

A LIFE IN CONTEXT: FINDING FORM IN LEWIS T. MAY

by

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ABSTRACT

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This thesis examines the life and career of Lewis T. May (1946 –), FASLA. During his three decades of practice, Mr. May has made exceptional contributions in landscape architecture as a practitioner, author, and academic, both domestically and abroad. He is the recipient of over 100 awards for his projects.

A qualitative methodology is used to understand his contributions in a historical and personal context. His ability to communicate effectively, both graphically and verbally, is one reason for his success. Consequently, this thesis creates a framework for understanding his process in the field of landscape architecture.

Open-ended interviews and participant observation provide information relevant to his design philosophy. The information from these techniques reveals the significant events and influences that impacted Mr. May's professional career and provides the means to interpret how his role has differed from his contemporaries. The research concludes with a summary and discussion of the findings.

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CHAPTER 1

INTRODUCTION

1.1 Research Objectives

All history becomes subjective; in other words there is properly no history, only biography.

Emerson “History”

The main purpose of this research is to create an understanding of Lewis T. May’s design philosophy and the possible reasons for his success. He was one of the first to participate in the international development in the Middle East and has achieved considerable success both domestically and abroad, although remaining largely anonymous to both professionals and the public when compared to other significant figures in landscape architecture.

The recent history of landscape architecture has been composed largely of individual personalities and offices (Robinette 2005). Additions to its body of knowledge continue to occur through an investigation and understanding of prominent practitioners. There is a large focus on a small number of practitioners who have achieved success on a global level, such as Peter Walker, Martha Schwartz, and Lawrence Halprin, who are well-documented in the literature. However, formally documenting other contemporary and successful figures that are not as well-known in the field is an important part of understanding landscape architecture history.

Continued research is needed to record the careers of other landscape architects, architects, developers, planners, and artists who helped to shape the region's landscape. Together these narratives would offer a written account of man's relationship to his environment and the reciprocal influences that have existed between the two that have existed over the past decades (McRee 1992).

A second objective is to document how May's design philosophy is a product of his internal and external environments and how it developed during his life. By understanding how an individual's design philosophy originated and evolved, it can be placed within the broader context of the profession's body of knowledge. This research will provide an increased understanding of specific events and the social context that influenced May's work in the field of landscape architecture. McRee (1992) references Necker's writings (1989) which confirm the importance of investigating the interdependency of events and the subsequent responses and attitudes as a basis for data analysis in this type of study.

Lewis T. May has dedicated his career to the planning aspect of landscape architecture. He has also focused on educating architecture and interior design students about the interrelatedness of landscape architecture as a design field.

Lewis T. May has been in practice for over thirty years. He is an accomplished practitioner, educator, author and lecturer. A Fellow of the American Society of Landscape Architects (ASLA), he is recognized by his peers based on the numerous awards received from ASLA and other organizations. He enjoyed a twenty-year career (1971-1992) in planning at Caudill Rowlett Scott (CRS) and advanced to the position of Director in 1990 when the firm numbered four thousand employees. Following a hiatus during which he wrote and lectured prolifically, he eventually joined

PageSoutherlandPage in 1996. He was promoted to Vice President, Director of Planning at PageSoutherlandPage in 2001 and currently leads his own studio within the multidisciplinary firm.

1.2 Research Questions

The researcher poses questions that will allow the collection, analysis and understanding of data associated with Lewis T. May's design philosophy. To accomplish this goal, answers are sought to the following questions:

1. What themes are expressed by the subject's approach to landscape architecture design?

2. How is the subject's work representative or non-representative of the landscape architecture traditions of his time?

3. What influence did the subject's work have in the development of built landscape architecture works in Saudi Arabia, other parts of the world and in the U.S.?

4. What is the subject's definitive contribution to the profession? Is his role as educator or designer more significant overall?

1.3 Definition of Terms

The following definitions are used to clarify terms as they are used in this research.

Anecdotal Records: An ongoing chronicle of behaviors during participant observation (Henderson 1991).

Artifact: “A physical object that can be handled and observed. It usually has a temporal quality, meaning that it ‘speaks’ of actions at a particular time and place.” (Cole and Knowles 2001 85).

ASLA: American Society of Landscape Architects.

Biography: A structured account of a life written by another, usually according to literary conventions (Cole and Knowles 2001).

Coding: A process by which qualitative data analysts systematically organize their comprehension of meaning in the data and its interpretation (<http://www.cdc.gov/hiv/software/answr/howto.htm#Why%20Use%20AnSWR> accessed 1/14/06).

Constant Comparison: A systematic method for recording, coding and analyzing data. The goal of this technique is to maximize credibility through comparison of groups and data (Henderson 1991).

Content Analysis: The process used in analyzing documents, records, transcribed conversations, letters, or anything in a textual form (Henderson 1991). The objective technique of systematically inferring specific themes or characteristics from messages, either written or verbal (Garner 2003).

CRS: The firm Caudill, Rowlett, and Scott. Name changed to CRSS after the acquisition of J.E. Serrine in 1983.

Generativity: Stage Seven in Erik Erikson’s stages of psychosocial development. Erikson's theory consists of eight stages of development, separated by life cycle stages. Each stage is characterized by a different conflict that must be resolved by

the individual. This particular stage (generativity versus stagnation) occurs during middle adulthood (considered to be ages forty to sixty-five). To obtain a positive outcome at this stage, each adult must find some way to satisfy and support the next generation.

Grounded Theory: The creation of a theory is based on observation rather than on deduction (Henderson 1991).

Hermeneutics: The analysis of the meaning associated with a written text (Henderson 1991).

Historiography / Life History Approach (LHA): An analyzed and explained account of what has happened in the life or development of a person (McRee 1992).

Idiographic: An approach to life history typically used by subjectivists or soft-data investigators who believe that it is scientifically legitimate to research the life of a single individual who can then be considered “representative of a group, but also as in an independent totality from whom generalizations may be drawn” (Schwartz and Jacobs 1979 69).

In-depth Interview: Repeated face-to-face encounters between the researcher and informants directed toward understanding informants’ perspectives on their lives, experiences, or situations as expressed in their own words (Taylor and Bogdan 1998).

Interview Guide Approach: A method of interviewing which uses topics and issues to be covered but does not specify any particular way that the questions should be asked (Henderson 1991).

Key Informants: People who provide more in-depth information about what is occurring because the researcher has established an element of trust with them (Henderson 1991).

Life narrative or life story: A written or oral account of a life or segment of a life as told by an individual (Cole and Knowles 2001 18).

Life history: A method of research that goes beyond the individual or the personal, and places narrative accounts and interpretations within a broader context (Cole and Knowles 2001 20).

Metis: “A wide array of practical skills and acquired intelligence in responding to a constantly changing natural and human environment” (Brooks 131).

Narrative: A research method that is based on the assumption that human experience is episodically ordered and best understood through a reconstruction of the natural narrative order in which it is lived. Significance is given to the personal, temporal, and contextual quality of connections and relationships that honor the complexities of a life as lived as a unified whole. The focus of narrative research is on the individual, and the fact that life might be understood through a recounting and reconstruction of the life story (Cole and Knowles 2001 19).

Nomothetic: An approach to life history typically used by objectivists or hard-data quantifiers who believe that “theoretical generalizations should be applicable to *many* individuals and should be derived through systematic experimentation, usually involving the use of statistical validation” (Schwartz and Jacobs 1979 69).

Participant Observation: The method that simultaneously combines observing and informal interviewing with the focus on developing an insider's view of what happened that can be described to outsiders (Henderson 1991).

Personal Accounts Strategy (PAS): This interviewing technique includes recorded oral and face-to-face interviews with professional associates, clients and co-workers of the subject who help to reconstruct unique personal experiences (Schwartz and Jacobs 1979).

Phenomenology: A philosophical movement which avoids causal explanations, preconceptions, and presuppositions in the investigation and description of phenomena. It focuses on phenomena as consciously experienced (Henderson 1991).

Positivist / Interpretive Paradigms: Two mutually exclusive paradigms that have characterized the social sciences. A positivist (or scientific) researcher seeks the facts or causes of social phenomena while the interpretive (or naturalistic) researcher believes that human behavior is a product of how people see their world (Henderson 1991).

Purposive Sampling: A qualitative sampling method used to get the most comprehensive understanding of a phenomenon. It may consist of sampling extreme or deviant cases as well as typical cases (Henderson 1991).

Qualitative Methodology: Research that produces descriptive data: people's own written or spoken words and observable behavior (Taylor and Bogdan 1998).

Standardized Open-ended Interview: A method of interviewing that uses the exact wording and sequence of questions for each interview although the interviewee may respond in what ever way she/he wishes (Henderson 1991).

Symbolic Interaction: A theoretical phenomenological framework which posits that the meanings that “things” have for human beings are central in their own right (Henderson 1991).

Theoretical Sampling: A process of data collection for generating theory whereby the researcher collects, codes, and analyzes data and decides what data to collect next and where to find them in order for the theory to emerge (Henderson 1991).

Thick Description: A method of data interpretation that presents in close detail the context and meaning of events and scenes that are relevant to those involved in them (Taylor and Bogdan 1998).

Verstehen: Understanding on a personal level the motives and beliefs behind people’s actions (Taylor and Bogdan 1998).

Triangulation: Utilizing a combination of methods or approaches in order to interpret data, thereby minimizing bias (Henderson 1991).

1.4 Summary

Studying Lewis T. May provides the opportunity to engage in a simultaneous review of landscape architecture at a time when America reacted to massive social, technological, and scientific changes. May was active in landscape architecture during approximately this same time period when there was a paradigm shift towards a rational, scientific and ecological process in the profession. Norman Booth (1999) wrote that in order to understand the underlying ideas and concepts of contemporary landscape architecture, one must be cognizant of the period’s guiding principles which relate to “style, design theory and uses of materials at all scales of ... projects.”

Thus, this exploration fulfills a dual requirement of obtaining an individual's unique life experience while examining these experiences within the broader context. This is consistent with McRee's position in his thesis on Richard Myrick (1992), where he claims that:

History suggests that it is only through the documentation of other professionals' projects and philosophies will the future of the profession of landscape architecture be shaped.

While this work is not a definitive study on May's contributions to the field, it is one more step in creating a model by which landscape architecture history can be recorded and understood. This account also builds on earlier efforts to document the history and impact of landscape architects Richard Myrick and Rosa Finsley.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter will explore several key concepts that are critical to understanding the behavior and actions of May. A vital component of May's success is attributable to his distinctive graphic style and ability. Not only is it an effective tool of communication, but can also be explored as a means for him to simultaneously utilize both hemispheres of his brain in problem solving. Additionally, understanding the psychosocial context in which May operates is valuable in understanding his motivations. Finally, the firm where May worked for the twenty years following graduate school had a significant impact on his worldview and process.

2.2 Drawing as a Communication Tool

Drawings are an important element of landscape architecture practice. A landscape architect may use notational drawings to more fully understand a place (Thompson 2003) or sketches may be used as a visualization process (Johnson 1992). Drawings also enable a designer to make full use of both analytic and intuitive approaches to problem-solving (Edwards 1999). Finally, winning a client may depend on the ability of the designer to sell the project through the graphics (Webb 1999). Christopher Grubb, a freelance renderer who has worked on various landscape architecture projects, says, "...you must orchestrate a drawing as if it were a collection

of actors and props.... All aspects must contribute in a way that makes the message clear” to the client (Harris 2001).

In the 1950's, Hideo Sasaki, the director of Harvard's landscape architecture program, recognized the benefits of incorporating sketches into the rational process that was replacing the practice of traditional elaborate renderings (Johnson 1992). This shift in the rationale for drawing was subsequently demonstrated through the techniques of landscape architects such as Lawrence Halprin, Laurie Olin, Kevin Sloan, and Bill Johnson, among others. Lawrence Halprin draws “process” sketches to help him understand natural features, such as the way water moves in different conditions (Halprin 1986). Laurie Olin creates different types of drawings in his travel journals which included recording or note-taking on construction details and the spatial composition of a built place; “design studies, doodles, ideas and notes”; and sketches of natural or built objects (Byrd and Nelson 1985 48). Kevin Sloan, both an architect and landscape architect, uses a method of “notational drawing” to help him understand and learn from places. His method incorporates measurement and drawing as a way to understand “the relationship between the elements and parts, the proportions and dimensions..., and their orientation...” (Thompson 2003 100). At Johnson, Johnson and Roy (JJR), Bill Johnson's straightforward graphic style involves the ability to translate words into drawings. “Johnson's sketches capture ideas precisely and offer narratives to which others can easily respond,” observed Jory Johnson (1992 78).

The use of drawing as a method of problem solving is further explained at a psychobiological level by Betty Edwards, author of The New Drawing on the Right

Side of the Brain (1999). Edwards relates that by drawing, a person can arrive at an answer by tapping into the unconscious, non-verbal level, “seeing” the solution. This capacity is explained by human brain-hemisphere research, published in 1968 by psychobiologist Roger W. Sperry. At a very basic level, the left and right brain hemispheres control the two different modes of thinking – verbal, analytic, and sequential versus visual, perceptual, and simultaneous (Ibid.). Edwards (1999 38) asserts that, “Using the right hemisphere, we understand metaphors, we dream, we create new combinations of ideas.” Edwards speculates that this ability to use both hemispheres in cooperation is what many creative individuals use to synthesize solutions (1999). Edwards (1999 44) outlines the differences between the two hemispheres:

Table 2.1 A comparison of left-mode and right-mode characteristics

	Left-mode		Right-mode
Verbal	Using words to name, describe, define.	Nonverbal	Using non-verbal cognition to process perceptions.
Analytic	Figuring things out step-by-step and part-by-part.	Synthetic	Putting things together to form wholes.
Symbolic	Using a symbol to stand for something. For example, the drawn form ∞ stands for infinity, the sign + stands for the process of addition.	Actual, real	Relating to things as they are, at the present moment.
Abstract	Taking out a small bit of information and using it to represent the whole thing.	Analogic	Seeing likenesses among things; understanding metaphoric relationships.
Temporal	Keeping track of time, sequencing one thing after another: Doing first things first, second things second, etc.	Nontemporal	Without a sense of time.

Table 2.1 – *Continued.*

Rational	Drawing conclusions based on reason and facts.	Nonrational	Not requiring a basis of reason or facts; willingness to suspend judgment.
Digital	Using numbers as in counting.	Spatial	Seeing where things are in relation to other things and how parts go together to form a whole.
Logical	Drawing conclusions based on logic: one thing following another thing in a logical order – for example, a mathematical theorem or a well-stated argument.	Intuitive	Making leaps of insight, often based on incomplete patterns, hunches, feelings, or visual images.
Linear	Thinking in terms of linked ideas, one thought directly following another, often leading to a convergent conclusion.	Holistic	(meaning “wholistic”) Seeing whole things all at once; perceiving the overall patterns and structures, often leading to divergent conclusions.

From a commercial perspective, Webb (1999) underscores the importance of graphics as part of the total package of selling a design. He states that a project’s ultimate success squarely rests on the ability of the designer to convey their intent through their drawn plans. These graphics are seen at many different levels, from the client who must originally approve the project all the way down to the people who will construct the final built project. He explains that drawings are essential to ensure that all parties are on the same page with the designer. The main goal of the design process is to translate project criteria from “verbal and intellectual concepts to graphic designs” (Webb 1999 221).

Ultimately, drawing is a tool that enables the pursuit of artistic, scientific and cultural studies and creates a tangible record that can be experienced by others. May's thought process involves an almost instantaneous translation of words into graphics which capture the essence of an idea (Walker 2006). This skill is acknowledged in brain hemisphere research which indicates that the right side of the brain controls feeling, intuition and subjective insight (Edwards 1999). Mr. May also uses drawings to create a common language across cultures and countries which can be easily understood when presenting to an international client. As used by May, drawing is a method of visual analysis which concisely explains design decisions to a client and creates a cohesive narrative for each project (May 2006).

2.3 Sociological Theory of Life Stages

2.3.1 Introduction

Sociological theory is used to provide a construct that relates human behavior and responses in a psychosocial context. This branch of psychology has been devoted to understanding a person's actions in terms of their life cycle, usually closely related to their actual age. Analyzing behavior using this theory can provide additional insights based on life experiences typically triggered by being in a particular stage of life.

2.3.2 Erik Erikson's Life Stage Theory

The foundation for life stage theory was developed by Erik Erikson. This sociological theory applied Freud's earlier psychosexual predictions of behavior and went one step further by applying it across the life span in a psychosocial approach. Sociologists who utilize this theory to analyze behavior tend to pay attention to how

historical cohort events, such as the Depression, affect an individual's development (Kotre 1984).

In effect, Erikson divides up the life span into eight distinct stages and assigns a series of “psychosocial crises” that must be overcome in order for the individual to progress (1998). The following chart outlines the conflict that occurs at each life stage (Erikson 1998 56-7):

Table 2.2 Psychosocial crises

Old Age	Adulthood	Young Adulthood	Adolescence	School Age	Play Age	Early Childhood	Infancy	
							Basic Trust vs. Basic Mistrust. HOPE.	1
						Autonomy vs. Shame, Doubt. WILL.		2
					Initiative vs. Guilt. PURPOSE			3
				Industry vs. Inferiority. COMPETENCE				4

Table 2.2 – *Continued.*

			Identify vs. Identity Confusion FIDELITY					5
		Intimacy vs. Isolation. LOVE						6
	Generativity vs. Stagnation. CARE							7
Integrity vs. Despair, disgust. WISDOM								8

Erikson’s theory is very clear in stating that each conflict is grounded in the preceding life stage. That is, if a person fails to achieve a successful outcome in a prior life stage, they will have issues with the subsequent one. Recent works by others have argued that the life stages are not necessarily sequential as Erikson posited. Rather, an individual may simultaneously face several psychosocial crises or may move backwards and forwards. Kotre (1984) indicates that an individual faces all of these conflicts during their life, with each stage simply representing the time when a particular conflict is dominant.

2.3.3 Generativity

However, the stage that is of the most interest in the review of Lewis T. May's life is the seventh stage, generativity, which typically peaks in middle adulthood. Middle adulthood ranges from between the late twenties to early forties and may continue until approximately age fifty to sixty-five.

The conflict faced during this seventh stage is the fight between self-indulgence and egocentrism (care of one's self) or altruism (care of others). Generativity defined by Erikson, is, in its basest form, that of physical procreation (Kotre 1984), and parenting the next generation (Seabaugh 2006). Nevertheless, even Erikson acknowledged that this term could be expanded to cover, "...productivity, and creativity, and thus the generation of... new products and new ideas, including a kind of self-generation concerned with further identity development," (Erikson 1998 67).

Kotre emphasizes that generativity is a way by which one generation leaves their mark on the next. This is accomplished via a range of ideas and activities. Generativity appears as an instinctual urge, engaging "imagination, reason, conscience, and will" (1984 7). It can also be viewed as the need to be needed by others, and many creative and philanthropic professions can satisfy this drive. Ultimately, the primary concern of generativity involves assisting the younger generation in developing and leading useful lives (PageWise, Inc. 2002). Seabaugh (2006) underscores the importance of generativity when he claims that this effort is fundamental to evolving the species.

2.3.4 Four Types of Generativity

Because there are different types of generativity, it is possible for this attribute to extend through all of an individual's adulthood. Kotre (1984) reiterates that generativity should not necessarily be construed as a particular stage, but as an impulse that may be released at different moments, particularly when considering different types of generativity.

Some aspects of generativity specifically relate to roles within the family, while others are broader and encompass roles in the greater community or overall society (Burdon 1998). Kotre (1984 10) expresses it as "a desire to invest one's substance in forms of life and work that will outlive the self" or, as he references the work of Levinson, a method of creating a legacy and achieving immortality.

As noted by Kotre, however creativity and generativity have very different connotations. With creativity something **new** is created, but generativity involves the act of passing on something **old** (to future generations). Additionally, he goes on to explain that creative acts normally result in an original synthesis or novel approach to a problem. Finally, creative acts end after the finished product is created, while generative acts tend to involve a greater duration of time, providing nourishment during growth and development phases. All of these point to a much longer time investment for generative acts.

Kotre (1984 12) delineates four major categories of generativity that may occur during an individual's life:

Table 2.3 Types of generativity

Type	Description
1. Biological	Begetting, bearing, and nursing offspring Generative object: the infant
2. Parental	Nurturing and disciplining offspring, initiating them into a family's traditions Generative object: the child
3. Technical	Teaching skills – the “body” of a culture – to successors, implicitly passing on the symbol system in which the skills are embedded Generative objects: the apprentice, the skill
4. Cultural	Creating, renovation, and conserving a symbol system – the “mind” of a culture – explicitly passing it on to successors Generative objects: the disciple, the culture

The third and fourth categories (technical and cultural) are directly applicable in the study of May's implicit and explicit position as an instructor. Technical generativity occurs when teachers “pass on skills to those less than advanced than themselves” (Kotre 1984 13). These skills typically represent the “how-to” tasks that are important in a specific society, community or profession and can be viewed from an apprentice-instructor dyad relationship. For example, in landscape architecture this would consist of how to graphically represent typical symbols and objects, how to perform cut and fill calculations, or how to conduct a site analysis. The objective in this type of generative act is to keep the craft alive and more often than not, the technically generative individual expresses this act many times during the life stages between young adulthood

and old age (Ibid.). Kotre makes the very important distinction that the act of passing along skills and knowledge is only generative when there is the accompanying “sense of extending oneself into the apprentice or attaching oneself to a lasting art.” Furthermore, technical generativity focuses on the process, but not the meaning of the skill.

Cultural generativity, however, is more concerned with what the skill means, e.g., the “idea” of design or architecture or planning. Or, in other words, symbol systems are used to create an identity within the broader scope of existence and give a “sense of meaning and place to members of a perduring collectivity” (Kotre 1984 14). In this circumstance, the teacher transforms into a mentor and the apprentice is now a disciple (Ibid.).

2.3.5 Agentic and Communal Modes of Generativity

Kotre further categorizes the four types of generativity by whether the individual’s life-interest is focused more strongly on herself or on the generative objects (1984). Psychologist David Bakan formulated the terms agency and communion to describe two antithetic attitudes of human behavior (Ibid.). Kotre (1984 16) reports that under Bakan’s ideology:

Agency represents the self-asserting, self-protecting, self-expanding existence of the individual, while communion represents the participation of the individual in a mutual, interpersonal reality or in some larger organism.

Depending on which assumes the stronger life-interest, the mode of generativity can be described as agentic or communal. Agentic generativity arises when the interest is more in oneself and the apprentice, or the generative object assumes the role of a testament to the self. To the contrary, a communal mode of generativity occurs when

the generative object becomes instilled with the life-interest, and therefore becomes more important than the predecessor (Ibid.).

While two modes are a simplification of a wider range of possible behavior, this categorization provides a means with which to view complex human motives.

Table 2.4 Agentic and communal modes of generativity

	Agency	Communion
	Agency represents the self-asserting, self-protecting, self-expanding existence of the individual. It is represented by the precept “survive and kill.”	Communion represents the participation of the individual in a mutual, interpersonal reality or in some larger organism. It is represented by the precept “die and become.”
	Agentic Generativity	Communal Generativity
	Life-interest is retained in <i>me</i> . Generative objects may be narcissistically possessed, cannibalized, or erected as monuments to the self. The worst thing imaginable is one’s own death.	Life-interest is transferred to the generative object. The object is loved for itself, and the worst thing imaginable is its death.
	Examples	
1. Biological Generativity	A pregnancy is desired because one wants to demonstrate virility or womanhood.	A pregnancy is desired because one wants to care for a child.
2. Parental Generativity	A parent molds a child in his or her own image.	A parent allows a child to develop in his or her own way.
3. Technical Generativity	“Do it <i>my</i> way!”	“Do it the right way, and as well as you can.”
4. Cultural Generativity	A cult leader draws the veneration of followers to himself.	A leader sacrifices a career for a cause.

2.4 CRS... More Than Just a Place to Work

2.4.1 CRS Culture

May's first landscape architecture job after receiving his master's degree was at Caudill, Rowlett, and Scott (CRS). CRS started as a two-man architecture firm in an office above a grocery store in Austin in 1946. Caudill's book, Space for Teaching, published in 1941, propelled the firm into the school planning market as a result of the increased demand for new schools after the end of World War II (King and Langdon 2002). The initial founders, Bill Caudill and John Rowlett, were joined by Wallie Scott in 1948 and Willie Peña in 1949. The firm moved to Bryan, Texas in 1954 after outgrowing its space above the grocery store and then to Houston in 1958 with a total of fifty-three employees (Kliment 1994; King and Langdon 2002). When CRS went public in 1971, the employees numbered two hundred and ninety (King and Langdon 2002). In 1972, May joined CRS as their first landscape architect.

The place where May worked for the first twenty years of his career had a strong impact on his behaviors, values, and belief systems. CRS was a company that operated with a strong sense of its core competencies and its plan for the future, guided meticulously by the original founders. There were some important fundamental processes and beliefs that originated as part of the firm's core values, which were in turn, imparted to the employees who worked there. Bill Caudill communicated many of these values through TIB ("This I Believe") memos that were distributed to staff. Between 1964 and 1983, Caudill wrote roughly four thousand of these memos (King and Langdon 2002). Caudill, in a TIB dated 19 June 1973 wrote:

To fully understand CRS, one must know and understand the values we place on people and things. ... Values are the slow-moving, powerful forces which shape CRS. Values support the entire CRS structure. The uniqueness of CRS lies in its values (Fleshman, Fonville, Schweiger, and Wahl 1992 11).

Another TIB from Bill Caudill on May 23, 1983 summarized the firm's goals: "To produce good architecture, make some money, and to have some fun while doing it," (King and Langdon 2002 3).

The focus on high standards and professional trust created an environment where innovation was important and people were given the freedom to be creative, while they were expected to do their best and encouraged to seek responsibility. Caudill liked to proclaim "that CRS was composed of 'good guys who know their stuff.' By 'good guys,' he meant employees who were eager to work and willing to cooperate with one another" (King and Langdon 2002 218). This was certainly a work environment that appealed to May, fresh out of graduate school and enthusiastic about working on large and important projects, while enjoying creative freedom (May 2006). In fact, CRS was included in The 100 Best Companies to Work for in America in 1984 and 1985 (Fleshman, Fonville, Schweiger, and Wahl 1992).

Two other very important characteristics of the firm were the mentoring of younger employees and the never-ending public relations quest by Caudill to spotlight the company (King and Langdon 2002). A fundamental precept of the firm was to develop a succession of leaders by allowing employees to take on additional levels of responsibility. At times, this might include allowing them to make their own mistakes (King and Langdon 2002). It was this approach to leadership that would facilitate May's

aspiration to climb the corporate ladder and would also be reflected later in his own willingness to mentor the next generation of young designers.

Caudill emphasized the importance of publishing materials that would reach people at other architecture firms and in related fields. This served the dual purpose of enhancing the firm's reputation, and also forced the company to continuously pursue "new insights and techniques" (King and Langdon 2002 11). Caudill himself was a prolific writer and encouraged his employees to do the same, becoming experts in a particular topic. During his career, Caudill wrote or co-authored twelve books (Ydoyaga 1985). This perspective included publications put out by the company, as well as assorted writings by individual employees. King and Langdon (2002 95) observe that CRS's corporate brochure in 1972:

...was a small paperback book, a volume consisting of three parts: the first dealing with the firm's philosophy, the second with CRS buildings, and the third with the CRS process and track record.

Included at the end of the brochure was a bibliography which referenced the works of thirty-five CRS employees. They had produced ninety-five articles and books on CRS architecture and processes (Ibid.). This had an obvious influence on May as seen in his propensity for writing, which resulted in the publication of many articles and books, several of which won ASLA awards, and his inclination to pursue lifetime learning.

2.4.2 Innovation and Techniques

CRS is credited with creating many programming techniques which are today considered status quo (King and Langdon 2002). These include architecture by team, squatter's sessions, fast-tracking, concept cards, and problem-seeking (Ydoyaga 1985;

Fleshman et al. 1992; King and Langdon 2002). In fact, CRS also differentiated themselves from other firms by tackling energy sensitive design as early as the 1940s. By 1956, they were known as the forerunners in designing for the environment (regionalism), which later “served as [their] entrée into international practice” (Fleshman et al. 1992 45).

Several techniques are especially important when considering May’s design philosophy. This includes squatter’s sessions, concept cards and problem seeking. Squatter’s sessions (a term coined by CRS in 1948), was a method by which client input and buy-in was achieved. The design team was relocated to the design site for the course of the project, which improved communications between CRS and the client (Fleshman et al. 1992). The clients were also expected to be involved in the process, thereby identifying and addressing design issues from the very beginning (King and Langdon 2002). However, squatter’s sessions alone could not always produce a creative dialogue between the designer and client as May would find out when working on the Superconducting Super Collider project (May 2006).

Concept cards (also called analysis cards) originated as part of the programming process and quickly became a distinctive tool in CRS communications. These cards were used to explain a design decision logically and graphically in the simplest terms possible (Fleshman et al. 1992). King and Langdon (2002 54) note that, “Brevity was a required discipline in using concept cards.” Each card illustrated one key design concept which was drawn using a broad felt-tip marker. These cards represented the philosophy of communications at CRS: “directness and clarity” (King and Langdon

2002 94), and their graphic analysis techniques became a trademark for the firm (Fleshman et al. 1992). Fleshman et al. (1992 66) observe that these tools enabled programmers to effectively communicate by creating a common language which worked for “every kind of client with every kind of design problem” and were especially useful when dealing with large groups of people during the planning process. Improved communications technology resulted in a reduction in the size of the cards from 15” X 30” to 5 ½” X 8 ¼” (Fleshman et al. 1992 67). This graphic analysis technique is still utilized effectively today by May.

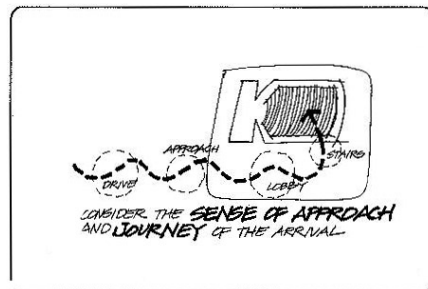


Figure 2.1 An analysis card or “snow card used in designing the Jesse H. Jones Hall for the Performing Arts in Houston. *Illustration courtesy CRS Center Archives.*

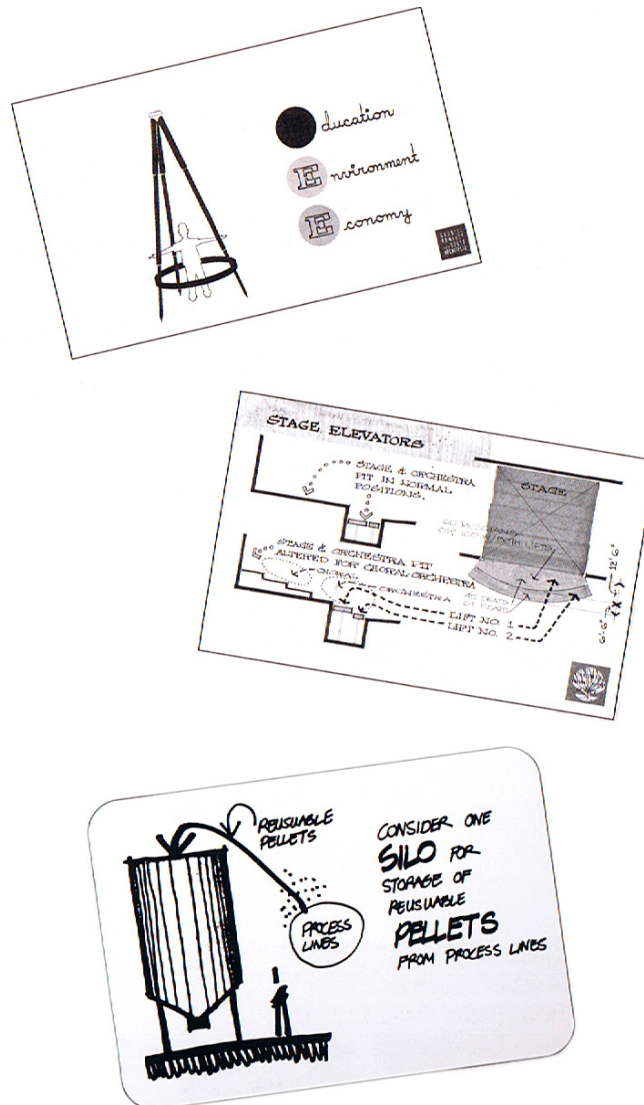


Figure 2.2 Additional examples of concept cards.

King and Langdon (2002) maintain that problem seeking, also known as programming, was, without a doubt, CRS's most important contribution to the profession. Although the rational process and the Bauhaus movement provided the basis for programming in the statement, "form follows function," CRS did not feel that adequately captured all the information necessary to develop a coherent design based on logical analysis. Thus, CRS worked on formulating a method to identify and organize

the process of obtaining necessary project requirements prior to the design process (Ibid.). May's design philosophy primarily stems from this viewpoint, in which he uses an exploratory process to identify the essence or the "DNA" of each project (May 2006).

While these techniques may seem obvious and are standard procedures in today's business practice, they were pioneered by Bill Caudill in the 1940s and 1950s. With a leader who believed in value and client first, while simultaneously designing good projects which won awards, it is easy to see how the positive reputation that CRS built continued to win them new clients and extended their influence throughout the United States and around the world.

2.4.3 Expanding the Business

CRS had a practice of forming joint ventures or associations with local firms in order to win contracts, beginning with their early school projects. (Fleshman et al. 1992; King and Langdon 2002). By the end of the 1950s, over half of their projects were completed this way. Their clear communications enabled them to establish good working relationships with firm who were hundreds or thousands of miles away. At the time Lewis was employed at CRS, excellent communication techniques were essential as the firm expanded and established branch offices in other countries.

While the company's original success was rooted in a book written by Caudill and published in 1941, the impact of Space for Teaching: "An Approach to School Design" (Fleshman et al. 1992) transcended just the southeastern U.S. CRS's reputation as an expert in school design led to commissions for schools, universities and colleges

both in America and abroad (Ydoyaga 1985). This explains in large part why so many of May's projects focused on university campuses.

In 1964, CRS's international reputation as school architects was one of the main reasons that the firm was selected to work on the University of Petroleum and Minerals (UPM) in Dhahran, their first job in the Middle East (Fleshman et al. 1992). Originally just a site selection project, they were recognized for their cultural sensitivity and attribute their long relationship with the Saudis to this philosophy and the adaptable, participatory nature of their programming method while working on the UPM project (Fleshman et al. 1992). The work in the Middle East would represent a significant portion (twenty-five percent) of Lewis' projects during his career.

During the 1970's, with over seventy percent of their revenue coming from international work, they had achieved a reputation as “the firm that leaves from Houston's Intercontinental Airport” (Fleshman et al. 1992). The Saudi building boom which resulted from escalating oil prices during the 1970s contributed enormously to CRS's expansion efforts in the Middle East. King and Langdon (2002 143) remark, “Thanks mainly to work in the Middle East, by 1975 the firm had greater earnings than Skidmore, Owings and Merrill, long the nation's architectural giant.”

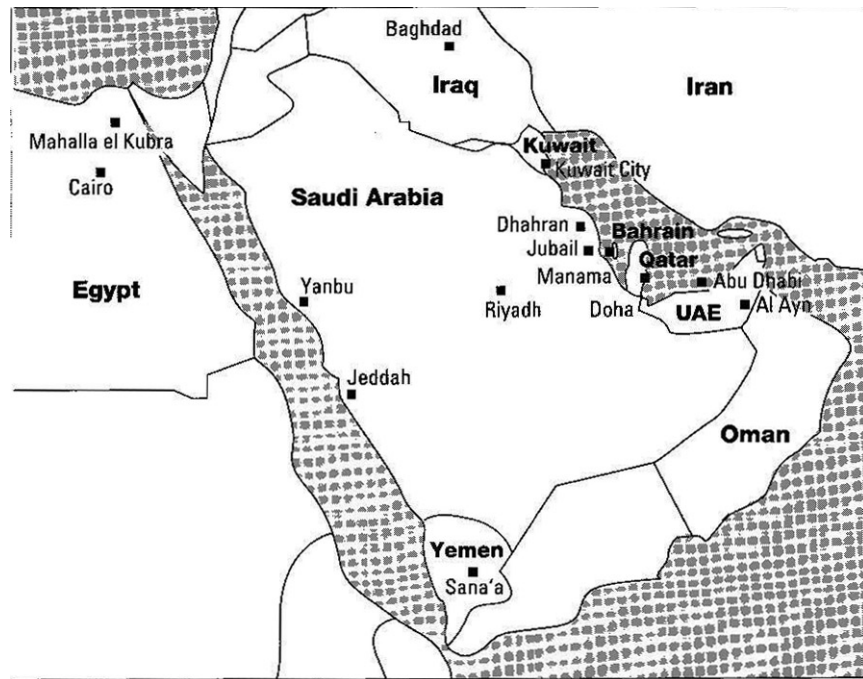


Figure 2.3 CRSS project locations in the Middle East (Fleshman et al. 1992 20)

Simultaneously, CRS worked hard to expand their project base into other countries as opportunities arose. In a company brochure (no.4000.0601, ca. 1972), CRS discussed its decision about where they would take jobs (King and Langdon 2002 123):

We decided that we would go anyplace to do a job if there were an opportunity to produce good architecture. ... We like to travel. And we have devised ways to be proactive successfully almost anyplace. That's why any day, you may find six suitcases standing in the lobby of CRS.

To support the international effort, the company consolidated staff in its Houston office (Ibid.). As an employee during this period of international expansion, Lewis' responsibilities required lots of travel abroad. He also honed his ability to work effectively with clients from various cultures. This would reinforce May's sensitivity to environmental and cultural factors in his design work (May 2006).

Even though CRS was very successful in the 1970s, there was concern about the impact that would result from a contraction in the Middle East project work since it represented such a large portion of the firm's revenue. Consequently, the firm's leaders sought to diversify the company through a series of acquisitions and mergers (Fleshman et al. 1992). Between 1972 and 1983 the acquisitions included companies that specialized in interior design; water resource engineering; and pulp and paper, culminating in a merger with J.E. Sirrine (an engineering firm) which more than doubled the size of the company from 1,500 to nearly 3,500 employees in 1983 (Ydoyaga 1985; King and Langdon 2002) and resulted in the firm's name change to CRSS. Eventually, the company had over thirty offices around the world which served both international and domestic markets (Fleshman et al. 1992). It was during this time that May enjoyed increasing positions of responsibility, which eventually culminated in his position as Director of Design for the entire firm by 1983.

2.4.4 The Beginning of the End

In 1991 when Landscape Architecture Magazine identified the top ten largest firms (based on gross annual billings for landscape architecture and planning fees), CRSS held the top position, at \$27 million for the previous year, with average annual billings (for landscape architecture and planning) totaling \$21 million (Evans 1991). CRSS identified one of its future critical challenges as expanding its business into both the Pacific Rim and Eastern Europe, similar to the expansion taking place in other design professions at the time.

Even though the outward signs of endurance and profitability were seen, sadly, the firm was already in decline. There are various dates hypothesized to be the beginning of the end. Kliment (1994) suggests that CRS had only staved off the inevitable in 1971 when it began its long period of mergers and acquisitions. It is also true that with the waning of the Saudi building boom, CRS had to turn to other sources to supplement their mainly international revenue stream. King and Langdon (2002) argue that the decline began when J. E. Serrine was acquired in 1983 which had resulted in a much larger emphasis on engineering work. Coincidentally, Bill Caudill passed away that year (Ydoyaga 1985) and, with the increased size of the firm, it was much more difficult to maintain the original pioneering spirit with 3,500 employees than three hundred fifty employees.

With its continued diversification, King and Langdon (2002 265) explain that the individual parts of the company ended up being “more valuable than the whole.” The sudden death of Paul Kennon, an outstanding designer and team leader in 1990 (Kliment 1994) also played a part. In 1992, May was fired from his position as Director of Design, which was shortly before the firm dissolved (May 2006). By 1994, CRSS was disassembled into its basic units; the architecture group was purchased by HOK, a collaborator with CRS on both their earlier work on school buildings and some later projects in Saudi Arabia (Kliment 1994; King and Langdon 2002). In the end, it is important to remember the ideas and philosophies that enabled the firm to win “over three hundred awards for design excellence and innovation between 1955 and 1985” (Ydoyaga 1985).

2.5 Summary

In order to document and explain May's contributions in education and practice, a review of the preceding information provides a foundation from which to explore the knowledge gained about May and his background. To be able to understand how his design philosophy originated and evolved, it becomes necessary to explore the ideas and events that established a framework for his subsequent actions.

CHAPTER 3
RESEARCH METHODS

3.1 Introduction

A qualitative approach is utilized in this research because of its focus on understanding and explaining sociological theory. Qualitative methodologies enable the researcher to document the influences and experiences that generated Lewis T. May's design philosophy. Glaser and Strauss (1967) propose that the complexity of society and human behavior can be revealed through qualitative techniques (Henderson 1991). It allows for richness in the data because each person provides their personal description or version of history. Specifically, qualitative methods are designed to yield descriptive data through the use of tools such as in-depth interviews and participant observation. Analysis of the descriptive data yields major themes and influences.

The research focused on a series of interviews with Lewis T. May as well as interviews with persons identified with projects May considers significant to his career. An interview guide approach, which does not use specific questions, but rather general topics and issues, provided the framework for personal interviews with May. This allowed for a more informal conversational exchange, creating a level of flexibility in obtaining relevant data. Cole and Knowles (2001 27) acknowledge that establishing an intimate relationship promotes the "blurring" of personal and professional boundaries, thus enabling "knowledge producing" exchanges to occur.

Oral or face-to-face interviews were used to collect data from persons familiar with May and his work. The various backgrounds and experiences of the interviewees supported the purpose of qualitative methodology by providing an opportunity to address multiple perspectives on the same topic and provided another basis of information regarding his life story. Standardized open-ended interviews were used to ensure that the same basic questions were asked of each interviewee. Interview questions were asked in a non-leading manner that allowed for easy interpretation. However, the design was flexible in order to allow the interviewee to respond how they wish. Efforts were made create a natural interaction, similar to a conversation, allowing the interviewer to focus on what is important to each person. This method allowed each individual's perspective to be told as the interviewee saw it, minimizing researcher bias.

The use of triangulation as a method to connect and understand the complexities of a life history was achieved through three main sources. Interviews, observations and "artifactual evidence", described by Cole and Knowles as "biographical information, personal and professional documentary texts (letters and journals, curricular, programmatic, and scholarly materials, and copies of institutional correspondence...), and family and institutional photographs," provided a range of information (2001 3). Using multiple sources provided a means of ensuring that an accurate portrayal of the life lived was created. Data were then abstracted into themes and considered in relation to the broader context and possibly within different discipline based theories. This provided the basis for creating a comprehensive and evocative life history account.

3.1.1 *The Importance of Life Histories*

The purpose of this thesis is to review the significant events and motives that influenced Lewis T. May and his design philosophy. A primary goal of social research focuses on understanding the context of an individual's life: how they lived, why they made the decisions they did, and how they continuously acted, interacted and reacted to their circumstances. "The goal of social research is to discover, understand, and communicate the truth about people in society" (Henderson 1991). While the future cannot be predicted, a study of the past can often provide clues that link together information about the human condition.

Additionally, it is particularly important to understand the associated meaning of the life being studied. *Verstehen*, the understanding of a person's beliefs and motives is a prime objective of this research (Weber 1968). This is accomplished by trying to understand how people live everyday life (Henderson 1991). Accompanying emotions are equally important in creating a total picture of a person's experiences (Spence 1997).

No person lives in a vacuum; everyone is a product of their external environment and social context. This includes politics, technology, history, culture, and family. "It is virtually impossible to imagine any human behavior that is not heavily mediated by the context in which it occurs" (Henderson 1991). A complete picture of his life is obtained through indepth interviews with Lewis T. May, but also through interviews with individuals who have had interaction with him, as well as participant observation and a review of relevant documents.

Life histories are complex things which allow the construction of an in-depth study of an individual. They are important because through this study of an individual, it is often easier to understand to gain insight into a particular human condition. According to Schwartz and Jacobs (1979), there are two basic approaches to life histories: the *nomothetic* approach and the *idiographic* approach. The main difference is that the latter approach legitimizes the use of studying a single individual who is representative of a group from which generalizations also may be drawn.

Cole and Knowles (2001 59-60) outline the key components of a life history:

1. Exploration of a life through recounting memories of experiences and the meanings attributed to them.
2. Evidence of substantial effort over time given to obtaining the stories of a life.
3. Contextualization of a life lived.
4. Representation of a life that honored the individual, celebrating life, yet raising to consciousness important understandings about the value of the life and its relation to larger questions of society.

Because life histories involve the use of the interviewer as the research tool, there is an underlying bias in the analysis and representation (Cole and Knowles 2001). As such, the research conducted will be somewhat autobiographical of the researcher. According to Cole and Knowles, there also is some “co-construction of the meaning about the life lived” (2001 2) between the researcher and the subject. This is not

necessarily a bad thing, although it means that the complexities of the subject's life as lived cannot be done complete justice.

Cole and Knowles note that a life history "illustrates the intersection of human experience and social context" (2001 9). The life history is an account of a life situated within a multi-dimensional universe, affected by social, historical, economic, educational and religious influences. "... [P]ersonal, social, temporal, and contextual influences facilitate an understanding of lives and the phenomena being explored," argue Cole and Knowles (2001 10). How do the individual's decisions, reactions, and interactions relate to their circumstances? It is important to contextualize the subject's experiences within the broader influences of times and places in order to gain an understanding. In the end, the reader must create their own meaning and judgment of the representation moderated by their own reality.

3.1.2 Life History Approach

One in-depth interviewing technique that is especially helpful in reconstructing important events in a person's life is the Life History Approach (LHA). This type of interview provides an opportunity to capture the life experience of the subject in the first person, or the way the subject lived it and remembers it (Capturing the Past 1997). Cole and Knowles refer to a definition provided by Etter-Lewis (1993) which affirms that an oral history "preserves an individual's own words and perspectives in a particularly authentic way. It is a collaborative transaction that reconstructs a life once lived; and it is a text that makes relevant to the present metaphors of a narrator's past," (2001 21). Henderson notes "Life histories represent the experiences and definitions

held by one person, one group, or one organization as this person, group, or organization interprets their experiences” (1991).

Data about the past are obtained from interviews, written records or a combination. These different sources can be used to achieve triangulation while simultaneously providing multiple insights into the individual’s experiences. This methodology is well-suited to developing research questions and obtaining answers when flexibility is required to validate data during data collection. The data are then analyzed and “woven into a meaningful set of explanations” (Denzin 1978) to provide an explanation of what has happened in the life or development of a person from their perspective (Henderson 1991). The LHA will provide a chronicle of May’s life and define his contributions to the field.

For data to be effective, Schwartz and Jacobs (1979) argue that the LHA must contain as many of the following as possible:

1. The data ought to be autobiographical, and if possible, corroborated by another in order to ensure that any distortions in memory, selective perceptions and the life are found and corrected.
2. The account ought to cover as much of the life history of the individual as possible, as opposed to a brief and discrete segment of time.
3. The life history should be as detailed as possible, not only in the number of events included, but also with respect to how the individual felt about these events at the time of their occurrence.

4. Particular attention ought to be paid to the dates of the events in order to be able to reconstruct not only their occurrences and how they were experienced, but also their sequential ordering.

3.1.3 Personal Accounts

The Personal Accounts Strategy (PAS) includes face-to face interactions and recorded oral interviews with May's professional associates. These individuals provide information that substantiates his personal experiences and history. While there are several drawbacks to personal interviews, they are an irreplaceable source of rich data. It is only through conversations with people that their perspectives can be combined into a greater, complex social reality (Henderson 1991).

For the interviews to be effective, the interviewees must be particularly knowledgeable regarding the subject. Awareness of the respondents' reasons for participation helps to expose their thought process, which in turn may affect data interpretation. This is a bias inherent in this type of interview strategy. The interviewee's perspective on the subject unfolds as they see it, not as the researcher sees it. However, Cole and Knowles (2001 71) propose that by developing a trusting relationship with the subject and honoring their "intelligence and integrity", the subject will feel comfortable in revealing information.

3.1.4 Selection of Interview Participants

The research objective is to document significant events that have impacted May's design philosophies. Therefore, it is necessary to identify clients and associates who have worked with May on relevant projects. In order to generate a pool of qualified

respondents, several steps must be taken. The process begins by identifying projects that are considered significant contributions to the field which incorporated May's design philosophy. Input is provided by the subject to identify influential projects in his career.

May will provide a list of potential interviewees. Interviewees are chosen based upon their personal and professional experience pertaining to the subject. Additional selection criteria may include the amount of time spent in contact with the subject and their ability to clearly express their point of view. Current students taking an undergraduate class from the subject are included in the subject pool, as well as other former classmates of the subject.

Next, the researcher obtains contact information for the respondent pool. Initial contact is made to determine if they are interested in participating in the research interviews. If the interviewee agrees to participate, an interview is scheduled and conducted either face-to-face or over the telephone.

There are some cautionary measures which must be addressed during the interview process. Only information relevant to the research should be sought from the participants to avoid breaching their privacy rights (Schwartz and Jacobs 1979). Additional ethical responsibilities include whether respondents prefer to remain anonymous or will allow quotations or citations. To protect any requested privacy, any audio or video tapes will be destroyed after transcription and analysis.

3.1.5 Interview Protocol

Preparation is required prior to conducting the interviews. There may be only one opportunity to collect data from an interviewee, so it is important to obtain as much

information and clarification as possible in each interview. Initial contact is made with each interviewee via an introductory letter, e-mail or phone call. The research objectives are explained and an interview is requested. If initial contact is made by letter or e-mail, a follow-up phone call is made to schedule the interview. Interviewees are asked to collect any relevant documents that may help them recall their experiences with the subject prior to the interview taking place.

The majority of the data will be collected via in-depth oral interviews with May, his clients, and professional associates. The interviews will be digitally recorded for later transcription purposes. Structured questions are used during the interview process, but a certain amount of freedom is permitted in order to allow the interviewee to clarify important statements. The interviewer also requests permission to make a follow-up phone call, letter or e-mail to clarify any vague or incomplete responses.

The purpose of the interviews is to:

1. Uncover Lewis T. May's philosophies of landscape architecture;
2. Document how Lewis T. May's approach to landscape architecture has evolved through the course of his lifetime;
3. Expose the underlying theories associated with Lewis T. May's approach to landscape design as a means of contribution to the body of knowledge of the profession.

Initially, the interviewees are asked to give their impression of Lewis' work. Additional questions focus on the subject and his design philosophy. The questions are general in nature to allow the respondents to provide their own impressions of the

subject. Because data are sought from multiple individuals, conducting oral interviews is the most efficient way of collecting data.

The researcher also performed participant observation of the landscape architecture class taught by May. Observation of the students' behavior will provide the opportunity to experience first-hand how he interacts with students, gaining insight into an additional aspect of the subject's professional experience. May's educational contributions will be examined in part from data obtained during participant observation and in part from student feedback obtained at the end of a particular semester.

3.1.6 Participant Observation

An additional field research technique that provides descriptive data is participant observation. In participant observation, the researcher observes people in their normal environment. The goal of participant observation is to make the informants forget that the researcher is there and carry on with their regular routine and activities. Researchers frequently alternate between being a passive observer or active participant, depending on the situation (Taylor and Bogdan 1998).

When conducting participant observation, the observer has to make a choice about the level of involvement they will incur during the observation. This choice can affect the data collection process, so it is important to weigh each choice appropriately. Spradley (1980 58) explains the continuum of different levels of participation involvement:

Table 3.1 Types of participation

DEGREE OF INVOLVEMENT	TYPE OF PARTICIPATION
High	Complete
	Active
	Moderate
Low	Passive
(No involvement)	Nonparticipation

He cautions that the level of participation will affect the observer's ability to study and understand the tacit cultural rules of each situation (Ibid.).

During observation periods, the researcher takes extensive notes on both verbal and non-verbal behavior, as well as documenting the settings, participant relationships, interactions, and other relevant features. Spradley (1980) encourages the use of verbatim records in order to ensure an understanding of the cultural language being used. Non-verbal behavior can be just as important as what is being said, as it can either support or contradict verbal behavior. It is essential that the observer spend an adequate amount of time conducting each observation, but avoid information overload that is frequently associated with this technique.

The familiarity with informants achieved through repeated observations is useful in determining when critical incidents occur. A critical incident occurs when unusual or significant data are presented during an observation. To know what is unusual, one must first know what is usual or normal and what the context is of each behavior.

The observer should also take time to review fieldnotes as soon as possible after the observation. This review can also be used as an opportunity to fill in details or

information that was not recorded at the time (Spradley 1980). The main objective is to create a descriptive account of the observation.

Spradley (1980 82-3) offers a matrix of nine dimensions that can be used as a guide to maintain a focus, although some situations will emphasize certain dimensions more than others:

Table 3.2 Descriptive question matrix

	SPACE	OBJECT	ACT	ACTIVITY	EVENT	TIME	ACTOR	GOAL	FEELING
SPACE	Can you describe in detail all the <i>places</i> ?	What are all the ways spaces is organized by the objects?	What are all the ways space is organized by acts?	What are all the ways space is organized by activities?	What are all the ways space is organized by events?	What spatial changes occur over time?	What are all the ways space is used by actors?	What are all the ways space is related to goals?	What places are associated with feelings?
OBJECT	Where are objects located?	Can you describe in detail all the <i>objects</i> ?	What are all the ways objects are used in acts?	What are all the ways objects are used in activities?	What are all the ways that objects are used in events?	How are objects used at different times?	What are all the ways objects are used by actors?	How are objects used in seeking goals?	What are all the ways objects evoke feelings?
ACT	Where do acts occur?	How do acts incorporate the use of objects?	Can you Describe in detail all the <i>acts</i> ?	How are acts a part of activities?	How are acts a part of events?	How do acts vary over time?	What are the ways acts are performed by actors?	What are all the ways acts are related to goals?	What are all the ways acts are linked to feelings?
ACTIVITY	What are all the places activities occur?	What are all the ways activities incorporate objects?	What are all the ways activities incorporate acts?	Can you describe in detail all the <i>activities</i> ?	What are all the ways activities are part of events?	How do activities vary at different times?	What are all the ways activities involve actors?	What are all the ways activities involve goals?	How do activities involve feelings?
EVENT	What are all the places events occur?	What are all the ways events incorporate objects?	What are all the ways events incorporate acts?	What are all the ways events incorporate activities?	Can you describe in detail all the <i>events</i> ?	How do events occur over time? Is there any	How do events involve the various actors?	How are events related to goals?	How do events involve feelings?

Table 3.2 - *Continued.*

FEELING	GOAL	ACTOR	TIME
Where do the various feeling states occur?	Where are goals sought and achieved?	Where do actors place themselves?	Where do time periods occur?
What feelings lead to the use of what objects?	What are all the ways goals involve use of objects?	What are all the ways actors use objects?	What are all the ways time affects objects->?
What are all the ways feelings affect acts?	What are all the ways goals involve acts?	What are all the ways actors use acts?	How do acts fall into time periods?
What are all the ways feelings affect activities?	What activities are goal seeking or linked to goals?	How are actors involved in activities?	How do activities fall into time periods?
What are all the ways feelings affect events?	What are all the ways events are linked to goals?	How are actors involved in events?	How do events fall into time periods?
How are feelings related to various time periods?	Which goals are scheduled for which times?	How do actors change over time or at different times?	Can you describe in detail all the <i>time periods</i> ?
What are all the ways feelings involve actors?	How do the various goals affect the various actors?	Can you describe in detail all the <i>actors</i> ?	When are all the times actors are "on stage"?
What are the ways feelings influence goals?	Can you describe in detail all the <i>goals</i> ?	Which actors are linked to which goals?	How are goals related to time periods?
Can you describe in detail all the <i>feelings</i> ?	What are all the ways goals evoke feelings?	What are the feelings experienced by actors?	When are feelings evoked?

3.1.7 Other Sources

Additional data may be obtained from any of the subject’s own written personal accounts, notes, letters, project records, awards, photographs, videotapes, presentations and landscape plans. Information may also be obtained by reviewing the “final assignment” from May’s University of Houston Landscape Architecture course. The students are required to submit a paper at the end of the semester that discusses what they learned in the class and how they plan to apply it.

3.1.8 Challenges to Research Techniques

Developing the trust of respondents is a key issue in interviewing. Interviewees must trust the interviewer in order to feel that they can speak candidly, without repercussions of any kind. The researcher must also be aware of discrepancies that arise between what the respondent says or does, especially in different situations. Henderson indicates that without access to the context of the respondent's daily life, the researcher must take their words and actions for granted (1991). Therefore, if at all possible, the researcher should gain familiarity with the interviewee over a period of time before attempting to collect significant data (Schwartz and Jacobs 1979).

Equally, the researcher must feel that he or she can trust the interviewees to respond honestly, without exaggerations or omissions. Bias is an additional obstacle in obtaining accurate data from interviewees. Some interviewees may empathize with the researcher and attempt to give the researcher what they think they want. Henderson (1991) states that valid data are obtained when the researcher achieves a "delicate balance of distance and closeness" with the interviewee.

A different kind of bias results when the researcher has chosen only respondents who are able to clearly articulate their perceptions and feelings. This is done when the researcher seeks to avoid miscommunication with the interviewees (Henderson 1991). Also, because the researcher is the instrument, some bias will result in the researcher's interpretation of the interviewee's unconscious motivations and thoughts (Schwartz and Jacobs 1979). Cole and Knowles (2001) believe it is impossible to attain complete

objectivity. As human beings, researchers cannot “put personal theories and their associated feelings behind, out of mind and action” (47).

Using the LHA raises questions regarding how reliable the interviewee’s memory is and their interpretation of events. Nevertheless, how an individual remembers what happened and what they believe about it is just as important. This makes it critical that the researcher pay attention to any underlying or subconscious emotions during the interview. Again, getting to know the interviewee over an extended period of time can assist the researcher in gaining trust and identifying the context of events. Schwartz and Jacobs (1979) explain several key points the researcher should remember when constructing life histories. The interviews should be autobiographical, cover as much of the person’s life as possible, and should pay attention to dates and details of events.

Cautions associated with participant observation include bias towards the setting or participants on the part of the observer. The researcher also must take care to maintain objectivity in the setting and view interactions without taking anything for granted. Regular periods of observation minimize the possibility of missing key events and help establish a sense of what is normal behavior. Participants may react to the researcher’s presence, producing a changed situation and inaccurate observations. Regular observations increase participants’ comfort level with the observer, resuming routine behaviors. In turn, this creates greater validity of the recorded observations.

According to Taylor and Bogdan (1998), the point of the research process is to come away with a deeper understanding or knowledge of something that was not there

before. This means the researcher has to compile the raw data into comprehensible themes. Thus, it is vital that the researcher overcomes the obstacles and limitations associated with obtaining accurate data.

An admitted weakness, although not one of exceptional impact, is that this research is constituted from moments and episodes in the subject's life. To be certain, this can also afford an advantage over categorizing the life experience more broadly in stages. Kotre (1984 262) proposes that "moments make room for accidents in the outer physical dimensions of life and for chance encounters that dramatically alter a life's direction." And it is true that an examination of moments serves as a basis for more easily understanding the events surround the life context. Analysis provides a means to share the researcher's data-based speculation and explanations. Just as Cole and Knowles (2001) remind the researcher that even an authentic portrayal is still the researcher's portrayal, the readers must take their own active role in interpretation.

3.2 Data Analysis

3.2.1 Introduction

In addition to interviewing May himself, four co-workers participated in face-to-face interviews. Two former classmates who attended Louisiana State University with May and one of May's clients participated by providing written personal accounts of May. Participant observation of classes as well as business meetings provided further opportunities to collect relevant data. Finally, May supplied first-hand source documents of student feedback from the fall semester 2005 of the course he teaches at The University of Houston. This was in lieu of face-to-face interviews with students

enrolled in the course taught in the spring semester 2006 as the researcher was not able to persuade any student to participate in the interview process.

Data were collected primarily through interviews. Interview participants were selected based on May's feedback. May provided names of possible interviewees based upon previous interactions with these people in a variety of situations. A standardized open-ended interview technique was used to elicit viable data. This technique relied on using the exact same wording and sequencing of questions during each interview, although the respondent may respond in any manner (Henderson 1991). The use of open-ended narrative questions enabled respondents to provide their own interpretations and responses to the questions. Follow-up questions during, or as a result of, the interview provided the opportunity to obtain clarification or additional details.

Additional printed documents supplemented the information obtained from the interviews. This included master plan documents of projects selected by May which provided insight into May's design philosophy and method of client presentation. Students' written final assignment which provided their opinion on the course as taught by May contained vital information on his teaching style.

Analysis consisted of compiling the characteristics and themes embedded in the interview data, observations, and document through the use of several techniques: content analysis, theme analysis and constant comparison. These techniques enabled the researcher to form interpretations of the subject which led to a gestalt life story. Grounded theory emerged when patterns and meaning in the data were related to the context in which they occurred.

3.2.2 Content Analysis

Content analysis was used to analyze narrative data from open-ended questions, face-to-face interviews, participant observations, and written documents. It is the objective technique of systematically inferring specific themes or characteristics from messages, either written or verbal, using words or numbers to describe phenomena. Henderson (1991) confirms that content analysis may be used to analyze documents or records, especially when attempting to create a philosophical or historical context. Zeisel (1981) offers a diagram to instruct a researcher in how to effectively analyze archives (203):

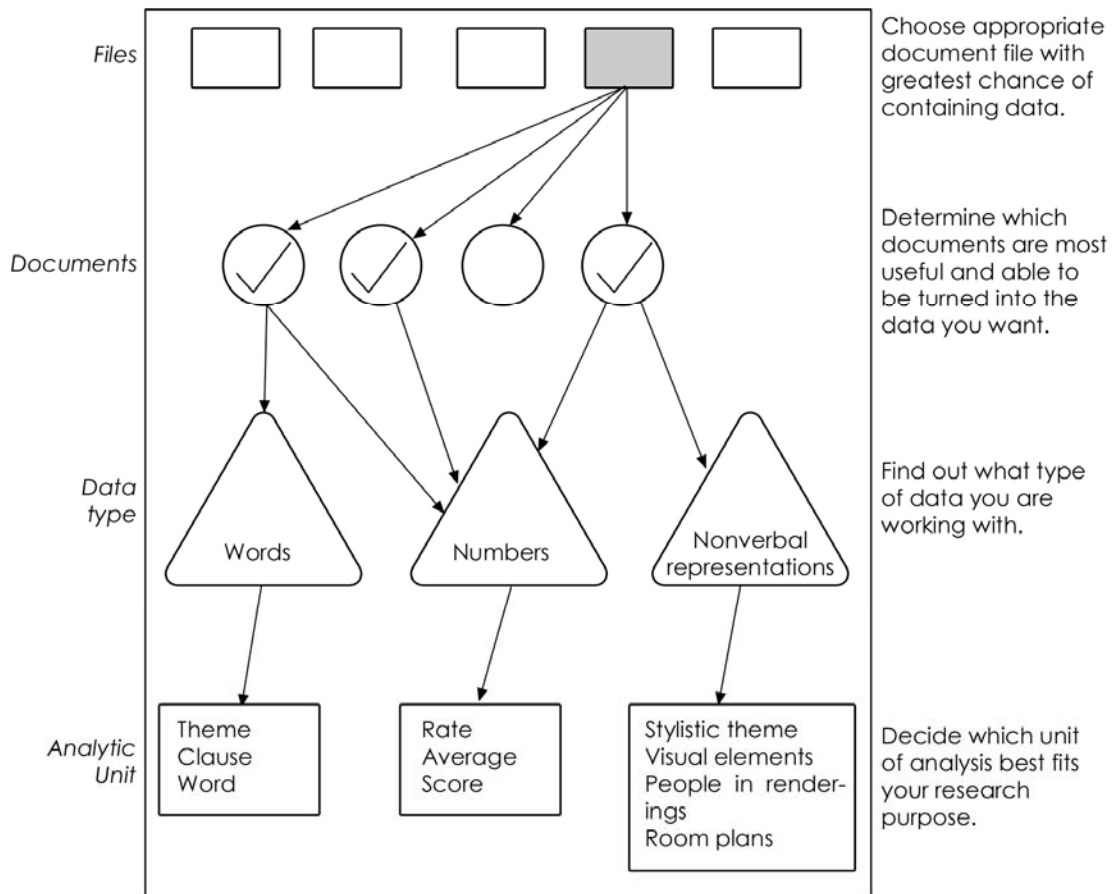


Figure 3.1 Steps in using archives

Through content analysis, a researcher can objectively and systematically make inferences, after identifying recurring characteristics. Henderson (1991) references Guba and Lincoln's (1981) assertion that this technique can uncover both manifest and latent content.

The qualitative application of the technique is useful when examining “words, phrases, sentences, paragraphs, sections, chapters, pictures, books, or any relevant context” (Henderson 1991 91) to discern importance and meaning without relying on frequency as an indicator. The process usually commences with the researcher's review of the data, which may include field notes, transcriptions or other information. The goal at this first stage is to create topics and files that classify the data at a very broad level. Patton likens this to creating a book index or file labels (1987).

When applied to textual analysis, the technique may also be referred to as hermeneutics. No matter what it is called, the main objective is to systematically analyze written phenomena (Henderson 1991). Patton (1987) agrees that content analysis should be used to identify themes and patterns that extract the same underlying idea, issue or concept in the data.

3.2.3 Theme Analysis

Theme analysis entails developing relationships that exist between domains and demonstrates how they are connected to the observations as a whole. Spradley describes a domain as a category of cultural meaning that includes subcategories (1980). Domains are a method by which people simplify things based on certain similarities that the objects have. These similarities, or categorical elements that are used to create a

domain, are cover terms, included terms and semantic relationships. A cover term is the name for the basic classification. Included terms are the next level of detail within each basic classification. Finally, a semantic relationship is used to link together one or more categories through the principle of inclusion.

Table 3.3 Semantic relationships (Spradley 93)

RELATIONSHIP	FORM
1. Strict inclusion	X is a kind of Y
2. Spatial	X is a place in Y
	X is a part of Y
3. Cause-effect	X is a result of Y
4. Rationale	X is a reason for doing Y
5. Location-for-action	X is a place for doing Y
6. Function	X is used for Y
7. Means-end	X is a way to do Y
8. Sequence	X is a step (stage) in Y
9. Attribution	X is an attribution (characteristic) of Y

A domain analysis uncovers information contained in the data by searching for cover terms, included terms and semantic relationships. It may begin with the identification of “names of” or “kinds of” things. “Semantic relationships are often extremely important for discovering cultural domains,” (Spradley 1980 89). The two most useful semantic relationships according to Spradley (1980) are strict inclusion and means-end. Strict inclusion focuses on nouns and means-end on verbs.

This process facilitates a better understanding of general patterns by identifying recurrent themes (Spradley 1980) “Themes are assertions that have a high degree of generality,” (Spradley 1980 141). This means they recur in a variety of situations or

domains, although some may occur only in a restricted context. A theme may be either tacit or explicit depending on the amount it has been assimilated.

3.2.4 Constant Comparison

Constant comparison is a qualitative technique that compares data obtained from different sources by systematically recording, coding and analyzing the data. This method is often useful when trying to achieve triangulation between different data sources. Henderson refers to work done by Glaser and Strauss (1967) in which they compared data results from surveys, observations, and anecdotal records. This same technique may also be applied on a broader scale across data sets, literature and different sample groups. Henderson (1991) explains that constant comparison is useful when trying to establish credibility.

3.3 Summary

Qualitative research methods provide a flexible framework. This general approach to data collection and analysis is best suited to research that is aimed at constructing a life history and assessing the experiences, contributions and philosophy of the subject. The oral or face-to-face interview technique is an efficient instrument for data collection from a group of respondents. Structured questions administered in a conversational style allow the respondents the latitude to answer with information that is important to them. Scheduling issues are a constraint faced in both interviews and participant observation. Respondents do not have unlimited time available for interviews and the researcher must be careful not to abuse this privilege. Researchers

must also be aware of personal bias (both theirs and the respondents) when collecting data.

The techniques employed in this research establish satisfactory checks and balances through triangulation. A comprehensive picture of the subject's philosophy is created by obtaining multiple personal accounts that can be compared and verified against each other.

Analysis involved a systematic method of examining data. It also involved reviewing each part, establishing relationships among the parts, and also the relationship of each part to the whole. Ultimately, this prepared the way to reveal patterns in the data (Spradley 1980). The data collected and analyzed using these qualitative methodologies enabled the researcher to develop "concepts, insight and understanding from data patterns" (Taylor and Bogdan 1998).

Although May's life experience became compressed within these pages, this research has attempted to keep a balance between the story, the life, and the research. Another balance is required between the idiographic and the nomothetic in order to prevent either too individualistic or too universal a story. Kotre (1984) refers to Dollard's (1949 15) suggestion that the individual is "a link in a chain of social transmission," or as "one of the strands of a complicated collective life which has historical continuity."

This chapter has described the tasks of organization and description of themes and patterns, as opposed to asserting specific causal linkages. Patton (1987) states, "Naturalistic inquiry is not aimed at testing causal propositions" (158). The objective in

qualitative analysis is to enable grounded themes to emerge from the data and construct meaning. Data interpretation through thick description can provide a method to understand both the context and the related meaning. Emergent ideas presented in an “explanatory scheme” are the prevailing objective, rather than a simple presentation of facts (Henderson 1991). Kotre (1984 3) compares life history research to “time lapse films of growing plants” which then permits the researcher to compare similar information.

CHAPTER 4

RESEARCH FINDINGS

First impressions count for a lot and the first impression one has of Lewis T. May is that he is intelligent, affable, energetic and confident in his abilities. He has been described by others as larger-than-life, which upon meeting him is a description that certainly fits. Despite his many accomplishments and high positions, he is pragmatic, and generous with his time, teaching and mentoring others. Ty Byrd, reporting on a paper that May presented in 1991 described him as “ebullient,” and “overwhelmingly friendly but strong in his beliefs.”

4.1 Childhood

Lewis’ parents originally met each other in Fayette, Mississippi. His father was the pilot for a man who owned “picture palaces” and had flown into Fayette to open up a new location. They met coincidentally before his mother’s brother, who was hired as an usher for the new picture palace, could bring the pilot home for dinner.

Both his mother and father were Phi Beta Kappa and student body presidents at their respective universities, Mississippi State College for Women and Louisiana State University (LSU). He describes his parents as “Type A” overachievers, although he is quick to point out that they were also very nurturing and supportive of their children. Both came from “very aristocratic, ancient Southern plantation kinds of families” (May 2006), which implied a certain expectation for excellence and achievement. All three

children in the family are successful in their own way. His older brother is a CEO of a large corporation and his younger sister is both a doctor and lawyer.

Lewis Teague May's story began on November 16, 1946 in Baton Rouge. The middle child of three, he was named after his great-grandfather who was active in politics in Fayette, Mississippi. Growing up in Baton Rouge as the middle child in the family, Lewis had an early fascination with the outdoors and nature that complemented his artistic character. He recalls, "I liked the frogs, and cherry trees, and flower pots" (May 2006). May also declares that he felt a "very deep connection to faith and life." Although Lewis does not have a lot of specific memories about his childhood, his mother described him as an extremely happy child.

He asserts that he knew as early as junior high that he wanted to pursue a career in landscape architecture. His mother was an avid gardener, while his grandmother and great-grandmother published gardening articles using male pseudonyms (females were prohibited from writing newspaper articles at that time). Because May was the middle child, his mother took special care to be attentive and introduce him to new things. As she realized his artistic abilities were probably not going to lead to him being a doctor or a lawyer, she felt he might enjoy landscape architecture.

4.2 Louisiana State University

Because Baton Rouge is a college town, there was usually a lot of publicity about LSU. Dr. Robert Reich, director of LSU's Landscape Architecture program, was always in the newspaper, so Lewis was aware of the program early on. LSU offered summer programs in which the high school students could participate. Lewis' mother

encouraged him to take advantage of that opportunity during his junior or senior year and he “came back just thrilled” (May 2006). Living in Baton Rouge, one’s choice for college was predetermined and students who were college-bound attended LSU.

After he enrolled in the undergraduate program upon his high school graduation, he admits that he did not take his education seriously in the first two years of college. However, he gradually became “fascinated with learning” and his grade point average exceeded 4.0 by the time he completed graduate school.

He moved to Dallas and joined a small but good landscape architecture firm after receiving his undergraduate degree. He found he did not enjoy the types of projects the office worked on and the small size of the firm. May says, “I did not want to be part of a three-person landscape architectural firm. Because from backyards to decks, that’s not me. I didn’t know what **was** me, but **that** wasn’t it.” After six or seven months at the firm, and with the Vietnam War looming and a low draft number, May decided to go back to school and earn his master’s degree.

At the time May went back to LSU, their graduate program was just getting started. So, as he recalls, “I was the first landscape architecture graduate student at LSU in their new program.” He explains that he was the only student with an undergraduate degree in the field while the other students came from non-design backgrounds. Attending his first class, he realized that the program was geared to bring the other students up to speed. He was very disappointed because he felt the graduate curriculum was worse than the landscape architecture undergraduate degree program. Meeting with

the professor, he explained his concern. The response was to create a one-person curriculum for him.

The professor's name was John Emerson and he would have an amazing influence on May for the next three years and beyond. They created a one-to-one professor-to-student relationship and Emerson was therefore able to provide a lot of personal attention to May. Emerson, a Harvard graduate, hailed from San Francisco. May recalls that Emerson was admired by the students and was still considered the most popular professor at LSU when he retired thirty years later. Good-looking, bright, cosmopolitan and charming, he was completely different than the other faculty. In a comparison of Dr. Reich and Emerson, May recalls that while Reich would host student spaghetti dinners in his backyard, students visiting Emerson would eat caviar on toast on Tiffany dishes. Lewis (2006) fervently wished to emulate Emerson and "wanted to know what he knew." May identifies Emerson as one of his great shapers. He adds, "...[Emerson] inspired me. He still inspires me even though we haven't seen each other in thirty years. I'm still shaped by lessons he taught" (2006). May describes Emerson as "a perfect entrée to Caudill. ... I was prepared to banter intellectually with Bill Caudill based on John Emerson's training." Even though Caudill was not sophisticated in the same way as Emerson, May (2006) identified Caudill as another big influence on him. He describes them both as "consummate professionals and consummate intellectuals."

While a student, May's enthusiasm for presentations flourished. May (2006) says, "I do think all the world's a stage," which apparently earned him a reputation among his classmates and the faculty as someone who liked to display his abilities. Van

Cox (2006) recalls that May was known as a “superstar,” and was very enthusiastic about landscape architecture. In fact, Cox partially credits May with encouraging him to enter the program at LSU. Another classmate recalls that May exhibited unusual talents and had a “startling perspective on design and presentation techniques that he employed in his work” (Rome 2006). Even then, during a competitive atmosphere, Cox remembers that because he also enjoyed graphics, Lewis would share his drawings and that he “learned a great deal from studying his work.”

To celebrate May’s graduation, Emerson gave a class reception and presented him with a “peacock suit,” which Emerson created by tie-dying a painter’s coverall and clipping items like markers and paintbrushes all over it. This was the ultimate invitation for May to “officially strut” his stuff one last time before leaving Baton Rouge (May 2006).

May concedes that LSU was, and still is, a very good landscape architecture school. Despite the program’s excellence, he does not feel that the school itself was a significant shaper of who he is and how he works. “Caudill,” he says, “was far more important to me than Robert Reich was” (May 2006).

4.3 Reserve Officers’ Training Corps

Between completing his undergraduate and graduate degrees, May joined the Reserve Officers’ Training Corps (ROTC) program coordinated through the U.S. Army. ROTC is known for its focus on leadership development, as well as military skills (United States Army 2006). After graduation, the college student becomes a commissioned officer. By completing the ROTC program at LSU, May fulfilled his

enlistment obligations during the Vietnam War, and achieved the rank of captain while simultaneously completing his graduate degree in 1972.

4.4 Career Influences

4.4.1 Introduction

A timeline is important to show May's life in the broader context of world, social and professional events that were occurring. Cox (1999 199) affirms that landscape architecture has always been a profession that mirrors "the fluctuations in a nation's socio-economic condition" in the work it produces. The Catalogue of the International Exhibition at Westminster in 1948 stated, "The work of the landscape architect is to create an environment expressive of the period in which he lives" (Robinette 2005). Therefore, a detailed examination will show the interrelationship between these events and May's career.

4.4.2 The 1970s

During the time that May was working on his master's degree, the first Earth Day celebration was held on April 22, 1970, which also celebrated Frederick Law Olmsted's birthday. This had been preceded in 1969 by the now-famous photograph of the Earth from outer space during the first moon mission. The picture of the Earth as seen from space (as a closed-system) acted as a catalyst for the environmental movement and the growing "concern for the quality of the environment [was] recognized" (Robinette 2005). The government quickly responded by creating the Environmental Protection Agency and a slew of environmental laws, regulations and regulatory bodies (Johnson 1999).

This had a direct impact on the type of work done in the profession as the scale of projects increased dramatically compared to the earlier work done at the neighborhood and community level (Walker and Simo 1994). Landscape architects were now involved with regional planning guidelines, environmental impact studies, and visual assessment studies. Walker and Simo (1994) confirm the appearance of the planner-designer role in this decade, which was to be May's role at CRS. Johnson (1999 82) asserts that planning work "accounted for ninety percent of EDAW's revenues and sixty percent of SWA's."

As the role of landscape architects grew in relation to the larger scale of projects, landscape architecture companies also grew. These companies moved from young partnerships with names (Sasaki, Walker and Associates) into established corporate entities with initials on the letterhead (SWA). This second wave of office development attracted "some of the most gifted and enterprising young people in landscape architecture" (Walker and Simo 1994 287) due in part, to the desire of leading practitioners to expand the influence of the profession through recruitment efforts. Walker and Simo characterize the type of person who was attracted to the field as someone who was idealistic and artistic, as well as focused on a personal goal of working on significant projects in collaboration with the best allied professionals (1994).

In 1972 after his graduation, May had job offers from many premiere landscape architecture firms like JJR, Sasaki, SWA, and EDAW. However, upon his graduation, he moved to Houston and joined CRS. He had previously met Bill Caudill and tried to

gain employment at CRS before receiving his master's degree. However, as an educator, Caudill encouraged him to complete his degree first (May 2006). May recalls that his decision to join CRS, then an architecture firm, distressed Dr. Reich, the dean at LSU. "The dean immediately just freaked – he was an architect – [and said]: 'Don't join them. You're a landscape architect, and they'll just eat you up,'" (King and Langdon 2002). The CRS culture of exploration, passion and professionalism resonated deeply with him and May was not interested in working at a "landscape architects only" firm. He remembers that he felt he could achieve success by joining a large architectural firm that did not have any other landscape architects. "One of my absolute reasons for success," he says, "is I've always pitched myself differently" (May 2006) and being the only landscape architect in a firm of two thousand people would allow him to do that. May claims that CRS, and Bill Caudill, especially, was one of the other great shapers of his life and career (2006).

In 1973, the Vietnam Peace Treaty was signed and U.S. troops left Vietnam (Johnson 1999). Soon after, the U.S. was embroiled in an energy crisis and economic recession caused by the OPEC oil embargo of 1973. The quadrupling of oil prices had the effect of reversing the traditional flow of capital and the oil exporting nations accumulated vast wealth (Wikipedia 2006). While Saudi Arabia worked to gain control of Aramco (achieved in 1980), they revealed a five-year economic development plan designed to equip the country:

...with new steel mills, new cement factories, oil refineries and many other large industrial plants. Two hundred thousand housing units, a near doubling of secondary education facilities and a 250% increase in university student capacity are planned. New hospitals, military training

academies and bases, and specialized educational and medical outposts to serve the Bedouin population will be built. Zoos, college, airports, harbors, banks and trade centers are planned to enhance all areas of Saudi life (Kelly and Schnadelbach 1976 1).

The energy crisis had other impacts on the profession simply besides their engagement in the new projects in Saudi Arabia and other Middle East countries. Energy conservation became a main concern at this time and the profession was called on to incorporate conservation measures and the use of solar energy in projects that entailed “land planning, site planning, building siting and orientation, community planning, site design, and site and landscape maintenance operations” (Robinette 2005). Xeriscaping, an approach that Robinette to combat “periodic water shortages in many parts of the U.S.,” (Robinette 2005) certainly had an impact on the direction of the profession as well.

When Lewis joined CRS during their international heyday in the 1970s, seventy percent of their revenues came from projects in the Middle East (Fleshman et al. 1992). He traveled the world, working on a variety of planning projects abroad and domestically during his tenure there. Developing countries were also enlisting the help of U.S. practitioners “to create ‘modern’ cities” (Johnson 1999). Unfortunately, American landscape architects were not usually aware of local cultures or environmental conditions and how those factors should inform their designs. Thus, inappropriate and insensitive projects were often introduced (Ibid.). May’s climb to the top began as he demonstrated an astute ability to relate to local cultures and history, incorporating those elements into his designs (May 2006). He recounts that after about ten years at CRS, he became the senior landscape architect. His projects can be found

in many countries, including Macau, Mexico, Saudi Arabia, Portugal, Korea, China, Nigeria, England, Brazil, Egypt, Yemen, El Salvador, Canada, Brunei, Abu Dhabi, Dubai, Hong Kong and in many states, although some are as yet unrealized due to the long-term nature of planning projects.

Licensing became a requirement in most states, and as the number of liability lawsuits increased, companies further metamorphosed into either behemoths or boutiques (Robinette 2005). During the 1970s, CRS followed this expansion trend by beginning a series of mergers and acquisitions that would increase the number of employees from a few hundred to a few thousand. Universities diversified their curricula and degree programs since the profession was protected through registration (Ibid.). In the academic realm, technology and research were emphasized. Continued investigations into how technology could be applied to landscape architecture problems laid the groundwork for the development of geographic information system (GIS) applications. In 1978, this effort was reflected in the creation of a new ASLA award category, Research and Analysis (Walker and Simo 1994). CRS mirrored this effort in the private sector, continuing to explore new knowledge and technologies (King and Langdon 2002).

4.4.3 The 1980s

The 1980s continued the diversification trend previously established the decade before. Many different types of projects were now directly in the realm of the landscape architect. Robinette (2005) reports that:

Military facilities development, multi-use projects, international practice, remote sensing / computer mapping, energy management, environmental

art, environmental restoration / amelioration, suburban growth nodes, post-modern landscape design, regionalism, sustainability and de-constructivist landscape design...

were all emphases of the decade. The government encouraged privatization and commercialization of many projects, including public spaces as available government funding decreased. Festival markets, such as Faneuil Hall in Boston, are one example of this type of privatization. Walker and Simo (1994) note that a very high level of built work was executed by large corporate offices during this time, despite the fact that it was not on the same level of cultural significance or as intellectually challenging as work completed in the prior twenty years. They add that, “newly made and mediocre environments became the overpowering images of the age” (1994 312).

The 1980s were a turbulent decade, especially in terms of economics. The U.S. was still in a rapidly growing recovery from the earlier energy crisis and associated recession. A construction and development boom increased demand for design services that related to “planning, siting and embellishing projects” (Cox 1999). In fact, so much development occurred, that the end result was the first realization of sprawl as it is known today, including, as Johnson recorded, “office parks, regional shopping malls, and gated subdivisions known as ‘Edge Cities’” (1999).

As CRS expanded, Lewis was promoted to director of planning, then director of urban design. “I became senior vice president and then I became director of design for the entire corporation,” May says (2006). This was at the time when CRS had over three thousand employees, and he was the only landscape architect to ever hold that position

at the firm. During that time, he won many planning and landscape architecture awards and also authored several books.

In the U.S. during the early 1980s, the increased standard of living and construction boom stimulated the demand for design services. The construction boom, unfortunately, outpaced demand and the housing market became oversaturated. In conjunction with the housing market glut, in 1986 the economy slowed and inflation rates dropped. Despite these signs, leading economists did not indicate that recessionary fears were warranted. However, these factors coupled with the 1987 “Black Monday” stock market crash and ensuing worldwide recession led to a decline in the need for landscape architectural services. This, in turn, caused a decline in the profitability and number of landscape architecture firms (Cox 1999) and the demand for landscape architectural services. It was at this time that some speculated CRS began its decline in the marketplace (Kliment 1994; King and Langdon 2002; Ydoyaga 1985).

4.4.4 The 1990s

This decade, like the two others before it, experienced both a decline and an upturn in the economy. The beginning of the 1990s saw more political unrest as a regional war which involved the U.S. took place. The Gulf War, also known as Desert Storm, began in 1991 when the U.S. bombed Iraq for invading Kuwait. Another pivotal surge of violence occurred during the Los Angeles riots of 1992. The Los Angeles riots (characterized as race riots) which lasted for six days, were initially sparked when a mostly white jury acquitted four police officers in the beating of a black motorist. In addition to the underlying racial tensions, competition for jobs between blacks,

Hispanics and Koreans was an issue due to the extremely high unemployment rates during the recession (Wikipedia 2006). This recession resulted in downsizing across all aspects of American businesses, including landscape architecture firms and related professionals. After working there twenty years, May was fired from CRS shortly before the company dissolved in 1992. Even though he left the firm abruptly, May feels his time at CRS generally represented a “Camelot” period for him (May 2006).

After leaving CRS, Lewis was offered a semester appointment at Harvard. However, at a meeting with the dean of the University of Houston’s School of Architecture, he was persuaded to accept a position on their faculty in 1991. Bob Timmy, the dean, had not only offered May the chance to teach locally, but also offered to help build an endowment for May to establish the Center for Urban Ecology at the university. Simultaneously, May was still working as a consultant for CRSS, because they “still needed talent and people” even as the firm collapsed (May 2006).

Many offices were forced to expand their range of practice in order to remain in business during the 1990s recession. The security fears that surfaced as a result of White House incidents and the Los Angeles riots led to the incorporation of security design measures. Prolonged cutbacks in government programs, especially as funds were diverted to the Gulf War, resulted in additional corporate sponsorship. The conversion of urban public spaces to mixed-commercial use continued. With the end of the Cold War at the end of the 1980s and the formation of the European Economic Community in 1994, the economy began to show signs of a recovery by early 1995. The signs of recovery meant that projects that had been placed on hold could proceed. Another boom

in construction in followed (Cox 1999). Fast advances in technology meant that software and hardware was available to the individual, as well as the large office which resulted in improved collaboration with other professionals. Along with technological advances in computer programs such as computer aided design (CAD), geographic information systems (GIS) and graphic programs, the immediate availability of people due to beepers, faxes, voice mail and e-mail resulted in additional efficiencies and of course, continued mergers between companies (Ibid.).

May obtained a position as a vice-chairman at Pierce Goodwin Alexander & Linville (PGAL) where his responsibility was to complete a firm merger with 3DI. However, when the merger was unsuccessful, May did not want to return to “the ranks and do projects.” Instead, he took a hiatus and journeyed to Africa, where he joined a former friend who was working in the Peace Corps. He traveled to Senegal, Mali and Mauritania, collecting art and experiencing the local cultures before returning to the United States.

Before joining PageSoutherlandPage in 1996, he further developed his presence in academia. He wrote many papers and articles during this time and gave lectures in the academic and professional circuit all over the world. May’s respite between jobs had enabled him to contemplate how to achieve a better balance between his professional and spiritual sides. Thus, to him, he considers his educational contributions to be a spiritual reward rather than a job.

As landscape architects responded to global opportunities made available by improved technology and increased mobility, sustainability became a concern, along

with historic preservation and regional planning (Ibid.). There was an increasing concern with the homogeneity of projects. Thus, landscape architects began to explore regional aesthetics that responded to local conditions and cultures. Simultaneously, landscape architects such as George Hargreaves continued to place importance on the symbolic or associated “meaning” that was often used to inform designs. The emphasis on regional aesthetics and meaning was sustained by the work of landscape architects who had been influenced by environmental art in the 1980s and sought to create a balanced approach between aesthetic, social, and ecological factors.

In 1996, John Cryer, a PageSoutherlandPage principal and old friend from LSU, persuaded him to launch the Lewis T. May Studio at PSP. The Lewis T. May Studio is a part of the programming/planning unit of the Strategic Consulting group. He was promoted to Vice President, Director of Planning in 2001 at PSP, and continues to create award-winning planning projects. He also holds five university teaching appointments. He feels his role as an educator is an important avenue to empower young designers and instill them with an appreciation of the power of nature and place.

4.5 Role as Practitioner

4.5.1 Introduction

Early on, May indicates that, “The majority of my work in landscape architecture is going to be in urban planning, planning, urban landscape architecture. It’s not going to be a lot of garden design. I purposely made that decision in my career not to go that direction. It’s a wonderful direction, it’s just not the way I wanted to go” (May 2006). His focus is on physical planning and urban design. In addition to master

planning and site development, he leads the planning team’s efforts to create a strategic long-term implementation plan. Due to the large scale of his projects (frequently cities and university campuses), many of his planning efforts are often unrealized or take years to achieve a completed stage, but that does not bother May (Bailey 2006).

To understand the extent and breadth of his projects, it is helpful to review the following pie chart. Of the one hundred plus projects that May has been involved with since 1972, approximately seventy percent are domestic projects here in the United States, with the other thirty percent divided among the rest of the habitable continents. May (2006) jokes, “The only continent I haven’t done a project in is Antarctica,” although he recalls planning a manned space flight center city on Mars for National Aeronautics Space Administration (NASA).

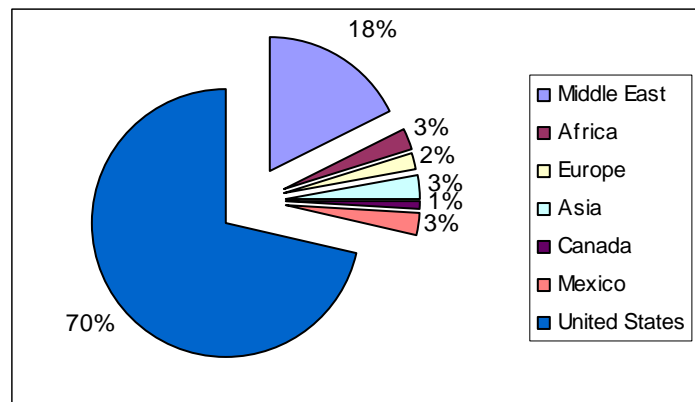


Figure 4.1 Percent of projects by location

Figure 4.2 provides a more detailed look at the number of projects by location, with the location broken down by state for projects in the United States and country for the rest.

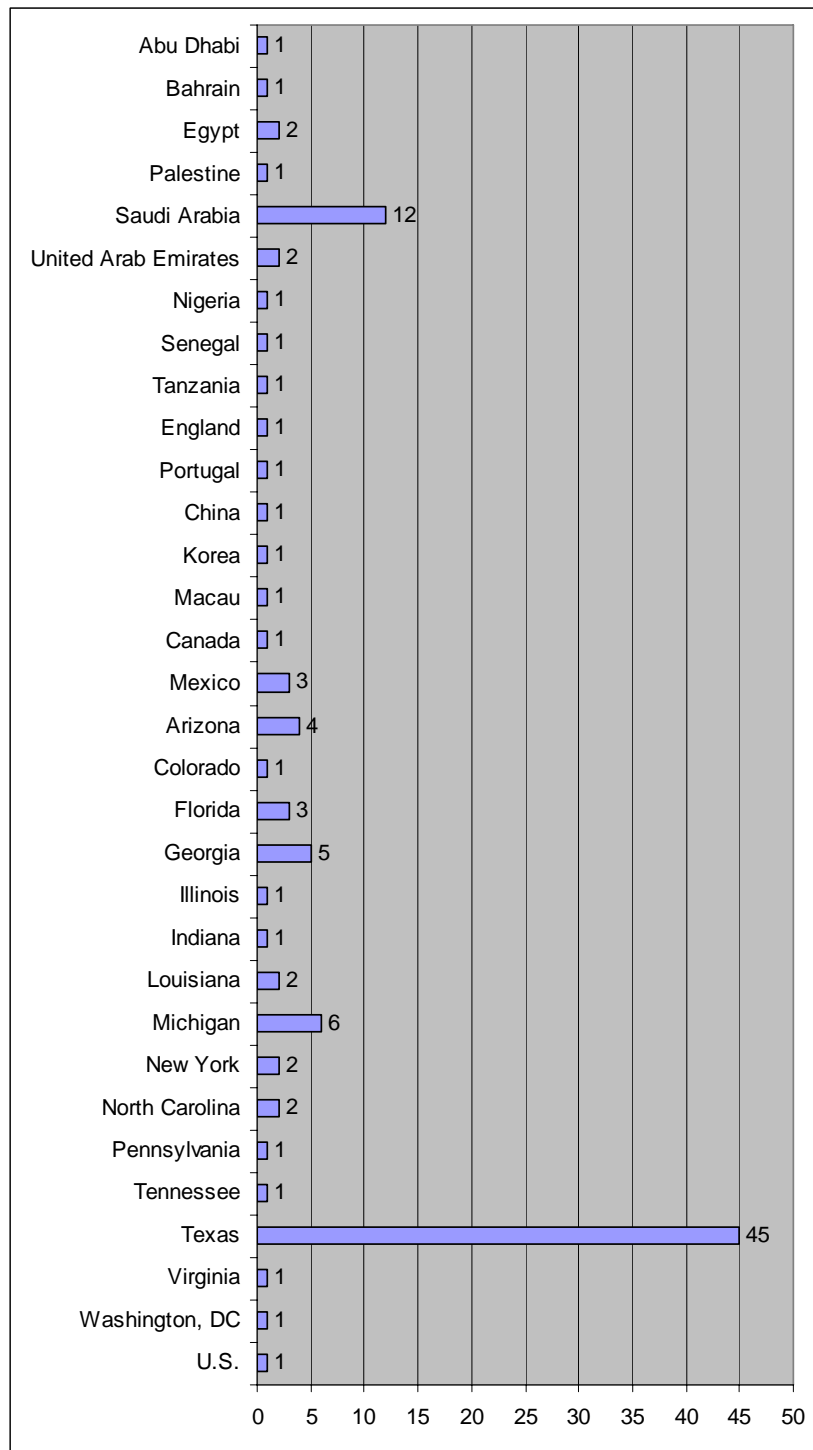


Figure 4.2 Number of projects by location

This is somewhat at odds with his reputation as an international landscape architect. However, by examining the awards that these projects have won, the understanding of his international reputation becomes clearer.

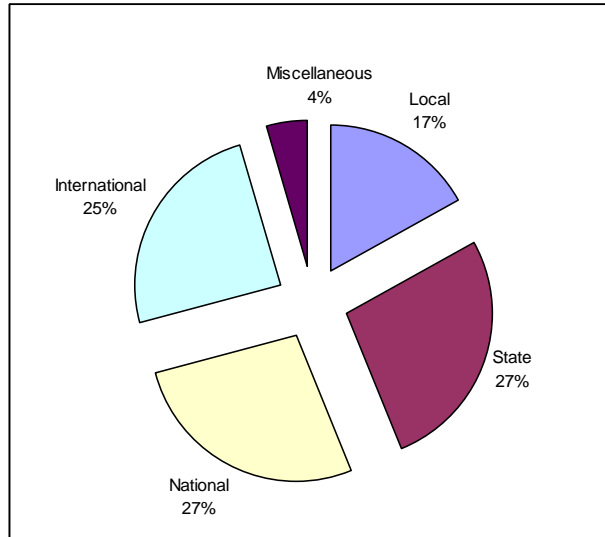


Figure 4.3 Percent of awards by project location

May has been awarded almost an equal number of times for his international work as those projects here in the United States. Additionally, the largest number of awards was conferred while May worked at CRSS, which of course had a significant number of international projects.

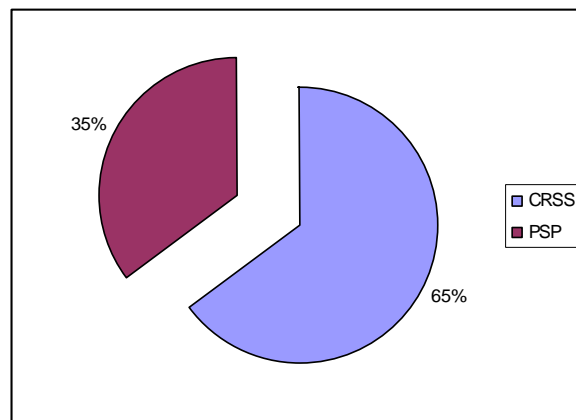


Figure 4.4 Percent of awards won while employed at CRSS vs. PageSouthernlandPage

Figure 4.5 shows in further detail the number of awards received by project location and by year. These figures illustrate just how prolific May's projects have been, not only in terms of accolades, but also by the extent of his impact on various cultures and regions.

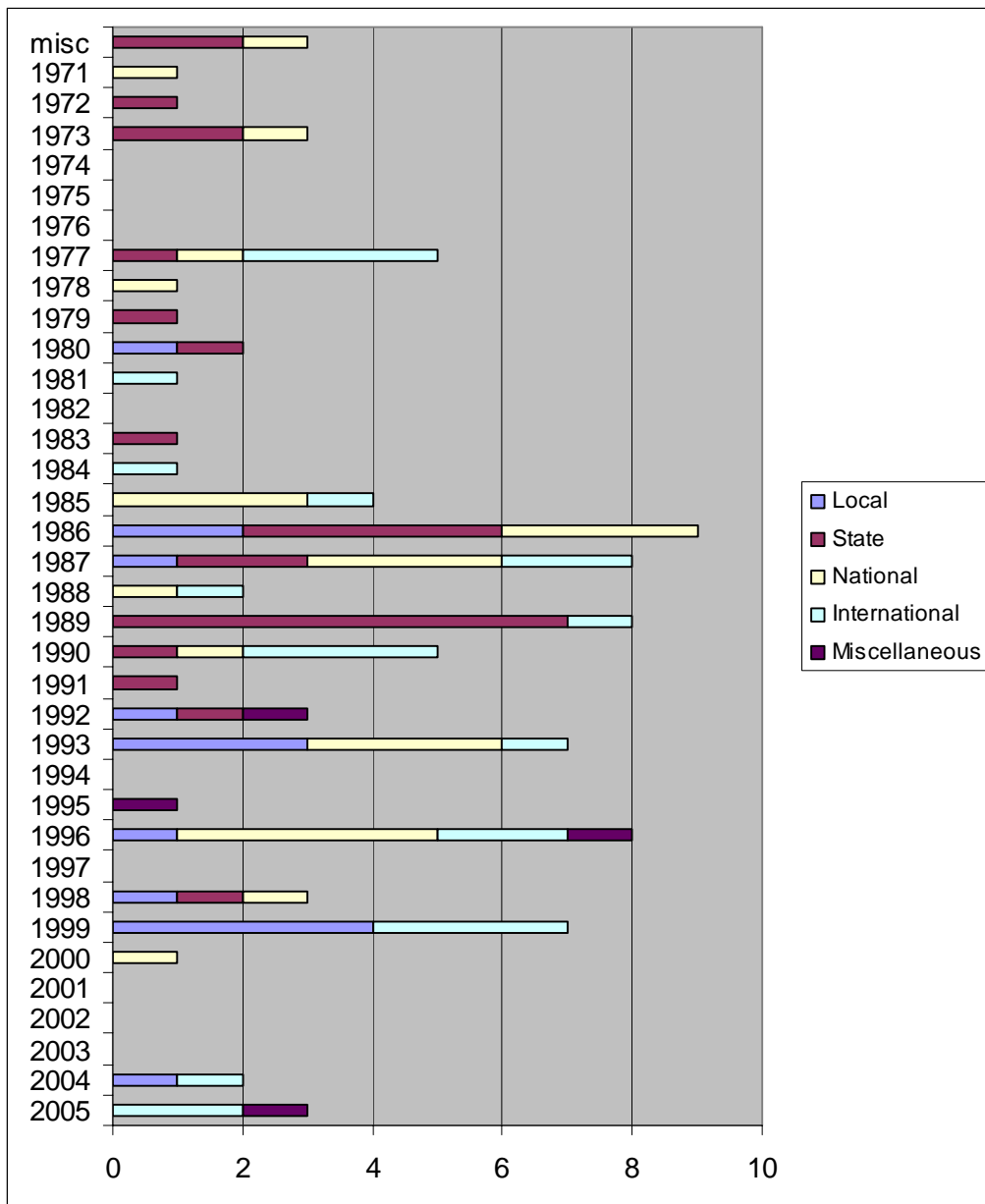


Figure 4.5 Number of awards by project location and year

4.5.2 Process

One thing that separates him from his colleagues is his process. As alluded to earlier in the section on drawing, May uses graphics as a way to tap into both his analytic and intuitive thinking processes, almost simultaneously, and uses that opportunity to weave in story-telling. In a method that sounds remarkably similar to Bill Johnson's of JJR, a co-worker describes May's fluid and rapid ability to get to a solution: "He'll say, 'Tell me about this, tell me about that, and about that,' and all of a sudden he's transformed it and turned it into an understandable, translatable idea on paper. With no iterations; it goes from 'here' [mind] to 'there' [paper]. ...[I]t's impressive, the way that it just comes off the end of the pen, almost instantly. And there are no mistakes. He has an ability to take something that other people might think of as, 'Oh crap, I screwed up. I'm gonna have to start all over again' and transform it into part of whatever the idea is, whatever the original image was" (Walker 2006).

His basis for process comes from his work experience at CRSS. Their programming technique, which was applied across all the disciplines, shaped the outcome of each project. May (2006) says, "...every project is encrypted with a DNA or logic or a fundamental response that has to be resolved and it's not just about the form, it's about the approach and the process." He describes his process as exploratory, stating that often the analysis phase can be "more rich than the solution sometimes" (2006). He likens it to looking at the underside of a stone after it has been turned over and says, "I think the whole idea of discovery is exciting. So the process, maybe it's the reason that I'm so process-driven is that it's such a narcotic for me. Because I love

learning and I love bumping into knowledge. And I love discovery. And you can only discover through a process” (May 2006).

His “Probe” books, such as the one on the Superconducting Super Collider, are all about process and the graphic exercise of story-telling. He says process is all about trying to get to the essence or the meaning of a project. And specifically, in the Probe books, he turns the graphic exercises into a sketchbook and then uses the sketches to create a dialogue with the client sketching back responses, getting ever closer to the essence. Additionally, the process is all about the journey of the exploration as well and “all the wonderful things that you bump into as part of the process” (May 2006).

Another element of May’s process is narrative story-telling, or how he weaves together the pieces into a coherent whole. He remembers that stories were important in his family and were something he grew up with and cherished. Combine that with his love for history and his “uncanny ability to remember everything that he’s read, everything that he’s seen, every person he’s met, what they said,” (Fleshman 2006) and the process starts to take on a life of its own as he documents quotes and concepts graphically, weaving them together in a rich and detailed visual exposition.

Although the following projects vary by location, project type and when they were completed, they are representative of his process. Examples of his process are the Superconducting Super Collider project in Waxahachie, Texas; The University of Texas Health Science Center in Houston, Texas; The University of the Future Africa in Dakar, Senegal; Jeddah North Master Plan in Jeddah, Saudi Arabia; The University of Monterrey in Nuevo Leon, Mexico; Texas Southern Campus Plan in Houston, Texas;

and the Classroom of the Future workshop. These projects provide a comprehensive overview of the projects that May has been involved in during the course of his professional career both at CRSS and PageSouthernlandPage. A brief introduction and background of each project follows, with project themes discussed in subheading 4.9 Themes.

4.5.3 Superconducting Super Collider

May views this project as the best example of his process. Although this project was never actually constructed, it was a pivotal breakthrough in establishing his approach that is used to facilitate design sessions with clients. He says the Superconducting Super Collider Probe book “is very telling about Lewis, about exploration, about forging ahead, about bumping into stuff” (May 2006).

In November 1998, Waxahachie, Texas was selected as the site for the Superconducting Super Collider (SSC) facilities. The SSC, funded by the Department of Energy, was intended to be the largest and most powerful high-energy particle accelerator in the world. The last cost estimate to build the SSC was \$8.25 billion and the circumference of the underground ring tunnel was fifty-four miles. The State of Texas acquired sixteen thousand acres of land in March 1990 for project construction.

The ultimate goal was to further human’s knowledge of the fundamental nature of matter. As May (2006) puts it, “These people [the scientists] truly believed that they were going to find the moment in which the universe began. They were quantifying God.” May recalls that the scientists had no idea where they were headed, but were excited about what else they might discover during the journey. He likens their

exploration to the one undertaken by Columbus and his sailors, comparing the commitment and courage required for a project this size. In fact, in the SSC book, he includes a graphic and textual component about Columbus, noting that it was exactly five hundred years later that the SSC was starting up.

The biggest construction project in the world, however, was to be completely below grade, which posed a unique design challenge. Additionally, the CRSS design team led by May had run into a communications roadblock with the client. The scientists were more interested in their research than in the design of the facilities and were not actively participating in the process. May could not seem to get a response out of the scientists and says, “I could have this thing [the drawing] upside down and they wouldn’t care” (2006).

Lewis talked to Dr. Roy Schwitters, the Nobel laureate who was heading up the project. Dr. Schwitters suggested that the two of them visit his advisor, Dr. Jonas Salk, on the project and pick his brain for solutions. They flew to the Salk Institute in California and met with Dr. Salk to figure out how to engage the scientists. The discussion inspired May to come up with a process that would address the form-givers and the clients an opportunity to communicate in their own way. May (2006) recalls the all-day conversation with Dr. Salk: “Lewis, your drawings are beautiful. But you have to find another way to communicate with your client other than the drawing.”

May responded, “But that’s what we do, is draw.”

He said, “But you also think.”

May said, “Of course.”

He said, “You need to hit a very technical person like a particle physicist has a very technical mind and has seen very technical things. And your technology is not their technology. You have to come up with a language that they speak.”

May replied, “Well, Dr. Salk, that’s easy for you to say. We’re sitting here and (to myself I said this) and we’re sitting here in one of the most important pieces of architecture in the world. I’m talking to one of the most important scientists in the world. And while we’re doing that, ...we’re in the cafeteria, [and] you have a chamber music group playing Vivaldi?”

And he said, “That’s not a chamber music group. She’s a particle physicist, he’s a mathematician, he’s a nuclear engineer, and she’s a botanist. That’s four. They basically do this at lunch every day. Somebody paints or reads poetry or we have a chamber music group or a harpist comes in and plays the harp or someone shows a silent movie. These very, very technical people like scientists have to balance their technical side with their artistic side. If I were you, I would not try to talk to them technically. I would try to talk to them artistically.”

May said, “What are you talking about?”

Dr. Salk advised, “Find a language, an artistic language that, they all probably paint, they all probably sketch, they all probably weave. They’re weavers, sketchers, painters. They do these things that are very creative at home to balance their technical sides. So come up with a language, an artistic language that you can communicate with.”

Thus, A Vision Probe for the Superconducting Super Collider was born. After returning to Waxahachie, Lewis called a halt to the project for two weeks while he and his design team assembled at the Kimball to break the project down into its artistic and philosophical essence. May's approach involved focusing on the question, "What **is** the project?" and ignored the architecture, engineering and particle physics. He says, "We broke the project into all those shapers that shape architecture or shape this project and were form-givers, but weren't bricks and steel and glass" (2006). May reports that they made up the phrases first: "The Search," "The Form," "The Scientists," "The Experiment." Then the team sketched ideas for each phrase, trying to uncover the underlying truth.



Figure 4.6 The form

The Scientist

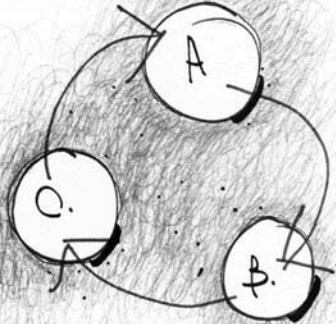
'TIN FOIL' IN THE WINDOWS

HONESTY IN SCIENCE

LEFT BRAIN LOGIC



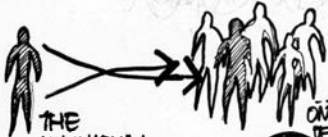
World class ENVIRONMENT



PROCESSES OF ARTIST & SCIENTIST SIMILAR
CREATIVITY:

SCIENTISTS COULD BE ARTISTS WITH DIFFERENT MEDIA.

DIURNAL



THE INDIVIDUAL SCIENTIST...

NOW BECOMES ONE PART OF A TEAM OF SCIENTISTS



PASTEUR

Extrait de la lettre de Pasteur à M. Comte
 Je suis sûr de vous dire que je n'ai jamais vu un homme de science qui ne soit aussi un homme de lettres.
 C'est ce qui a fait de moi un homme de lettres.
 Je suis sûr de vous dire que je n'ai jamais vu un homme de science qui ne soit aussi un homme de lettres.
 C'est ce qui a fait de moi un homme de lettres.



"It's a way of being," says Jonas Salk. "I've always felt that the artist comes before the scientist, that you must not stunt intuition with reason."

—Dr. Jonas Salk



DMITRI MENDELJEV



Figure 4.7 The scientist

Each week, the team would complete one or two pages and would give them to the client along with magic markers. The client team would sketch back their responses on the facing blank page the following week and their responses would be collected by the design team. Through the use of these sketches, images and accompanying text (similar to the concept cards used at CRSS), May formalized a new communication tool to enable a two-way discussion between the designers and the scientists. Engaging the scientists by having them sketch back their responses, a creative dialogue was established. The technique was so successful that May (2006) says, “We typically do that on **every** project we do. Every project we can **afford** to do it on.”



Figure 4.8 Superconducting Super Collider tunnel

The laboratory facilities were never completed. After several years of increasing cost estimates and almost no proof of scientific merit or commercial applications, Congress debated the future of the project (Jeffreys 1992). Squarely in favor of shutting down the project were those who wanted to reduce government spending and also did not want to support a project initiated by the previous Republican president, George

H.W. Bush. Simultaneously, other special interest groups were competing for International Space Station funding. Finally, some members of Congress also pointed out that America no longer needed to prove its scientific superiority after the collapse of the Soviet Union (Wikipedia 2006). These factors considered together effectively quashed efforts to sustain the project and construction was halted in 1993. Two billion dollars had been spent on the project and fourteen miles of tunnels had been dug. Despite the fact that the project was never completed, the results of the client design sessions were published in a book format and received the Texas ASLA Award of Excellence in 1992.

4.5.4 The University of the Future Africa

The University of the Future Africa in Dakar, Senegal was originally conceived by the President of the Republic of Senegal, Abdoulaye Wade. He wished to create an institution which “offers high quality advanced education for young people of Africa, similar to the knights of the old Ecole Normale William Ponty, a prestigious establishment which used to produce highly trained executives for all of Western Africa” (PageSoutherlandPage 2002).

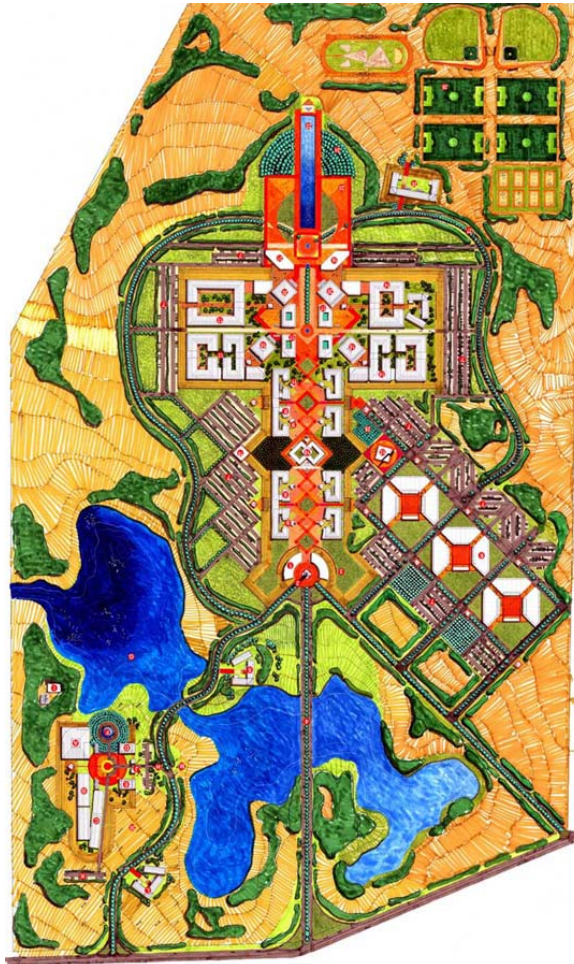


Figure 4.9 The University of the Future Africa campus master plan

This project won a Planning and Analysis Merit award in 2004 from ASLA. Components (especially) evocative of May's process included attention to the climate, culture, site and vernacular elements. The end result was a design which expressed these aspects in a sensitive design while incorporating religious and educational influences and responded to the high technology mission of the university. The design also included features to make the campus self-sustaining in terms of natural resources and proposed a working farm to provide food for the campus and jobs for nearby villagers. Additionally, an on-site nursery for

plant propagation was recommended (Woodfin and Ozdil 2006). The on-site nursery is a response to May's days working in Saudi Arabia where plant material was not readily available or climatically suitable.

4.5.5 Jeddah North Master Plan

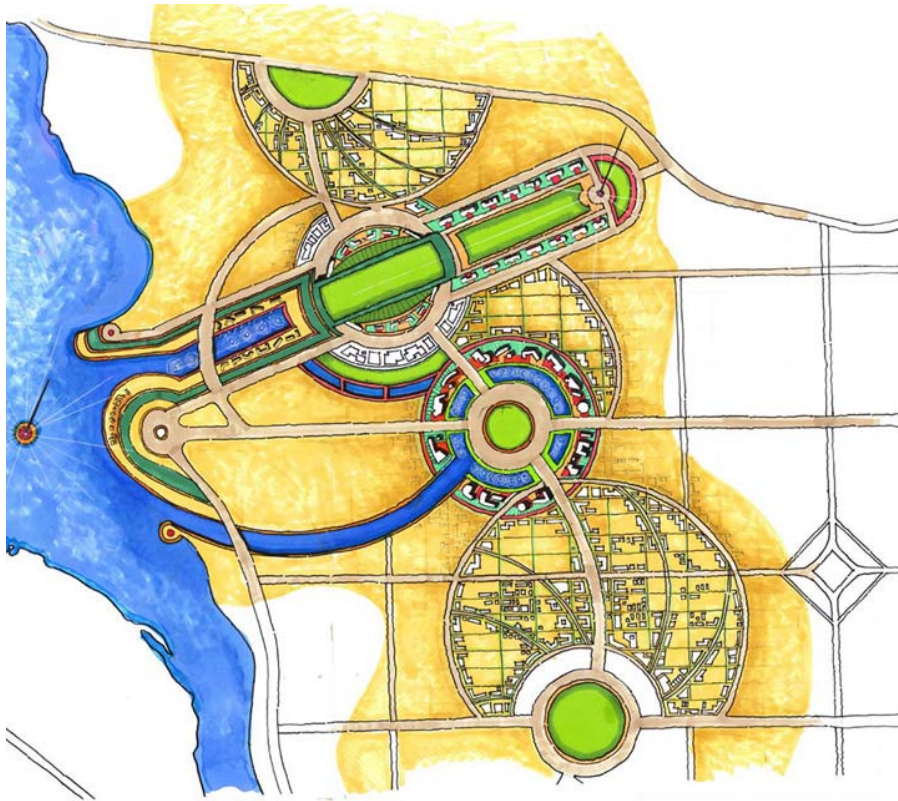


Figure 4.10 Development of Jeddah North

In 2003, this comprehensive planning project addressed the development of Dhahban and Salman Bay. The population is expected to surge to one million inhabitants in the area immediately to the north of Jeddah, Saudi Arabia. Currently, this area is only lightly developed with a very small population. May's approach created a conceptual plan which "maximizes the relationship with the sea and Salman Bay," while establishing a unique sense of place that responded to the local climate and

culture. Distinct land use and circulation patterns are key components in the design which breaks out of the existing urban grid (PageSoutherlandPage 2003).

4.5.6 Texas Southern University Campus Master Plan

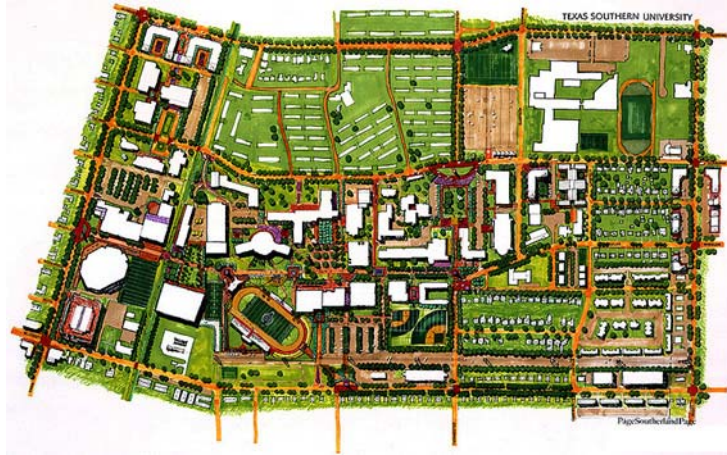


Figure 4.11 Texas Southern University campus master plan

This university campus plan received Planning and Analysis Honor Awards in 1999 from both ASLA and Texas ASLA. The university, a historic urban black institution, is sited three miles southeast of downtown Houston and is a state supported four year university. The Texas Southern University institution evolved from a combination of the Houston College for Negroes (1927) and the Texas State University for Negroes (1951). By 1975, the university offered programs in the College of Arts and Sciences, the Graduate School, the School of Law, the School of Pharmacy, the School of Business, the School of Technology, the School of Education and the Schools of Public Affairs and Communications.

Today's (1997 –) university president, James M. Douglas, conceived of an urban academic village where “students, faculty, staff and neighborhood residents live, work, learn and excel.” He hopes that this process will help to revitalize the Third

Ward, the inner-city surrounding residential district, improving the physical appearance and economic stability.

The design seeks to guide the physical development of the campus and create a sense of identity and unity that will replace the confusing collection of buildings that arose as the campus grew in size and population. The urban academic village figures prominently as an organizing concept for the design, creating a community environment that will attract and retain faculty and students and contribute to the neighborhood (PageSoutherlandPage 1998).

4.5.7 The University of Monterrey Master Plan

In 2004, May directed a design team which updated the original 1995 PageSoutherlandPage plan for the University of Monterrey in Nuevo Leon, Mexico. The updated comprehensive plan responded to the university's acquisition of fourteen hectares of land. The campus plan has received several awards: two for the original campus plan and one for the updated plan. In 1996, the ASLA awarded the plan an Award of Excellence in Planning and Analysis and the Texas ASLA bestowed an Honor Award for the landscape plan. In 2005, the ASLA awarded the updated plan an Honor Award in Planning and Analysis.



Figure 4.12 The University of Monterrey campus master plan, 1995



Figure 4.13 The University of Monterrey campus master plan, 2004

Topography and the potential for non-compatible adjacent land uses were two of the main issues addressed in the design. The site also extends across two different

municipal jurisdictions which will require coordination of infrastructure improvements. The final design creates a unifying image and character which defines the university and addressed the anticipated future growth of the student body from five to twelve thousand in the next ten years (PageSoutherlandPage 2004).

4.5.8 The University of Texas Health Science Center Master Plan

This project, also referred to as the “Model Health Science Center for the 21st Century,” was located in Houston, Texas and received a Merit Award in Communications from the Texas ASLA in 1996. Completed by May in 1993 during his short stint at PGAL, this “probe,” or sketch book, was similar in form to the interactive and successful technique utilized earlier by May in his work on the SSC. This document raised many questions in order to forecast the learning environment of the future and reviewed “the latest thinking on healthcare delivery, research horizons and educational challenges as it affects institutional organization and flexible facility strategies.”

By using the vision probe as a process and communication tool during design sessions, May’s team was able to achieve consensus and graphically document the concepts. At the end of each section, a tear out page was provided to encourage responses from the client group. These responses were then incorporated into the final document.

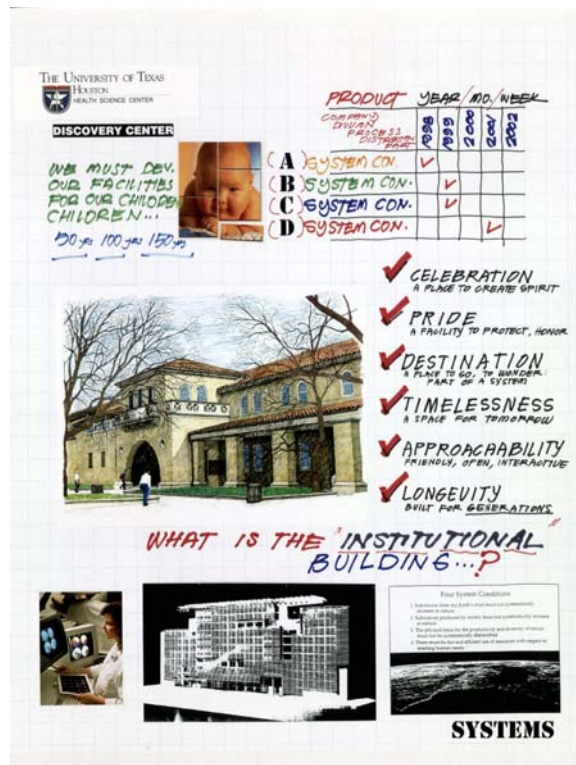


Figure 4.14 The University of Texas Health Science Center, Systems

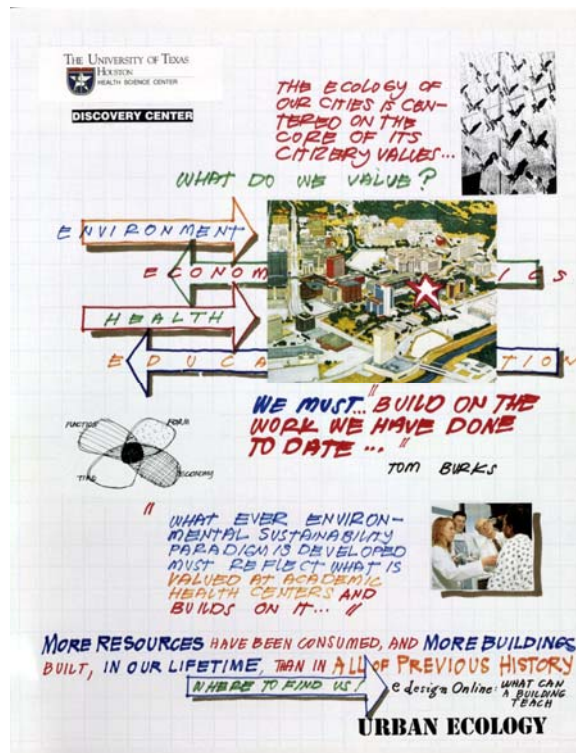


Figure 4.15 The University of Texas Health Science Center, Urban Ecology



Figure 4.16 The University of Texas Health Science Center, Four Factors



Figure 4.17 The University of Texas Health Science Center, Focus Upstream

4.5.9 The Classroom of the Future

The Classroom of the Future was another project that focused on process and creating a collaborative dialogue between participants. It was unique in that it was a roundtable discussion held jointly between PageSoutherlandPage and The University of Texas School of Architecture in 1996. There was no particular design outcome specified, but rather the goal was to establish ideas about building form responses to a quality learning environment.

The “Education Probe” sheets are another example of May’s process-driven graphic style in which he combines thought-provoking questions, concepts, and goals, in both written and graphic form. May’s intent with the educational probe was to “balance the learning experience with the learning environment. Is there a room, or space, more conducive to learning?” (2006).

As a tool, these examples, and others in a similar style are seen strewn throughout other projects as a testament to a process that engages clients and provides for their responses. The following are a few examples of education probe sheets presented at the roundtable during the “Thinking Outside the Box” presentation by May. They were prepared by Lewis May, Ralph Talley and Don Ryan.

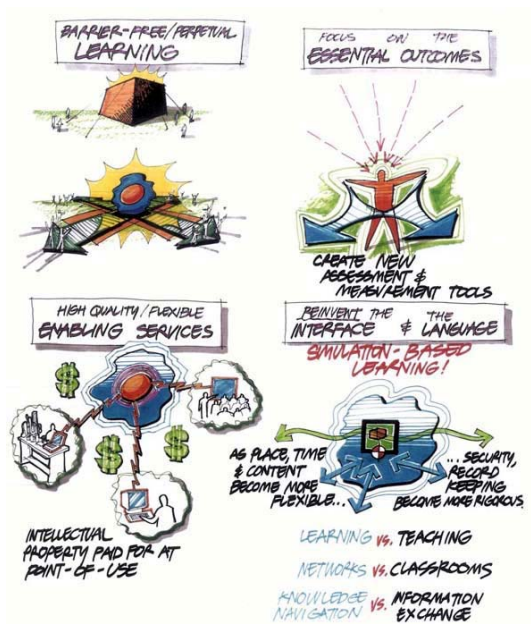


Figure 4.18 Classroom of the Future, probe 1

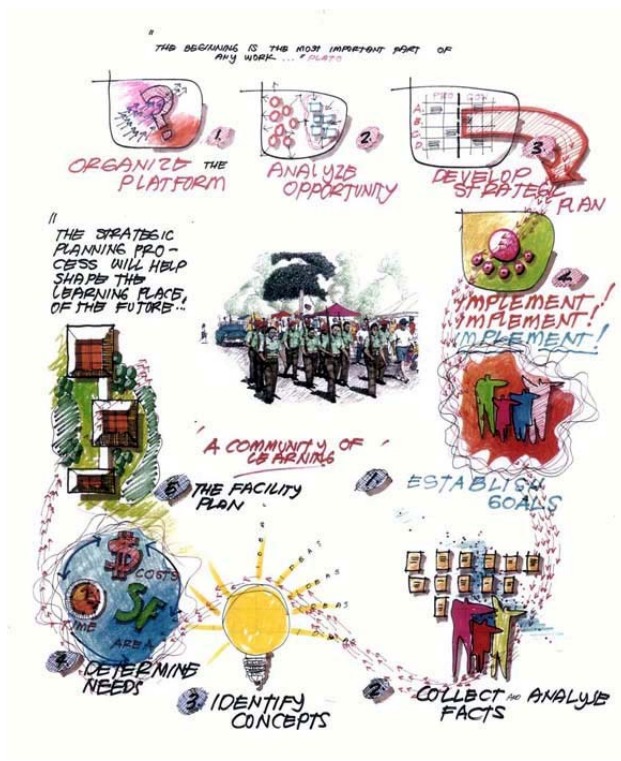


Figure 4.19 Classroom of the Future, probe 2

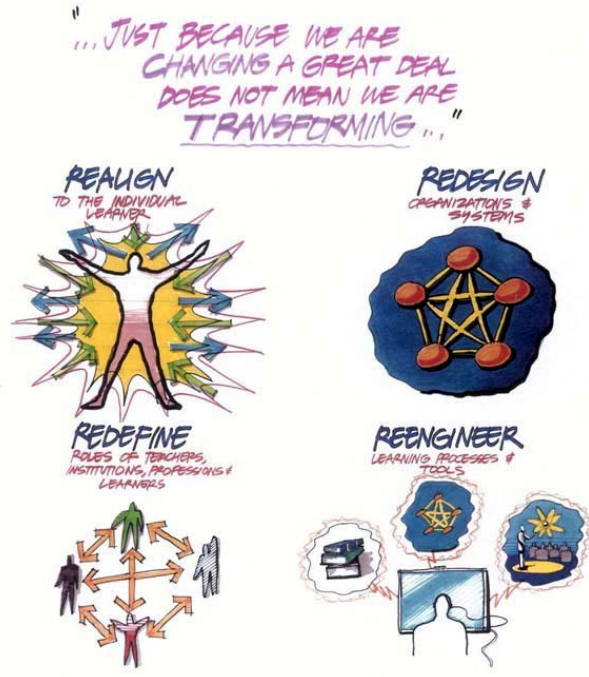


Figure 4.20 Classroom of the Future, probe 3

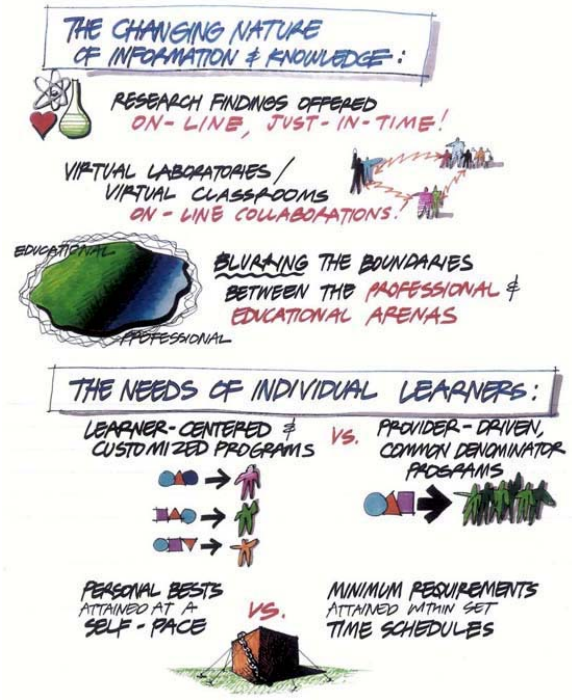


Figure 4.21 Classroom of the Future, probe 4

4.6 Role as Educator

4.6.1 Introduction

May's contributions to the profession extend beyond his projects. Although he has spent the last twenty plus years creating planning projects all over the world, he has also incorporated teaching responsibilities into his busy schedule. He has appointments at five universities: The University of Houston, Texas Tech University, The University of Hawaii, Rice University and The University of Monterrey. Part of his interest in teaching originates from the opportunity to talk with young designers and

...instill in them all the story-telling and all the processes and whatever, because...at this point in my career, the hand-off, the teaching, the illustrations, are more important. The stories are more important than the projects (May 2006).

Helping students learn to think abstractly and reminding them “about the profession and its beauty,” are his main goals as an educator. His teaching has superseded an earlier focus on a career that measured success by how many awards he could win and how many projects he could do. This evolution represents a shift from agentic to communal generativity as described earlier.

His course lectures are peppered with real world examples, including projects from CRSS and PageSoutherlandPage, and answers to precise questions posed by students, such as ‘How do you get these jobs?’ or ‘How do you write contracts?’ However, the essence of the course is to generate an understanding of the importance of design disciplines and how landscape architecture fits into the design continuum and to regenerate their love and interest in design and learning. May (2006) says, “What I put back in their lap is that by the end of the semester, each one of you is going to graduate.

Are you prepared? You've got CAD skills, you've got a resume. Luckily, everyone is hiring, so that's no problem. But do you have every tool you need? Because lifetime learning is reality. You're just going to graduate with a degree. I want to learn everyday. What can I teach you?" May believes that the conventional instructional teaching technique which focuses on factoid based learning is not retained by students and does not encourage abstract thinking.

May makes a very personal connection with most of the students and they appreciate his effort to relate to them as a colleague. He enjoys gathering students around him while they exchange information and ideas in his seminar-style classes. The students reciprocate the feeling for the most part and May says he hears from his students frequently. Many students will visit the office for a day while others send their resumes and end up working at PSP. May recalls that he receives e-mails from some people years after they attended one of his classes. Bailey (2006) also recounts, "...there have been people who have come up to him in airports, 'You taught me, Mr. May.' And he sometimes remember them, sometimes wouldn't. But they all remembered him. And if I've heard once from those people, I've heard it related from almost every one of them ... there was something ...he had related to them or that he had told them or whatever that inspired them to be successful in their life."

Although May has been targeted in several dean searches (Texas Tech University, Texas A&M University, University of Monterrey and University of Oklahoma), the circumstances have never been quite right. Still, May would like to pursue that opportunity in the future.

4.6.2 *The University of Houston*

May, along with Ken Bailey (his studio manager at PageSoutherlandPage), instructs the classes. The students enrolled in the course are typically upper-level undergraduate architect or interior design students. Some of them have begun to question why they are pursuing their chosen field. This class is an elective, and many of the students do not know what to expect from the class. They imagine they might learn about plants or how to landscape a building after it is finished.

The official course description in the online University of Houston course catalog reads:

4390: Landscape Architecture

Cr. 3. (3-0). Prerequisites: [ARCH 2350](#), [2351](#) and [2501](#). Landscape as the bridge between the man-made and natural.

May's course syllabus, titled The History and Practice of Landscape Architecture, further elaborates the course content as an:

...endeavor to explain what constitutes landscape: the places and spaces that create community while becoming backdrops for our memories. We will investigate both contemporary and historic spaces, their forms, contexts and designers. We will discuss the role of landscape in our cities, parks, campuses and gardens, as well as the relationships and blurred boundaries between landscape and buildings (May 2006).

May's main goal is to connect with these students who are about to graduate and empower them to rediscover their passion and interest in design. He uses the course to build their spirit and promote esprit de corps in the profession. May recalls that Caudill "taught by stories," like Will Rogers, and he attempts to reach these students in a similar manner (2006). He does this in part by removing the intensity out of it, a good approach considering that many students enroll for the class believing they are going to

learn how about plants and dirt. By the end of class, students are refreshed and inspired by the enthusiastic yet real-world approach that May brings to teaching (Anonymous students 2005). The support and enthusiasm that he demonstrates for his practice and profession is inspiring to many of these students (Bailey 2006).

Many students also seem surprised to learn that the environment can have such a strong effect on human behavior. May (2006) indicates that typically, “Lots of students were writing me about the significance of the garden, *natura*, nature, the stars, the sky and how that affects the built environment.” May emphasizes that a course in landscape architecture taught to architecture students works because of the similarities between all types of design, from jewelry design to stage design. All design approaches incorporate a program, budget, criteria, expectations, and outcomes.

What he endeavors to communicate to these students is that good design is about how people think and the experiences they create through design. He wants to “reach the poetic side of these folks, that talks about day, night, shadow, rain, pattern, texture, smell. Things that you crush under your feet, things that you feel” (2006). To make the point about the power of place and the connection between man and nature, he relates a recent experience he had in his neighborhood. Some neighbors that he knew fairly well had sold their house and the new owner tore down the existing structure.

May went to the vacant lot:

...and I [tried] to understand: childbirth, death, dinner, Christmas, Thanksgiving. All those things that happened in that environment. And now it's two pine trees, a big oak, and a scrub lot. Now, how do we as designers capture that sense of presence, that sense of place that makes something happen? (2006)

The first class begins with the students writing a personal biography that explores their thoughts about the spaces of their life. The students also respond to May's question, "What do you want to learn from this class?" This outwardly simple request touches many of the students, many of whom have been told by other professors that they are wasting the professors' time, that they are dumb, or that they will never be as great as the professor (Anonymous students 2005). This willingness to connect with the student on a personal level and encourage their participation in class sets the basis for opening their eyes to the broader spirit of design.

Based on their responses, May then dedicates each lecture to a different group of students who have all asked about a particular topic. One of his favorite lectures (and one of the favorite student topics) is titled "Exporting the Creative Process" which includes discussing what it takes to practice abroad. The students almost always ask "to see some international projects," says May (2006). This presentation focuses on what he sees as key issues in today's business, "One of the big issues we run into professionally is cultural imperialism being exported by designers abroad. So, how do you export creativity? So, you learn cultural issues, you learn vernacular issues, you learn history issues, you learn contracting issues" (May 2006).

During the semester, the students also research landscape architecture projects from a list of provided topics and present their findings to the class. May encourages them to make their own diagrams and sketches. Many students report that they really enjoy this assignment because it helps them understand the concepts behind the designs. An additional benefit cited by some students is that it was interesting to hear about the

projects from another student's point of view. The Spring 2006 topic list covered a variety of landscape architecture projects in locations all over the world.

Table 4.1 Research list, The University of Houston, Architecture 4390, Spring 2006

Subject	Location
Veaux-le-Vicomte	Seine-et-Marne, France
Versailles Garden	Versailles, France
Luxembourg Garden	Paris, France
Hyde Park	London, England
Peterhof Gardens	Saint Petersburg
Central Park	New York City
Universal City Walk	Los Angeles, CA
Getty Center	Los Angeles, CA
Parc de la Villette	Paris, France
Isola Bella Garden	Lake Maggiore, Italy
Kyoto	Kyoto, Japan
Alhambra	Spain
Woodland Cemetery	Stockholm, Sweden
University of Virginia	Charlottesville, VA
Girard College	Philadelphia, PA
Duke University	Raleigh Durham, NC
William and Mary College	Williamsburg, VA
Air Force Academy	Colorado
Stanford University	Palo Alto, CA
Art Center College of Design	Pasadena, CA
Martha Schwartz	USA
Charles Jencks	USA
Frederick Law Olmsted	USA
Andre LeNotre	France
Garrett Eckbo	USA
Laurie Olin	USA
Peter Walker	USA
Dan Kiley	USA
Bernard Pallissey	France
Sir Edward Lutyens	England
Andy Goldsworthy	USA
Luis Barragan	Mexico
Baron Von Haussman	France
Pierre-Charles l'Enfant	France
Capability Brown	England
The Galleria	Houston

The final assignment for each student in May's class is to submit a paper that explains what they got out of the class and how they plan to apply it. May admits that while some students are "sucking up...most of them have been able to express themselves," (May 2006). May particularly enjoys reading these papers because he gains an insight into how the course has shaped or changed their viewpoint about design. Some common thoughts from the Fall 2006 final papers include:

1. Understanding that all elements must be considered together and integrated in the design process (including buildings, site, and culture);

2. Exposure to different design approaches and appreciation for the broad range covered by landscape architecture;

3. Balance between theory and practice (with real-world examples) created an engaging educational environment

4. Understanding of the relationship between environment and human behavior and what makes a site dynamic.

4.6.3 Mentoring

May's teaching role also extends to his co-workers. During interviews, his co-workers discussed his role as a mentor in the workplace. May uses the opportunities provided in the workplace to create informal learning experiences. He acts as both a facilitator and a source of knowledge. His generous nature and emphasis on collaboration compel him to share his thoughts and talents with others. May (2006) says that when a new employee is "nearby, I tend to share those skills and hone those skills in an attempt that [they] will pick up on that." One interviewee remarked, "He really

wants other people to do their best and he wants them to know that they can do their best” (Bailey 2006). Bailey maintains that his teaching reflects the fact that May is not just all about his own success and through these interactions is able to feel like he is giving back. He thinks that teaching is an essential component of May’s personality.

Although this impulse may have originated from his days at CRS, when collaboration was encouraged and it was referred to as a “graduate school,” it is also a reflection of May’s own love of learning and new experiences. This extends to even daily routines such as “walking from here [the office] to the garage,” (Bailey 2006) or “going to lunch,” (Fleshman 2006). Fleshman says, “What makes the trips fun – and I’m just talking about going to lunch most of the time – is that there are always side trips, diversions to places I’ve never been or places we both enjoy - places he loves, people he has met- he loves to share his passions for good food, great bargains, beautiful things and interesting places.”

May seizes the chance to share his thoughts, ideas and inspirations and his co-workers acknowledge that it is always a learning experience. These learning experiences have proved to be valuable to those he works with, not only adding a social dimension to business, but many of those who worked under May have benefited from his insight and direction and have become successful in their own right. May (2006) reports that, “I have trained most of my competition: Jim Burnett, Earl Broussard, those were all students, protégés, apprentices. ...I thoroughly enjoy seeing their work. I’m so impressed with Jim Burnett and Steve Wharton and people like that. Monte Wilson. They’re all different people with different skill sets, but I can see myself in them.”

4.7 Other Roles

4.7.1 Author / Lecturer

CRS, and Bill Caudill especially, encouraged employees to write, not only as a way to educate, but also as a form of indirect marketing for the firm. May's writing is prolific and began in 1985 with his award-winning book Landscape Architecture in Saudi Arabia, which was the first book to address the practice of landscape architecture in a complex culture located in one of the most severe environments in the world. He has authored three other books, A Vision Probe for the Super Conducting Super Collider (February 1991), Mastering Change...The Model Health Science Center of the 21st Century (November 1993), and Design Guide for Site Buildings and Interiors for the Tennessee Valley Authority (TVA) (1996). Additionally, he has written numerous articles which have been published in newspapers and professional journals, including the following:

Table 4.2 May's articles

Date	Periodical Title	Article Title
1987	Garden Design Magazine	Islamic Gardens
1991	Landscape Architecture Magazine	The Business of Landscape Architecture
1991	New Engineer	Beyond Archetypes - Change Dynamics in the Environmental Practice of the New Millennium
1995	Management Issues	Ideas for Effecting Institutional Reengineering
1995	Houston Chronicle	Gargoyles
1995	Florida Educational Facilities Planning Association	Retooling the American Campus Planning Process

May has also presented papers, participated on panels, and appeared as a keynote speaker at universities and conferences. Some of the topics he has spoken on include:

Table 4.3 May's presentations and lectures

Date	Sponsoring Organization	Presentation Title
1989	Tokyo University	Landscape Architecture Japan Lecture Series
1990	European Lecture Tour	Emerging Trends and Their Impacts on Corporate and High Technology Planning and Construction
1991	National ASLA Convention	Strategic Alliance in the Pacific Rim
1992	National ASLA Convention	Beyond Archetypes: Change Dynamics for Environmental Practice in the 20th Century
1994	Florida Educational Facilities Planning Association	Retooling the American Campus Planning Process
1994	ASLA Texas Gulf Coast Chapter	Who Plans What?
1996	The University of Monterrey	Conexiones en Diseno Urbano: gente/ estructura/ actividad
1996	National ASLA Convention	Successful Collaborations with Latin American Design Professionals
1996	The University of Texas School of Architecture	Architecture for Learning
1997	The University of Monterrey	NAFTA and Its Impact on the Design Profession
2001	The University of Monterrey	Connections in Urban Design; Linking Environment, Design and Sustainability
2001	Rice Design Alliance	Architecture In the Cause of the Environment
2001	21 st Century Higher Education Conference	Reengineering Health Science Centers
2001	Society of Industrial Designers	International Business Application
2001	The University of Monterrey	Urban Ecology: The City as Living Organism
2001	The University of Monterrey	Increasing the Role of Architects in International Business

4.7.2 Consultant / Public Activist / Philanthropist

May's experiences have also included chairing juries and seminars, and writing grants for the Environmental Institute of Houston, as well as serving various appointments with organizations. In 1999, he was asked to join the Texas Center for Society and Health Policy at the Baker Institute at Rice University as the only designer on the panel.

4.8 Responding to the Research Questions

The respondents who provided the responses for this investigation all clearly respect and admire May and his many accomplishments. They overwhelmingly view May as a long-term success and acknowledge he is clearly a leader in the field of landscape architecture, as well as planning and architecture. Some see him continuing in an international practice setting, but others predicted that he will increase his emphasis in academia. Even though the respondents were somewhat divided on what they see as the next step in May's career, they all agreed that he can achieve anything he wants to.

The following provides a summary of the predominant attitudes expressed by the interviewees.

1. What themes are expressed by the subject's approach to landscape architecture design? First and foremost, May's design approach is rooted in process, not a style. Respondents cited his ability to create clear and compelling graphic images that convey ideas and the essence of the proposed design. His talent for utilizing storytelling as an aspect of the design process is also something that is unique. Finally, his

involvement in numerous international design projects and accompanying cultural sensitivity are considered exceptionally distinctive among his associates (Bailey 2006).

2. How is the subject's work representative or non-representative of the landscape architecture traditions of his time? The interviewees referred several times to his capability to understand the individual elements in each project, their relationships to each other and how they fit into the larger design. His graphic style is unique, not in that the drawings are done by hand, but the method of presentation reflects the influences of CRSS (concept-card style). Also, the fact that he practices planning was a departure from the traditional career path at the time he received his degree.

3. What influence did the subject's work have in the development of built landscape architecture works in Saudi Arabia, other parts of the world and in the U.S.? His portfolio speaks for itself in the broad range of geographic locations which have "Lewis May" projects. Because he practices on the planning side, the large scale of his projects (university campuses and cities) creates the opportunity to have an impact on far more people than a landscape architect whose client base reflects smaller scale projects. Additionally, the cultural sensitivity exhibited in his works speaks to an understanding of how to engage local cultures and reflect the nuances and subtleties to create an appropriate design.

4. What is the subject's definitive contribution to the profession? Is his role as educator or designer more significant overall? May's contributions have been plentiful and significant. Currently, his work as a designer covers a much broader range of influence, due in part to the sheer amount of time that he allocated to being a

practitioner in the earlier part of his career. His efforts in academia have begun to expand, and his generative urge appears to have shifted into a communal mode, representing an increasing interest in passing on his skills, talent and knowledge to the next generation.

4.9 Themes

The themes that appear from coming to know May and his work can be divided into project phases. The first phase is the project definition phase. This encompasses the “Probe” book process. Depending on a project’s budget, this phase may not be extensively documented as it is for projects like the Superconducting Super Collider. The second phase involves analysis drawings of the factors normally addressed by landscape architects, including such things as circulation, natural site features and site identity. The final phase involves more detailed design concepts.

4.9.1 Process

As May stated earlier, he uses a process driven approach, which leads to a unique solution for each site and client. Fleshman (2006) endorses May’s reputation as a master planner “...because he looks at every single element that goes into the [project]. How does this land, this landscape, this siting of buildings help achieve a client’s goal? How do all of these things work together in the whole concept of the environment and this particular culture?” As one might expect regarding a process-driven approach, May is not hesitant about trying out new concepts. Bailey (2006) says, “He’s always changing things, always a different way to do things...” A former client during the University of Texas Health Science Center (UTHSC) project, Dr. M. David

Low, says that Lewis "...has wide-ranging curiosity and an ability to see how details fit into a big picture" (2006).

Seen most evidently in the "Probe" books, his seminal process is described in the UTHSC master plan document (1996) as "...a very successful example of how landscape architects have the unique ability to communicate in multi-media languages. Their techniques can foster input, solicit involvement, articulate process and garner approval in venues that are highly credible and significantly successful." However, as with May's design elements, there are certain commonalities that slowly bubble to the surface after a thorough review of his process and projects.

His Probe books focus on asking a variety of questions in order to uncover the essence or the philosophy of each project. These concepts are examples of the types of questions or statements that are frequently documented (A Vision Probe for the Superconducting Super Collider 1992; Mastering Change: The Model Health Science Center of the 21st Century 1996; Architecture for Learning: A Roundtable Discussion 1996):

- Cooperation and working or learning together
- We have got to change the way we teach, learn and practice
- What is the place:
 - to teach?
 - to learn?
 - to communicate?
 - to share?
 - to grow?
 - to interact?
 - to stimulate?
 - to motivate?
 - to prosper?
 - to encourage?
 - to flex?

- to support?
- to foster?
- Encourage a diversity of cultures.
- Human contact is a key component.
- Can the facilities have a "one-ness" with the land? A coherent whole?
- The human spirit of adventure in the quest.
- Consider the 'magic' of the space.
- Crucible for creativity.
- We need a sense of pride.
- An environment that promotes interaction and exchange of ideas is key.
- Freedom to roam...physically and intellectually.
- What are cultural, social, and economic impacts of a new system?
- Consider being natural and honest within the landscape.

Within this documentation, May weaves together the questions, sketches and diagrams using his knack for story telling to create a coherent story line. This journey of discovery drives the direction of the following phase.

4.9.2 Analysis

May's analysis drawings answer the traditional issues normally associated with professional landscape architects. This addresses preliminary concepts such as form, shape, light, shade, vertical edges (including building and tree canopies), sequence of spaces, surrounding context, local culture, and linkages. These are also hand graphics, loosely rendered, with notational elements. Analysis statements or questions are often included on the drawing itself. Examples include the following:



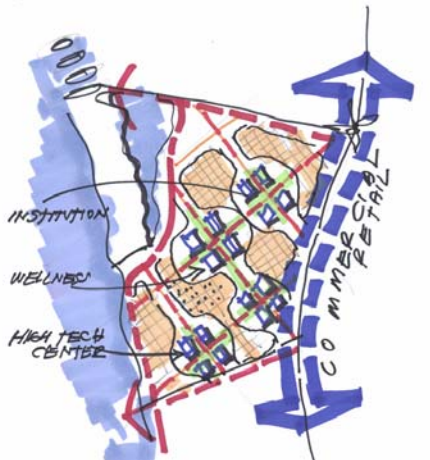
CREATE AN URBAN
FRAMEWORK FOR
JEDDAH NORTH WITH
STRUCTURED: DISTRICTS
NODES (AND) LANDMARK

Figure 4.22 Jeddah districts, nodes, and landmarks



DEVELOP AN URBAN
FRAMEWORK FOR
JEDDAH NORTH (THAT)
LINKS (THE) DISTRICTS...

Figure 4.23 Jeddah district linkages



CREATE A DISTINCT
SHIFTED GRID FOR A
DISTINCT SITE LOGIC

Figure 4.24 Jeddah site logic



THE DEVELOPMENT OF
JEDDAH NORTH
WILL GROW WITH
IN-FILL AND LAND-USE
CHANGES

Figure 4.25 Jeddah development changes

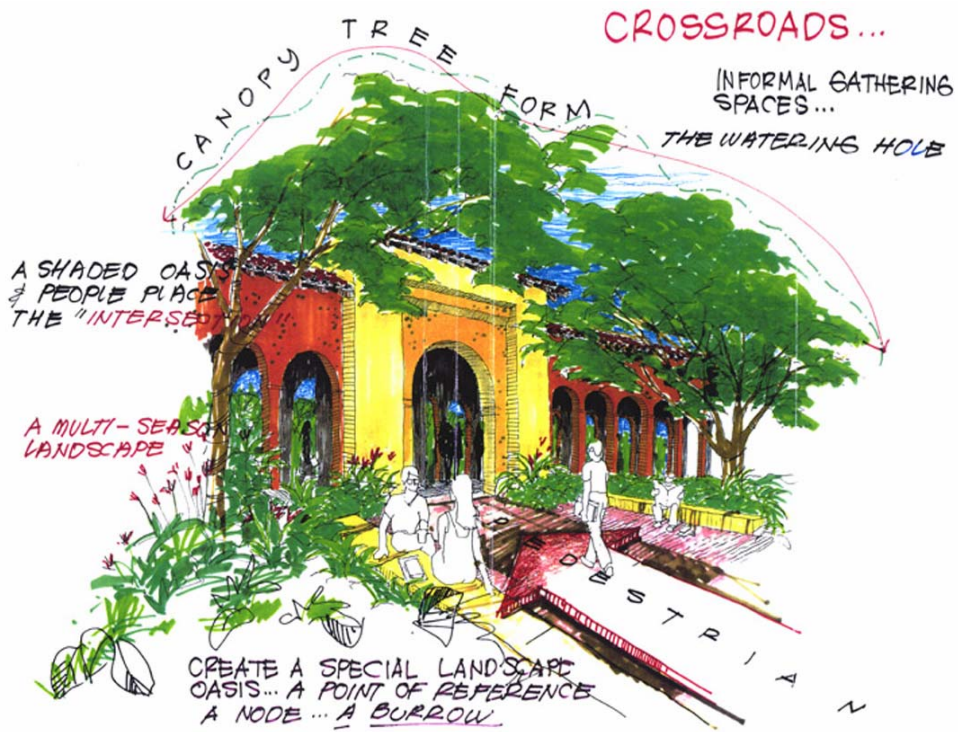


Figure 4.26 Crossroads, various projects

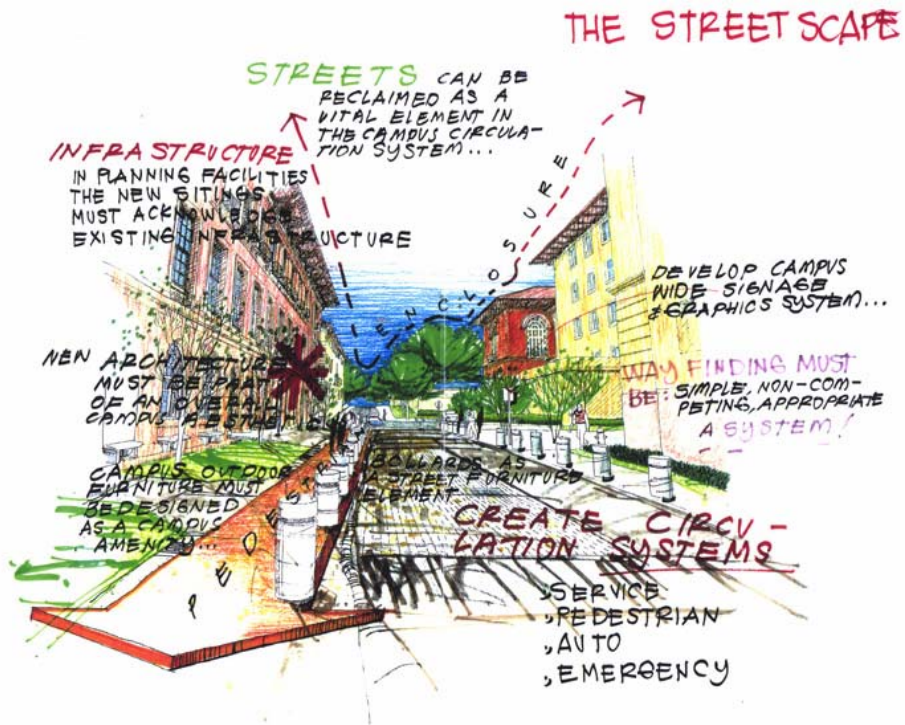
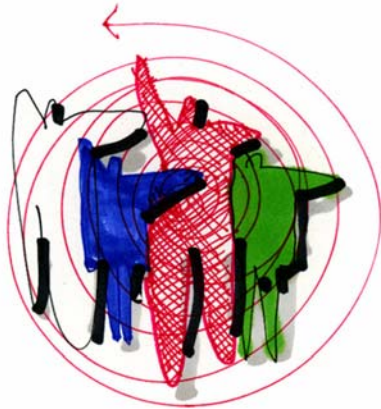
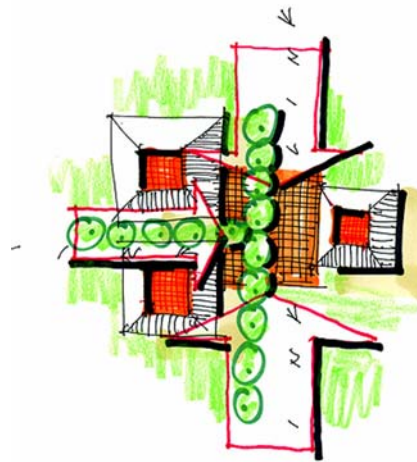


Figure 4.27 Streetscape, various projects



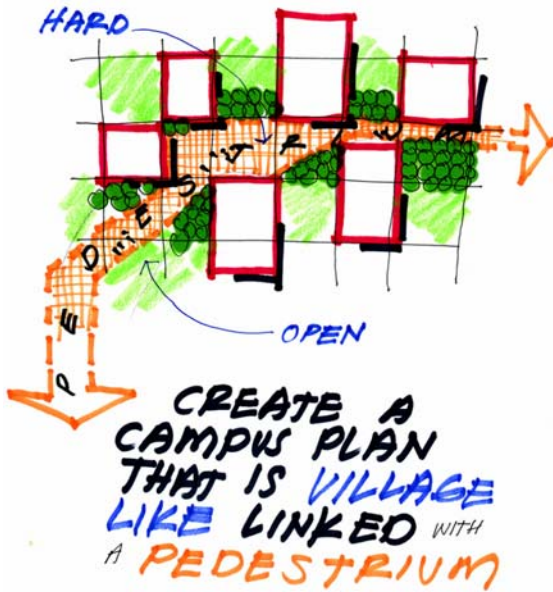
// **THE ACADEMIC VILLAGES CAN HELP SUPPORT LIFE LONG GOALS FOR STUDENTS...** //

Figure 4.28 TSU, academic village concept



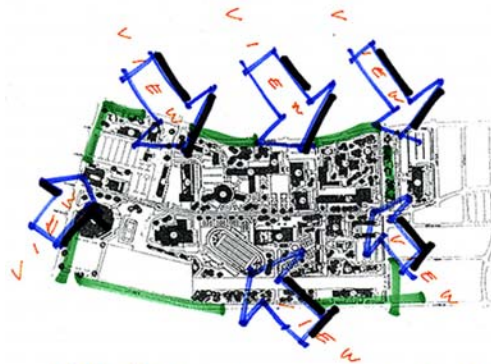
**CREATE WITHIN THE CAMPUS A SENSE OF PLACE...
A CAMPUS HEART!**

Figure 4.29 TSU, campus heart concept



CREATE A CAMPUS PLAN THAT IS VILLAGE LIKE LINKED WITH A PEDESTRIAN

Figure 4.30 TSU, pedestrian concept



MAXIMIZE VIEWS INTO CAMPUS...

- VISITORS
- COMMUNITY
- CITY

Figure 4.31 TSU, view opportunities

SITE OPPORTUNITY
DIAGRAM

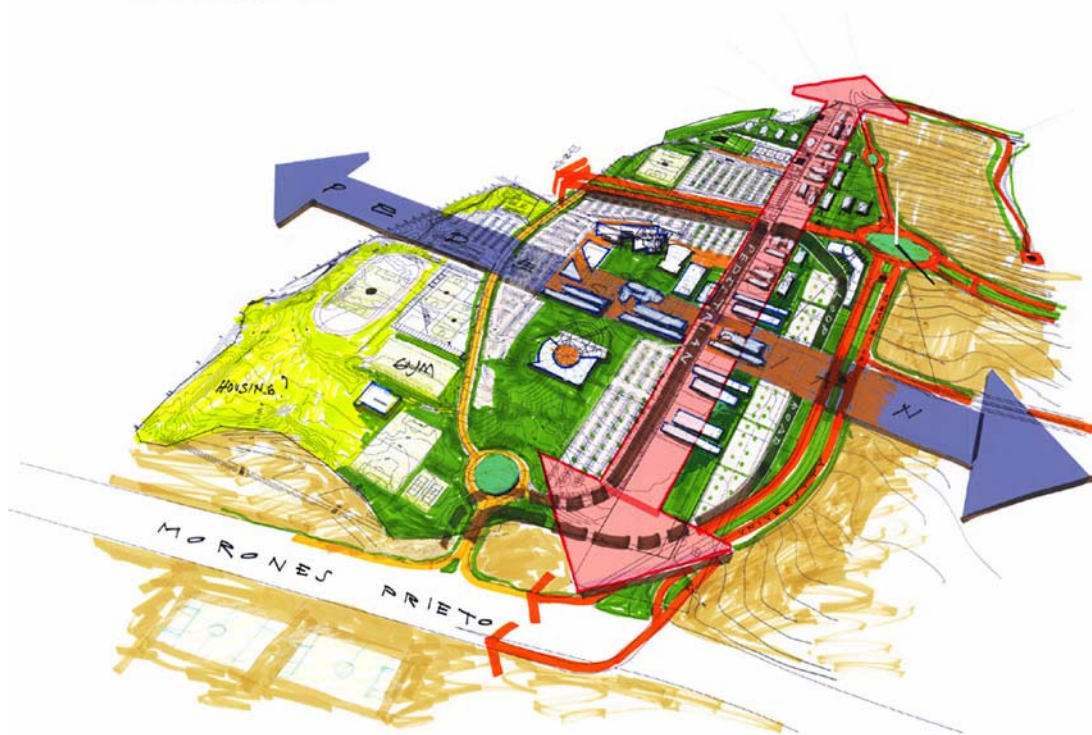


Figure 4.32 University of Monterrey, site opportunity diagram

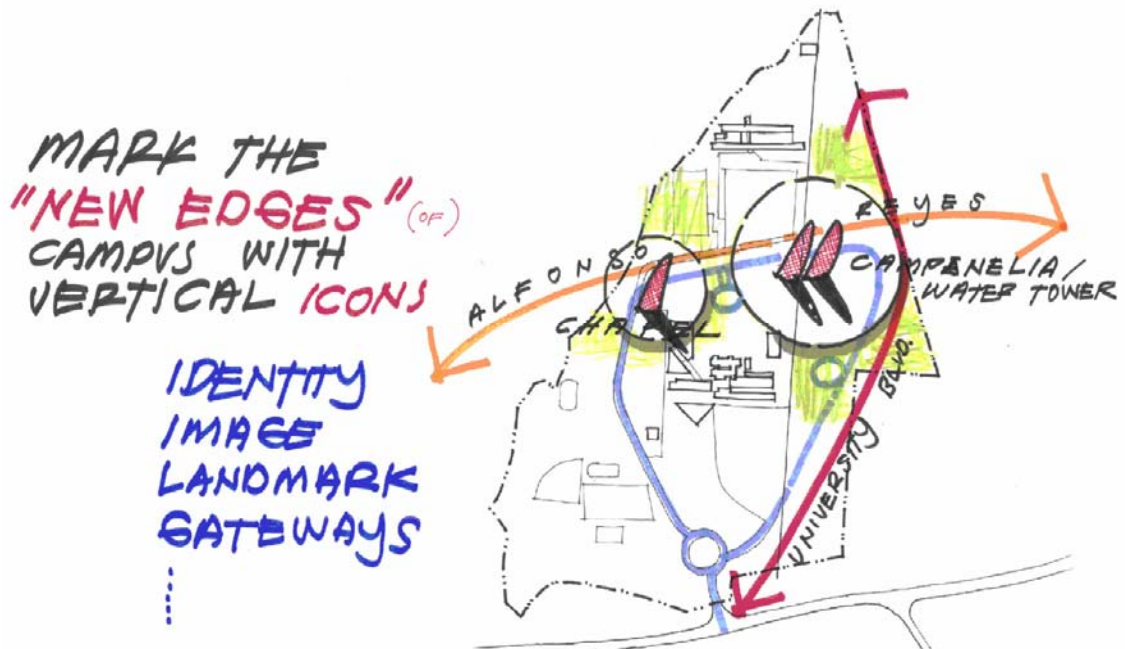


Figure 4.33 University of Monterrey, Central Garden gateway

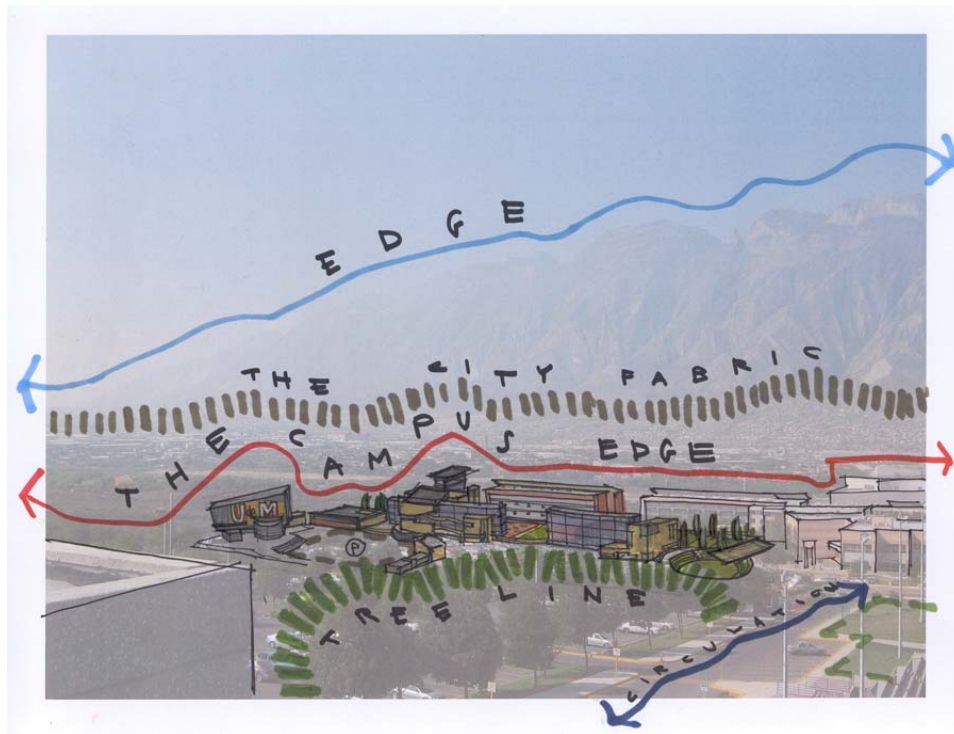


Figure 4.34 University of Monterrey, Academic Zone analysis

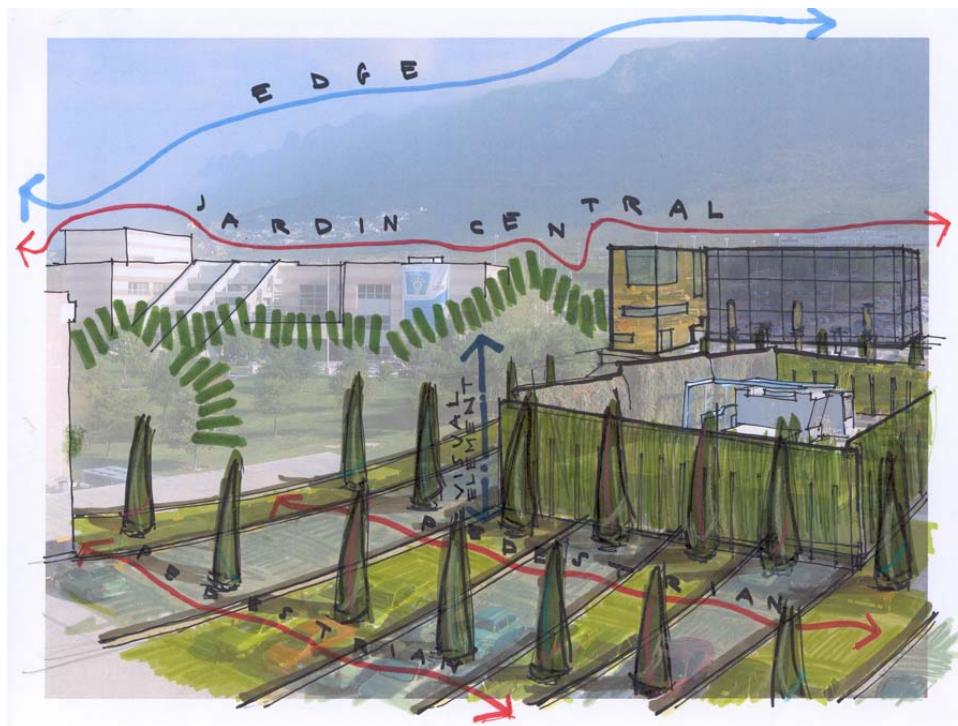


Figure 4.35 University of Monterrey, Central Garden analysis

4.9.3 Design

There are many recurring design themes in a review of selected projects in May's recent body of work. Obviously, after three decades of practice, it is natural to develop elements that can be inserted into designs as basic building blocks. Some elements are used for campuses, some for city planning, and some appear in Middle Eastern projects. First and foremost, they are all places for people. The figures below represent only some of the many recurring design elements. Where available, the graphic version with explanatory text included by May is used.



Figure 4.36 The community living room

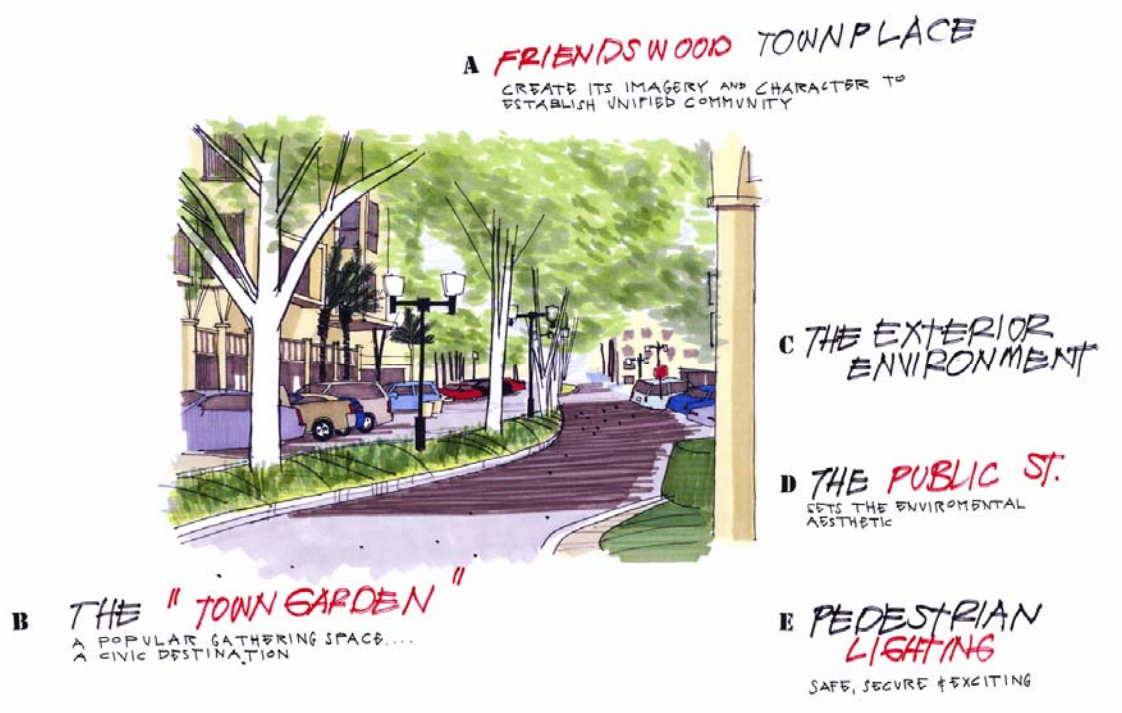


Figure 4.37 The esplanade

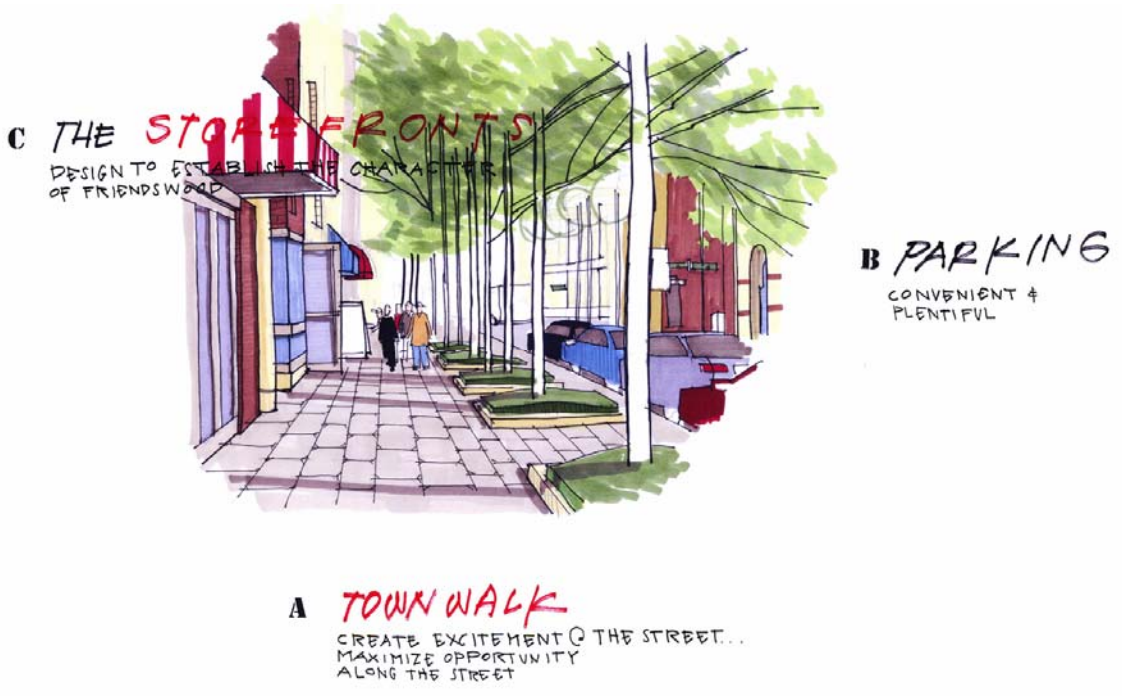


Figure 4.38 The streetscape

Figure 4.39 represents the view of the central commercial and retail zone as it is approached. This is a people-friendly activity center with public amenities and contains the opportunity for passive as well as active recreation.



Figure 4.39 The approach



Figure 4.40 The town center

Figure 4.41 is used in some city and campus plans. This is a people place, linked to other development zones development. It is designed to be alive and festive at night.



Figure 4.41 The plaza

Figure 4.42 is another gathering place for people which helps to foster a diverse work/live area.

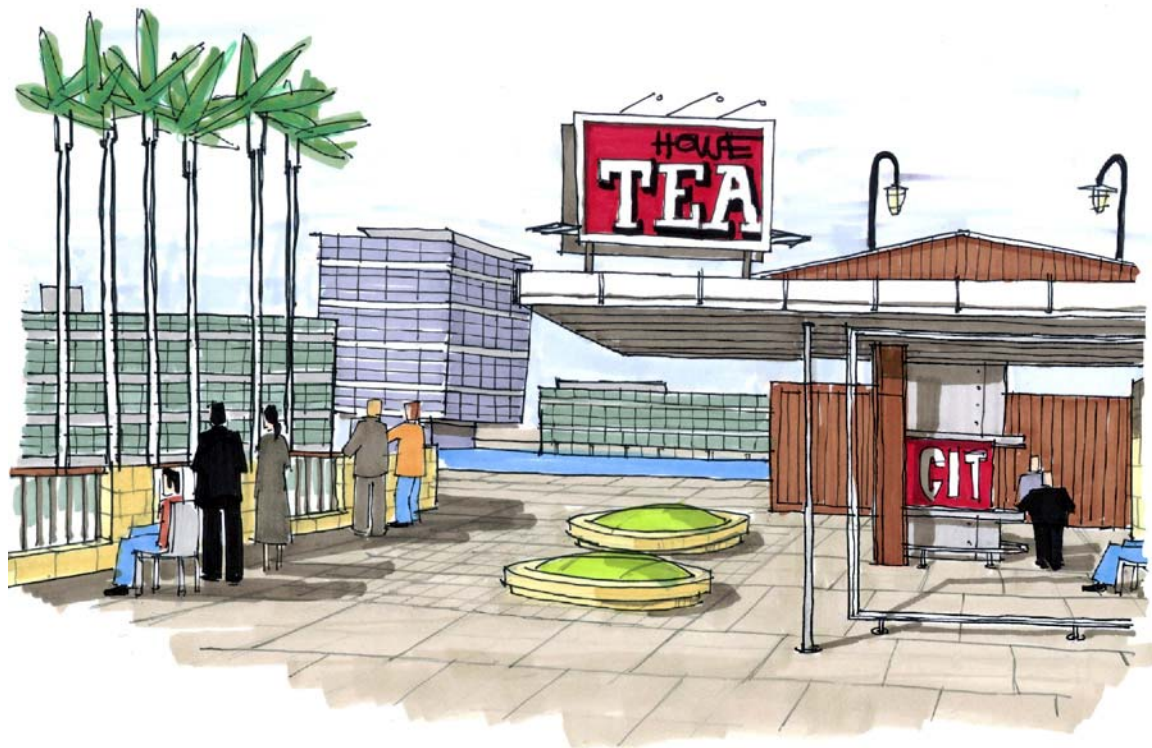


Figure 4.42 The stand

Figures 4.43, 4.44, 4.45, and 4.46 are all public plazas. Figures 4.43 and 4.44 demonstrate the incorporation of dredged or excavated site material into sculpted landforms.

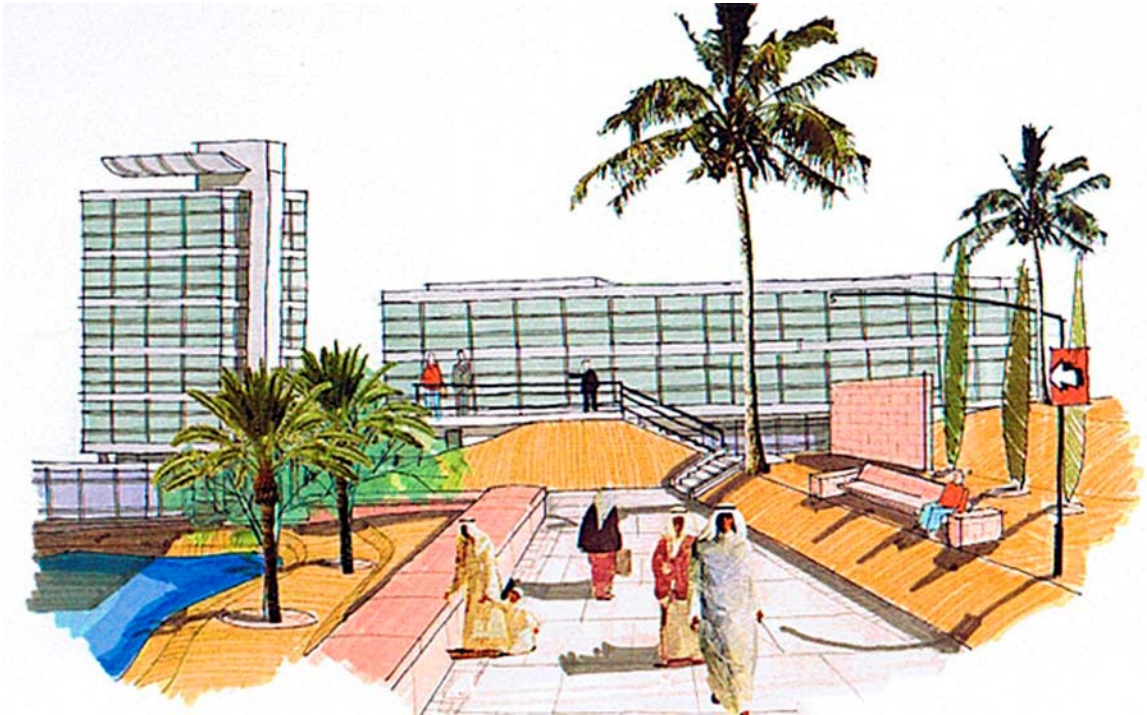


Figure 4.43 Public plaza



Figure 4.44 Public plaza

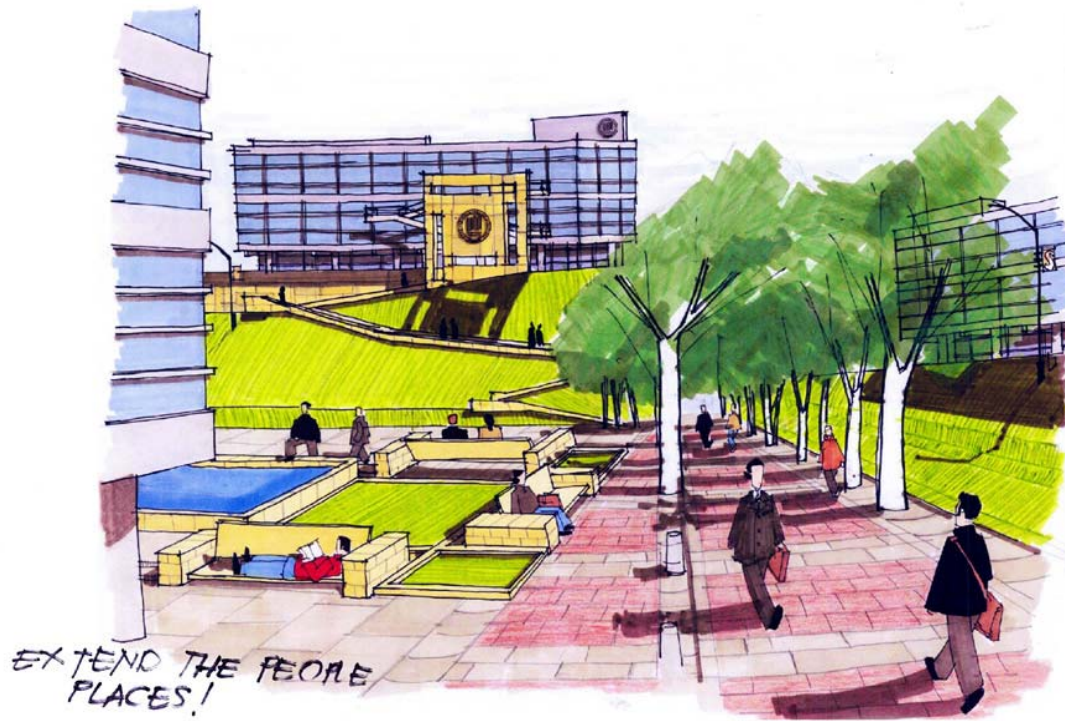


Figure 4.45 Public plaza

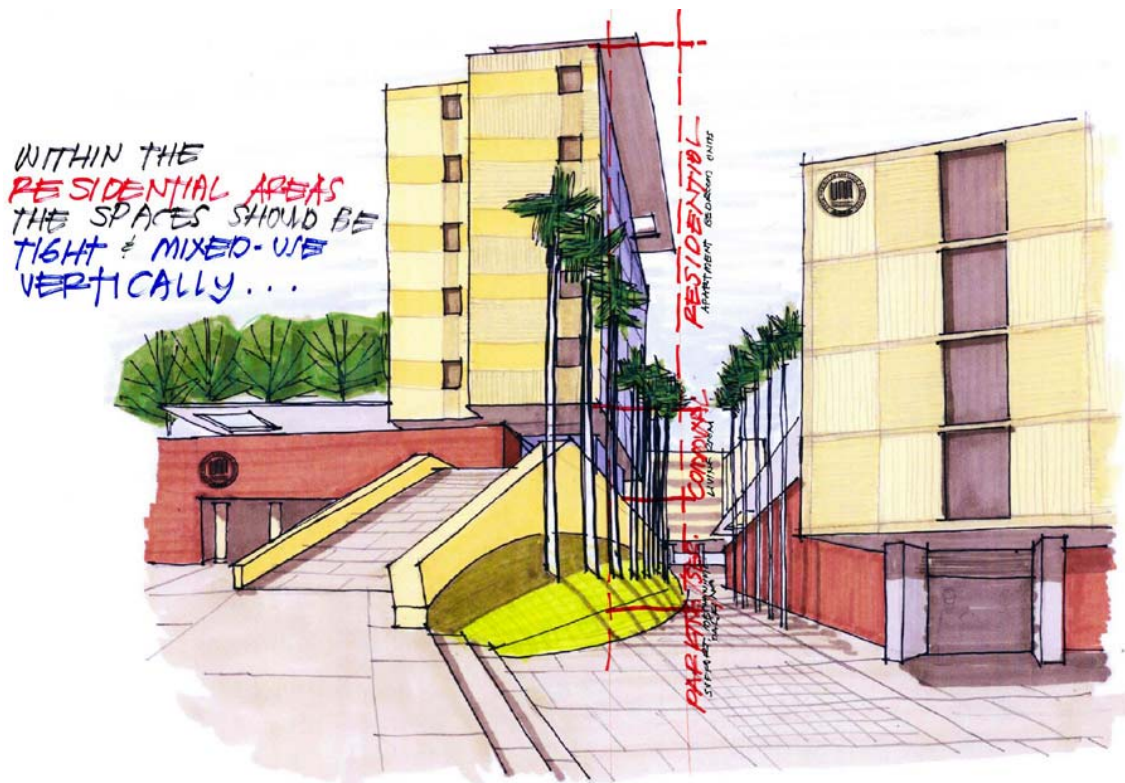


Figure 4.46 Public plaza

The Jebel overlook (Figure 4.47), Jasmine pavilion (Figure 4.48), bus shelter (Figure 4.49), bermed and screened parking (Figure 4.50), palm court (Figure 4.51), transition fountain (Figure 4.52), mosque garden (Figure 4.53), and a pedestrian axis (Figure 4.54) are common elements in May's Middle Eastern master plans for cities and campuses. Again, this is a small representation of many design elements that he uses throughout his work.

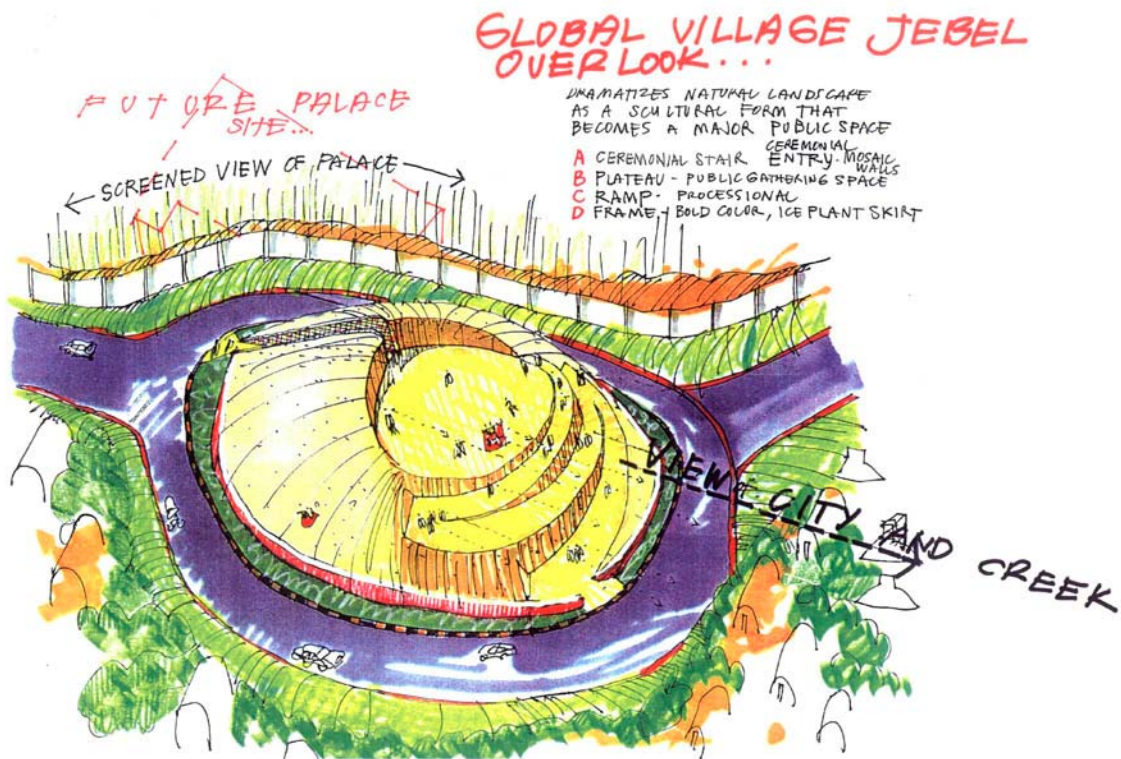


Figure 4.47 Jebel overlook

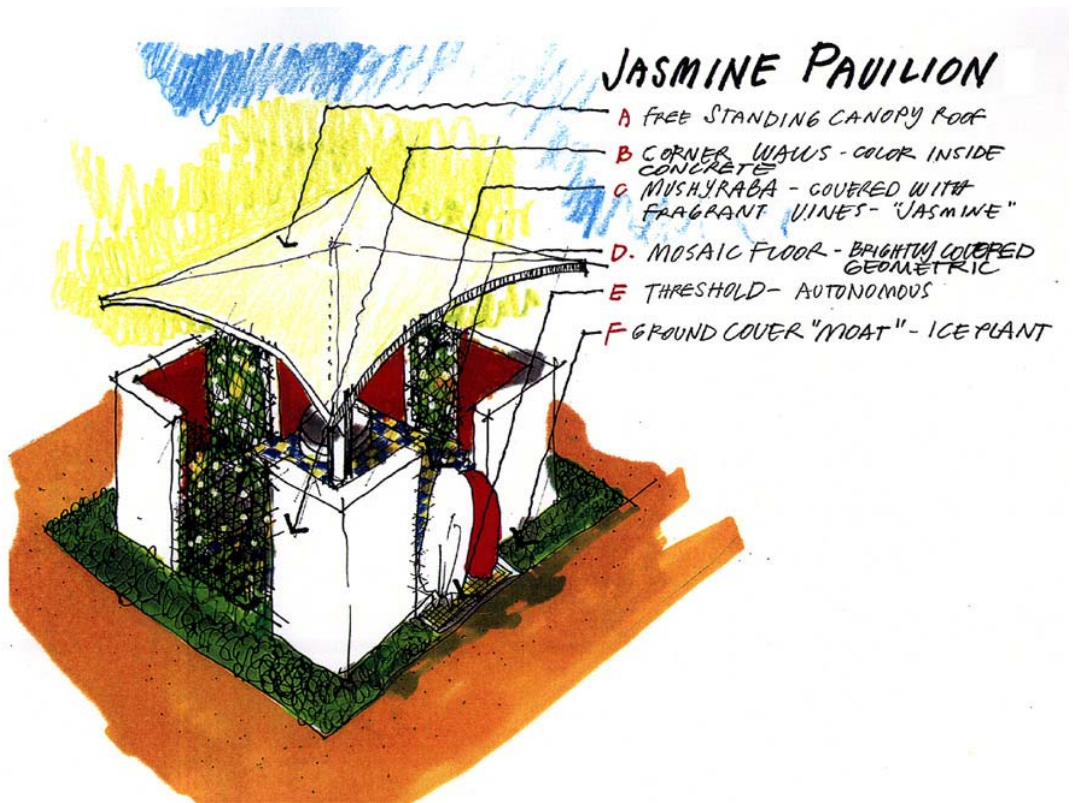


Figure 4.48 Jasmine pavilion

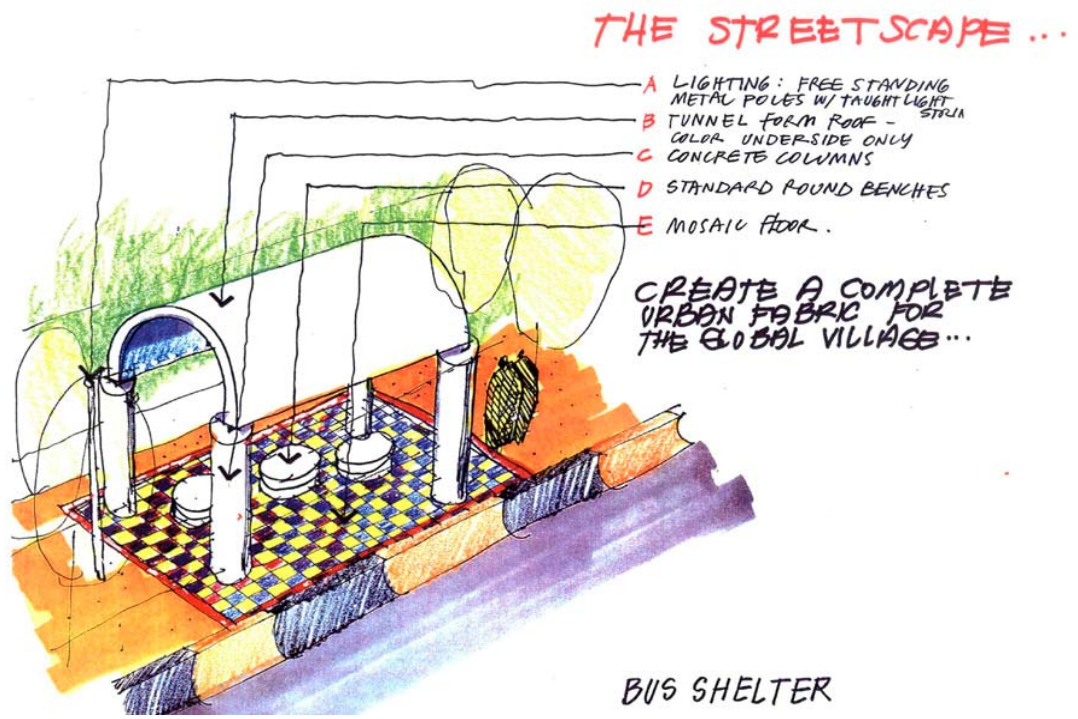
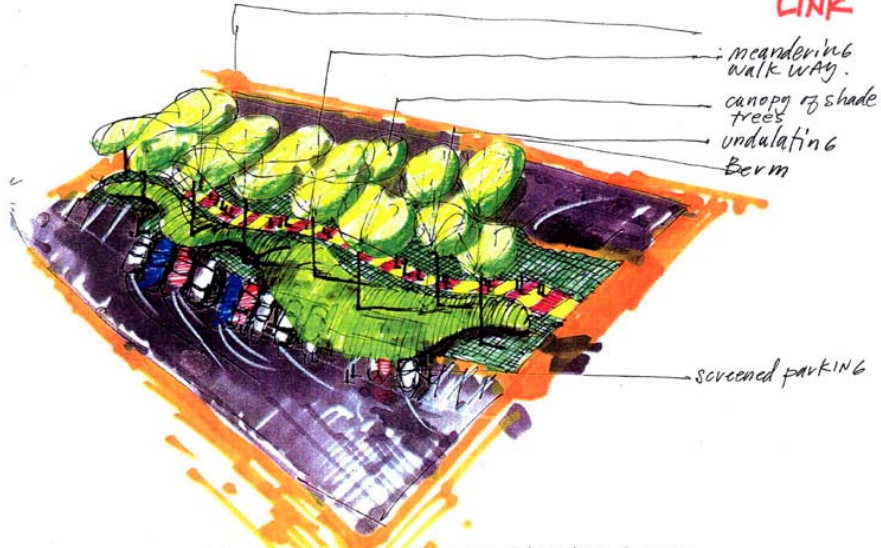


Figure 4.49 Bus shelter

THE GLOBAL VILLAGE
PEDESTRIAN AND PARKING
LINK



PEDESTRIAN CONNECTIONS THROUGH PARKING AREAS.

BERMED AND SCREEN PARKING

Figure 4.50 Bermed and screened parking

THE RESIDENTIAL
PALM COURT @ THE
GLOBAL VILLAGE...

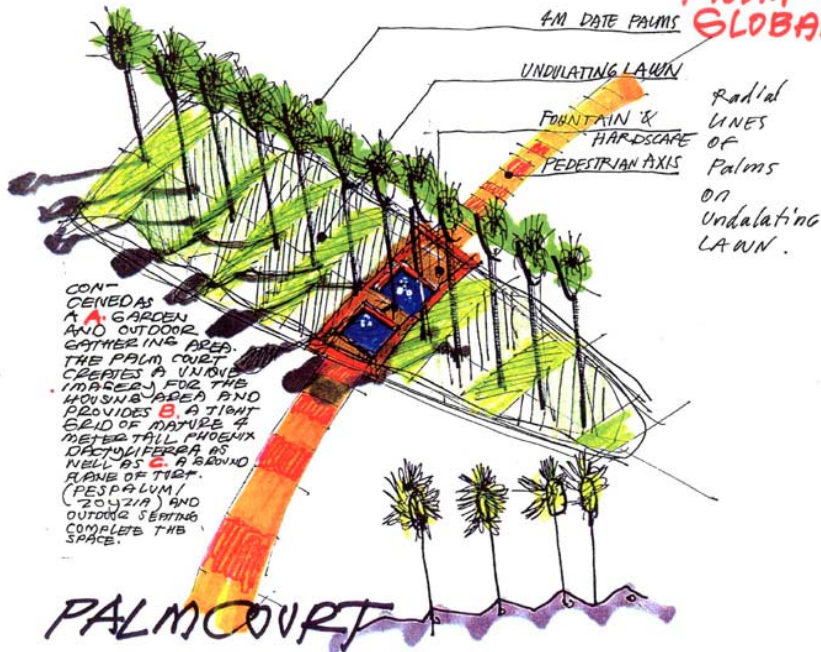


Figure 4.51 Palm court

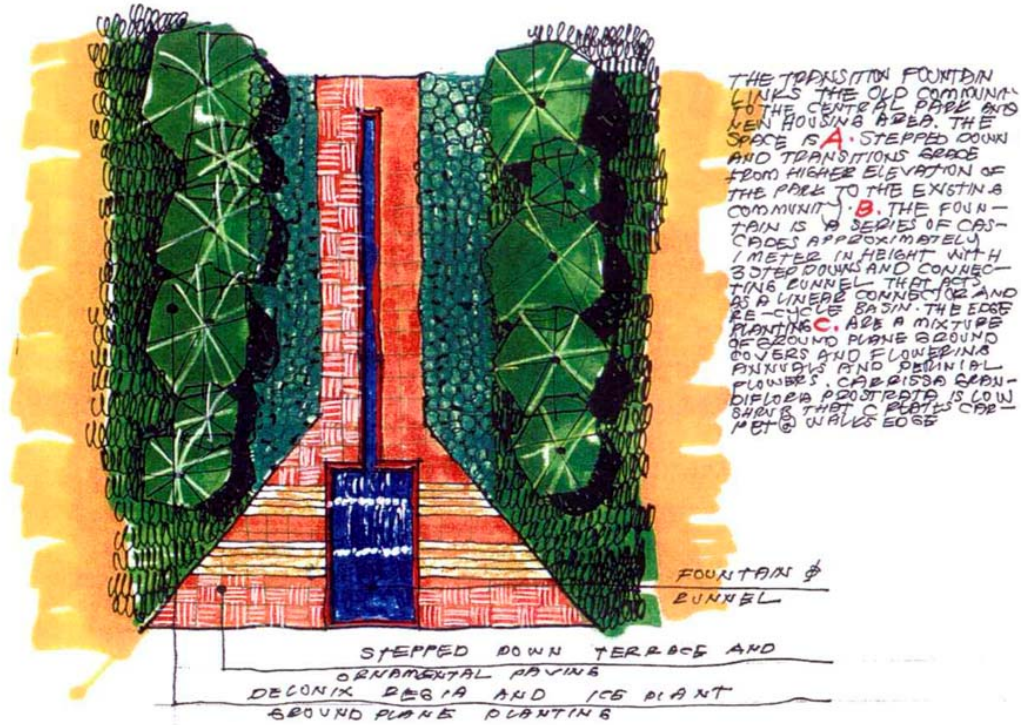
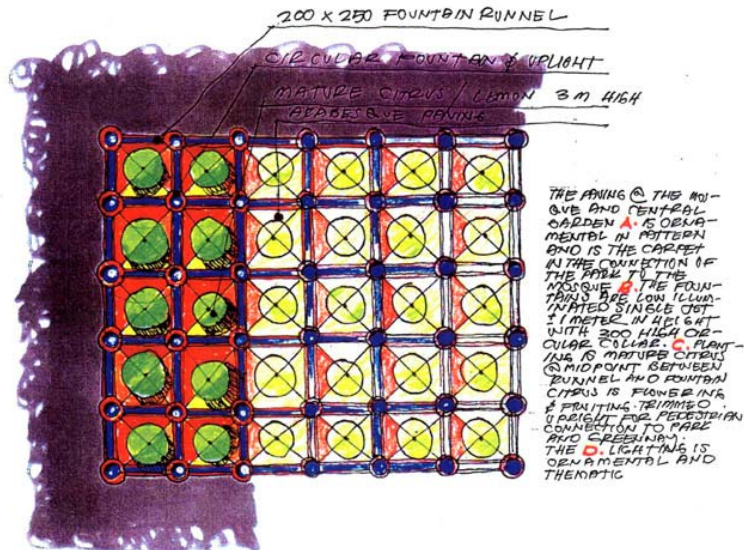


Figure 4.52 Transition fountain

GLOBAL VILLAGE MOSQUE GARDEN (RESIDENTIAL AREA)...



ORANGE GROVE @ MOSQUE

Figure 4.53 Mosque garden

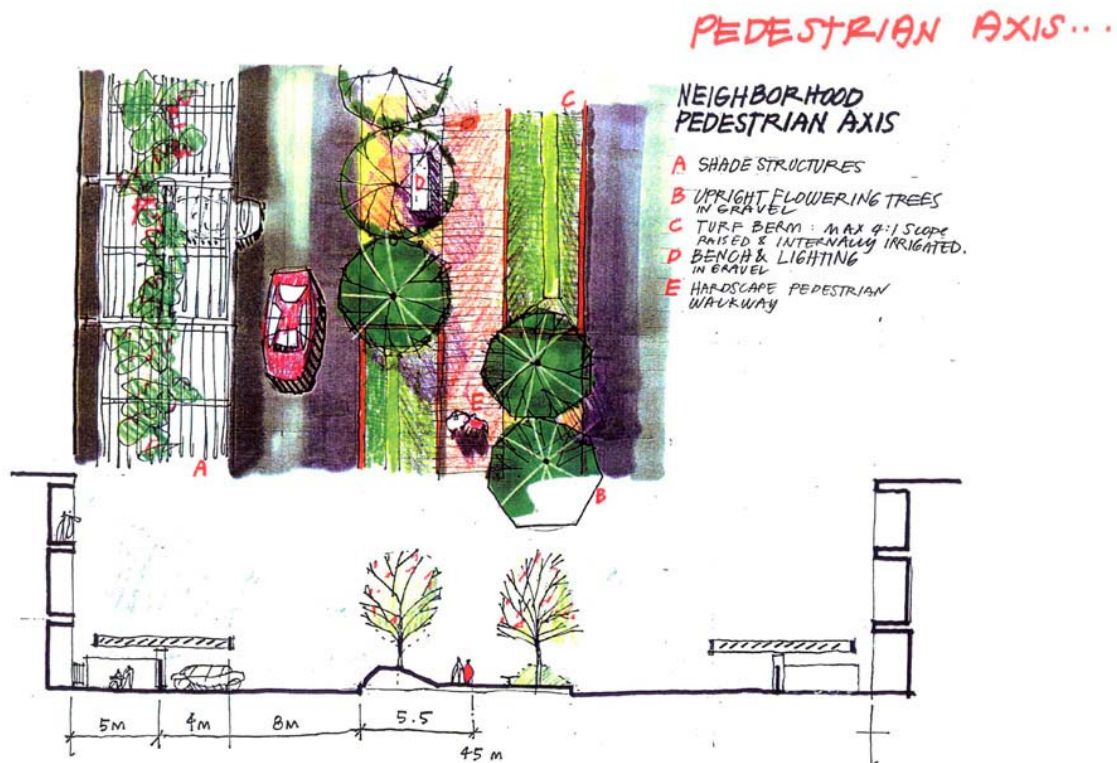


Figure 4.54 Pedestrian axis

4.9.4 Summary

The review of May's projects in this thesis (as well as the comprehensive listing in Appendix D), show that his work has spanned the globe during his career. Through his initial involvement with projects in Saudi Arabia while at CRSS, May continued to expand his repertoire and influence with projects in Africa, Mexico, Korea, Egypt, England, China, Portugal, Macau and the United Arab Emirates.

May characterizes his work as process-driven, rather than theme-related, referring to how his design solutions remain fresh. May has said, "What comes out of process doesn't lend itself to predictable solutions." Speaking about his reputation for awards, he posits that his "Probe" books have been big winners because the award juries have become more interested in the thinking and the logic behind designs. His

analytic diagrams enable the audience to clearly understand how the forms are generated and what they mean, providing an insight into the concepts that are incorporated into the final design.

4.10 Work Style

An interesting concept that seems to apply across May's life and experiences is that of *metis*. A Greek term dating back to the time of Homer in 850 B.C., it originally referred to a particular type of cunning intelligence (Commonwealth Scientific and Industrial Research Organisation 2001).

More recently, a Yale anthropologist, James C. Scott has revived this term and calls it acquired intelligence. Brooks (2001 131) applies it as a business concept, referring to it as "practical knowledge...or having a knack for something." In an Australian art exhibit entitled "Metis: Exhibitions of Science and Art," the concept is partially described as "...merg[ing] the boundaries between the disciplines...us[ing] observation, imagination, creativity, communication and evaluation" (Commonwealth Scientific and Industrial Research Organisation 2001). Thus, *metis* refers to the talent that certain individuals, such as May, have that internally guides them. Brooks (2001 131) talks at length about the behaviors of a person with *metis* and states that these types of people:

- Do not lecture; they converse;
- Work side by side;
- See...with comprehension;
- Observe minutely to absorb the practical consequences of things;
- Develop a feel for the process, for the interrelationships of things;
- Learn by doing, not by reasoning or dreaming.

The skill represented by metis encompasses an ability to discern between important versus distracting issues and there is a continual improvisation in their day-to-day work. They also utilize a diversity of approaches that suits a personal style that goes with the flow of things. Interestingly, people with this ability are often at a lack for words to explain this talent. But these people are usually portrayed, especially by themselves as “an inspirer, a motivator, or an orchestra leader” (Brooks 2001 132).

Mr. May prefers to spend his time working on projects rather than managing people. Walker (2006) says, “...one of the things he’ll readily admit is that organizing minutiae, day-to-day stuff, he could really care less about it.” About himself, he says that he was never a joiner, which extends to skipping the principals’ meetings at PageSoutherlandPage. He says he just wants to work on his projects and retain creative control over them.

Even though he does not like to be part of a group, he is a people person who really enjoys the social side of business. Lynch (2006) says, “He’s a great entertainer. He’s very enjoyable to be around and I think he makes people feel very important.” Co-workers relate that he will stop by with books or articles, send e-mails on interesting topics, or just bring in cut flowers from his garden. Coupling this with his talent for telling a good story and it is easy to see how others, including clients, are drawn to him. May (2006) says, “I love the open mic. ... That’s why I love going to interviews. Some people here are terrified of interviews. Oh not me! Get me up on that stage!” Lynch agrees that his ability to weave together his story-telling, creativity and planning skills makes him attractive to clients.

His emphasis on informal mentoring in the workplace is also a consistent element in his work style. May says he is always looking for the next person to groom, although many of his interactions revolve around sharing his knowledge informally, as well. While he describes himself as anti-social at first blush, he explains that he quickly develops an interest in people. Low (2006) remarks that “Lewis is a very outgoing and friendly person. He quickly makes whoever he is dealing with feel like a friend.”

May believes that it is his responsibility to further cultivate the people he works with. May (2006) says, “I do think that mentoring and teaching and sharing builds the next professional.” He refers to the importance of creating and maintaining a solid relationship based on mutual respect and trust in a big business. May asserts that those elements are the glue “that ties things together.” Flesher (2006) remarks on the big influence he has had on other professionals. She says that May is very good at “Stepping back and letting them shine. And that’s what I think is his great contribution to the profession.” Unfortunately, Bailey (2006) claims that this has resulted in May being “Taken advantage of by some of the younger people he’s tried to help, to show, to give inspiration. And they have taken and never given back or acted as if they appreciated him.” But that does not deter May from his altruistic and generous manner, sharing his time and talents with others.

4.11 Influences as an Educator

May talks about how he originally got into academia. A former friend at LSU, Betty Bollinger, was working as a mathematics professor at The University of Houston Downtown (UHD). She was interested in switching careers to landscape architecture

because of the stories May would tell about it. Eventually, he convinced her to get a master's degree in architecture so she could continue to teach while she earned her degree in Houston and so she could go into teaching afterwards. After writing a grant to create a program that would enable convalescent children to create "stuff" on computers at M.D. Anderson, she convinced May to office with her to help her with the project and was partially responsible for him taking a job as an adjunct professor at The University of Houston School of Architecture.

May says, "...once I started teaching I fell in love with it. Sort of open mic night again. I could be a peacock and strut my stuff." What he especially enjoys is the opportunity to provide encouragement and nurturing to students who have been worn down by their curriculum. He wants to make sure they are prepared for post-graduation employment and understand that "lifetime learning is a reality" (May 2006).

May's role as educator has been a very influential one. Reviewing feedback given by students at the end of each semester and observing the interactions during class show May to be an inspiration to students. By originally establishing a peer-to-peer rapport with the students, they are more receptive to the information he wants to pass along. The classes are composed strictly of senior level non-landscape architecture students and he utilizes this opportunity to teach the students not "how to landscape a building" as many of them expect upon registering for the course, but rather how landscape architecture is a design-based practice which focuses on the creation of spaces. His emphasis on capturing the essence of a place and the interaction of nature is something that these students relate to. May (2006) says, "I want to reach the poetic

side of these folks that talks about day, night, shadow, rain, pattern, texture, smell. Things that you crush under your feet; things that you feel.”

There is a sense of renewal on the part of the students, many of whom are discouraged about their college major. May sees this class as an opportunity to reach out to them and rediscover that feeling of wonder and mystery about themselves and what they see. Simply taking the time to focus on what the students indicate they want to learn is reassuring and encouraging to them. May (2006) summarized his teaching strategy as the following: “Be yourself and nurture the audience and nurture the students and let them know what a fabulous career you have ahead of you. What a fabulous *life* you have ahead of you.”

4.12 May on Design

Although May feels that process should be a big portion of design, he concedes that “...you don’t win design awards for process. You still have to be a designer. You still have to have creativity and talent. If someone says ‘So and so has a great vision,’ well to me, vision without implementation is hallucination. You’re not implementing your vision. So, you have to implement, you have to build, you have to design. You have to have a product, you can’t just explore.”

To be at his best creatively, May tries to tap into his “poetic side.” He believes that a structured environment does not enhance creativity because a person can not produce design on demand, unlike the products of other professions. And, he says, too much structure detracts from a person’s ability to tap into their “poetic side.” And although he knows that others may disagree, he also thinks “...the computer is sort of

the anti-Christ of creation. In other words, I don't think it allows you to be as creative as a piece of butter paper does" (2006).

One of the reasons for his design success is also directly related to cultural sensitivity. In a lecture presentation to students, he talks about how to "export creativity." May feels that the power of place is one of the most powerful connections of human experience. He asks, "Now, how do we as designers capture that sense of presence, that sense of place that makes something happen?" (May 2006). He reminds students that all religions picture heaven as a garden, which relates back to the connectivity between man and nature. May (2006) says, "When the house gets blown away, when the buildings fall down...your contributions to the landscape have to be important."

4.13 The Future of Landscape Architecture

Two of the most important challenges that May thinks landscape architecture faces today are education and attitude. While May believes that an undergraduate degree provides a good technical background, he does not think that it adequately addresses design theory or application compared to an education in the other design fields. He laments the fact that landscape architecture undergraduate programs focus on skills, like cut and fill calculations, rather than research or intellectualizing, which he perceives as vastly more valuable. To May, how a person *thinks* is incredibly important because of his emphasis on process. Underscoring his conviction about the insignificance of a bachelor's degree in landscape architecture, he does not hire landscape architects in his studio at PageSoutherlandPage, but rather, architects or

interior designers. May, however, considers a master's degree in landscape architecture usually sufficient to produce a person, "...who can think, who can write, who can sketch, who can plan, design, who knows design" (2006).

He also regrets that most landscape architects seem to suffer from low self-esteem. He firmly believes that good design results from a collaborative effort across all the design fields, and includes equal participation by landscape architects. May (2006) is disappointed that landscape architects perceive themselves as second-tier because landscape architecture is a "phenomenal field to study and a phenomenal field to practice in." May concludes, "I think as long as landscape architecture suffers from this sort of inferiority complex, it's not going to get ahead. And that's really unfortunate, because I can't imagine a richer career or a richer history of what I've done. I think that's where landscape architects are missing the boat. They're not capitalizing on their difference. That we're not architects; we think differently."

Unfortunately, he does not think this will be remedied any time soon since he sees a lack of passion in today's young professionals as compared to his generation. May (2006) says, "...my students today are socially aware, but they're not anarchists, they're not rebels, they're not young communists; they are starter BMWs, starter Mercedes professionals. The passion for what we do is not in this generation." He observes that his students today are not very competitive at all, much less interested.

Speaking about his attraction to landscape architecture, May feels strongly about the impact he feels the profession possesses. "You're changing environments, you're changing places, you're working with nature, you're working with a palette of

materials that truly changes when the wind blows, the leaves fall. We are probably the design discipline that is most tethered to nature, the most beckoned by nature and the most troubled by it” (May 2006).

May (2006) also believes that landscape architects have a far greater impact in their work than “planting design or apartment layouts or cut and fill calculations or grading plans.” His appointment to the Texas Center for the Society of Health (TCSH) at the Baker Institute encompasses some very important work. He is the only landscape architect on the panel; most of the other appointees are Nobel laureates and university presidents. The purpose of the TCSH is to figure out who gets sick and why. May (2006) reports that the people on the panel are convinced, “...that we, as architects and landscape architects, solely have the ability to change the world environmentally. And who gets sick is incredibly related to environment, ecology and neighborhood, attitude. Now, *the* profession, according to these scholars, that can change all that, are us as designers.” May expresses amazement at the first time he heard this and wondered why this concept was not included in the educational curriculum. May notes there are three shapers of the human condition: environment, education, and economics. He believes that designers need to understand the significance of what they do in terms of the broader psychological impact.

4.14 Conclusions

As Cole and Knowles (2001) remind life history researchers, a whole or complete understanding of the subject’s life can never really be attained. The information acquired during the interviews can be considered as extremely significant

since “The stories we remember and tell about our lives reflect who we are, how we see ourselves, and, perhaps, how we wish to be seen” (Ibid. 119). Nevertheless, the researcher must strive to create as holistic an account as possible, considering the context and interrelatedness of “...human experience within a complex social system” (Ibid. 101).

The intention of this thesis has been to review the socio-cultural forces that have directly or indirectly shaped May’s life and his contributions and to assemble the pieces in order to understand his actions. The role of the researcher during this process has been compared to a museum curator or a detective (Ibid.). In this analogy, Cole and Knowles (2001 115) describe the researcher’s role as:

... display[ing] the works in a manner that provides a level of understanding yet evok[ing] questions and notat[ing] points of interest.... They seek to tell a story or to have well-told, well-known stories questioned. They attempt to provoke audience response. They want viewers to leave thinking differently than when they arrived at the viewing place. They want their arrangement of the artist’s...work, and the viewing/experiencing of the work itself, to make a difference in the life of people.

In order to obtain a “balanced consideration of natural processes and cultural expression,” additional landscape architecture histories must be recorded (Walker and Simo 1994 316). Walker and Simo add that a certain commonality can be found despite differences in personality, age, and location. The enrichments and achievements that bridge the gap between nature and culture are worthy of acknowledgment and signal an outlook for continued efforts in integrating and defining the profession (Ibid.).

Looking back on his life, May has no regrets. As a product of his time and environment, May’s legacy is to impart his knowledge, experience and enthusiasm, and

thereby elevate the profession. May is a strong role model for students in the field of landscape architecture, and design students in general. He has followed his intuition and has achieved great success through his planning projects. His efforts to capture, and pass on the “quest for beauty, meaning, mystery, and the perhaps unattainable garden of myth,” (Walker and Simo 1994 318) are certainly well recognized by those he has taught. May’s accomplishments can also be seen through the designs of those who were under his tutelage at CRSS or PageSoutherlandPage. This includes landscape architects Jim Burnett (The Office of James Burnett), Earl Broussard (TBG Partners), Stephen Engblom (EDAW) and Monte Wilson (HOK), to name a few.

He attempts to live every day to the fullest, especially since his family history does not lend itself to a long life expectancy. May thinks he has about another ten years to accomplish everything he wants to do. He is busy contemplating his next move because he says, “It cannot be just about projects because I do not want to put my pencil down one day and end up at the funeral home the next day. I’d like to transition into something very pleasant and very calming” (May 2006).

Underscoring his zest for life and living, May (2006) acknowledges that, “...only in a design profession can you wake up *every* day and have something exciting ahead of you.” There is a sense of urgency; that he feels like he has to squeeze in as much as possible before it is too late. He says, “I do try to put everything into every day.” Fortunately for all, he has so much more to experience, to teach, to share and to contribute and he shows no signs of slowing down.

CHAPTER 5

CONCLUSION

5.1 Introduction

This thesis on Lewis T. May's life and career is an account of how a specific landscape architect has contributed to and impacted the built environment. Landscape architecture has been represented as a profession that reflects the circumstances of a given historical, social, and economic period (Cox 1999; Robinette 2005). Therefore, the events that composed and influenced May's life and career are seen mirrored back in his body of work. From a historical perspective, additional narratives of practitioners will provide insights into the broader contextual framework of landscape architecture and help to create a coherent understanding of the profession.

5.2 Limitations

The opportunity to document a successful practitioner with first hand documentation makes an important contribution to the field of landscape architecture. The researcher had to develop and maintain a focus on the life experiences of May considered to be most relevant to this particular research effort. This resulted in limiting the scope of this study to May's practice of landscape architecture as represented by his projects and his experience as an educator. There are many more roles that May has played during his career: author, consultant, manager, philanthropist, and researcher.

Researching these aspects of his life and their relationships would provide a more meaningful and multidimensional understanding.

Another factor which limited the scope of this research was the reliance on oral interviews as a means of collecting significant amounts of data. First, interviews are a very time-consuming method of collecting data, from the setting up of the interview, conducting it, and later, the transcribing and double-checking of the transcribed material. Second, some interviewees that could have provided relevant information on May could not be interviewed locally and phone interviews were unable to be arranged, due to time zone and scheduling differences. Third, some interview data was collected via e-mail, but the data was not as rich or developed as when the interviews were conducted face-to-face. Last, using oral interviews as the primary method of data collection ultimately limited the sample size population due to the above issues. This means that different interpretations or results could have been produced if a larger sample size was achieved.

Other limitations related to the data collection techniques utilized in this research include the possibility that interviews yielded distorted memories or selective perceptions and interpretations of events. Additional interviews with May as well as a more complete sample of clients, co-workers, students, and other associates would provide the basis for a comparison of facts and reduce potential bias during the analysis phase.

The review of the final assignments by May's students was limited to one semester (Fall 2005) at one university. The opportunity to expand the data collection to

other classes and other universities could uncover additional research findings. Reviewing May's teaching methodologies and students' perceptions and reactions over a longer period of time could also provide insights into how contemporary and regional experiences may affect the learning experiences of the students.

5.3 Recommendations for Future Research

The findings in this thesis establish a departure point for additional investigations. Some areas of future research are questions that arose naturally during the research process. Other recommendations come from the limitations that were encountered during this particular study. Together, these issues for future research create the opportunity to construct a more thorough understanding of Lewis T. May or other landscape architects, while developing a framework which explains the connectivity within the discipline of landscape architecture. These recommendations for future research are categorized and briefly outlined in the list below. The list is followed by further elaboration which explains the importance of each category.

1. Place of employment as an influence:

- Study the contributions of May's landscape architecture co-workers from CRS;
- Study the influence of a first employer to a landscape architect's career and direction;
- Research other landscape architects who were involved with and designed significant numbers of projects in the Middle East or outside of the United States;

2. Place of education as an influence:

- Study other practitioners who attended LSU's landscape architecture undergraduate and graduate program during the same time period;
- Compare the contributions, projects and focus of LSU graduates from different time periods to the work completed by May;
- Compare May's design process to graduates from other universities (Michigan State University, Harvard Graduate School of Design, etc.) during the same time period;

3. Perception of project success by others:

- Analyze post-occupancy evaluations (POEs) or conduct user and client research on built projects that May designed;
- Compare the awards that May has received for his designs to POEs and user or client evaluations;

4. May as an influence on others:

- Research the perceptions and impact of May on students at his other academic appointments (Texas Tech University, University of Hawaii, Rice University and the University of Monterrey);
- Study the work and contributions of landscape architects or other professionals (architects, interior designers or planners) that May mentored or taught;

5. Characteristics of successful landscape architects:

- Investigate story-telling and project narratives as an indicator of project success;
- Study May's contributions as an author, consultant, manager, philanthropist, and researcher;
- Research the characteristics and abilities necessary to achieve top positions of responsibility in multidisciplinary firms; and,
- Research differences in design theory education in landscape architecture as compared to other design disciplines.

The categories above are discussed in greater detail in the following list:

1. It would be beneficial to gain a greater understanding of the role and influence that the place of employment has on a landscape architect. By studying the other landscape architects who worked with May at CRS, it is possible to determine if they were similarly inspired or affected by the company's culture or if May's response was directed by more internal forces. The type, scope, and location projects may vary considerably by firm. Those factors combined with a firm's culture and current economic conditions could impact a person's future success in a very significant way. Thus, assessing the influence of a particular a firm on its employees could determine what a practitioner should look for just not in a job, but in the company as a whole.

2. It would be useful to understand the impact of an educational institution on a practitioner's career. How important is the faculty in terms of teaching style or tenure? What about the types of relationships that should be developed between a professor and their students? What about the types of students drawn to or recruited by particular programs? Is there an environment of cooperation or collaboration within the program? What type of balance is there between theory and practical application?
3. Another important area for study is comparing the perceptions of a project between designers and non-designers. Just because an awards jury decides a design is worthy of an award does not mean that the end user or client is pleased with the result. Comparing project awards to feedback by the end-users on the same built projects provides a framework by which to measure project success. How do users and clients perceive the aesthetics or utility of built projects that have been granted awards? Compare older projects with newer ones. Are the older projects which received awards still being used in the same manner that was intended or has the use shifted based on economics or demographics?
4. A careful study of how May has influenced students or professionals could demonstrate the importance of having a mentor. Is it useful or necessary to have a professional mentor? Does it accelerate the process of achieving success or not? What is the best way to be a mentor and encourage and guide the next generation of professionals? How can a mentor avoid creating

an exact replica of herself while still passing on her knowledge and techniques? What types of cross-disciplinary opportunities exist for mentoring within the design profession? Is it best to create a landscape architect to landscape architect relationship or could an architect, interior designer, or planner be a successful mentor to a landscape architect (and vice versa)?

5. It would be useful to identify and understand what attributes are critical or highly desirable in order to achieve specific levels of success as a landscape architect. Which attributes can be taught and learned as skills? Which talents seem to be more innate or unique among practitioners? What is the difference between the landscape architects who have these skills and those who do not?

APPENDIX A
INTERVIEW QUESTIONS

1. How do you know the subject?
2. How long have you known the subject?
3. What projects have you worked on with the subject?
4. What do you feel are the subject's best attributes?
5. What do you feel are the subject's downfalls?
6. Do you think the subject is a pioneer in this profession in the state of Texas? If so, why?
7. If you had to categorize the type of work that the subject does, how would you do that?
8. Discuss your experience while working with the subject.
9. Would you work with the subject again on other projects?
10. Where do you see the subject's practice taking him?
11. How/what kind of rapport does the subject typically develop with clients and people he works with?
12. In what way has the subject influenced your design philosophies or processes?
13. Could you share a very memorable experience you had while working with the subject?

APPENDIX B
INTERVIEW RESPONSES

The respondents' answers were all obtained through oral one-one-on interviews with the exception of M. David Low (Respondent #5). Mr. Low preferred to send a written response to the interview questions rather than conducting a telephone interview (he resides in Calgary, Canada).

Respondent #1 (Verrick Walker)

Q1. How do you know the subject?

I'm part of the programming/planning group at PageSoutherlandPage since basically summer of 2003. Entered as a programmer/planner and in 2006 I switched over to the Science and Technology group. I'm still in that same role, programmer/planner, pre-design, just in a different market area.

Q1a. So it's basically broken up by different markets.

We have health care, science and technology, corporate/commercial and public/education. Those are our four markets and then we have the different disciplines. Design, pre-design (which is the programming/planning part, and we officially call that 'strategic consulting'), interiors, then there's also the construction administration side of it. All standard divisions or breakdowns.

Q1b. In the Lewis May Studio?

Well, that's office-wide. Lewis's studio falls under the Strategic Consulting group. Programming/planning is part of Strategic Consulting; it's part of pre-design. It's the front end, scope definition, that kind of thing. Alongside it is what these guys do [gesturing in direction of Lewis and Ken Bailey's desks], the physical planning, which as the name implies has to do with the landscapes and that type of thing. So, they're more attached to the design end of it, if you will, "pre-design." And I'm like the swing guy. I participate in both. That's why I used to sit over there [gesturing past cubicle wall division]. They kicked me over the fence, here. I was willing to go. So anyway, that's who I am; that's what I do.

Q1c. Do you technically report to Lewis, or to Ken?

No, I'm in a new group, Science and Technology. Dennis Peck is the Senior Vice President and Director of the group. And, Strategic Consulting is directed by Kevin Kelly. And before him, in fact, last year, this is a new appointment, last year Kurt Neubek, who's an Associate Principal in the office, was director. That's the team I worked with originally. I'm in a new silo, if you will, but I still interact with the Strategic Consulting group. I began working with Lewis when I started, literally, in 2003. I worked on the Friendswood project, which I'm sure you're familiar with.

Q1d. Right. I thought I saw you in one of the photographs on one of the boards.
Yeah, I'm probably in at least one or two of them. So, that's how I know Lewis. I jumped right into that project. And it was in a programming, more of a strategic consulting type of role. Because, you may recall, the project was the development of an implementation plan for a Town Center for the City of Friendswood, Texas. In the first phase, PSP came up with the town center concept, which was the traditional kind of physical planning type exercise. The more diagrammatic and graphic component Lewis did prior to my coming to PSP. I came on board during the second phase of the project, which was the actual strategic planning: coming up with a real estate plan, marketing plan, communication plan, political plan, all of those other components or considerations that go into actually making the thing a reality. So I participated in that as the programmer slash project manager, or project coordinator and led the effort. And that's how Lewis and I started working together. And literally worked over the divider [referring to the cubicle walls]. We were in another office, but it was a similar set-up in the sense that we had this kind of open office plan and furniture. That's how I know Lewis: working on community planning or city planning or any of those types of projects. In fact, we're currently working on the City of Shenandoah project, which is, I don't know if he's already talked to you about it, a needs assessment and facility master plan. And I'm the programmer, and assisting with the planning effort. He's obviously leading the master planning part of it, and I'm responsible for pulling all of the components together. So that's how I know Lewis. That's the first project [Friendswood] and that's the most recent project [City of Shenandoah].

Q2. How long have you known the subject?
[Refers to earlier discussion about Friendswood project.] Summer/Fall of 2003.

Q3. What projects have you worked on with the subject?
Obviously a lot of it is business development, especially in his role as a Senior VP. A lot of what he does is try to bring work in. And the unique thing about this studio, and the Strategic Consulting group, is that we have to bring in our own projects. And it's usually at the front end, an inroad into the more traditional architectural projects in the sense that we do the programming, planning, and that becomes a marketing tool for getting the rest of the work, the buildings. Since the client usually believes, 'These guys know the project.' So, we're literally looking for work on a weekly basis, every couple of weeks, or month to month. And given the size of the studio, obviously, we have to spend a lot of time on business development. The City of Pearland project, Brazosport, and Ken could probably give you a longer list of all the projects. There's the University of Monterrey campus master plan. I worked with him on that; that was more of the traditional kind of physical planning. And there's the National Museum of African American History and Culture in Washington, D.C. We did site analysis and concepts. Again, more front-end type of analysis on that.

Q3a. That explains why the article in the [Houston] Chronicle a month ago said that an architect hadn't been picked out yet. Is that what you're talking about? That you guys were just involved in the analysis, hoping to maybe leverage that into more?

Sure, and usually that's how it works. Or one way that it works, let me put it that way. The Washington office was leading that effort, and they called us in. That's the other thing; because we have multiple locations as a large firm, we often support efforts in other offices. So you might find that these guys are doing work for the D.C. office, the Dallas office, or wherever.

Q4. What do you feel are the subject's best attributes?

It's funny because I learn something new with every project. A recurring theme, or one thing that I can pinpoint is that he's a really good presenter, speaker, 'people' person. He's very good at interacting with the client. And, not to say that he doesn't have any substance outside of that, or that his work's no good, but that's a very important component of the work and he's very, very, very good at it. I've learned little techniques that might not even realize are techniques. Either by observation or direct conversation, he'll tell you, 'Well let's try this' or 'Don't forget this' or 'We're gonna do this'.

Q4a. Is that when you guys are planning how you're going to approach the client?

*Whenever we have a proposal interview, for example, one of my favorite things is the 'planned interruption,' which seems such an obvious technique, but, **but**, it makes the difference in an interview. It's more of an informal, conversational approach to the interview, interacting with the client versus 'I'm gonna present this, this, this, and this and then I'm gonna hand it off to my colleague such and such and he's gonna present that.' It makes the interview presentation more conversational, more natural. Before the interview, we plan to interject a comment or point while the other team member is presenting. The person interrupts and says something like, "Oh yeah, remember when we did such and such on Project X?" It may seem silly or trivial, but it's one of those things, those subtleties or nuances, that make all the difference in the presentation. That's one of my favorite things to talk about because, just like television, everything's rehearsed or planned, no matter how natural it feels nothing's left to chance. It's the difference between the good interviewer and the bad interviewer. The good interviewer makes it seem natural.*

*He has a great ability to 'read' or assess the situation, too. And again, it's interacting with other people. He has a sense of assuredness or command of the situation as well. I don't know if it's learned or innate. So, those are some attributes, and you've probably observed the same things from interacting with him. You may not agree with everything he says, but, **but**, he's at least able to present the argument and make the case engagingly. But more times than not, in interacting with the client, he always has command of the meeting. Besides that, he has this great ability to, how do you say, distill, or extract...*

Q4b. The essence?

But like that [snaps fingers], though. It's kind of weird. He'll say 'Tell me about this, tell me about that, and about that,' and all of a sudden he's transformed it and turned it into an understandable, translatable idea on paper. With no iterations; it goes from 'here' [mind] to 'there' [paper]. And it's pretty impressive to observe. Like some people can lay out some really great renderings and may have a great design philosophy and premise but they can't communicate it. He's able to do both and it comes through graphically as well as verbally. So that's another one of his strong points. On first meeting the guy you probably think, 'Yeah, he likes to talk a lot or whatever,' but when it comes time to put up or shut up, so to speak, he's able to do that. He also has this really great graphic ability. It's a very specific style, and it may be an acquired taste for some people. But it's impressive, the way that it just comes off the end of the pen, almost instantly. And there are no mistakes. He has an ability to take something that other people might think of as, 'Oh crap, I screwed up. I'm gonna have to start all over again' and transform it into part of whatever the idea is, whatever the original image was.

Q5. What do you feel are the subject's downfalls?

I think I already kind of alluded to it. And that's just more of a personal thing. People either get him or they don't. And you can say that about anybody, really. They said it about Napoleon, so...take it for what it's worth. And I don't know if you want to call it a downfall, but one of the things he'll readily admit is that organizing minutiae, day-to-day stuff, he could really care less about it.

Q5a. Yeah, I got the idea that he is more of an 'idea-man', a doer, and let somebody else kind of deal with, get all of the organization done.

Sure, that's exactly right.

Q6. Do you think the subject is a pioneer in this profession in the state of Texas? If so, why?

Well, sure. I'm coming in on the latter part of his career, behind all of the awards and so forth. He could speak to that more than I could. But he just has some great techniques and tools that he uses. And that may be old hat to some folks, but at least in my experience, it's no little thing to turn an idea into something that's recognizable and communicable to anybody. That's kind of what this profession is about. And not everybody's able to do that.

Q6a. Do you feel like he's kind of unique in that or different from his contemporaries to some degree?

Yeah, probably. And I could say that generally about all of the guys from the old CRS school.

Q6b. So you think that's a quality they share?

Well, I think that's something common to the people from CRS who are here, the persons I've interacted with. I know we're talking about Lewis, but that's a quality that

they all share and I don't know if it comes from their training while part of the CRS machine. I think he brought some of that with him to CRS. I mean obviously he has some of his own unique qualities, but I have to believe there are some things they all had to learn or extract from being in that environment because some of the other persons have those same qualities. They picked up on something and they carried it forward. Maybe it's the other way around. Maybe CRS just recruited people with those qualities. That's kind of my two cents on that.

Q7. If you had to categorize the type of work that the subject does, how would you do that?

When you say 'type of work,' I'm not clear.

Q7a. Obviously he does a lot of campus planning. But don't let me restrict you. He's really a big idea guy or a graphic person, so it could be an answer like that. Or it could be, well, these are the types of projects that he seems to enjoy the most and is focused on. It's your interpretation of the question.

Oh, that's what you mean. Gotcha. Ok, let's just take it from a work perspective. Really, he has done any kind of project that would fall under a planning or master planning or landscape architecture label. But I know he's more known or most known for the work over, across seas. In fact, he's probably been a pioneer in that regard, in the sense that, and yeah, that's part of the CRS machine, that there are more cities and planning projects that were carried out across seas. There are a lot of things here in Texas for sure, but that would probably be more at the forefront or leading edge, that type of work, the cities, in the Middle East, specifically. In fact, as Ken will probably tell you, you'll see, like most of the stuff lying around, is from overseas. So that would be probably his major category of work and it goes from city planning, at all scales. As far as the kind of work goes, it would probably be the international projects.

Q8. Discuss your experience while working with the subject.

I think we already talked about [this one].

Q9. Would you work again with the subject on other projects?

Well, I'm working with him on a project now, so yes. Yes for number nine.

Q9a. To some extent, that is probably a question more for clients, for somebody who has a choice about whether or not they get to work with him.

Well, I was going to say, that's a legitimate question because some people might decide that they do not want to work with him again. Like I was telling you before, some people probably can take him or leave him. I take working with him as an opportunity to learn.

Q10. Where do you see the subject's practice taking him?

That's a difficult question to answer.

Q10a. He kind of has an interesting career. I guess he's very unusual in the design profession, only having worked at two companies.

Although, one of those companies was the largest architectural practice in the nation. So it's not...

Q10b. And obviously there were a lot of opportunities.

Yeah. Well, I was going to say, he was at the best firm at the time, so where else was he gonna go? Although you may argue that there were some worthwhile purely landscape architecture firms that he might have worked for, but as far as integrated architectural firm goes, CRS was top...

Q10c. Or starting your own practice? Instead he chose to come to PageSoutherlandPage.

Yeah. Ken can probably speak to it better though, but the Lewis May landscape architecture studio, is its own entity within the larger organization. And my understanding is that's the way it's been the last two or three junkets he's had since CRS. So, and there's probably the infrastructure here to support the smaller shop like his versus trying to have an independent building, independent address, whatever else that might entail. So, it's hard for me to kind of answer that, except to say that he's done a lot of stuff.

Q11. How/what kind of rapport does the subject typically develop with clients and people he works with?

Well, I think I kind of touched on that already. He's always, always hits the target. In fact, I can share a story with you for number thirteen. And like I said, some people may not get him. There's no point in restating it.

Q12. In what way has the subject influenced your design philosophies or processes?

Umm, design philosophies. Well, I don't consider myself a designer. I'm a pre-designer, analytic, conceptual kind of team member. I'll just put it that way. So I separate myself from design since I treat it as a different process and I don't want to delude myself into thinking 'I can do it all.' But in terms of process, on the client side there are plenty of things I've learned. I've touched on some of those already. Maybe one other thing, in terms of project delivery, is learning how to cut out steps, if that make sense. To trim down to the essential components. And recognizing that, like I was telling you before, there are no mistakes, for example.

Q12a. When he's drawing?

Yeah. What might be thought of as a mistake becomes an opportunity. For example, in putting together the document for the Shenandoah project, my process was to type it all out as part of an outline I had already created, and then take the information and transfer it to cards. Lewis suggested, 'Well, do you really think you need to do that? Why don't you just go straight to the cards?'

Q12b. To cards?

To cards. Oh, I'm sorry. It's cards.

Q12c. [Spelling out] c-a-r-d-s? Analysis cards?

Yeah. Well, I assumed everybody knows what cards are. Sorry! And Ken can probably show you examples of those, the analysis cards. Anyway, the bottom line is that identifying places where a step can be removed or reduced, with the object being to move more efficiently to end product.

Q12d. To streamline?

No. It's more of what we were talking before, about getting to the essence, not only of what the thing is, but what the process is. I don't know if that makes sense to you. Maybe you could call it streamlining. But streamlining, to me, implies a reduction of the process to meet some secondary objective like time, money, and whatever. This is more about the idea; it's getting to the essence, not only in terms of the idea, but the product. Defining the essence of the thought or idea and the essence of the process. Sometimes the hand generated sketch is all that it needs to be.

Q12e. So in terms of showing you that approach, or that process?

Some of that is gleaned, or observed from working with him. I look at interactions as opportunities to learn. It's not like he said, 'Hey, Verrick, do it this way.' I could be completely off-target, but that's what I've done with it, the information. I know these are snippets and they're probably not as robust as you'd like.

Q13. Could you share a very memorable experience you had while working with the subject?

Ok, there are probably multiple, but I'll talk about the most recent one because it happened this past Saturday. In the City of Shenandoah, we had a meeting with the city council and we were reviewing the draft of the needs assessment and master planning document. We were first on the agenda. We make our presentation and turn it over to the mayor. She starts off by saying 'This is absolutely useless. There are no new ideas here. We already know everything that's here. What are we supposed to do with it? It's a waste of time. I thought we were supposed to be getting X, Y and Z, blah, blah.' So, needless to say, it was an interesting way to start a meeting at nine o'clock on a rainy, cold Saturday morning. But, the other city council members completely disagreed with her. They were like, 'I thought it was a useful document.' And she challenged them, 'We've talked about all these things in here. You don't know this stuff.' And the council members said, 'No. I know some of the things in here, but other things I don't know. In fact, I think it's a very useful document.' Other members chimed in. Lewis is sitting at the end of the table by this time because – I did the needs assessment; he did the master planning concepts – and he just happened to be at the table when the discussion ensued. So basically, it's our turn to speak, or respond and he says, 'Well actually, mayor, it's a decision document.' He basically explains what a decision document is. 'The point of it is to present the ideas to you with the options as we identified them. Show the advantages and disadvantages, the pros and cons. And then give that to you guys as a basis for making a decision, conversation, discussion to determine a direction. Or at least a preliminary idea about what you want to do.' So, he gives an explanation, and

*long story short, by the end of the meeting, we had talked about every single point and the mayor, herself, had even participated in the conversation, and even offered ideas and suggestions. So the document did exactly what it was intended to do, although it was misperceived or misunderstood originally or whatever the issue was that led the mayor to say what she said. Anyway, the meeting did a complete one-eighty and when we left the meeting, everyone was smiling and happy. Some of the council people came to us again and reiterated that, 'We think the document was useful and it helped us achieve what we were trying to achieve.' And so, why is that memorable? Well, number one because I remember it, but two, that was a real learning opportunity in the sense that I got to see how he [Lewis] reacted. He's got great client skills and in that situation he could have been completely rattled or gotten defensive or whatever the case may be, but, **but**, his response was completely neutral. **And** he was able to, for lack of a better term, 'stroke' the mayor. He turned it on its head and actually it became a win-win conversation for everybody involved. Not to say that I think the document was complete crap or I think she was completely wrong. **But**, I think that the document did what it was supposed to do. It was a discussion piece. I think it might have been misunderstood or maybe there were some other reasons that the mayor was challenging the document. There were some politics, there **were** some political under comments. How do you react in this situation when the client is challenging you? Unshaken, unflappable. Like I said, instead of getting defensive, he said, 'Well, ok, help me understand. What don't you see that you'd like to see?' So, conflict resolution or whatever label you want to put on it. **But**, it was one of those moments where you realize, wow, this guy is really good. At the same time, it wasn't bending over or subjugating our team, our work, our effort, to placate the mayor. Never did he give ground in the sense that he conceded, 'Yeah, this was crap.' It was about recognizing that the issue isn't the document. It was something outside of the document or that we needed to educate the client about.*

Q13a. So drilling down to what the real issue was and addressing that, rather than addressing the person.

Yeah, on the spot. That may seem minute or trivial, but when it's live, it's a completely different experience.

Respondent #2 (Sandy Lynch)

Q1. How do you know the subject?

I met Lewis when I interviewed for a job to come to PageSoutherlandPage.

Q1a. Ok, so you're not a former CRSer.

I am not. I am one of the few non former CRSers. And I came in for an interview with John Cryer. Let's see I joined PageSoutherlandPage on August 26, 2002. So I've been here about three and a half years. I had an initial interview with John and then John

asked me to come back for a second interview and he involved some additional people, and one of those people was Lewis. And we had a lunch together, a brainstorming lunch. And that was my first encounter with Lewis May. He's unforgettable.

Q1b. So other than that...?

I did not have any history with him. And I was in the job market, and John wanted me to have some interaction with some of the key people in the firm and Lewis was one of those, of course. He wanted more of Lewis' take on me at that time since he didn't know me rather than my take on Lewis. So it was a great experience. We had a long brainstorming lunch; it was two, two and a half hours. We talked about everything. And I got a really good sense of Lewis May, I mean of course as much as you can get of anyone in two and a half hours. It was a good little snapshot.

Q1c. Since then, in the organization, do you have a lot of interaction with Lewis? What's your professional relationship like now that you are an employee here?

*I actually have more interaction with Lewis than I thought I would have. I came from the real estate side so I didn't have a lot of intimate experience with architecture and planning, other than working as a real estate consultant and being around architects, engineers and master planners. Folks like that. It was great; I interacted with Lewis almost on a daily basis because his desk was just a short distance from mine and almost always when he passed my desk he would stop and visit with me. He'd bring books or articles or send me e-mails. So right away, we kind of bonded with another. We have some similarities in our personalities. Lewis is a great story-teller and I'm a great listener. Every story-teller needs a great listener! So, we just, because of our close proximity in the office, we began to talk a lot and Lewis began to ask me if I would assist in helping him market some of his projects. Market some of his skills. And so consequently, when I would go out into the market, I would talk about our planning services and Lewis would always be at the center of that. And then when I would have that experience, I would come back and say to Lewis, 'Well, I had this visit with so and so, and I just want to make sure that I'm saying this in the right way, selling you in the right way.' And, so he would guide me in that. And I learned a lot about Lewis' history and his colorful background at CRS. And he's very well-known in Houston. Very few people in the architectural world do **not** know who Lewis is. In this city, in this, I expect, in this region, and in many parts of the country. He's a fairly well-known fellow in terms of his area of expertise, in architecture. So, it's just been a real evolving kind of relationship and we get along extremely well. We have similar personalities and we like each other a lot. So, just learning, watching him work, listening to him talk about various projects over the years and the different places he's worked around the world. It's just been neat for me because then I can relate those things to other people as I'm out in the market talking about our planning expertise, planning capabilities.*

Q2. How long have you known the subject?

[Refer to earlier discussion about interview and when came to PageSoutherlandPage.]

Q3. What projects have you worked on with the subject?

*Because I'm in business development and I don't physically work on projects, I can't say that I've ever worked **on** a project with Lewis. I have been to interviews with Lewis because my role really covers, the scope of my work is really from client development to account management. So, once I secure a client, or a project, I work alongside all the team members, although I'm not an architect, and I'm not an engineer, and I'm not a planner. I help manage the client relationship. I usually go to most, if not all of the meetings. I go to the interviews because I need to be intimately involved with the client side of it, knowing what their objectives are, and what their needs are. And then, whatever we promise to deliver, I need to make sure that that takes place. And frequently, people will bring me in to do tactical things. You know, organize meetings, help get materials to a client, answer client questions. Things like that. So, in that respect, I'm involved, but I really don't work side by side with Lewis May or anybody else here in a project role, or a project management role, or an architectural role, engineering role or strategic consulting role. So, that's really where I fit in. So, I am a big support to everybody in the firm. Anybody who needs me can use me for anything and that can be anything from briefing with clients after interviews or during the project to see how we're doing. It's mostly the relationship side but I do have a lot of tactical responsibilities with clients. So that pretty much touches everybody in the firm. I have either worked alongside, that way, or have worked in either a pre-project role, a project role, or a post-project role. So it really covers everything pretty much soup to nuts. Whatever someone needs me to do to help support them, that is what I do. And that includes Lewis.*

Q4. What do you feel are the subject's best attributes?

*Lewis is a big relationship guy. I like that about him. He's a real 'people' person; he's got a lot of strong social skills. And people seem to be drawn to him. You saw in that lunch meeting that we had, if he's had a working experience with somebody, it's usually always positive. Well, you know, we all have negative experiences with people, but just generally speaking, Lewis' attributes are that he knows his business very, very well. He's extremely knowledgeable and **very** creative. He really thinks on his feet. He has most of the components, I think, of what it takes to be successful in this business. And, on the other hand, he is a master story-teller. Most people like story-tellers. They like war stories, they like the little anecdotes that people have picked up over the years. Of course, you know, Lewis has been doing this all his life, so he's got a million of those stories. And they're all very interesting, most of them. So, I think weaving in the story-telling with the creative skills and his capabilities in planning he's very attractive to most people. Unless you get to those personality types who are very much to the point and don't want to waste any time. They don't want to listen to stories; they don't want to listen to anecdotes. They just want to do work. I sense that that's probably **not** the kind of person Lewis enjoys working with. He's a very colorful guy. I mean, he's spent a lot of time in the Middle East. He's had some wonderful experiences with royalty and people who are also very flamboyant, very colorful. And that's Lewis. He's a great*

entertainer. He's very enjoyable to be around and I think he makes people feel very important. He just has those abilities.

Q5. What do you feel are the subject's downfalls?

*I think his positive qualities far outweigh the negative, but we all have negative qualities, don't we? He may sometimes, at least, and this is not really something I've witnessed personally, but I've heard from time to time, that Lewis gets a little **too** intimate with people, a little **too** personal with people and sometimes he tells stories that he shouldn't. While they might be true, they're probably not stories that he should relay to clients. Because they're about people that other people may know is what I'm saying. But actually, I find it kind of charming, and it's disarming, too I think. I would call Lewis a great ice-breaker. Take Lewis into a meeting and he could break the ice in five seconds. And it all depends on who the subject is. What the client type or personality is. Some people really, really enjoy that. I think that most people enjoy that and there are a few people who don't. Well, I sense that Lewis has really endeared people to himself for most of his career. I find him quite fascinating.*

Q5a. Yeah. I agree. When I talked to my committee chair about doing a life story on someone in Houston, he suggested Lewis May. And I was a little apprehensive. I thought, 'I don't know anything about this guy.' He just made me feel so welcome the first time I contacted him and came over to meet him. I thought 'Oh, it's going to be great working with him on this.' So, I definitely got a sense of that, of what you're talking about at that first meeting. He was so willing to take time out for a student and help me out.

Yeah, he's a very open-minded guy like that. That's also one of his great strengths is he loves to help others. He's always willing to share himself, his thoughts with other people and it's not all business to him. He really enjoys the social side of business. You know, architecture is so collegial. It's unlike any industry I've ever worked in. People are very open and very warm, and most people at one time or another in their careers have touched just about everybody in the architecture community. They've either worked together, served on a committee together. They've taken classes together, you know, whatever, but it's just that kind of a community. It's small, it's warm, it's very sociable and people become friends and it's not a real competitive environment. Well, I'm sure we all compete against one another, but Lewis fits that model very well. And plus, he's very old-school, which I think is extremely attractive in that he plays by all of those old rules, the old standards, the old professional standards. And to me, that is a real plus because you see a lot of people coming up in the industry now who are, I don't know what the expression is, maybe it's 'new school'. But it's not as professional, it's not as.....Lewis has this winning way, and I think sometimes people think now coming out of school that they need to be, to have this air of, you know, superiority, or arrogance, or whatever it is because they're creative. And they're talented and they can, they hold themselves to too high a standard. Like when people in Lewis' era came along I think they all felt they needed to collaborate, they needed to share and they're very professional in their behavior with one another and it's not close to the vest, you

know, 'I'm a diva,' and 'I'm creative, so don't bother me.' Lewis is not at all like that. He likes sharing his thoughts and whatever value he has, he likes to share that with other people. And that's one of the reasons he teaches, because he enjoys sharing himself with other people. And I think that's one of the things that makes him really good at what he does.

Q5b. That was interesting, speaking about the old school professional attitude. I haven't had the chance to go through the two CRS books I've been given, but they speak to that kind of behavior. That you would stand up for the people who work for you. If you felt that somebody deserved a raise, you would go in and fight for them. *And Lewis would do that. He has a beautiful garden at home and he brings flowers in to us from time to time. He cooks and brings food in and we/I appreciate that. I think a lot of people do, here. And if you can endear yourself to someone who's not all about business and creativity, you know, and they have a real human side, I think that's what makes an office good. For people to really care about one another.*

Q6. Do you think the subject is a pioneer in this profession in the state of Texas? If so, why?

I do, and most of this is hearsay. I can read Lewis' resumé and talk to people in the firm and hear about where he's been, what he's done. But everything I've heard and learned since I've been here, is the answer to that question would have to be 'yes.' I think, as I said, he comes from an era where landscape architecture, and I hope this is still the case, was as important as any other aspect of architecture. It was a blend of the entire project. I mean, it was the beautiful exterior view of something that made the interior beautiful. It was all part of the same project. And I think that people all learned to work together. It wasn't, this piece over here, and there's a piece over here, and there's a piece over here. I think because of Lewis' background at CRS, from everything I've heard.....I came from the Midwest so I didn't know much about CRS. But from everything I've heard, Lewis has always been a leader in the industry. He's very, very well-respected. And you can look at his work and his resumé and see that. For decades he's been at the, sort of the heart of the industry. Here, regionally, nationally, and internationally.

Q7. If you had to categorize the type of work that the subject does, how would you do that?

Well, master planning, landscape architecture. That's how I describe him when I'm out in the market. Lewis has done everything from master planning sites to entire cities. So, if I had to say it in three or four words it would be master planning and landscape architecture. I mean, he has a great understanding of the entire field of architecture. I think no matter what the project, he has the ability to take his piece of it, and fit it into the bigger picture. I think he enjoys both, but I think his work has led him more into the master planning side of it. But it's so hard to separate them, isn't it? Every master plan has a huge component of landscape architecture.

Q7a. Really for all of these projects to work, there has to be that collaborative effort and everything has to go together. You have to have the interior that complements the exterior; the buildings, what's their scale and how does it fit in with the site and all of that to be a great project.

Yeah. I think you can tell when it's not. I think you can really tell when it is. And Lewis is a big collaborator, he likes to work. He's a team player, a real team player.

Q8. Discuss your experience while working with the subject.

I probably covered that one, haven't I? The experience? It's very positive. It's very, very positive. Of course, I'll have to say this about myself -- I cannot think of an occasion where I've ever not been able to work well with someone, in my lifetime of careers. And it must be in my genes, because I find something in everyone that I really like.

Q9. Would you work again with the subject on other projects?

Would I work with Lewis again? Absolutely! Yeah, I look forward to it, because I would say it's always a fun experience to work with Lewis. He makes the business fun.

Q10. Where do you see the subject's practice taking him?

I'm not sure that I know where Lewis wants to go with his practice. I certainly don't think that he's reached the pinnacle of his career. I see him doing a lot more international stuff. I think he loves it. It suits him. He enjoys the global aspect of the business and learning about new people, going to other parts of the world. Just exploring other cultures and nationalities, and religions and things like that. Because he's so open-minded, I think it fits him very well personality-wise. And the fact that he's got such good capabilities, he could actually take them anywhere. He could transition into any country, any language. He just really.....that just really suits him, I think. And because he is flamboyant, because he's a very colorful guy, I think people of other nationalities really appreciate that kind of open, fun-loving kind of attitude. And that embracing of the rest of the world. He knows, he knows enough about almost every culture to be useful in that environment and to make other people.....to draw other people to him. So I could see him doing a lot more global work, and I think he will. This Chinese delegation that we're talking to, the potential project there and this work in the Middle East, I think Lewis is maybe happiest when he's doing that.

Q10a. The international work?

Mhmm. It's just Lewis. A lot of people don't enjoy the travel, they don't enjoy the hassle of getting on airplanes, staying in strange hotel in foreign lands, but he really seems to enjoy it. I think he's very adaptable. I think he's in his element when he's doing that. And sometimes when people are in their element that way, they're more productive, they're happier, they're more creative. And I sense that's the direction I would see for Lewis, if you're asking for my opinion. I think he sees that, too.

Q11. How/what kind of rapport does the subject typically develop with clients and people he works with?

We covered number eleven, the rapport.

Q12. In what way has the subject influenced your design philosophies or processes?

Since I'm not a designer, I'm not an architect, I'm not an engineer, and I'm in Business development really, I would say that Lewis has influenced me in all of the ways I've described. Just watching him work and working side by side with him. Developing new ideas, hearing his history and some of his stories and that all adds to my development as an account manager, a person who works with clients and helps develop client business. So I don't think you separate them..... just because I don't draw anything doesn't mean I can't develop through relationships with my colleagues. For example, the luncheon with the Chinese consuls, just broadening my horizons. Learning about how individuals from other parts of the world, for example, perceive our industry, how we perceive theirs. I call it 'connecting all the dots.' And Lewis has helped me connect a lot of those dots. Because when I first came here, I thought I would be very much engaged in the corporate world and I've gone outside of that quite a bit. Because that's where my experience and my network and my history was. Lewis has really helped me open my eyes to other industries, other parts of the world, engaging with different types of people. And he's quite a business developer himself. That was his idea. I mean, I helped set up the Friendswood Mayor/Sugar Land Mayor lunch because the Mayor of Sugar Land happened to be a friend of mine; I didn't know the people from Friendswood. And so, it's going to various people when you know that they have a whole different set of relationships and asking for their help. And that's how he's helped me understand his side of the business. I'm pretty good with people, but Lewis has helped me understand another whole level to business development. And so I've enjoyed exploring that with him from his perspective, his planning perspective.

Q13. Could you share a very memorable experience you had while working with the subject?

Other than the statue of Jesus he has in his living room?

Q13a. I don't know about his living room yet!

Well, you've gotta go some time. Let's see, memorable experience with Lewis. Golly. Let me see. A memorable experience. They're all memorable. I'm trying to think of one though that relates to his very unique and they're all a lot of fun, I'm trying to think of one that is unique. Kenneth, what was the thing we went to that time, you and Lewis and I, where you played the secret service guy? With sunglasses? You stood on the side with your sunglasses while Lewis and I walked the park. Where did we go to? It was at Memorial Park and the art...?

Ken: Oh yeah, it was the Bayou City Arts Festival.

The Bayou City Arts Festival.

Ken: They have it twice a year. April and October.

And Lewis and Kenneth and I went to that and it was the most enjoyable day. It really does stand out as a highly memorable experience.

Ken: In the spring they have it at Memorial Park and in the fall they have it downtown.

And we talked a lot about art and the importance of art that day. And, I've been to Lewis home, I've partied with him, I've been to parties, had cocktails with him, I've had hot dogs with him at James Coney Island. I can't think of one experience.....well, they've all been memorable. But nothing that really stands out because they've been hugely valuable. A lot of these are just interacting with Lewis, not necessarily working with Lewis. Like I've said, we've interviewed together, we've gone to client meetings together, we've brainstormed together, and I think they've all been great experiences.

Respondent #3 (Ken Bailey)

Q1. How do you know the subject?

Well, Lewis and I are from the same part of the country, Louisiana. And we were friends before co-workers. I don't know anything else you're wanting from that.

Q1a. Well, how did you first meet? So, you knew him before you came to work at PageSoutherlandPage.

Yes.

Q1b. And so, did you know him from school or you lived in the same city?

No. I knew his sister. His sister and I were the same age. I knew his sister. At some point I was told or he was told, I don't know which, that we were both here in Houston. And, we got together. As far as how, or what happened at our first meeting, I have no idea.

Q1c. For two of the interview subjects, so far it's been, 'I met Lewis when I came here to work at PageSoutherlandPage.'

No, totally on a personal note and nature we know each other or knew each other before.

Q2. How long have you known the subject?

About fifteen years.

Q2a. And that would have been from the time that his sister suggested you both getting together here in Houston, maybe widen your circle of friends?

Mhmm. If that actually happened that way. Of course, knowing Lewis, I knew of his work and PageSoutherlandPage and when he eventually came here. Prior to PSP, I was in business for myself in construction. I had a partner. And there came an opportunity for me to come to work here. It was presented to me, I thought it was a good thing, and I did. There had been talk before about it, but we were kind of looking for the right time and stuff, you know, for me to come to work here. I've known all the principals here for as long as Lewis has worked here. I know them socially; I've attended a lot of black tie affairs with them and parties with them.

Q2b. Like the Walter P. Moore thing that's coming up?

Yeah, that's one thing. Or any of the things in this business. There's a lot of that sort of thing that goes on if our clients' venue is Houston, Texas Health Science Center, whatever. Different fundraising opportunities that we are asked to, the firm is asked to buy a table. That's usually done. And, to be quite honest, I have my own tux and I was always available at a moment's notice, so if they had room at the table and needed to fill it, they could always call me. That's kind of putting it a little bit crudely, but outside of the social aspect, there was really no other reason for me to be at some of the things, aside from the fact that I was just filling a seat, and I look good in a tux. [Laughter.]

Q2c. If you say so yourself!

Oh yeah. It's common knowledge [More laughter.] Having a tux means that no one feels bad about calling you at the last minute. You're prepared to go if you want to. And I always did because I wanted to, not because I felt like I had to, either.

Q2d. Let's make a distinction. You say you've known Lewis for fifteen years. How long is it that you have been here at PageSoutherlandPage then?

For almost two years. So that's for the next question, it'll mandate what that question is about.

Q2e. I was wondering, so have you been working on projects with Lewis for fifteen years or a different amount?

Here's another little tidbit that will help in this. Although I've only been working here at PageSoutherlandPage with Lewis for almost two years, I have taught with him at University of Houston for six years. So, I've been familiar with his projects and his work for that venue.

Q3. What projects have you worked on with the subject?

Now, and although there are a lot of projects that I didn't, wasn't with PageSoutherlandPage so I can't actually say that I worked with him on, but I kind of did. I mean, a lot of the projects I had knowledge about them. But since I have been working here at PageSoutherlandPage, I've worked with him on every project he's worked on. Now, to say how many that is and which ones they are...I can start by saying I was basically hired to, when we got the Al-Foah project, which is in the United Arab Emirates and it was a planning city for about thirty thousand people. So that's

how I started. We've done that project, the National Museum of African American History and Culture out in D.C., City of Shenandoah, I jumped backwards here, City of Jefferson, all the Jefferson stuff.

Q3a. Friendswood?

Friendswood was before I came to work here, but I was aware of the Friendswood project the entire time that they were doing it because the Friendswood project happened to be one of those projects that not only was a different and very good project but it's a teaching tool which comes to the point of my familiarity with a lot of the projects. In Lewis' classes we teach the subject matter, which is the history and practice of landscape architecture. A big portion of it is Lewis' work. And, what actually these young architects and landscape architects and whatever are going to be doing when they finish college, when they finish their degree. So, a lot of it is about, a lot of the teaching is about his projects. They're very familiar with almost all of his projects that he's worked on, even ones before I knew him. But, I am somewhat of an expert on Lewis T. May and actually I think part of my reason for coming to work here was a big project at the time but also was , not that Lewis is a difficult person or anything but he's a very dynamic personality and individual. A very, for lack of a better word, foreboding individual to some people. He is a very approachable person, but for some reason, some people don't think so. There's a lot of hype for a lot of things before people actually meet Lewis, and where almost all of it's true. I mean, all of his accomplishments are real; all of his awards are real. He is a real 'celebrity' in his field, known all over the world for the quality of his work. In the same respect, in knowing him outside of work, before, those things are not foremost in Lewis' mind. He has something, some sort of gene in his makeup that, his brother and sister have it as well, this 'need to succeed.' To not only be the best at what you do, but make a difference in what you do. And he's basically dedicated his life to that. But it's very unassuming about him. I mean, if he feels it's necessary, he'll let people know who he is. Most of the time, it's not necessary. But also, he's not one of those, the whole thing about approachable, he's a very approachable person and the great thing, oh we probably haven't gotten to that point, but attributes, we'll get to that in a minute. But anyway, so projects, that's the projects. And probably whatever else, I can't remember everything that's gone on in the last two years because there's quite a bit. So projects range from any time from three months' work session type of thing to some of the things we turn around within a month. Stuff that's small master plans and stuff we do, for instance we did one for the Global City of Hope, which is a wellness campus, hospital, MOB, and a convention center/church.

Q3b. What's an MOB?

Medical office building. And it was called a 'wellness campus.' We did that and we did that in about three weeks. Basically it's just this process of meeting with people; you get their ideas, you lay out some things. You give them several different scenarios. They choose the things that they like and you incorporate their ideas in the final product.

Q3c. So, these timeframes that you're talking about then, that particular type of product, is that at the conceptual stage?

Yes.

Q3d. And that's what you're delivering to them?

Yes, and that's basically what this studio here is all about in planning. It's conceptual. A lot of the things, the projects, that he's done, and the few that I've worked on with him, have not been and may not ever be realized. You know, that's not the point of the whole, of his role, of our role. Our point is to give these people some ideas, a master plan to work with. They don't always go by it. But it's there. Sometimes they go by it and they go by it very loosely; some take it to the 'T,' to the letter and do it exactly. But it depends, especially because a lot of them, with educational institutions or cities and foreign countries, and things like that. And a lot of other things drive what actually happens. Some of the projects that he's been involved with, like maybe twenty years ago, maybe are just now being built, or you know, they are finishing. Some of them are in the second or third phase.

Q3e. So in that sense then, he doesn't mind that? That a lot of those projects may be unrealized? I guess for some people, they may need to see it get built to feel successful. But it's not that way for him?

No, he's not selfish in that way. It's about the work. And the work is good and whether people, they don't have to do it for him to feel successful. His success comes from other areas. From, like that it's done, the fact that it's done and encompasses many design and master plan ideas or whatever.

Q3f. He doesn't need that external validation of a built project?

No. It wouldn't seem so. I don't know a lot of people in this business who can afford to have that. That trait or flaw or whatever. I think for some of these people if that were the case, in this industry you'd see a lot of suicides probably coming out. You know what I mean? I mean you can't be this, you can't have this attitude with a lot of the stuff on the level they work at. Now, I can take that down to a residential architecture plan or something like that. That's a little different. It's a lot shorter span of time being built or not being built. But, I mean some of the master plans he's done are thirty year master plans. So, you can't keep up with that stuff.

Q4. What do you feel are the subject's best attributes?

That is something I feel that I am very informed about. Because I know Lewis well enough to know his best attributes and the ones that he won't even admit to, that he doesn't even know about. Number one, he's one of the most generous people you would ever meet. And I don't mean that in the sense of giving money to people. I mean generous with his time and his talent and that he wants, he feels like if most people would just listen he'd share anything he has with them. And not with any hidden agenda involved, just because he feels that's what you should do. And that maybe something he's done that he can inform other people about will help them to learn or help them do better.

Q4a. Can I stop you for a minute right there and ask if you think if that particular attribute compelled him to go into teaching?

Oh, I'm sure it is. I think it's apparent when you talk to him for the first time. He's always felt that way about everything. And I think this comes a lot from his upbringing, from his parents, his mother in particular. But it's just, I mean, he's seen all sorts of success in his life, other people in his family. His brother's very successful, his sister's very successful. He's very successful. And I think early on, he probably, this is just an assumption on my part, I think he probably saw that there is a lot to being successful, but at the end when you go to bed at night, it's not something you can wrap your arms around or whatever. You know, that success can be a hollow sort of feeling for you. So his, I think, what he added on to that, was the fact of he's not only successful at what he does, he's successful in giving back part of all this stuff. So therefore, that affords him the ability to go to sleep every night feeling pretty confident about himself and what he's done. Ok, so that's more attributes. Let's see. Gosh, I mean, I find him to be a very well-rounded individual as far as socially, morally, all those things. He is a, he's quite different than most other people I've ever met. I mean, in terms of being a truly inspirational person, he is. He is to me.

Q4b. And you feel that inspirational quality that he has, you observe that through his actions, through what he says, or a combination?

All of the above. [Gets up to help some of the ladies in the office move some chairs outside the conference room.] Yeah, all those things.

Q4c. What is it about him that makes you say he's inspirational?

*Probably his genuine interest in other people. He's very unselfish. He really wants other people to do their best and he wants them to know that they can do their best. I mean, a perfect example for me, is his teaching technique. He knows how difficult an education in his field is and how that you're told from the beginning in that education that you're no good, not necessarily in those words, but the whole system is set up that way. Everything is juried, you're always in competition. You're always set yourself up or susceptible to being told that your stuff is awful; that it's no good. And he knows how that is, so he tries to do what he can to set that right. Because, he says, no other profession, medical profession, any other profession that you do, is set up that way. Even though it is that way he wouldn't trade his profession for any other in the world. He thinks it's a really big flaw in the educational system. So he tries to change it in a small way, in his teaching technique. The first thing he attempts to do is engage the students, more on the same level sort of situation. Not 'I am the professor and you're the student and you're going to learn this and you're going to tell me exactly what I want you to tell me or you're not going to pass this class.' His first question to them, first instruction to them is 'I want to know something about **you**. No one else is going to see this but me. I just want to know a little bit about you.' And then the second thing is, 'I want to know what you want to learn. I'm here to teach you; you're paying my salary. So, I want to know what you want me to teach you, how you will best benefit from this.' And it's a little bit, I've witnessed it semester after semester, it's a little bit difficult for*

*some of the students to swallow because they've never come across this before, especially in that educational field. They're like, 'Wait a minute.' So they get kind of caught off guard, and then before it goes any further, he's sort of speaking and they realize that he is totally sincere about this. And the students loosen up and they send in their bios and this also forces him to, he not only wants to teach them, he wants to learn something about them, and wants to remember them **after** the class. He's not looking for them just to teach them and move them out like the cattle. He's looking for, we have been in all parts of the world traveling and there have been people who have come up to him in airports, 'You taught me, Mr. May,' 'Oh yeah, yeah.' And he sometimes remember them, sometimes wouldn't. But they all remembered him. And if I've heard once from those people, I've heard it related from almost every one of them to the fact that there was something about something he had related to them or that he had told them or whatever that inspired them to be successful in their life. Now, people judge success in their lives in a lot of different ways. Some had gone on to, he has one student who has gone on to be a principal at a worldwide architectural firm. He has others had gone on to be housewives and mothers. Exactly. From one thing to the other they all, there's always been something that has made them to feel that they are successful at what they do. So, we're still on attributes?*

Q4d. Certainly, I would love the opportunity to come back and talk with you about it some more because I think you're in a really unique position having known him for this length of time. You've probably made a lot of observations and have a lot of unique insights.

Well, there's always been one thing about Lewis, too. Now this is a personal observation of mine. I'm no psychologist. I am a sociologist, by degree. I've also studied people all my life. I can get along with anybody, that sort of thing. But Lewis has always felt, I think, and a lot of it comes from being a middle child in a very successful, driven family. His older brother, the first born, he was always in his shadow. He's in the center, and then his sister, who's younger, who's three years younger than him, being the only girl, she felt like she always had to do that much better to top her brothers, and being the youngest. She's a world-renowned forensic pathologist. So therefore, you know, Lewis, I think from that point, he always has his guard up. He's happy to share his professional life, career, with anyone, if he can. When it comes to his personal life, it's quite the opposite. He loves spending time by himself. Loves working in his yard. His therapy is being barefoot out in his yard with a cocktail in one hand and a hose in the other, watering or just being out, you know? So if you want to go on to the subject of downfalls, which I think that's worded, I don't really think you mean downfalls. I think you maybe mean flaws or something like that.

Q5. What do you feel are the subject's downfalls?

Some of the things in Lewis' personality which work against him are like what we're talking about here with his personal life. What he feels like, he has a lot to share with his professional life and what he's accomplished. He doesn't necessarily feel that way personally. He is, for lack of a better word, and lack of being a professional

psychologist, psychiatrist, or psychologist, he has somewhat insecure feelings about himself personally. So therefore, he's not an easy man to get to know, in a personal way. I was fortunate enough that when we got together that there were no labels or stipulations or anything with our friendship. I knew his sister and his family. We kind of started off socially and I think he realized from the beginning that I was no threat to anything in his life. And I wanted to make it a point to make sure that he knew that he could totally be himself with me, always. There's never been any judgment from me, my point. And he loosens up with me. And that actually works good for me now that we're working together. I know you've had some experience with work and I know you have probably have talked to people and know things about, a lot of times you have to be careful in your professional life who you engage, or who you can have confidence in. More times than not, Lewis' personality, his generous personality, he has been stepped on a lot.

Q5a. You mean taken advantage of?

Taken advantage of, yeah. Taken advantage of by some of the younger people he's tried to help, to show, to give inspiration. And they have taken and never given back or acted as if they appreciated him. And that's another one of his faults, is that he tends to take things personally, that he has no control over. And I just do not believe that anyone should ever do that. How can you take something personally you can't control, you know? I mean, it's a personal thing. You know what I mean? He can't control how someone else treats him or thinks about him in his professional thing. But it bothers him.

Q5b. I have to wonder out loud how much of that has to do with being such a successful person who has control over so many aspects of his life. When you get to those things that you don't have control over...?

I'm sure that has a lot to do with it. And I'm sure that he's no single case study on any one of these things. I'm sure this goes along with a lot of his professional attributes. I will tell you, just for a prime example of some things the way he is. This man has a, he's in a very responsible position here at this firm. He's one of the principals here or one of the senior vice presidents and has a lot of responsibility to the people here. A lot of things on his mind all the time about work, but he, when you're [referring to the interviewer] coming to the office he is just like, 'Oh, we got her coming in today!' I said, 'Lewis, you have to understand. She's here, you know, to do her thesis on you, to observe. She's told you time and time again, this is not something that should interrupt your day. It should, if anything, add to it if any thing. But she's not expecting your total attention while she's in the office.' But just for him to consider your feelings, to say, all these other things he's got to think about and yet he considers that. That's Lewis May.

Q5c. Have you made any progress reassuring him about that?

No, those things are not 'progressable.' You learn, with Lewis you learn the battles you can win and the ones you can't. You don't argue with him, there's no reason to argue

with him about his life; it's his life. I found it's easier to support and try to work on the things that you have a chance of helping him with.

Q5d. So for weaknesses or flaws, on a personal, for him personally is where those issues are. He tends to be a little bit insecure and takes things personally when he can't, when he doesn't have control over them.

*Yeah. I mean, for instance, there are, and this has also happened in his professional life. Things have happened, some things have guided his career or been places where it should effect his career, have been big focal points in how he's managing his career. For instance, he was president of **the** largest architectural firm in the world, CRSS with four thousand employees. His mother died, who he was very close to. He took off work and went over to take care of things at his mother's house. Bought a trailer to bring some things back. If I'm not mistaken, I wasn't there personally, but I've been told on his way back to Houston to his house from his mother's, from his mother's funeral and everything, he stopped by the office because he's that way. And, he doesn't ever take vacation or anything and was told that he was released of his, he was fired, for lack of a better word. Now, what kind of person waits until someone is at that state to do such a nasty thing? But it happens in business all the time and I can probably name people who are like this, who are very formidable opponents, or whatever. People feel like the only way that they can deal with these people is to wait for those weak times and then pounce on them sort of thing. You hear about things like this all the time. This was textbook.*

Q5e. And that was kind of, wasn't that about a year or two before CRSS broke up?
Almost. I think it was, it seemed like it was less time.

Q5f. Six months?

*Something like that. The person who fired **him**, was fired pretty soon after that and the whole thing imploded. And it was, I want to say he has a grave marker, or a cross, in his backyard that has this guy's name on it and it says the death of CRSS and the date.*

Q5g. Does it have the guy's name on it?

Yeah, yeah. That he was the one who caused the demise of CRSS. Basically, what I think it was some people who had started, Bill Caudill, Rowlett, Scott and those people, had, they had done what they set out to accomplish. To make this great corporation and have this very successful... Of course, as they get older and they lose some of their focus, you know they hired different people, other people started taking over things. Without their guidance, or whatever, without people being dedicated totally to them, I think it began to fall apart. So anyway, he was, of course again you're getting into the personal, you know. When it was nothing personal really at all. It is all business stuff, but he took it personal. Personally, he had a friend who was working with the Peace Corps in Africa and he left and went over there for six months and lived in a village. Whereas you would have seen a lot of people would have gone into a deep, dark depression or used this thing as some way to elicit sympathy from people. Or driven themselves mad trying

*to figure out what am I going to do now. My career is over with. No, he goes to work for the Peace Corps. I don't know. Rejuvenated himself there, came back. He was offered the presidency at another firm, which he took for a short period of time and then he was offered a position with these people here. And the people here, the principals at PSP, for a history lesson sort of thing, **the** principal here worked with Lewis at CRSS. And Lewis was **the** boss, John was not. He also graduated, went to school with Lewis at LSU, a few years behind. But anyway, at that point, Lewis is the big dog and John was not. But yet through all that, they remained friends. John got married nine years ago at his [Lewis'] house. So, he came to work for John at probably a lower salary than he was worth at that time he could have held out, went somewhere else for much more, for a better salary and everything. But that wasn't, that's never been totally what it's about for him. He has had his moments of BMWs, and that sort of thing. But, you know, when you're young and you know, full of it, or whatever, yourself, we've all been there probably. If you haven't, you will be and it's not a bad thing. The important thing is when these things happen, is what you do with them. You can learn from them or you can not; it's your choice. It's really hard from my aspect on this, it's hard for me not to go into other questions that are going to be asked later.*

Q6. Do you think the subject is a pioneer in this profession in the state of Texas? If so, why?

*Oh definitely, he is a pioneer in his profession. But I certainly would not limit it to the state of Texas. He is, here. He is more so, worldwide. And it's not so much that he's pioneering totally his ideas. It is what he has gathered from other people that has formed his. That has formed his ideas about his profession and stuff. You know, his mentors, Bill Caudill, Tom Bullock, these people that we were with at CRSS. They put a lot of faith and stock in Lewis at an early age, when he was a young man. And these people, so he went on and incorporated his own things, his own ideas about this profession, but to carry on their wonderful ideas about this in the profession. And they had dozens of books written about them, which I think you have some of them. We've had, we've worked with people in the Middle East, young people who have said for a long time, they thought Lewis May was a professor and CRS was a university because all of the books, and their books over there, their textbooks in college quote Lewis May of CRS. So, definitely I think he's been a pioneer. Ok, who else, for instance, would think of Saudi Arabia and landscape architecture together? I mean, you know, when a lot of people think of landscape architecture, they think of landscaping and plants, but it's so much more than that. There's a lot more planning involved in it. But, he has written more than one book and one of them was Landscape Architecture in Saudi Arabia. So, I mean that's **got** to be a pioneer sort of thing. I mean, to know that these things can be applied anywhere; you just have to take different variables and different places and make sure they go by the same agendas. And you get a similar result. Different variables, but the same end result, in a planning sense.*

Q7. If you had to categorize the type of work that the subject does, how would you do that?

*[Laughter.] I don't think you can categorize the type of work that Lewis does. Maybe the **type** of work. I definitely can categorize the **way** he works. He doesn't stand on ceremony for any one certain thing. He doesn't feel like he has got to the point where he knows everything about his profession. He's always willing to learn, to do something different, edgy or whatever. But I don't know anyone else who works like he does. It's his life; it's his family. He doesn't take vacations. After I got to know him, I think several years after I got to know him, I finally got him to take a day off and I felt like I had accomplished this great feat. That feeling didn't stay a long time because I had to deal with him being off work and not wanting to be. [Laughter.] But he since has mellowed, as we all do with age. He doesn't feel as guilty about not working. Sometimes when he takes off he still doesn't take vacations. The first vacation that I know that he took was actually in association with one of the clients, a master plan for the New Orleans Baptist Theological Seminary. He took fourteen days or, sixteen, eighteen days and he went with some of the people from the seminary, with some young seminarians to, a trip to the Holy Land. And, which is again something you wouldn't in a million years have predicted that Lewis would do. You'd predict that he might go to the Holy Land, but not necessarily with a group of theologians and seminarians. But thrilled in it. Thrilled in the fact that he was with them and how they did the thing. They had a history lesson and a Bible lesson and life lesson at each stage that they visited. You know, full of history, full of Biblical importance, religious importance, everything. And he loved it. It was not a glamour type of vacation. It was travel by bus, and you know this and that with people. But he loved it.*

Q8. Discuss your experience while working with the subject.

*Oh gosh, it's run the gamut from total elation to total worthless feelings and anger and all sorts of things. Experiences I've had with Lewis. But they were all caused by myself and not by anything he'd done. Does that make sense to you? For instance, I was a friend of his before I came to work with him. A lot of people would think you automatically would have a little bit of inside track on things you know. I'm sure I didn't attempt to do it that way. That's not the way he works. So that caused a lot of problems for me personally sometimes or I felt like it. And then again, too, he's one of those people the better he knows and the more he likes you, maybe the more he would feel like he didn't have to engage you or whatever. If there's someone needed his attention more, he would give them that and slight you. But he's not actually intending to slight you, but he feels like you should know not to think that way. So, I've had those other experiences before, but you know, but I'm, golly, here I am, busting my butt for him and then I'm gonna, you know...But it's not that way at all when he does that, so. But, there is a good side of experiences working with him, there's **never** a dull or boring moment in working with him. His approach to work is so wonderful and inspiring for things. He just goes right into it and he gives it everything he's got and you can't help but, even if you're not into it like he is, it's addicting, you know. It kind of sucks you in with it. He continues almost ad nauseum to almost everything he does. From walking from here to the garage for instance, he's going to teach you something. He's going to find something that he can teach you, you know. Day after day after day, he's going to*

drive the same way, he's riding to work with me or whatever, and we're walking around the same places. He's always coming up with something different. Something new, something to learn, to teach.

Q8a. Is he being inspired, looking around him while he's driving or walking and thinking about things or is it totally unrelated?

No, it's not necessarily totally unrelated; it's all related to where you are at the time, but it's just that I mean, I'm one of those people, I'm very much, as a lot of men are, very much a creature of habit. I form habits and I will go by those habits, not really knowing why, just because they're habits. I think you'll find that a lot of men will do that. And therefore, I think that's the reason why you won't find a lot of them who go to the doctor when they should. Things like that, anyway. So therefore, I can go, if I'm driving to work, and I'm driving to work the same way all the time, nothing is changed. Well he, he tries to take a different route every day. He loves to travel around just in the country, driving around. He'll see a road he's never been down and he'll want to go down that road. Doesn't know what's there, wants to go down that road. I've never, I've never been down there. And I'll say, 'You know, look, gosh. That might take thirty or forty-five minutes when we could get back to your house a little earlier and I could turn the t.v. on and watch the ballgame.' You know, stuff like that. Well, those things don't interest him; it's that road he's never been down that he'd want to take. With me, you know, you talk about habit. I travel the same way every day and I take everything for granted on that trip. See the same things every day. I don't look at them in a different way. It all looks the same every day that I do it. That's not true for him. He sees things different every time he travels it, the same road.

Q8b. Do you think that's inherent in him or is it a result of all of his overseas work?

*I think that's part of, that's who he is. That's who he is. I mean, that's who he is as well as the teaching aspect. How he almost has to, or feels the need to, direct or teach, all the time. Sometimes, I don't want to be directed at all. I mean like, he's a very good, he's a very good cook. He's one of these cooks, and I use 'cook' instead of 'chef' because he's one of these cooks who can go into a kitchen and doesn't go by a recipe or anything, uses whatever ingredients he has and he can come up with some wonderful tasting dishes. Very good, ok? Now, I don't cook, don't care about cooking, that sort of thing. So therefore, I started cooking with him, sometimes to be his sous chef with him. To boil or cut up potatoes, or cut up onions, or shrimp, or just whatever, you know. Which I feel like, small things I can do, and he's doing all this other work and I'm eating this wonderful meal. Well, it never fails. Every time he will ask you to do something, and will tell you how to do it. Well, I'm sorry, but sometimes for me, how many different ways can you cut up a potato? I like to do things like that, but I'm also an independent individual who, I've done, I've accomplished quite a bit in my life. We're basically the same age and I don't really particularly **care** how he does things. I know how I do things and I'm doing things the way I do them. Because if you want to be with Lewis May, you don't always get to do things your way, not because he's overbearing about it because his way is almost always better. [Laughter.]*

Q8c. How do you fight that?

You can't! I mean, you can't do it. It's like I've got a roommate and I knew him for twenty-five years. We lived in the same house for like ten. In the twenty-five years I've known him, and this is not Lewis we're talking about, this is someone else. He's very fastidious about how he does things. His whole attitude of 'Everything has a place. Everything in its place and a place for everything.' You would have thought he came up with it. And I would always fight it, but he would come by my apartment, he would talk about how he thought things should be done. 'If you do it this way...' And finally, I just gave in and before long it became a habit and it's made my life so much better! Because now it's all second nature to me. And therefore, I don't have to worry about where things are, I know things are where they're supposed to be. Now, you can't say for him, for him he has a concept of everything in its place and a place for everything and everything in its place. First of all, he doesn't feel like there is a place for everything and it should always be that way. He's always changing things, always a different way to do things, always a different place to put things, you know. And his house, which I hope you will get to see, is this, there's not a whole lot of room in there that's not taken up by some form of artifact, collectible, art.

Q8d. Sandy mentioned a Jesus in the living room?

Well that's, if she can actually say where the living room is, I would like to know. He has a lot of santos. A lot of santos, statues of Jesus, saints, retablos. He collects religious art, African art, he collects sterling silver martini shakers, watches. He collects horns, knives. He collects semi-precious stones: coral, turquoise. All that stuff, you know? He collects beaded fruit. Anything that's collectible. Paintings, Mexican paintings on tin. At one time, they had nothing to use to paint on so they painted on pieces of tin that they would cut off buildings. You know, so all these wonderful things. He not only has all these collections, but he was clever enough in doing them that he got them at good, you know when they weren't collectibles. He knew, he was one of those people who has a feeling about things. He has tons of those paintings on tin, about like this [uses hands to show approximate 12" square] all over the walls of his house. And he bought most of them for two, three, maybe ten dollars tops for one. Now, you probably couldn't touch one for under a hundred bucks, and that's a talent, you know what I mean. All his stuff's like that. It's amazing. He does have some things that he knew at the time how good it was. It was expensive, but not as expensive as it is now. He has probably one of the foremost collections of original baskets, Indian baskets from Louisiana tribes. And most people don't even think about Louisiana even having tribes of Indians. He knows about the tribes, he knows the baskets to look for. He has bought them from all over the world, all different places. But anyways, if you saw his house, all the stuff he has there. And he continually moves things around, changes things around. Change this up, change this up, change this up, change this up, add something, move this around. And he doesn't want to get rid of anything.

Q8e. You're not saying he's a packrat, are you?

Well, no, because he's not a packrat. I'm a packrat. I used to be a packrat. It's funny how limited space will cure you of being a packrat. I actually was so much of a packrat that at one time I decided to stop beating myself up about being a packrat. But, you gotta put a timeline on what you 'pack,' or what you collect. And if, you know, I would have all these things lying around my house and I thought 'Well, I'm going to do something with that someday, so I'll put it out in the garage.' You know "best laid plans..." So I decided I would keep something and after a year, if I hadn't done something with it then I'd get rid of it. You know, I'd give myself that time span. If it was really important to me and not just a packrat thing, then I would do something with it in a year. And that's helped me. But he's not a packrat because he doesn't just collect everything. It's only...

Q8f. Focused?

Focused. It's organized. It's organized chaos in a sense.

Q8g. I love that phrase.

It's wonderful. And he just has this sense about things.

Q9. Would you work again with the subject on other projects?

Sure, in a heartbeat.

Q10. Where do you see the subject's practice taking him?

Anywhere he wants to go. I mean, that's totally up to him. He can, I mean, he has such a talent and experience and a respect in his field, all over the world, that he could go and do anything he wanted to. Anywhere. He could go work anywhere he wanted to. It's just, I think probably what keeps him from that is that he's not the type of person who believes in himself. You know what I mean? He's not a cocky person.

Q11. How/what kind of rapport does the subject typically develop with clients and people he works with?

Oh, instant adoration by them, for him. Instant confidence in the fact that they've got the right person. Yeah. I mean, he will, he gets all that stuff across in the first few times, or first few minutes that he meets someone or talks with any clients. He assures them that they've made the right decision to get him to do it and that he will do the job that they want done, better than anyone else, and probably beyond their imagination or thoughts.

Q12. In what way has the subject influenced your design philosophies or processes?

*Well, slowly but surely. I come from a methodical background, having a lot of experience in construction. Going on down, if I can make it a little more simpler, a trim man, a cabinet maker, or whatever. A lot of times in my work, I could walk into any room and I can tell you what is not, what is out of place, what is not square, what is not level. You know, we work in terms of square and level in the construction business. So that is second nature to me. He is **totally** the opposite way. I walk into a room and I*

immediately start squaring things up, but it drives him nuts if it's like that. Not nuts, but it's totally against his design philosophy, or whatever. Things shouldn't be that way. But also, what I get from it, is that he's not, he doesn't settle for one certain way to do things. He's always looking for something, some way different for things to look or to do things differently. That's why, because he'll do this montage of his collections one day, in one area. This is almost going to be over your head until you get a chance to see his place, you'll understand. It's so intimidating, not just intimidating, but so overwhelming. There's so much stuff there. I decided when I first started going to his house, I'm just going to take a small section at a time and look at everything in that section, move over to here. That's the only way you can do this, it's so overwhelming. But he'll have these things, montages that he's done, looks wonderful. And in less than six months, he will probably have changed it two or three times. Not only that, but all of the changes make sense. I put things in my house in a certain place, and outside of them getting old and worn and having to be thrown away or replaced, they're going to stay that way forever.

Q12a. So he's influenced you in that way or not?

*Oh yeah. Oh definitely, he has. Me dragging my heels the entire time. You know, 'cause it's totally against **my** design philosophy or my nature or whatever, because of how I had to do it in the construction business, squaring it up. Which is good for that, but it's not always good for everything. He's a true designer, a true artist. I am, but not in **that** way. My things come more from in the field of music and sight and sound. I mean, I have that way, that feeling about when I worked with music and mixed things around, audio mixing and stuff. I do that; it's one of my hobbies. It used to be one of my businesses.*

Q13. Could you share a very memorable experience you had while working with the subject?

They're all...memorable.

Q13a. Is there any particular one that stands out as being unique in some way?

Not necessarily, not necessarily while working with him. But there are a lot of things stand out I think just by being with him and knowing him and how he treats people and how just when you think you have him pegged as a certain way, he does something that's gonna let you know that he's...

Q13b. You can't do that?

You can't do that. From his actions, his, I don't know, there's just all this. He continually amazes me about how he thinks of everyone but himself first. But, I don't know, there are probably some humorous anecdotes I should probably come up with in terms of the times that I've been involved with him and at work and presentations and things. But they're so not telling of who he is.

Q13c. Not representative?

Yeah, so I, you know. I think we should probably stop this.

Respondent #4 (Nancy Fleshman)

Q1. How do you know the subject?

Lewis and I met at CRS in 1980. I've known him for about twenty-six years. I was the librarian at CRS and worked right next to his group. And it took us awhile to get to know each other but, after kind of a shaky start, we got to be really, really good friends.

Q1a. That's one of the reasons I was excited to interview you because so far, and I know there are other former CRS people here, but to have the opportunity to talk to somebody who knew Lewis at the other company [CRSS]. And he'd been there for about eight years?

Right. And he had a pretty good size landscape architecture and planning group when I started there and he's the one that taught me all about what planning was. I learned so much from him. I never worked directly with him, on a project because I don't do project work, but I supported him a lot with doing research, such as getting things for him from the library and that kind of support. But I was never involved with him on a project basis. Our relationship really ended up being social as much or more than professional.

Q1b. And that was back at CRS?

Right, right. We worked together from 1980 to, actually when did he leave? 1992, '91. I was there 'til '93 and he left just before I did, so we went our separate ways and we came back together, here. I started here in 1999. We didn't work together for about seven years and then we started working together again. A long history.

Q2. How long have you known the subject?

[Refer to Q1.]

Q3. What projects have you worked on with the subject?

Well, actually I have worked on a few projects with him, that's true. He and I worked together on a book and I'm going to have to get back to you on the name of it. Saudi Arabia Landscape Architecture...

Q3a. Landscape Architecture in Saudi Arabia.

And again, it was providing a lot of background material for the book, doing some editing of the text. So we worked on that publication together and I think I must have helped him with a lot of documents and things that he was working on (that was a long time ago!). It's just that I didn't work on specific projects with him, it was mostly him coming by to say can you help me find this, can you edit this for me, that kind of thing. Here, at PSP, a couple of years ago we worked on the Friendswood project. I did a lot of background research on that and also did a lot of the editing and writing for that

report. So, that was one of the bigger projects that I worked on with him, and also the Smithsonian project. I don't know if he mentioned the site analysis that we did for the National Museum of African American History and Culture. That was a site assessment project that he worked on and I was the primary editor for the report that went to the Smithsonian Board of Regents this past year.

Q3b. And actually I saw a press release on that and also it was probably about six weeks ago, there was a little article in the Houston Chronicle.

Right, right. And we put together a significant document. It was a collaboration between our D.C. and Houston offices. So those are the ones I remember right now.

Q3c. So again you're in a similar position here at PSP as at CRS?

It's a little bit different. When I was at CRS, 100% of my time was devoted to either library-related work or conducting secondary research. Here I'm doing a lot of communications, internal and external. I do some research. I do a lot of editing and writing. I edit and produce the newsletter for the firm. So it's expanded and changed a bit, but there is still is a bit of the research and the library duties here, but not as much.

Q4. What do you feel are the subject's best attributes?

He's one of the smartest people I have ever met. He has this uncanny ability to remember everything that he's read, everything that he's seen, every person he's met, what they said. So, he has this amazing recall and he has such a love for history, and art, and different cultures. He's traveled, and a lot of it has been work related, but he's traveled more than anybody that I've ever known. And he's just immersed himself in the culture of everywhere that he's gone, and comes back with these amazing stories. So, it affects his professional work, but it's a personal thing as well. I think it's just, he's just got this amazing sense of the world and understanding of different people and cultures and historical influences and that kind of thing. I just love listening to him talk. Professionally, he's just a very talented planner, being able to understand his client's aspirations and vision and being able to take that and turning it into something two and three dimensional for them to see. Again, I don't get a chance, an opportunity to watch him one-on-one with clients, or as he goes through his process of developing these projects, but just hearing him talk about and seeing the finished product. And he's also, he's a great, (and this can be, some people think this negative, some people positive, a great self-promoter. And you have to be. You have to be to get ahead in this business. He's an absolute master at doing that. He understands that people want to know about his work and about Lewis.

Q4a. Him personally?

He's really good at that. So, that's off the top of my head, but I may think of something else.

Q5. What do you feel are the subject's downfalls?

I don't like the word, "downfall", but I'm assuming you mean faults or weaknesses. I think since you are talking about his professional career, I would not have anything to say about that. I simply would not know what his weaknesses were in his work.

Q6. Do you think the subject is a pioneer in this profession in the state of Texas? If so, why?

I don't know if I can answer that because I don't know. He's won so many awards, he's taught people, he has, I think about the people who have come up through his studio and are now doing amazing things on their own. Jim Burnett, who's a local landscape architect here, is just one of the premier residential and commercial landscape architects who have learned from him.

Q6a. So James worked for him?

Yeah. He worked for him. They were very close. Lewis has been such a mentor to so many people in Texas and also people in other states now. For example, Monte Wilson, who works for HOK and is in Atlanta now and is doing amazing things. There are just a number of young people who went through his studio who are just very, very successful now. To me, his greatest accomplishment or contribution is his teaching and mentorship of these people. Granted he's done some fabulous work and has won tons of awards. But I see that as his real contribution to the profession is what he has been able to, at CRS, we always called it sort of a graduate school because so many came through there and learned and went on to do wonderful things. And he was one of the people who served in that capacity. And really not just landscape architecture and just not planners; he had a great influence on young architects and graphic designers as well. And others, like me. So, if you call it a "pioneer", he was just one of the really, really great ones in the early '70s and the '80s here in Texas.

Q6b. That's, and you do find a lot of people get into practice and they get wrapped up in that and aren't necessarily focused on 'What can I give back? And how can I help mentor the next generation?'

And he's been so great about letting these younger people have the limelight. Stepping back and letting them shine. And that's what I think is his great contribution to the profession. And another thing that he was probably one of the first, or one of the strongest in this area, of doing research. And putting publications together and writing and sharing his knowledge, but just not with his co-workers, but with the public at large. Like the Saudi Arabia landscape publication. This was a time in the '70s when we were just finding out about what was going on in the Middle East, exploring all these opportunities, and so it was a way for people to understand, not just the landscape, but the land, the people, the culture. Things like that, he loved doing, and he really was, I think, one of the first to go out and share this kind of information with people. And it wasn't just about Texas, his interest went beyond our state's borders, and beyond the country's borders -- all those different cultures and sharing that information. So it was with the mentorship and the research and the publications that I think he made such a strong impact on the profession.

Q7. If you had to categorize the type of work that the subject does, how would you do that?

Hmm. Give me an example of what you're looking for here.

Q7a. One person categorized his work as 'master planning and planning.' Another person said, 'I don't think you can categorize the **type** of work he does. I can categorize the **way** he works.'

*Yeah. Well, I mean, I understand. Lewis' main focus is on how does a "campus" (and this could be a university, corporate or community campus) work? How does this land, this landscape, this siting of buildings help achieve a client's goal? How do all of these things work together in the whole concept of the environment and this particular culture? Using indigenous materials as far as the plants go, as far as the building materials go, that kind of thing. I think he is a **master** planner because he looks at every single element that goes into the campus. And I think that's where he shines, on these really large projects where he gets to look at all the components that influence the success of a campus or a new town: how it all fits together.*

Q8. Is there anything you want to add to this question? Discuss your experience while working with the subject.

We've wanted to slap each other a couple of times. [Laughter.] We had such a close working relationship that, I may be one of the few people who can really give him a bad time. You know, and tell him, 'No, you cannot send out that press release. You cannot use that quote.' But he has these great aspirations and these wonderful, big ideas and he just sees so much further than anybody else much of the time so sometimes I've had to just sit back and let him go. It's always been a learning experience for me, because no matter what we're doing, we end up talking about something else. And it's just, 'Oh, remember!' and 'Did you hear this on NPR?' or 'Did you read this book?' So, it's not always just about working on a project; I always learn something new when I work with him.

Q9. Would you work again with the subject on other projects?

Oh yeah. Always, always. I would.

Q10. Where do you see the subject's practice taking him?

To another country! I think his greatest love is being in front of people and sharing things and talking and meeting new people. And I think as talented as he is as a master planner and as talented as he is a landscape architect, to me, his great skill is, and maybe a secret love, is just being in front of people. And talking about what he does, and sharing his great ideas and learning from people. At some point "designing" may not be what he does; it may be that he's just exploring ideas with people. So, that's where I see him going. Just intellectualizing with groups of people. He's so good at that and...

Q10a. Think tank.

Exactly, exactly. You know, he's already involved with Rice, the Baker Institute, and I just see him, someday, just doing that. Just talking and writing and sharing information, sharing ideas. Anyways, so that's what I see, but I could be totally wrong. Doing something, somewhere with some educational institution.

Q11. How/what kind of rapport does the subject typically develop with clients and people he works with?

I think with clients, it's just, they're just fascinated by him. And not so much about the work he presents, but just his larger than life personality and the way he engages them. I think that they just can't get enough sometimes.

Q11a. He's got great stories to tell?

Right, but he also delivers (the project). What he does is pose questions to them that make them think about other things, other ideas. So I think they enjoy that. Co-workers, it's been a mixed bag. He has a very, very strong personality and there have been some personality conflicts in the past. But most would never say that they didn't learn something from him.

Q12. In what way has the subject influenced your design philosophies or processes?

Well, I'm not a designer, but he's greatly influenced the way that I think about things, the way that I write. He's helped me learn how to be a better promoter of the firm and to present the work that we do. So that's been very helpful for me. And just on a personal level, he's helped me have a different visual perspective of the world, a more intellectual perspective.

Q12a. When you were talking about the work aspect, I'm curious. One thing that's come out from the interviews is that he is a story-teller, and a great story-teller! So would you say that that's the kind of perspective, the story-teller?

Yes, absolutely. And the story-telling aspect is a huge part of it. That's a good way of putting it. He's a wonderful story-teller and it's all tied in, too, with this incredible memory that he has of things, that recall. He starts crafting these stories, and they may change. I've heard him tell the same story to five different people and it may change a bit. But that's what he does, he makes it better and he ties it specifically to the person he's telling it to.

Q12b. So, know your audience.

*That's part of what makes him so engaging, because he **does** know his audience. No matter where he is, no matter what he's talking about or talking to, he always, I'm glad you said that, he always knows his audience. He's very, very good at discerning what it is that they want to hear and how best to present the information he has to tell to this particular audience. He's great at that. And it all has to do with the story-telling, too, because he captures them immediately. He also has loads of off-color stories and he likes to make people laugh. He is a perfect, that's a great way of putting it, a perfect story-teller.*

Q13. Could you share a very memorable experience you had while working with the subject?

Q13a. People have had a lot of problems with this question. They've said, 'There are so many. And they're all memorable!'

I won't call this a single memorable experience, but what I love is being in the car with him while he is driving. We have a running joke about my being a backseat driver, and he does his best to egg me on with some really bad driving. But what makes the trips fun – and I'm just talking about going to lunch most of the time – is that there are always side trips, diversions to places I've never been or places we both enjoy - places he loves, people he has met- he loves to share his passions for good food, great bargains, beautiful things and interesting places.

Respondent #5 (M. David Low)

Q1. How do you know the subject?

I was a client of Lewis's company and the President of the University when he did our campus master plan.

Q2. How long have you known the subject?

At least ten years

Q3. What projects have you worked on with the subject?

The above noted campus master plan, a University strategic planning process that went on for at least 4 years and two or three single building projects.

Q4. What do you feel are the subject's best attributes?

His upbeat enthusiasm, his ability to create graphic images that beautifully convey ideas, his wide-ranging curiosity and his ability to see how details fit into a big picture.

Q5. What do you feel are the subject's shortcomings or limitations?

I can't think of any except perhaps his tendency to self-deprecation.

Q6. Do you think the subject is a pioneer in this profession (in the state of Texas)? If so, why?

I can't say with intimate knowledge of the field, but he certainly has all of the attributes of a pioneer leader.

Q7. If you had to categorize the type of work that the subject does, how would you do that?

He recognizes good ideas and finds original ways to represent them in compelling graphic form.

Q8. Discuss your experience while working with the subject.

Far too many to relate here, but all of my interactions with him have been marked by his intelligence, integrity, creativity and generosity. He is an unforgettable 'original', as they like to say in France.

Q9. Would you work again with the subject on other projects?

Absolutely yes, and happily.

Q10. Where do you see the subject's practice taking him?

Lewis's talent and personality will take him wherever he wants to go

Q11. How / what kind of rapport does the subject typically develop with clients and people he works with?

Lewis is a very outgoing and friendly person. He quickly makes whoever he is dealing with feel like a friend.

Q12. In what way has the subject influenced your design philosophies or processes?

He has helped me to better understand the basis, nature and significance of design in supporting not only function but feeling as well

Q13. Could you share a very memorable experience you had with the subject?

Lewis travels a great deal. One morning I received a letter- a small parcel, really, from him in the mail. It was a waiter's order pad completely filled with a hand-written letter he was compelled to write while sitting at an outdoor table in a café in a small town's central square, somewhere in Mexico. We had been having a running dialogue about how living spaces can be places that support social cohesion and human health, and he believed that he was looking at such a place right there in that small town square. Wanting to capture and share his thoughts on the spot, he 'borrowed' an order pad from the waiter and wrote the letter- probably the most spontaneous and generous letter I have ever received.

APPENDIX C
STUDENT FEEDBACK

Selected final assignment reprints from students enrolled in Architecture 4390, The History and Practice of Landscape Architecture, at The University of Houston, Fall 2005 semester. Complete documentation available for all students (twenty-five) available by contacting the author.

I thought the class was a very interesting and educational. Students presenting to their classmates was a great idea. It made for great presentations since each student tried to outdo the other in presentation quality and technique and slowly the presentations got better and more professional. The food was good too. I particularly liked the real world experiences the instructor and his assistant brought to the class. They provide a glimpse of life after school and it looks very promising. Unlike the rest of the classes which are mainly theory based, this class had a balanced mixture of theory and practice.

I signed up for this class thinking that the information I would receive would be very specific and I would have trouble staying awake. What I did not expect is the fact that this class opened my mind to new design ideas and concepts that I would have not normally associated with landscape architecture, and it was entertaining too. I learned that there is no right or wrong answer when it comes to landscape architecture, plants do not even have to be used! There are two extremes at opposite ends of the spectrum which are represented by Roberto Burle Marx on the conservative side and Martha Schwartz on the liberal side. If your design falls anywhere in between or beyond one of the extremes it would still be considered landscape architecture.

I realized that the mission of the landscape architect is not to save the world's plants or the rain forest... it is to create beautiful spaces for people to inhabit. And that is the one thing that all landscape architecture creations have in common. They are a retreat for

people to reflect and meditate. That shows through different ways; for Andy Goldsworthy it was a blank canvas where he can make his creations and allow them to disappear with time. In Kyoto, the wild nature growth is left to be explored.

I intend to use the knowledge I gained in the class to better landscape my buildings, just kidding... This class has provided me with valuable information that I would not have received otherwise. I intend to use this knowledge to better design buildings to suit landscapes and to design both at the same time. Now, I understand the importance landscape has on the success of a design project, which is often neglected or used as filler for space that has no particular use. I actually already used this principle in the design of my final project for this semester, which is currently on display on the 3rd floor.

This was a very memorable class and I am sad that it ended so soon. I would love to take this class again if I had the opportunity. It was a nice break from studio, educational and entertaining at the same time. I highly recommend to the people that ask me about good classes to take.

Sincerely,

A thick black horizontal bar redacting the signature.



Landscape Architecture

First off I would like to state that the class has helped obtain many new aspects of architecture that recently I did not have and thank Ken and Lewis for bringing this class to life. For example, Ken and Lewis pure enthusiasm of the class and of the profession, they have rejuvenated me to pursue this profession more so than ever. Since the beginning of the class I could not discuss much about landscape architecture, primarily because I had no knowledge in that field. This class has indeed taught me not how to landscape a building, but how landscape can engage a building with its surroundings. Each of the class lectures prepared by the students was a good representation of the material. The different sites, or mass planning have given me a different perspective on architecture from the studio aspect I get during the week for 2.5 hours a day.

Before the class I had often designed like a typical UH student would. This class has taught me that there is more to architecture than staying up all night, to cut up chipboard and make a pleasing composition. Lewis had mentioned about how the curriculum would benefit from having more of a diverse core, such as taking more English literature classes, and multicultural classes, and I would agree on that point. From this class I will have a broader range of ideas and a new way of influence in every project from now on. I believe after taking this class there is a lot more to design than what meets the eye. I can not explain what it is, but this question will surely help me in future projects.

I am going to highly recommend this class to all of my classmates because I received a lot out of this class and I know they would too. This past semester my schedule was extremely difficult, which included Bachman's and Taylor's classes. So with Ken and Lewis for a class it was a once a week escape from what there perception of education was.

My Observations of Landscape Architecture

The first assignment that was given in the class was for each student to write a brief biography about themselves and also include an explanation of each student's expectations for the course and what they wanted to gain from being in this class. In my paper I explained that I had taken a course the previous spring called Landscape, Art, and Architecture. Although I very much respected and admired the instructor of this class both as a person and as a professional because of all of their accomplishments, the course was not very well organized. We started the semester learning exactly what I expected: to learn the ways in which landscape, art and architecture relate and how people are affected by the way these are designed. Later on, the semester became more about working in the Green Zone on seemingly unrelated projects to what we had been instructed on earlier. To make a long story short, it ended up not being what I "signed up for" and I began to lose interest when initially I was very interested on the subject. Anyway—and this goes for any course—, I want the courses that I take while I'm in college to teach me what they're supposed to teach.

I know that Landscape Architecture is different than landscaping, which is what that course was mainly about and to tell the truth, I really had no idea what to expect from an elective like this. I had an idea of what landscape architecture was before the class and I thought that maybe the course would be laid out like a normal class: the professor instructs the class, maybe a few slides, and a test.

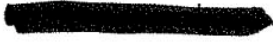
I'll tell you what though, Lewis (and Ken). Your class kind of surprised me. It wasn't a normal class and you weren't a normal instructor—in a good way, though. I guess it was the small size of the class or maybe that it was a less formal setting that most

classes, but you seem to connect with your students in a way that I've never seen before. Unlike a lot of professors who tend to point out students' faults and tell them they're going to do CAD drawings for the rest of their lives, you actually encourage your students. You remind them that no matter how frustrating and discouraging being in a program like Architecture at the University of Houston can be, things are going to be okay. For a lot of us, hearing things like that and being reminded of that can take a big load off of our shoulders. We need that sometimes. Thank you.

My love for architecture has become a little greater, if not a lot, due to this class. That's what I expect when I sign up for a course at this college. I want nothing more in the world and in my life than to become an architect. I not only want to be successful, but most importantly I want to be enamored with what I will be doing in the future. Making money is great, but if you're not doing what you want to do, what you love to do, then, in my opinion, it's not worth it. Having instructors that are genuinely happy with their field of work and that show this to their students, further convinces students that they're in the right place.

Landscape Architecture may not be the way I go in the future—maybe it will, who knows?—but, I hope that to have the same attitude towards the field of architecture that was shown and taught in this course.

Once again, Thank You.



Semester Evaluation

I have to say that this class has been one of my most memorable ones. I think it is incredible the approach you take in teaching by turning it over to the students for input of what we would want the content that is discussed to be consisted of. I also enjoyed how you always included us in your projects by updating us on new and exciting projects that you both and the company take on. Very few instructors would break the barrier that you do between the "us and them" teaching styles. I just really appreciate it and will always remember that. I also really connected to your passion for architecture. I am an interior design student, but I've always had a passion for the holistic approach to design and loved all aspects which is why I took your course because it's an aspect I've never been exposed to. And let me just say, it changed the way I look at design. I know I am a better designer having been exposed to and seeing landscape architecture through your eyes and through the presentations that my classmates presented.

My final project that I just presented was an urban infill project that had an actual site (half a city block) located in Midtown where we could design a restaurant, community center or residence. I chose residence because I had not attempted that one yet. My proposal for the site

included a multi-family housing building and I have to say if it had not have been for your class it would not have been the success that it was. My instructor and even other students liked the way I included in and designed for the landscape of the property and how it related or was inspired by the context of the surrounding area. After that presentation I revisited previous projects I had done and saw them with a new light...it's amazing how that happens!

I know that for every project I am approached or presented with the things I notice or take into consideration while in the programming, schematic, and design phases will be changed for the better. I truly believe that before this class I tried to approach the design holistically, but I know with each growth due to further education or exposure, I will only get better.

I feel that all forms of design relate because each design begins with an idea. All of our approaches are a feeling that we go with as it relates to the program requirements. In Interior design specifically we make those thoughts and feelings into clear and precise ideas, giving them windows and walls, form and function, grace and beauty. Interior design is a particular area of environmental design that further defines and communicates the spatial envelope created by architecture. We explore the dynamic that happens between human behavior and adjacent space...and to take in another aspect of the design, the

landscape as a whole is another dynamic that balances the human interaction and the volume of architecture as it coexists. It is real easy to keep to my immediate, or zeroed in part of the design, but after this class it is great to see and be made aware of another dynamic to the final picture. I have been introduced to something that will affect the way I design because the dynamics of an interior change when you design that space with the exterior in mind.

And for that, I thank you.

APPENDIX D
CHRONOLOGY

November 16, 1946 Born, Baton Rouge, Louisiana
 Summer 1962 Summer program, Louisiana State University (LSU)
 1964 Entered LSU landscape architecture undergraduate program
 1969 Bachelor of Landscape Architecture, Louisiana State University
 Worked at three-person landscape architecture firm
 1970-1972 Captain, United States Army
 Entered LSU landscape architecture graduate program
 1971 Master of Landscape Architecture, Louisiana State University
 1972-1992 Director, Advance Planning and Landscape Architecture, CRSS, Houston Texas
 February 1982 Registered Landscape Architect; Texas #700
 1983 Speaker, ASLA Louisiana Chapter Banquet
 1984 Guest Speaker, ASLA Louisiana Chapter
 1985 **Landscape Architecture in Saudi Arabia**
 1985 - 1986 ASLA Chair, Urban Land Institute's *High Tech Parks of the Future* seminar, Philadelphia, Pennsylvania
 1986 - 1988 CLARB National Exam Committee
 1986 Awards Committee, ASLA Texas Chapter Speaker, Mississippi State University Student Chapter ASLA
 1986 Coordinator, Louisiana State University Student Chapter Spring Office Tours
 1986 Guest Lecturer, Ball State University Student Chapter ASLA
 1986 Coordinator, Texas Chapter ASLA Convention Awards Program
 1986 Director, Texas Gulf Coast Chapter ASLA Student Intern Program
 1987 Awards Chair, ASLA Texas Chapter
 1987 Coordinator, ASLA Texas Chapter Awards Banquet
 1987 Editor, ASLA Garden Design magazine, *Islamic Gardens*
 1987 American Association of Nurserymen, Cherry Hill Plantation Landscape Master Plan, Interdec, USA, Savannah, Georgia
 1987 Host, Texas A&M University Student Chapter ASLA Workshop
 1987-1991 William Wayne Caudill Fellowship Chair, Oklahoma State University
 1987 - 1988 Meeting Coordinator, ASLA Texas Gulf Coast Chapter
 1988 - 1992 ASLA Representative, Dean's Advisory Council of Excellence, Landscape Architecture, Oklahoma University
 1988 Council of Landscape Architecture Registration Boards

- Certification - National (#394)
- 1988 Host Committee, Texas Gulf Coast Chapter ASLA
- 1989 - 1991 ASLA Curriculum Advisor for Landscape Architecture, Texas Chapter, Texas Tech University
- 1989 Japan Lecture Series, Tokyo University, Tokyo, Japan
- 1989 Guest Speaker, Student Chapter ASLA, Louisiana State University
- 1989 Member, Texas A&M Student Chapter, ASLA Workshop Committee
- 1989 Host, ASLA Texas Chapter Awards Banquet
- 1989 Guest Lecturer, Student Chapter ASLA, Texas A&M University
- 1990-1992 Director of Design, Architecture, Engineering, Planning & Landscape Architecture, CRSS (all 31 offices)
- 1990 Advisor, Houston Parks Board, Houston, Texas
- 1990 Visiting Lecturer, Templeton college, Oxford University, Oxford, England
- 1990 W.W. Caudill, AIA Gold Medal Award Ceremonies, Oklahoma State University
- 1990 European lecture tour, *Emerging Trends and Their Impacts on Corporate and High Technology Planning and Construction*
- 1990 Speaker, ASLA Convention, San Diego, California
- 1990 Guest Critic, Student Chapter ASLA, Louisiana State University
- 1990 Appointee, Texas Gulf Coast Chapter ASLA, Washington on the Brazos Foundation
- 1990 Member, Joint ASLA and Urban Land Institute Committee on Real Estate and Landscape
- 1991 Lecturer, *Strategic Alliance in the Pacific Rim*, ASLA national convention
- 1991 Jury Chair for the Washington on the Brazos
- 1991 Author, *The Business of Landscape Architecture*, Landscape Architecture Magazine
- 1991 Contributing author, *Beyond Archetypes – Change Dynamics in the Environmental Practice of the New Millenium*, New Engineer, London, England
New Civil Engineer magazine (England), called “America’s high profile planning guru whose forte is strategic planning, looking ahead, monitoring trends, achieving a global view”
- 1991 Donor, ASLA Student Chapter Scholarship, Texas Tech University
- 1991 Director of Design of CRSS (4,000 person firm)
- 1991 Speaker, ASLA Texas Chapter Convention

- 1991 Advisory Committee, Rose Bud Chair, Office of the Mayor, Houston, Texas
- 1991 Visiting Speaker, Royal Institute of British Architects, London, England
- 1991 - present Faculty, University of Houston, College of Architecture
- 1991 - present Advisor, Houston Parks Board, Houston, Texas
- 1992 - present Director, Center for Urban Ecology, College of Architecture, University of Houston
- 1992 - present Visiting Critic, Centre d'Architecture et Urbanisme, Saintes, France
- 1992 - present Task Force Leader, Hermann Park Playground, Houston, Texas
- 1992 Chairman, Hermann Park Playground Planning Committee, Houston, Texas
- 1992 Lecturer, Landscape Architecture Japan Lecture Series
- 1992 Speaker, *Beyond Archetypes: Change Dynamics for Environmental Practice in the 20th Century*, ASLA national convention, Washington D.C.
- 1992 Speaker, Department of Landscape Architecture Awards Banquet, Texas Tech University
- 1992 Speaker, Tau Beta Sigma Honor Society Graduation Banquet, Texas A&M University
- 1992 ASLA Representative, AIA Jefferson Awards, Washington, D.C.
- 1993 Founding Director of the Center for Urban Ecology at the University of Houston Gerald Hines College of Architecture
- 1993 Vision Probe Leader, Houston Independent School District, Condit Elementary
- 1993 - present Visiting Critic/Lecturer, Centre d'Etude d'Architecture et Urbanisme, Saintes, France
- 1993 - 1994 ASLA coordinator, Vision 2000, Texas Gulf Coast Chapter
- 1994 Keynote speaker, Florida Educational Facilities Planning Association. Lecture, *Retooling the American Campus Planning Process*
- 1994 Volunteer Landscape Architect, Milby Community Housing Project, Houston, Texas
- 1994 Panel Representative, Texas Gulf Coast Chapter ASLA, *Who Plans What?*
- 1994-present Distinguished Speakers Forum, University of Houston
- 1994-1995 Received grant from the Environmental Institute of Houston for proposal, *A Process to Develop a Rural Sustainable Development Plan for the Caddo Lake Watershed, Jefferson, Texas*
- 1995-present Advisor, Greater Heights Community Planning Center

- 1995-present Volunteer Planner, Third Ward Re-Development Plan, Houston, Texas
- January, 1995 *Ideas for Effecting Institutional Reengineering* published in Management Issues
- 1995 Landscape Architect/Planner, Houston Garden Club, University of Houston Campus Redevelopment
- 1995 Speaker, Rotary Club of Houston
- 1995 Team leader, AIA Urban Design Charette, Houston, Texas
- 1995 Volunteer Landscape Architect, River Oaks Garden Club, Urban Beautification Plan
- 1995 *Gargoyles*, Houston Chronicle
- 1995 ASLA Member, Imagine Houston Vision Team
- 1995 Panel Representative, Texas Gulf Coast Chapter ASLA, *Architecture in the Cause of the Environment*
- 1995 Underwriter, An Evening with Philip Johnson, University of Houston College of Architecture
- 1995 Published, *Retooling the American Campus Planning Process*, Florida Educational Facilities Planning Association.
- 1995 ASLA Representative on Planning, Urban Design and Environmental Improvement Awards Jury, American Planning Association, Houston Texas
- 1996 – present Lewis T. May Studio, PageSoutherlandPage, Houston, Texas
- 1996 Coordinator/Director College of Communication Vision Retreat, University of Houston
- 1996 Lecturer, *gente/ estructura/ actividad* Monterrey, Mexico: Conexiones en Diseno Urbano
- 1996 University of Texas School of Architecture, *Architecture for Learning*
- 1996 Speaker, *Successful Collaborations with Latin American Design Professionals*, ASLA national convention
- 1996 Director, Competition Steering Committee for the Nursing and Biomedical Sciences Facility at the University of Texas Health Science Center Houston
- 1996 Houston Port Revitalization Plan, Houston Texas
- 1996 **A Design Guide for Sites Buildings and Interiors** for the Tennessee Valley Authority
- 1997 – present Center for Population Health, University of Texas Health Science Center, Houston, Texas, Baker Institute, Rice University
- 1997 AVANCE Grant Proposal Director
- 1997 Received grant from the Environmental Institute of Houston for *Sustainable Planning Process for the Port of Houston*

- 1997 Lecturer, *NAFTA and Its Impact on the Design Profession*, University of Monterrey, N.L. Mexico
- 1998 - present Advisory Board, IdeaTECH program, Texas Tech University
- 1998 Elected Fellow, American Society of Landscape Architects
- 1998 Interdisciplinary Advisory Panel, Texas Tech University
- 1998 Advisory Board, University of Texas – Houston, School of Nursing
- 1998 ACSA News Ruwais, Abu Dhabi, United Arab Emirates, New City Master Plan
- 1998 Rural Sustainability Probe, Wheeler, Texas
- 1999 - present Adjunct Professor, University of Hawaii, Manoa, School of Architecture
- 1999 Texas Center for Society and Health Policy at the Baker Institute, Rice University
- 2000 - present Texas Center for Society and Health Policy, Baker Institute, Rice University
- 2000 Member, Rice Design Alliance
- 2000 Board Member, Blaffer Gallery
- 2000 University of Houston College of Communication, Courtyard Design (public service)
- 2000 Guest Speaker, Metro National
- March, 2001 Keynote speaker and panelist, *Urban Design: Linking Environment, Design and Sustainability*, Universidad de Monterrey
- 2001 - present Vice President, Director of Planning, PageSoutherlandPage
- 2001 – present Guest Critic, Rice University
- 2001 – present Design Award presentation and dedication, University of Houston College of Communication
- 2001 – present Guest Juror, Collaborative Studio, Texas Tech University
- 2001 – present Lecturer, Society of Industrial Designers, *International Business Application*
- 2001 – present *Urban Ecology: The City as Living Organism*, Universidad de Monterrey
- 2001 – present Lecturer, *Increasing the Role of Architects in International Business*, Universidad de Monterrey
- 2001 – present Guest Juror, Urban Design Studio, Universidad de Monterrey
- 2001 - present Speaker, Society for University Planners, Monterrey, Mexico
- Rice Design Alliance lecture, *Architecture in the Cause of the Environment*
- Lecture at the 21st Century Higher Education Conference, *Reengineering Health Science Centers*

American Society of Landscape Architects Jury, Awards
program
Completed editorial reviews for *Garden Design* magazine
Currently Member, Curriculum Advisory Committee, Texas Tech
University Landscape Architecture

APPENDIX E
COMPREHENSIVE PROJECT LIST

Design, planning, landscape architecture, urban design or communication awards are signified with an asterisk.

Al-Foah Master Plan, United Arab Emirates

City of Shenandoah Master Plan, Shenandoah, Texas

National Museum of African American History and Culture, Washington, D.C.

*University of Monterrey Campus Plan, Monterrey, Mexico

*Daeduk Research and Development Facility Campus Master Plan, Confidential Client, Daejon, Korea

Challenger Center for Space Science Education, Flagship Facility Master Plan, Washington, District of Columbia

*Superconducting Super Collider Campus Master Plan, U.S. Department of Energy, Waxahachie, Texas

*IBM AWD/ESD Consolidation Master Plan, IBM Corporation, Austin, Texas

*University of North Carolina Co-generation Project Master Plan, Chapel Hill, North Carolina

Culver Academy Master Plan and Campus Facilities Design, The Culver Educational Foundation, Culver, Indiana

3M Austin Center, Phases 2 and 3, Campus Master Plan, Austin, Texas. (7 awards for Design & Planning)

AAA Headquarters Master Plan, Detroit, Michigan

*Bell Northern Research Campus Facilities Master Plan, Ottawa, Ontario, Canada

Buick Dealership Portfolio and Prototype Design, General Motors Corporation, Flint, Michigan

*Chrysler Technology Center Campus Master Plan, Chrysler Corporation,
Auburn Hills, Michigan

*The University of Madugari, Campus Master Plan, Madugari, Nigeria

*North Carolina A&T University Master Plan, Greensboro, North Carolina

Saturn Dealers Retail Environmental Design, Saturn Corporation (a wholly owned
subsidiary of General Motors), Nationwide

Macau Hyatt Regency Resort Master Plan, Portuguese Colony Macau

*Fort Drum Operations Facilities, Fort Master Plan, U.S. Army Corps of
Engineers, New York District, Fort Drum, New York

*Penha Longa Resort Master Plan, AOKI Corporation, Lisbon, Portugal

*3M Austin Center - Phase 1, Master Plan, Austin, Texas

*The Meadows at Westfields Campus Master Plan, Henry A. Long Company,
Fairfax, Virginia

Houston Downtown Transit Streets Project Urban Design Plan, Metropolitan
Transit Authority of Harris County, Houston, Texas

*Projecto Cancun, Resort Master Plan, AOKI Development Company, Cancun,
Mexico

Saudi American Bank Regional Headquarters Campus Landscape Plan, Saudi
American Bank, Jeddah, Saudi Arabia

*Pima Community College Campus Plans, Tucson, Arizona

St. Luke's Episcopal Hospital/Texas Children's Hospital, Texas Heart Institute
Projects, Houston, Texas

ARCO District Office Complex, Campus Landscape Plan, ARCO Oil and Gas
Company and ARCO Exploration Company, Houston, Texas

*Carnegie-Mellon University Master Plan, Pittsburgh, Pennsylvania

*IBM Federal Systems Division Offices, Cadillac Fairview and IBM Corporation,
Clear Lake, Texas

Northline Corridor Urban Design Study, City of Taylor, Taylor, Michigan

*Arizona State University's, Sky Harbor Center Master Plan, Phoenix, Arizona
U.S. Embassy Compound, U.S. Department of State, Office of Foreign Building
Operations, Riyadh, Saudi Arabia

Vencor International, West Bank, Palestine. Campus Plan and Conceptual
Development Industrial / Manufacturing Complex

*Governor's State College Campus Master Plan, Auburn Hills, Michigan

Schlumberger Corporation Headquarters, Master Plan, Houston, Texas

*Arizona State University Research Park Master Plan, Arizona State University,
Tempe, Arizona

*Big Cat Facility at Houston Zoo Facility Master Plan, Houston Zoological
Association, Houston, Texas

*Cherry Hill Plantation Landscape Master Plan, Interdec, USA. Savannah,
Georgia

Egyptian Air Academy Master Plan, Telemedia, Inc., Belbeis, Egypt

Internal Security Forces Housing Projects Master Plan, Ministry of Interior, 21
Sites, Kingdom of Saudi Arabia

Arab American Oil Company New Town Master Planning - 5 cities, Aramco,
Kingdom of Saudi Arabia

Telecommunications Research and Development Center Master Plan, Bell
Laboratories, Naperville and Warrenville, Illinois

Research and Development Laboratories and Wafer Fabrication Manufacturing
Facilities Master Landscape Plan, Motorola Semiconductor, Tempe, Arizona

*University of Petroleum and Minerals Campus Plan, University of Petroleum and Minerals, Dhahran, Saudi Arabia

King Abdulaziz Military Academy Campus Master Plan, Kingdom of Saudi Arabia, Ministry of Defense and Aviation, Riyadh, Saudi Arabia

ARAMCO Exploration and Petroleum Engineering Center Master Landscape Plan, Dhahran, Saudi Arabia

Family Residence for His Royal Highness the Amir Palace Master Plan, Government of Bahrain, Manama, Bahrain

Family Residence for His Highness King Khalid Bin Abdul Aziz Palace Garden, Kingdom of Saudi Arabia, Jeddah, Saudi Arabia

Family Residence for His Royal Highness, Prince Bandar Palace Garden, Kingdom of Saudi Arabia, Jeddah, Saudi Arabia

Jeddah Maritime Academy Master Plan, General Petroleum and Mineral Organization (Petromin), Jeddah, Saudi Arabia

*Texas Women's University Master Plan, Texas Women's University, Denton, Texas

Houston Center Urban Redevelopment Plan, Houston Center Corporation, Houston, Texas

University of Texas Health Science Center Graduate School of Biological Sciences Vision Probe, Houston, Texas

*Albany State College Master Plan, Albany, Georgia

The University of Dallas Campus Master Plan, Dallas, Texas

Michigan State University, Performing Arts Center Master Plan, Lansing, Michigan

George M. Bush Presidential Library Site Development Studies, Texas A & M University, College Station, Texas

*Georgia Southern University Long-Range Campus Plan, Statesboro, Georgia
Kodak Park North Site Master Plan, Eastman Kodak Company, Rochester, New
York

Hewlett Packard Site Opportunity Assessment, Hewlett Packard, Greeley,
Colorado

Templeton College Master Plan, Oxford University, Oxford, England

Texas A&M University Urban Design Study, College Station, Texas

Florida Atlantic University Master Plan, Boca Raton, Florida

Florida State University Master Plan, Tallahassee, Florida

Bayou Corporate Center, Master Plan, Mischer Corporation, Houston, Texas

Georgia Southern University Master Plan Update, Statesboro, Georgia

Dhahran Core Area Development Plan, Dhahran, Saudi Arabia

Hermann Playground Master Plan Vision, Houston, Texas

*The University of Texas Health Science Center - Houston, Master Plan,
Houston, Texas

*Historic Jefferson Port Master Plan, United States Corps of Engineers, Jefferson,
Texas

Houston Downtown Streets Urban Design Plan, METRO, Houston, Texas

Memorial Health Care System, Southeast, Campus Master Plan, Pearland, Texas

Florida Atlantic University Palm Beach, Campus Master Plan, Palm Beach,
Florida

The Fay School, Campus Master Plan, Houston, Texas

Moon Island Resort Development Plan, Shanghai, Peoples Republic of China

Houston Convention Hotel, Urban Design Plan, J & B Properties, Houston, Texas

University of Houston Downtown, Campus Urban Design Study, Houston, Texas

Vision 2000, An Urban Landscape Master Plan, Elyse Lanier, Houston, Texas

*The Tennessee Valley Authority, Design Image Guide For Sites Buildings and Interiors, Knoxville, Tennessee

Robert E. Johnson State Office Building Complex Urban Design Study, Austin, Texas

Ochsner Medical Institution Campus Master Plan Vision Probe, New Orleans, Louisiana

Memorial Healthcare Systems, The Woodlands Campus Master Plan Vision Probe, Houston, Texas

*Projecto Cancun, Resort Master Plan, AOKI Development Company, Cancun, Mexico

Texas Eastern University Campus Master Plan, Tyler Texas

Brazosport College Campus Master Plan, Brazosport, Texas

Houston Community College System Master Plan, Houston, Texas

Texas Southern University Campus Master Plan Update, Houston, Texas

City of Cedar Park, Texas Comprehensive Community Plan

City of Brenham Business Park Master Plan, Brenham, Texas

Port of Brownsville Authority Site Planning Alternative Studies, Brownsville, Texas

Jeddah Corniche Resort/Recreation Master Plan, Jeddah, Kingdom of Saudi Arabia

The Great Pyramid Hotel Resort Development Master Plan, Cairo, Egypt

University of Houston Downtown Campus Urban Design Study, Houston, Texas

South Texas Community College Master Plan, McAllen, Texas

Global Village Master Plan, Dubai, United Arab Emirates

Baylor College of Medicine, Center for Comparative Medicine Vivarium, Houston, Texas

Buffalo Lofts Landscape Plan, Houston, Texas
Spring Shadows Master Plan, Houston, Texas
New Orleans Baptist Theological Seminary, New Orleans, Louisiana
Rural Development Plan, Jefferson, Texas
Arena Master Plan Study, Houston Texas
Dubai Municipality, Dubai, United Arab Emirates
Nayarit Hotel and Tourism Education Campus, Conrad N. Hilton College of
Restaurant Management, Nayarit, Mexico
Bob Bullock Park, Hillsboro, Texas
The Jeffersonian, Jefferson, Texas
Ford Plantation Master Plan, Savannah, Georgia
City of Jefferson Master Plan, Jefferson, Texas
University of Future Africa, Dakar, Senegal
New Private University in Abu Dhabi, Abu Dhabi
Millennium University of Tanzania, Tanzania

APPENDIX F

AWARDS

1971

American Association of Junior Colleges/AIA/USOE

- Honor Award, North Orange County Junior College (Cypress Campus), Cypress, California.

1972

American Institute of Architects/Houston Chapter

- Award, Brazosport College, Freeport, Texas.

1973

Texas Society of Architects

- First Honor Award, Brazosport College, Lake Jackson, Texas.
- Honor Award, Pima Community College, Tucson, Arizona.

Southwest ASLA

- Landscape Design Honor Award, Brazosport College, Lake Jackson, Texas.

1977

- Award, Best in Environmental Graphics, University of Petroleum and Minerals Campus Graphics, Dhahran, Saudi Arabia.

Graphex Nine

- Award of Design Excellence, “University of Petroleum and Minerals, Design and Master Plan Brochures (2),” Dhahran, Saudi Arabia.
- Bronze Medal, University of Madugari Logo, Madugari, Nigeria.

American Society of Landscape Architects, Texas Chapter

- Award of Merit, Texas Eastern University, Tyler, Texas.

1978

American Society of Landscape Architects

- Honor Award, Cuyahoga Community College, Cleveland, Ohio.

1979

Houston Art Directors Club

- Award of Excellence, Campus Plan Book (Texas Women's University), Denton, Texas.

1980

American Society of Landscape Architects, Texas Chapter

- Honor Award, Big Cat Facility at Houston Zoo Facility Master Plan, Houston Zoological Foundation, Houston, Texas.
- Merit Award, Federated Shopping Center, Pasadena, Texas.

1981

Facility Housing and Playground

- Timberform Design Awards Program, University of Petroleum and Minerals, Dhahran, Saudi Arabia.

1983

Texas Society of Architects

- Honor Award, Pasadena Town Square, Pasadena, Texas.

1984

American Society of Landscape Architects, Texas Chapter

- Award of Merit, University of Petroleum and Minerals, Dhahran, Saudi Arabia.

1985

Business Atlanta Magazine

- "Citation for 'Most Beautiful Building'," National Bank of Georgia, Atlanta, Georgia.

National Association of Industrial Office Parks

- Planning Award, Arizona State University Research Park, Tempe, Arizona.

American Society of Landscape Architects

- Honor Award, Governor's State College Campus Master Plan, Auburn Hills, Michigan.
- Honor Award, Landscape Architecture in Saudi Arabia (publication).

1986

Houston Lighting and Power Company

- Award of Excellence, Three Houston Center, Houston, Texas.

National American Prairie Conference

- Honor Award-Landscape Design, 3M Divisional Headquarters, Austin, Texas.
- Honor Award-Environmental Management, 3M Divisional Headquarters, Austin, Texas.

American Society of Landscape Architects, Texas Chapter

- Honor Award, Fort Drum Design Guide and Master Plan, Fort Drum, New York.
- Merit Award-Master Plan and Analysis, 3M Divisional Headquarters, Austin, Texas.
- Award of Excellence, Carnegie-Mellon University Master Plan, Carnegie-Mellon University, Pittsburgh, Pennsylvania.
- Honor Award, Galleria Post Oak Master Plan.

Graphics Design Magazine Award

- Texas Women's University Master Plan, Texas Women's University, Denton, Texas.

American Society of Landscape Architects, Arizona Chapter

- Honor Award, Arizona State University Research Park Master Plan, Arizona State University, Tempe, Arizona.

1987

National Arbor Foundation

- National Arbor Foundation Project Award, Austin Center/3M, Austin, Texas.

American Association of Nurserymen

- Cherry Hill Plantation Landscape Master Plan, Interdec, USA. Savannah, Georgia.

American Society of Landscape Architects, Arizona Chapter

- Honor Award, Arizona State University's Sky Harbor Center Master Plan, Phoenix, Arizona.

American Society of Landscape Architects

- Honor Award, IBM Federal Systems Division Offices, Cadillac Fairview and IBM Corporation, Clear Lake, Texas.
- Merit Award – Landscape Planning and Analysis, Jeddah Corniche Master Plan, Jeddah, Saudi Arabia.

American Society of Landscape Architects, Texas Chapter

- Honor Award, Jeddah Corniche Resort/Recreation Master Plan, Jeddah, Kingdom of Saudi Arabia.

National Association of Industrial Office Parks

- The Meadows at Westfields Campus Master Plan, Henry A. Long Company, Fairfax, Virginia.

The University of Houston Downtown

- "Professor Award", Houston, Texas.

1988

American Society of Landscape Architects, Texas Chapter

- Honor Award, Fort Drum Operation Facilities, Fort Master Plan, U.S. Army Corps of Engineers, New York District, Fort Drum, New York.
- Honor Award, University of Petroleum and Minerals Campus Plan, University of Petroleum and Minerals, Dhahran, Saudi Arabia.

1989

American Society of Landscape Architects, Texas Chapter

- Honor Award, 3M Austin Center, Phases 1, 2 and 3, 3M Campus Master Plan, Austin Texas (Seven awards for Design and Planning).

American Institute of Architects/Houston Chapter

- Honor Award, Ota Housing, Tokyo, Japan.

1990

American Society of Landscape Architects, Texas Chapter

- Honor Award, Carnegie-Mellon University Capital Campaign Document, Pittsburgh, Pennsylvania.
- Honor Award, IBM AWS/ESD Consolidation Master Plan, IBM Corporation, Austin, Texas.
- Honor Award, Penha Longa Resort Master Plan, AOKI Corporation, Lisbon, Portugal.
- Honor Award, Projecto Cancun, Resort Master Plan, AOKI Development Company, Cancun, Mexico.
- Honor Award, The University of Madugari Campus Master Plan, Madugari, Nigeria.

1991

American Architects/Houston Design Awards

- Urban Design Award, IBM-Austin, Austin, TX.

1992

American Society of Landscape Architects, Texas Chapter

- Award of Excellence, A Vision Probe for the Super Conducting Super Collider (Publication).
- Honor Award, North Carolina A&T University Master Plan, North Carolina A&T University, Greensboro, North Carolina.

American Institute of Architects

- Urban Design Award, IBM Master Plan, Austin Texas.

1993

American Institute of Architects

- Jefferson Awards, “One of the outstanding landscape architects and planners in America”, Kennedy Center, Washington, D.C.

American Society of Landscape Architects, Georgia Chapter

- Honor Award, Albany State College Master Plan, Albany, Georgia.

American Society of Landscape Architects, Texas Chapter

- Honor Award, BNR Campus Facilities Master Plan, Bell Northern Research, Ottawa, Ontario, Canada.
- Honor Award, Chrysler Technology Center Campus Master Plan, Chrysler Corporation, Auburn Hills, Michigan.
- Honor Award, Daeduk Research and Development Facility Campus Master Plan, Confidential Client, Daejon, Korea.
- Honor Award, Long Range Campus Plan, Georgia Southern University, Statesboro, Georgia.
- Honor Award, Pima Community College Campus Plans, Tucson, Arizona.

1995

American Society of Landscape Architects

- Merit Award, Big Cypress Bayou...Vision Workshop (Publication).

1996

American Society of Landscape Architects, Texas Chapter

- Award of Excellence, A Design Guide for Sites Buildings and Interiors at the TVA (Publication.).
- Honor Award, University of Monterrey Campus Landscape Master Plan, Monterrey, Mexico.
- Honor Award, University of Monterrey Campus Master Plan, Monterrey.
- Merit Award, University of Texas Health Science Center, Houston Master Plan, Houston, Texas.

American Society of Landscape Architects

- Award of Excellence, A Design Guide for Sites Buildings and Interiors at the TVA (Publication).
- Communications Award of Merit, Mastering Change: The Model Health Science Center of the 21st Century (Publication).

American Institute of Architects

- Communication Award, A Design Guide for Site Buildings and Interiors at the TVA (Publication).

Presidential Award for Public Architecture

- A Design Guide for Site Buildings and Interiors at the TVA (Publication).

1998

American Society of Landscape Architects

- Fellow, American Society of Landscape Architects.

American Planning Association / Houston Chapter

- Merit Award for Strategic Planning, Texas Southern University Campus Master Plan, Houston, Texas.

American Society of Landscape Architects, Texas Chapter

- Merit Award for Communication, Probe...The Making of Place, Wheeler, Texas.

1999

American Society of Landscape Architects, Texas Chapter

- Excellence Award for Planning and Analysis, Nayarit Hotel/Resort Campus Master Plan, Nuevo Vallarta, Nayarit, Mexico.
- Honor Award in Communication for Nayarit Hotel/ Resort Campus Master Plan, Nuevo Vallarta, Nayarit, Mexico.
- Honor Award for Planning and Analysis, Texas Southern University Campus Master Plan, Houston, Texas.
- Merit Award for Planning and Analysis, New Desert City – Abu Dhabi / Ruwais.

American Society of Landscape Architects

- Honor Award for Planning and Analysis, Texas Southern University Campus Master Plan, Houston, Texas.

Texas Department of Forestry / Urban Forestry

- Design Honor Award, Center for Comparative Medicine Rooftop Garden for Baylor College of Medicine, Houston, Texas.

American Planning Association/Houston Chapter

- Civic/Public Space Design Award, Center for Comparative Medicine Rooftop Garden for Baylor College of Medicine, Houston, Texas.

2000

American Society of Landscape Architects, Texas Chapter

- Honor Award for Planning and Analysis, New Orleans Baptist Theological Seminary, New Orleans, Louisiana.

2004

American Society of Landscape Architects, Texas Chapter

- Merit Award for Communications, Main Street Enhancement Plan, Friendswood, Texas.
- Merit Award for Planning and Analysis, University of Future Africa, Dakar, Senegal.

2005

City of Abu Dhabi

- Abu Dhabi City Planning Conference Speaker Award, Abu Dhabi.

American Society of Landscape Architects, Texas Chapter

- Honor Award for Planning and Analysis, University of Monterrey Campus Master Plan, Nuevo Leon, Mexico.

Miscellaneous

- University of North Carolina Co-Generation Project Master Plan, Chapel Hill, North Carolina.
- Superconducting Super Collider Campus Master Plan, U.S. Department of Energy, Waxahachie, Texas.
- Historic Jefferson Port Master Plan, United States Corps of Engineers, Jefferson, Texas.

REFERENCES

BOOKS

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BIOGRAPHICAL INFORMATION

Natalie Stackable is a native Houstonian. In 1991, she received her B.S. in Business Administration with a minor in Psychology from Trinity University in San Antonio. This was followed by a twelve-year management career at a mutual fund headquartered in Houston before she decided to pursue her interest in landscape architecture.

Her first attempt at studying landscape architecture took place when she moved to Sydney, Australia and enrolled in the undergraduate program at The University of New South Wales in the spring of 2003. Although she enjoyed her semester there, she moved back to Texas to pursue her master's degree in landscape architecture at The University of Texas at Arlington. Ms. Stackable has won various awards during her career as a landscape architecture student for academic excellence. She received her degree from The University of Texas at Arlington in May 2006.

She has always had a strong interest in music, travel, architecture and gardening. She and her husband, Phil, enjoy exercising with their three large dogs and working on their house and yard. Natalie hopes to pursue a career founded on the three P's: people, planet and profitability.