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LEADING BY DESIGN: THE LANDSCAPE ARCHITECTURE CAREER OF
H. ROWLAND JACKSON

by

BAISHAKHI BISWAS

Presented to the Faculty of the Graduate School of
The University of Texas at Arlington in Partial Fulfillment
of the Requirements
for the Degree of

MASTER OF ARTS IN LANDSCAPE ARCHITECTURE

THE UNIVERSITY OF TEXAS AT ARLINGTON

MAY, 2016

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May 06, 2016

Abstract

LEADING BY DESIGN: THE LANDSCAPE ARCHITECTURE CAREER OF
H. ROWLAND JACKSON

Baishakhi Biswas, MLA

The University of Texas at Arlington, 2016

Supervising Professor: James P. Richards

The aim of the study is to explore the landscape architecture career of H. Rowland Jackson, a prominent landscape architect practicing in North Texas, to better understand his professional experiences and achievements. This research presents Jackson's significant contributions to society as a landscape architect. Jackson has been practicing landscape architecture for more than forty years. During this period, the shape and scope of the landscape architecture profession have continuously changed and improved, and Jackson has not only witnessed but also played a role in these eventful changes.

The primary goal of this research is to capture these events and experiences using the oral history methodology so that young professionals can learn from Jackson's experiences and achievements. One on one interview with Jackson is the main mode of data collection for this oral history qualitative research. Additional interviews with people familiar with his professional career and the documents from Jackson's Council of Fellows nomination to the American Society of Landscape Architecture (ASLA) are used to support the findings. Findings reveal that Jackson has considerable influence on the profession of landscape architecture. This study enriches the body of Landscape Architecture history through developing knowledge of landscape architecture in the North Texas region. The

conclusion analyzes the summary of the findings that have been developed through this study, acknowledges the limitations of the current study, and presents future research questions.

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Part I- PREPARATION

This following chapter is an introduction that includes primarily the importance of current research and an overall review of oral history research. In addition, the pursuing methodology has been discussed at length in order to provide the readers a thorough understanding about the research procedures.

Chapter 1

Introduction

1.1 Importance of this Research

The importance of this thesis is to draw conclusions about the landscape architecture career of Rowland Jackson, because Jackson has been practicing landscape architecture for more than forty seven years in the North Texas region. During this period, the shape and scope of the landscape architecture profession have continuously changed and improved. Indeed, Jackson witnessed and played an important role in these eventful changes. Moreover, Jackson's role in the field of landscape architecture is important to study because of the positive contributions he has made through his works, experiences, involvement, and commitment to society. Therefore, the primary aim of this research is to analyze and discuss these events and experiences so that young professionals can learn from his accomplished career. Finally, this qualitative research enriches the scope of landscape architecture history by collecting and presenting the knowledge of landscape architecture from the North Texas region.

1.2 Research Questions

This study is based on three research questions that help to organize this process and draw conclusions; however, this study is not restricted to these questions. These framing research questions are:

1. How did Jackson early life experiences influence Jackson's choice of career and philosophies?
2. What are his guiding principles regarding design and professionalism in the field of landscape architecture?
3. How has Jackson influenced the field of landscape architecture?
4. What significant contributions has Jackson made to North Texas in the

field of Landscape Architecture?

1.3 Overview of the Study

This research is divided into three parts: PREPARATION, THE BIOGRAPHY OF JACKSON, and SUMMATION. The Introduction presents the significance, related literature, and the methodology of this study. The literature review section describes oral history as a tool of qualitative research and the importance of recording oral history in landscape architecture. The research methodology explains the procedures used in this study and the regulations related to the recorded oral history. The Landscape Career of Jackson section reveals his professional activities and his importance to the profession. In addition, this section explores Jackson's involvement with and valuable experiences in the DFW Metroplex and beyond as a landscape architect. The understanding of Jackson's career is developed through the in-depth interview with him and with other informants who have been associated with Jackson's professional work. Informants are selected by the snowball technique and interviewed by the researcher. Two types of questions are asked during the interviews with the informants: guided questions and open-ended questions.

Finally, the Conclusion section presents a summary of the findings from this study. Moreover, this section finishes by acknowledging the limitations of the current research and by proposing future research questions



Figure 1-1 Jackson third sitting person from left while working in the Myrick, Newman, Dahlberg, Inc. McKinney Office Courtyard, 1975 (Source: Rowland Jackson, 2016).

1.4 Definition of Terms

Established terms which are used in this study are not defined by the author. The intention of providing the following definitions is to help reader to better understand the study.

Landscape: An assemblage of all the living species and non-living material with and upon the land, both natural and human made (Marsh, 1991).

Oral history: The interviewing of eye-witness participants in the events of the past for the purposes of historical reconstruction (The Oral History Reader, 1998).

Thesis: A document that reflects the scholarly rigor necessary for conducting original research and presenting its findings prior to publication (Taylor and Bogdan, 2011).

Qualitative interviewing: Nondirective, unstructured, non-standardized, and open-ended interviewing (Taylor and Bogden, 1998).

Narrator: One who recalls the past and asserts his or her interpretation of that past (The Oral History Reader, 1998).

Interviewing: A meeting of two persons to exchange information and ideas through questions and responses, resulting in communication and joint construction of meaning about a particular topic (Taylor and Bogdan, 1998).

Methodology: The way in which one approaches problems and seeks answers (Taylor and Bogdan, 1998).

Narrative truth: A person's story and narrative of how something occurred, as well as what occurred and how that effects the individual (Janesick, 2010).

Social truth: The social context and history of what occurred (Janesick, 2010).

Anonymity: The ability to remain anonymous in order to prevent embarrassment, legal problems, self-aggrandizement, and concealment of important details and information (Taylor and Bogden, 1998).

Factual truth: The actual evidence of what occurred (Janesick, 2010).

Maximizer: People that focus on strengths as a way to stimulate personal and group excellence. They are committed to excellence, quality oriented, quality valued as much as quantity, an obsession with weakness fixing, good to great, good-better-best (Jackson's personal communication, February 16, 2016).

Achiever: People who work hard and possess a great deal of stamina. They take immense satisfaction in being busy and projection (Jackson's personal communication, February 16, 2016).

Futuristic: Inspired by the future, and what it could be. They energize others with their visions of the future. They are fascinated with tomorrow, they anticipate and imagine what could or should be, they love the inspiration that comes from dreaming, tend to be

visionary and has their head in the clouds (Jackson's personal communication, February 16, 2016).

Relator: People that enjoy close relationships with others, they find deep satisfaction in working hard with friends to achieve a goal. They are genuine and authentic, get to know more about the people close to me, They bring social depth and transparency and need time & opportunities for one-on-one relationships (Jackson's personal communication, February 16, 2016).

Activator: People that can make things happen by turning thoughts into action. They are often impatient (Jackson's personal communication, February 16, 2016).

1.5 Literature Review

1.5.1 Jackson's Landscape Architecture Background

It is important to know what has been written on the topic of interest prior to starting a research project. In this research, because it is important to contextualize Jackson's own history to that of landscape architecture, it is prudent to examine the literature to better understand how to structure and analyze interviews. For this reason, a thorough investigation is made of the available literature and is focused through the lens of the three research questions that direct this study. In order to contextualize Jackson's career to his profession, this researcher first reviewed the significant contributions made to landscape architecture during the time period immediately prior to Jackson and during his career. The books reviewed include Alofsin's (2002) *The Struggle for Modernism: Architecture, Landscape Architecture, and City Planning at Harvard*; Walker's (1996) *Invisible Gardens: The Search for Modernism in the American Landscape*; and Simond's (1999) *100 Years of Landscape Architecture: Some Patterns of a Century*. Those books guided the researcher to investigate the contemporary design trend in Jackson's time and his self-realization on his own design paradigm.

1.5.2 Jackson's Career

There are no publications in existence detailing Jackson's career. Most of the information on Jackson is from his nomination process for ASLA Fellow form that was provided by Jackson himself. Other pertinent details collected on Jackson are from the Newman Jackson Bieberstein Inc (NJB) and RVi web sites. Finally, a biographical paragraph concerning Jackson's career provides additional supporting information (Jackson, 2010).



Figure 1-2 Arlington's Johnson Creek Greenway study workshop presentations with council and stakeholders (Source: Rowland Jackson, 2016).

1.5.3 The Process of taking Oral Histories

This researcher had little knowledge of the art of oral history or the methods of qualitative research before starting this study. Due to this limitation, this researcher heavily relies upon Valerie J. Janesick's book *Oral History for the Qualitative Researcher*

to determine how to structure and analyze the oral history interview questions with Jackson and subsequently discuss the data derived. In addition, the previous biographical research regarding landscape architecture history are in the reading list of the researcher. The previous biographical research includes *The Career of Gary Robinette in The Contemporary History of Landscape Architecture* by Jason Lackey (2012), *Leaving a Legacy: The Career of Gene Newman* by Michel Kashuba (2007), *A Search for Harmony within Nature: The Career of Rasa Finsley* by De'Onna Kay Garner (2003), and *Reciprocal Influence between Designer and Designed: The career of Richard B. Myrick* by James Marior Mcree (1992).

The prime interview questions are framed according to the oral history format. In addition, Robert Parks and Alistair Thompson's book *The Oral History Reader* (1998), as well as Valerie Raleigh's book *Recording Oral History*, inform this research.

According to Grele, oral history is usually comprised of a series of short discussions about the history and the unique characteristics of the subject. In addition, Chalton (2007) maintains that oral histories are useful to portray the events and experiences of an extraordinary person and to emphasize a person whose life illustrates the experiences and history of others. As Janesick points out, "Oral history grew out of the oral tradition. Formal written work about oral history emerged in the last century" (2010). The written word allows first-hand knowledge to be stored and retrieved with accuracy, rather than be passed down by word of mouth (Kasuba unpublished thesis, 2007). This written oral history intends to capture and convey valuable lessons about Jackson's career for the audience, especially for novice landscape architects.

1.6 Research Method

1.6.1 Introduction

Qualitative research methods are used to analyze the in-depth interviews for oral histories (Janesick, 2010). After conducting prime interviews with Jackson, secondary research informants are also interviewed. The secondary research informants are suggested and categorized by Jackson using the snowball technique, and these informants are asked questions associated with Jackson's professional career. The secondary interview subjects include business partners (past and current), employees, clients, and collaborators. The secondary informant's questions are the supporting data to solidify the primary informant's interview questions. The data are then analyzed and drawn conclusions. All questions are raised to investigate the four research questions.

1.6.2 Informants Selection

In this study, two different types of informants are interviewed. The primary informant, Jackson, is the main subject of this study. After Jackson's interviews, the secondary informants are selected using the snowball technique in which the primary informant provides a group of secondary informant contacts who provide the secondary data. These informants are professionally associated with Jackson and provide useful data that is compared with and lend support to Jackson's interview responses.

1.6.3 Interview Protocol

The main study subject informant, Jackson, is first contacted via email request detailing the background of this researcher and informing the recipient of the researcher's intent to study his career through a series of recorded individual interviews. After these interviews, the secondary informants are identified as potential respondents using the snowball technique. These secondary informants are also first contacted via email

explaining the scope of the research, how they are connected to its purpose, and a request for a recorded oral interview.

1.6.4 Interview Questions

Janesick (2010) discusses six categories of interview questions appropriate for oral histories: basic descriptive, structural/pragmatic, follow-up/clarifying, experience/example, comparison/contrast, and closing. An example of a basic descriptive question is “help me understand what you meant (discuss or explain or examples of questions)”.

In qualitative research, the interview questions are a combination of close-ended and open-ended questions (Henderson, 1973). The close ended selected questions used in this study follow the oral history structured interview question method as discussed by Janesick (2010).

Basic questions

1. Who is H. Rowland Jackson the person?
2. Who is H. Rowland Jackson the landscape architect?
3. What are the main influences on your work?
4. What is your first priority to begin a project?
5. What are the main concerns while starting a new project?
6. How do you learn those design concerns?
7. What are the common threads that tie your projects together over your career?

Follow- up questions

1. In your opinion, what is the main characteristic or quality of you that clients and collaborators value most?
2. What are the secrets behind your success as a Landscape Architect?

3. How would you explain working with different firms?
4. Present world is concerned about sustainability, how does your design approach include sustainability in the thought processes?
5. Which thought processes is more important to you, visional or rational? Why?

Experience / Example questions

1. What are those rules or guidelines you always follow while designing a project?
2. Have you ever had any significant compromises between budget & design?
3. What is the ideal position of a LA in a team?
4. What is the most important skill that a landscape architect must have?
5. What have you learned by accomplishing diverse projects?
6. How much control of material and building technique do you like to have in your design?
7. In your opinion, which is more important to have to be a successful Landscape Architect, best school degree or office experiences?
8. Working with different firms, what are the uniqueness or differences?

Comparison questions

1. In your opinion, how do you explain the relationship between Architecture and Landscape Architecture?
2. Please explain your view of roles: sole designer, lead designer of a group or collaborator to prime consultant.

3. In your opinion, what should the relationship be between client and designer?

Closing questions

1. What is your advice for a young Landscape Architect?
2. In your opinion, what is the role of a Landscape Architect to the community?
3. Do you have any regrets in your career?
4. What are the projects you would like you recall? And why?

Secondary informant questions

Two major questions types, close ended and open-ended, are framed for the secondary interview data collection. The intention of the secondary informant questions is to explore the professional relationship these respondents share with the primary subject and to collect information that supports Jackson's interview data. The close-ended questions asked to the secondary informants are:

1. What is your opinion of Rowland Jackson, the person?
2. What is your opinion of Rowland Jackson, the landscape architect?
3. How do you relate with him? Please explain.
4. What was working with Rowland Jackson' like?
5. What qualities best describe Rowland Jackson? Please explain.
6. What is your understanding of Rowland Jackson's design process procedure? Is it important or not?
7. What do you think is his influence on landscape architecture?
8. What is his influence on the landscape architecture profession?

1.6.5 Interviews (In-Depth)

According to Grele (2007), an oral history is a unique way to capture and provide evidence of one individual's life. This evidence comes from a series of in-depth interviews with the subject and people familiar with the subject. One of the more important characteristics of an oral history is its ability to highlight and synthesize diverse perspectives of the subject by viewing it from multiple contexts (Grele, 2007). In addition, as Janesick (2010) points out, "Especially, in the oral history interviews, the participants are focusing on the key issue of the past and the present and freely communicate their thoughts through a give-and-take, so to speak, of response and questions." Similarly, the in-depth interview is the main way of collecting data for qualitative research. Therefore, for this study, this researcher primarily uses in-depth interviews with both the prime and secondary informants according to the oral history methodology. Finally, grounded theory is used to analyze the data to answer the four research questions.

1.6.5.1 Recording Interviews

In this study, an iPhone 6s Plus is used for video recording and a Samsung Galaxy S4 is used for audio recording of the prime and secondary interviews. After the recorded interviews, the data from the Samsung Galaxy S4 is transcribed using one of the two websites suggested by Janesick (2010). The first website is www.productiontranscripts.com and other is www.castingword.com. Once the transcription is complete, the processes of analysis and interpretation of the data begins. According to Janesick (2010), this process includes an "initial list of major and minor categories, indicator of major themes, key words, [and] indices of behavior and belief".

1.6.5.2 Cautions in Interviewing

The interview atmosphere is important in oral history research. According to Taylor and Bogden (1998), great care should be taken to assure that the interview atmosphere helps the informant feel comfortable so as to talk openly about the research subject. In this study, the interview atmospheres are created with great care and according to what makes the informant comfortable. All of the informants have the opportunity to choose the location of their interview according to their personal preferences. In addition, the interview questions are given to all of the informants prior to the interview to better enable thoughtful responses. During the interviews, the informants have the right to describe the research subject and respond to the interview questions in the ways they see most appropriate. In this study, informants are asked about their emotions and feelings regarding the research subject. Finally, there are no time limits for any of the interviews as the informants are allowed to respond at their own pace.

1.6.5.3 Informants' Rights

Since 2004, oral histories as a research subject have been exempted from the Institutional Review Board (IRB) processes for human subject research. According to Janesick (2010) "The federal regulations indicate that IRB approval is not needed for oral history, basically because it is not scientific enough in terms of generalizability and hypothesis testing." Therefore, it is not required to have IRB designed informed consent. However, in this study prior to the beginning the interviews, all informants are apprised of the purpose and intent of the research, and afforded the opportunity to opt out.

1.6.6 *Secondary Data*

In this oral history research, secondary data are important because they provide structural support to the main results from the interviews. These data provide this researcher a system with which to verify the testimonies and refresh the memories of informants. To

this end, there are several documents that are collected for the purpose of assimilating data into the body of this study. These documents include, but are not limited to, Jackson's Curriculum Vitae, Jackson's nomination form to the ASLA Council of Fellows, information collected via emails from Jackson, and a list of his completed projects. In addition, in this study, the secondary data help place characters into proper context with each other. These materials are cited in this study in order to solidify the results and support the overall research.

1.7 Limitations of this Study

Due to the time limitation of this study, there are a limited number of secondary informant interviews that can be conducted. This researcher is then limited in how far deep the exploration of Jackson's life and career may go because of a lack of time. Another limitation is the number of informants who volunteer for the study. A good faith effort is made to reach out to as many secondary informants as possible, but due to time and other constraints, they may not agree to be interviewed, thus limiting the amount of secondary data that can be collected. Another limitation in this study is the veracity, honesty, and completeness of the secondary informants' responses. It may be that in an effort to not tarnish Jackson's reputation, the informants misrepresent or omit potentially damaging details about his career. Finally, the last limitation in this study is that it is based on North Texas context, rather than a national or global perspective, because most of Jackson's completed works were accomplished in this region.

1.8 Chapter Summary

In summary, 2016 is the opportune time to conduct oral history research on Jackson because to date he has completed the bulk of his career's work. In fact, he retired within the past year. Therefore, since he is not too far removed from his career in Landscape Architecture, he has the ability to recall the details of his work and professional

life. In addition, there is literature and other data readily available to verify, support, and add perspective to his interview responses. Jackson's career provides a substantial body of knowledgeable for any practitioner of Landscape Architecture.

Part II- THE BIOGRAPHY OF JACKSON

This following chapter is devoted to the career legacy of Rowland Jackson and his work procedures based in large part on the oral history collected from February 16 to March 30 2016, as primary interview, and supported by secondary data and supplementary interviews.

Chapter 2

Landscape Architect Jackson

2.1 Introduction

H. Rowland Jackson was born and raised in southwest Louisiana. After high school graduation, he attended Louisiana State University (LSU) and graduated in 1963 with a Bachelor's Degree in Landscape Architecture. After his bachelor's degree, he moved to Dallas, Texas and started working with Richard M. Myrick & Associates (Jackson's personal communication February 16, 2016). Since then, he has been practicing landscape architecture for over forty-seven years in different firms, institutions, and community organizations in the Dallas-Fort Worth Metroplex. His landscape architecture journey is filled with stories about and lessons learned from his many different professional experiences. This study captures and analyzes these memories so that the other landscape architects can draw lessons from Jackson's professional career. The biographical contents in the following chapter come from in-depth interviews with Jackson.



Figure 2-1 MND Dallas Design Team, 1970 (Source: Rowland Jackson, 2016).

2.2 Early Influences

In 1944 Jackson's childhood started in a rural community outside a small town, Eunice, population around 12,000, in southwest Louisiana. His house was several miles away from the town on large site of land filled with Water Oaks, Red Oaks, and Elms. In addition, dense forests of Slash and Loblolly Pines surrounded his house. Because he grew up far from town, Jackson claims he spent much of his free time exploring and learning from his surrounding environment. These are clearly impressionable memories for him; the way he explains his time with nature during the in-depth interview is as an artist describing a painting with emotions. As recalled by Jackson,

“Because of our distance from my school friends in town, I grew up spending much of the hot summer months playing alone, and was drawn to the nearby piney woods and bayou wetlands. I would spend much of the day playing and learning to build, plan and construct things on “alligator den” (a large 10 ft. diameter Bald Cypress tree that had been cut, leaving a large hollow trunk and mud bank that was accessible only by a narrow 10” fallen log. In retrospect, I was a dreamer, and spent a lot of time fantasizing or even reenacting cowboy movies that I saw each Saturday morning, and reconstructed the movie set complete with my Erector Set and Lincoln Logs in the soil of my mother's interior planter. I would build nearby tree houses, hidden tunnels and club houses accessed by tree vines that allowed swinging through the club house front door. I would dig small water canals to float my boats and soon the water channels would suddenly loop upon itself, and with more digging I had a small swimming pool complete with a low wooden diving board” (Jackson's personal communication, February 16, 2016).

He loved to engage with nature and create playground features using the natural elements, for instance trees and other plant materials. Indeed, the trees and plants were the main elements in his playground. Moreover, his love for engaging with nature continues to this day. During the interview, Jackson spoke of his responsibilities, especially with yard work like raking leaves and such. He still does all of the yard work around his current home. After the interview, he went outside and showed off the evergreen trees he had planted. While pointing out the diverse landscaping of his property, he remarked happily that he had

brought Louisiana back to Texas. In fact, most of the walls of his house are transparent so he and his wife could easily view nature and bring the outside in.

As a teenager, Jackson started working for his father's company, Case Farm Implement Dealership, a farming supply company. It was working for his father that taught Jackson the value of hard work and staying positive, and Jackson added that he would be forever grateful for these lessons. After working and developing a solid work ethic with his father, Jackson started working with a local home designer, Kouch Rougeau, on the new Main Street Plan for Eunice. While working with Kouch, he was taught architectural drawing. He states:

“Kouch taught me how to draw and draft schematic and final CD plans by rolling my pencil to strike consistent straight lines. I printed drawings and got them ready for his client presentations. Later after I moved to Dallas, I designed Dad and Mom's retirement home in town, (the most appreciative client I ever had) and Kouch prepared the final CDs and worked with the contractor on site. Again....not knowing this at the time, I sure learned a lot!” (Jackson's personal communication, February 16, 2016).

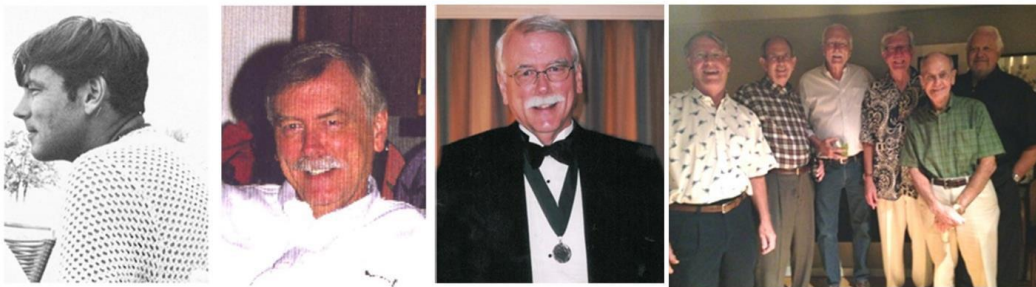


Figure 2-2 From left: Jackson in 1970's, 1990's, 1998 ASLA Fellow's induction Ceremony, 2016 retirement party with MND & Partners with Jackson (Source: Rowland Jackson, 2016).

In addition to his early love of nature, growing up singing in a Baptist church is another significant influence on Jackson's life. His entire family sang in the choir, and choir practice every Wednesday evening was a ritual. Beyond the choir, Jackson and his family

played the piano or other instruments and often took part in marching and concert bands. Jackson has sung on choir tours to Europe, and continues to sing to this day.

2.3 Education

Jackson's landscape architectural education started with Louisiana State University (LSU) in 1963 in the School of Architecture. However, after a while, he met LSU's Landscape Architecture Department head Dr. Robert Reich, who convinced Jackson that his combined love for physical design, the creative process, and natural environments would make him a great fit with the Landscape Architecture profession (Jackson, 2010). Therefore, Jackson switched from Architecture to Landscape Architecture and graduated with his BLA in 1968.

During his final year at LSU, Jackson met Richard B. Myrick on an accreditation visit:

"I first met Dick when he came to LSU with an academic accreditation team to review the school. Dr. Reich asked several students to join the team and present to them several individual projects that the 5th year students were working on. During my presentation, I noticed this red headed man standing in the back of the group, and nodding his head with interest in what I was saying, so when we were all complete, I approached Dick and naively asked him what he did? He modestly said that he had a small firm in Dallas, and subtly mention a few big names like...."doing the LBJ Ranch in Johnson City, Texas, and just starting a new project called Richland College for DCCCD in Dallas". He asked if he could see some of my school work, and I obviously said yes! I wasn't really prepared as I hadn't finished my portfolio of school work. He followed me to the 5th year lab, and most of my student friends were working that night as we wined through the rows of drafting tables. I showed him my work and then Dick left, and said he would be in touch with me later" (Jackson's personal communication, February 16, 2016).

Although Jackson felt he "wasn't really prepared", in fact he had extensive training in architectural drawing from his time working with Kouch Rougeau in high school. During this time, Jackson was introduced to the basics of concept, construction, and presentation format drawing, and had the opportunity to develop his natural talents in these areas. Therefore, when Jackson was at LSU, he had a head start on his drawing skills, which

naturally attracted Myrick to his work. In the same year that Jackson introduced himself to Richard, he received an invitation letter to join Richard M. Myrick & Associates in Dallas, Texas (Jackson, 2010). This is the beginning of Jackson's professional landscape architecture career.

2.4 Firm Associations

After graduation, Jackson moved to Dallas, Texas and started working in Richard Myrick & Associates. In addition, he later worked for four different firms either as a principal or designer. During his forty-seven year professional career, he has designed, consulted, volunteered, and received recognition for his work. He recalls,

"NORTH ADDISION PARK OPENING PARTY: Addison's City Manager Ron Whitehead came up to me, and made a quick statement, 'Rowland, you continually seem to bring to our city beautiful neighborhood parks that are so unique and special, and we just want to thank you!' This spontaneous kind of client appreciation statement is what I think this profession is all about!" (Jackson's personal communication, February 16, 2016).

2.4.1 Richard B. Myrick & Associates

In 1968, when Jackson joined Richard B. Myrick & Associates, the firm had only five employees including the principal, and the firm's work was limited to residential projects. According to Jackson:

"We did our own field surveying with rented equipment. We took a 1/2hr coffee break (I made the instant coffee down in the engineers office) and we picked Dick's brain about work and the profession....so valuable for me. Firm Culture: plus - Small, personal, learned a lot through mentoring and was able to explore and learn. Minus - You learned how to develop CD's and work with the Contractors in the field, as you couldn't hand-off work to anyone. There were no tree farms at that time in Texas, so we tagged, dug trees near small creeks and valleys" (Jackson's personal communication, February 16, 2016).

2.4.2 Myrick, Newman, Dahlberg, Inc.

In 1972, after the firm had grown to fifteen people and changed its name to Myrick, Newman, Dahlberg, Inc. (MND Inc.). By the mid-1980's, the firm grew to a total of eighty-five people in four offices: Dallas, Austin, Houston, and Riyadh, Saudi Arabia. Richard

Myrick was Jackson's boss and mentor. Moreover, Jackson was inspired to volunteer by Myrick. These volunteer efforts and civic contributions placed Jackson on various civic boards, for example the DABS Master Plan Update Committee, the Environmental Facility, and the Lakefront Development Project Program. Jackson became a Sr. Vice President and Design Principal within the firm, designing hundreds of diverse planning and design projects (Jackson, 2010). During his time working with MND Inc., Jackson won over thirty six design awards and citations from national and state organizations, such as the ASLA, APA, AIA, and the Dallas Urban Design Advisory Committee (Jackson, 2010).

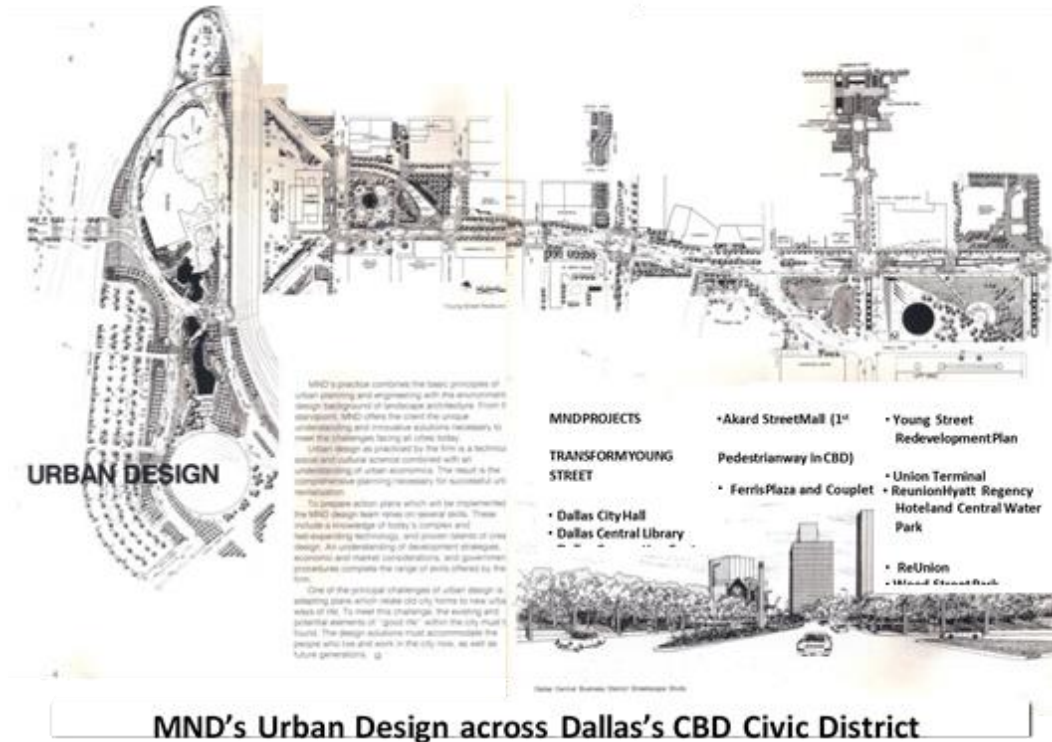


Figure 2-3 MND's Urban Design across Dallas's CBD Civic district 1972-86 (Source: Rowland Jackson, 2016).

After some time, MND Inc. changed its name to MND and Partners, Inc. when new staff became partners, including Jackson himself. The firm's practices were quite diverse, including planning, landscape architectural services, and landscape contracting.

The major projects that Jackson worked on during this time were the Dallas CBD Streetscape, the Convention Center south to the ReUnion Hyatt Regency Hotel, and shopping centers such as the Galleria, Valley View Mall, and Town East Mall (Jackson's personal communication, February 16, 2016). Other work included the EDS Corporate Headquarters, Dr. Pepper Headquarters, Trammel Crow Center, 1st International Center (tallest building in CBD), Plaza of the Americas, SW Bell Plaza, DFW Airport, and the Waller Creek Greenway Study. Additional projects include Richland, Eastfield, Cedar Valley and El Centro Downtown for DCCCD, Lincoln Center, One Lincoln Plaza, Addison Circle Development, Addison North Park, Addison Celestial Park, Addison White Rock Creek Greenbelt, Texas Ranger Ballpark, Baylor Hospital Main Campus and Baylor's Tom Landry Fitness Park, Presbyterian Hospital Front Entry Study, Day Care Center and Central Energy Plant, and the Methodist Hospital Bed Tower (Jackson's personal communication, February 16, 2016).

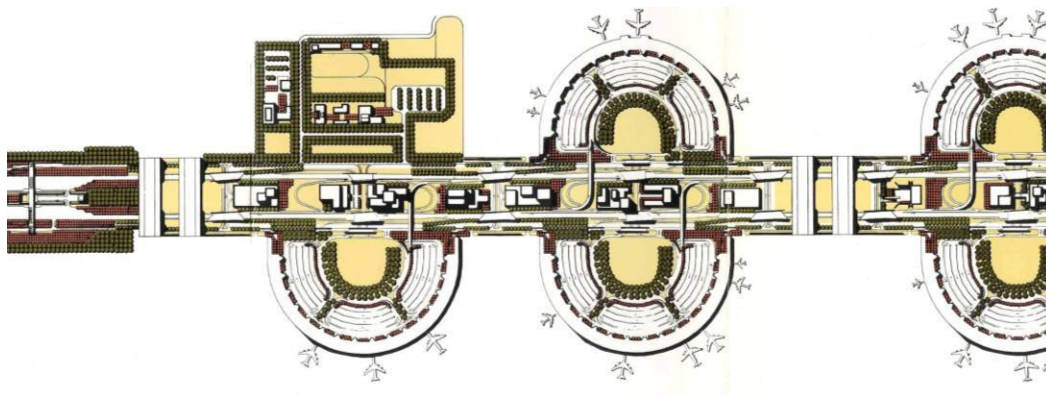


Figure 2-4 DFW Airport Landscape Master Plan Dallas / Fort Worth, Texas 1972 (Source: Rowland Jackson, 2016)

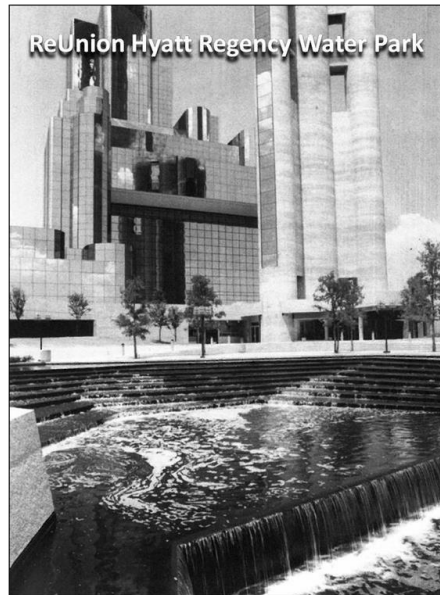


Figure 2-5 ReUnion's Water Park - "This new linear park was the first public / private venture in Downtown Dallas, which celebrated a strong pedestrian park space over the automobile!" 1978 (Source: Rowland Jackson, 2016).

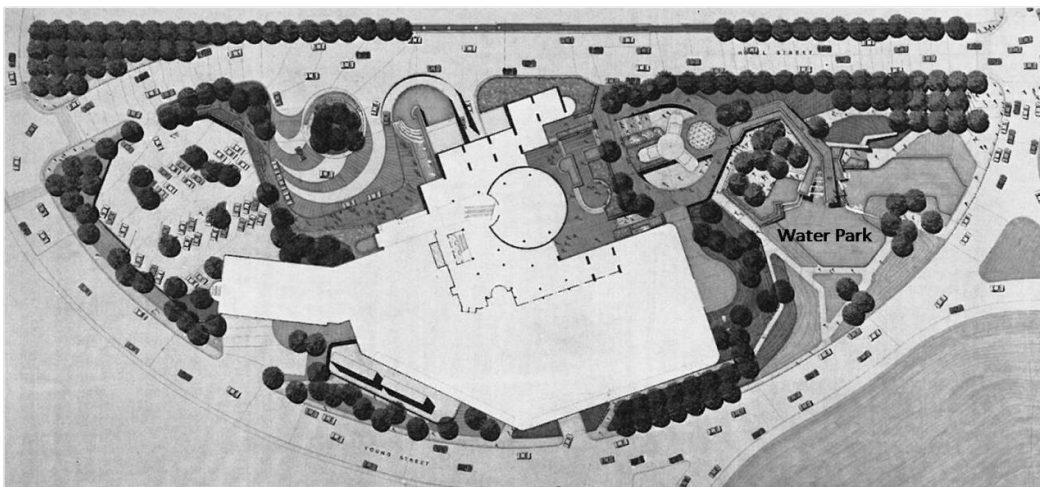


Figure 2-6 ReUnion's Water Park master plan, Texas 1978 (Source: Rowland Jackson, 2016).



Figure 2-7 Frisco Bridges and Museum Park Frisco, Texas, 1994 (Source: Rowland Jackson, 2016).



Figure 2-8 Frisco Bridges and Museum Park Frisco, Texas, 1994 (Source: Rowland Jackson, 2016).



Figure 2-9 EDS Corporate Headquarters Plano, Texas (Source: Rowland Jackson, 2016).



Figure 2-10 Frisco Bridges and Museum Park Frisco, Texas, 1994 (Source: Rowland Jackson, 2016).

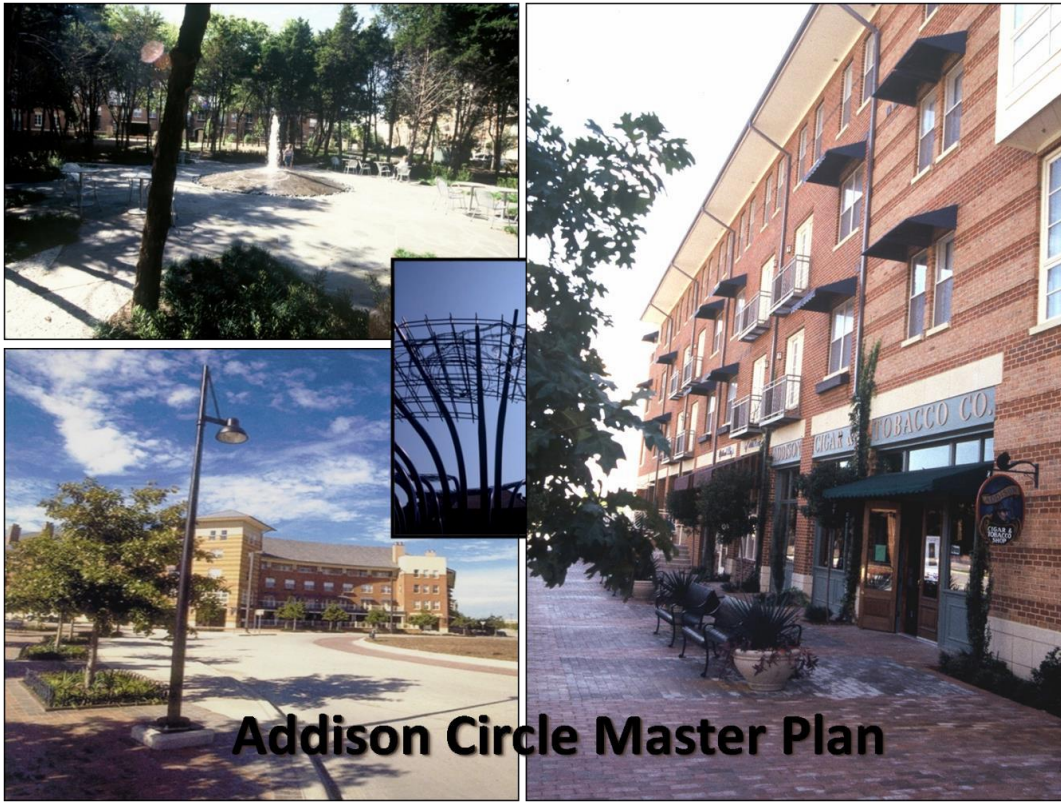


Figure 2-11 Addison Circle, Dallas, Texas 1995 (Source: Rowland Jackson, 2016).



Figure 2-12 EDS Corporate Headquarters Plano, Texas 1994 (Source: Rowland Jackson, 2016).

Jackson summarized his experience as follows:

“Firm Culture: Positives and negatives. Large firm and had to develop accounting systems that helped Project Managers manage jobs. Staff Designers worked for Project Managers and Partners in Charge, so there was a strong corporate emphasis to make a profit on jobs, but also to market and win awards for the firm’s recognition. The firm deliberately explored and expanded our experience in art, roof gardens, gardens over structure, interior and atrium designed spaces” (Jackson’s personal communication, February 16, 2016).

From the early 70s to the later 80’s, MND and Partners were one of the biggest landscape architecture firms around the DFW Metroplex. MND and Partners were quite successful and Jackson was an integral part of the success of their projects. According to Jackson, MND and Partners faced many challenges, especially in managing the size of the company while still maintaining quality, healthy relationships with their clients, and completing projects on time. This was a turning point in Jackson’s career; he learned much about landscape architecture and enjoyed working on diverse and difficult projects. For example, he attended several workshops to understand more about indoor planting, especially in multi-layer garages. According to Jackson, “I was the right person in the right time . . .” (Jackson’s personal communication, February 16, 2016). However, by the end of the 1980s, the size of the company and the slowing economy proved more of a challenge than MND and Partners could bear.

2.4.3 Newman, Jackson, Bieberstein, Inc

In 1990 after the real estate market’s drop, MND and Partners Inc. was dissolved and Newman, Jackson, Bieberstein, Inc. (NJB) was formed with three Partners from that company. The partners of NJB enjoyed working in a small size firm because they did not have management responsibilities like before, and they were able to immerse themselves into the projects. During the oral interview, Jackson maintained that the partners liked the size of the firm, and clients were happy to work with firm principals. They continued their

work with recognition for twenty-five years. The most significant projects are Cowboys Stadium (AT&T Stadium), Frisco (Toyota) Soccer Stadium, Laureate Psychiatric Hospital (Tulsa, OK), Southlake Town Center Master Plan, Westlake Comprehensive Master Plan, Carrollton TOD Development Centers, Chase Bank Plaza Renovation, Craig Ranch Park Study, Collin County Veterans Memorial Park, Crape Myrtle World Collection Park, Frisco Bridges MP and Museum Park, ACU's Jacob's Dream Park, Dallas Arboretum Botanical Society (DABS) Martin Rutchik Concert Lawn, DABS Nancy Rutchik Red Maple Rill, DABS Upper and Lower Tram Study, TCU's Student Center and Campus Green, TCU's Stadium Renovation, Nebraska Furniture Mart's (NFM) Grandscape Master Plan and Entrance Study, NFM Boardwalk, NFM Town Center Study, Tom Hicks Residence – Creek Design. According to Jackson, he had wonderful opportunities to work with diverse and varied scale projects while working at NJB.



Figure 2-13 Laureate Psychiatric Hospital Tulsa, Oklahoma 1990 (Source: Rowland Jackson, 2016).

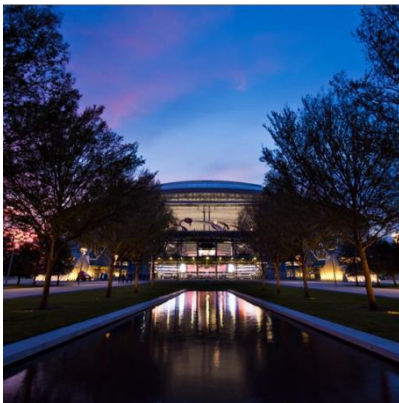


Figure 2-14 AT&T Stadium (Cowboy Stadium) Arlington, Texas 2009 (Source: Rowland Jackson, 2016).



Figure 2-15 The World Collection Park of Crape Myrtles McKinney, Texas 2010 (Source: Rowland Jackson, 2016).

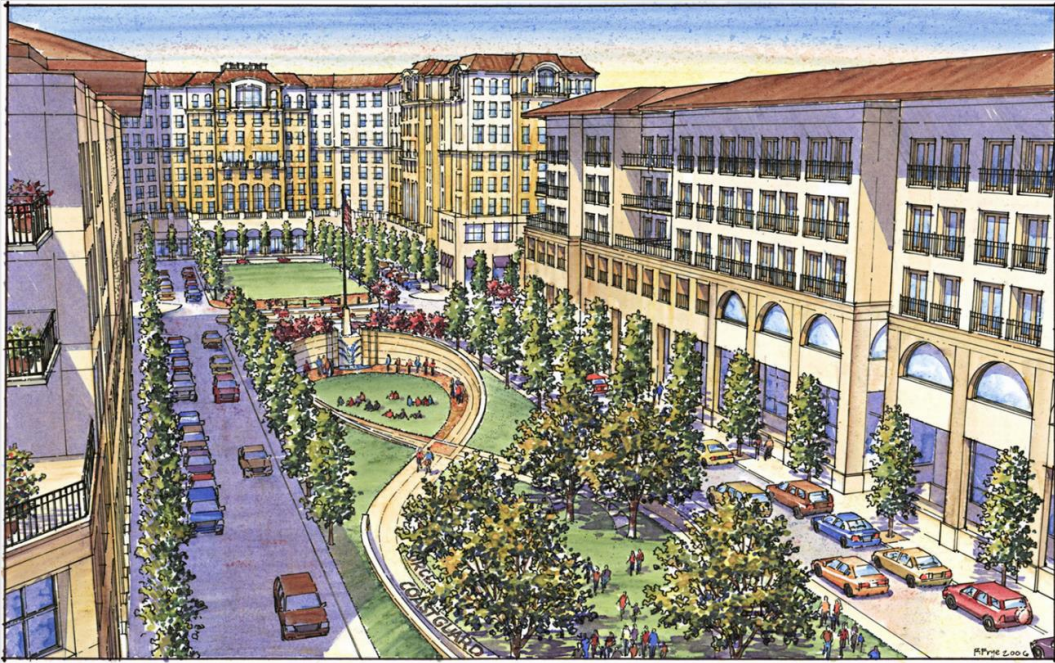


Figure 2-16 Collin County Veterans Memorial Park McKinney, Texas 2009(Source: Rowland Jackson, 2016).



Figure 2-17 TCU Brown Lupton University Union and Campus Green Fort Worth, Texas

2008 (Source: Rowland Jackson, 2016).

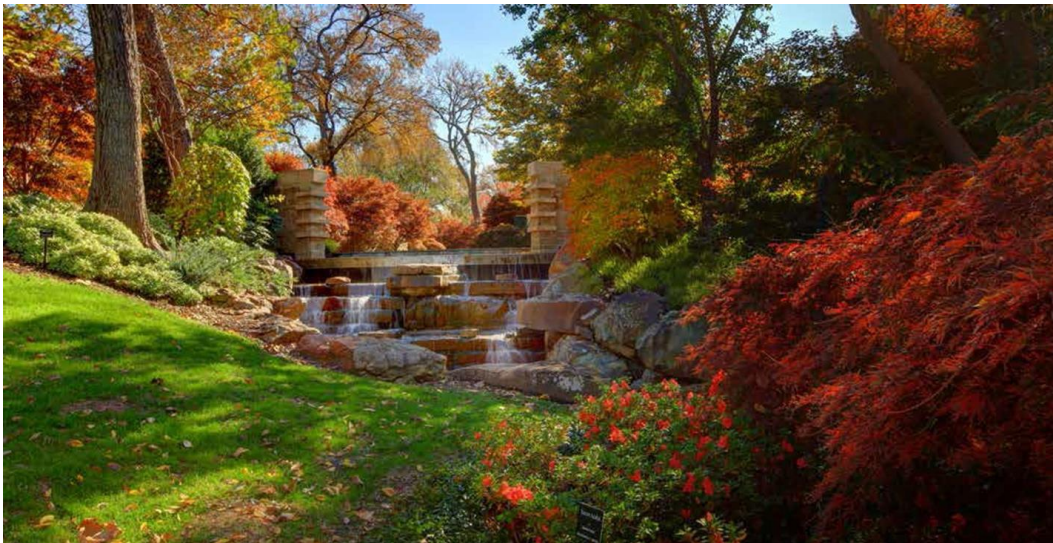


Figure 2-18 Both top and bottom Nancy Rutchik Red Maple Rill at the Dallas Arboretum perspective 2014 (Source: Rowland Jackson, 2016).



Figure 2-19 Top Nancy Rutchik Red Maple Rill at the Dallas Arboretum plan and bottom perspective 2014 (Source: Rowland Jackson, 2016).

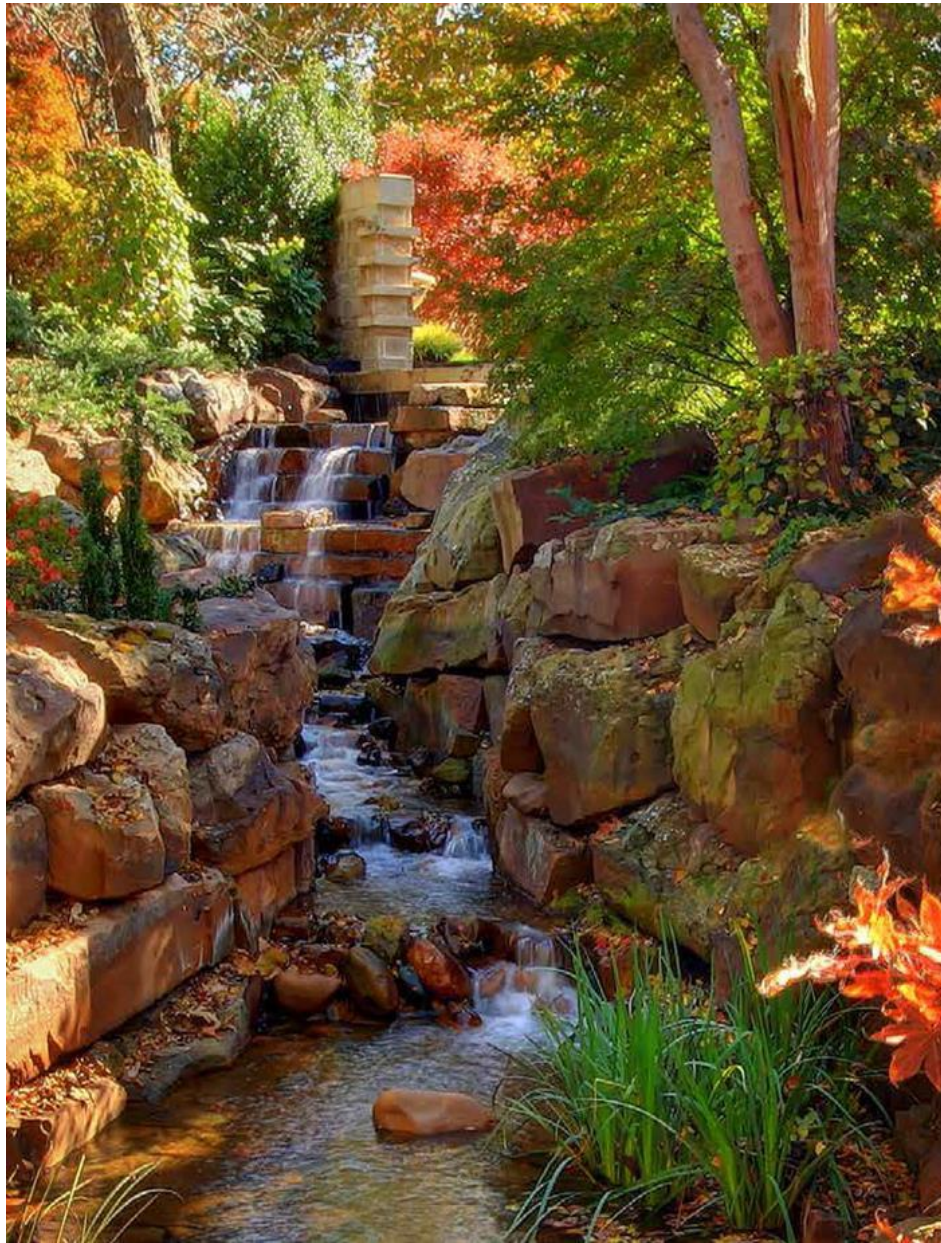


Figure 2-20 Nancy Rutchik Red Maple Rill at the Dallas Arboretum, perspective (Source: Rowland Jackson, 2016).

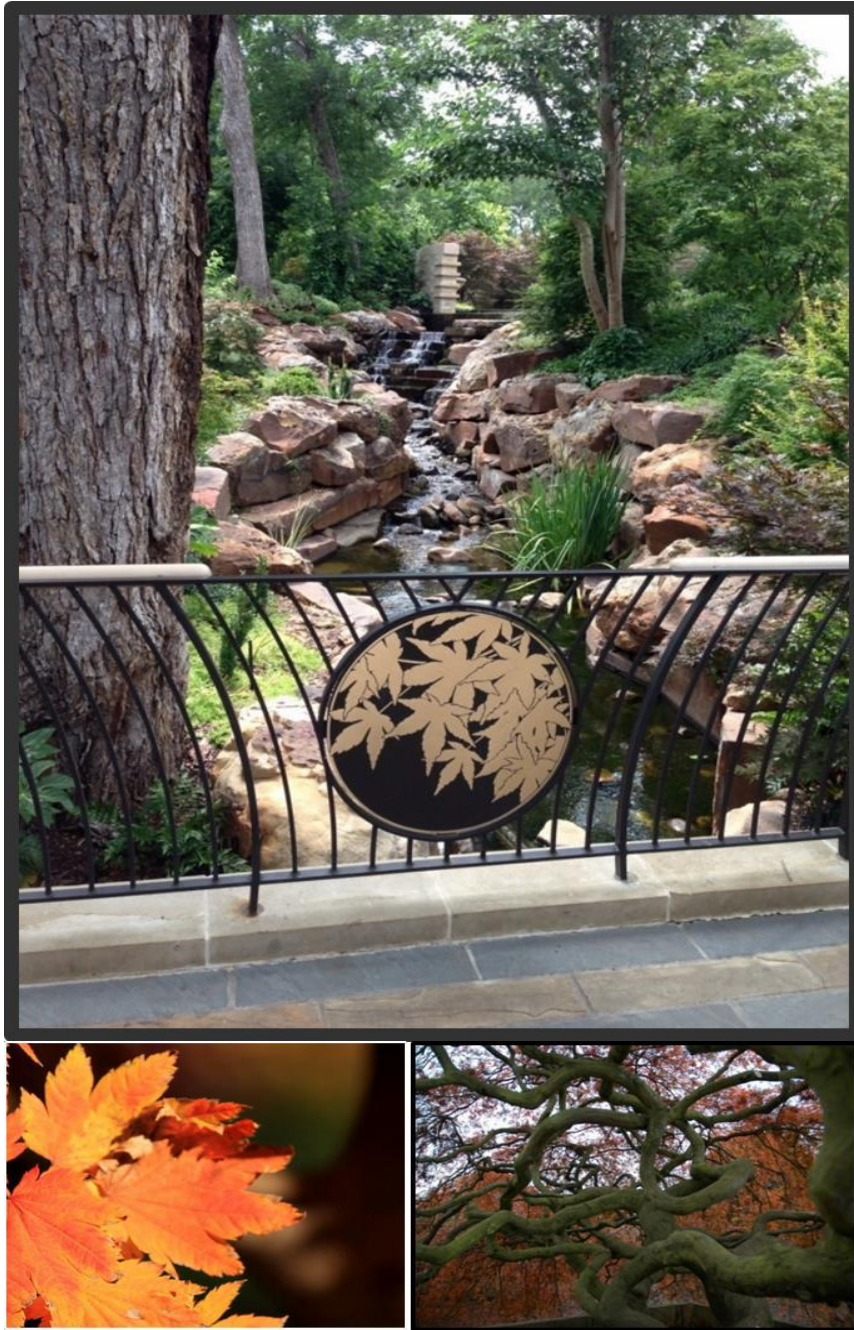


Figure 2-21 Nancy Rutchik Red Maple Rill at the Dallas Arboretum (Source: Rowland Jackson,2016).

2.4.4 Rvi Planning and Landscape Architecture

NJB continued their work for more than twenty years and were recognized as a distinguished landscape architecture firm. After all of their successes, the firm principals decided to retire and sell their entire firm shares to Rvi Planning and Landscape Architecture in September 2015 (Jackson's personal communication, February 16, 2016). At that time, the headquarters of Rvi was in Austin, and they had only one branch office in Houston. Since then, they have added a new branch office in Dallas. The firm size is moderate: forty-eight employees including the principals. Before Rvi purchased NJB, they were a planning based firm. After the purchase, Rvi's portfolio expanded with the expertise and experience brought in from NJB. The expanded portfolio includes urban design, corporate headquarters, streetscapes, greenways, sport stadiums, and work in the health care market. Jackson officially retired after nine month working with Rvi. Later on, for especial request from Rvi management official, Jackson continues working to Rvi on project consultant basis

During the nine months working with Rvi, Jackson has enjoyed his new firm's culture and being a part of the diverse projects mentioned above. Speaking about the positives of Rvi, Jackson says that it is

“Beginning to become a large firm, but has very strong leadership structure in upper management that keeps current in their lines of communication between all offices through constant improvement in technology. The firm is very organized with business plans, marketing strategies and good delegation of support and staffing to project managers in order to hit reasonable growth targets” (Jackson's personal communication, February 16, 2016).

2.5 Professionalism and Personal Interactions

The purpose of this section is to better understand Jackson's communication skills and professional ethics through exploring his work in multi-disciplinary professions such as civil and environmental engineering, architecture, and planning. In addition, this researcher

investigates Jackson's his work with numerous clients, including various city steering committees, the Dallas Arboretum, and the Arlington-based Graham Associates, Inc. To this end, the opinions of eight people from different professions are gathered and analyzed. These secondary informants are his fellow colleagues, partners, clients, and builders: Denward Freeman, Walter Dahlberg, Karl Von Bieberstein, Mary Brinegar, Jeff Williams, Dennis Wilson, John Armstrong, and Dave Forehand. During these interviews, the secondary informants are asked how they are associated with Jackson, their opinion about him as a person and as a landscape architect, and to describe their work relationship with him.

When asked about their personal opinion of Rowland Jackson, all of the secondary informants gave similar responses. Denward Freeman, one of Jackson's collaborators and contractors, has worked with Jackson since 1988 (secondary interview with Freeman, March 2nd, 2016). According to Freeman, "my opinion of him is extremely favorable, both from an interaction, personal collaboration that we had on numerous projects that we worked on, my experience with him, and my relationship with him has always been one of high ethics and of high quality. Rowland is a professional in what he does. He's client-focused, service-orientated, and I just think a lot of him. I think he's a good human being as well as good in his particular area of specialization" (secondary interview with Freeman, March 2nd, 2016).

Walter Dahlberg is a fellow colleague, partner, and close family friend of Jackson. Jackson and Dahlberg have worked together since 1971, and became good friends while working on numerous projects with one another (secondary interview with Dahlberg, March 4th, 2016). Even their children, Jackson's two boys and Dahlberg's boy and girl, grew up and played together. According to Dahlberg, "he, as an individual, is just a wonderful person, and he is a great designer and a good leader, so he has done quite a bit

to promote landscape architecture and design throughout the southwest, and as our company grew through international we've done work, so he is a great- as a person, he's a great person. As a designer he's a great designer" (secondary interview with Dahlberg, March 4th, 2016). In addition, Dahlberg expanded on Jackson's role as a landscape architect: "I think he was one of the leaders in the '80s and '90s" (secondary interview with Dahlberg, March 4th, 2016).

Another family friend, Karl Von Bieberstein, is fellow colleague and partner of Jackson. Jackson and Bieberstein have worked together since 1974, and became close friends and choir partners while working with each other (secondary interview with Bieberstein, March 10th, 2016). According to Bieberstein, when asked about his personal opinion of Jackson, "I've got the highest respect for him. He's a very likeable individual. He's very curious. He's got a wide variety of interests, much broader than just landscape architecture. He and I shared some music with one another. Both of us play instruments. We both enjoy singing in choirs. And he's easy to talk to. He's got a great sense of humor. He's just fun to be around" (secondary interview with Bieberstein, March 10th, 2016).

Mary Brinegar, President and CEO of Dallas Arboretum and one of Jackson's clients, also noted that Jackson is fun and a joy to work with: "I have been at the garden [Dallas Arboretum] for 18 years. And one of my great joys was working with Rowland Jackson. He is a Southern gentleman but such a fine example of one of the best architects I've ever known, landscape architects. He is a man that wants to thoroughly understand the project. And so, he puts a great deal of study into his work before he actually does a design for it" (secondary interview with Mary, March 4th, 2016). In addition, according to Dennis Wilson, a Principal at Townscape, Inc., a collaborator of Jackson's for more than thirty years, "it's a joy because he's easy to share ideas with and he has no ego. A lot of

people sort of grab onto an idea and think theirs is the best, but he throws out ideas and we massage ideas back and forth and came up with concepts and plans. He follows up and he does everything that I think a professional consultant should do” (secondary interview with Wilson, March 5th, 2016).

When discussing Jackson’s intuitive ability, Dahlberg pointed out that, “Well, it’s like having someone that could read your mind, pretty much. I became more responsible for the marketing and sales of the company, of the different divisions, the different branch offices, and the growth, and he was the steady man back home designing and leading the design teams. I knew that I could sell anything, and that under Rowland’s guidance, the team could design and produce outstanding work on almost any kind of projects, or we wouldn’t have done work in the Middle East, or in California. But working with him, he was so dependable and so consistent, and even tempered, which around me he needed to be, but he was a great general for the team, to lead the teams when I was out of town, which was quite often, so he was the mainstay. He was very dependable and a very good designer, and all of his team members loved Rowland, so he was well liked” (secondary interview with Dahlberg, March 4th, 2016). Wilson also agrees that Jackson has a collegial and cooperative attitude. According to him, “He has no ego. He works long, hard hours and develops ideas and just works well together with other professionals” (secondary interview with Wilson, March 5th, 2016). Moreover, John Armstrong, Director of Construction at Dallas Arboretum, finds working with Jackson easy. According to Armstrong, “And I will say he’s also a very strong person, but he does that in a kind of gentle way. He never gets – he’s always kind of even and composed and strong” (secondary interview with Armstrong, March 4th, 2016).

In addition, according to Arlington Mayor Jeff Williams, the president of the Arlington-based Graham Associates, Inc., an award-winning engineering and planning firm,

Jackson is a great communicator in presentations, around the conference table, around the drawing table, and in working collaboratively to come up with solutions. Williams also stated that “I really enjoy working with him in charrettes and work sessions. Because he is a – he can sketch up the issues, he can identify our design parameters, and then communicate very well with the rest of the team on how to find solutions. So that also has been hugely valuable because he is a great communicator” (secondary interview with Williams, March 7th, 2016). As the interview with Williams concluded, Jackson is not only great at collaboration, he is a professional who other architects are very happy to work with.

Freeman also believes that Jackson is a great collaborator, not only with other architects but also with the clients. According to Freeman, “He was very committed to serving the customer. I'm a contractor. I build buildings. He's a landscape consultant and architect. So, he's creating with design and working for the same customer I'm working for. He had a great ability at communicating what division of the landscaping was. They were, as a firm as well as Rowland, good at realizing there are budgets and there are parameters and working with the team collaboratively to get a project that not only could fit within a budget but also accomplish the vision of the programming for their services. So, he was collaborative, but he also was intelligent, and he would be willing to do his share in making the project successful” (secondary interview with Freeman, March 2nd, 2017).

Finally, according to his fellow colleagues, partners, clients, and builders, Jackson is an excellent communicator, collaborator, and innovator. All of the secondary informants expressed their positive emotions and feelings of joy about working with Jackson. Even though the researcher of this study had little time to interact with Jackson, she agrees with the given admiration of Jackson. For example, for all inquiries made of him, Jackson replied quickly and with great introspection. In addition, he went out of his way to help this researcher collect data about him and his projects. For example, when asked for data

about three projects, Jackson responded with detailed information about more than ten projects. Therefore, it can be concluded from Jackson's professionalism and strong personal relationships that he is unique in character and these qualities have made his career successful.

Chapter 3

Jackson As A Designer

3.1 Introduction

Jackson has been practicing landscape architecture for more than forty seven years in the DFW Metroplex; during this time, he has accomplished 2,754 projects and achieved more than fifty awards from different organizations, for example, ASLA, APA, AIA, and many others. Behind his accomplished career, Jackson has a strong design processes that he always follows in his projects. When asked about his design procedure, Jackson explained his process in a very enthusiastic manner, which undoubtedly reflects his passionate feelings he has for his work and his work procedures.

During the February 16, 2016 personal interview with Jackson, he recalled that after RVi Planning and Landscape Architecture acquired NJB Inc., the new company evaluated his work strengths via an assessment tool called the Clifton Strengths Finder. From a total of 35 possible strengths, Jackson discussed his top five: maximizer, achiever, futuristic, relator, and activator. According to Jackson, maximizer refers to people who are quality oriented, committed to excellence, and focused on stimulating personal and group excellence. Achiever means possess a great deal of stamina and work hard. A futuristic person energizes others with a vision of future, and imagines and anticipates what tomorrow may bring. Relator refers to people who enjoy close relationships with others, and activator means people who make things happen by turning concepts into reality.

These five strengths reflect Jackson as a person, and they are also reflected in his design process. For example,

Maximizer represents his maximum usage of site so that all user needs can be satisfied. In his design procedure, he accomplishes maximum programing for the site.

Achiever: Jackson strives to meet site challenges through his innovation, intuitive understanding of his clients desires, and ability to make his clients happy.

Futuristic: Jackson always completes a full site inventory and analysis because he is concerned about sustainability and how his project can benefit the existing ecology, accessibility, and infrastructure surrounding the site.

Relator: Jackson is a person who facilitates excellent communication among all collaborators, peers, and clients.

Activator: Jackson has considerable professional and non-professional accomplishments, and is involved with numerous volunteer organizations such as ASLA, AIA, APA, Dallas Arboretum Master Plan board, and many more.

Jackson has numerous obvious strengths, and they are especially evident when examining his design process. Jackson's projects are always successful, which is a direct result of his rigorous design process. Therefore, the rest of this chapter investigates and explores Jackson's design process through the lens of his five major strengths so that current and future landscape architects can follow his design process, create successful projects, and become an accomplished professionals.

3.2 Design Process

3.2.1 *Project Initiation*

According to Bieberstein, There are two philosophies to approach language a design: form follows function, and function follows form. Bieberstein recalls, "Jackson seemed to have that good mix of how to deal with [form and function] without going over to one side or the other excessively. Roland was always not only concerned about form, but also it needed to work and it needed to solve a problem" (secondary interview with Bieberstein, March 10th, 2016). This means that Jackson has a somewhat flexible design process he follows when he begins any project. In addition, Bieberstein noted that Jackson

does not fall for the common trap many other designers have of trying to solve a function problem by only focusing on the form. As Bieberstein explained, “I’ve seen a lot of designers who were so embroiled in trying to create the form that they would think the form that they slaved so to create would solve the function problem. And more often than not it doesn’t” (secondary interview with Bieberstein, March 10th, 2016). Bieberstein means that many designers sacrifice either form or function in order to satisfy the other need, but not Jackson. According to Bieberstein, Jackson understands and has the ability to manipulate the interplay between form and function, between space and design.

Next, Jackson was asked what main concerns he has when starting a new project (February 16, 2016 personal interview with Jackson). Jackson responded that he has seven major concerns when he starts a project:

- Know your most creative moments
- No rules when you become creative....just take it when it comes
- Think big in the beginning and refine the detail character much later
- Know your site and it’s local codes, overlay district restrictions, easements, adjacent access and circulation
- Try to get your client involved early in the initial site visit
- Know your design team
- Know you client and user groups

“KNOW YOUR MOST CREATIVE MOMENTS” (February 16, 2016 personal interview with Jackson, Jackson’s emphasis) Jackson’s one of the concerns is knowing one’s own most creative moments throughout the day. According to Jackson, “As you mature in your practice, learn about yourself as to when in the day are you the most clear headed and creative. I believe that this process is cyclical in its form..... reoccurring over

time” (Jackson’s personal communication, February 16, 2016). In this regard, Jackson feels that it is as important to understand one’s self as the project one is working on. For him, Jackson came to realize that he is more creative in the early mornings, especially in his morning shower. In addition, Jackson stated that in the shower, ideas came to him very quickly, and he discovered new ways to solve his projects. As Jackson explains,

“ The early morning is ‘decision time’, and the creative process is sometimes.....a series of small decisions made for the whole. Good work needs a self-critical person, standing back from your table, to view from a distance....what you are drawings. So many times, ‘I will over think’ how to solve this problem, when the first thought I had was a lot fresher and more successful” (Jackson’s personal communication, February 16, 2016).

Jackson highlighted a time when he was over thinking through explaining an experience of his while working on ReUnion Height Regency project with Myrick in 1970. According to him, he was having difficulty with certain form resolutions and worried about making the project accurate from the beginning. Because of his struggle, Jackson shared his problems with his boss, Myrick. Myrick responded with this advice: “Do not over think that, do not make harder than it is.....do not over work these things in the schematic level or concept level. That will do, don’t try to perfect it, and don’t worry about not solving all the problems today....that’s what four months from now you will do” (Jackson’s personal communication, February 16, 2016). Jackson explained that kind of mentoring was quite important for him to overcome the challenges in that project. In addition, Jackson stated at that time in “his simple mind” he had believed that it was critical to solve all problems at the beginning of a project, but in fact it was not. He realized from Myrick that there would always be another tomorrow when he could listen to his clients’ opinions and concerns. As Myrick had advised, “you need to be loose” when designing (Jackson’s personal communication, February 16, 2016). In addition, according to Jackson, the day after he had the conversation with Myrick about being loose while approaching a project, he came to work to find that Myrick had left a message and poem for him on his desk:

“When you play, you take a temporary vacation from the need to be self-critical and goal oriented; you become freer, more open to ideas, sensations, and emotions from deeper levels of awareness. You can be more imaginative, less self-censoring. Play, thus, is intimately associated with creativity which often starts with some form of playfulness and then goes on to the ‘work’ of disciplining the creative product.

The ability to play with someone else requires a very special relationship. You need the mutual trust that you can be free, open, spontaneous, and that the other person will accept you.....Play entails risk!! In the end, we play only in what we feel is a familiar and safe environment.”

- *Irwin Rosen*

(Jackson’s personal communication, February

16, 2016)

While Jackson was retelling this story, he became visibly moved and emotional, and he could not finish speaking the poem. According to him, the poem had inspired him so much that he stopped feeling that he was working on the ReUnion Height Regency project and started believing that he was really playing with the job. It is this attitude that helped shape Jackson as an **Achiever**.

“NO RULES WHEN YOU BECOME CREATIVE...JUST TAKE IT WHEN IT COMES!” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis).

Jackson’s one of the concerns is not following any specific rules when pursuing creativity. According to Jackson, he loves to doodle and this relaxes him. He often sketches concepts in the evenings by visually remembering site configurations, with any pen or pencil on whatever pad or napkin he can find around him, and without worrying about the site scale. Jackson maintains that the process is useful for him “to get this thought out of my mind and move on” and “put sketch form into reality” (Jackson’s personal communication, February 16, 2016).

According to Jackson, conceptual doodling at the beginning of a project is important: “These quick spontaneous thoughts and decisions might surprise you and become some of your best thoughtful and fun design moments!” (Jackson’s personal communication, Mach 21, 2016). Therefore, Jackson’s creative doodling is a step he takes

as an **Achiever**. For example, Jackson's early sketches and doodles became the main concepts for the City Center TIF North/South Linkages Streetscape Project in Downtown Dallas (Jackson's personal communication, February 16, 2016).

Figures 3.2-4 represent some of Jackson's initial doodles he created for the Downtown Dallas Streetscape project while working for NJB. In fact, the firm HOK Architects was commissioned to this project, and the City asked HOK to hire NJB as a design consultant. According to Jackson, he very quickly put together these ideas on some spare paper he found close to him early one morning, and he used them for his initial meeting with the architects.

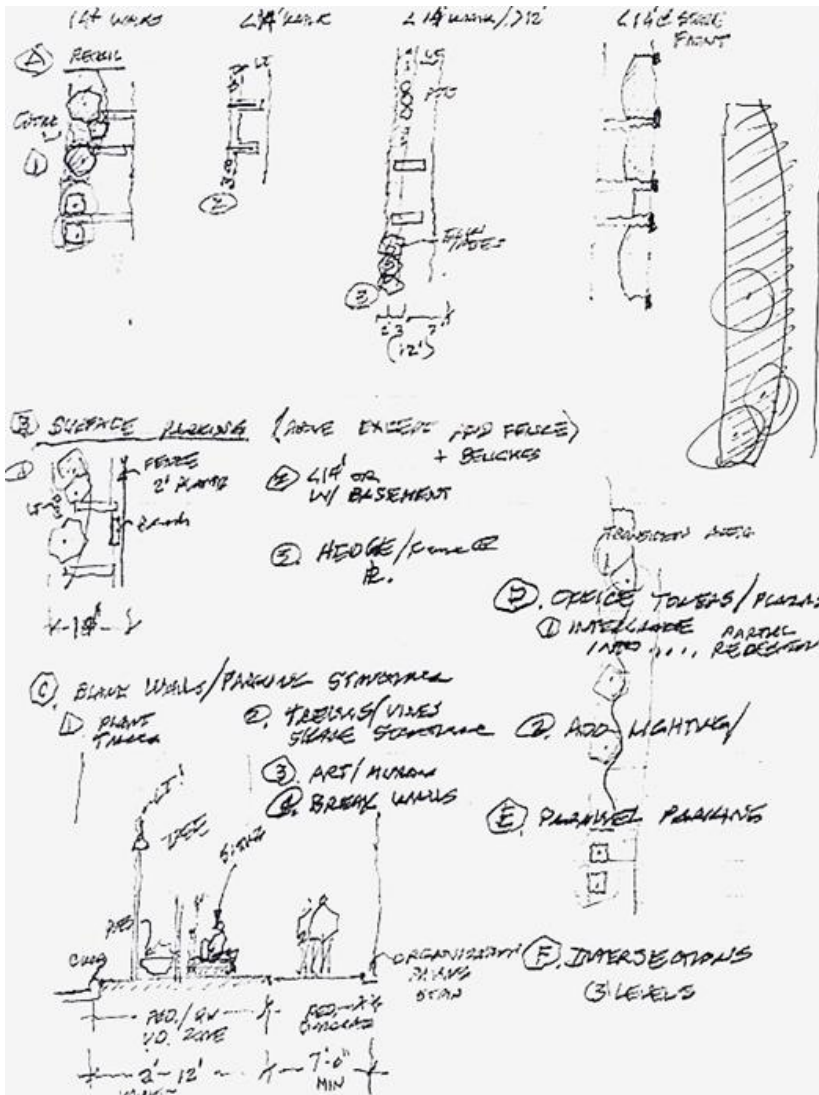


Figure 0-1 A1 thru A4 – Organization and varying existing walk widths for the 5 streets, B1 thru B3 – Alternative walks ideas adjoining surface parking, C1 thru C4 – Alternative walk opportunities for pedestrian sitting, trellis and shade, art and murals, and “blank wall mitigation”, D1 thru D2 – Walk adjoining office and office park uses, E – Walks adjoining parallel parking streets., and F – Two levels of Intersection enhancements [Primary and Secondary](Source: Rowland Jackson, 2016).

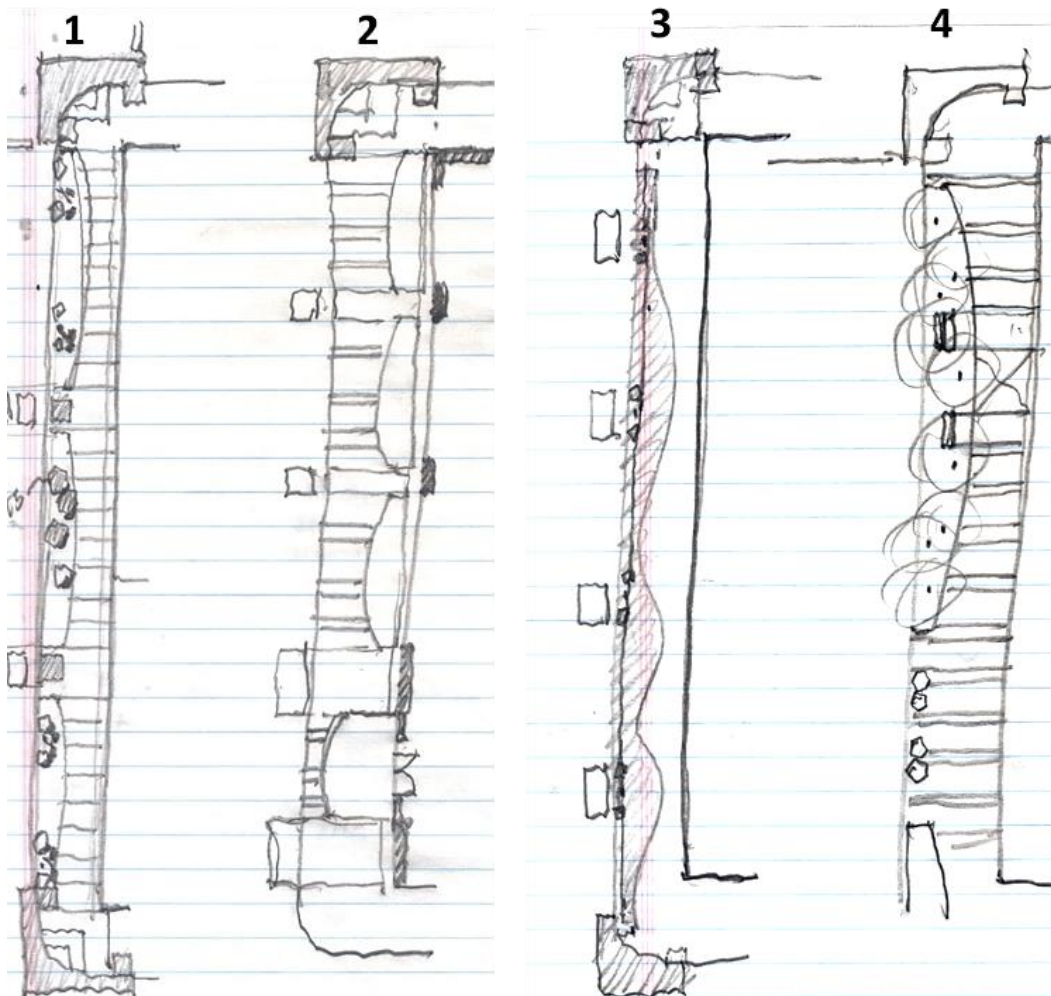


Figure 0-2 “Varying Thoughts on walk floor patterns and their relationship to street corners. Narrow ROW’s and sidewalks would not allow tree planting, so we needed to find nice solutions for these narrow corridors” (Source: Rowland Jackson, 2016).

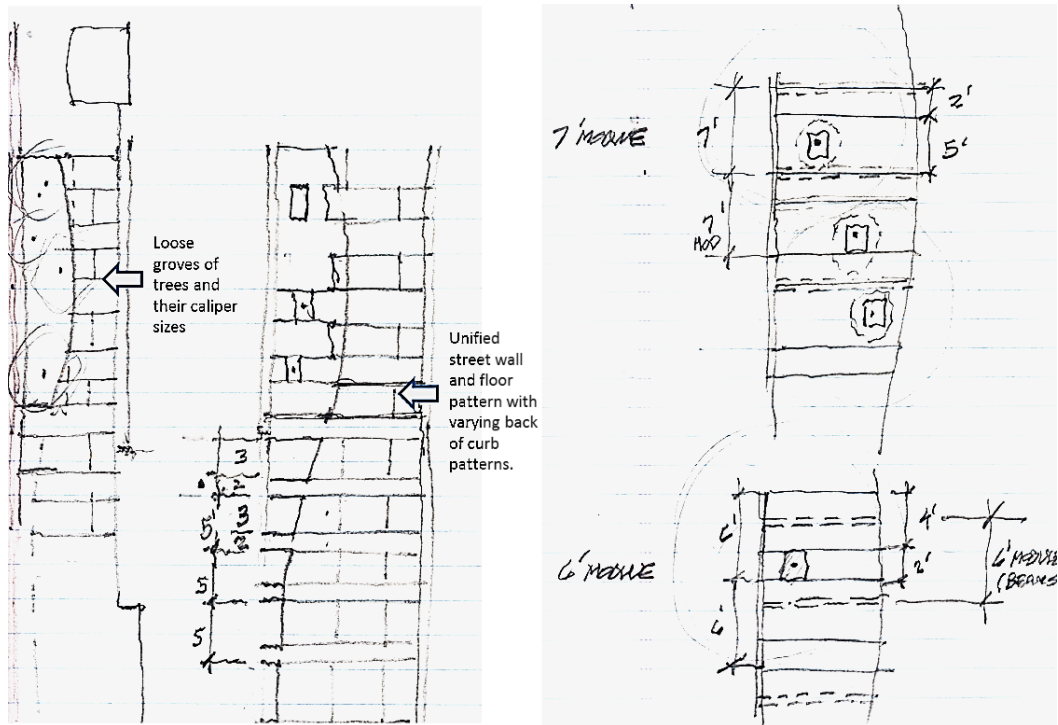


Figure 0-3 “Deciding on a Walk Module that works with all the different walk widths on the 5 varying and different streets. This will later become an important design decision to gain ‘an economy of scale’ in the floor materials, so that the project has a better chance staying in budget” (Source: Rowland Jackson, 2016).

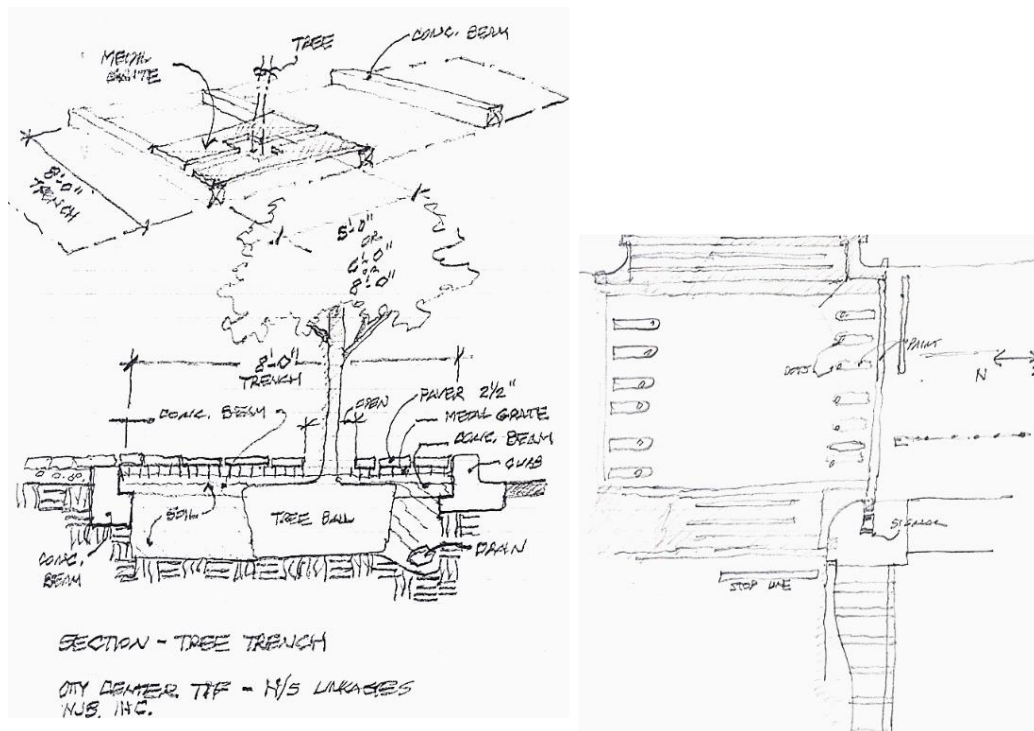


Figure 0-4 Left figure-“Desire to Insure Better Tree Growth over Time (Jackson, emphasis). This urban problem has been discussed often in our work. How to achieve healthy tree stands in difficult urban conditions and little or no maintenance? The idea is to provide a paving module that fits varying tree balls for varying sidewalk widths, provides a plant growth zone that promotes healthy tree growth, and allows maximum pedestrian flow on some of the narrow streets. Today, the use of varying and graduated layers of expanded shale will be strong enough for walks and allow ample pecculation for street trees”

Right figure- “Desire to Improve Pedestrian Flow and Create a Measure of Safety at Intersection Corners (Jackson, emphasis).How sidewalks adjoin intersection corners is very important, so that maximum pedestrian queuing is achieved safely at each corner. This sketch better fits the 5 street project, as pedestrian flow is higher north/south, that east/west. The diagram below functionally reflects this thought” (Source: Rowland Jackson, 2016).

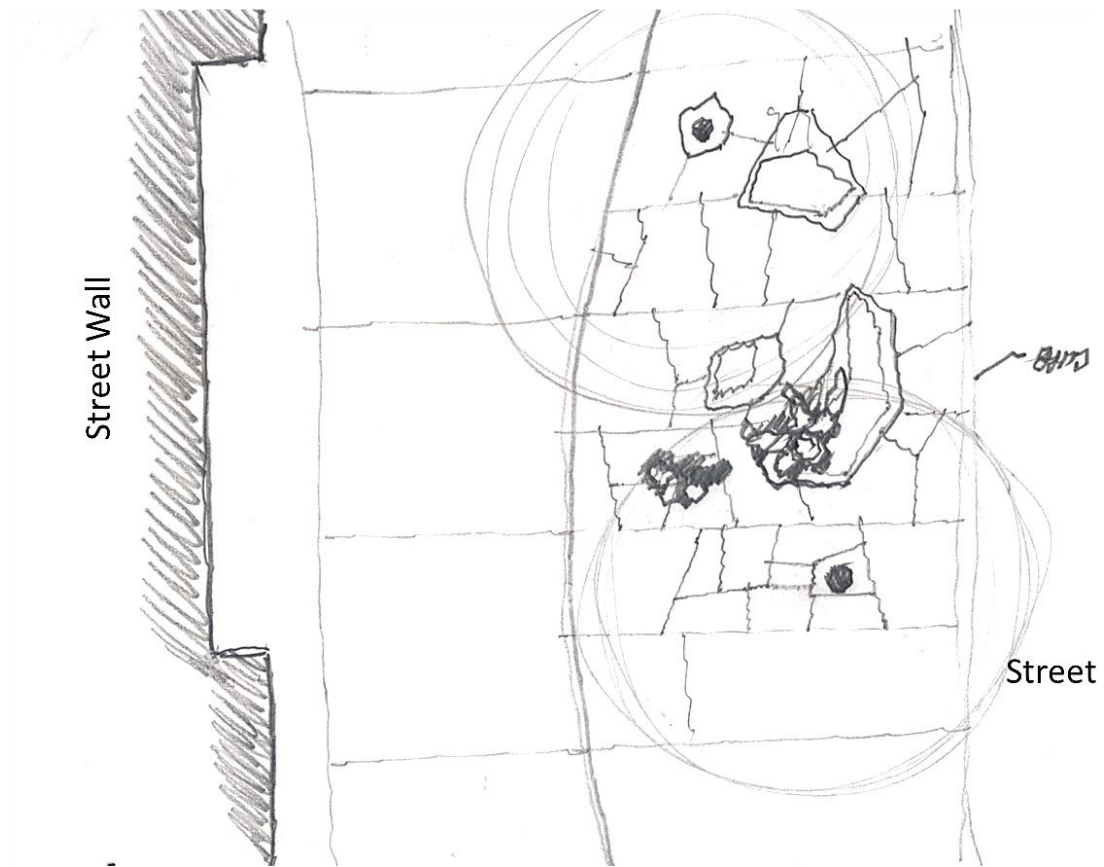


Figure 0-5 “Provide a Contrast in Floor Patterning for Select Sidewalk Areas (Jackson, emphasis). This project floor material change could be different than the majority of the sidewalks in the study. It seems to me to be the correct call, to have the sidewalk material and character be consistent with the private development’s, and in this case, the sketch illustrates, native flagstone and boulder seating arranged under loose groves of street trees” (Source: Rowland Jackson, 2016).

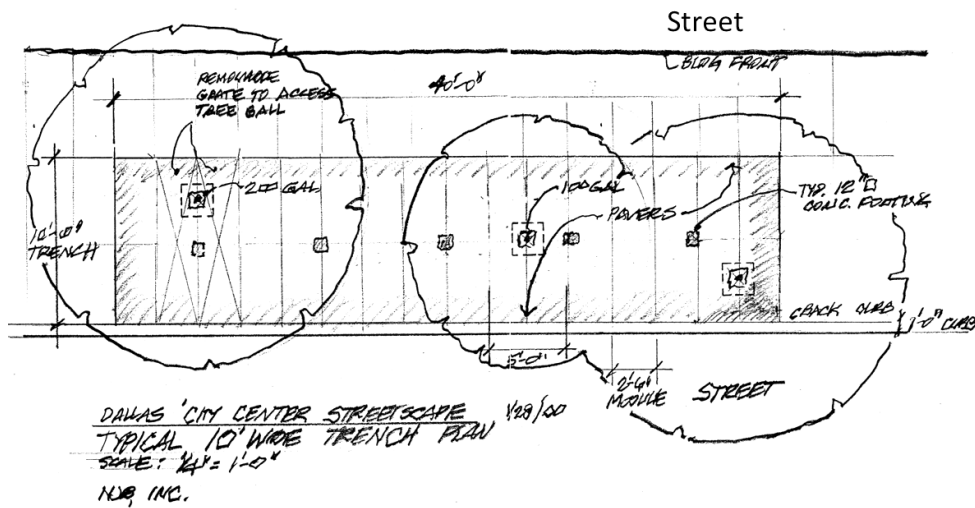


Figure 0-6 “Sketch Plan of the Typical Tree Trench (Jackson, emphasis). The Plan illustrates the tree trench that expands the typical tree growth zone, and allows varying tree sizes grouped in loose grove configurations. This solution expands pedestrian movements in tight walk area, provides shade and could allow for bench seating, or outdoor café settings on retail streets” (Source: Rowland Jackson, 2016).

“THINK BIG IN THE BEGINNING AND REFINE THE DETAIL CHARACTER MUCH LATER” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the concerns is starting new projects is to start with envisioning the overall concept, not the details. To explain this point, Jackson recalled a critical learning experience from an LSU Sculpture course that he took with a senior tenured German sculpture professor named Mr. Schaller. According to Jackson, Mr. Schaller was a strict and demanding teacher who helped shape his thinking about art and

landscape architecture. At the beginning of the semester, Mr. Schaller gave Jackson a perfect block of limestone to sculpt. As Jackson recalled,

“I simply just grabbed a metal hammer and narrow chisel and begin to carve a narrow, shallow groove in the flawless stone. Schaller walked up and said, ‘What is that, Mr. Jackson....you’re too chicken to hit it, I see!’ He then picked up a large broad chisel from a nearby table and knocked off a corner of the purely shaped stone, and shouted so all in the class could hear, ‘Ven you start a piece of sculpture, your ideas are broad and simple, and when you begin to refine the piece....you use a smaller detail tool!’ I’ve thought about this analogy related to landscape architectural design, and it’s so consistent” (Jackson’s personal communication, February 16, 2016).

It is this attitude of starting with a broad vision and later refining with precise tools that helped shape Jackson as a **Maximizer**.

“KNOW YOUR SITE AND IT’S LOCAL CODES, OVERLAY DISTRICT RESTRICTIONS, EASEMENTS (CCR’S AND Deed Restrictions) ADJACENT ACCESS AND CIRCULATION” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the concerns is knowing and following all local rules, codes, and restrictions before beginning a project. Jackson suggested to investigate city web sites and meet with city officials to gather information about streets, trails, utilities, right-of-ways, etc. The purpose of this, according to Jackson, is to “know enough to better understand key physical conditions that might have an effect on the future development, environmental and community issues” (Jackson’s personal communication, February 16, 2016). These issues are critical to address in order to be a successful and responsible landscape architect. Jackson referred to this process as laying the “ground work” before going much further into the project. This attitude shows that Jackson is **Futuristic**.

“TRY TO GET YOUR CLIENT INVOLVED EARLY IN THE INITIAL SITE VISIT” (Jackson’s personal communication, February 17, 2016). Jackson’s one of the concerns revolves around engaging the client from the beginning of the first site visit. Jackson’s point here is about promoting quality customer service with clear communication and a positive attitude in order to create a solid relationship between the client and the landscape

architect. One benefit of engaging clients early on is they will have a better understanding of any “site issues and opportunities” (Jackson’s personal communication, February 16, 2016). Jackson specifically used the word “opportunities” because, as he said, it is a more positive word than “problems.” However, he also cautioned that all issues needed to be openly and honestly addressed, but with a positive spin.

According to Jackson, “It would be great if you took him [client] to the site with you when you went. The more time that you can spend with them, the better reaction and collaboration you will have. That’s hard in corporate America. It’s hard for the guy that’s paying the bills and writing the check with the suit on to get him out in the field... But it is important not only for them and the end product, so that’s another little important to do and not to do” (Jackson’s personal communication, February 16, 2016).

Jackson has a glass is always half full type of attitude (Jackson’s personal communication, February 16, 2016), and he stressed the importance of being honest and open to meet the needs of his clients: “Good service works!” (Jackson’s personal communication, February 17, 2016). This type of attitude proves Jackson to be a **Relator**.

“KNOW YOUR DESIGN TEAM” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the concerns while starting a project is to assemble a design team, assign duties as appropriate, and make sure the client knows exactly who is responsible for what. According to Jackson, NJB has much repeat work, and he loves repeat work because it ultimately saves time. For example, as Jackson noted, if he already has worked with an architect, he or she would know his talents and abilities and would be able to set him free. He also spoke of his design team as being like family and the joy he received working with them, and also shows Jackson as a **Relator**.

“KNOW YOUR CLIENT AND USER GROUPS” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the concerns

when starting a project is about understanding the client's needs and desires, and any groups that might be affected by the project. Jackson emphasized that it is critical "to understand immediately who is the 'gorilla' (the decision maker) so that your responses are targeted, and not just a shot gun approach" (Jackson's personal communication, February 17, 2016). In addition, as he pointed out, it is just as important to analyze the effects of the project on any home owner's association or community watch group. This also shows how Jackson can be a **Relator**.

In conclusion, Jackson's passion for his work and his feelings about design procedure defines a new way to practice landscape architecture. For Jackson, this definition is: "No preconceived ideas, but always looking for 'the big thought'. It's what defined our practice...and it's still engrained in us" (Jackson's personal communication, February 17, 2016). Furthermore, according to Jackson, "I think what we took away was less about form—which can be kind of shallow—than about principles. It was about always pushing the envelope, doing things in new ways. We tried to design every element on the site, using materials honestly and in new creative ways" (Jackson's personal communication, March 22, 2016). Current and future landscape architects should keep Jackson's seven concerns for starting a new project when they do so.

3.2.2 Project Priorities

In this section, the researcher discusses Jackson's ideas about how to thoroughly develop a project. To this end, Jackson was asked about his priorities when starting a new project. According to Jackson, he has seven major priorities at the beginning of a project (February 16, 2016 personal interview with Jackson):

- Site visit
- Site photograph

- Sketch
- Learn to properly program a job
- Understand the scale while designing
- Use topography to sculpt the land to get advantage
- Integrate architecture and landscape for seamless appealing results

“**SITE VISIT**” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the priorities for beginning a new project is the site visit. He strongly recommended visiting the site regardless of many factors. In fact, during the interview with Jackson, he stressed two times that there is no alternative for visiting the site. In addition, he wrote about this importance. According to him,

“I have found that the site visit is the very first important effort in a commission. This should be always mandatory, regardless of the projects location, size, scale, access, views, site natural features, details (such as soils, special existing plants), spatial shapes and their definitions. The list goes on....”(Jackson’s personal communication, February 16, 2016).

Jackson’s concern for visiting the site shows how he is both a **Maximizer** and an **Achiever**.

“**PHOTOGRAPHY**” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the priorities for beginning a new project is taking many photographs whenever he visits a site. Site photographs are one of the most important parts in the design process because, according to him, photographs are an excellent way to “draw focus to the details supporting your memories of the site’s natural qualities, site edges, relationship to and details that you might miss otherwise” (Jackson’s personal communication, February 16, 2016). In addition, Jackson pointed out that “photographs are cheap, but your time is not . . . so take advantage of it and you will not be sorry” (Jackson’s personal communication, February 16, 2016). Jackson emphasized

that using a camera at a site is important because one can frame the concept through the lens. This also shows how Jackson can be a Maximizer.

“SKETCH” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the priorities when starting a project is sketching the concept. According to him, this is a critical part of the design process. In fact, whenever a new idea occurs to him, whether he is watching a game on television or at the dinner table, he immediately grabs whatever writing instrument is around and sketches on anything he can find so that he does not forget his thoughts. Sketching out his thoughts whenever they occur also shows how Jackson can be a **Maximizer**

“LEARN TO PROPERLY PROGRAM A JOB” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the priorities when beginning a project is learning how to properly program a job; this is a significant point because proper programming makes a job unique and successful. According to Jackson, he first learned the importance of proper programming from the Houston architectural firm of Caudill, Rollin, Scott (CRS) when they joined MND on the DFW Airport Landscape Masterplan project. According to Jackson, the people at CRS were excellent at programming and taught him the importance of group collaboration. Jackson recalls,

“As this time was pre-computer technology, ‘snow card’ were used (combined with 1 card...1idea rule) in initial project programming sessions with clients and consultants, in order to gain quick ideas and thoughts about the project mission, goals, objectives (small goals) and concepts. If a concept was discussed and not desired by all, then it was quickly, easily removed from the wall. The message of these initial and critical project work sessions, was ‘to start the project out-right’ thru thorough collaboration with the complete project team (especially with the Clients). It truly was a fresh, think tank session that the Clients appreciated and it also become a future “check and balance” for achieving the goals, needs, facts and mission of the project!” (Jackson’s personal communication, February 16, 2016).

From working with CRS, Jackson learned that the design phase would be fun and easy to complete if the programming phase followed specific protocol and eliminated surprises and problems. According to him, proper programming leading to the design

process is a consistent framework for his practice. Jackson's consistency with proper programming shows how he can be a **Maximizer, Achiever, and Relator.**

"UNDERSTAND THE SCALE WHILE DESIGNING" (Jackson's personal communication, February 17, 2016, Jackson's emphasis). Jackson's one of the priorities when starting a project concerns scale. According to Jackson, even though it seems trivial, understanding scale is a critical but often overlooked part of the design process. As Jackson explains,

"Sounds elementary doesn't it, but I've found that there are a lot of designers (architects also) that do not understand this word, and it so effects the final design in what we do! I have learned that one should move back and then forward with your design plan's scale, so that you can envision the context of your site plan related to the immediate neighborhood, district and even the region. If you will add this exercise to your design process, it will force you to better understand your "Project's Frame", what is happening outside the edges of your paper, or in today's world, what is outside of your computer screen. Remember, it's so important to your site, if it connects and relates to existing circulation paths (streets, paths, trails, etc.), relates to "existing special definitions", to views (in & out) to topography and form. One should always draw scale figures or vehicles in order to keep in mind, the size and configuration of spatial elements" (Jackson's personal communication, February 16, 2016).

This means, for example, that when designing a neighborhood park, the entire neighborhood in terms of accessibility, infrastructure, and the environment needs to be considered, not only the immediately adjacent surroundings. This understanding of scale shows how Jackson can be a **Maximizer and Futuristic.**

“INTEGRATE ARCHITECTURE AND LANDSCAPE FOR SEAMLESS APPEALING RESULTS” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the priorities when starting a new project is maintaining consistency in style when designing a project. According to Jackson, “This idea has always been so very important to me, ‘to create one site floor’ that holds the building, the outdoor spaces, walks, parking, gardens, edges, etc. It needs to appear to have been designed by one (1) hand, and it requires a lot of communication with architects and civil engineers” (Jackson’s personal communication, February 17, 2016). Having a seamless integration between the architecture and landscape architecture shows how Jackson can be as **Achiever** and **Relator**.

“USE TOPOGRAPHY TO SCULPT THE LAND TO GET ADVANTAGE” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s one of the priorities when starting a project concerns taking advantage of the topography to create successful grading for the site. According to Jackson,

“I always start a project, understanding the existing topography and how can creative grading and forming of the earth, be a strong tool in our flat Texas plains. Some of the most successful jobs that I have been involved in, have been created by early conceptual grading studies, before any architect or civil engineer ever begin their work. Grading and shaping of the land in our flat prairies, can uplift and strengthen how we define exterior spaces, it can provide stronger spatial definitions, in outdoor spaces, particularly when you can’t afford to buy the large shade trees. It also can better define spaces that direct and control view concepts, while making the overall site more interesting and unique” (Jackson’s personal communication, February 16, 2016).

Jackson means that instead of using a purely functional cut and fill approach, designers should consider creatively working with the existing topography to save money, to mitigate problems, and enable user groups to feel the site’s original perspective. Jackson’s ability to take advantage of the existing topography shows how he is a **Maximizer** and **Achiever**.

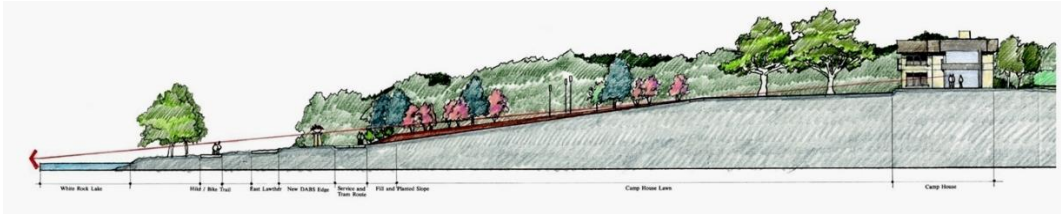


Figure 0-7 Dallas Arboretum's Concert Lawn – “The existing “Million Dollar View” from the Camp house residence was enhanced by creative grading that provided an earthen screen that hide all landscape walk ‘ and future tram path’ paving below the steep earthen slope. This was a renaissance garden design technique using low stone retaining walls that kept the sheep and cattle away from the estate’s lush planting” 2014 (Source: Rowland Jackson, 2016).



Figure 0-8 Dallas Arboretum's Concert Lawn, Top picture is conceptual drawing and bottom picture is after construction (Source: Rowland Jackson, 2016).



Figure 0-9 Addison's Creek "Exercise in underwater grading and shaping the curved pond bottom with an 18 " high levee in order to grow water lilies near a new fishing deck"
 (Source: Rowland Jackson, 2016).



Figure 0-10 Celestial Park—Plan (Source: Rowland Jackson, 2016).

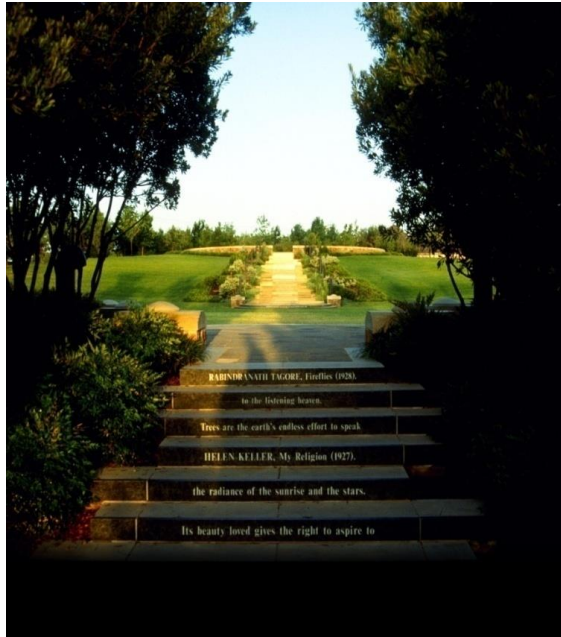


Figure 0-11 Celestial Park - "Early site analysis visit, allowed the firm to discover an adjacent site that was constructing a new city water treatment plant and had a lot of excess soil barrow to haul-off from this site. 'Capturing this early soil gift' for our park, saved the city a lot of monies for both jobs while facilitating the original design concept of the park.....to create a great viewing hill and plateau to view the stars and celestial sky from. The neighboring street was also called Celestial Street which helped orientation of the park for city and neighborhood" (Source: Rowland Jackson, 2016).



Figure 0-12: Frisco Bridges Master Plan and Museum Park – In the early 1990’s, “the firm was a part of a designed team, hired by Gaylord Properties of Oklahoma City to create this award-winning 750 acre Master Plan of mixed-use in Frisco, Texas. Our firm designed all the streetscape, site edges, 5 Gateway Portals, 2 major intersections that contained 3.2 miles of strong boulevards, pedestrian and bikeways. By controlling the street alignments and particularly the vertical elevations of the streets, we were able to collect enough soil barrow to build a 30 feet high Museum Park promintory that provided ADA access, sculpture upper terrace and backdrop for a public amphitheater. The boulevard now ran through the park edge, and the park got better public exposure and visibility” (Source: Rowland Jackson, 2016).



Figure 0-13 Baylor University Medical Center's Tom Landry Fitness Park – “This wonderful 7.5 acre fitness park is on Baylor's Downtown Dallas Campus was created partly, by using the soil excavation to create a small pond and water feature and a large hill named 'Victory Hill', complete with a classically designed shade structure, sculpture, quiet spring near a sitting area, that ran from the gazebo, cascading down to the 'Warm-up Circle' and a good vista from the fitness center's natatorium. The hill celebrated the hospital's cancer patients that won a victory at the near-by cancer center. The Fitness Trail was designed for ½ and a full mile track that ran through classic formed 'outdoor rooms' with selected views planned to the Dallas Downtown Skyline, and special plantings to provide visual interest when exercising”(Source: Rowland Jackson, 2016).



Figure 0-14 Baylor University Medical Center's Tom Landry Fitness Park 1994 (Source: Rowland Jackson, 2016).



Figure 0-15 Baylor Tom Landry Fitness Park Dallas, Texas 1995 (Source: Rowland Jackson, 2016).

In conclusion, it is the responsibility of designers to completely respond to the program's goals and objectives. As Jackson stated, it is important to determine how the site contextually matches and works with the adjoining land uses and regional contexts. According to Jackson "We should always create a measure of esthetic and real estate value that is thoughtfully configured and formed, that is environmentally sensitive and responsive to the natural qualities of the site, and lastly, if appropriate, it must celebrated the history of the place in order to make special 'memorable places' for society" (Jackson's personal communication, February 16, 2016). Furthermore, he strongly emphasized his seven design priorities are site visit, site photograph, sketch, learn to properly program a job, understand the scale while designing, use topography to sculpt the land to get advantage, and integrate architecture and landscape for seamless appealing results. In addition, according to Dahlberg, because Jackson's design process is consistent, his initial concept matches his final outcome.

3.2.3 Steps of the Design Process

In this section, the researcher analyzes Jackson's design process and discusses its importance to his professional peers. After forty-seven years as a professional in landscape architecture, Jackson has successfully accomplished more than 2,754 projects that he was involved in either directly or indirectly. His work has been recognized and awarded locally, nationally, and internationally. This is why it is so very important to explore the steps Jackson takes in the journey of completing his projects. To start this analysis, Jackson was asked to detail the design steps he follows. Furthermore, all of the secondary informants were asked to address this point and each elaborated on Jackson's strength of design and the unique thought process and project steps he follows. For example, many of these secondary informants noted that one of Jackson's many strengths is his ability to

create sketches that tells the story that defines the vision of a project (secondary interview with Dahlberg, Williams, Wilson, Bieberstein, 2016).

However, as Jackson says, “it’s not about style, but about letting the site and program speak to you in a design” (Jackson’s personal communication, February 16, 2016). Furthermore, according to Jackson’s partner Dahlberg, Jackson is responsible for helping to follow the design process that is pervasive in landscape architecture and has been used by many other professionals as standard procedure since 1970. In fact, in 1968 there were few landscape architecture firms in the Dallas/Fort Worth Metroplex, and many landscape architects have been trained under Jackson’s guidance. Figure 3.16 shows the steps of the design process that Jackson created.

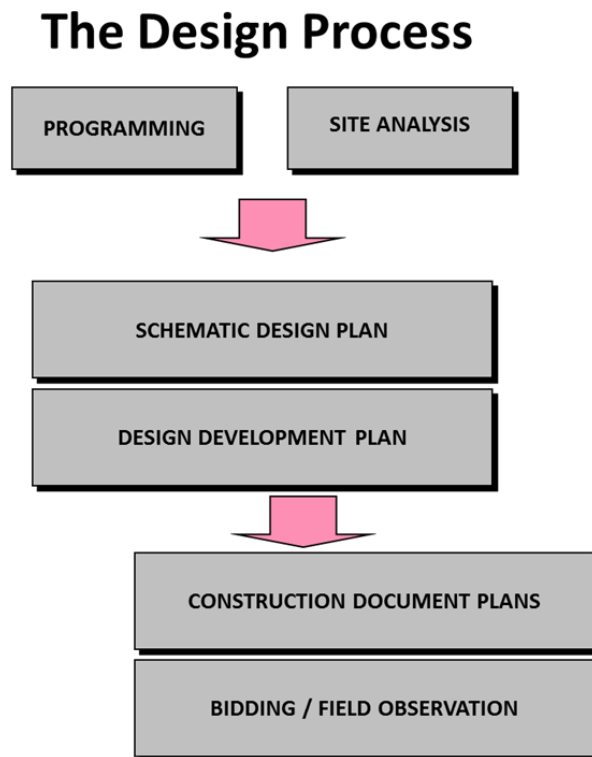


Figure 0-16 Design process explained by Jackson (Source: Rowland Jackson, 2016).

3.2.4 Threads

In this section of the research, the threads that run through Jackson's projects as they develop are explored. When asked about the common threads that have tied his projects together over his career, Jackson replied that having a strong design style, for example a modernistic style, is a thread for him. However, he believes that a strong design style is neither appropriate nor useful in the design process. In his experience, a strong design style can overpower the design process, and for this reason, he recommends against having one.

3.2.5 Guidelines

Jackson was also asked if he had any specific rules or guidelines he follows while designing a project, and he responded that he has five of them (February 16, 2016 personal interview with Jackson):

- Do not throw any of your doodles, diagrams, or sketches away
- Marketing and interview rules
- Market through sub-consultants
- Getting jobs without true marketing
- Losing a job after chasing real hard

“DO NOT THROUGH ANY OF YOUR DOODLES, DIAGRAMS, OR SKETCHES AWAY” Jackson's personal communication, February 17, 2016, Jackson's emphasis). One of the Jackson's rules is to preserve all design drawing and diagrams until the project is complete. Jackson recalled this advice that he received in 1970 from Myrick, one of his mentors and former employer (February 16, 2016 personal interview with Jackson). Proper

documentation is required because in case of future reference sketches could be important factors. This guideline shows how Jackson can be an **Achiever**.

“MARKETING AND INTERVIEW RULES” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson employs key marketing and interview strategies to aid in winning projects and to form a complete and successful design team. Jackson believes that a strong concept sells a project. As an example of a strategy he uses for closing a deal, Jackson tells prospective clients “We want this job, and you will not be sorry when we’ve completed our work” (February 16, 2016 personal interview with Jackson). Jackson also recommends “to be the first team to interview, sets the ‘level of quality for the whole group’ or last. They tend to be tired of hearing the same sales pitches from all, and will more than likely remember the last firm speaking” (February 16, 2016 personal interview with Jackson). Finally, Jackson stressed about the conference room’s seating organization pattern because Jackson believes that this can create a strong and healthy dialog with the clients. In this respect, Jackson can be seen as a **Relator**.

“MARKET THROUGH SUB-CONSULTANTS” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson believes it is important to create friendly relationships with all project members, even the project sub-consultants. Jackson recommends to “form strong relationships with your favorite team principals, so that you can share leads and information. Be ready to always have some ‘real lead’ to give when requesting one from them” (February 16, 2016 personal interview with Jackson). This shows how Jackson can be a **Relator** and **Maximizer**.

“GETTING JOBS WITHOUT TRUE MARKETING” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson stresses the importance of creating a healthy relationship with the clients and understanding the client’s

needs from the first meeting. Jackson explained this point by relating a project story. As he recalls,

“After being short listed for the new Federal Express Headquarters project in Memphis, Tennessee, the FedEx client team came to D/FW to visit with us some of the Headquarter projects that we designed. Our competition was all the national LA firms and it was important to get the 220 acre site job. The recon trip was planned in the heat of summer, and we met the client at the airport and went straight to several project sites for the tour. Someone in marketing suggested that we ice down some beer for everyone on this hot day. It was the most talked about benefit on their trip. As we didn’t realize, that most of the FedEx men were blue collar pilots and worked from the ground up in the corporation, so in hind sight, getting the commission was not about selecting the most qualified landscape architect, but who was the easiest to work with and were nice friends” (February 16, 2016 personal interview with Jackson).

According to Jackson, the lesson from the story is to study the interview teams even before formulating interview strategies. In addition, it is important to ask hard questions related to the budget because every client has this in mind, and it is better to try to arrive at a number earlier than later. This type of forward thinking shows how Jackson can be both a **Relator** and **Maximizer**.

“LOSING A JOB AFTER CHASING REAL HARD” (Jackson’s personal communication, February 17, 2016, Jackson’s emphasis). Jackson’s key marketing strategy is to research all of the competitors and project intentions. Jackson explained this lesson that he learned from experience:

“MND teamed with Rossetti Architect in Detroit and were short listed to interview for the Flora Street Project in the new Arts District of Downtown Dallas. Our approach was to show our design savvy by developing three schemes to choose from, complete with PowerPoint, models and report leave-behinds. I worked many hours and nights on this, as our competition included Sasaki in Watertown, and a number of other national firms. Knowing that if any of these firms won the commission, that they would end up opening a Dallas office to successfully do the job, so it was important in the long run that we win. Sasaki won the job, as they were smart enough to understand and research the Client and Selection Committee, and particularly the developers that owned land adjacent to Flora Street. Sasaki included a Retail Specialist, who had national experience in making second level retail uses work along urban streetscape corridors, and it sparked the interest of Harlan Crow and others, that this ‘urban corridor’ would be successful, not only for the City of Dallas, but to them. Sasaki also became a competitor in Dallas for several years” (February 16, 2016 personal interview with Jackson).

According to Jackson, the important guideline he learned from this situation is to always research the selection committee and clients to better formulate design solutions, even before starting design strategies. This guideline shows how Jackson can be a **Relator**.

3.3 Recognitions

In 2012, Jackson received the TEXO Distinguished Building Award for his Nancy Rutchik Red Maple Rill project at the Dallas Arboretum, Dallas, Texas. In the same year, this project also received the Golden Trowel Award's 1st Place Citation by The Masonry Council (TMC) for excellent quality and creative use of masonry materials in the Exterior Hardscape and Landscape Design category (Jackson's personal communication, March 23, 2016). TEXO is the largest commercial contractors association in Texas and one of the largest affiliated with the National Associated Builders and Contractors (ABC) and the Associated General Contractors of America (AGC).

In 2011, the Baylor Cancer Center and Healing Garden was honored by the United Masonry Contractors Association of Dallas/Ft. Worth (UMCA) Golden Trowel Award's 1st Place Citation (Jackson's personal communication, March 23, 2016). The UMCA congratulates the architects, mason contractors, and suppliers who work to collectively construct masterpieces that have been autographed with excellence. The Golden Trowel Award's 1st Place Citation for the Baylor Center and Healing Garden was for excellent quality and creative use of masonry materials in the Exterior Hardscape and Landscape category.

In 2006, the American Institute of Architects, Dallas Chapter awarded Jackson with AIA Consultant of the Year (Jackson's personal communication, March 23, 2016). This special recognition covers all professional disciplines in the Design Industry and goes to

Newman, Jackson, Bieberstein, Inc. for their consistent, excellent, and quality service and work to the built environment.

In 1998 while working as a Principal Designer in the firm NJB, Inc., H. Rowland Jackson was nominated to ASLA's Council of Fellows, one of the most prestigious awards for a landscape architect.

All of Jackson's awards, citations, and accomplishments are listed below:

H. Rowland Jackson, FASLA
CAREER AWARDS AND CITATIONS

Texas and the Southwest Awards:

	Project Name	Award Name	Award Type and Role
1	D/FW Regional Airport Landscape MP, Dallas / Fort Worth Texas, 1972	Merit Award	ASLA - Texas Chapter / Design Team Member
2	Rhodes Terrace Institute of Early Childhood and Development Day Care. AIA Dallas Community Design Center	Certificate of Appreciation	American Institute of Architects - Dallas Chapter, 1973
3	Campbell Taggard Office Dallas, Texas, 1978	Merit Award	ASLA - Texas Chapter / Designer
4	Texas Society of Architects, General Award Recognition	Citation of Honor	TAIA Award - "In recognition of their continuing record of civic involvement and leadership in the areas of education and the environment and their considerable addition the beauty of the Texas urban landscape presented to Myrick, Newman, Dahlberg, Inc." 1980
5	Lower Waller Creek Master Plan Austin, Texas, 1981	Honor Award	ASLA - Texas Chapter / Urban Designer
6	Lower Waller Creek Master Plan Austin, Texas, 1981	Merit Award	American Planning Association, Texas Chapter / Urban Designer

7	Dallas CBD Streetscape Dallas, Texas, 1981	Merit Award	ASLA - Texas Chapter / Urban Designer
8	ReUnion Hyatt Regency Dallas, Texas, 1984	Honor Award	ASLA - Texas Chapter / Designer
9	Spectrum Center Dallas, Texas, 1984	Merit Award	ASLA - Texas Chapter / Design Principal / Designer
10	Young Street Master Plan Dallas, Texas, 1985	Merit Award	ASLA - Texas Chapter / Design Principal / Designer
11	Federal Express National Headquarters Memphis, Tennessee 1985	Merit Award	ASLA - Texas Chapter / Design Principal / Designer
12	Hyatt Regency Hotel Houston, Texas 1985	TNGA Award	Interiorscapes - Design Principal/ Designer
13	One Lincoln Plaza Dallas, Texas, 1986	Merit Award	ASLA - Texas Chapter / Design Principal / Designer
14	One Lincoln Plaza Dallas, Texas, 1986	Urban Design Honor Award, The APA praised the project for "the use of land and water to achieve sensitive, yet very accommodating pedestrian systems and plazas."	American Planning Association, Texas Chapter
15	Bell Plaza Master Plan Dallas, Texas 1986	Merit Award	ASLA - Texas Chapter / Design Principal / Designer
16	Highland Park Methodist Church Highland Park, Texas 1987	Honor Award	ASLA - Texas Chapter / Design Principal / Designer
17	Trammel Crow Center Dallas, Texas 1987	Merit Award	ASLA - Texas Chapter / Design Principal / Designer
18	D/FW International Airport Commemorative Park, Dallas-Fort Worth, Texas 1990	Merit Award	ASLA - Texas Chapter / Design Principal / Designer

19	Celestial Park, Addison, Texas 1992	Honor Award	ASLA - Texas Chapter / Design Principal / Designer
20	Pueblo Park - Summerlin Village Two, Las Vegas, Nevada 1992	Merit Award	ASLA - Texas Chapter / Design Principal / Designer
21	Baylor Tom Landry Rehabilitation and Fitness Park, Dallas, Texas 1993	Grand Award	Texas Association of Landscape Contractors, Design Principal / Designer

(Source: Jackson, 2016)

H. Rowland Jackson, FASLA

PUBLIC SERVICE - ACCOMPLISHMENTS

	Public Organization	Accomplishments
1	Texas A & M University 1975	Participated as a Design Critic in their Design Workshop
2	Texas Tech Unviersity 1976	ASLA Student Evaluating Team Visit and a Design Critic in their Landscape Architectural Program.
3	Plantscape Regional Meeting 1980	Presented paper in an annual meeting held in Dallas, Texas on "Designing Interior Spaces that Support Plant Life
4	Dallas Chapter AIA 1984	Guest Lecturer on Corporate Campus Development Projects
5	Guest Lectrurer and Design Critic at Louisiana State University 1985	Conducted a graduate program charrette for three (3) days on campus planning and lectured on "Gardens over Structure and Interior Plant Environments...How to Plan for.....!"
6	Plantscape Presentation, Dallas, Texas 1987	Presented the Dallas Chapter on the "Assets abnd Value of Interior Planting in the Work Space".
7	Texas Urban Foresters Annual meeting, Austin, Texas 1988	Lectured on the issue of "How to Plant Trees in our Urban Areas".
8	Mississippi State University, 1988	Guest Lecturer and Design Critic.
9	Dallas Chapter AIA, Interior Space Planning 1990	Conducted slide presentations on "Interior Planting"
10	ASLA Dallas / Fort Worth Section Meeting 1993	Conducted a slide presentation on Celestial Park at the Town of Addison, Texas.
11	American Planning Association (APA) Dallas / Fort Worth Section	Jury participant for awards program.
12	American Planning Association (APA) Texas Chapter 1992	Presented a lecture at their annual meeting in Houston, Texas on The Irving Downtown Revitalization Project.
13	Dallas Chapter AIA 1997	Guest speaker on the development process of Baylor's Tom Landry Park and Fitness Center, near Downtown Dallas.
14	McKinney Crape Myrtle National Conference, McKinney, Texas 2005	Guest Speaker for the two (2) day conference speaking on Residential and Commercial Uses of Crape Myrtles.

- 15 McKinney Crape Myrtle Presented multiple years at the Organization's Annual Donor's Banquet, to sell the need for funding and donations to construct The Crape Myrtle World Collection Park on 7 acres of Craig Ranch in McKinney, Texas.
Organization, McKinney, Texas 2005 - 2010

(Source: Jackson, 2016)

3.4 Volunteer Work

This section describes Jackson’s volunteer work and environmentalism. In 1963, Jackson was inspired to become involved in volunteering by his mentor Richard Myrick. According to Jackson, Myrick “encouraged volunteerism as a way to broaden our exposure, meet new design professionals and engineers, and to better learn about how to design and quality respond to our urban clients” (February 16, 2016 personal interview with Jackson). As Jackson recalls,

“Dick was chairman of Save Open Space in Dallas, a local environmental organization and was a true environmentalist and mentor for the firm. When he was working at Lamberts, he said that they heard that Turtle Creek Parkway (between Highland Park and Downtown) was going to be widened and that a lot of trees there had to be removed. Dick said that they went out and put black crape paper around all of the trees that had to be removed for the roadway’s expansion....and at that time, it sent a strong community message to the leadership of Dallas. Later, I went with Dick out to the Trinity River corridor in the early 90’s and did sketches on site while Dick talked to Channel 13 Newscast about the need for TxDOT to realign IH635 so that the freeway crossed the Trinity in a different and more environmental route connecting north Dallas to the airport’s north entrance. It made a stir, but the freeway design did not change” (February 16, 2016 personal interview with Jackson).

These stories speak to Jackson’s ever growing commitment to volunteering for community and various other organizations. Indeed, while doing so, Jackson received numerous recognitions and accolades. These are:

H. Rowland Jackson, FASLA
PUBLIC SERVICE - VOLUNTEERING AND COMMUNITY LEADERSHIP

	Public Organization	Volunteer Role and Contribution
1	American Institute of Architects Dallas Chapter 1970 - 71	Community Design Center (CDC) - Assisted in the volunteer construction of the CDC Downtown. Designed and constructed displays to promote community awareness of the CDC's program services
2	American Institute of Architects Dallas Chapter 1970 - 72	Community Design Center (CDC) - Provided a Master Plan for Mt. Olive Lutheran Church in the low income area of Dallas. Worked with church parishioners and pastor to construct additional parking, covered walkways from sanctuary to

education buildings, playground, front walkway and planting

- 3 American Institute of Architects Dallas Chapter 1972 - 74 Community Design Center (CDC) - Provided pro bono design consultation in preparing HUD grant applications for the construction of The Rhoddes Terrace Daycare Center. Application was successful and the project was constructed within low income housing area within 1 1/2 years
- 4 American Institute of Architects Dallas Chapter 1984 - 85 Community Design Center (CDC - Served on the Board of Directors of Low Income Housing Steering Committee improving input in developing program and implementation strategies to seek charitable contributions from community to define issues and potential resolutions to poor housing structures, crime, safety and family needs
- 5 A Gorilla Habitat Design Symposium, Dallas, Texas 1986 Dallas Zoological Society Sponsored Two Day Conference and Project. Investigated new concepts for the Dallas Zoo exhibit for the lowland gorillas. Three teams were formed containing all design disciplines, that competitively provided new and fresh ideas for the new Gorilla Exhibit
- 6 Dallas Symposium for 1% for the Arts, Dallas, Texas 1988 - 89 Served on one of six design committees that provided collaborative "pilot projects illustrating how design professions can work together to produce examples of artful environments in an AIA sponsored workshop series. The 1% for the Arts City Ordinance was then approved as a new development requirement to enhance art in the Dallas Community
- 7 Lake Highlands United Methodist Church, Dallas, Texas - Appalachia Service Project 1988 Serving as a Youth Counselor of Lake Highlands United Methodist Church in the Home Repair Ministry that serves 13 counties in Central Appalachia

- 8 Family Guidance Center Board of Directors (A United Way Affiliate), Dallas, Texas 1986 - 92 This non-profit organization provides both legal and social advise through family counselling services for those families that can not afford this important service. The agency has multiple offices in the Dallas Metroplex. Served on the Board of Directors and as a Board Secretary
- 9 Lake Highlands Exchange Club of Dallas 1987 - 91 This non-profit community organization supports the Lake Highlands Schools thru a strong college scholarship program
- 10 United Way Volunteer - Dallas Chapter 1992 - 93 Provided project support on a volunteer basis.
- 11 Town of Lancaster, Texas Tornado Relief Study 1996 Led a design team providing a revitalization plan for the Lancaster Town Square
- 12 Administrative Board, Lake Highlands United Methodist Church, Dallas, Texas Provided some design consultation and advise on the new church sanctuary
- 13 Dallas Public Art Jury Member 1997 - 2001 Served on three (3) separate artist selection committees along with architects and art consultants. Committee chose public artists, juried and made final approvals of recommended art forms and their budgets to complete their work. Projects included: *New Dallas Convention Center's Pedestrian's Interior Corridor New Lighting Art for this important Tourist Corridor, New nature art / sculpture at the White Rock Lake Bath House & Shoreline and new wall murals for the future expansion of IH 635 freeway in the Dallas Lake Highlands area.*
(Source: Jackson, 2016)

VOLUNTEERING AND PUBLIC SERVICE - Community Leadership

	Public Organization	Volunteer Role and Contribution
14	Downtown Dallas Greenscape Committee 1993 - 96	Consultation and work sessions to improve public spaces and streets in the Dallas CBD
15	Dallas Arboretum (DABS) Board of Directors 1997 - 1999	Served a three (3) year term on the Board of Directors
16	Dallas Arboretum (DABS) Architectural and Construction Committee 1997 - 2003	A working committee at DABS that advised and directed the various existing and newly planned gardens on campus

- | | | |
|----|--|---|
| 17 | Dallas Arboretum (DABS) Master Plan Update Committee 2001 | Worked on the Transportation and Circulation Committee to prepare the Project's Program |
| 18 | Dallas Arboretum (DABS) Children's Garden 2000 - 2003 | Prepared the Project's Program working with a committee of 5 volunteers over a year period. Visited and collected research on the new National Children's Gardens just completed such as the Award Winning New York Botanical's Children Garden, the Brooklyn Botanical Children's Garden and the East Lansing Michigan's Children's Garden; Help prepare the massive RFQ's on a national search for design consultants, prepared the project's RFP |
| 19 | Dallas Arboretum (DABS) Lakeside Frontage Project - 2004 | Prepared the Project's Program working with the potential donor. Served on the Design Consultant Selection Committee |
| 20 | McKinney Crape Myrtle National Conference, McKinney, Texas 2005 | Guest Speaker for the two (2) day conference speaking on Residential and Commercial Uses of Crape Myrtles |
| 21 | Dallas Arboretum (DABS) New Gallery Garden 2015 | On the Project's Design Consultant Selection Committee |
| 22 | University of Texas at Arlington (UTA) Landscape Architectural Advisory Committee 2004 - Present | An advisory group of landscape architectural, architects, public officials, educators and administrators that meet at UTA twice a year to advise, council and support the LA Department's program |
| 23 | UTA Design Jury | Attend Architectural and Landscape Architectural class juries, when requested to review, critique and advise students presenting their design work |
| 24 | McKinney Crape Myrtle Organization, McKinney, Texas 2005 - 2010 | Presented multiple years at the Organization's Annual Donor's Banquet, to sell the need for funding and donations to construct The Crape Myrtle World Collection Park on 7 acres of Craig Ranch in McKinney, Texas |
| 25 | First United Methodist Church Chancel Choir 2008 - Present | Member of the Chancel Choir in the Dallas Arts District, Downtown Dallas |
| 26 | Lake Highland PID Landscape Architectural Program 2016 – Present | Member of the Landscape Architectural Committee of the Lake Highland PID. Preparing the Program and Guidelines for a |

new Lake Highlands Gateway and Streetscape Project

(Source: Jackson, 2016)

3.5 Chapter Summary

In conclusion, in this chapter, the researcher has explored Jackson's design process, including project initiation, project steps, threads, guidelines, and concerns. In addition, Jackson explained his different project experiences and challenges. Furthermore, Jackson explained how he overcome the challenges he faced and how he crafted approaches for future projects. For example, to begin a project, landscape architects should first focus on the big idea, not the details. They should be aware of and thoroughly understand all of the codes, restrictions, and layers that projects come with. In addition, landscape architects must be futuristic and be able to envision how the project will impact and be affected by site surroundings. In this regards, a complete ground work analysis is a necessary preparation before going into the details of a project. At the same time, it is important to continually doodle and put ideas on paper whenever inspiration strikes so concepts are not lost. As Jackson reminds, while doodling, scale and site limitations are not important; one must foster a habit of free thinking doodling in order to slowly conceptualize the concept.

Furthermore, as the profession of landscape architecture involved a tremendous amount of team work, professionals in the field must start with a deep understanding of who the design team is and their work abilities. Moreover, it is critical to have insight into the clients' perspectives regarding projects. Projects start by collecting information through research, conversations, and photographs, and concepts crystalize through free doodling. Jackson stresses that it is important to never throw any of these important doodles or

sketches away as one never knows what idea will be needed in the later stages of the project. Jackson also emphasizes the importance of not over-thinking the project from the beginning and especially points out that work should be fun. Landscape architects must start projects with a positive attitude and enjoy what they do because the work can often be long and grueling and otherwise more difficult to complete. As Jackson was advised, it is important to see work as a game and to be able to play with concepts to maintain a healthy, positive, and productive work environment. Finally, landscape architects must fully know themselves to accomplish their work.

Part III- CONCLUSION

This last chapter explains how the data are analyzed to get the findings. Additionally, further research is suggested based on of the findings of this research.

Chapter 4

Conclusion

4.1 Introduction

The purpose of this chapter is to respond to the four research questions that guide this oral history of Rowland Jackson. Main data was gathered through many interviews with Jackson and through his responses to a detailed questionnaire. In addition, in order to better understand and establish the legacy of Jackson, it is important to understand what others value and have said about his legacy. Therefore, this research includes secondary interview data from various professionals at different stages in their careers and with different relationships with Jackson.

From the data, several themes emerge creating a basis for understanding Jackson's legacy. There are a few themes that run through these interviews and help form the fabric of Jackson's legacy. They include Maximizer, Achiever, Futuristic, Relator, and Activator. It is through these themes that Jackson's career is based and his legacy can be assessed.

This study is based on four research questions that help to organize the research and draw conclusions; however, this study is not restricted to these questions. As started in the Introduction to this thesis, these framing research questions are:

1. How did his early life experiences influence Jackson's choice of career and philosophies?
2. What are Jackson's guiding principles regarding design and professionalism in the field of landscape architecture?
3. How has Jackson influenced the field of landscape architecture?
4. What significant contributions has Jackson made to North Texas in the field of Landscape Architecture?

4.2 Findings

4.2.1 Influences

Jackson's early influence was being alone in nature, recalling movies and recreating those movie scenes in his backyard. Jackson spent most of his alone time in nearby tree houses, hidden tunnels, and club houses that could only be accessed by swinging tree on vines through the club house front door. Jackson stressed that these activities enhanced his imagination and creativity. After joining architecture school, Jackson realized his passion for nature was not being satisfied. Therefore, about a year later, Jackson switched to landscape architecture to fulfill his childhood dreams. According to Jackson, he does not regret this decision.

In addition, Jackson emphasized that music has been a great influence for him. He loves singing, and has been singing in choir since high school. He also listened to and sang music while working on CD drawings. For Jackson, music has influenced him to be positive and stay optimistic.

Family has been a bigger influence for him. Jackson learned marketing, sales, positive thinking, volunteerism, and gained a strong work ethic from his father (Jackson's personal communication, February 17, 2016). Because of his mother, Jackson is also loving, nurturing, has strong family values, and a lover of art, beauty, and particularly music (Jackson's personal communication, February 17, 2016). Jackson described his siblings as being his close friends and mentors while growing up, and he learned to sacrifice from them (Jackson's personal communication, February 17, 2016).

In addition, many of his teachers, colleagues, partners, and bosses have had a profound impact on Jackson's life.

Key People that have Influenced Jackson's Life

Jackson believes that the following people have directly and indirectly influenced his life both personally and professionally:

Dr. Robert Reich, Department Head and Professor, LSU Landscape Architectural Department, School of Environmental Design (Jackson's personal communication, February 17, 2016, Jackson's emphasis). According to Jackson "[Dr. Reich] got me into the profession at LSU, Doc. taught us that Landscape Architecture was a 'religion', (not just a job or profession) and that it was not only our duty to provide fresh exciting design work, broaden our work experiences thru travel and to gain a clearer understanding about preserving our environment, history, and new place making, but it was our responsibility to all future generations" (Jackson's personal communication, February 17, 2016).

LSU LA Professors: Max Conrad, Wayne Womack, Joe Porter ,and Richard B. Myrick (Jackson's emphasis). According to Jackson, Myrick was his mentor, boss, colleague, and teacher. Jackson first met Myrick when he came to LSU with an academic accreditation team to review the school. After meeting with him, Jackson's work impressed Myrick so much that Jackson was hired for Myrick's firm. (Jackson's personal communication, February 17, 2016). As Jackson recalls,

"In the beginning of my work experience...Dick had a strong focus on a-symmetrical design, modern approaches and a "large mental library" in his head of soft spatial details that gave his work a lot of character due to his broad residential design background (12 years) at Lamberts. His work suddenly evolved after DFW Airport Master Plan project, into becoming more urban in character and form, making it more appropriate to the large commercial projects we started to win, and more acceptable to prime architects and their new large scale commissions. Dick became more open in his design thoughts and development of artful solutions (he really taught us by example) and he illustrated very strong ethics and design process thinking as we began to grow within the profession)" (Jackson's personal communication, February 17, 2016).

In addition, Jackson's colleague, peer, and partner Walter Dahlberg, Gene Newman and Karl Von are influenced his work.

Other Design Professionals that influenced Jackson's work

Lawrence Halprin, FASLA (Jackson's emphasis). Jackson describes Halprin as organic, artful, free-thinking, and fun. Jackson worked with Halprin on the ReUnion Hyatt Regency Water Park project (Jackson's personal communication, February 17, 2016).

Richard Vignola, FASLA, former Halprin Principal, (Jackson's emphasis). Jackson describes Vignola as having excellent design approaches and creative design thinking. Jackson worked with Vignola on the North Park, North Park East project (Jackson's personal communication, February 17, 2016). As Jackson recalls,

"I always will remember one of Richard Vignola's comment...Viggi was a gentle, happy soul (as I would call him). Advised me..... 'Rowland, do not throw away any sketch trash paper diagrams or even personal notes....until the job is complete, as you will never know, when you will need this thought again!! In the mid 70's or so, he would work with me at MND. (Ray Nasher's North Park Shopping Center - CA work and North Park East Offices & ReUnion Hyatt Regency Hotel's Initial Water Park Design)....I learned so much from him...

'To loosen up and don't overwork the plan'.... And by the way...have some fun! He would say..... 'It shouldn't be that accurate at this early sketch level of the design phase!' Viggi was right! His memorable presentation statement to Ray Nasher one day was..... "Ray....this is NOT an alley, but an ALLE!' It will be beautiful....His design sold that day!" (February 16, 2016 personal interview with Jackson).

Ian McHarg, FASLA (Jackson's emphasis). According to Jackson, Mcharg has a talent for the Environmental Process, especially in terms of environmental layering and site analysis (Jackson's personal communication, February 17, 2016).

Bob Zion, FASLA, Zion, Breen, Richardson Associates (Jackson's emphasis). According to Jackson, he was influenced by two of Zion's projects: Paley Park – NY "Vest Pocket Park" and NY MOMA Courtyards. (Jackson's personal communication, February 17, 2016).

M. Paul Friedberg, FASLA. (Jackson's emphasis). Jackson was influenced by Friedberg's design of urban playgrounds and waterfronts in NY (Jackson's personal communication, February 17, 2016).

4.2.2 Guiding Principles Regarding Design and Professionalism

In this section, the principles that have guided Jackson's design process and professionalism are investigated and themes emerge. After researching Jackson's professional career, seven guiding principles that reflect his deep and broad interpersonal skills are identified from the responses to the interview questions.

1. Love your profession and enjoy your work
2. Be eager and perseverant while learning and working
3. Sharpen your intuition
4. Excellence in communication both verbal and drawings
5. Volunteer as much as possible
6. Collaborate, facilitate, and develop synergy with your partners
7. Maintain friendly yet professional relationships with clients

Love your profession and enjoy your work

Jackson believes it is importance of loving the profession and enjoying the work. According to Jackson, "One that enjoys hard work, a good sense of humor, nature, visual beauty, artful vision and a creative spirit that hopefully can help make a difference in our life....." (Jackson's personal communication, February 17, 2016). In addition, Jackson says, "Show that you're confident in what you are saying, and that you would be a good hire.....If you don't feel this way, one can tell immediately that you're scared and not excited about the future!" (Jackson's personal communication, February 17, 2016).

Be eager and perseverant while learning and working

Jackson believes it is importance of being eager and perseverant while working. In addition, Jackson believes honesty and professional integrity are integral to his work. He

stresses the importance of “being forth-right and direct when I say I will do something” (Jackson’s personal communication, February 17, 2016). Furthermore, Jackson recalls his father advice, “In the back of my mind, I always hear Dad’s energizing and positive sayings...when given the go ahead, he would give an energized statement...then ‘when do we start’, and ‘who on the team will do what?’” (Jackson’s personal communication, February 17, 2016). In addition as Jackson recalls,

“If your goal as a young LA is to learn and grow within the profession and to work for a professional firm, then don’t be afraid to say so! Your first few years are for learning and growth, so always keep your lines of communication open to the leaders of the firm. ‘I was once interviewing a young student, and asked him if he had any goals for himself at this early time in his career. “His response was that he wanted to get a license to practice in the state of Texas’ My response to him, was that is like hoping to get your driver’s license, so you could get to work. Even if you have not worked or interned for a lot of different size firms, you should express how you feel, and what you hope to learn so that you can grow and become.....” (Jackson’s personal communication, February 17, 2016).

Sharpen your intuition

Jackson highly values intuition. According to Jackson, “I think that if a landscape architect is very intuitive, can read people, has good graphic and verbal skills, loves what he’s doing, so that it is obvious he enjoys his work, is a hard worker and is blessed with playful, creative ideas...he probably will succeed” (Jackson’s personal communication, February 17, 2016).

Excellence in communication both verbal and drawings

Excellence in communication both verbal and drawings is a foundational principal for Jackson. In fact, according to Jackson, “I would put graphic before verbal skills. I generally need graphic plans and PowerPoint slides to sell and convey designs.... There is a strong need for more public meetings and improved timely communication between the designer and users. You need to allow more time and fee money to research city codes, overlay districts, and city approvals in order to move forward” (Jackson’s personal

communication, February 17, 2016). In addition, considering how he communicates with his clients, consultants, and staff, Jackson recalls,

“Over the years I’ve worked for client that could not visualize (read plans), so they usually just were very intuitive and “read people well”, in order to provide design input and final approvals. As a habit, I’ve always used photography thru PowerPoint presentations and to present most of my work. This presentation method has a lot of good techniques that I’ve used, in order to maintain order, or control in public (as well as private) meetings. I’ve always thought, that if you are in charge of the presentation of work, and if there are a lot of questions that the audience has, it must have been that you’ve not done as good a job in your graphics, illustrations and kept them very simple for the buy-in! When a minimum of questions are asked, it usually is a good sign that you’ve thought it thru, and they understand, and that there is nothing else to discuss. For large presentations, public meetings and conferences, a double screen is nice to use in order to convey more detailed information a lot quicker” (Jackson’s personal communication, February 17, 2016).

Volunteer as much as possible

Jackson strongly values a volunteer mentality. Jackson believes volunteerism is important to broaden one’s professional exposure, to meet new design professionals and engineers, and to better learn how to design and respond to urban clients. It was during his time with Myrick when Jackson was initiated and inspired to volunteer. He maintained this mentality throughout his career (Jackson’s personal communication, February 17, 2016).

Collaborate, facilitate, and develop synergy with your partners

Jackson stresses the important of the ability to work in teams. For Jackson, the greater good of the project is best served when those working on it maintain a team work mentality and minimize the effects of their egos. In fact, Jackson believes team work is one of the most important work ethics one should have in their professional careers. As Jackson recalls, “I went to Louisiana College (as my sisters did) to play basketball, as I didn’t know what to major in. Dad played in his high school and in the semi pros leagues, so basketball has always been part of my young life. Sports has taught me lessons of being prompt, prepared, how to compete and also how important ‘a team approach is in design’. We

need to collaborate and learn more about the quality of sister professions, like civil and electrical engineering. You will always be a better landscape architect, knowing how to talk and communicate with your peer design professionals. They will also then know how better to work with you and all of this will make the whole working and sharing process flow smoothly with minimum hitches. Sports have taught me great lessons in marketing landscape architecture design sharing and organizational skills. As I've commented before, 'I enjoy the marketing hunt, almost better than the spoils or winning the job!' It has given me an innate desire and drive to be the best that I can be....and as dad would say.... 'If you're right, you're an expert, and if you wrong, you are only average!' So positive was he!" (Jackson's personal communication, February 17, 2016).

Maintain friendly yet professional relationships with clients

Jackson believes it is fundamental to create and to maintain friendly yet professional relationships with clients. When asked his opinion about the nature of the relationship between clients and designers, Jackson responded, "It should be built upon an element of trust and faith that a job will be done well, that the implementation of the job will flow smoothly, with very few change orders, or addendums. The Client is generally controlling all project elements of design, schedules, funding and budgets, quality control and future maintenance of the job" (Jackson's personal communication, February 17, 2016).

4.2.3 Influences on the Field of Landscape Architecture

In this section, the researcher investigates Jackson's influences on the field of landscape architecture from secondary interview data collected during the secondary interviews from February to March. During the secondary interviews, secondary informants

were asked the question: “What is Jackson’s influence in landscape architecture profession?” The responses are as follows:

According to Walter Dahlberg, “Well, I think his influence has been invaluable, because he set standards, and he took the profession a little bit back to reality. In the ‘70s, ‘80s, you know, moving into the computer world, the computers are great tools, but to design just using a computer forces you into more straight lines and straight line thinking, whereas Rowland maintained that design, not intuitive, but process oriented design. He has maintained that throughout and has taught many, many students, and interns, and employees that design process. You’ve got to think it. You’ve got to use your hands. You have to involve yourself. So his influence, I think, has been very major in keeping the profession that we influenced through various schools that we have all – he spoke at a lot of schools” (secondary interview with Dahlberg, March 4th, 2016). Thus, according to Dahlberg, Jackson was a great teacher of process oriented design, and trained many professionals in that way of thinking.

According to Dennis Wilson, “Well, I think that probably over half of the Texas professional landscape community has worked with him and through his office, much like... and know the approach of the design and working with clients, that sort of thing. He’s always working on committees, working for the profession...., I’m constantly amazed; everybody knows Rowland Jackson and respects him and that is high praise” (secondary interview with Wilson, March 5th, 2016).

According to Mary Brinegar, “I can’t speak in general, but I can certainly speak for the Arboretum. And that is that he has given us areas of grace and beauty. He has given us areas that were so well-thought-out that he added to our program to make sure that we had walkways that were of the right size and could accommodate people moving through that Red Maple Rill, for example, but also beautiful stairways that could come down or that

you could access in an ADA way to bring the two sides of the garden together. He gave us, through his wonderful design, great photo opportunities, and that's really important" (secondary interview with Mary, March 4th, 2016). Thus, according to Brinegar, his completed works have given the region places of grace and beauty.

According to Karl Von Bieberstein, "I think he's-- I've seen him involved in service organizations. He was active in the Exchange Club for years. He served ASOA very well. He was a member of AIA. And I think as a landscape architect where you're known for your work in a profession to serve in related organizations and work with other folks that are not of that same profession brings a level of credibility to the profession that you're in..... And so I think from that standpoint, I believe he's had a pretty good influence on the profession itself" (secondary interview with Bieberstein, March 10th, 2016).

According to Jeff Williams, "Oh, without a doubt, he has helped the image of the landscape architects because of his character, because of his ability to communicate and his creativity. But then also, in his ability to listen to the other disciplines that a landscape architect needs to pay attention to, which is the civil engineer, which is what I do, in listening to his client, in listening to perhaps mechanical, electrical engineers, the geotechnical engineers, the architects; he is able to gather all of that input and then it translates into a much more successful design there. So I think he has really set himself apart there as a premier landscape architect" (secondary interview with Williams, March 7th, 2016). Williams' statements affirm that Jackson's character, creativity, and ability to communicate has helped the image of landscape architects in the region.

According to Denwood Freeman, "A lot of landscape architects benchmarked with them [MND and NJB firm], studied their design. So, therefore, I think they've had a huge influence on it. They have done a lot of most notable projects in North Texas. And so, I think they're the leaders. They are successful in what they've done, and so their success

has influenced others to do things at a higher level, higher quality” (Secondary interview with Freeman, March 2nd, 2016). Freeman statements underscore the fact that Jackson’s work has influenced other professionals, and landscape architects in the region “benchmarked” Jackson’s work, learning from his process and solutions.

In addition, Jackson was also asked how he has influenced landscape architecture throughout his career. In response, Jackson describes two meaningful incidents that he remembers quite well. One of these incidents is the North Addison Park opening party. According to Jackson, “Addison’s City Manager Ron Whitehead came up to me, and made a quick statement, ‘Rowland, you continually seem to bring to our city beautiful neighborhood parks that are so unique and special, and we just want to thank you!’ This spontaneous kind of client appreciation statement is what I think this profession is all about!”

The other meaningful incident Jackson recalled is the retirement gift to his church choir from his firm. As Jackson elaborates, “I have always enjoyed music and am a member of the Chancel Choir at First Methodist Church in Downtown Dallas. We are planning to sing A Celtic Mass by R. Daniel Holt, a contemporary composer this coming spring at our church. Our choir is also traveling to Scotland and northern England this summer and will perform this mass in large cathedrals in Edinburgh and York. At my retirement Open House Party at RVI’s Dallas office that celebrated 47 years of my practice, I was given a framed document by my partner, Karl Von Bieberstein which read, ‘In grateful thanks for his many contributions to landscape design excellence and the betterment of the built environment throughout Texas during a distinguished 47 year career as a Landscape Architect’. They donated money that purchased all the new music for 90 choir voices and 50 symphony members” (Jackson’s personal communication, February 17, 2016).

In conclusion, these responses from Jackson's peers, colleagues, consultants, and clients show how important Jackson's influence to the field of landscape architecture is, why his work should be studied, and what can be learned from his valuable experience. Jackson's artful yet realistic approach has enabled him to overcome any challenges he has faced while working on the numerous highly complex projects of his lengthy career. Moreover, the relationships he has cultivated and the bonds he has formed over the years are unique and strong. The field of landscape architecture has certainly been deftly guided by the hand and will of Rowland Jackson.

4.2.4 Contributions to the Field of Landscape Architecture in North Texas

In this section, the researcher investigates Jackson's significant contributions to the field of landscape architecture in North Texas. To more thoroughly illustrate Jackson's legacy, secondary interview data are presented and a list of his major projects is detailed. Highlights from the responses to the question about Jackson's influence on the profession of landscape architecture in North Texas are as follows:

According to Karl Von Bieberstein, "Here in north Texas, Roland has established himself as one of the top landscape architects. Now his contributions are-- for example, Frisco Bridges, that transformed the city of Frisco. It gave an appreciation for outdoor art, established a high standard for bridges and parks and pedestrian areas. Roland is a master at doing waterfalls and creating beautiful outdoor areas that people want to be, outdoor rooms there. And so I would say that he has set a new standard here for landscape architects in our area with many of the projects that he has done" (secondary interview with Bieberstein, March 10th, 2016). This affirms that Jackson was a champion in understanding the site, and designed the site in response to site conditions and program, using water, art and history to enrich his design solutions. In conclusion, Jackson and his

work set standards for excellence in design and professionalism as the field of landscape architecture grew in North Texas.

According to Denwood Freeman, “I think it's the overall approach to business. It's the collaboration early in a project, well before his time. They didn't talk collaboration. They lived it. They walked that talk. They worked with all of the partners involved to have a successful outcome. And so, I would say that's what he did really well” (secondary interview with Freeman, March 2nd, 2016). Thus, Jackson was a champion of multi-disciplinary collaboration very early in a project, well before it was common. This demonstrates the importance of early involvement of the landscape architect to other team members.

According to Dennis Wilson, “Yes, I sort of see <inaudible> hopeful star for the profession, sort of a guiding light for a lot of the professionals... I think that he has picked up the legacy of Dick Myrick who was one of the icons...I think Rowland really picked up the mantle and carried that on. I consider him truly a sort of elder statesman of the profession, somebody who I think can teach a lot of lessons. I'm very excited about this picking him up and doing this kind of compilation. I think a lot of people could learn from his professionalism, design capability, and design approach” (secondary interview with Wilson, March 5th, 2016). Thus, he has extended and built upon the legacy of Myrick, one of the early and important landscape architects in Texas.

According to Mary Brinegar, “Everywhere I look is his influence, whatever, from the Children's Garden back here, to all of this, to Red Maple Rill, and then wonderful thoughts about the planning of the rest of the park” (secondary interview with Mary, March 4th, 2016).

According to Jeff Williams, "... he is able to gather all of that input and then it translates into a much more successful design there. So I think he has really set himself apart there as a premier landscape architect" (secondary interview with Williams, March 7th, 2016). Thus according to Williams, Jackson has been a master and teacher of gathering team input and synthesizing it into a more successful design. In this way he has modeled what it means to be "a premier landscape architect".

Starting in the late 1960s and continuing until today, Jackson numerous successful projects have deeply impacted the legacy of landscape architecture excellence in North Texas. Designed and nurtured while working for MND and Partners Inc. during the seventies and eighties, Jackson's major projects in the North Texas region include the EDS Corporate Headquarters, Dr. Pepper Headquarters, Trammel Crow Center, Plaza of the Americas, Addison Circle Development, Texas Ranger Ballpark and many more significant and influential creations. Later while working for NJB Inc. from 1990 until 2014, Jackson's major projects in the North Texas region include Cowboy Stadium (AT&T Stadium), Southlake Town Center Master Plan, Westlake Comprehensive Master Plan, all projects for the Dallas Arboretum Botanical Society, all projects for Texas Christian University, among many others. One of these projects he completed, the Nancy Rutchik Red Maple Rill at the Dallas Arboretum, was awarded the Honor Award from ASLA in 2016.

This award and his many others, and his numerous completed projects, are the true expression of Jackson's legacy and will be used to remember and describe the story of Jackson as a collaborator, a leader, a man of high character and wisdom, a professional who is always curious, humorous, creative, kind, and gentle, and a friend who is an overall joy to work with and be around. Jackson has had and will forever exert a significant influence on the direction and legacy of landscape architecture in North Texas. His projects have created significant and inevitable dialogue between his design space and society.

Therefore, the study of Jackson's work in North Texas is highly important and informative in the professional development of novice landscape architects.

4.3 Future Areas of Research

Throughout the process of creating this research, additional topics have emerged that if explored further would be quite beneficial to the profession of landscape architecture. The first area of potential research is the study of other influential landscape architects whose careers have overlapped Jackson's, such as Karl von Bieberstein and Walter Dahlberg. In an attempt to understand the past, such research would force a look into the influence of each landscape architect, which, in turn, would allow reflection on the direction and status of the profession at the time of subsequent studies.

Another area that arose during this research is the role context plays in the profession. That is, landscape architects should recognize how social, economic, educational, and geographic influences on the profession proceed in conjunction with each other. What is clear is that these influences have not only had a significant impact on Jackson's career, but Jackson has also impacted them.

One of the overarching research questions guiding this thesis is how Jackson has influenced the field of landscape architecture. Future research should more deeply investigate the influence of Jackson's practice and professional guidance on his colleague's practices at different firms, their built works, their design processes, and their communication styles. Jackson's design fingerprints are all over North Texas; as such, it would be beneficial to see how Jackson's projects are being studied by post occupancy evaluations process.

The field of landscape architecture in Texas has undergone significant changes since Jackson's arrival in 1968. In addition, during this same time frame, the national standards of landscape architecture have evolved in many ways. In order to elucidate the

nature of these changes vis-à-vis each other, and especially to better understand the influence of Jackson's career on the profession in Texas, the changes in landscape architecture at the Texas level should be compared to the changes in landscape architecture at the national level. (OR . . . future research should investigate the changes in landscape architecture at the Texas level against those in landscape architecture at the national level).

The picture of the landscape architecture profession in Texas from the middle of the 20th century through the 21st century will be more complete as these areas of future research are more fully explored. This future research will not only help document the evolution of landscape architecture and identify its significant trends, but will also allow for a more critical understanding of the key individuals who have worked in this profession and how their contributions have influenced its direction throughout this important period. In this way, a better understanding of the history of landscape architecture in Texas will provide increased clarity into predicting its future.

In conclusion, *Leading by Design: The Landscape Architecture Career of H. Rowland Jackson* focuses on the life of an extraordinary professional, a brilliant designer, a confident communicator, and constant facilitator who has helped set the standards and shape the direction of landscape architecture in Texas. From the quality of his built work and love of volunteer work, to the selfless time he spends mentoring young professionals, Jackson's dedication to his craft has made him not only a key-figure in the Dallas-Fort Worth area, but throughout the state of Texas and beyond. For those who know and appreciate his career is apt to evoke fond memories of Rowland Jackson and the legacy he built through his practice of landscape architecture.

Appendix

Appendix A

Fellows Nomination for American Society of Landscape Architecture

H. ROWLAND JACKSON, A.S.L.A.	1998
<i>AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS – FELLOW'S NOMINATION</i>	<i>Texas Chapter</i>

1. **Professional Education** Bachelor of Landscape Architecture, 1968
Louisiana State University
Louisiana College, 1962

2. **Professional Experience** Senior Vice President in Charge of Design, Principal
Newman, Jackson, Bieberstein, Inc. 1990 - Present
Dallas, Texas

Senior Vice President in Charge of Design
Elected Sr. Vice President, Design Studio Lead 1987
MND and Partners, Inc. 1987 - 1989
Dallas, Texas

Elected Partner in 1985 and Associate in 1975
Myrick, Newman, Dahlberg, Inc. 1972-86
Dallas, Texas

Project Landscape Architect
Richard B. Myrick & Associates 1968 - 71
Dallas, Texas

3. **Professional Registration** Registered Landscape Architect in Texas #368

4. **ASLA Activities/Memberships** 1995 Texas Chapter, Awards Program Chairman
1991 Texas Chapter, Design Jury
1989 Texas Chapter, Design Jury
1986-87 Institute for Urban Design
1982-Current AIA Affiliate Member
1979 Texas License Exam, Evaluation Team
1978 Texas Chapter, Awards Program Chairman

1978 Texas Chapter, Co-Chairman of Annual Meeting
1978-Current ASLA Member
1975 Texas License Exam, Evaluation Team
1969-73 Dallas/Fort Worth Section of Southwest Chap., Secretary
1969 ASLA Associate Member
1967-68 ASLA Student Affiliate at LSU

5a. **Honors, Awards, and Recognitions** **ASLA – National and Texas Chapter Professional Awards Program**

<i>Projects</i>	<i>Award</i>	<i>Personal Role</i>	<i>Projects</i>	<i>Award</i>	<i>Personal Role</i>
Johnson Creek Corridor Arlington, Texas, 1998	Award of Excellence	Urban Designer	Trammell Crow Center Dallas, Texas, 1987	Merit Award	Design Principal/ Designer
Westlake Comprehensive Plan Westlake, Texas, 1998	Honor Award	Design Principal/ Designer	Highland Park Methodist Church, HP, Texas, 1987	Honor Award	Designer
North Addison Park Addison, Texas, 1998	Honor Award	Design Principal/ Designer	Bell Plaza Master Plan Dallas, Texas, 1986	Merit Award	Design Principal/ Designer
White Rock Lake Master Plan Dallas, Texas, 1995	Honor Award	Design Principal/ Designer	One Lincoln Plaza , Dallas, Texas, 1986	Merit Award	Design Principal/ Designer
EDS Corporate Headquarters , Plano, Texas, 1995	Merit Award	Design Principal/ Designer	Federal Express National HQ , Memphis, Tennessee	Merit Award	Design Principal/ Designer
Laureate Psychiatric Hospital , Tulsa, Oklahoma, 1995	Honor Award	Design Principal/ Designer	Young Street Master Plan Dallas, Texas, 1985	Merit Award	Design Principal/ Designer
Tom Landry Fitness Center Dallas, Texas, 1995	Honor Award	Design Principal/ Designer	Spectrum Center Dallas, Texas, 1984	Merit Award	Design Principal/ Designer
Tandy Technology Center , Fort Worth, Texas, 1995	Merit Award	Design Principal/ Designer	ReUnion Hyatt Regency Dallas, Texas, 1984	Honor Award	Designer
BUMC – Story of OZ Playspace , Dallas, Texas, 1995	Merit Award	Design Principal/ Designer	Dallas CBD Streetscape Dallas, Texas, 1981	Merit Award	Urban Designer
Pueblo Park – Summerlin Village Two , Las Vegas, Nevada, 1992	Merit Award	Design Principal/ Designer	Lower Waller Creek MP Austin, Texas, 1981	Honor Award	Urban Designer
Celestial Park , Addison Texas, 1992	Honor Award	Design Principal	Campbell Taggard Office Dallas, Texas, 1978	Merit Award	Designer
D/FW International Airport Commemorative Park , Dallas - Fort Worth, Texas, 1990	Merit Award	Design Principal/ Designer	D/FW Regional Airport Landscape MP , 1973	National Merit Award	Design Team Member
			D/FW Regional Airport Landscape MP , 1972	Merit Award	Design Team Member

Awards and Recognition from Municipal and Allied Professions

Dallas' Urban Design Advisory Committee, Urban Design Award for Excellence for White Rock Lake Master Plan, 1995, *The Dallas Urban Design Advisory Committee is made up of 40 architects, planners and citizen representatives who advise the city manager on public design issues.*

Texas Association of Landscape Contractors, Grand Award for Tom Landry Rehabilitation and Fitness Park, 1993

City of Charlotte, North Carolina, Charlotte Memorial Hospital, Business Beautification Award – Second Prize, For Outstanding contribution to the beauty and cleanliness of the City of Charlotte, 1991

American Planning Association, North Central Texas Section, Urban Design Honor Award, Lincoln Plaza, 1986, *The APA praised the project for "the use of land and water to achieve sensitive, yet very accommodating pedestrian systems and plazas".*

Minnesota State Capital Grounds Design Competition, Minneapolis-St. Paul, Minnesota, Merit Award, placed 6th among 182 international design entries on the redesign of Cass Gilbert's 36-acre mall built in 1895. *Judged by the Capitol Area Architectural and Planning Board.*

Interiorscapes, TNGA Landscape Award for the Hyatt Regency Hotel – Houston, Texas, 1986

American Planning Association, Texas Chapter, Merit Award, Lower Waller Creek Master Plan, 1981

Associated Landscape Contractors of America, Merit Award of Environmental Improvement, Federal Express National HQ, Memphis, Tenn., 1985

Texas Society of Architects, Citation of Honor, In recognition of their continuing record of civic involvement and leadership in the areas of education and the environment and their considerable addition to the beauty of the Texas urban landscape, presented to Myrick, Newman, Dahlberg, Inc. 1980.

Progressive Architecture publication, National 25th Awards Program, Citation- 1982, Lower Waller Creek Master Plan, *1st Urban Design Award given to a landscape architectural firm.*

American Institute of Architects – Dallas Chapter, Certificate of Appreciation, Rhodes Terrace Institute of Early Childhood and Developmental Day Care, The Dallas Community Design Center, 1973

- 5b. Public Service:**
- Board of Directors, Dallas Arboretum and Botanical Society, Inc.**, 1997 to Current
 - Advisory Committee, School of Landscape Architecture, University of Texas at Arlington**, 1993 to Current
 - Downtown Greenscape Committee**, Dallas Central Business District, Central Dallas Association, 1997-Current
 - Dallas Public Art Jury Member** for the Bath House, White Rock Lake Park, 1997 - 98
 - Administrative Board**, Lake Highlands United Methodist Church, 1997 – Current
 - Town of Lancaster, Texas Tornado Relief Study**, 1996, led a design team, providing a revitalization plan for their Town Square
 - United Way Volunteer, Red Cross – Dallas Chapter**, 1992-93
 - Lake Highlands Exchange Club of Dallas**, 1987 – 91
 - Family Guidance Center Board of Directors, A United Way Affiliate**, 1986-92, Served as board secretary, 1989 – 92
 - Appalachia Service Project**, serving as a Youth Counselor of Lake Highlands United Methodist Church in the Home Repair Ministry serving 13 counties in Central Appalachia, August, 1988
 - Dallas Symposium for 1% for the Arts**, Served on a **design committee** group that provided collaborative "pilot projects illustrating how design professionals can work together to produce examples of artful environments in an AIA sponsored workshop series. The 1% city ordinance was then approved as law, 1988 – 89
 - A Gorilla Habitat Design Symposium**, Dallas Zoological Society Sponsored, investigating new concepts for the Dallas Zoo exhibit for lowland gorillas, 1986
 - Dallas Chapter AIA, Community Design Center**, Served on the Board of Directors of Low Income Housing Steering Committee, Provided input in developing program and implementation strategies to seek charitable contributions from community to improve quality of life of a low income housing area in Dallas. Effort involved interviewing residents and block leaders to define issues and potential resolutions to poor housing structures, crime, safety, and family needs, 1984-85.
 - Dallas Chapter AIA, Community Design Center**, Provided pro bono design consultation in preparing HUD grant applications for the construction of The Rhodes Terrace Daycare Center. Application was successful and project was constructed within the low income housing area within 1-½ years, 1972-74.
 - Dallas Chapter AIA, Community Design Center**, Provided a Master Plan for Mt. Olive Lutheran Church in the low income area of Dallas. Worked with church parishioners and pastor to construct additional parking, covered walkways from sanctuary to education buildings, playground, front walkways and planting.
 - Dallas Chapter AIA, Community Design Center**, Assisted in the volunteer construction of the CDC downtown office. Designed and constructed displays to promote community awareness of program services, 1970-71.
- 5c. Public Service:**
- Dallas Chapter AIA**, Guest speaker for the Chapter's program on Corporate Campus Development Projects, 1997
 - Dallas Chapter AIA, Society of Design Administration Meeting**, Guest speaker on the development process of Tom Landry Park and Fitness Center, 1997
 - American Planning Association, Texas Chapter**, Presented lecture at their annual meeting in Houston, Texas on The Irving Downtown Revitalization Project, 1992
 - American Planning Association, Dallas/Fort Worth Section**, Jury participant for awards program, 1992
 - ASLA, Dallas/ Fort Worth Section Meeting**, Conducted slide presentation on Celestial Park at the Town of Addison, 1993
 - Dallas Chapter, AIA, Interior Space Planners**, Conducted slide presentation on "Interior Planting", 1990
 - Design Critic and Guest Lecturer at Mississippi State University**, 1988
 - Texas Urban Foresters Annual Meeting** held in Austin, Texas, lectured on the issue of "How to Plant Trees in our Urban Areas!" 1988
 - Plantscape**, Slide presentation to the Dallas Chapter, on the "Assets and Value of Interior Planting in the Work Space", 1987
 - Guest Lecturer and Design Critic at Louisiana State University**, Conducted a graduate program charrette for three days on campus planning and lectured on "Gardens over Structure and Interior Plant Environments...How to Plan for...!", 1985
 - Dallas Chapter AIA**, Guest lecturer on Corporate Campus Development Projects, 1984
 - Charlotte, North Carolina Chamber of Commerce and Downtown Redevelopment Organization**, Presented a program to 50 Downtown Task Force Members, Charlotte City Council Members, architects, bankers and other business leaders at a special breakfast meeting on the merits of certain downtown zoning ordinances and how the Dallas CBD Streetscape Program got implemented and effected the quality of life in our City., June 1982
 - Plantscape Regional Meeting**, Presented paper in an annual meeting held in Dallas, Texas on "Designing Interior Spaces that Support Plant Life", 1980
 - Design Critic and ASLA Student Evaluation Team at Texas Tech**, 1976
 - Design Critic at Texas A&M University**, Participated in Design Workshop, 1975

Appendix B

Primary informant interview

February 16, 2016

Basic questions

Who is Rowland Jackson the person?

When our firm of Newman, Jackson, Bieberstein, Inc. was acquired by RVi Planning and Landscape Architecture, RVi commissioned this last January a firm that specializes in what is called the Clifton Strengths Finder, which is a Gallup poll that specializes in finding employees strengths in the work place. I took the exam, and also attended a ½ day workshop with the Dallas staff, so that all could discuss and share the results of the individual poll and to learn more about each person's strengths. Below is an outline of my questionnaire results that has identified the following 5 strengths out of 34 total personal strengths that best describes me. The list organized with maximum strengths first: (keep in mind, that there was no wrong answer to each test result, and that all who took the exam, had a positive description of your personality, traits, your desires and skills.

Maximizer. People that focus on strengths as a way to stimulate personal and group excellence. They are committed to excellence, quality oriented, quality valued as much as quantity, an obsession with weakness fixing, good to great, good-better-best.

Achiever. People who work hard and posses a great deal of stamina. They take immense satisfaction in being busy and projection.

Futuristic. Inspired by the future, and what it could be, They energize others with their visions of the future. They are fascinated with tomorrow, they anticipate and imagine what could or should be, they love the inspiration that comes from dreaming, tend to be visionary and has their head in the clouds.

Relator. People that enjoy close relationships with others, they find deep satisfaction in working hard with friends to achieve a goal. They are genuine and authentic, get to know more about the people close to me, They bring social depth and transparency and need time & opportunities for one-on-one relationships.

Activator. People that can make things happen by turning thoughts into action. They are often impatient.

Background and Key People that influenced my life:

Background. I was born in a small rural farming community in southwest Louisiana, (Cajun Country) called Eunice, a population of 12,000 people. We lived several miles from town on a 3 acre site filled with Water Oaks, Elms and Red Oaks. The property was also surrounded by thick

/forests of Slash and Loblolly Pines (the start of the east Texas pines, and flat rice, soy bean and cotton fields. Because of our distance from my school friends in town, I grew up spending much of the hot summer months playing alone, and was drawn to the nearby piney woods and bayou wetlands. I would spend much of the day playing and learning to build, plan and construct things on "alligator den" (a large 10 ft diameter Bald Cypress tree that had been cut, leaving a large hollow trunk and mud bank that was accessible only by a narrow 10" fallen log. In retrospect, I was a dreamer, and spent a lot of time fantasizing or even reenacting cowboy movies that I saw each Saturday morning, and reconstructed the movie set complete with my Rector Set and Lincoln Logs in the soil

of my mother's interior planter. I would build nearby tree houses, hidden tunnels and club houses accessed by tree vines and allowed swinging thru the club house front door. I would dig, small water canals to float my boats and soon the water channels would suddenly loop upon itself, and with more digging I had a small swimming pool complete with a low wooden diving board.

To this day, this part of Louisiana has made a lasting impression on me, as I'm attracted to our current home in Lake Highlands with as much of a natural forest and creek corridor surrounding me as I can get.

We always had jobs around the house that we were responsible for. My main job was the yard work, helping Alfred mow and rake up leaves on the 3 acres of land. As I became older, it would be my sole responsibility. To this day, I do all the yard work at home....(Mag, my sweet wife also helps!) My sisters at times would also help washing the 2 cars, and cleaning out the garage and terrace. We all had a "work ethic that will serve us well in the future!"

As a teenager, I worked for my dad at Farmer's Supply Company, his Case Farm Implement Dealership. There I was a "general flunky", sweeping floors, cleaning and relabeling tractor and rice combine part bins, setting up combine pick-up reels, and my favorite job, to wash and steam clean farm equipment, repaint them and add the final decals the "correct Jackson way" as my dad would say. I learned what hard work was, what a "early morning wakeup call was", and Dad taught me a work ethic and can-do positive spirit, that I will be forever grateful.

In my early high school summers, I worked with a local home designer Kouch Rougeau, on the new Main Street Plan for Eunice. Kouch taught me how to draw and draft Schematic and final CD plans by rolling my pencil to strike consistent straight lines. I printed drawings and got them ready for his client presentations. Later after I moved to Dallas, I designed Dad and Mom's retirement home in town, (the most appreciative client I ever had) and Kouch prepared the final CD's and worked with the contractor on site. Again....not knowing this at the time, I sure learned a lot!

Music has always been a part of the Jackson family as all of the siblings took piano lessons, played an instrument or several in the marching and concert bands. Our family had a strong religious background, and attended the Baptist Church in town every time the doors were open. All of the family sang in the choir and going to a choir practice every Wednesday night was a ritual. To this day, the love of music has been a joy in my life as I currently have sung in Methodist church choirs for over the last 20 years, having the chance to sing in European Cathedrals on choir tours to Italy, France, Scotland and England. Hope to have many more experiences like these.

My Immediate Wonderful Family. I met the love of my life....Margaret Elizabeth (Derbes) Jackson when I was a junior in high school. We both grew up in Eunice, La. and dated throughout high school. I went to Louisiana College (as my sisters did) to play basketball, as I didn't know what to major in. Dad played in his high school and in the semi pros leagues, so basketball has always been part of my young life. Sports has taught me lessons of being prompt, prepared, how to compete and also how to learn how important "a team approach is in design". We need to collaborate and learn more about the quality of sister professions, like civil and electrical engineering. You will always

be a better landscape architect, knowing how to talk and communicate with your peer design professionals. They will also then know how better to work with you and all of this will make the whole working and sharing process flow smoothly with minimum hitches. Sports have taught me great lessons in marketing landscape architecture design sharing and organizational skills. As I've commented before, "I enjoy the marketing hunt,

almost better than the spoils or winning the job!" It has given me an innate desire and drive to be the best that I can be....and as dad would say...."If you're right, you've an expert, and if you wrong, you are only average!" So positive was he!

I stayed a year at Louisiana College, becoming tired of the basketball life, and decided to transfer to LSU in Architecture. The architectural school was in the College of Engineering at that time, and so after struggling in courses like calculus, strength of materials and statics....I quickly realized that architecture was not for me. I then visited Dr. Reich who headed up the Department of Landscape Architecture and after much discussion I began to feel comfortable in my decision. I lost no previous school credits, and very soon, I was a "real happy camper".

I married my sweet wife Maggie in June of 1968, and we moved immediately to Dallas to begin our careers. This year was the height of the Vietnam War, and I had only one month to decide if I would just get drafted, join the Air Force, take the job in Dallas or what. I happened to be home one weekend, and got a phone call from the sergeant at the local National Guard unit, asking if I was interested in joining the Guard....I told him I would be down there in 5 minutes. So, after 4

½ months Boot Camp in Fort Dix, New Jersey, I was living in Dallas.

Mag and I had two beautiful boys....Stuart DuBose Jackson and Garrett Jackson and they have had very successful careers in Frisco, Texas and Round Rock, Texas respectively, and have given us six (6) handsome and smart grand boys to love. Life is so good!

CLOSING STATEMENT ON BACKGROUND. In the closing statement on my background, I think the question, "Who is H. Rowland Jackson, the person", is the hardest type of question that one should have to answer. I would hope that I would be viewed as a warm, friendly, caring and very positive person that has a strong sense of family, morality and community values. One that enjoys hard work, a good sense of humor, nature, visual beauty, artful vision and a creative spirit that hopefully can help make a difference in our life. Honesty and professional integrity is always key thoughts for me....being forth-right and direct when I say I will do something. In the back of my mind, I always hear Dad's energizing and positive sayings...."When given the "go ahead", he would give an energized statement...."then when do start, and who on the team will do what?".

Key People that have influenced my Life.

I believe that the following people have directly and indirectly influenced my life as a person and also professionally:

Father: Horace Greeley Jackson (marketing, sales, positive thinking, volunteerism and strong work ethic)

Mother: Dorothy Gayle Jackson (loving, nurturing, strong family values, lover of art, beauty, and particularly music)

Sisters: Kay Jackson, Audrey Jackson, Jill Jackson (my close friends and mentors growing up together)

Dr. Robert Reich, Department Head and Professor, LSU Landscape Architectural Department, School of Environmental Design (got me into the profession at LSU, Doc. taught us that Landscape Architecture was a “religion”, (not just a job or profession) and that it was not only our duty to provide fresh exciting design work, broaden our work experiences thru travel and to gain a clearer understanding about preserving our environment, history and new place making, but it was our responsibility to all future generations.

LSU LA Professors: Max Conrad, Wayne Womack, and Joe Porter

Richard B. Myrick, I first met Dick when he came to LSU with an academic accreditation team to review the school. Dr. Reich asked several students to join the team and present to them several individual projects that the 5th year students were working on. During my presentation, I noticed this red headed man standing in the back of the group, and nodding his head with interest in what I was saying, so when we were all complete, I approached Dick and naively asked him what he did? He modestly said that he had a small firm in Dallas, and subtly mention a few big names like....”doing the LBJ Ranch in Johnson City, Texas, and just starting a new project called Richland College for DCCCD in Dallas”. He asked if he could see some of my school work, and I obviously said yes! I wasn’t really prepared as I hadn’t finished my portfolio of school work. He followed me to the 5th year lab, and most of my student friends were working that night as we wended thru the rows of drafting tables. I showed him my work and then Dick left, and said he would be in touch with me later. As the lab door closed, all in the lab said, “Jackson!! Do you know who that was!....and of course I said Dick Myrick, but I didn’t realize at the time why they were asking so frenetically! Then they said, that this man 2 weekends ago took the whole LSU 5th year class on a private tour of Dallas, when the class had their annual field trip to urban cities. (I had some conflicts at that time, and didn’t make the trip, and no one in the class told me any details about who or what jobs they saw in Dallas! About a month later, (no one in the class was getting any offers for jobs in this post Vietnam era, and then I received a letter from Dick, offering me an immediate job, and the entire class didn’t talk to me for weeks!! How blessed was I.

In the beginning of my work experience...Dick had a strong focus on asymmetrical design, modern approaches and a “large mental library” in his head of soft spatial details that gave his work a lot of character due to his broad residential design background (12 years) at Lamberts. His work suddenly evolved after DFW Airport Master Plan project, into becoming more urban in character and form, making it more appropriate to the large commercial projects we started to win, and more acceptable to prime architects and their new large scale commissions. Dick became more open in his design thoughts and development of artful solutions (he really taught us by example) and he illustrated very strong ethics and design process thinking as we began to grow within the profession)

Dick also encouraged volunteerism, as a way to broaden our exposure, meet new design professionals and engineers, and to better learn about how to design and quality respond to our urban clients. Dick was chairman of Save Open Space in Dallas, a local environmental organization and was a true environmentalist and mentor for the firm.

When he was working at Lamberts, he said that they heard that Turtle Creek Parkway (between Highland Park and Downtown) was going to be widened and that a lot of trees that had to be removed. Dick said that they went out, and put black crape paper around all of the trees that had to be removed for the roadway's expansion...& at that time, it send a strong community message to the leadership of Dallas. Later, I went with Dick out to the Trinity River corridor in the early 90's, and did sketches on site (while Dick talked to Channel 13 Newscast, about the need for TxDOT to realign IH635 so that the freeway crossed the Trinity in a different and more environmental route connecting north Dallas to the airport's north entrance. It made a stir, but the freeway design did not change.

Some of the volunteer work I have been involved with since the Richard Myrick days:

AIA Community Design Center

Downtown Elm St. AIA CDC Office (Prepared Exhibit Work)

Mount Olive Lutheran Church Master Plan (Prepared the church site plan) (*Story -Presentation to them and coke machine funding*)

Rhodes Terrace Child Care Center (Prepared drawings that won HUD funding for the new Center – worked with architects on volunteer basis) Childcare Center project became a job for the office and was built. (Story – High profile owner committee of educators and social worker specialists argued about “fence or no fence” for the community.....the site was eventually looted (hammer tracks on building façade...playground was demolished...only a few berms and tunnel culvert with vertical timber supports left...for our urban work yard.....and I believe it was eventually all was torn down.)

DABS Volunteer Work:

Board of Directors (3 year term) Architectural and Construction Committee

DABS Master Plan Update Committee (2001)

DABS Lakefront Development Project Program, (wrote program)

DABS Children's Garden: 1 of 5 volunteers (architects, landscape architect, teachers and curriculum writers) that prepared the new Children's Garden Program, prepared RFQs and RFP's, interviewed and recommended the hiring of the final design team.

DABS Environmental Facility, (wrote partial program)

DABS Gallery Garden: Selection committee

Dallas Public Art Initiative (Workshop volunteer to make public aware of need for passing 1% for the Arts Initiative. Sat on 2 day public artist interviews over a 5-6 year period when asked (involving such public facilities as the Dallas Convention Center Expansion – “Light Walk” and the selection of an environmental artist for the White Rock Lake Bath House).

Dallas Zoo Gorilla Symposium and Work Shop (Weekend High Profile work session and meetings with LA's on a national level, to promote new design ideas and funding for the Gorilla Exhibit).

ASLA (Awards Chairman - 3 years)

ASLA SW Chapter Annual Meeting Co-chairman ASLA Fellows (Fellows Secretary – 3 year term)

Family Guidance Center (Board of Directors and Secretary) A United Way Non-Profit.

Exchange Club (Lake Highlands) – Civic and Lake Highlands Schools 3 years

Walter Dahlberg (urban design and large scale projects) excellent marketer and designer. “Big, simple formed ideas” was his trade mark. He excelled in teaching “quality service to our clients”, as a simple and worthy approach to successful marketing, while having a lot of fun doing it.

Gene Newman (production, field observation and quality control) an excellent partner, that maintains and insures that construction documents and specification are clear, simple and concise to insure that the design intent as delivered to the Clients in a quality and timely manner.

Karl Von Bieberstein (excellent firm business and personal manager that had very strong collaborative skills) He excelled in leading all and particularly large, complex projects from initial design thru documentation and construction.) He was a keen, conservative business manager for the firm, providing excellent fiscal management, personal management so that the firm’s growth flowed smoothly. He is very intuitive and collaborative with clients, with an excellent eye for quality design and esthetics, so that all multiple clients, steering committees, public groups in both public and private markets, buy into each of the project’s missions.

Other Design Professionals that influenced my work:

1. **Lawrence Halprin, FASLA** (organic, artful and free-thinking, fun) (ReUnion Hyatt Regency Water Park)
2. **Richard Vignola, FASLA** (X-Halprin Principal) (excellent design approaches and thoughtful, creative design thinking) (North Park, North Park East).
3. **Ian McHarg, FASLA** WMRT (environmental layering and site analysis) Environmental Process
4. **Bob Zion, FASLA, Zion, Breen, Richardson Associates** (Paley Park – NY “Vest Pocket Park” and NY MOMA Courtyards.
5. **M. Paul Friedberg, FASLA.** (Urban playgrounds and waterfronts in NY)

Who is Rowland Jackson the Landscape Architect?

Absolutely loves the profession of landscape architecture, reserved, loves to market and compete (“enjoys the hunt”), competitor, unassuming, a team player, both a leader and follower, inquisitive, curious in problem solving, both “as a subtle teacher” & mentor, have long been passionate about the profession and the joy that it brings me and hopefully to others, lover of music, history and the arts, enjoys good teasing humor, strives to be an achiever (always

aspires for instant responses and accomplishments thru hard work), strives to always produce quality memorable work and thrives on creative approaches that are done in a fun and enjoyable manner.

What is your first priority to begin a project?

- **SITE VISIT.** I have found that the site visit is the very 1st important effort in a commission. This should be always mandatory, regardless of the projects location, size, scale, access, views, site natural features, details (such as soils, special existing plants), spatial shapes and their definitions. The list goes on....
- **PHOTOGRAPH.** I always photograph a lot, when I visit the site, as what one sees thru the lens, always tends to draw a focus to the details supporting your memories of the site's natural qualities, site edges, relationship to and details that you might miss otherwise. Photography is cheap, but your time is not...so take advantage of it and you will not be sorry.
- **SKETCH.** When you have the opportunity, as each line or diagram that you draw, will invoke an indelible image that you will need, later in your work. I often will grab anything within arm's reach, say when I'm watching a sport on television, and start creating alternative forms, and visions for a job....so that these thoughts will not get lost in our busy everyday practice.
- **LEARN TO PROPERLY PROGRAM A JOB.** In 1970, when Richard Myrick formed Myrick, Newman, Dahlberg, Inc. he had just hired to develop the D/FW Landscape Master Plan and Gene Newman and Walter Dahlberg were made principals of the firm. Dick then hired four key people from the Houston architectural firm of Caudill, Rollin, Scott (CRS) to join MND. They were Walter Dahlberg, a landscape architect, Jim Redford, Karl Strauss, and Emily Shuman, all architects and planners. These individuals played an important role in my career, as CRS was one of the leaders in excellent programming of jobs, particularly thru their college and university work. As this time was pre-computer technology, "snow card" were used (combined with 1 card...1idea rule) in initial project programming sessions with clients and consultants, in order to gain quick ideas and thoughts about the project mission, goals, objectives (small goals) and concepts. If a concept was discussed and not desired by all, then it was quickly, easily removed from the wall. The message of these initial and critical project work sessions, was "to start the project out-right" thru thorough collaboration with the complete project team (especially with the Clients). It truly was a fresh, think tank session that the Clients appreciated and it also become a future "check and balance" for achieving the goals, needs, facts and mission of the project!

To this day, I have always felt, that if a project was properly programmed, that there would be no surprises later in the design, and that the design phase of work was so easy and fun to complete! This basic design process has become a constant framework for my practice.

UNDERSTAND SCALE WHEN DESIGNING. Sounds elementary doesn't it, but I've found that there are a lot of designers (architects also) that do not understand this word, and it so effects the final design in what we do! I have learned that one should move back and then forward with your design plan's scale, so that you can envision the context of your site plan related to the immediate neighborhood, district and even the region. If you will add this exercise to your design process, it will force you to better understand your "Project's Frame", what is happening outside the edges of your paper, or in today's world, what is outside of your computer screen. Remember, it's so important to your site, if it connects and relates to existing circulation paths (streets, paths, trails, etc.) , relates to "existing special definitions", to views (in & out) to topography and form. One should always draw scale figures or vehicles in order to keep in mind, the size and configuration of spatial elements.

**ALWAYS ATTEMPT TO INTEGRATE YOUR SITE PLAN WITH
ARCHITECTURE FOR**

SEAMLESS APPEARING RESULTS. This idea has always been so very important to me, "to create one site floor" that holds the building, the outdoor spaces, walks, parking, gardens, edges, etc. It needs to appear to have been designed by one (1) hand, and it requires a lot of communication with architects and civil engineers.

USE TOPOGRAPHY AND SCULPTING OF THE LAND TO YOUR

ADVANTAGE. I always start

a project, understanding the existing topography and how can creative grading and forming of the earth, be a strong tool in our flat Texas plains. Some of the most successful jobs that I have been involved in, have been created by early conceptual grading studies, before any architect or civil engineer ever begin their work. Grading and shaping of the land in our flat prairies, can uplift and strengthen how we define exterior spaces, it can provide stronger spatial definitions, in outdoor spaces, particularly when you can't afford to buy the large shade trees. It also can better define spaces that direct and control view concepts, while making the overall site more interesting and unique.

What are the main concerns while starting a new project?

- **KNOW YOUR MOST CREATIVE MOMENTS.** As you mature in your practice, learn about yourself as to when in the day, are you the most clear headed & creative. (I believe that this process is cyclical in it's form.....

reoccurring over time) “I generally formulate a lot of my day in a morning shower...where your mind is freshest, and when you are thinking more objectively and clearer at that time & moment.” The early morning is “decision time”, and the creative process is sometimes.....a series of small decisions made for the whole. Good work needs a self critical person, standing back from your table, to view from a distance....what you are drawings. So many times, “I will over think” how to solve this problem, when the 1st thought I had was a lot fresher and more successful.

Dick Myrick’s Poem was a Strong Message. *One early morning in 1970, I came to work (1970) still struggling with certain forms resolutions on a job, and I found a poem that Dick Myrick subtly placed there.....it read: “When you play, you take a temporary vacation from the need to be self- critical and goal oriented; you become freer, more open to ideas, sensations, and emotions from deeper levels of awareness. You can be more imaginative, less self-censoring. Play, thus, is*

intimately associated with creativity which often starts with some form of playfulness and then goes on to the ‘work’ of disciplining the creative product. The ability to play with someone else requires a very special relationship. You need the mutual trust that you can be free, open, spontaneous, and that the other person will accept you.....Play entails risk!! In the end, we play only in what we feel is a familiar and safe environment.”

- Irwin Rosen

- **NO RULES WHEN YOU BECOME CREATIVE...JUST TAKE IT WHEN IT COMES !** I usually doodle a lot, usually in the evenings as it’s relaxing. Visually remembering the site configurations back at the office, I grab any pen, pencil, marker that is around and sketch on newspapers, napkins, whatever I can get my hands on.....I’ve found this to help, “get this thought out of my mind”, and move on.....this exercise has been helpful for me to “put sketch form into reality without worrying about scale, just yet.”
- **AN IMPORTANT LSU SCULPTURE COURSE FOR ME.** I will also remember this sculpture course I took at LSU, and how it has shaped my thinking about art and landscape architecture. Mr. Schaller, a senior tenured German sculpture professor at LSU was an absolutely cantankerous sculpture professor, that loved south La. People and its food, and was moved out of the art building to the basement of the business building, because of his lack of patience for uninterested business students signing up for his course. I took his course as an elective, and he gave me a very precise, perfect block of limestone to begin the semester’s work. As I began to think about final sculpture, I simply just grabbed a metal hammer and narrow chisel and begin to carve a narrow, shallow groove in the flawless stone. Schaller walked up and said, “What is that, Mr. Jackson....you’re too chicken to hit it, I see!! He then picked up a large broad chisel from a nearby table and knocked off a corner of the purely shaped stone, and shouted so all in the class could hear, “Ven you start a piece of sculpture, your ideas are broad and simple, and when you begin to refine the

piece....you use a smaller detail tool! I've thought about this analogy related to landscape architectural design, and it's so consistent..."think big in the beginning, and refine the detail character much later!".

- **KNOW YOUR SITE AND IT'S LOCAL CODES, OVERLAY DISTRICT RESTRICTIONS, EASEMENTS** (CCR'S AND Deed Restrictions) **ADJACENT ACCESS AND CIRCULATION** (Visit city web sites and meet with them to receive Thoroughfares and streets, hike / bike trails, utility ROW's). Know enough to better understand key physical conditions that might have an effect on the future development, environmental and community issues (land use adjacencies)
- **TRY TO GET YOUR CLIENT INVOLVED EARLY IN THE INITIAL SITE VISIT.** (Remember that you are an "agent of the Client" and are working for this individual). If this can happen, the Client will be better able to better understand the site issues, and Opportunities (don't use the word "problems"). Stay positive....use words like opportunities (instead of problems) in order to build a stronger relationship and "trust bond" with the Client. (This doesn't mean that you should cover up any issues that are fact...but the positive attitude will subtly remind the Client that you are a positive, "can-do person", that will always be open and straight forward to meet their needs and desires! GOOD SERVICE WORKS!
- **KNOW YOUR DESIGN TEAM.** (Assign all of you firm's team members...PIC, Project Manager, Project Designer, LA support, etc. & make sure the Client knows the line of communication and project responsibility. (I've always used the term..."what you see is what you will get, if we are given this project". Next select your normal professional consultant (civil, structural, electrical engineers, graphics, soils and special horticulturists or public liaison consultants) Possible future consultants such as fountain MEP consultants or artists (for commissioned pieces. (the client needs to know...all of the sub consultants you will hire and put into your contact with them.)
- **KNOW YOUR CLIENT AND USER GROUPS.** Need to understand immediately who is the "gorilla" (the decision maker) so that your "responses are targeted", and not just "a shot gun approach". It's important to understand is any HOA's, Community Watch Groups, will be a part of and might affect the project's approval. (Particularly in public funded projects.)

Example Project: White Rock Lake Master Plan. 1995

What are the common threads that tie your projects together over your career?

Modernism....

Not sure if it's real important to have such as strong designer style that is consistent over time. **For me, it's not about style, but about "letting the site and program speak to you in a design".**

We simply must respond to the program's goals and objectives, how the site might contextually fit and work with the adjoining land uses and regional contexts. We should always create a measure of esthetic and real estate value that is thoughtfully configured and formed, that is environmentally sensitive and responsive to the natural qualities of the site, and lastly if appropriated, it must celebrated the history of the place in order to make special "memorable places" for society.

Follow Up Questions.

In your opinion, what is the main characteristic or quality of you that clients and collaborators value most?

I would hope that they would say that I am creative, collaborative, forward and thinking ahead, I'm responsible & responsive. I believe that one of the strongest compliments that our firm(s) could receive is that we got a large amount of repeat work. Clients like Baylor Healthcare System (over 35 years), Texas Christian University (over 13 years), Dallas Arboretum (over 10 years) It's like developing friends...when Gene Newman and I would go to meetings at Baylor and the Client would begin the meeting....introducing us both as **TRUTH & BEAUTY** today? (Laughing, Gene & I would argue who was who?? Our clients were like family, and we treated them like family.

In 2006, AIA Dallas presented the Newman, Jackson, Bieberstein with a Special Award as The Outstanding Consultant Award in Dallas. This consultant service award was not given each year by the AIA, so I have always viewed this recognition as the highest and most important description of our firm.

What are the secrets behind your success as a Landscape Architect?

(Don't believe I have any secrets...never thought of it that way.) I have always tried to look ahead in my career, (just like I do in project work, to advance as a LA), thru my work and efforts....to grow professionally thru executed works, which gives me the greatest pleasure. I've been incredibly lucky throughout the years to having real estate development and growth come to the N. Texas and throughout the south and southwest, and I've not had to move around the country to find new adventures or projects of interest. I've always appreciated the opportunity to continually learn my trade....and to grow in what I do. A lot of what drives me in my work, is the feed-back from certain clients as to their appreciation of what I've done!

It's more about the personal client comments, rather than the large project recognitions.

I can think of 2 such incidents, that have occurred have been were very meaningful to me:

- **NORTH ADDISION PARK OPENING PARTY.** Addison's City Manager Ron Whitehead came up to me, and made a quick statement, "Rowland, you continually seem to bring to our city beautiful neighborhood parks that are so unique and special, and we just want to thank you!" This spontaneous kind of client

appreciation statement is what I think this profession is all about!

- **RETIREMENT GIFT TO MY CHURCH CHOIR BY THE FIRM.** I have always enjoyed music, and am a member of the Chanel Choir at First Methodist Church in Downtown Dallas.. We are planning to sing A Celtic Mass by R. Daniel Holt, a contemporary composer this coming spring at our church. Our choir is also traveling to Scotland and northern England this summer and will perform this mass in large cathedrals in Edinburgh and York. At my retirement Open House Party at RVI's Dallas Office, that celebrated 47 years of my practice, I was given a framed document by my partner, Karl Von Bieberstein which read, "In grateful thanks for his many contributions to landscape design excellence and the betterment of the built environment throughout Texas during a distinguished 47 year career as a Landscape Architect" They donated money that purchased all the new music for 90 choir voices and 50 symphony members.

How would you explain working with different firms?

(See Experience, Item #3)

Present world is concern about sustainability, how does your design initiative include sustainability in the thought processes?

SUSTAINABLE DESIGN. It is recognized that sustainable design measures are an important step in our efforts to recognize and improve the quality of lives thru overall conservation and preservation measures that will positively effect all society. **LEED, Green Project Initiatives, Green Streets guidelines** have helped and directed not only the design professional, but developers, contractors and most importantly our clients. Most of our projects over the last 10-12 years contain LEED Certification goals and this initiative is a part of most design firm's daily practice. **One of my 1st LEED efforts was a platinum certification project called Angel Field Center in Allen, Texas,** a high-end 3-4 level office project with supportive parking garage and a high end spa. It used water harvesting (garage tank), drip and low spray heads, Irrigation systems, native planting, green roof (outdoor parties and meetings) and a rain water feature that follows a winding ADA pathway down the hill to a regional hike & bike trail. Unfortunately the project came in way over budget, and the Owner bailed out and cancelled the project.

Which thought processes is more important to you, visional or rational? Why?

VISIONAL....as it is how I mainly communicate with clients, consultants and staff. Over the years I've worked for clients, that could not visualize (read plans), so they usually just were very intuitive and "read people well", in order to provide design

input and final approvals. As a habit, I've always used photography thru PowerPoint presentations and to present most of my work. This presentation method has a lot of good techniques that I've used, in order to maintain order, or control in public (as well as private) meetings. I've always thought, that if you are in charge of the presentation of work, and if there are a lot of questions that the audience has, it must have been that you've not done as good a job in your graphics, illustrations and kept them very simple for the buy-in! When a minimum of questions are asked, it usually is a good sign, that you've thought it thru, and they understand, and that there is nothing else to discuss. For large presentations, public meetings and conferences, a double screen is nice to use in order to convey more detailed information a lot quicker.
Experience / Example Questions

What are those rules or guidelines you always follow while designing a project?

DON'T THROW ANY OF YOUR DOODLES, DIAGRAMS OR SKETCHES AWAY!

I always will remember one of Richard Vignola's comment....(Richard was known as "Viggi" and was a partner with Lawrence Halprin in the late 60's thru early 70's) Viggi was a gentle, happy soul (as I would call him) and advised me..... "Rowland, do not throw away any sketch trash paper diagrams or even personal notes....until the job is complete, as you will never know, when you will need this thought again!! in the mid 70's or so, he would work with me at MND. (**Ray Nasher's North Park Shopping Center - CA work and North Park East Offices & ReUnion Hyatt Regency Hotel's Initial Water Park Design**)....I learned so much from him..."to loosen up and don't overwork the plan".... And by the way...have some fun! He would say....."it shouldn't be that accurate at this early sketch level of the design phase!" Viggi was right! His memorable presentation statement to Ray Nasher one day was..... "**Ray....this is NOT an alley, but an ALLE! It will be beautiful....His design sold that day!**"

MARKETING AND INTERVIEW RULES. Search for strategies in forming the design team that will distinguish you from the competition. Always make a statement that....."what you see, is what you will get." (Meaning, I as a senior principal designer will be your main contact, and you will not be "handed off" to a less experienced staff member.) "We want this job, and you will not be sorry when we've completed our work." Try to be the 1st team to interview (sets the "level of quality for the whole group") or last. (They tend to be tired of hearing the same sales pitches from all, and will more than likely remember the last firm speaking.) Organize the room's seating, so that it supports you as the leader of the meeting.....and not in the round, where it invokes equal discussion from all.

MARKET THRU SUBCONSULTANTS. Form strong relationships with your favorite team principals, so that you can share leads and information. Be ready to always have some "real lead" to give when requesting one from them.

GETTING JOBS WITHOUT TRUE MARKETING. After being short listed for the new Federal Express Headquarters project in Memphis, Tennessee, the FedEx client team came to D/FW to visit with us some of the Headquarter projects that we designed. Our completion was all the national LA firms and it was important to get the 220 acre site job.

The recon trip was planned in the heat of summer, and we met the client at the airport and went straight to several project sites for the tour. Someone in marketing suggested that we ice down some beer for everyone on this hot day. It was the most talked about “benefit on their trip”. (as we didn’t realize, that most of the FedX men were blue collar pilots and worked from the ground up in the corporation, so in hind sight, getting the commission was not about selecting the most qualified landscape architect, but who was the easiest to work with and were “nice friends”. (Lesson: Learn your interview team before going to work on interview strategies!)

LOSING A JOB AFTER CHASING REAL HARD. MND teamed with Rossetti Architect in Detroit and were short listed to interview for the Flora Street Project in the new Arts District of Downtown Dallas. Our approach was to show our design savvy by developing three (3) schemes to choose from, complete with PowerPoint, models and report leave-behinds. I worked many hours and nights on this, as our competition included Sasaki in Watertown, and a number of other national firms. Knowing that if any of these firms won the commission, that they would end up opening a Dallas office to successfully do the job, so it was important in the long run, that we win. Sasaki won the job, as they were smart enough to understand and research the Client and Selection

Committee, and particularly the developers that owned land adjacent to Flora Street. Sasaki included a Retail Specialist, who had national experience in making second level retail uses work along urban streetscape corridors, and it sparked the interest of Harlan Crow and others, that this “urban corridor” would be successful, not only for the City of Dallas, but to them. Sasaki also became a competitor in Dallas for several years.

(Lesson: Research the Selection Committee and Client to Better Understand Their

Needs) Have you ever had any significant compromises between budget & design?

Yes, it always generally comes up. I have found that it’s important to immediately ask the Client or General Contractor the project detailed budget, so that you can review and better understand if it is adequate. It’s also important to itemize your project as you “build it” on plan, so that you can immediately determine what you will always need, and what can you live without, or phase our for a later time, or when a donor might step up and fund key pieces of the design. I remember when MND worked for the City and Woodbine Corporation on the new Reunion Hyatt Regency Hotel at the south end of Young Street in Downtown Dallas. This was the 1st Public / Private Joint project in the City of Dallas. When we began the design, Ray Hunt of Woodbine Corp. said that he didn’t have a budget in mind, but to give them the best and most creative job that we can generate. After the 1st Schematic Design run, we were told that this looked really nice, but we had a million dollar budget for the Water Park at the base of the ReUnion Tower. I began a three month redesign of the Park, and thought I was there, and we put out a 50% CD Set of drawings for pricing by the General Contractor (who was a union contractor) against a non-union contractor. The strategy worked, and the Union General Contractor said that he would do the job for our given budget.

(Lesson: Every Client has a budget in mind, and it’s important to try to arrive at a number, earlier than later!)

What is the ideal position of a LA in a team?

I've always enjoyed working under Architectural leads teams and have, **but have really favored being the Lead Designer for projects as the Prime Consultant.**

What is the most important skill that a landscape architect must have?

Hard question, I think that if a landscape architect is very intuitive, can read people, has good graphic and verbal skills, loves what he's doing, so that it is obvious he enjoys his work, is a hard worker and is blessed with playful, creative ideas...he probably will succeed.

Communication skills (verbal or graphic)

I would put graphic before verbal skills. I generally need graphic plans and PowerPoint slides to sell and convey designs.

What have you learned by accomplishing diverse projects?

There is a strong need for more public meetings and improved timely communication between the designer and users. You need to allow more time / fee money to research city codes, overlay districts, and city approvals in order to move forward. Arlington's Johnson Creek Greenway Study was one award winning job, that became very complex moving thru diverse neighborhoods, along with the technical problem of flood control that was needed.

How much control of material and building technique do you like to have in your design?

Generally, the door is wide open to our selected recommendation. If the material is esthetically compatible with architectural styles in adjacent neighborhoods, then it usually is not a problem. Economics of certain high cost materials, can always hinder one's project budget.

In your opinion, which is more important to have to be a successful Landscape Architect, best school degree or office experiences?
If you're in private practice, office experiences would probably be best choice. Obviously, if you have aspirations in teaching in upper education, you need the best school degree and proper paper work.

Working with different firms, what are the uniqueness or differences?

- **Richard B. Myrick & Associates.** - (5 – 6 people (1968 to 71) I was Dick's 4th employee, starting in June of 1968 (Height of Vietnam War). I joined Dick Myrick, Alain deVergie, Gene Newman, Vic Ratkie, draftsman and an intern artist for that summer, and a part time secretary. Our work was primarily residential with some starting commercial work....like Richland College Master Plan, Eastfield College, LBJ Ranch, The James Heldt Residence. We did our own field surveying with rented equipment. We took a 1/2hr coffee break (I made the instant coffee down in the engineers office) and we picked Dick's brain about work and the profession....so valuable for me. **Firm Culture: (+) Small, personal, learned a lot thru mentoring and was able to explore and learn. (-) You learned how to develop CD's and work with the Contractors in the field, as you couldn't hand-off work to anyone. There were no tree farms at that time in Texas, so we tagged, dug trees near small creeks and valleys.**
- **Myrick, Newman, Dahlberg, Inc.** - (12 - 85 people) (1972 – 1989)
& MND and Partners, Inc.

Firm grew to a total of 85 people in 4 offices – Dallas, Austin, Houston and Riyadh, Saudi Arabia. The offices were opened in the order listed. MND & Partners was formed when new staff became Partners, which included myself. Our practice was quite diverse providing planning and landscape architectural services including a small landscape contracting company. Some of the projects included the Dallas CBD Streetscape, Nine (9) Public Projects off Young Street, between the Dallas City Hall, Convention Center south to the ReUnion Hyatt Regency Hotel, Shopping Centers such as the Galleria, Valley View Mall, Town East Mall. Other work included EDS Corporate Headquarters, Dr. Pepper Headquarters, Trammel Crow Center, 1st International Center (tallest building in CBD), Plaza of the Americas, SW Bell Plaza, DFW Airport, Waller Creek Greenway Study. Richland, Eastfield, Cedar Valley and El Centro Downtown for DCCCD, Lincoln Center, One Lincoln Plaza, Addison Circle Development, Addison North Park, Addison Celestial Park, Addison White Rock Creek Greenbelt, Texas Ranger Ballpark, Baylor Hospital Main Campus and Baylor's Tom Landry Fitness Park, Presbyterian Hospital Front Entry Study, Day Care Center and Central Energy Plant. Methodist Hospital Bed Tower and various projects on Campus.

The firm worked a lot with artist on a commission basis, so that the sculpture integrated nicely into our site plans. We hired artist and landscape architect Brad Goldberg, (Rhode Island School of Design) who worked in my studio, and would help develop site designs and located appropriate sculpture on it, and then he took a leave of absence for about 3 months from the firm to create stone sculptural pieces on site. We worked on a lot of urban projects throughout the south and southwest, gardens over structure became a standard dense project for the firm.

Firm Culture: (+) and (-) Large firm and had to develop accounting systems that helped Project managers manage jobs. Staff Designers worked for Project Managers and Partners in Charge, so there was a strong corporate emphasis to make a profit on jobs, but also to market and win awards for the firm's recognition. The firm deliberately explored and expanded our experience in art, roof gardens, gardens over structure, interior and atrium designed spaces.

- **Newman, Jackson, Bieberstein, Inc.** - (10 -14 people) (1990 – 2014) NJB was formed in 1990, when the real estate market dropped, and MND was dissolved. We began with the 3 Partners and stayed at about 12 to 14 people, hiring an intern LA every summer. The partners enjoyed this size of firm, because we didn't have so very much management responsibilities as the larger MND firm. By staying small, the principals were able to immerse ourselves into the projects (It is what all of us loved!!) We continued to be recognized for our work over this 25 year period. Projects included: Cowboy Stadium (AT&T Stadium), Frisco (Toyota) Soccer Stadium, Laureate Psychiatric Hospital (Tulsa, OK), Southlake Town Center MP, Westlake Comprehensive Master Plan, Carrollton TOD Development Centers, Chase Bank Plaza Renovation, Craig Ranch Park Study, Collin County Veterans Memorial Park, Crape Myrtle World Collection Park, Frisco Bridges MP and Museum Park, ACU's Jacob's Dream Park, DABS Martin Rutchik Concert Lawn, DABS Nancy Rutchik Red Maple Rill, DABS Upper and Lower Tram Study, TCU's Student Center and Campus Green, TCU's Stadium Renovation, Nebraska Furniture Mart's (NFM) Grandscape Master Plan and Entrance Study, NFM Boardwalk, NFM Town Center Study, Tom Hicks Residence – Creek Design.

Firm Culture: (+) Small firm, but involved in a lot of diverse, varied project types.

Clients enjoyed working with senior staff members who had vast for experience for providing quality service.

- **RVi Planning and Landscape Architecture** - (37 – 48 people) (2015 – Current)
RVi has their office headquarters in Austin with branch offices in Houston and now Dallas. Having been a part of RVi for a 9 month period, I've recognized that their main strength is in Community Planning and Park & Recreation work. With the purchase of NJB, Inc. in September of 2014, their portfolio and experience level has expanded to include more diverse, urban project types of urban design, corporate headquarters, office and streetscape / greenway, healthcare and sport's stadium markets.

Firm Culture: (+) Beginning to become a large firm, but has very strong leadership structure in upper management that keeps current in their lines of communication between all offices thru constant improvement in technology. The firm

is very organized with business plans, marketing strategies and good delegation of support and staffing to project managers in order to hit reasonable growth targets.

Comparison questions

In your opinion, how do you explain the relation between Architecture and Landscape Architecture?

GRASS ROOT SITE PLAN SERVICES FOR ARCHITECTS IN NORTH TEXAS.

Thru out the 70's and early 80's, our MND Dallas office was about the only LA firm here. There were design build firms like Lamberts that did primarily residential work, and only a few 2-3 person firms that had a professional practice. So the architects by default became our largest competitor for full site planning work in the North Texas area. In the mid-70's, we were only being asked to provide planting and irrigation services, and the architects would complete all the site hardscape. I remember asking architects, if they had a problem if I could also provided them a alternative sketch site plan, to give them a different site plan solution to consider. Most agreed with this idea, so soon they realized that they could spend more time on their architectural design, improve the delivery schedule and also get a better, more comprehensive site plan provided by us. Our work always enhanced their buildings and project goals, therefore it was a win – win for all.

- **OUR SEAMLESS PLANS APPEARED TO BE DONE MY ONE DESIGN HAND.** At that point in our practice, we worked very closely with architects (quick work sessions and close communication via phone, fax and Federal Express.) Our collaboration with architects quickly improved and we started making close friends over night, which led to us getting so much repeat work, it was almost scary to market for new work, for fear of not being able to deliver. I remember telling my wife, Mag that I got **(3) \$50's today, which meant.....(3) \$50,000 hotel jobs today!** I didn't know any better, as I had never gone thru a real estate recession before!

Please explain your view of roles: sole designer, lead designer of a group or collaborator to prime consultant.

Sole Designer: (+) Responsible for all of the job, beginning to end including any sub consultants (civil, electrical, environmental, structural, irrigation) possibly allows for more fee profit and flexibility for managing schedules in delivering the job. Design control in guiding the project and the Client's budget.

(-) Total responsibility as prime, and handling all schedules, meeting, coordination of consultants and their services (whether good work or poor).

Lead Designer: (+) Assuming that the LA is hired separately from the Architect,

the LA would be responsible for both hard and softscape work up to the building and would work with the architect to site the building, with the civil to design the parking lot generally be responsible for the site design of hardscape (all walks, plazas, courtyards, site lighting design (including selection of all site lighting fixtures), site furniture, location of ID graphics, early site grading and shaping of the ground surfaces. And coordinating all with the architect and his sub consultants.

(-) Close coordination with civil engineer (SD grading, erosion control design and drain inlet spec and locations), electrical engineer (site lighting photometrics and double checking fixtures specs), structural engineer (low parapet and retaining wall design, walk and paving sections, etc.), graphic designers (ID and regulatory sign locations, building light locations and way-finding, kiosks design locations).

Collaborator to Prime Consultant. (Same as Lead Designer).

In your opinion, what should the relationship be between client and designer?

It should be built upon an element of trust and faith that a job will be done well, that the implementation of the job will flow smoothly, with very few change orders, or addendums. The Client is generally controlling all project elements of design, schedules, funding and budgets, quality control and future maintenance of the job.

Closing questions

What is your advice for a young Landscape Architect?

If your goal as a young LA is to learn and grow within the profession and to work for a professional firm, then don't be afraid to say so! Your 1st few years are for learning and growth, so always keep your lines of communication open to the leaders of the firm. "I was once interviewing a young student, and asked him if he had any goals for himself at this early time in his career. "His response was that he wanted to get a license to practice in the state of Texas" My response to him, was that is like hoping to get your driver's license, so you could get to work. Even if you have not worked or interned for a lot of different size firms, you should express how you feel, and what you hope to learn, so that you can grow and become.....etc, etc.

(Lesson - Show that you're confident in what you are saying, and that you would be a good hire.....If you don't feel this way, one can tell immediately that you're scared and not excited about the future!)

In your opinion, what is the role of a Landscape Architect to the community?

I think that every professional or person regardless of their profession has a role to play in donating their time to non-profit organizations. I strongly believe in **volunteering efforts** for to enhance communities. It starts by holding up your hands, and saying, “ I want to do this!”. Be sure that you volunteer for some organization that you will enjoy being a part of, you believe in its cause. If it's not fun, you won't last long or do a very good job! I've learned that donating your time to a worthwhile cause, will teach you, very quickly as a LA communication skills, how organizations work and achieve results, how “team playing” works and a nicely fit role you can play. **Yes it takes work, but because you are not currently playing a leadership role in a firm, it will give you an opportunity to hone your skills while having some fun!**

Do you have any regrets in your career?

Not really... Maybe having the challenge of doing more work in foreign countries, so that one could respond to other cultures, people and their environments. I worked on on some middle eastern projects with MND and Partners, doing work thru Houston Architects in Saudi Arabia and Bahrain, and enjoyed the metric systems and cultural differences in other parts of the world.

What are the projects you would like you recall? And why?

I have not made a complete job list yet (as I've got too many over the last 47 years) and I want to talk with you and discuss how you will want to include this information into your thesis?

Miscellaneous Stories of Jobs Won & Lost.

Won. Texas Wesleyan MP Interview / Competition. We were asked by the School to do the job, and the architects asked Bob Zion to help them design the MP. I went to FW and met Bob Zion (Zion & Breen of NY)...and the story at the interview break, and I just happened to be standing in a conversation, when the President of the School said to the PM, “Who is that Bob guy....I don't need anyone to come in here, telling me where I should live....” (I almost choked on my coffee)we got the job....but it later was cancelled, because I think....the family donating the land changed their minds on funding?

Lost. College Station Amphitheater Park. Interviewing for a City of College Station and was not aware, that the City set a rule that the interviews for the job had to be held in an open, public auditorium. By a drawing of names, MND was selected to go first and Schrickel

+ Rollins was scheduled to follow us and some other firm was selected for the last presentation. Our MND team sat on the stage, and when I looked out into the audience, there sat Gene Schrickel of Schrickel + Rollins and they immediately started taking notes to the City's Reviewer questions, and when they came up next for their

interview, “they were certainly informed as to what to say!” **Schricket got the job, and over the years, it became a joke....**how much did you pay the City to be able to hear the confidential questions! (I called it an Aggie Joke!)

Got the Job, but “We Really Lost in the End” - Independence Shopping Mall in Independence, Missouri – We were commissioned to do the shopping for Homart. On the atrium space of the shopping center, we spent about \$230,000 on interior planting, and when the project was nearing completion, they had a VE (value engineering) meeting on site, that cut all the skylights out of the job, and no one thought about the need for natural light for interior plants. This was a period in time, when no one rented tropical plants to an owner, and so I believe they just got rid of the planting all together. I remember designing a movable metal rack with HID (metal halide) lighting stacked on it, so it could be moved into the mall during the evening, and removed during the day when the shopping center was open. After double checking with a horticulturist, I was told that this was a bad idea....to “never let a plant sleep” and that this alone would probably kill them. **We advised the Owner and nothing was done.**

Appendix C

Rowland Jackson's Bio

H. Rowland Jackson is a native of southwest Louisiana, born on August 13, 1944, attended Louisiana State University in 1963 in the School of Architecture. He met LSU's Landscape Architectural Dept. head Dr. Robert Reich and was convinced that his combined love for physical design, the creative process and natural environments would lead him into the Landscape Architecture profession. In 1968 he received a BLA degree and met Richard B. Myrick, on an LSU accreditation visit, and received an invitation letter to join Richard M. Myrick & Associates in Dallas, Texas.

In 1972, the firm had grown to 15 people and changed its name to Myrick, Newman, Dahlberg, Inc. By the mid-1980's the firm grew to 4 offices, 3 in Texas and 1 in the mid-East. The major projects that Rowland designed during this period were The Trammel Crow Center, Federal Express National Headquarters, EDS National Headquarters, Laureate Psychiatric Hospital, Celestial Park and the Ruwais New Town for Aba Dabhi National Oil Company, United Arab Emirates. Over the next 17 years, Rowland helped build credibility for his profession, and himself. His volunteer efforts and civic contributions placed him on various civic boards Rowland became a Sr. Vice President and Design Principal within the firm, designing hundreds of diverse planning and design projects. He has won over 36 design awards and citations from national and state organizations of ASLA, APA, AIA and the Dallas Urban Design Advisory Committee.

In 1990 Rowland, with partners Gene Newman and Karl Bieberstein formed Newman, Jackson, Bieberstein, Inc. (NJB). In 1998, Rowland was elected a Fellow in ASLA under Works of Landscape Architecture. Later in 1990 – 93, he was elected and served as National Secretary for the ASLA Council of Fellows. Some high profile projects of Rowland's include The New Dallas Cowboy Stadium, Frisco Bridges Master Plan and Museum Park, Texas Ranger Ballpark, Texas Christian University Student Center, Campus Green and Residential Halls, and the Crape Myrtle World Collection Park. Although a reserved and unassuming individual, the influence of H. Rowland Jackson, FASLA on the profession of landscape architecture has been significant and through his frequent sharing of professional talents in a variety of volunteer and civic functions, Rowland has created positive visibility for the profession.

Appendix D

Secondary informant interview

February -March, 2016

Q 01. What is your opinion of Rowland Jackson, the person?

Denwood Freeman: Okay. I've known Rowland since about 1988, and my opinion of him is extremely favorable, both from an interaction, personal collaboration that we had on numerous projects that we worked on, my experience with him, and my relationship with him has always been one of high ethics and of high quality. Rowland is a professional in what he does. He's client-focused, service-orientated, and I just think a lot of him. I think he's a good human being as well as good in his particular area of specialization.

Walter Dahlberg: My opinion of Rowland Jackson, well, he's a fine person. He was probably one of the most creative minds of most landscape architects that I've ever met or worked with. He and I have worked together since the early '70s, so I was only twelve. He was older. And he has always been one of the design leads of the companies that I've been involved with. We formed Myrick Newman Dahlberg back in 1971, Richard Myrick, and Gene Newman, and myself, and Rowland was an associate partner, but he has been the mainstay designer all these years, all those year, and I was with him, indeed, for about eighteen, seventeen years, I guess. And through those years his family, my family were very close. Our children, his two boys and my boy and girl kind of grew up together and played together, so we've known them quite well. And he, as an individual, is just a wonderful person, and he is a great designer and a good leader, so he has done quite a bit to promote landscape architecture and design throughout the southwest, and as our company grew through internationally we've done work, so he is a great-- as a person, he's a great person. As a designer he's a great designer.

Dennis Wilson: I've known him for many, many years now, probably close to 30 years or maybe even more and I think he's really... Yeah, there's no feedback. Good, well I think Rowland Jackson is probably one of the kindest, gentlest people I know. He has a great sense of humor and he's been a great friend over the years. I can't say enough good things about him.

Mrs. Mary Brinegar: I have been at the garden for 18 years. And one of my great joys was working with Rowland Jackson. He is a Southern gentleman but such a fine example of one of the best architects I've ever known, landscape architects. He is a man that wants to thoroughly understand the project. And so, he puts a great deal of study into his work before he actually does a design for it. And then along the way, he, unlike a lot of other people we've worked with, brings us back stages of his development to make sure it's exactly what we want, which has given us a wonderful, wonderful work here and a Red Maple Rill, as one example of his help for us that has brought such joy to people. And it's one of the most photographed areas of the Dallas Arboretum. It was originally, may I say, a ditch, which a lot of people said I should say, as well. And, oh, it had things like poison ivy and old bamboo in it. But he saw the vision there and had studied the topography and the hydrology. So, he knew what it could be and then taught us all the meaning of the word rill, R-I-L-L, which we now know now as the little stream. So, that was good.

Jeff Williams: Yes. Roland Jackson is a man of character, a very creative man, and a man that I have looked up to for many years, there. As a civil engineer I have worked with Roland as our lead landscape architect on many projects. And he has provided great wisdom and guidance and creativity on all of these projects. And I really think the world of him, and I think he is one of the best landscape architects in the world

Karl Von Bieberstein: Well, I think I would answer that this way: I think he's the kind of person that you want to call your friend. He and I worked together for over thirty years but he was much more than just a fellow employee and ultimately and truly he was a friend. He and you know, I knew Roland, his wife, well. I knew his whole family. We went to his boys' weddings. And so we were very close. And I think he's-- I could further say, I've got the highest respect for him. He's a very likeable individual. He's very curious. He's got a wide variety of interests, much broader than just landscape architecture. He and I shared some music with one another. Both of us play instruments. We both enjoy singing in choirs. And he's easy to talk to. He's got a great sense of humor. He's just fun to be around.

Q 02. What is your opinion of Rowland Jackson, the landscape architect?

Denwood Freeman: In my dealings with him from 1988 until he retired, Rowland was involved in numerous-- and I would say several dozen projects with us. From a design standpoint, some-- one real unique one was the time Landry Health and Fitness Center, where not only did he landscape the project, but he created an outside park area that had a water element to it, as well as a gazebo, an outdoor track, and his capabilities of understanding an environment that is serving the public, in this case, a healthcare setting, is what I think differentiates him from a lot of folks. He, in his design and in his plant selection, in his colors, he understood the opportunity to create a tranquil area where patients and visitors would have comfort and relaxation. That park originally was just behind the Landry Fitness Center. It's since been open up to a cancer center. So, you can imagine people who are at the hospital with their relatives or their loved ones, and as these folks are getting their treatments for cancer, people have the ability to go walk through a beautiful, 2.5-to-3-acre park that is just soothing and enjoyable and beautiful.

Walter Dahlberg: As a landscape architect, I think he was one of the leaders in the '80s and '90s. Certainly throughout the southwest, Myrick Newman Dahlberg became, I think we had a hundred and about eighty-five people at one time, with offices in Dallas, the main office, in Houston, and Austin, and then the associate office in Tucson, Arizona, and then an office in Riyadh, Saudi Arabia. And he was involved in design projects outreach from all of those branches, those offices. So he and I were kind of the design leads for the company, generally speaking, but he was out and helping each of those design teams in each of those geographical locations. So I think he has, through experience, and through leadership in the profession, been a major influence on landscape architecture and urban design.

Dennis Wilson: Well, I think he is really sort of extraordinarily creative. He is a master designer and he does whatever it takes to complete a great job on a project. And, then that's no small task. The other thing is he works well with others. We've had a great relationship over the years in terms of coming together and sharing ideas, working together on projects. I think he's probably one of the best in the profession.

Mrs. Mary Brinegar : The landscape architect role is critically important to the Arboretum. We have never wanted to hire just one landscape architect for ourselves on our staff, because we have many different gardens that need a different look, if you will, and to find someone that's an expert in that particular area. Also, we need the best and the brightest out there. So, when we're actually posing a garden, we want to discuss with several people what their interpretation might be. And because of that, we chose Rowland at Newman, Jackson, Bieberstein at that particular time.

Jeff Williams: Yeah, Roland Jackson, the landscape architect, is a very creative man who always looks at different alternatives to try to meet the project's objectives, and always seems to exceed our expectations in his creativity and coming up with a broad spectrum of alternatives. And I think that has been one of the keys to his success, is his creativity and willingness to do alternatives there to give the client options. And then the other thing that I'll say about Roland as a landscape architect, he values the other consultants. For me as an engineer, he's valued my input, and has been a great partner in being able to develop great solutions that are buildable and sustainable

Karl Von Bieberstein: I think I would say-- and this sounds kinda corny, but, I mean, I'd call him a consummate professional. He was very ethical, he was-- but he was very down to earth and practical. He has very a sensitive side to him. He had a great design sense. Very creative, but at the same time I think he was very collaborative. And so-- by that, I mean, Roland-- and maybe that's why he and I got along so well. Neither one of us had big egos. It wasn't that we liked to get the opinions of other people and we respected those opinions. And we tried to work with them.

Q 03. How do you relate with him? Please explain.

Denwood Freeman: I know him as a principal, Newman Jackson Bieberstein, the firm. They're a landscaping company. That's how I was introduced to him, as a consultant on projects. My interactions had been with him through the years through the projects that they would assist in design, landscaping, and irrigation for. And so, that's how I've known him all these years. It's been a professional relationship due to business that developed a long-range friendship.

Walter Dahlberg: I met him when I came to Dallas in 1970. He had joined Richard Myrick in Richard Myrick and Associates, and he was a designer there when I joined Dick Myrick, and so that's where we met. And we officed over in a little office over on Lemmon Avenue, and we moved actually across the street on McKinney, right across the street here, so I've kind of come back home here. Then we moved to a big, sixteen-floor complex, mixed use complex, over on Central, and then they, when I left, I left MND in '87 or '88, I believe, and then they moved over to where they are now, Banner Place in Park Central. But I met him through the profession, through the company.

Dennis Wilson: Well, I was trying to think when I first met him and I can't remember, it seems like I've always known him. We probably-- I may have met him when I was in Dallas first maybe back in the, oh it would've been the early '70s, late '60s, early '70s because I knew Dick Myrick fairly well back then and then when I returned to Dallas in the mid '80s or early '80s we struck up a relationship and so I guess that's how we met. We just got started to work on projects together and then me being in planning urban design Rowland was in the landscape and sort of planning design field. Of course, my background's

architecture so we sort of made a good team, covered a lot of bases and so our projects, a number of projects used his expertise he could follow-up with a design.

Mrs. Mary Brinegar: He was on one of our committees years ago and then became-- or one of our Gardens and Grounds Committees and then later became a member of our Board. He has been with us and helped us for so many years. We even used him in the late 1990s to serve on a Master Plan Review Committee, where he actually was looking at the ways things could develop in the grounds originally, or for the next 25 years. Then, when we formed a committee to study the Children's Garden, he was an important part of that, too. Then, as we had this great project come up for the Red Maple Rill, he was, indeed, the one that we went to, knowing his strength, and he had also moved off the Board at that time, so it was no longer a conflict of interest.

Jeff Williams: Roland is a great communicator. Both as a-- in presentations, he's a great communicator, but then also in a room like this, around the conference table, or around the drawing table, and in us working collaboratively to come up with solutions. Also I really enjoy working with him in charrettes and work sessions. Because he is a-- he can sketch up the issues, he can identify our design parameters, and then communicate very well with the rest of the team on how to find solutions. So that also has been hugely valuable because he is a great communicator.

Karl Von Bieberstein: Well, I guess we first met when I moved to Dallas in 1974, Roland was already working for Dick Myrick and I think the firm was called Indian [ph?] Partners. And I worked for the City of Dallas, but we-- Roland and I, our paths would cross at ASLA meetings and professional society meetings, and so we grew to know one another while we had different jobs. And then in the late seventies I had an opportunity to join the firm that he was working for and I came in as sort of a head of the production for the firm and Roland was one of the designers. And so we had an opportunity to relate to one another in terms of our project work as well as my beginning to manage projects for other project managers in the firm and, you know, trying to work with Roland individually in this type of thing. So I think we were colleagues, for sure, but we were always-- and peers-- but we, from the very beginning of our working together, we each recognized that we each only had our certain strengths. And I think that's what really served us well as we grew closer and began to work more closely together throughout the ensuing years.

Q 04 What was working with Rowland Jackson' like?

Denwood Freeman: He was very committed to serving the customer. I'm a contractor. I build buildings. He's a landscape consultant and architect. So, he's creating with design and working for the same customer I'm working for. He had a great ability at communicating what division of the landscaping was. They were, as a firm as well as Rowland, good at realizing there are budgets and there are parameters and working with the team collaboratively to get a project that not only could fit within a budget but also accomplish the vision of the programming for their services. So, he was collaborative, but he also was intelligent, and he would be willing to do his share in making the project successful.

Walter Dahlberg: Well, it's like having someone that could read your mind, pretty much. I became more responsible for the marketing and sales of the company, of the different divisions, the different branch offices, and the growth, and he was the steady man back home designing and leading the design teams. I knew that I could sell anything, and that

under Rowland's guidance, the team could design and produce outstanding work on almost any kind of projects, or we wouldn't have done work in the Middle East, or in California, or wherever. But working with him, he was so dependable and so consistent, and even tempered, which around me he needed to be, but he was a great general for the team, to lead the teams when I was out of town, which was quite often, so he was the mainstay. He was very dependable and a very good designer, and all of his team members loved Rowland, so he was well liked.

Dennis Wilson: Well, I would say it's a joy because he's easy to share ideas with and he has no ego. A lot of people sort of grab onto an idea and think theirs is the best, but he throws out ideas and we massage ideas back and forth and came up with concepts and plans. He follows up and he does everything that I think a professional consultant should do, and that's probably why we worked so much together over the years.

Mrs. Mary Brinegar: Well, I think it always was apparent to us that he wanted to please us as a client. So, his work was very detailed, and I'll let John Armstrong, who is our vice president in charge of all construction and building projects and their maintenance here on our property, explain more to you what we saw after we got a product delivered to us and the quality and caliber of that..... Also, it was a very interesting program document, because we needed this Red Maple Rill to bind the Lower Gardens to the Paseo de Flores and have a walkway that went up and down. We used to just have a rough kind of hill, and it had no ADA path and, you know, if you went too fast, you might fall down. But it also needed to provide a way for people coming up the Magnolia, Allee, or coming out of those gardens to come across to the Concert Lawn. And then, we wanted something for the Concert Lawn to enrich that experience, which we have now with this bubbling water, and the beauty of the red maples. So, now today, if you just look out on the lawn, you'll see all of these people just stretched out during the day. And it is a lovely place to relax and enjoy. But you also are seeing them right near the Red Maple Rill, too, to take in that beauty and the changing color of it all year long.

John Armstrong: You know, I think that as an architect, I understand the process of design from schematic, from a conceptual drawing, to hard drawings, to construction. And I think we're-- this may be stepping back a bit, but I really respect Rowland's sense of that whole process. You know, I don't think there's a point in that process or an aspect to that process that he doesn't understand and actually respect. And to Merry's point about, you know, working towards a concept and an end product that pleases the client, I think Rowland also has enough strength and talent and gift in his design work that he can challenge us, challenge our assumptions, but do it with a deft and light touch. I think that's one of the things about Rowland that I think is so strong. You know, he's-- he can bring options to us that we may not have considered and do that in a really gentle, respectful fashion. And his Red Maple Rill project, I think, is a really good example of that. Somebody else might have been taking on that project and done it with a heavier hand. And it just touches the garden so lightly and it's such a delicate and wonderful project that I, you know, I think that says a lot about Rowland. You know, so.

Karl Von Bieberstein: Well, yeah, and I can elaborate, I think, on what I just said before. We were both strong in very different areas. I respected and really depended on his creative insight and his designs. It was very clear that he had a talent, a very strong talent in design, and I didn't particularly. But I think at the same time I respected those skills in him, he depended on my skills related to business management and personnel

management. And so we began to-- and I think we forged a truly strong bond knowing that we each had things that we were strong in and that we depended on the other person, you know, pick us up in those areas where we were weak and they were strong, if that makes any sense.

Q 05. What qualities best describe Rowland Jackson? Please explain.

Denwood Freeman: First and foremost, I would say honest....Creative. Educated. Studious. Flexible. Those are the things that come to my mind when I think about Rowland Jackson

Walter Dahlberg: Best quality would be number one, extraordinary good principled person, good Christian. His family was strongly behind him, a great support system, and just very dependable. Again, as a designer, he was extremely dependable on producing great designs. As a person he was dependable, and as a father and a husband he was very dependable.

Dennis Wilson: Well, I would say sort of basically just following up on my earlier answer is he's not a prima donna. He has no ego. He works long, hard hours and develops ideas and just works well together with other professionals. I think that's a big, high compliment in the field of professionals because often there's a little stress and strife when you try to put a group of people together and attack a project, but Rowland has always been great to work with.

Mrs. Mary Brinegar: Well, I think he's a gentleman. I think he's a consummate professional. I think he is a person who is sensitive to the needs of the client while being self-assured in his own craft. Can you think of other descriptions of him?

John Armstrong: You know, I had the opportunity to work with Rowland as construction proceeded and in the earlier stages of some projects we're exploring now. And I find it delightful to work with Rowland. He's got a good sense of humor. You can tell he's a man. I don't know him well, but he just comes across as a person with a good heart. And I will say he's also a very strong person, but he does that in kind of a gentle way. He never gets-- he's always kind of even and composed and strong. You know, I think those are qualities that you just don't find in that kind of combination in a man or woman very often. I think it just speaks highly of him. I think, I would imagine that people that have been around Rowland for a number of years could probably expand on that, but from knowing him as-- perhaps as little as I have and only in one avenue or one venue and that's the process and construction and design, I have a great sense of him. And, in fact, that came across pretty quickly. You know, I think he's one of those people that you can read accurately, quickly, and realize he's a good guy, you know?

Jeff Williams: Okay. Accomplished, experienced, creative, and the ability to communicate all describe Roland Jackson. He also is a man that people respect, and he commands respect when he's in the room, there. And then also he is a pleasure to work with there also. And then he's also a man who becomes your friend very soon. He makes friends easily.

Karl Von Bieberstein: Having said all that, I think he really-- Roland and I both, we like to have fun. We like to work hard, we like to play hard. You know, how often have you heard

that trite phrase? But, truly, we, I think, he and I together, brought a little bit of fun and enjoyment to the working environment at the firm.

Q 06. What is your understanding of Rowland Jackson's design process procedure? Please explain your opinion.

Denwood Freeman: What I have experienced with him is him taking a concept of a building and understanding the location of that facility, what is surrounding that facility, how it's going to impact not only the project that's being developed but also, if you'll allow me to say, the community around it. So, he gets started early in that process, that he worked very closely with the architect, the owner, and eventually with the contractor on accomplishing the goal and the vision of the client through his design, his programming his design, and ultimately the implementation of that. And so, I think he started with just a concept, just a vision, and he was able to move it through the process of programming and design and tweaking until you had it at a final product. And so, that was his process as I understood. That's what I've watched him do. Now, how he actually goes about doing his business in his studio, other than I can see him with a pencil in his hand working, you know, drafting and doing the things that those guys would do, that's my observation of his process.

Walter Dahlberg: It's fairly standard for the landscape architectural urban design profession as a process, but he was, I think, excellent at going to a site, working with the client, and developing the program, along with the analysis of the project and the site to come up with the right solutions. Half of what we do is sales, and we have to sell by, you know, convincing a client to do something, convincing a client to hire us, convincing a client to spend the money, but through that design process, then his graphic abilities and his abilities to produce beautiful drawings, beautiful sketches, sketches that told the story was invaluable, and the way his mind thought through the process, led us through the analysis, through the conceptual phases, and into design development where the design really happens, 'cause you have to put the numbers and the project together. And then he would be involved generally in the installation process, although Gene Newman was in charge of the construction management administration aspect. Rowland was always involved onsite looking at details whenever he could, so it was an A to Z kind of process. He loved the profession. He loves what he did.

Dennis Wilson: Well, he has a similar process that I have and Jim Richards who we joined forces with a number of years ago. He has this sort of big picture that sort of starts with the context of a project and looks at how the context and then the design and then sort of works down into the details in layers. And, that too is very often unique because the products that he comes up with and we came up with together are unique to that particular site. It's not something that you can alter in, an acute idea that you can take and apply all over the place. He works through the context, the site issues, how people view the space, really thinks about it, and starts the design around that so that everything is truly unique and for that place. And, that is, I think, extraordinary in the field. It's sort of the old time design sort of company. It's that sketching paper and goals, messages sort of works it through. It's a good idea, well-thought.

Mrs. Mary Brinegar: And he well understands going through the different stages of design, from developing a concept and making sure that we liked every aspect of the concept, to going into the next phase, schematic design, showing us that. And then they,

John and our staff, have always been pleased with the quality of the work product that comes back in drawings that have been given to us or whatever. We use him on so many committees to help us choose architects for different areas and to take tricky projects on and help us or guide us through.

John Armstrong: Well, I, when I first came here five years ago, Merry brought me on to do a larger project, but it was a few months away from getting started. And so, the first project I worked on was Red Maple Rill, that Merry alluded to earlier. It was just a bamboo-and-poison-ivy-infested ditch that is now turned into this wonderful, wonderful garden. I was not around during the design portion of that process, but you can tell that the end product meant that it-- obviously you don't get to that very successful end product unless you understand the process very, very clearly. And you could work with not only a very challenging topography and existing conditions, but you have to meet a very high standard when you work on anything at the Dallas Arboretum. And Rowland just knocked it out of the park. There have been a couple of other projects that we've asked Rowland to help us with in early schemes, and he has once again showed me that his-- there's a kind of maturity about his design, because he does it, he touches, kind of touches the earth lightly. And I think that he's sensitive to, certainly, to context and the like, and there's not some overbearing style that's being washed over, over the Arboretum. I don't know NJB's work, Newman, Jackson, Bieberstein work, in terms of knowing which ones of those projects are Rowland's and which ones might have been other partners. So, I can't tell you which is which. But from work I've seen here, I feel really fortunate we've called on him to-- and to tap his experience in the process, yeah.

Jeff Williams: Yes. Well I'll give you an idea what we have always gone through with Roland, has been that we initially go over our design scope, what we are to do on the project together. Then we go out on the site and look at the site, and look at the opportunities and look what is around the site also. But the site visits are a very important element of it. And then from that, Roland would generally then sketch up ideas that he would bring for us to discuss, and then to narrow down that scope of alternatives for the client, because he very likely maybe bringing, you know, five, six, seven, or eight that we discuss, and then it's narrowed down to usually two or three to present to the client, still having alternatives there with it. And then we-- then from there, internally with the design team, will look at the cost and the buildability of it, and sustainability of the project itself. And then tweak the design. And then move forward with either-- especially if it's a public project-- at one point we were working for the city or the state-- then we generally would move then into a charrette or work session with the stakeholders and potentially public citizens there. And in the charrette itself then to try to go through and gain input on the designs there of the project. And then from that, develop a hybrid that is a combination of all of those alternatives that best fits the stakeholder's needs there and then come back there to-- in a public meeting-- to present the findings and the proposed solution. And then we're ready to move forward on construction plans, and then it has always been a very detailed process then also in developing detailed construction plans, therefore the project that we were building. But with Roland, some of the key projects we worked together on, one I've got to name the Johnson Creek master plan for Arlington. That was a wonderful process in which Roland was our landscape architect. We had approximately 12, 13 different consultants of different disciplines working on how to take care of the Johnson Creek Greenway here in Arlington. And with it, we won many awards there, both from the American Society of Landscape Architects and the American Planning Association. And that plan actually resulted in the reclamation of the Johnson Creek Greenway, which is

right in between Dallas Cowboy Stadium, AT&T Stadium, and Glow Block Park [ph?]. And was a huge success, and it enabled both of those projects to be able to move forward there with it. Recently, we have just worked with him on the 400 acre Nebraska Furniture Mart master plan, in which the whole area is called Grandscape. But it is a mixed-use development and in it, Roland was the master landscape architect on it, guiding the process through what our street scape looked like, what our park areas would be looking like. Our pedestrian circulation in the main Plaza area in front of the building itself, but there is going to be much more development that is going to be done there, and of course that was a collaborative effort between Warren Buffet, who was the developer, and the city of The Colony. So we were working with all of those entities there to help make it meet. He was fantastic as usual, but we've worked with him on several park projects also. Gateway Park, down in South Arlington was a grassy field that Roland there came up with a wonderful design in which a pond was created that was not only a pond to be used by the people, but it also functioned as detention. But yet it is a beautiful park that has a trail around it, a multipurpose trail around it, landscaping, and it is in Arlington's major shopping area. And so it really transformed just a grassy piece of land into a beautiful park. And Roland was a key partner in making that happen.

Karl Von Bieberstein: You know, that was a good one. I think what I remember the most is Roland always would consider influences beyond the scope of the particular project or assignment that he was working on. For instance, if he had assignment to design a plaza or a park, he would consider, and rightfully so, the environment surrounding that park even though it wasn't particularly germane to solving the particular problem at hand. It gave him a wider knowledge of outside influences on the thing that he was working and he had a good knack for knowing how to do that. So-- and I think the other thing-- and I know you interviewed Roland and I would be curious to see if questions arose with Walter Dalburg [ph?] and Roland's relationship with Walter. I always thought that-- and you know that there's two philosophies of design: form follows function, function follows form.... And Roland seemed to have that good mix of how to deal with both without going over to one side or the other excessively.... Roland was always concerned about form, but it needed to work and it needed to solve a problem. And I've seen a lot of designers who were so embroiled in trying to create the form that they would think the form that they slaved so to create would solve the function problem. And more often than not it doesn't. But Roland seemed to have that ability to really understand what the functions were, both to create a space that had a form of its own and a very creative design that didn't look like it just evolved out of a series of trite program elements that drove it. Does that make any sense to you?

Q 07. What do you think is his influence on landscape architecture?

Denwood Freeman: They have done a lot of award-winning projects throughout the community of North Texas, and I'm sure in other areas, as well. They were seen as leaders as an organization and as individuals. I think a lot of people-- let me back up. A lot of landscape architects benchmarked with them, studied their design. So, therefore, I think they've had a huge influence on it. They have done a lot of most notable projects in North Texas. And so, I think they're the leaders. They are successful in what they're done, and so their success has influenced others to do things at a higher level, higher quality. I just think that they probably have had a bigger impact than I am aware of or that you could measure.

Walter Dahlberg: Well, I think as one of the leaders of MND, which was one of the largest firms in the country at the time, I think his influence has been invaluable, because he set standards, and he took the profession a little bit back to reality. In the '70s, '80s, you know, moving into the computer world, the computers are great tools, but to design just using a computer forces you into more straight lines and straight line thinking, whereas Rowland maintained that design, not intuitive, but process oriented design. He has maintained that throughout and has taught many, many students, and interns, and employees that design process. You've got to think it. You've got to use your hands. You have to involve yourself. So his influence, I think, has been very major in keeping the profession that we influenced through various schools that we have all-- he spoke at a lot of schools. I spoke at a lot of schools, and helped train students, and we trained lots of people through our firm. At last count I think we helped start about fifteen or sixteen firms through the people that came through the MND process, and then went out with other companies, and then started their own companies. And we have MND graduates that were partners at SWA, and some of the other large firms throughout the nation, so that process that really Rowland, I think, with a hands on approach, carried through across the nation.

Dennis Wilson: Well, I think that one thing probably over half of the Texas professional landscape community has worked with him and through his office, much like... and know the approach of the design and working with clients, that sort of thing, so I think his involvement with ASLA. He's always working on committees, working for the profession. So, not being a landscape architect, but working with a lot of them, I'm constantly amazed, everybody knows Rowland Jackson, and respects him and that is high praise.

Mrs. Mary Brinegar: I can't speak in general, but I can certainly speak for the Arboretum. And that is that he has given us areas of grace and beauty. He has given us areas that were so well-thought-out that he added to our program to make sure that we had walkways that were of the right size and could accommodate people moving through that Red Maple Rill, for example, but also beautiful stairways that could come down or that you could access in an ADA way to bring the two sides of the garden together. He gave us, through his wonderful design, great photo opportunities, and that's really important when you're trying to showcase our garden or to even sell involvement with the Arboretum to other people by showing them examples of what we've done well in the past. He has given us that a hundredfold in that beautiful, beautiful garden, the way that we can shoot it different ways and the way it develops through the seasons, which is also a real trick with landscape architecture. And he and Gene Newman and his family and others have been-- Newman Jackson Bieberstein, have just, you know, made a real mark on our property and, I know, in the city, because so many other great projects that they're doing have won acclaim also. We've won many different awards for the Red Maple Rill that Rowland Jackson developed.

John Armstrong: In fact, Red Maple Rill just won a Texas, State of Texas award from the American Society of Landscape Architects. And, you know, it's just a, again, a stellar project. You know, I think you probably would have to talk to some of Rowland's contemporaries in landscape architecture, other landscape architects, about his influence. I think to Merry's point, here at the Arboretum, certainly he's had an impact. I don't know about influence, in terms of the use of that word, but I think if you look at fashion, art, architecture, music, influence ultimately, I think, is evidenced by things that last and aren't faddish and that are stately, timely. And I think that Rowland's work is probably going to stand those kind of tests of time, you know.

Jeff Williams: Roland Jackson has had a major influence on the field of landscape architecture. In fact, he has been designated as a Fellow by the American Society of Landscape Architects, which is a very prestigious award and designation that only a very few architects ever achieve. And here in north Texas, Roland has established himself as one of the top landscape architects. Now his contributions are-- for example, Frisco Bridges, that transformed the city of Frisco. It gave an appreciation for outdoor art, established a high standard for bridges and parks and pedestrian areas. Roland is a master at doing waterfalls and creating beautiful outdoor areas that people want to be, outdoor rooms there. And so I would say that he has set a new standard here for landscape architects in our area with many of the projects that he has done.

Karl Von Bieberstein: Well, he won a lot of awards and the most recent has been the announcement of the Nancy Ruchet [ph?] Redman [ph?] _____ out at the Dallas Arboretum. And so I think Roland is gonna be remembered for the awards he's won. I think that, in and of itself, speaks to the fact that he's had an influence on landscape architecture in North Texas and the Southwest. I think-- it almost kind of leads to the last question on your list about his influence of just the profession... I think he's-- I've seen him involved in service organizations. He was active in the exchange club for years. He served ASOA very well. He was a member of AIA. And I think as a landscape architect where you're known for your work in a profession to serve in related organizations and work with other folks that are not of that same profession brings a level of credibility to the profession that you're in..... And so I think from that standpoint, I believe he's had a pretty good influence on the profession itself.... He's also served on the board out at UTA and he continues to do that on the professional advisory council.

Q 08. What is his influence in landscape architecture profession?

Denwood Freeman: That, I don't know that there's a one particular item that I could identify that Rowland Jackson created. I think it's the overall approach to business. It's the collaboration early in a project. Well before his time, they didn't talk collaboration. They lived it. They walked that talk. They worked with all of the partners involved to have a successful outcome. And so, I would say that's what he did really well. Okay?

Walter Dahlberg: I think part of, on the profession, one of the things that I think we developed very, very well at MND, and Rowland was extremely good at it, is with the charrette process. And that would be getting the client and the team together, the architect, the landscape architects, the civil engineers, and bring them into a room, and we had white works, and had kind of an onsite squatters, we called it. We would cover the walls with ideas, and concepts, and Rowland could sketch out little thoughts, and the model to the walls, so everybody was graphically seeing the same thing. And that's one of the best ways to communicate. If you try to communicate just verbally, or just on the computer, then you will miss a lot of the nuances of what design is all about. And I think that process was very important. The other is that we would take a team to the site. We had projects, we were hired by the National Park Service, to do all of the Texas and New Mexico national parks, so we would go to those sites. Either we'd fly, or we rented a big Winnebago bus and took six to eight team members, and we'd spend a week there, and that's the squatters. We'd go squat on that site, and stay there, and learn that site, and know how to deal with the site. We would do that for nearly all the projects that we did in some form or fashion. I think that has spread throughout. From the '70s and '80s that spread pretty much throughout most school processes and certainly lots of other firms do the same thing now.

A lot of it now is called stakeholders, and advocacy planning, and we did it a long time ago, that's getting the client involved, and going to the site, and really knowing the site. I think he was a good, I think, leader in making that work.

Dennis Wilson: Yes, I sort of see <inaudible> hopeful star for the profession, sort of a guiding light for a lot of the professionals... I think that he has picked up the legacy of Dick Myrick who was one of the icons. He was number seven of the registered architects in the country or something, sort of the original guy who was recruited down in Texas. <inaudible> and started his own firm and hired Rowland and Dick was a guiding light to everyone. He was a statesman for the profession and really maintained sort of a high quality presence working with people and design and I think Rowland really picked up the mantle and carried that on. I consider him truly a sort of elder statesman of the profession, somebody who I think can teach a lot of lessons. I'm very excited about this picking him up and doing this kind of compilation. I think a lot of people could learn from his professionalism, design capability, and design approach.

Mrs. Mary Brinegar: The Concert Lawn that he did for us originally and the Concert Stage became such an important aspect of the Arboretum and now a great revenue generator, because we can say again and again that we have the most beautiful place for outdoor concerts in the city. We know that to be true. Then, it was just natural that we went back to him for the work that's taking place at the bottom of this hill right now, being created-- being able to create a pathway by which we can get some of our vehicles around without taking away from the beauty of the garden. And that was another challenge, but he did it well. So, when you say, "What is his influence," everywhere I look is his influence, whatever, from the Children's Garden back here, to all of this, to Red Maple Rill, and then wonderful thoughts about the planning of the rest of the park.

John Armstrong: Right. And I think Merry probably mentioned too his time as advisor, from a volunteer Board standpoint, helping and guiding us over the years, as well. When he wasn't actually in a project here, professionally hired, he was such a great resource to the Arboretum and the Board and the staff as the garden developed and grew through the Master Plan program.

Dave Forehand: Well, in terms of him being important, I think he's been very important to the Arboretum. His creativity and mark are here on the garden with the master plan for the whole camp area, which has all come together now. In fact, we're doing one of the last pieces of that as we speak. There's construction behind us, part of Rowland's master plan for this area. The Red Maple Rill, the Nancy Rutchik Red Maple Rill has award-winning, beautiful design loved by everyone and will be with us her forever. So, his mark on this garden is very significant. He's a wonderful like gentleman. I'd say he's-- one of his best traits is he listens, which is-- we love with an architect when they hear what you are thinking and have to say. And he can take what we think we want and turn it into something that's beautiful that works architecturally, as well, from the landscape. And he's had that gift, which I think is the best I've seen of any of the landscape architects we've ever worked with, to take what we think we're asking for and be able to turn it into a plan that works from his perspective but also is very pleasing to us and our donors. And he's done that very well for us.

Jeff Williams: Oh, without a doubt, he has helped the image of the landscape architects because of his character, because of his ability to communicate and his creativity. But then

also, in his ability to listen to the other disciplines that a landscape architect needs to pay attention to, which is the civil engineer, which is what I do, in listening to his client, in listening to perhaps mechanical, electrical engineers, the geotechnical engineers, the architects; he is able to gather all of that input and then it translates into a much more successful design there. So I think he has really set himself apart there as a premier landscape architect.

Q: Yes. Okay. So would you like to share anything regarding Roland and with our discussion?

Karl Von Bieberstein: Oh, I think just to sum up and say that I'm gonna miss him. I know-- and we miss him on a daily basis. We've-- you know, he and I stay in touch on a weekly basis. We talk every week and I'm gonna be involving him in projects here, 'cause I think he's gonna want to keep his hand in the design stuff. So, I'm glad that he's had the career he's had. I think he handled his retirement very gracefully and very smoothly. It was deliberately planned and I think we reached that break point very logically and very easily. It was not something that just we scrambled at the last minute trying to figure out, "Oh, gosh, you know, what are we gonna do? Roland's leaving next week." You know, it was well thought out and so-- but that kinda goes back to your very first question as to what kind of person Roland is. He's somebody that is-- that cares about other people and doesn't want to create a situation that's uncomfortable or awkward for folks.

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Biographical Information

Baishakhi Biswas is an award winning landscape architecture student in both design and academic achievement. She graduated from The University of Khulna, Bangladesh in 2011 with an of Bachelor's Science degree in Architecture. In 2013, she then moved to United States to attain the University of Texas at Arlington (UTA) pursuing a Master's Degree in Landscape Architecture. She is the recipient of the Richard Myrick scholarship.

She grew up seeking to express her creative side through drawing, dancing, singing, building, and designing from an early age. Through her high school, undergraduate, and graduate studies, this interest led her to become an Architect in a architecture consulting firm named ASSO Consultant Ltd in Bangladesh in 2010. After that her interest extended to the landscape architect profession. Continuing her interest in 2014, she was an intern in a firm named David Ralston Landscape Architects in Dallas, Texas. From there, she held a position as an urban designer for the Institute of Urban Studies at UTA in 2015. Most recently, she works as a Graduate Research Assistance (GRA) and Graduate Teaching Assistant (GTA) in the UT Arlington Landscape Architecture Program in addition to perusing her graduate studies. During her time at UTA, as a part of a group project, she was recognized by 2016 first place winner of EPA rain works challenges, 2016 student honor award from APA and ASLA Texas chapter. There were more awards for her involvement and design initiatives to the community health improvement project while working as GRA.

Within the final stages of her educational career, she graduates with honors through an extending interest in developing and building a prospering career as a landscape architect. As she gains the necessary experience, knowledge, and expertise, she would like to become a successful entrepreneur focusing on the public realm.