

Client: Msheireb Properties
Budget: \$5.5 billion
Area: 31 hectares

Project Summary:

In addition to revitalizing this historic neighborhood, Msheireb Downtown Doha established a new architectural language built upon vernacular Qatari architecture but applied in a modern context. As the public realm landscape, lighting, and signing team, we defined the criteria for modern Qatari landscape architecture.

With little to no urban precedents, this process involved extensive research into the indigenous ecology, plant communities, microclimatic constraints, and land forms, and using that research as a basis for developing an urban design language. Applying a predominantly native planting palette to a high-density master plan built entirely on-structure brought a host of technical constraints related to shading, infrastructural coordination, maintenance, and both pedestrian and vehicular movement.

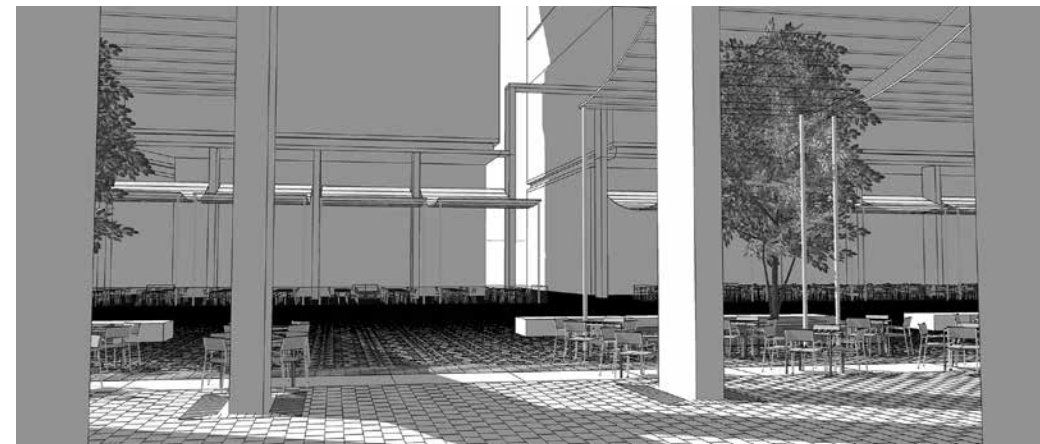
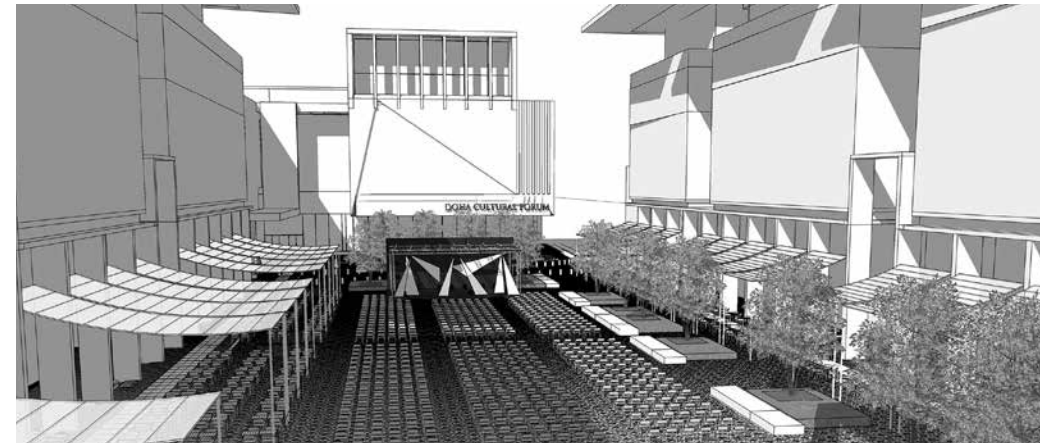


Original plan presented to the Emir of Qatar.
4 meter x 5 meter design marker on vellum.

I was Burton Studio's on-site representative throughout the nearly 3 year design process, defending and coordinating the public realm design efforts with Msheireb Properties, the master planning team, and over twenty other consultancy firms. This role required the ability to sustain high level theoretical discussions while also resolving nitty-gritty technical queries. It was a truly once-in-a-lifetime opportunity that resulted in an Aga Khan nomination.



Completed in 2019



Digitally Modeled in 2012



As the focal outdoor space of the entire project, Barahat al Msheireb was detailed for maximum use despite extreme summer temperatures and humidity. Working in conjunction with Transsolar Climate Engineers we determined that a series of overlapping interventions would be required to sufficiently cool the dining areas during shoulder months, extending the usability to eight months of the year.

Within the square, 1 meter wide monolithic stone seat walls provide an edge to the open plaza space and the quieter dining terraces along the periphery. Planting was limited to native sidra trees that sprout from within still water features that trickle over metal edges. Although the architects of the adjacent buildings were reluctant to allow trees and water features into this central space, obscuring the prominence of the facades, Transsolar's climate studies validated our concept and we were able to implement these details largely as depicted in the initial digital models.



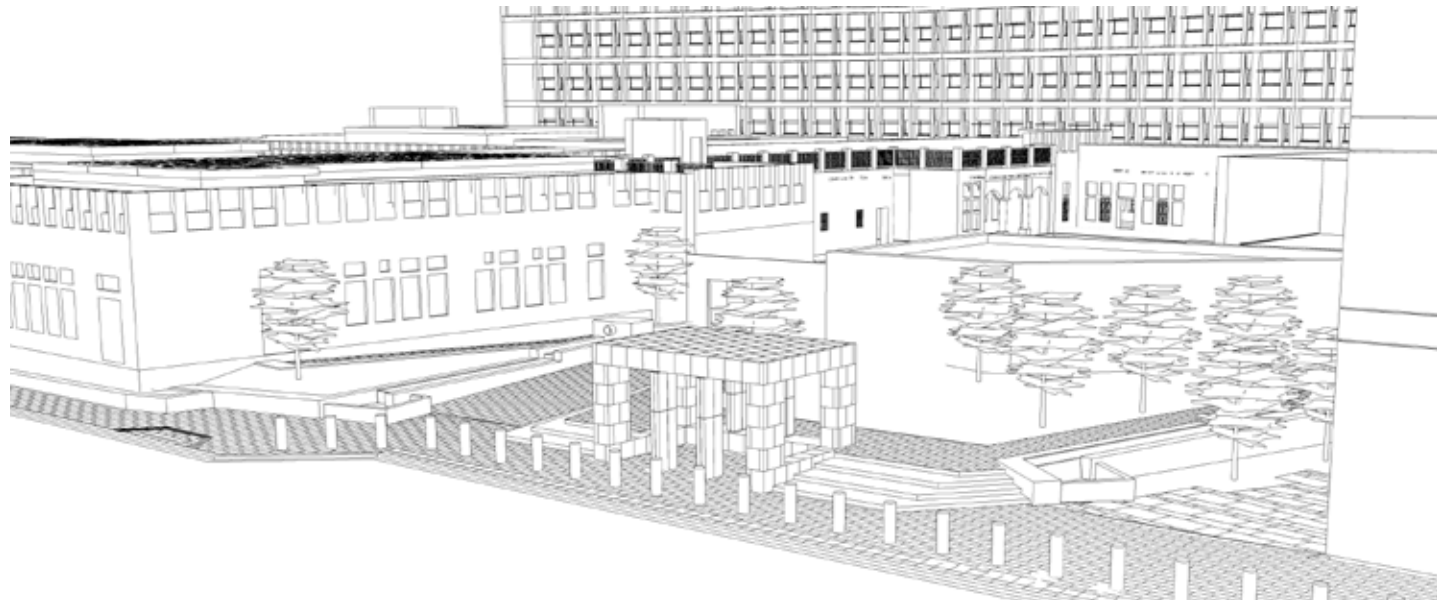
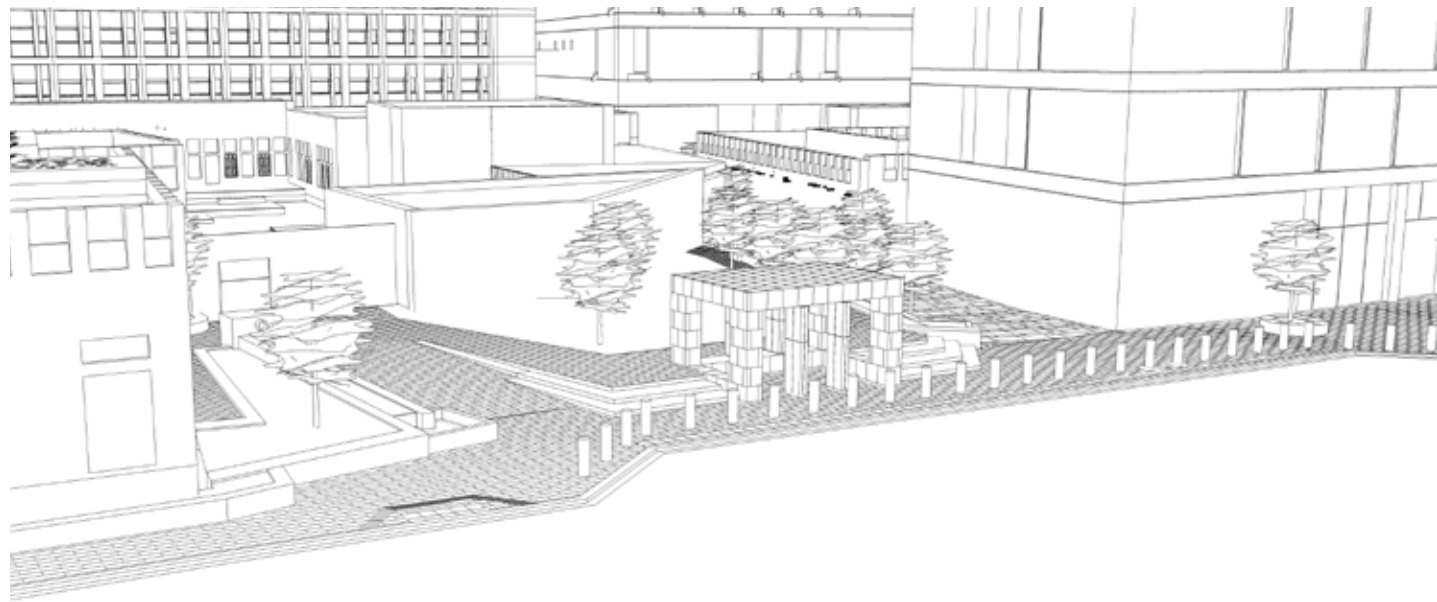
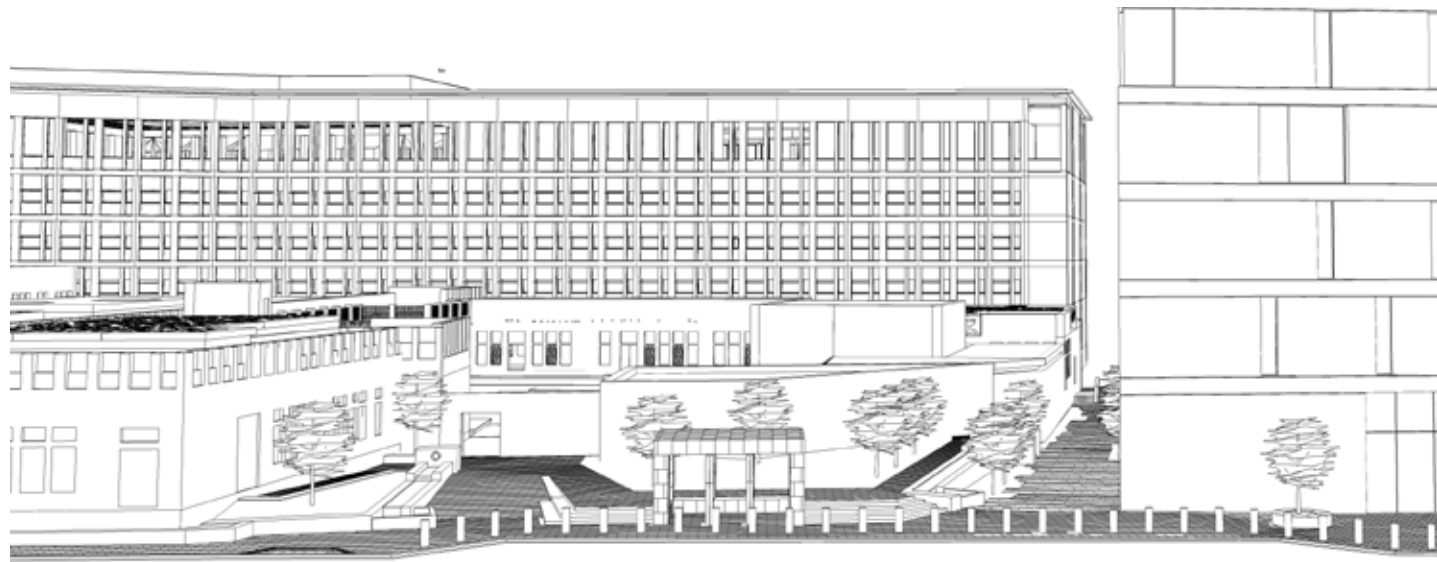
The Heritage Quarter includes four traditional, historically iconic Qatari homes, all of which were rebuilt to serve as cultural history museums. The public realm landscape reflects this cultural heritage through the use of native plants, rusticated hardscape details, and water features that recall traditional wells and the origins of the emirate's booming petroleum industry.

Integrated into Company House's elevated forecourt terrace is a tram stop. The entire district is served by a street trolley intended to alleviate severe traffic congestion in the city center and contribute to creating a pedestrian-oriented downtown.

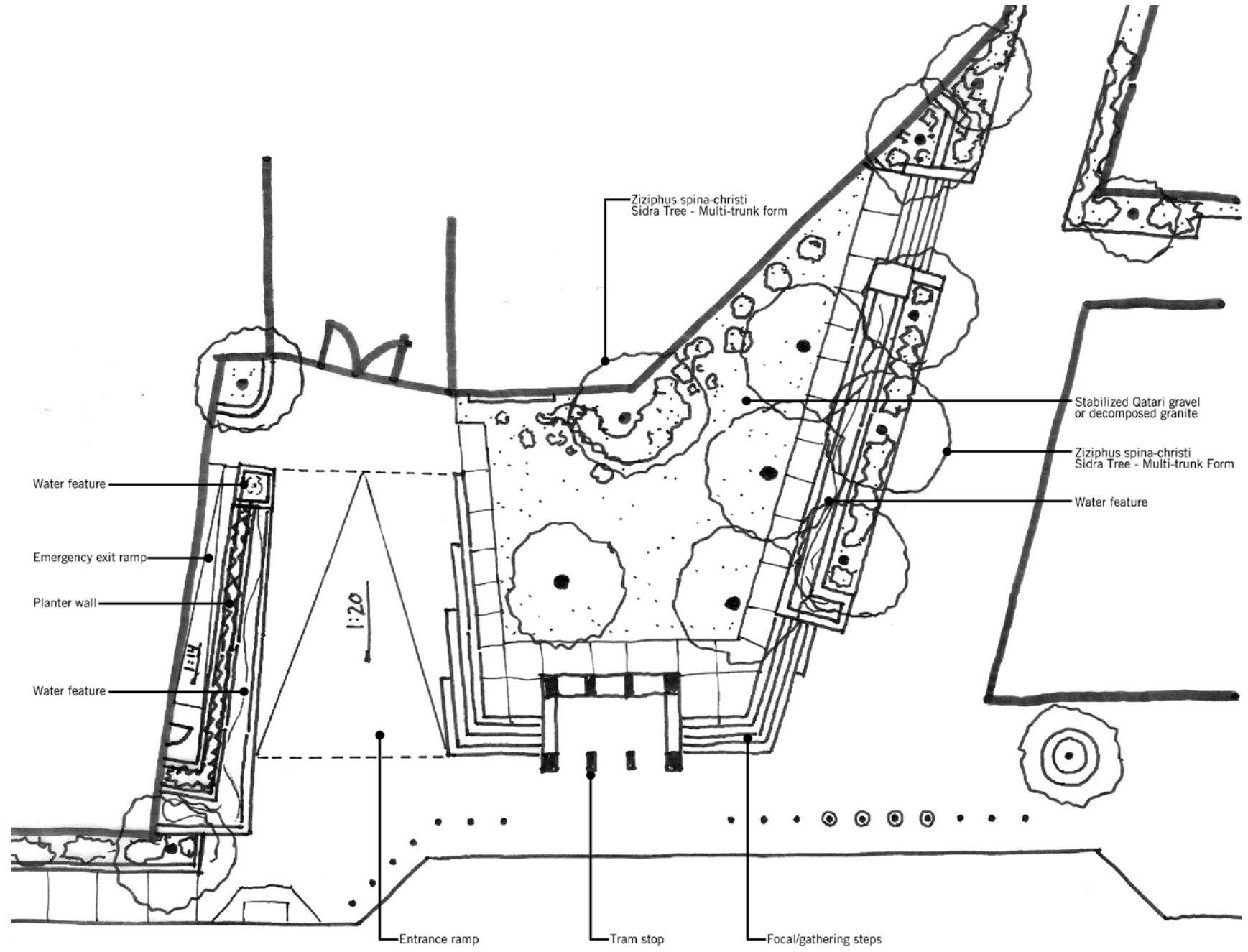
Due to this being the most culturally sensitive portion of the master plan, my role as Burton's on-site representative necessitated that I be particularly involved in the development and discussion of this work. These plan and elevation sketches were drawn in response to structural modifications to the underlying garage that forced a drastic grade change and a fundamental re-thinking of the forecourt space.

In large part due to the detailing in the Heritage Quarter, Burton Studio earned an Aga Khan nomination. John McAslan + Partners were shortlisted for the Aga Khan for the design of the Heritage Quarter museums.

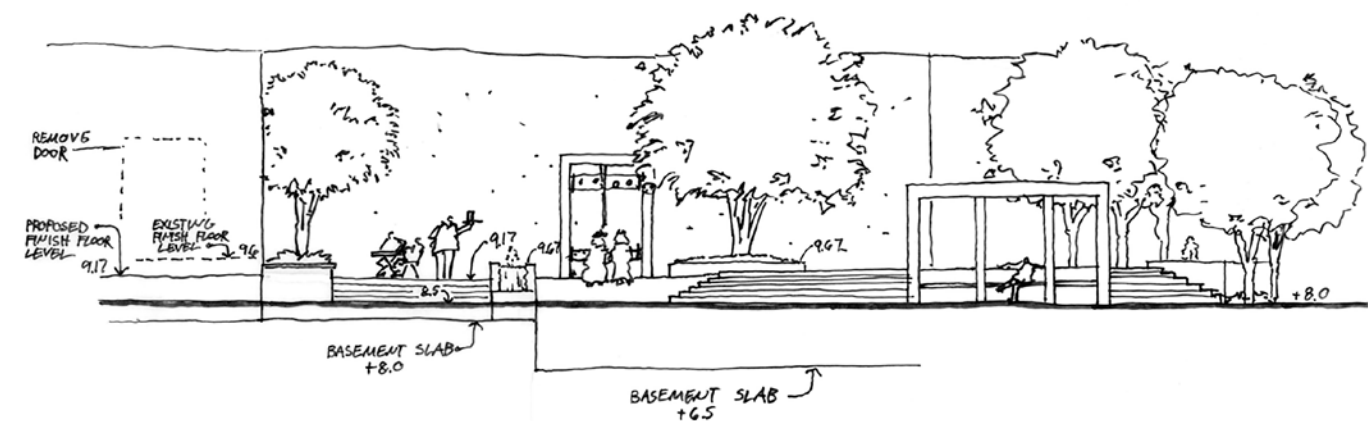




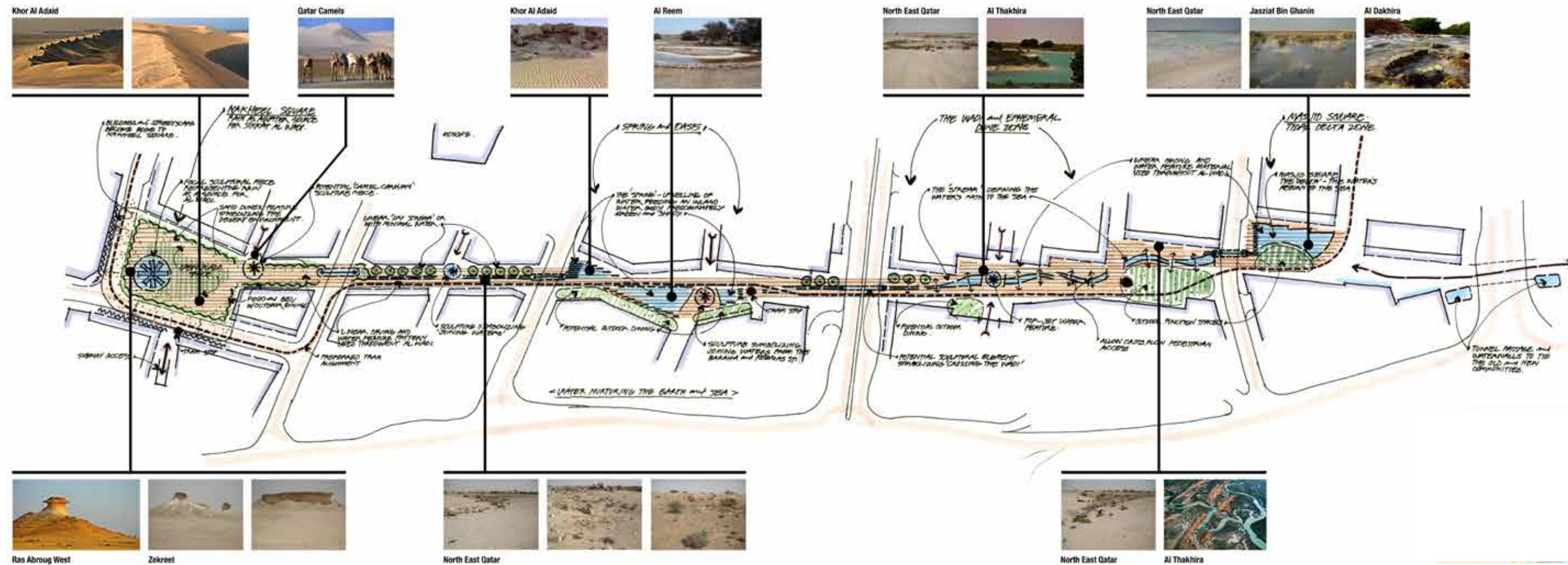
Preliminary Digital Models



Company House Entrance & Forecourt Plan



Company House Entrance & Forecourt Elevation

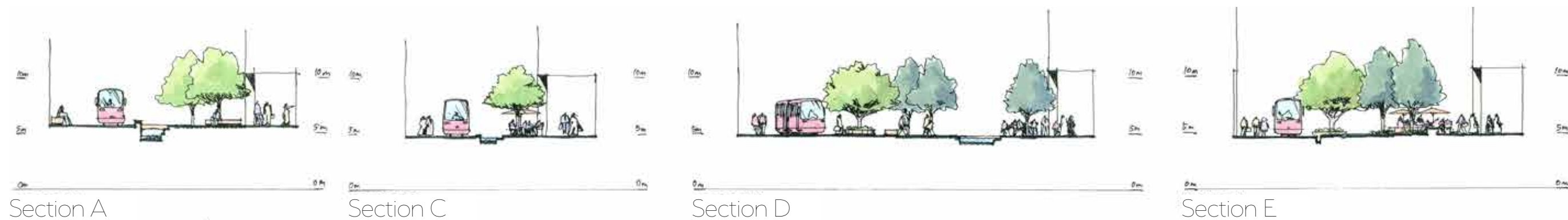


Guided by the vision established in the master plan, the character and movement of water through the desert was embodied in a series of inter-related water features throughout Msheireb. From north flowing south, water features were arranged as a metaphorical conveyance that culminated at Sikkat al Wadi.

As the punctuation of this narrative, the full cycle of water is expressed in a chain of water features that animate and cool Sikkat al Wadi -- the primary east to west pedestrian corridor that connects directly into Souk Waqif at its eastern end and Al Kahraha Road to the west. Sharing space with a new tram system that circles throughout the city center, these water features were designed to play a role in maintaining pedestrian safety without resorting to overly harsh and dramatic solutions.

Conceptual Plan Diagram

Taking direct reference from specific regions of the country whose form and character are immediately understood in relation to the arrival and dispersal of water, this plan diagram and accompanying section drawings are both a study of spatial relations among all of the proposed elements and a descriptor for how the master plan's vision was being implemented.

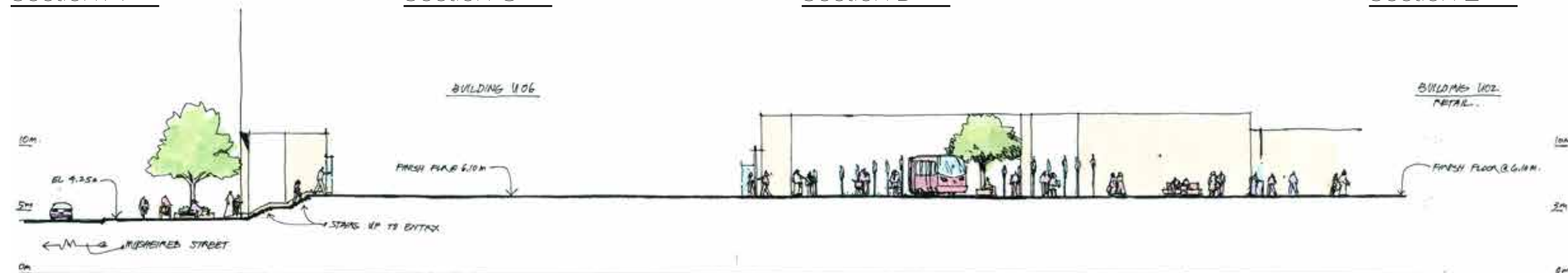


Section A

Section C

Section D

Section E



Section B

Every square centimeter of urban space is sacred, requiring rigorous scrutiny and a defensible purpose prior to becoming a tangible part of a city's very fabric. These were among our early studies of a high profile space and after several years of questioning and ongoing design development, the greater concept was implemented much as diagrammed here.





Historically, Al Kahraba was the first road in Qatar to receive electricity -- giving birth to its reputation as a hub for local retail outlets and a wide array of illuminated business signs along its full extent. Al Kahraba's rebirth within Msheireb draws from its historical roots.

In addition to our proposal to include overhead lighting suspended between buildings and to allow for a more varied set of retail signing guidelines, we eschewed the use of stone paving in favor of integral color concrete with a surface finish of reflective formica flecks. This reflective finish shimmers in the sunlight with each step, giving the sense of walking over a field of tiny electrical pulses.

While choosing concrete over stone may initially give the impression of a reduction of budget, the use of concrete in the Arab Gulf region was typically not feasible due to the salinity of the climate. Working with a specialist in California who had developed a proprietary treatment that prevents salt from degrading the structural integrity of concrete, we were able to create a paving typology that is unique to the entire region.

Beyond its function as a hub for local retail, Al Kahraba is the central road through downtown's dominant residential quarter. With connections to a mosque, school, playgrounds, and community gardens, the road was intended to serve as a social nexus. At its most dominant intersection Kahraba Square provides additional seating, water features, and playful light features integrated into the paving, and serves as a focal point for residents.

Illustrative Plan

Completed in 2019



Beyond allowing us to test hard and soft materials, these full scale mock-ups were the basis of client approval. Her Highness Sheikha Moza bint Nasser was presented with multiple material options for each district of the new downtown, selecting her preferred as she toured the installation. I nurtured all mockups from concept to completion and oversaw the construction of four such efforts.



Devoid of historical references for the use of native plants in an urban landscape in Qatar, we were given the task of researching the indigenous plant communities, microclimatic constraints, and soil conditions in order to develop a feasible planting palette for the urban context. This included the requirement to establish a native plants nursery and supply. Applying a predominantly native planting palette to a high-density master plan built entirely on structure brought a host of technical constraints related to shade, water salinity, infrastructural coordination, maintenance, and both pedestrian and vehicular movement.

Through planting we created a seam in which the downtown is woven into the greater city, an overlap of the existing fabric and the luxuries to be found deeper within. This overlap is created with a native palette of plants at the periphery, seeded at a higher planting density than is commonly seen in the country. Reminiscent of the way the wind-blown upper layer of sands rests comfortably on the softer under layer, serving as an edge between the earth and sky, the perimeter planting enhances the link between interior and exterior.

Once inside, the palette evolves through an increased percentage of adaptive species used in conjunction with native species to form a vibrant framework along the four primary roadways, three of which are more formal and organized than all other roads in Doha. These are the veins of the greater body, connecting the city to its heart. It is a network for new ideas to be distributed, and for old ideas to be preserved.

The jewels of Msheireb -- Barahat al Nouq, Sikkat al Wadi, and other high profile spaces -- are punctuated by the richest diversity of plants to be found on the project. This creates comfortable, inviting spaces, and in the strong climate, speaks to the exceptional degree of hospitality that comes from providing a quality urban life for its residents: abundance within constraint. Although the interior zones utilize many adaptive species, these plants reinforce the aim of defining the qualities of the Qatari urban landscape.





In a tense and politically charged work environment I lead public realm workshops with teams of architects, engineers, and various client and project management representatives, frequently resulting in heated debates about any number of design topics and occasionally going so far as to dispute the very meaning of landscape in Qatar.

The scale of design presentations and workshops often reflected the scale and intensity of the overall project. Involving the creation of room-sized models, computer-generated renderings, and large illustrative graphics covering all walls, each was a major event.



Client: Meriwhether Group
Area: 385 Acres
Architect: CCY Architects

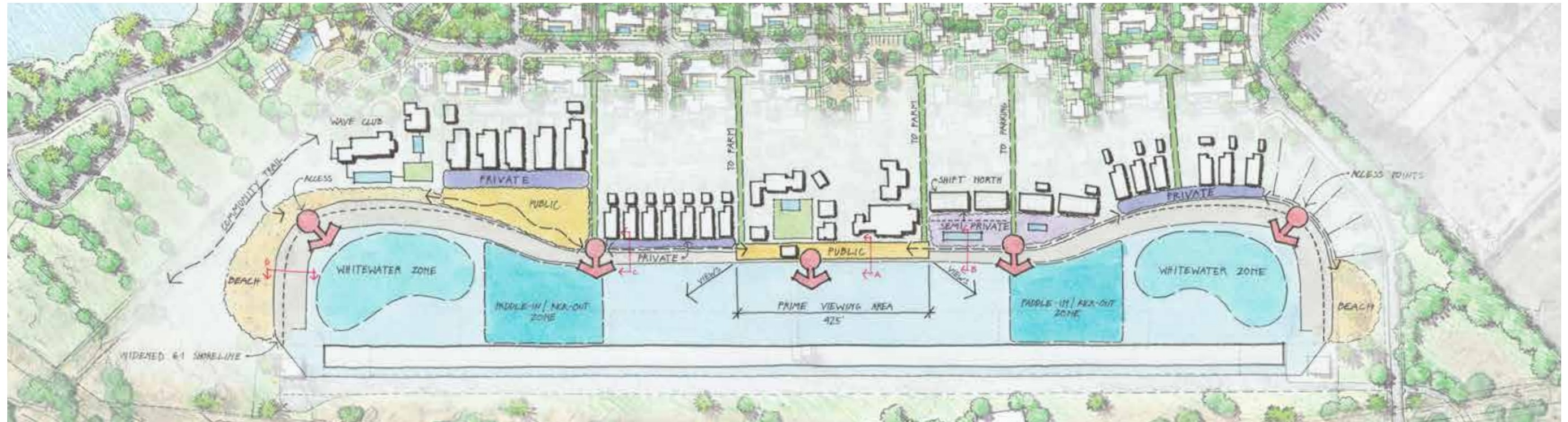
Project Summary:

Coral Mountain is a 465 foot granitic outcropping with a ring of tufa-coated rocks delineating at its base the 500-year-old high water line of Lake Cahuilla. Kelly Slater Surf Ranch is planned to nestle against the foot of this ancient intersection of water and stone. Anchored by the wave lake, which has been engineered to generate 50 different wave forms and magnitudes, this community is the next generation of active residential and resort planning.

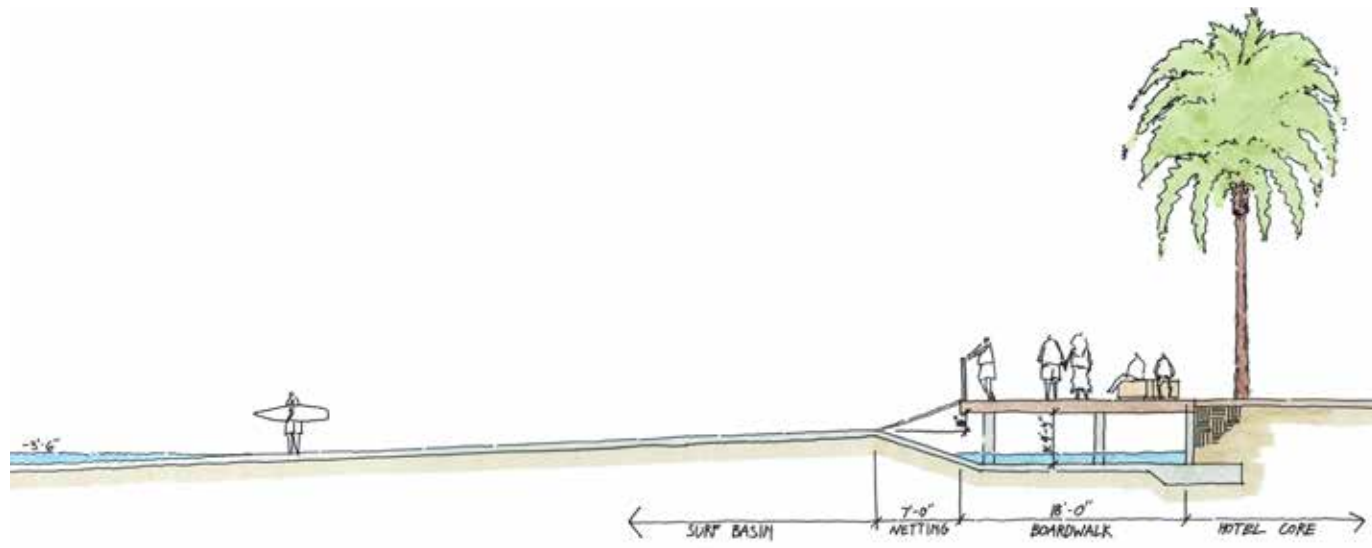
Based on a series of pedestrian streets that lead to the village and the wave-front boardwalk -- much the way Venice Beach is structured around similar pedestrian networks -- the neighborhood form facilitates non-vehicular movement and affords residents access to a huge array of active pursuits.

In addition to the wave itself, "The Farm," a family-oriented recreation and food hub includes facilities for over 15 different athletic endeavors, including a BMX pump track, a trampoline gym, and a launch for stand-up paddleboarding, as well as agricultural plots to serve the community's farm-to-table dining outlets and a roadside farm stand for fresh produce vendors.

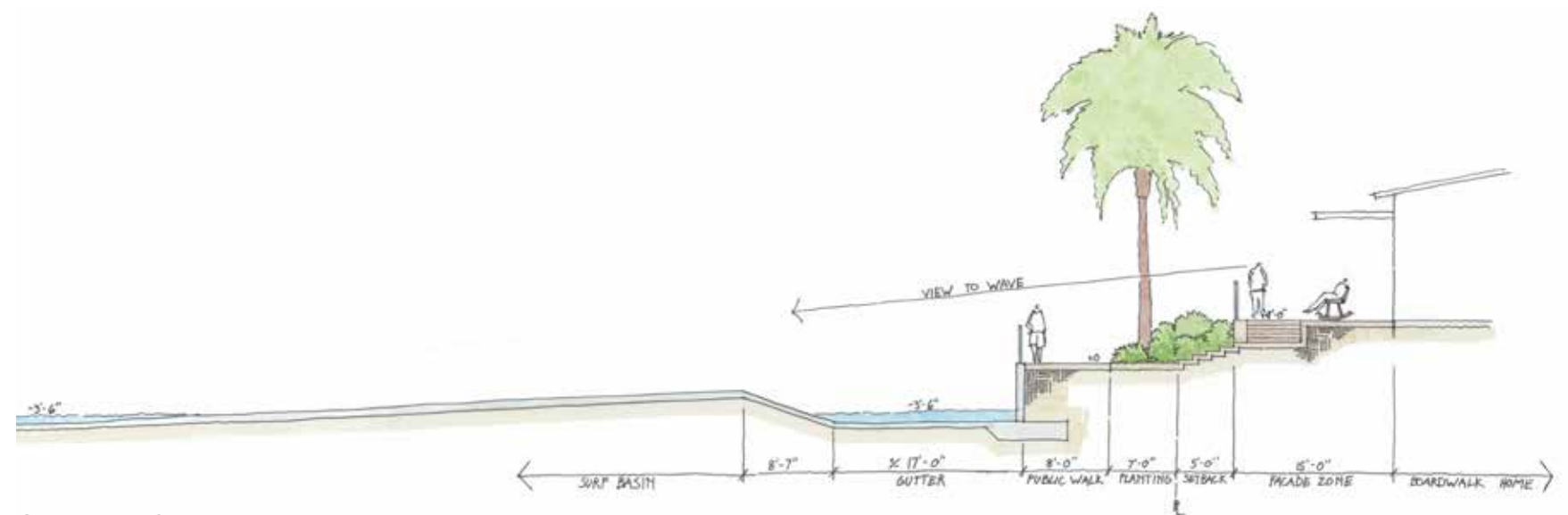




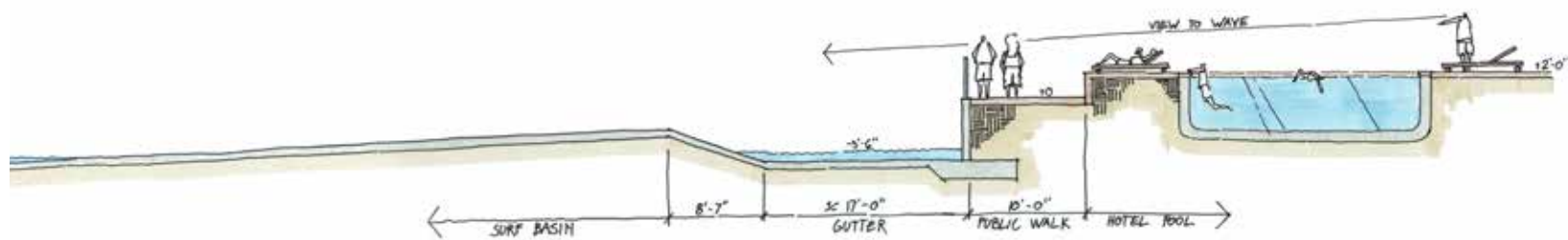
Wave Frontage Plan Diagram



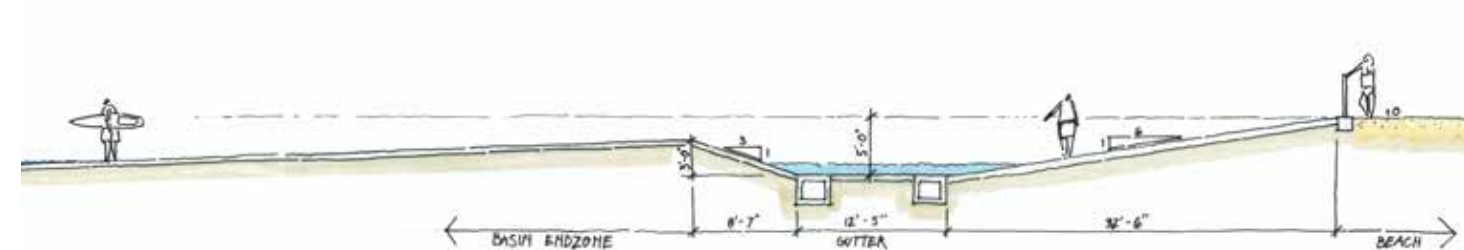
Section A - Boardwalk at Hotel Frontage



Section C - Boardwalk at Residential Edge



Section B - Boardwalk at Hotel Pool



Section D - Boardwalk at Hotel Pool

LEGEND

- 1 ARRIVAL COURT
- 2 PARKING AREA
- 3 RESTAURANT WITH EVENT VENUE
- 4 EVENT LAWN
- 5 FAMILY BARN / OUTDOOR PURSUITS
- 6 GOLF CENTER WITH INDOOR SIMULATOR
- 7 POOL
- 8 PUNCH BOWL GOLF
- 9 WATER RECREATION CENTER
- 10 ROCK CLIMBING
- 11 TRAMPOLINES
- 12 TENNIS COURTS
- 13 PICKLE BALL
- 14 SPORT COURT
- 15 BEACH VOLLEYBALL
- 16 BOCCE BALL
- 17 PUMP TRACK
- 18 AGRICULTURAL PLOTS
- 19 FARM STAND
- 20 DATE PALM GROVE AT VILLAGE ARRIVAL
- 21 MAIN STREET
- 22 WALK STREETS
- 23 NEIGHBORHOOD ROADS
- 24 COMMUNITY TRAILS
- 25 WATER LINE EASEMENT

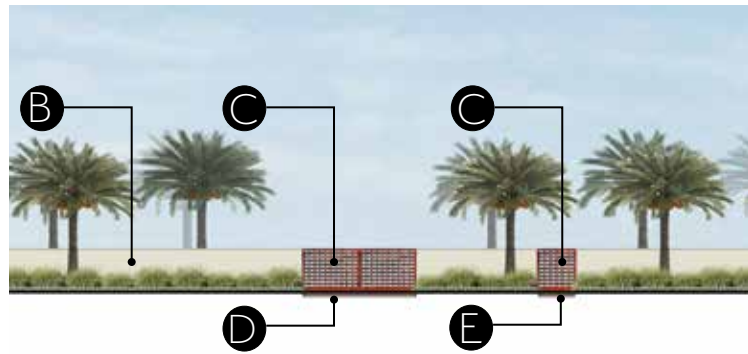




1 Elevation at Madison Street Frontage



2 Section/Elevation at Community Entrance



3 Wall and Gates at Community Entrance



4 Section at Main Street



5 Section at Main Street Between Village and Entrance



View Key Map



A Eroded Concrete Monument



B Plaster Wall



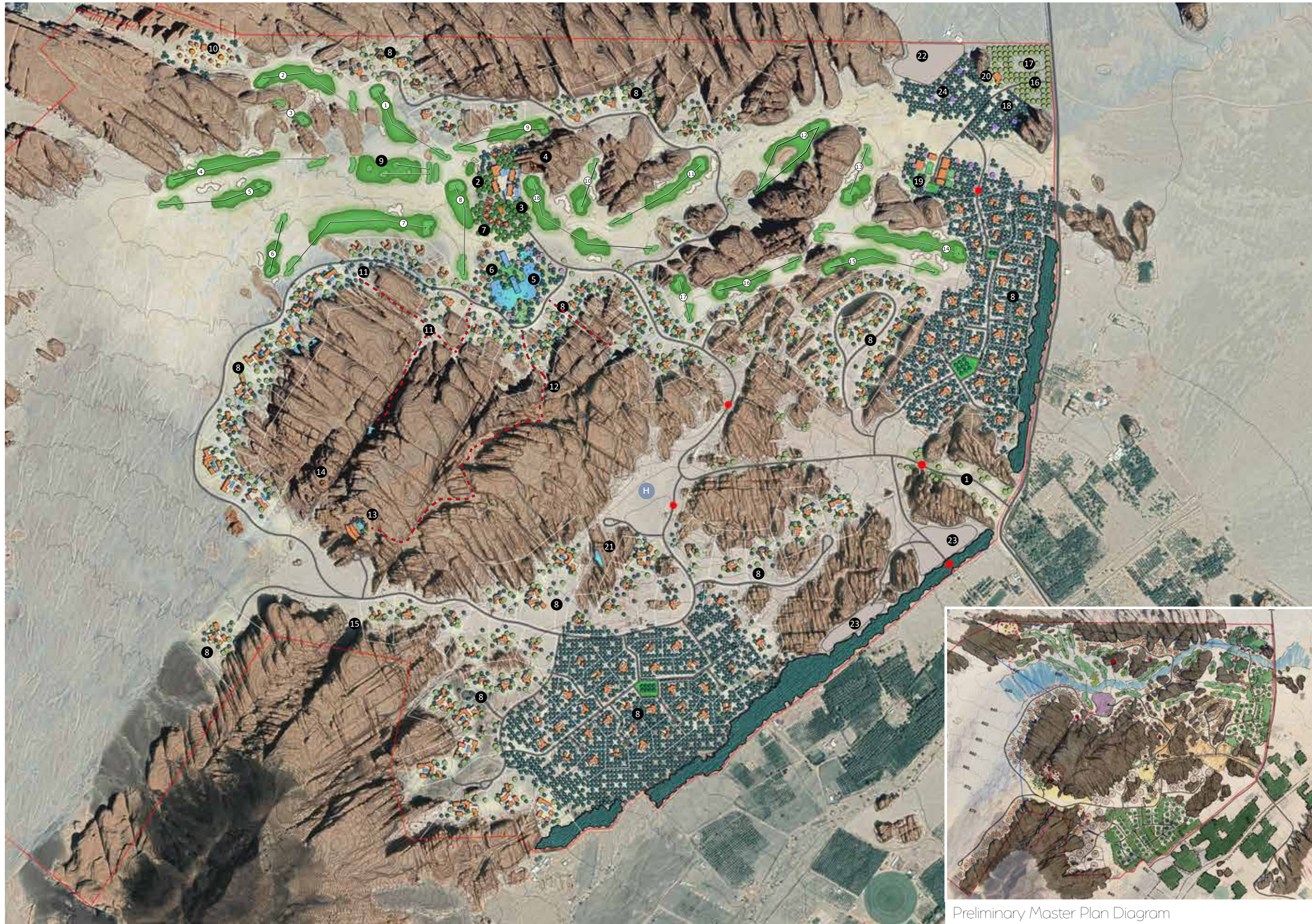
C Corten Steel Gates



D Asphalt & Concrete Band



E Decomposed Granite Trail



Preliminary Master Plan Diagram

Client: Discovery Land
 Area: 1090 Hectares
 Project Type: Community Planning & Concept Architecture

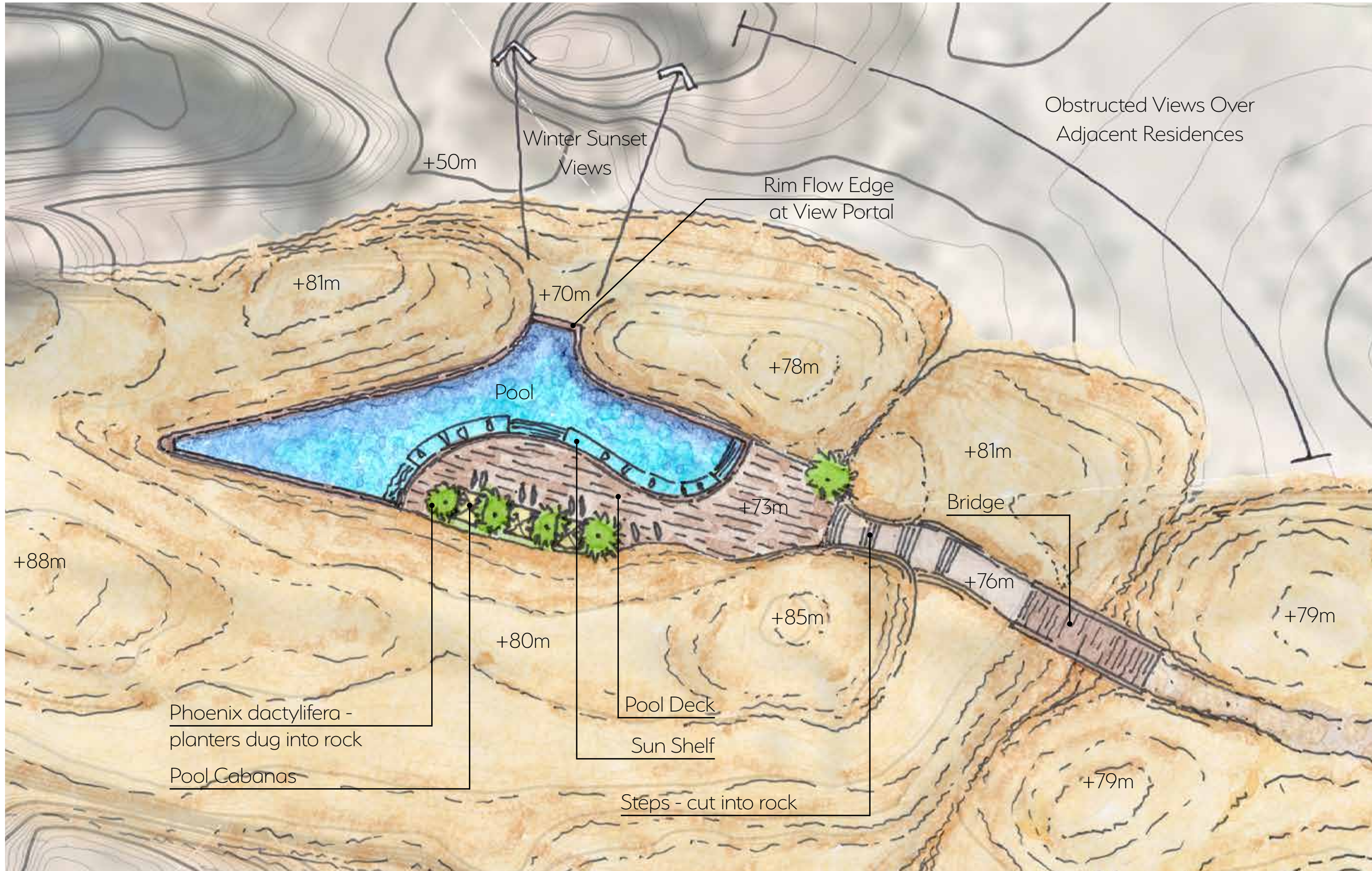
Project Summary:

As a joint venture with the Royal Commission of Al Ula -- the agency responsible for master planning and developing the region surrounding Hegra, a UNESCO World Heritage site -- this community is intended to attract Saudi Arabian families from Jeddah or Riyadh as a means for diversifying the regional economy and promote greater internal tourism.

On a site with close proximity to historical trade and pilgrimage routes, well preserved petroglyphs, and adjacency with a wildlife preserve, our master plan was careful to allow the existing beauty and wonder of the land to remain the dominant force. Structured around a village core and nestled into a stunning array of sandstone outcroppings, the proposed community of 175 low density farm plots is a new typology for the region. In addition to a clubhouse, fitness center, and 3-meal restaurant, this plan includes a spa built on top of a sunset-facing bluff, a pool built into a natural stone depression, and a pop-up village for arts and special events.

As a first step in setting out key areas of the plan we also developed architectural concepts for the clubhouse, spa, and standalone hotel villas.

During the pandemic we were able to visit the site and over the course of 6 days vet the feasibility of each and every lot or proposed building.



The practice of capturing water in stone basins has ancient references in the region. In some instances basins are actually carved into the stone for this purpose. Naturally occurring pools are also a common element, and during our site visit we found nearly ten places where water remained for weeks after a rain.

Rock formations throughout the community afford a variety of opportunities to integrate amenities into the land in distinct ways. This concept for a pool built into an existing basin atop a prominent outcropping is one such example.

A dune at the back side of the ridge provides a pedestrian access route from the parking area to the pool. The addition of a bridge and steps cut into the sandscape creates an almost processional crossing into a sacred space where water collects in the desert. The pool itself is organized around a gap between two peaks, centering the pool steps and a series of cabanas on the sunset view through the opening. Date palms provide shade and separation between cabanas and the sinuous pool edge forms a deck space with varying depths and degrees of privacy.

The height and sheerness of the surrounding faces function both as a safety and privacy barrier, preventing people from the risk of falling and obstructing views over adjacent residences.



Client: Discovery Land Co.
 Area: 292 hectares
 Architect: Hart Howerton

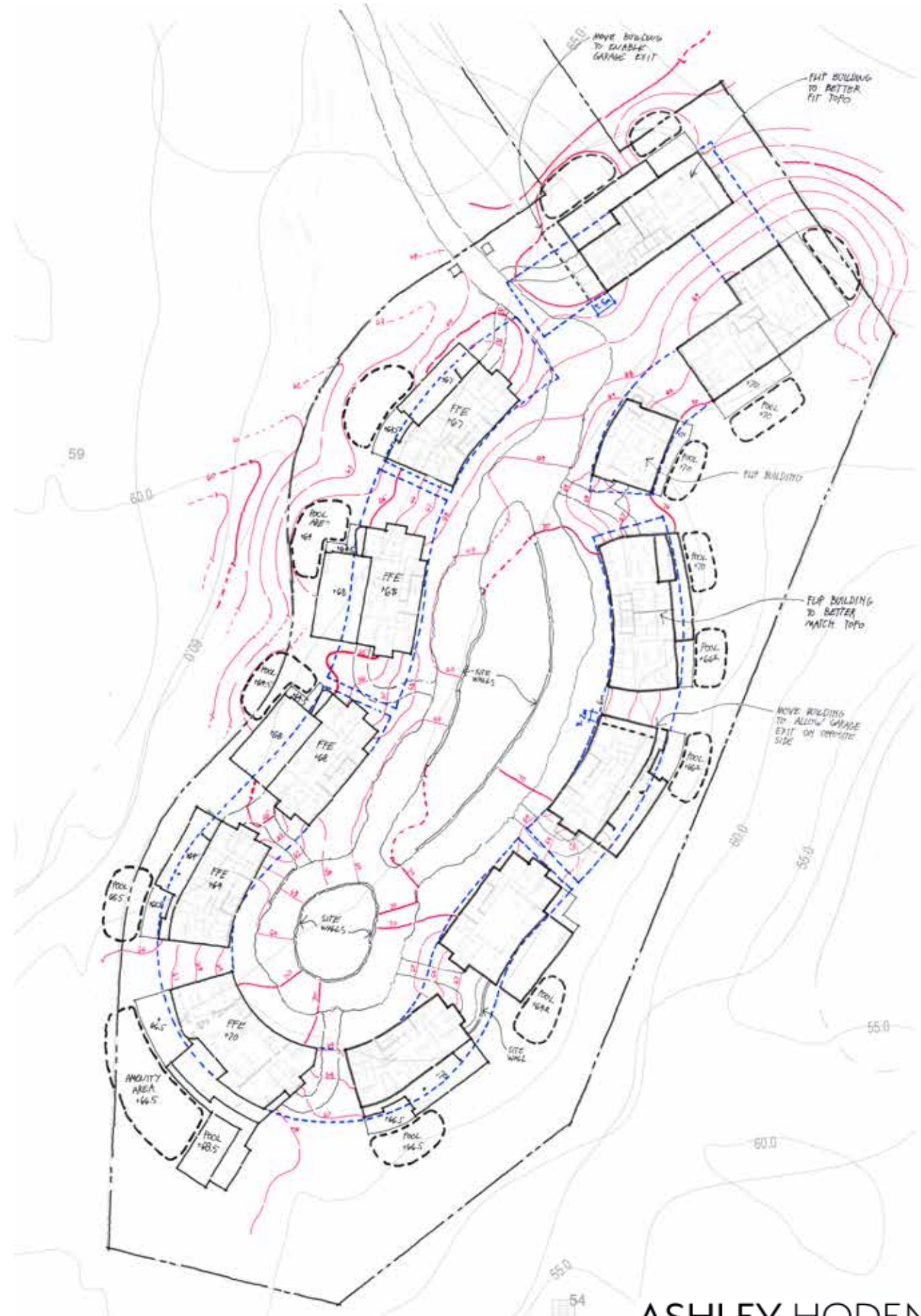
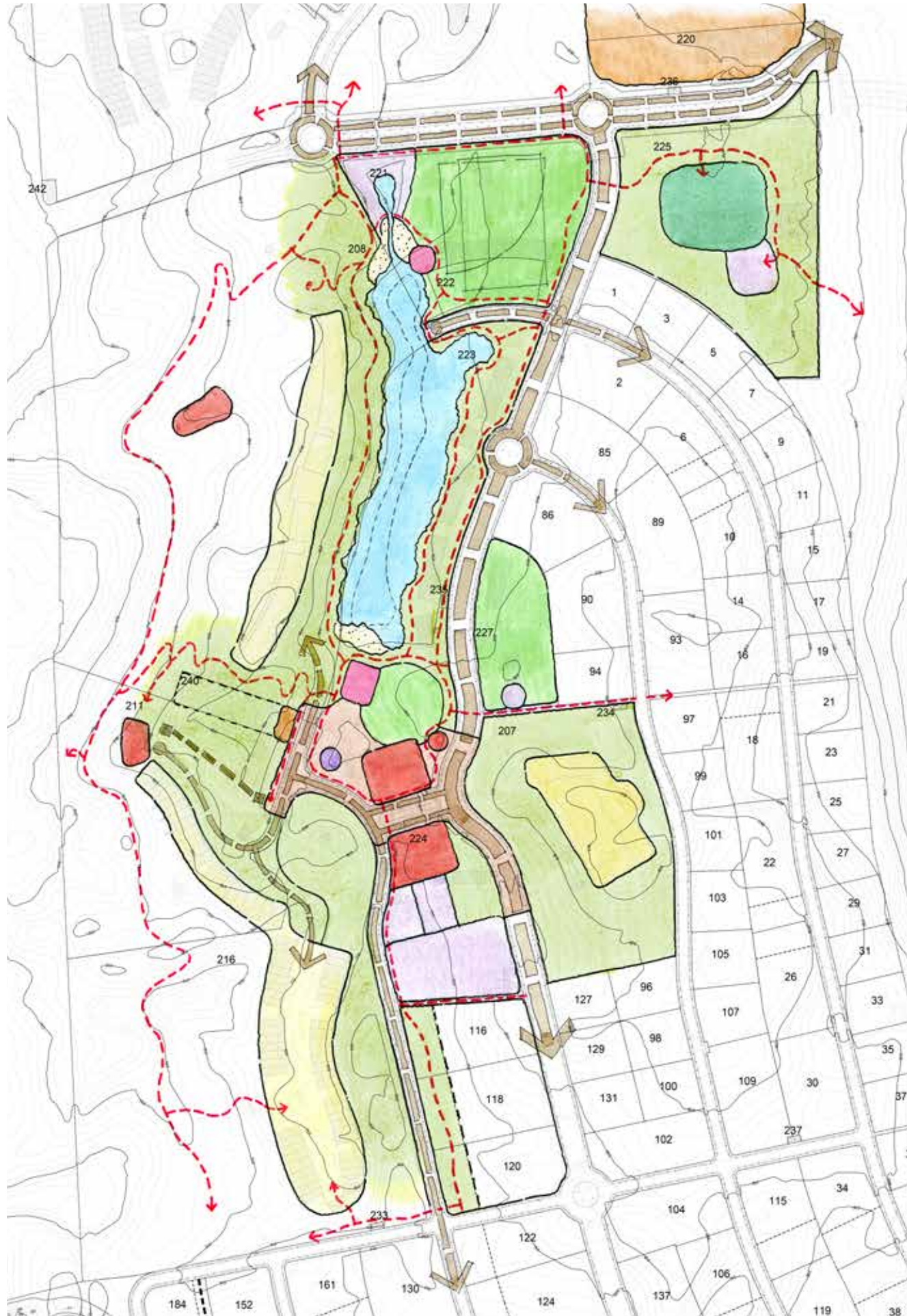
Project Summary:

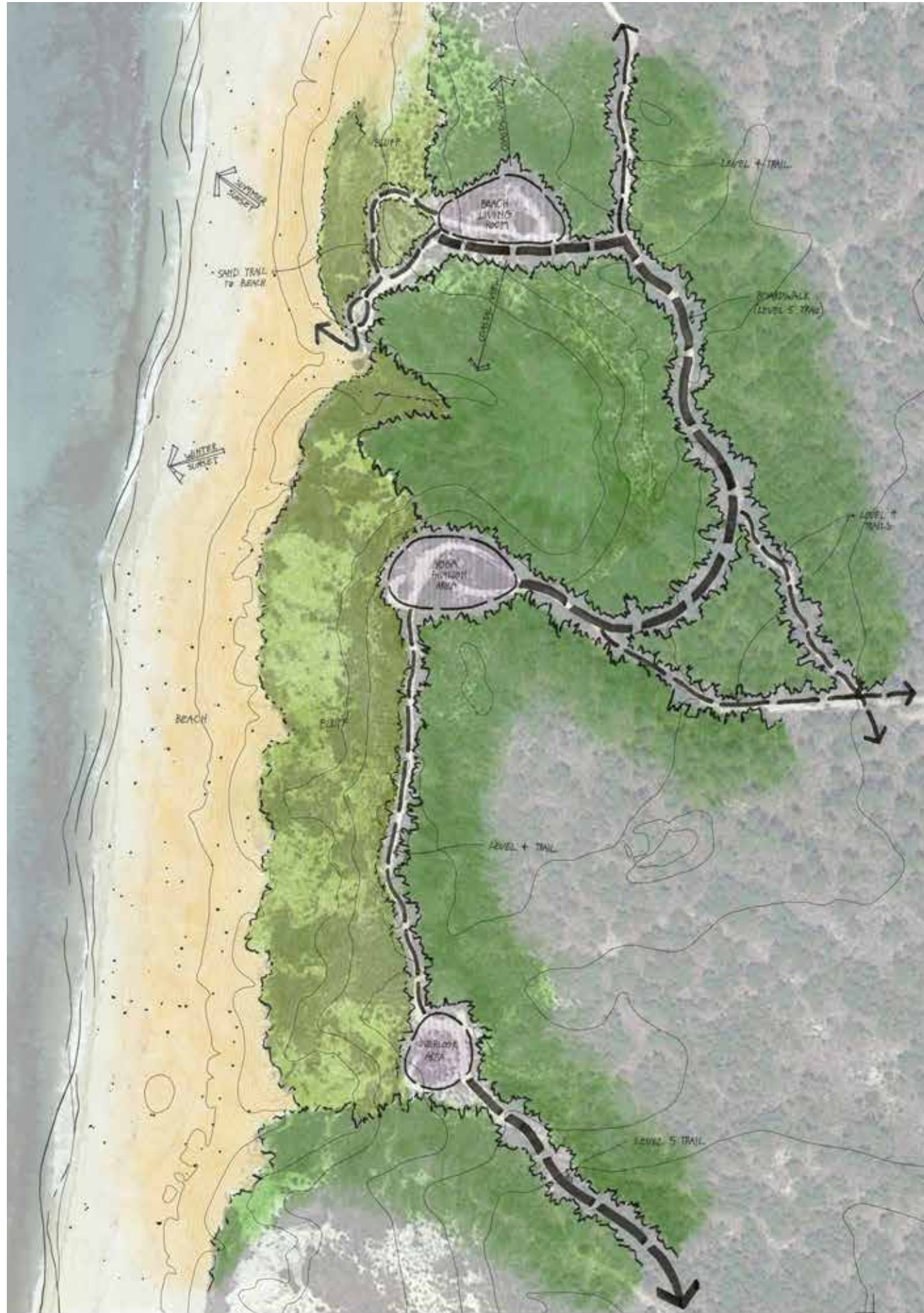
Located on the Comporta Coast, an hour's drive south of Lisbon, Costa Terra is Discovery's first foray into Europe. Working from a master plan that was approved in the 1990s, we aspired to reduce the environmental impact of a less than ideal community framework through the addition of open space into the housing grid, combining lots to allow for greater setbacks, and devoting more 30% of the property to a permanent preserve.

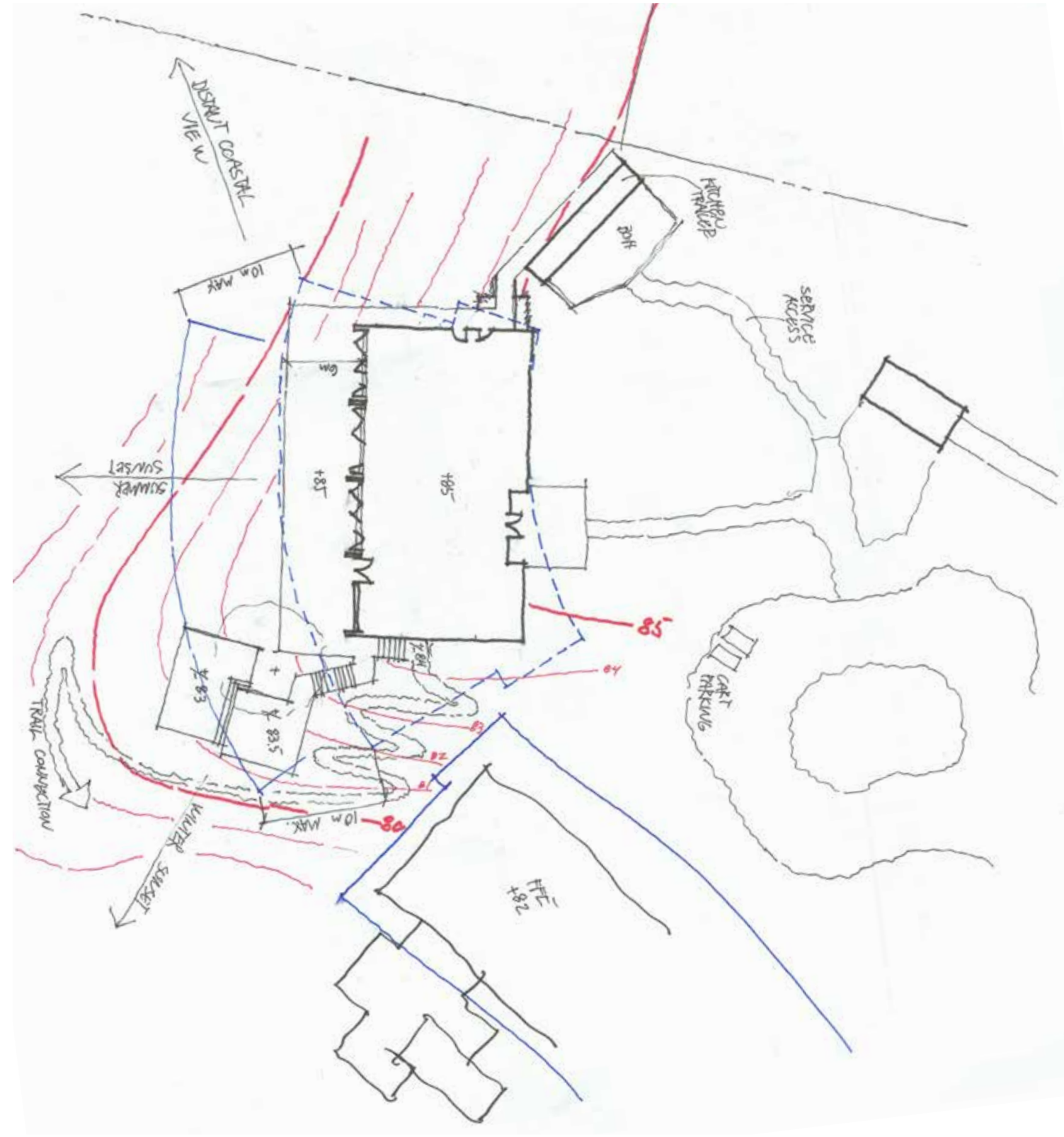
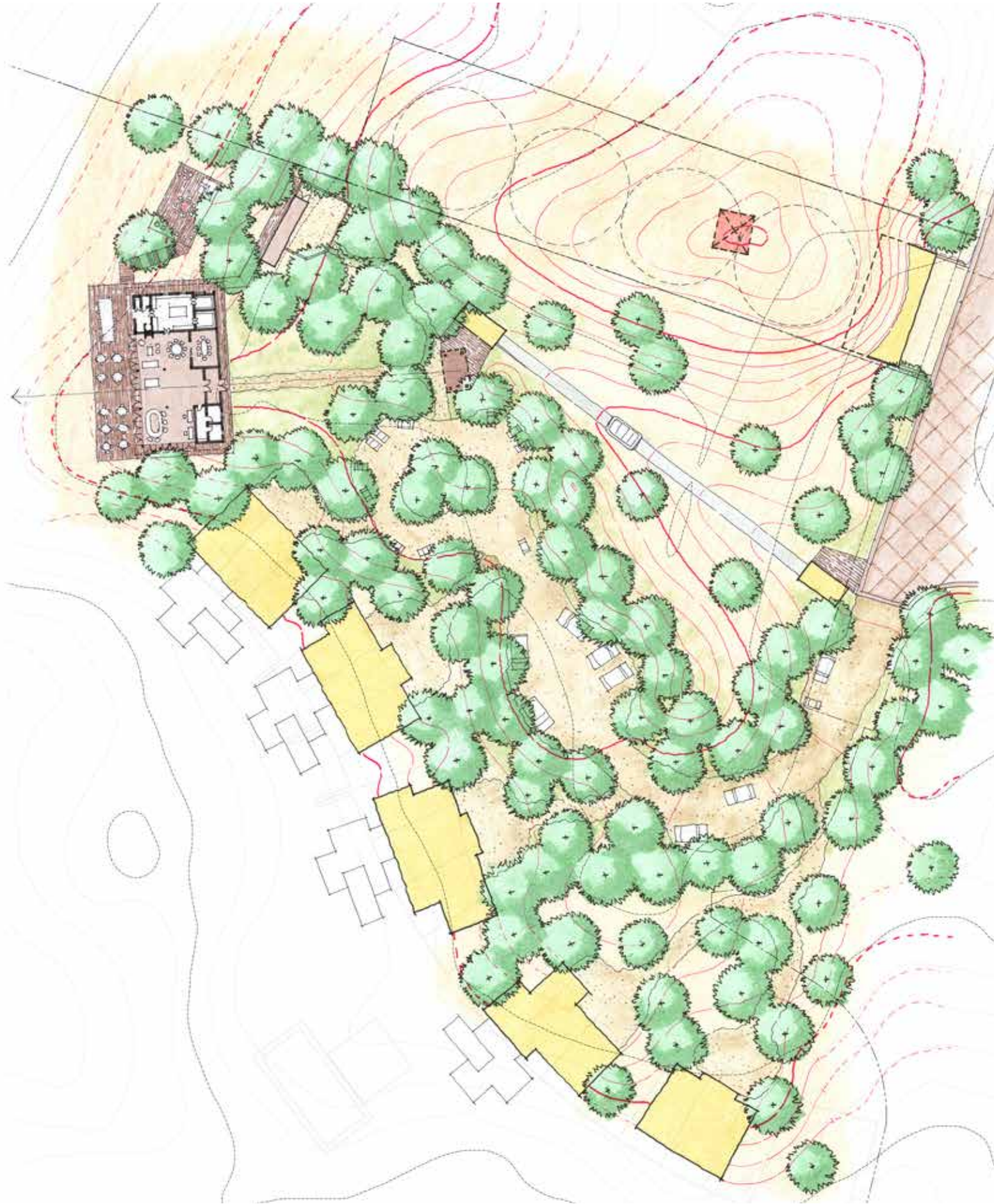
Included in the master plan is a village core with dining, retail, fitness, health and wellness facilities, sport fields, community and equestrian trails, organic farms, a functional vineyard, and a Tom Fazio golf course.

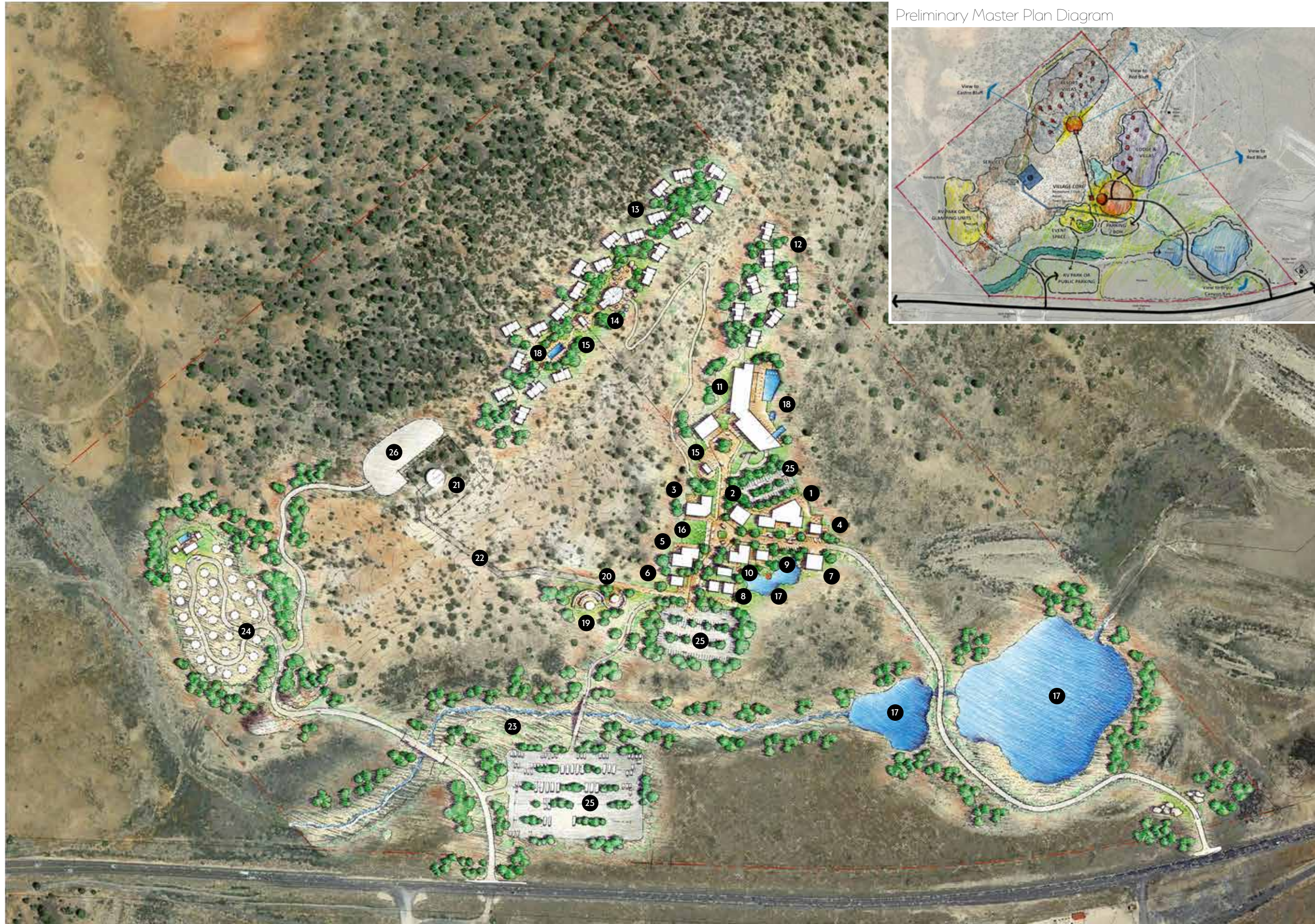
In my role as Senior Associate I was responsible for many of the master planning and concept studies for various elements within the community, in addition to client coordination, project budgeting, and overseeing junior staff in meeting demanding deadlines.

During the pandemic we were able to travel to Portugal to vet our master planning concepts and advance design ideas in collaboration with Discovery Land Company, Hart Howerton, and Tom Fazio's team. (I also went for a dip in the Atlantic in the middle of winter to get a taste of the bounties to be had by future residents.)









Preliminary Master Plan Diagram

Project Type: Community Planning & Concept Architecture

Area: 164 Acres

Project Summary:

Envisioned to be a future town center for the Bryce Canyon region, complemented by a 4-star contemporary resort, our scope was a combination of master planning and conceptual architecture design. Drawing inspiration from the regional geology and land forms, the master plan was devised to have a minimal impact on the existing terrain and the architecture was detailed to function in harmony with its context. Both are a strong departure from recent development patterns and have the potential to steer future developments in a more considered direction.

A gondola provides access to prefab hotel villas along the upper ridge of the mountain, while also creating the opportunity to establish a sledding hill or connections to regional trails.

LEGEND

- | | |
|---------------------|-------------------|
| 1 NOODLE HOUSE | 14 ROCK BAR |
| 2 NIGHT CLUB | 15 GONDOLA |
| 3 BREWERY | 16 VILLAGE GREEN |
| 4 COFFEE SHOP | 17 POND |
| 5 REI | 18 POOL |
| 6 LEVYS | 19 AMPHITHEATER |
| 7 A & F | 20 KNOLL OVERLOOK |
| 8 VILLAGE SHOPS | 21 WATER TANK |
| 9 POP-UP SHOPS | 22 WATER LINE |
| 10 SPECIALTY DINING | 23 WETLANDS |
| 11 LODGE | 24 AIRSTREAM CAMP |
| 12 LODGE VILLAS | 25 PARKING LOTS |
| 13 RIDGE VILLAS | 26 SERVICE YARD |



Lodge Rendering - Front Entrance & Arrival Court

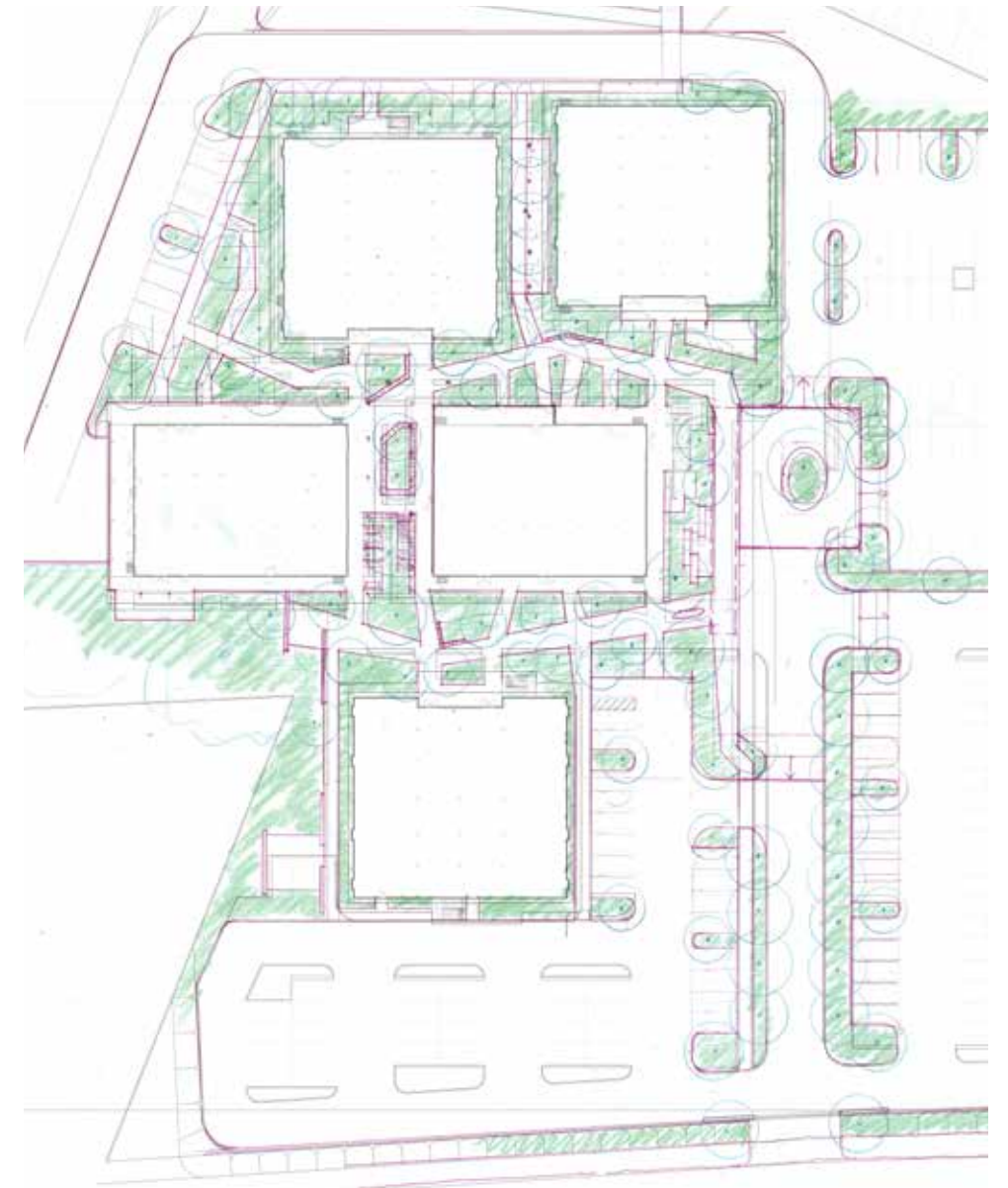


Lodge Rendering - Rear Terrace and Guest Rooms

The architectural form draws inspiration from regional geology and the layered strata of the rock formations. The massing of the lodge works with natural grade to step down the hill, forming architectural plateaus and amenity spaces. Subtle color tones gives the appearance that the building has been crafted out of the land, anchoring the building to the earth. The site is dominated by long range views to Bryce Canyon and other surrounding ranges and the master planning efforts sought to maximize views from the village and lodge while also preserving the integrity of the site. Using McHargian overlays and in-person site visits the town center and resort elements were carefully sited.



Refined Concept Plan



Early Concept Sketch



HARMONY GROVE EQUESTRIAN VILLAGE | SAN DIEGO COUNTY

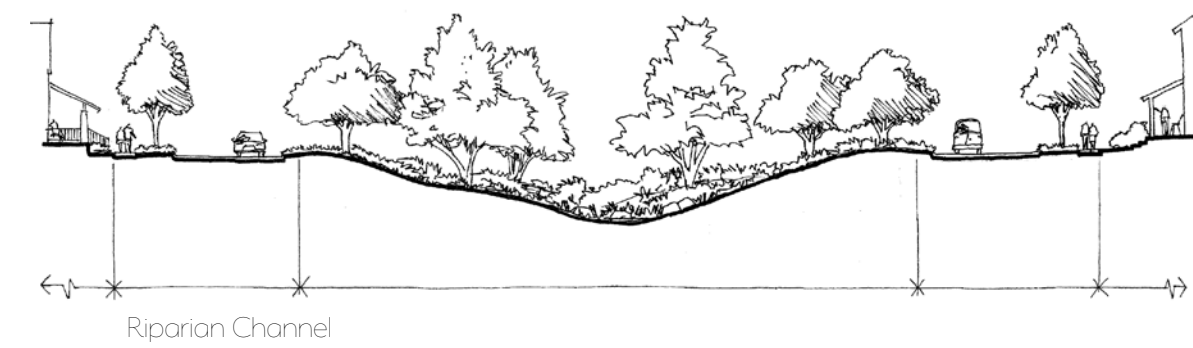
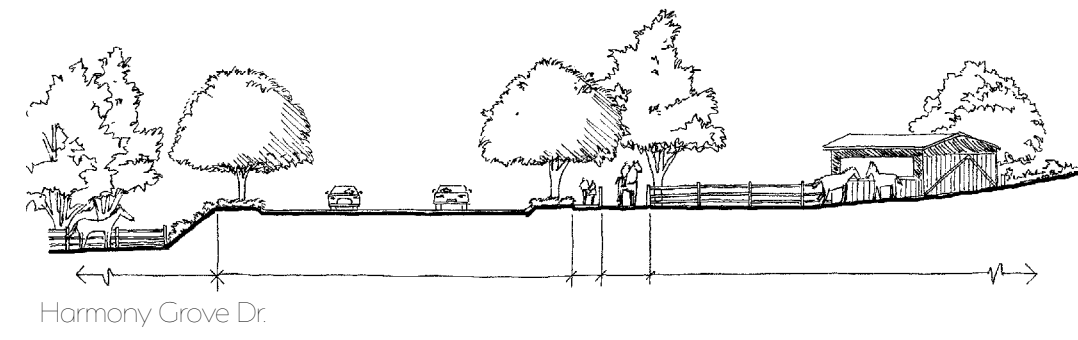
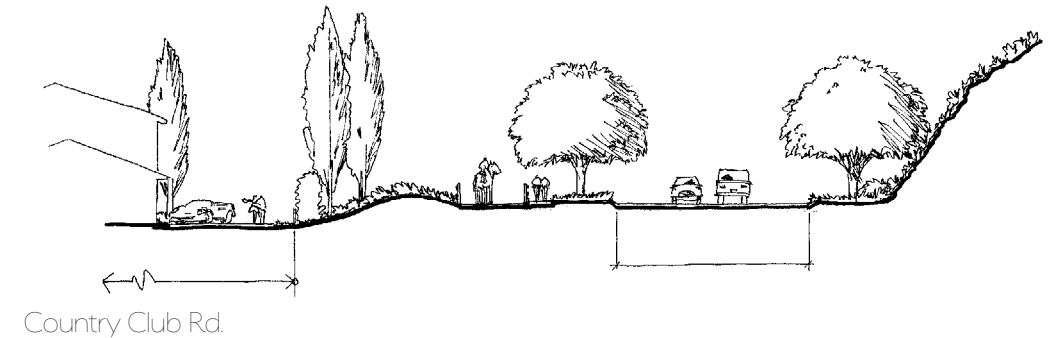
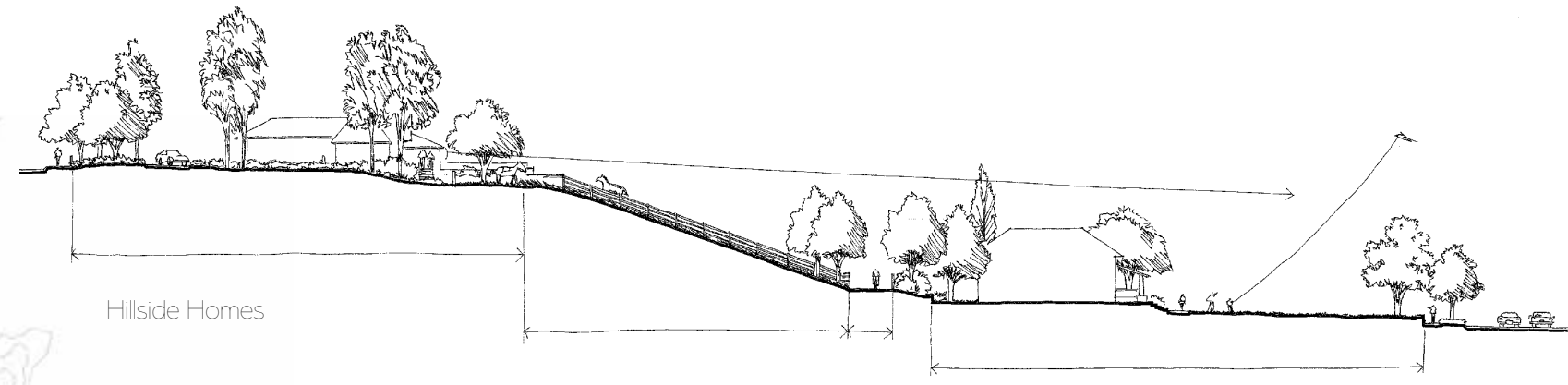
ILLUSTRATIVE LANDSCAPE PLAN AND SITE SECTIONS

Project Type: Community Landscape Architecture
Area: 480 Acres
Planner: SWA Group



Project Summary:
Harmony Grove was planned as a mixed-use, equestrian-focused development that included three community parks, an extensive trail system, a broad selection of high, medium, and low density residential units, and a town center based on principles of new urbanism. In tandem with the developer's wish to work with the natural features of the land, portions of existing avocado groves were preserved within the community structure and waterways gave structure to the system of parks and trails.

I worked with an FASLA principal at Burton Studio to develop the landscape architectural detailing and design development for the community.





Millenium Park

The three parks within Harmony Grove were intended to serve the community through a mixture of varying densities and amenities. Previous agricultural activities had degraded the waterways and the parks were designed to be integrated with the waterway restoration efforts. Millenium Park, located in the town center, was an urban park containing vast expanses of turf, shade trees, and an old-time band stand.

The upper and lower equestrian parks offered stable facilities, trail connections, and small neighborhood park amenities. The upper equestrian park was primarily a staging grounds in which riders could utilize stable facilities before and after heading out on the trails. The lower park included training facilities, a dressage arena, and a greater number of stables as well.



Upper Equestrian Park



Lower Equestrian Park



Client: Howard Hughes Corp.
Architect: Solomon Cordwell Buenz

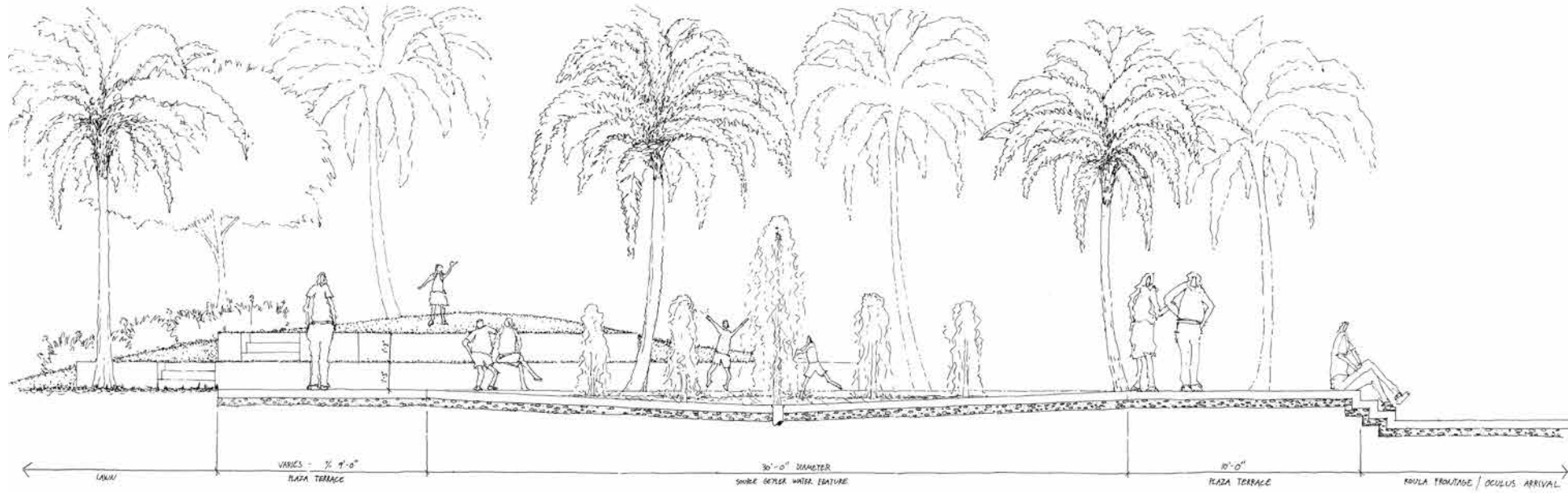
Project Summary:

Based on the concept of the park as a valley between proposed towers, these schematic design studies advance early notions of conveying through a series of interrelated water features the cyclical movement of water in Hawaii.

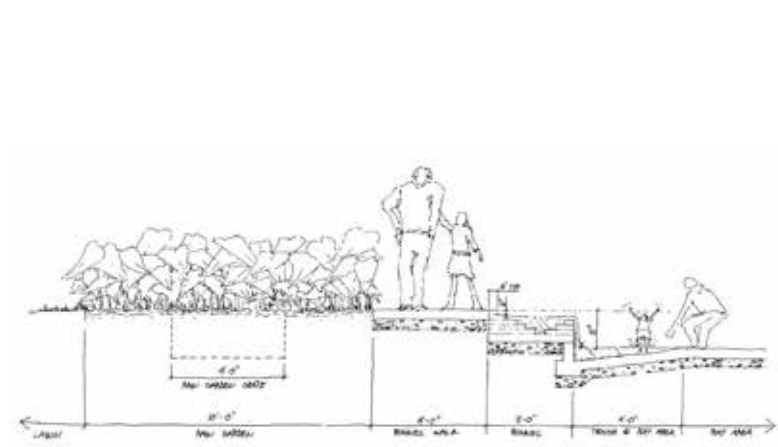
Beginning with a circular plaza centered on the view from Ko'Ula's drop-off, the water sequence is initiated by an array of pop-jet fountains set into paving that is graded to pool and dissipate, feeding the contoured channel that meanders along the park edge. To the north of this water "source," a mounded lawn affords ocean views while also providing seating for events on the lawn and around the plaza.

Ultimately detailed in a simpler manner, I initially envisioned the runnel to be constructed of 2" thick topographic bands, much like the abstractions read in a contour map of a stream bed. Flowing around the children's play area and carving pockets for seating or accent plants, the runnel functions as a seam between Ko'Ula's retail frontage and the central lawn.

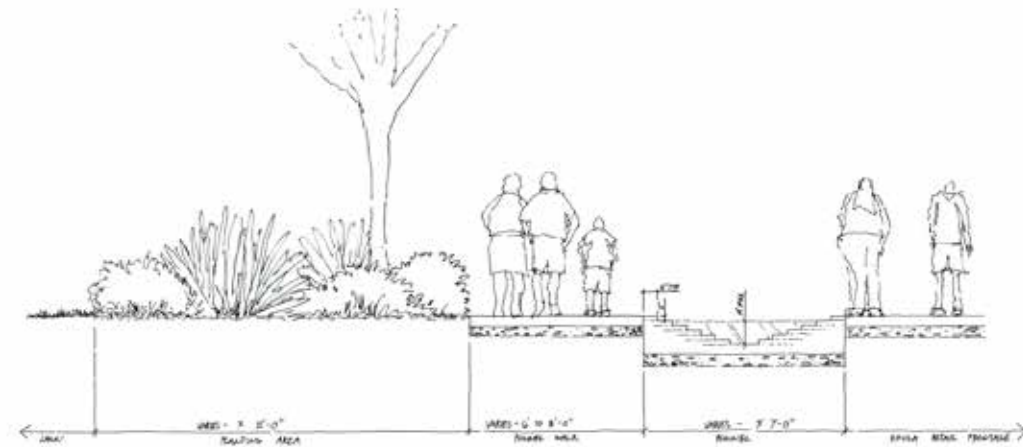
At the south end of the park the rippling runnel cascades into an elevated pool that settles to a reflectively still surface. Spilling over the front edge of the pool, the water sequence draws a visual and metaphorical link with Makai Park - the endng point of the water story.



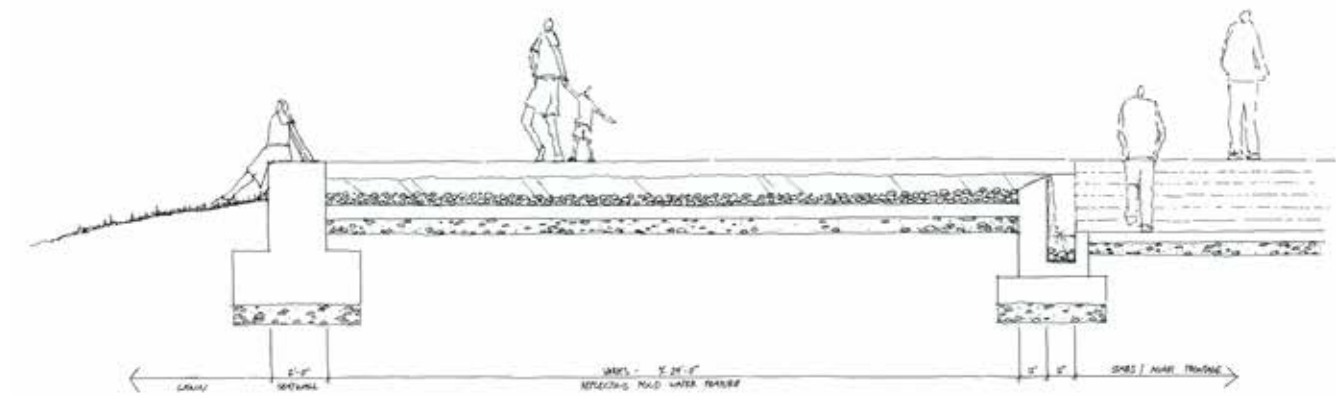
Section A - Source Geyser Water Feature



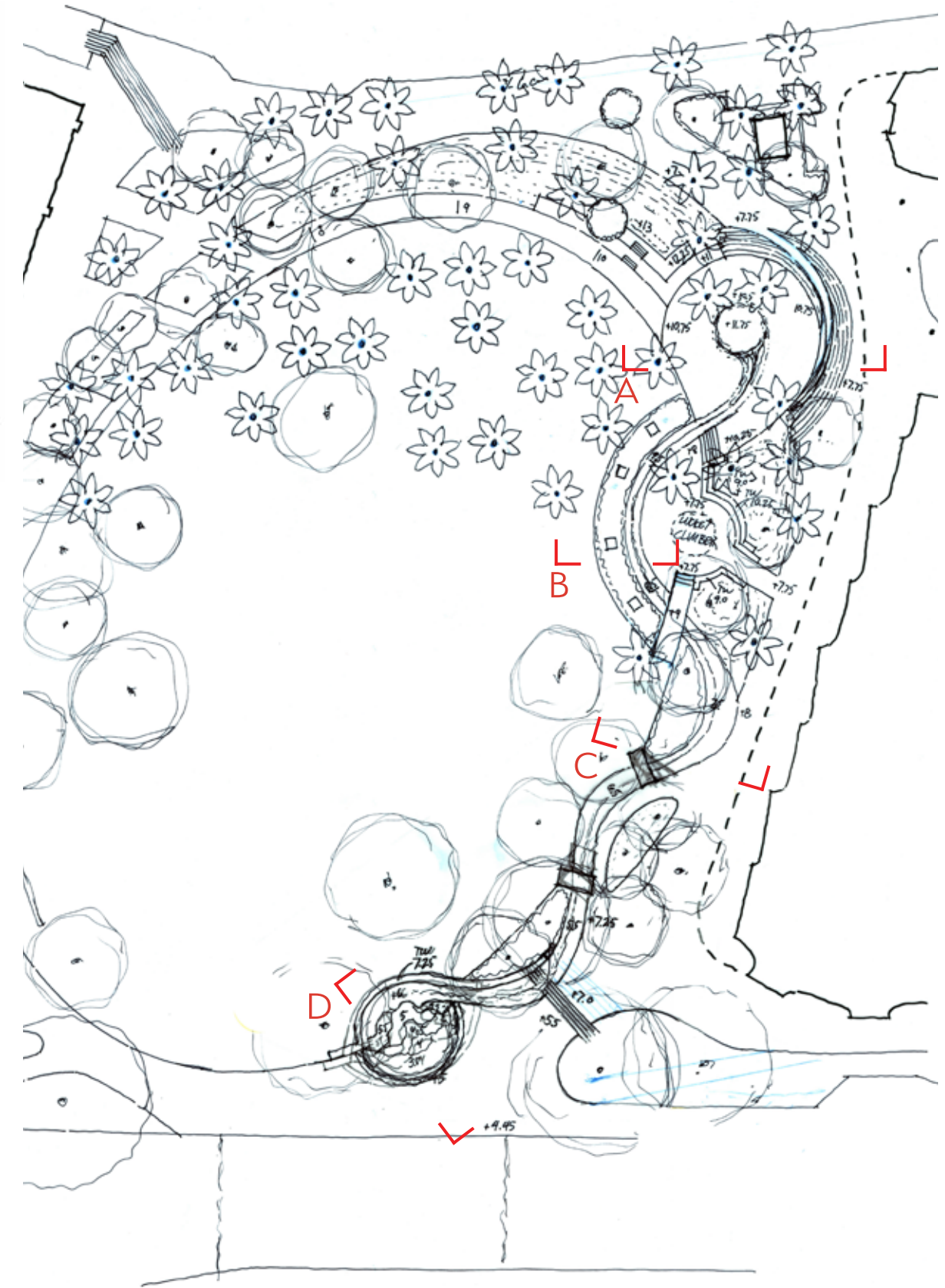
Section B - Runnel & Trough at Play Area



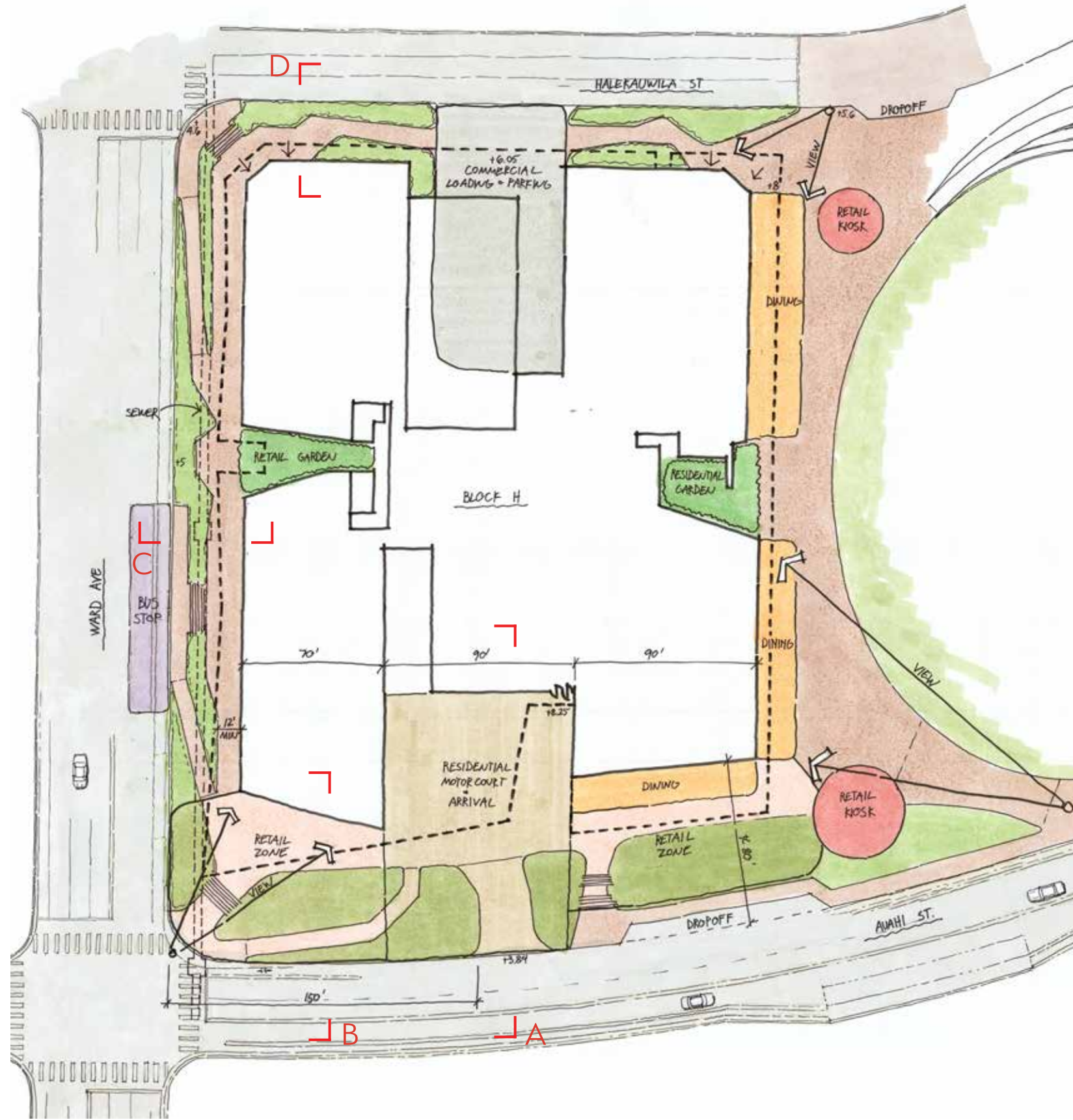
Section C - Runnel at Ko'Ula Retail Frontage



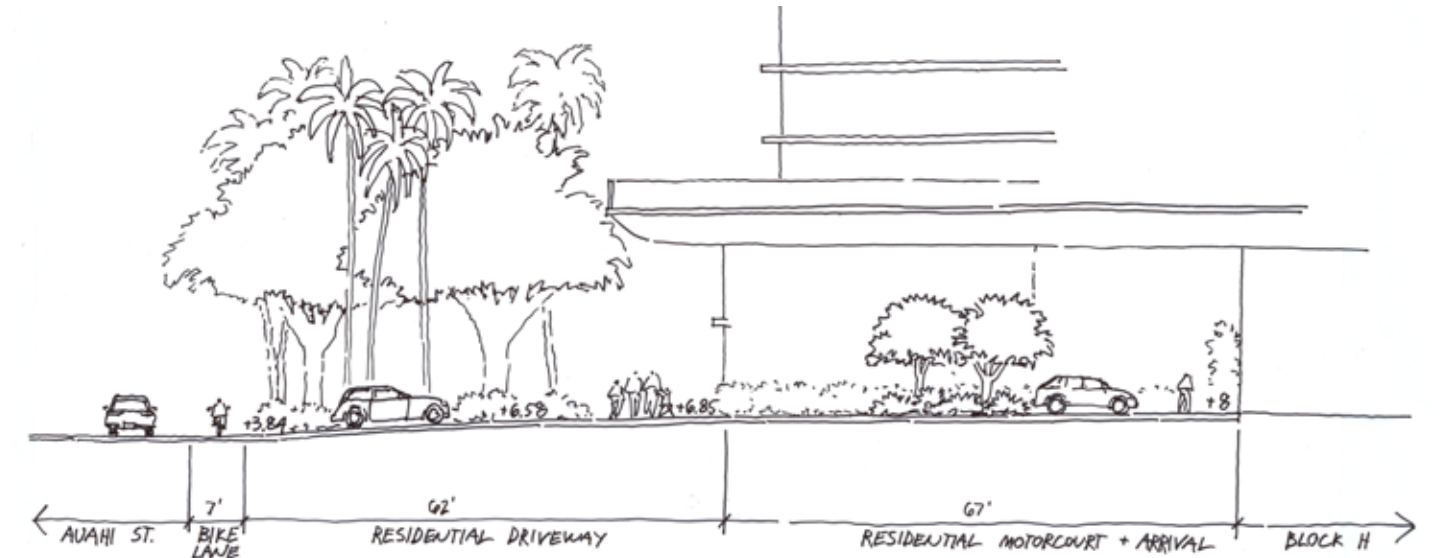
Section D - Reflecting Pond



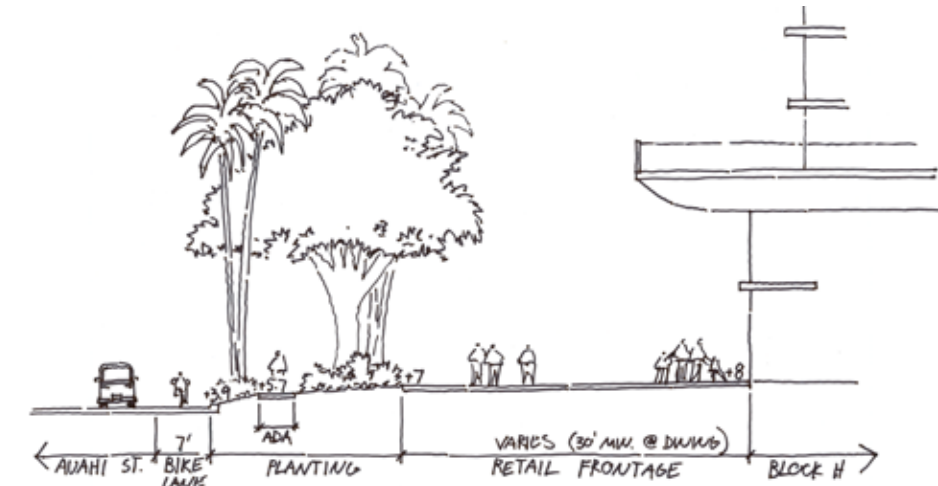
Mauka Park & Water Feature Schematic Design Sketch



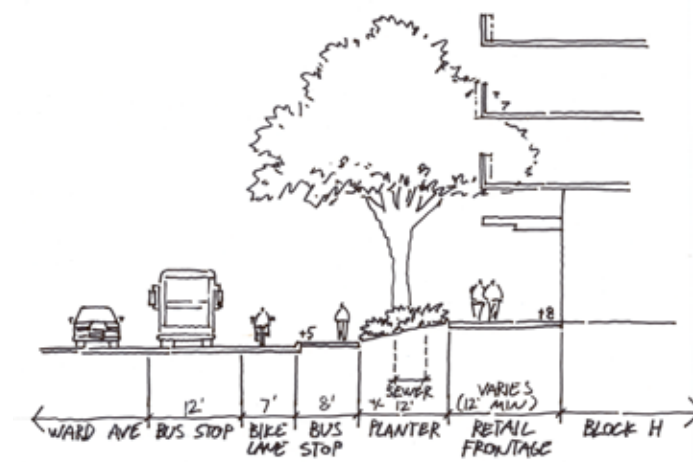
Functional Use Diagram



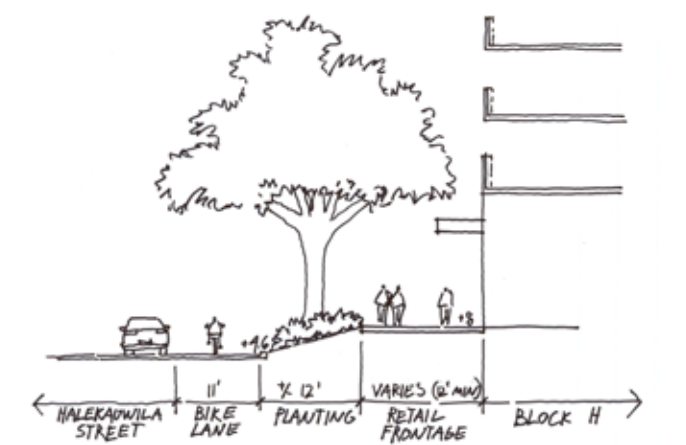
Section A - Auahi Street Residential Frontage



Section B - Auahi Street Retail Frontage



Section C - Ward Ave. Retail Frontage



Section D - Halekauwila Retail Frontage





Perspective A

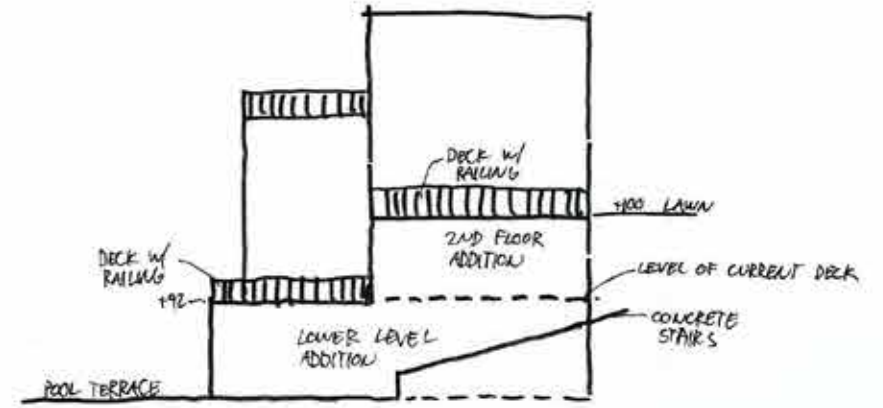
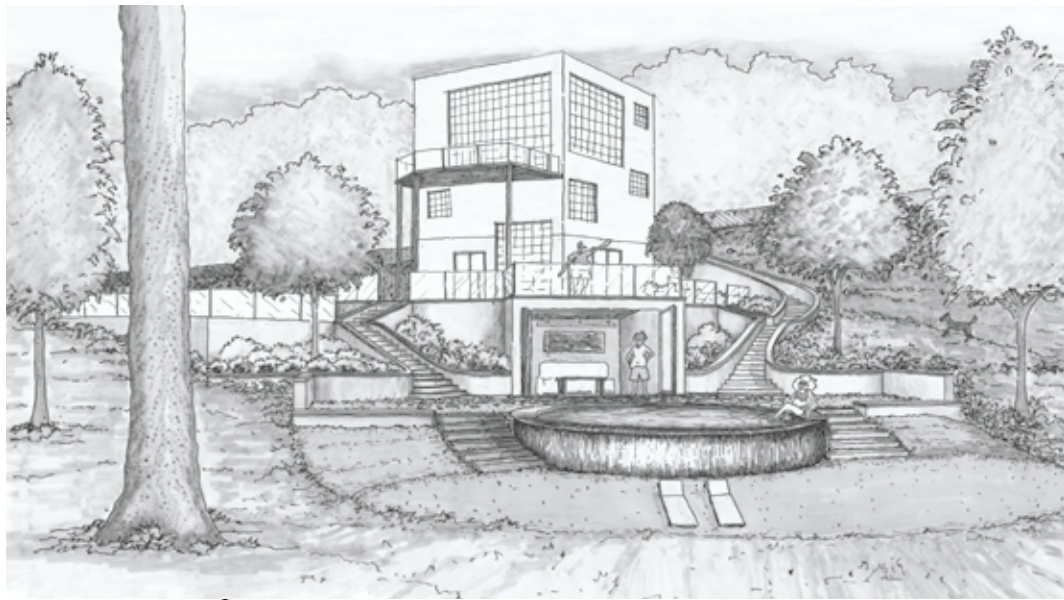


Perspective B



Perspective C





Project Summary:

"Lauren's Place" is a memorial to a San Rafael resident who died in the 9/11 terrorist attack in 2001. Indicated simply by a wooden trellis with brick columns and a bronze placard, it is located in the most central alley in San Rafael, which is in a state of overgrown disrepair.

As an independent study for the commemoration of Lauren's Place Memorial on the 20th anniversary of 9/11, this proposal speaks to the healing process following trauma. By elevating the alley to street level, making it a usable, inviting space that is immediately integrated with San Rafael's "Main Street," the memorial itself is given more prominence. Elevating the alley also opens the potential to create a side entrance into Joe's Restaurant, a long-time community establishment that is in dire need of additional outdoor dining space. Overhead lights tie in with the city's "Dining Under the Lights" events, in which 4th Street is closed to vehicular traffic on select nights and the restaurants spill out onto the roadway.

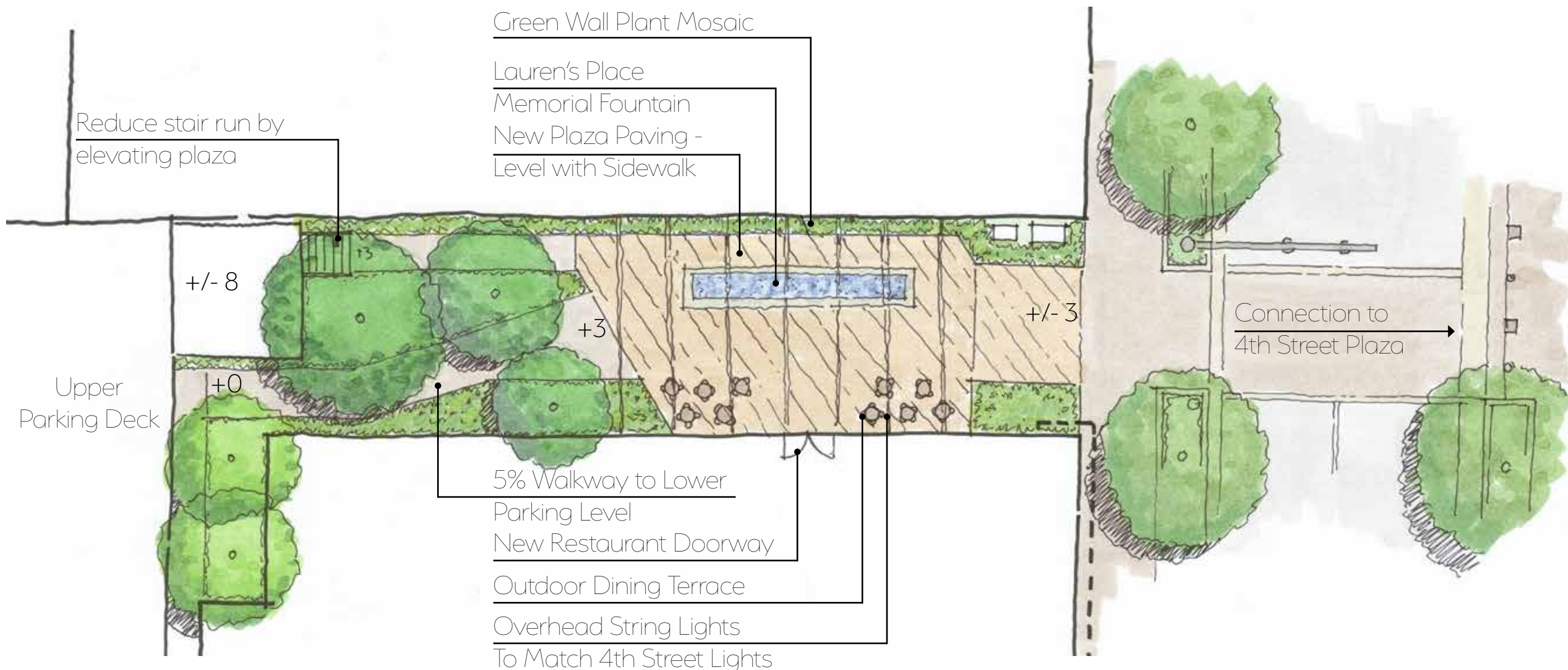
By clearing out overgrown trees and shrubs the alley is more light and airy — better connected with the sky. Foundation plantings frame the new outdoor dining space and a green wall plant mosaic is a visual backdrop for the Lauren's Place Memorial fountain. In stochastic cycles water in the basin convulses with turbulence that builds in intensity, then sporadically tapers off and returns to stillness. It is a reminder that trauma and healing are interwoven processes.



Existing Conditions



Context Map - Downtown San Rafael



Conceptual Site Plan



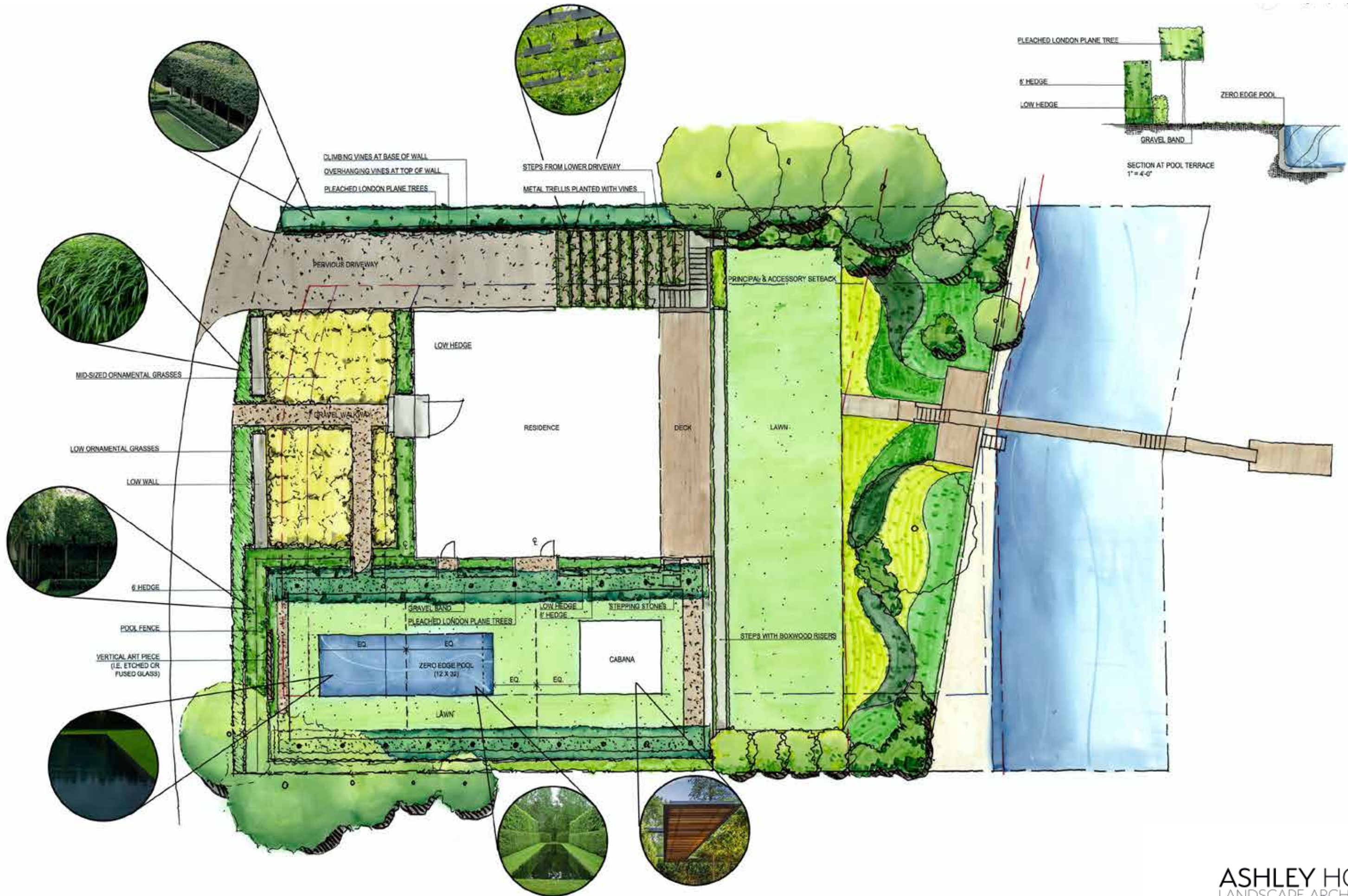


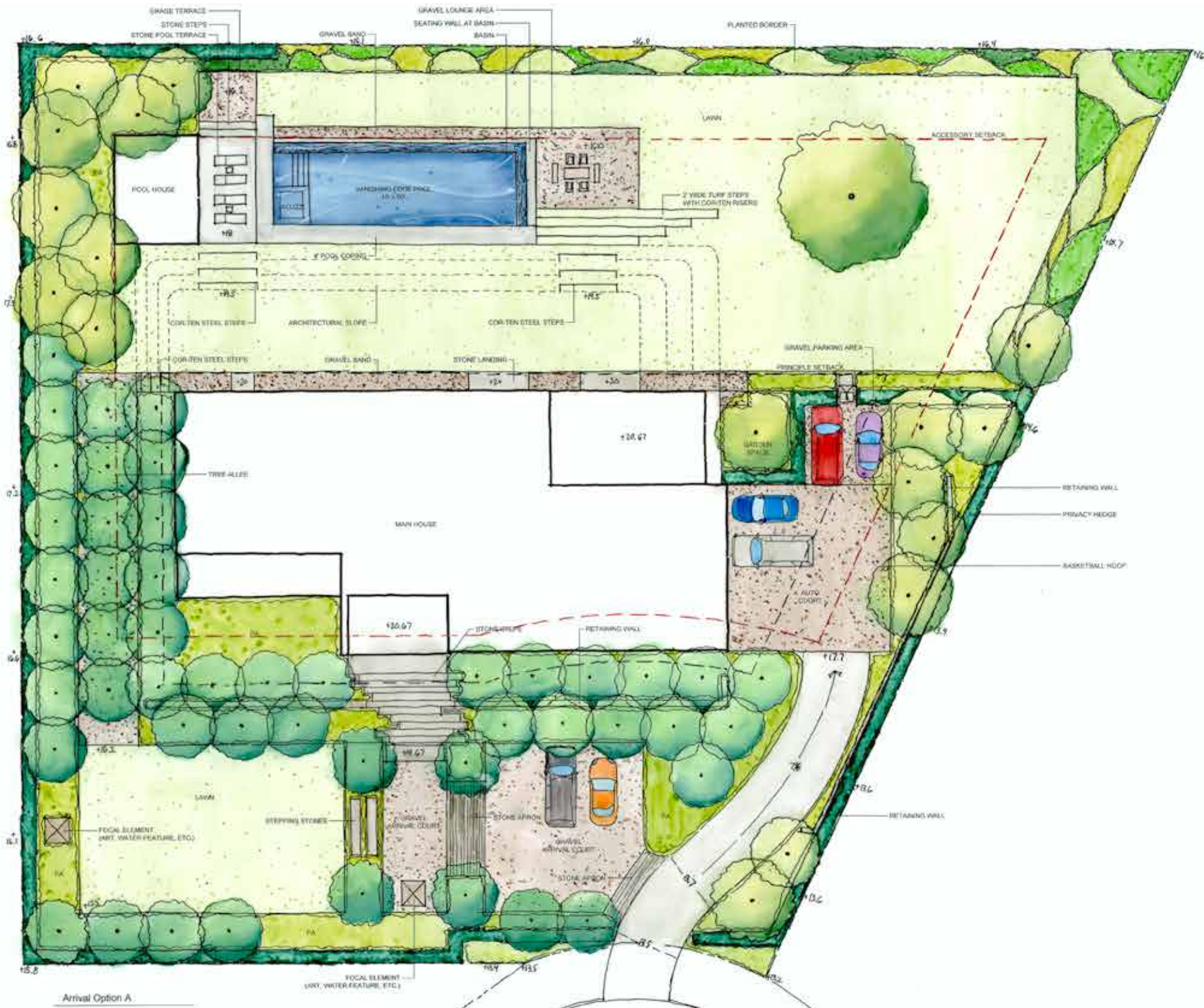
After

Home ownership proved to be a fruitful outlet for exploring ideas I had not yet been able to test elsewhere in my work. Utilizing a xeric planting palette, high efficiency irrigation techniques, and implementing a series of energy saving interior renovations resulted in my home becoming a stop for an organized, environmentally-focused garden tour. Applying extreme focus at such an intimate scale also afforded a highly in-depth education into the interplay between good design and quality construction.

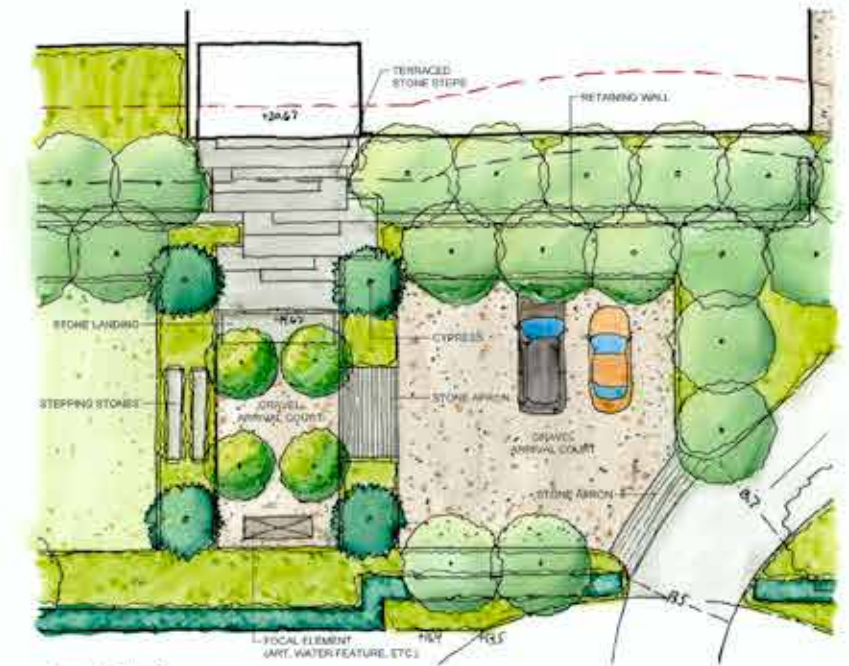


Before





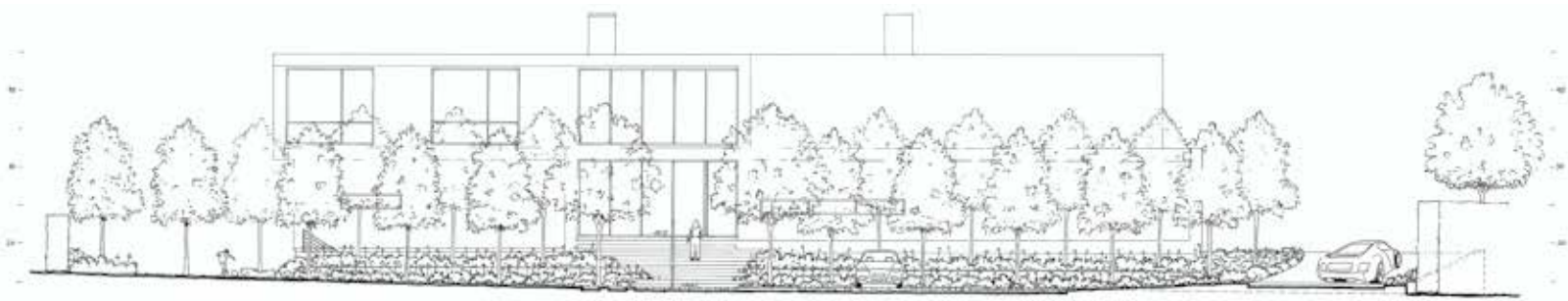
Arrival Option A



Arrival Option B

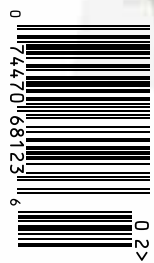


Arrival Option C



DEVIATION

POSITIVELY EXTRA-ORDINARY



Deviation



Ash Hoden, Editor-in-Chief
Prior to any notions of applying it to a media outlet, Ash created Deviation as a philosophical framework for actively cultivating ethical self-governance on an individual level. He strayed across the globe while authoring his first book, *The Artist of Furryville*, perhaps straying too far for his second, *The Exception Clause: Deviant Without a Cause in a (Former) Police State*. In third grade he was severely punished for refusing to color within the lines, but that's how it goes for a natural born deviant.
(Photo by Nathan Rocky)



Miko Ann, Writer and Editor
Miko Ann is an astrological, techno-yogi who writes about her experiences and the people she meets. Her work has appeared in the literary journal, *Dovesel* and the online magazine, *Mr. Beller's Neighborhood*. She holds a BA in Creative Writing from New York University. Her curiosity has taken her to small, unexplored pockets of society. This is where she finds her stories.



Nathan Rocky, Photographer
Nathan Rocky has a passion for portraiture that captures and reveals an individual's genuine essence, portraits in which the walls between photographer and subject are breached, revealing more of what is unseen rather than seen. He is interested in the creation of art that goes beyond the senses to reach the emotions. Currently, his focus is on the creation of images that serve a greater purpose. Drawing from a broad range of experience in editorial, advertising, and fashion portraiture, he now photographs artists, musicians, painters, sculptors, and anyone who will sit for him and his 4x5 view camera. He's a man on the move and can frequently be found at work in New York City, Nashville, and his home town of New Orleans, Louisiana.

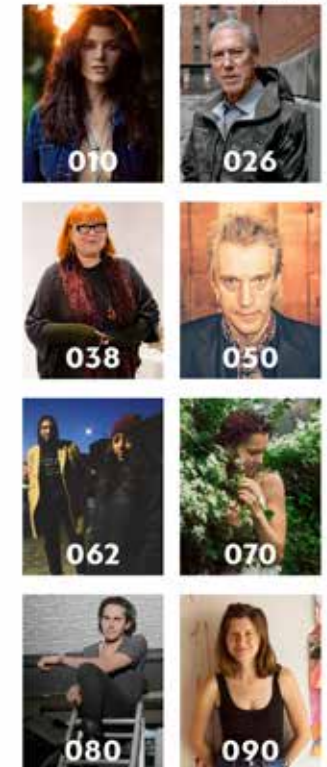


Additional Contributors
Aja Bharadwaj, Photographer
Shawn Brackbill, Photographer
David Broach, Photographer
Eddie Dibono, Photographer
Seth Karecha, Photographer
Joey L., Photographer
Randi Mallin Steinberger, Photographer
Jeff McLane, Photographer
Jehona Morina, Graphic Designer
Siara Morrison, Photographer
Todd Schmiedin, Photographer
Steve Spagnola, Photographer

PUBLISHING AND EDITORIAL DESIGN

Deviation

- The Goods**
- 010 SUMMER RAYNE OAKES
Eco Chic
 - 026 JAMES CARPENTER
Following The Thread
 - 038 MAGDALENA SAWON
In Reverent
 - 050 KOSMO VINYL
Wings & Horns
 - 062 FELTON CORTIJO & CHESTINA HERNANDEZ
Tachno Love
 - 070 SOLVEIG GALBO
Wild Flowers
 - 080 RAD ROUBENI
to Or Dislike
 - 090 SARAH CAIN
Reacts and Truly



Subscriptions & Merchandise: www.deviation.us/support Submissions & Inquiries: go-stony@deviation.us



Deviation

Words: Ash Hoden
Photos: Shawn Brackbill, Seth Karecha, & Joey L.

Summer Rayne Oakes: Eco Chic

I met with Summer Rayne Oakes during a strange period in my life — shortly after launching Deviation in its new form, yet having no answers as to how I would provide for myself going forward. I had a mission but little stability in which to pursue it. (Instability is a reality for all missions, I've come to believe. Lacking risk, it's not a mission so much as it's a hobby or fleeting fancy.) Summer is also on a mission, I would learn.

We met for our talk at a cafe in a converted Williamsburg warehouse. A vertical plane of plants served as a backdrop to the vast room. Sun streamed in at a low angle through the skylights, spotlighting the vibrant green wall at the end of the day. Summer also lives in a converted Williamsburg warehouse with an interior plant wall, although her wall exists within a sea of other plants. Summer loves plants and plants love Summer. Prior to our meeting, I knew little more than that. In the course of our talk I would learn quite a bit more about her life and her work, and I would also learn some things about myself.

In talking with Summer I recognized how thoroughly beneficial, on a personal level, these Deviation conversations have been. Every artist or creative that I've sat with has discussed ideas or approaches to life that were immediately relevant to my own, but Summer was the first to challenge me to be a better

person. Not directly. She never pointed her finger and said, "You can do better." It's just that she said things that impacted me, things relevant to that specific time and place in my life.

Her commitment to resolving large-scale environmental issues — and the various endeavors she's pursued along that path — contributed to her becoming an extremely powerful, focused, and more complete human. Being oriented around a cause affords solid grounding in life in general. Summer exemplifies the importance of establishing sound principles to live by, and then living by them. It is the difference between having purpose and merely existing; taking action or being neutralized by the trivialities of contemporary life. And Summer does not get distracted. If you hear what she's saying, talking with her can be transformative.

I read that you essentially raised yourself.

"My parents separated when I was nine so I moved in with my mother, who at that time was a ballet teacher. My parents were only high school educated, so my mom went to the community college and started taking class, really enjoying it, started to tutor other kids. During that time there was a certain jealousy with my parents. My dad was maybe getting a little bit jealous that she was looking to better herself so that she could get a quote-unquote real job."

Photo: Shawn Brackbill

In addition to writing the guiding ethos, principals, and mission statement for Deviation, I wrote nearly all of the feature articles, conducted podcast interviews, shot photos of featured artists and designers, managed a team of other contributing photographers, and executed all of the graphic design efforts that went into publishing this online and print journal. Included herein is the cover and samples of the interior layout for the second issue. Much of the initial development of Deviation's guiding ethos took place while I was living in Berlin.