculty voted during the 1978-79 school year to further limit the matriculation number to twenty-five per junior class, based on departmental GPA (School Evaluation Report, 1979). LAEP courses taken in the first two years represented a cross section of all areas of the curriculum, serving to level the playing field between “gifted designers” and those more comfortable in applied areas, and requiring a demonstration of basic proficiency in all areas. The university cumulative GPA requirement demanded that students display general scholarship through their general education. Craig Johnson (2013) described the importance of freshman and sophomore years of education:

The early 1970s was also the same time that we began to get lots of students, seventy or eighty in the sophomore year, and we (began a matriculation process), so [the students] had better have [their] act together. In the sophomore year, part of the idea was that if we were going to matriculate students, not everybody is a designer, not everyone is a construction person, not everyone is a plants person, and landscape architecture is all of those things and more. So, if we can design a system of course sequencing that introduces the student to how all of those things are a part of what we do, and this is how they relate to each other, we could get a pretty good sense of how well each individual student confronts, addresses, and participates in this eclectic interdisciplinary, for lack of a better word, process.

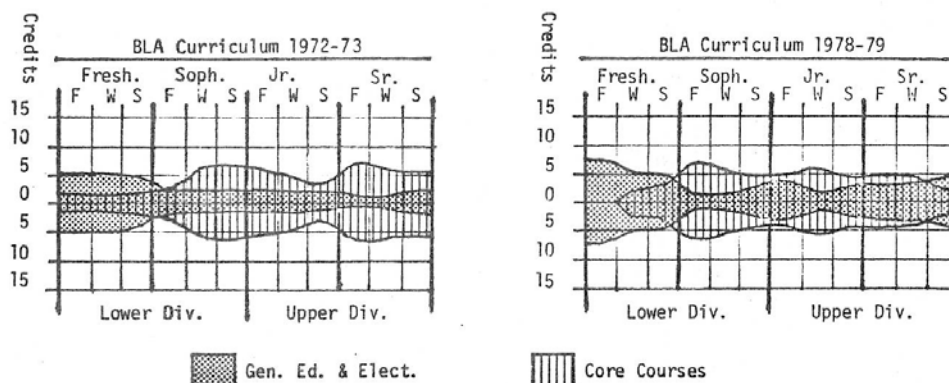


Figure 4. Curriculum changes, 1978. Diagram showing changes to course timing made during the curriculum review (School Evaluation Report, 1979).

At times the curriculum review process became intense and could involve day-long curriculum planning meetings where the staff would work on the sequencing and structure of classes. Johnson described the overall impact that these reforms had on the programs, and stated that, “What you see today was a function of a lot of those meetings, and integrating more of that kind of process oriented thinking into what the program was about” (2013). This includes matriculation requirements, which in various forms, have been in use now for over forty years.

Faculty Expansion and Creation of a Core

Faculty development continued under Toth who hired several more key faculty members in the 1970s. Michael Timmons moved to Logan in 1977 to take a job with Land Design, which was a small landscape architecture firm headed by David Bell, who served part-time on the LAEP faculty in the mid-70s. Timmons’ journey to Cache Valley

was indirect at best. Although he was born in Moscow, Idaho, Timmons's family soon moved to East Lansing, Michigan, where his father was on the faculty at Michigan State. While growing up in Michigan, Timmons began to connect with both natural and designed elements of his surroundings through visits to national and state parks, as well as camping around Michigan. In regard to the designed elements, Timmons (2013) recalled:

There was something about the rustic style of design and the “parkitecture” that was used in those parks. It all derived from the landscape architecture of the 1930s during the real key early years in the National Park Service and the State Parks Movement when a lot of the early master planning and camp ground designs and other facilities were being created, and I think that influenced me quite heavily.

Also influential on young Timmons' environmental ethics was the proximity of his childhood home to open space. He grew up on the suburban edge, and across the street from his home were empty fields and forests. Timmons reflected that being creative in the outdoors was influential on him eventually discovering landscape architecture.

After high school, Timmons attended the Michigan State University where he spent his first year as an undeclared student. Frustrated with his classes and not quite knowing what to do with himself, Timmons went to the counseling center and took an aptitude test. The results came back and the counselor informed him that he was in the 95th percentile of aptitude for being a performing musician or a landscape architect. Timmons (2013) responded to the counselor, “Well, I've played trumpet for a number of years, but I am terrified when I get up on stage and play trumpet, I am sure that's not my career, but what is this landscape architecture thing you are telling me about?” The counselor instructed Timmons to head over to the department at Michigan State to find

out more information. Timmons (2013) recalled his response when he went over to the department:

The hallways were festooned with drawings that students had produced and they were all hanging up and everything clicked. I said, “My gosh, this is it!”...it’s combining all my experiences from national parks and state parks, and these people are creating those kind of environments, and it combined my love of the outdoors with my love of art and creativity. It was a perfect marriage.

While the program at Michigan State emphasized good design, there was also an atmosphere of environmental concern amongst the student body as they were feeding off the writings of Rachael Carson and Ian McHarg (Timmons, 2013).

After graduating Timmons wanted to get out and experience more of the world. He took a job in Cape Cod, Massachusetts and moved to the East Coast. After working there for a year, he was informed by Michigan State that he had been awarded a scholarship to attend graduate school. Graduate school had not been part of his plans until that note arrived, but he had become familiar with the campus of nearby Harvard and had befriended several alumni of the program, and so subsequently applied and was accepted.

When he attended Harvard’s GSD in the early 1970s, he entered a program that was responding to changes in the profession of landscape architecture. One of those important changes was the impact of ecological planning that was being espoused by Ian McHarg at Penn. Richard Toth had recently come to Harvard from the faculty at Penn and was collaborating with faculty at Harvard on large-scale planning and computer applications.

While attending Harvard, Timmons worked at Sasaki, Dawson and DeMay, and continued on there after graduating. Things changed when his fiancé received a Fulbright Scholarship to study music in Salzburg, Austria. Deciding that he “didn’t want to be stuck

in Boston” while she was in Europe, Timmons moved to England and found a job at Brian Clousten and Partners in London. His work for Clousten would take him all the way to Iran to work on the design for a new capital city for the Shah. Also in London, Timmons had the opportunity to teach a studio class at the Thames Polytechnic Department of Landscape Architecture (now the University of Greenwich).

Eventually Timmons and his wife decided to return home to the States, but before they left Europe they decided to say goodbye with a grand tour. They were accompanied on the tour by Richard Shaw, a USU graduate, who Timmons had befriended during graduate studies at Harvard. Upon returning to the States, Timmons and Shaw were both unemployed and they made a wager to see who could find a job first. Timmons, drawn to the western landscape from visiting family in Idaho, decided to look for work in Denver. Due to a recession, firms were not hiring. Then Timmons received a phone call from Shaw. Shaw inquired how the job search had been going, and then explained that he had tracked down two opportunities, one was with a small firm in Logan, Utah, and the other was with a couple guys in Aspen, Colorado. Richard had decided to join the firm in Colorado, and he informed Timmons that he could have the job in Logan.

When Timmons moved to Logan in 1977 he reconnected with his former professor from Harvard, Richard Toth, who had come to LAEP and was now the department head. Toth invited Timmons to try teaching, and he began part-time. That summer a full time position opened up, and Timmons transitioned to full time teaching.

In the 1970s, due to the environmental planning work of prominent landscape architects, such as Ian McHarg and others, there was a vigorous interest in planning within the profession. In the 1973 School Evaluation Report, Toth identified the need for

an additional staff member to “give support to that part of the program which desperately needs the content of city and regional planning, which is so essential to round out the professional content of the Department.” The 1974 Accreditation Review Report acknowledged this need (Procopio, Musiak, & Schnadelbach, 1974). Toth, during that same period, was conducting an assessment of planning education across USU’s departments (Toth, 2010). In 1974, this realization of the need for planning expertise on the faculty led to the hiring of Kevin Stowers, who stayed until 1978, when he left to teach in Texas. Stowers was the first full-time LAEP faculty member to be hired without a degree in landscape architecture, and with an academic background in planning.

The 1978-79 School Evaluation Report recognized again the lack of a planner as a weakness, but noted that the Department planned to fill the position that year. John Nicholson was hired in 1979 to fill the planning position. John’s undergraduate and graduate studies were both at the University of Kansas in economics, architecture, and urban planning. Initially working in Kansas, John came to Utah in 1977 to work for the Wasatch Front Regional Council as a planner. There he worked on a variety of projects that included a major report on agricultural preservation in Utah, and resource recovery potential along the Wasatch Front.

The year John Nicholson was hired was also the year Gere Smith left the faculty to become the department head of the landscape architecture department at Cal Poly San Luis Obispo in California. While a few professors had come and gone in that time, the faculty that would make up the core of the program was essentially in place. The time spent in the LAEP Department by Craig Johnson, Vern Budge, Jerry Furhriman, Richard Toth, Larry Wegkamp in Extension, Michael Timmons, and John Nicholson combined

for over 200 years of experience in the Department. They almost all represented a certain type of “applied” educator as well. There were no PhDs amongst the group, and nearly all had both their undergraduate and graduate degrees in landscape architecture, and experience in professional practice. This group was not seasoned academics, but applied landscape architects. They were also a young group that would mature together over the coming decades.

Toth’s first tenure as department head ended in 1982, when he stepped down from the position in order to expand his role in research, and to work on larger landscape level projects in classes. Reflecting on nearly a decade in the position, he commented that the atmosphere that existed in the Department “was a very close collegial feeling,” and it was a time that the Department was able to accomplish a great deal, from overhauling the curriculum to moving into a new building (Toth, 2013). Following Toth, Jerry Fuhrman was promoted to the position of department head for the 1982/1983, and 1983/1984 academic years. Craig Johnson followed Jerry as department head for three years, from 1984-1987.

Facilities: Realizing a Vision

When Richard Toth took over as department head in 1973, he continued his predecessor’s efforts of improving the Department’s facilities. To alleviate some of the facility needs of the Department, Toth coordinated space swaps within the Mechanic Arts Building in 1977, and consolidated more of the Department on the second floor (School Evaluation Report, 1979). More importantly, Toth moved the Department forward towards realizing the vision of a new space designed specifically for landscape

architecture education. There had been plans to design a new building on the ground where the Mechanic Arts Building stood, but that involved years of waiting (Budge, 2013). To advance the process, Toth solicited the cooperation of the Art Department, co-tenants of the Mechanic Arts Building. Both departments had been denied space in the Fine Arts Building when it had been constructed in the mid-1960s. The coordination of efforts allowed the LAEP facilities request to move ahead in the queue with the State Building Board. Toth (2013) worked to make this building a unique asset to the campus, noting:

We did something then that was not done at the time. A fellow by the name of Paul Salisbury was campus architect and director of campus planning. Paul and I talked about getting a larger pool of architects for the building. We wanted to open it up nationally. We were able to get about four or five good national firms to submit proposals, [including] Venturi and Rauch; Caudill, Rowlett, and Scott; Ed Barnes; and Sasaki and Associates. They came out and interviewed. The Building Board finally selected Ed Barnes, and that is the building that [the LAEP Department is] now living in.

The Department moved into its new facilities in the academic year 1979-1980. This was a milestone year for the Department, as it was also the year of the 500th graduate from the program. The Department finally had a place to call home, and a little bit of room to kick up their feet with over 12,000 square feet of studio space. In the first accreditation report following the move into the new facilities, the Department no longer had to make excuses about the shortcomings of their space, or make promises of better facilities in the future. Instead, the next School Evaluation Report simply stated, “At the present time, we do not perceive any shortcomings in our new facilities that have a significant negative effect on the instructional process” (School Evaluation Report, 1984).

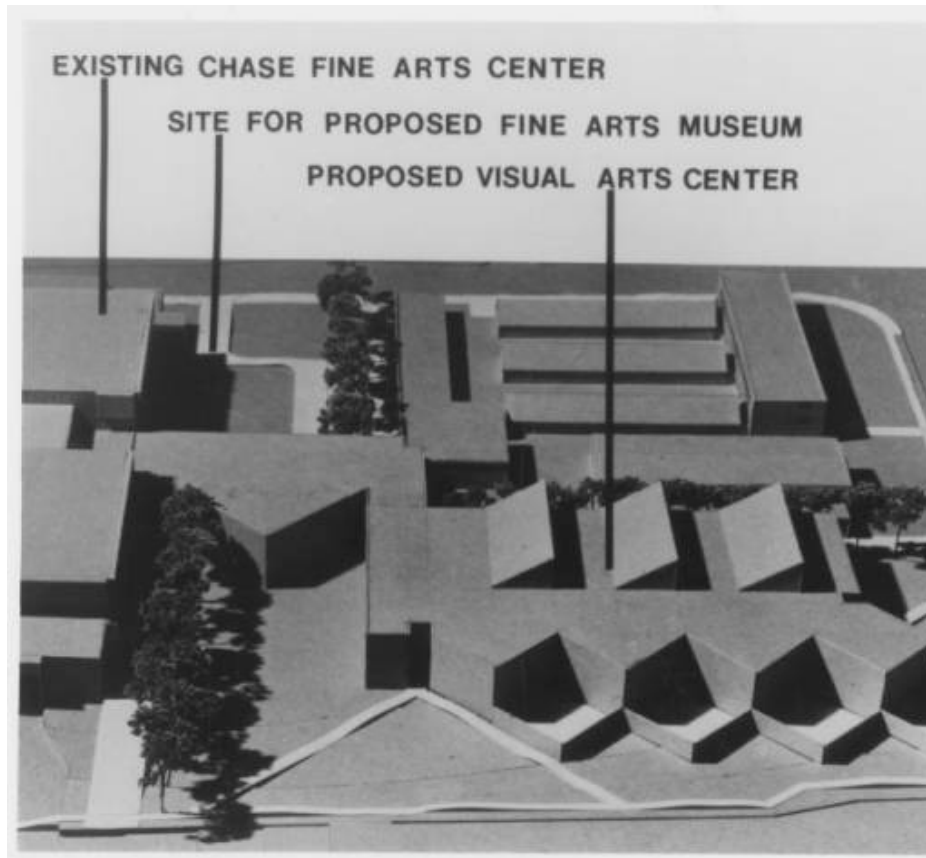


Figure 5. Model of Fine Arts Building, 1975.

For the past 35 years, the Department has been housed in the Edward Larrabee Barnes-designed Fine Arts Visual wing of the Chase Fine Arts. Over that time investments have been made to keep the space up-to-date. In 2009, the Graduate Studio underwent a significant face-lift, including replacement of all furnishings, along with a central conference space. Additional remodels created a glass-divided seminar space for the studio in 2013-14. In 2012, the alumni Advisory Board, along with an estate gift by Distinguished Alumnus Gerald Kessler, provided funding for a complete remodel of the Jury Room, resulting in a state-of-the-art space that incorporates multimedia projection,

along with technological upgrades to accommodate interactive distance education. From 2011 through 2014, a series of remodels and hardware purchases transformed the existing print lab, while also adding a second print lab.

Extension and Environmental Field Service

Since the beginning of the Department, providing extension services has been an important aspect of the LAEP program. Initially Laval Morris carried much of this responsibility; later Kenji Shiozawa also helped with extension work. At times it was difficult to balance the responsibilities of teaching and extension efforts, but learning experiences and classroom projects often came to the studio through the work of extension, serving to integrate the two. The melding of extension projects with academic learning is an area that LAEP has emphasized for years. Examples of early projects that were brought into the classroom included a Las Vegas regional park competition, USU campus planning efforts, and projects at the Utah State Capital that were conducted during Taylor's administration (School Evaluation Report, 1966).

While Richard Toth was on the faculty at Harvard, he was involved in the New England Regional Field Service, which received funding from the Rockefeller Foundation. The program was designed to strengthen the connection between real world environmental planning problems and student learning. When Toth came to USU in 1972, he brought with him the ideas that he had explored with the field service. Toth's experience with integrating "extension" services and classroom learning was bolstered by the hiring of Larry Wegkamp as a full-time Landscape Architecture Extension Specialist for the LAEP Department in 1973. At USU, Toth began negotiating with the

administration to establish a Western Regional Field Service Program (Toth, 2010). In 1977, Toth sought funding from the Rockefeller Foundation, but about four months into the project, the Rockefeller Foundation dropped their entire environmental section of the foundation. As Toth describes it, “We had lost that potential funding, but we didn’t lose our enthusiasm” (2013). The Environmental Field Service Program (EFS) was created and instead of being funded by a single large pool, the program became funded through small amounts of money and grants. The work of EFS has been reflected in School Evaluation Reports since 1976. The projects conducted through the EFS have ranged in scale from a site scale amphitheatre design in Clarkston, Utah, to bioregional scale, such as the Camp Pendleton study in 1995-96.

Funding was always an issue for the EFS, and something that Toth continually worked on. In 1999 a grant proposal was made to the Marriner S. Eccles Foundation for support of an Environmental Planning and Design Center (EPDC). \$30,000 was received the first year, and the next year a new grant awarded \$50,000. When Toth later moved to the College of Natural Resources, the EPDC program transferred to the CNR (Toth, 2010).

While a funding source may have left, the practice of outreach and hands-on learning remains strong in LAEP. Through extension and cooperation with local communities and stakeholders, real world planning and design projects continue to be an integral part of the education in the LAEP Department. The departmental Charrette has been a part of the program since the early 2000s, and currently takes place every spring semester. During the Charrette, all students in the Department participate in a week-long planning and design exercise for a community in the region.

The impact of these programs has been, and will continue to be, influential in providing planning and design assistance to communities and entities in the USU region. These real world projects are recognized for their considerable contributions. Indeed, the “hands-on” approach to education that was developed at LAEP was innovative and established a branding that has become associated with the program (Timmons, 2013). In 1990, the Utah ASLA presented an Award of Excellence in recognition of the EFS. Many of the individual projects from the EFS or related departmental activities have been Utah APA and ASLA award winning projects (Toth, 2010).

A Changing Student Body

Demographic Overview

The first graduating class of LAEP was in 1940, and consisted of two students, Eva Hogan and Kenji Shiozawa, who had transferred from BYU when Professor Morris relocated to USAC. Through WWII, the environmental movement, and into the millennial generation, the students of the LAEP program have grown and changed with the times. The changes were spurred on by both internal and external factors. The program was founded just as the world was beginning to mobilize toward war, and initial growth was hampered during the war years. In 1943 there were no students in the program, and only 789 total students enrolled at the university, down from nearly 3,000 in 1939. Following the cessation of hostilities in 1945, returning veterans funded by the GI Bill boosted enrollment in universities across the country. LAEP grew from 2 enrollees in 1945 to nearly 40 by 1948. This was nearly three times the highest number of enrollees the Department had prior to the war.

From 1948 to 1962, enrollment in the program waxed and waned from as few as 15 to as high as 55. In 1963, as the Department moved towards its first accreditation attempt, the enrollment surged to 72. Enrollment growth would continue for the next decade, peaking at 185 enrollees in 1972. This represents a growth of almost 300% from 1960 to 1972. During this same period, total enrollment at the university grew by only 60%. This growth change is consistent with the national growth of landscape architecture education during that same period. According to Albert Fein's 1972 study of the profession, during the decade of the 1960s undergraduate enrollment in landscape architecture grew 100%, and graduate enrollment grew by 200% (Fein, 1972). The growth of the Department coincided with external factors, such as the environmental movement, as well as internal factors, such as the additional space provided by the move to the Mechanic Arts building.

The students who enrolled during that time comprised a rich diversity. While a majority were male (female enrollment in LAEP has historically averaged around 25%), the group was, at times, well over 50% out-of-state students (Figure 6). Attracted by low out-of-state tuition (oftentimes lower than their own home in-state tuition), and a chance to experience all that the mountains of northern Utah had to offer, the percentage of out-of-state enrollment peaked in the late 70s and early 80s at nearly 60%. Changes in University policy and tuition structure began to reverse the out-of-state versus in-state enrollment numbers by the mid-80s. Through the 1990s the out-of-state enrollment dropped to 35%, and by 2010, out-of-state students represented less than 20% of the LAEP student body.

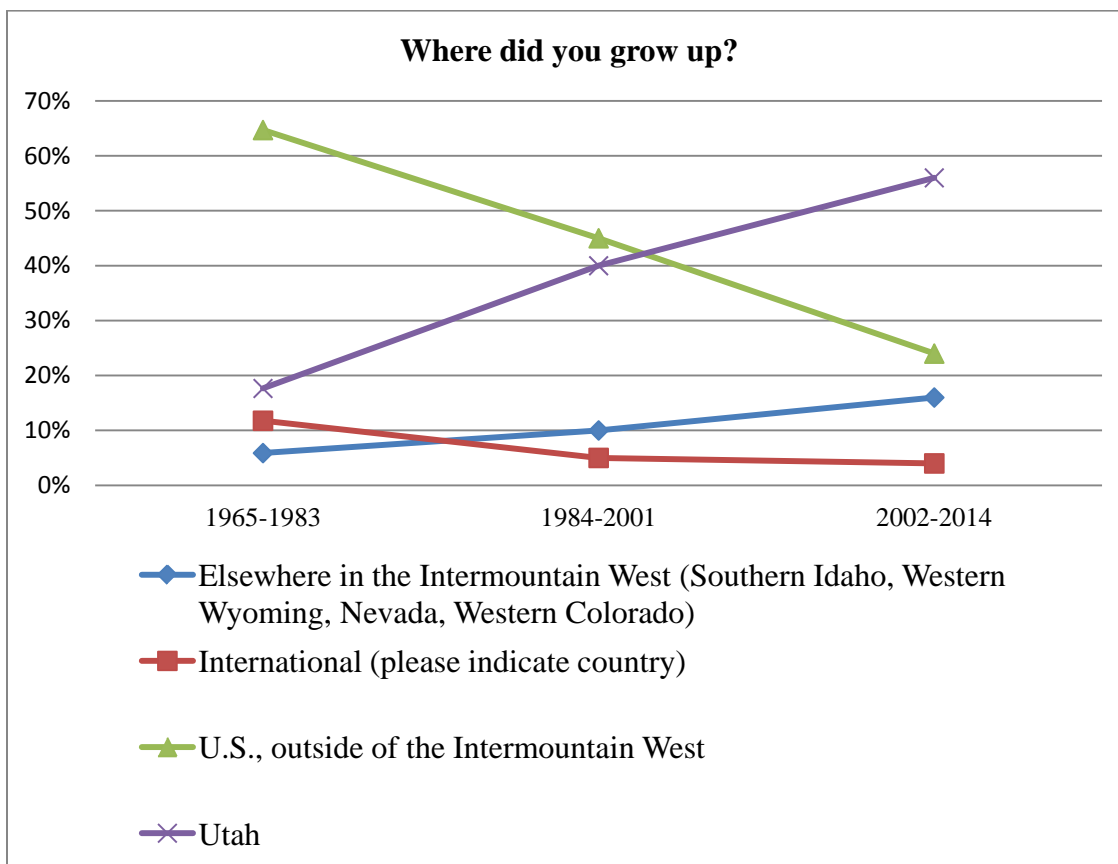


Figure 6. Where did you grow up?

This was a demographic shift that was not lost on the faculty. Toth, during his initial year on the faculty and then as department head, observed the high out-of-state enrollment trend in the Department, and noted how it added to the diversity of discussions and knowledge about issues and design problems that were presented in classes (2013). Timmons, when he started on the faculty, was very surprised by the high number of out-of-state students as well. This high out-of-state enrollment may have contributed to additional attention that the University was beginning to receive. Timmons (2013) noted that “Logan had gained a reputation in the mid or early 70s as being kind of

a rowdy place, a party school....There were certain things that attracted this kind of different group from the East Coast.”

An online survey conducted in 2013-2014 showed that more recent demographic shifts since the mid-1980s have had a significant influence on the overall makeup and culture of the student body of LAEP (full results in Appendix B Survey Results). Some of the most notable correlations were the increase in the average age of students, growing numbers of married students, an increase in the percentage of students of the Latter-day Saints (LDS) faith, the decrease in the natural setting of the University as an influential determinant to attend USU, an increase in the percentage of graduates staying in the Intermountain West after graduation, and a significant downward shift in general environmental awareness as being influential in a student’s decision to major in LAEP.

As previously mentioned, with enrollment skyrocketing in the early 1970s, the Department made the decision to limit the size of the program through the implementation of a matriculation process. Acceptance into the upper-division (junior standing) of the undergraduate program became linked to attaining established minimum grades in required LAEP courses. Due to grade inflation, the GPA restriction alone proved to be ineffective at limiting enrollment in the upper-division classes, and the faculty voted during the 1978-79 school year to further limit upper-division matriculation to the top 25 students, based on rank ordering of departmental GPA. While 1972 represents a high water mark in enrollment (there were over 180 undergraduate students in the program), the enrollment has cycled through highs and lows over the years since, reaching nearly 180 undergraduates in 2001 and dropping below 100 undergraduates in 1985, 2009, and 2010. While variable recording methods used to calculate student

enrollment over the years accounts for some of these shifts, the numbers also reflect national fluctuations in landscape architecture student enrollment during the same period, which in turn was tied to perceptions of the broader national economy and the job outlook for the design and planning professions (Landscape Architectural Accreditation Board Annual Report Statistics, 2004). Since the matriculation process was revised in 1979, the program has averaged 135 undergraduate students a year (Figure 7).

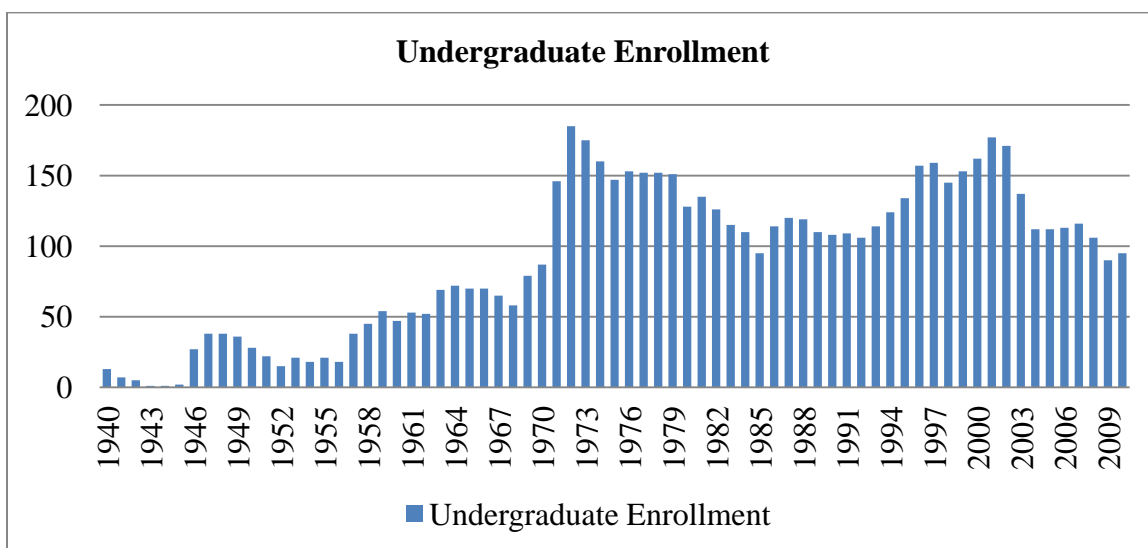


Figure 7. Undergraduate enrollment.

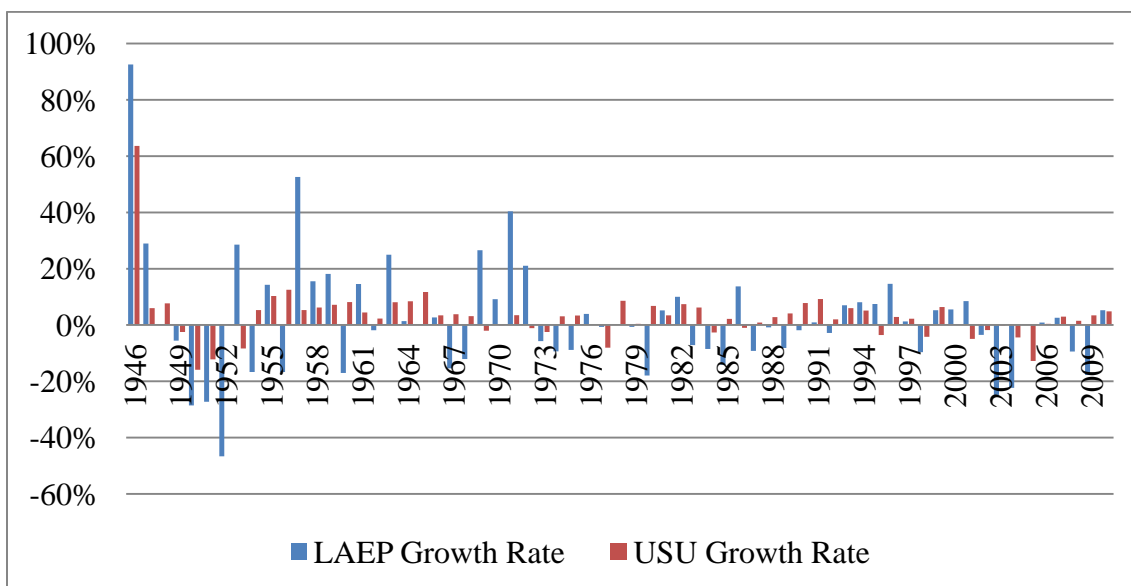


Figure 8. LAEP/USU growth comparison.

Technology

Technological Renaissance

Landscape architecture has always relied on tools to allow demonstration, articulation, and presentation of ideas. Through time, these tools have evolved and this evolution has had impacts on the way landscape architects explore ideas and solve problems. At a rudimentary level, some of the tools remained relatively unchanged over the course of the profession's history, i.e., the pencil and sketch pad. However, developments associated with personal computing and geospatial mapping since the mid-80s, have fundamentally transformed the profession and the education of landscape architecture.

The faculty at LAEP adjusted and changed with these technological advances, and in some ways broke new ground. Michael Timmons recalled that as a student of

landscape architecture at Michigan State, students who could afford them acquired Koh-I-Noor Rapidograph pens, which had small ink cartridges with different sized nibs. These pens were cutting-edge technology at the time as they gradually replaced caliper ruling pens (Timmons, 2013).

Some of the pre-computer technology persisted in the Department well into the 1990s. Timmons recalled that the Department held on to its Blu-Ray print machine (which used photosensitive paper and ammonia to make copies) “until about ten years ago.” The machine, which was housed in a poorly ventilated room, was known to “cause headaches” of both the maintenance and ammonia fume varieties for the staff and students (Timmons, 2013).

The Computer Age

As exciting as new pen technology was, a transformation of unimaginable proportions was emerging. Harvard’s Graduate School of Design and the Laboratory for Computer Graphics began collaborating on computer generated landscape inventory and analysis mapping techniques in the late 60s. As described in Melanie Simo’s (2000) *A History of Landscape Architecture at Harvard*, the collaboration and innovation in computer applications for landscape architecture was led by Professors Carl Steinitz, Richard Toth, and others on the Harvard faculty. Much of this work focused on regional resource analysis, which required significant time to develop inputs for the computers of the time. Timmons, who was a student at Harvard during that time, recalled how primitive the computer was, describing the tedious process of hand coding maps and transferring data to a stack of punch cards that would then be walked across campus to

the university's main frame computer. He recalled those treks, and praying "that you didn't slip on a patch of ice and have all the cards go flying all over the place and get out of order." He noted that it would take sometimes "twenty-four hours for the computer, which was the size of an entire building, to generate a map, and they were pretty crude looking computer maps," although he did observe that "it was a great opportunity to be there at that critical juncture in the development of computer technology" (Timmons, 2013).

When Toth came to USU in 1972, he brought with him the pedagogical application of computer technology in landscape architecture. At the time, the USU campus had just acquired a Burroughs Central Processing Unit, "more than doubling the memory capacity at the University Computer Center" (School Evaluation Report, 1974). Later in the 70s the campus acquired several Vax 11/780s and an IBM 370 computer system. These mainframe computers were the workhorses for early computer applications and plotting for LAEP. Future faculty member John Ellsworth (2013), an LAEP graduate student in the early 80s, described the tedium involved in using these early systems:

You would have a stack of cards that could be three, four feet high that would have to be passed through a card reader machine.... Somebody had to sit at a keypunch machine, like a typewriter, and put one card at a time and hit the keys for one piece of data and then put another card in. It had a feeder, I guess, that put the cards through, but someone would have to sit there and do that. It was just incredibly tedious.

New Technological Developments

Computer technology accelerated with the introduction of the personal computer in late 70s and early 80s. Keeping pace with these changes was not always an easy task for the Department. The 1979 accreditation review made reference to the "near

obsolescence” of the key-punch machine, an early inkling that the program was beginning to fall behind in technology (Tetlow, Godi, & Mckenzie, 1979).. The first desktop computer, an Apple II, was acquired by the Department in 1981, and housed in little more than a hallway closet near the faculty offices. Michael Timmons recalled that colleague Jerry Fuhriman could be found late at night practicing on the new technology, setting faculty high score records on the game “Space Eggs.” Later, a portion of the graduate studio space in the Fine Arts Visual building was converted into a computer lab and housed a few Apple II computers, but the majority of computing continued to be done at the Computer Center on the outdated VAX and IBM systems.

By the late 80s, the Department’s technology gap was becoming more apparent, as desktop computers and advances in computer-aided drafting and visualization were becoming more critical to the profession. The 1987 Master of Landscape Architecture Visiting Team Report, chaired by Jot D. Carpenter, commented on the state of computer technology in the Department. The report declared:

The computer systems currently available to the students are barely adequate for developing minimum computer literacy and pursuing introductory computing activities....Current efforts to acquire more sophisticated computer systems seem to be narrowly focused and poorly integrated into the overall teaching, research, and service mission of the Department. We suggest that, as the Department addresses the need to replace its somewhat archaic computers, a comprehensive plan for integrating computers into all courses and, where appropriate, research be developed. Clearly, significant support from the university is going to require such a carefully prepared documented plan. (Carpenter, Morrison, & Murray, 1987).

Jot Carpenter felt so strongly of the need for LAEP to incorporate computer technology that he broached the subject during his conversations with university administration. John Ellsworth (2013) recalled the conversation:

Jot Carpenter, as the story goes, walked into the President's office during his exit interview, and...literally slammed his fist on the President's desk and said, "If you don't put a computer on every faculty member's desk, you won't have a landscape architecture department. These guys are going to get rolled over by every other school, and nobody will come here."

While the actual wording of the conversation may be dramatized, the effect of Carpenter's emphasis on bringing new computers into the Department was not lost. By the time undergraduate accreditation review rolled around the next year, the Department listed as a current strength in their School Evaluation Report the expansion of their computer hardware. From the School Evaluation Report (1989):

At the time of the 1983-84 accreditation visit, the Department relied entirely on computer hardware belonging to other Departments. During the past three years our Department has been aggressive in purchasing computer hardware and software. Each faculty now has a computer within their office, networked to file server and laser printer in the front office. A special room has been established as the LAEP computer center. In addition, the Department has also scheduled access to 24 Computer Aided Design networked stations in the Industrial Science Building and had landscape architectural design software installed on the system (LandCadd and others). Similar access is available to the Macintosh II/Image Processing laboratory in the University Reserve Building. Both the CAD lab and the Macintosh lab are within two minutes walking time from the Fine Arts Visual Building.

The introduction of drafting and visualization software, and the increasing power of computers over the ensuing decades continued to have a profound influence on the landscape architecture education at LAEP. The power of digitizing and altering images, as well as computer aided drafting and design, allowed for teachers and students to develop new techniques for viewing and analyzing a project. The technological advances were not always perceived as beneficial to the development of landscape architect design skills in the studio environment. Michael Timmons (2013), reflecting on the impact of technology on landscape architecture education, stated, "[Technology] has completely

transformed the studio, not necessarily all for the good.” Commenting on students who rely too heavily on computer aided design, Timmons (2013) noted, “They think whatever comes off their computer is good, because the computer did it. Well, a computer is only as good as the ideas going into it, and that is one of the reasons that we still require hand graphics to be taught.”

Another potential impact that computer technology has had on landscape architecture education is that it has the potential to “pigeon-hole” people into specialist roles. Gere Smith (2013) cautioned that specialization can be detrimental to the profession because, “What we end up having are faculty and practitioners who are specialists in that particular area. They feel uncomfortable when they get outside of the boundary of that specialization.”

The Alumni survey indicated a growing disconnect between the skills that were being emphasized in the LAEP Department and the relevance of those skills in professional practice in regard to computer technology. In the Survey, when asked to list the three areas of landscape architecture knowledge, skills, and application that were strongly emphasized during their time at LAEP, technology has remained a relatively low emphasis area, with no era of students having more than 20% of respondents ranking it in the top three (Figure 9). However, when asked which three skills were the most important in their professional careers, technology grew from less than 10% in the 1965 to 1983 group of respondents to over 70% in the 2002-2014 group (Figure 10).

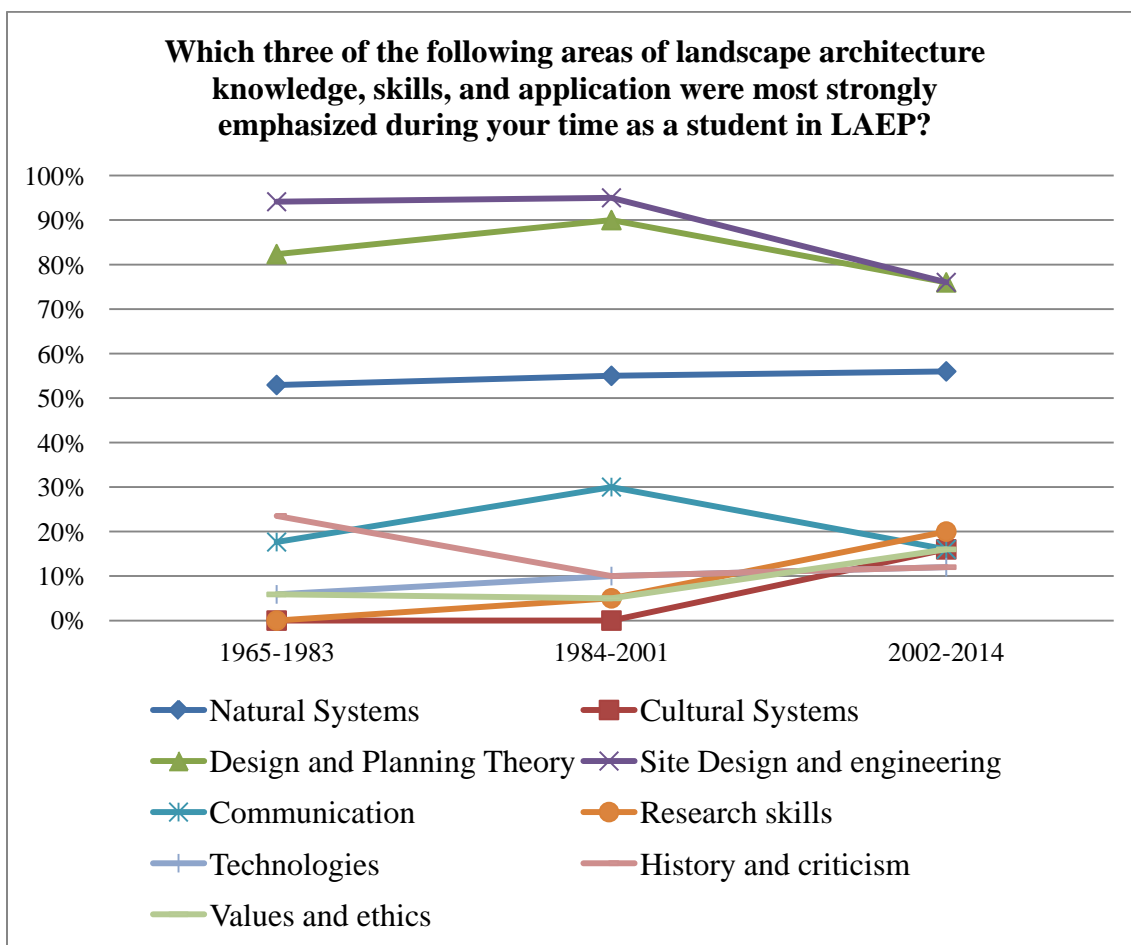


Figure 9 - Emphasized skills.

A Changing Academic Atmosphere: 1987-2001

Faculty Changes

During Richard Toth's hiatus as department head from 1982 to 1987, he was able to work on interesting landscape level projects in classes, and expand his role in research (Toth, 2013). However, Toth was asked by Dean Robert Hoover to again assume the Department leadership role in the 1987-88 school year

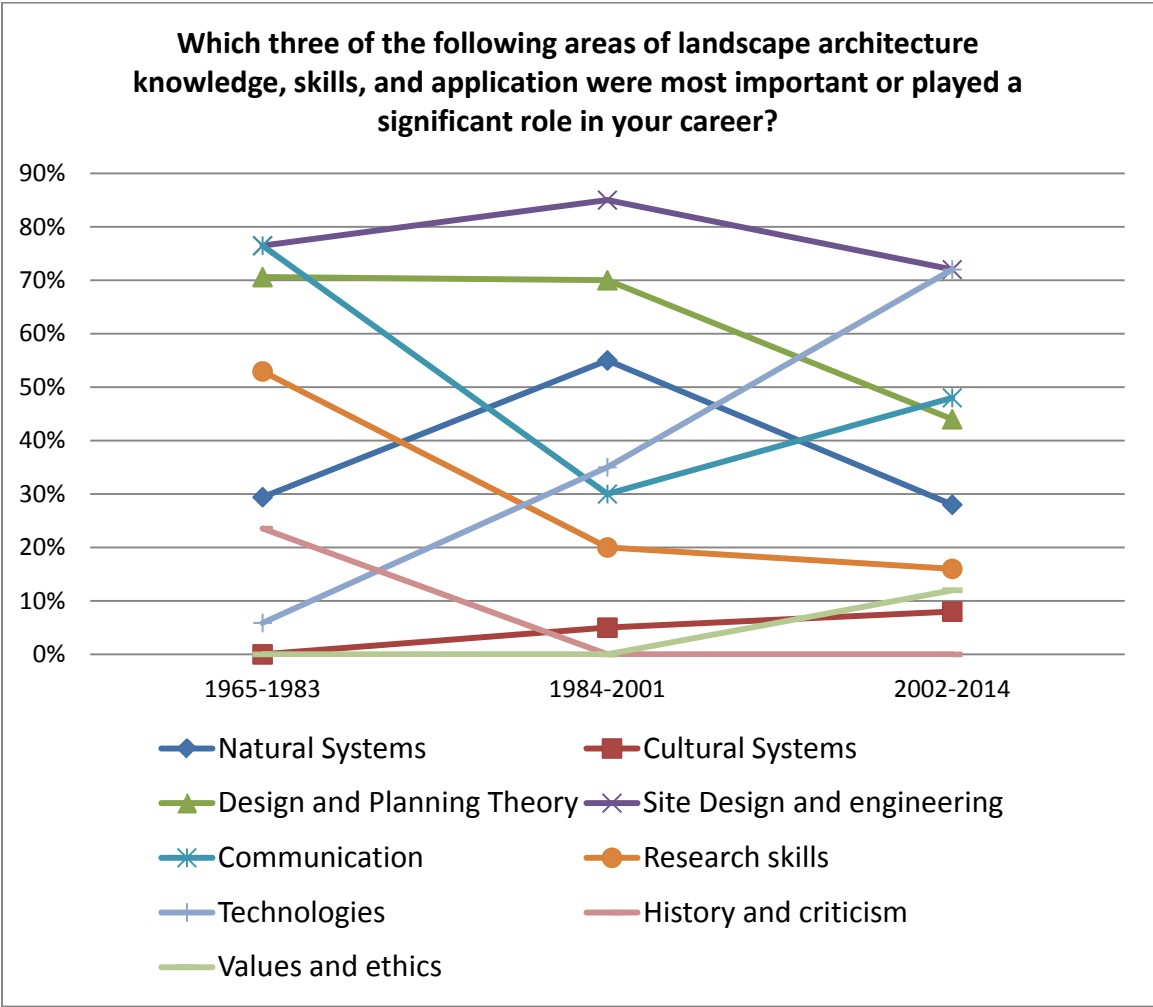


Figure 10 - Professional skills.

John Ellsworth joined the faculty in 1985. Ellsworth was born in Hot Springs, Arkansas and attended the University of Arkansas for his undergraduate studies. He graduated with a bachelor's degree in natural science with an emphasis in botany and geology. Ellsworth learned about landscape architecture from a fellow student and became interested in the profession. An “avid rock climber, backpacker, and angler,” he

decided to attend USU for graduate school, not only due to the reputation of the LAEP Department, but also because of the proximity to the mountains (Ellsworth, 2013).

Ellsworth's interest in landscape architecture was aligned with large scale planning and natural resource management ideas that were being advanced by Ian McHarg and others. It was not until after his graduation from LAEP and employment at the University of Idaho as a faculty member, that he began to connect with the more traditional art aspect of landscape architecture. After being on the faculty at the University of Idaho for three 1-year appointments, he applied and was hired at USU, where he remained until his retirement in 2009.

Following Ellsworth's hiring, a period of marked stability prevailed in the ranks of the LAEP faculty. During the ensuing decade and a half, numerous faculty were hired on either full-time or temporary status, but the 1992 replacement of retiring extension landscape architect Larry Wegkamp by David Bell and the addition of Caroline Lavoie in 1995 would be the only permanent changes into the new millennium.

Program Development and Paradigm Shifts

The role of research and its definition in an applied field, such as landscape architecture, has historically been difficult to define. What is considered research has evolved over the years, and has led to important developments amongst the LAEP faculty, namely the emergence of the PhD faculty member, and growing importance of research and publication as it relates to hiring, tenure, and promotion.

The role of a university faculty member is likened to a three-legged stool, requiring successful engagement in the realms of teaching, research, and service. In the

early years of the Department the line between professional practice and research was very blurry. Michael Timmons (2013) observed that “the model for [landscape architecture] educators was to get the BLA/MLA,” and that “research and publication took sort of a back seat in our profession.” This meant that as professors applied for promotion, they included their professional portfolio as a research component. When John Ellsworth (2013) was a graduate student at the Department in the late 70s and early 80s, he recalled how a prominent landscape architect was asked about research and the landscape architect responded, “Every time he does a project he does research. He had to research the soils, vegetation, laws and regulations, people and their behavior, etc., for every site he designed or planned.” Ellsworth (2013) observed that “at that time, that may have been a valid definition of landscape architecture research.” Later, as pressure in landscape architecture education nationally began to emphasize research and the publication of scholarly works, the LAEP Department worked to keep pace. Toth (2013) made research an important aspect of his second administration so that faculty could develop an area of specialization and emphasis.

Craig Johnson cautioned that while the increase in emphasis has been good for the profession in pushing innovation, it can have a detrimental impact. Johnson (2013) stated:

If that research gets to be overwhelming, then what suffers? The other two legs of the stool [teaching and service]. I think that is unfortunate.... The focus during those early years was really on teaching. I don't disagree with the importance of research and staying up to date. It is really invaluable, but if more and more of the emphasis goes over here [to research], then I think that tends to [cause the other legs of the stool] to suffer.

While landscape architecture education continues to wrestle with defining a research paradigm and methodologies as an applied profession, the academic shift of

emphasizing research has had a profound impact on the evaluation of faculty candidates by the university administration. For better or worse, the professional portfolio is at times becoming secondary to scholarly publication, and as older faculty with skill-sets in applied professional practice have retired, their replacements have demonstrated a stronger research focus. As a reflection of this trend, nearly half of the current faculty members in the Department now hold doctoral degrees, a rank unprecedented in LAEP until the hiring of Elizabeth Brabec in 2004.

Faculty Transitions

The 90s saw the retirement of some of the core LAEP faculty. In 1992, Larry Wegkamp retired and was replaced by David Bell as the extension specialist, and in 1998, Jerry Fuhriman retired after nearly 30 years with the Department. During that decade, Caroline Lavoie joined the faculty.

Personality clashes, combined with differing visions for the future direction of the Department, led Richard Toth to step down as department head in 1999. Within two years, Toth had moved from the LAEP Department in the College of Humanities, Arts, and Social Sciences (HASS) to the College of Natural Resources (CNR), where he settled into the recently created Department of Environment and Society (Toth, 2013). Toth's connection with CNR had been growing over the years as LAEP and CNR had been working, with Toth in the lead, on developing a joint master's degree (Toth, 2013). Toth worked with his colleague Terry Sharik, department head in Forest Resources, on revising the MS in Town and Regional Planning, offered by the LAEP Department for years, into a joint degree. The official planning and discussion about the joint degree

offering began in 1997, and in June 2001, the MS degree in Bioregional Planning was approved by USU's Board of Trustees (Toth, 2010). By that time, though, Toth was moving to a new college, and the bioregional degree, while remaining a joint, lost emphasis within LAEP.

In an effort to reaffirm the joint nature of the degree and with the 2014 retirement of Toth, the LAEP Department hired Barty Warren-Kretzschmar (who briefly served on the LAEP faculty in the early 80s) as an assistant professor in 2013 to lead the program and teach the bioregional studios. As of 2014, two graduate students are pursuing double master's in LAEP and Bioregional Planning.

End of an Era and the Beginning of a New Era: 2001 - Present

Retirement of the Core and the New Group

The spirit of divisiveness brought on by circumstances related to Toth's departure to CNR plunged the Department into a period of uncertainty of direction. The role of department head became a revolving door, as leadership passed between Craig Johnson as the interim department head (1999-2000), Karen Hanna (2000-2003), who left after 3 years for a position as dean at Cal Poly Pomona, Craig Johnson again as interim department head (2003-2004), Elizabeth Brabec (2004-2007), who left after 3 years to become department head at the University of Massachusetts, Michael Timmons as interim department head (2007-2008), and ultimately to Sean Michael (2008-present).

In addition to the revolving door of departmental leadership, this proved to be a pivotal time for the make-up of the departmental faculty as a number of the senior faculty retired or moved on, including, as mentioned previously, Jerry Fuhriman (1998), Richard

Toth (2001), Vern Budge (2003), Craig Johnson (2008), John Nicholson (2009), John Ellsworth (2009), and Michael Timmons (2013).

Since the hiring of Sean Michael, the department faculty ranks have stabilized and grown. The full-time equivalent faculty is now at an all-time high of 14. Of the 14, only Caroline Lavoie and David Bell predate the hiring of Dr. Michael himself. The other key additions include Keith Christensen (2008), Carlos Licon (2008), Bo Yang (2009), Shujuan Li (2009), Phil Waite (2011), David Anderson (2012), David Evans (2012), Barty Warren-Kretzschmar (2013), Benjamin George (2014), Ole Sleipness (2014), and Todd Johnson (2014).

LAEP in a New Millennium

At the turn of the new century, while the Department was in transition, technology was also pushing forward, creating new opportunities for landscape architecture education. One area that was particularly significant was the advent of the internet and the development of online education. At LAEP, early forays into online landscape architecture classes were made by John Ellsworth. Ellsworth, impressed and concerned with the advancements that private online universities were making, decided to pilot a landscape architecture online course in 2000 (2013). He collaborated with people in Continuing Education (now Distance Education), and Ann Williams, a graduate student in the Department, to develop the first online course, LAEP 1030 Introduction to Landscape Architecture. Part of the course involved videos that were filmed in different locations around the valley. The course was successful, and dozens of students completed it (Ellsworth, 2013).

The next investigation into online education envisioned by Ellsworth was an entirely online second professional masters degree. With the support of department head Karen Hanna, the program was developed with the help of Carlos Licon and Ann Williams. While the idea had initial support, the program was not implemented as departmental leadership shifted away from prioritizing online education. While online landscape architecture education has progressed slowly due to the historic and continued emphasis on studio based education, interest in developing online courses has been emphasized by Sean Michael, and currently six LAEP courses are offered online at USU.

In 2009, with the creation of the Caine College of the Arts, the College of Humanities, Arts and Social Sciences, which the LAEP Department had been a part of, was divided in two. Charged with finding a new home, the LAEP Department, under the leadership of Sean Michael, set about determining the best option. In 2010, following the approval by the University President Albrecht, the USU Board of Trustees, and the Board of Regents, the LAEP Department joined the College of Agriculture, returning to its historical roots. With this shift and with the hiring of new faculty to replace the old, LAEP entered a new era in landscape architecture education.

From 1939 to 2014, the program has grown from one professor to fourteen, and from two graduates to over 1,500. For the last 75 years the LAEP Department has established a legacy of excellence in landscape architecture education with graduates of the program making a difference all around the world. As the Department looks forward toward its centennial in 2039, it is well equipped to continue that legacy of excellence and shape a new generation of landscape architects to carry the accomplishments of the program forward.

CHAPTER V

DISCUSSION AND CONCLUSION

The narrative of the first 25 years of the Department's history is heavily driven by the story of Laval Morris. While others served with and aided him, including his wife Rachel, and early student and colleague Kenji Shiozawa, understanding the initial growth and culture of the Department is dependent on understanding the personality and leadership style of Morris himself. Subsequently, the early narrative of the Departmental history tends to have a narrow individualized focus. Following Laval's departure as department head in 1964, the narrative becomes much broader, as growth in the Department brought in a core group that began to define a new era for LAEP. The broadening narrative was a challenge for this study, as many voices and profound changes had to be integrated into the narrative. The legacy of the Department is not only in its storied history, but in the accomplishments of its alumni, who have gone on to be leaders in the profession.

The expansion of the Department in the 60s and 70s fits into a national trend in the growth of landscape architecture. Fueled by a national environmental movement, enrollment swelled, and the profession shifted. The LAEP Department, through the leadership of its department heads Taylor and Toth began to respond to those professional changes. Initially, the changes were slow and experimental, as Taylor worked to first build the core of the Department. The early hires, namely Johnson, Budge, Smith, and Furhiman, represented the beginnings of a new type of landscape architect. Their education transected both the pre and post environmental movement influence and

serves as a case study in the changes. The group's undergraduate education was mostly driven by what can be defined as a pre-environmental movement, site scale understanding, of landscape architecture, while their graduate work at the University of Illinois, began to incorporate some aspects of the changes and the incorporation of larger environmental planning into the profession. Most revealing of this change was the experience of Richard Toth, whose time at Penn and Harvard during this era was at the epicenter of the larger scale environmental planning paradigm shift that was occurring in the profession.

The core faculty that developed during the 60s, 70s, and 80s, also shared many commonalities. The connection and friendships made at the University of Illinois had a great impact on the faculty makeup of the LAEP Department. The Illinois connection also influenced the development of the curriculum at LAEP, as ideas regarding education taught at the University of Illinois were brought back to LAEP (Smith, 2013). Also, the overwhelming majority of the faculty did not come out of major urban centers, but instead were rural or suburban in their origins. This also mirrored a larger trend in landscape architecture that was observed by Albert Fein in his 1972 report on the profession.

The formation of the early core faculty in the 60s and 70s may also have led to some of the shortcomings attributed to the Department as it transitioned during the 80s and 90s. Most notably, the Department's slow response to changes in technology may have been exasperated by the similarity of education that the majority of the faculty shared. With few of the faculty trained in the "computer age," the inevitably was that the Department had to play catch-up with training and understanding of the new technology.

The same can be said about the shift in research paradigm; when the core faculty coalesced in the 60s and 70s, the research paradigm was related more towards professional development than academic research.

Recommendations for Further Research

The broadening of perspectives, and the 50 additional years of history that were covered in this narrative, meant that the research conducted for this thesis covered several areas with broad strokes, and revealed areas for additional research.

Complete history of LAEP Extension Services: While this thesis covers how extension services and classroom studios interacted, there is an entire underexplored area of LAEP extension that is outside of that interaction. Defining how extension specialists have defined their roles, and what projects they have accomplished would reveal a great deal about the extracurricular mission of LAEP.

Fieldtrips: The interviews conducted with the faculty revealed a great deal about travel experiences that faculty and students shared. However, this area was not explored in the narrative and the primary source material was not sufficient to have a comprehensive understanding of how it related to the topic of change within the Department.

Faculty Development and the Environment: Once again, oral histories conducted as part of this research revealed a great deal about how the faculty developed through group fishing trips and interaction, but the narrative was not complete and was left out of the final results. Most important is the significance of a yearly fishing trip to the Henry's Fork of the Snake River.

Minority Groups in LAEP: The Department has had significant influence from minority groups. Although women have made up only 25% of the student body, and at times have been underrepresented on the staff, they have made significant contributions to LAEP. Rachel Morris took over leadership of the Department during Laval's absence during World War II. In addition, other minority groups have made significant contributions to the LAEP story, including a program led by Jerry Fuhriman that brought Native American students to the program.

Defining LAEP in the 21st Century: Some areas of study require additional historical perspective, and were not covered in length in this thesis. Most important are the controversies surrounding Richard Toth's move to the CNR and the debate regarding what college the LAEP Department should belong to. This topic fits into a larger landscape architecture education discussion regarding the definition of landscape architecture in the 21st century.

Alumni Survey Findings: The alumni survey revealed several areas of notable interest for future research that may be explored further in future study. Most notable was the change in student perspectives relating to decline in specifying “a general environmental awareness at the time” as a reason for being interested in the program. This change in perspective may have to do with several factors, including the decline of the environmental movement or the change in demographics from out-of-state to in-state. Either way, the change would be an interesting area for future research.

Student Activities: The research regarding students for this study focused mainly on the demographic shifts and how those shifts influenced changes. Not covered at great

length were the activities, clubs, and studio life of the students. This is an area that would require further investigation to understand its impact.

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APPENDICES

Appendix A. Alumni Online Survey

Qualtrics Survey Software

Page 1 of 8

Default Question Block

Hello LAEP Alumni. The Department of Landscape Architecture and Environmental Planning (LAEP) at Utah State University (USU) will celebrate its 75th anniversary in 2014. With this celebration comes a renewed interest in the department's history. Part of the celebration will include the creation of a historical account of LAEP. Graduate student Aaron Smith has taken on a portion of this narrative as the subject of his thesis. The thesis will require research concerning the years after Laval Morris' exit from the program in 1964, as substantial investigation into this time period is absent. Additionally, the thesis will attempt to create a greater correlation between trends within landscape architecture and society over the same time period and how these trends influenced change at the department of LAEP.

An alumni survey will be included in the research primarily as an instrument for the corroboration of information that is uncovered through more in-depth interviews and additional historical research, and to create a more comprehensive understanding in regards to both trends and demographic changes within the Department of Landscape Architectural and Environmental Planning.

As Alumni of the program, you are invited to participate in this survey. The survey is anonymous, and participation is completely voluntary. Included at the end of the survey is a full Letter of Information regarding the purpose and procedures of the survey, as well as the contact information of the researchers.

Thank you for participating in research regarding the history of the Department of Landscape Architecture and Environmental Planning.

Demographics

Gender

- Male
 Female

With what group do you identify?

- White or Caucasian
 Other race or ethnicity (please specify)

Did you receive a Bachelors Degree, Masters Degree, or both from LAEP?

- Bachelors Degree
 Masters Degree
 Both

What year did you graduate with a Bachelors Degree?

What year did you graduate with a Masters Degree?

What was your age at graduation?

What was your marital status while attending USU

Single entire time

Married part or all of the time as a student

Between completing high school and graduating from USU in LAEP, I... (mark all that apply)

Served in the military or other service (Peace Corps, Vista, etc.)

Served a church mission

Attended another college or university for a year or more

Worked for a year or more in another profession

Worked for a year or more in a profession related to landscape architecture

Attended USU straight out of high school and took no breaks from my education

Other (please specify)

Geographic Distribution

Where did you grow up (the place you would most call home)?

Utah

Elsewhere in the Intermountain West (Southern Idaho, Western Wyoming, Nevada, Western Colorado)

U.S., outside of the Intermountain West

International (please indicate country)

What influenced you to attend USU? (check all that apply)

Reputation of the University or the LAEP Department

Natural setting or outdoor recreational opportunities

Low cost of tuition

Utah culture

Local University

Other (please specify)

Where did your career path lead you after graduation?

Worked in Utah or Intermountain West entire career to date
 Worked outside Utah or Intermountain West at some point during career.
 Worked outside of Utah or Intermountain West entire career to date
 Other (please specify)

Regarding your decision to major in landscape architecture

When did you decide to major in landscape architecture?

Before enrolling at USU
 After beginning as an undeclared student at USU
 After being enrolled in a different major at USU

What influenced your decision to major in LAEP? (check all that apply)

Awareness / familiarity with the profession
 Exposure through friends, roommates, classmates, etc.
 General environmental awareness of the period
 Took elective "introduction to Landscape Architecture" course
 Career counseling service or aptitude exam
 Departmental recruitment materials or speaker
 Other (please specify)

If you attended LAEP as a graduate student, in what area was your undergraduate education?

Landscape Architecture
 Related degree such as planning, engineering, architecture, horticulture and plant sciences
 other (please specify)

Regarding your professional career

Directly after graduation from USU LAEP, I...

- Began work in landscape architecture
 - Went to graduate school or other education
 - Took a job in an unrelated field while looking for landscape architecture work
 - Changed Career paths
 - Traveled
 - Other (explain)
-

If you continued your education after graduation, in what area was your additional education?

- Landscape Architecture
 - Architecture
 - Planning
 - Other (please specify)
-

In what area was your the first landscape architecture related job after graduation?

- Private sector, at an established firm
 - Private sector, Self-employed
 - Public sector
 - Education
 - Other (explain)
-
- Not applicable

Select the area that characterizes your current employment

- Private sector, at an established firm
 - Private sector, Self-employed
 - Public sector
 - Education
 - Other (explain)
-
- Not applicable

Select the area that characterizes the majority of your career since graduating from LAEP

- Private sector, at an established firm
 - Private sector, Self-employed
 - Public sector
 - Education
 - Other (please specify)
-
- Not applicable

The LAEP program

Which three of the following areas of landscape architectural knowledge, skills, and application were the most strongly emphasized during your time as a student in the LAEP Department?

Natural Systems
Cultural Systems
Design and Planning Theory
Site Design and engineering
Communication
Research skills
Technologies
History and criticism
Values and ethics

Which three of the following areas of landscape architectural knowledge, skills, and application were the least emphasized during your time as a student in the LAEP Department?

Natural Systems
Cultural Systems
Design and Planning theory
Site design and engineering
Communication
Research skills
Technologies
History and criticism
Values and ethics

Which three of the following areas of landscape architectural knowledge, skills, and application were the most important or played the most significant role in your professional career?

Natural systems
Cultural systems
Design and Planning theory
Site design and engineering
Communication
Research skills
Technologies
History and criticism
Values and ethics

How confident were you with the skill sets you emerged with from your education at LAEP

- Very confident
- Somewhat confident
- Somewhat not confident
- very not confident

If you have had the opportunity to interact professionally with graduates from other programs of landscape architecture, how would you rate the education you received at USU to others?

- Much stronger
- Somewhat stronger
- About the same
- Somewhat weaker
- Much Weaker

Where do you see emerging areas in the profession?

Letter of Information



Department of Landscape Architecture and
Environmental Planning
4005 Old Main Hill
Logan UT 84322-4005
Telephone: (435) 797-0500



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USU IRB Approved: 07/19/2013
Approval Expires: 07/19/2014
Protocol Number: 5159
IRB Form and Protected per IRB Coordinator
Special Collections & Archives
3000 Old Main Hill
Logan, UT 84322-3000
Telephone (435) 797-2663

LETTER OF INFORMATION

The History of the Department of Landscape Architecture and Environmental Planning

Purpose: Thank you for your willingness to participate in The History of the Department of Landscape Architecture and Environmental Planning. The project is an effort to collect histories and artifacts from faculty and alumni of the Department of Landscape Architecture and Environmental Planning at USU (LAEP). The project will help document the development and changes that have occurred within the field of landscape architecture and the Department of LAEP since its founding in 1939 to more fully tell the story of landscape architecture scholarship, to make accessible the institutional memory of the Department of LAEP, and to aid in research for a M.A. thesis regarding the history of the Department of LAEP. This survey will be used to understand changes in demographics within the Department of LAEP and quantify how the Department of LAEP changed with trends within landscape Architecture.

Partners: The Department of Landscape Architecture and Environmental Planning at Utah State University and Utah State University Special Collections & Archives (USUSCA).

Procedures: Following this letter of information is a survey that focuses on your involvement with the Department of LAEP. The survey will take about 10 minutes to complete. You may decline to answer any question(s). The survey is confidential, and all data in the survey will be digitally stored on a secure computer.

Risks/Benefits: There is minimal risk in participating in this study. There is a small risk of loss of confidentiality, but steps have been taken to reduce this risk as described below. The information collected in this study will provide a rich resource for future research of landscape architecture studies and the department of LAEP.

Evaluation & offer to answer questions: Aaron Smith has explained this research study to you and answered your questions. If you have other questions or research-related problems, you may reach Dr. Christensen or Aaron Smith at the phone numbers or email addresses below.

Voluntary nature of participation and right to withdraw without consequence: Participation in this project is entirely voluntary. You may refuse to participate, withdraw, or refuse to answer survey questions at any time without consequence.

Confidentiality: Data collected in this survey will be kept confidential. The data will be temporarily stored on a secure server connected with the survey website. The website is password protected. The data on the website will be deleted at the conclusion of the study. A copy of the data will be kept on a password protected computer in a locked office. To protect your privacy, you are not required to provide identifiable information. Your computer's IP address will not be sent to the researchers and any contact information you provide will not be connected with your responses to the survey.

IRB Approval Statement: The Institutional Review Board for the protection of human participants at Utah State University has approved this research study. If you have any questions or concerns about your rights or a research-related injury and would like to contact someone other than the researchers, you may contact the IRB Administrator at (435) 797-0567 or email irb@usu.edu to obtain information or to offer input.

Investigator Statement

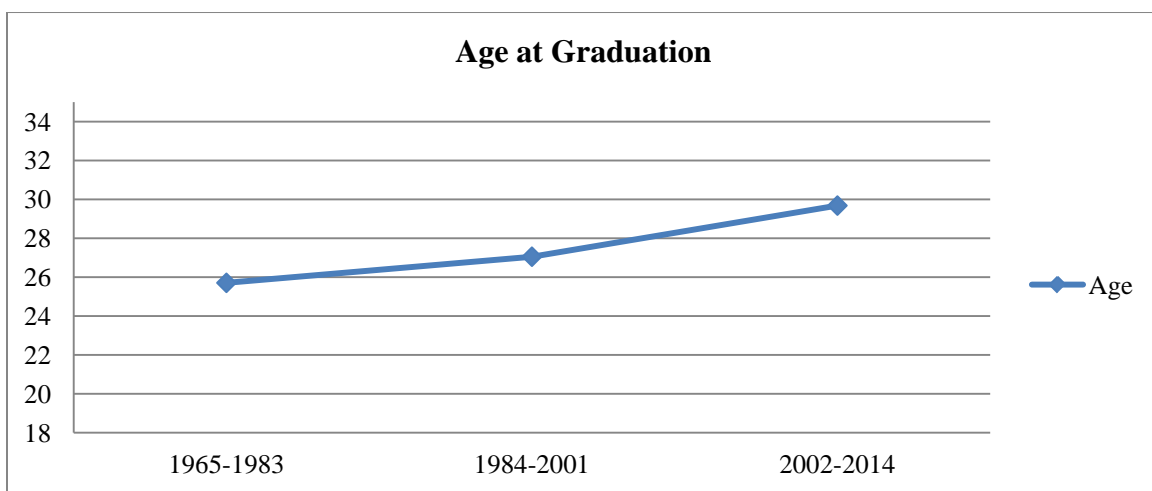
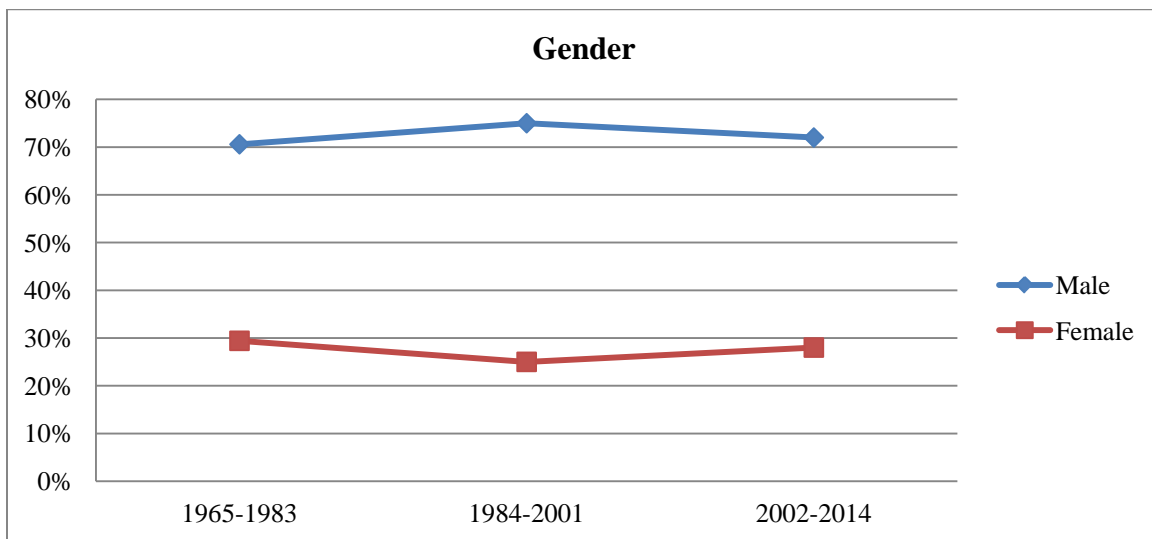
"I certify that the research study has been explained to the individual, by me or my research staff, and that the individual understands the nature and purpose, the possible risks and benefits associated with taking part in this research study. Any questions that have been raised have been answered."

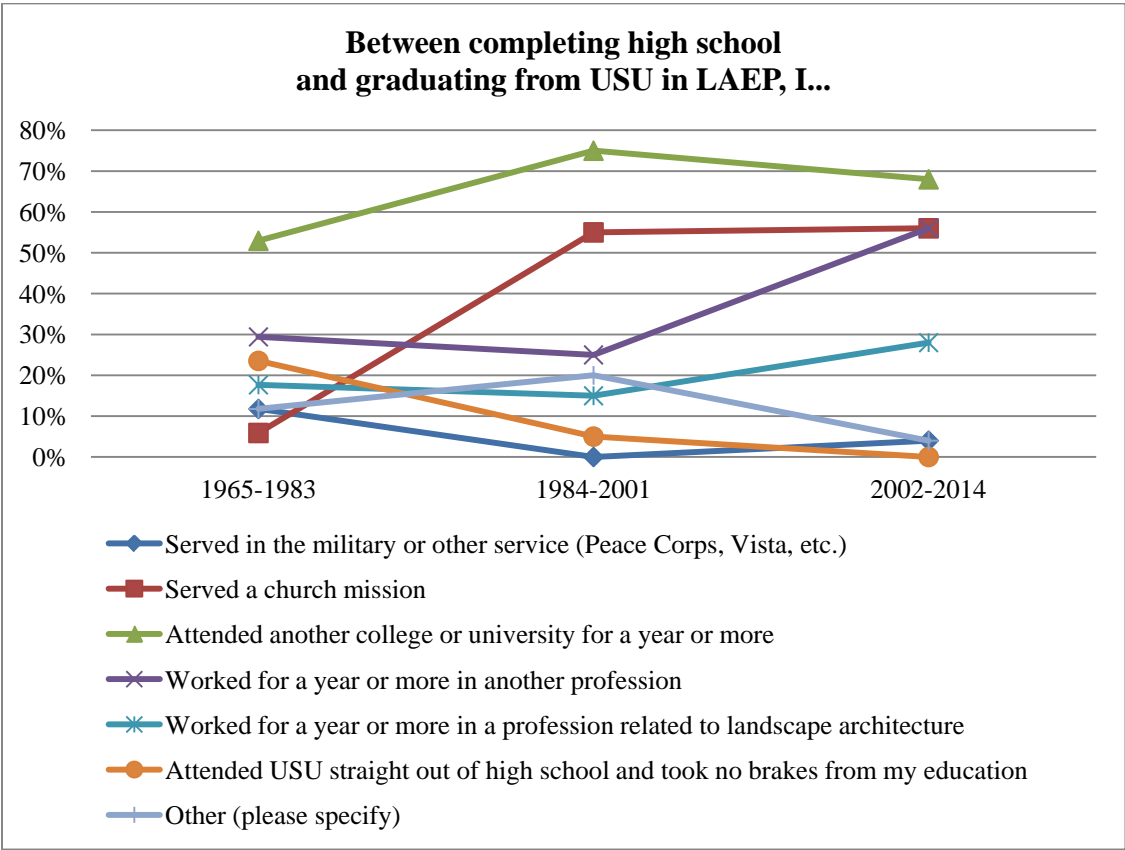
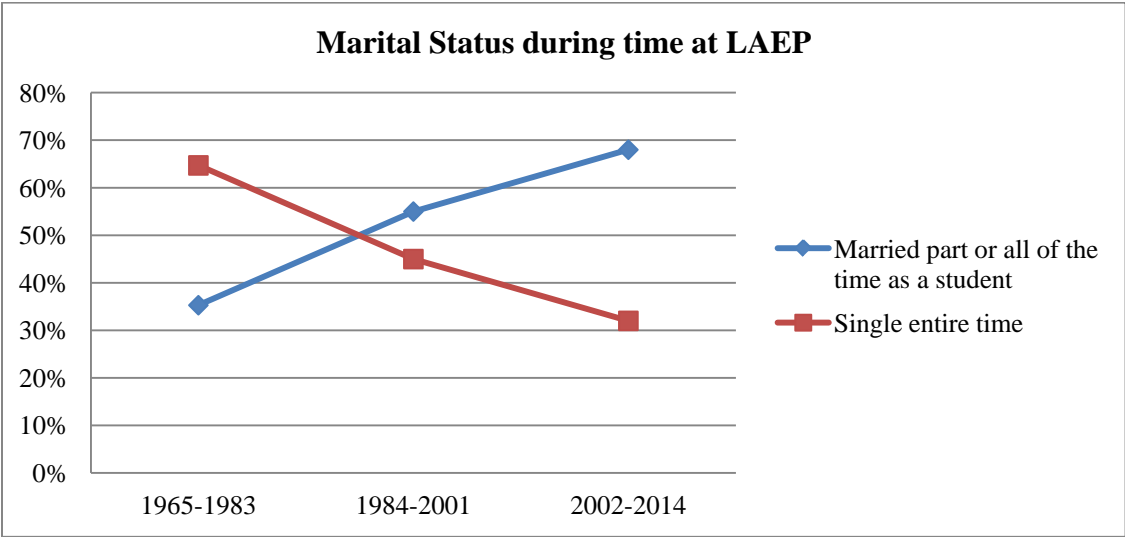
Aaron Smith
Graduate Student, Department of LAEP, Student Researcher
435.764.0591 / aaron.l.smith@aggiemail.usu.edu

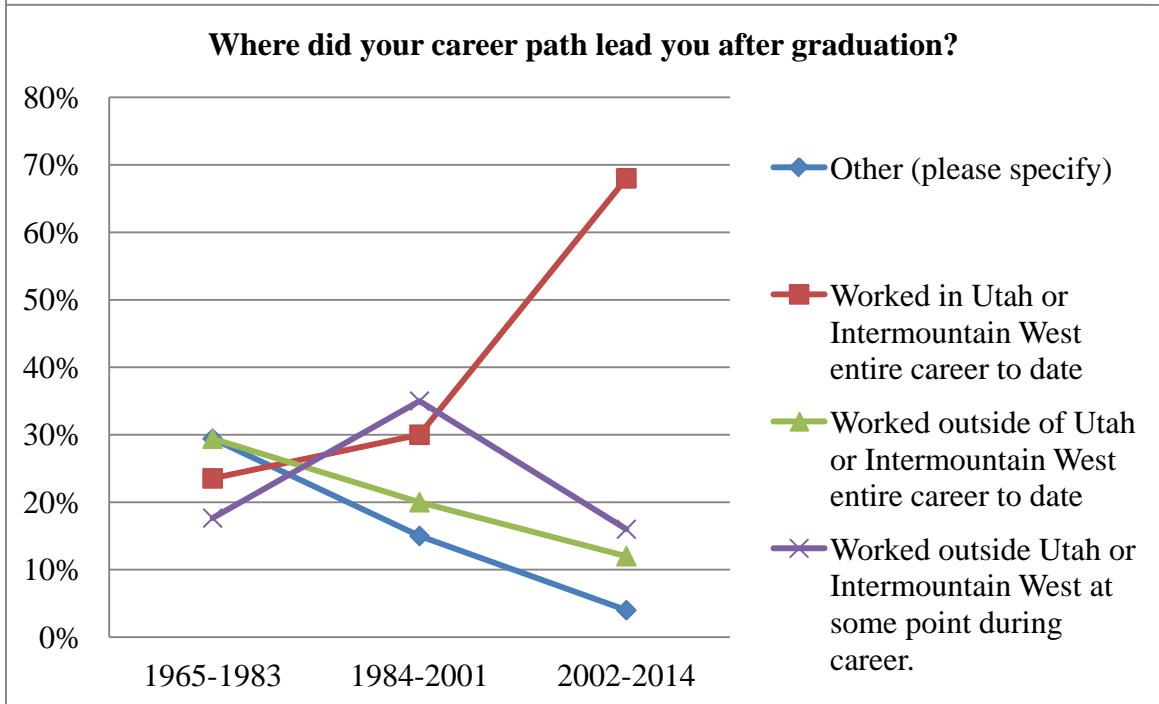
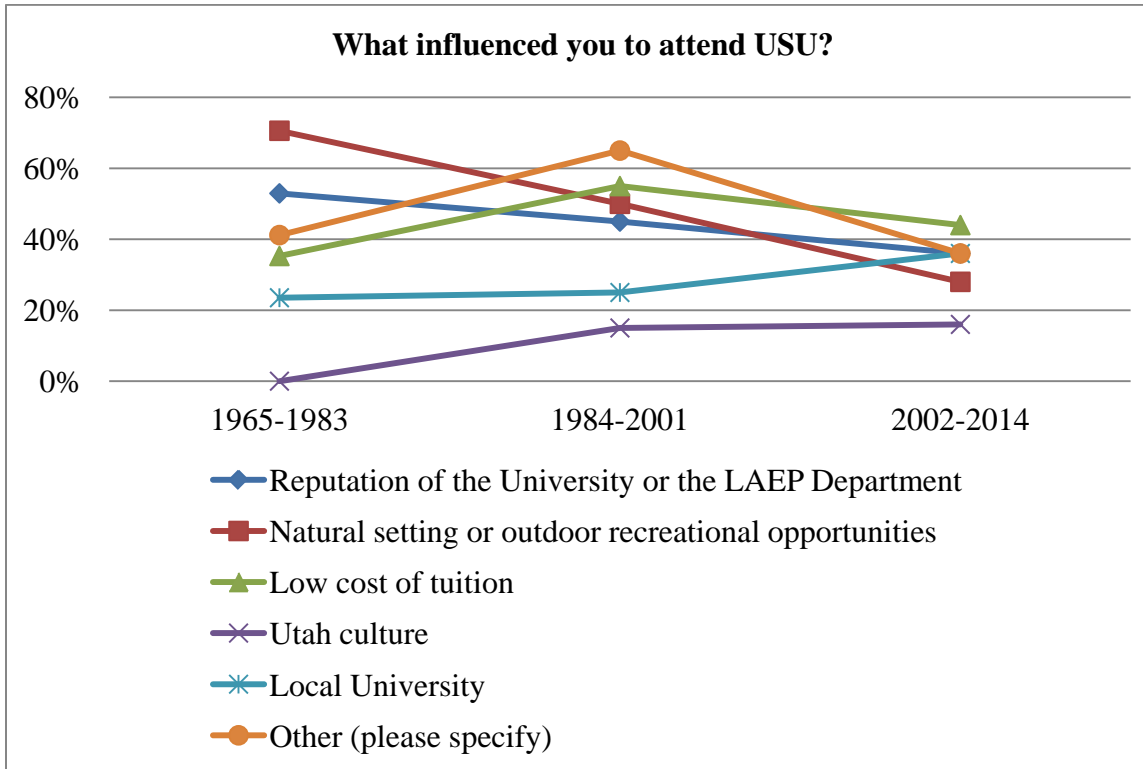
Keith Christensen, Assistant Professor LAEP
Principal Investigator, Thesis Committee Member
435.797.0500 / keith.christensen@usu.edu

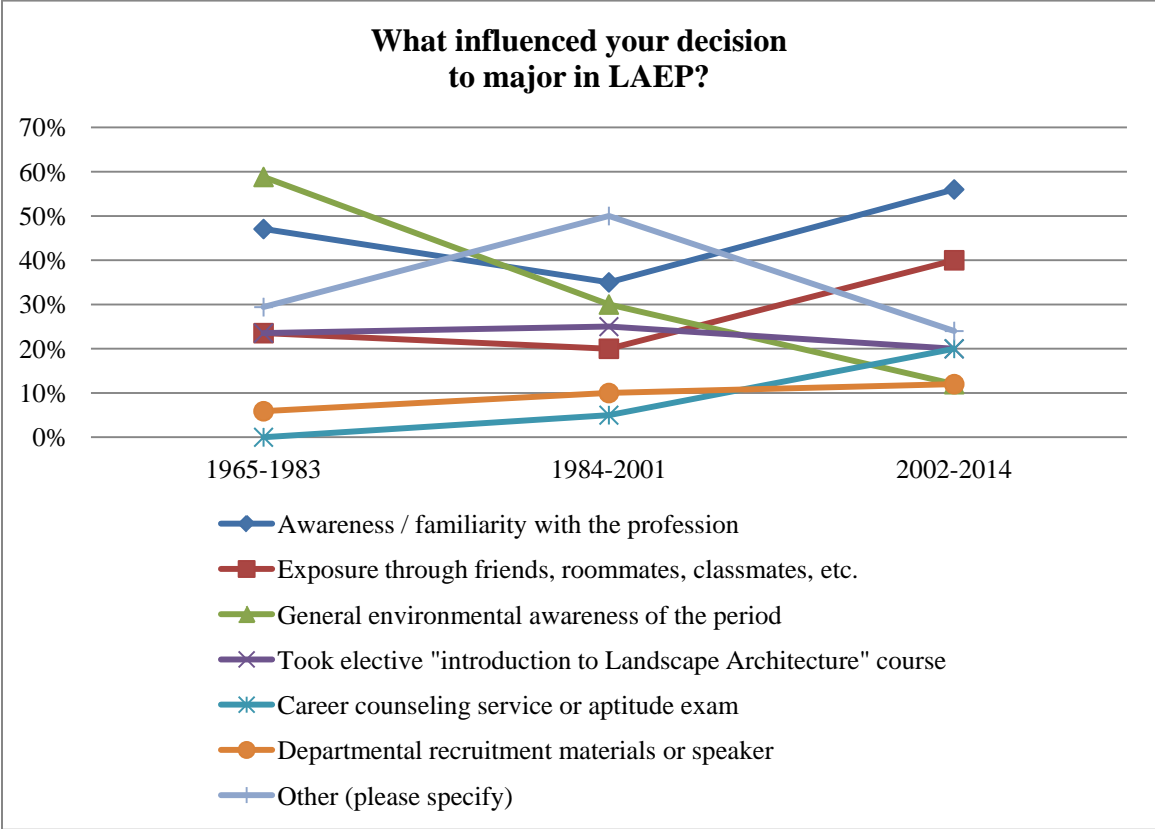
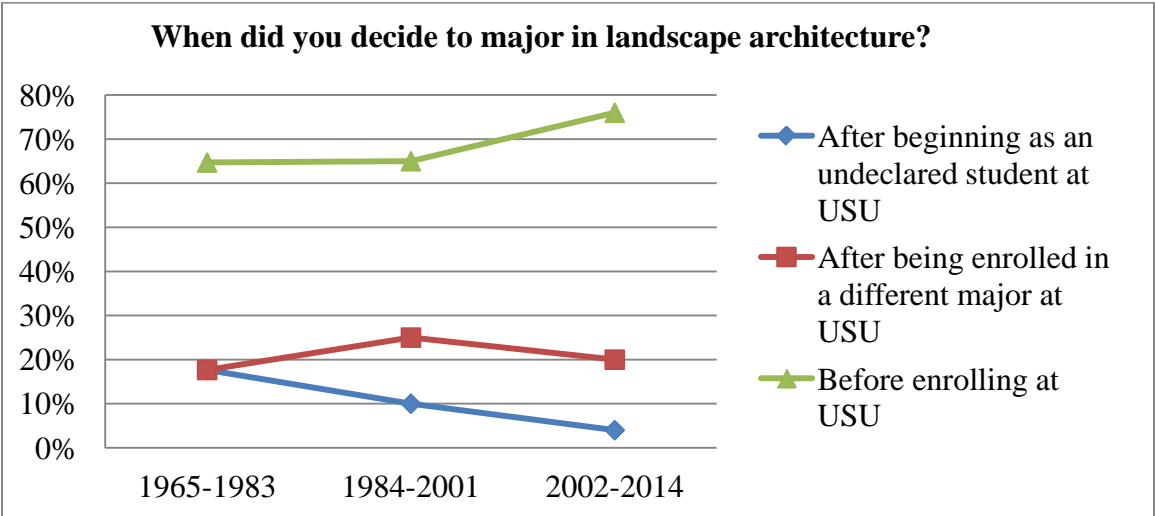
Randy Williams
USU Folklore Curator & Oral History Specialist
Co - Investigator, Thesis Committee Member
435.797.3493 / randy.williams@usu.edu

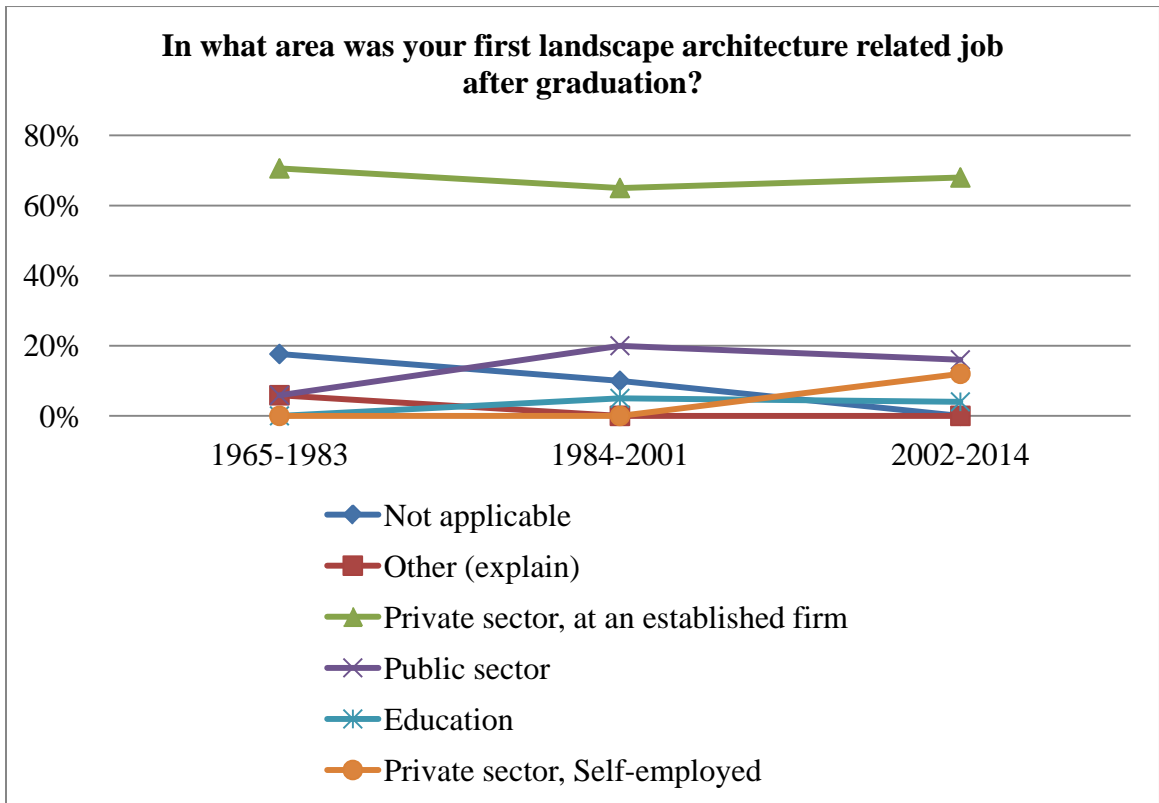
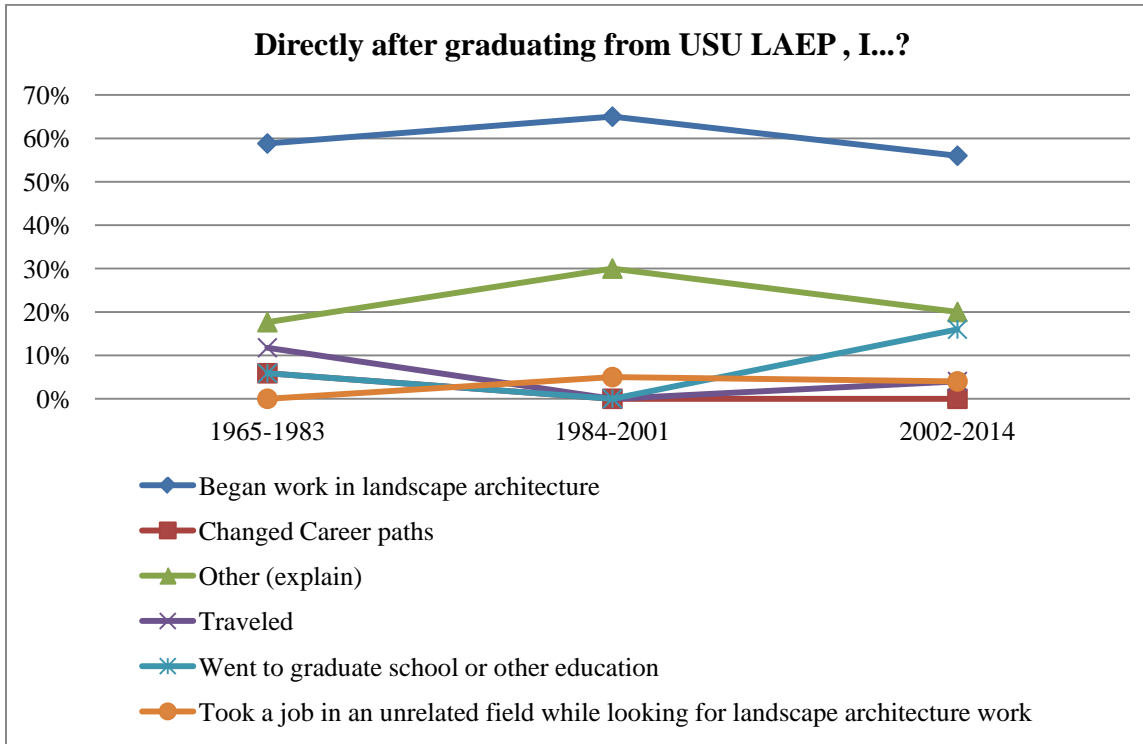
Appendix B. Survey Results

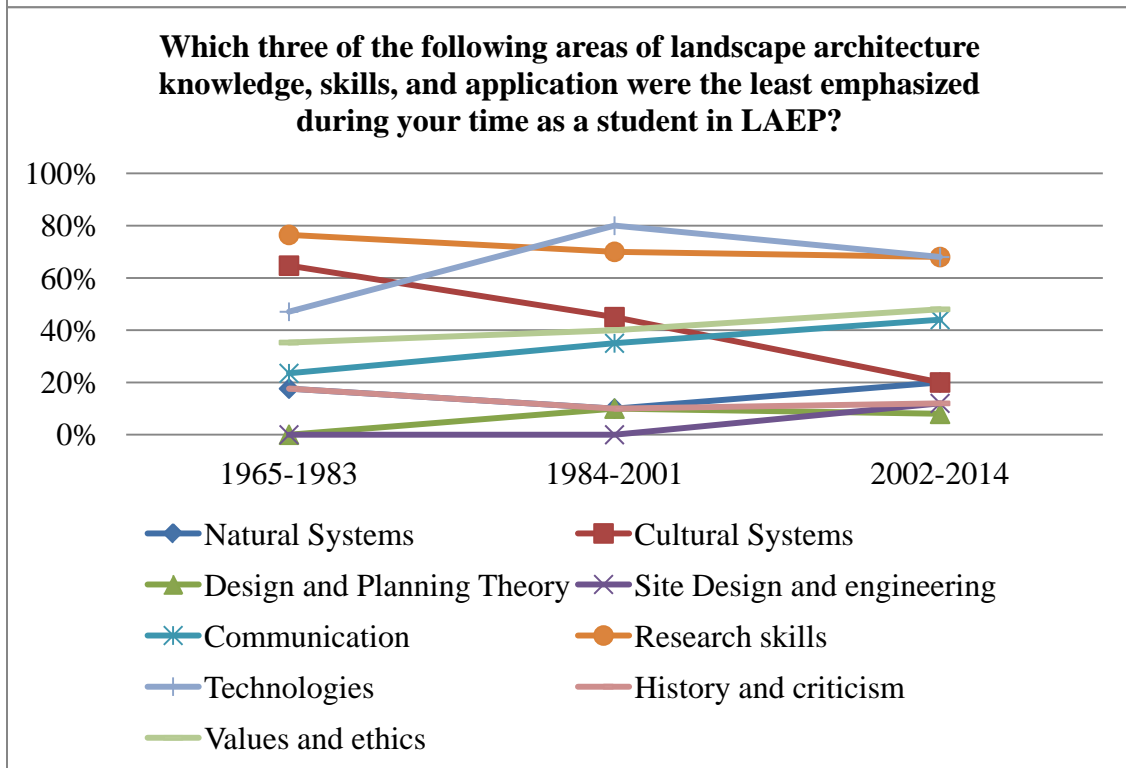
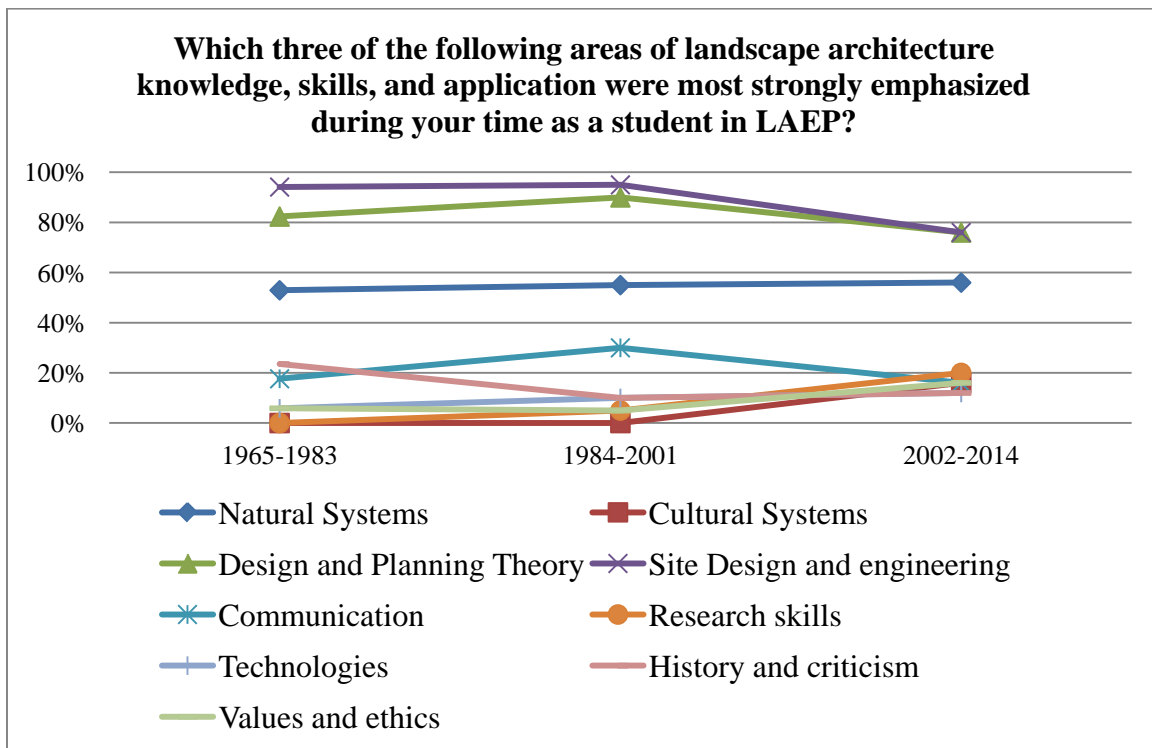


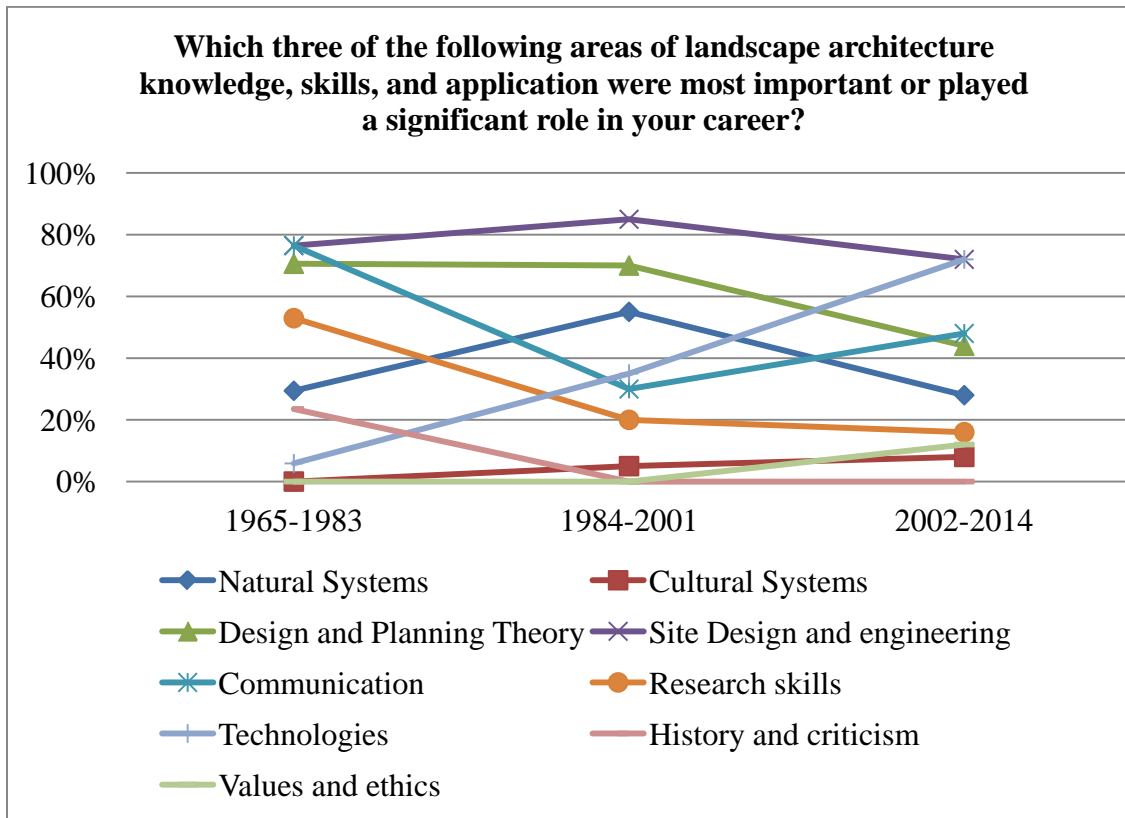


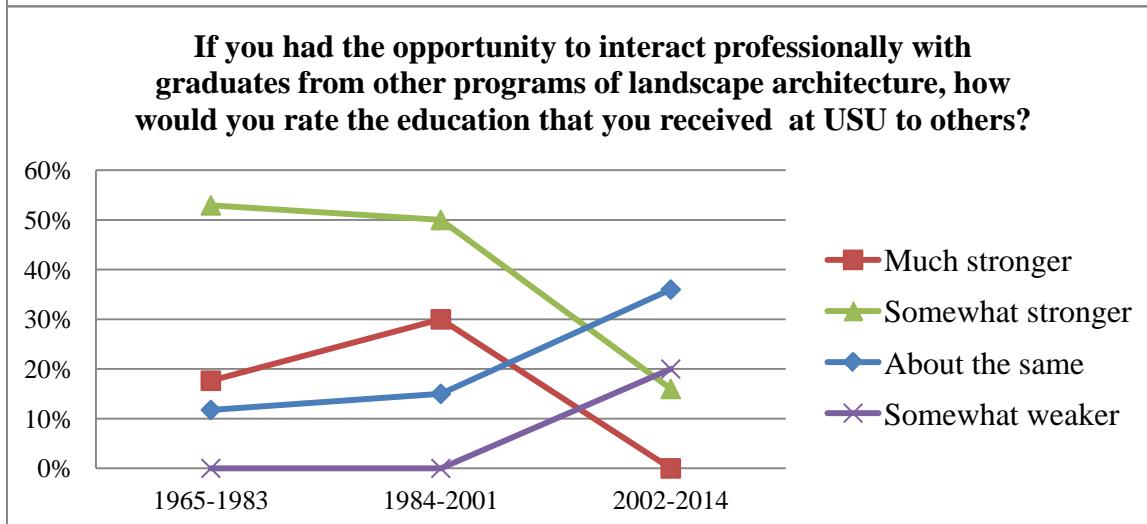
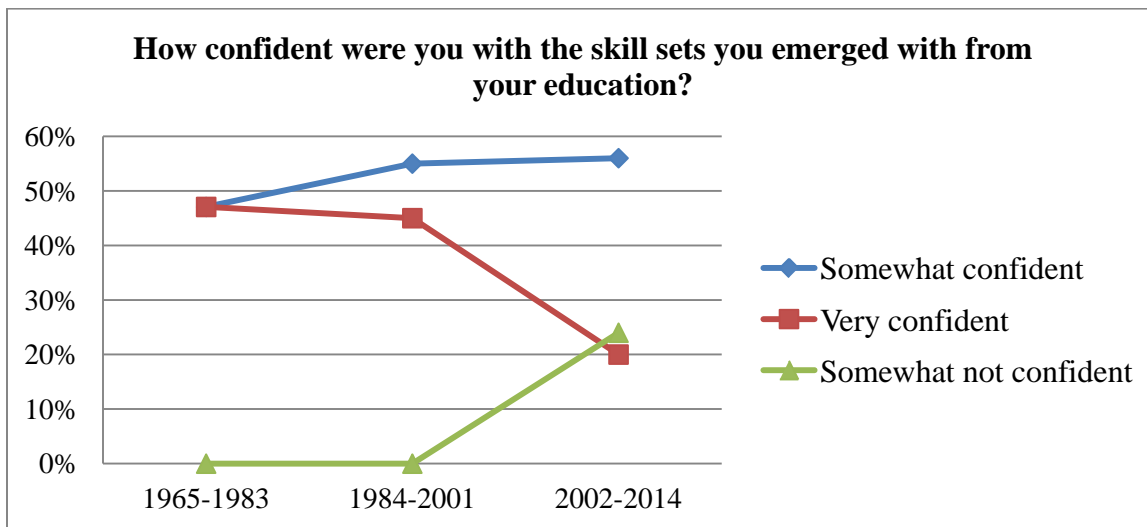












Appendix C. Alumni Interview Questionnaire

Utah State UNIVERSITY

Department of Landscape Architecture and Environmental Planning
4005 Old Main Hill Logan, Utah 84322-4005
Telephone: (435) 797-0500 * FAX (435) 797-0503

Special Collections & Archives
3000 Old Main Hill, Logan UT 84322-3000
Telephone: (435) 797-2663 * FAX (435) 797-2880

QUESTIONS: The History of the Department of Landscape Architecture and Environmental Planning
Alumni Oral History Questions (30-60 minute Short Format)

1. What is your full name? When and where were you born? Where did you live as a child?
2. How did you become interested in landscape architecture? Were there any particular social trends or events that caused you to become more interested in landscape architecture?
3. How did you become interested in the landscape architecture program at USU?
4. Do you feel there were specific emphases in the Department during your time as a student?
5. What landscape architecture trends were prominent during your education?
6. How would you describe the makeup of the student body in LAEP?
7. How would you describe the studio and classroom atmosphere?
8. What LAEP projects figure prominently in your education?
9. What classes or professors were most influential in your career?
10. Outside of regular classroom and studio work, what were some of the activities that you recall the program being involved in, such as competitions, fieldtrips, BBQs, etc?
11. How was design taught? What role did design juries play in your education and professional development?
12. How was technological advances used in your education? What role did computers play in your education?
13. How would you describe the Department of LAEP's reputation while you attended?
14. What connections existed between the Department of LAEP and the landscape architecture community as a whole?
15. What types of jobs were available to graduates from the Department? What were your career goals upon graduating from the program?
16. Are there any stories or anecdotes about your time at LAEP that you would like to share?
- 17.

Appendix D. Faculty Interview Questionnaire

Utah State UNIVERSITY

Department of Landscape Architecture and Environmental Planning
4005 Old Main Hill Logan, Utah 84322-4005
Telephone: (435) 797-0500 * FAX (435) 797-0503

Special Collections & Archives
3000 Old Main Hill, Logan UT 84322-3000
Telephone: (435) 797-2663 * FAX (435) 797-2880

QUESTIONS: The History of the Department of Landscape Architecture and Environmental Planning
Faculty Oral History Questions (2 hour Long Formant)

1. What is your full name? When and where were you born? Where did you live as a child? What are your prominent memories about your childhood and early years that you feel influenced your decision to eventually become a landscape architect?
2. How did you become interested in landscape architecture? Were there any particular social trends or events that caused you to become more interested in landscape architecture?
3. What is your professional education? Where did you attend university? What was the emphasis of the program? What goals did you set for yourself upon graduation?
4. Did you work elsewhere prior to joining the LAEP faculty? Could you briefly discuss those experiences, and how they may have played into your decision to teach landscape architecture?
5. How did you become involved with the Department of LAEP?
6. What role were you hired to fill within the Department? How did that role evolve during your tenure at USU?
7. What significant changes within the department (curricular, physical, etc.) did you witness or affect during the time you were on the faculty? Can you identify any pivotal moments in the history of the Department?
8. How do you feel that the Department was or has been affected by and responded to larger changes in the national/international consciousness, considering evolving views on the environment and society in general?
9. Do you feel there were specific emphases in the Department during your tenure? How have these emphases evolved? How did these emphases correlate with trends within landscape architecture as a whole?
10. What were your areas of focus or concentration in the LAEP Department? What do you consider to be your major research contributions, publications or projects, related to your areas of specialization?

11. Reflect back on the student body during your time on the LAEP faculty.
 - a. Can you make any generalizations regarding the demographic profile (residency, age, gender, and marital status) of LAEP majors during the time you were teaching?
 - b. Did you observe any significant change in this profile over the years that you taught?
 - c. Would you say that the LAEP student body mirrored the USU student body in general or were there differences?

12. How did technological advances affect landscape architecture education during your tenure with the Department?

13. What were your major accomplishments during your time on the faculty? What would you consider to be your legacy at the Department?

14. Did you ever, during your time on the faculty, feel concerned about the future of the Department, either from the standpoint of professional accreditation or the internal University decision-making process?

15. What would you describe as being the high points for the Department, what would you describe as being the low points?

16. As the LAEP Department moves into the final quarter of its first century, what do you view as being its greatest legacies and challenges?

17. Were there times that you felt the Department was on the leading edge of innovation? Were there times that the Department fell behind in innovation?

18. What is your opinion of the state of landscape architecture education today? What direction do you perceive landscape architecture education as heading? How do you believe these changes may affect the Department of LAEP?

19. Are there any other stories, anecdotes, or topics about your time at LAEP that you would like to share?

Appendix E. Faculty Interview IRB Letter of Information



Department of Landscape Architecture and
Environmental Planning
4005 Old Main Hill
Logan UT 84322-4005
Telephone: (435) 797-0500



Page 1 of 2
USU IRB Approved: 07/19/2013
Approval Terminates: 07/18/2014
Protocol Number: 5159
IRB Password Protected per IRB Coordinator

Special Collections & Archives
3000 Old Main Hill
Logan, UT 84322-3000
Telephone (435) 797-2663

LETTER OF INFORMATION

The History of the Department of Landscape Architecture and Environmental Planning

Purpose: Thank you for your willingness to participate in The History of the Department of Landscape Architecture and Environmental Planning: Oral History Project. The project is an effort to collect oral histories and artifacts from faculty and alumni of the Department of Landscape Architecture and Environmental Planning at USU (LAEP). The project will help document the development and changes that have occurred within the field of landscape architecture and the Department of LAEP since its founding in 1939 to more fully tell the story of landscape architecture scholarship, to make accessible the institutional memory of the Department of LAEP, and to aid in research for a MLA thesis regarding the history of the Department of LAEP.

Partners: The Department of Landscape Architecture and Environmental Planning at Utah State University and Utah State University Special Collections & Archives (USUSCA).

Procedures: At your convenience, our trained interviewer will arrange to conduct a recorded interview that may last from one to two hours. During the interview, you will be asked questions regarding your background and career as a landscape architect, focusing on your time spent at the Department of LAEP. You may decline to answer any question(s) during the interview. Before the interview begins, you will be asked to review the USUSCA release form and to sign it at the end of your interview if you agree to participate. (On request, the form will be made available to you in the language you are most comfortable.) Releasing your interview will permit us to add your interview to USUSCA, and make it available for scholarly use, including research regarding a MLA thesis. Please note that you will still retain the intellectual property rights to your interview. Each interview will be transcribed, and you will be asked to review the transcript for accuracy. The digitally recorded oral histories audio or video, and images will be archived in a permanent collection at USUSCA and each participant will be given a transcript of the interview.

As part of the historical research regarding the Department of LAEP, if you are interested in donating associated materials from your private collection, such as diaries, photographs, letters and professional papers, a researcher will work with you on those donations.

Risks/Benefits: There is minimal risk in participating in this study. However, there is a possibility that you may recall past experiences that are distressing and negative emotions may arise. You may refuse to answer any questions. By collecting and making available the oral histories, this project provides a rich resource for future research of landscape architecture studies. This project will add detailed information and a variety of perspectives to the history of the Department of LAEP.

Explanation & offer to answer questions Aaron Smith has explained this research study to you and answered your questions. If you have other questions or research-related problems, you may reach Dr. Christensen or Aaron Smith at the phone numbers or email addresses below.

Voluntary nature of participation and right to withdraw without consequences: Participation in this project is entirely voluntary. You may refuse to participate, withdraw, or refuse to answer interview questions at any time without consequence. You may add restrictions to the product of your participation.



Department of Landscape Architecture and
Environmental Planning
4005 Old Main Hill
Logan UT 84322-4005
Telephone: (435) 797-0500



Page 2 of 2

USU IRB Approved: 07/19/2013

Approval Terminates: 07/18/2014

Protocol Number: 5159

IRB Password Protected per IRB Coordinator

Special Collections & Archives
3000 Old Main Hill
Logan, UT 84322-3000
Telephone (435) 797-2663

LETTER OF INFORMATION

The History of the Department of Landscape Architecture and Environmental Planning

IRB Approval Statement: The Institutional Review Board for the protection of human participants at Utah State University has approved this research study. If you have any questions or concerns about your rights or a research-related injury and would like to contact someone other than the researchers, you may contact the IRB Administrator at (435) 797-0567 or email irb@usu.edu to obtain information or to offer input.

Investigator Statement

"I certify that the research study has been explained to the individual, by me or my research staff, and that the individual understands the nature and purpose, the possible risks and benefits associated with taking part in this research study. Any questions that have been raised have been answered."

Aaron Smith
Graduate Student Department of LAEP, Student Researcher
435.764.0591 / aaron.l.smith@aggiemail.usu.edu

Keith Christensen, Assistant Professor LAEP
Principal Investigator, Thesis Committee Member
435.797.0500 / keith.christensen@usu.edu

Randy Williams
USU Folklore Curator & Oral History Specialist
Co - Investigator, Thesis Committee Member
435.797.3493 / randy.williams@usu.edu

Appendix E. Interview Release Form



Department of Landscape Architecture and Environmental Planning
4005 Old Main Hill Logan, Utah 84322-4005
Telephone: (435) 797-0500 * FAX (435) 797-0503

Special Collections & Archives
3000 Old Main Hill, Logan UT 84322-3000
Telephone: (435) 797-2663 * FAX (435) 797-2880

Interview Release Form

I, _____, contribute my interview with _____, (collector) to Utah State University Library's Special Collections & Archives (hereinafter "SCA"). I understand that the materials that SCA acquires are preserved and made available for scholarly and educational purposes and may be duplicated by/for SCA or affiliates (USU students & faculty, researchers, community members). I understand that SCA plans to retain the product of my participation as part of its permanent collection and that the materials may be used for exhibition, publication, promotion and presentation on the World Wide Web (internet) or successor technology.

I grant to SCA ownership of the physical property of my participation (cassette tape(s), CD, transcript, wave file, photograph(s), video, DVD, etc.) delivered to SCA and the right to use the property that is the product of my participation (for example, my interview, performance, photographs and written materials) as stated above. By giving permission, I understand that I do not give up any copyright or performance rights that I hold.

I also grant to SCA my consent for the use of my name, any photograph(s) or video, performances, sound effects, and voice reproduction provided by me or taken of me in the course of my participation in the interview to be used, published and copied by SCA and its affiliates, unless noted, without further approval on my part.

I release SCA, and its affiliates, from any and all claims and demands arising out of or in connection with the use of such recordings, documents, and artifacts, including but not limited to, any claims for defamation, invasion of privacy or right of privacy.

ACCEPTED and AGREED

Participant Signature _____ Date _____

Printed Name of Participant _____

Interviewer Signature _____ Date _____

Printed Name of Interviewer _____

Participant Address _____

City _____ State _____ Postal Code _____

Participant Telephone (____) _____ E-mail (optional) _____

Restrictions: _____
