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UNIVERSITY OF WASHINGTON DEPARTMENT OF ARCHITECTURE 348 GOULD HALL BOX 355734 SEATTLE, WA 98195-5734

COLLEGE OF BUILT ENVIRONMENTS

Jot D. Carpenter Medal Nominations
c/o Carolyn Mitchell
636 Eye Street, NW
Washington, DC 20001-3736

re: nomination of **ELIZABETH K. MEYER**, Fellow of the American Society of Landscape Architects; Dean of the University of Virginia School of Architecture; Edward E. Elson Professor Merrill D. Peterson Professor of Landscape Architecture

Dear ASLA Executive Committee and Board of Trustees,

Exceptional teaching is a skill, talent, and gift that is at the foundation of the profession of Landscape Architecture. Elizabeth K. Meyer is a renowned teacher whose critical thinking, student mentoring, and inspiration has catalyzed outstanding practitioners across generations. For that reason I join my colleagues to nominate Professor Meyer for the Jot T. Carpenter Teaching Medal.

Beth has clearly made an indelible mark on landscape architecture education, in ways both broad and deep. She has for three consecutive years been recognized by *DesignIntelligence* as one of the most respected design educators in the country. Her teaching has been celebrated and honored by awards from the Council of Educators in Landscape Architecture and the University of Virginia. Her scholarship, on which she draws for her teaching, has been supported by the American Society of Landscape Architects, the Graham Foundation, the National Endowment for the Arts, and Dumbarton Oaks. She is an outstanding member of our community and a Carpenter Teaching Award would be a stellar way in which to honor her work and her legacy.

Beth began teaching at the University of Virginia in 1993 after positions at the Harvard Graduate School of Design, George Washington University, and Cornell University. At UVa she has not only demonstrated a tireless commitment to advancing pedagogy but also served as chair of Landscape Architecture three times and currently as Dean of the School of Architecture. As Gary Hilderbrand wrote, this year is a particularly important year to recognize Beth's commitment to teaching as she is stepping down from her position as Dean in order to return to teaching.

Beth is recognized as a great educator at the School of Architecture as well as across the University. In the department she mentors students at all levels, reaching out to inspire each one to push farther, think deeper, challenge conventions, and contribute to the design community. Each year she seeks to nominate a student for the Landscape Foundation Olmsted Scholars Program, and with the program in its 8th year, three have been finalists and one a recipient, in large part because of Beth's ability to bring out the best in students.

Beth's course 'Theories of Modern Landscape' is probably one of the best-known courses in the A School, but more importantly is one that is imitated and drawn upon by faculty across the country, probably the globe. I used her syllabus to ground my own course in theory and regularly talk with her about updates and expansions- something she is always doing. As David Malda writes " The incredible rigor embodied in that course, from the lectures and discussions to the assignments and their evaluation, raised expectations of the profession we were entering. With Prof. Meyer there is no letting down your guard or taking it easy. This is serious business. And that lesson—that the work of landscape architects matters and should be approached like it matters—has also stayed with me." Recalling the course, Alison Hirsch writes " The course has become so legendary that numerous faculty sit in each year and students often attend her lectures for a second and third time, realizing they can always gain more from their thoughtful nuance" She has exposed a generation to the ideas and ideals of our discipline. Many a young architecture student has either opted to do a dual degree in both disciplines, or transfer to landscape architecture altogether – after taking this course (or any one of her courses), including my own colleague, Ben Spencer.

Studio design is another strength in Beth's teaching toolbox. She has regularly led design studios that have reflected her understanding of the complexities of practice in a contemporary world. Her students have taken on projects from historical cultural landscapes to disturbed sites of toxicity, to contested public space. She has brought her own practice working with Laurie Olin, Michael Van Valkenburgh, and others to bear as she mentors students to find their voice and their creative potential as designers. Often winning awards, the students have been taught how to approach design as an intellectual art, one that requires robust research and deep creativity. Hirsch, Malda, and many others (including Karen Janosky, Laura Haddad, Keith McPeters,) recall her insightful, incisive, and rigorous critiques. She expected the best and she got it more often than not.

To emphasize the breadth of support for Beth's nomination, I received more letters than I am allowed to submit, thus I would like to quote from two as they are important to understanding the reach of Beth's teaching and mentorship for so many of us. I begin with a note from a recent student James Huemoeller who on hearing I was nominating Beth wrote me the following: "I was, as I think most architects are these days, taught early in my architectural education that designing a project began by studying the site; access diagrams, a little topography, maybe some solid-void diagrams for massing, etc. Beth Meyer, first through an

interdisciplinary studio on Barcelona, and then through her theory class expanded that notion. Not only does site matter, but it in fact can be something more. Site isn't just the transition from context to building, but a place with an independent logic and spatial structure, a place with a presence and intensity all its own. The rigor of her classes, range of ideas she introduced and the enthusiasm in her presentation allowed me, an architect, to recognize this expanded view of landscape, something that still drives my thinking, as an architect, to this day. Even now, several years after graduating, I am still working my way through her courses, returning to them, slowly building on the foundation she laid through her teaching. If there is anyone deserving of an honor for her dedication to teaching landscape architecture it certainly would be Beth Meyer."

On the other end of the spectrum a former student who is now an accomplished designer, Keith McPeters , principal, Gustafson Guthrie Nichol, wrote " What is most significant to me is that Beth's enthusiasm is matched by an intellectual and academic rigor that always reminds us that landscape architecture has its own history and a theory. It has a language and a literacy that must be learned. This constant reaffirmation of the fundamental role of landscape architecture may be her biggest legacy. Her teaching instilled this in me as a student. And I recognize it still twenty-some years later in younger colleagues and recent graduates whom Beth's teaching has touched. Beth's teaching, in word and deed, gives us all a common ground, a strong foundation, from which we can move forward in our own designing and thinking about landscape."

As with many of those of us teaching today, we have known Beth as a mentor and colleague. Gary Hilderbrand, Julie Bargmann, Elisabeth Mossop, Ann Komara, and Alison Hirsch and I, to name just a few of today's faculty, have been mentored, supported, and challenged by Beth as we developed our pedagogical portfolios and voices. For over three decades, she has steadfastly nurtured a diverse community of design teachers who understand and engage theory and history in ways that shape practice: how it is described and how we engage it. At the core, Beth has inspired us to teach because it offers the potential of catalyzing a new generation of designers, thinkers, and doers.

Recognized internationally as one of the most significant theorists in landscape architecture, Beth's scholarship shapes the intellectual development of students and colleagues. She has published some of the most used references in the field, critical essays that inform practice as well as teaching. For this scholarship she has been awarded funds and support by the Graham Foundation, the National Endowment for the Arts, and Dumbarton Oaks, among other foundations. Her writing is taught in most every (if not every) school of landscape architecture, whether it on modernism, history and theory, sustainable beauty, or sites.

Beth has also shaped how those from other disciplines understand the contributions of landscape architecture through her writings, lectures, and most recently through University seminars where she has shared with her colleagues in other disciplines the significance of landscape architecture's contributions to the complex and grand challenges of environmental,

ecological and cultural contexts in the 21st century. In 2014, she founded the transdisciplinary Center for Cultural Landscapes whose members include faculty from Anthropology to American Studies. At the Center, she mentors students to *lead* research projects that are grounded in place, landscape, and culture. There are few teachers who have had that breadth of influence, Carpenter was one, Meyer is another.

As the Jot Carpenter award is “to recognize an individual who has made a sustained and significant contribution to landscape architecture education,” we hope you will join us in honoring Elizabeth K. Meyer and award her this teaching medal.

Yours kindly.

A handwritten signature in cursive script that reads "Thaisa Way". The signature is written in black ink on a white background.

Thaisa Way Ph.D., ASLA
Associate Professor, Landscape Architecture
Adjunct Associate Professor, Architecture/ Associate Professor, History

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re: nomination of **ELIZABETH K. MEYER**, Fellow of the American Society of Landscape Architects; Dean of the University of Virginia School of Architecture; Edward E. Elson Professor Merrill D. Peterson Professor of Landscape Architecture

Dear ASLA Executive Committee and Board of Trustees,

If there is anyone, like Jot Carpenter, who has made 'indelible mark on landscape architecture education,' it's Elizabeth K. Meyer. For three consecutive years, *DesignIntelligence* has recognized Meyer as one of the most admired design educators in the United States. Her teaching and scholarship have garnered honors, grants and awards from the Council of Educators in Landscape Architecture, the American Society of Landscape Architects, the Graham Foundation, the National Endowment for the Arts, and the University of Virginia. Ask most anyone at a crowded ASLA meeting, who is the most important educator of landscape theory and they will answer, "Beth." For over three decades she has personified the commitment to being a devoted mentor to hundreds of students as well as offering her support to all her colleagues to aspire to be as good a teacher as she is.

I have had the honor of knowing Beth as a mentor and friend for these past three decades. As a graduate student at Harvard Graduate School of Design, I first encountered Beth in her first semester teaching at the GSD. Fresh out of practice with EDAW and then OLIN, I watched her work her magic from across the studio. She elevated the work of my classmates to a whole new level. It was then that I knew Beth Meyer was on her way to be the powerhouse educator we know today.

In 1996 after practicing with Michael VanValkenburgh Associates for six years, I was lured by Beth, then Department Chair, to teach at University of Virginia, enticing me with the confidence and importance of a practitioner's role in design education. Because of her strength and vision, Beth built and continues to sustain a department that remains one of the top five in the country. As a scholar who recruited and supported a diverse group of designers and scholars, Beth has inspired and pushed, with tough love, a faculty to teach and mentor our students at the highest level possible.

Now for over two decades at UVA, I have witnessed her extraordinary forte to transform students' ability to put their work into theoretical and historical contexts, in both studio and especially in her irreplaceable course 'Theories of Modern Landscape.' It is impossible to count the number of students who have recounted their epiphanies about landscape architecture due to Beth's teaching. In fact, numerous architecture students either opted to do a dual degree in both disciplines, or transfer to landscape architecture altogether – coming to the bright side, as we say.

Both graduate students (from all four disciplines at the A-School: Architecture, Landscape Architecture, Planning and Architectural History) as well as undergraduate students from across Grounds vie to enroll in Beth's Theory course, University seminars and design studios. She has exposed a generation to the ideas and ideals of our discipline. Whether or not these students go on to become landscape architects, many of her former students - now active UVA alumni loyal in great part because of Beth - have become great clients, hiring our graduates to, literally, build the ideas they learned from Beth.



Unwavering, she has held up a high bar not just for her faculty, but also herself. I know firsthand that she adamantly keeps her studios and theory class current and relevant. You'd think she'd simply deliver the same lecture year after year. But no. Before each class, her common refrain still to this day is: "I need to work on my lecture. I have some new ideas I need to weave into it."

Students as well as faculty try as best they can to live up to Beth's expectations and, well, fear her in the best possible way. Her standards are so high; we all strive to exercise both the rigor as well as the professionalism she demands. Me? My common, only half-kidding catchphrase to students who quiz me about the lineage of landscape concepts is, "I don't know. Ask Beth." And I don't think I am alone in doing this.

Beth has advocated for colleagues, graduating and current students to be active members of the ASLA, attending conferences and submitting work for the ASLA Awards program, of which our students have one many in research, communication and design. Each year, she ensures that our department nominates a student for the Landscape Foundation Olmsted Scholars Program, and with the program in its 8th year of our students – primarily under Beth's tutelage – three have been finalists and one a recipient. In addition, she avidly supports our Students Association of Landscape Architecture group and has been instrumental in championing the School's interdisciplinary award-winning student publication *Lunch*, most often led by landscape architecture students who aced Beth's Theory course. She motivates students to learn in context of other organizations and attend other symposia such as those at Dumbarton Oaks. In each and every circumstance, she insists that colleagues and students exemplify distinguished professionalism and in turn, elevate the values and value, of our discipline across the spectrum of academia and practice.

Beth is recognized as a great educator at the A-School as well as across the University. Through University seminars, even before being appointed Dean, she has 'taught' colleagues in other disciplines across Grounds about the significance of landscape architecture's leadership role in complex environmental, socioecological and cultural contexts. In 2014, she founded the transdisciplinary Center for Cultural Landscapes whose members include faculty from Anthropology to American Studies. At the Center, she positions students to *lead* the research projects with the objective to exert the relevancy of the research as it involves learning in and with University faculty along with the Charlottesville community.

Lecturing across country and even as far as the other hemisphere in Australia, Beth has encapsulated her power as an educator serving as the keynote speaker at multiple venues, at academic institutions and profession organizations. At forums such as the "Second Wave of Modernism Symposium" at the Museum of Modern Art, she didn't just contribute with a presentation, Beth, of course, *led* the panel. Plain and simple: as academics and practitioners we all defer to the genius of Professor Meyer.

Beth is undeniably recognized nationally and internationally as the premier theorist in landscape architecture, senior to many, including Anita Berrizbeitia (Department Chair, GSD) and James Corner (former Chair, University of Pennsylvania and Principal of design firm Field Operations). Still active in practice working as a consultant, she created a formidable base of research for projects, most notably working with Michael VanValkenburgh Associates on the master plan for the Wellesley Colleague campus as well as winning the competition and commission for the National Park at the St. Louis Arch. She has demonstrated time and time again that she possesses an uncanny ability at translate theory into built form.

Meanwhile back at the School of Architecture, Dean Meyer has educated our University President Terry Sullivan about the value of design thinking and the impact of physical design on the cultivation of a healthy community within the larger landscape of the Grounds. She has been called upon numerous times by the President to inquire how the A-School could help address the social life at UVA, especially after the devastating events of the murder of two female students as well as the infamous article of habitual rapes at fraternities as reported by Rolling Stone magazine. These events rocked our lives here at UVA.

Determined to tackle these travesties head on, Beth seized them, as the saying goes, as a 'teaching moment.' She carefully articulated and argued to the President that these events are a symptom of the unhealthy culture of living and perverse socialization due, in a substantive part, to a severe lack of student housing on Grounds. Stepping aside from her (in my opinion), bandaid approach to the situation, President Sullivan listened, charging Beth with having the A-School study the potential increase of residential colleges, now taking form as a current three-year effort being led by faculty and students in graduate design studios. Now I call that teaching.

Speaking of Presidents, Beth extends her influence as an educator even beyond our University by way of her appointment by President Obama to the National Council of Fine Arts. Every time she returns from DC, Beth reports how she needed to contextualize the design proposals. Always teaching. Always.

With the charge of Jot Carpenter award is "to recognize an individual who has made a sustained and significant contribution to landscape architecture education," I hope the members of our most formidable professional organization agrees it's time for Professor Elizabeth K. Meyer to be granted this teaching medal with gratitude from all of us.

Most sincerely,

A handwritten signature in black ink, appearing to read 'Julie Bargmann', with a long, sweeping horizontal flourish extending to the right.

Julie Bargmann

University of Virginia School Architecture
Department Chair + Associate Professor of Landscape Architecture
D.I.R.T. studio
Founder + Principal

ASLA Honors and Awards Committee

Jot D. Carpenter Teaching Medal, Elizabeth K. Meyer nomination

I'm honored to support Beth Meyer for the Jot Carpenter Medal. This award has recognized many great teachers. Beth stands out even among these greats. A great, enduring legacy.

Much of this is personal for me; my bias will be clear. I was fortunate to teach alongside Beth in the first four years of my teaching, 25 years ago now. From Beth, I learned at least two very powerful lessons that have stayed with me all this time. The first was that the best teaching is rooted in knowledge, passion, and empathy: without these ingredients, prospects for good teaching are nil. I've always felt indebted to her, because she imparted this to me by osmosis, and it has shaped my teaching since. When I was an undergraduate student, I thought I was destined to be a teacher. But I had the same idea that I see many students hold today: good designer, good teacher. *Not so fast.* Success in teaching requires much, much more than that.

The second lesson I learned is that teachers need mentoring. I was lucky to have the best mentor anywhere. Beth didn't see it that way—she saw us as colleagues. But her mentorship augured much of what I have developed conviction around in my teaching: deep understanding of scholarship, of history, of precedent, context, extra-disciplinary ways of making, and more.

I have watched Beth guide landscape architecture at UVa for more than twenty years—meanwhile sharing her scholarship on theory and studio criticism with virtually every important venue in the field. I've hired many staff from UVa, including three of my firm's principals; they have given me a spectacular window on Beth's teaching, supplemented by my own frequent trips to Charlottesville to lecture or review student work. There is a major legacy here to honor.

I'm also aware there are great teachers standing in line to be recognized. But the timing of this for Beth would be especially significant this year. When she accepted the deanship two years ago, as a temporary stewardship move with the school's best interests in mind, she made it clear that the most important thing to her was her return to teaching and research. That's the plan, in 2016. Great timing to honor a great teacher: Dutiful and selfless, committed, with leadership capacity, and devotion to her school and her university. That she was also the best candidate for the deanship was lost on nobody. Again, proof of her legacy for our field. I urge you to do it!

Sincerely,



Gary R. Hilderbrand FASLA FAAR
Principal, Reed Hilderbrand LLC
Professor in Practice, Harvard Graduate School of Design

USC School of Architecture

Dear Award Committee:

I cannot think of anyone more worthy of the ASLA's Jot D. Carpenter Teaching Medal. I imagine everyone in our field is aware of Beth's tremendous contributions to our profession and its international visibility. In terms of the absolute indelibility of her marks as an educator, I have witnessed her overwhelming commitment to her students as the future voices of the profession. I had the honor of working with her on the faculty of the University of Virginia just after I completed my MLA and doctorate (AY 2011-2012). While I am aware of the transformative power Beth has had on her students from impassioned accounts from multitudes of alumni, it was this yearlong exposure to her teaching practices that provided a first-hand glimpse into her commitment as an educator.

Before I address the specificities of her courses and critiques, her dedication to her students was first blatantly clear by the number of students I would see entering and leaving her office (the door of which was almost always open). Students seek out Beth's guidance, wisdom and support in pursuing research, academic and professional opportunities and making important career decisions.

Her transformative theory course is known throughout the field via her publications that emerged from its content and from enthusiastic alumni reflection. The course has become so legendary that numerous faculty sit in each year and students often attend her lectures for a second and third time, realizing they can always gain more from their thoughtful nuance. Beth's publications from the early 1990s through today also demonstrate her commitment to education and to providing a common theoretical foundation for a field that has long looked obliquely at architecture and geography (etc) for an ideational framework and history from which to look forward.

In studio reviews, Beth has the sharpest eye of anyone I have encountered. She not only provides robust conceptual feedback but precise technical input, making clear the powers of our specific tools as landscape architects. From reviews I have participated in for her own studio courses, it is tremendously clear how rigorous a training the students receive in interpretive and critical thinking and visioning and the accessible but rich verbal communication of ideas.

Finally, as junior faculty and even as a doctoral candidate, Beth has been a true mentor and role-model for how I continue to shape my academic career. While mentorship is perhaps not what this award recognizes, it is a clear expression of her commitment to teaching and guiding those that are curious and invested in the discipline and profession she so clearly loves.

I would be more than happy to provide additional information on my work with Beth. I can be reached at alisonh@usc.edu or (917)825-4679.

Sincerely,



Alison B. Hirsch, MLA, MS, PhD
Assistant Professor of Landscape Architecture+Urbanism
School of Architecture, University of Southern California

University of Southern California
Watt Hall 204, Los Angeles, California 90089-0291 • Tel: 213 740 2723 • Fax: 213 740 8884



David Malda
Gustafson Guthrie Nichol
1932 First Avenue Ste 700
Seattle, WA 98101

Dear Awards Committee,

I am pleased to recommend Professor Elizabeth Meyer for the Jot Carpenter award for teaching. Through her position as a professor, she has significantly impacted the teaching and practice of landscape architecture in addition to motivating and inspiring students across the country each year. Her energy and dedication to students, practitioners, and her academic peers embodies the legacy of Jot Carpenter and deserves the national recognition that this award represents.

The memory of Prof. Meyer's presence in the classroom still puts me on high alert. I will never forget the day I examined the syllabus and reading list for her Theory of Modern Landscape Architecture course. Nearly ten years later I am only now beginning to appreciate the gift embodied in all of that material. The class, though daunting, offers students in their first years of design education a rich and detailed background out of which to step forward with their own ideas. Crafted by Prof. Meyer of years of in-depth research and synthesis, this course was steeped in a sense of responsibility. First that designers must be responsible for understanding the context in which they are working, and second that a good teacher feels the responsibility to set students out on a strong path.

The incredible rigor embodied in that course, from the lectures and discussions to the assignments and their evaluation, raised expectations of the profession we were entering. With Prof. Meyer there is no letting down your guard or taking it easy. This is serious business. And that lesson—that the work of landscape architects matters and should be approached like it matters—has also stayed with me.

Prof. Meyer clearly believes in the value of her students' work. Rather than solely playing the role of the critic, her engagement is more often that of a collaborator. She offers her sharp analysis and breadth of knowledge as a resource to students, helping them see how their work might relate to a broader profession. This is an empowering role, and motivates students to look beyond their immediate university surroundings for the relevance and value of their work.

As a studio critic, Prof. Meyer translates her academic rigor into the design process. From site research through final communication her leadership in the studio compels students to clarify their intent and push themselves. She teaches us that representation is a part of design thinking and communicating intentions to others is as important as articulating them for ourselves. This is valuable training for students moving into the practice of landscape architecture where the perceived gap between academia and practice is often lamented. The discipline and rigor in conceptualizing, designing, and explaining that is an integral part of Prof. Meyer's studio helps prepare students to be active contributors from the first days of practice.

Prof. Meyer's contributions to landscape architecture extend beyond her role as a teacher. Her writing has played an important role in influencing design education and professional practice. Rather than looking to divide the landscape architecture into competing factions of opinion, Prof. Meyer's writing has always struck me for its ability to expand and draw more into the discussion. At a time when design

was focusing on a narrow idea of sustainability, she reminded us that beauty is an essential contribution to that goal. And at a time when much of design seemed superficial, she reminded us of the depth of consideration in a site. This leadership has had global significance and broadened the potential of landscape beyond the profession.

Despite this level of professional performance, one of Prof. Meyer's most remarkable contributions as a teacher and friend is her dedication to the community of landscape architects past, present, and future. Recognizing that this community is comprised of people, Prof. Meyer has displayed a remarkable ability to connect students with practitioners at all levels. I have distinct memories of her prompting students to engage visiting lecturers rather than leaving them to talk only with the faculty, and have been happy to receive emails from current students seeking advice at her suggestion. Prof. Meyer's extensive alumni network continues to connect students to the profession and provide a common connection for practicing landscape architects around the world. It is this dedication to the education, practice, and community of landscape architects that has changed the way many think about our profession.

Sincerely,

David Malda

January 4, 2017

Jot D. Carpenter Teaching Medal
ASLA
636 Eye Street, NW,
Washington, DC 20001-3736

RE: Elizabeth K. Meyer

Dear Executive Committee,

I could not be more enthusiastic and supportive of Elizabeth Meyer's nomination for The Jot D. Carpenter Teaching Medal. As her many awards and accolades attest, Beth is a brilliant scholar and designer, dedicated leader, and unrelenting advocate of the field of landscape architecture. However, it is in the role of teacher and mentor where she truly shines. Through her tireless investment in our education—emboldening the hearts and challenging the minds of aspiring designers—she has left an indelible mark on the profession. For those of us fortunate enough to have been her students, we carry her with us every day we walk into a studio. We are better landscape architects because of her. Each park, plaza, memorial, campus, or cultural landscape we touch is better because of her.

For many of us, Beth is the reason we are landscape architects at all. In my first year as a graduate urban planning student at UVA, I enrolled in her seminar *Situating Sustainability*. From the first day, I understood that she was the most enlightening and challenging teacher (if not person) I had ever encountered. She fundamentally altered the way I experienced every day places and helped me see the potent agency of landscape architects to positively shape healthy, resilient communities. Because of her class, I applied to UVA's landscape architecture program, and throughout my time there, I was continually transformed by her keen insight, critical perception, attentive eye, depth of knowledge, and ability to share and impart those skills on her colleagues and students.

All of her students believe it is an honor to study with Beth, but it is her deep compassion for us that give us the confidence to feel like her colleague. Throughout my years as a graduate student and young lecturer, I knew that her door was open to me, and not just her office door, the door to her home. Whenever I had a tough decision to make—whether it was applying to the MLA program or deciding between pursuing a PhD or joining a firm, she would invite me over to her house on a Sunday afternoon to sit on the patio and discuss it over tea. By opening her home and her weekends to me and all of her other students, she manifests an incredibly generous and profoundly personal investment in our futures that extends far beyond the lessons taught in a design studio or theory class.

This dedication is especially poignant in the cultivation of women leaders in landscape architecture. Beth understands the unique challenges that young female landscape architects face within the male-dominated design fields, and she goes to great lengths to be not just a mentor but an accessible sponsor to her female colleagues and students. In 2014, I was hired as a lecturer at the UVA Architecture School, and Beth began her deanship. During the midst of a stressful week packed with events, meetings, and speaking engagements, I remember her taking an impromptu night-off to grab dinner with me and two 1st year female faculty members and discussing what she could do to make our jobs more fruitful and advance our careers.

Most teachers are remembered for the curricular lessons taught in the classrooms—e.g. how to grade a rain garden or how to distinguish a Scarlet Oak from a Northern Red Oak. With Beth, one remembers what it is like to learn from her presence. To be in Beth Meyer's presence is both sublime and comfortably ordinary, as she is all things at once: scholar, mentor, educator, citizen, wordsmith, wizard, and friend. In all venues, she is encouraging, demanding, and probing. She holds herself and all around her to the highest standards possible. At the same time, she manages to keep an open and curious mind. She is not a professor who comes in, year after year, and regurgitates the same syllabus. She continually builds upon her work by adapting and incorporating the newest work in the field.

I cannot think of a person more deserving of a teaching award in landscape architecture or someone who more fully embodies the qualities, characteristics, and spirit of the Jot D. Carpenter Award. I thank you for your consideration of her for this esteemed award.

Respectfully,

Danielle Alexander, Reed+Hilderbrand
Harriett Jameson, Michael Vergason Landscape Architects









