

David A. Rubin, ASLA, FAAR

Principal, DAVID RUBIN Land Collective

ASLA Council of Fellows Nomination: WORKS

EDUCATION

Master of Landscape Architecture,
Harvard University, 1990

Bachelor of Arts in Fine Arts
and History of Art, Connecticut
College, 1985

EXPERIENCE

2012–Present

Principal and Founder,
DAVID RUBIN Land Collective

2005–2012

Equity Partner, Olin

1994–2005

Associate, Olin Partnership

1990–1993

Landscape Architect,
Hanna/Olin

1988–1990

Intern, Child Associates, Inc.

HONORS + AWARDS

INDIVIDUAL HONORS

2011–2012 Rome Prize,
American Academy in Rome

INSTITUTIONAL HONORS

(while partner at Olin)

2008 Cooper-Hewitt National
Design Award in Landscape
Architecture, The Smithsonian

2006 Firm Award, ASLA

NATIONAL PROJECT AWARDS

2015 Open Space Award
Finalist, Urban Land Institute,
Canal Park

2015 Trend Award, Urban Land
Institute, Canal Park

2015 Honor Award, AIA,
California Memorial Stadium

2013 Honor Award, SCUP/AIA
Committee on Architecture for
Education, California Memorial
Stadium

On behalf of the Executive Committee of the Pennsylvania-Delaware Chapter of the ASLA, it is my privilege to nominate David A. Rubin, ASLA, for your consideration.

Executive Summary: Throughout his twenty-seven years in practice, David A. Rubin's work has centered on the notion that innovation is achieved through collaboration, and that demonstrable leadership and the synthesis of multiple disciplines result in design excellence. With degrees from Harvard University and Connecticut College, David began his career in 1990 at Hanna/Olin (later Olin Partnership and Olin), where he became the youngest associate and principal to date, and eventually served as equity partner for seven years. His emphasis on creating beautifully designed, intimate spaces through collaborative design significantly expanded Olin's portfolio and positioned the studio as a leading firm in the field—and helped shift its role to prime consultancy on a majority of projects.

In 2012, following his tenure as 2011–2012 Rome Prize Fellow, David began his own practice with DAVID RUBIN Land Collective, where he has continued to broaden the inquiry into how, through the design of publicly accessible spaces, the human condition can be influenced in positive, equitable ways. At the heart of the 12-person studio's mission is an "empathy-driven" design process that embraces the collective consciousness to form landscapes that create connection between individuals. David's empathetic approach extends beyond drawing and ideating, and includes a design process that engages communities, clients, and stakeholders in active listening, collaboration, and consensus-building. Under David's leadership, the studio, which is prime consultant on 60% of its projects, has become renowned for its inventive approaches to public engagement and outreach, offering joyful visions for the future while being sensitive to the inclusion of diverse communities.

Beyond his award-winning project work as a landscape architect, David has been a visible leader, educator, and advocate for the profession. He has served on advisory panels including the ASLA Annual Meeting Education Advisory Committee, Mayors' Institute on City Design, and Baltimore Urban Design & Architectural Review Panel. He has also shared his knowledge and enthusiasm in top-rated presentations at regional and national ASLA meetings and other conferences; served as lecturer and critic to a number of graduate and undergraduate programs; and led award-winning option studios at Harvard.

David's work encompasses diverse typologies—arts-centered institutional work, urban streetscapes, plazas, parks, and planning projects, as well as infrastructure—and throughout decades of practice, his energetic and authentic approach has celebrated and facilitated human connection and experience through landscape. He is an inspiring credit to the field.

In the design of The Commonground, Sky Farm, and Wellness Trail guidelines at Eskenazi Health Hospital, David created landscapes that are places of social connection, wellness, beauty and inspiration. David is far more than just a designer—he has been a remarkable advocate for our project. David enthusiastically met with community leaders, philanthropists, elected officials and stakeholders to articulate the importance our project and his designs. His passion is infectious and his vision is exhilarating.

Matthew R. Gutwein
President & CEO
Health & Hospital Corp.
Marion County, IN

David A. Rubin, ASLA, FAAR

2012 Award of Merit,

Illuminating Engineering Society of North America, Lenfest Plaza

2007 Honor Award, AIA,

Memorial to the Murdered Jews of Europe

2007 International Urban

Landscape Award Finalist,

Memorial to the Murdered Jews of Europe

2006 Urban Design Award,

Royal Architecture Institute of Canada, University Boulevard at the University of British Columbia

2006 Honor Award for Regional and Urban Design, AIA,

University Boulevard at the University of British Columbia

2005 Grand Award for

Engineering Excellence,

American Council of Engineering Companies, Massachusetts Institute of Technology Stata Center

2003 Merit Award, ASLA,

Church of Jesus Christ of Latter Day Saints Conference Center

2003 Award of Excellence, Green

Roofs for Healthy Cities, Church of Jesus Christ of Latter Day Saints Conference Center

REGIONAL PROJECT AWARDS

2017 Willard G. Rouse III

Award for Excellence, Urban

Land Institute Philadelphia, Pennovation Works

2017 Grand Jury Award,

Preservation Alliance for Greater Philadelphia, Pennovation Works

2017 Merit Award, AIA

Philadelphia, Pennovation Works

2017 Community Impact Award,

CREW Phila., Pennovation Works

2017 Monumental Award,

Indianapolis Chamber of Commerce, Cummins DBU HQ

2017 Honor Award, AIA Indiana,

Cummins DBU HQ

Exceptional accomplishments in planning and design over time

David's accomplishments are defined both by how his landscapes impact places and people over time, and by his long and rich relationships with clients, communities, and collaborators. His empathy-driven approach has fostered deep connections that have been integral to the success of intricate, long-term projects, including engagements with Dart Realty/ Camana Bay (21 years); JBG Smith (11 years); and Eskenazi Health Hospital (10 years), among many others.

Frequently working in areas of change and growth, David has a depth of experience designing for evolving environments and communities in flux over time. Having received the commission for DC's Canal Park, David created a design for sustainability, adaptation, and change over the long term in a growing and not yet fully realized neighborhood. The site's design evokes its history as the one-time location of the historical DC canal system while also alleviating compromised conditions faced by the neighborhood's existing residents by providing an economic driver, social connection, and neighborhood-scale green infrastructure interventions. As a result of David's thoughtful design, for the first time in a HUD-engaged project, no existing neighborhood residents were displaced—and new development in the surrounding quarter-mile neighborhood is projected to generate \$1.05 billion in tax revenue and create over 10,000 jobs by 2030.

The Commonground at Eskenazi Hospital in Indianapolis also illustrates design success over time. The project was the result of a 2009 non-election year referendum in which a historic majority of County voters approved a \$753M bond to replace the deteriorating hospital campus and facilities. David conceived of and designed The Commonground, and also served on the hospital's Art Selection Committee and as an integral part of fund-raising efforts. Since completion in 2014, the campus has proven a unique development in health care and community design, fostering a healing and productive landscape and serving as an example of what sustainable aspirations and thoughtful planning can achieve in the public realm.

David's work with Cummins, Inc. is also exemplary of his close relationships and long-term collaborations. Cummins selected David to design its new Distribution (DBU) Headquarters, continuing the company's rich history of cultivating the work of significant building and landscape architects, the likes of which include I.M. Pei, Eero & Eliel Saarinen, Dan Kiley, and Michael Van Valkenburgh. The DBU has become a place of engagement not only for Cummins employees, but for all citizens of Indianapolis. Subsequently, the company asked David to lead the landscape redesign of its Corporate Office Building (COB) in Columbus, IN, now underway. Cummins has also asked Land Collective to serve as Landscape Architect of Record for all projects, international and domestic, inviting a long future of meaningful collaboration. David's robust relationships with Cummins and other major Indiana institutions has bolstered Land Collective's recent award of the Downtown Columbus, Indiana Strategic Development Plan, and its completion of the Indiana Museum of Art Master Plan.

David embraced the vision to develop a warm and welcoming space for our employees and the Indianapolis community. Working in close collaboration with the design team, he created a place that perfectly complimented our physical structure. Beautiful to the eye, the plaza creates a connection to the office building and the city while positively impacting our environment. David's creative problem solving, collaborative spirit, and eye for detail made him an invaluable member of the team.

Marya Rose
Vice President + Chief
Administrative Officer
Cummins Inc.

David A. Rubin, ASLA, FAAR

2017 Merit Award, AIA New York State, Cummins DBU HQ

2017 Merit Award, AIA New York, Cummins DBU HQ

2014 Merit Award, AIA Connecticut, Yale University School of Management

2014 Monumental Award, Indianapolis Chamber of Commerce, The Commonground at Eskenazi Health Hospital

2014 Merit Award, American Institute of Architects St. Louis, The Commonground at Eskenazi Health Hospital

2014 Legacy Project Award, The Commonground at Eskenazi Health Hospital

2013 Presidential Citation for Sustainable Design, AIA DC, Canal Park

2013 Merit Award, AIA DC, Canal Park

2013 Biennial Award for Design Excellence, Berkeley Design Advocates, California Memorial Stadium

2013 Sports Venue Award, AIA Kansas City, California Memorial Stadium

2012 Merit Award, Unbuilt Category, AIA Philadelphia, Temple University 20/20 Campus Development Plan

2010 Governor's Award, His Excellency the Governor of the Cayman Islands, Camana Bay Town Center

2006 Design Honor Award, ASLA PA-Delaware Chapter, Massachusetts Institute of Technology, Stata Center

2005 Gold Award for Sustainable Site Design, American Council of Engineering Companies of Massachusetts, Massachusetts Institute of Technology, Stata Center

Mastery of the art, stewardship and social responsibility of landscape architecture

In his years of practice, David's approach has demonstrated a deep understanding of the import of engaging citizenry through art, planning for good stewardship, and developing landscapes that are socially responsible. Building upon successes at Canal Park and Eskenazi Hospital, David's work in cities like Muncie, IN, and Allentown, PA, demonstrates meaningful engagement with communities to design problem-solve on their behalf. In Muncie, David's design for Kitselman Trailhead and Park (a former industrial Superfund site) was informed by public engagement and discussion with the Army Corps of Engineers, Indiana Department of Natural Resources, and Indiana Department of Environmental Management. The project will unify two communities across the White River through the relocation of a historic bridge and manipulation of topography on the brownfield site.

David's Framework Plan for Allentown, PA—the state's fastest growing city—brings together art, nature, and good stewardship in a landscape framework that elevates all citizenry. Through public outreach, David led the planning team in understanding the needs and desires of the community, and unified citizens and twenty-one city agencies in support of a plan that positively redefines the public realm. This type of planning engagement is key to David's ongoing work in urban environments such as the redesign of waterfront of Wilmington, DE, and the White River Master Plan, a 25-mile, multi-county exploration of the Indiana asset.

David's commitment to art, stewardship, and social responsibility is also apparent in advisory roles for institutions such as Pennsylvania Academy of Fine Arts and Eskenazi Health Hospital, where he helped inform all art on the campus, interior and exterior. He also recently led the master plan for the Indianapolis Museum of Art—a former Olmsted Brothers' landscape—with a constellation of assets across 300+ acres, including the iconic Miller House by Saarinen and properties on the National Register of Historic Landmarks. The master plan explores the strategic direction of all assets, and finds ways that the institution can better integrate art and nature, interior and exterior, sustainably and equitably.

Recognized quality + significant impact

David's outstanding and impactful work has been recognized with numerous honors and awards, including the 2011–2012 Rome Prize. Recognition for his projects includes the AIA National Honor Award for California Memorial Stadium; the Trend Award from the Urban Land Institute for Canal Park, which also received the Presidential Citation for Sustainable Design and was one of six finalists for the ULI Open Space Award; and the Willard G. Rouse III Award for Excellence from Urban Land Institute Philadelphia for Pennovation; among many others. While at Olin, David's honors also included the ASLA Firm Award and the Cooper Hewitt National Design Award in Landscape Architecture. Beyond local, national, and international awards, David's work has also been extensively recognized in media, including the recent naming of Pennovation as one of "25 Masterpieces that Prove 2016 was an Incredible Year for Architecture" by *Wired*; one of the "10 Most Innovative Architectural Projects of 2016" by *Redshift*; and one of "The Coolest Workspaces of 2016" by *Fast Company*.

David's creative design leadership provided the critical formal and conceptual framework for the stadium and southeast campus projects. David was a strong advocate for the public realm—recognizing that landscape, circulation, plazas and spaces-between-buildings would be the defining features of the project. His thoughtful design responsiveness was particularly impressive considering that changes in funding (and budget) occurred several times throughout the project. David rolled up his sleeves and moved us forward each time.

Emily Marthinsen
Campus Architect
University of California,
Berkeley

David A. Rubin, ASLA, FAAR

Select Work: *David was design principal and lead landscape architect for all select work.*

PROFESSIONAL LEADERSHIP ACTIVITIES

ASLA

- 2015–2018, ASLA Annual Meeting Education Advisory Committee (AMEAC), Member
- 2017, ASLA Annual Meeting, Presenter (Four Sessions)
- 2017, ASLA Southeast Regional Conference, Keynote Speaker
- 2017, ASLA Ohio Chapter Annual Meeting, Keynote Speaker
- 2016, ASLA Annual Meeting, Presenter (Three Sessions)
- 2016, ASLA Washington State Conference, Keynote Speaker
- 2016, ASLA Georgia Chapter, Frederick Law Olmsted Lecturer
- 2015, ASLA Annual Meeting, Presenter (Four Sessions)
- 2015, ASLA Oregon State Conference, John Yeon Center Inaugural Doug Macy Lecture, Keynote Speaker
- 2014, ASLA Annual Meeting, Presenter (Two Sessions)
- 2013, ASLA Annual Meeting, Presenter (One Session)
- 2010, ASLA Annual Meeting, Presenter (One Session)

BOARD + ADVISORY PANELS

- 2014–2017, City of Baltimore Urban Design & Architectural Review Panel, Member
- 2013–Present, Pennsylvania State University Stuckeman School Advisory Board, Member
- 2013–2016, American Academy in Rome Society of Fellows, Council Member and Treasurer

VISITING PROFESSOR

- 2018, Harvard Graduate School of Design, Option Studio: Manila
- 2017, Harvard Graduate School of Design, Option Studio: Kuala Lumpur

The Commonground at Eskenazi Health Hospital (Indianapolis, IN, 2014)

Awards: *Monumental Award, Indianapolis Chamber; Merit Award, AIA St. Louis; Legacy Project Award*

The Commonground, a 1.5-acre plaza within the 10+ acre campus of Eskenazi Hospital, allows healing to begin the moment one crosses the threshold to the campus rather than when one enters the clinic building. The plaza includes contemplative spaces centered on the sounds and micro-climate of water; nutritionally-rich slow food in a farmers' market and local-fare café; a site informed by renowned local and national artists; and regionally identifiable landscape attributes. The Commonground embraces *mens sana in corpore sano*, with a productive rooftop Sky Farm, where each year more than 3,000 pounds of food is grown for the hospital. David's work with Eskenazi also included the establishment of guidelines for future growth, including the creation of a Wellness Trail linking downtown Indianapolis' Cultural Trail with the White River Greenway through the Wellness District. Offering opportunities for engagement and program in the context of a high level of design, The Commonground is a draw for all in the Indianapolis area, whether seeking Eskenazi's services or not.

Pennovation Works Campus at The University of Pennsylvania (Philadelphia, PA, 2016)

Awards: *Willard G. Rouse III Award for Excellence, Urban Land Institute Philadelphia; Merit Award, AIA Philadelphia; Community Impact Award, CREW Philadelphia; Best Adaptive Reuse Project, Curbed Philadelphia; Outstanding Structural Engineering Project, Delaware Valley Association of Structural Engineers; Best of Design, Hon. Mention, Architect's Newspaper*

Part of a 3,700-acre riverfront redevelopment zone between the University of Pennsylvania and the Philadelphia Navy Yard, the 23-acre Pennovation Works campus has transformed a former industrial site along the Schuylkill River into one of the City's key innovation incubators. David's design created an environment that brings together professionals and researchers from wide-ranging disciplines such as robotics, cyber physical systems, and economics. A generous plaza and landscape incorporates green infrastructure, and an existing lawn is transformed into a wildflower meadow and native planting. Within the landscape is an outdoor "drone cage" with netting that enables the testing of high performance aerial and ground robots. The design accounts for future development while creating meaningful places on campus in the short-term.

Cummins, Inc. Distribution (DBU) Headquarters (Indianapolis, IN, 2017)

Awards: *Merit Award, AIA New York State; Merit Award, AIA New York; 2017 Honor Award, AIA Indiana; Monumental Award, Indianapolis Chamber of Commerce; Best of Design, Honorable Mention, Architect's Newspaper*

Cummins selected David without competition to design the landscape of its Indianapolis Distribution Headquarters. Focusing on opportunities to bring Cummins' talent outdoors as working groups and individuals, the park/plaza design allows people to gather in a

As recipient of the commission and design lead, David was adept at creating a strong vision for public space that was inclusive of stakeholder voices and inviting to all members of our diverse community. The success of Canal Park is in its social sustainability. Because of David's ability to direct a large design team through a complex design process, the project was able to implement sustainable systems that gain renown for the park, but also help maintain sustainable funding structures.

Janet Weston
Manager
Canal Park

David A. Rubin, ASLA, FAAR

2011, University of Virginia
School of Architecture

2010, Southern California Institute
of Architecture (SCI-Arc)

2003–2006, The Arboretum
School of the Barnes Foundation

2002, University of Pennsylvania
School of Design

1990, Harvard Graduate School of
Design, Career Discovery

VISITING CRITIC

2006, University of Virginia
School of Architecture

2006, University of Pennsylvania
School of Design

2005, Harvard Graduate School of
Design

2003–2008, University of
Pennsylvania School of Design,
Portfolio Workshop

1995, University of Pennsylvania
School of Design, 3rd Year Studio

VISITING LECTURER (SELECTED)

2017, Lehigh University

2017, University of Pennsylvania

2016, Colorado State University

2016, Cornell University

2016, University of Pennsylvania

2014, Ball State University

2014, Virginia Tech

2013, Yale University

KEYNOTES (SELECTED)

2017, Mayors' Institute on City
Design, West Session

2017, University of Minnesota
School of Design, Commencement

2016, Mayors' Institute on City
Design, National Session 64:
Oakland, CA

2014, Arts Council of Indianapolis
Start With Art Conference

2013, Mayors' Institute on City
Design, National Session 55: New
Orleans, LA

variety of environments, including a small amphitheater for events at the plaza center, an electronics-friendly harvest table, and intimate spaces for thoughtful meditation. Pavement patterning is inspired by DBP's "calibrated" building façade. Horticulture is lush, regionally appropriate, and maintainable. Although privately held, the site is publicly accessible, an inviting urban amenity for citizens and visitors.

California Memorial Stadium, University of California (Berkeley, CA, 2012)

Awards: National Honor Award, AIA; Honor Award, Society for College and University Planning / AIA Committee on Architecture for Education; Sports Venue Award, AIA Kansas City; Biennial Award for Design Excellence, Berkeley Design Advocates; Best Sports/Entertainment Project, Engineering News-Record; Excellence in Structural Engineering, Landmarks, Structural Engineers Association of Northern California; Excellence in Structural Engineering, Structural Engineers Association of California

In conjunction with Memorial Stadium's seismic and accessibility renovation, David led the University of California, Berkeley, in creating a bold landscape-based gesture for California Memorial Stadium and its plaza. The new facility was cited in an area of parking and, under David's initiative, pushed down into the earth to take advantage of the significant 145-foot topographic change and create an iconic plaza on the facility's roof, serving intimate gatherings throughout the year and 65,000 people on game days. Informed by John Dixon Hunt's writings on "The Three Natures," where proximity to culture is defined in the landscape through refinement and rustication, a palette of stone and concrete changes character as one approaches the Stadium from Piedmont Avenue, and entry sequences into the Memorial are now of a character befitting the site.

Canal Park (Washington, D.C., 2012)

Awards: Trend Award, Urban Land Institute; Open Space Award Finalist (one of six internationally), Urban Land Institute; Presidential Citation for Sustainable Design, AIA DC; Merit Award, AIA DC

With the commission for Canal Park, David succeeded in creating one of the nation's most sustainable public assets, transforming a former brownfield into a vibrant gathering place and economic catalyst. One of the first parks built as part of the Anacostia Waterfront Initiative, it is a neighborhood identifier and a regional draw. More so, the park is as a model of sustainable design and green infrastructure strategies, with SITES™ 3-star and LEED® Gold certifications. This was achieved by David convincing the District to allow the stormwater collection system to expand beyond the park and into the adjacent neighborhood, thereby capturing up to 1.5 million gallons of rainfall and preventing it from entering into an already over-taxed combined stormwater/sewer system. The cleansing process is so thorough greywater can be reused not only for irrigation and toilet flushing, but also to top off the human-engaged fountains, allowing the neighborhood park to help solve a regional issue. Canal Park allows visitors to enjoy re-established natural habitats while providing social connection, economic stimulus, and environmental protection for the area.

Summary by Chapter President: David's candidacy for the Council of Fellows is distinguished by his extensive accomplishments in planning and designing significant landscapes all over the world; his mastery of art, stewardship, and social responsibility in developing and enacting an "empathy-driven" approach to landscape architecture; and the notable recognition, honors, and awards his work has received. David's work is innovative and inclusive, and exemplar of successful leadership and collaboration at every scale. I am pleased to offer my wholehearted recommendation for his election to the Council of Fellows.

Sincerely:

Richard P. Rauso, RLA, ASLA,
Pennsylvania-Delaware Chapter, Executive Committee, ASLA



Rubin Image 01
The Commonground at Eskenazi Health Hospital: Indianapolis, IN

The Commonground embraces the concept of *mens sana in corpore sano* (sound mind, sound body) with contemplative spaces and a productive rooftop garden. The plaza's central framework is a sculptural trellis embracing a café and bookended by two fountains—offering patients, caregivers, and visitors space for rest, rejuvenation, and healing.



Rubin Image 02
The Commonground at Eskenazi Health Hospital: Indianapolis, IN

The central lawn's trellis defines four garden "rooms," each with its own unique horticulture of climbing vines. In summer months, a weekly farmer's market is held in the paved areas, and health-oriented programming, including free yoga, is offered on the lawn.



Rubin Image 03
The Commonground at Eskenazi Health Hospital: Indianapolis, IN

Among the defining features of The Commonground is *Healing Waters*, a CNC-routed skim fountain free of barriers and open to bare feet and wheelchairs. The fountain is a daily summer destination for the nearby preschool, providing joyful entertainment not only to the children but also to patients observing from above.



Rubin Image 04
The Commonground at Eskenazi Health Hospital: Indianapolis, IN

A living water feature, *The Falls* offers respite and soothing sounds among a grove of Kentucky Coffee trees, a Rubin signature plant. Seen behind a philanthropist dinner, the fountain is open year-round, with ice forming over the rushes and native Indiana limestone still expressive of its extraction from the quarry.



Rubin Image 05
The Commonground at Eskenazi Health Hospital: Indianapolis, IN

A significant client goal was to design a destination for the citizens of Indianapolis, whether seeking hospital services or not. The Commonground has become a cultural venue for the surrounding population and a draw for programming beyond healing, with engagement throughout the year.



Rubin Image 06
Pennovation Works at the University of Pennsylvania: Philadelphia, PA

David's landscape for Pennovation Works—a unique blend of offices, labs, and inventive production spaces—draws on binary code and bold graphics. The campus design allows new parcels, like the flying robot cage at right, to be positioned at an angle where vistas always reinforce the plaza as the center of campus.



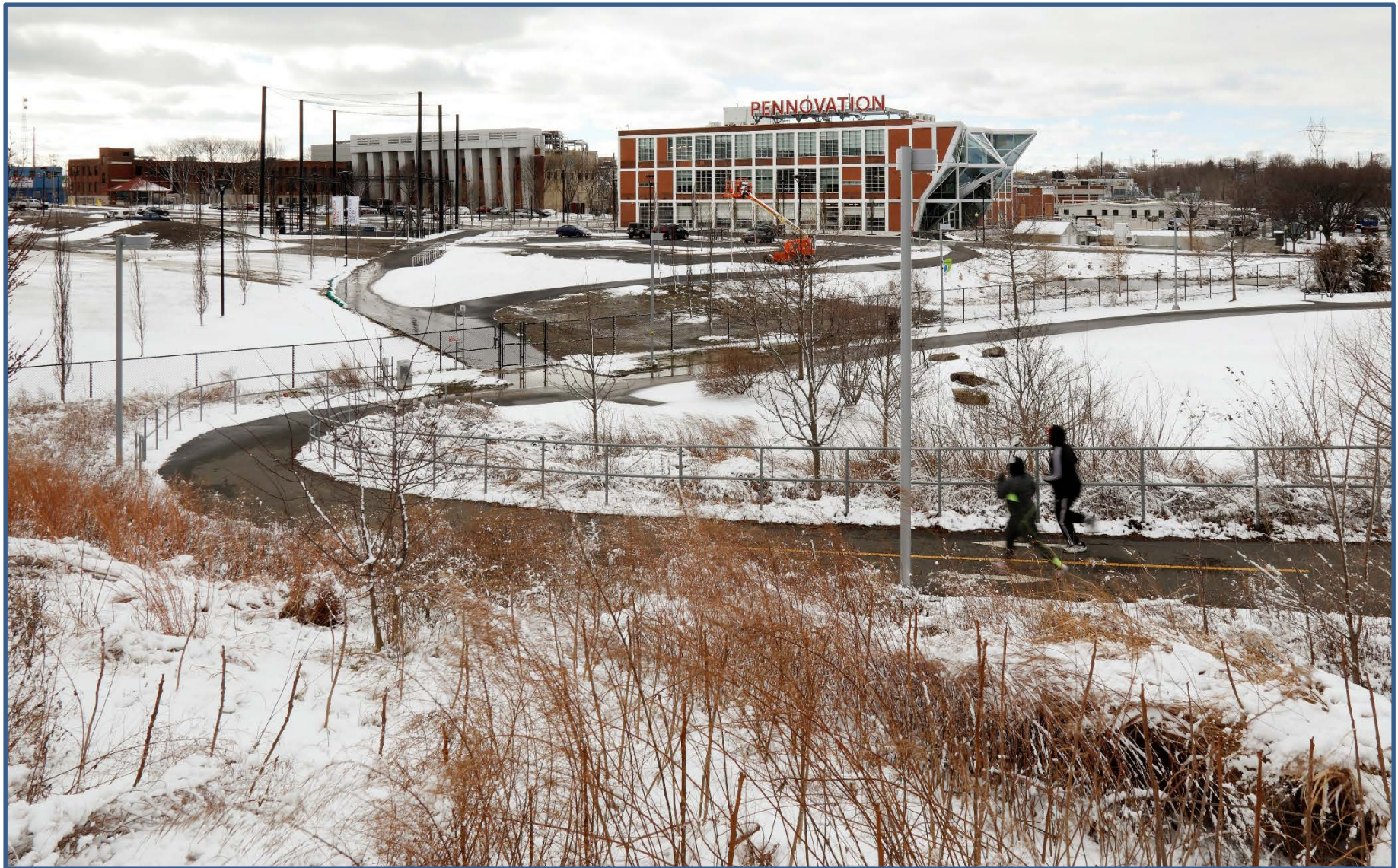
Rubin Image 07
Pennovation Works at the University of Pennsylvania: Philadelphia, PA

The main entrance of the Pennovation Center responds to David's bold chevron paving, which directionally moves pedestrians toward and through the building and embraces the inventive energy at the heart of Penn's "innovation campus." "Binary code" patterns and industrial signage celebrate the site's dynamism as well as its history.



Rubin Image 08
Pennovation Works at the University of Pennsylvania: Philadelphia, PA

This co-working campus landscape supports a diversity of users—from students and professors to designers, engineers, and entrepreneurs—with activities ranging from dog training to drone testing to software development. Pockets of social space invite serendipitous encounters, while large expanses of paving provide room for experiments and flexible programming.



Rubin Image 09
Pennovation Works at the University of Pennsylvania: Philadelphia, PA

David was instrumental in convincing the architect to face Pennovation Center's faceted façade toward the University's main campus. This orientation provides striking views from Center City, I-95, and the Amtrak train corridor, with Pennovation's explosive facade appearing as a manifestation of the ground-breaking ideas that emanate from the campus itself.



Rubin Image 10
Cummins, Inc. Distribution (DBU) Headquarters: Indianapolis, IN

David's landscape for Cummins' new Distribution Headquarters introduces a publicly accessible plaza made up of a series of "neighborhoods" that create opportunities for the company to bring work outdoors while also welcoming public visitors traversing along the connected Indianapolis Cultural Trail, an 8-mile bike and pedestrian network.



Rubin Image 11
Cummins, Inc. Distribution (DBU) Headquarters: Indianapolis, IN

The plaza's paving patterning was influenced by Deborah Berke Partners' "calibrated" building façade, which itself was inspired by the very diesel engines that Cummins manufactures. Planted swales create opportunities for infiltration, with cleansed water collected in an underground cistern for irrigation.



Rubin Image 12
Cummins, Inc. Distribution (DBU) Headquarters: Indianapolis, IN

The amphitheater provides opportunity for Cummins to bring its talent outdoors, with adaptable space for work and performance mirroring the interior flexibility of Cummins' collaborative environment. At the western edge of the plaza, a high-tech harvest table provides electricity and Wi-Fi connectivity to employees and public visitors alike.



Rubin Image 13
California Memorial Stadium at the University of California, Berkeley: Berkeley, CA

California Memorial Stadium reflects the “Three Natures” of landscape, transitioning from rough-hewn Rhyolite wall at Olmsted’s Piedmont Avenue to the refined board-formed concrete Beaux-Arts façade of the stadium. The project bridges nearly 145 feet in grade change across the site, with a training facility located below the landscape over structure.



Rubin Image 14
California Memorial Stadium at the University of California, Berkeley: Berkeley, CA

Visitors who forgo the grand staircase into the Stadium are rewarded with a lush, meandering pathway through the hillside and the “sacred grove” of California Oak. This ADA-accessible pathway displays local plants and celebrates the Berkeley hillside's microclimates while offering views outward toward San Francisco Bay.



Rubin Image 15
California Memorial Stadium at the University of California, Berkeley: Berkeley, CA

Spaces of respite along the edge of the rooftop promontory overlook Olmsted's Piedmont Avenue, as well as borrowed views of Berkeley and San Francisco Bay beyond. The rooftop plaza accommodates small gatherings on a daily basis and intense traffic—up to 65,000 people—on game days.



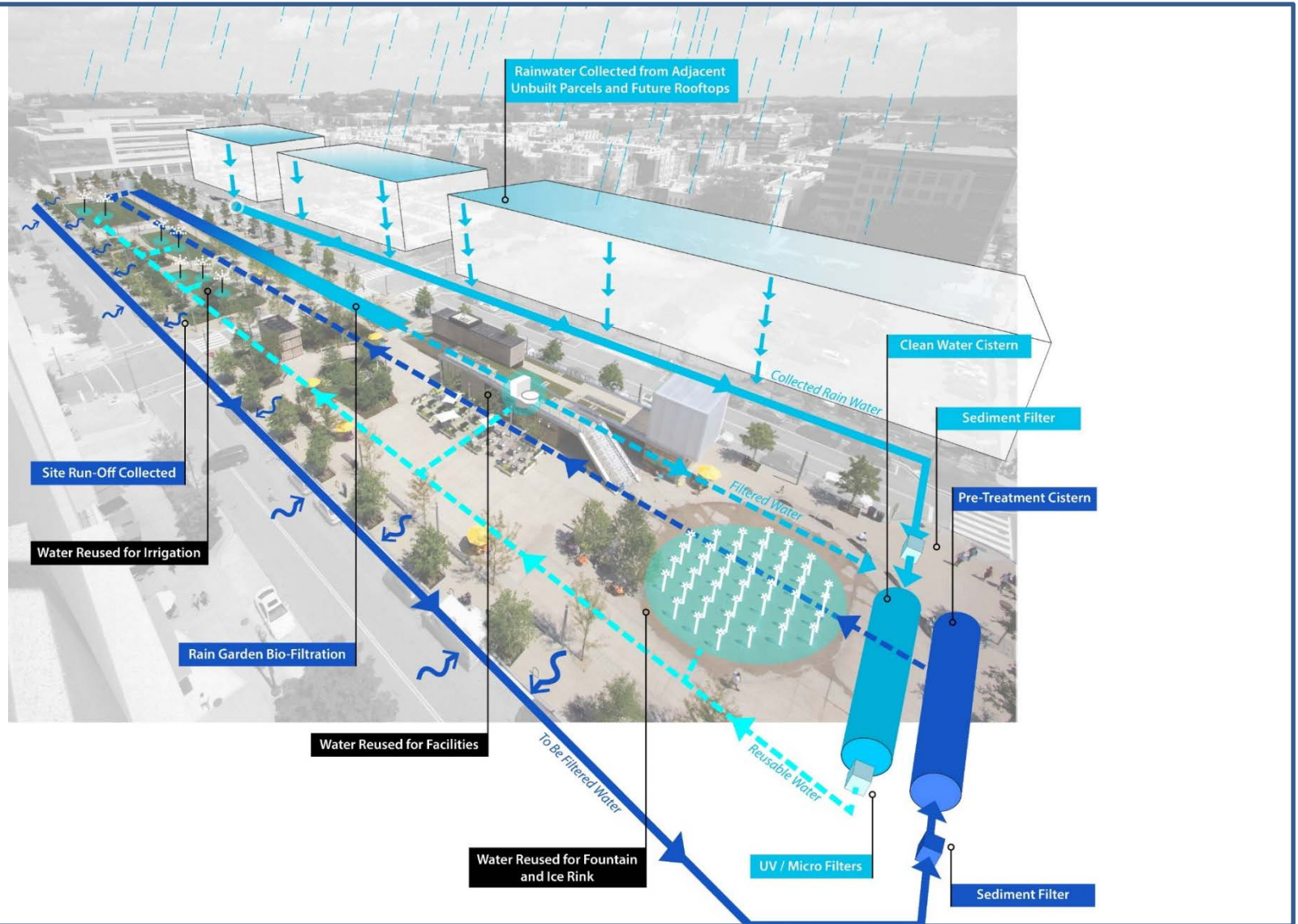
Rubin Image 16
Canal Park: Washington, DC

David's design for Canal Park creates a place of joy and exchange for people from all walks of life, every background, age, and socioeconomic status. The project revived a former bus depot and brownfield site into a gathering place for existing and new residents of both market- and worker-rate housing.



Rubin Image 17
Canal Park: Washington, DC

David's vision for the park's three pavilions recall canal barges and floating lanterns. One overlooks the linear skating loop, inspired by David's youth spent skating on frozen waterways in Ottawa. The rink hosted nearly 20,000 visitors in its first four months of operation; attendance has grown each year.



Rubin Image 18
 Canal Park: Washington, DC

Canal Park is a beautiful machine of social and ecological sustainability. In addition to 28-geothermal wells and electric car-charging stations, the stormwater management system reaches out into the neighborhood to capture 1.5 million gallons and bring it into the park for cleansing and re-use, including topping off human-engaged fountains.



Rubin Image 19
Canal Park: Washington, DC

In response to David's narrative for the park, a trio of playful sculptures by David Hess stitches together the three-block site. A children's free play area surrounded on three sides by fixed seating made from sustainably harvested American Black Locust allows flexible play and observation within the larger park experience.



Rubin Image 20
Canal Park: Washington, DC

The second of three pavilions, manufactured in American Black Locust from David's conception, hovers over a skim fountain as if a barge moving through canal locks. The invention creates a space for active child play, a stage for theatrical and musical performances, and storage for play elements and fountain equipment.

David Hocker, ASLA

President and Founding Partner, Hocker Design Group

ASLA Council of Fellows Nomination: Works Category

EDUCATION

Bachelor of Landscape
Architecture, Texas A&M
University, 2001, College
Station, Texas

HONORS AND AWARDS

National Awards

2016, November, ASLA
Honor Award, General Design
Category - The Power Station

2016, August, Architizer
A+Awards Finalist,
Landscape: Private Gardens
- Cedar Creek

2016, April, American
Architecture Prize Silver:
Gardens - Cedar Creek

2016, April, American
Architecture Prize Bronze:
Gardens - The Power Station

2015, October, ASLA Award
of Excellence, Residential
Design - Cedar Creek

2014, September, The James
Rose Center Suburbia
Transformed 3.0 Selected
Project - Brookhollow

2014, April, ASLA
Professional Awards Jury
Member

2010, October, ASLA Honor
Award, Residential Design -
The Power House

2010, October, ASLA Honor
Award, Residential Design -
The Pool House

Regional/Local Awards

2017, April, Texas ASLA Merit
Award - DMA Eagle Family
Plaza

2017, April, Texas ASLA Merit

On behalf of the Executive Committee of the Texas Chapter, it is my privilege to nominate David Lennox Hocker, ASLA, for your consideration for induction into the ASLA Council of Fellows. David has made a sustained name for himself and his firm, Hocker Design Group (HDG), in the brief time since its inception in late 2004. His work has become known for a unique use of materials, particularly recycled and regionally sensitive, in unexpected and precisely-executed ways. He has a keen sense of scaled relationships and construction detailing, both of which are apparent in his firm's built work. Subsequently, the spaces created through HDG's designs enjoy active use by the people for whom they are designed. David's dedication to design detail and execution have earned his firm over 30 design awards, including four National ASLA awards. The significant achievements achieved by David through his built works provide the foundation for his elevation to the Council of Fellows.

David attributes much of his design inspiration to life experiences and travel. From his childhood experiences on his family's Texas farm to a teenage landscape business, his broad knowledge of plant material, its proper use, and maintenance provided the basis for much of his planting design vocabulary today. While studying at Texas A&M University, he spent 2 years in Castiglione Fiorentino, Italy. This introduced David to the "master builder" concept of the Renaissance and the Italian tradition landscape and architecture that offers consideration to both private and public spaces. While in Italy he also met his future wife, and their marriage affords many return visits to visit family and experience Italian design sensibilities again and again. The varied agrarian and urban landscapes of Texas, the greater Southwest, and Italy continually shape his understanding of design, translating to the experiences enjoyed by visitors to and inhabitants of his projects in Texas, California, Oklahoma, and beyond.

David's built works are diverse in typology, however his residential work was initially recognized and widely published. David values and professes the importance of great residential design and the relatively close client collaboration, toward a better-informed design approach in the broader landscape architecture field and beyond. This typology has served as the

I enthusiastically recommend David Hocker for induction into the ASLA Council of Fellows. David has a long relationship with our School, first as a student and currently as an active and supportive alum. Utilizing his diverse skills and the different experiences he has accumulated in the art of landscape architecture over the years, David has made a profound and lasting impact on the day-to-day life of our School as well as its adjoining Abbey.

Fr. Paul McCormick
Headmaster
Cistercian
Preparatory School

David Hocker, ASLA

Award - Lyme, NH
2016, April, Texas ASLA Merit Award - Westover Hills
2016, April, Texas ASLA Merit Award - Bennett Drive
2015, December, PaperCity Dallas Design Award, Residential >3,500sf - Cedar Creek
2015, November, Cistercian Preparatory School Jim & Lynn Moroney Award for Outstanding Alumnus
2015, April, Texas ASLA Honor Award - Cedar Creek
2015, April, Texas ASLA Merit Award - Dartmouth
2014, April, Texas ASLA Honor Award - Brookhollow
2014, April, Texas ASLA Merit Award - Watershed
2014, April, Texas ASLA Merit Award - Penthouse
2013, April, Texas ASLA Honor Award - The Power Station
2013, April, Texas ASLA Honor Award - Larchmont
2013, April, Texas ASLA Merit Award - Pomona
2012, April, Texas ASLA Honor Award - Livingston
2012, April, Texas ASLA Merit Award - The Power House
2011, April, Texas ASLA Honor Award - Flite Acres
2011, April, Texas ASLA Honor Award - Urban Meadow
2011, April, Texas ASLA Merit Award - Buena Vista
2010, April, Texas ASLA Merit Award - White Rock House
2010, April, Texas ASLA Merit Award - Kessler House

backbone of his firm, providing structure for the firm's growth and affording a place for experimentation in spatial relationships, detailing, and materials use. Lessons learned from this project typology serve to influence the firm's non-residential work, resulting in evocative spaces that are memorable, hospitable, unpretentious, and livable.

David's design and landscape architecture contributions go far beyond his company's for-profit work toward several non-profit, professional, academic, and municipal client organizations. These include Jubilee Park Resource Center, the Cottages at Hickory Crossing, YWCA of Metropolitan Dallas, Cistercian Boy Scout Troop, ASLA, Texas Chapter of ASLA, DFW Chapter of ASLA, Cultural Landscape Foundation, Dallas Architecture Forum, AIA Dallas, Greater Dallas Planning Committee, numerous garden clubs, Texas A&M University, the University of Oklahoma, Oklahoma State University, the University of Texas at Arlington, Cistercian Preparatory School and Abbey, and the City of Clarksville (Texas). Work with some of these organizations has included campus master planning, site-specific designs, and town square re-inventions. Great amounts of time have been contributed to presenting, mentoring, and providing design jury services to programs sponsored by the schools and professional organizations. More recent efforts include presentations at ASLA's Annual Meeting in Los Angeles (Inside the LA Studio with Hocker Design Group) and the Texas Chapter of ASLA's 2016 conference in Fort Worth. Participation consecutive Garden Dialogue events with the Cultural Landscape Foundation and project tours with the DFW Chapter of ASLA, Dallas Architecture Forum, and AIA Dallas have helped these organizations' fundraising efforts.

Selected Projects:

The Power Station | Dallas, Texas

Role: Principal Designer

Awards: 2016 ASLA Honor Award, 2016 American Architecture Prize - Bronze, 2013 Texas ASLA Honor Award

The Power Station is an indoor/outdoor art exhibition space, guest artist's residence, and not-for-profit organization housed in a historic 1926 Dallas Power & Light electrical substation building in a mostly transitional, light

David is a careful listener, a true collaborator, and places pragmatic needs of the client and the project ahead of aesthetic moves and design hooks. In fact, his work often utilizes challenging budget and program restraints to establish design direction and vocabulary. I find his serious knowledge of plant material and design approach refreshing and non-pretentious. Make no mistake; his work is sophisticated and fresh. It comes from his heart and soul.

Gary Cunningham,
FAIA
President
Cunningham
Architects

David Hocker, ASLA

2009, April, Texas ASLA Honor Award - House on Cedar Hill

2009 April, Texas ASLA Merit Award - Midbury House

2008, April, Texas ASLA Honor Award - The Pool House

2008, April, Texas ASLA Merit Award - Park Lane House

2007, April, Texas ASLA Honor Award - The Belmont Hotel

PROFESSIONAL LEADERSHIP ACTIVITIES

2016, Co-Presenter, "Value of Residential Landscape Architecture", Texas ASLA Conference

2014, Professional Awards Jury Member, National ASLA

2012, Featured Alumni Presenter, Aggie Workshop, Texas A&M University

2007, Adjunct Professor, Design Studio I, Program in Landscape Architecture, The University of Texas at Arlington

2005, Juror and Designer for "America's Home" in Atlanta, Georgia, *Better Homes and Gardens*

PUBLICATIONS / RESEARCH

2017 (September), "Dallas' Own Italian Villa is an Oak Cliff Marvel", *PaperCity Dallas*

2016 (Spring), "Contemplating the Commotion", *The Continuum*

2016 (March), "CCR1 Residence", *Architect Magazine*

industrial neighborhood in East Dallas. An urban garden gallery springs to life within the former industrial compound, healing the site back to an industrially-influenced semblance of what it may have been in a prior life. The property's streetscape offers an artistic, durable solution for the gritty neighborhood, mixing new hardscape with elements of old. Throughout, the building and garden relate to one another gently through the careful manipulation of crisp architectural elements that are intentionally eroded by more informal, lush native plantings. The garden and renovated industrial space invites artists to respond to the raw character of the architecture and its surrounds. The project is a welcomed reminder that a thoughtful renovation of historical building and site can generate spaces that provide both form and function. David Hocker continues to work with The Pinnell Foundation, the center's owner, to coordinate and curate contemporary art exhibitions for the gallery's indoor and outdoor spaces.

Cedar Creek | Trinidad, Texas

Role: Principal Designer

Awards: 2016 Architizer A+ Award Finalist: Private Gardens, 2016 American Architecture Prize - Silver, 2015 ASLA Award of Excellence, 2015 PaperCity Dallas Design Award, 2015 Texas ASLA Honor Award

With a wooded, 7-acre site above Cedar Creek Lake as a starting point, this project's master plan situates the house, pavilion, tennis court, garage barn, boat dock, and boardwalk amongst a high canopy of existing loblolly pine and live oak trees and along the edge of the lake. This carefully considered siting minimizes tree loss while maximizing views to the lake beyond, a requirement of the project's program, as defined by the owner who had planted many of the pine trees with his grandfather as young child. The project establishes discrete entry, living, and recreation functions in its relative outdoor spaces that include a beach front lake entry; lakeside patio; entry side outdoor living room; a cobbled entry drive with a parallel, axial stone wall; and motor, bocce, and tennis courts. A simple and restrained design palette of wood, stone, concrete, and weathered steel are used throughout the project, reflecting the native environment. Native East Texas plants support and soften the hard architectural elements that define spaces throughout the project. The overall result of a strong collaboration between the design team and client transformed a long-held family property into a legacy destination where the harmony between built structure and site results in a completed project that feels as if it

I am a real estate developer around the urban core of Dallas. David and I have worked together for 6 years. During that time he has distinguished himself as honest, hardworking, knowledgeable and creative. The words "no" or "I can't" are simply not in his vocabulary. David has provided solutions that evoked the history of the land, blew past the current day's design envelope, and somehow saved costs to my bottom line in the process.

Brent Jackson
President
Oaxaca Interests

David Hocker, ASLA

has been in situ for years.

The Power House | Dallas, Texas

Role: Principal Designer

Awards: 2012 Texas ASLA Merit Award,
2010 ASLA Honor Award

After sitting vacant and inoperable for twenty years, this 1923 Dallas Power and Light Company electrical substation was transformed into a single-family residence. The industrial compound is an urban landmark in its neighborhood, located near the Katy Trail, a rails-to-trails recreation amenity, so its rehabilitation serves both the owner and public. The exterior areas offer a small slice of a native North Texas prairie: unmown buffalo grass with wildflowers that soften the ground plane and groves of Eve's necklace trees that provide scale to the tall masonry walls. Along the western edge of the property, a raised basalt boulder plinth provides an urban edge to a tight pedestrian space, while concealing electrical vaults for the home's power. High Rise live oaks emerge from this foundation to create shade for the three-story windows of the residence. Inside the compound a motor court is enclosed with a living green screen providing privacy. The main courtyard is surrounded by an existing brick wall, and existing concrete transformer and equipment pads are left in situ and incorporated into the design. A north steel pivot gate opens to reveal a tilted plinth of flowing buffalo grass. The 10-year project has stood the test of time, and it offers subtle lessons in native ecology that now expand along the adjacent trail.

The Pool House | Dallas, Texas

Role: Principal Designer

Awards: 2010 ASLA Honor Award, 2008 Texas ASLA Honor Award

The Pool House serves as an urban retreat for an artist and car enthusiast who live next door. The project functions as the center for family and social gatherings, successfully accommodating varying sized crowds. The importance of a seamless transition between interior and exterior is apparent; the Pool House sits on a concrete plinth toward the back of the property that extends out to surround the swimming pool as its deck. A small water feature cast into the concrete deck provides subtle noise to eliminate any distractions from beyond the garden walls. Large stone slabs provide transition to the landscape

David Hocker has emerged from the "interesting young gun" to a design leader in landscape architecture.

David's unique and awarded projects are contextual, deeply considered, thoroughly researched and masterfully detailed. The results are crafted, visually exciting sustainable environments enriching the lives of the owners, the community, and our profession.

These attributes aspired to by all landscape architects define the daily practice of David's studio work.

I fully endorse David as an ASLA Fellow.

Chuck McDaniel,
FASLA
Managing Principal
SWA , Dallas

2016 (March), "Saving Water is so Hot Right Now in Landscape Design", *Wired*

2016 (Early Spring), *Garden Design*

2016 (January), *PaperCity Dallas*

2015, *Landscape and Garden Design Sketchbooks*, Tim Richardson

2015 (Dec.), "The Serenity of Straight Lines", *Landscape Architecture Magazine*

2015 (Nov./Dec.), "Natural Connection", *Luxe Interiors + Design Dallas/Fort Worth*

2015 (Oct.), "The 2015 ASLA Professional Awards", *Landscape Architecture Magazine*

2015 (Sept./Oct.), "2015 Design Awards", *Texas Architect*

2015 (Summer), "The Landscape as Life Lesson", *FD House*

2015 (v19, v20, & v23), *World Landscape Architecture*

2015 (May), "A Natural Talent", *PaperCity Dallas*

2014, *Dallas Modern*, Dallas Architecture Forum

2014 (No. 12), "Zeleno skrovište", *Ecokuća*

2014 (Summer), *Modern Luxury Interiors, Texas*

2014 (Spring), *Modern Luxury Interiors, Dallas*

2014 (No. 49), *International New Landscape*

2013 (Mar./Apr.), *Extérieurs Design*

2012, *A Garden Makes a House a Home*, Elvin McDonald

2012 (Apr.), *Garden Design*

David Hocker, ASLA

2011, *Residential Landscape*, Arthur Gao

2011, *Outdoor Spaces*, Tim Richardson

2011 (May), *Landscape Architecture Magazine*

2011 (No. 01), *International New Landscape*

2010 (Sept./Oct.), *Garden Design*

2009 (Apr.), *Metropolitan Home*

2009 (Sept./Oct.), *Texas Architect*

2008, *City by Design: An Architectural Perspective of Dallas*, LLC Panache Partners

2008 (Spring), *Modern Luxury Interiors*, Dallas

2008 (May), *Metropolitan Home*

2007 (Sept.), *FI Deluxe*

2006 (Feb.), *Better Homes and Gardens*

2005 (Nov.), *Better Homes and Gardens*

2005 (Fall), "Simply Spacious", *Better Homes and Gardens Special Interest Publications*

2005 (Sept.), "Living from the Outside In", *Better Homes and Gardens*

EXPERIENCE

2004-2018

President, Hocker Design Group

2001-2004

Designer, David Rolston Landscape Architects

2000-2001

Designer, Naud Burnett & Partners

spaces beyond, becoming connectors throughout the site. A minimal plant palette creates mass plantings used for large textural impact and privacy screening. Along the central spine of the site is a privacy wall, placed along the typical neighborhood setback line. This sculptural element is a stainless steel cage filled with blue recycled glass slag, lit internally at night for added impact. The project has received both national and regional recognition, and it has been published across the globe.

Eagle Family Plaza at the Dallas Museum of Art | Dallas, Texas

Role: Principal Designer, in a Joint Venture with StudioOutside

Awards: 2017 Texas ASLA Merit Award

The Eagle Family Plaza at the Dallas Museum of Art (DMA) transforms a thirty-plus year old campus's north end, originally conceived as the vehicular entrance, into an active open space for play, dining, strolling, and reflection. The adjacent Klyde Warren Park increased the programmatic potential for the space, and the new design successfully responds by providing a new front door to the museum. An outdoor dining terrace and lounge area extend from the interior café with low decking for dining, al fresco, under a light steel arbor that provides the framework for a green wisteria ceiling. Adjacent to this space a new lawn replaces a duplicate drive lane and serves as a simple, elegant space for sculpture, impromptu children's play, and seating for special events and festivals. Updated plantings include an intentionally seasonal palette, formally organized, that suggests a welcoming feel of the expanded urban space. The design team achieved this success with smart design choices supported by a slim construction budget of \$3 million. An uncomplicated design parti provides easily understood, unassuming spaces where users of all walks of life feel comfortable and welcome, reflecting on the museum's own statement that, "visitor engagement is the cornerstone of the Museum's institutional vision."

Summary:

David Hocker's contribution to landscape architecture is apparent in his completed works. The works continue to evolve and grow, and his influence in the allied professions responds accordingly. What he started as a summer yard service in his junior high years has evolved into a passion for responsibly considered, beautiful and safe spaces for the people that will inhabit them. David continues to seek better solutions to previous design explorations through extensive travel and endless hours of sketching, and he will continue to influence the profession in a positive way for many years to come. The Texas Chapter of ASLA provides its utmost support and nomination of David Lennox Hocker to the ASLA Council of Fellows.

Sincerely,

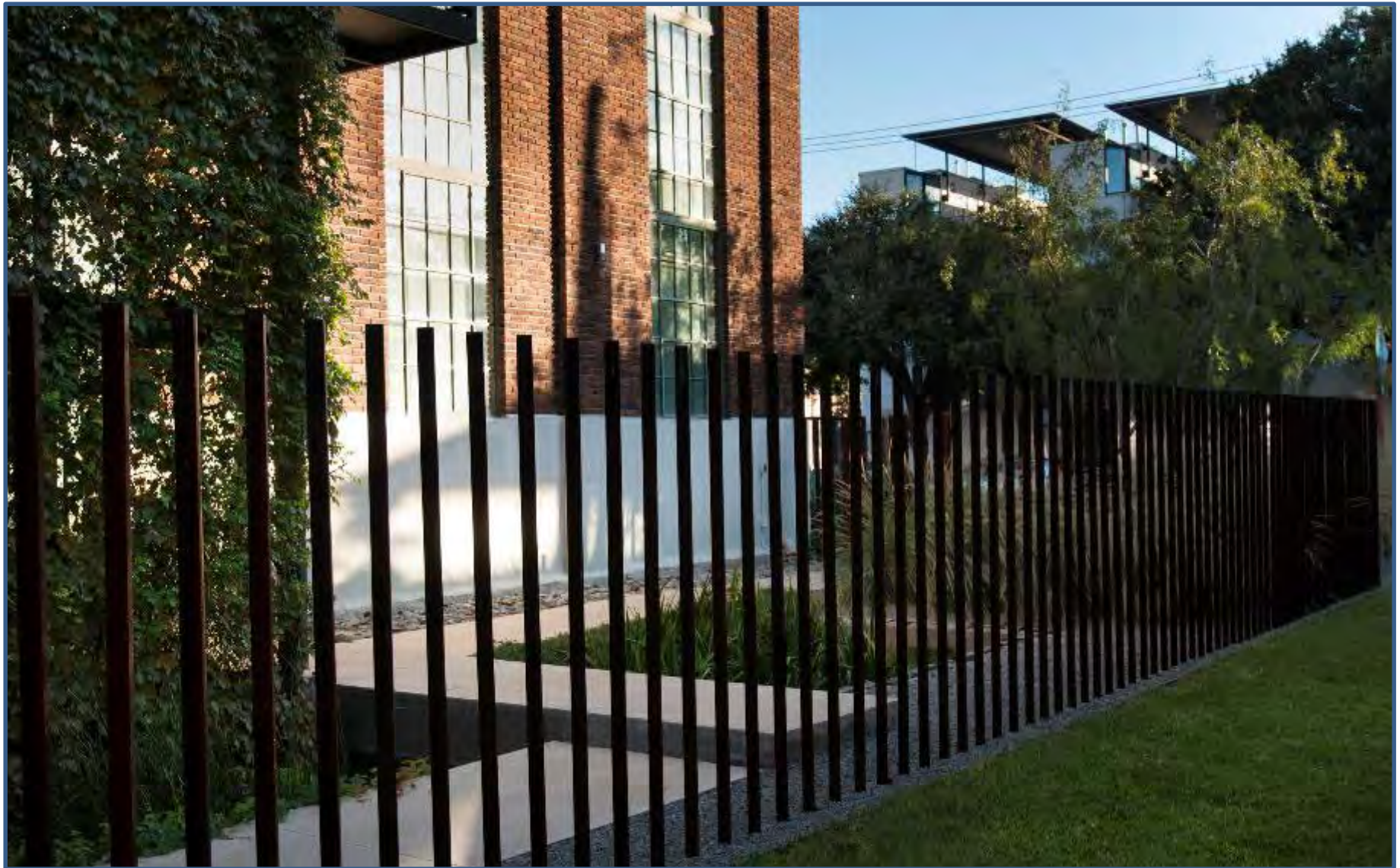


Clifton Hall, ASLA
Texas Chapter ASLA President



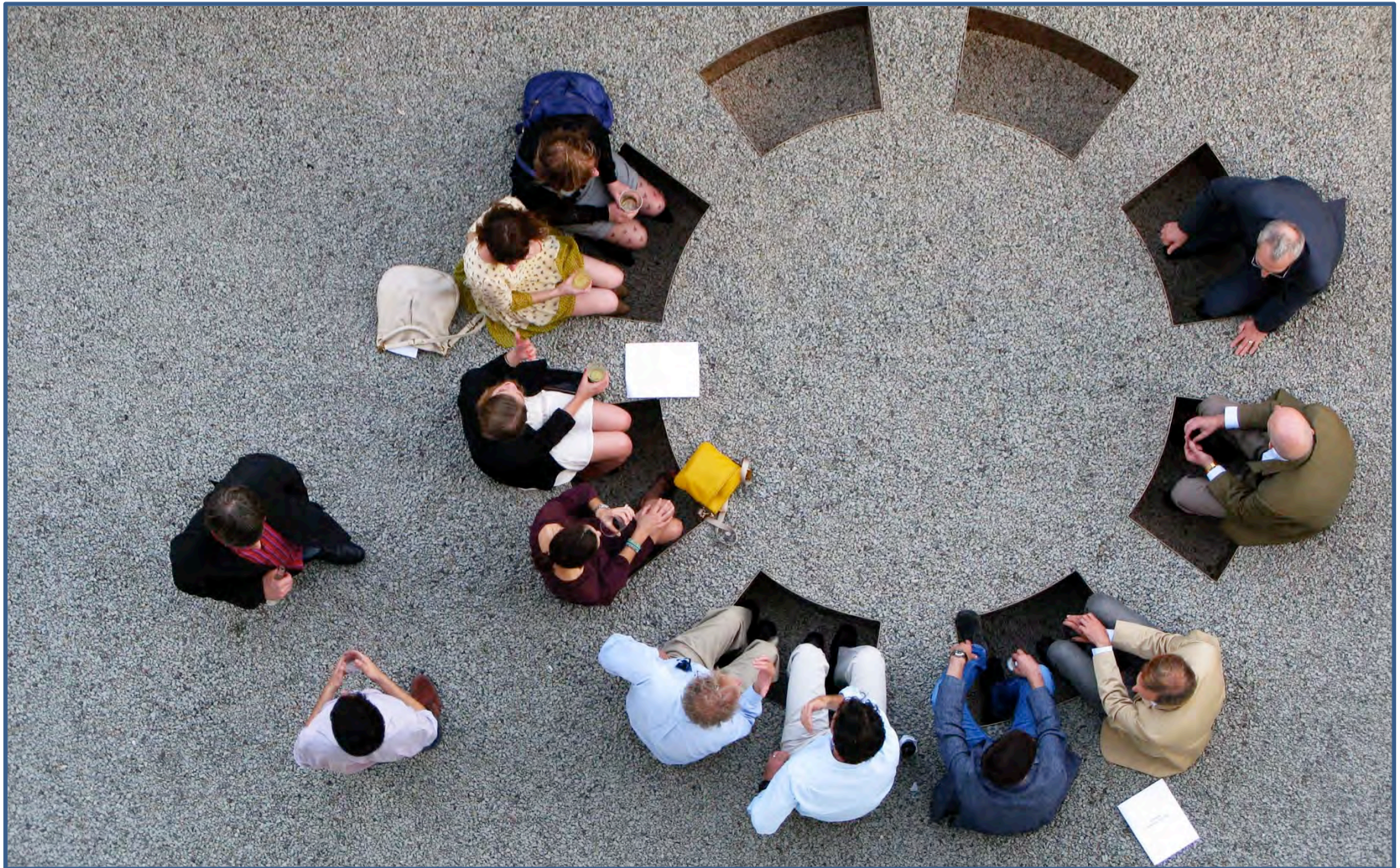
Hocker Image 01
The Power Station

The Power Station's stately façade is anchored by a newly-established surrounding of native spineless prickly pear, mesquite, and frogfruit.



Hocker Image 04
The Power Station

A simple cantilevered angle iron fence provides a secured transparent edge that creates a larger sense of scale.



Hocker Image 03
The Power Station

An interactive art installation, a detail collaboration between the artist and landscape architect, is shown alongside the building in its gravel court.



Hocker Image 04
The Power Station

A simple vertically cantilevered steel angle fence provides graphic shadows on the gravel and concrete floor of this reclaimed landscape at another Dallas Power and Light sub-station building that serves as a not-for-profit art foundation and artist-in-residency loft.



Hocker Image 05
Cedar Creek

The entry court of the residence serves as an outdoor living room, secluded from the motor court beyond by a stone wall with a cantilevered concrete hearth complete with a fireplace.



Hocker Image 06
Cedar Creek

The main house, as sited by the landscape architect, is carefully slipped into a grove of existing loblolly pines on the property.



Hocker Image 07
Cedar Creek

A bocce court serves as a beautiful recreation space that stretches along a guesthouse pavilion with views to the lake beyond.



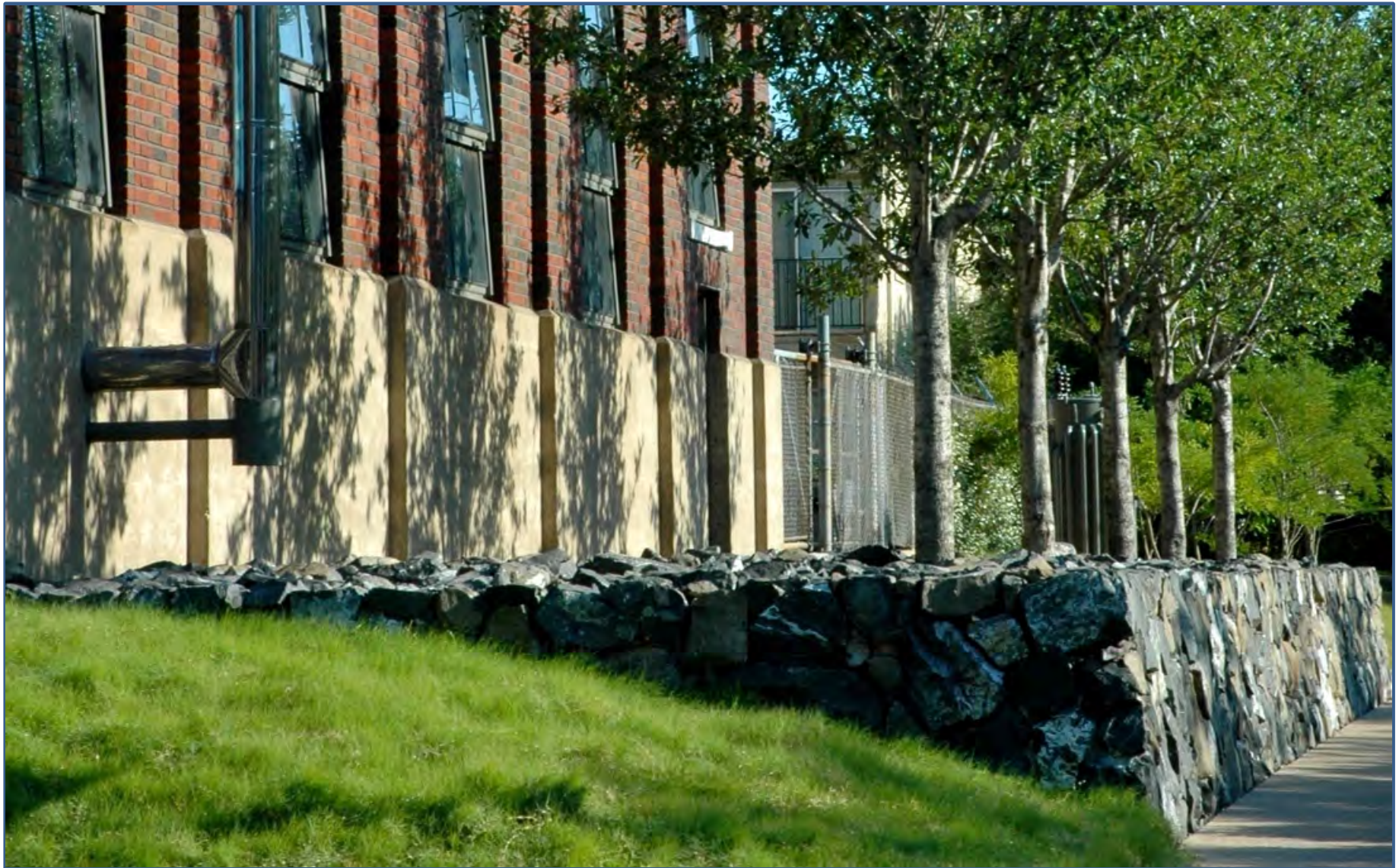
Hocker Image 08
Cedar Creek

The seeded cobble drive approach and adjacent parallel stone wall lead toward the gravel motor court.



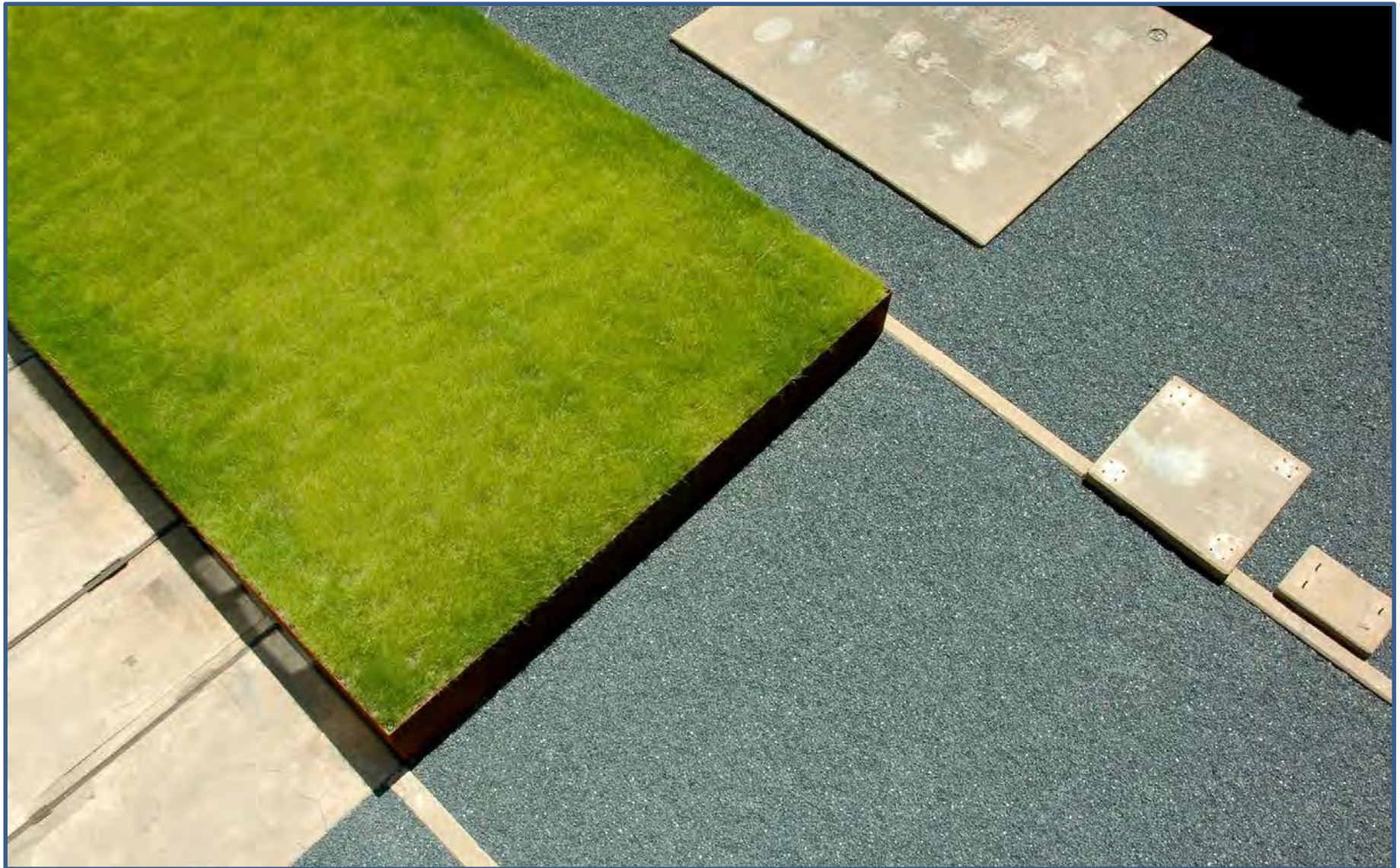
Hocker Image 09
Power House

The sloped former utility yard of this repurposed Dallas Power & Light building provides an industrial palette for a turf plinth that appears to rise from the courtyard's floor.



Hocker Image 10
Power House

A basalt plinth along a city sidewalk serves to conceal the industrial sized vent shafts alongside the building while providing a raised planter for street trees to shade pedestrians.



Hocker Image 11
Power House

The turf plinth and salvaged industrial concrete pads on the courtyard floor provides an artful graphic for the large upper floor windows of the residence and solid surfaces for seating of outdoor events.



Hocker Image 12
Power House

The interior courtyard features native mesquite trees, preserved concrete pads, gravel surround, and a tilted plinth of buffalo grass.



Hocker Image 13
The Pool House

A client's love of blue prevails in the lighting and pool surround of this pool house/art studio project.



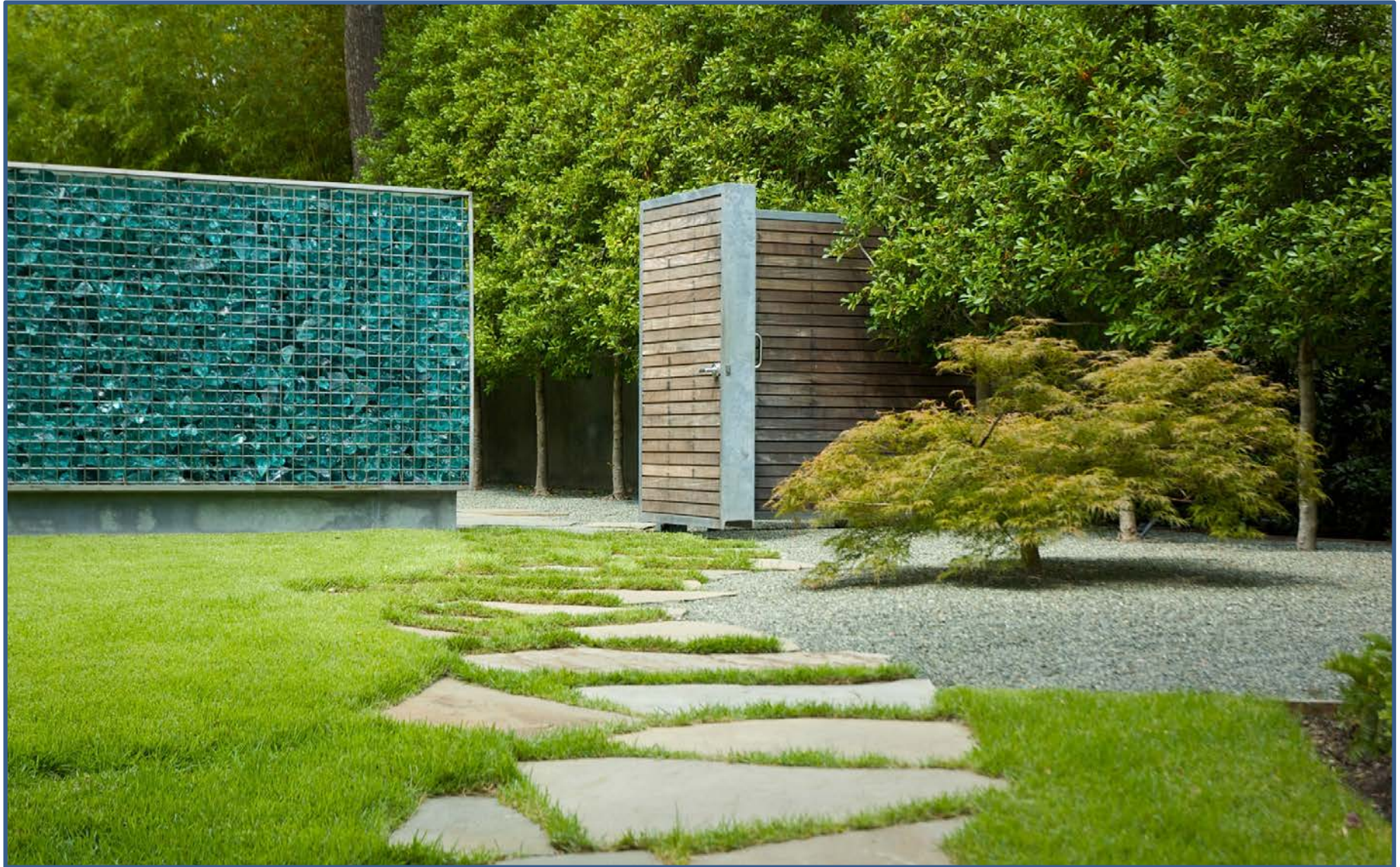
Hocker Image 14
The Pool House

A floating ipé deck extends along one end of the level pool, and a unique gabion-inspired, recycled glass slag wall conceals the space from the public street beyond.



Hocker Image 15
The Pool House

Horizontal planes of changing textures project through vertical plantings that provide separation between a series of outdoor rooms.



Hocker Image 16
The Pool House

A recycled glass slag wall with a galvanized steel and ipé gate serves as an artful separation between the private and public space in this garden.



Hocker Image 17
Eagle Family Plaza at the Dallas Museum of Art

The new trellis covered seating space and terraced lawn are separated from the alternate vehicular drive by a low concrete wall and planting.



Hocker Image 18
Eagle Family Plaza at the Dallas Museum of Art

A new trellis provides shelter for the pedestrian route and outdoor dining area.



Hocker Image 19
Eagle Family Plaza at the Dallas Museum of Art

A new food kiosk enlivens the covered outdoor dining and lawn space flanking new pedestrian access from Harwood Street.



Hocker Image 20
Eagle Family Plaza at the Dallas Museum of Art

New sculpture is sited on the lawn along the central axis shared by the interior restaurant's entry and exterior deck spaces.

Claude Cormier, ASLA

Principal, Claude Cormier et Associés

ASLA Council of Fellows Nomination: WORKS

EDUCATION

Master's in Design Studies
- History & Theory, Harvard
University, Graduate School of
Design, 1994

Bachelor's in Landscape
Architecture, University of
Toronto, 1986

B.Sc. University of Guelph,
Agricultural Sciences,
Horticulture , 1982

HONORS AND AWARDS

National Awards

2020, CSLA | National Award
| Small-Scale Landscapes |
Square Dorchester North Portion,
Montreal

2020, Royal Architectural Institute
of Canada | National Urban
Design Awards | Civic design |
Berczy Park, Toronto

2020, Royal Architectural
Institute of Canada | National
Urban Design Awards | Urban
Fragments | 18 Shades of Gay,
Montreal

2019, CSLA | National Award |
Medium-scale public landscapes
designed by Landscape Architect
| Breakwater Park, Kingston

2018, CSLA | National Award |
Small-scale public landscapes
designed by Landscape Architect
| Berczy Park, Toronto

2017, Urban Land Institute |
Global Awards for Excellence |
Sugar Beach, Toronto

2015, Royal Canadian Academy
of Arts | Honorary member

2014, Royal Architecture
Institute of Canada / Canadian
Institute of Planners / Canadian
Society of Landscape Architects

On behalf of the Council of Fellows Executive Committee, it is my privilege to nominate Claude Cormier, ASLA, for your consideration.

Claude Cormier is a unique voice in Landscape Architecture, renowned for creative problem solving that results in exuberant expressions of public placemaking. Cormier's work is reputed for its visceral playfulness, spark of surprise, and shameless embrace of joy and delight. At the same time, it is grounded and endures for its technical rigor, environmental sensibility, and social sensitivity.

Growing up on a dairy farm and sugarbush in rural Quebec, Claude Cormier's early relationship with the land was shaped more by an unrelenting pragmatism than bucolic romanticism. His discipline and practicality as a designer and businessman are informed by the exigencies of this rural life, but his creativity and conviction are shaped by an aspiration beyond the rural horizon to go beyond the status quo. This is reflected in Cormier's decision to pursue his first degree in Agronomy at the University of Guelph, with the hope of learning the science of horticultural hybrids to invent a new flower. His move away from the countryside to university introduced a new landscape where imagination could be expressed in space and form, motivating him to pursue further studies in Landscape Architecture at the University of Toronto. After learning the ropes in the field as a young professional, Cormier pursued a Masters of Design Studies at Harvard's Graduate School of Design, returning to Montreal after graduation to launch his practice in 1994. Claude Cormier quickly earned a reputation as a prolific designer renowned for originality and creativity. Starting small and evolving towards larger projects in tandem with teams of other urban design professionals, Cormier has consistently demonstrated an innovative and imaginative capacity for turning conflict into consensus. Over the past 25 years, he has approached each obstacle as a new challenge, each constraint as a stimulus

Claude Cormier is one of the top landscape architects in the world. He has continuously produced landscapes that are inspired, fresh, and very Claude. Claude has created change and opened us, as landscape architects, to new ways of thinking and building landscapes. He is a very important participant in evolving the culture of landscape architecture. I believe strongly that he should be rewarded for his contribution.

Martha Schwartz
FASLA, Hon FRIBA,
Hon RDI
Founding Partner
Martha Schwartz
Partners

Claude Cormier, ASLA

| Sustainable Development Award | Evergreen Brick Works, Toronto

2014, CSLA | National Citation / New directions | TOM Field of Daisies / Field of Poppies, Montreal

2014, CLSA | National Citation / Design | Parc Hydro-Québec, Montreal

2013, CSLA | National Honour / New directions | Pink Balls, Montreal

2013, CSLA | National Honour / Design | Evergreen Brick Works, Toronto

2013, CSLA | National Honour / Design | The new Place d'Armes, Montreal – Advisory Committee

2012, ASLA | Professional Award | Honour Award / General Design | Sugar Beach, Toronto

2012, Royal Architecture Institute of Canada / Canadian Institute of Planners, Canadian Society of Landscape Architects | Civic Design Projects | Sugar Beach, Toronto

2012, CSLA | Regional Honour | Square Dorchester and Place du Canada, Montreal

2009, ASLA | Professional Award | Honor Award / General Design | HtO Urban Beach, Toronto

2008, Holcim Award | Acknowledgement prize | Evergreen Brick Works, Toronto

2008, Fellow of the CSLA

2005, Architectural League, New-York – Emerging voice for North America 2005 | Overall recognition of work

for fresh creativity, garnering the respect of both clients and colleagues for being a dedicated and sensitive team player.

Claude Cormier and his firm are the recipients of over 100 awards, including two design awards from the ASLA, and three National Urban Design Awards from the Royal Architectural Institute of Canada. Cormier himself is the recipient of an honorary doctorate from the University of Montreal in recognition of an exceptional career, and the Knight of the National Order of Quebec, the highest honor bestowed by the Government of Quebec. He was also named an Emerging Voice in 2005 by the Architectural League of New York. Claude has volunteered as a member of the Waterfront Toronto Design Review Board since 2009, and has established an important eponymous endowment to the Landscape Architecture program at the University of Toronto, where he was also presented with the Arbor Award for outstanding volunteer service. Cormier has also lectured widely, including 'Inside the LA Studio' at the 2013 ASLA conference in Boston, the Dan Kiley Lecture as part of a retrospective of his work at Harvard GSD in 2010, and as part of the Isabella Stewart Gardner Museum's landscape series in 2015. Cormier is a frequent invitee to universities, participating in dozens of student reviews across Canada and the USA. He was also acclaimed in 2007 as one of fourteen progressive designers by Fast Company Magazine, published in 2015 as one of the top 30 international landscape practitioners by Phaidon Press, and featured in both the January 2013 and April 2020 issues of Landscape Architecture Magazine.

Selected Projects:

Please note that the following projects all won several awards which are listed in the left column under the "Honors and Awards" category.

SUGAR BEACH | Toronto, Ontario, CANADA

Role: Principal Designer

Sugar Beach is the second urban beach built into the amber necklace of Toronto's lakefront beachscape. Inspired by the sugar spray from the neighboring Redpath Sugar Factory, the design features a series of hard rock "candy" outcrops with colored stripes and dozens of pink umbrellas scattered across a sandy wedge of beach along the Jarvis Slip. Integrating the Central Waterfront Promenade, along with a plaza

Claude Cormier is a highly creative professional with a technically competent team that builds beautiful landscapes, and solves problems with an optimistic and engaged approach. Claude is a pleasure to work with and I recommend him as one of the country's best designers of public space.

Chris Glaisek
Chief Planning and
Design Officer
Waterfront Toronto

Claude Cormier, ASLA

2005, CSLA | National Merit | Blue Tree, Cornerstone Garden Festival, Sonoma, California

Regional/Local Awards

2015, CSLA | Regional Citation / Design | Clock Tower Beach, Montreal

2014, CSLA | Regional Citation | Four Seasons Hotel & Residences, Toronto

2013, CSLA | Regional Honour / Design | Renewal of Square Dorchester, Montreal

2011, CSLA | Regional Honour | Sugar Beach, Toronto

2011, CSLA | Regional Citation | Urban Prairie, Canadian Museum of Civilization, Gatineau

2009, Government of Quebec, Knight of the Ordre National du Québec

2008, CSLA | Regional Honour | HtO Urban Beach, Toronto

PROFESSIONAL LEADERSHIP ACTIVITIES

2020, International Design Competition for the new Art Gallery of Nova Scotia, Jury Member, Halifax

2019, ASLA Ohio Chapter, Annual Meeting and Exposition – Speaker, Educational session

2019, ASLA Oregon Design Symposium, Big Ideas – Keynote speaker, Serious Fun

2018, ASLA Annual Meeting and EXPO, Philadelphia – Panelist, Storytelling for Designers

2017, ASLA Los Angeles - The Power of Place: Landscapes of Protest and Optimism

2013, the ASLA- Annual congress 'Inside LA Studio'

for programmed and unprogrammed events, the design playfully adopts some of the most enduring elements of Toronto's emerging landscape identity, along with the urban horizon, a trace of the city's past industrial mood, and above all, the omnipresent horizon of the lake.

18 SHADES OF GAY | Montreal, Quebec, CANADA

Role: Principal Designer

Before 18 Shades of Gay, this project was preceded by Pink Balls, an installation originally launched in 2013 for the Aires Libres summer pedestrianization of rue Ste-Catherine. In 2017 Pink Balls evolved to become a pastel promenade inspired by the rainbow flag of the LGBTQ2+ community. A succession of six principal colors, each in three distinct hues across 180,000 recycled plastic balls, were suspended overhead to exclaim a singular and universally accessible immersion in color. The rhythm and tangle of nuance between the hues combine to become an unbroken 1 km long chromatic ribbon above the summer pedestrian axis of the Gay Village of Montreal. 18 Shades of Gay celebrates the evolving spectrum of the identities that make up the LGBTQ2+ community – plural, diverse, inclusive and nuanced. Simple in its expression, this was a surprisingly challenging project that invoked Mr. Cormier's bulldog tenacity to break through the inertia of civic officials, juggle critical timelines and production constraints, and mobilize the community through fabrication, erection, and even disassembly. This project aptly captures Cormier's design attitude for its complex yet singular expression, a universality manifest through phenomena, an economical and thoughtful use of limited resources, joy optimism and humor, as well as an unexpected generosity for a previously 'underloved' site.

Claude's work challenges the status quo in landscape architecture and urban design. He does not view landscapes as settings for buildings, or as passive scenes of nature. For him, landscapes are vibrant, three-dimensional spaces that are deeply rooted in history and culture, and they are duty-bound to the surrounding community. Claude has been instrumental in cultivating a rich body of built landscapes in North America that have received international praise. His urban work in particular has made an enduring impact on Canadian society.

Susan Herrington
Professor & Chair
Landscape
Architecture Program
School of Landscape
Architecture and
Architecture
The University of
British Columbia

Claude Cormier, ASLA

and member of jury for annual awards

Since 2009, Toronto Waterfront Design review panel member

PUBLICATIONS / RESEARCH

Spring 2021, Treib M., Herrington S., *Serious Fun - The Landscapes of Claude Cormier*, Oro editions.

April 2020, "Hell of Fun, Claude Cormier Cracks a Smile" by Brian Barth, *Landscape Architecture Magazine*, vol.110-no.4, pp. 112-131

April 2019, "Spazio alla diversità/Room for diversity" by Winy Maas, *Domus*, no 1034.

Autumn 2018, "More Fun: The cities We Need" by Jason McBride, *University of Toronto Magazine*, pp. 38-43

Summer/Été 2018, "Puppy Love : contention transforms into consensus, Berczy Park, *Landscapes/Paysages*, vol.20-no.2, pp. 48-49

Spring/Printemps 2018 "Growing Landscape's Brand : Claude Cormier in conversation with Beth Kapusta", *Landscapes/Paysages*, vol.20-no.1, pp. 64-68

Fall/Autumn 2017, "A Letter to Montreal" by Claude Cormier, *Landscapes/Paysages*, vol. 19, no.3, pp. 22-23

September 2017, "The 2017 ASLA Awards – Foreground / Now" by Timothy A. Schuler, *Landscape Architecture Magazine*, vol. 107, no.9, pp. 36-37

2015, The Architectural League of New-York, *30 Years of Emerging Voices*, Princeton Architectural Press, p. 213

SQUARE DORCHESTER | Montreal, Quebec, CANADA

Role: Principal Designer

Square Dorchester was once the heart of Canada's wealthiest neighborhood at the end of the nineteenth century renowned as a place to "promenade". The new design restores the original union jack layout of the Victorian public square, enhancing connectivity and removing incompatible uses to revive the grandeur of this classic oasis. A subtle ground pattern of cross prints in staggered rows recalls the cemetery that remains underground. The most recently completed phase resolves the northern fringe of the park which was cut off in the 1960s by the construction of an underground parking garage and the widening of a street. A classic Victorian fountain positioned on the line of this bifurcation reveals a 'belle-époque' water feature on the side of the park, and a two-dimensional silhouette along this slice of the street. Similarly, the original diagonal Victorian pathways radiating from the centre of Square Dorchester, which were sundered by two 1960s car park ramps, are recovered by two new arched pedestrian bridges that lift pedestrians over the vehicles below.

The restoration of Square Dorchester is an unprejudiced archaeological narrative, from its origins as a cemetery to its encroachment by 1960s car culture. Cormier quintessentially uses humor (the sliced fountain) as a key to unlock very serious solutions for the revitalization of this important civic space.

EVERGREEN BRICKWORKS | Toronto,

Ontario, CANADA

Role: Consortium Partner for the Master Plan and Design

A conceptual approach for the Evergreen Brick Works was used to transform a post-industrial ruin in Toronto's Don River Valley into a green public laboratory that is both educational and visceral. The design team proposed a subtle yet strategic architecture of action over object. Flexible spaces for Evergreen's evolving program emerge through lifting, inserting, appending, and weaving a new culture of use out of the factory's abandoned remains. These ma-

Claude has attained a level of excellence that is evident in every project that he has undertaken. I have observed this as a client, admirer and tourist of his built landscapes. I continue to be amazed at the extraordinary creativity that Claude brings to every project and the remarkable consistency in their approach. Irrespective of the size of the project and the budget allocated, Claude's projects are thoughtful, provocative and playful.

Alexander Reford
Director
Les Jardins de Métis/
Reford Gardens

Claude Cormier, ASLA

2015, Kombol M., *30/30 Landscape Architecture*, Phaidon, pp. 62-67

2015, "Lure of the Water's Edge" by James Roche, *Topos*, no. 89, pp. 30-35

2013, "Claude Cormier et Associés", *Harvard Design Magazine*, no.36, pp. 46-47

January 2013, "Sugar Buzz, How Sweet", *Landscape Architecture Magazine*, vol. 103, no.1 pp. 62-75

2013, "D'Olmsted à Cormier, le génie paysager", *Montréal centre-ville*, pp. 45-48

2011, "Urban Park 2", *Paisea*, no.17, pp. 44-47

2008, Richardson T., *Avant Gardeners (50 Visionaries of the Contemporary Landscape)*, Thames & Hudson, pp. 70-77

15August 2004, "Avant-Green; landscaping as a Fine Art" by Christopher Hall, *The New-York Times*, Art & Design

EXPERIENCE

Since 1994
Claude Cormier et Associés
(Principal), Montreal, QC

1993-1994
Martha Schwartz Inc.,
Landscape architecture,
Cambridge, MA

1989-1993
Le Groupe Lestage,
Architecture and urban design,
Montreal, QC

noeuvres extrapolate the evolution of the factory footprint to make way for the unbroken flow of phenomena across the site. The amplification and cross-pollination of extreme contrasts, such as those between the nature of the valley and the hardware of the city, manifest latent tensions that ultimately emphasize nature as process over form.

BERCZY PARK | Toronto, Ontario, CANADA

Role: Principal Designer

Berczy Park is a small iconic park on the threshold of three booming mixed-use downtown neighborhoods. The park is composed of a plaza with a large custom fountain and detailed granite paving motif, an activity green space for passive activities, and a perennial garden next to the historic Flatiron Building with its iconic mural. Diagonal pathways create long trajectories that help make this small park feel big. The recent surge in dog owners is manifest in the playful two-tiered fountain with its menagerie of spouting life-sized dog figures. It has become a destination in the city appealing to children and attracting visitors.

Berczy Park is an example of how conflicting community needs were addressed by activating the very points of contention: how to accommodate dogs and children within a small postcard park. The result has become a singular focal point of the community that is simultaneously dog magnet, child play space, as well as civic icon.

Summary by Council Chair

Claude Cormier formulated his quintessential approach and attitude to design in the early days of his practice. His Blue Stick Garden from the 1999 Métis International Garden Festival, with its playful interplay between the artificial and the natural and the sensational plot twist of surprise as the visitor pivots from blue to orange, is an example of how surprise and delight are manifest across different scales in all his projects. The maxim to "give them what they want and a little bit more" is a principle that enables Cormier to attain and often surpass the enormous social expectations by the public for the public realm. Widely acknowledged as an enduring and innovative figure in Landscape Architecture, we believe Claude Cormier strongly merits elevation to the Council of Fellows.

Sincerely,



Chair, ASLA Council of Fellows



Cormier Image 01
Sugar Beach, Toronto, ON

Urban Land Institute – Global Excellence Award, 2017 / EDRA – Great Places Award, 2014 / ASLA – General Design – Honour Award, 2012 / RAIC, CIP, CSLA – Civic Design Projects Award, 2012 / CSLA – Regional Honour, 2011

The site is situated opposite the working Redpath Sugar Factory where shiploads of raw sugar arrive every week, allowing beach goers and the park visitors to take in the choreography of this quirky industrial activity.



Cormier Image 02
Sugar Beach, Toronto, ON

Urban Land Institute – Global Excellence Award, 2017 / EDRA – Great Places Award, 2014 / ASLA – General Design – Honour Award, 2012 / RAIC, CIP, CSLA – Civic Design Projects Award, 2012 / CSLA – Regional Honour, 2011

Integrating the continuous Waterfront Promenade, along with a plaza for programmed and unprogrammed events, the design playfully adopts some of the most enduring elements from Toronto's emerging landscape identity - beaches, bedrock, trees, and water, as well as the urban horizon and a trace of the city's past industrial mood.



Cormier Image 03
Sugar Beach, Toronto, ON

Urban Land Institute – Global Excellence Award, 2017 / EDRA – Great Places Award, 2014 / ASLA – General Design – Honour Award, 2012 / RAIC, CIP, CSLA – Civic Design Projects Award, 2012 / CSLA – Regional Honour, 2011

Created with the aim to offer a respite from its industrial milieu, Sugar Beach has exceeded expectations to become an important recreation destination in the city, as well as a catalyst for the district's redevelopment.



Cormier Image 04
Sugar Beach, Toronto, ON

Urban Land Institute – Global Excellence Award, 2017 / EDRA – Great Places Award, 2014 / ASLA – General Design – Honour Award, 2012 / RAIC, CIP, CSLA – Civic Design Projects Award, 2012 / CSLA – Regional Honour, 2011

The granite-paved promenade is situated over a generous system of silva cells which provides over 30m³ of soil for each tree. This, along with the large soil volumes in the berms and under the sand, ensure that the maples, weeping willows, and white pines will flourish.

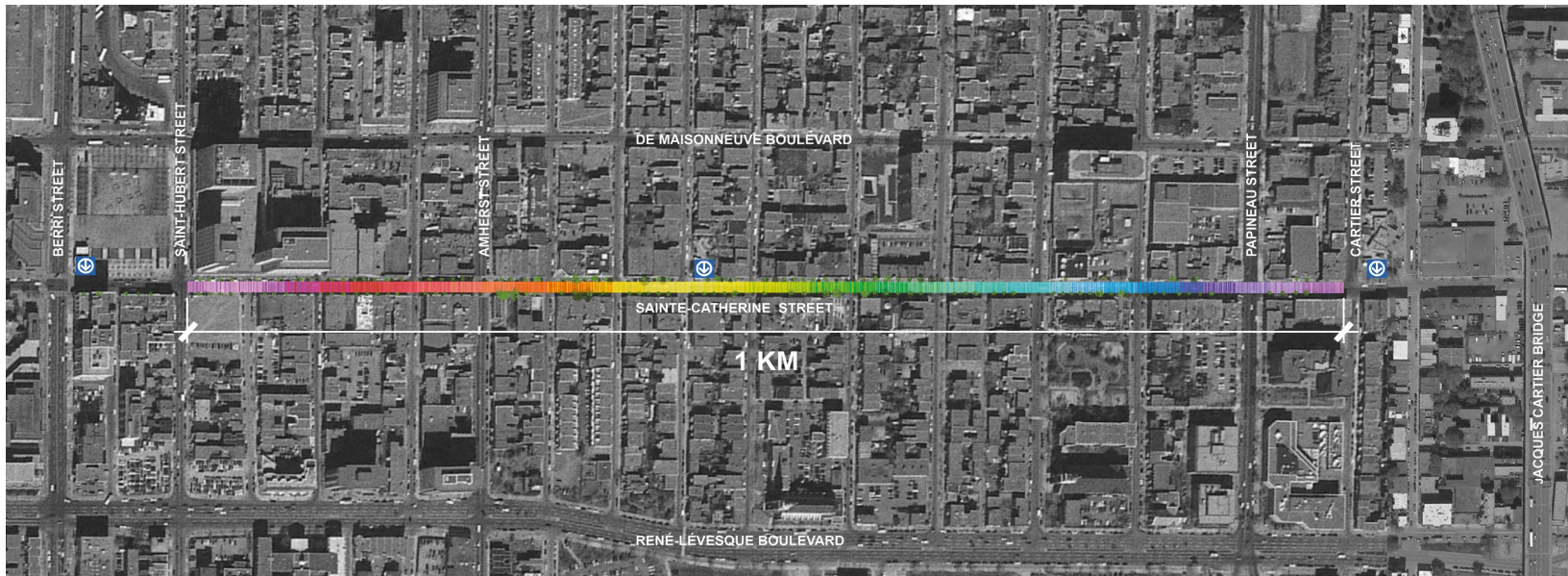
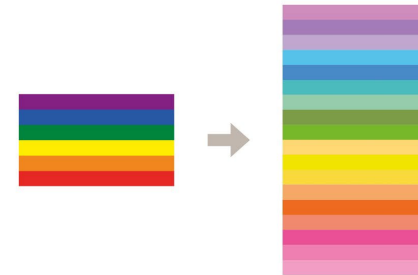


Cormier Image 05

18 Shades of Gay, Montreal, QC

RAIC – National Urban Design awards – Award of Excellence – Urban Fragments Category, 2020

18 Shades of Gay is made of 180,000 resin balls suspended over rue Sainte-Catherine East in downtown Montreal, marking the boundaries of the Gay Village. From 2011 to 2019, it was part of Aires Libres – an annual 5 month-long cultural happening that transformed this commercial artery into a pedestrian promenade.



Cormier Image 06
 18 Shades of Gay, Montreal, QC
 RAIC – National Urban Design awards – Award of Excellence – Urban Fragments Category, 2020

The 1km long uninterrupted gesture creates a strong visual identity for the Village by marking thresholds at both ends, at rue St-Hubert and rue Cartier, and by providing a metropolitan landing for three major subway stations connecting to the city.



Cormier Image 07

18 Shades of Gay, Montreal, QC

RAIC – National Urban Design awards – Award of Excellence – Urban Fragments Category, 2020

The suspended canopy integrates the street's natural foliage with a blast of artificial blossoms and is further enhanced by potted weeping willows to reinforce a relaxed summery mood. It provides a positive, unusual and joyful experience of colour while modulating light as pedestrians stroll underneath the length of the installation.



Cormier Image 08
18 Shades of Gay, Montreal, QC
RAIC – National Urban Design awards – Award of Excellence – Urban Fragments Category, 2020

Vibrant both day and night, the full PrismaColor chromatic spectrum promenade gives tone to the different zones of the Village, using color as georeference points for locals and tourists.



Cormier Image 09

Dorchester Square, Montreal, QC

CSLA – Awards of Excellence – National Award – Small-Scale Landscapes Category, 2020 / CSLA – Regional Honour – Design Category, 2013 / CSLA – Regional Honour – Planning and Analysis Category, 2012

The northern edge of the historic Dorchester Square had been cut off by the construction of an underground parking garage and the widening of a street (1960's). The project reclaims 30% of the overall public space, turning constraints into opportunities with a Victorian fountain, albeit with a twist, and two distinctive arched pedestrian bridges.



Cormier Image 10

Dorchester Square, Montreal, QC

CSLA – Awards of Excellence – National Award – Small-Scale Landscapes Category, 2020 / CSLA – Regional Honour – Design Category, 2013 /
CSLA – Regional Honour – Planning and Analysis Category, 2012

Constraints are playfully incorporated into the design of a truncated classic Victorian fountain positioned on the line of the expanded square. An adjacent kiosk (formerly a vespasienne) was restored and transformed into a café. The distinctive granite paver assemblage and sidewalk extension to the new northern limit effectively completes the park



Cormier Image 11

Dorchester Square, Montreal, QC

CSLA – Awards of Excellence – National Award – Small-Scale Landscapes Category, 2020 / CSLA – Regional Honour – Design Category, 2013 / CSLA – Regional Honour – Planning and Analysis Category, 2012

Revitalisation of the park features granite paving in 3 distinct finishes, as well as mounded Ha-ha-esque lawns that give an impression of vastness in this dense part of the city center.



Cormier Image 12

Dorchester Square, Montreal, QC

CSLA – Awards of Excellence – National Award – Small-Scale Landscapes Category, 2020 / CSLA – Regional Honour – Design Category, 2013 /
CSLA – Regional Honour – Planning and Analysis Category, 2012

This close-up view of the slice in the fountain highlights a woodpecker that forms part of the objects's overall expression. Green in colour, mimicking the colour of chlorophyll, the fountain ornamentation is inspired by the vegetal world of the *Flore Laurentienne du Québec*.



Cormier Image 13

Evergreen Brick Works, Toronto, ON

RAIC, CIP, CSLA – Sustainable Development Award, 2014 / CSLA – National Honour – Design, 2013 / Holcim Award | Acknowledgement prize, 2008

Located within the Lower Don River Valley, the Evergreen Brick Works was redeveloped to become an active, environmentally-based community centre. The conceptual premise activates a need for higher site porosity as a means to create a free-flowing system of sustainable connectivity in, around, and through the area.



Cormier Image 14

Evergreen Brick Works, Toronto, ON

RAIC, CIP, CSLA – Sustainable Development Award, 2014 / CSLA – National Honour – Design, 2013 / Holcim Award | Acknowledgement prize, 2008

The Forecourt exemplifies a framework that promotes natural systems to take root, built with donated and recycled materials, and situated over a complex underground network of industrial archeology.



Cormier Image 15

Evergreen Brick Works, Toronto, ON

RAIC, CIP, CSLA – Sustainable Development Award, 2014 / CSLA – National Honour – Design, 2013 / Holcim Award | Acknowledgement prize, 2008

In an effort to reinforce the front door to the site, an urban-scaled aluminum trellis was constructed on wooden posts that straddle the vestiges of underground kiln tunnels. Establishing a strong identity for the threshold of the Evergreen Brick Works, the pergola is planted with grapes that provide shade and serve as a demonstration for Evergreen's urban agriculture mandate.



Cormier Image 16

Evergreen Brick Works, Toronto, ON

RAIC, CIP, CSLA – Sustainable Development Award, 2014 / CSLA – National Honour – Design, 2013 / Holcim Award | Acknowledgement prize, 2008

Evergreen Brick Works has been recognized as one of ten top finalists by the National Geographic Geotourism Challenge. Of the more than 600 entrants, the project was highlighted for its efforts to connect city dwellers with nature.



Cormier Image 17

Berczy Park, Toronto, ON

RAIC – National Urban Design awards – Certificate of Merit– Civic Design Category, 2020 / CSLA – National Award – Small-scale public landscapes designed by Landscape Architect Category, 2018

A small park on the threshold of Toronto's Old Town, St. Lawrence, and Financial Districts, Berczy Park was revitalized to address rapidly growing and diversifying community needs that were never anticipated when it was first built over 40 years ago.



Cormier Image 18

Berczy Park, Toronto, ON

RAIC – National Urban Design awards – Award of Excellence – Civic Design Category, 2020 / CSLA – National Award – Small-scale public landscapes designed by Landscape Architect Category, 2018

A dog-spirited genius loci has permeated Berczy Park for years. The fountain manifests the endless daily dog visits as well as the park's history as the birthplace in 2002 of Woofstock, North America's largest annual festival for dogs.



Cormier Image 19

Berczy Park, Toronto, ON

RAIC – National Urban Design awards – Award of Excellence – Civic Design Category, 2020 / CSLA – National Award – Small-scale public landscapes designed by Landscape Architect Category, 2018

The custom cast-iron fountain that serves as the focal point of the revitalized park is detailed with 27 life-size dog sculptures and the accoutrements of canine culture, their jets aiming to the piece de-la-resistance of their desires – a cast golden bone.



Cormier Image 20

Berczy Park, Toronto, ON

RAIC – National Urban Design awards – Award of Excellence – Civic Design Category, 2020 / CSLA – National Award – Small-scale public landscapes designed by Landscape Architect Category, 2018

Stretched diagonals and skewed perspectives reaching out to curbs and facades, as well as layers of trees and topography, exaggerate perceptions that make this small park feel big.

Eric Kramer, ASLA

Partner, Reed Hilderbrand

ASLA Council of Fellows Nomination: WORKS

EDUCATION

Master in Landscape Architecture, with distinction, Harvard Graduate School of Design, 1998

Bachelor of Arts, Amherst College, summa cum laude, 1993

SELECTED HONORS AND AWARDS

Eric is the recipient of both the Charles Eliot Traveling Fellowship, awarded by the Harvard Graduate School of Design, and the Thomas J. Watson Fellowship, awarded to 45 recent liberal arts college graduates. Both fellowships supported year-long international travel, working in and studying the gardens of Europe and Asia.

INSTITUTIONAL AWARDS

2013 Firm Award, American Society of Landscape Architects

2013 Award of Excellence for Communications, American Society of Landscape Architects
Visible Invisible: The Landscape Works of Reed Hildebrand

NATIONAL PROJECT AWARDS

2019 Jury's Choice Award for Outstanding Achievement in Integrated Planning and Design, Society of College & University Planners, Duke University West Campus Student Life Precinct

On behalf of the Executive Committee of the Boston Chapter, it is my privilege to nominate Eric Kramer, ASLA, for your consideration.

Executive Summary

Eric Kramer's projects prove that meaningful work happens when we achieve precise alignment between ideas, words, and expressive details. Through two decades of building consequential landscapes across the United States, Eric has established a design process that blends clear communication and active engagement with diverse voices. He believes that ideas are the root of built work. Every project is an opportunity to question ingrained ideas, to expand the reach and significance of the discipline, and to engage actively with much broader contemporary dialogues.

Commissions such as Duke University's West Campus and the Clark Art Institute, both recipients of ASLA Honor Awards, are characteristic of Eric's work: they advance the values and missions of established institutions by enriching and expanding access to their landscapes. His design process is rooted in a clear articulation of principle, careful decision-making, and commitment to meeting challenge with innovation. Yet the work is never strident, always imbued with the humility that comes with understanding the limitations of our own perspectives and preconceptions as designers. The resulting landscapes have the qualities of clarity, serenity, and enduring beauty.

As a partner and studio co-head at Reed Hilderbrand, Eric is also a leader and mentor, inspiring teams to apply the same passion, inquisitiveness, and ethical stances that he does. His ideas-driven approach is well-suited to ensuring coherence across large teams and increasingly complex projects. He served as editor for Reed Hilderbrand's 2012 monograph, *Visible Invisible: Landscape Works of Reed Hilderbrand*, published by Metropolis Press, which received ASLA's Award of Excellence for Communication.

Eric is a vocal advocate for landscape architecture as a discipline that integrates technical and social dimensions. Speaking clearly and passionately to diverse audiences, he situates landscape as a common ground around which to galvanize communities and enable transformative change. His authority with the discipline's history positions landscape architects to engage other disciplines as equals.

As a teacher of landscape history for over 15 years in both liberal arts and professional degree settings, Eric reminds students that all built landscapes are reflections of their historical moments and represent the aspirations of their communities for the future. He inspires students to see landscape architecture as a progressive and optimistic practice.

Having spoken at ten ASLA annual meetings since 2008 on subjects from soils to climate change to historic sites and landscape commissioning, Eric has forged an exemplary leadership role in the field. He has also directed a series of independent research projects addressing urban soils, tree health, and landscape performance, which are rooted in the desire to harness science to realize resilient and enduring landscapes. Eric has shared the findings widely and openly, and this research has informed commissioned work in dramatic ways, from an urban forest master plan for Cambridge, MA, to the proposal to establish a con-

2018 Excellence in Landscape Architecture, Society of College & University Planners (General Design) Duke University West Campus Student Life Precinct

2018 Honor Award for Design, American Society of Landscape Architects, Duke University West Campus Student Life Precinct

2015 Best Landscape of the Year, The Architect's Newspaper, Clark Art Institute

2015 Honor Award for Design, American Society of Landscape Architects, Clark Art Institute

2015 Honor Award for Research, American Society of Landscape Architects, State of City Soils

2012 Merit Award for Excellence in Landscape Architecture for Open Space Planning and Design, Society for College and University Planning, Duke University Campus Drive

2012 Suburbia Transformed 2.0 Award, James Rose Center for Landscape Architectural Research and Design, Old Quarry

2012 American Architecture Award, The Chicago Athenaeum & The European Centre, Harbor Islands Pavilion and Carousel

2012 Honor Award for Design, American Society of Landscape Architects, Central Wharf Plaza

REGIONAL PROJECT AWARDS

2018 Merit Award for Design, Boston Society of Landscape Architects, Duke University

tinuous shade canopy at Alamo Plaza. Eric also has been a member of the *Landscape Architecture Magazine* Editorial Advisory Committee, the Annual Meeting Educational Advisory Committee, and the ASLA Student Awards Jury.

Advancing Research and Knowledge

Central Wharf Plaza, Boston, MA

This project is about the power of design to shape a space of character, respite, and energy within a chaotic urban environment. Previously a bus parking lot, the site was at a moment of transition — spatially between the city and the harbor and historically between a recently-demolished elevated interstate highway and the unfinished Rose Kennedy Greenway. While the city envisioned an open plaza here, Eric helped argue for distinguishing an intimate, cool, and spatially clear moment of pause.

To realize two simple moves — a healthy grove of 26 large caliper red and pin oaks that define the space and a continuous carpet of granite paving that connects it back to the city — required an innovative approach. The resulting system enables the paving to run right up to the trunks of the trees, provides aeration and moisture to the soils through open joints and linear drains, and accommodates service vehicles without damage to the roots below.

Now over 12 years old, these trees are thriving, as is the transformed community around it. Central Wharf exemplifies Eric's interest in continued innovation and learning. The process led him to undertake an independent research project on the long-term performance of urban soils and trees. He partnered with scientists and researchers to undertake rigorous field analysis of 10 projects in Boston. This research has been published in both academic and landscape design journals, has been the subject of two ASLA Annual Meeting panels, and was expanded to provide an open-source testing protocol that can be implemented by anyone with interest.

Shaping Evolution and Transformation

The Clark Art Institute, Williamstown, MA

Spanning 12 years of effort over three major phases of design and construction, The Clark reveals Eric's attention to continuity of narrative as a means to realize transformative change. The renewal and enhancement of the Clark's 140-acre campus brings together three distinguished architecture firms in collaboration — Tadao Ando, Anabelle Selldorf, and Gensler.

Eric built trust with each of the players by carefully putting the landscape at the center of design discussions. In a project that included constructing two miles of new trails, planting 1,000 trees, and siting

Eric's contribution to the field includes his ability to envision landscapes as aspirational places for collective cultural expression. His work at MIT often begins with a utilitarian site, overlaid with the functional requirements of utility and vehicles, combined with extremely constrained conditions. From this emerges a clear concept for a space that is civic in scale and material expression. His technical research into success and failure of built work undergirds his designs to create resilient landscapes.

Laura L Tenny, ASLA
Senior Campus Planner,
Massachusetts Institute
of Technology

West Campus Student Life Precinct

2015 Award of Excellence, Boston Society of Landscape Architects, Clark Art Institute

2015 Honor Award for Research, Boston Society of Landscape Architects, 2015, State of City Soils

2012 Honor Award for Urban Design, Boston Society of Landscape Architects, Harbor Islands Pavilion and Carousel

2011 Honor Award for Residential Design, Boston Society of Landscape Architects Old Quarry

2011 Merit Award for Design, Boston Society of Landscape Architects. Clark Art Institute

2011 Honor Award for Design Excellence, Boston Society of Architects, Harbor Islands Pavilion and Carousel

2008 Honor Award for Design, Boston Society of Landscape Architects, Central Wharf Plaza

2006 Honor Award for Landscape Analysis and Planning, Boston Society of Landscape Architects, Colby College

PROFESSIONAL LEADERSHIP ACTIVITIES

2013-2016
ASLA Annual Meeting Educational Advisory Committee, Member

2013-2016
Landscape Architecture Magazine Editorial Advisory Committee, Member

2014
ASLA student awards jury, Member

two new cultural buildings, the unifying experience is a terrace and one-acre reflecting pool. The process also included redefining how the institution and the Williamstown community understand the role of the campus. At the outset of the project, the institution treated the campus like scenery in a painting — a precious but delicate composition glimpsed distantly through gallery windows. The community saw it as a resource not to be touched. Eric's leadership inspired a new narrative for the site, characterizing the landscape as a dynamic system that integrates human and environmental patterns, requires active stewardship, and, when tended properly, works hard for the benefit of the institution and the community.

Balancing Continuity and Innovation

Duke Student Life Precinct, Durham, NC

A renewal and reimagination of Duke's iconic core encapsulates Eric's paired commitments to historic preservation and purposeful innovation. Here, Eric reinvigorated an Olmsted Brothers-designed landscape to provide universal accessibility and to enhance performance with engineered soils and new drainage infrastructure. Unwilling to accept the choice between strict preservation and overall erasure, Eric worked to integrate continuity and change.

A well-adapted planting reinforces the classical spatial hierarchy while allowing the integration of expanded uses — bike parking, informal student gathering, and accessible paths. Entirely new spaces that welcome the diverse communities of today share the material and vegetative character of the historic quad.

These landscape improvements make this precinct of campus a hub of activity, linking many student resources and offering outdoor space for learning, dining, and playing. It is also significantly more sustainable, managing maintenance inputs, reducing stormwater runoff, and accommodating intensive use at all times of year.

Bridging Public and Private

Pier 4, Boston, MA

Pier 4 forges a new paradigm for Boston's expanding harborside network of landscapes. In a neighborhood where many privately developed public landscapes have been criticized for feeling exclusive and corporate, this project aims to dismantle barriers between public and private, embrace the rough and emergent character of the seaside, and bring the experience of the harbor much closer to hand.

Previously the site of one of Boston's iconic seafood restaurants and the vast parking lot that surrounded it, the pier was neither part of the urban fabric nor a link to the harbor. Eric's approach emphatically extends the geometry and regularity of the city onto the pier, where it overlaps and intersects with the dynamism of the

I have worked with Eric for more than a decade on numerous projects and can say without hesitation that he is among the elite designers in our profession. He is an excellent collaborator and problem solver with a rare ability to respond to clients' wishes while also successfully advocating for innovative design solutions where needed. He is a skillful and exemplary landscape architect and deserves this recognition.

Mark Hough, FASLA
Duke University
Landscape Architect

TEACHING

2010–2019

Rhode Island School of Design, Adjunct Professor of Landscape Architecture

2005–2012

Connecticut College, Adjunct Professor

2001–2004

Boston Architectural College, Studio Instructor

PUBLICATIONS/ RESEARCH

2018, Scharenbroch, Bryant C.; Fite, Kelby; Kramer, Eric, "Pedogenic Processes and Urban Tree Health in Engineered Urban Soils in Boston, Massachusetts, USA", *Soil Science*, 183 (4):159-167, July/Aug 2018.

2017, Kramer, Eric. "The Grid and the River: Philadelphia's Green Places, 1682-1876" Book review, *CAA Reviews*.2017.67.

2015, "Below and Beyond: Long-term Performance of Urban Planting Systems," *Landscape Architecture Frontiers*

2012, Editor, *Visible | Invisible: Landscape Works of Reed Hilderbrand* by Douglas Reed and Gary Hilderbrand; Metropolis Books

2004, "The Walter Gropius House Landscape, A Collaboration of Modernism and the Vernacular," *Journal of Architectural Education*, Volume 57, Issue 3

2001, "Theory as Self-Discovery," *Landforum 11*, SpaceMaker Press

"Learning to Remember: Entries in a Journal," *Landforum 10*, SpaceMaker Press

harbor edge. The project also investigates and reveals the various means by which wharfs were made — lifting landform where there is filled earth below, peeling away surfaces to reveal sea walls and revetments, and extending the harborside walk out over the water on driven piles.

Here, visitors fly out over the water on the harbor walk, gaze back at the city from a tipped plateau, or — unlike anywhere else in the seaport — dip down into the ocean itself as high tides come up over the lowest tiers of the stepped tidal terrace. The material palette is not complicated, the spatial strokes are broad, freeing visitors from the sense of the city without losing a connection to place or giving the sense of an exclusive destination.

Shaping Cross-cultural Exchange **The Alamo, San Antonio, TX**

The Alamo means different things to different people. Its history is complex, its significance unsettled, its present charged with the politics of 2020. Given that context, any project, especially one that seeks to transform the physical condition and visitor experience of a site receiving over two million visitors a year, is fraught from the outset.

Reed Hilderbrand has worked with an interdisciplinary team of historians, interpretive designers, and architects since 2017 to advance a proposal that transforms a busy roadway and cluttered plaza into a unified pedestrian zone and open-air museum. This landscape liberates the Alamo for all, celebrating many voices, many histories at once. The plan embodies the concept of common ground, stripping away conflicting conditions and confusing elements to create a moment of distinction where the many communities who lived and died within the mission and on the battlefield can find voice — indigenous peoples, missionaries, and Texians, the defenders who came from far and wide, the Mexican army who was defending their sovereign land, and the people who came long after the battle of 1836, including the visionary women who sought to save the Alamo from ruin upon its anniversary in 1936.

Through this complexity, the proposed design retains a simple, clear, and expressive use of landscape components to alert and engage visitors to a deeper understanding of the space which they occupy. It is in this greater awareness and openness that opportunities for dialogue are found.

As the primary spokesperson for the plan at city and state-level public meetings, Eric positioned the landscape as a tool for bridging the diverse cultures, histories, and politics expressed in the site. In the face of deep division and vocal opposition, Eric's conviction in the project's values and its design strategies helped forged consensus, allowing the project to advance toward realizing the promise

The Alamo is a place and not a building — words calmly and poetically spoken as Eric set out to bring people together to see a reflection of themselves in a place so rich with layered history. The work Eric performed to transform the Alamo has been nothing short of amazing. The public process was an archetypal test of courage. Eric passed this test as a true professional — a testament to his character and fortitude.

Roberto C. Treviño

City of San Antonio
Councilman and Chairman of the Alamo Management Committee

2000, Vaccarino, Editor.
Kramer, Assistant Editor.
Roberto Burle Marx:
Landscapes Reflected;
Princeton Architectural Press
1999, Book Review: Daniel
Urban Kiley: The Early
Gardens, in Landforum 03,
Spacemaker Press

PROFESSIONAL EXPERIENCE

2000-Present
Principal, Reed Hilderbrand
1998 – 2000
Designer, Keith LeBlanc
Landscape Architecture,
Boston, MA
1997-1998
Intern, Child Associates,
Boston, MA
1995
Intern, Wallace Roberts and
Todd, Philadelphia, PA

SELECT PRESENTATIONS AND LECTURES

2020
Closing Keynote, New Jersey
ASLA Annual Meeting,
“Nature of Culture.”
2019, 2018, 2016, 2015,
2014, 2013, 2012, 2011,
2010, 2009, 2008
ASLA Annual Meeting,
Speaker / Panelist
2019, 2018
Society of College and
University Planners, Speaker
2017
Society of Garden Designers,
London, UK, Keynote
Speaker
2020, 2015
MidAtlantic Association of
Museums, Speaker
2014
Boston Society of Architects,
Speaker, “Humanism for
Landscape Urbanism”

of the Alamo for San Antonio, the nation, and the world.

Building upon this experience, in the past year, Eric, along with Gary Hilderbrand, led the firm’s entry to the Tidal Basin Ideas Lab sponsored by the National Trust for Historic Preservation and the Trust for the National Mall. Sea level rise, deferred maintenance to major public infrastructure, historic preservation, and intense cultural meaning animated the work. What set Reed Hilderbrand’s approach apart from the field of five nationally-recognized firms was its focus on bringing together preservation practice, climate adaptation, and evolving social and political contexts, foregrounding inclusivity, diversity, and integration across generations. Reed Hilderbrand’s entry, “Open Work: A People’s Future for the National Tidal Basin,” a project of ideas typical of Eric’s leadership, conceives not only of a strong design proposal but its strategic implementation over time in response to specific, long-term climate threats. Built into the work is the understanding that successful implementation of the landscape depends on effective communication of its principles and objectives.

Summary by Chapter President:

Eric Kramer’s significant body of work exemplifies the highest level of thought and execution in our profession. It’s enduring resonance reflects a deep commitment to making places that not only advance the values and missions of such esteemed institutions as the Clark Art Institute and Duke University but that also strongly connect visitors to those places. By thoroughly understanding and probing the social, cultural, and physical histories of place, and by engaging communities and users in dialogue about those histories and preconceived ideas, Eric creates landscapes of enduring beauty underpinned by sophisticated clarity of thought which have been recognized multiple times with our profession’s highest honors. As a partner and studio co-head at Reed Hilderbrand (2013 Firm Award winner), as well as a devoted educator of our profession’s history, former member of the ASLA Annual Meeting Educational Advisory Committee and the LAM Editorial Advisory Committee and frequent speaker at national conferences, Eric’s influence on places of cultural importance, as well as next generations of landscape architects, bodes well for our field and the world we inhabit.

It’s a great honor for the Boston Society of Landscape Architects to enthusiastically recommend Eric’s elevation to the Council of Fellows.

Sincerely,



Kaki Martin, FASLA
President, Boston Society of Landscape Architects

In more than twenty years of working alongside Eric, I have thrived on his empathic and scholarly voice in every aspect of what we do—conceptualizing, engaging, building, and beneficently sharing the knowledge we gain through this work. Narrative and project are one with Eric. His gift of suasion is inseparable from something deeper: an unbending commitment to social equity, which I observed in him long before it became common parlance in the design community.

Gary R Hilderbrand
FASLA FAAR
Principal, Reed
Hilderbrand



Kramer Image 01
Central Wharf Plaza

The spatial power of a grove of trees is enough to set this plaza apart from the busy streets that surround it. A simply graded ground plane and a single surface of continuous paving feels fluid, welcoming entry and connecting back to the surrounding city.



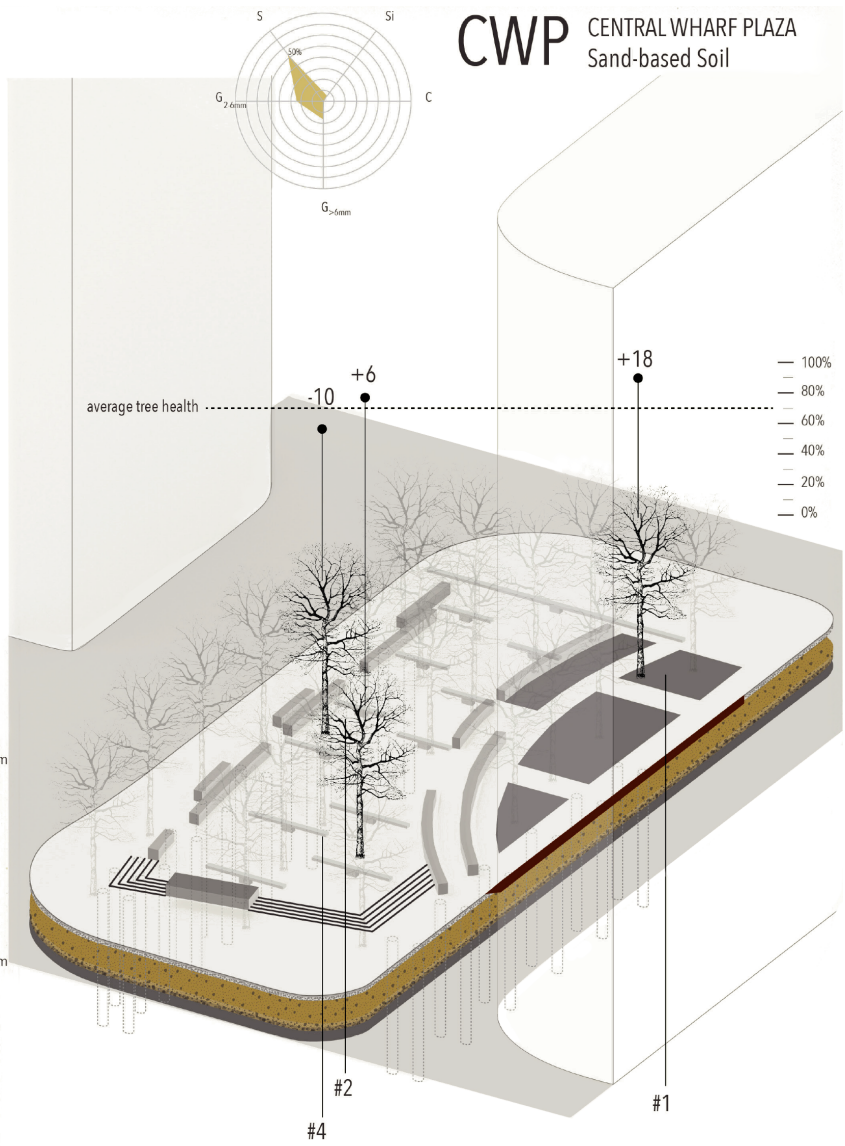
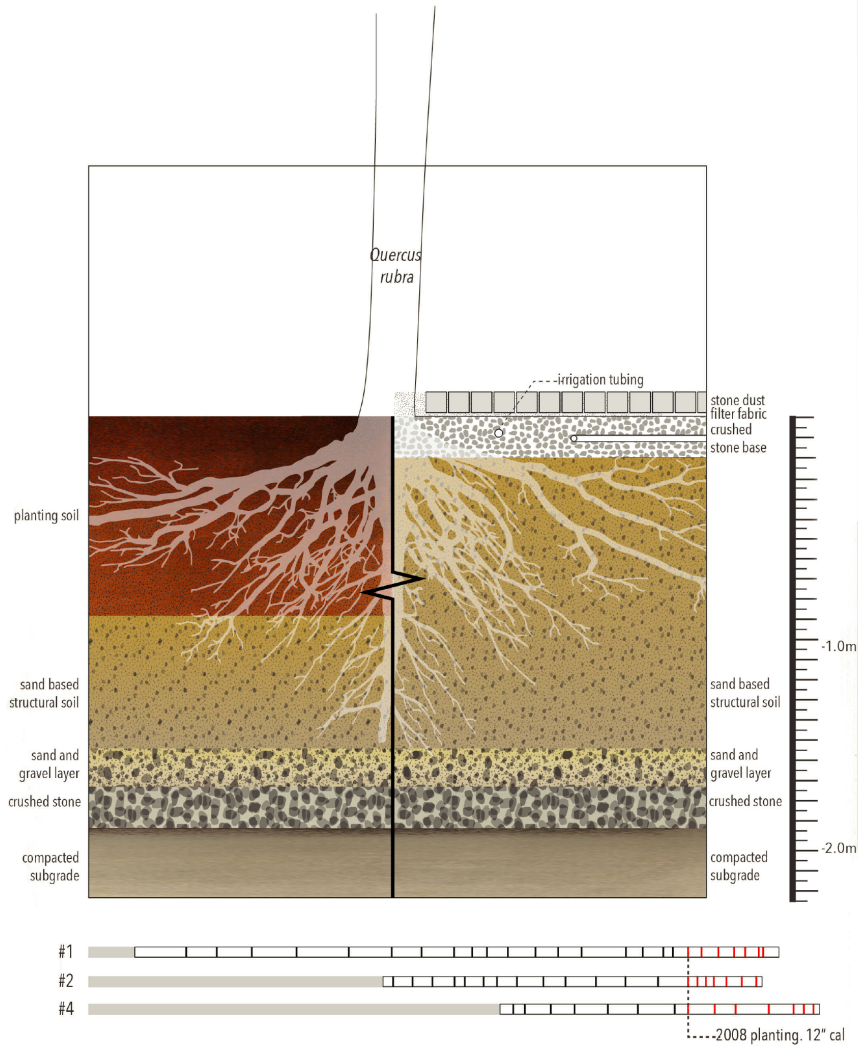
Kramer Image 02
Central Wharf Plaza

Gently arcing granite walls navigate grade, allowing the plaza to slope gently upward to provide a panoramic view of the busy harborside. The walls frame a more intimate garden and splay to the east, allowing diagonal connections through the site. The trees parallel these arcs, reinforcing the sense of expansion.



Kramer Image 03
Central Wharf Plaza

The simple detail of bringing the cobble directly up to the tree trunk is critical to the sense of scale and continuity in the plaza. Eric led the team that developed the innovative system of engineered soils, irrigation, and aeration makes this possible.



Kramer Image 04
Central Wharf Plaza

The experience of planting large trees at Central Wharf led Eric to undertake a multi-year collaborative research project to document the long-term performance of urban soils and trees. These illustrations were used to share complex data and nuanced findings with a wide audience.



Kramer Image 05
Clark Art Institute

Situated within a dramatic landscape of woodland and meadow, the Clark's first phase abstracts these patterns to integrate architecture and site, providing access, reshaping landform, and renewing the emergent woodland edge. The designed forms are as powerful as the context.



Kramer Image 06
Clark Art Institute

Editing and careful insertion are primary tools of transformation here. Drives, paths and bridges animate movement from woodland to clearing, from lowland to upland. Stream stabilization, invasive management, and the replanting of native woodland edge species enhance the landscape's resilience.



Kramer Image 07
Clark Art Institute

The reflecting pools at the Clark Center are the working heart of the campus. Spatially, they link three generations of architecture and draw people together. Eric's team advanced the belief that they could also serve as the backbone of an integrated water reuse system, one that saves the Clark over a million gallons of potable water a year.



Kramer Image 08
Clark Art Institute

Conceived originally by the architect but designed by Eric's team, the pools gently step and gradually taper to reconnect the campus core with its most treasured resource — the pastoral landscape of this 140-acre campus. The perfectly level terraces project into and appear to float above the broad planes of water.



Kramer Image 09
Clark Art Institute

A series of weirs bridge across the pools and navigate the gently sloping terrain. Monolithic blocks of granite feel both grounded and light. The play of waterflow and the accompanying sounds engage people of all generations.



Kramer Image 10
Duke Student Life Precinct and Crown Commons

Crown Commons transforms a service area into a hub of student activity. Eric fought for integration of architecture and landscape, working with multiple architects to realize this space. Here vegetation reinscribes the spatial structure of a traditional Duke courtyard, while the material expression and flexible furnishings align it with how students live today.



Kramer Image 11
Duke Student Life Precinct and Crown Commons

The collegiate gothic West Quad occupies a ridge, and the surrounding buildings navigate grade down to the surrounding lowlands. Crown Commons organizes and expresses this dynamic section with broad stairs, terraced landform, and a floating bridge that provides shaded seating below.



Kramer Image 12
Duke Student Life Precinct and Crown Commons

At the heart of Crown Commons is a terrace of contemporary expression but constructed of materials familiar from the historic quad. Here taxodium shade the plaza, and sunken beds of native species manage regional stormwater. A busy service area in the background was reorganized, making this serene space possible.



Kramer Image 13
Duke Student Life Precinct and Crown Commons

The renewed quad responds to the pressures of contemporary use while preserving legacy trees. Stormwater management is integrated into new soil profiles and a band of cobble along the widened path. Robust planting defines a zone that integrates spaces for gathering, accessible paths, and contemporary uses like bike parking.



Kramer Image 14
Pier 4

Unlike adjacent parcels in the growing Boston Seaport, Pier 4 merges the geometries of the urban grid and the rougher and more dynamic patterns of the water's edge. Linear elements accentuate the sense of projection, while a narrow cut in the landform supports naturalized planting that serves as a windbreak and stormwater management device.



Kramer Image 15
Pier 4

Eric's team advocated to break down the hardened edge of the seawall, here becoming a planted revetment where the public Harborwalk becomes a ribbon elevated over the water. The material expression builds upon the vocabulary of the Institute for Contemporary Art in the background, while embracing a rougher more dynamic character.



Kramer Image 16
Pier 4

The project uses contrast and differentiation to express the multiple typologies of pier building. Where there is solid fill, land is lifted gently, protecting from prevailing winds and storm surge and giving visitors a new vantage point over the harbor. Where fill ends, the expression of pile-supported decking is made visible by disconnecting the boardwalk from the land.



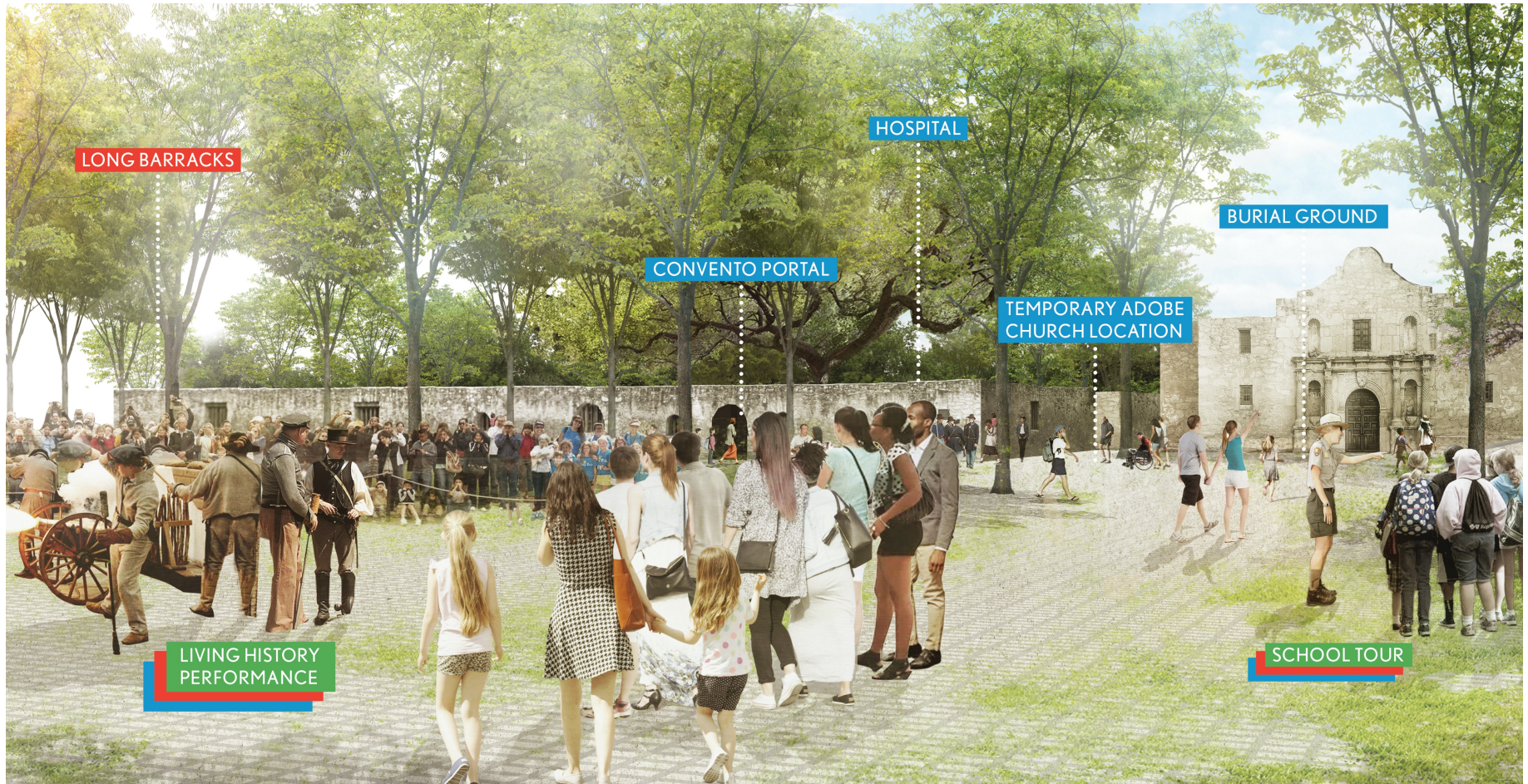
Kramer Image 17
Pier 4

Where land and pier overlap, and where the grid of the city meets the dynamic coast, a monumental tidal terrace folds an occupiable surface down to the water. At high tides, the lowest steps are submerged, providing one of the only moments in the Seaport where people can touch the sea.



Kramer Image 18
Alamo Plaza and Museum

This comprehensive interpretive plan reconceives a fragmented plaza as a coherent district. An open-air museum at the center interprets the history of the site — from native lands to mission to battlefield. This project reroutes traffic, pedestrianizes the area, and sets out a vibrant urban plaza as a frame through which to approach the historic site.



- MISSION DE VALERO
- BATTLE OF THE ALAMO + TEXAS REVOLUTION
- POST BATTLE OF THE ALAMO
- ARCHEOLOGY

Kramer Image 19
Alamo Plaza and Museum

Within the outdoor museum the contemporary surface of the city is peeled back to express the scale of the original mission and indicate to visitors that they have entered a space of reverence and learning. Textures are rough, materials timeless, vegetation naturalized. Here the voices of multiple communities overlapping over hundreds of years are revealed.



Kramer Image 20
Alamo Plaza and Museum

This project also asserts the power of the urban canopy to reframe our experience of a place. This grove of trees set over a pervasive paving system transforms a fragmented set of plazas and roadways into a unified frame that redefines how we understand the 21st century city and more importantly the historic site that exists within it.