

LEAVING A LEGACY: THE CAREER
OF GENE NEWMAN

by

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

MASTER OF LANDSCAPE ARCHITECTURE

THE UNIVERSITY OF TEXAS AT ARLINGTON

May 2007

ACKNOWLEDGMENTS

I would like to thank my wife Amanda for her love and support of my many endeavors. I would like to thank Gene Newman for the opportunity to learn about him, and for all the knowledge and advice that he has bestowed upon me in my time at NJB. I can only hope this thesis gives you the recognition that you deserve. I would like to also thank Gary Robinette for creating a passion in me for the field of landscape architecture. Your love for the field overflows through your teaching. To Pat Taylor, David Hopman, Sang-Woo Lee, John Fain, Jim Richards and Bo Bass for your instruction and direction. I would also like to thank those who were willing to be interviewed, because I could not tell the story without you.

April 8, 2007

ABSTRACT

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Publication No. _____

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The University of Texas at Arlington, 2007

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Landscape architect Gene Newman's career began upon his graduation from Texas A&M University in 1962. Over the past forty-five years, he has been a partner at both Myrick-Newman-Dahlberg (MND), and Newman-Jackson-Bieberstein (NJB). His role within each firm has relied on his extensive construction knowledge and his attention to detail (Kashuba 2007a, 2007b, 2007c, 2007d, 2007e, 2007f, 2007g, 2007h.) Effective January 1st 2007, Newman retired from his position as the president of NJB, but remained in charge of specifications, construction administration management, and production quality control.

The goal of this research is to identify his contribution to the field of landscape architecture and the legacy he leaves. The methods used to gain this understanding include interviews with the subject, with other professionals, and with character witnesses. In order to gain an understanding of his professional history, data were collected through literature review and interpretation of the circumstances surrounding Newman's rise to the top of the field. After assessing all the information derived from the interviews, and literature review, conclusions were drawn. His legacy is founded in his built work, construction techniques, ethics, and his impact on the profession of landscape architecture. If the professionals who have worked alongside or for Newman suggest a certain characteristic or trait, then a conclusion can be made that he possessed that characteristic or trait. Likewise, if these particular characteristics or traits that Newman possessed were taken-on by his peers or those who worked for him, then a legacy can be said to have formed. Impact and legacy are then measured by his reputation in the field and the diffusion of techniques and ideas to those who worked with and around him.

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CHAPTER 1

INTRODUCTION

1.1 Objective of the Research

The objective of this thesis is to draw conclusions about the career of Gene Newman and his role in the field of landscape architecture, based on his work and his standards. Data for the study are drawn from interviews with co-workers, consultants, contractors, friends, and other professionals within the field. The interview data are transcribed as written words, with quotations and paraphrases forming verification of salient points of Newman's career.

1.2 The Importance of Recorded History

The written word allows first-hand knowledge to be stored and retrieved with accuracy, rather than be passed down by word of mouth. From the written word the accounts of people, events, and places are enriched and enlightened by this knowledge that can be revisited at any time. The importance of assessing Gene Newman's career begins with the fact that he was and is involved with some of the most recognizable projects in the Dallas-Fort Worth (DFW) area (Kashuba, McRee.)

1.3 Research Objective – An Overview

The objective of the research is to draw parallels between Gene Newman's personal and professional life in order to better understand his success in the field of landscape architecture. His success is measured by his longevity in the field, the

opinion of other professionals, and the diffusion of his ideas to younger generations. The literature review is used to focus on his educational experiences, and his early influences. The interviewing process is used to understand the motivations, influences and reputation of Newman.

The observation of built work focuses on his quality of construction standards. This is achieved by comparing the drawings and specifications of a certain site to the finished product. The second step of the process is to view the finished product at a later date to determine how the project has held-up. This step helps determine if the impact of Newman's construction documents and fierce site management made a difference. In addition, an examination of Newman's job history allows for other potential influences on his career to emerge.

1.4 Research Questions

The interview questions are a combination of close-ended and open-ended questions (Henderson, 73.) The intent of the close-ended questions is to determine the interviewee's relationship with Gene Newman, and the information that relationship reveals. These questions set the context for the responses of the open-ended questions:

1. How do you know Gene Newman?
2. How long have you known Gene Newman?
3. How would you classify your relationship with Gene Newman?

The close-ended questions that follow are used to gather more rich and detailed information. The goal is to discover the interviewee's thoughts, feelings, and understanding of the person Gene Newman through his or her experiences with

Newman. The professionals are asked questions regarding Newman's work in the field, and character witnesses are asked questions about his character. In the case that an interviewee knows both sides of Newman, the interviewee is asked questions from both the professional and character witness list.

Open-ended questions for the professionals include:

1. What do you associate with the name Gene Newman? Describe why.
2. On a scale of one to ten, with ten being the highest, how would you rate Gene Newman's quality of work? Describe why.
3. Describe your most recent conversation with Gene Newman.
4. What is your opinion of Gene Newman? Describe why.
5. Has Gene ever been unfair in any dealings with you?
6. Do you value his work? If so, describe why.

Open-ended questions for the character witnesses include:

1. How would you describe the person of Gene Newman?
2. Has he been forthright and honest in dealing with you?
3. What do you know about his career in the field of landscape architecture?
4. What do you associate with the name Gene Newman? Describe why.

1.5 Definition of Terms

Anonymity: The ability to remain anonymous in order to prevent embarrassment, legal problems, self-aggrandizement, and concealment of important details and information (Taylor, S., 96)

Character Witnesses: People interviewed for the purpose of providing character information.

Final Say: The opportunity for the interviewee to read and comment on drafts of any books or articles prior to publication (Taylor, S., 96)

Legacy: A person's impact on the world around them.

Logistics: the co-ordination of a rough schedule and place to meet (Taylor, S., 96)

Methodology: refers to the way in which one approaches problems and seeks answers (Taylor, S., 3.)

Motives: the precise reason for writing the research paper (Taylor, S., 96.)

Professional: refers to contractors, landscape architects, architects, engineers, and irrigators.

Qualitative Interviewing: has been referred to as nondirective, unstructured, non-standardized, and open-ended interviewing (Taylor, S., 88.)

Qualitative Methodology: refers in the broadest sense to research that produces descriptive data; peoples own written or spoken words and observable behavior (Taylor, S., 7.)

Thesis: A document that reflects the scholarly rigor necessary for conducting original research and presenting its findings prior to publication (Taylor, P., 8.)

CHAPTER 2

REVIEW OF THE LITERATURE

2.1 Introduction

The purpose of representative literature is to place Gene Newman within the context of history. The representative literature in this study focuses on the careers and influences of Thomas Church and Lawrence Halprin because they were the main influencers on Gene Newman during his education, other than his professors (Kashuba 2007j.) These two landscape architects were influential in the design style and philosophy of Newman while he was attending Texas A&M University (Kashuba 2007j.)

The other person of interest is Fredrick Law Olmsted. The purpose in researching Olmsted is to draw parallels to Newman's career based on the way both men understand and apply construction knowledge. This is done by reviewing biographies, journals, and historical documents by or about Olmsted in order to pull comparisons between the two men. To date, there are no publications that study the career or work of Newman.

2.2 Representative Literature

Representative literature provides a source of context for the person who is being studied. Specifically, the literature draws parallels between what Newman learned in school and what he applied in his professional career. Newman has developed his own

style of design by maintaining a high standard for materials. The study of his influences provides a basis for understanding and appreciating Newman's career, while reflecting on the work of some pioneers within the field. The following descriptions of Thomas Church, Lawrence Halprin and Fredrick Law Olmsted provide a framework for the research into the person of Gene Newman, by identifying parallels or contradictions in the careers of Church, Halprin, Olmsted and Newman, and by proving their influence on Newman and his career. Not all of the characteristics and ideals of Church, Halprin, and Olmsted's careers were absorbed into Newman's career, but their influence was still of great importance.

2.2.1 Thomas Church

An early influencer of Newman's career was Thomas Church. Church was a professional at the time of Newman's education (Kashuba 2007j, p. 2.) His influence on Newman's career can be noted through his relationship to the client and his relationship to younger employees. Both Church and Newman worked hard to ensure the client got the finished product he/she wanted, while working alongside younger professionals, to pass-on to them their knowledge and wisdom.

Streatfield's biography of Church shows an adapting design style that ranged from formal, to abstract, to humanistic and natural. Church's adaptations of design were based on the client's wants and needs (Streatfield, Treib.)

“We're all different; and our gardens and what we expect our land to do for us will vary as much as our demands and our personalities. No one can design intelligently for you unless he knows what you need, what you want, and what you are like. If you won't tell, he will have to guess.”
(Church, 3)

As noted, it is vital that the landscape architect has a working relationship and knowledge of the client. This was something that Newman learned in the process of studying Thomas Church when Newman was in college. “Designers, whether landscape architects, architects or graphic artists, are employed to solve problems” (Sharky, 80.) The overall design of the project is vital to the client’s happiness, but the implementation is just as important. Newman has made a career of figuring out what the client wants, and then getting that job done, down to the last blade of grass (Kashuba 2007h, p. 6.) “The landscape architect’s role is to make sure that the intent of the project’s goals and design are fully realized by the contractor in the materials and equipment supplied by the contractor and the workmanship throughout the installation of the project” (Sharky, 147.) The careers of Newman and Church have both focused on client satisfaction as the ultimate goal (Kashuba 2007j, Streatfield, p. 112-115.)

Thomas Church also had the ability to convey and teach his design style to a group of landscape architects working as his assistants. This is another similarity between Newman and Church. Many professionals interviewed in this process worked for Newman early in their careers and have carried with them specific knowledge passed down to them from Newman. A landscape architect who worked under Newman said, “I couldn’t imagine learning as much as I know now from anybody else” (Kashuba 2007e, p. 2.) The list of assistants for Church includes Garrett Eckbo, Lawrence Halprin, Douglas Baylis, and Robert Royston (Streatfield, p. 112.) Newman also has a significant list of professionals whom he has guided and mentored throughout his career, and the list grows, even today (Kashuba 2007b, 2007d, 2007e, 2007f, 2007i.)

Church and Newman's dedication to the client's needs and their ability to teach younger professionals has helped to strengthen the field of landscape architecture and affirm the legacy of both men.

2.2.2 Lawrence Halprin

Despite being taught about Halprin, Newman's career shows little sign of Halprin's influence. Halprin focused on the process of design, while Newman focused on the process of building projects (Chang 1981; Halprin 1973.) Perhaps Newman lacked the desire to create, but rather was inspired by these great designers and wanted to bring their designs to fruition. Newman said of his principal designer at Newman, Jackson, Bieberstein, "I've worked with Rowland all these years. I know what his intent is. I don't even have to look at the drawings, you might say. We think a lot a like" (Kashuba 2007h, p. 7.) Both Newman and Halprin have had a significant role within the profession, although both men impacted the profession differently.

Halprin answered the question of 'how' people design spaces, rather than the outcome of 'what' they have created. He also concentrated on the movements of dancers at his wife's San Francisco Dancers' Workshop. Their fluid motions helped Halprin to contrive a 'motation system' which he used for the Nicollet Avenue redesign (Burns.) Halprin compiled his studies and published them in a book called 'The RSVP Cycles'. The four concepts that form RSVP are: resources; scores; performance; and valuation. This theory provided Halprin with a 'coordinating method of creativity" (Chang, 32.) The flowery language and whimsical approach to landscape architecture that permeated

Halprin's career is a far cry from the stern nomenclature around which Newman built his career (Kashuba 2007e, p. 2.)

Learning about Halprin in school Newman headed into the profession with a different direction. For example, when he went to work for Richard Myrick and Associates he came to know what his niche in the profession was. "I've enjoyed detail work, and I'm not talking about drawing details, I'm talking about the nuts-and-bolts of it, and trying to be as thorough as possible (Kashuba 2007h, p. 6.) Newman's focus on the nuts-and-bolts of projects led him to the construction administration side of the profession, which is where he spent the majority of his professional career (Kashuba 2007j.)

Halprin focused on the design process while Newman focused on the construction process (Kashuba 2007h p. 2.) Newman mentioned Halprin as one the professionals exemplified at Texas A&M (Kashuba 2007j, p. 2.) Although Newman's career in construction administration was different from Halprin's career in design, Newman learned that through his detailed approach to construction details he could turn a "Halprinesque" design idea into a beautiful built work that would enhance any landscape. A landscape architect who worked at Myrick-Newman-Dahlberg alongside Newman said, "many of the other people were basic designers and they needed Gene to be part of the implementation of their design concepts and ideas" (Kashuba 2007a, p. 2.) As this quote suggests, no design would ever be well-built without a Newman overseeing the process. Halprins need Newmans.

2.2.3 Fredrick Law Olmsted

The father of landscape architecture and Gene Newman were linked in a couple of ways. The first link is the way they approach professionals and the others who worked with and for them. The second link is the attention to detail each preferred. Although their careers occurred during different periods of time, their style and focus were similar.

According to Beveridge (39), Fredrick Law Olmsted was “the leading landscape architect of the post-Civil War generation and acknowledged father of American landscape architecture, created a firm that dominated the profession until World War II” (38.) Olmsted’s role as the superintendent of Central Park began in the year of 1857. Todd suggests Olmsted’s job as superintendent was full of pressure to provide jobs to anyone who applied. This meant that he had to make the best out of the given situation and became quite good at assigning men for specific jobs. “He was a strict taskmaster, but his strong emphasis on discipline was matched by a calculated trust in his subordinates” (Todd, 76.) It was not long before the employees began striving for the boss’s attention and recognition (Todd.) His understanding of motivation could be seen in his dealings with people.

Olmsted thought that the way to cultivate responsibility in a man was to lay responsibility upon him: a man trusted was, usually, a man whose aroused pride stimulated his best efforts (Roper, 140.)

Like Olmsted, Newman does not always have the choice of the contractor with whom he works. Newman’s approach is straight-forward: “He’ll call a spade a spade...I think if there’s a contractor that’s got a mindset for wanting to do a good job

for the client, ultimately, he and Gene are going to be friends” (Kashuba 2007d, p. 2.) Newman’s straight-forward approach is also used with clients, employees and other professionals. This approach allows for those working with Newman to understand and identify his thought-process. One contractor who has worked with Newman on numerous projects noted, “We’ve argued and all of that stuff, but he’s never once tried to cheat me. He’s always doing what he needs to be doing” (Kashuba 2007g, p. 3.)

Fredrick Law Olmsted was not only a great designer, but he was also focused on the finished product (Roper.) His hands-on approach to construction assured that the work was done according to his standards by motivating his employee’s in unique ways based on his knowledge of individuals’ psyche (Kashuba 2007d, 2007f.)

Like Olmsted, Newman understands the psyche of those that work for him and with him. “He handles people differently depending on who they are. He does know how to read people...and I think handles them a little differently and that’s how he gets what he wants out of those folks” (Kashuba 2007d, p. 3.) Newman’s understanding of the human psyche allows him to get the best possible product out of those working for him. In turn, this allows him to produce high-quality projects for his clients (Kashuba 2007d, p. 3, Kashuba 2007f, p. 2.) For example, Newman’s on-going relationship with the Baylor University Medical Center, and their contractor Medco, is based on Newman’s high quality of work and customer service (Kashuba 2007e.) “There was one contractor who praised Gene for his grading plans...knowing that there’s not going to be any drainage issues on all the stuff he’s done” (Kashuba 2007e, p. 3.)

In conclusion, Newman had many influences during his college years. The two main landscape architects that he studied while at Texas A&M University were Thomas Church and Lawrence Halprin. Another big influencer on Newman's career was Frederick Law Olmsted (Kashuba 2007h.) Church and Newman had similar ideologies when it came to landscape architecture. Both Newman and Church felt strongly that the goal of any project was to satisfy the client. Also, both of these men believed in the concept of passing on knowledge through mentoring younger professionals. The influence of Church on Newman's career is evident in these areas. Newman's study of Halprin in college had a different kind of effect on his career. Instead of following in Halprin's footsteps, like Newman did with Church, he chose to create a career out of helping designers, like Halprin, see their design through to completion. Newman was influenced by both men, but in completely different ways (Kashuba 2007h, Roper, Todd.)

The parallels between Olmsted and Newman are based on the construction side of the profession. Both Olmsted and Newman understand the psyche of a man and the motivational techniques needed to encourage them. The second similarity between the two is the attention to detail. Both of these men, were tuned to the finest of details which made for high quality built-works (Kashuba 2007h, Roper, Todd.)

Newman's study of these men during his college and early years in the field helped to shape his own career. He became the landscape architect he is today through a process of learning different styles and either accepting or rejecting these styles as his own. This process eventually provided him with his own unique style (Kashuba 2007h.)

CHAPTER 3

METHODOLOGY

3.1 Qualitative Interviewing – Discovering the Person

According to Taylor and Bogdan (1998) there are three types of qualitative interviews. The first type is the life history. This interview type is focused on the experiences of a person and their descriptions of those experiences. The second type is in-depth interviewing which is used to learn about events and activities that cannot be observed directly by the researcher. The researcher uses informants as a way of obtaining information on an event or activity. Informants also provide the researcher with details about the event or activity, and how others responded to it. The third type of interviewing is background interviewing, which is intended to create a picture of a setting, situation, or person. The interview process takes sample informants to represent their group at large.

Interviewee's were chosen for this research based on their position with their firm or company, the circumstances that were surrounding their relationship with Newman, and their age. By interviewing informants from different groups it was possible to get a holistic picture of the study subject. For example, interviewee's of a certain age were likely to view Newman differently because generational similarities or differences. Therefore, interviews with younger and older actors were needed.

The background interview method is used in this thesis because the intent of the research is to create a picture of Gene Newman (Taylor, S., 89-90.) The purpose is to acquire information about Newman from informants of various rank and status who have had specific dealings with him.

3.2 The Purpose of Interviewing

Interviewing allows for a depth of knowledge that comes directly from the interview. Taylor and Bogdan suggest that the reasons for using in-depth interviewing include:

- the research interests are relatively clear and well defined;
 - settings or people are not otherwise accessible;
 - the researcher has time constraints; or,
 - the researcher is interested in understanding a broad range of settings or people
- (p. 90-91.)

For this study, the in-depth interviewing method was selected because the research interests are relatively clear and well defined.

3.3 Selecting the Informants

The informants for this research are selected from the work and social environments of Gene Newman. Key informants were identified by Gene Newman, Karl Bieberstein, Rowland Jackson and Gary Robinette. The purpose is, primarily, to collect data on the person of Newman, and to provide verification of information gathered from informants. The first group of consultants, co-workers, and clients is selected to report on items of professional practice, while the second group of friends,

co-workers, and family is selected to respond to matters of personal character. These character witnesses provide verification of the subject's behavior, beliefs and mannerisms extracted from interview data of actors in the professional group (Taylor, S. and Bogdan, p. 92-95.)

3.4 Understanding, Misunderstanding and Relating with Informants

The informant is more important to the researcher than the researcher is to the informant (Taylor, S., 1998 p. 110-111.) The most important thing, in order to create this strong relationship, is honesty. Honesty allows both people in the process to be open and forthright. The consultant is responsible for providing the client with information that allows the client to feel comfortable about the situation. According to Taylor and Bogdan there are four issues which are most easily misunderstood. These include motives and intentions, anonymity, final say, money, and logistics (96-97.)

It is important to tell the informants the goals and purpose of the research because this keeps an honest and open communication with them, and allows the interviewees to be comfortable relaying authentic information (Block 1981.) In the case of this research, it is also important to inform actors that the results of their contributions are included in this thesis because it keeps with the idea of honesty. This informal contract relates to anonymity which is discussed next. It also relates to final say which allows the informant to read and comment on, and in some cases, exercise the right to remove their contribution from the research (Taylor, S. and Bogdan, p. 110-111.)

A common misunderstanding is money (Taylor, S. and Bogdan, p. 97.) Actors are assured that this research is an academic requirement for completing the Master of

Landscape Architecture degree at The University of Texas at Arlington, and no money is exchanged in the collection of data. Specifying this helps prevent the corruption of the relationship between interviewer and informant.

The final misunderstanding is that of logistics, which refers mainly to the scheduling of interviews. It is important to create a relaxed and private setting because this allows the informant to feel comfortable and open with the topic-at-hand. Specifying the logistics of data collection also helps maintain a certain consistency and level of communication with the informant to prevent awkwardness, and to maintain a level of flow on the topic (Taylor, S.1998 p. 110.) The aim of this strategy is to allow the interviewee to feel secure enough to open-up and to answer questions with minimum inhibition.

3.5 Protecting Informants' Rights

Protecting the rights of the informant is of utmost importance (Taylor, S. 1998, p. 96-97.) It prevents retaliatory actions from occurring while giving the informant the ability to speak freely and honestly. A consent form is issued to ask permission to interview informants. The informants also have the right to make their name public if they so choose. This question is raised on the consent form, and the informant's decision is final. If the informant decides to remain anonymous, then an alias is given to that informant in order to maintain their privacy. At any time the informant will have the right to change his/her mind in regards to their anonymity.

3.6 Summary of Literature Review

Taylor and Bogdan suggest that “research questions should flow from your literature review, and specifically, from questions that have not been satisfactorily answered in previous studies” (42.) Literature review is a way of gathering and organizing information from previous research that allows the researcher to ask the important questions regarding the topic-at-hand.

The research methods used to collect data on Gene Newman were selected because ‘the research interests are relatively clear and well defined’ (Taylor, S. and Bogdan, p. 90-91.) Based on this criterion, the interview process was the most relevant process. The interviewing process requires sensitivity towards the informant. This means selecting the appropriate informant, understanding and relating with informants and protecting informants’ rights (Taylor, S. and Bogdan, p.96-97.)

In conclusion, there are three types of qualitative interviews: Life history; in-depth interviewing; and background interviewing. Background interviewing and in-depth interviewing were the means used to gather data. Informants were selected based on their relationship with Newman, their age, and their knowledge of his career. Through this process data was collected and conclusions were drawn.

CHAPTER 4

THE CAREER OF NEWMAN

4.1 Introduction

This paper focuses on the career of Gene Newman and his impact on landscape architecture with the goal of determining his legacy. Throughout his life noteworthy moments have helped to re-direct him to the profession, while other moments have helped to form his legacy. From his early years as a Boy Scout and an athlete to the many influential years he spent leading prominent landscape architecture firms, several factors have guided this man to become the professional he is today. Every small piece of Newman's history has been fashioned together to build his career, much like his construction documents have resulted in some of the most prestigious built projects in the Dallas area.

4.2 His Roots

Newman was born in the Red River community of Denison, Texas, on November 18, 1939 (Fig. 3.1a, 3.1b, 3.1c.) His father, Jess Allen Newman, was a salesman for Burris Feed & Mill of Fort Worth, Texas. His mother, Louella Mabel Newman, worked as a clerk in the retail market. Denison was home through grade school, which at that point in time, was eight years.



Figure 4.1 Pictures of Gene growing up in Denison, Texas.

Newman loved being outdoors, and was an active member in the Denison Boy Scouts. He participated eagerly in summer trips and camping with the Boy Scouts. Even though Newman's family maintained a small vegetable garden, as did most families during that time, he had no interest at all in gardening or in the landscape as a child (Kashuba 2007j, p. 1.)

In school Newman played little league baseball, football and ran track (Kashuba 2007j, p. 1.) His involvement in athletics helped to promote not only his physical development, but his emotional and social development, as well.

Participation in youth sports can yield many benefits. Some of them are physical, such as acquiring sport skills and increasing health and fitness. Others are psychological, such as developing leadership skills, self-discipline, respect for authority, competitiveness, cooperativeness, sportsmanship, and self-confidence (Williams, p. 151.)

The skills that Newman learned as a boy helped to shape his innate leadership potential. His involvement in team sports helped prepare him for the business world.

These skills were put to work first, through his ability to cooperate in a design team setting, and later as a leader in the firms of Myrick-Newman-Dahlberg (MND) and Newman-Jackson-Bieberstein (NJB).

Newman had just begun his freshman year at Denison High School when his father took a job in Hearne, Texas. So the family packed its belongings and moved to the small central Texas town. Newman attended high school in Hearne for three years before relocating again to the town of Cameron, Texas. It was in Cameron that Newman finished high school, and began to think about college (Kashuba 2007h, p.1.) While he was in high school, he took a job at the local feed store. His time at the feed store had helped him make up his mind on the college program he wanted to enter which was Veterinary Medicine. The choice seemed logical given his love for the outdoors and for animals, but there was still no clear path to landscape architecture. Little did he know that his choices would soon become clear.

Newman left Cameron, Texas after graduation and enrolled in Texas A&M University in College Station, Texas (Figure 4.3.) After his first year of university, Newman realized that he was not committed to spending the six to eight years it would take to become a veterinarian. Because he was not certain what he wanted to do he arranged an appointment with a guidance counselor to take an aptitude test. The results suggested that he consider landscape architecture. “Quite frankly, I didn’t even know what landscape architecture was” (Kashuba 2007j, p.1.)



Figure 4.2 A picture of Gene receiving his second place check for his entry in the Midwest Feed Manufacturers Association essay contest



Figure 4.3 A picture of Gene in his A&M Uniform

So Newman put away his aspirations of becoming a veterinarian and arranged a meeting with Professor Robert F. White, the head of the department of landscape architecture. He was impressed with White, which led to Newman's decision to transfer into the landscape architecture department. At this point in time, the department only

employed two professors, White and Professor Fred Klatt; and, there was a graduating class of ten students. During this time the central icons of the profession were Thomas Church and Lawrence Halprin (Kashuba 2007j.) Although Church and Halprin had some influence on Newman's career, the practical knowledge that Professor Fred Klatt, taught him was the driving force that confirmed Newman's love for the profession. Klatt later co-authored the book Landscape Architecture Construction (Landphair, Kashuba 2007j, p. 2.)

It was also during this time that he married Barbara (Mondrik) (Figure 4.5.) They were wed on July 30, 1960, two years before Newman's graduation in 1962 from Texas A&M (Kashuba 2007h, p.1.)



Figure 4.4 The aspiring Veterinarian



Figure 4.5 A picture of a young Gene and Barbara Newman.

4.3 Richard Myrick and Associates

Upon graduation Newman accepted a job with Richard Myrick and associates in Dallas. Myrick was to have a significant role in Newman's professional development and the direction of his career. "I was probably the most knowledgeable in the firm about that, save Dick Myrick", who was more knowledgeable than Newman in certain areas. Myrick allowed Newman to develop the role that Newman had chosen (Kashuba 2007h.) Myrick's words of advice became engrained in Newman's approach to landscape architecture. "Dick Myrick always said...if you put yourself in the position of the contractor, and ask yourself what do I need to know to construct the project..." (then draw it that way) (Kashuba 2007h, p. 7.) The study of Richard Myrick and Associates, MND and NJB, follow the progression of Newman in his professional career.

Richard Myrick was a Harvard graduate who received his Masters in Landscape Architecture in 1940. Shortly after, Myrick took a job with Joe Lambert, of Lambert's Landscape Company in Dallas. After the start of World War II, Myrick was drafted into the United States Air Force but was transferred to Navy photo intelligence in order to better use his education. After the war, Myrick returned to Dallas and his position at the Lambert Landscape Company. He was excited about the prospect of designing again. In 1953, Richard Myrick left Lambert's and formed Richard B. Myrick and Associates. This move was in response to the changes that were occurring in the profession of landscape architecture. Specifically, following the war, there was substantial growth in mass housing, planned communities and large public landscapes. Myrick's goal was to leave the design/build practice and focus on design. The strength of his previous

professional relationships allowed him to retain Lambert's as a contractor for his design work (McRee 1992, p. 32-33, 38.)



Figure 4.6 A picture of Richard Myrick.

In 1962, Gene Newman moved to Dallas to work for Richard Myrick and Alain deVergie, a fellow graduate of Myrick's from Harvard (Kashuba 2007h, p. 2, Kashuba 2007f, p. 1.) The office was structured in such a way that Richard Myrick was the lead designer on most projects. This meant that Myrick carried projects through schematic design; at that point projects were carried forward from design development to CD's (construction documents) by his project managers like Alain DeVergie, Rowland Jackson, and Gene Newman (Kashuba 2007f, p. 3.) Rowland Jackson joined the firm in 1968 (Kashuba 2007f, p. 1), after graduating from Louisiana State University, while Walter Dahlberg joined Richard Myrick and Associates in 1969 (McRee, p. 59.) Dahlberg and Newman had been classmates at Texas A&M University, but went separate ways when Newman went to work for Richard Myrick while Dahlberg joined the United States Air Force. The two young landscape architects kept in close contact,

and after a short-stint with Caudill-Rowlett-Scott (CRS), a large architectural firm in Houston, Dahlberg joined the team of Richard Myrick and Associates in Dallas (Kashuba 2007h, p. 2.) During this time, from 1962 to 1969, Richard Myrick and Associates were chosen as the landscape architects on many “Dallas Community Colleges, branch libraries, office buildings and residential developments” (McRee 1992, p. 40.)

The landmark project that changed the firm from Richard Myrick and associates to Myrick-Newman-Dahlberg was the DFW Airport. The firm was selected by the chief design architect, Gyo Obata, of Hellmuth, Obata, and Kassabaum, Inc. of Saint Louis (McRee 1992, p. 53.) When the contract for the DFW airport was solidified, Newman and Dahlberg were made partners in the new firm, Myrick-Newman-Dahlberg (MND) (McRee 1992, p. 58.)

4.4 A Tempting Offer

Newman never felt comfortable in the role of a designer. His strength was in the area of ‘making it work’ (Kashuba 2007h, p. 2.) As the firm began to grow, based largely on the DFW airport project, Newman drifted toward the construction side of the profession (Kashuba 2007f, p. 3.) During this time, MND was contracted to do design work for the Park Cities Baptist Church in Dallas. Newman became deeply involved with creating a landscape maintenance plan for the church. Through this project, Newman became acquainted with Bill Dunlop who, through his company, was in charge of maintaining the church property. This association led Dunlop to offer a position with Dunlop’s company. Newman had tentatively accepted the position but “when I talked to

Dick, he...frankly just talked me out of it, and told me to stay” (Kashuba 2007h, p. 3.)

It was shortly after this conversation with Richard Myrick that Newman became an associate with Richard Myrick and Associates (Kashuba 2007h, p. 2-3.)

This conversation between Richard Myrick and Newman is something that should be pondered in great depth. Had it not been for the quick thinking of Richard Myrick, it is possible that his firm would not have had the significant presence of Gene Newman, and it would have also meant that NJB would never have been formed. This interview between the two men played a crucial role in the life of MND and NJB and the growth of the profession in the North Texas area.

4.5 The Growth of MND

As the office expanded beyond the DFW airport contract, MND brought on a new group of people. Included in this list were Walter Dahlberg, Jimmy Redford, Emaly Shuman, and Karl Stauss, all of whom had worked for CRS of Houston, Texas. They had been recruited mainly to work on the DFW airport, but it was also at this time that MND started a planning division (Kashuba 2007f, 3-4.) Newman’s role in the company began to evolve into a position of office manager and as the overseer of the construction practices in the office.

All of a sudden, we went from a mom-and-pop firm of about four people, to about fifteen, sixteen people. And what that does is basically result in a stronger organization just because of the numbers, and role-playing, and I’m not really sure the date, but very soon Gene moved out of this... project management role, into doing all of our field observation work, so that must have been in the mid-seventies to late seventies, and he stayed in that role for a number of years. Then he became president of the firm when Dick Myrick began to move out of that role.” *A landscape architect who worked with Newman at MND* (Kashuba 2007f, p. 4)

In the early 1980's the Southwest was experiencing a dramatic rise in commercial projects. This was largely caused by the expanding oil related industries in Texas. The economy began to grow and along with it the real estate market. This rise in the wealth of large real estate developers such as Trammel Crow, Lincoln Properties and others helped to create work in land planning and landscape master plans. In order to keep up with the demands of the clients, MND ballooned to approximately eighty-five people in four offices. These offices included Dallas, Houston, Austin, and Tucson. With the quick influx of wealth, also came other companies wanting to capitalize on the expansive market (McRee 1992, p. 69-70.) This associated rise in competition ultimately would become significant in the demise of MND.

4.6 The Fall of MND

As the eighties were nearing a close, so was the company of MND. At the age of 70, Richard Myrick went into partial retirement, and filled his time with teaching and projects that he enjoyed. Walter Dahlberg returned to Lambert's Landscape Company in a move to focus on quality design, and the correct installation of his design intent. This left MND with only two principals to run the firm, Rowland Jackson and Gene Newman.

We were... all that was left... We dissolved the firm back in the early eighties. Financially, I mean economy-wise, things went to hell, and there were a lot of people downsizing and cutting back. We, at the time, we were in the top floor of an office building on Central Expressway and, you know, it echoed in there because of the pull-back. So we dissolved the firm. *Newman* (Kashuba 2007h, p. 4)

4.7 The Beginnings of NJB

In 1990, Gene Newman, Rowland Jackson and Karl von Bieberstein restructured MND to become Newman, Jackson, Bieberstein (NJB.) The main reason for the

restructuring was the financial hardships that the company had faced in the late eighties. It was a move to pay off their debts and move on (Kashuba 2007h, p.4.)

Another main reason for the restructuring of the firm was the desire for a new business form, or management structure. At MND, the company had grown at such a quick pace that it was difficult for the principals to be specifically involved with each project. Gene talks about the

One of the things the three of us decide (was that) we didn't want to grow so much that we got our heads out of the projects, and that's been the case. Obviously, I've stayed involved in projects and run the office. Karl picked up that responsibility (running the office)...and Rowland enjoys design. *Newman* (Kashuba 2007h, p. 3)

This management structure is currently being used at the Newman, Jackson, Bieberstein office in Dallas.

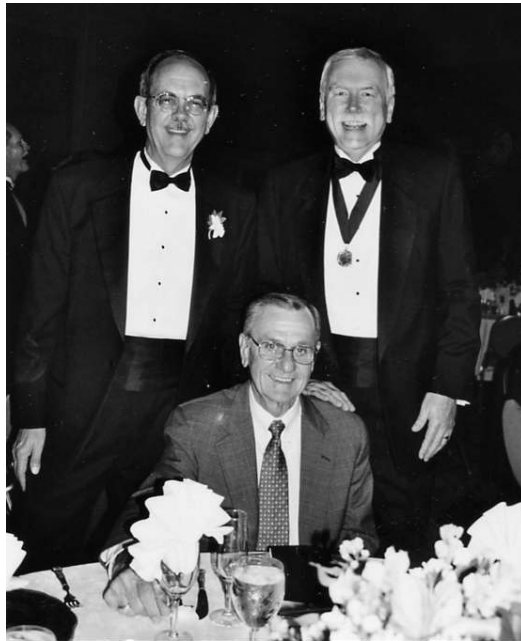


Figure 4.7 The three principals at NJB (from left to right) Karl von Bieberstein, Gene Newman, and Rowland Jackson

4.8 Summary of Newman's Career

Newman's career was full of big decisions that helped to shape and direct his career path. The first big decision of Newman's career was to change from the program of veterinary medicine into the program of landscape architecture. This decision was based in large part to the aptitude test that Newman took at the suggestion of his school counselor. The second big decision was deciding to stay with Richard Myrick and Associates, even though he had tentatively accepted a position with Bill Dunlop doing landscape maintenance.

While working for Richard Myrick and Associates, he began to pursue the landscape construction side of the profession. From that point forward, Newman has been in positions of construction administration, construction management and quality control.

Without the two critical decisions and Newman's desire for construction, his career and the impact of his career would have been completely different. As it turns out, Newman has become a top-notch professional and a master of construction detailing and techniques.

CHAPTER 5

DATA ANALYSIS

The process of data analysis relied on personal interviews with actors who worked with and for Gene Newman; it also relied on literature review that was focused on professionals who Newman studied in school. After interviews were conducted the data were transcribed. Analysis began by identifying re-occurring words and themes, which were then subsumed into five categories: professionalism; his relationship to contractors and clients; his knowledge of construction; his ability to teach young professionals; and his role in the profession. Titles were given to the various groups of data based on their ability to capture the essence of these themes.

5.1 The Professional

After an initial luncheon interview with Gene Newman, it was intriguing to watch the transformation of his persona away from work, and the re-emergence of the professional preparing to re-enter his office. Outside the door of his office he cracked jokes and continued recounting stories. Upon entering the first door a noticeable change occurred. His talking subsided drastically and he became quieter. Passage through the second door amplified the contrast observed outside the first door. Newman walked almost in silence and his steps were more purposeful. Upon reaching the door to the office, not a word was being spoken and the rhythm to his steps became precise. His

behavior drew forth the visual imagery of a professional athlete preparing for an event. The closer Newman got to ‘the main event’, the more refined and focused he became (Kashuba 2007h.)

Throughout the interview process, Newman was described as a “professional” by those who worked around him (Kashuba 2007a, 2007b, 2007d, 2007e, 2007f, 2007g.) This idea was re-enforced in comments about his responsibilities to clients and contractors.

I see a top-notch professional, one that’s dedicated to good quality work or good quality practice. It’s the things that I asound to, and the things that I value in the profession. *A landscape architect who worked at MND and NJB* (Kashuba 2007f, p. 1)

Newman takes his responsibility to the profession, his firm, clients and contractors seriously displaying respect for everyone involved, and demanding professionalism from those around him (Kashuba 2007a.) His behavior reflects Sharkey’s (1994) description of professionals in landscape architecture: ‘Being a professional requires more than having specific knowledge and skill...A professional can also be defined by his or her relationship with clients and by a unique set of societal goals and values that guide one’s actions and decisions (19.)

The basis for Newman’s work with clients and contractors is the contract. Contracts are an important way of separating personal aspirations from professional responsibilities. “A contract is the foundation for providing professional services to a client. It is the legal document that sets forth the obligations of each party to the contract. It specifies the duties and responsibilities of the entities that sign the contract and should leave as little as possible open to interpretation” (Rogers 1997, p. 279.)

Newman has an extremely high standard for all documents and contracts that leave the office, and he takes it a step further by clarifying potential problems for contractors and clients:

The specs compliment the drawings and vice-versa. Don't contradict; I'm always harping on terminology. If you call it a widget here, call it a widget there...you put yourself in the position of a contractor, and ask yourself what do I need to know to construct the project. If you can answer those questions on the drawing, communications between the specs and drawings, then you've done your job. *Newman* (Kashuba 2007h, p.6)

Newman's professionalism is noted through the opinion of those who have worked with him. It is also seen in his dedication to fulfill his professional responsibility as it is stated in the contract. These two factors provide the foundation for Newman's professionalism.

5.2 The Mediator

A theme that appeared repeatedly in the interview data was Newman's ability to deal fairly with clients and contractors (Kashuba 2007c, 2007d, 2007e, 2007f, 2007g.)

It's just him trying to get something done, and having me do it correctly. So, I've always looked at it...like a father/son relationship...for good or for bad. *A contractor who worked for Newman* (Kashuba 2007c, p.1)

This ability to deal fairly is based on the stipulations of the contract which the client, contractor and landscape architect sign. Newman can be objective while enforcing the terms of the contract (Kashuba 2007e, 2007 j.) He can see what is clearly defined in the contract and assess the situation based on a contractual agreement, instead of basing it on his own personal objectives. This objectivity allows for Newman to be level-headed when dealing with contractors and clients (Kashuba 2007g, p. 2.)

Newman's work in the profession has him dealing with clients and contractors on a regular basis. In order to create projects that will satisfy all parties involved, Newman has learned to be a mediator in the field. To do this, Newman keeps a view of the end product in mind, and makes decisions based on the best way of achieving the client's ultimate goals (Kashuba 2007e, 2007h.)

I would probably read the drawings as being the letter of the law that you follow, and Gene will in fact go into the field and give on certain items but then take on others that are more important at the time. So what that does, what that really says, is that he reads the contractor very well. He knows, he senses when he (the contractor) is trying to back out of something, or skirt a particular issue. He's very tuned to that, and for that reason, keeps the project out of trouble in the long run... I don't know of any other person that I've ever met in the field that is as good as he is at what he does. *A landscape architect at MND and NJB* (Kashuba2007E, p. 2)

In order to best facilitate both the client and the consultant, Newman retains a working knowledge of the contract, the drawings and the specifications (Kashuba 2007e, 2007h.) This allows him to be able to respond in a professional manner to both the client and the contractor, and it allows him to be objective on issues that are outlined in the contract. In other words, issues are not personal, but are simply contractual items that need to be addressed (Kashuba 2007h):

And as a professional we have an obligation to be fair too. Again because we wrote it a certain way, we know what it (a contract) says, and if it doesn't say the contractor has to maintain it past a certain time, then the owner shouldn't expect the contractor to maintain it, and we should be willing to say, no, that's not called-for in the contract...these drawings--these specifications--require only this. *Newman* (Kashuba 2007h, p.6)

It is important for the landscape architect to understand an owner's expectations going into a project because the owner's expectations form the scope of services which direct the landscape architect's work (Rogers 1997, p. 149.) "Owners expect their

landscape architect to be technically competent (Rogers 1997, p. 146.) The skills that landscape architects acquire through education and work experience prepare them to provide their client with competent work. “Owners want to feel that the completed project looks better than it would have if they had not used the services of a professional landscape architect” (Rogers 1997, p. 146.) Rogers states that there are two L-words that are vital to the relationship between an owner and the prime-consulting landscape architect: Listening and leading (144.)

Clients, for the most part...I'd say at least half or a little bit more...can't read plans...couldn't tell a good shrub from a bad shrub. All they're concerned with is the end result and finished projects, and some of them don't even have a lot of background, as far as we're concerned, with dealing with contractors. They think the contractor knows best...The contractor is in it to make as much money as they can. Gene is too. Everybody's got their job to do but he's not going to let anyone take advantage of somebody else, the contractor or the client. *A landscape architect who worked at NJB* (Kashuba 2007e, p.1)

Newman views his job as one of providing the owner with the best and most professional information. Since he does establish a strong relationship with the client he is able to make decisions based on the wellbeing of the client. He has built his career on providing for the client's wants and needs. Perhaps this speaks to his longevity in the profession. Clients want to use a landscape architect who is going to listen to their needs and deliver the product that they have asked for. Newman is always in demand.

There's stuff he just won't bend on just because he also doesn't have to, but as far as the work is concerned, it's nothing but the best...Gene is obviously in this to protect the client and they're who pay us. So that's who we work for. *A landscape architect who worked at NJB* (Kashuba 2007e, p.1)

It always bothered me to get out in the field and not have something covered on the drawings, and have holes in it. Because invariably the

intent, if it's not conveyed accurately and succinctly, nine times out of ten the contractor will and that means that the owner is not really getting what they paid for...that's always bothered me. *Newman* (Kashuba 2007h, p.6)

In most projects the landscape architect works either directly for the owner, or through a prime-consultant acting as the main contact for the owner. The landscape architect typically serves as a consultant to either the owner or the prime-consultant. It is the landscape architect's responsibility to provide the owner or prime-consultant with the best information and design as it applies to the landscape and the installation (Rogers.) Newman believes that the chain of command is important in establishing a professional working environment. Not only does this create a sense of order but it also puts the responsibility with the appropriate person (Kashuba 2007h.) For example, if the contractor ignores the chain of command and talks directly to the client, then the owner does not have access to Newman's knowledge, and the expertise for which they hired him (Kashuba 2007e.)

Just as with the client, the landscape architect also has responsibilities to the contractor. "The contractor expects the landscape architect's construction documents to be accurate, thorough and complete (Rogers 1997, p. 161.) It is also in the best interest of the client if these documents are prepared properly. "The landscape architect serves as the owner's agent and has the authority to act on behalf of the owner" (Rogers 1997, p.161.) Newman thinks that it is the landscape architect's responsibility to provide the contractor with the best set of plans, in order for them to do their best work. For example, if the contractor is filling in the blanks then the intent of the designer is lost, and the client may receive a project that is sub-par. It is for this reason that Newman

tries to instill the importance of construction documents in all of his employees. The success of this effort can be seen in their appreciation and understanding of his methods (Kashuba 2007b, 2007c, 2007e.) “I don’t see us having done some of the things we did had Gene not had his hand in it” (Kashuba 2007d p. 4.)

The relationship between the landscape architect and the contractor is just as important as the relationship between the landscape architect and the client. “The elements of a contractor’s performance include at least the quality of workmanship, materials, and equipment furnished” (Sharky 1994, p. 164.) When the landscape architect and the contractor have the same understanding of the project and the same goals in mind, the finished product will be better (Kashuba 2007g.) Of the two, the contractor has a better working knowledge on the cost of construction and of the construction materials. From time to time, contractors and consultants supply information to help a landscape architect with cost estimates and other consulting (Kashuba 2007g, p. 2.) This interaction can help the contractor and the landscape architect achieve a mutual and cordial understanding (Kashuba 2007h, Kashuba 2007 g.)

A job site can easily become a place full of hostility and tension, when these two professionals do not work as a team. “We argue with each other every so often but its stress built up from a project being due, but when the project is completed, bygones are bygones” (Kashuba 2007c, p. 1.) If the contractor and the landscape architect go into the project with a mutual understanding, then if a problem arises, they are able to discuss it and come up with a solution that is as beneficial to both parties as possible (Kashuba 2007f, Kashuba 2007g, 2007h.)

Newman likes to keep in contact with the contractors (Kashuba 2007g, 2007h.) One of the ways he stays in contact with contractors is by focusing on construction costs. He will call them looking for unit costs, but the phone calls do more than that. They also provide the landscape architect and contractor with a line of communication (Kashuba 2007g, Kashuba 2007h.) This line of communication allows both individuals the opportunity to get to know the person on the other end of the phone. It also reduces the possibility of suspicion from entering the relationship.

So many contractors...would rather go build it for three months and then worry about the issues. It would be simpler in their mind...and maybe that's their mode of operation, but that's not the way to deal with...Gene. You've got to keep him involved, and keep him apprised as the schedules, and where you're going with this, and I guarantee you, if you do that, and you do it step-by-step, there won't be any issues because he'll make life easier for you...They will go out and figure, well, I'll be better off if I just go ahead and guess, or do it this way, and so immediately there's this suspicion. There is this lack of communication, both on his part, and the contractor's, and by the time you begin to start drilling, they take it as a negative. *A landscape architect who worked at MND and NJB* (Kashuba 2007f, p. 4)

As the quote suggests, when a contractor fails to keep Newman involved, a certain level of suspicion is raised. It is at this point that Newman will move to fulfill his responsibilities to the owner. "He's like a Louisiana-snapping-turtle. Once he gets his grip in and his bite in, he won't let go until it's resolved, and I've watched it happen and it's funny as hell" (Kashuba2007e, p. 2.) A contractor said: "If you do what you're supposed to do, there's no problems. If you don't, you got problems" (Kashuba 2007g, p. 2.) Newman is not someone who typically reacts on the spur of a moment. His reactions are in large part a response to the actions of contractors (Kashuba 2007e.) "I mean he's hard on contractors, but he's fair" (Kashuba 2007e, p.1.) "Gene can be very

demanding ...I think you need to know how to deal with people, sometimes, to get what you want out of them” (Kashuba 2007d, p. 2.)

Gene comes down wanting to protect the client, and look out for the clients best interest...he knows what he wants, sometimes it's hard maybe to convey that and what he's trying to get out of the contractor. But they get it sooner or later, and maybe there's angst in between, but ultimately I think they get it, and the good contractors, the ones that are there in the same mindset as Gene...they're going to get along well with Gene, because ultimately they've got the same end product in mind. I think it's the guys that are trying to short-cut and Gene probably sees right through, and one of his good traits is that he sees through stuff faster than any of us do...and he won't stand for it...I think if there's a contractor that's got a mindset for wanting to do a good job for the client, ultimately he and Gene are going to be friends. *A landscape architect who worked at MND and NJB* (Kashuba 2007d, p. 2)

Newman understands his role with contractors and clients. One informant noted what happens when the client and the contractor see eye-to-eye on something that Newman does not agree with.

Every so often the owner decides that he doesn't want to enforce what he's entitled to, of course, and that's okay too. That's...his... decision; it's not ours. So hopefully...a client... won't look back at it and say, 'well, had he been a little better at what he did, I would have gotten a better project'...I hope the clients don't say that to us, or someone else. *Newman* (Kashuba 2007h, p. 6)

Newman has a lot of respect for the wishes of the client, but if the situation becomes one that challenges his ethics he will resist. He believes that it is the landscape architect's responsibility to provide clients with the best possible information, but the decisions that direct the project are ultimately the responsibility of the client. Although Newman has extremely high standards that he upholds, the client is not always concerned with the details of the site. Newman refuses to lower his standards, even when the client, who he is working for, lowers their standards (Kashuba 2007h.)

I can only think of one instance where... the client...has been the issue. Where the client is more forgiving than Newman is, probably to a fault, and they don't always know what...they were getting, and what they were accepting...He met up with the contractor who didn't feel like he needed to follow the rules or the contract so to speak. The client was okay with that, and Gene wasn't. So Gene basically excused himself from the project. It wasn't any kind of rash decision or spur of the moment thing, it lasted for a while and eventually he just couldn't take it any more. *A landscape architect who worked at NJB* (Kashuba 2007e, p. 1)

Newman fights, on the side of the client, to get the best work done. Sometimes, his desire to mediate on their behalf is rebuffed. Not every client allows him to use his gifts in mediation, even when it would result in a better project for them.

Newman handles his professional responsibilities seriously, from the way that the construction documents are assembled, to his relationships with both the client and the contractor. "He is infinitely fair. Full of integrity. Wants things done correctly. Is really one of the best in the profession at integrity, quality, honesty, everything associated with the best in landscape architecture" (Kashuba 2007a, p. 1.)

Newman's style has elevated his role in mediation over the years. Most landscape architects are not concerned with the project past the design phase. Newman's interaction beyond the design phase is where his mediation skills are best put to use. By understanding the various relationships and the contract, he is able to be objective and find a resolution to the problem (Kashuba 2007 e, Kashuba 2007g, 2007 h.) Sometimes this means an aggressive approach, and yet other times a more mild approach. His ability to read people and their motivation allows him to get projects built. Through either technique, aggressive or mild, Newman has thoroughly thought out the best approach and responds accordingly (Kashuba 2007d, 2007e, 2007f.)

5.3 The Master

No one can become a master over night. It takes practice, experience, a certain drive to become the best. A master is someone who has extensive knowledge in a specific area. Newman's mastery of landscape architectural construction has merited him the title of 'master'.

Newman has focused on the construction side of landscape architecture for forty-five years. During this time he has honed his skills through working with other professionals and through his quest for knowledge (Kashuba 2007h.) His knowledge has helped to set him apart from his counterparts (Kashuba 2007a p. 5.) A fellow landscape architect who worked alongside Newman at MND said this: "He is really a pioneer in the profession...that really elevated the quality of professional work in the state" (Kashuba 2007 a, p. 5.) When Newman's career started, the field of landscape architecture was very young, especially in the Dallas area, much like America was when the pioneers first started moving west. In its infancy the profession of landscape architecture, had not yet developed standards at all. Newman's influence helped to solidify construction standards and bring the quality of work to a new level of excellence (Kashuba 2007a.)

Interviewees agree that Newman's knowledge of landscape construction and detailing make him stand out (Kashuba 2007a, Kashuba 2007b, Kashuba 2007c, Kashuba 2007d, Kashuba 2007e, Kashuba 2007f, Kashuba 2007g, Kashuba 2007i.) Landphair (1999) notes that landscape construction requires blending of materials in a setting with rigorous precision, all of which describe the complex style of Newman:

The nature of the landscape architectural materials and methods requires a blend of creative design skills and a sound foundation of technical knowledge. While some of the construction materials are common to the architect and engineer, the landscape architect must blend these inert materials with living plants in a context of natural processes (1.)

When Newman went to work for Richard Myrick, he began his focus on construction. “I always felt comfortable in...making it work, and doing drawings and stuff with construction” (Kashuba 2007h, p. 2.) As with any job, experience and time spent perfecting skills make the biggest pay-off. Throughout his career, first with MND and then with NJB, Newman continued to increase his expertise in construction details and procedures. Practice makes perfect. The old adage rings true for Newman. His roles in the two firms have become more refined over the years, Newman began as a project manager, rose to a construction administrator, and ultimately to overseer of all construction documents and quality control (Kashuba 2007d, 2007f, 2007h.) Despite his longevity in the field, he can still be described as a student of the profession (Kashuba 2007h.)

Well, quite frankly, it’s not an effort, it’s just...it’s a personal satisfaction. And you as a professional, if you enjoy landscape architecture...you are going to develop into areas that you enjoy more than others. And in those areas that you do enjoy the most, it will become natural for you to take advantage and seek out people that can make you smarter in what you enjoy doing, and that’s what it boils down to. *Newman* (Kashuba 2007h, p. 9)

Newman has cultivated his association with experienced and learned people in the profession. “At the arboretum—I’ve been on a board out there—I’ve) gotten exposure to a lot of people that really do know some stuff, and I can sit back and just sponge” (Kashuba 2007h, p.8.) By this he is referring to nurturing a network of people

from whom he conferences to gain knowledge. Newman sought relationships with those who were wiser than himself and this has helped him to grow and learn along the way.

It is interesting to see Newman's approach to knowledge. He had a drive to learn and to do, not only a good job, but a great job. This characteristic is found in anyone who has become a master in their field. The desire to be the best starts with a love of the profession.

I probably was the most knowledgeable in the firm about that, save Dick Myrick as far as landscape maintenance (is concerned.) But again, it was an area that I enjoyed, so...I made it a point. Hell, it's like anything. If you enjoy it, you'll look into it. You'll become more knowledgeable about it. *Newman* (Kashuba 2007h, p. 7)

You know it's like anything, if you feel good about it and enjoy doing it, then you excel at it, or you have potential for doing that job. *Newman* (Kashuba 2007h, p. 2)

Newman is satisfied when a project has been done well and the client is happy (Kashuba 2007h.) "He is one of the most conscientious people about ensuring high-quality installation, design, maintenance (and) ongoing quality of the Texas landscape" (Kashuba 2007a, p. 1)

When it comes to construction documents and specifications Newman has a wealth of knowledge stored in his head. His ability to quickly and spontaneously draw on this stored knowledge has added to his reputation as a source of reliable information ranging specifications to construction details.

You can pull up some random question about what we require and it won't be anything that was drawn. But it will be something in the spec. And you know...six inches of bed prep, excavate two inches and till-in four inches of top-dress material. He'll spit that stuff out at you, whenever it's

asked. He's got a bank of knowledge in his head on specs. *A landscape architect who worked at NJB* (Kashuba 2007e, p. 2)

Newman demands high standards and high quality work (Kashuba 2007h.) It bothers him when a project is completed and does not uphold the design to the highest level of perfection. He can become upset when something gets passed him, mostly because he feels like he has not done his job properly (Kashuba 2007a, 2007h.)

There are some funny stories out at Lincoln Center where we walked around the site after it was completed, and there were four or five mistakes made there in the construction. And he was just upset to no end about those. Nobody caught it and he didn't... it was too big of a project for him to be there everyday...he...went ballistic about those mistakes. *A landscape architect who worked at MND* (Kashuba 2007a, p. 5)

Contract documents provide direction for the contractors on behalf of the owner (Rogers.) If the contractor chooses to ignore these documents, it is as if they are ignoring the owner.

I'll never forget this when we were doing...the park, and the paving contractor totally screwed up the sidewalk...it was wrong; per specs, it was wrong. He made the guy tear up that whole damn thing and redo it. *A contractor* (Kashuba 2007c, p. 2)

To Newman such actions are necessary because the requirements of his contract have not been met. Newman's role in design is interpreting the design intent of the project as assigned by the designer, and enhancing that intent through planting, and through attention to construction details (Kashuba 2007f, 2007h.) This includes his selection of plants and plant materials based on their ability to convey the design. "Gene really has exemplified integrity in construction and the implementation of design in the Texas landscapes. I think state-wide he is one of the exemplars of that aspect of landscape architecture" (Kashuba 2007a, p. 1.)

A lot of times that design hinges on or is enhanced by details in the construction or quality of the plantings. I mean you can have plant forms and shapes that are dictated with plants... if they're not worth a damn, it's not going to be read in the landscape. You know, when you've got a job that Gene is managing the CO on...there's not going to be a plant in there that's under his spec size if it's got to come from Kennebunkport, Maine then that's where they're going to come from. But there's going to be no acceptations of substitutions for lesser quality material. *A landscape architect who worked at NJB* (Kashuba 2007e, p. 3)

Newman's research on plants and their availability has also added to his reputation for perfection. He makes phone calls in order to acquire the most recent plant lists and specifications. If a plant is not easily found, then typically a note is attached to the plant list showing the contractor where Newman has found the specific plant to be located (Kashuba 2007e, 2007f.) Since he knows its availability, he is able to call the bluff of a lazy contractor who wants to substitute lesser plants. Once again, his knowledge and research allow him to speak firmly and with authority (Kashuba 2007g).

He's always looking for bigger materials, bigger plant materials for the dollar, and so many times is willing to sacrifice the species for the scale or the size of the material, or the match quality of materials when we're doing...a very strong organized allee, or street tree, or an orchard, or a grid pattern of trees that need to be perfectly matched so they all grow at the same rate...he has a very good eye for that. *A Landscape Architect who worked at MND and NJB* (Kashuba 2007f, p. 2)

Newman was in a unique position as a construction administrator in that he worked with a select handful of designers throughout his lifetime (Kashuba 2007a p.2, 2007f p. 2-3.) This allowed Newman to understand their design intent and thereby use his abilities to make their design work, by supplementing their knowledge with his own expertise (Kashuba 2007a, 2007f, 2007h.)

I think his passion was taking wonderful ideas and honing them through his guidance and construction detailing, and his knowledge, of

specifications and his knowledge of how to build to clients taste, and how to sort of manage the design process, and obviously his skill there was amazing. *A landscape architect who worked at MND* (Kashuba 2007b, p. 2)

In reference to a particular design colleague Newman stated:

You know, needless to say, I've worked with Rowland all these years, I know what his intent is. I don't even have to look at the drawings you might say. We think a lot a like, from that point of view, and so, that comes naturally. *Newman* (Kashuba 2007h, p. 7)

Landscape architecture has been practiced in Texas in a different way because of Newman (Kashuba 2007a, 2007b, 2007f.) Specifically, the way that hardscape is handled. Hardscape details are the skeleton of the project that is enhanced through the addition of plant materials. Without solid hardscape details reinforcing the planting, the project would seem shallow and incomplete. "I think if it had not been for people like Gene Newman, landscape architecture would have been more of a gardening profession, more or a soft-scape sort of thing" (Kashuba 2007a, p. 1.) Newman spends time reviewing construction methods and construction techniques in order to apply the appropriate technique to a given project (2007c, 2007e, 2007f, 2007h.) When added to his attention to detail, such reviews force contractors to use appropriate materials, and not just the least expensive ones (Kashuba 2007e, 2007h.)

He didn't like anything done in a sloppy, haphazard manner, and I think that was really at the time, a breakthrough for Texas landscape architecture because that was not a hallmark of what was going-on. He was really doing world-class landscape architecture, almost before anybody else was doing that kind of construction in Texas. They were doing good design but they weren't doing the construction that he demanded until he came along. *A landscape architect who worked at MND* (Kashuba 2007a, p. 5)

Many people that now worked with him now follow those same principals and same techniques. I think that what he did, long-term impact, was ... (establish)...a very high standard for construction, for installation, for the building of Texas landscapes. That caused these projects to sustain far longer than many other projects in many other parts of the country that were administered or observed in their construction by people with less rigid standards... So that's important if you look at landscape architecture as a long-term civic improvement or public improvement. *A landscape architect who worked at MND* (Kashuba 2007a, p.4)

Thus, Newman's ability to convert his knowledge of construction materials, to construction details and techniques into built works has helped to propel the profession of landscape architecture in Texas to a standard acknowledged by other professionals.

I think the firm made a quantifiable leap in the profession of landscape architecture in the state, and if there wasn't this sort of foundation of integrity and capability to execute really beautifully done works in the landscapes, and works that were built well and have endured. You know, I don't think the legacy of Myrick-Newman-Dahlberg would have been as important as it was, without Gene. *A landscape architect who worked at MND* (Kashuba 2007b, p. 3)

Another informant reinforced the point: The projects that..."Gene worked-on have survived and flourished for half-a-century and will probably be here in another half century" (Kashuba 2007a, p. 4.)

5.4 The Mentor

The legacy of Gene Newman is passed down through those who worked with him. Subsequently, the knowledge that they acquired while working with or for him, is passed on to their co-workers (Kashuba 2007b, 2007i.) Newman has aspired to a high level of personal knowledge, but his impact on the profession has not stopped with his own professional development. He has seized the opportunity to mentor and teach young professionals who have stepped through the doors of MND and NJB (Kashuba 2007a,

2007b, 2007c, 2007d, 2007e, 2007f.) To do this, Newman has developed a subtle yet effective method for teaching, and most often this teaching occurs subconsciously.

The best way to...learn...in any firm is by osmosis and actually doing a job alongside Gene. That is the process that I think you learn the most...He has not been a real strong proponent, where he goes to university's and does a lot of speaking and tutoring within the university. I don't think that's his calling...I think you learn more from Gene by interaction and 'doing'. And, by doing you quickly realize that he goes much further in teaching you and will spend time with you...(through redlining)...you got to know and understand what you're drawing, and what he is trying to communicate to you. So there is a lot of verbal interaction and understanding...(from having him say) you need to think about that some more, go think about it and come on back: That's where you truly learn. *A landscape architect who worked at MND and NJB* (Kashuba2007f, p. 4)

One of his employees noted that Newman not only was willing to share his knowledge, but like other effective teachers, knew the limits of his own knowledge.

I've gone in there many times with things that I thought were pretty stupid questions and he's never once not given me an answer or told me where to find the answer myself, or in the rare instances that he didn't know my question, he put me in touch with someone who I could call. *A landscape architect who worked at NJB* (Kashuba 2007e, p. 2)

While in school students respond to general design principals and then taught to apply those design principles to a given site through design studios. Once out of school, Newman helps them to understand not only the construction aspect of design, but also the aesthetic affects of applying a design to a given site (Kashuba 2007 b, 2007d, 2007f.)

There's a gap when you get out of school, in terms of what you look at in school as being a broad range in design...If you're dealing with a two hundred acre park and all of those large scale planning issues, and...you pull that down to the playground component within that park and the adjacent seating area and pavilion. It's not just plopping those elements that you have in the big scale plan, into the little scale plan and calling it a day. There's a whole new set of details that you need to look at and design that need to be done. Gene always had a handle on keeping

perspective...it doesn't just stop in really making sure that it's appropriate use of materials in these small areas, but you know, from a cross-section of the wall to the walk. Well, what is it you're drawing and do you understand it? And do you understand how the least little change in a line can make a big difference visually and aesthetically to what you're trying to draw and achieve. *A landscape architect who worked at MND and NJB* (Kashuba 2007d, p. 4)

I was just a kid...out of school, and trying to learn all I could and experience all I could experience in the profession. And so, Gene was, an incredible mentor for me. Particularly...when you're young and out of school, you know you're trying to get your head around the fundamentals of our profession...that you're interested in building landscapes...it has to do with acquiring knowledge about how things go together. How do you build something? How do you build a walk? Or how do you plant a tree right? Gene was an incredible teacher and sort of guide related to those kinds of things. I dare say, I don't know that I have met in my profession, another individual who has a better grasp on the built landscape. *A landscape architect who worked at MND* (Kashuba 2007b, p. 2)

To Newman, attention to detail means not using standard details which may or may not apply to the site or that may confuse the contractor. Instead, he requires the creation of project specific details by both his employees and sub-consultants (Kashuba 2007c, 2007e, 2007i.)

He has made me ...more detail oriented with the projects...He forces me to look at the details per that project not just as a standard detail in general...you spend all this time and you detail it the way it needs to be detailed, and most of the...contractors don't care about that. But in the end if you hold that contractor responsible (for) the way we detailed it, then yeah, we're doing our job but we're (also) doing that for the owner. *A contractor* (Kashuba 2007c, p. 2)

For Newman, it is about creating a permanent masterpiece on the land that will last. "At the end of the day, if a project isn't built beautifully or if it doesn't hold together...it's sort of a shallow thing" (Kashuba 2007b, p. 3.)

The effectiveness of Newman's mentoring style is found in the testimonials of those who have been mentored by him.

You know, he's beaten expansion joint nomenclature into my head for five years, granted it changed once or twice, but god-damn, it's the same thing everywhere. *A landscape architect who worked at NJB* (Kashuba 2007e, p. 2)

Every time I draw an expansion joint I think of Gene. Every time I think about where one needs to go. Gene taught me how to build landscapes and taught me how to draw them, so they can be built and endure. You know, together with a lot of other people...I think I acquired a real enthusiasm about the whole process of construction documents and the art of them...The art of that is critical in supporting the art of the designer. If you can't build it, well, it's sort of pointless. And so to this day I still enjoy doing construction documents, construction detailing. The art as an extension of a larger design idea. *A landscape architect who worked at MND* (Kashuba 2007b, p. 3)

How many times you've talked about expansion joints and how many times you've talked about how to detail steps and risers, and why use the thicknesses of pre-cast work, and how you put certain parts together, and why concrete cracks at a certain depth, and the configuration on the edges and spalling. *A landscape architect who worked at MND* (Kashuba 2007f, p. 4)

5.5 The Man Behind the Scenes

Newman's roles over the years have not received the public recognition that the more obvious parts of the design have received (Kashuba 2007a.) This is true because often it is the designer who is most associated with landscape architecture. Designers draw and in so doing excite people with the possibilities of landscape architecture. They spark people's interest in the profession and in the built landscape. Were it not for the construction administrator and quality control supervisors, the profession would strictly be a profession of design theorists. It is the detail-oriented practitioners who make the profession tangible and functional (Kashuba 2007a, 2007b, 2007d, 2007e, 2007f.) For

Newman, this has meant that his position behind the scenes has allowed him to focus on work and not the glory associated with it (Kashuba 2007h.)

One thing we always questioned was, we really didn't have a lot of exposure to Gene because he sat in his office doing his work, which was more or less dealing with contractors and so forth. So we didn't have a lot of interaction with him. We had more interaction with some of the other designer type principals within the firm. I just remember at one point in time, we were kind of questioning, well what does Gene really do? We don't see him doing that much, he's not a designer and he's not out here telling us what to do... I guess we didn't understand that was his function within the firm. And we used to have these Friday afternoon meetings, where they would kind of give us the update on the status of projects and what potential new projects were coming...(and what) they were writing proposals on...I guess a couple of us created kind of, a little bit of controversy within the firm...I don't want to say that we were losing respect for Gene, but we gained a lot of respect because he came into one of our meetings and...typically at these meetings he never spoke up or said anything. It was mainly some of the other principals in the firm. Gene really spoke up and just gave us...a little speech and lecture to put us in our place, and we all walked away going 'wow'...we really do have a lot of respect for Gene because he really is a leader in this firm...Gene really does have something to say, and he does pull his weight around here. *A landscape architect who worked at MND* (Kashuba 2007i, p.2)

As the quote suggests, a young professional entering the firm does not realize the complexities or the inner workings of an office. Newman's single-minded focus on his own work could cause even his own colleagues to overlook the value and importance of his contribution to the firm's success (Kashuba 2007i.)

Even when it was necessary for Newman to re-establish his position and authority, his complex personal style could be hidden from others. Newman did not want to be the center of attention. His focus was on getting the job done right, which revealed a level of humility that emerged only through prodding. When asked about his impact on the profession, he responded, "I don't know that I've had an impact on the profession.

We've seen a lot of people come through the firm. So I guess I've affected them, good or bad, but I don't think that I've had any kind of impact on the profession" (Kashuba 2007h, p. 6.)

His impact can be seen in other professionals who have worked for Newman, and who now aspire to pass on the traits and qualities that they have seen in Newman. "I think that legacy of....a real passion about building for an enduring landscape...(which is)...sort of...fundamental to our profession...I will definitely try to pass that on to the folks I get to work with" (Kashuba 2007b, p. 3.)

Gene Newman is just a giant in the field and his impact will be felt long after he's gone because of the quality and standards. Gene's importance to the profession is that he established a realistic level and quality of, and required a quality of work that is achieved by few other people, and few other people in the profession have been that concerned about construction...and circumstances of the Texas landscape. And he wanted these projects to survive and last and be low maintenance over time, and he's been extremely successful at that. *A landscape architect who worked at MND* (Kashuba 2007a, p. 4)

Newman has left an impact on the field from his position behind the scenes. Those who understand his importance on the field apply Newman's knowledge, wisdom and methods to their own practice (Kashuba 2007e.) It is not just in the labeling of an expansion joint, but it is in the underlying message of delivering an exceptional project, and the satisfaction that comes from knowing that a landscape architect has produced a great product that pleases the owner (Kashuba 2007h.)

5.6 Summary of Data Analysis

Newman has helped to elevate the level of quality in built works in the state of Texas. His ability to raise the standard was achieved through his professionalism, his

mediation skills, his mastery of construction techniques and methods, his mentoring attitude, and his effectiveness as the man behind the scenes.

Newman's professionalism is seen through the opinion of those that have worked with and for him. It is also seen in his dedication to the client and the contract to which he signs his name. Newman understands his role as a landscape architect and is focused on providing the client with the best possible project.

Newman is a mediator. His ability to understand the goals of the contractor and client allows him respond to both in a professional manner. He is not willing to let either party expect any less than they deserve. Newman uses both passive and aggressive motivating techniques based on his understanding of the personalities he is dealing with.

Newman understands construction techniques, methods and detailing. His expertise in this area is astounding. Newman's ability to pull specifications and other detail oriented information from memory helps to establish his credibility and status as a highly-knowledgeable professional.

Newman's legacy will be carried forward by his built-work and his pupils. Newman takes the knowledge that he has learned and teaches it to willing young professionals, and they in turn, pass it to those around them.

Newman's role behind the scenes is one that receives little credit. It is his role to take the designs and make them work. This role is often over-shadowed by the more visible designer. His goal is to take the design and enhance it through construction details. The impact of his role can be seen in the built projects around DFW.

CHAPTER 6

CONCLUSION

6.1 The Legacy of Gene Newman

In order to better understand and establish the legacy of Newman, it is important to understand what others value, and what others have to say about his legacy. This paper includes interview data from various professionals at different stages in their careers and with different relationships to Newman. From the data, several themes emerge creating a basis for understanding Newman's legacy. There are a few themes that run through these interviews and help form the fabric of Newman's legacy. They include: The Professional; The Mediator; The Master; The Mentor; and The Man Behind the Scenes. It is through these themes that Newman's career is based and his legacy can be assessed.

6.1.1 The Professional

Newman's professionalism is obvious to those that have worked with or for him. In all the interviews, the actors referred to Newman as a professional who was full of integrity, honesty and respect (Kashuba 2007a, 2007b, 2007c, 2007d, 2007e, 2007f, 2007g, 2007i.) The basis for Newman's professionalism is the contract that he agrees to with the client and contractor. It is this document that guides his decisions and actions. Being professional means looking at the contract for direction, rather than for personal motivators. Through Newman's dealings, work relationships, and his work to make the contract the 'voice of the project', the data suggests that other allied professionals have

applied this idea to their own professional careers (Kashuba 2007c, 2007g.) In this way Newman has left his professional mark on the field.

6.1.2 The Mediator

Newman is fair. His role in the profession as a mediator assures that everyone abides by the contract to which they signed their name. This is a keen indicator of Newman's gift for mediation. "Gene is really one of the best in the profession at integrity, quality, honesty...everything associated with the best of landscape architecture. He's really the last of a dying breed in many respects. They're not teaching that in school and they're not producing that kind of person, at the present time, in the profession" (Kashuba 2007a, p. 1.) Newman plays fair, whether he intervenes with a contractor cutting corners, or a client who demands more than the contract states. The respect that Newman has gained through his mediation of a contract has proven successful in building relationships with contractors and clients alike. Newman's name may not be world famous, but, in the world of Texas landscape architecture the name Gene Newman is a fixture.

6.1.3 The Master

His knowledge of construction methods and documents has been paramount to the success of both MND and NJB. This knowledge can be seen in his techniques and methods, but more importantly his knowledge can be seen in the finished product. Newman's abilities extend from the drawing board into the built landscape, and it is this application of his knowledge that truly sets him apart from his contemporaries. He has

helped to turn out projects that serve as a measure for evaluating other projects, in terms of quality and precision.

I don't think there will ever be another landscape architectural firm that is as dominant and overriding, overarching in the state of Texas, as MND was during the nineteen-sixties, seventies, and eighties. They were the pre-eminent firm building major projects and Gene was involved in all phases of implementation. *A landscape architect who worked at MND* (Kashuba 2007a, p. 2)

Newman has led by example in his efforts to maintain high construction standards. To Newman, when one professional is doing a better quality built work, it forces all other professionals in the area to up their standards as well. This process is what has left the mark of Newman all over the state of Texas.

6.1.4 The Mentor

Newman sees mentoring of young professionals as a professional obligation. His method of instruction is working side-by-side with them to demonstrate problem identification and problem-solving skills. Newman teaches professional skills, but also instills a love of the profession. "Gene taught me how to build landscapes, and taught me how to draw them, so that they can be built and endure...I acquired a real enthusiasm about the whole process of construction documents and the art of them" (Kashuba 2007b, p. 3.) He does not give short answers to specific questions. Instead, his approach is to explain the thought process which enables the student to answer the question at-hand as well as future questions. This strategy strengthens the firm's investment in the employee, and emphasizes the value of a productive and educated professional. This is where the legacy of Newman will carry-on throughout generations of time. Not only has he

impacted professionals living today, but his mentoring skills will, in turn, affect generations not yet born.

6.1.5 The Man Behind the Scenes

Newman's role in construction administration and quality control receives little recognition. It is the construction administrator's job to get the project built. The designer sparks people's interest to the project while Newman and others in his position help to make that same project tangible. Without Newman, the project would remain an idea and would not come to a full realization. Although it is not typical to remember the people that work behind the scenes, Newman's memory is visible in his built work. Those truly knowledgeable in the field understand the valuable role he played. Though he may not receive the credit due him, the fact remains that he has changed landscape architecture in Texas.

Newman's greatest legacy is found in his professionalism, mediation, mastery of techniques, relationships with other professionals, and the humble position he has taken. The ideas he has brought to landscape architecture can be sustained in these traits and behaviors.

6.2 What young professionals can learn from Gene Newman

First and foremost, the thing that students learn from Newman is the value of hard work. It is his hard work, rooted in his desire to learn, that defines Newman's professional reputation (Kashuba 2007f.) The value of responsibility is another important thing extracted from Newman's career. This responsibility is directed towards the client, the profession and others involved with the process (Kashuba 2007a, 2007e, 2007h.)

Newman knows that design is important, but the ultimate compliment to design is a finely built project. To Newman the construction side of the profession holds the key to successful design (Kashuba 2007a, 2007b, 2007h.) This tenet works for young professionals by enabling them to select prime construction materials and to identify the limitations and benefits of various materials.

Finally, there is no substitute for good communication. Whether communication is verbal or written, precision is key to effectiveness. Understanding the documents is a key to honest and straight-forward communication with the client and the contractor (Kashuba 2007e, 2007h.)

I don't know that it necessarily...puts fear in their heart like it's commonly said, but they know that they're going to have to follow the rules, get their paperwork done, and pay attention to the drawings and not cut-the-corners what-so-ever. *A landscape architect who worked for Newman at NJB* (Kashuba 2007e, p. 3.)

Newman's career has been rooted in professionalism and knowledge which enabled him to pursue construction administration early in his professional practice. The result is that construction administration forms the basis of his reputation—of his legacy—within professional circles (Kashuba 2007a, 2007h.) This legacy is passed on by those that have worked with and for Newman; that is, by those he has mentored directly and indirectly (Kashuba 2007a, 2007b, 2007c, 2007d, 2007e, 2007f, 2007i.) As they pass on the knowledge that Newman passed to them, they are in essence verifying and passing on his legacy.

6.3 Future Areas of Research

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

An additional topic that arose during this research was the role of context on the professional. In order to understand the individual being studied it is important to understand contextual factors such as social, economic, educational, and geographical influences. These influences can have a significant impact on the professional and the way he/she approaches his/her job and the profession.

Another interesting study could be done on the influence of Newman's practice on other firms and their built works. This research studied those actors that had direct contact with Newman. It would be beneficial to see Newman's impact on those firms with which he had little or no contact.

The field of landscape architecture in Texas was much different at the beginning of Newman's career than at the end of it. A study of these differences, in accordance with the development of national standards, would show the rise of landscape architectural professionalism in Texas compared to progression at the national level.

These future areas of research assist in fostering a picture of the landscape architecture profession in Texas during the second half of the 20th century. It also provides a structure with which to compare professionals who worked in that time frame. The changes, trends and growth of the profession in Texas are important in understanding where the profession has come from and where it's going.

The legacy of Gene Newman focuses on the life of an extra-ordinary professional, who has helped to propel the standards and quality of landscape architecture in Texas. From his quality of built-work to the quality time he spends mentoring young professionals, Newman's love for the profession has made him not only a key-figure in the Dallas-Fort Worth area, but throughout the state of Texas. For those who know and appreciate this legacy, every expansion joint and every red-line is apt to evoke fond memories of Gene Newman and the legacy he built through the practice of landscape architecture.

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BIOGRAPHICAL INFORMATION

Michael Kashuba was born and raised in the small town of Vernon, British Columbia, Canada. He grew up playing baseball and hockey, which led to him being drafted by the Seattle Mariner's baseball team. The summer between high school and college, he traveled some of the North-Eastern United States playing baseball with Junior Team Canada (1998). Kashuba came to the United States on a baseball scholarship to Vernon Regional Junior College in Vernon, Texas. He played two years of baseball at Vernon before transferring to Dallas Baptist University in 2000. Kashuba finished his bachelor of science in Biology degree, while simultaneously finishing his baseball career with the DBU Patriots (2002).

The summer after Kashuba graduated from DBU, he married Amanda Sherry on July 6th 2002. They met while playing college athletics in Vernon, Texas. Amanda, who was from Mansfield, Texas, was at Vernon on a softball scholarship.

While at Dallas Baptist University, Kashuba also found time to work on the University's ground crew. After graduation he took a job with the City of Arlington, as a landscape tech at one of the City's golf courses. After realizing that the opportunities for Biology degrees were very limiting, he began to look for other potential career options. While looking at the University of Texas at Arlington website, Kashuba came across Landscape Architecture. He knew nothing about the profession, but everything

that he read on that website appealed to him. Kashuba enrolled in the program and began to learn about the profession of landscape architecture. The more he learned, the more he liked the profession. Kashuba took a job with Newman, Jackson, Bieberstein in January of 2006, in an attempt to get some work experience and a better understanding of the profession in general. He has worked there for the past year and four months. Michael and Amanda Kashuba currently reside in Arlington, Texas with their dog, Clover.