The Cultural Landscape Foundation®

Pioneers of American Landscape Design®

JOE KARR

ORAL HISTORY

INTERVIEW TRANSCRIPT

Interviews Conducted

May 23-24, 2017

By Charles A. Birnbaum, FASLA, FAAR

Table of Contents

PRELUDE

I'm Joe Karr. I'm a landscape architect. I've been in practice in Chicago from 1969 through 2004, and I continued that, actually, on a consulting basis from 2004 until about 2011 or

’12, when I finally totally retired. Prior to that, however, I was in Dan Kiley’s office in Vermont from 1963 to 1969, and those were very formative years for me.

BIOGRAPHY

Childhood

Growing up in Northern Illinois

I grew up in Northern Illinois. Actually, I was born in Rochelle, which was a town of about 9,000 people, and my father owned and operated a trucking company during the War—the Second World War. I always refer to it as “the War” because, actually, for my generation, it was the War, which was World War II. And when the war was over, 1945-‘46, we moved to a farm, and I spent all my youth from then on at the farm. And that was important for me, because the ground was very flat. The horizon was broad.

Early Experiences of Landscape

While I was a student and growing up in this small town during my teen years, we would, as a class, often go to [the] nearby [Rock River Valley], which was just a few miles away from the flat land. You know, the farm where we lived was very flat. The fields were very geometric. The horizon was broad, and you could watch a sunset across the whole surface, which was wonderful.

Rock River Valley

But nearby, this was within ten or fifteen miles, was the Rock River Valley, and that was heavily wooded, beautiful country—and a lot of grade change and terrain, rock outcroppings and so on. And right adjacent to the river, this was where the Black Hawk tribe of Native Americans[i] were there, I don't know, 150 years or so ago, were still there. And Chief Black Hawk was very famous. So Lorado Taft[ii] built a sculpture, a big monumental piece (actually, out of concrete) that was 60 feet high, of Chief Black Hawk standing on the bank up on the rocks looking down on the river. And it's still there after more than 100 years. And these are, Lorado Taft, also, of course, as we know, was the sculptor of the fountain of the South Garden of the Art Institute, as well as the Alma Mater at the University of Illinois in Champaign.

So I spent this time there, and I think walking around there with my class, my cousin and so on, I had the opportunity to be in the woods, even though at home on the farm, we were just out in the open field. And I was an only child. My parents married late, and so I had a lot of time on my own, especially in the country. And so it allowed me to develop my imagination a bit and think about things. So it was all very accessible to me, and I think it was very important in my development.

Early Experiences of Art

Drawing

And actually, when we moved to the farm, I'd left a very good elementary school where I did a lot of…I had a lot of art. And my first few months at the farm, I was in a country school, a one-room country school, where I was the only one in my class. And there were only seven of us altogether, just for those few months. But right away, I realized that the girl in the eighth grade could draw, so I moved over and went to the seat right next to her so I could spend time watching her. So the drawing was very important as part of my years, then. And then I went to a smaller school in a smaller town after that, where art was not included.

But there was a lady named Mrs. Gladder, who came over from the next town once a week for one hour, and that was really important. I looked forward to that every week. And I remember her giving us one thing to do, which was, take a piece of paper and take a pen and put it on the paper, and not look at the paper, but just start moving [the pen], not lifting it up, and just keep moving it around, and then lift it up and look at what we had done. And she said, "What do you see there?" And I said, "Well, looks like a chicken." She said, "Yeah, OK—it's a chicken." But I think this was very important because it started the imagination to roll. And being an only child, my parents

married late, I had a lot of time to spend on my own and think about things and imagine and so on. And like a lot of people in this profession, I think we all can see and visualize three-dimensionally, and I had abilities, like most people do, to visualize almost like Superman flying around and seeing everything change in perspective as you moved, and I sort of took this and thought more about it.

Making Models

I even had, on the weekends, my cousin who lived nearby would come to our house, and we both liked to draw. And we'd draw each other. And then we started building things out of material, whatever materials we had. First it was outside, and we'd build little airports and little towns, small towns, but we had to tear them down every weekend. But then we'd just say, well, let's do it in the attic, and we can leave it there and keep building on it every weekend, which we did.

The Connection between the Hand and the Pen

You're feeling it, actually, in a way. It's kind of interesting. I think that connection between the hand and the pen or pencil that you're holding, and the paper, is really a strong thing. And I think that's something that we all, all of us in drawing, feel that. And I hope that carries through with landscape architects now, because it's so easy with computers to do everything on the computer, but at the same time, you know,

be able to draw and connect I think is really important. That connection is really very strong, I think, in most people in this profession.

Education

University of Illinois

I started at the University of Illinois [Urbana-Champaign] in 1956. And at that time, the department of landscape architecture was part of the city-planning department as well.[iii] So I started as a student in city planning and realized when I got there that our classes were all the same—landscape architects and planners had all the same courses the first year. So I got to experience both, and I thought, well, what I'm seeing here is something I think I would rather do, is the aspect of drawing, which I've always wanted to do. I might not get that in planning. It might be more other kinds of things. In fact, even late meetings in the evenings, which I wouldn't want to do I guess, as a planner, which they have to do sometimes. But more than that, I think it was the fact that it was hands-on with your ability to draw and design, and so that led me to landscape architecture. So I switched. But at that time, and kind of interestingly, that department had, the head of the department was Louis B. Wetmore, who was a planner. But they also offered degrees; you could actually get a degree in

landscape construction. You could get a degree in golf course design. It was only for a few years there, a couple of years. I think maybe two [years]. It was during the time that Stu[art] Dawson[iv] was there as well. And so I switched, and [I am] so happy that I did.

Faculty at the University of Illinois

The classes weren't that large, but they were, it was a wonderful faculty. [Professor] Stan[ley] White was, still had two years to go before he retired. So we had him for the first two years, which was wonderful. Chuck Harris was there, and he was really a great part of the strength of the department, as was Phil Lewis. There were people like Alan Winslow. Peter Hornbeck taught there the last year that I was there, and he was very important for me, which I'll talk about in a moment here. But he taught planning design my last year, which was 1960, '59-'60. All those people had their own expertise. They had something to offer every way. Most of them had gone from Illinois. They'd graduated from Illinois and gone to Harvard and come back, many of them. Tom Hassett was from Michigan State. He taught construction. He was wonderful at that. I think he returned to Michigan State later.

Peter Hornbeck

Peter Hornbeck was really instrumental for me in that I asked him, when it was my last year, I said, "I'm thinking of

going to either Harvard or Penn, and I'm not sure what to do." And he said, "Well, I went to… I was an undergraduate at Penn, and I went to graduate school at Harvard." And he said, "Knowing you, I think you should go to Penn." And I don't know why he said that, but he did. And he was so right, because it was right for me when I got there, because Penn was just a couple of years in the making then, with Ian McHarg.[v] He had started in the late '50s with the program.

Peter Hornbeck just taught for the one year at [the University of] Illinois, but interestingly, looking back in hindsight, he gave us one project to do, which was the Miller House, in a landscape-design course. So we all did a plan for the Miller House. We didn't know about Dan Kiley. We didn't know that Dan Kiley had done it. And I still have the drawing that I did. Of course, it's nowhere near what Dan would have done. None of us did, in fact, what Dan did. But Peter worked for Dan, I think [for] one summer, maybe two summers, and yet I remember him telling the story that they were all drawing there one day, and then Dan said, called from the farm or whatever, and he said, "We have to get the hay in today. Everybody come. We have to get the hay in at the farm." So the farm and the practice were intertwined with Dan, almost the entire time, I think, at least to my knowledge. So, that was kind of interesting, this thing that happened there.

Early Knowledge of Dan Kiley

I think the Concordia [Theological Seminary] in Fort Wayne, [Indiana], that Dan did with [architect] Eero [Saarinen], was the only thing that I had seen published anywhere at that time. So I knew a little bit about him, but not any more than that. Even though he had done the [U.S.] Air Force Academy [in Colorado Springs, Colorado,] and done other things as well. I hadn't seen it, at least. I don't know about the other fellows. But anyway, it was a good thing.

Stanley White

I wanted to sort of mention our experience with some of the people teaching at [the University of] Illinois, because they were really an excellent faculty. Stan White, as I mentioned earlier, was in his last years there. I think it was around 1966, then. He had arthritic hands. He had a lot of physical problems, but he still was doing his chalk talks. And the chalk talks were, of course, all these colored chalks that he'd take blackboards in Mumford Hall, went all the way around the room, almost, and so he would start on one side, and just go to each one of these boards, fill them up with all these colored things. It was about everything. Unbelievable. And so we'd come into our class, and there would be all these boards, there'd be color on them, and we'd be looking at them all. And he'd come with his

eraser and start erasing all of them. And we were, like, “oh my gosh, he’s taking all that off.” But fortunately people had photographed some of those before, because they realized how rich they were and how important they were. But I remember the first day in class, he looked at us, and he said, “Oh, well.” He talked about everything. And he said, “Molnar,” he says, “Hungarian.” So he’s going through each of our names, and he’s telling us where our heritage came from. But then he would do all these interesting things, depending upon what the day was. Like one day we came into class, and he said, “It’s a nice day… Why don’t you all go outside and kick cans around the building?” And we thought, now what does he want us to do that for? But obviously what he wanted us to do, he wanted us to look down at the ground and see everything, experience it all. And maybe somebody has a different impression of that, but that was one. And we all, all of us who graduated there, we’ve all talked about these things, you know, later. What was Stan thinking when he did this or did that?

Another time it was a nice day, and he came and said, “You know, it’s a nice day.” He said, “Take the day and go outside… Go down and buy materials and design and build kites for yourself and fly them.” It was a March day. So we did. And everybody had a different design. But it was this creativity that he wanted us to experience. And it didn’t have anything to

do with that class. It was an introductory class, which was a reading class. He had us read books and then report to the class on the book that we had read each time. It might be the Casemaker. It could be anything. And Stan, of course, related everything, the weather, geology, whatever. He brought everything in.

And with the third thing that I remember was, one day we came in his class, and he had a pedestal there, and he had invited this young lady from the drama and dance department to come in. She came in with black leotards, got up on this pedestal, and he brought out his violin, which he played terribly. It was just awful. And I don't know if he could really play well, but when he played there, it was just this screeching. And so we all were kind of holding ourselves, because it was always the same thing. And so he started playing these tones, and then she started to move on this pedestal. And the whole idea was how form changes as you look at it from different viewpoints [and] whatever. And so this was all part of Stan's idea to loosen us up and to be aware of everything, I think, probably. But it was part of how Illinois was then.

Curriculum at University of Illinois

Our curriculum had, we had a lot of art courses, freehand drawing, figure drawing, art design, sculpture with clay, clay models. And I think all these things were important at that

time. The curriculum, as we all know, all the curricula at the various universities was so crammed with landscape architecture, with very few electives that one can take, and there were a lot of things that you really wanted to take. Like I took speech, because I really wanted to take speech. I took architecture history, because I really wanted to take architecture history, and architecture construction. I really, actually, even then I was starting to get interested in architecture, right from the very beginning, because my roommates were architects. I took as many architecture courses as I could, because I saw this relationship of architecture and landscape architecture even then. And a lot of my friends were architects then. So it was kind of a carryover of landscape architecture and architecture together during that time, and extended when I went to Penn as well.

Charles Harris

Chuck Harris was very good there in the department, because he took us on several field trips in various parts of the country. One of our first field trips was to Detroit, or to Ann Arbor, actually, to Johnson & Johnson's[vi] office. I think that was even before [Clarence] Roy was there. Because Bill Johnson was known as the fellow who could draw, and we all wanted to aspire to that. So we went there, and that was when they were doing shopping centers. I think there are Northland and

Southland, I think there are four shopping centers in the Detroit area that they had done at that time. So we visited all those. Chuck took us to other places, well, to St. Louis, several other places. And he was very good with that.

In fact, Chuck was so wonderful, you know, we would be in the studio in the evenings there, finishing a project, and it might be, if we weren't finished, someone, a faculty member had to stay, of course, to keep the building open. So he would stay as long as it was necessary. And it might be four [o'clock] in the morning. He was from Indiana. I remember that. So he had popcorn, and he had a popcorn maker. And he'd play wonderful classical music that we could hear all over, and had this popcorn for us. And we could be there all night, and it was wonderful. And Chuck would find something for himself to do during that time. He was very giving as a man, as a professor.

Studying Piazzas

I remember one thing really important at Illinois. I think it was Phil[ip] Lewis who had us do this. We studied a lot of the old plazas and piazzas that had no planting in them. It was the space. So we would build models of these spaces, San Marco and some of the Italian, whatever they were—I can't even think of the names now. Anyway, we designed these, we copied these spaces, and then we tried to figure out why is this space to important? And it's the position of the buildings and how they

just, sometimes at random, or they'd end up with a…something at the corner or whatever. And as you moved through the space, everything changed. Gordon Cullen[vii] was very good at showing sketches of how you moved through the space, and it would be a different sketch for each position as you go through. And this is something I think for all of us, spaces, everything. That's what we're doing. We're manipulating space as designers. And the changes as you move through it.

I remember in Dan [Kiley]'s office one time, I'd go every Saturday morning, all of us [would] go there on Saturday mornings to work as well, even though Dan wasn't there. We'd just [go]… we were bachelors. We had time, so we'd spend our Saturday, sometimes we'd write letters home or whatever we did there on Saturdays. But I was looking through the files a few times there just to see, and I found, just to see what Dan had done, and why was it important? What was so good about this particular design? Why was it, it was acclaimed or something. And I remember finding one little courtyard that had one tree in it. And I don't remember what the space was like, but anyway, the tree was not centered. It was off center, of course, where it should be. But as you moved, I turned the drawing upside down, and it was a totally different experience, the way the tree, in plan, how this all related. You know, the tree and the space, how the space changed, because I was looking at it from a

different viewpoint. And I think we all had probably done that. We'd do a drawing. Sometimes we'd turn it upside down, because you see things differently. You know? And walking through a space, you know, Dan experienced that, I think, too. He liked to walk in the woods. And he probably walked every day. But I think it was the relationship of the trees. As he walked through, the space changed. If you look back, it would be different. We know this as we walk through the city or anywhere we go. Space changes, you know, as we go.

Pedagogy at the University of Illinois

Well, at Illinois, you know, when I was at Illinois in '56 to '60, that was sort of the tail-end of the way that they had been teaching, because we were even doing ink washes for it to show the shadows of a Corinthian column or something like that. And it would take, you know, a couple of weeks to do all these ink washes of how the shadows would go on this thing. Our presentations were, so much of our time was put into presentations. If we had a project, well, like the Miller House, those are done on big boards, whatever they were, 30-inch by 40-inch boards, and we inked everything. We used Zipatone[viii] then as well. But the drawings were, had to be done so well that the drawings, the presentation and the drawing were really important, much more than doing sketches or anything else that led up to that.

We did our sketches to get, to arrive at the final decision of the design. But it was the actual presentation board that was the big thing. And we kind of wondered about that then, because it seemed like we were just, six weeks to do a project for one or two boards, and it seemed like it was taking too much of our time, when we could have been doing sketching. So I think that was the thing that I found when I got to Penn—that we weren't doing that. We were doing sketches. It seemed like we could do a lot more in the time [given]. This wasn't a criticism of Illinois, because Illinois was very strong. But it was just things were changing at that time, I think.

University of Pennsylvania

Philadelphia

I didn't know anything about cities until I got to Philadelphia. I had grown up on the farm, of course, and Champaign-Urbana is more rural in its essence, even though the big university is there. But moving to Philadelphia to start at Penn in 1960 was a real eye-opener for me because planning then was very strong in Philadelphia. And that was a good time to be there, because a lot of things were happening with the planning that was going on in the city.

G. Holmes Perkins

So planning in Philadelphia was very strong at that time. Ed[mund] Bacon[ix] was there at that time, and leading it, and

somehow or other with the planning department at the University of Pennsylvania and the landscape architecture department and architecture, all in the same building, we shared everything. We even had classes together. We had a civic-design class, which G. Holmes Perkins, the dean, taught, where architects, landscape architects were on the same team together. I remember one team we had, we analyzed the New York [City] building code, compared to the Philadelphia building code, and there were two architects, a planner and myself on our team. And I found that quite interesting. I have the…I remember one thing, also. When we started the first year, the first class with G. Holmes Perkins in civic design, we all went into the room in the building there, and first thing he said to us, he said, "I would like for all to take out a piece of paper and draw the plan of this building and the surroundings." And of course, everyone was like, gee, did we really look at this before we came in? It's a very great eye opener that we have to be aware of everything, we should be aware. And many of us are. But we have to learn that [habit] along with everything else. And so it was something that I found very useful, actually, for a long time.

Karl Linn

Another example, I think, that comes to mind is, when we started with Karl Linn at Penn. Karl was a practicing psychologist as well as a landscape architect when he came to

Penn. He had grown up in Germany and moved to Palestine, I think after that, and then to New York. And not many people knew this, but he was a landscape architect for the Seagram's Building and the Four Season's restaurant and a number of other things before he came to Penn with [Ian] McHarg. And he came to Penn the year before I arrived there. So I started in 1960. He came in '59.

[He was a] very interesting man. He brought something there that complemented Ian, because Ian understood the whole environment. But Karl was more sociological, psychological, as well as practical in terms of landscape architecture. So he was thinking about it, and he always want[ed] to have meetings. He'd call us maybe at ten o'clock at night and say, come over to (there were only seven of us in our class) my apartment. Let's have a meeting. He always liked meetings to discuss everything. And I remember one of the first projects that he gave us to do was called the Space Womb. And what it was, it was each of us was to design and build a model of a house that we would like to live in—design each room as how we would feel in that room spatially. And I think that that sort of kindled a lot of the thinking of space and psychologically what these things mean to us when we design something for someone. I remember each of us would design our bedroom. How do you feel in the bedroom? How do you feel secure? Do you want a window, one window? Do you want a window behind you? Do you want to a window in front of you? You

want it to be a closed-in space? Do you want to be higher up or lower? Just how you would like to sleep, for instance. So these kinds of things were what Karl brought, along with everything else, and it was a wonderful thing. He was a very generous man, and he thought very much about North Philadelphia, West Philadelphia, which bordered on [the] Penn [campus]. They were slums and had a lot of difficulties, and people didn't have anything there. So he wanted to do self-help playgrounds for people living there. So he would. That was part of one of our courses, was to go out and work with these people, and contractors would donate materials and so on, but the people would build the playgrounds. They [the playgrounds] were very crude, but they were theirs. And that was important, as Karl pointed out. This playground belongs to these people who are going to use it, because they partially built it as well. It was a strong thing. And he did that for the rest of his life. He went on to many places, finally ended up in Berkeley[x] doing the same thing there.

Ian McHarg

I came to Philadelphia, actually, the summer before I started at Penn, because I had gotten, fortunately had gotten a job with the National Park Service for the summer. So when I graduated from Illinois in June, the next day I drove my car out to Penn, out to Pennsylvania, to Philadelphia, to work at the

National Park Service for the summer. So I had an opportunity before even starting at Penn to get an experience of the city. And I had many experiences. I was even, my car was stopped when I had just arrived in the city because it was, the police had met the qualifications I guess, or whatever, some car that had drugs in it or whatever. They made me empty my whole car with what I had in it. And then I got to Penn, the campus, and I went straight to McHarg's office.

I hadn't shaved, because I had driven all the way from Illinois without [shaving]. I slept in the car on the way, and got to his office, and he was very nice. He said, let's go to lunch. And so we walked across the campus, and there was a fellow sitting under a tree there, and he said, "This is Philip Shipman. He'll be one of your classmates." I said, "Oh, really?" And that was the first time I'd met him. And so we went to lunch. But then McHarg was pointing out a project that he had done, and I have to be honest, it wasn't very impressive as a design. I don't think Ian was that strong in design of that type. I would say, site specific, or whatever. But he had this huge, immense understanding of everything else. And his Man and Environment course was absolutely the most fantastic course because he just had this booming voice, and he was very, very, his vocabulary was huge, as it always has been, and he'd boom all of this out, and it was just coming so fast that you could

hardly absorb it. But everybody wanted to take that course, and it was not just landscape architects, but people from other curricula. Even the doors were jammed with people trying to see what was going on in there because they could hear this man speaking, and he was so good.

And of course, he had the TV series as well as that time, *The House We Live In*, on Sunday mornings on TV. But what he would do, he would bring in all these people from every kind of background, religion, philosophy, history, English, whatever, and they would, he would ask them to, go out in the course, and he'd bring them to our Man and Environment course to speak as well, but also to the TV program every Sunday, to speak about their particular expertise, how it relates to the environment and man. And it was very interesting how each one described certain things, and it brought everything together. That was the interesting thing about it, was that it was so broad. He gave us so many books to read. They were huge books, and I remember Fraser Darling[xi] and *Space, Time and Architecture*,[xii] all these. One book had 1,500 pages, and I thought, my God, I was trying to read all these books, and I finally realized that all these English, people from England, who had already had their degrees in architecture, were much smarter than me, because they perused these books. They weren't trying to read everything. I ended up getting an ulcer my first semester because I was trying to do

all this stuff, and I wasn't getting any sleep. And so, I finally figured out how to study, which I guess we all have to learn as we go through.

I think Ian was a very kind and gentle man. He was a big man. You know, he had been through all that difficulty of seven years in the military during World War II, experienced many things going from that, what he used to call a sapper,[xiii] I guess it was the lowest level, up to a major.[xiv] And he loved his students, absolutely adored every student. And he could remember everybody's name. In fact, recently I was talking to a landscape architect at Illinois, and he said he had met McHarg a few years before he died. And he said that he had talked with him briefly (I don't remember where it was that he met him), but then a year or so later, he was someplace, and McHarg was there, and he walked up to him, and he called him by name. And people have said this before, that Ian remembered everybody's name. And it's very interesting. I think it's true. I think all his students…he remembered everybody's name. He came to Chicago once to speak at the Graham Foundation, and so, of course, I was there with my wife, and so I went to the podium afterwards, and he says, "Bless my soul, Joe Karr," he said, and put his arm around me. I thought it was, anyway, that's just how he was.

And he was giving to everybody. He was a wonderful man all of his life, and I think he always could, well, how many

students were teaching, so many of his students actually went into teaching, as probably everybody knows, after Penn, immediately. A lot of them went to work for [Lawrence] Halprin, actually. Larry liked Penn students for some reason. And a lot of my class, three of my class, actually, went to work for Larry eventually, and then Morton came back to work for Dan. But it was, Ian was so broad in everything, and he was so articulate. I think that was one of the things that impressed me the most. And you felt comfortable that this is something that we all should be aware of, because of his whole awareness of the whole planet and every part of it. And then Karl, Karl Linn, actually, added to that. So the two of them together made a very strong department. There were other people. We had Dr. Paul, who was in the botany department, who gave plant materials to everybody [and taught] courses. We had, I forget the man's name who was teaching architecture history, but that was a very strong thing that we all took. And of course, Dean Perkins with civic design, we all took. But the two, there were only, the two main faculty members were Ian and Karl at that time. And the department was only, I think our class was either I think the third or fourth class to graduate. And almost everybody in those previous classes had come from England. Ian was very good, that's another thing about Ian, he was very good at getting scholarships for people. Almost everybody had a scholarship of some sort. And if

they didn’t have enough that way, everybody worked part-time in an architectural office or whatever to support their way through school at that time.

National Park Service

In the summer of 1960, June of 1960, when I arrived in Philadelphia, I started at the Park Service right away, and it was a wonderful experience because there were some great people working at the Park Service then. Bob Steenhagen was the man I was working under at the time. Later, Ben Howland, Hodge Hanson, these are all really good people, and it gave me the opportunity to work not only in site-specific design with Bob Steenhagen, but also with Hodge Hanson and Ben Howland on master-planning. They were master-planning Cape Cod National Lakeshore at that time. That was 1960. I worked on that site from ’60 to parts of ’61 and ’62 because I continued to do work with the Park Service part-time. And their planning instincts were wonderful, and in fact, they just were terrific people. It was hard for me actually to leave the Park Service when I left there, but I wanted to do a different type of design, so I ended up going to Dan [Kiley]’s after that. But that experience was very valuable for me.

What was interesting at that time at the Park Service was some of the other projects that we’re working on. I worked on Gettysburg [National Military Park], and doing a new development

there at Gettysburg, Acadia [National Park] up in Maine. So when I was working on Gettysburg and Acadia, and then I also was working a lot on the work, which was being done actually in Philadelphia, for the Independence National Historic Park there, because they were excavating a lot of the old buildings from the time of the 1700s, including Ben Franklin's house. Or actually, they were excavating Ben Franklin's basement. So at lunchtime, we'd go to see what they'd found in Ben's basement, actually. It was all kinds of bones and things. Who knows what they were. But then we would put the buildings back by just doing, building up about two feet of the outline of the building's perimeter and then putting fences up or whatever. We didn't rebuild a lot of the buildings. But the form of each building was there, and of course, the landscape was all done, the fencing and so on looked the same. So that was a very interesting time, because not only were we working in the office, we could go outside within a block or so and see a lot of this as it was being done. It was quite exciting.

Juries at the University of Pennsylvania

I had Lou[is] Kahn for juries. But everybody was there together sort of walking around in the classes. And what was nice was that [with] the juries [at] Penn, you could actually, anybody could attend a jury. So there was a second level that people could sit and listen, look down and listen. I mean,

anybody who was anywhere walking through the campus could come in and sit down there. So we were able to attend a lot of the architectural juries, the planning juries, and they attended ours and so on. So there was a lot of interplay between the three departments that I found really strong. We didn't have that at [the University of] Illinois, because at that time, Illinois was in Mumford Hall, and the architecture building was separate. So we didn't have projects together. It was, we took architecture courses, but we didn't have projects where we actually did things together. And I thought that was very strong, and of course Harvard and a lot of the other schools had that. Now Illinois has it as well. But Lou Kahn was on a lot of our juries. Ian was on their juries and so on. So it was a wonderful interplay that took place there. And it was a small building, actually, [that] it was in. But people there, there was Bob [Robert] Geddes. There was Bob [Robert] Venturi. There was Denise Scott Brown. William Wheaton was teaching planning. There were a number of other people. Romaldo Giurgola was there as well. [It was a] terrific faculty in architecture, as well as landscape [architecture]. So we all benefited each other from each department.

Classmates at Penn

But Philadelphia was a great impression for me, because growing up on the farm, going to Champaign, even though it was a big campus and so on, and a large city, but Philadelphia was a real urban [environment], and I was actually shocked, not like the students do these days, where you go to see the campus before you decide on which one you want to go to. I had not been to Philadelphia. I had not seen the Penn campus. And so, I drove in, and now, where is it? And I kept going. This is a city. Where is the campus? Then I realized, this is the campus, and we're in the city. And it was terrific. I mean, it was really dense, and it bordered on North Philadelphia, West Philadelphia, almost ghettos in a way. And [it was] very tight. The city, of course, didn't have high buildings, because there was nothing taller than [the] William Penn [statue atop City Hall] would allow at Penn Center. So it was…the scale was very tight, but it was really urban, and I think everything about it, and I think all of us in our class probably felt the same way, it was a wonderful thing. I mean, it was exciting because we were young, and everything was new to us, and so it wasn't just the curriculum at Penn, it was also the city itself and the life that we all had.

We had, it was kind of interesting, our classes had, nobody had any money, so we couldn't afford to do anything. So we'd have parties at one another's apartment and buy cheap Margaret

Pentro wine, which is probably, a gallon was probably three or four dollars or something. But anyway, we'd have these wonderful parties, and I remember Peter Ker Walker[xv] was one of the ring leaders, because somehow or other we got doing some reels, or Scottish dances at these parties. So we would drink, but then we would have so much activity with these dances that we never had no hangovers the next day. It was absolutely wonderful. But we had these parties, and we carried that up, actually, to Dan [Kiley]'s office when we were all there together as well, the same kind of things that we had done then.

But it was very rich, because everybody was from different places. I mean, the class, I actually overlapped two classes, because I'd had a lot of the courses at Illinois before I got there. Most everyone else had come from architecture. They had degrees in architecture. There were no grading or plant materials. So they had to do all these classes that I had already done. So I matriculated a little faster than other people. I was there a year and half instead of two, even though I waited to graduate with everybody at the same time. But the architects could draw so well, so I was learning everything from them, but they didn't know now to do grading and earthwork, so I was able to show them that. So there was a definite respect that we had for one another because we each had our own expertise and learned from each other. But the class, my class, of course,

was, there were just seven of us. There was Peter Ker Walker, Michael Laurie, who went on to become chairman at [the University of California,] Berkeley, Roger Clemence, who had been teaching at [the University of] Minnesota forever, Geoffrey Collins, who went back to, he was English and went back to London and headed up the Derek Lovejoy offices (there were several offices throughout Great Britain). And Bill Oliphant, who was from Knoxville, Tennessee, who was an interesting fellow on his own. He was older than us. He had been a fighter pilot, a jet fighter pilot in the Korean War, so he'd had a different experience than any of us before he came to Penn, gave up everything to come and study landscape architecture. He was very interesting. I still have contact with him. He's in his late 80s now.[xvi] And so he went back to Knoxville to start his office at that time. And of course, Peter [Ker Walker] worked his way up to Dan [Kiley]'s [office], and eventually I got there as well.

But the other class was also very interesting. And that was a class ahead of us. So I was sort of in there. I was doing a lot of their courses with them in plan design and so on, and that class had about twenty people, and there were people from England. There was Lida Di Barrero from Cali, Colombia. There was Carl Friedrich Werkmeister, who was, he was actually a, I like to say, he's a count from Sweden. And there [was] Giuseppe Nardulli, from Italy. He was a crazy fellow. He could draw like

crazy, and he could actually take a sheet of paper and just roll it across the whole wall and just start at one end and just go through the whole thing. And the same thing with Dennis Wilkinson, who was also English, could do the same thing. Roger Osbaldeston was in that class, Phil Shipman, Douglas Sampson, who was the first person, actually, from Penn to go up to Dan Kiley's office, and probably ran most of [the projects] up there. Wendy Fowler—there were all kind of people in that class. And so I was able to benefit from all those as well as, so I was kind of lucky in that sense, that both classes were part of what I was involved with.

Friendship with Karl Linn

Well, I think when you talk about Ian, you know, being so involved in what his thoughts were about everything. But then you have Karl [Linn] on the other side, and Karl was the other, he was the balance, actually, at the school. And you know, Karl got so involved with what he was doing. It was so, just as Ian did with his. But Karl got so involved, when he took us to the self-help projects, we got so involved with that sort of thing that the dean got very concerned that we were taking too much out of actually doing design. We were doing these sociological kind of things for people. In fact, he even wanted to fire Karl and have him leave. But Lou[is] Kahn came to Karl's rescue because he recognized what Karl was doing. And so he wrote a

letter [to] the dean, and he said, this is really important. This may not be what you think is important at this level of education for these people, but he said, this is something that's relevant, and I think Karl's very important here. So the dean accepted that, and Karl stayed on. But it was a very important time for Karl. And I saw Karl many times after that. He asked me to come and lecture to his class at MIT one time, and so I stayed with Karl that evening before the lecture, and he pulled out this letter, and he said, this is the letter that Lou [Kahn] wrote for me. And it was so precious that he carried this with him everywhere. I mean, probably for the rest of his life. In fact, he even sent me a letter, [and] we exchanged letters pretty much until his death when he was around 82 [years old]. In his last letter to me, he sent a copy of that letter again, because he'd forgotten that he'd told me about it before. But it was so important to him that Dean Perkins had kept him on, so he could, and that Lou had written that letter for him to stay. I thought that was a very important thing.

The California Modernists: Thomas Church, Lawrence Halprin, and Garrett Eckbo

Well, we knew about [Lawrence] Halprin and what he was doing. We knew about Tommy Church and [Garrett] Eckbo, because they'd written their books, and that was something we had access to. And for instance, Dan [Kiley] never wrote a book until he finally did the [book on his complete works], which was more a

photographic book, at the end, but Dan was not a writer. I, for instance, was never a writer. A lot of people aren't writers. But Eckbo and Church were really good at it. And Larry Halprin was as well. So I think that the California people, obviously, were the ones who led this whole emergence into the modern landscape, even though Dan was part of that, because he was with Garrett Eckbo and with James Rose at Harvard. And their treatise to make a change for all that. But Dan was kind of by himself on the East Coast doing that sort of thing, and of course, he was probably criticized for his formality and so on. Why was he doing it like this, and so on.

But Garrett and Tommy had a more looser California kind of outdoor living kind of expression that they did with everything, and Halprin did, too. I think Halprin kind of merged the two together. He could do both, the formal and the more loose. I remember when Michael Laurie was at California. We remained good friends all of our lives, and so when I was working on Oakland, the Oakland Museum or Stanford, at Stanford (I had a number of projects over the years in California), I always stayed with Michael. And we would talk about these things. And, of course, I got to know the faculty at Berkeley, because when I was there, we'd have…we'd go to Garrett [Eckbo]'s house and whatever, or Gerry Scott's [Geraldine Knight Scott][xvii] or whatever, and so I got to know these people, and that was all, Michael was critical

of Dan. He said, “Oh, this is just too…you should be looser,” kind of thing. You know, so I think it’s this California style [that] is different.

Tommy Church’s Office

I have to tell you a little story about Tommy Church because I had a project with Harry Weese at Stanford University for the Terman Engineering Building. This was in about 1975. And so Tommy Church was the master planner for Berkeley—I’m sorry—[that is] for Stanford at the time. So Harry Weese’s brother John,(Harry Weese had two brothers, John and Ben, who were both younger than Harry) and so John was working for SOM [Skidmore, Owings & Merrill] in San Francisco, and then had finished working there and was sort of on his own. So Harry brought him in to be the local architect for the Terman Engineering Building out there, to do whatever needed to be done. So I spent three days with John out there, and we did what we were doing.

But we went to Tommy Church’s office one day, and Tommy was pretty much retired. Not much going on. So we went in the office, and it was really a wonderful experience because (I think it was the second floor) there were all these tables that had the cloth drawn across. We used to have a departure, and well, you’d cover up everything at the end of the day so dust didn’t get on anything. And I guess he called it a dust cloth, I don’t know. But anyway, there were all these tables, nobody else

there but Tommy and Grace, his secretary (Grace Hall), and the light was coming in just through the windows. It was kind of like a séance, because it was a subdued kind of yellow light, I guess just the way the sun was setting, coming down at that time of day. And Tommy was talking there, and I just thought, this is fantastic, because this was Tommy Church in his later days, and he sort of had to give us the approval for what we were going to do there, on the site. And he gave me a specification that he had written. It was a typed specification, but he had his own hand notes in there, and I still have that. And Tommy, I think he passed on a few years after that. It wasn't too long after that that he did go, but Michael Laurie and Grace Hall, of course, did a second edition of his book, which they did just in time sort of for Tommy. Michael was very good friends with Tommy and his wife. They were very, very close. And so Michael was very intent on getting that book done before Tommy went.

Architectural History at Penn

Well, history for us at Penn, everybody in architecture and landscape architecture and planning all took the same architecture history course. That was part of our curriculum, taught by an architect named…and I'm trying to remember his name now. He's a very good, it was actually an excellent course—all about places and spaces and so on. So we all were learning the same things, even though we'd use them in different ways. This

was architecture uses certain materials. Landscape projects use other materials. We're still all designing space. And I really liked that course. It was, I had a similar course at Illinois, and those are two of my favorites courses, were the history courses, because it brought in so many things.

George Patton

I think probably everybody but me worked for George [Patton], because I was already working at the Park Service. George Patton was very important for all the people at Penn. I remember when I was in Illinois and I told Chuck Harris that I was going to Penn, he said, "Oh, you need to get in touch with George Patton." I think they had known each other a long time. And George went to North Carolina State or someplace, but they had maybe been at Harvard together, perhaps, I don't know. But George was a wonderful fellow. He had a small office, and he employed all the landscape-architecture students at Penn, it seemed like. Sooner or later, somebody always ended up working there. And I don't think he ever made any money. His wife was a planner. I remember that. And I think she was very successful, and that's how it all worked, because George would change the design and do it over again, and so on. But he was a very fine man, and he taught a bit at Penn there. I didn't have any courses [with him], but he had taught some people before me or after me as a guest lecturer at Penn. He was a wonderful man.

But everybody had office jobs. I mean, there was Lou Sora, a lot of the architects in the town then, Peter Ker Walker worked for Lou for a while. Geoffrey Collins. They, it would be just a few hours a week. I worked for, actually, I worked for the National Park Service that summer before I started school, and then when I started my first semester, I left the Park Service, and I started to work for the planning, I'm trying to think of, the planning local, city and local planning department there on the campus. And I had a part-time drafting job. I would work just a few hours a week, and maybe two or four hours a day. I'd eat my bologna sandwich on the way to my studio, leaving where I worked at the drafting. But everybody, it was part of the whole process of going through Penn, was people working as well as studying.

Hodge Hanson

Hodge Hanson was a terrific renderer. He could render perspectives of Kitty Hawk and all of whatever the project things were that were going on at the time. And he had a technique, which he used paint pigment, which was ground, which was just like a powdered dust color I guess, that was used to make paint, with whatever was added to it. So he had this paint pigment, and the process was to take a cotton ball and knead it until you made a surface that could work well, and you have a pile of this powder, and you knead into that, and then take the

edge of the paper, and you could brush across with this kneaded, and get this beautiful layer that you could blend out, and that if you wanted to change, you could take an eraser, and if you're doing clouds, for instance, and change that. And I learned how to do that from him on a couple of things. So when I went to Dan [kiley]'s office, one of the first things I did, was able to do was that he was working on the Arch in St. Louis at the time, and there were changes to be made. And one of the things he asked me to do was do a perspective drawing of how the trees leading up to the Arch would look from the side. So I did it with that technique, and I think he liked it so much, because I've seen photographs that Dan had that on the wall, even many, many years later, that particular drawing, because it was what he wanted to show about how those trees—triple rows of tulip trees—would lead up to the Arch. I can tell you more about that later. Of course, I couldn't get paint pigment, so I had to use, I had to grind up pastel to give the powder. But it worked the same way, the same stuff.

Practice

The Office of Dan Kiley

Getting a Job with Dan Kiley

When I was at the Park Service, when I was about to leave to go in the Army to basic training, I'd been working with Ben Howland on the Cape Cod National Lakeshore master-planning. And so he gave me a book the day I left, and it was of national parks, very nice little book. I still have it. And inside the cover he wrote, "Joe, I'm going to mark time until you come back." And I always felt so good about it to have that. But you know, those people there, almost all those landscape architects working at the time were graduates, of the School of Forestry at Syracuse, in landscape architecture. For whatever reason, they just seemed to be…however they were taught at Syracuse, that fit with the fact that the Park Service needed landscape architects. So a lot of those people were… But they're all, when I went there, I was only 22 year old. And everybody was older, they were war veterans, World War II veterans, and Bob Steenhagen, they all had remnants of trench foot and everything else that they'd gone through, but Ben Howland had gone through terrible times in Guadalcanal. It was the early part of the War when the Japanese were really…their best soldiers were sent there. So they were, they had to fight, and I said, oh, he was a Marine, and I said, "Oh," you know, "Where were some of the best Marines?" He said, "The best Marines are dead." And he was, in other words, he had been through [the] worst. Bob Steenhagen had a sign on his desk there. It said "The Ulcer Department" because

he had been through such terrible times. Dick Woodpen had trench foot. They all had been through all of this, you know, but they came back to the Park Service to work, and they were really dedicated people. And when I left, it was very hard for me to leave, because they were really good friends. And I kept…Bob Steenhagen and I remained friends for years and years after he went to Denver. He's actually passed [away], but when I left, they gave a party for me and gave me a book, and I'd always mentioned that I like Leonardo [da Vinci], so they gave me, found this nice book [on] Leonardo da Vinci. I still have it, with all, they signed their names. It was nice.

I finished my courses at Penn in December of '61, because I had advanced because of my background in Illinois. So the other people in my class also had another semester to go yet until the spring of '62. So I went back to work with the Park Service during that time, and during that time I enlisted in the Army, because I knew I had to take care of that, otherwise I would be drafted anyway. So I enlisted in the engineers, thinking that there was something to do with landscape architecture. I mean, I'm going to build bridges or whatever. o I enlisted in the combat engineers, and so I didn't go until after I graduated. We graduated in June, and then I, at that time, Tony Walmsley had gone to work in Brazil with [Roberto] Burle Marx, and so he was living in a cottage out at the end of the Fairmount Park, in the

Wissahickon [Valley] at the edge of Philadelphia. And it was a beautiful cottage where he had had parties, and we all were familiar with it. So when he left, he told Peter Ker Walker and myself that if you want to rent this house while I'm gone, or this cottage, you can do it. So we did. I was only there a few weeks, but Peter stayed for I think almost a whole six months until Tony came back. And I went in the Army then, so I was finished with Penn in Philadelphia at that time. So I was just away six months, and when I came back, the Park Service had kept a job for me. So I had a job to come back to, which was great, but I didn't have a place to live. And then I realized when I arrived back that the only people I knew in Philadelphia were Ian Tyndall and his wife Helen. Everybody else had gone. And I thought, oh my God, I'm lost here. As much as I felt connected to the city, it was the people. You have to think about that always. You know, it's really the people who make a place, and that's what's a big part of it.

By that time, Peter Ker Walker had left and gone to Dan [Kiley]'s office. And he wasn't the first person. The first person to go there was Douglas Sampson from that previous class I mentioned the year before. And then Philip Shipman followed him. And then they needed someone else, so that Peter Ker Walker went there. So while I was in the Army, Peter wrote me a letter and said, you know, "What are you planning to do after you get

out?" I said, "Well, I'm coming back to the Park Service." So I was back to the Park Service for I guess about two months. I started February, yeah, about two months. And I was very happy with the people there, but I wanted to do something different. I wanted to do more, I guess you could say, site-specific landscape architecture, and not just parks. So Philip Shipman and Peter said, wrote to me and said, you know, Dan's looking for someone. And so we've got all this work now. It's just coming in like crazy. And, in fact, he might even need two people. So Ian Tyndall and I (I drove us up), we drove up. It was in March of '63, and I'll never forget arriving there.

We went to Dan's house, and there were these skis all lined up, ten pairs of skis leaning up against the garage, I guess. And Dan was there. And Anne [Kiley] was there. And we had our interview. There was snow on the ground. And we went back, and then a few days later, Peter called and said, Dan wants to hire both of you. So Peter, I mean, Ian still had a little bit of time to finish his, that semester. So I went ahead, and I went there in May, early May. It was about 90 degrees in Philadelphia that day, and I started driving north in my little Beetle. And boy, it just kept getting colder and colder. And finally, when I got there, it was like 36 degrees. But what was wonderful, as Peter and Phil Shipman were living with a farm family, the Ambleaus; they were on Route 7, which is the north-south road up

and down Vermont from Burlington all the way day through Charlotte and Rutland and all these other towns, Middlebury, and they were living with this farm family, and so they had rooms there. It was a couple of Canadian, a French-Canadian couple, the Ambleaus, Leonard and Leona Ambleau…a very nice old couple. Their kids had all grown up and left the house, so they wanted to have somebody there. So this is just a couple of miles from the office. So we each had a room. And when I arrived, that was the weekend that their last daughter was getting married, so there was a big party. Oh, and we had a great time. And that was my introduction to Vermont right away. So then the next day we went to the office, and that's when I can really relate to what Dan's office was like. But I have known about Dan before, because he was, when he was working on the Jefferson National Memorial, he was coming into the Park Service there on occasion, because he was really having a real argument with the Park Service about what the trees should be leading up to. He wanted the tulip trees. They wanted something else. And so he was going back and forth with that for a long time. But I didn't know I was going to be working for Dan. I had no idea. I had no plan for it. It just happened that way.

Anne Kiley

When Ian and I went there to the farm, actually, where we had to interview with Dan, of course, Anne was there, and Anne was something very special. I mean, she was really special, and she was a big part of Dan. You know, he would be a Dan Kiley when he's out traveling, and famous with all the architects and so on. But when he came home, even Anne would say, Dan, when you're back here, you may be famous out there. When you're back here, you're Dan Kiley. That's what actually Gus, one of Dan's sons told me a few years ago, actually, in Boston. And so he was a different, you know, everybody wondered, how could Dan be doing all these very formal, urban projects and live in this very rural setting? And it was not just rural. I mean, it was really [rural]. They had a couple of cows that Anne milked. They had dogs that were able to run through the house if they wanted to. There were eight kids. So Anne was a very busy person. And she would get up early in the morning, like maybe, I don't know what it was, four or five [o'clock] or whatever. She had her own little retreat somewhere that she could go and spend a little bit of time before the kids got up. That was her time, because otherwise she was so busy.

When Dan would have people come to visit, like Lewis Mumford or whoever would come, and they'd have dinner in the evening, and Anne would take care of that there. But then she'd disappear about eight o'clock, whoever was there visiting, because she had

to go to bed and get up in the morning. But she was very special. I remember she sort of had a housemaid's apron on and so on when she was taking care of the kids. I mean, and she milked the cows. She had all this to do, you know? But the two of them together were really, they would take walks together in the woods and so on. And Dan would say to Anne: Look, Anne! There's a marigold. Or there's a wildflower or whatever. And then it was just almost like the kids would say this, too. It was almost like children, because they were so connected to the Earth and the environment around them.

So I think this first meeting with Dan was, you know, because it was that rural setting, there was nothing formal about it. It was just very loose, and Ian and I had no idea whether they would hire us or not afterward. But it was, and probably it was [the] influence from Phil, Phil and Peter said, you know, hire these guys, because we all wanted to be together again, probably. That was a big part of why I wanted to go there, because it wasn't just what Dan was doing, but it was the place it was, because I grew up in a rural environment. There was this rural setting that was almost like home again. And here were all my old friends, you know? And then on top of that, we were working on these fantastic projects all over the country. And I couldn't believe that this was all here in one place, in this rural setting.

First Day in Kiley's Office

Well, my first day, [LAUGHTER] my first day in the office, I went in, and so Dan was there, and he said, well, we've got this drawing that needs some changes made on it. And so he took me on around the other room there, and here was this table. It was half-inch plywood on saw horses, and it was about twelve feet long, and about, I don't know, five feet the other way. And there was a vellum drawing there that was about twelve feet long. It was a plan for the Jefferson National Expansion memorial. So he said, we've got to change some more things here, and I started, and it was ink on vellum. And it had been changed so many times that there were, they had electric erasers then, and the eraser had gone through the vellum, so you had to put pieces of plastic tape on there so we could actually ink on the tape. And I remember going there to do that, and I started working on it. And I just happened to look out the window, and I thought, wow, look where I am. Here I am. The office had these ceiling-to-floor windows that looked toward the lake. I guess I have to tell you about the lake, because that was, this whole thing of Wings Point is another thing.

I looked out the window. Here is this view, Lake Champlain, just a, I don't know, just a couple of hundred feet down the slope, and beyond that's an island out there, and then across

the way is New York [state] and the Adirondack Mountains, about three miles wide at that point, the lake. And I thought, oh my gosh. Here I am. I'm doing this drawing, and I'm looking out this window at this view. I'm here with all my friends. I'm working on something really important. And I'm going to get paid for it. And I said, my gosh, this is really something. So I only charged for half a day that day. I just couldn't make myself do it. And that's irrelevant. But anyway, it was a feeling that I had that it was absolutely wonderful. You know, Dan traveled a lot. And especially in those days, because he didn't travel by plane, he traveled by train. So he'd be going to San Francisco, New York, Chicago, all these [places], start[ing] with New York and then Chicago or Minneapolis, whatever, all the way out to San Francisco and back. So he'd be gone for two or three weeks at a time. So about the second day I was there, Dan said, I'm going. He said, "I ordered these trees that I want you to plant." And I said, oh. He said, "They're arriving by mail. They'll be bare root in a package—Lombardi poplars. I want you to plant them along the road over at the farm leading up to the house." So he was gone, and they arrived. And so, here it came, and, they were about four feet tall, I guess, with a little bit of roots on the bottom. So I went over there. It was kind of a misty day, which was kind of hard for planting, but perfect for the trees, because it was wet. And so I started digging in this

rock about this far, because we were all in granite up there in that part of Vermont. So I got those in. Actually, I was gone quite a long time. Finally Phil [Shipman] came and helped me with those last few. But those trees were there. I saw photos actually in his book, in Dan's book, that they're like this. They lived, [but] normally you expect Lombardi poplars to live 35 or 40 years. They've certainly lived there 40 years, I think, based on what they were expected to do in that spot. But I remember that. Dan had people do things like that, You know, like bringing the hay and the swan.

Office of Dan Kiley, Wings Point, Vermont

I do remember the address: Office of Dan Kiley, Wings Point, Vermont—that was the address—Charlotte, Vermont. There was no zip codes or anything, just "Office of Dan Kiley, Wings Point, Charlotte, Vermont." And I thought, what's Wings Point? So I get there. Well, you arrive, actually, Charlotte is not much of anything, or wasn't then. Charlotte, when you came down Route 7 from Burlington, it was about fifteen miles. And then once you got to Charlotte, you turned and went towards the lake, which is west, and that was two miles down to the lake. But Charlotte, right at that intersection of the road down to the lake and Route 7 was Bill Speer's service station. And then about a block further up on the way was Bill Williams' IGA

grocery store, and in between was the post office. And that was it, except for a few houses. That was Charlotte.

All these are important, because Bill Speer's station, he took care of all of our cars and everything. And Bill Williams' store, we always would buy all of our food, when we'd want to eat on the beach and so on. So I get down to it. You get down to the office there, and when you arrive at the lake, there's a drive, which we called the Lilac Drive. And both sides of the drive had lilacs, white on one side, purple on the other side. I think they're probably Persian lilacs. They were all in bloom when I arrived. It was fantastic as you come up to the office. And then the office is this old house, which Sir Wilfred Grenfell had either bought it or built it, and he was an English physician in Newfoundland for the Inuits, I think. And I think his wife was from Chicago, even, so she wasn't happy there. So they moved to Vermont and bought this, built this house, or bought it. I don't know if it was in the '30s or whenever it was. but Dan had bought that house when he moved from Franconia, New Hampshire, and I don't know the date. I'm guessing it was probably in the mid-'50s or something like that, early '50s or mid-'50s.

And that's where he lived with his family and started his office. It was all in one place. And that was before I arrived. By the time I arrived, he had bought the farm and moved his

family over there, and then we, the office was just the office at that time. But it was a wood-frame house, two stories, sort of rambling. And Dan had this fellow named Homer, who was a Native American, who he had do all his electrical and his plumbing, his carpentry, his construction. It was all done Homer's way. So nobody knew how any of the system worked, except Homer. And Dan had complete trust in Homer. In fact, he had the rest of his life, almost, because Homer built, helped him build his next house and so on. We never knew where Homer was, because he was so quiet. When he walked, you didn't hear him. The only thing we knew of Homer [was] where he had been, is the trail of beer cans that would go down towards the lake or whatever. Not that he drank a lot. That's just a joke, anyway. But Dan would make these changes in the building, and he would pull out a wall and he'd say, "Homer, why don't you just take that wall out." And I guess he understood, I guess he realized that there are bearing walls, because nothing ever fell down.

But it was a wonderful place. And all of our tables were on saw horses. They were half-inch plywood on saw horses in various rooms. Some rooms with two of us in one room, maybe one or another and so on. And we all had this view down to the lake, except for the ones, the rooms that were back to the back side. There was an apartment over the garage, which wasn't used at that time. But then Harriet Pattison came, and she took that as

an apartment. Dan had [used it] at various times [and] it was his office. But the house was very special, because you could see it from the lake, and it looked, it was just up there at the top, and if you walked back up towards it, it just looked like a wonderful setting. The same thing going down. But then when you got down to the lake, you had to go through a group of sumacs, tightly packed sumacs, and you'd walk through those, and then you'd ride down to that copse of eastern cedar down at the bottom, a big arbor, down to the lake. But Vermont being very granite-based, granite was very close to the surface there. When you get down to the lake, the whole shoreline was rugged granite, except for a jetty going out to one side that had been built.

So he had a boathouse down there as well. And the office had a canoe, which everybody used. Everybody swam. We could swim off the rocks, or we could go out on the jetty in there. Finally, Peter Ker Walker, Philip Shipman, and I bought a boat, an eighteen-foot Lightning we bought from two Air Force officers over at, across the lake at Lake Placid Air Force Base, and we brought it back there, and we spent the whole summer getting it prepared for water. We didn't get it into the lake until September. We had it parked right out in front of the office. Dan didn't mind. He let us do that, as we did everything on it, and painted it and so on. Finally we were able to sail it. Where

we sailed at, there was a little slip that we could come in there, and we could store it right up near the boathouse, but we sailed it over to New York, to Essex, New York, for lunch many times. And Dan went with us sometimes. And we didn't have, we only had it for two years, because we finally had problems with it.

The Experience of Wings Point

Wings Point, to me, was probably not half, but a large part of what it was to work at Dan's office, because the place was so special. I think probably each of us had our own impressions of it. But I was so taken by it. I think probably because I had grown up away from water and mountains. And here we were, this expanse of water, three miles across, and the Adirondack Mountains in the background to the west. And every day that lake would have a different mood. So every evening at the end, when I finished work, I would go down to the lake. Sometimes other people would go down. Sometimes I'd go down alone and experience that lake. And you know, the sunset would be different every night. Sometimes there would be fog, and the lake would just have this kind of fog. Or there'd just be this bright orange color of the sun setting and everything was reflected orange. There'd be sounds. Like for instance, if it was winter, the lake would be groaning, if the ice was breaking. You'd hear it groaning. Sometimes the lake would freeze so quickly that it was

smooth, and we could shovel snow off and skate on it. The place was, to me, so important. I mean, everything about it. I mean, when the, we were getting towards winter, the waves would come up on the shoreline, and there would be little sprigs of grass or plants, and the water would hit on that, and it would freeze, and it would get bigger and bigger and bigger. So it was almost like a little city of high rises with all these iced sticks that were sticking up there. The craggy openings in the granite were so important—the water sort of seeping up against the edge of the granite. This was all part of Wings Point, and this is, you know, people wondered why, what was it like to work there? This was what it was like, because you're connected to nature in such a strong way here. I mean, and every day was different, and how each person probably experienced it was different. But for me, it was so much. I mean, it was, in fact, I think I was talking with Gus Kiley about that recently, and he said, "Those years down at the lake were, I remember, the richest and most productive of the office," and I think it's true. I talked to Peter Ker Walker about that recently, too, and he said, we all agreed, it was something about that place that was so strong, and again, that's my impression. Everybody might have a different impression. But for me, it was everything. Dan was part of it. It was the whole thing. But this was the other part of it for me.

The First One at the Office

Well, Chris Kiley said that Anne was Dan's muse, and I think probably Wings Point was my muse, and probably most of the people who were working there. It was so special, and it was poetic. I mean, sometimes there were no sounds, and then, you know, it was just quiet. And it was just there. And other times, the wind would be blowing or there'd be rugged waves. I mean, you'd go down there, and it would be very violent, actually. The whole shoreline [was] right there. Other times it was just completely placid. I remember we would always wait to see how the lake would freeze, because it had to be a perfect quiet evening in the fall when the water, when the ice surface would freeze, and it would freeze quickly. And if you were lucky, if it was quiet, it would freeze smooth. And I remember one morning, I got out—for some reason I was the first one at the office. I usually wasn't. I was more one of the later ones. But for some reason, I was, maybe I was curious to see if the lake had frozen that night, because it had been quiet. So I arrived, and I walked straight down to the lake, because it looked like it was frozen. And I got down there, and, sure enough, it was a smooth surface. And I got to the edge of the shore, and I realized there's a duck sitting out there. And I thought, my gosh. And it was only about twelve-to fifteen feet off the shoreline, and I was wondering: why doesn't he fly away? So I

got right up to the very edge, and he still was sitting there, just not doing anything. And I thought, oh my gosh—he was sitting there last night, and the lake froze, and he's stuck.

And so, I went back up to the house, because there were a lot of dogs around there, and I was really worried that something was going to happen here. So went back up, and Ian [Tyndall] and Helen were living in a little cottage just down from the office then. So Ian had arrived, so I said, Ian, we've got to do something. So we got a small ladder, and we went down there. And so we looked at each other, and I said, "Ian, I guess you're the smallest one. You're the lightest one." So he said, "OK." So he started to go out on the ladder, and I was holding the end of it. And he got out just a couple of feet, and all of a sudden, the duck [FLYING SOUND] went like this, and a lot of little feathers flew out of there. And he got out of there, jumped out of the water, and there was this neat little hole, just like that, ice about that thick, where the duck was. [LAUGHTER] Fortunately, Ian didn't have to go out any further.

I don't know what we would have done if something else had happened. But anyway, so that was one experience. But you know, the water would be higher in the lake every spring, so the jetty would almost be covered. It would just be below the top of the jetty, and so one morning I went down there, and there was a deer out on the jetty. And oh my gosh. Dogs! What's going to

happen with the deer? So I didn't know what to do, so I went back up, and we just kind of watched. And finally the deer came across the jetty and went away. But I was afraid that it could jump into the water. But these kinds of things were happening all the time there.

Wally Scheffley

It was a, you know, Wally Scheffley, who was a draftsman forever at Dan's office, wonderful guy, and terrific draftsman, he was older than the rest of us at the time. And he'd like to do things that were difficult, and so he decided to run in the Boston Marathon one year. And it was really unlikely, he was 46 years old then, and so he'd run, and (this is in the winter) he'd be running in these heavy boots, and he'd come back, and there were about five or six dogs with him. He'd pick up all these dogs along the way coming back. But he did run in it, and he finished, which really was amazing to all of us. He wasn't a swimmer. Carol, who was also a draftsman there, they sat opposite each other in the same room there. They'd been there together for years. And one day he challenged her to swim to the island, which was three miles, which was actually about half a mile, a quarter of a mile, actually a quarter of a mile out into the lake. And he couldn't swim. So we thought, oh-oh, what's going to happen now? So they got in the water, and Carol was swimming there, and here comes Wally. Like this, you know, [he]

gets out there, I don't know—maybe about fifteen feet or so, and then, oops, then he starts to go down. So a couple of guys jumped in the canoe very quickly, I think Ian and Roger Osbaldeston or somebody. They got out and got a paddle to him. And he wasn't going to that paddle, he was going down a second time—he was so determined. Finally he took the paddle, and they brought him in. But he didn't say anything. He just walked out of the water, walked straight up into the office and sat down in his wet bathing suit at his table and started to draw.[LAUGHTER] He was a wonderful guy. He could do all kinds of things, but boy, could he draw, and he could letter beautifully. And he was determined. In those days we had the old Leroy, which was a lettering that you ink, draw, or do ink lettering with beautifully. And he was so fast with it, and he could do that as fast as he could the hand-lettering. But we'd prefer to do the hand-lettering, but he wouldn't always do it. But [he made] wonderful drawings.

Harriet Pattison

Henry Arnold and Phil Shipman were in one room off to the side, where I was going to work. And the third person in the room was Harriet Pattison, at a desk. I was around the corner. Ian hadn't arrived yet. Peter Walker was, I think, upstairs in one of the rooms, and Henry was still downstairs then. So that was it. We were, everybody. There was a grand piano there, and I

thought it was Harriet's. It must have, I don't know, I still don't know if it was Harriet's or if it was Dan's. But she would play it early in the morning before we arrived. She would stop, and we would love to hear her play more. Of course, she had two degrees in music, I think.

The Office of Dan Kiley Grows

OK, well, you know, the question of, how did Dan get his projects? What were these projects, and how they came there? The 1960s was a wonderful time for designers, I think, because the War [World War II] had been over for a while. There was money. People wanted to do things. And in fact, I can remember, some of Dan's projects were done on… the contract was a one-page letter. Two people signed it. It was amazing. Now, you know, there's 50 pages, 100 pages, I don't know, that you had to go through to get an agreement for doing a project. There was trust, and someone knew, someone like the architects who knew Dan, they were, they just said, "OK, we've got this project. Let's go to Dan and have him join in on this, and we'll develop this thing."

But the clients were coming left and right. I mean, when [you] went to Dan's office, there were only a handful of us there, and during those few years, we grew up to 33 at one point. That was maximized during the summer. A lot of those people left. But we did get up to that number of people. And we were putting them everywhere. I tell you it was, we had all the

people in the office. Then they decided to put some in the attic. I think there were three or four in the attic. The apartment where Harriet Pattison had lived, there were five people in there. The garage under that was where we put poor Ivana and Ann Banker for clerical and bookkeeping. And then we had the print room in the front part of that. And then even the boathouse had two or three people. And course, those had to just be for summer. Although people earlier on (Henry Arnold can tell you about that) worked down there in the winter and had to build a fire in the potbelly stove in order to get things warmed up to work there. But then there was also a chicken house right off the tennis court, and I think even two or three people were in there for a couple of months, just renovated that enough. So that's how everybody fit in, otherwise it wouldn't have been possible. I don't know how we fit that many people in there, but it was for a very short time. And then it went down again. It was fun.

Activities at Wings Point

You know, when we were starting there, none of us were really athletically gifted in any way. But Dan was a world-class skier, and Anne [Kiley] was, too, actually. They both taught skiing, I understand. I didn't know; I never saw them ski. But none of us knew how to do any of that. We all learned to ski to some degree. I never skied before, and I haven't skied, except

for cross-country since. But we would go skiing. For instance, Phil Shipman and I went to Underhill. Underhill's a little town up near Burlington or Stowe, actually, near Stowe. And we went night-skiing there one time when it was twenty [degrees] below zero on that slope, and we'd come back to our little Beetle. We all had Beetles, little Volkswagens, which was the wrong car for Vermont, of course, just like Dan's Morgan was. I mean, you just couldn't get warm on really cold days. But came back to the car to take our ski boots off, we couldn't feel our feet until we were home again because it was so cold. But it was, you know, it was exhilarating, because you could do all this at night on the slope there and so on.

But we would find, we would climb Camel's Hump, which was the highest mountain in the Green Mountains, and the way we would do it is, we would buy a chunk of cheese and a loaf of bread, and a bottle of wine, and then we'd start hiking about midnight, and it would usually be a moonlit night, so we could hike up to the top and be there for sunrise, which was above the tree line. And you could see the clouds and the mist in the valley. It was wonderful. And we might do that on a Wednesday, because you worked the last Saturday or whatever. If it was a good day, that was the time to do it. Same thing with skiing: If it was a good day, that's how we worked around it. So it was very flexible with Dan, as long as we got the work done.

But the other things we did, there was an old tennis court, abandoned tennis court. So we put up a volleyball net on that, and we played volleyball, every day, all year long. So in the winter, we'd shovel the snow off, make big piles along the edges, have all our heavy winter clothing on, so you can make these fantastic plays and just fall into the snow bank and get up again. And we really had fun with that. And so in the summers, we, and different people would play different days. And in the summers, we could play volleyball, and then we'd take our lunches, packed lunches, and go down to the lake, take a swim, and then sit on the jetty there and have our lunches in the sun, drying out. It was fantastic. But we had other things. There was a little area adjacent to the office that had originally been a vegetable garden, so Phil Shipman and I cleaned all that. It wasn't used anymore, so we cleaned that all and seeded it to a grass, and we played Frisbee out there at lunch-time, before lunch. So there was something, we figured out something to do.

The adjacent neighbors were the Bridgmans, [next to] to Dan's office. Luther and Booth Bridgman. Luther was a real estate insurance salesman who was very successful, and Booth was an illustrator for children's books. And they had two children. So they were very accommodating to us. They had a tennis course. Phil Shipman and I could play tennis there when we wanted to. Luther had a sloop, so he'd take us out on his boat quite often

at lunchtime or during the day or whatever. So we had that relationship with the Bridgmans, which was wonderful.

As I'd mentioned, we had our own boat. We had a canoe there we used every day, in all weather. And whatever else came up, we would do that. But we would ski, and of course, ice skating in the winter, if we could get, if the lake froze over properly, we'd get that snow off there, and we'd all ice skate. So these were just impromptu things that took place, and Dan loved that. It was perfect for him as well. He liked to see us doing all those things. And the kids would come sometimes and do certain things. You know, so it was very, then we also, three bachelors, Phil Shipman and Peter Ker Walker and I (everyone else was married, most people were) were all living as bachelors at the Ambleau house there. So we would make our dinners down at the lake. Mrs. Ambleau would make lunches for us sometimes, and Peter always liked sardines. So we'd have sardine sandwiches every day. I finally got so tired of sardines. But anyway, Peter loved them. And so we, Bill Williams' general store, the IGA store, we could buy steaks and a head of lettuce and some, a bottle dressing and a loaf of bread, and take it down to the lake. And there was a crevasse in the granite there where we had a metal grate that was just laid down there. We just put that across there and built a fire with some driftwood. We'd cook our steaks and have all that. It was wonderful. We'd do that quite

often. Sometimes the Kiley kids would come down there as well. So that was part of our being there. It was all just kind of impromptu, and it worked. It worked beautifully.

Visitors to Vermont

I remember when I was first at Dan's, he said, "Oh, Garrett Eckbo's coming for a visit." And that's when the lilac trees are all in full bloom. And so we said, we're going to have a lilac party. And so we did. We brought in a lot of the lilacs and put them, there was actually a porch on the house, the office, and we had all these lilacs, and Garrett came, and it was, you know, it was exciting. A lot of other people came. I.M. Pei's office, people would come with their sleeping bags and sleep on the porch, just so they could see the lake in the morning and so on. But a lot of the other people who came, they just went straight to the farm with Dan or whatever. Harry Weese came, Bob Venturi and Lou Kahn, of course, came. Lou came to see Harriet [Pattison], of course. And so did Bob. But these other people just loved to have an excuse to come to Vermont. They just liked the idea of seeing Dan. And he could draw these people. There was an affinity that Dan had that they liked. Everybody wanted to come to Vermont and have an excuse to do that and have a meeting with Dan there instead of somewhere else. It was understandable, because it was wonderful when you got there. You

know? And they all knew this. And so it was always kind of special when somebody showed up.

We didn't experience much of it, because he took them generally to the farm and had dinner with Dan. But sometimes he'd invite some of us over when somebody was going to be there. And that was kind of fun, because you know, how they lived there, the dogs would be running through the house, and the table was low. And there were all these glasses, and none of them matched. [LAUGHTER] They might have been jelly glasses or whatever before. But you had to be careful. If you had your steak on the plate, then you looked to talk to the person next to you, Drake, the dog, might come and, and you look back, and your steak is gone. So it was always interesting. There was always that story that Dan always told about (and someone else told me about it) [how] he had a job with Banker's Trust in New York, and it wasn't going very well. And so he went to a meeting in New York with the board of directors or whatever, and he had a tie on. And he bent over the drawing to explain something, and the tie kind of flopped off. And the whole bottom third had been torn off. And the meeting was going terribly. And he looked down, and he said, oh, he says, Drake bit that off. And he had them. They couldn't believe what had happened there in front of them. My dog, Drake, just bit that off yesterday, or whatever he said. I don't know what he said. But he had a way that he could

loosen up a meeting that's not going well. And it was just his way, how he looked and so on. He was very good.

Visiting the Miller Garden

One time when Henry [Arnold] and I were going, went to Columbus, we were working on a couple of the schools there, we decided to go over to look at the Miller garden, and we didn't call ahead. We weren't announced or anything. So we [LAUGHTER] we walked in the front, and this man came out, and it was Irwin Miller. And he was looking at us. "Who are you?" And we said, well, we work for Dan. He said, Oh, come and have a look, whatever you want to do." It was that kind of thing. So it was nice.

We had a good look around. I had seen slides, Dan's slides of the Miller House, and I remember particularly certain, a couple of slides of these beds, simple, rectangular beds they were just outside the windows, if you looked out of the building. Grape hyacinths. And I mean, purple grape hyacinths covered the whole bed, nothing but grape hyacinths. And that was something that really impressed me from the very beginning of working for Dan. It was one of the first things I saw. There was another bed of, I remember Preston's, I forget what the tulip was, a red tulip, the whole bed. And I'd never seen anything like that before. So when Henry and I were there, I saw this. It was actually just the way Dan had, now, I don't know if they

replanted, but they probably did. There were a lot of things about the Miller House that carry over that Dan and Harry Weese, actually, because there's a recessed area in the living area there that you just, about this far, that you sit down in. Harry had, did the same thing in his own house. Dan had a similar thing in his house, there was a recessed area. And you know, I think these things are picked up by everybody when they're working together. But that's one thing I noticed about the three places, actually.

Meeting Kaisu

When Peter [Ker Walker] and Phil [Shipman] and I were bachelors, we moved from the Ambleau's House to a little house called, on North Ferrisburg, and it was an old farmhouse that had been renovated, and people were renting it. So we moved into that house as three bachelors. There was no furniture. We made our own, designed and made our own beds. And finally one by one, we got married. I was the first to go. And then Philip left and went to Ireland and was married, and then Peter finally married and stayed there in that house for many years.

I met my wife through Henry Arnold, actually. Actually, [through] Henry Arnold's wife. Henry Arnold's wife, Noelle, was at the YWCA one evening, and there was a Finnish girl there, and she met her and talked with her, and she said, oh, by the way, I'm having three bachelors come for dinner tomorrow night. Would

you like to just come over for dessert? And so she said, sure. So a lot of people wouldn't have called back, but the Finnish culture is that, if someone says something like that to you, you follow up with it. So at nine o'clock, she called. We had just finished dinner. Henry always had, it was a wonderful French dinner. He was always there with Pouilly-Fuissé, and Henry always had a cigar for everybody, for all the guys afterwards. So we're just sitting there, quite well and by, and Susie called, and so Noelle says, come on over. So she came, and here's this girl, she appeared there, and right away, this is the right girl. So there are three bachelors, of course, but you know, so I, Phil and Peter and I had come in my little Beetle Volkswagen, and so we then took her, and she only spoke French then. She wasn't speaking English much. She was studying French, actually, at the University of Vermont. So I said, OK, let's take you home. And of course it was, how do you turn left and right? Henry and I were taking a French course at University of Vermont, thinking we both could learn. His wife was French. The Amelot's were French Canadians where I was living, so I thought, this should be a snap. The course was advances to other people who were taking the course who already had known so much French before. I thought they were teaching French. So Henry and I just couldn't keep up, so we finally just had to drop it. We were very frustrated by it, anyway, and we never did learn French.

But anyway, so we somehow got Kaisu home. So then she told, we had many dates, and then finally she said, you know, I've got this six-month visa here, and I'm going to have to go in about a month. And so I'm, oh my gosh. So I made a decision very quickly: Let's get married, and we did. And it was wonderful. I mean, it's been a wonderful life. She's been a fantastic person. And you know, it's just like Anne was for Dan [that] I think Kaisu has been for me. She's been a support for everything and understood everything I was trying to do. And she comes from an interesting family. They're a family of teachers. Her parents were both teachers. She was a teacher in Finland. Her sister was a teacher. In fact, she was a teacher in Namibia, Southwest Africa, teaching Bushmen and actually writing the Bushman language for the first time. She passed away here. Her brother's a professor of history at one of the universities in, has written, I don't know, twenty books or something like that. So it's this kind of thing that's been in the family. So it's been a wonderful life. We go to Finland a lot. We end up where she grew up, and it's, again, right on the lakes. Everything is the lake everywhere we go. And so that whole connection of getting back to Wings Point and the lake is something I can pick up in Empire, Michigan, and also in going to Finland.

Architects and Dan Kiley

Eero Saarinen

I have to tell you some of these stories about (and you've probably heard this story) Eero Saarinen. John Buenz, I said, was working, who I worked with on a number of projects, [of] Solomon Cordwell Buenz, had worked for Harry Weese when he came to Chicago. But before that, he was from Nebraska. He had worked for Eero [Saarinen] when he was straight out of Georgia Tech. And he said that Eero worked [constantly]; and Dan said this, too, [that] Eero never stopped working. He really worked himself to death, actually, that's how he ended, probably. But you know, he would come, it would be midnight, and John would be working there, and John would smell the cigar behind him, you know, and then he would hear this deep [voice] (Eero had this deep voice), and he said, "John, how is it going?" And he'd say, "OK." And he said, "Looks good. Keep going, John. Keep going." This was midnight. He would call, after, actually, after Eero died, his wife, Helene, came to Chicago one time and called Harry's office on Sunday afternoon, and nobody answered. And she said, that's really strange—nobody there on Sunday afternoon working? I mean, it was like that. It was incredible. I mean, it was, you know, there was an interesting story, too.

I don't know where this all began, but John had heard that Eero, if he was going to hire someone, asked him to draw a horse. Someone came in for an interview, one of the first things

he says [is] draw a horse for me. And most people can't draw a horse. There's something about the legs, the form of it, when you try to draw a horse, think about it. You just, things just aren't right unless you've been practicing. So John had heard that before he had an interview. So he practiced, he looked at a lot of horse drawings and practiced drawing horses. [LAUGHTER] And so he went in for the interview, and sure enough, he [Eero] says, "Draw a horse for me." And [John] drew it, and it was perfect. And he was hired. So one of the guys working there, he said, from New York, said, John, what did you do? He said, "I drew a horse." He said, yeah, he drew a horse, and now we all have to draw horses, and we don't know how to draw a horse. [LAUGHTER] And people were already working there. [LAUGHTER] But it was amazing.

Louis Kahn at Wings Point

He came one weekend to the office to see Harriet [Pattison], and Saturday morning, he'd gotten up, and he'd gone down, actually sitting at Henry's desk. And he was doing a drawing. And so, I think it was Phil Shipman and I came in, and there he was. So I sat down at one desk, and Phil sat down at another, and he was there drawing for a couple of hours. Finally, we were waiting for him to see what was going to happen. So finally he got up to go to the bathroom. So of course, we ran right over there to see what was there. And it

was a little drawing. It wasn't very big. A lot like this, that he had been laboring over for a couple of hours there. It might have been [the] Salk [Institute]—I don't know what [project] was going on at the time. And so he came back, and then soon after that, the phone rang, and it was Dan. And he said (it was close to noon), "Joe, would you bring Lou over for lunch, to the farm?" And I said, "Sure." So I got Lou together, and we were starting to walk out, and he said, you know, I went to see my ophthalmologist the other day, and he said, when I was waiting there in waiting room, I looked at the wall, and I saw this wonderful pattern that was continuous across the wall. Then I just followed it around, and then I realized the same pattern was on the door. He said that's when I realized how bad my eyes were. Can you imagine? His glasses were that thick. I mean, they were probably more than a quarter-inch thick. And I don't know if that was the result of what happened to him as a child with the burn[xviii] and so on. That was, that could have been in his eyes at the same time, or they just simply were not good eyes.

Harry Weese

Harry Weese was doing the First Baptist Church in Columbus [Indiana] at about the same time that the North Christian Church was being completed [there] by Eero. And I was at Dan [Kiley]'s [office] then, and so of course, the project came to Dan, and Dan gave it to me, the First Baptist Church. So I did a plan.

And I really liked the plan, actually. And I never was told what happened with it after that. So later on, even just a few years ago, when I was in Columbus and talking with the people, with the archivists there that work in Columbus, they had photos of what was actually done, and aerials of it, and of course, it wasn't at all the plan that we had designed, and I don't really know how it happened, but it was a wonderful church, and I really wish that the plan had been done. But they did do some things there, but not what was on the plan. Nothing else I can say about that.

But Harry Weese did a number of projects. I think there maybe were, I don't know if it's sixteen or nineteen projects, and a lot of schools, in Columbus [Indiana]. A lot of people did schools in Columbus. Dan's office did the landscape for a lot of those. But I think Harry is probably just as important in Columbus as Dan, because he would, it's an interesting thing about Harry. Harry was so good, but I don't think people, a lot of people didn't recognize that and know that he, what he was doing sometimes. He was very outspoken, and so he had ideas about everything.

He wanted to do projects even when he didn't have a client. He would create his own projects. He wanted to do, he had a project to do an over-wing loading system for planes, after Eero had done the Dulles system of going out and taking the lounge

out to the planes. Harry had an idea that you'd pull the plane in, and you'd have these two lounges that swing out and come up against the side of the plane so they could unload twice or three times as fast, everybody goes off. [It was the] same thing coming into the plane. But nobody ever thought, OK, this is a project that I want to build, so it never got built. He had a lot of those. He had a building that he designed that was on a twist. But now there are buildings like that. It was in Kansas City, and he took a square, and then he just twisted this square. And as I recall, I think by turning that square, the middle of the building, about halfway up, was more like an octagon, and I think he gained like ten or twenty percent more space in those floors, which is kind of odd when you think about it. And the one I was probably the most amused with was a competition in Anchorage, Alaska, for a library. And I remember the guys, I saw those guys working on it, and what it was, was a floating library in a pool of water on a pilon, and the library had a sloped face on it, to an angle towards the sun, so the library would rotate with the sun, so that it could take in the energy from the sun. And that would be the energy used to keep the water melting in the pool. And it was a beautiful thing. And the unfortunate thing was that the guys working on it somehow or other misunderstood the date that it was due, and they missed it

by one day. So it was disqualified. [LAUGHTER] But it didn't bother Harry. That was just another one of those.

But Harry was so free of worrying about these kinds of things. He just had another idea, something else to come along. If you don't like this idea, I have three more here. It was that kind of thing. And it was all…it was like Dan. He was very…it was joyful, because he was always smiling. We used to call him Smiling Harry, actually, when he'd come to Vermont before I even came to Chicago. But I found Harry to be a very interesting man in many ways. You know, he went back to the Cranbrook [Academy of Art] days with, under Eliel Saarinen; I think his class was amazing. It was Eero Saarinen, Charles and Ray Eames, Harry Bertoia, Harry [Weese] himself. And they weren't just doing architecture, they were doing weaving, they were working on looms. They were doing all kind of things. That's the way Eliel was teaching this free kind of interplay of all things. And there's a little story I have to tell that I've heard many times. When Eero and Harry were there, there was a young girl. I don't know if she's one of the students, or whatever, but they both were in love with her. And so it got to the point where at one point Eero challenged Harry to a duel. And Harry said, well, he says, let's go for a walk in the woods instead. And that's the story. But anyway, I thought it was always kind of a fun

thing, because Harry was always loose like that, and they were good friends, of course, forever.

There are other stories, there are other things, too. I mean, when he and his wife, Kitty, started their store, Baldwin Kingrey[xix] in Chicago, Charles and Ray Eames sent their furniture there to be sold, as did Eero and Alvar Aalto and maybe some of the other people, like Marcel Breuer, maybe did send his there. I'm not sure. But this is the only place in the world—in the country—where you could buy furniture designed by these Modern[ist] architects. It was the start of all that kind of thing. It was kind of fun. Harry had his office in the back of the store. This was in 1946, and it was probably just him doing whatever he did. That was his start.

Friendships in the Office of Dan Kiley

Well, I think, you know, working at Dan's with people that I already knew before I went there, and they became my friends when we were in school together. But since we all left there at various times, we've all kept in touch. I talk with Peter [Ker Walker] quite regularly. And I talk with Roger [Osbaldeston] often, with Phil Shipman on occasion in Ireland. We exchange emails with Henry [Arnold] on a regular basis. So the six of us, and Ian [Tyndall], the six of us have stayed in contact as good, close friends, lifetime friends. And I don't know if it was because of our working together there, but it was more than

that. We shared something in common, I guess. And we all came from different backgrounds, different places, but I think there was this commonality of maybe ten [people] in Dan's office that did it. But it will always be there. And you can always, I can always go back and feel I'm there. And as I said, it was very hard for me to leave Vermont. I just felt that that was a time I needed to go up. If I hadn't gone then, I probably never would have gone. So I made that decision then, and in hindsight it's good that I did.

Joe Karr and Associates

Leaving the Office of Dan Kiley

In late 1968 I decided that I probably had to make a move and leave Vermont, much to my not wanting to do it, but I felt this was the time in my career I would have to make that decision; otherwise I might have stayed in Vermont the rest of my life. I don't know if Dan would have had me, of course. But it was a time when I felt the move was appropriate for me. So what I had in mind was, my wife was from Finland, and we were married in 1965, and I had made a trip to Finland in 1966 in the summer for six weeks, looking at Alvar Aalto's[xx] architecture. I was very interested in him, as well as visiting relatives. And I became quite fascinated with Aalto's work. I thought it was really interesting how it related to the finished landscape. But also, I noticed when I was there, there were no landscape

architects in Finland that I knew of. There was no school of landscape architecture. If they did go to school, they were going to Germany or Belgium or someplace. But the Finnish landscape was such that if an architect was really good, and they all were, they could build into it and preserve what was there, whether it was rock outcroppings or birch trees or pine trees or whatever. And they could accomplish that. But then the detail work around there was missing. And I thought, gee, maybe I could try to do something there. So I thought, OK.

So I contacted Ben Weese, Harry Weese's younger brother, who I had been working with in Harry's office on a number of projects, including the Drake University master plan, for a number of years, in Dan's office. And I said, Ben, I know that you've introduced Alvar Aalto to Chicago many times, because he would come, because the furniture that he was designing was being put into Harry Weese's and his wife, Kitty's, store, called Baldwin Kingery. And so he would come, and Ben would be his escort when he came to Chicago. So I said, would you be willing to write a letter of introduction to Alvar Aalto for me? He said, yes, he would, [and] so he did. And Aalto wrote back and said, "I'm sorry, we're not hiring anybody now, not even Finns. There isn't enough work." And that's that.

So about a month later, Ben came to Vermont. They were working on something at the University of Vermont, I think maybe

the library or something, and so he said, he called me and said, “Could I come over to your house?” I said, “Sure.” So he came over, and he said, “We’d like to make you an offer.” I said, “Oh really?” He said, yes, we’d like to have you consider coming to Chicago, opening your own office within our office space, do our landscape architecture and do your own at the same time. And I thought, wow, this is pretty interesting. So we discussed it with my wife, and I thought, this is a great opportunity. My parents were aging. They were living in Illinois then. So rather than going to Finland, which probably was not the thing to do at that time, we came to Chicago in the spring of ’69, and I set up in Harry’s office. They had a tremendous amount of work then. Their office was booming just like Dan’s was. They had almost reached a point of about 100 people, I think, then. And Harry had work coming in all over the place, just like it did when I started at Dan’s. So it was almost a repeat in a way. I was even, they were even sending me material before I left Dan’s.

I gave Dan six months’ notice before I left. This was in November that Ben made the offer. I left in May because I felt obligated to finish these projects that I had started with then, and get everybody else moved. And Roger [Osbaldeston] took over a lot of my projects, and other people did as well. And so it was a gradual release there to leave Vermont. And it was cordial with Dan. I mean, I think he was probably surprised, because

Harry was his good friend, and he had sourced a lot of projects, but that didn't mean that he would stop having projects with him, which he didn't. They still did projects.

Starting out in Chicago

I started in Chicago in May of '69 [or] maybe April of '69. And I also had contacts with the Murphy office. I had done a lot of work with C.F. Murphy, [e.g.] Ansul Chemical Company in Wisconsin. And when I got to Chicago, the Murphy office, Charles Anderson, said, we'll be doing the FBI building in Washington. We'd like you to do the landscape for that. I said, OK. So I did that then. A lot of the work I actually did at home, as I was trying to get everything done. And there were all these projects with Harry [Weese] and Ben [Weese]. Ben and Jack Hartray were the two key people in Harry's office, because Harry was gone a lot. So they were really running the office. There were all these wonderful designers there. I mean, absolutely fantastic guys who Harry just, these guys all came from everywhere, you know, from Japan, from England, from France, wherever, and German[y], who wanted to work for Harry. So I walked into this situation where there were all these terrific guys. I mean, there was Norm Zimmerman, Dave Munson, Bill Bauhs, Joe Meisel, a number of other people, Howard Patterson. And I'd been working with some of these guys already when I was at Dan's, [and] when I would come to Chicago on all those projects, they were there,

and I already knew about them. So it was a natural kind of fit, as it turned out to be.

So it was a wonderful time, and we developed a real rapport there. And at the same time, I was starting my own projects and just building that. And I started to teach, lecture at the University of Illinois, Chicago, architecture department, in Chicago, and got to know a lot of the faculty, who also had their offices. So I got to start with Booth and Nagle and John Macsai and all these people who were teaching there. They became my clients. Same thing with Holabird and Root. There was Jerry Horn and Roy Saltsburg were heading up Holabird and Root at the time. And the old Mis[xxi] and Lohan office, Mis was gone of course, but Dirk Lohan, his grandson, [and] a couple of other people, [including architect] Bruno Conterato and another fellow had taken the office over. So I started getting these contacts, and then I kept getting repeats from these same architects.

And that went on forever. And they're still good friends, actually. So architects became my friends that I had known, and they still are. Just like the people in Vermont who were landscape architects. Now I have all the friends in Chicago who were architects as well, as well as landscape architects and nurserymen and contractors and so on. But that started to build, and I started to get more and more work on my own, and finally I had a lot. And I kept hiring people and so on. So I had my

office in a separate location, actually on the same floor as where Harry [Weese] had his, but at the other end of the building.

And then there were all the other people on the other floor, a lot of them. And Harry would come through with a client sometimes, and he'd come back to my area, and he'd say, "This is Joe Karr. He sails his own ship." And I thought that was kind of nice. Harry was very nautical about a lot of things. He sailed, and everything was nautical. Anyway, and he was fun, just like Dan [Kiley]. They were, you know, there was never a dull moment. To me, and all these wonderful architects, to me, Harry was the most creative that I've ever known. Ideas just flowed out of Harry. Some of them were not so good as others, but they just flowed out. The structural engineers had to sort of say, "Harry, you can't do this. You can do this," or whatever. But that's how it worked. You know? And it was fun always. I mean, always fun. And everybody had a good time. It was very loose, just like at Dan's. I didn't mention, but at Dan's we never wore a tie. Everybody was, it was always casual, unless we were going on a trip. We'd put on a tie to meet with a client or the architects. But there at Dan's, it never, it was very informal, and it was quite informal at Harry's as well, although we wore ties and so on then.

Working with Harry Weese

Arriving at Harry's, it was very different. Back in the city, but again, I knew the people there before coming, if I had come into an office that I'd just gotten new job at, and I didn't know anybody, I wouldn't feel that comfortable, probably. But here, I knew everybody. I had worked with almost all, probably ten or fifteen of the people very closely over the last five or six years when I was at Dan's. Harry, I would just meet on occasion there, and it was more a casual [thing], "say hello to Dan for me," or whatever, sometimes, because I was usually working directly with the other architects working on the job.

But Ben and I were very close friends, and we still are. And so that was, he was key for me, actually. As was Jack Hartray, who is also still a very close friend. But Harry and my relationship was always solid. It was a very interesting thing. I never had a harsh word from Harry. He never tried to influence me in any way. He knew that I had my own things. He didn't get, he never talked about any of those. It was, you're on your, this is your thing. I have my thing. But I was connected financially and for insurance and all these kind of things, so that was, that worked just fine. And I worked with all the other architects in Chicago. And you would think, well, there's a jealousy here, but Harry's reputation in Chicago was great.

Everybody respected Harry, architecturally, the other architects. So people, other architects came to me for work, even though they knew I had this kind of connection to Harry, and though I worked separately. And it was a great thing we had, and then those architects in Chicago would, somebody from somewhere else in New York or somewhere would say, we have a project in Chicago. We'd like to know who you would recommend as a landscape architect. So these architects would then recommend me, and that's how I got [work]; I never went out and solicited for work. I never had to do that, because of the start I got. They all came to me. Which I really felt fortunate about. I never had to go.

There were a couple of times when we had to do a brochure, because things got very slow in the early 1980s, 1990s, it was hard to find work, but we managed always. Sometimes we'd go down to a couple of people, and then we'd be back up to ten or twelve, but it was always just enough to keep going. So like every office, you have your moments of up and down. But it was a solid time.

Harry Weese's Employees

[Harry Weese's employees] really had to keep producing. The next day it might be the same thing all over again. So maybe I can do something a little better here. There was always, "it can be better" with Harry. Well, one of these, after a while, these

designers started to leave the office to start their own practices, and the first ones to leave were Bill Bauhs and Bill Dring. Bill Bauhs was a designer; Bill Dring was a project manager. They made a good team. They started their own practice. So like, as all these people were leaving, they became my clients, which was wonderful for me because this was 1976 or 1977 when they started to leave.

So I had all these new clients who were former Harry Weese designers. And one of those, Bill Bauhs, had had a house that he was doing in Oakbrook [Illinois], one of the [Chicago] suburbs, and it was for an Argentinian doctor. And it was that style of Argentina, so we had this landscape that we were going to do to bring the interest up. It's kind of hidden, so you can get to the front door, but you didn't have the street in front of you, because he did this big berm on an island, so that if you looked out the front door, you didn't see the street. And it was all the landscape sort of bringing it up to that. The back was a similar kind of thing. But that was the kind of thing that we did so often with various people who started their own practices after working at Harry's. And there were a lot of them. I can name them off. You know, Lisec, Mike Lisec and Carl Klimek, they started they their own practices. Fritz Biederman came to join them. There was Joe Meisel and David Munson, who started theirs. Dave Munson, they split finally, and David Munson came back

again. But there were all these architects, and I can name several more who left and started, even on Kraft [Foods Corporate Headquarters in Northfield, Illinoise]. Howard [Pederson], oh my God, what's his last name now, was working as architect for Harry [Weese]. He ended up being a man we worked with on the Kraft projects at Perkins & Will.

There was an interesting thing about architects in the city. There was a fellow named (and I think this is an interesting story) Mitsu Otsugi, a Japanese American, who worked for Harry, and then he worked for C.F. Murphy [Associates], and then he came back and worked for Harry. Then he went back to C.F. Murphy [Associates], then back to Harry. But he was so dedicated to Harry, and he was terrific with doing construction documents. In fact, he was the one responsible for doing all the hardscape construction documents for the South Garden of the Art Institute [of Chicago], because Harry collaborated with Dan [Kiley] to do that. Since nobody was in Chicago, Harry did that with Dan in order to get that built. But Mitsu was the one who did all the detailing for that [which] you see there in the granite. He was terrific.

Landscape Architecture in Chicago in the '60s

When I came to Chicago in '69, most of the landscape architecture, which involved major projects, didn't involve the landscape architects in Chicago. They brought in Dan [Kiley], or

they brought in Sasaki [Associates], or they brought in [Lawrence] Halprin, or somebody else, to do the major projects. So architects there, I mean, that was when the architects were really at their zenith in Chicago and doing fantastic things, not that they still aren't, but they are, but that was a time when it was, the architects were the king. And landscape architecture was pretty much, I guess I could say it was sort of an afterthought, you know… bring the landscape architect in at the end when we get the building built, and let's have him do something. But I always felt like at Dan's, that I wanted to be part of a team, and we're all together, the architect, the engineer, the landscape architect, the hydrologist, whatever. We should start at the beginning of the project, because we all influence one another. So that's what I was speaking at when I was lecturing at the University of Illinois, to the architecture students there. By the way, Peter Schaudt[xxii] was one of those [students]. At the time I didn't know that. But anyway, and I realized that there was this thing that I had to do to try to convince architects that landscape architects should be involved from the very beginning. So I became friends with all these architects, who are still my friends, and we were able to do this.

And I think now everybody else has gone to the same process, but that was a turning point there that I felt was very

important, because at the time, there were only a couple of landscape architects (well, there were some, but significant ones I should point out—I don't know if I should say it that way or not, but the ones who are doing most of the work) and there was Franz Lipp,[xxiii] who was an older Swiss fellow who had been there for a long time doing very good work. There was Paul Novak, which you would not know about, but he was Sasaki's[xxiv] partner for a while in the early days, before Sasaki went to Boston. Paul was a very good fellow, good landscape architect. He sort of dropped away, because his partner was accidentally killed in a motorcycle accident, so he kind of lost his strength for doing things, I think, a little bit. So he kind of lost his way. There was Alfred Caldwell,[xxv] who operated in his own way, from IIT [Illinois Institute of Technology]. But then there are a few others. But that was it. So I started to get some major projects, then, which was really nice, with these firms, the same firms over and over: Simon, Caldwell, Benz; John Maksi; Halpern and Root; Nagel Hartray; and Booth and Hansen. And they kept [coming back]; they were repeats. So that sort of kept me going. But then I would get these jobs coming in from somewhere else, California or somebody doing a building there. So I got those. And then, of course, [I] started doing buildings, projects that were outside of Chicago, across 26 states I got to eventually, so things just kind of built. But it wasn't a matter

of going out and trying to contact people and get myself published in magazines or anything. I never did that. They did come to me for a lot of magazine articles, but I didn't feel I needed to do that at the time.

Landscape Architecture Schools and the Accreditation Board

Well, I'm very encouraged, because I mean, you know, Hoerr Schaudt has become very successful. There are other younger firms now that are coming along, too, very well. So there's [what] the young people have, and I think the schools are starting to get better students. I mean, the University of Illinois kind of had a trough for a while, but they've been turning out very good people lately. I was hiring people from Iowa State for a while. They had very good people coming out of Iowa State. But it varies. Now they say, you know, the schools that are tops are LSU [Louisiana State University] and [California Polytechnic State University] San Luis Obispo; one of Roger Osbaldeston's students from San Luis Obispo came, [and] one of Michael Laurie's students from Berkeley [also] came to work for me. So that was just by chance. But anyway, schools, as we all know, they go up and down. And I learned so much about this on the [Landscape Architecture] Accreditation Board [of the American Society of Landscape Architects]. And by the way, when I was on the accreditation board, I was with some wonderful people. Asa Hanamoto was on the board. And interestingly, later

on, when we got the Abraham Lincoln National Cemetery to do, his office, Lou Ally and his office, was an architect as well, one of the partners, and so we hired them. They were our associate landscape architects, because they had done a lot of national cemeteries. So we got to know Lou very well. And Asa, of course, was a wonderful man. And then the other fellow who was on the board with me was Don Austin, [one of the] original partners of Eckbo, Dean, Austin and Williams (EDAW). And there was a fellow from Berkeley. There was Neil Porterfield, who was at HOK [Helmuth Obata and Kassabaum] and went to become the dean at Penn State. So for three years, this was, we traveled all over to all the different, having our meetings at different universities, the University of Pittsburgh, down to New Orleans and Denver and Seattle, everywhere. And this was really interesting to understand landscape architecture from both sides…the problems that department heads had with the deans of the schools, perhaps, to try to keep landscape architecture on the same level as the architecture, for instance. So it was a very unusual and very interesting period for me.

Karr and Kiley in the Later Years

Well, actually, you know, Dan came back a couple of times. You know, when Dan had the, first got the project in Paris [L'Esplanade du Général de Gaulle], I think they might have been quite busy, so I think he approached Henry [Arnold] and said,

would you like to come back and do this project? Because Henry's wife was French. But Henry had already established his practice, so he couldn't do it. So then Dan gave me a call. I don't know which order it happened in, but anyway, and he knew that my wife was fluent in French and had lived in Paris. And I said, no, I can't do it either, because I'm just getting my practice going.

So there were a couple of other times that Dan came to me. One time, when he was doing Navy Pier, he wanted me to work on that a little bit with him, but I couldn't do it, because I wasn't a minority, or a woman-owned firm, which I had to be as a local firm. But then finally, last thing was, the Chicago Bears were doing a training facility (now, what year would that have been? Probably 2000) just a few years before Dan died. So the office of Peter Rose in Canada was the architect. Dan was the landscape architect. And so Dan called me and said, "We'll need to have a local landscape architect. I'm coming out. Would you like?" I said, "OK." So we met up in Lake Forest at the Chicago Bears facility. Dan was out in the site. There was everything. But unfortunately, nothing ever came of it. But before we did that, he wanted some information about me, because we hadn't talked for some time. So I sent him a brochure. And he wrote me a nice little letter back saying, "Joe, this is a wonderful brochure. Thank you for sending it." So that's the only way that we've actually had contact on what I was doing.

He would come to Chicago to see Harry [Weese], but he never made a point to see me. Actually, Harry's secretary would always let me know when he was going to be around [LAUGHTER] because she knew that I would like to see him. So I did. And that's fine. You know, after I left there, he still continued to, Harry still continued to bring Dan in for projects if he wanted to have him do a particular project, which was good. You know, it was fine. So they would have, they had that relationship continuing, which was I happy they did. I didn't want to destroy any of that sort of thing. So that was how I continued.

Artists and Friends

After we had been living in Chicago for a while, my wife was out walking the kids to a playground, and when she got there, there was another woman with some children, a couple of children there. And they started talking, and her name was Sue Nickel. And they realized that they had a lot to talk about in common, and then, so they became friends, and then we, her husband, Bob Nickel, who was a collage artist and also a professor of art at the University of Illinois at Chicago campus, we became friends. And their daughter and our daughter became inseparable, and they were the same age. And as time went on, we got to know more people that they knew in their kind of community of people. And it turned out that Bob Nickel was, had graduated, I think, or had gone to the new Bauhaus School in

Chicago, downtown, and where Nathan Warner was also teaching and had been there for quite a while. And so we got to know these people, and they became friends, and we had dinners together at one another's houses for years and years and years. And these became really close friends outside of the architecture/landscape architect community that we had friends in. It was a separate kind of thing. And getting to know them was very interesting, because they were very sensitive people.

Bob Nickel was very sensitive about how he went about making collages. He had a big studio on Halstead Street on the second floor there where he could spread out on tables probably 25 or 30 collages all in process. And he could do that over a number of years, and he didn't have to finish anything. He could walk around on the other side and look at it from the opposite side again and move things around. And the collages were really more monochromatic grays or earth tones. In fact, they even had dirt from the gutter on them—all the better for making these kind of relationships of the pieces of the art to make the whole collage.

And another person who was part of this group was Nathan Lerner, who was, they were both about the same age. They were probably about twenty years older than I was. But their wives were second wives, so they were all the same age as my wife. And we got to know one another, and they almost became kind of

mentors in a way. My wife felt the same way. They were mentors to her as well, because they were so serious about what they were doing, Bob and Nathan. Nathan was a photographer as well as an artist, [an] artist first, then a photographer. And he took photographs of the Depression-Era Maxwell Street in Chicago, which was one of the most depressed areas for minority people. And he took these photographs just by walking around in a natural way and catching everything in a way that we aren't probably always looking for it that way. So there was an awareness that he had about what was in front of him. And he did this with other objects as well, such as, you could see a surface on a barrel, old rusted barrel, where the paint was peeling, and he had different colors of paint that was peeling off there. But then the sun would hit it at a certain time of the day, maybe late afternoon, so that these shadows on these portions that were sticking out would cause something to look almost like a three-dimensional thing, it was maybe like mountains and whatever. But he would photograph, he would isolate that as a photograph, and you wouldn't recognize it as what it was. You'd see it as something else. You didn't [think] this is a barrel with rusted paint on it. This is an image of something that's, these pieces all work together. It's isolated into that. So he saw all things. He saw all these things in

people as well. So it was an awareness that actually transpired and sort of we all kind of felt the same thing.

And so these experiences with these people and getting to know a little bit more about the Bauhaus and how it was, had functioned in Chicago, was interesting for me. And I think this all ties back to how we look at everything. But awareness becomes really a big thing, you know. What are we actually seeing? Nathan also developed the light box, which was a three-sided box, which light was passed through it, and there were strings going through it. So a light hitting those strings [was] then photographed, this was part of the old Moholy-Nagy idea of light and objects and so on and how they all played together. And this kind of thing was present in my life for about twenty years while they were, they both passed away now, but while they were doing all of their things, we visited their house on occasion.

Nathan Warner and Henry Darger

When Nathan was living down on the next street from us, Nathan and his wife, Kyoko, who was Japanese, we went to their house one time for dinner, and he had purchased the house next door, because there was a threat it was going to be torn down, and he wanted to save it. It was another Victorian house that had been left open and so on, and so he wanted to save it. When he bought it, he didn’t realize there was a person living in

there on the second floor. And it was kind of interesting. It was a man who was kind of [a] recluse. He worked as a janitor in a church, I think. And Nathan discovered it when he was walking through the house one day. He didn't know he was in there on the second floor, in a single room. And so, finally, he passed away, and so when we were there for dinner, Nathan said, I'd like to show you something. We discovered this in our house. And he's passed away. And we don't know what to do with what he left here.

So we went upstairs there into that room, and this was this narrow room, with just a light bulb hanging from the ceiling, and I'm going to stop here for a second. I'm trying to think of his name. Henry Darger. This man's name was Henry Darger, and he was, I don't know, he was probably in his 60s. He had been an orphan, and he had mental problems, and he just had this simple job of being a janitor during the day. But then he would go out and buy colored pencils and crayons and Manila paper like we all had when we were in grade school. And he would every day come home, probably at four or five o'clock, and he would draw something that was on his mind, about all these things. And it was stories about these little girls that were being attacked by someone from somewhere else.

He had this imagination of a world that he was living in as having been orphaned and a little slow mentally. And they were

drawings of little girls that he imagined were being attacked by some aliens or whatever from somewhere else. And each, he attached these pieces of Manila paper together, he could make a drawing about five or six feet long and about a foot and a half high. [They were] beautifully drawn. I think he would cut these, this was probably, most of this was done probably in the ‘20s, ‘30s, ‘40s. He’d cut the pictures of children out of magazines, and he would trace them or whatever he did, and then put color onto it. Anyway, there were all these stories. And then he’s writ[ing] all this, just reams of pages of this story, actually in written form.

So Nathan didn’t know what to do with this, and so he called the Art Institute and called a psychiatrist [or] psychologist to come in and look at it. And what they determined was that this man was, what was called, I guess termed an outsider artist. These were beautiful drawings. They’re not what you would consider normal art, but it was art, because they really were well-done, and there were piles of these. So they finally determined that they would, someone took them, and he became a famous artist. I mean, here was Nathan, who was so accomplished, and all these things that he was be to do, and well-known. But ironically, Henry Darger became more well-known.[xxvi] And there were shows all over the world. After Nathan died, Kyoko, Nathan’s wife, took these drawings and established shows in

Paris and everywhere, “Henry Darger, outsider artist.” It was kind of interesting.

The moral of the story is what I just said, that Henry became more famous than Nathan, who was really well-known for what he was, what he had done. He had so many shows of his art and his photography and so on. There was Henry, that he just, when Henry was, I mean, Nathan was so nice. He couldn’t ask this man to move, even though he finally found him there. But it’s an interesting story.

Bob Nickel

Bob Nickel was an interesting fellow. It’s kind of interesting, because it was another Nickel who was a famous photographer of old buildings in Chicago who actually died in a building that he was photographing. He was a photographer trying to save Chicago’s great old buildings, and Richard Nickel was his name. So sometimes they’re confused. But Bob was an artist, I guess, in a way, because he was so involved in what he was doing. The collage to him was everything. He could put everything together, and then he could change it. It was never finished in a way. He had this studio on Halstead Street that was a second floor of a building. It was quite large, and he had all these saw horses with sheets of board on top of them, and he had all these collages. There could have been 30 or 40 collages all in different states of completion. And in a way, they were

never complete, because he was always trying to do this balance. And he could walk around sort of like we would walk around drawings in our offices in landscape architecture before, walk around all sides of it and see it from a different viewpoint, see how the whole thing in its total context was working together.

And I always felt this kind of related in a way to drawings that we were doing. So it was an experience to go there and see that and have him explain it. And he would be always looking for new materials. He would go outside, look in the gutter for a piece of paper or a cardboard or something that might have just something a little different about it that he might apply to one of these. It was a very interesting process that he went through; but the finished collage was absolutely beautiful. And he made the frames himself. They were made of stainless steel, polished, absolutely brilliant workmanship and glass. And then he always signed the back of each one of them; there was an opening in the back, and his photograph. His face was there. So that was his way of signing each one. And it was beautiful.

It was kind of interesting, because where he lived was actually a house that had belonged to Al Capone and was attached to his garage. The garage was Al Capone's garage, where his cars that got bullet-riddled or whatever came in to be repaired. And on top of the garage was a pretty heavy roof. And Sue, Bob's

wife, had a roof garden up there where she grew vegetables on top of the garage. That's all I can say about that, I guess. But anyway, this was an influence, because he was a mentor in that. Both of them were mentors, and they weren't landscape architects.

Bob Nickel and Nathan Lerner

Well, I think, you know, Bob Nickel and Nathan Lerner weren't landscape architects. They weren't architects. They were artists, photographers. But to me, they were a big influence. They were actually mentors, because they were older and they brought something of awareness, of seeing things that we might look at and not really see. And they were able to see these in everything, and they were able to transfer this to our conversations. They both were teachers, and they were teaching students about all these things. But I found it related very closely to what we were doing as landscape architects.

Peter Schaudt

I was lecturing, from the time I came to Chicago I started lecturing to the architecture students at the University of Illinois at Chicago on the campus there, probably for…I don't know…30 years of more. I don't know how many lectures, probably 50 or 60…I don't know…maybe more. And in that architecture, in one of those architecture classes, and I didn't even know it at the time, was Peter Schaudt, getting his degree in architecture.

And I showed the Ford Foundation, the Oakland Museum, and a few other projects that were done at Dan [Kiley]'s [office], and I guess he remembered that, and he decided he wanted to go to graduate school and become a landscape architect. And I didn't know that.

And so after he graduated from Harvard [with an M.L.A.] and came back to Chicago, [and] in fact, he had already gone and worked for Dan Kiley, and I didn't know that either. And so when he came back to Chicago, and we were talking, he said, you know, thank you for introducing me to Dan. He said, I, because of you showing those slides of work at Dan's office, I decided that's what I wanted to do. So I went there as a summer employee while I was at Harvard. Peter was a very special person. He worked at Dan's, I guess, twenty years after I worked there in the '60s. He worked there in the early '80s, I think, probably '83 [or] '84, somewhere in there. And he came to Chicago, and he was a very strong player right from the beginning. And I think he had so much to show, and it was a shame that we lost that possibility of him doing more in this lifetime. But he accomplished a great deal as a landscape architect and was very much appreciated in Chicago. I think that was what he told me, so that was kind of an interesting thing, how things come around with people you know in different ways.

The Computer and Retirement

When that was happening, I was absolutely wearing myself down. That's when I first started thinking about retirement, because we took on so many projects. They were rolling in. This was late 1988/'89. [The] Ameritech [Corporate Headquarters in Hoffman Estates, Illinois] came in. It was huge. It was probably the largest landscape project that had ever been done in the State of Illinois (at least I read that, anyway). It was huge. And [the] Kraft [Foods Corporate Headquarters in Northfield, Illinois] came along at the same time, headquarters for Kraft. We had projects in Milwaukee. We had IBM [Corporation General Services Division Campus] out in East Fishkill, New York, a 600-acre site.

We did 36 projects that we had, projects in Milwaukee, projects all over. And I wanted to maintain that consistency, but you know, not everybody has the same design capabilities. And so I sort of felt that I had to be in control of all these things, probably more than I should have. But I still did. And the demands…we were just moving towards the computer, because the architects, for instance, on Ameritech, were already doing their drawings on computer, and the engineers were already [using the computer], [and] the civil [engineers] were already ahead of that. So I was getting all these bases that we had to put our stuff on, but we were still drawing on the bases. So we

had to do these with overlays, pin-bar overlays, so we could print them all together and so on. So we had to do so much work in such a short time, and the pressures were fantastic to get these [projects] done, because we were given a short window by the time we got their final drawings, in order to do ours. And I felt so much pressure with all these things then.

And I thought, you know, this is, I don't know if this can go on like this. You know, so I started to feel physically and mentally that it was too much. But then when the computers came, that made it even different, because we had to wait for drawings in order to do, wait for grading and work back and forth with the civil [engineers] to do the grading contours. You know, we could draw the contours faster, but they were putting it on the computer, which was taking time to do all the segments and so on. So it got complicated. But then it was finding people who could do computer drawing, and then once you found them, were they satisfied, because they were having to do so much drawing on the computer [that] they were getting bored with it because we had to get it done that way. And so it was a difficult kind of thing. So some of those people, once they were, they had been there about three years, they decided they wanted to move on, because they didn't…they felt they were stuck in that kind of thing. And I understand that. It was a difficult thing, so I

think the time that I decided to retire was partly due to the computer, actually.

DESIGN

The Experience of the Office of Dan Kiley

We Trusted Dan

You know, it's interesting: All of us who were there at Dan's office during that time, during the '60s, we were all between probably 25 and 30 [years old], and some of us with very little or no experience. And Dan would…we'd sit down together, and he'd do a little sketch, and we'd talk about it over our desks, and then Dan would go away for a couple of weeks. And so we would individually [work] on these things with the architect that we were collaborating with by phone and drawings and so on, back and forth, and Dan would call in maybe once a day, or maybe every two or three days while he was away [and] say, "How is it going? And what's happening?" But more or less, we had to answer all the questions ourselves while he was away and develop these things. And I guess we learned quickly. That was, we trusted Dan, and he trusted us, and I think that was part of it. And we also helped one another. Each of us had different backgrounds to a certain extent.

And when we did a project, we assigned two people to every one we did. So if one of us was away, and a lot of [us] traveled

a lot, I mean, sometimes we'd be gone for three or four or five days, two or three times a month, even. So we had to know, someone else had to know what we were doing if we were away. So for instance, Henry Arnold and I would be knowledgeable of each other's projects, or Peter Walker and I, Peter Ker Walker and I would be knowledgeable, or Ian Tyndall, whatever, or Roger Osbaldeston. So we shared information, and sometimes, you know, we needed the expertise of one of the other ones to do certain things.

Henry [Arnold] was very good with specifications, for instance. There were no specifications in the office setup as a standard when we arrived. So Henry set that all up, as a standard specification, which we then used to base other future specifications for. I don't know why there weren't any specifications. I think it was possibly because in the early days, Dan was doing so much traveling to architectural offices that (I think) they did most of that work, based on what Dan had suggested. And I think that's how a lot of the projects were done, mostly. I mean, there wasn't that much drawing probably done in Dan's office, because there weren't that many people to do it. So I think the architects in a lot of those offices, and this kind of carried through even beyond that, because like when we worked with Kevin [Roche], they did a lot of it, all the structural drawing and everything. So we just keep, we allowed

the other stuff. But we influenced what was done. And they influenced us and so on. So an exchange of drawings were back and forth all the time. The letters, I mean, I don't know how many letters were written for [the] Oakland [Museum Roof Garden]. I mean, I just know in my own case how many I wrote, and how many I received, how many Dan did and so on. So it was a lot. And there were a lot of trips. We made a lot of trips for construction to follow through to make sure that things were done properly. But that's how it worked in those days. And we, it all, somehow it all worked out. But we all learned in the process, and we all learned from one another, as well as from Dan. It was a great exchange of personal abilities.

When Dan would be away for some time, and we'd be on our own doing projects, and he would come back, generally he approved of what he saw. Very rarely did he say, oh, let's just change the whole thing or whatever. [He] never did that, I don't think, on any project, as far as I know. I think somehow or other, I don't know how it happened, but we all sort of got on the same wavelength, and we understood Dan very quickly [early] on, and there's just something developed there that worked, that we could do this. And we could do it for one another as well as for Dan. So it was an interesting time, and I don't know why. It was just one of those things.

We Were a Team

I think, you know, when people do some kind of an article about him, say, Dan Kiley or Harry Weese or whoever, they're interested in that person, because he's the one that's most known. But all the people who worked in the office are not known like that. But they actually do a lot of the work. And even when you try to relate those people to the person who is interviewing, they still go back to the main person, and that's normal. That's how it happens. So I think there are a lot of people, and this goes back in history, that have done things that nobody knows they did, but the credit goes to the person who is known. But then you have to remember that Dan got the job, and none of us would have had that opportunity if he hadn't done that and hadn't had the place for us to work. So then we all benefited from that, and of course we all grew out of that.

We've talked about that, and you know, we'll say, "Oh, gee, why didn't Dan mention that we did this, or we did that." Well, it happens with everything. That's how it is. You know, I've had articles written about me, and I've always tried to interlace people in the office who worked on it. But the interviewer still wasn't interested, because they were still wanting the main person. I think that's just the common way of doing things, and that's fine. Everybody has to make their own way. But we all know who did what, and so on, among ourselves.

But Dan was the key. He had to get the job. He had to have the idea, and we all followed through. We were a team. We all worked together. That's the thing I guess I feel most strongly about, about Dan's office. We were all one. It wasn't like everybody had their own job. We all helped one another through everything, every day.

It was, if there was a deadline on a project, for instance, we were doing, we were working on Grant Park in Chicago. Peter [Ker] Walker had been away working in London for a year, or six months, I don't know what it was. So Phil Shipman and I went to meet him at the airport. We brought him back, and on the way, we stopped at the Harbor Hideaway, which was our little place we usually stopped to imbibe. And we started drinking rusty nails, which, if you know what a rusty nail is, it's a combination of scotch and Drambuie, which is pretty damaging. So Peter had also brought a bottle of scotch and a bottle of Drambuie with him back from Scotland. So we closed up the Harbor Hideaway, probably, at whatever it was, one [o'clock] in the morning or something. So we came back to the Ambleaus', and we went upstairs. And they were asleep, at least for the time being. And we opened up those two bottles, and we started making our own rusty nails, until, I don't know, four [o'clock] in the morning or whatever.

So then the next morning, we all got up, and Ian was, Ian Tyndall was working on Grant Park. Dan was doing a huge scheme with Harry Weese to plant everything at Grant Park, and Harry had an idea of taking the walkway under the outer drive to get people to the lake without having to cross the highway. It never was built—It should have been, but it never was built. And so Dan was doing all the rest of this. And so one by one we got out of the bed in the morning. I don't know who was in the worst condition. I think Philip was the one who was in the best condition, and Peter was the worst. And I was somewhere in the middle. Anyway, we drove to the office, and Ian said, "I need some help drawing trees on this plan." And we had hundreds of trees, so we were trying to draw circles there. I'll never forget it. And it still came out all right. But poor Ian, I don't think he was very confident that he was going to get what he was hoping for. But anyway, that was the kind of things that happened sometimes. But it was always a good time, and we always helped one another, whatever the situation was. We were all very open always. It was no…and there was never any competition that I can think of among us, as far as I know, anyway. We were all happy for everybody doing what they were doing. We were always interested in what the other ones were doing. So it's been a very nice relationship, actually.

Dan Kiley and Intuition

I think there's something about landscape architecture. It kind of builds a person because you have more and more experiences. And I think they're all stored back in there, and they're all there. And I think as we age, you know, we can go back and retrieve those sometimes, quite often. And I think, for instance, in Dan Kiley's case, he was able to do these terrific projects, even as a much older person, and that's true of a lot of people. And I think we can talk about intuition, whether we have an idea about something before we get to it, but I think Dan was intuitive, very intuitive, and I think probably a lot of us who were there were much the same because there was something we had, there was something in tune that we were all experiencing there with Dan, and it wasn't just experience. It was something a little deeper, and I think we all have retained this for many years.

What's a Kiley Landscape?

OK, generally, I guess, one would expect in those days that a Kiley landscape would be in some way formal, some kind of formal and simple design. You know, Dan didn't do a lot of sketches. When you work with us over our tables, we had yellow trace paper, and he would take a piece of… [and] do something like this. We might do something with him with it. And then he would go away. And we would develop and so just work on this

development. If it was really complicated, Dan would say, let's have a model, and you'd do that with a lot of projects. And he liked to do models. I think that was something that was very important to him. But otherwise, Dan would come back a day later, or a couple of days later and sit down with what we had, and then he'd do something over the top of that, and maybe change a little bit more, sort of refine it.

But it was never all these quick sketches, let's pick one out of this, or something. There was nothing predetermined like, let's do it like somebody did here or there. It was never that, because it was evolved out of the site and out of the program and out of the client's needs. And that was the design, nothing premature or predetermined. But otherwise, Dan's drawings were really these sketches that he did with us every time he sat down with us, and sometimes it would be for, it could be an hour, or sometimes it could be for five minutes. You know? And depending on what the project was and what was involved. But he would go away, and he would come back, and we'd say, he comes to each of our desks, and he'd say, this is what's transpired. It's your way, and this is how we got to this. Fine. And we'd just go from there.

But what Dan always wanted to do, and I think this is something he's always appreciated, he went straight to…he found the essence of what the design should be almost immediately. He

didn’t need to do a lot of sketches to do that. I think we all learned that from him as well. I don’t think we used that much tracing paper, actually, because we somehow got to what we wanted to do. Some of the other fellows might feel differently about it. At least that’s how I felt. It was, I think, the minimalist kind of idea of doing things, the simplicity of doing things; it was [that] each project was unique on its own. Nothing was predetermined, as I said, and it all evolved. But it didn’t have to be formal.

For instance, the Oakland Museum and the Ford Foundation, there’s nothing formal about either one of those. We were pretty much just the plan we were all working within that space. But yet you have space working there in the size of the plants, the relationship of the plants, and of course, in Oakland, with the different levels and structures, both with the Ford Foundation, the same thing. There were different levels. I mean, this third dimension came from a lot of the structure itself. And this is the interplay of architecture and landscape, really strong. And this is something that Dan always reiterated, that it’s not landscape and architecture: It’s one. And you couldn’t really recall whether the architect had come up with this idea, or whether the landscape architect had, and vice versa. So it was an interplay. And this is something I liked, [and] I think all the guys who worked there [liked] when we did our own practices.

It was the same way we liked to work. Landscape and architecture at once. It's one thing. We're just using different materials in designing the green space, and that's what it is. And it doesn't have to be formal. I mean, they didn't have whatever it is. Because the space is still what's happening here.

Dan's Relationship with Architects

It's an interesting thing, Dan's relationship with all the various architects, in particular I.M. Pei, Kevin Roche, and Harry Weese, and Eero [Saarinen], because those are the ones he collaborated with the most. There were other ones as well. But you know, there would be phone calls coming in, and he'd say, well, "Hello, Harry" or "Hello, I.M." You know? And before I was there, it was, "Hello, Eero." You know? And it was very casual, and they were old friends. And they had real trust in one another. You know, they would bring projects to Dan quite often. But then we had Rochester Institute of Technology, in Rochester, [New York], where Dan was the master planner. And these architects all had buildings there. Harry Weese had a library. Kevin had a building there. They all had buildings there. And at one point, they wanted…the client wanted to fire Dan after [they] had brought a lot of the architects in. And so all the architects went together, and they told the client, no, you can't do this. And so they saved Dan. So things go different

ways sometimes, but you know, there was a relationship there with those architects. It was very strong for a long time.

Kiley and Residential Design

I think Dan took on any project that came along. He didn't say, I want to recuse this, because it's residential and because it's that. I think he looked at residential just like any other project, because he could convince a client probably to do a lot. Like the Hamilton garden, it was a very, see sample of, and Ian Tyndall could tell you more about that, because it was a $35,000 house, but the garden, I think, ended up being $150,000. I don't know what it was. It just kept going on and on and on. And it was wonderful. But that, you know, and I don't know if that was Dan saying, oh, you should do this or do that or whatever. But it was an elaborate thing. You know? And of course, those are prices from 50 years ago.

But anyway, Dan, whatever the project was, he just took it and let it happen. And it was always interesting. You know how he related to the formality to a regular thing. Like farm fields in Vermont were geometric. But then they would edge onto something very irregular, like the woods, or some rock or whatever. So he just let it all just end right there, but you wouldn't stop the grid. Take the grid right up to it…You know…instead of stopping and doing something there. Just let it happen right against it. And then we did that a lot at [the

State University of New York at] Fredonia as well, where things, one thing would fit together with another, and don't worry about the edges, because they'll just meet, and that's it.

Geometry

Geometry was my favorite subject in math. It was the only one I could do well. It's why I didn't become an architect, because I didn't have the math background. No, actually, geometry is an interesting subject, and I think with Dan, it was a lot of his thinking, obviously, very clearly. But he felt it was natural, also. Because you know, there's always this geometry in nature in all its, I mean, when you start to look at the snowflake, or you look at the window with how the frost has made these forms, or when you look at the petals on a flower, how perfectly ordered. I mean, then, there are, of course…[Frank Lloyd] Wright recognized all that; a lot of people do. But it's all there in nature. I have a book called *Animal Architecture*, which is an interesting book, by a German fellow.[xxvii] It just shows how beehives are constructed or anthills are constructed. I mean, it was very interesting stuff, an it's all there. Nature's already done it. We're doing things. But nature has already done a lot of these things, and it's at, I don't know if Dan was fascinated by that ever, but I think he just felt that there's order in the whole nature and landscape, and it just happens that if it's a grid, it's a grid. But then, I think Dan

looked at the whole world. I mean, you know, a lot of us [do] that. Elements…and everything is made up of the same materials and so on.

And you know, he was, he mentioned Joseph Campbell[xxviii] a couple of times, and I think he was interested in [that]. I think that may have come from Anne [Kiley] as well. But he was very interested in Joseph Campbell and what he was talking about. And the mythology, and even the Native American kind of connection to things, and the Native Americans; there is a lot of connection to a lot of things there. I feel that sometimes. I wonder if I had been reincarnated, [that] maybe I was a Native American before—who knows. But it's an interesting subject.

And Dan was influenced by some people. He never talked about it very much, but Lewis Mumford[xxix] came quite often. I think Lewis Mumford was a close friend. And I have to think, the last time I went to visit Dan in Vermont, we were sitting there talking, and Anne was out in the kitchen. He said, he looked at me, and he said, hey, Anne, he said, Joe looks like Lewis Mumford. And I said, [LAUGHTER] that's not a compliment. We both had the same hairline at that point. But you know, he came there a lot, Lewis Mumford, and was interested in Dan, as much as a lot of other people were. Dan didn't function intellectually, I don't think, in any way like that, but he had a connection to these kinds of people. And you know, we all think about Thoreau

and Walt Whitman and how we connect to all of that. And Dan didn't talk much about those kinds of things, but I think a lot of that came from Anne as well. I think she read books that were important for Dan as well.

James Rose, Garrett Eckbo, and Dan Kiley

[James] Rose was a writer. He had very few projects, a few residential projects that were significant, but otherwise he wrote very well. Garrett [Eckbo] did both. But Dan didn't write. He did projects.

Kiley Landscapes That Have Left a Lasting Impression

I think, looking back, you know, [the] Ford [Foundation Atrium] and [the] Oakland [Museum of California] were really important for me, because they were such…I was so deeply involved with both of those, and I felt so complete with those, because they lasted for, each one was about five years, and I was involved in the whole process for each one.

Paving Materials

Dan always liked to use elegant materials for pavement. I mean, marble, he used a lot of marble pavers, like in Rochester, excuse me, Rockefeller University. He used blue stone a lot. A lot of the hard stone he used a lot. Not very often brick, but it was big pieces of pavers that he liked to use quite often. But if he could afford to use it, he used the more elegant

material if he could, than he'd use a cheaper material. Sometimes just concrete pieces. But he used a lot of that, different paving materials, based on budget.

What Would Dan Do?

I guess in my own projects, I never really thought of Dan [or of asking] how would Dan do this, or how would Dan do that? But Dan's influence was always there. It was so strong in me. He was, of course, my primary mentor. I've had a lot of mentors, but he was my professional mentor. Also, I think just generally about life, he was also a mentor, my mentor. And that goes to a broader thinking of things. And I could talk about that as well…[about] Joseph Campbell and some other people. But I think when I had been designing, I have a natural feeling to design a certain way, and I think more than anything, it's the simplicity, making a strong statement in a minimalist way and keeping it simple.

And you know, I have dreams about being back in Dan's office, and sort of different circumstances that his office is different, but it's still Dan and the guys. And it comes back every now and then. And it was very difficult for me to leave Vermont. I had to make a change in my career at the time, I felt, but at the same time, it was a place that I felt really at home, and it was a part of me and always will be. It was a very special experience. And I think that's what I probably have

retained from working with Dan. And it's enabled something I'd apply to most projects: keeping it simple. But I never felt that Dan was right there [with me], but at the same time it was still part of me, because that time with Dan at Wings Point are [sic] so ingrained in me that it will always be there, so it's very strong.

Representation at the Office of Dan Kiley

Zipatone and Acetate

This [subject] was not related to anything, [but] we had the opaque Zipatone. You know, everybody was using Zipatone then, [with] the different black-and-white patterns. But the color was an opaque color. You couldn't see through it. And all these various greens, you could get sheets of it, just like the other. And that would stick to the acetate. It was perfect. So we'd cut those and put them all on there. And that's how that came about. But then the hand-drawing of the trees, and this was something, too, I should talk about.

Drawing Every Single Tree

You know, when we were at Penn, all of us, all the architects were very good at drawing, and we had to draw the different plants, and so we all started drawing plants the way it would actually look, rather than as a diagram or a symbol, which was done before then, or there was the tree stamp era, too, and people just used the tree stamp. But we were drawing

every single tree in plan [and] we were drawing every single tree in elevation to look like the tree that it was. If we drew a southern magnolia in an elevation, we drew it with that kind of texture of a southern magnolia. We drew a maple tree to have the texture of a maple. And I think we took pride in that because that's how we all did the drawing at Penn, and also at Dan's office. I think that I carried that through in my office. I think everybody has, too. Peter [Ker Walker] had. And it was not using symbolic kind of shapes of plants, but actually the plant [and] how it would look. And we thought that was very important because that's how it would look. It's not going to look like that little diagram with this kind of fuzzy edge or something. It's going to look like the real plant. And that was how the actual image would be when it was done or built. I think that's important. At least to me it was.

Study Models

In my old building was Roger Osbaldeston. He was terrific, and he built a lot of the models. He built a model of [Benjamin] Banneker Park. He built a model of North Christian Church, and other people made minor models for study models. We did a lot of study models, actually. The Art Institute [of Chicago], for instance, we had a study model, so that Dan could, we could, Dan would come back with new, actually, the Art Institute went on for quite a while. When Ian [Tyndall] and Dan were designing it,

they had a study model made out of chip board that was a working model. And it looked just like everything was just like the garden itself. And they would, some of the guys, I think, probably, Wally Scheffley, whoever, would cut the pieces and reassemble it. But Dan would come to Chicago every couple of weeks with a new design with photographs of the model.

Photography

We took all of our photographs in the office, and we had a dark room there, where we developed everything ourselves because we were so remote. I should talk about that, the remoteness, how it affected things. But we'd take the photographs of the model. He would come, then come back with some new ideas, and then that would have to be redone again with the model. So this went on for several weeks with the Art Institute. I mean, like, even in a couple of months, and maybe, I don't know how many, six or seven meetings with Mr. McCormick, Blair, whoever it was there. That was how it got developed. And I think that helped Dan a lot to understand what he was doing. And of course, Ian [Tyndall] was working on it, and he did all those things as well. And some of the better designs came out of working with the models, I think, when they were complicated. No question about it. But not everybody built models. I didn't actually build any models, I don't think, in the office, as I recall. But I worked on…[for] the projects I worked on, Kevin Roche built the models. Both

[the] Oakland [Museum of California] and [the] Ford [Foundatin Atrium] had their own models, and we used those. So we could do that, exchanges with that.

Sections

We did a lot of sections. Actually, we did realize that sections could show a lot, so along with the plan, we almost always did sections to show actual dimensions of everything. It wasn't just sketching. We actually scaled everything off and had everything drawn in sections to the actual size they would be. So we knew exactly what was going to happen. The sections went in different directions. There were a lot of sections, with everything drawn just the way it would look. And that's what we presented to the clients a lot. Of course, we colored these, and it was always part of the presentation.

Budget

We did a lot of cost estimating. We had to do that. And it always worked out, because Dan always had this 10% margin of error that sort of worked, slide scale for fees and everything. It all kind of worked. But the cost estimating had to be done, and it was sort of, we all found this in practicing that you had to have that, you have to work out the budget. We have to work within the budget. And of course, the design, a lot of the design evolved out of the budget, which even then we had a certain budget we had to live with and make the most of that. I

always found that the better projects sometimes came out of the tightest budgets, because if you had too much money, it doesn't get solved properly. Better solutions sometimes come from a really tight budget, where you have to be more innovative and find a more complete, easier solution to things, which really happens a lot.

Running Your Own Firm

Becoming a Real Designer

I guess we all keep working, and we're not sure when we become a real designer. I think we all are designing and then we can question ourselves. Is this really good, sometimes? But I think the process is always the same, and the results are the reward. And I don't know if I can really say there's a point when I left Dan's office that I said, "Oh, I'm a good designer now." It's hard, because we all had different roles at Dan's. I mean, Peter [Ker] Walker, for instance, was excellent at drawing perspectives—fantastic. And he did all the perspectives, mostly because he was so good at it. Henry [Arnold] was very good with specifications and grading. I was very good with grading and planting and so on. Ian [Tyndall] was a very good designer. Roger [Osbaldeston] could design; he could do a lot of things. But then we all learned from one another. So we increased our abilities in terms of those things that we weren't as strong in.

I became a better designer. I think those guys learned grading better. So by working together we contributed to one another, and I think we, as a result, we all came out more total, each of us, as a result of that. So I learned a lot from the guys, as I learned from the people in Penn. I mean, I learned so much, and I think that's probably true of a lot of people. You can say, well, I learned from the faculty where I went to school, but also my fellow classmates. And that's something I can definitely say at Penn, because I learned so much from all of them.

Relationships with Landscape Contractors and Nurserymen

So these relationships with landscape contractors, nurserymen, they're enduring, and I think that's part of the landscape architect's work, is to, is being close to these kind of people, because they're very important to getting a project done and finding the material, and the cooperation that takes place where you support one another on these kinds of things. And we've done a lot of projects since then. Ameritech Center was done with Ron Damgaard as well, as were many of their projects. But there's another connection here, too, because a lot of the trees that were used on the filtration plant [Milton Lee Olive Park] came from their nursery. And also the trees for the Art Institute [of Chicago] South Garden came from their nursery.

Chicago Landscape Contractors

And what was interesting in Chicago [is], when I came here, I asked the [C.F.] Murphy office and the SOM office who were the best landscape contractors to bid on these projects? And they gave me four. And all the sources I asked gave me the same four. And they were all nurserymen, landscape contractors from other countries. There was Damgaard, who came from Denmark originally, Otto Damgaard. Gus Grundstrom, who came from Sweden. There was Ralph Synnestvedt who came from Norway. And there were the Clauss Brothers, who came from Germany. They were all the same [and] they all could bid equally. So you never knew who was going to get the job.

Well, the bidding for the filtration plant, Damgaard got. The bidding for the South Garden of the Art Institute, Grundstrom got. But he bought the trees from Damgaard, because he had the best trees. But Gus Grundstrom was a wonderful man, just like Damgaard. Very honest, they were all very honest. They would compete against each other, but they'd be having lunch in the same restaurant while they were still bidding on the same project. And it was a wonderful, I was so fascinated with this when I came to Illinois, because I hadn't experienced that before anywhere else. And so these trees were absolutely, like out of a cookie cutter, for both the Art Institute and the

filtration plant. And you can see it on the photograph if you look at them.

Employees Versus Partnerships

The people who came to work for me, there were different people. For instance, Mark Stanley was with me for twenty years, pretty much really my partner. I never really had a partner, formally, and there was actually a reason for that. I'd seen a lot of partnerships fail, and I didn't want to have that. Harry Weese didn't have a partner, either. I mean, a lot of, we know a lot of the partnerships that went sour and so on. I think one of the reasons that the paid partnerships weren't because each did their own, had their own studios or whatever, those fellows. But Mark Stanley was with me for twenty years. He was really my right arm and still is one of my best friends, and we do things together. Charlie Gott was another interesting fellow who came to me. He was there for nine years and went to JJR [Johnson, Johnson, and Roy] in Ann Arbor, Michigan, after that. We're still good friends. He could do everything…I mean, they all could do everything. That was the nice thing. I mean, whatever it was. But I guess, and there were other people, Dean Sheaffer, who had his own office. And Pam[ela] Self, who has her own office in Chicago. She's very successful now. There are other people who went elsewhere.

Even Cindy Weese, Ben Weese's wife, worked with me for a short time. She became the dean at Washington University later on. There was another architect. Most of my first employees were architects, actually, because I liked to hire them, because I knew they could draw, and they could letter. It was always important, somehow, in those days, that someone could letter. You know…and that's what I'd look for when people came for an interview, was one of the things. I didn't want to A student, because that didn't work out too well. I remember Peter Hornbeck saying, "I don't think I should give an 'A' to anybody because then they don't feel that they have to work any harder." So he didn't. [LAUGHTER] Anyway, there are different attitudes about this. So Stan[ley] White said, you know, everybody can have an 'A'. What do you think? Should Molnar have an A? Sure. OK.

I mean, that's…it's an attitude about things. But the people working there, I guess I should say critically about myself, that I was probably,(if you'd ask anybody there), that I probably was too controlling. I wanted to feel I had control of everything, and that was probably not a good thing. But you'd have to talk to each individual and see how they feel about it. But people stayed. Dean Sheaffer came back twice. Mark Stanley came for an interview three times before I had an opening for him. So you know, it varies with things.

But once the computer age came, then that was more difficult for me because I couldn't do it. You had to have people who could do that, and so I'd get them trained, and then they would leave. But I worked them too hard, probably, as well. So I support, so I don't know. But I thought also that my relationship with Harry in the office there was very important, because I wasn't, I didn't have a staff isolated in some little office in some miserable little place where they didn't have any connection to exciting things going on. That was one of the great draws of being there, connecting close to Harry, because there were exciting projects. All we had to do was walk downstairs, and all this was going on. You know? And you could see that. And you'd go to lunch with all these people, so it was almost like you were part of that office all the time, even though you were doing your own thing. I thought that was an advantage, and I think the people liked that as well.

I was very different from Dan. I mean, Dan was really unusual. I mean, he was gone, so we just had to fly on our own. But he also was very trusting. But then we'd react and were able to do what he asked us to do, and I don't know if we had not been able to do that, how Dan would have reacted to that either. But in my case, I just was so involved with the total thing and the size of the office that that's just how it went. And I think that's probably a negative in my case, because you'd have to

talk to the different people who worked there, but you know, a person doesn't stay for twenty years if he's not happy, or nine years if he's not happy. And Pam[ela] Self now is my greatest supporter. She wants to do everything. She appreciates what we had there every day I talk to her. So it's, and Mark, too, my best friend. So you know, different people react different ways to their experience. I mean, I'm sure you can find people who said, "Oh, that was just a boring place—I'm glad I left."

Returning to Sites

I go back now to all of them, I just like seeing. Of course, it is disappointing sometimes, because some things have gone. But when you can see something there that's just as good or even better than it was when you did it, that's the reward. It really is.

Plant Trends

Speaking of the P.J.M. rhododendron, when we were doing the Old Park Mall in the mid-70s, we were deciding what kind of plants to use, and thought, oh my, I'd discovered the P.J.M., but it wasn't growing that much or being used that much in the Midwest. So I found out that Baier Lustgarten Nursery, out on the East Coast, had a large number of these, and I took a big risk. I proposed 2,200 of them on the Oak Park [Center] Mall, [in Oak Park, Illinois] underneath Pinole trees, because I wanted to have that winter effect and also the color in the

spring. And they did well. And I planted some in front of my house as well, and they were the only ones on the street for a while. But now, my wife pointed out a couple of days ago, she said, look across the street. There are P.J.M.s at all those houses. And you know, that's how it goes everywhere. I had a project in Louisville, Kentucky, and I remember going out with the landscape contractor…we went down one of these streets, and every, almost every house had white flowering dogwoods on one side, and the other side was pink flowering dogwoods. And then there were red azaleas under every one of those. So people, of course, you see something you like, and it's the same thing with the Japanese maple across the street from here. Everybody has a Japanese maple because they do well. I mean, this is the whole point. But the P.J.M. was the one rhododendron that would actually manage with the twenty-below-zero [weather] sometimes in Chicago.

Landscape Architecture

The Sensitivity of Landscape Architects

It wasn't just at Dan [Kiley]'s [office], for me, anyway. There was, I mean, that faculty at Penn, and the place, I mean, again, it goes back. And I don't know, maybe, I don't know how Peter Schaudt, for instance, and the other fellow, felt about Dan's office when it wasn't on the lake. If would be interesting to know how they felt about that. And of course, Peter [is] not

here anymore, but Lean and some of the other people might have a thought about that. But it would have been different for me, because the lake, that environment meant so much to me, and I think probably to the other fellows, too. That was really unique. Like no other place I'd been.

You know, we go to Finland, and where my wife comes from is one of the most beautiful areas in the world. It's on a lake in Central Finland, Ulvsby is where it is. And we go there every so often, because her sister has a summer house there, which is an old log cabin that my wife grew up in when she was a child. And sort of without a father. Her father was an Olympic skier in the 1936 Olympics, but he also was an officer in the Finnish Army and died in the War [World War II]. So she grew up without a father, pretty much, in that environment. Ian [Tyndall] did, too. I think his father was lost in the War, as a matter of fact. By the way, we're almost all…Philip Shipman and Peter and I were all single children. So I don't know what they felt about it. We talked about things before, but you know, your imagination can grow more when you're alone a lot. And I think that's something that we all share something about. Philip was a very sensitive fellow. He would go to the office on a Saturday morning, and he would take, he'd be writing a letter, maybe to his parents, I don't know who he was writing to, but he could take all day writing that letter. It would be perfectly written,

and the penmanship was absolutely meticulous. He still writes beautifully. And so does Peter. You can tell by Peter's handwriting. It hasn't changed a bit. Roger Osbaldeston's just gets worse and worse,[LAUGHTER] and mine isn't so great, either. But anyway, it's, you're right, there is a sensitivity. And I think that was true of most people there.

Karl Linn was an extremely sensitive person, as was [Ian] McHarg—in different ways. I mean, Karl was trying to quit smoking when we were students, and so we'd get in his old Saab, and we'd be going down to a project, all jammed in, and then he'd have to stop at a drug store, and he's come back with, there were five of us, and he'd come with five candy bars, because he had to have something [to] replace the cigarettes. But he had to get [enough] for all of us every time. He was so generous. You know, when I came to lecture at MIT, I said, I need, no charge, but I need to have my expenses paid. So I think that Karl probably paid my expenses. I don't know. To this day I don't know, but he was a very generous man. And that sensitivity, a feeling for people. I mean, he said, one of the kids asked him, one of the guys asked him, what should we do if the bomb is dropped and we just have a few minutes to live. "Find the first woman you see and make love." [LAUGHTER] He was married four times, by the way, five times. But you know, these kinds of relationships are life lasting. And of course, we've

all been through these as students, and the teachers that we've connected with, it's a big deal.

The Site

I think, you know, when you talk about one project or another project, and whether we learned something from one to the other, of course we learned something, as we do [with] each one; but somehow, I found that most projects are unique on their own, and it has a lot to do with the site and also the program. But the site itself sort of directs you where you can go and what you can do and so on. So it's this connection to the land [that is] really important, how you deal with this without trying to force something.

I mean, you have a program. You have a client who wants to do certain things. You have a budget you're working with, and we always talk about. But then you go to the site and you see certain things, and these elements of the site tell you that something can work this way, but right away you know it can't work there. So the placement of things on the site, the buildings, the roads and so on. So you sort of come about by how you read the topography, for one thing. And then how high things are going to be, how they relate to one another if they're different levels. And of course, the more complex the topography is, the more varied the range of levels are, that it gets much more complicated. And we have so many sites that are so almost

dead flat sometimes, so you sort of having to create by going down, maybe even digging down and creating something, and building some up just to get some variation taking place.

You know, I think I probably had more of the “Dan” [Kiley] influence in those first few years that I was doing things, but then with my own experience, this all changed, and it was always changing. And I’m sure that’s true of everyone. And sort of that’s how I think each of us grows as a designer of landscape architecture, is these experiences swing together, and one influences the next. But then we still get back to the individual sites, because each site is its own, and recognizing these features of a site together with all the things that we have to consider when we’re going to do something new, all bring it all together.

Evolution of the Design

I think each project became something itself. There were influences, but all the considerations of sites, program, and so on, make this individual projects evolve. And the evolution takes place with these things happening one by one. Changes take place. Maybe the architecture changes, so then you have to reconsider certain aspects of the landscape. Maybe budget changes [and] suddenly budget is a problem. And so we have to make concessions, take things out, do whatever. And still making this all work. And I think that’s always a challenge for anyone.

And you have to adjust to all these things. And as I said many times, some of the best things come out of all these changes that have to take place. And the end product is a result of that.

Urban Site Conditions

You know the severity of an urban site can be so much greater than anywhere else, because there's so many factors that are inside this given space regarding types of soil there, what had been built there before, taken away, something else put back, and who knows what went into the soils and so on. These are shaded locations, with tall buildings are higher facades, maybe two or three stories high on several sides enclosing. So you have to think about what this should be spatially, but also the kind of material that you can use in there, plant material, because only certain things would grow in those conditions. And you have to know whether you have to replace all the soil. That's a big factor sometimes. And this has cost implications. So sometimes designs become simpler simply because you only have so much money to do things you have to do, so you have to pick the thing that's most important and throw away the lesser important things. So it gives you an exercise in how to design within rather restrictive constraints many times. And good things come of this, at least they have, some of the things that I've experienced.

Plant Palettes

Plant palettes are kind of an interesting thing, and especially when you take northern urban cities like Chicago and New York or all across the country. Because of the winter conditions there are certain plants that won't do well. And so we, it actually reduces the number of plant types that can be actually used. But it's not really a problem, because you can have a very limited plant palette, and do many different designs with it, and I've found that over the years in many projects. So you know, you might have a few major shade trees that you'd really like to use, but you use them in different ways. The same thing with flowering trees, ornamental trees, shrubs of different types, ground covers and so on. But there are very few evergreen things that look good in the winter. So quite often, I design from the winter back sometimes, to say what kind of plant will be here in the winter, such as a rhododendron that will hold its leaves, and yet be hardy. For instance, the P.J.M. [Peter John Mezitt] rhododendron. This interesting thing, it's got that smaller leaf, and it folds up and protects itself at about twenty degrees, and you can always tell the temperature outside when you see that the leaves on the PJM are curled. You know it's at least twenty or below twenty [degrees]. Where the bigger leaves, there's more surface there. They're affected by the temperatures. So this restrictive kind of thing that we have

to deal with in terms of how many different types of plants we have is not a bad thing, because we can form the space with one plant type, or two plant types or whatever, and sometime that's even better, because you're making a stronger statement that way about what you're trying to do, and the space becomes more important than the plant, and that's what we're doing sometimes.

The Different Facets of Landscape Architecture

I think now, everybody's on the page of "let's have everybody involved from the beginning," the way it should be. And that's wonderful. And there's all the facets of landscape architecture, that some people are planners. They don't do certain types of landscape architecture; they do a different type, and so on. So everybody, that's the wonderful thing about landscape architecture. Everybody can find their own facet, their own niche. Some people do planning of some sort, and sometimes they're not even built project, most of them. That's one thing that was really important for me, and I think a lot of the guys at Dan [Kiley]'s [office], because most of those projects were built. And fortunately most of mine were as well, and that's the reward, I think, as well as doing the design, but seeing something that you actually have drawn, and you see it in reality. And then you hope it lasts for a while, hich it doesn't so often.

The Right Plant

Well, you know, I think, with regard to plants, I don't think Dan, and the rest of us never did, either, didn't look at plant books and say, well, this has this kind of color in the fall, and this is the color in the spring, and this is that—which is fine. What Dan looked at, and I think we all followed this, is that the structure of the plant, whether it's a magnolia with the big leaves, there's a texture there that's a heavier texture, as compared to, say, a eucalyptus, which has the lighter foliage on it, and there's different structures. So these structures and the textures were, and even the tones of green, very important, and the size that they would get.

And of course, we're dealing with another dimension with landscape because everything changes. So you have to sort of take that into account that this is going to get bigger, and that's going to stay low, or whatever. So these are all things to keep in mind, and that's how Dan did it. I think we all have to these things, work these things together, and forget about the…let the colors, the seasons take care of themselves to a certain extent, because the structure's set properly.

And I think, like in [the] Oakland [Museum], Dan knew what he wanted to do with trees. And then the rest of it just evolved out of that because that's the planting of the shrubs and ground cover. Once that was established, we could really make the

spaces that he wanted to be made, and so on. So that was…I think that was the way that Dan saw things. He saw them as much architecturally as landscape, and I think that was feature. Because you couldn't really tell where the architect had left, done his part, or Dan had done his, and the same with my projects. I can't even remember in my own projects whether I was responsible for that, or whether the architect was, because one was part of the landscape and one was architecture. It was all one thing, and I think that's where we all were coming from.

Collaborating with Architects

I think on all the projects, the architect was part of the conversation because that's usually where it started. It was a collaboration with Dan [Kiley] and all of us as well. And we repeated with the same architects because Dan and the architect understood one another after a few projects. So they knew what they wanted from Dan, and Dan knew what they wanted from him. And they exchanged thoughts and ideas. I think in the early days, before any of us were there, and I don't know exactly how it happened, but I think a lot of those projects, and they were big projects, like the [U.S.] Air Force Academy [in Colorado Springs, Colorado]. Most of that work had to be done in the architect's office, because Dan didn't have enough staff to do that. So he would go on these long trips and spend time in those offices, saying what he thinks this should be…an idea.

Fountain Place

I remember [that] I wasn't even in Dan's office when he was working on Fountain Place [in Dallas, Texas]. And I remember Bob Bell, who was working for Harry Weese, came back from a meeting that was in Dallas with Peter Ker Walker and Dan and the client, and I think I.M. Pei's office as well. And I saw Bob, and Bob said, you know, Dan Kiley had an idea today. And I said, what's that. He said, let's make it all water. And that was the idea for Fountain Place. But all the details had to be worked out, and that was complicated. Now, that was after I had left. Peter Ker Walker knows all that, because he did it, but it was complicated. But the architects had to do some of that as well.

And I think on any of those jobs, like [the U.S.] Air Force Academy, SOM [Skidmore, Owings, and Merrill] had to do a lot of the detailing, and they did it on all the projects. Even, Kevin Roche did a lot of the detailing for [the] Oakland [Museum] and Ford [Foundation] and so on. It was part of how it all worked. But a lot of ideas came from the landscape architect. So it was an exchange that took place, and it was a really good workable relationship. I think that was the key. It was how it all came about.

Architects Came to Dan

You know, a lot of architects came to Dan, and they weren't just a few. But the ones he most often worked with were Eero

[Saarinen] and Kevin {Roche] and Harry Weese and I.M. Pei. But there were a lot of other ones, too. But they were, you know, one or two times or whatever. But these were regulars. I mean, there was a trust there that, when they had a new job, let's have Dan work on this. It was pretty much how it was, I think, probably. And Dan even got jobs for the architects, sometimes. We were working on the Rochester Institute of Technology once, and we were doing the master plan for that. Henry had that project. And Dan was suggesting the architects for some, I think Harry, he might have even suggested Harry Weese for the library—I'm not sure. But it was a, in fact, he might have picked out some of the architects for that. So sometimes Dan was able to bring architects in as they brought Dan into their jobs. So it was an exchange, probably, an interplay.

Joining the ASLA

You know the story that Dan said he had three pieces of advice from Warren Manning, and one was, don't join ASLA, [another was] don't go to Harvard, and I don't know what the other one was. But anyway, he went to Harvard, but he didn't join ASLA, and he never said why. And Warren Manning never said why. So I, for a few years after I left Dan's, I said, OK, I'm not going to join ASLA because Dan said that's not a good thing to do. But I did, and I'm happy I did because it brought a lot of good things to me, anyhow. I ended up working, being on the

accreditation board for several years, and with a lot of wonderful people, and learning both sides of landscape architecture in the academic vocation. But Dan's relationship with architects was so integrated, and I think it's because he was an architect, even though not by training. Before he moved to Vermont, he was an architect in Franconia, New Hampshire. He did houses. They were residential, but they were architecture. And of course, the Nuremberg [Trials] courtroom[xxx] was actually interior design, basically. But Dan was an architect as well as a landscape architect because he always saw it as one thing, I think.

Landscape Architecture and the Public

I was in the office one day, and the phone rang, and so I picked it up, and this voice said, I'm with the whatever name of the circus was, not Ringling Brothers, but the name of some circus. And he said, I'm a lead person. The circus is going to come in about four days, but he said, we need to have somebody come out and mow the grass and open a space for us so we can set up the tents and feed the elephants. And I said, how did you get my name? He said, well, we looked it up in the phone book, and it said landscape architect. And I thought, OK. [LAUGHTER] But I said, well, I'm sorry, but we don't do those types of projects. But I was quite amused by that.

Anyway, but you know, landscape architecture can be misunderstood, because a lot of people, it's more recently that landscape architecture has come onto the map in terms of the general population, I think. And this is an important thing to think about, because earlier on, the term landscape architect, nobody knew what it was. Very few people did, except the few people at the level where they were thinking about that sort of thing. But to the general public, landscape architect really didn't mean anything. You planted trees, probably. Or you planted plants, or you maintained them or whatever. And it's only more recently that it's fully understood, I think.

The Midwest and Landscape Architecture

Well, I can say this, and I don't know if it's true or not, but the California style of landscape architecture was emerging in the '50s, and people were, outdoor living is really part of, a big part of life there. Landscape architecture was very easily understood, appreciated and known there. The East Coast similarly, but a little bit less. But the Midwest, not so, because I think, I don't know if it's because of the climate, or culturally, if there were things that weren't there that were on the other coasts, but it took a while for landscape architecture, in my opinion, to develop in terms of the awareness of landscape architecture in the Midwest. And now it's just as well-known as it is anywhere else. But when I first came

to Chicago it wasn't that well-known or understood. I mean, people in the arts, of course, knew what landscape architecture was and appreciated it, but the general public was not aware of it, as much, I didn't think.

Landscape Architecture Today

I think [in] the country as a whole, landscape architecture is doing very well. And one of the nice things about landscape architecture is all its many facets, because there are so many things that landscape architects do, and a lot of people aren't aware that landscape architects are involved in those kinds of things. I mean the different scale of things, whether it's planning or small kind of site-specific things. But you know, all the ecological type of projects, landscape architects are involved in so many things, and I can't even…it's hard for me to keep up with it now. But we're seeing about it, seeing it all the time, and it's a wonderful thing. I think it's making more people aware of landscape architecture, and I think people want to become students of landscape architecture, so it's, I think it's in a good place, in my opinion.

Landscape Architecture Education in Illinois

I think that's wonderful. You know, we've always hit, there was always that issue of landscape architecture department is downstate, and there's nothing in Chicago. But I think it's

healthy to have IIT in Chicago as well as Champaign-Urbana, and I think it works, as far as I know, anyway. It's a good thing.

Trees

I think when we talk about trees and Dan [Kiley], as I've mentioned a couple of times, Dan understood all about a tree's structure, its texture, its color, its form, how well it did in different situations, how hardy it was.

Jefferson National Expansion Memorial

For instance, when he was doing the plans for the Jefferson [National] Expansion Memorial, he selected tulip trees. And there was a good reason for that, because the scale of that project was the scale of the arch being so tall, and then the rest of the landscape sort of stretching out in both directions, leading up to both ends of the arch where triple rows on both sides of the walk, are tulip trees leading up to that. And the tulip tree was pretty for that, because it's such a stately tree. You have this straight trunk, grows very tall, has a wonderful texture. It even has flowers. And he felt that was the right tree. And it was the right tree. He had difficulties with the clients. Sometimes the client didn't see it that way. They wanted a tree that wasn't as tall or whatever. But that was the right tree in that location. I think that happened so often with Dan: seeing the right tree in the right location.

Art Institute of Chicago, South Garden

It happened on the Art Institute South Garden. The central part of the garden where a box of trees are, which are Washington hawthorns. Washington hawthorn in Chicago is probably one of the hardiest trees. It will take just about any exposure. It's long-lived. The root system seems to work in a very small area, and it develops, as it develops, it changes its form, because it opens up the top and spreads across. And that was perfect to form this bower that he [Dan Kiley] described in a letter to the client one day about why he wanted that particular tree there. And he was so right. This was 30 years [or] 40 years before it developed into what it turned out to be now. So it was the right tree in the right place.

But any tree, when you think about it, it's not just a tree. If you draw a plant, they will ask to have a row of trees here. It's the right tree in the right location, because of its habit [and] how it's going to develop over time, because that fourth dimension that is going to change everything, which it did with the hawthorn tree. A tree's going to grow taller and so on. So as landscape architects, we really have to think about not just how it looks now, but how it's going to look later. And Dan had that ability to do it very well.

A.E. Bye

This reminds me of something, because A.E. Bye took so many photographs of not only his own work, but everybody else's that were beautiful, of natural landscapes. And he always said, I'd like to have this look like the landscape architect was never here, which they did. I remember one time I was at a Fellows' dinner in Chicago and sat down at the table there with one of my classmates, and another fellow came and sat next to me with a younger woman with him. And he introduced himself, and he said, "Hi, I'm Ed." It was A.E. Bye. [LAUGHTER] It was his partner. And I had a really nice conversation with him. He didn't look at all like he looks in the photos with the tie and everything. He's got a kind of a Western string thing with a turquoise thing or something around his neck. It was a totally different person than I had experienced in looking at photographs, and when he took the photographs. But he was so good with those photographs of those spaces, and he was telling how, so that, I'm trying to think now, Estee Lauder was his primary client for years, and he said, that one client kept me going, and I still keep going, and we keep doing things for that [client]. So it's kind of interesting sometimes when a landscape architect has one client that's really key to everything else that they do and keeping their office active. It's interesting.

Staying in Touch

When we were, we had our team assembled to do the, try to do something with the Beijing project, everybody came to Chicago. Ian [Tyndall]and Henry [Arnold] stayed overnight at our house. And then we went out for dinner, and we were walking. And so I was walking with them to all these, some of these projects that I had done. And Ian said, “Oh, I didn’t know you had done this.” You know? And then Henry said an interesting thing. He said, “Joe, you’ve led a charmed life.” And I thought, oh, that’s, I said, I hadn’t thought about that. But actually, I have had a charmed life. I’ve had really fortunate things happen to me almost all my life, and you never can anticipate any of them. But it’s true. But you know, we looked at a lot of the projects that I had worked on, and it was, but actually, Henry always sent me postcards of things that he was doing. There was the Singapore roof garden, which was huge. Usually on the event of ten years of a firm being in place, or twenty years, or whatever. And so it was, we’ve always had that kind of relationship, knowing what each one is doing.

The Influence of Dan Kiley

Well, it’s hard to say what kind of influence Dan’s work has had on people, because it’s been over a long period of time. It’s been 50, 60 years—well, 60 years for some of the projects. But yet, there’s something there that seems to be picked up quite often by younger designers now. And whether it’s something

by looking at work that he's done, or looking at something, photographs or whatever, there might be something there that triggers something to do something a certain way. But I think the minimalist approach is maybe what I've seen in some of the residential design, and other work as well, that seems to be coming up. And you know, Halprin and some of the other people had this same kind of geometry that was important in, like, the Seattle Park [Freeway Park]. There's a lot of geometry there in the park over the highway. And all the fountains and so on that they both did. It's all in that same kind of simple clarity and solving a problem at the same time. And I think that's the key here. You're actually solving problems in all these things, but bringing it down to the minimum and arriving at the solution in a very clear and distinct way.

I think you can see the ribbon walks and a lot of the things that Dan did in a lot of residential landscape and some of the larger landscapes. There are elements of Dan's design approach that seems to reappear now with a lot of younger designers. And I don't know if they're thinking of Dan when they do that, or whether they've seen articles somewhere or photographs, or whether it just comes out naturally. It would be interesting to know. But I think the things that he was doing, maybe that's the simplicity of it all, perhaps is why it works so well, because it has such clarity to it. And I don't really

know why this is happening like this, but it is. There are elements of Dan's work showing up everywhere. It's true.

Church, Eckbo, and Halprin

You know, you've hit on something that's very interesting. Tommy Church and Garrett Eckbo, they didn't design formally. There was much more a flowing free kind of design, the California style. Whereas [Lawrence] Halprin was different, and also Paul Friedberg, and Dan [Kiley]. There are things that, because of this working with hardened elements—paving and all that…water—how they did all these things, and there was a lot of geometry involved, which the other two, Church and Eckbo didn't do, but they were, they sort of precluded, they were before, and I think, and it was the California style that emerged. So that was a new thing then. And that was really the thing. How to do the California residential garden and so on. Wasn't it? And so, but Larry [Halprin] pulled away from that. He was doing more formal things. I mean, that's my impression.

Landscape Architecture and Architecture Are Really One Thing

Well, you know, when you talk about architecture and landscape architecture, they really are one thing, and one extends into the other. One is an extension of the other. Landscape, of course, materials change within the landscape, but I think that you can define architecture very clearly. You can define landscape architecture very clearly, but they have to

meld in some way. And it's hard to say—and I've said this before—it's hard to say where one ends and the other begins, because the architect and the landscape architect are interplaying all through the design process, if it's done the way it should be, with everybody involved in the very beginning, which a newer thing now than it was 40 or 50 years ago. So that's why I feel that this is a good time for landscape architecture. Because landscape, because architects understand landscape architecture now better than they did before, and that's a big factor. And so everybody's working together, and I think it's great.

Giving Something Back

I think landscape architects should do *pro bono* work. It's not so much that, I think it's more than they should do it for themselves, that they're doing something, giving something back. Because you know, so often, you get something back from that. In my case, it happened many times. And I didn't do it for the purpose of getting something back. It just happened that way. But it's a good thing to do. It makes you feel good.

Irwin Miller and Columbus, Indiana

The thing about Columbus is that Irwin Miller, with the Cummins Engine Company, in this town of about 40,000 in the middle of Indiana, wanted to encourage people to come there to work at his plant. So he wanted to have a good school system. He

wanted to have public spaces that were really nice. So he had known Eero Saarinen, and so he asked Eero, could you give me a list of architects who you would recommend to do, that I could hire to do projects here. And I would pay the fee for them, for the city. And also give me a list of landscape architects. And so Eero gave him this long list, and it included I.M. Pei and Harry Weese and Kevin Roche later on. But then there was one landscape architect, and it was Dan Kiley.

Unique Homes Magazine Phone Symposium

When we finished the Ford Foundation [Atrium], he [C. Ray Smith] called the office and said, I want to do an article on the Ford Foundation. And so Dan just handed it to me. And so I said, "OK, I'll write the article." But I wrote it, and of course, I put it in Dan's name. It wasn't my name. But see, but Ray knew what I was doing. So he was familiar with me, then, from that. So many years later, when I was in Chicago, he contacted me and said, "I'm doing this article for *Unique Homes* magazine and would like to have you participate in it. And I have four other people, including Dan." And so we did it by phone, as a symposium by phone with various questions that he asked each of us. I think, even though that was a symposium by phone, I think the questions were very interesting. And I think the fact that each us of were [sic] given the same question, and we all gave an answer to it, and he put it down on paper, and I

found it kind of interesting that we, I can look back and see what other people said about the same thing.

Favorite Plants

Let me tell you what my favorite plants are, and why. Let's start with the tree. My favorite tree, shade tree, is the red sunset maple, and there are several reasons. It has a smooth, light gray bark. It has a very nice even structure. The trees are stately. They're consistent when you put them in a row, for instance. They have a leaf that's three-pointed, of course, and it's very light. And in the fall, when it dries up, it doesn't make a permanent kind of problem to rake leaves like a sugar maple does. It's a very fine leaf and breaks up in the spring, so it's not a problem. But it has this wonderful color. When the flowers come out in the spring, these red flowers are covering the whole tree. They're very subtle. And then this nice, delicate light-green leaf that fills the tree. Then it turns this wonderful fall color. I mean, a brilliant red fall color. And there are many clones of red maples now. There are many different ones that you can have. But the straight sunset red, red maple, is probably the best one. And it's an easy tree to maintain.

I like amelanchier. Amelanchier is a wonderful low-growing tree, because it can be used in sun or shade. It works in the city. It works in the country. It works everywhere. And of

course, it has four seasons. I mean, beautiful white flowers cover the tree in the spring. The leaves come out very delicate. Then you have the berries, which the flowers turn into. And those are edible, by the way, because the natives used to eat those and make, and the people, pioneers used to make pies with the juneberry or amelanchier fruit. And then the fall color. It's an orange-red, beautiful fall orange-red. And then the structure's very nice, because there are a lot of branches coming out from the ground. It makes it real interesting. I think that's very important about low-growing trees, that you have a lot of wood coming out. And we try to select those. We always try to select those at a nursery, that way there's a lot of wood. And then you just open it up so that you have the structure. As that tree gets older, that structure becomes even more dominant and important.

But then we get to the shrubs, and I think the most important one for me was the spirea. Now, first it was the froebel spirea, which was more green than it was colored leaves. But then came the gold flame, which came after that. And it was better because the leaves came out as golden yellow color in the spring and then turned green. And then the flowers came after that, and they were magenta flowers. The bees loved to be in there. We can sit on the deck, and the bees are buzzing around there, and we hear them and see them. And then comes the fall

color, which is orange-red, throughout, covering the plant. And then the stems themselves are this nice reddish-brown color. It's very dense, and it's very vigorous. It pushes out new growth every year. So it's become the big dense mass of about two or two-and-a-half feet high. And I use this in a lot of places where, and this is as a mass, to sort of unify everything. And it's really strong. And of course, ground cover, periwinkle myrtle is my favorite, because it has so many aspects about it that are wonderful as a flower in the texture and so on.

Wings Point Today

Deedle [Kiley] was living in the office then with his family, and everything looked fine. Went down the beach, everything was fine. But then somehow Deedle couldn't hang onto it or whatever happened, but they sold it. And I looked on Google Earth, and I can see, only a couple, a few years later, it was gone. So I wouldn't have the strength to go back and, of course, I couldn't go back to them. Somebody would own it now who wouldn't want me walking around down there. But I'm not sure that the Bridgmans' house may also be gone, because things have changed so much in Charlotte, Vermont. I mean, the Lilac Lane is gone. A lot of things are gone. But last time with Deedle was the last of it, as far as I know. But you know, the farm, everything is gone now, and the guys have all moved somewhere

else. I mean, Chris is in Boston. So is Gus. Pusstoe [Aaron Kiley] is in Ann Arbor. Kakie [Kiley is] in California. Kor [Kiley] is left there. Kor and Deedle are the ones left, actually, as far as I know. And Sheen [Kiley], we never did know where she was. I only met Sheen once. Antonia what's her name. But Gracie went to New York, and then I think she, did some come back to Burlington? I think, no, she's living in New York now. So they all went someplace else. So that was the end of the era, actually. Deedle's still there, and [so is] Kor. And that's the family. But it was an amazing family. I mean, they were just so much fun going on there all the time.

You know, Gracie came up to me at the, in Boston there, because I didn't expect to see the four of them there, you know. And she said, "Oh, Joe." She said, "Sarah Bridgman and I were in love with you." I said, what? [LAUGHTER] Because they were just little, I don't know what they were, 12 or 13 [years old] or something. And you know, we had so much fun there. It was just one of those kind of things that, it was a natural thing.

Explaining the Office of Dan Kiley

Well, I would certainly go through a lot of what we talked about today and say this is how it was. This was a place. It was special. And it wasn't an office like you expect an office to be anywhere in the city. It was just kind of like home, in a way. And we were all there together, doing something, having it, very

interesting things to do in a very simple, beautiful environment. And it was one of a kind.

How to explain the Office of Dan Kiley

I would probably start out with slides, and I would have those images there and say, this is, and then show the place. And I would show the projects and explain how this all was happening. And I think it might come across, because people, I've shown those slides of [the] Ford [Foundation Atrium] and [the] Oakland [Museum] so many times. I mean, there was a fellow in my class that I hadn't mentioned before, Al Rattray, who was Canadian, who became the head of, the chair at RISD [Rhode Island School of Design]. And so he had me come and give a lecture on Ford and Oakland. And he asked me for copies, if he could make copies of all the slides, because he wanted to keep those. But then he moved on to [the] University of Manitoba, which is where he was from originally, and I've lost track of him now. But you know, these things, these photos of Ford and Oakland have been in a lot of places, I have to tell you.

PROJECTS

Office of Dan Kiley Projects

Oakland Museum

When I was first hired by Dan Kiley, Phil Shipman said to me, we have this roof garden that has to be designed. And that

was 1960…early 1963. So I think it, the Oakland Museum might have been in the office maybe for a couple of months or something by that time. And it was with Kevin Roche and John Dinkeloo, because Eero [Saarinen] had died in 1961. So this was about a year after Eero had died, [or] maybe less than a year. So it was one of the first jobs that actually Kevin Roche and John Dinkeloo had on their own name, even though the firm was still named Eero Saarinen for five years, which was part of the arrangement after Eero's death, to be Eero Saarinen Associates for that long a time.

And I'm not sure if the commission was gotten by Eero or by Kevin, but anyway, it was very close. So when I arrived at the office, there was this museum that was three levels, three museums, actually, existed in Oakland, and they wanted to combine all three on a two-block, maybe it was a four-block area. It was a huge area. And Kevin had already started models and knew what he wanted to do with this whole thing. And Dan may have been to his office a few times, maybe to talk about that—I don't know. But when I came, there was the model in Kevin's office. So during the first couple of months that I was there, Dan [Kiley] was coming from New York or someplace, but went to Hamden, Connecticut, where Roche and Dinkeloo's office was, and I was to come down from Vermont and meet him there. So in those days, we had a train that went through Burlington, Vermont,

called the Washingtonian, and [it] went from Montreal to Washington, with various stops through Burlington, Hartford and so on, so I could get off at New Haven. So I could get on the train at ten o'clock at night, and it was a sleeper, and arrive in New Haven at about 6:30 in the morning, go and have breakfast and take a taxi over, and arrive at Roche and Dinkeloo's at about eight o'clock, which is when Dan arrived, just almost at the same time, wherever he was coming from—I think it was New York.

So we got there, and there was this model. And that's how Eero did so many of his projects, because they were so sculptural. He had to have models of almost everything. And sometimes even full-scale, portions of it. So Roche and Dinkeloo and Kevin had built this model of the museum, and he also had a partial model that you could actually walk into partly, because it was very complicated. It was almost 180 planters on top of the whole museum complex, which even had a part of the thruway going underneath the corner of it. And the museum was inside, plus restaurants and all other kinds of facilities. And so we got there, and here was the model. And we were talking about the landscape, and Dan had an idea, I think, about how he wanted to do the trees—that was most important to him. And the trees, a lot of the trees along the outside edge, he wanted to have eucalyptus. There were also existing trees on the site, which

actually determined how the design of the part of the landscape was born, because the lower portion of it, it sloped about fifteen [feet] from the top to the bottom, and then it was another several feet to exaggerate that with the planters up above, and then the lowest portion was called the Cambodian Courtyard. I don't know why, but just because it was open grass area. And there were a lot of existing trees down there. And I think there were Atlas cedars and probably redwoods, as I recall. That's what they were. We even added more Atlas cedars later, and we interwove the planters in the whole structure into that landscape, so it was all intertwined and the landscape became a tapestry over the whole thing.

So it was a non-building, because it was monolithic concrete, all sand-blasted to look like one thing. And so the garden was the whole feature, actually, if you saw it. You walked into it from all different spaces, but the model was essential for that. And in some places, there were models of the planters over the top of planters, so when you tried to draw this in plan, you couldn't draw the whole thing, because some things would be missing. Then you couldn't tell in the plan which elevation each thing was. So the first time I tried to draw this, I made thicker lines to try to accentuate changes in level and so on. And so this first presentation, Dan was in Oakland, and I was working on it in the office, and I stayed up

and did all these levels, trying to make different line weights so that these levels would show. And I thought had it pretty well done. And so when he came back, I said, “How did it go?” And he said, “Oh, I didn’t show it.” And he said, “Well, I couldn’t understand it, and it wasn’t reading properly.”

So we had to figure out some way to do this so that people could understand what we were doing. So I determined that one way to do this was a different technique than we’d used before. It was taking a sheet of acetate paper, acetate film, I should say, and I drew all the base of the structure on there. And then I put all the ground-cover plants and the vines. And I did a clear sheet—acetate sheet—that I used opaque zipatone to do the maskings of all the shrubs. And the top sheet was another clear acetate, which was ink-drawn silhouettes of all the trees and plants using different symbols for each type of tree. So then how do you do this? Well, what I did is, Phil Shipman and Peter Ker Walker helped me. We built a box out of Styrofoam, quarter-inch Styrofoam, with an open to the front, and we had an opening in the back where we could put a light. So we hung each of these sheets and backlighted them and photographed it layer by layer, and then with each, first the ground-cover layer, and then we’d apply the shrub layer, so we had the double thing. And finally the third layer. So we had a composite. And [we] did that with slides. And so then you could take this with detailed blow ups

of some of the areas, and I had a number for each of the plant types. One had a red disk around it for the ground cover, green for the shrubs, and clear for the trees. And then we had a list. And so anybody look, when we were looking at the plan or presenting it, you had the list, and you'd say, look at the red plants, or the ground cover and so on.

It was so complicated because all of this, everything had to interplay, and that's another thing I wanted to talk about, is how the different plants all had to relate to one another. They had to have the same requirements for the planters that they were in, and so on. So this was done with slides, then. So these slides, then, could be shown. And it worked beautifully. And I have illustrations of this, by the way. So the planning itself was kind of interesting, because Dan knew what he wanted to do with trees, like eucalyptus around the edges. We finally ended up with evergreen pears, pyrus kawakamii, going across the three layers in the middle. We had olives at the top, which is the most arid part of the plan, and then at the bottom, we had more Atlas cedars mixed in with the other Atlas cedars that were already there. And we had strawberry trees, all kinds of things just working down to the lower plants. But all the other plants, I thought, how am I going to learn the California plants in this short a time? So I wrote to *Sunset Magazine* and said, could you send me some back issues of *Sunset*, because in those days, there

were no books on California landscape plants [or] materials. Since then, *Sunset* came out with all their books, the Western Garden book and so on, but at that time, they just had their magazine, which they had very nicely illustrated articles about arid plants in this location, or something else in other locations. So they wrote back and said, “We don’t have the magazines, but we can send you cut sheets.” So we got all these cut sheets from, I don’t know, probably about ten years of *Sunset Magazine*.

And I took all these, and I went through and assembled the ones that had the same requirements for a plant. For instance, up at the top, where the olives were, all the arid plants that would require less water, because the watering would have to be done automatically for each planter. And all the way down through. We also had, in addition to the automatic irrigation, we were injecting liquid fertilizer into the irrigation, and that hadn’t been done before. And Gerry, [Geraldine Knight] Scott, in California was helping us with this, which she did with everything. So we had automatic irrigation and fertilization, all being taken care of by the water. We had to have the same drainage requirements. You had to have the same sun requirements, exposure requirements, wind, all this.

And then [there were] the soil requirements, which is another interesting thing, because some of the soil was not even

soil. It was what was called UC mixes, University of California soil mixes, which some were just redwood sawdust, sand, and a couple of other elements in there. So each planter had its own soil, and it was plants that would work in that soil. And these were all playing against one another. You can imagine how complicated this was. It was almost 200 planters, and all having to work together so it's all one tapestry, with everything, some of the vines hanging over the edges, other things going up this way and going that way, to make it all work together and have the colors all work and so on. It was a very complicated plan, and we had to draw it as well. And even the working drawing, planting plan, had to done with different symbols for each plant. We showed every ground cover plant in the plan. It was amazing. This was all done during two nights, until four [o'clock] in the morning, to get this whole working-drawing plan done. But we did it, and that's how it was built. So it was an interesting process, and it worked.

The Oakland Museum Model

Well, when I came onto the job, I don't know what had transpired before, but no planting plans had been thought about, really thought about or drawn up, although Dan [Kiley] could have been going down to Kevin Roche's office during the early planning and probably had some influence on how Kevin was going to do the building. But Kevin's idea was to have a non-building,

essentially, with a garden, and let it be a garden on the top. That was the idea. Combining these three museums into one, and as always, with the models.

The Oakland Museum as a built project was the result of three existing museums, which were aged and were going to be replaced. And instead of doing separate museums, the client and Kevin Roche decided to do one museum combined, where all three museums were in one building, one structure, at different levels. And then the decision was made to have that become a non-building. You had a museum underneath, and have the top be a garden, part of which were display areas for sculpture. So the museum actually, the art part of the museum extended up to the roof and to the garden itself. There were spaces also available for other, for sculpture to be put into the garden at any time, permanently or for short periods of time in the resultant spaces. Some were paved and some was just the grass down at the bottom.

The existing trees were all to be kept, so the museum, that part of the structure had to be designed around those trees. In fact, it was changed a couple of times to accommodate the trees and make it all work. When I came to the job, there was already this structure of the museum, and it was a model form in Kevin Roche's office. And I think probably Kevin [Roche] probably had to use the model a lot to determine how a lot of this worked,

because I remember walking into the model with Dan [Kiley] and him there in his office. So you could sort of feel the space. And this wasn't unusual, because I know that Eero [Saarinen], in Eero's office, that's how they did a lot of the projects, when Kevin was doing those with Eero, to understand what was happening in some cases. It couldn't be drawn very well sometimes. So that was how it started. And I came to the job, then, when it was time to really try to figure out how to do this whole planning structure on the top. And there were changes that came as a result of that, because of the different levels.

Working with Geraldine Knight Scott

Also, when I came to the job, Dan [Kiley] had already talked with Geraldine Scott, (Geraldine Knight Scott), in California because she was a real expert on plants, and she had given him a lot of advice about what to do. So when I came on, then I started to talk to Gerry, and we talked about soils. We talked about irrigation and the plants. And so the plants that I had found in the process from looking at the cuts from *Sunset* [Magazine], I put groups together, and then I would send it off to Gerry, and said, what do you think about this? And she'd say, "Oh, this looks fine." Or "Why don't you try this?" Or something. So we sort of went through the process that way, to make sure we had it right, and I went out. I made several trips out, and we met together out there and talked about it. And it

worked out very well. She was very accommodating, and very good with it.

Illustrating the Oakland Museum

Let's see. Well, the design of the Oakland Museum was kind of a unique thing, because it was something that hadn't been done before. There were no large-scale roof gardens done anywhere in the country. There was one in California at Kaiser, and one in Hartford done by Sasaki, Constitution Plaza. So there was little information to go by. And it was very complicated, because it was a non-building, covered with a lattice, what should I say, a covering of landscape that oozed over the whole surface at different levels. How do you illustrate that? It was very complicated, because of the different levels. The first time I drew a drawing for Dan, it wasn't, I sent it out to him, and he, when he came back, I said, how did it go, and he said, oh, I didn't use it. So we knew we had a complicated thing to show. So we devised a scheme for making a big box of Styrofoam, four feet square, and backlighting it and hanging sheets of various level of the planting in front of it, and then combining it to make composites and taking slides of those. And those slides, then, were used to make a presentation to the client. And it was very easily understood then. We used that technique again, actually, on the Ford Foundation. I used it in a similar way. So the museum was really this complicated layering of

materials that all had the same physical requirements of sun, soil, irrigation, drainage, and all the other physical elements. And yet they all had to relate to one another at different levels. The most arid plants being at the top and everything else down at the bottom and intertwined with some of the existing trees as well. So all these things got very complicated and required a lot of meetings going back and forth, a lot of drawing exchanges. But more importantly, it was the model that Kevin Roche had in his office, which could be used to actually see all these levels, and even walking into [it]; a portion of it was larger scale, to experience some of these parts.
So the final presentation for design was with these overlays combined to make slides, and then shown as slides. Of course, that got us to the design presentation. But then, of course, we had to draw it for construction, which was just as, almost as complicated, because we had to almost draw every single plant, because they were intertwining from one level to the next. And we actually showed even every individual ground-cover plant as well, and labeled all those. And that's how the whole building got constructed in terms of this planting.

The Oakland Museum in Context

Never thought about the relationship of the rest of it. The site was so big, it just seemed like it worked there, with Lake Merritt off in the [distance], like next door, and then Berkeley

in the background. It just seemed to fit. You know? And I didn't think about, I'm sure Dan must have, and certainly Kevin did, but there was never, that I recall, any discussion about the adjoining neighborhood. And whenever I went there, I just felt, oh, this fits here. It seems right. And it was big enough. It wasn't some little thing stuck there. It was big, and it seemed to work, because it flowed down with the natural flow of the grade and so on.

Roof Garden Precedents

We're doing the museum, there were no other, the only other roof gardens, there was one, the Kaiser Center in California,[xxxi] and also Sasaki had done Constitution Plaza in Hartford.[xxxii] And those are the only two major projects of any size, I mean, other people had done little roof gardens, but nothing over structure of that magnitude. So when this came along, it was much bigger than either one of those, and it was a little more complicated because of all the levels and so on, everything that was going on. So we had no place to find more information. There was a roof-garden conference in Hartford sponsored by the Sasaki office, in which they explained a lot of the techniques that they used for their planters and so on. Hideo [Sasaki] was there with his wife and daughters. Chuck Harris was there. Phil Lewis was there. It was a wonderful conference, so I got to see a lot of the people that I already knew, which was wonderful. So we

gained some information from there. But overall, we had to figure this all out, how we were going to get this all to work. And really, the most complicated thing was the intertwining of all these planters, one facing another and yet having different requirements, different soils, and so on, all in the same kind of juxtaposition to one another. And it was complicated.

Milton Lee Olive Park

One of the first projects I worked on at Dan's office was the Central District Filtration Plant in Chicago. That was a project that he had had going on for a while before I came to the office. It was with CF Murphy Associates in Chicago, which later became the Helmut and Jan office, Murphy Jan. Stan Gladich was the architect in charge of the project at the time. It was an ongoing project. The City of Chicago had been filling the site for 15 years. Trucks were going out there, carrying material out. The people of Chicago were getting tired of seeing that, I think. So Mayor [Richard] Daley at the time said, we have to finish this. So in the mid '60s, 1964, when I started on the project, we finished the working drawings, and then we had the construction. And it was taking place, I think it was '66, the winter of '66/67, one of the worst winters. The contractor was pouring concrete out there, all of his pours, trying to get the pools and all the other elements done after the buildings were already built up. So we had to have meetings every week.

I had to come to Chicago every week to meet with the landscape contractor, and the City of Chicago Commissioner of Public Works, McCarthy, and people from city's engineering department, at the filtration plant, to describe how the next week of progress would be done, because it had to be done the following spring of '67, because it just had to be. And so, the snow and the ice and everything was forming. And how do we get all this done? So the landscape contractor was Otto Damgaard. Otto Damgaard had worked for Jens Jensen as a superintendent for many years, and then started his own practice as a contractor. But then he also started a nursery of his own, because he wanted to have his own trees that he could use on some of his projects as he got them. His son, Ron, took over a lot of the construction supervision work, and working with clients and so on. So Ron Damgaard and I would come there every week to meet with these people, and have to explain what we were going to do. He was just a little bit older than I was. I was only 25, and Ron was probably about 28 or 30. So these engineers cornered us and said, now, tell us what we're going to have done this week. And I said, hm, I was this green kid, and I thought, oh my God, how am I going to answer this? And so then Ron chipped in. He was very calm. He was six feet eight, a very big man, very calm mannered. He said, here's what we're going to do. He says, we're going to down to the sand and gravel quarry down here. We're

going to load up barges with sand and soil and other additives, and we're going to bring those barges up here. We're going to park them along the side of this site. We're going to unload them. We had this big equipment. We're going to mix it all up. We're going to put that soil down. That's this week. And that's what happened. And then the next thing, what we're going to do the next week and so on. So every week it was like this. And we got it done. And it was an interesting process, but I had remained friends, close friends with Ron Damgaard for the rest of his life. He just passed away about a year or so ago. Still close friends with the rest of his family who maintained his nursery. And they have a very large nursery now, for large plant material.

The Ford Foundation

The Ford Foundation came into the office in 1964. I don't think it was there before then. If there had been anything done, I wasn't aware of it. We already had been working on Oakland. So this was sort of a natural with Kevin Roche and John Dinkeloo to continue, working on both simultaneously, because we could do meetings on both projects at the same time in their office. So I ended up working on Ford, and so some of the meetings, actually, combined both, because you could see the model.

Ford Foundation Model

And like all the projects, Kevin had built a terrific model. It was a chipboard model, so it could be changed. It was a working model. And it was about four feet high, I guess. You could put your head into it. It was nice. And so I remember going there for one meeting, and all the guys working there didn't have drawings on their desk. They had cutting knives and pieces of chip board. And so it was a little complicated inside, because it had to really be done carefully with the different levels, because Ford was between 42nd and 43rd Street, and there was a 13 foot drop between the two streets. And then the pool, which was the bottom of the garden, was down another four feet. So there was a 17-foot change-in-grade within the garden, from 42nd to 43rd. And then there were all these levels of walkways that had to go through all of that. So it was complicated. And it was in a pretty tight space, even though it was, I think it was 80 by 80 or something like that, about a quarter of the building footprint. And Kevin had this model that was something that was used for part of the design process. So I remember being there with Dan, and Kevin, and Dan would say something, or Kevin would say something, and then one of the guys would start cutting a piece of chipboard and put that in and see how that worked. So it was all being manipulated right there, and it was,

that was sort of the basis for the whole layout of the garden, and the levels, which were complicated.

Plantings

So once that was done, then we started working with what the landscape would be within that. And of course, some of those things changed well with the landscape, but that was basically how it developed. And there were exchanges back and forth on that. But the planting was much more complicated in terms of knowledge that was available. I mean, we didn't know much about roof gardens when we did Oakland, but the Ford Foundation, first we did, first Dan wanted to do a plan that had a lot of water in the garden. And we did the plan, and presented it, and they didn't like that. The person who was in charge said, no, we want a temperate garden, and we don't want all this water. So we ended up with a pool at the bottom when we worked back with the model. And then the landscape had to just be a very simple idea. So Dan said, let's do southern magnolias in here. Nobody had used southern magnolias inside before, as far as we knew. And nobody had done a garden of this size. It was 12 stories high. It was 120 feet, open space, 80 by 80.

And so, we tried to figure out what to do, and so somehow or other, I had gotten ahold of Everett Conklin, who was a well-known New Jersey landscape contractor who was doing interior gardens. He did the Four Seasons Restaurant, he did all these

flower arrangements in the City of New York. [He] Was well-known. And we started talking about what can we do inside? And he said, well, I don't know, but let's try some things. So we went to Doris Duke's gardens. We went to Longwood Gardens. We went around to different places and talked to people at the New York Botanic Garden. And there was a tree, maybe, that had been used once, or something here or there. And it was really complicated.

So we went back and told Ford this, that this is complicated. We have to take a little bit of a risk here. So they said, OK. We'll take the risk. And so we decided that the magnolia was probably a pretty good tree to use there, and it turned out to be probably the best thing that we used inside. And I don't know how Dan figured this out, but it was a perfect tree for that. It had mass, these were big trees. They were 35 feet high. They had a nine-foot root ball. It weighed nine tons, if you can imagine getting that into the building. Getting this built was more than half the problem, more than half the problem. Everett had never done anything like this. And you know, he had done interior gardens, but they were little things. So this required having a rigger coming to do this. And so, he had to employ an exterior landscape contractor to help him with this, because he didn't have the materials and equipment to do this. These trees started arriving, these southern magnolia

trees, weighing nine tons. They could only take two on a truck. They came from Norfolk, Virginia, where we selected them. And they were so heavy that anything they were trying to pick it up with would just tip up, so they had to tuck it underneath the front part of the equipment so they could actually lift it and get it into the building. Then they had to tip it, and then use a pulley system to pull it up from the bottom. But the riggers union was working across the street, and they saw us doing this, so they stopped the job, because they didn't have, the rigger's union wasn't doing it. So they had to get the union in to operate that equipment. And finally we got the trees in, but the first two trees that they brought in, they destroyed, just trying to get them in. It was a shame. So finally they figured out how to do it, and then they started.

But if you can imagine, getting these trees in up these slopes. These were all two to one slopes, up each of those levels, to get those trees in. This all had to happen in June, because that was the best time to move the magnolia trees. We couldn't wait until later in the year when we were going to do the rest of the planting. As a result, the rest of the garden space hadn't been completed. There was granite to put on the columns yet. There was glazing to put in. It was just a raw space. So there was all this construction going on with all the dust that could come down from all that. So by the time we got

to the fall, when we were putting the rest of the material in, these trees were literally covered with dust. They took, instead of a bright green color, they had this dusty gray kind of color. So they had to be washed down. But then all the other material came from California. And, except for the cryptomeria trees that came from Virginia as well. But everything else came from California in refrigerated trucks that had to be refrigerated to, I think it was 47 degrees or something like that, to come across the country, so they would survive. And everything was brought in and stored. Then you had to move it all around to make it all fit and so on. It was a very, I was going to New York every Tuesday and every Friday during the construction process as everything was being situated there for about, I think it was probably for about five or six weeks. It was a long process in October and November of 1967 when we finished it.

Learning at the Ford Foundation

Everett[Conklin]was maintaining it then, because he was the one that maintained it, because he knew the plants. And things failed. And other things did better. You know, it was all experimentation. I mean, until the ground covers didn’t do well, as it turned out.

Light Requirements

And a lot of the problem was light. I think we all learned about light after that, that you have to have certain light

levels for all kinds of things, as we all did project in our own offices after that. And we learned more and more each time you do a project, year after year. And the light's a big factor, among other things. But the light, you know, the light along the windows was adequate for ground cover. But once you went back in behind the trees a bit, and that dropped down. And we would go by foot candles, generally, now, you know, 200 foot candles for this, 300, 500, whatever, that we needed for some of this light inside. So very complicated.

Humidity and Condensation

The glazing was all single glazing, so we had a complicating with relative humidity and condensation and temperature inside the garden space, because the garden space and the offices, the offices opened out onto the garden. They shared the same air. So it was, people were working there at upper levels, it could get too hot or whatever. Kevin had to have fans to blow air down to circulate it, so it didn't stagnate and exhausted out the bottom. It was a complicated mechanical system. But it's amazing it all worked. And when it was all done, it felt so good in there, somehow. It was so fresh, you could walk in there, and the scale of it was wonderful, if you can imagine, 35-foot trees, when you walk in. But if you're on the eighth floor, those look like shrubs down there, because they were only reaching to the fourth floor. You

know? And they were 35 feet high. Plus the 15 to 17-foot change in grade. It was a lot of vertical space there being manipulated, and of course, the levels you walk around down to the pool and so on at the very bottom. It was very refreshing. It was mostly all azaleas at the bottom, red camellias. And different types of azaleas. We had jacaranda trees going up the walk and cryptomeria trees in the corner and some eucalyptus as well in there. And a couple of pyrus calicane from Oakland. So you know, one project always influenced another one, I think. I think Dan did projects after Ford, London Bank and so on. I think he used a lot of the same materials. But it was all manner of learning. And there was nothing to go by. Everett was always very open about that when there were conflicts. And we just had to keep trying and do different things. He was terrific, and we did a lot of projects together after that. Kansas City Crown Center Hotel, Albuquerque First National Bank, several projects.

North Christian Church

There was, something was done before I came to the office. But I developed the planting plan it was built from. Roger Osbaldeston had built a model that was used. We took photos of the model to use for that. After I left the office, I'd been in contact, actually, with people in Columbus at the, how should I say, the preservation people who keep track of everything there, and we had been exchanging information back and forth. And they

send me some photographs of some of the later parts of that that were done by other people in Dan's office, maybe Ian Tyndall would know better about this. But it was all extended. The parking lot was extended. There were a lot of changes made. And it made it better. But the original plan was simply the form of the building extended out into the landscape, and then the magnolia trees.

The Art Institute of Chicago South Garden

The Art Institute [of Chicago] South Garden, I was not involved. Ian Tyndall was the designer for that. I only picked that up towards the end of it, after Ian had gone away for a short while to Ireland, and followed through with the construction, with the general, with the landscape contractor, who was a very good man. But now, when I go to the Art Institute Garden, and I'm sure most people feel like this, there's something there when the water's running, and trickling there, the animation of the water, how you're just subtly separated from the street, you hear some sound, but they're muffled. But there's this sense of place, and it's under the canopy of these trees, hawthorn trees, and just how the slight change in levels that takes place in there. You're just down a little bit from the street. You can feel like you're part of the whole thing, but yet you can feel like you're on your own in there, a separate place. And every time I go in there, and so many people

have said it as well, it's a very special moment. And it's not an easy thing to achieve. And I think Dan really, really, he worked very hard on that. Probably, the projects I experienced with him in the office, that's probably the one he worked the hardest on in my opinion, from what I observed. He really had to work to get that to where it was. And Ian Tyndall as well. It took a lot of time to evolve that to the extent that it was, and these subtle changes in level I think are really important there.

The gravel underfoot at the Art Institute, I think, unfortunately, is a failure. And I'll tell you why. Because as you know, about two-thirds of the garden's over a parking structure. So about half of that space under the hawthorn trees has concrete under it. The other half does not. So the gravel sits on top of the concrete. It's only about that thick. And the other is thicker. So it binds a little better. But it doesn't bind like it was intended to bind, like the Tuileries or anywhere else. It's a loose gravel. It shifts around. So, unfortunately, it doesn't work there. Of all the places where it's used, it just doesn't work there, and it's really too bad. But you know, people take bicycles in there and twist it all around. So it's, but it doesn't bind. You have to have, and I don't know if anybody has really gotten the French technique down. Maybe somebody has. But at least we didn't get it, what

kind of particles, how they grow up and how they fit together, what the different sizes of material are in that to bind it all together. But it's, they've got to be smaller particles. These pieces are much too big. They're broken, but they don't bind. They kind of roll.

State University of New York at Fredonia

The Fredonia campus at Fredonia in New York, was one of the state universities in New York, university. We called it SUNY, State University of New York campuses. They were all over the state, in Potsdam and Buffalo and wherever. This happened to be one. And it was, the architect was I.M. Pei, of course, for that. And it was an existing school, more like a, I guess a community college, that nature, just a few buildings. There was no real plan to it. And I.M. Pei was asked to come in and create a real campus there with real form. So I.M. put in this mile-long ring road that connected a lot of elements, dormitories and the physical plant and other things around the edge, and then athletic fields within that. And that came back around into the main campus, which had all the academic buildings and so on. Harry Cobb was the partner in charge. He created new concrete buildings that interplay with the existing ones. So Dan was brought in to do the landscape. And he created these trees that would go around this ring road. And of course, they were poplars. And he had a double row of poplars that went all the

way around. And then behind that double row of poplars, we had a row of red maple trees, the idea being with the poplars losing their, pelting themselves with age after about 35 years, the red maples would be up by that time, and they would be the ring road. But it was very interesting when we did that, the poplars grew so fast, in those days we were using stakes to stake the trees to keep them from tipping over, so we had two stakes, and then we had a hose with a wire through it. And the trees grew so fast that they girdled the trees, and they were just snapping off with the wind, because they were growing so fast. We learned afterwards, we didn't really need to stake those trees. We should have just left them. But anyway, so we replanted some of those and got it all going. But the trees developed beautifully. It grew to 30-40 foot specimens, and looked beautiful when the whole ring road that linked everything together.

I started on that project soon after I came. Philip Shipman had been working it for a number of years before I came. I took it over when he left, and it went on for a long time. And there were so many projects there, dormitories and the existing dormitories, new dormitories, and other buildings. So it was an ongoing project, but the central campus part of itself was not that terribly significant in terms of form. I think one thing that was interesting was the new dormitories, because we used larch trees in grid inside the dormitory courtyard, which was

kind of unusual in how we did that. Dan liked that. He was interested in that project from that point of view.

Joe Karr and Associates Projects

Ameritech Center, Hoffman Estates, Illinois

The Ameritech Center was one [project] that everybody knew about. It was published so many times, in so many periodicals and magazines, landscape magazines, and so on. So people knew about that. It was, the contractors went for awards with it. Everybody was trying to publish it in something, because it was really unusual. It was a big project. It was 200 acres. And at that time, Ameritech was a conglomeration of five Bell Telephone companies, Illinois Bell, Indiana Bell, Michigan Bell, Wisconsin Bell, and what is the fifth one, Ohio Bell, I guess. Yeah. So that made this big conglomerate. So they needed a big building for about 2,000 people. Dirk Lohan, Lohan and Associates, was hired to do the building, and it was a very interesting thing, because it had already been, originally been cornfields. And it was a big, not a lake, but a big pond there that been actually a borrow pit for the roadway, the interstate roadway [I-90] that went by there to the airport.

And so this was what we started with. And there was a lot of grade change. So this whole thing was a matter of being part of a team from the very beginning, and this was a, we'd have meetings every week, twenty people, in Lohan's office. And this

went on for several years. This was in the late ‘80s, to develop this whole thing and go through the whole process of getting approvals from the village of Hoffman Estates, where it was being built. And it had everything.

Parking

We had, the parking was all, this was another feature. Instead of having parking over the whole site, which would have been a tremendous amount, we decided to do double deck parking, two structures on each end of the building, and then that was divided, those were divided into rooms. There was a landscaped garden between each of these sections of parking, and also around the perimeter, and then we’d build up berms on the outside, so most of the parking was hidden. So you really didn’t see the parking. The Lohan office used to refer to this as a chateau, because it was up on a hill. It was a big building. And so all this was developed that way. There had to be, we built, actually constructed two other large pond areas. So there were three big, I wouldn’t, I can’t call them ponds. They were lakes, basically. But small. And there was a helicopter landing area, which we had to make sure the trees were the right height.

Interior Gardens

We had interior gardens inside there. The cafeteria side had big podocarpus trees that were twenty feet high along one side, each side, rather. We had two big areas where 30 foot, 35-

foot fig trees were put in, and we had bamboo in big bunches growing up 40 feet in whole areas. So this whole thing was designed to make the experience of the worker coming there in the morning, to go park in the parking lot, and go through the landscape to get to the building. Instead of going through a parking lot. And once inside the building, at all these different levels, they'd go past all these plantings within the building itself. So this was a total kind of experience.

Teamwork

And this was where the architect, the landscape architect, the civil engineer, we all worked together from the very beginning, along with the other people, hydrologists and the mechanical, electrical, all working together. I knew how big this was one day when I went to the site, and they had fire plugs piled in a pile there. There were over 200 fire plugs for this site. Everything, I can't tell you how many miles of irrigation, how many miles of under drainage. The under draining, we under drained everything because of the clay, it was very heavy, the soil was very heavy clay. So we usually put under drains under all the trees when we planted them on almost every project. Not everybody did that, but we learned that. That was to make certain trees survive that we had to do it. So there were a lot of these features that took place on this project,

but as a result, it was so big, it was a ten million dollar soft landscape construction, and it all had to be done in one year.

Landscape Contractor Consortium

Which meant that we had very large companies, landscape contractors in the area, but none of them was large enough to take this on by themselves. So I approached Ron Damgaard, who I'd known all the way back from the work on the filtration plant {Milton Lee Olive Park], and I said, I know you're not large enough to do this, but do you have any idea how we could do this? He said, let me think about this. So he came back later, and he said, we can make a conglomerate. I said, you mean, competitive landscape contractors working together? He said, yeah. That was the relationship, I think, of landscape contractors in Illinois, which I always felt [was] very important. So five landscape contractors went together, formed a new consortium, just for this project, and they divided it up. Some had a bigger portion than others, depending upon the size of them, and they all had their crews out there mixed in together. It would be 100 men working out there at one time. There were some from each company doing it at the same time. The project actually ended up costing $10 million for the soft landscape.

People said it was the largest landscape ever done in Illinois. I don't know if that's true or not, but that's what

was printed in several periodicals. This was 1990. So the project's been there for, now, 27 years, I guess, I suppose. It's still there. And we used large quantities of things. We had 500 red sunset maples coming in the entrance driven coming up to the building. I mean, we had corner boxes of lindens that were well-matched, 64 in each one. There were four of those. We had tremendous numbers of everything. There were actually, there were 5,000 trees on the project. And every one had under drainage.

All the other ones, there was half a million plant material plants, including all the shrubs. I think we had spirea shrubs. I think there was like 40,000 of one type. It was, everything was big. And what was interesting about it, in order to do this all at one time, we planned ahead, two years ahead, and we instituted something that is now carried on by a lot of landscape architects. We pre-purchased all the plant material, because we knew we would have difficulty finding matching trees, going to different nurseries and so on. So what we did is, we went out, and we tagged trees that were 2 ½ or 3 inches in caliber, three years ahead of time, so we would have them as 4 inch trees growing about a half inch a year, by the time we wanted them, and they were all perfectly matched. We even put a number on each tree, so when we took it from a nursery, we put it in the spot where it was going to go, to make these boxes of

trees perfectly planted. All the shrubs were grown for the project. They were bare root, because they were cheaper to do bare root than we could do. Bare root shrubs are the same price per square foot as ground cover, because we were doing them bare root. So all this material had to be brought to the site. We virtually formed a nursery on the site, with all these trees, and all the shrubs and ground cover. We irrigated with drip irrigation going to all the trees, and they were held there during the, and this all had to be done during this one period of time, during the summer. And everybody working together, it all got done beautifully. So it was one of those unique projects that you don't see happen very often. And it was this cooperation of people. And that's something I've always found in this whole area, it's always cooperation between nurserymen, landscape contractors, and landscape architects. It has been terrific.

Ameritech Walking Paths

A lot of attention was given to, was being given to the workers in these suburban office complexes, because their day was long in the office, so the idea was to give them a wonderful place to enter to, enter into, and a wonderful way of leaving at the end of the day, but also during the middle of the day, walking paths. For instance, Ameritech, I think we had something like 3 ½ miles of walking paths throughout the whole site,

around the ponds and so on. So these were all things that were thought about for the comfort of the workers who were confined, of course, to the building during the day. But they all had views out, and the architects worked that out so that they all had views, because the center was open. So you could look, like you would have an atrium inside of a building, so you could see in the center.

The Formal Landscape

Well, I think another thing about Ameritech, you know, that we had the formality of the landscape close to the building, because that was kind of the part that you saw from the building closest. Once you got away from the building, it went into a more natural capability, not capability, but at least a natural kind of landscape beyond that and out to the ponds and so on. But around the building, we felt that those were architectural spaces, and so we sort of wanted to reflect the architecture a bit. So we really formed these boxes of trees that were underplanted with yews. Around the base of each of the trees there were sitting areas and so on, where the people could get out to during the day. But you know, we had a program there for the people, how long, they knew how long a walk would be, for instance, or which way they could go on it, and how long it would take and so on. So this was all part of the planning. There was a tremendous amount of planning in this project. And

the presentations. How many presentations we made to the village to get approvals. And it was very complicated to get through all of this. So we learned a lot from that project as well, and it was something we applied to future projects. Once you've done the big one, the other ones come along, and Kraft was one of those.

Ameritech "Architectural Rooms"

Yeah, well, I think at Ameritech, the fact that we did these very formal plantings close to the building were really architectural. I mean, we were like little like rooms, architectural rooms. And we thought of them that way. And it was just, you know, as much as any reading would start, an extension of the architecture beyond the building. And it's something that I probably, some recall from working at Dan's, how these kind of things relate, but it evolved out of what we were dealing with on the site there.

Grouping Plantings

There are always certain trees we used in certain locations. For instances, around the edges of ponds, we, naturally good trees to use are the bald cypress. Instead of two or three of these and two of those, we'd do a grouping of them the way it might happen in nature, where, this is something that, if you go back to Dan, Dan always was irritated by the fact that somebody would put two of these, four of these, one of these and two of

these and so on, has nothing to do with nature or natural landscape. You know, like the acorns fall off the acorn tree. You have a lot of little oak trees under the oak tree, and that kind of goes on. That's natural. That's natural in the landscape. They take over, because they're the dominant plant there. So we kind of approached it that way. Around the edges of a pond, for instance, there would be boxes of bald cypress. There would be river birch in groups and so on, trees that relate to the edge of the water and so on. But close to the building, the formal plantings were lindens, because they're just like in the Tuileries, they lended themselves to being perfect match trees in a formal kind of application.

The Fate of Ameritech Center

Well, it's great, except I didn't mention this, that you know what happens is, Ameritech is sold out to Southern Bell, whatever it was, and then now it's AT&T. And they sold off some parcels of land that were a future building for them, because we had a master plan for expanding the building, and other buildings on open sites, which we made as landscape temporarily. So they sold some of these parcels. So this is what happens. I don't even want to talk about that, because it just destroys the idea. But the main part of, I mean, what we did is still there. It's just these other areas that stuff has creeped in, and it kind of takes away.

Kraft Foods Corporate Headquarters

Kraft corporate headquarters came into the office almost identically at the same time as the Ameritech project came in. So we had two major projects that really made us very busy all at once, because Kraft was 73 acres, whereas Ameritech was 200, 240, excuse me. But it was very tight, and there was a lot of design that had to be done for that. And so we were doing them both simultaneously. Perkins & Will were the architects for the Kraft project. And we again, in this case we pre-purchased all the plant material again, but this time it came from one nursery, as opposed to several nurseries for the Ameritech, because nobody would have had all those plants. But in this case, one nursery had all the plants. So we worked out a pre-purchase agreement with the [nursery]. And the way the pre-purchase worked was that the owner would pay one quarter of the cost of the plants down, to hold them. So the nursery had some guarantee. And the advantage for the owner was that once the trees were planted, he had perfect plants. And also we tagged extra trees, so if some died, we had 10% more that we could replace from the same source. So these were things that were picked up by other landscape architects later, and it's kind of a common thing now for a lot of these sites. And the nurserymen liked it. The owner liked it. The landscape architect liked it.

Because it worked for everybody. It was a good thing. There are a lot of courtyards at the Kraft project. And we came back later and did a second phase at Kraft, because it was a big area that wasn't built out. There was a second phase added onto the building, so then we had to add more parking. So we anticipated that when we did the master plan, of course, so that those areas were then changed and reestablished, and we did it as the second project.

Being Shortlisted for Projects

Well, we did have to compete for all these projects. I think there were, we were short listed down to six firms for Ameritech, and I think we were shortlisted as part of three permits for Kraft. But I think it was the knowledge of our past work was pretty well-known, particularly in Chicago. So we were on the list to begin with, because of that, but then as we went and made our presentations, and I think the way we showed what we had done before, how we would approach the project, and there were probably many other things that I can't even think of right now that were how we presented ourselves, that were capable, that we had enough people to do this during the timeframe, because it was a very tight timeframe on everything. So these things were all part of it, that I think that every landscape architecture firm dealt with, but we were just, that was the kind of thing that we had done a lot of, corporate campuses.

Chicago River Park + IBM, East Fishkill, New York

You know, we had done a project in Chicago called the Chicago River Park, which was there before they redid the whole riverfront. But we did the first two blocks across from the IBM building and across from Marina Towers there. And we did it as a no fee project. The city had, their department of public works was down there. They painted a lot of stuff. It didn't look that great, but IBM had to look at all that. So one of the men at IBM, who was my client, thought that this should be done some way that something would be beautiful to look at from the IBM side, as well from the river. So we redid this whole thing, and we got granite from Coral Spring Granite. They donated the granite. Paschen Construction Company did the construction. We got all the trees from them. Gardigan brought the trees from his nursery and lifted them over them from the upper whacker down to the lower whacker. Then we did the railings along the edge, so they could actually tie up boats along there. So we got this all done. This fellow who was working at the IBM building in Chicago there, looking out, and moved out to East Fishkill, New York, the IBM facility out there, which was a 600-acre facility. It was the third largest city, or third largest facility that they had in the country. It was existing. And East Fishkill is up in the area where, close to the Hudson, and a lot of rock outcroppings, solid granite.

So a lot of the campus there, for that building, those buildings, had to be done by actually blasting out rock to fit things in. So this fellow, Ed Marsh was his name, called me one day, and he said, we have this project here in East Fishkill. We'd like to have you come and look into doing a master plan for us. So I didn't have to compete with anybody for this. This is how it works so often. You never know when this is going to happen. But we were doing a free project. So that this was the reward from the River Park. So we went out there, here it was. It was just massive. I mean, all these buildings, and 600 acres. There were seven entrances to the site. It was like seven miles around the whole outside edge of it. Part of the site was, a large part was the north, and the smaller part was to the south, which was the newer portion. In between was John Jay High School, which happened to be there before, I guess. And so we came back with a master plan. And it took a lot of work to get that plan all figured out. And then they started giving us projects. And we did 36 projects that were about 3½ years there in East Fishkill. So we were going out there on a regular basis for a long time. This was a big part of our office work at that time. This was in the mid-80s, before Ameritech. And sort of Ameritech followed that. But there was another 600 acre IBM site in Rochester, Minnesota, which Howland Rue was working on. And the original plan was done by Eero Saarinen. All the buildings

were done by Eero Saarinen. Whereas IBM has, in East Fishkill had buildings done by a lot of people. Paul Rudolph had done a building. There were other buildings. And then finally Giffels was doing the latter portion of the site. But there were, I forget how many people were going back to East Fishkill. I think there was something like 12,000 people working there on that site. I mean, at IBM. And I think they had 1,000, they were doing so many things, there were 1,000 construction workers working in various locations on the site. It was really big. But then Rochester was different. It was the same size in acreage, but it was all these buildings that were all done by Eero. And I don't know if, I think they were done later than these ones at East Fishkill. But we did a master plan for that as well. But what happened, the economy took a little bit of a dip, so they never did those, whereas East Fishkill did all of the projects there.

I got to know the city architect very well, and he sort of had to approve all of this. And he took a lot of our designs for that railing, the boat tie ups and all that, and the granite that went into it, [to the] adjacent blocks that the city was doing further on down. They weren't done as completely as this. They were just done piecemeal. But we had to solve problems, because lower Wacker Drive was right behind, as you know, and the sound from and the smells from Wacker Drive had to be cut

off. So we had to build a partial wall up to block that off. And that was about, probably about ten feet high. And then all the lighting. So everything we had to work out there had to be done with, but again, it was all through passing the construction company who had built the IBM Building. We were doing this as a favor back to IBM.

The Chicago River Park was only about a block and a half from our office, so it was very easy to, very accessible to go there during design, during construction, but I had gone there before the way it was, and it was, you were kind of separated from the city down there, and it wasn't, there was no place to sit. It wasn't pleasant. So since I had been working there for a long time, I know this, I knew the site very well. And I used to go there, we used to go to Marina Towers. There was a delicatessen underneath. So we'd get our sandwiches, and we'd go, whatever, there was no real place to sit. So after we had the park done, that's where we would go, and sit there, and sit on the bench and look out. So I guess in a way, we knew how to design this, because we knew what people would experience there, and probably needed to experience. So that was part of the process of designing it, actually.

The experience that I had sitting there was that you're really down at the river level. And there were no other places to go down to the river level. And we designed the railings so

that we had all or most of the fencing below eye level, and then there was this gap between the top, and so you can see through. But right across the way, on one block, was the two Marina Towers, with all the activities that go on there, and then IBM was on the other block. And the plaza at IBM sort of looked down over across to that. And of course, Upper Wacker, you could look down on the park, and you'd go down wherever, at both ends. But there was always a security issue, because you had to make sure people could get in and out adequately, and that nobody was stuck down there, and so on. So that was part of the thinking. But we couldn't go out into the river, as they have done since, Sasaki has done since, because they were worried about all the barges and everything moving, boats moving would hit something, and the bridges going up and down and so on. So that all had to be solved when they did it again. But this was, I suppose, the cheaper version of doing things. But it got rid of something that was very, quite unsightly. And not to put anything against the City of Chicago Department of Public Works, but they had used public works blue, and I don't know, red or whatever, and painted the paving on this whole grid, and that's what IBM looked down at.

When the project was dedicated, Mayor Daley came down there, and a whole entourage from the city, and there were a lot of people. We just, I have a photo of that. They just filled the

whole space on that day of the dedication. And it was kind of interesting. And you know, Mayor Daley, both Mayor Daleys were always talking about the river, and bringing the river back, and you know, making it a part of everybody's life. So getting down there was always an issue, because it was down at Lower Wacker Drive. The cars going by, the pollution from the cars and so on. It wasn't the place to be, until we built a wall there to separate that

It's interesting, when you finish a project, and you like to go back to it. I mean, we all like to keep going back to our projects, and especially as landscape architects, because they keep changing. We hope to see it looking at good or better than it did originally. So you know, we all like to go back. I always like to go back to, if I was going back to a village where I'd, for another project, that I'd done one before, I always went back to it, while I was there, to take some more photographs of how it looked now. And then walking through it. So you experience, you go through, and you talk through, like Ameritech. How many times at Kraft and Ameritech I walked around. And this is what I had in mind. This is how it turned out. And it's OK. And I can see that the people working there will have the same experience. So of course, we feel these spaces that we were designing on boards, and there they are. And this is what's so rewarding about this profession is, especially

if you're doing built projects, as opposed to doing planning studies or something, which are very important, but you don't see the results very often. So this was, going down to the park, I would go down there with my lunch, with other, actually with some of the architects from Harry Weese's office, or whoever it was somewhere else or whatever, and we'd sit there, and you could sit on the benches, and look across the river. And there would occasionally be a boat going by or something, and the bridges, of course, went up whenever a sail boat was going to go through. So you'd see the bridges go up sometimes. There was activity there that was, it was a very pleasant area to be, absolutely.

Terman Engineering Building, Stanford University

One of the projects that I had with Harry Weese that we collaborated on was the Terman Engineering Building in California at Stanford University. And that was in the mid-70s. And I went out the site, and I looked at it, and it was stuck off in one corner, but there were four big existing trees there. They might have been 50 or 60 feet high. Two of them were silk oak, and two were Atlas cedar, I believe. And Harry was building this seven-story building, some of it to be below ground. The engineering, excuse me, the physics department was going to be down at the lower level. And so he had to go down about 14 feet for these two floors. So here were these four trees. And so how

do we save these trees? So the whole design of the landscape evolved out of that, and it worked out beautifully, because I used a circle, pure circle. So around each of the four trees I did a large circular bench. And the tree wasn't always in the center because of where the tree's located, but I could locate the benches, because they were so big, how I wanted to, and still have them within that circle. And that gave me some grade elevation possibilities, because they weren't all at the same grade. But then I wanted to get down to the bottom of this space, where we'd created a pool. It was only about 18 inches deep of water in that pool, that you looked out of the physics building level, was right at eye level, so you're looking right across the water at this pool. So it was a very different experience for those people down at that level. So I had to get the people down 14 feet, and so it was curved walkway that went down, you could even take bicycles down to the pool level.

Then off to the side of that I had a fountain, which overflowed into circular dishes down to the poll and recirculate. So to work this all out with circles, and get this all down there was a very complicated thing. And we did it with railroad ties, which we're still using, creosoted railroad ties. I remember the landscape contractor had bid this project, and he had underestimated it hugely for how to build this wood structure, because it was so complex, because it was moving

around, at the same time there were different levels taking place, and there were pockets for planning in each group. We had vines, rosemary and ivy, growing down over the surface of all of that. That, to me, was one of the most important projects. It's no longer there. The new building was taken down. It was a wonderful building. It was laminated beams. There was no air conditioning in the building, because he has, Harry had sliding glass doors. So all the offices opened out to natural air. It was a completely, it would have been one of those things that you look at now and say, oh, this is really, it really works with our concern for all the environmental conditions that we have. But that was one of my favorite projects, actually. That's all you need to say about that. And I have photos of how that was constructed.

Oh, I should say one more thing about this. The way that we were able to do that, cut that hole 14 feet down, right adjacent to these trees with the root systems there is, we cored holes, filled them with concrete, and then we put, and that sort of firmed up the whole area that was going around, and then we pulled the soil away, and that sort of held it in place, and then we built this stairway, attaching it to those cores, those cores of concrete going down to the bottom. So these kind of structural things, you know, are part of landscape architecture. We're not just dealing with plants. We're dealing with things

that we have to do to solve problems. And I think that is something that's always intrigued me about being a landscape architect, is these kind of projects. This was what makes it fun. You know? So that was one of my favorite ones.

Glessner House, Chicago, Illinois

Early on, when I first arrived in Chicago, one of the things I was aware of was that the Glessner House, which was done by H.H. Richardson down in the Prairie Avenue District in Chicago, was on the verge of being taken down. They didn't know what to do with it, like so many of those old buildings in the Prairie Avenue District. Ben Weese was very concerned about it, and tried to figure out how to save it. So he was very active in doing that and got people behind it, to save the building. And to put a use to it. So they put the Chicago Architecture Foundation in the building. But there also was a courtyard, where they would, where the carriages would come into the courtyard, and go through and then park in the carriage house, back in the back side, from inside the garden, and come up to a porte cochere and come in.

So something had to be done with that, because it was already derelict and in bad shape. So Ben and Jim Nagel, who was an architect just starting his practice a few years before that, the three of us sat down together in my apartment in Chicago, in Lincoln Park, and we worked on the garden area to figure out,

what should we do there? And Ben said, well, maybe we should have a fountain and a bench along this side. And so, OK, we've got to work this out. So then I took it from there, and nobody was paid, of course. This was a freebie. So I designed this plan for the courtyard, so it could accommodate 200 people in there for a piano recital, or whatever it would take place in the courtyard. And the whole conversion was done again, Cold Spring Granite donated twenty-inch-square pavers, granite pavers for the garden. Got the Illinois North, Northern Illinois Nursery Association to donate linden trees, five linden trees. And also the fountain and the bench were all granite. But there were old Ianelli pieces laying in the garden. So we saved those, and we were able to attach those to the walls. There was an existing wall on one side that had ivy on it. So when we, it was in bad shape. So we cut all that back to the ground, and then the Ivy roots were so strong, it just pushed that new ivy back up within about a year and a half. It covered that whole wall. But I was a general contractor for this project, and that made me really appreciate landscape, general contractors and landscape contractors, what they had to go through in terms of coordination. I had to get this fellow to come in and demolish the whole thing. And I could never get him, and had difficulty getting him out of bed in the morning to come and do it. And finally, we got all the materials donated, and everything was

brought in, and we got it finished. And it turned out really nicely. Of course, the trees are growing bigger now. That was 1971/72, a long time ago. And of course, everyone knows what's happened. The building was saved, and everything restored inside, just the way it had been done by Glessner.

The Glessner House and Alvar Alto

There's a little story, too. Ben Weese told me that he, When Alvaro Alto would come to the city to meet with Harry and Kitty about his furniture in the store, Ben would pick him up at the airport and bring him downtown. So one the one time he brought him to the Prairie Avenue District, and pulled up in front the Glessner House. There was no traffic on the street then. It was just, it wasn't a thru street. So he didn't say anything. Alto just got out of the car, and he stood there in the middle of the street and just looked and looked and looked at that building. And Ben was so interested in this because, he didn't say anything, but he was, he wasn't interested in any of the Weese work. He wasn't interested in any of the other architecture work in the city. But this building he said it was one he really wanted to see and spend some time looking at. So it's a kind of interesting story.

Harry Weese's Office

Well, let me tell you something about Harry's office. It was at 10 West Hubbard Street, which at that time, north of the

river about two blocks, was what we called, I suppose, a near north or whatever. There was nothing much there. There were old warehouse buildings and other buildings that were, so Harry bought this building, which is this five story building that had been a, I forget what it had been before, but it was these heavy timber, because it came from, had been harvested in Michigan and brought down, and which a lot of the buildings were made of, big 12 inch square columns and beams, lots of space in there. And he bought it I think in 1966, and then started to renovate it. But when he renovated it, he made a big atrium in the center of it, so that light could come into all the offices from inside and out. And even when I was still at Dan's, he came to Dan and said, you know, how do I plant this? He put a travertine floor in there.

There's a story to this, actually. He put a travertine floor in, and he was using travertine a lot then. Harry would go through these phases, like any architect, and he used travertine for the Milwaukee Center for the Performing Arts, the whole building is in travertine. So he used travertine on the floor, and he used Vermont stone in the lobby, actually, and on the floor of the elevator. He put it in there as well. And the guys who were working, the newer employees in Harry's office, architects, they had to do that work. That was part of Harry's idea of having people be connected to what they were actually

drawing. They would fix things on the roof, and this was part of the process. Anyway, I was deviating there, but so he got this, there's this five story building. And Harry's offices were on the fourth and fifth floors. He rented out the other floors to other people and other architects and other people, by the rest of the building. So when you came up in the elevator, the elevator was quite small, and he had Mylar on the sides of the elevators, so it kind of oozed and reflected. And the top of the elevator was open, which was probably a code violation. I'm quite sure it was. So as you were going up, you saw up through to the skylight, which was the top of the elevator, and then it opened up. Well, actually, when you entered on the vestibule down on the first floor, you could get in from both sides. But when it got up to the fifth floor, or fourth floor reception, it only opened on the one side, and there was reception. But there you were.

The Atrium

The reception there was part of this whole atrium space, which was two stories, which actually then was one story. There's more to this. It was one story high. And so he had asked Dan, you know, can you suggest something for planting? So Dan gave that to me. This was in 1966. And so we tried different things, and it seemed like nothing would work. We tried it all. He had a sloping ceiling, not a sloping ceiling, but a ceiling,

sloping glass roof, when he had, he could roll up shades on that to keep the sun from being so strong. It was very complicated. And so we tried different plants, and it seemed like everything failed. It was kind of embarrassing.

The Fire

And so then in 1975, on New Year's Eve, I was visiting my parents, and somebody called and said, there's been a fire. I said, really? Yes, he said, fire in Harry Weese's building. And I thought, Heaven sakes. So what happened, it was a five-alarm fire, and there had been a tenant below, something happened, and the fire started on the third floor and came up through the fourth and fifth floors, and the whole atrium just completely, the floor of the atrium fell through. There was smoke everywhere. So for six months, everybody was jammed into one floor, and there was smoke, the smell of smoke was there for, you know, every day for, and so then it was redesigned. It was even better. Because then it was, the bottom of the atrium was down at the third floor, and it went up to the fourth floor with a nice stair, and then up to the fifth floor. And the space was wonderful. So you could sit around this whole space and look down in the atrium. You could go down the stairs, and there were all these models and drawings on the wall. So a lot of presentations were done there. So there's no floor, there was no floor to deal with. So Harry being very nautical, he said, we've

got to get some plants in here. So then we used sonotubes to make columns to set a tree on, and then used a kind of boat tie, I forget what it's called nautically, but to tie boats back to the shoreline. So there were all these things. Then we had to have more plants. So I said, well, why don't we just have some hanging that we can take up and down and water? So he said, OK, we'll do it like we would do with a ship when he had these cords and pullies and stuff. It was, so it could be lowered up and down. So this was how the landscape was done inside. And it was so much better than what was done before, and it all worked after that. But that's how things happened sometimes. But everything was for the better.

You know, Harry used to use a circle. He'd punch holes, in the office there were big circular openings which were glass up to where he had bookkeeping, that looked down into the atrium. And I always wondered, isn't this structurally a problem? And of course, he said, no. A circle doesn't lose any of its structural strength. So he had punched holes into anything, and the structural strength would still be there for the whole panel, which is kind of interesting. He did that with stairways. There was a library that he did in Boston for University of Massachusetts at Columbia Point, and he used the same stairway. It went at an angle there in the library. It was a wonderful library. It was adjacent to a project that The Architect's

Collaborative, TAC were doing there. And that was one time I got a chance to interface with Carol [Johnson] out in Boston, which she was the landscape architect for TAC on project. But Harry had this way of doing things. He'd lop off corners just to make spaces interesting.

Tangeman House

There was a project, a residential project called the Tangeman House up in Canada. And Mrs. Tangeman was Irwin Miller's sister. That's how he got the job. And it was the most fantastic house I've ever seen. I never saw it, mainly from photographs. I mean, everything was all these spaces. It was an island, and the whole house was the island. And you reached it by boat and went up an escalator to get to the top of the house. It was a very interesting thing. But that's how Harry did things. He took risks and did fantastic things by doing that.

Abraham Lincoln National Cemetery

There was an office boy working in Harry's [Weese] office, who was training, going to school at the University of Michigan to become an architect. And one day, he came to me, and he said, you know, there's a friend of ours who knows about a potential project, which is national cemetery that they want to build here in Illinois. And so he said, so the friend of his was Lou Alley, who was Asa Hanamoto's partner in Royston Hanamoto Alley & Abey in California. And the reason he knew Lou Alley was because Lou

Alley was from Kansas, and this fellow's father was a musician, taught music at University of Kansas, and Lou Alley had taken courses from him and knew him. So they had a connection. So Lou Alley had mentioned that to him, this fellow's father, that there was this job. And so then he mentioned it to his son, who was in the office, and so he told me. And so I said, oh. Well, so what do we need to do? Well, we needed to submit. So we submitted, so it needed to be architecture and landscape architecture.

So we did it as a joint thing, Harry Weese and Associates and Joe Karr and Associates. I was the lead. And we put together the team. And Lou came. So we had a team. Because they had done cemeteries, a lot of the national cemeteries. So we needed somebody that had that expertise to sort of back us up a bit. So we made our team with local civil engineers, and Harry's people in line, and Lou Alley, and we went to Washington. And we made a presentation. I made the presentation, basically, and actually I had mentioned the fact that I worked on the Ford Foundation, and the client was actually architects and landscape architects who were working for the VA, who were interviewing. We were one of six teams, and we won it. We won the competition. So it was a huge site.

Joliet Arsenal

The old Joliet Arsenal, where they made the munitions for the Second World War, Korean War and even some of the Vietnam War, was located just south of Joliet. And it was 24,000 acres. They no longer were going to use it, so they were going to divide it up and figure out what to do. So they decided to make a land exchange, and 980 acres of it would go to the Veterans Administration to build a cemetery.

National Cemeteries

And we all think of Arlington as the national cemetery. That's one cemetery. But it's not part of this national cemetery group. There were like, I think there are over 100 cemeteries in the country. This turned out to be the second largest. There's one in New York larger, Calgary, I think it is. So it was how to design this. And this was an interesting process, because our clients were architects and landscape architects who were working for the VA. And it was wonderful. They had their ideas, because they'd worked and done so many cemeteries before. They knew what they wanted. But we had to make that all work for this site. So that process for us was, we'd come to Washington. We' meet with them and go through that. They would come out, and we'd meet on the site and look at all these possibilities. So we developed a master plan this way. And it worked out beautifully.

Burials

I mean, it was a real experience. It took a few years to do all of this. But we did all the detailing. I don't know how many sheets of drawings we had for all of this. Harry Weese's office did all the buildings there. We did everything else, all the layout of all the rows of where the buildings go. And we really learned about how burials are done, because of it was in-ground burials. Some were columbarium walls. Part of it was just in ground columbarium cremains to put in the ground.

Hoff Woods

And working this all into this existing woods, which actually, Hoff Woods was the oldest virgin kind of untouched part of Illinois since the time of the pioneers. And there was a road going through called Diagonal Road. And that was the road that the pioneers used to go from Chicago to Springfield, and it's still there. There's even a little cemetery in there that we preserved, was some of those pioneers that were buried there and whatever it was, 150 years ago.

First Phase

So it was working with all this, and then bringing it all to fruition as a master plan, and then doing the first phase, which was quite large. And it was to be a four-phase project eventually. Every ten years, another phase could come along. We only did the first phase. I think JJR [Johnson, Johnson, and

Roy] got the second phase, and in don't know what's happened since then. But it was, when I go there, I always have this, we talk about how you feel about going back to a project that you've worked on. I mean, I had the feeling when I was there the first time looking at this site, because it's so open and so large that you just feel that you're really in a special place. And once we had it built, it felt just the same. And you go through it, and you go to all these places that you were before.

Laying out the Circulation

You know, I was once there, and then they stopped, and these turkeys, wild turkeys started walking across the road, one after the other, and there were six of them. They just walked. When we were designing the project, Mark Stanley and I were out there, we were laying out the walkway system. We had, actually, to lay out all the roads. There were all these existing big, huge oak trees. And they were all, we had them all labeled, surveyed and labeled with a number, so that we knew where they were on a plan, and that's the only way we could work out the roadways, was to actually have the plan with those trees labeled by number, find them out in the site, and work the roadway through those particular trees, and that's how we did the layout. But we were in this one area there, and it was like late afternoon, like about 4:30. And I didn't realize at the time that they were letting hunters hunt for deer and turkey and so

on, on that site for years, but they usually, they couldn't go in until four o'clock. So we were walking through this areas there, and blabbing, blah, blah, blah, you know. Oh, this tree here, and I looked up, and thought jeez, there's something up in that tree. And I said to Mark, there's something up in that tree. Yeah, there's a platform up there. There's a guy up there. It was a hunter, and he had his, he had all this camouflage. Even his face was camouflaged. He was a bow hunter. And he was really not happy that we were there, because we were making all this noise. But it was, you know, these are the kinds of things that sometimes happen and are kind of interesting on a site. [LAUGHTER]

Second Phase

But it was, you know, now they're in their second phase. This was, it was opened in 1999. So they're in the second phase now, and the burials are there. There's like, we had five committal shelters there, so five burials can be going at the same time, or ceremonies, so they can bury maybe 30 or 40 people a day there in that cemetery. So it's a very active place. And they even moved someone from the Civil War there. And each marker is all, you know, when you go to a cemetery like this, especially a national cemetery, all the markers are the same, and they probably, the Europeans have it that way as well, it's a really strong feeling you get all this. We had columbarium

walls where you could actually go into that space there, and the walls are above eye level, and you feel this space. You think about who these people were in life, probably. And it's an interesting place to be.

The Essence

The essence of this is to bring the people in and take them to where they should go without them having to think about it. And everything along the way happens there. You have the entrance in, which you're led in by how the planning is done, to bring you in. There were overhead wires going above the whole thing. So what we had to do is bring everybody in under those, so they didn't look up and have the focus on where you're going. And then the walls that sort of define the entrance were brought inside that, and then we moved through to the area where they assembled the cars for a burial ceremony, the information center, which was a building, and it moved on to the Avenue of Flags, and on down to an area where people could assemble. There were walks into the woods, which we were, where people could actually throw ashes. And let that be. Ceremonial walk. There was a Vietnam bell tower that was there. But then we also had these burial areas where there were dual vaults, so that a husband and wife could be there. And so these were all underground, I mean, already there. So when there would be a burial, you'd just take the lid off, and there, it was already

there. So I learned a lot about how this all worked, and it was very interesting. And it's so natural, because we worked this all into these existing oak trees, and everything that was there. So it was saving as much as possible. What we did was to be in concert with everything that was already there.

Abercrombie and Fitch Headquarters

Abercrombie and Fitch headquarters in Ohio, in New Albany, which is outside of Columbus area, just came to me out of the blue. There was somebody that I had known in San Francisco, who knew somebody else, and one of the architects that had worked in Joe Esherick's office, and knew another architect, and somehow or other, my name came up to, Anderson Architects, who had gotten the job to do Abercrombie and Fitch's headquarters in New Albany. So he just called one day and said, we'd like you to do this. So it was one of those jobs you just don't expect, and it's a big job, and you don't have to compete for it. So it was Anderson Architects and NDBJ Architects in River Park. And it was a huge project. It was about 400 acres. It was raw landscape that hadn't been built upon. And Abercrombie wanted to build their new headquarters there. And I think they wanted it in kind of a Swedish style, because Anderson Architects designed these building that were linear and kind of lacing through the landscape, and they were about, altogether, about 1,200 feet long in this whole process.

Grading

And the idea was to lay out the roads, locate the buildings, set the grades, and try to retain as much of the existing landscape as possible, and then extend new landscape out into where the parking was, so on and so forth, so they all felt as though it had always been there. So we met, and Mark Stanley and I were invited to New York, where Anderson Architects were located in Manhattan, and we spent a long weekend there setting all the grades for all the buildings, because it was concrete connecting all the buildings. It was kind of a winding connected base. And the way that the employees got from building to building were these little stainless-steel scooters that they first would go to one door, leave the scooter outside, go in, and somebody else might come out and take the scooter and go to another building. So their scooters were everywhere. And they went on this pavement. So we had to set all these grades so that everything would drain, all the buildings would work together, and it was an interesting challenge how it all came together. And the project was such that it sort of just evolved. Each new building kept getting built, and it was the kind of thing that you just don’t see anywhere with the, nothing was square. Everything was all just fitting its way through the existing woods.

Topography

It was good topography, yeah. There was, the site had some wetlands that we preserved. There was a little stream going through. We had to do a bridge for the road to go over. And this was another one of those projects where the architect, the civil engineer, and the landscape architect went to the site together, and we worked out exactly where the roads would go, where the bridge would be, and basically where the buildings would be. And then from there, we set the grades for everything after that. So we were working in concert from beginning to end, and I felt that was kind of an ideal working relationship for the team.

Lucent Technologies

I think, you know, all the projects at Dan Kiley's office, with Kevin Roche and John Dinkeloo and Eero Saarinen before that, were something that was a special relationship between them and all of us who were working on them. And none of us I think expected to have those architects come to us when we opened our own practices. And that didn't really happen. But interestingly, when I left Dan's in '69, that was 1969, that was the end of working with Kevin Roche and John Dinkeloo. But then in, much to my surprise, in 1998, I had a phone call from Phil Cansella, who later became Kevin's business partner, partner in his office, an architect, who was also my counterpart at Roche and Dinkeloo's office when I was at Dan's working on Oakland and

Ford. He was the person that I was directly exchanging letters with and phone calls and so on about both Ford and Oakland. And he had this phone call, and he says, I'm here in Chicago, and we have this project campus that we're working on. We'd like to have you come out and interview with the client. We're recommending you.

So I went out, and met with the Lucent people in the suburb of Chicago, Neighborville and Lisle. And Phil introduced me. He said, this is the fellow who worked in Dan's office on both Ford and Oakland, because obviously they knew all about Ford and Oakland through Roche and Dinkeloo's office. And so that was my introduction. And I was, we became the landscape architects for this. And it was a big project. There were actually two buildings. I don't know how many acres it was. It might have been 250 or 300 acres. There were existing buildings there that were actually extended, and Kevin Roche designed this as a special type of building, and I think as another point here I wanted to mention that John Dinkeloo's grandson, Derek Dinkeloo, came to work for Harry Weese in the late, probably around 19, oh, probably later than that, well, probably '98/99. At the time I was working, we were working on this.

And so I was talking with him, and he said, you know, he said, Kevin tries to never use the same materials on the next building that he does. Each building is made with different

materials. And it's kind of true when you look at his buildings. They're just, so this one was all glass and metal, of these two. They're identical buildings for Lucent. They're five story, and you can see through, the walkways are all glazed around the outside and inside the building. And so I remember going to Kevin's office for a meeting with Kevin, and sitting down, and it was just Kevin sitting there at a table, and a big bowl of strawberries. I always remember that. And so there were just the two of us, and Kevin's explaining this plan to me, and Phil Cansella's standing there as well. And he said, you know, here's what we have in mind. He says, take this with you and come back in two weeks and show me what you have. So I said, OK. This was 1998. So we did that, and that was sort of the start of the whole project. But I was thrilled to have this opportunity to work with Kevin again, and after so long. And it worked out fine. We had a long relationship there on it, and both buildings and the site for all of them got completed, and that was a good experience.

Wrigley Innovation Center

You know, just before I left Dan's office, one of the last things I was working on was the Dallas-Fort Worth Airport, which was Hellmuth Obata and Kassabaum [HOK]. And they just had started the master plan on that. And somehow or other, I was assigned to that at the beginning, and I just had a few weeks

left at Dan's office. So Roger Osbaldeston and I were both working on it at the same time. And I remember that very well, because the layout were these, for all the planes were these series of flattened circles in a row, and we have a table cloth, a Merimekko table cloth, we actually have two of them. And they have a similar design. And I always think of that every time the table cloth is spread out by my wife for a special occasion or something.

And I just got started on it, and then of course, I had to leave. But it was Gyo Obata, who was the designer. And that was, I never met Gyo, but we talked with some of the other people. I think probably in about, I had worked with Gyo, HOK on that project for that short period of time in 1969, and then much later, 2003 I think, probably, I got a call from a construction contractor who said, we have a project that's in the city here. He wouldn't tell me who it was for. But he said, we're going to interview landscape architects for it. I'd like to suggest you as one of the six. I said, great. He didn't tell me who or what, it was Wrigley or anything. So I said, OK. And so then I went there and met, and brought my wares and explained it all to the man who was called the Innovator. And he was an Indian man who was in charge of the project for Wrigley. And it was the Wrigley Global Innovation Center on Goose Island, which is a part of Chicago where the Chicago River kind of divides out, and there's

a point. And that's which forms this kind of an island, called Goose Island.

And so I went for this interview, and then there were five other firms. And we went through a process of about, I think we interviewed about four times, and we finally got it narrowed down to four, then two, then one, and so on. And we were selected. And so, we knew it was for Wrigley, and so it was their new center. Of course, they had the Wrigley building, but they wanted to have this global facility where they could do a lot of testing for their gums and their other products. And the project was to have a winter garden, or a large atrium inside as well as the whole landscape on the outside. And Gyo Obata was the architect. So it was the first time I'd actually met Gyo and talked with him. But it became a very intense project for all of us, because William Wrigley, Jr., the client, was hands on, very hands on, and wanted to know every detail about everything. So Gyo and I would have to make a complete presentation together with him, just the three of us, to explain, I had to explain every single plan, have a photo of each plan, how it was going to look and so on. Because he was really interested in that, and I found that gratifying, because it was nice to know that somebody was really wanting to know what they were going to get. So we went through several meetings until we determined how the whole plan was going to be evolved. And what happened then was,

Gyo said, here is the space. You design it. And so, they wanted a pool, and we had a pool in there, and we had other things. But then every time I would bring it in, of course, Gyo and Wrigley would have to approve it and so on.

But we ended up with this plan, which was four segments, which represented four continents. So we put plants that would grow in Africa, plants that would grow in Asia, plants that would grow in South America, plants that would grow in North America. And then we had the fountain in the center. And then this, a canopy of ficus trees over the whole thing, this one kind of common denominator. And that was the plan. So we built this, and it turned out really beautifully, and it was really my last major project in my workplace. And I always enjoyed going back to see it. It was a very strong kind of thing that happened there. I became very good friends with Gyo during the process. He was a much older man, then. I don't even know what he was. Probably in his late 80s when we were doing that. But very lively and spry.

Bardeen Memorial Garden

John Bardeen was a two-time winner, Nobel Prize winner for, I think he was a conductor, semi-conductor and these kind of things that he was doing there in the engineering building there at the University of Illinois. It's kind of interesting, because that same building is where all of us as landscape architects

took GE drawing, general engineering drawing, on the second floor of the engineering building. And with the architects. We all had to take those two semesters. It was very precise drawing, drawing shadows, mechanically drawing shadows off of buildings, you had to have a chimney on a sloped roof and so on, and you had to do it just right, because the woman who was teaching that course wrote the book, and if you tried to cheat on anything, she knew it right away. You know? Because you could put a template over it. [LAUGHTER] We didn't know that. But I remember, you know, and the class was like two hours long, and after about twenty minutes, some of the fellows would be getting up and leaving, and I thought, oh my gosh, they couldn't figure this out? They gave up on it? No, no, they were the guys who'd gone to Lane Tech, and some of the better high schools in Chicago that had drafting courses, and there was nothing for them to do in here.

I was really trying to figure this all out, and some of the other fellows were, I met one of those fellows who left early, much later on in an architect's office in Chicago, and he was still a draftsman there, actually, doing drafting. But I remember going one day, leaving there, and I had an old bicycle where I was living that I'd inherited from somebody else in the house where I was living, and we were crossing, I had a basket on it, and I had all my drafting equipment, a tackle box with

all my drafting equipment, and somehow right in the middle of the intersection of Wright and Green, which is the main intersection of the campus at University of Illinois, the bicycle collapsed. The front wheel went this way, and the back wheel went the other way, and I was standing there. I thought, oh my God, and all my box, my tackle box opened up on the street, and all my drafting equipment was in the middle of the intersection. So I just picked up everything, put it back in the tackle box. Everybody waited for me. The two pieces of bicycle, I just put over by the curb. I had to wait a couple of hours before I came back to get that. I just didn't want to deal with that right then.

So I remember all this, and then here I am, this was 1957, maybe. So here I am about twenty years later, and I'm designing the surroundings for this building where this had all happened. It was kind of an interesting second exposure, I suppose you could say. But what the project was, was John Bardeen was the, I think he was a physicist who discovered a couple of the conductor, I don't know what it was exactly, but he got two Nobel Prizes for it over a period of time for both of those. And he was a very low-key man. And so the problem there on the campus was, there was a stream going through called the Boneyard Creek. Everything sort of is called Boneyard, because everything was kind of thrown in it. Students threw things into it. The

drainage pipes for a lot of the buildings all ooze into that. So it was a pretty unsightly thing in the middle of campus. And there were a lot of old buildings connected to engineering that were no longer working well. And they had a flooding problem. Every year they would seem to have a hundred-year flood every other year, and all the water coming from Urbana flooded up, and it went into the basements of some of the buildings. So they knew something had to be done with Boneyard Creek. So this project became a six-acre site, taking down all those buildings, and then re-engineering Boneyard Creek. So we were interviewed as one of the six firms again to get, try to get this project, and we won it, finally.

But we had to have engineers on our team, a lot of engineers to deal with all the flooding and the engineering that was involved, because there were so many complications with everything. Even an existing fire station for the campus, it was on part of it. We had to wait for that to be removed. So this was a long project. It went on for years. But we cleaned it all up, reworked the Boneyard Creek and had these landing stones, we had multiple, it was like looking at Tonka toys, working in there when they were building this, because it was so deep, and they were building this all up with these landing stones they brought from Indiana. And it took about three years to get it all built. But it was something that I thought was really

important at the time, because it was the center of the campus. We had taken away parking lots and made nice walkways for people, pedestrian ways through the whole thing, and it became a soft center for the whole engineering campus.

It hasn’t been maintained well, unfortunately. And the engineering for the water flowing through hasn’t worked as well as they thought it was, so it’s been silting up in places, and they haven’t taken the silt out. So it’s not, I was there with Peter Osler, and we were looking at it, and I thought, oh my gosh, why haven’t they taken care of it. So the trees are doing well, but everything else is kind of in bad shape. But still, the idea of this place for this physicist, this well-known physicist.

You know, it’s kind of interesting, because when we were doing this, I was on a committee there with the art, some people in the art department and the physics department as to what we should do, especially for John Bardeen, this famous man. So we started thinking about getting some kind of sculpture garden there. So they said, let’s try for Maya Lin. I thought, oh my gosh, are we going to be able to do that? And they said, Joe, why don’t you do it? Why don’t you call her? And I said, well, Henry Arnold worked with Maya Lin on the, as the landscape architect on the Vietnam Memorial, plus another memorial that they had done somewhere else. So he knows her. So I called Henry

and got her number. And I called Maya Lin, and she said, well, you know, I don't really want to be known for memorial gardens. I want to do each thing separately. I said, I understand that. I don't think I want to do this right now. I said, OK. So I went back to the committee, and I said, you know, this is the situation. They said, well, let's interview some other artists. And so we brought people, several people in, and one was really not that exciting. The other was too expensive. Her fee was more than the whole budget for the project. So they said, let's go back to Maya Lin again. And I said, oh my gosh. So then I called again, and she said, well, I'm getting married. I don't have time right now. So she wouldn't do it again. So then, John Bardeen's daughter, also a physicist at MIT, came for the next meeting, and we said, what should we do? And she said, well, he was always fond of Japan, and he liked gardens and so on. So maybe it could just be a garden. So I was outside with her, and we talked about it. And so then we just did it ourselves, kind of a garden with some waterfall and so on. And that became the Bardeen Memorial there, and the garden. But it was kind of an interesting process. Sometimes you don't expect what you have to do as part of the work.

Bradford Exchange

Working on the Ford Foundation, I always wondered if I was going to have other interior gardens to do on my own after that,

and then sure enough, some of them came up, and one of them was the Bradford Exchange in Niles, Illinois, a western suburb of Chicago. The client was Rod MacArthur who was the son of John MacArthur of the John and Catherine MacArthur Foundation. And Rod was kind of a maverick. He started his own company called the Bradford Exchange, which was a plate brokerage, commemorative plate brokerage company that had an identity of its own, and it was very successful. And he needed a place to do this. So he bought an old Sears building, and one-story building, and hired Weese, Segers, Hickey, Weese, which was Ben Weese, Harry's brother, who had left Harry and started his own firm with his wife, Cindy, and two other fellows who had been working at Harry's.

I think it was 1977, Ben Weese decided to leave his brother Harry's office and start his own firm with his wife, Cindy, and two other people that he was taking with him from Harry Weese's office, Tom Hickey and Arnie Segers. So it was called Weese, Segers, Hickey, Weese. And the first project that he had was with Rod McArthur, the son of John and Catherine MacArthur of the MacArthur Foundation, who was a, had his own business separate from his father's. He was starting a brokerage, a commemorative plate brokerage company, and needed a place to do this. So he bought an old Sears building out in Niles, which is western suburb of Chicago, and hired Ben to design that. Ben

brought me into the project as the landscape architect because it was decided that we would have a large interior garden in this space. And the way it worked out is that we decided to excavate three pockets inside the building and take that soil and put it outside and form a berm.

The client wanted a garden inside, which could be used for meetings and for lunches and other activities inside this space. So we decided to excavate three pockets, and they were 30 feet by 30 feet square, and we took that soil out and made a berm between the parking lot and the building, so when you looked out the building, you didn't have to see the cars. And if you came from the parking lot, you came through this opening in the berm, and there was the entrance to the building. And cost was reduced by doing that, because we could use the material there.

When we began the project, the architect, the client, Rod McArthur, said I really want to have this garden in the center that can be the kind of the center of the whole office. Everybody can congregate there. We can have lunch there. We can have meetings there. And I want this to be the focus. So we decided to dig out three pockets that were 30 feet by 30 feet each, take that soil outside and build a berm to separate the parking lot from the building. That way, as you looked out, you didn't see cars, but when you came in, you came through this opening, and there was the entrance to the building. And the

garden. So in the process, we determined that the owner wanted to have a French garden at one end and a pool and water running through the whole garden. So we designed this so that all this would work, and you could even sit out there near the pool, but then there were all these paved areas where tables and chairs could be set up with phone connections. They could have meetings going on simultaneously in several locations. And with all the planting in there, the planting absorbed the sound, so people could not hear what people were saying at the next table. So this was part of the whole design, to make this all work with a place where lots of people could be having meetings at the same time, and not being interrupted by the people at the next table, and also have a place to eat as well, with the water running. And this was the final design. I think it was, the images will take care of that. But I want to talk about Rod for a second.

We designed this so that the people really are the center of this whole thing, because there were 200 people in the office, and they could all walk across the, there were crosswalks between these pockets of this garden space, so they could walk across at two points, but they could also congregate in different portions of it. The French restaurant at one end that actually had a mezzanine on the top of it, so you could go up there and take your food up there and look down across the whole garden area, as well as the rest of the center there for

all the people. But there also was a small museum down at one end of the commemorative plates, showing all these plates, so if the client came in, they could see these plates that were for sale. And so, and Rod was there. This was where his, this was his home, basically. And he owned it all, as his father was sort of reluctant to let him do at times. But this was Rod's, and it was his thing. An interesting thing about Rod is that when his father passed away, and his mother passed away, he inherited the family ownings and so on. But part of the arrangement was that there would be a foundation called the John and Catherine MacArthur Foundation to give money away to people, much like the Ford Foundation does, but with certain stipulations.

And so Rod headed this up for, and he brought in people from all over to be part of his board, including Jonas Salk. I'm trying to think of some of the people, famous physicists, famous people who were good business people, but who knew how to, what people needed to do to make life better for other people. And so, anybody who was going to be given this money, who was carefully selected, and the money wasn't all given up front. It was given over a period of time. So there was a recent architect in Chicago who was selected as one of these gifted people who, from the MacArthur Foundation. But they give a lot of money away, much like the Ford Foundation does, for very good purposes. I don't know if I want to say any more about that. But

now I want to talk more about Rod. Rod continued to be my client, because he lived in one of Chicago's suburbs, and he would ask me to come out and look at his landscape at times. Ben Weese had actually, and Tom Hickey had designed a pool for him, a swimming pool. And then I came on as the landscape architect to look at the whole site. But he had asked me to come out at seven o'clock in the morning. So I, and I'm not an early person. So I would get up very early so I could get out there, drive out there by seven o'clock, I knock on the door, and there was no answer. So I knock again, and I'd wake Rod up. Or he'd just be in his bathrobe ready to have breakfast, so he'd invite me in, and then we'd sit down, and he and his wife would be having breakfast, and we'd start the day that way every time. But it was interesting to work with Rod. There was one other time that we had another project. He wanted to do a hotel in Palm Beach Gardens, Florida. And he wanted the landscape to be the dominant feature of it, to cover the whole hotel with vines.

Rod wanted to have an architect for the building, and I would have assumed that he would have taken Ben right then to do it, but I think maybe for some reason he wanted to think of another architect for that moment, and so he said, who would you suggest? And I said, well, I guess since he wasn't taking Ben, I said, how about Harry? And so he said, OK, so he came to the office, and the three, Harry and Rod and I sat down, and we

talked about it. And so he said, I want this, I think it was probably a 12-story hotel. And Harry had a wonderful guy named Gene Street, who did renderings for all his projects, not only in Chicago, but also in Washington, for the Metro, when it was being built. And he was very fast. He could just do fantastic renderings. So I came up with a, Harry came up with the design of the building with Bob Bell, and then I landscaped the whole thing. And it was almost like a wedding cake with all these vines going up. And there was a lot of research, first of all, in doing that. So we got it all together, and did the rendering and so on. And then he did a cost estimate of the whole thing, and something happened. I think the economy wasn't doing what it should do right then, but he decided not to do it. So that's as far as it went, and that was probably the end of working with Rod. But he was a wonderful client. He understood everything you were doing, was really hands on as a client.

So as we developed this whole project, that garden in this building became really a central focal point. It was 30 feet wide by 100 feet long. And at one end was the entrance where you came into the building. At the other end was a French restaurant overlooking a pool, which had a sculpture hanging over it. And then the pool was a water source. And the water then trickled down from pocket to pocket all the way through to the opposite end, and then was recirculated. So there was a subtle sound of

water going through the whole space. If you were there at lunchtime, you could take your food and go up to a mezzanine above the French restaurant and look down on the garden, and you could see over the whole office, because it was one clear open space, the whole building. It was on lolly columns. There was a skylight over the entire garden space. And we filled it with plants, and the space itself was, with the three pockets, had paved areas where tables were set for maybe three or four people to sit at, and they could get lunch there. But they also could have meetings there during the day. And there was all electronically wired up so they could talk on the phone, they could do whatever they needed to do. And they couldn't be heard. The table very close to them. Could not hear what they were saying, and vice versa, because the plants were absorbing the sounds. It worked beautifully.

The Garlands

The Garlands of Barrington is a suburban project, senior living for people. Generally the average age I think might even be 80 there. They're older people. And this whole site was designed by a number of architects. We happened to be the landscape architect that carried through, through the whole project for the owner. It's about 40 acres, and was done in phases. I think five phases we did over this period of time. Very intensely landscaped. I mean, extremely intensely

landscaped, with ponds and all sorts of things for people to, for walking and sitting and even, interesting, to grow their own vegetables, in raised garden beds on the site, in a couple of locations. It worked out to be a really high-class landscape. I mean, everything was so well maintained.

This was one of the last projects that I did, and in fact, most of it was done during my time when I was consulting rather than having an office. So we did this because this client I had known for many years, I'd done other projects with him before, and that we had a really good relationship that carried through for many, many years. In fact, he came back to me twenty years after we had finished the last project with him. And we started this. So it's one of those where, this is a client that actually, who actually said to me, Joe, you really know, you've really made me aware that there's more than one green. So we have plenty of greens.

The Karr Summer House

Ben Weese has been a very important person for me, obviously, all of my life once I left Dan's, because he was a close friend from the time I arrived in Chicago. He had developed a, taking an old barn up in Michigan, up in Empire Michigan, which is very close to Trevor City, and adjacent to where it is now, Sleeping Bear Dunes National Lakeshore. His father had established an area up there where they, the Weese

family built homes. Harry designed his first buildings up there, which were actually houses for his family, for the Weese family and also for himself, for his sister. So Ben had an affinity for that area. So he and his wife invited my wife and me up for a visit to his converted barn, to a house, in 1970, right after we had arrived in Chicago. And so we saw this, and it was wonderful.

One day Ben came to me, a couple of years later, and said, Joe, there's a piece of property for sale down the street here. Maybe you should look at it. And the village was made up of just a few people, and a couple of stores downtown, and that's it. And it's been that way for years. Most of the wood that was brought into Chicago for a lot of the buildings there was harvested right there in that location. They had a place where the logs were taken out, and they were floated down, and the wood taken to Chicago by Lake Michigan for building there. So this was second growth forest that had come back up from logging right around the turn of the century in 1900. Beautiful area. Right on the north, connected to the lake.

And so we bought this piece of property. We didn't have any money to build a house. But the National Park Service in 1970 had then decided they were going to develop Sleep Bear Dunes National Lakeshore, so they started buying property. And some of the properties had houses, existing farmhouses, Michigan

farmhouses on them. So they were either going to demolish those, or people could buy them if they made an offer. So we made an offer for one of these old farmhouses, $300. We probably could have offered a dollar, and probably gotten it. But anyway, it was $300. And the idea was, you'd move the house, put everything back to normal, fill the land back, and leave it natural. So we did that and moved this house that we bought, which was really something like out of an Andrew Wyeth painting with the lady, it was a girl out in the grass looking back ["Christina's World"]. And so we didn't have any money to do anything with it.

We moved it there, put it there, and finally we got a letter from the village saying, you're creating a fire hazard and an eyesore here. What are you going to do with this building? So we finally had to take a loan and we renovated it into a second home there, about five years later. So that's where we go every summer. And there was not a tree on the site, not a plant on the site, because it had been a sheep pasture when we bought it. So I went out and collected material for, there was a Christmas tree farmer nearby, and there were trees that were volunteering, growing up, including aspen, lots of aspen trees, a few maples and ash and so on, oak. So I went there and selected a few, and he had a helper. We loaded them on bare root onto a flat bed. I think it was about three miles away. And brought them to the site. And we planted those. And we

put a deck around the house and planted the aspen around the edge of the deck. And the issue here, of course, is that I'm not there to water anything.

So we had to let nature decide what we were going to be able to have. And that's how the whole thing has evolved over 40 years. The aspen trees all made it beautifully around the edge of the deck, and they grew to 40 feet. And they're multi-stem. I selected three or four stems on each one, so this whole array of stems, and underplanted with spirea, my favorite plant, golden flame spirea. And oaks and maples and ash planted out, those have all grown. So nature's taken some things away. Other things have volunteered. We have other plants that have come up. I kept some, let some go. But I always think of A.E. Bye when I think of our own place, because it looks like a landscape architect has not been there, basically, because I've had to let nature take its way. And it's been a nice experience to do that, because I couldn't be there, as I said, to take care of anything, but we go back every summer, and then we see what's happened. And it's, there's all these flox volunteering coming up, big masses of flox coming, and other wildflowers and so on. So I mow once a year, twice a year, maybe the grass gets high. And this is our other place to be.

But it's such a good location. I mean, the National Park Service has a headquarters there, for the park, right along the

lake. And they maintain the park. So we can just walk like a quarter of a mile, and we're into the park. And up in the park, and the views of the lake. Sleeping Bear Dunes was these very steep inland dunes that, why they form a sleeping bear, it's called, because the Native Americans saw it as a sleeping bear, and there were two islands where the bear cubs were laying. So it was the big mother and the two cubs making those islands. So this is a special place for us. And we spend a lot of time there.

Empire, Michigan and Wings Point, Vermont

Actually, our summer house in Empire, Michigan, probably is the closest thing that I have found in the Midwest to how it was to be in Charlotte, in Wings Point. Though it's different. It's near the water. But it's all-natural woods. Everything, lots of topography change. A lot of similarities. There's not the granite, but there's a nice beach, and it's very quiet, not many people. Nature is prevalent everywhere. We have the birds. That's one of the nice things about the aspen trees. They're quite open the way the branches are separated apart, so a lot of the birds can land on the branches, and you can see them right there. And we've had all kinds of interesting adventures with wildlife. [LAUGHTER] I mean, we've had, I didn't want to tell you some of the things that happened. When the squirrels got into the house, the groundhog made his nest underneath and

wanted to make that his home as well. And even a skunk and a groundhog, they had different hours. They were going back and forth between the house. And out in the field there, we have anthills. Ants would build up these hills. I always think of the book, again, of animal architecture, because I see a lot of that right there, right in front of me, with these big anthills. All the things that, and it's all natural happening there, but it's so much like Wings Point was, but without the granite, I suppose I should say. So it's a real second coming to Wings Point for me. And it has been for the last 40 years.

[END]

[i] Here Karr is referring to the Sauk American Indian tribe led by the warrior known as Black Hawk.
[ii] Taft (1860-1936) was an American sculptor born in Elmwood, Illinois.
[iii] Here Karr refers to the Department of Urban and Regional Planning.
[iv] Stuart Dawson went on to earn an M.L.A. from Harvard's Graduate School of Design, working for the Sasaki firm while a student and thereafter.
[v] Ian MacHarg (1920-2001) was a Scottish-born landscape architect who founded the Department of Landscape Architecture at the University of Pennsylvania. In teaching as well as in professional practice he advocated for an ecological approach to large-scale land planning. His book Design with Nature (1969) summarized many of his ideas about community design and regional-scale planning.
[vi] This was the landscape-architecture practice of brothers William "Bill" Johnson and Carl Johnson, which later became the firm Johnson, Johnson and Roy.
[vii] Gordon Cullen was a well-known British architect and urban designer who wrote the influential book *Townscape*, published in 1961.
[viii] Also called Letratone, Zipatone was a graphic-design material comprising half-tone dot patterns that could be overlaid on black-and-white illustrations.
[ix] Edmund Bacon was an influential American urban planner who was the executive director of the Philadelphia City Planning Commission from 1949 to 1970.
[x] Linn later moved to the San Francisco Bay Area and served on the Berkeley Partners for Parks and the Community Garden Collaborative, championing the idea of community gardens.
[xi] Frank Fraser Darling (1903-1979) was an English ecologist and prolific author.
[xii] The book *Space, Time and Architecture: The Growth of a New Tradition* was written by Sigfried Giedion in 1941.
[xiii] "Sapper" is a term that refers to a military engineer. In the modern era, they install portable bridges, tank traps, and construct roads, barracks, airstrips, etc.
[xiv] McHarg entered military service at the rank of private but left having attained the rank of major.
[xv] Peter Ker Walker was a fellow student in landscape architecture at the University of Pennsylvania who would also work at the Office of Dan Kiley before embarking on his own private practice.
[xvi]Oliphant died on June 25, 2017, in Knoxville, Tennessee, at the age of 88.
[xvii] Geraldine Knight Scott (1904-1989) was a pioneering women landscape architect who was named a Fellow of the American Society of Landscape Architects and was a founder of the California Horticultural Society.
[xviii] At the age of 3, Kahn suffered severe facial burns in an accident that left lifelong scars.
[xix] The furniture retailer Baldwin Kingrey was opened in 1947 by Harry Weese, his wife, Kitty Baldwin Weese, and their partner, interior designer Jody Kingrey.

[xx] Hugo Alvar Henrik Aalto (1898-1976) was a Finnish architect, planner, and artist whose Modernist style often made use of indigenous materials and whose approach to design was as *Gesamptkunstwerk*, seeing a building as a total work of art.
[xxi] Here Karr refers to the famous architect Mies van der Rohe (1886-1969) whose work is synonymous with the International Style.
[xxii] Peter L. Schaudt (1959-2015) became an award-winning landscape architect and a partner in the Chicago-based firm Hoerr Schaudt Landscape Architects.
[xxiii] German-American landscape architect Franz Lipp (1897-1996) worked on mnay commercial buildings, shopping centers, hospitals, and schools throughout the Midwest.
[xxiv] Here Karr refers to acclaimed landscape architect Hideo Sasaki (1919-2000), a pioneer of cross-disciplinary collaboration.
[xxv] Alfred Caldwell (1903-1998) was a professor, author, planner, and landscape architect who apprenticed under landscape architect Jens Jensen and worked for the Chicago Department of City Planning, among many other endeavors.
[xxvi] Darger became famous for the manuscript that Karr briefly describes here, titled *The Story of the Vivian Girls*, which formed part of a larger (over 15,000 pages) collection of volumes known as *In the Realms of the Unreal*.
[xxvii] Here Karr refers to the book *Animal Architecture*, by Ingo Arndt (2014: Harry N. Abrams).
[xxviii] Joseph Campbell (1904-1987) was an American academic specializing in mythology and comparative religion. A prolific author, Campbell also gained fame from several recorded interviews done with Bill Moyers, which were broadcast on television as the series *The Power of Myth*.
[xxix] Lewis Mumford (1985-1990) was an American writer and theorist who wrote broadly about the history of cities, architecture, and urbanization.
[xxx] At the end of World War II in Europe, Kiley was assigned the task of laying out the courtroom that would be the setting of the famous war-crimes trials in Nuremberg, Germany.
[xxxi] Here Karr refers to the Kaiser Center Roof Garden in Oakland, California, designed by the landscape architecture firm of Osmundson & Staley and opened in 1960.
[xxxii] This 3.8-acres roof garden in downtown Hartford, Connecticut, opened in 1964. The firm Sasaki, Dawson, & DeMay developed the design, with Charles DuBose laying out the master plan.