State of the Department

The initial accreditation review of the Department's first professional degree graduate program occurred on February 2, 3, and 4. Members of the accreditation team included Jot Carpenter, professor at Ohio State, Darrel Morrison, dean at University of Georgia, and Wes Murray, private practitioner from San Diego. In an exit interview the team gave the Department faculty, graduate students, curriculum, and facilities exceptionally high marks. The first professional degree program was described as "being among the top 3 or 4 first professional degree programs in the country." The team's presentation of findings to the President, Provost, and Dean went a long way toward enhancing the image of the LAEP Department on the USU campus.

Along with the high marks, the team also made some very sound recommendations for improvement. The faculty have already begun the process of implementing these recommendations. The team's positive report was a great lift during the economic hard times we are experiencing.

Craig Johnson

More Good News During Hard Times

The Department recently sent letters to USU LAEP alumni requesting assistance maintaining current quality standards in the face of continuing budget cuts. Specifically, alumni were asked to contribute to the LAEP Department's Visiting Lecturers and Critics Fund, which was eliminated in the last round of cuts. This fund has in the past enabled the faculty to bring national and international leaders in the field of landscape architecture to the Department. Given the relative geographical isolation of Logan and Utah, the Visiting Lecturers and Critics Program has been an essential component of student and faculty growth and development.

Faculty and students gratefully acknowledge the generosity of alumni who have contributed to this fund:

LAEP Department Donors

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Laura G Wiberg
Barbara Wyatt
GRADUATE PROGRAM
ACCREDITATION

The work is over and the waiting begins now that the graduate program accreditation team has completed its intensive whirlwind visit. Jot Carpenter, L.A. Department Head, Ohio State; Darrel Morrison, Professor of Landscape Architecture, University of Georgia; and Wes Murray, a practitioner from southern California were in Logan from Sunday, February 1, through Wednesday, February 4. They inspected facilities, examined student work, and interviewed faculty, graduate students and USU administrators preparatory to recommending for or against accreditation of the three-year first professional degree MLA program. Their findings and recommendations will be acted on by the LAEB (Landscape Architecture Education Board) at their next semi-annual meeting in May.

Preparations for the accreditation review began over a year ago with allocation of funds to pay for the team's visit and the collection of information for the written report. Though all faculty participated in the process, Mike Timmons and department secretary Julie Wood made a Herculean effort to complete the document during Christmas break this year.

Graduate students reviewed the report and discussed accreditation procedures with Dick Toth prior to the team's arrival. During a group interview with the team, students praised many aspects of the program such as the quality of faculty, value of peer learning through interaction among fellow graduates and undergraduates, excellent facilities, the helpfulness of the Merrill Library staff, and opportunities for cross-disciplinary learning. Concerns were expressed about lack of financial aid, frustration with time and scheduling conflicts that interfere with taking outside electives, and balancing fundamental skill development with the specialization that sets the MLA degree apart from the BLA.

Jot Carpenter reinforced student observations about faculty and facilities, stating that USU has an internationally recognized faculty and "one of the best, if not the best landscape architecture teaching facility in the world." He responded to comments about positive peer interactions by saying that professional camaraderie is a hallmark of landscape architecture that continues throughout one's career wherever one goes throughout the world. The accreditation team agreed with the students on the inadequacy of financial aid, but noted that USU has still managed to attract some of the highest caliber landscape architecture students in the country. Team members were sympathetic to the frustration of trying to develop a specialization when so much generalized training is needed. They pointed out that the generalist/specialist balancing act is a common frustration in the profession.

Wes Murray encouraged students to balance their lives by developing outside interests in music, fitness, literature—anything that gives a respite from landscape architecture. Jot Carpenter said that all-nighters at studio and overtime at offices are unnecessary, but have been perpetuated by the profession for so long they have become accepted practice. All-nighters and overtime are a result of poor work habits resulting from under-developed decision-making ability. The cure for these bad work habits is to sharpen one's decision-making skill.

Susan Crook

MOAB INTERIM
REVIEW

A cross-disciplinary jury drawn from other departments on campus critiqued graduate students' work on the Moab/Spanish Valley Environmental Field Service project in an interim review Thursday 22 January 1987. Two-member student teams presented three preliminary masterplan studies to John Kadlec, Fisheries and Wildlife; Jim MacMahon, Biology; George Hart, Forest Resources; Jim McCalpin, Geology; and Rich Kranich, Sociology.

A copy of the project objectives was sent to each of the jurors in advance so they could familiarize themselves with the study team's purpose and objectives. They also inspected the data maps, Environmental Evaluation Models and Development Intensity Models just prior to the presentations to get a visual feel for the project. All three masterplans were explained before the floor was opened for critiques and comments from the jurors and audience, although points of clarification were allowed during the presentations.

John Ellsworth videotaped the jury proceedings and the study team wrap-up session afterwards, giving group members Kuo Kwang Chang, Susan Crook, Rick Lasko, Linda Perelli Wright, Monica Mariaca-Pando and Madeline Mazurski a chance to practice their presentation skills before making the final video that will be given to Moab as part of the product package.

A continental breakfast contributed to the relaxed atmosphere that fostered open communication, a key to learning and to conducting a successful jury.

Susan Crook
LANDSCAPE ARCHITECTURE IN GERMANY

Barty Warren, a past U.S.U. graduate recently paid us a visit from her home in Hannover, Germany. Barty has been living and working in Germany about three years and really enjoys the German people and their traditions. Her talk complemented the talk previously given by Hans Kiemstedt, a professor at the Universitat in Hannover.

Hans Kiemstedt, Department head at the Institut fur Landschaftspludge und Naturschultz at the University of Hannover, visited us two years ago to share Germany's growth and ideas of landscape architecture.

Hans told us that in Germany, landscape architecture is a small part of the overall "Landscape Care" movement presently in effect. Landscape Care ranges from preservation and environmental protection to the role of the L.A. as we see it.

Professionally, Germany has grown through five different stages. Improvement in the Country was the first stage of environmental protection during the 1880's, due to the industrial revolution occurring in Germany. The Beautification Movement was second, followed by the Urban Space stage. The creation of open space was initiated by the capitalist to keep their workers healthy during serious health problem times in the German cities.

The fourth stage, which continues through today, is Nature Conservation with the creation and maintenance of parks and public lands, which cover only one percent of all the lands in Germany. The final stage from today's viewpoint is urban and regional planning, influenced by the need for open space on a larger scale. During the early 1900's as comprehensive spatial plan was developed for the entire country of Germany, due to many urban problems. For solutions to the problems, the professionals looked towards nature to see how nature would solve the problem. This view of looking to nature has interested many in the preservation of all landscapes and nature itself.

Landschaftspludge, Landscape Protection, is a very large portion of the projects in Germany. Approximately 70% are concerned with Landscape Protection whereas in the U.S. 70% of our work is concerned with small scale projects.

In Barty's talk she spoke mainly of the Landscape programs in Germany. In Germany there are four Landscape Departments (Institutes), at four different universities located in Munich, Hannover and Berlin. The majors offered can be compared to:

- Planning
- Small Scale Design
- Large Scale Planning and Design
- Social Aspects of Design

One can take courses in all the departments but they are basically enrolled in one major.

Barty did mention that there are quite a few differences between the German education and the American education. To begin with there is much competition to go to the university. Students are determined, by intelligence in the fourth grade as to who will attend the University and who will not.

Once determined that you will attend the university it is very difficult to get into the program of Landscape Architecture. There are a predetermined number of students that are admitted to the program no matter what year it is or how opportunities are in the job market. Usually there is just one opening for every ten students. The chosen few are selected on a point system based on apprenticeships, grades, and how long you've been waiting.

As they get into the university, the atmosphere is much different. The German government pays the tuition of all students going to the university. The government also has low-interest loans available for living expenses. Since the government does pay for the schooling most students tend to stretch the normal 9 semesters into 11 semesters.

There is no studio space and most people do their work at home. Basic courses like graphics are not taught so they must experiment to get the techniques we take for granted. The students work on just one project per year and have to take a written and oral test at the close of their college career. This tends to be quite a motivator for the students.

The German professor are quite different from American professors in that their main job is research. They spend very little time with the students-for research is how they keep their jobs. They do bring in real projects to analyze and design in front of the students. Occasionally they will give small pans to a student and perhaps refine some of the students' ideas. Since little time is given to the student they learn how to attack a problem without all the hand holding that there is in American schools.

Barty did mention that the state of the computer in Germany is far behind the United States, because of the hesitancy that is common in any field. Presently she is taking government paid courses that she will use to help initiate computer use in the field of Landscape Architecture. She did say she hoped to start a computer service and consulting firm in Germany to help instill the idea and need for computer applications in the Landschaftspludge area.

Germany is a creative and dynamic center for natural aspects of landscape architecture. There are many opportunities available in Germany for internships and full time positions. If interested please see either John Nicholson or Mike Timmons.  

Cari Goetcheus
CENTRAL CAMPUS OPEN SPACES: AN EVALUATION OF IMAGE AND USE
Thesis Abstract by Gary Woodward

This study identifies the importance of open space on the college campus. The central campus open space (or the open space connected with the student union building), was selected as the area to be studied because of its overall importance for the image of the university.

Two sites were selected to study use patterns and evaluate user images of the open spaces. Mapped observations were used to determine the use patterns of the areas and evaluate their social-psychological functionalism in three general subheadings: personal space, territory, and privacy. A questionnaire was also used to help understand the users' expectations and images of the areas. The information obtained was then used to make several design recommendations for this type of open space.

COMPUTER SIMULATIONS OF BIOLOGICAL GROWTH PATTERNS: TREE MODELING SUCCESS AND APPLICATIONS
Thesis Abstract of Bob Nagel, Jr.

The purpose of this investigation was to explore the depiction of trees in three dimensions on a microcomputer. While the use of computer-aided design in landscape architecture is increasing, imagery for plant materials is found to be at a more or less symbolic level. The literature concerning previous inquiries into the mechanisms of tree growth and differentiation provide a good deal of information ranging from physiological basics to sophisticated structural and mathematical growth models. This forms the basis from which programming work proceeded.

In this context, the body of work reported here emphasizes the development of a programming methodology for achieving better tree images, rather than the sophistication of the images themselves. A major goal in this effort was simplicity in the resulting algorithms. This is significant in both minimizing use of computer memory, and in aiding the transfer of the algorithms to other devices and uses. Discussed are the developmental steps taken from an initial tree model requiring a digitizing tablet and the internal storage of coordinates, to a tree model in which machine memory and algorithm complexity are minimized.

The methodology deemed most useful is that of storing the trees as a general set of rules for image generation, rather than a lengthy data file for each tree. The operational value of this process is intrinsic to future applications; whether six discrete tree types are to be used or sixty types, the computer is working with the same amount of "data"--the tree generation algorithm. Further applications of this approach could offer savings in both storage requirements and data input for a variety of complex graphic images.

YOUNG ARTIST

The guest artist in this issue of In-Sites is Vanji Claybaugh, a fourth grader at Edith Bowen School, here on campus. The top illustration is a map of her hometown Mantua, while the bottom is a drawing of her immediate neighbors.

Vanji participated in an interview conducted by members of Professor Craig Johnson's Site Planning Class, LAEP 271. Each student interviewed a fourth grader either at River Heights Elementary School or Edith Bowen School. They were asked to draw their neighborhoods and homes of their friends, to tell of special places they liked to go and of things they liked to do. Information such as this is helpful for neighborhood and playground planning. The idea was to find out how children perceive and react to their environment so we as designers can meet their needs.

I was teamed up with Vanji. Presented with three colored markers and two 18" x 24" sheets of newsprint, she diligently worked away at her assignment. The details added life by showing horses, purple flowers in the lady's yard across the street, green fields of grass and swing sets. Her wonderful use of perspective (take note 220!) gave depth to her drawings. The far away houses are much smaller and her roads lean towards a vanishing point. While she drew, she told me of her friends in Mantua and why she liked it there.

I want to thank Vanji and all of the fourth graders who helped to make this project interesting and fun.

Kathlyn Collins
INSIGHTS FROM THE GREAT WHITE NORTH

Questions most asked of a Canuck:
"How come you don't say eh, eh?"
"What the hell is a toque?"
"You must be used to this cold, eh?"
"How do you spell igloo?"
"Alberta? What state is that in?"

An Alberta Perspective

Canada is subdivided into a number of territories, just like the United States; however, in Canada we call them Provinces. Nested along the lee of the Rocky Mountains, one finds Alberta. The prairies, foothills, and Rockies divide the province amongst themselves, with the prairies winning the argument. The Badlands, (home of the dinosaur), exist somewhere between the open plain and the rolling hills. Calgary, where I am from, lies along the foothills, about 400 kilometers north of the U.S. border.

Alberta's climate is not much different than a lot of the States. Around Calgary, summer has a few days in the 30's, (Centigrade) and winter is generally quite mild, with perhaps two or three weeks of -20 C, at worst. Obviously there are extremes, but the Chinook winds, (warm winds off the mountains), keep our climate habitable. Sheemon Yee and Brian Hucaluck are from Edmonton, 300 kilometers to the north. The climate up there is not quite so civilized. Edmonton is beyond the Chinooko belt, and is subject to much longer cold snaps in winter and cooler, wetter summers. To the south where Wendell Webster is from, it is much drier and hotter in the summer, and a whole lot windier all the time. Our latitude and elevation result in a shorter growing season, but we enjoy four dramatic seasons as compensation. Pincherries, dogwoods, conoanester, kochia, and saskatoon offer a brilliant palette in the fall, while crocus, almond, and nanking cherry sweeten the air in the spring. Having experienced many cities throughout the world, Calgary is one on the most spectacular cities I know of.

Alberta is an oil, cattle, and crop province, and her population reflects this with a fairly narrow range of vocations. Engineers, geologists, geophysicists, farmers, and cowboys make up the bulk of the inhabitants. Since the “recession” hit, the population has dropped slightly, but it has brought efficiency to many businesses that is pleasing to the customer. I have always been willing to try something new or different, and in the last ten years I rarely found myself out of work for long. Alberta is a rich province, with a reasonably wise government. During the "Boom Years" (the Seventies) oil tax profits were socked away in the Heritage Fund. This purse has blunted the effects of the downturn.

Another aspect of Alberta is tourism. Summer attracts massive crowds to "The Greatest Outdoor Show On Earth," The Calgary Stampede. This is the time of year that the natives go on holiday if they can. Calgary's population swells from 700,000 to almost a million for ten days in the summer. Cowboys from all over the world come to take part in the giant rodeo. Tourists come to watch and take in the myriad of activities on the fairgrounds: displays, trade shows, concerts, and the ubiquitous midway. Edmonton has its equivalent in Klondike Days.

There is spectacular hiking and packing in the Rockies, and the fishing is known across North America. The Banff area, and its Nordic and Alpine ski areas are known throughout the world. Calgary is the host of the 1988 Winter Olympics, and many of the events will be held in the Banff Park area.

Our language is fairly similar to yours, and I have nearly mastered American. Canada has an orchestra of language variations, ranging from the quasi-Germanic slang of the east coast, the "broken H" English of Quebec (Frenchmen manage to get their H's on the front of all but the right words), and the flat, sometimes nasal dialect of the prairies and west coast. Albertans are known for their stiff-backed, blunt approach to English, stubbornly misplacing their metaphors and stretching the run-on sentences like verbal elastic bands. (Yes, that is my tongue you see in my cheek).

One question that is asked regularly is why we have come all this way to go to school. There are a number of answers to that one. The main reason is that higher education is structured differently in Canada than in the States, and in Canada, credit is not awarded for lower-level college courses. Coming to school in the States means a considerably higher cost, but we can finish sooner here than in Canada. Since American universities give credit for all college classes, we will be in an earning position one or two years sooner by coming to the States.

Also, Utah State has a good reputation in Landscape Architecture. Quite a few Canadians have graduated from this program, and are well-received at home. The environmental emphasis and the attention to detail have made USU a school to be considered.

There is one more major reason that a few of us will own up to. Utah, Wyoming, and Colorado have some of the best skiing in the world!

Greg Shymanski

STRESS LINE

Stress, everyone seems to know what their own symptoms are, but can everyone handle it? No, not everyone and certainly not by themselves. Sometimes it is just best to talk about things and get them out in the open so one can think straight.

Luckily, on campus and in the Logan community there is help. The campus based HELPLINE is a volunteer organization designed to help and direct people to counselors and advisors on different situations. They have courteously given us a list of places that are available to students and non students with counselors ready to help.

U.S.U. Counseling Center
3rd floor Student Center
750 - 1012

Community Counseling
U.S.U. Psychology Department
3rd floor Education Building
752 - 3401

Bear River Mental Health
200 North 100 East
752-0750

HELPLINE
121 A-Student Center
752-3964 (24 hours a day)
JURIES

Are you someone who feels your knees begin to shake when you hear the word "jury"? Or perhaps you've been around the LAEP department for a few years and have arrived at what you feel is the inevitable conclusion that juries are simply another form of human torture devised by the faculty: the design profession's equivalent of Marine Corps boot camp? LAEP students seem to have differing notions about what juries are about and why we have them, and it appears that these opinions often accent the negative aspects while overlooking the beneficial elements of the experience.

In the interest of trying to clarify misconceptions and promote the positive side of juries, the In-Sites staff recently interviewed all of the faculty members. Each professor was asked: What do you think is the purpose of a jury? What are some of the problems with juries? And, what are some suggestions you can pass along to students to help them have a more positive jury experience? The following is a summary of their answers and opinions.

Purpose

Faculty members agree that the most important purpose of a jury is to give students experience in making stand-up presentations of their ideas. As a simulation of a "real-world" setting, the jury offers an opportunity to learn to organize ideas, speak confidently in front of people, and become accustomed to the pressure that exercise sometimes entails. In addition to design, graphic, and technical know-how, the ability to communicate ideas verbally is a skill essential to landscape architecture, and the jury offers students the opportunity to practice and improve that skill.

The jury can also be a meaningful experience for students in other studios, in giving them the chance to see a range of different ideas and approaches to problems. They can learn from their peers about successful presentation techniques, and get a preview of the types of projects and standards of quality they will experience in upcoming design studios. The jury provides additional training in that if students pay close attention to what jury members look for and comment on, the students can apply these ideas as they work in the studio and become better critics of their own work.

The productive and learning aspects of a jury extend to the faculty as well. It provides a means by which they can evaluate themselves as teachers—to see how a class is progressing, and to identify any problem areas or deficiencies in the class as a whole which may need attention. This opportunity for the faculty to "sense the pulse" of a class can give them the information they need to make decisions about ways to improve both course content and curriculum.

Several professors concur that the jury helps students and faculty realize that there are a variety of ways to approach and solve problems. There is never a single right answer, and there will always be differences of opinion about which solution may be more "right" than another. The professors feel that it is important for students to develop the maturity to recognize, accept, and learn from the different levels of experience and different approaches to problem solving represented in their class. In the professional world, clients rarely rally unanimously behind a single design solution. Rather, they are more likely to favor different parts of a project, and for reasons which may not be understood. It is necessary, then, to learn to accept and deal with such "gray areas" of the profession.

Problems

Although you may agree with the intents, purposes, and benefits of juries as mentioned here, you may still be wondering why then, they are sometimes difficult, or why you feel you may not be getting enough out of them. Let's go on to some to the problems of juries as perceived by the faculty.

The most prevalent error on the part of students presenting in a jury is the inability to separate themselves from their projects. The professors feel that it is necessary to learn to critique the ideas, not the person. One of the most important things a student can gain from a jury experience is the ability to disassociate himself from his work. The intent of the jury is to promote the student to think about areas that weren't addressed, or ways to work in the future which could result in a better product. This is best accomplished in an environment of open discussion, and is not intended to be a confrontational process. When the student mistakenly perceives the situation as an attack on his ego, his defense mechanisms begin to take over, and he becomes unable to listen to comments about the project itself. This defensive behavior leads to a "no-win situation" in many cases. Just as learning to speak in front of a group is a skill, learning to listen respectfully to the comments and critiques made by audience members is an equally important skill.

Pointers

The LAEP professors offer several suggestions on ways to improve your performance in a jury and how to get the most out of the experience:

1. Take the jury seriously. Accept the responsibility to conduct yourself in a professional manner, and maintain an openness to comment and criticism.

2. Take the time to prepare each part of your presentation. Consider it a part of the whole studio learning process, and not something tacked on to the end. As you prepare, think about
making your presentation as concise as possible. "Abstract the essence" of your project!

3. Design the whole presentation, just as you would a project. Organize your thoughts. Make sure they flow logically, and that each statement you make serves a purpose. Practice!

4. Don't wait until the project is completed to think about the presentation. As your design concept evolves, keep asking yourself, "What are the strengths of this project, and what is the best way to present them?" Write them down!

5. Don't resort to a "greyhound bus tour" presentation of your design. (i.e., "this is the parking lot, here's a fountain, this is my drop-off zone," etc.) Instead, try to take a more logical approach. Identify the problems of the site as you perceived them, and tell the jury how you tried to solve them.

6. Have empathy for your audience. Don't tell them what they already know. Conversely, if jury members are from outside the department, refrain from using jargon, and explain technical terms clearly.

7. Dress appropriately. In practicing for professional life, keep in mind that, like it or not, "out there," many opinions are formed by appearance alone.

8. Most important of all: KEEP IT SHORT!!! Adhere to your time restrictions! In the business world, your clients are busy people. It doesn't matter how long you've worked on your project, or how carefully you have considered every aspect of it. The client wants you to hit the important points, and hit 'em fast. If you bore your client with a bad presentation and extraneous details, you won't get the job. Likewise, in jury situations: faculty members are busy people! Be considerate of their time, and help keep the jury on schedule. If you exceed your time limitations, you may deprive yourself and your classmates of the opportunity to receive valuable feedback from the experts.

A Few More
Tips for the faculty (from the faculty):

1. In keeping with the "open discussion" theme of juries in this department, it is helpful for the studio instructor to initiate a summary immediately following the jury. Synthesize the jurors' major points, and apply them to the question, "What did we learn here today?" This discussion can also serve as a vehicle for the students to provide feedback to their professor about what was learned during the course and the jury. (Students take note: if you have dissatisfactions about either, this is an appropriate time to air them.)

2. Be creative in varying jury types and formats in the interest of trying to alleviate boredom.

3. Make sure the studio master briefs jurors on the project background prior to student presentations. Establishment of the "ground rules" for both students and faculty is important at this time.

Remember:
A jury is an activity which can bring the whole department together; one in which real learning and sharing of ideas can take place. In addition, we gain in juries the chance to improve our public speaking skills and to thus ultimately become more effective professionals. We will all benefit if we continue to keep in mind that juries give us a chance to work on some essential skills, and these skills require a lot of practice to perfect. Most importantly, we must remember that the opportunity to present our work carries with it the responsibility to listen to our critics and colleagues.

S. Nordstrom

THE MINOLTA HAS LANDED

A phenomenon has recently occurred in the Fine Arts building. A Minolta copy machine has landed. Yes, despite the retirement of Kin Ko Copy to a more northerly climate, where he is happily binding and being printed into bliss, there is a semi-replacement. Although no great substitute, the new kid does have some features. He can reduce from an 11 x 17 or 8 1/2 x 11 to a 5 1/2 x 8 1/2 and 8 1/2 x 11. Since he is a child he can't quite be trusted with change yet so he only takes nickels. Passes are available from the copy center in the student center at a cost of $5.00 for 100 copies. A real deal! He copies fairly well for a youngster, although he will become more refined as he gets older. If he has any temper tantrums please let his mother (Copy Center 3) know.

A bit too shy for the art wing, Minolta has taken up residence on the first floor of the music wing, directly south of the museum. Perhaps he'll be bold one day and cross that threshold into this Twilight Zone.

Cari Goetcheus
San Francisco Meeting Shatters All ASLA Records

embracadero center

San Francisco Map

A Place of Interest

Western Art Museum

THE
OAKLAND
MUSEUM

The Global Garden Challenge & Commitment

KATH
San Francisco Meeting Shatters All ASLA Records

Utah State University

Northern California Chapter

San Fran

Lander

CHALLENGE 1986

Kathlyn J. C.
SENIOR PROJECTS

As a senior in the Landscape Architecture Department, you not only have just one year left in the program, but you also have an option on the type of senior project you would like to do. This option concerns choosing between the class problem which becomes as difficult as the second option, or an individual project of your interest.

If you choose to do the class problem, the details will be given to you at the beginning of fall quarter of your senior year.

The process for the individual projects gets a much earlier start. In the spring of your Junior year, students may submit a proposal for a project they are interested in learning about. The project chosen should be of something that you have not learned intensely over the past three years. For example: land/water interface, large scale masterplanning, wildlife preserve design, coastal design, or perhaps ski resort design.

Throughout that spring quarter, the interested students take a one credit class, where they are guided by a professor into the thinking and writing aspect of their proposal. At the end of spring quarter the proposals are turned in to be judged by the faculty on project difficulty, learning aspects of the design, and amount of construction material to be taken from the project.

Five students opted to choose their own projects, while the remaining seniors undertook a site in St. Paul, Minnesota.

ST. PAUL, MINNESOTA

This year the class problem was the Minnesota State Capitol Landscape Design Competition. For the eleven who took this challenge, it gave them a design opportunity to create a significant lasting public space that expressed the values of the people and ideals of Minnesota and not merely the generic ideas of a landscape. How does one bring recognition and aspiration together yet create areas for political rallies, quiet sitting, and winter activities.

Many of the students compensated for the grand scale of the capitol with a plaza that recognized its size yet reflected the need for human scale. Minnesota elements, such as cold, plants and political ideas were reflected in some designs while a parklike atmosphere was juxtaposed against the urban quality in other designs.

SIXTEENTH STREET MALL CONNECTION

Jeff Garrett chose a project in downtown Denver, Colorado; a transitional linkage between the 16th Street Pedestrian Mall and the Civic Center Capitol grounds. The specific site is Cleveland Street, a one-block parcel that connects the eastern end of the mall with the Civic Center Park. With limited vehicular traffic flow and low profile uses such as pawn shops and travel agencies, Jeff decided to obliterate the site and start from scratch. Using the step down effect he placed a multi-use commercial building and parking garage on the site to accommodate parking that had been destroyed. Picking up on the architecture of the Civic Center Park which houses a greek pantheon and arched collonade, he carried this form throughout his design to unite the sixteenth street mall and the park. Accommodating for functional uses such as pedestrian flow and bus movement through the mall, Jeff created a gateway to the sixteenth street mall while also making a transition zone of the park.

GRAFTON LIVING HISTORY MUSEUM

Cari Goetcheus opted for a historic preservation project consisting of an Interpretive Center and a Living History Museum in southern Utah.

Grafton, located two miles below the south entrance to Zion National Park, was one of the many towns established in the 1880's when Brigham Young sent his people to southern Utah for the Cotton Mission. Surviving desert flash floods, near starvation and Paiute Indian confrontations, Grafton's inhabitants lived the 'typical' experience of a Cotton Mission Town. Cari chose to masterplan the 400 acre site as a reflection of its history and its ten very well preserved buildings. Her main concept was to separate the past from the present by using the Virgin River as a barrier between the ghost town and the Interpretive Center. Much research and thought was put into pedestrian movement and needs in an Interpretive Center and vehicular control for authenticity of the Living History Museum. Revenue was a must for maintenance, therefore a primitive camping area was designed, visually hidden in the river vegetation.
TETON RIVER CORRIDOR

Brad Parkinson worked on a reclamation of a gravel pit turning it into a wildlife preserve and interpretive area. Located along the south fork of the Teton River in Rexburg, Idaho, the site has had minimal development along the river bottom.

Brad’s concept was to keep the river corridor open as a link between the downtown residents and the golf course located several miles outside of the town.

Approaching the project with a reclamation view Brad restored the original riparian character of the site, while accessing the site via a Nature Interpretive Center for habitat and wildlife interpretation. Brad commented that he learned quite a bit about gravel pit reclamation, native plant reintroduction and the concept of maximum integration of architecture and landscape architecture in the natural environment.

EMBARCADERO GATEWAY PLAZA

Dale Schafer chose to master plan a site located in San Diego’s Embarcadero District. The site consists of Broadway Pier and four city blocks, which is bordered on the east by Pacific Highway and by San Diego Harbor on the west. Broadway Pier is the terminus to Broadway Street which is the main vehicular drive into the heart of San Diego. Naval and cruise ships dock at Broadway Pier which is an added delight to the pier activities. Dale’s concept was to create a gateway into the city of San Diego which could incorporate the indigenous style of the city with the diverse activity of the pier and the four city blocks. Dale emphasized the gateway through a series of arches that draw the visitor from the sea inward, and the visitor from the city outward. The pier itself holds a mini marketplace where vendors can sell their wares, people can enjoy the area during lunch, and the visitor to the city can get the feel of an active and festive San Diego. The pier is complemented by the four blocks designed to help continue the gateway feel in a 24 hour mixed use zone to create a round-the-clock node for downtown. Buildings have been juxtaposed against a paving pattern and existing built objects to create an active area, and to continue the idea of the Embarcadero Gateway. Long terra cotta bands stretching from the pier to the gateway office tower symbolize a red carpet rolled out to greet the visitor and welcome them into the city.

ANTELOPE ISLAND REFUGE

Glen Simpson proposed a park and recreational development on Antelope Island. Antelope Island, located 18 miles northwest of downtown Salt Lake City, is a seventeen mile-long island that with the exception of a ranch and domestic grazing area is still in its original condition. The island consists of a mountain range which runs north and south along the island and climbs from 4200 feet at the lake level to 6596 feet at its highest point. The park service originally owned 2,000 acres on the northern tip of the island and recently acquired the remaining 26,000 acres of the island. This purchase, along with the access to the southern end, will raise the annual visitation of over 400,000 to an estimated 1.5 million. Glen’s proposal was to integrate the newly purchased land with the previously owned park. To do this he has located a visitor interpretation center in a central location, near the historic ranch. This center not only gives a historic view of the island but also explains the island’s resources and wildlife. New beach facilities have been proposed for the increased users along with a swimming pool complex to compliment the lake wading. Due to the pristine condition of the island, great emphasis was placed on wilderness conservation and off road travel was limited to equestrian and foot trails.

TIPS FOR SENIOR PROJECTS

When considering doing either the class problem or your own project it is wise to think about it long before you write your proposal. The following are some thoughts from this year’s seniors and those undergrads who will be facing this dilemma in the next few years.

CLASS PROBLEM

Insist the faculty let you know where the project is prior to summer break so you can get some background resources about the region and specifics on climate, plant materials and context.

INDIVIDUAL PROJECTS

Make sure you are really interested in the project, for if you really don’t want to know all about your subject it gets old fast and you begin to hate it.

Make sure it is a site you can access in some way. Visit the site during the summer so you can feel comfortable with it.

Do as much research and analysis as you possibly can over the summer, you only have nine weeks to do a complete design for your project. Even if you feel you haven’t got enough done over the summer, bring it back and take a look around - you probably have more than allot of people!

OVERALL COMMENTS

Talk to your peers; they have often thought of something you haven’t thought of!

Spend time doing abstract design, even before you do research, then see how you can apply it.

BELIEVE IN YOURSELF AND YOUR DESIGN ABILITY!

Be joyous about what you have - not what I have
- what you have. Celebrate what you have.
- Use what you have. Grow with what you have.
- Soar with what you have. And in your time, in your space, you’ll make a difference.
- I’ll tell you why, because each of us is a phenomena.

Oprah Winfrey

I try to take one day at a time,
but sometimes several days
attack me at once.

Asleigh Brilliant
THE STATUS OF THE SOPHOMORES

Landscape Architecture is a young science, and although many people see the results of the efforts of landscape architects, they often do not know who is responsible. Most students I have talked with have chosen this field because they have been exposed to the fruits of our predecessors' labors, not because their dad was a landscape architect, or because they liked the sound of it on the high school counselor's calendars. Much like horticulture, or art, LAEP students come from an extremely wide background of experience. Some have been at USU for awhile; some have come from other schools and countries, and some have been away from school for awhile. This year's sophomores are no different.

Last quarter was a rude awakening for a lot of us. The time and energy required just to do the coursework was phenomenal, and the extra effort to do our best, unbelievable. (We have gotten much quicker this quarter.) Relearning old study habits, or reactivating them from a summer's sloth took a little determination. The structure and organization of the department, and of the individual classes was, and is, a blessing. Keeping track of our progress was made much easier with the help of syllabi and problem statements.

The faculty members are to be commended for their patience and openness. Sue Sanborn survived multiple explanations of the same point, and Vern was nearly run to death by the construction crowd. I heard someone call him "a real sport."

The sophomores I talked to are impressed with the program. They feel the curriculum is quite diverse and comprehensive, with a minimum of chaff. The courses are very practically-oriented, and seem to be in touch with progress in the profession. Course work is challenging, and the group work experience is a lesson all its own. The culmination of the fall quarter in the jury room was exhilarating and enlightening. Most of us didn't find it that harrowing, after all.

As Ted put it, "Other people go home and read a Chemistry text for six hours. I spend six hours drafting." When it is three in the morning, and I have just completed the N'th variation on a theme for Theory of Design, I remember his words.

Greg Shymanski

NIGHTSTRAIN

Good. It's almost 5:30 a.m., a semi-sane hour to rise. I've been in fits of wakefulness since something-after-3:00. A circus parade is ringing through the center of my head, and the elephants don't tread lightly. Sleep has fled from snarling, slinking panthers of thought that escaped from cages in the depths of my mind, bursting the bars of unconsciousness. Some clown is juggling fragments of worries in time with a cacophonous calliope. High wire charlatans walk my tightrope body, while trapeze artists struggle to keep their grip during acrobatic transitions.

I didn't know when I won tickets to the circus in fourth grade that attendance at the performance would be retroactive in the future. Run this lightning rod salesman out of town. He has no license to do business here and now.

Susan Crook

"I LOVE AMERICA"

This year's Junior Recreation class was invited by an intergovernmental agency task force to assist in preparing a comprehensive recreational and open space master plan for the American Fork River Corridor. The Intent of the project was to design a linear corridor along the American Fork River with a series of interconnecting recreational activity nodes.

The site is located in Utah County, about 25 miles south of Salt Lake City, Utah. The source of the river is Silver Lake Flat, which is surrounded on the northeast by the Lone Peak Wilderness area and on the south by the Timpanogos Wilderness area. The river enters the valley floor, flows through American Fork City, and empties into Utah Lake. The site offers a wide range of recreational possibilities, from canyon activities to open valley parks, downtown recreation centers and a lakefront marina.

During the site analysis phase of the project, the junior class and faculty instructor, Mike Timmons, visited the area for two days to collect data and get design ideas flowing. After a brief overview by members of the interagency design team, the students went to Granite Flats Campground to ski and hike near Tibble Fork Reservoir. They stayed overnight at the South Fork Ranger Station and ate Kentucky Fried Chicken for dinner, compliments of the Forest Service. In the morning the class broke up into two person teams to collect site data within a small assigned section of the corridor.

The result of a four week analysis and design period was a package of six master plans and twenty-seven individual site designs which were presented to the American Fork Intergovernmental Agency. They will use this information to draw up the final comprehensive plan which should direct future planners to provide recreational opportunities in accordance with the approved guiding document. It will also serve as a persuasive tool in the raising and allocation of funds by offering evidence of a carefully conceived decision making framework.

Those involved in the study process were Forest Service Landscape Architects, Utah County Commissioner, Utah State Parks and Recreation Planner, Utah County Engineer, Planner for the Utah County Travel Council, Geologist for the Utah County Planning Commission, Director for the American Fork Training School, American Fork Parks and Recreation Planner, Timpianogos Cave Association Superintendent, and the Recreation Staff of the local Forest Service.

Vaughn Furness
TREASURES FROM THE EAST

Prior to 1980, Keiichi Kato knew but one person in the United States, yet that tie of friendship was strong enough to pull him from Fujisawa, Japan to Ogden, Utah. After his initial visit to Ogden Keiichi returned to Japan for three years, following which he, his wife, and their two teenage sons immigrated to Utah.

After receiving his degree in architecture at the Asamo Institute in Yokohama, and realizing the limitations of practice in Japan, Keiichi decided to pursue his studies in the U.S. For one year he studied English at Weber State College in Ogden, and then elected to study landscape architecture at Utah State, rather than continue in the architectural training he had begun in Japan.

In his first visit to the U.S., Keiichi was confronted with some major architectural and landscape distinctions. In traveling to Utah he was struck by the large yards, open spaces, and less-structured relationship between indoors and outdoors. His four years of study in architecture had taught Keiichi to look closely at both structures and their surroundings - because of the traditional Japanese link between the two. Now, seven years later, he is studying the subject which innately captivated his attention from youth.

Keiichi grew up in the countryside of northern Japan. There he worked with his hands to create his own family garden; digging the soil to build a pond for carp, transplanting pine and maple from the nearby mountains, and watering his fathers' bonsais each day. In these activities his regard for the landscape grew, and prepared him for his studies at Utah State.

Ogden has become Keiichi's home as he commutes to Logan daily for classes. He enjoys the creative atmosphere present in the design courses at U.S.U., and finds them a pleasant contrast to the technical system which dominated his previous studies in Yokohama, Japan. Keiichi hopes to remain in the United States, and dreams of converting the Japanese garden to our Utah climate. Any who are interested in an excellent source for Japanese gardens can visit Keiichi in the sophomore studio.

Lee Skabelund

Perceptions of Arcadia

Carl Steinitz, professor of landscape architecture and planning at the Harvard Graduate School of Design, presented a stimulating lecture to students at U.S.U., October 29, 1986. He initiated the discussion with the question: "What makes a landscape highly valued?". He then proceeded to describe models to study what it is about a landscape, people, and the relationship between the two, that causes some people to like certain landscapes and dislike others. Steinitz provided examples from a study of Mount Desert Island in Arcadia National Park, Maine. Expectations - as a vital part of a visitor's perception, were evident from the results. In a questionnaire, all visitors chose basically the same places as representative of "beauty". Characteristic of each place were: an absence of human presence, cultural diversity, presence of mystery, sense of prospect or anticipation, and a diversity of immediate vegetation and water. These, Steinitz concluded, are some of the keys to identifying beauty in the landscape.

A Very Simulating Presentation

A computerized visual simulation was offered in the Salt Lake Library during Landscape Architecture Week, October 31, 1986. Joe Porter, of Design Workshop in Denver, entertained the concern of "what things look like".

Joe walked the audience through a visual tour of some design decisions that his office has made. The computer-aided three-dimensional scenes passed before us in sequence, bringing a clarity to the proposals he discussed. Porter stressed the need for design groups to have a "visuologist" or "imageologist", as he termed them. For he stated that when people really "see", poor decisions are seldom made.

Porter's Salt Lake seminar was the precursor to his presentation at the National ASLA Meeting in San Francisco.

Ed Fraughton: Sculptor

Ed Fraughton knows what it is to shape, and likewise to be shaped. Edward grew up in Park City, Utah where he was fortunate to have a fourth grade teacher who placed more emphasis on his creative ability than on any specific subject. Ed is now a professional sculptor.

In a guest lecture February 11, Fraughton, a former member of the Planning Commissions in Park City and South Jordan, focused upon the need for creativity in city and town development, and planning in general. Ed said that the positives of development are preservation, enhancement, and restoration - or replenishment as he called it. But often, he continued, the land gets only used or misused.

He urged the audience to get involved in the political process, to understand how to work within it, for far too frequently power and economics blind the creative outlook of our elected officials. Ed's abilities in sculpting have helped him retain a personal view of city planning, the landscape, and life.

Scott "Drop your pants" Van Dyke

What do we consider to be our greatest strength in landscape architecture? What type of job are we looking for? Where? At what level of the profession do we wish to enter? If we want to do some drafting work as we begin our careers, how are our graphics - especially our lettering?

Thursday, January 22, Scott Van Dyke posed these questions to a packed audience in the jury room, as students participated in a portfolio seminar sponsored by the ASLA student chapter.

Van Dyke, a U.S.U. alumni now working for Allred, Soffe and Tuttle of Murray, focused upon resume's as the critical first concern. A quick look provides the initial impression to your potential employers, Scott said. Most firms first examine your resume': if their interest is piqued, then comes consideration of the portfolio. Clarity, experience, interests, and enthusiasm are links which will build a chain of positive impressions, for as Scott stated concerning your resume' and portfolio- "these are you".
SUGGESTED ELECTIVES

This edition of In-Sites introduces a new feature: a listing of elective courses you might want to consider taking. The courses described here have been taken by LAEP students and are recommended because they complement the landscape architectural curriculum especially well, or because the instructor is outstanding.

In-Sites welcomes your input and encourages you to submit any elective courses at USU which you feel have contributed significantly to your education. Please give your course recommendations to Cari Goetcheus, Vaughn Furness, Greg Shymanski, Michael Ferrara, or Sue Nordstrom.

Art 120: Basic Drawing: Helps one develop the skill of observing, studying objects, and looking at forms--learning to see. 3 credits, offered F,W,Sp,Su; Recommended instructor: Van Suchtelen.

Economics 200: Macro Economics: Good for learning about how things work in the real world; how the political and economic systems work, and how you can get things accomplished within them. 5 credits, offered F,W,Sp,Su; Recommended instructor: Miller.

Political Science 101:
Government and the Individual: All about the Constitution, how it works, how it protects us, and why. Course includes much reading and discussion of issues and ethical aspects of constitutional law. 4 credits, offered F,W,Sp; Recommended instructor: Kwor.

Instructional Technology 543:
Design & Development of Slide/Tape Presentations: Offers experience in creating effective audio-visual presentations. Hands-on experience with a range of equipment and techniques. 3 credits, offered every other W, every Su. Recommended instructor: Smellie.

Geology 111: Physical Geology: Provides excellent background knowledge for many of the decisions we make in Site Analysis and Construction. Labs are interesting and instructive. 5 credits, offered F,W,Sp; Instructor (highly recommended): Kolesar.

Anthropology 590
LAEP 103
Natural Resources and Man's Future (NR 101)
Art 101
Music 101
General Psychology SS 101
Great Literature of America ENG 115

Speech Class
Intro to Environmental Engineering ENGR 365
Ornamental Horticulture

JOB ANNOUNCEMENT

RIPOFFS

Job announcements are regularly received in the LAEP Department and posted by Julie on the bulletin board outside the office. Unfortunately, some of them are never seen by those haunting the board in search of employment. A few of our colleagues are either perennially without paper and pencil, are too shy to ask Julie for further information (when available), cannot afford a nickel for photocopying, or think they can eliminate competition up front.

For those of you who thought you saw a promising new opening, but can't find a listing when you return to write it down, take heart. Julie keeps a file copy of announcements just in case our well-intentioned classmates who remove notices for copying forget to return them.

WHAT EVERY YOUNG COMPUTER USER SHOULD KNOW!

Many of you readers are probably recent, albeit reluctant entrants to the new and fascinating world of computers. One of the first observations of computer novices is that people who seem to actually understand computers, i.e. "computer people," do not speak the same language as you and I. A new and obscure vocabulary has emerged among computer users. This jargon, or "compuspeak," was created by "computer people" for the sole purpose of making you feel inferior to them at parties. But have no fear! As a service to you readers I have assembled a brief but concise glossary of the most commonly used computer terminology.

Hardware: What you get when you don't use fabric softener to wash your underwear.
Software: Same as above but with fabric softener.
CPU: How your C smells if you don't wash it.
Boot: What you do to your computer when you get a message like "ILLEGAL FUNCTION CALL. ABORT, RETRY, IGNORE?"
Floppy disk: A frisbee.
Hard disk: A frisbee that has been left outdoors overnight in February.
Fixed disk: What the computer technician says you have after he charges $150 to reconnect the wire you knocked out when you booted your computer.
Bits, Bytes: No meaning whatsoever. Used only by computer salesman.
Megabytes: Same as above only more so.
Compatible: How you hope you will interface with your computer.
Operating system: The lines of bull you will try to score with your computer date.
RAM: An animal that closely resembles your computer date.
ROM, BIOS, ASCII, IBM, NEC, DEC, LCD, LED, LSD, ACAD, PC, XT, AT, MS-DOS, CP/M, LPT, COM, EXE: See Bits, Bytes.

Dan Rabin

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IN-SITES POLICY

Now that we have survived the publication of three issues of *In-Sites*, the newspaper staff has had a chance to concentrate just a bit less on the production and logistical aspects of the paper, and more on policy and content matters. It is the intent of the staff that this be a *departmental* newspaper, and all students, faculty, and alumni are invited to participate. In the interest of continuing to publish a viable and enlightening newspaper, your contributions—in the form of opinions, articles, ideas, creative writing, or artwork—are welcomed!

In an effort to encourage everyone to become a part of the newspaper, the *In-Sites* staff offers the following clarification of newspaper policy:

**Purpose:**

1. To serve as a means of communication within the department, with other departments on campus, with our alumni, and with other ASLA chapters, both student and professional.
2. To announce and report on events, provide a forum for discussion of issues, acquaint us with one another and with LA professionals.
3. To provide an opportunity for landscape architecture students to practice writing skills.
4. To encourage verbal creativity as well as graphic expression.

**Editing Policy:**

Each article will be proofread and corrected for spelling, grammar and typographical errors by the staff editors. A piece will be returned to the author if it requires revising, unless permission is given for the editors to make changes. Contributors should be notified at the time of submission that articles may have to be condensed to meet spatial requirements.

**Editorial Policy:**

Contributors are encouraged to express their opinions within the bounds of good taste, courtesy, and logical argument. The editorial staff may request revisions to meet these broad standards.

All written and graphic work will be published only if permission is granted by the author or artist.

**BONSAI KID**

*trimmed, twisted, wired, afraid to grow!*

James Hong

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*TYPESETTING BY MAC SYD*