AN EVALUATION OF THE SIGNIFICANT DESIGN DEVELOPMENTS OF LANDSCAPE ARCHITECTURE IN THE UNITED STATES

COMPREHENSIVE REPORT FOR THE DEGREE OF M. L. A.

MICHIGAN STATE UNIVERSITY

JOHN FREDERICK EDSALL

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ABSTRACT

AN EVALUATION OF THE SIGNIFICANT DESIGN DEVELOPMENTS OF LANDSCAPE ARCHITECTURE IN THE UNITED STATES

by John Frederick Edsall

The design development of Landscape Architecture in America involves five periods with certain events occurring in each period which reflect the character of the times. I would identify the periods in the following manner: (1) there is the early development period from the founding of our country to about the middle 1840's; (2) the period of early professional design work, when the naturalism of the English Landscape School prevailed, from the mid-1840's to the Columbian Exposition in Chicago in 1893; (3) following this and until the early 1930's there was a period of eclectic formalism in Landscape Architecture related to the Classicism in architecture of this same period; (4) from the late 1930's until abour 1940 a new theory of design, the Modern Movement, synthesized the design principles of the informal and the formal periods, adding the element of time, and related all of this to the ideals of society that may be current in any period; (5) finally there is the current design trend, really a continuation of the Modern Movement, within the last twenty-five years, in which the ideas of the Modern Movement have been applied to projects and problems of increasing scale and complexity.

John Frederick Edsall

Early Development - The Colonial Period to 1845:

In the early Colonial Period Landscape design followed the pattern set in the countries from which the people originated. In later years, particularly the early 1800's, designs, such as those done by Thomas Jefferson and Andre Parmentier, reflected a professional character, but no real professionals existed as yet in America.

English Naturalism - 1845 to 1893:

The design ideas of the English Landscape School were first set forth in America by Andrew Jackson Downing. Downing is credited as having been the first professional Landscape Designer in America. His ideas were later reflected in the work of Frederick Law Olmsted, Sr. and Charles Eliot, Jr. who were the most noted Landscape Architects of the period following the Civil War (1865) and until the 1893 Columbian Exposition.

Eclectic Formalism - 1893 to the Early 1930's:

The "White City" of the Columbian Exposition established the Classical architecture which prevailed in this period. Landscape Architectural designs generally followed the formal design style set by the building. Early in this period and until about 1910 there was a "battle of the Styles" with the proponents of the nineteenth century naturalism pitted against the formalists. Charles Platt was primarily responsible for instigating the eclectic formalism in Landscape Architecture.

World War I, with its projects in site planning for military bases and housing developments opened a new door for Landscape Architects in government work. The War projects also exposed the Landscape Architect to larger scales and greater complexities of work than he had previously encountered.

The Modern Movement - Late 1930's to 1940:

In this period of depression government works were the primary design projects in which the Landscape Architect was involved. Work, again often at larger scales than in former periods, readied the Landscape Architect for the problems we face today. This too was a period of theoretical evolution. In the Modern Movement Landscape Architecture once again followed the pattern set by architecture. Designs were considered in three dimensions and their relation to a human scale was paramount. In the relationship of space to space, or volume to volume, time became an element of design.

The Current Period - 1940 to 1965:

The idea of site planning, in relation to any type of project situation, started this period and is the basis for work done today. Site planning involves the consideration of the total environment. It is a manifestation of the increasing scale at which the Landscape Architect must learn to design.

The Future:

Briefly, I feel the future holds the great promise for

Landscape Architectural design. We are becoming more concerned as a nation with the preservation and enhancement of the beauty of the United States. We desire an overall relation of man to his environment from the scale of the individual site relationship to the application of the total social pattern to a national pattern of landscape design development.

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By

John Frederick Edsall

A COMPREHENSIVE REPORT

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF LANDSCAPE ARCHITECTURE

School of Urban Planning
and Landscape Architecture

1965

To my wife

Debbie

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INTRODUCTION

I would like first to emphasize that the subject matter of this comprehensive report is an historical panorama of design, and not merely an articulation of personages or events. When people or events are discussed, these examples are given because their work or that project reflect the dominant landscape design trends of that period. Design then should be our first consideration, for it is the principles of pure design which underly the various philosophies of Landscape Architectural design expressed during different eras.

In Landscape Architecture, as in any other art, there have accumulated throughout the course of time a storehouse of basic design principles and standards of excellence based largely on the opinions of persons best qualified to pass judgement. Despite the fact that principles may be subject to change, it is usually the details of the design or points of view (social tastes) as applied to the design that are affected by time. In essence, the principles, though modification may result from these varying interpretations, generally remain the same.

The following quotation is a good explanation of how the various elements of design are combined to produce the end product of all true design - beauty.

"A PURPOSE is associated with a goal which generates

> an Idea in the mind of a human being. through his Imagination operating within his Memory and Experience this IDEA is actualized into a FORM. out of material (natural and/or man-made) by Analysis and Action by means of Tools and Processes (dependent on hand and/or machine) appropriate to its intended use, emphasizing one or another of the Art Elements (Line, Shape, Tone, Texture, Color, Mass, Space) arranged according to the Art Principles (Rhythm, Balance, Emphasis) organized by Proportion to produce an effect of Repose or Liveliness (in either case possessing vitality) so ordered as to result in HARMONY which is a consistent relationship of Unity with Variety, and in supreme instances the Art Product (embodiment of its maker's purpose) may achieve BEAUTY."(1)

Note the interrelationships expressed and the sequence followed to achieve the climatic element of BEAUTY. It is this same process which produces the best works of landscape design. To fully understand this total process we should consider the elements which constitute this quotation, as they are applicable to Landscape Architectural design. These elements include form, the "art elements", the "art principles", proportion, harmony, unity and variety, and finally beauty.

FORM:

Form is the resultant expression of a design problem. To insure a form that will articulate and express the activity to occur, we must be careful to rid ourselves of any preconceptions. For in essence all art has a symbolism in form which is the original expression of the designer, generally in a three-dimensional manner. The mark of a true artist or

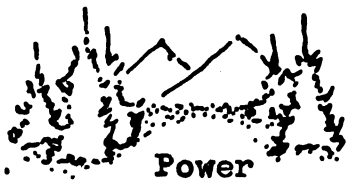
(1) Janet K. Smith, Design: An Introduction (Chicago: Ziff-Davis Publishing Company, 1946). Adapted from Garrett Eckbo, Landscape for Living, p. 46.

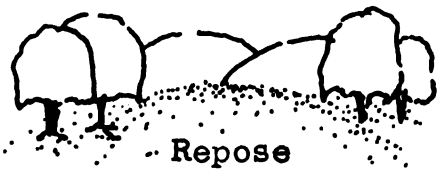
designer, and that quality which enables him to create original works, is his ability to see form in many simple relations as carrying certain abstract qualities and dimensions.

THE "ART ELEMENTS":

The art elements include, as previously noted: line, shape, tone, color, texture, mass and space.

Line is a familiar element to almost everyone. Line is considered an elastic term suggesting movement in some direction. Straight lines are bold and powerful. Curved lines are soft and suggest repose. Lines are the substance of form.

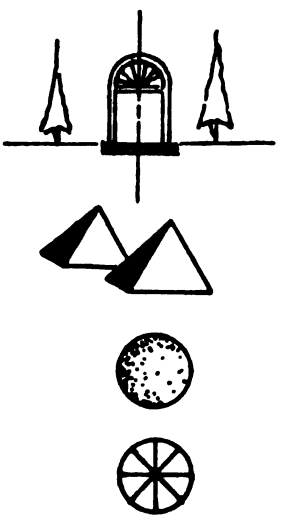

Power

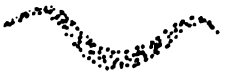

Repose

In a successful landscape composition the various uses and expressions of line should be in balance and not, therefore, unreasonably forceful.

Shape involves line construction with the result being called a figure. There are six basic forms of line construction:

1. Mass balanced against mass over a central fulcrum.
2. The triangle - a figure of stability when placed on its base or side.
3. The circle - completeness or self-containment.
4. Radii



5. The swinging curve. 

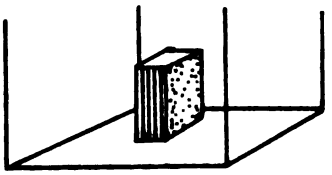
6. The rectangle - at right angles or cross-axis. 

These forms are manipulated by the designer in his creation of beautiful compositions.

Tone and color may well be considered together since one, particularly tone, effects the other. Tone involves light and dark, value or chromo, and its range is from white to black with infinite gradations between. Tone is one variation of the element of color, others being value and hue. Value refers to the intensity of the color and hue is the color in its pure sense. To obtain harmony of color in design some one element must be constant. It may be value in the sense of light, medium or dark tones; or it may be hue, all the same color and intensity. Usually the best design expression is in the monochromatic, where hue is constant and variations are made in value and intensity.

Texture is often thought of as a structural quality in that it determines the character of the surface as apprehended by the senses of touch and sight, touch being primary.  Texture is often related to scale and certain principles of perspective. For instance, coarse textures are generally considered inappropriate in small spaces and even in large spaces it is thought best to use finer textures in close proximity to the observer and coarser textures in the distance.

Mass and Space, the last of the art elements, are best discussed together because of their interrelationships. Mass with its corresponding weight and solidarity exists in space. Volume is mass given definite shape, which may be solid or hollow. In common practice mass, with regard to volume, is thought of as being solid and the hollow or void aspect of the volume is thought of as space or "open" space.



-*Mass in Space*

THE "ART PRINCIPLES":

Rhythm, balance and emphasis constitute the art principles and are the guidelines along which the art elements are arranged in design. In a landscape composition the designer is attempting to direct the beholder and get him involved in the unity of the composition and thus to dispel the cares of the exterior world. The designer therefore presents a rhythmic succession of points of emphasis or focalization leading to a final unity or climax which require the full attention of the beholder.

The factor of emphasis or focalization involves the attraction of attention to an object. The degree of emphasis, by contrast or differentiation, will depend, in a direct relation, on the proximity of the two dissimilar perceptions in time and space.

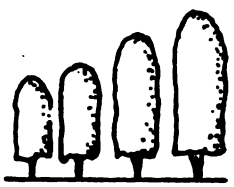
> "Effects of climax depend on sequential demand on the attention, culminating by directing the attention to the object of most interest."(2)

(2) Henry V. Hubbard and Theodora Kimball, An Introduction to the Study of Landscape Design (Boston: Hubbard Educational Trust, 1959), p. 92.

This progression to climax in a composition moves by means of certain forms of order, sequence and repetition, both manifestations of rhythm and balance.

Sequence depends on the progressive change of at least one characteristic in a series of objects in a specific direction. Other characteristics may change but enough must remain constant so that the intended sequence is discernable. The most common type of sequence is in a continuation or repetition and generally in a linear manner.

> "The interests and attractions which are set together in any composition should have a logical connection and relation and the relation should be one of sequence. The first interest should lead us to the second, the second to the third, and so on. In that way unity is secured with no very serious loss either of interests or of attraction."(3)

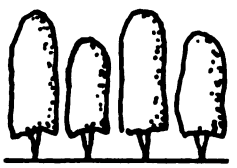


Sequence

Rhythm combined with harmony produces another form of sequence which is called the Sequence of Alteration.

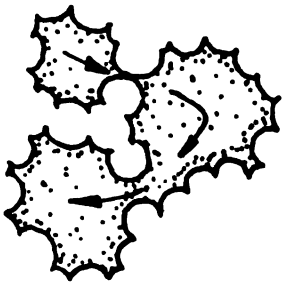
> "Rhythm means not a continuation merely but a continuation with regularly recurring breaks or accents."(4)

> "Besides the Sequences of Continuation which give us the sense of Harmony and the Sequences of Repetitions in Alteration which give us the sense of Harmony and also the sense of Rhythm, we have a third type of sequence in which we have the feeling of an orderly progress from one thing to another, either upon the principle of an arithmetical or of a geometrical progression. The sequences of this third type I shall call the Sequences of Progression."



Alteration

(3) Dr. Denman W. Ross, On Drawing and Painting (Boston: Houghton, Mifflin Company, 1912), pp. 68-69.
(4) Ibid, p. 70.



"...these Sequences of Progression take the form of gradations leading from one tone to another, from one position, measure, shape or attitude to another, always by degrees. The changes are not only gradual but uniform in their character. The changes in themselves mean variety. The order of the changes means unity."(5) *Progression*

Thus rhythm and its manifestations in repetition and sequence, when closely related to unity and balance, helps to create designs which have movement or progression and, being less static, have a greater emotional impact.

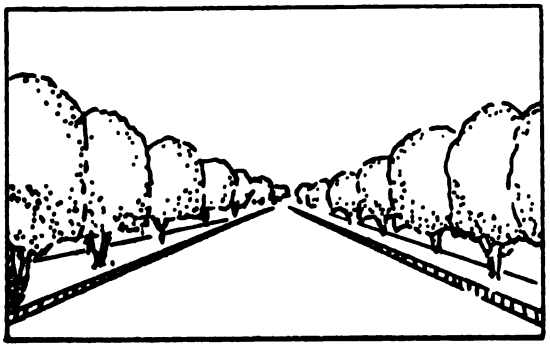
Having considered rhythm and emphasis we may now address our final art principle of balance. Balance is a feeling of equalibrium or stability. Balance as applied to landscape compositions is considered to be the equlibrium of attraction about a vertical axis.

There are two primary forms of balance used in landscape design as well as in the other arts. These two forms are symmetrical balance, sometimes termed "formal" as it is a primary characteristic of formal or architectural landscape design, and asymmetrical or occult balance, often called "natural" balance as it is the type of balance found in nature and is thus much less humanized than symmetrical balance.(6)

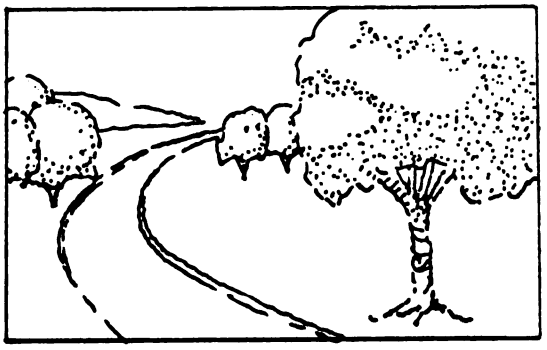
Symmetrical balance involves an exact repetition of elements and forms on one side of the axis as are on the other, such that the attention attraction power of elements on either side is equalized.

(5) Ibid, pp. 71-72.
(6) A discussion of the "formal" and the "informal" as applied to "style" will be found starting on page 71.

In the case of asymmetrical or occult balance the objects or forms on either side of the axis may not be exactly alike or even similarly placed. They are chosen and arranged such that the sum of the attractions is equalized on both sides of the vertical axis. In other words one object may have the weight or mass to balance two or more objects, each with a lesser mass than the single object; thus mass equals mass rather than object equalling object. Examples of symmetrical balance are often most effective from a single vantage point, whereas asymmetrical or occult balance is often noticeable from several points of view.



Symmetrical Balance



Asymetrical Balance

PROPORTION:

Proportion and scale are often considered together since they relate to the composition as a whole and to the various elements which help to create the design. Proportion and scale are relative terms whereby we measure articles of use and beauty according to some standard - usually human.

Scale applies to the relative size of individual objects. Proportion involves the proper relation between the objects

or components of a design and their relative extent. Proportion may vary with the size of the area developed but scale does not change. An object or element is in scale when its size appears to have a pleasing relationship to other objects or to the design as a unified composition.

HARMONY:

Harmony involves interrelation and organization of design and development, fitness to function and form, and the blending of parts composing the whole to maintain a continuity of rhythmic sequences.

In the case of complete repetition we have harmony but also monotony. Monotony finds relief with the incorporation of variety, which is a principle of the organization of the mind but not of organization itself. Harmony presides over variety thus preventing discord and the subsequent destruction of the main theme. Harmony is a great source of perceptive pleasure as it induces repose into the composition.

UNITY AND VARIETY:

Without unity in some form there could be no objects and consequently no design. Unity is often expressed as being Oneness. It is a principle involving complete organization of the component parts into a harmonious whole, with that Whole being the dominant element or theme. The dominant theme reconciles the parts and unifies the whole.

Unity in design may be expressed in different terms in accordance with the completeness of organization. For

example:

1. Logical unity or truth is the "complete accordance of a group of ideas with universal law as we know it."

2. Moral unity or goodness is "the complete submission of all aspects of an act to a moral purpose.

3. Economic unity or usefulness is "complete and organized fitness of all the qualities of an object to a definite use."

4. Finally esthetic unity or beauty involves "the perception of complete esthetic organization with its necessarily accompanying pleasurable emotion, in what we call beauty."(7)

"Unity in any landscape composition means that some one idea shall prevail throughout and that all details shall be subordinate to it. Some particular style of expression must be determined upon and consistently adhered to; and the chosen site must not be varied except within wide limits of space."(8)

Having already discussed variety in conjunction with previous design terms, I should merely like to add that Variety belongs to details more than to the production of a whole.. It may be attained by deposing different elements in numerous different ways and by the introduction of a great number of different kinds of elements. The intricacy that variety introduces thus produces many points of interest and elicits new beauties through different arrangements and combinations of elements providing the harmony necessary to maintain unity is not lost.

(7) Henry V. Hubbard and Theodora Kimball, An Introduction to the Study of Landscape Design, pp. 16, 17 and 19.
(8) Frank A. Waugh, Book of Landscape Gardening (New York: Orange-Judd Publishing Company, 1926), p. 11.

Unity is considered to be the first and most important principle of design.. It is the product of the proper interrelationships of all art principles and art elements.

BEAUTY:

In the plastic arts - architecture, sculpture and Landscape Architecture - beauty consists of value relationships of the art elements, the art principles and all the other previously defined factors of design. Through the plastic relationships derived by the artist a vision of order and harmony is revealed beyond that already known.

> "Beauty is thus complete unity of organization; ugliness is lack of unity."(9)
>
> "Beauty is pleasure regarded as the quality of a thing."(10)

Beauty is the end product of the true design effort. The artist himself may feel his creation has beauty but the beholder may see only ugliness; hence beauty is an individual value judgement, it is related to the tastes of the individual perceiving the designer's creation. These tastes may be common to a single person or to a group with similar values and backgrounds. These tastes also may and do change with time. Just as the passive park design was popular a century ago, so is the golf course and playground today.

With regard to beauty, we perceive objects of a similar character and group them into types on the basis of these

(9) Henry V. Hubbard and Theodora Kimball, An Introduction to the Study of Landscape Design, p. 20.
(10) George Santayana, The Sense of Beauty (New York: C. Scribner's Sons, 1896), p. 51.

similarities. As this type is modified in the direction of perfect unity, pleasure is derived and an ideal is realized on the part of the observer. Beauty has been achieved.

> "Taste is the name for the mode of this esthetic synthesis.... This perceived mode of organization is called the designer's style, and thus a designer's style is merely the objectified expression of his taste. Taste is involved in the appreciation of beauty; style in the creation of beauty."(11)

As we recognize a mode of esthetic organization in the taste of the designer, his style, there is also:

> "... a mode of esthetic organization which is a result of the operation of the forces of nature not guided by man and which we call (the landscape) character."

> "Every object in the world, then, which has style, or character, or their perfection in some aspect-beauty - thereby arouses in us a corresponding emotion; bub every object has a further emotional effect, partly due at times to less characteristic attributes of the object, even perhaps to very transitory and unessential conditions, and always varying in some degree with our mental attitude."(12)

The total emotional reaction, attributed to the landscape in a qualitative form, may be termed the landscape effect; the perceived beauty of the scene.

This total process then is design. Janet K. Smith, as quoted on pages one and two, takes you on a step-by-step tour of the design process. In brief, though not to be taken in lieu of the more detailed definition as quoted, design involves the orderly arrangement of all the design elements into a given idea. The best order then results in the best

(11) Henry V. Hubbard and Theodora Kimball, An Introduction to the Study of Landscape Design, p. 22.
(12) Ibid, p. 22.

design. Order is increased by increasing the number of agreements between objects and then giving them a systematic arrangement.

> Design is: "... the art or act of determining the character of an object so that it will serve any predetermined purpose or purposes and ... "landscape design" will be used simply as meaning design in landscape materials."(13)

This "design in landscape materials" is the substance of what we call Landscape Architecture. Landscape Architecture may be best considered with regard to its word derivation; its meaning deduced from the application of design principles to the observable world.

Philip Gilbert Hamerton, in 1885, set down the derivation of the words Landscape Architecture as related in an article by Stephen Child.

> "We use the word (landscape) in two distinct senses, a general and a particular. In the general sense the word landscape, without the article, means the visible material world, all that can be seen on the surface of the earth by a man who is himself upon the surface and in the special sense a landscape means a piece of the earth's surface that can be seen at once, but it is always understood that this piece will have a certain artistic unity or suggestion of unity itself... Although the work refers to the natural land, it does not exclude any human works that are upon the land."(14)

Landscape is derived from two Anglo-Saxon parts, "land" and the suffix "scape" corresponding to "ship" or "ship", as in the word friendship, meaning the state or condition of being. Hence landscape is the total state or condition of being

(13) Ibid, p. 6.
(14) Stephen Child, "Two Decades of Landscape Architecture in Retrospect," American Landscape Architect (May, 1931), p. 200.

land with a landscape being that land which has a certain suggestion of unity in its appearance..

By adding the word architecture many people often receive the wrong impression. This, however, should not be the case. In its early and primitive meaning the word architect simply meant chief workman or master artist; one more thoroughly and specifically trained at creating lands with a certain unity in their appearance, or landscapes.

> "Landscape Architecture represents the skill of man to put himself and his environment into harmonious adjustment."(15)

> "In summary: Landscape Architecture is the arrangement of space for use and beauty. This means orderliness."(16)

> "Landscape gardening, or more properly Landscape Architecture, is the art of arranging land so as to adapt it most conveniently, economically and gracefully, to any of the varied wants of civilization."(17)

> "Landscape Architecture is primarily a fine art, and as such its most important function is to create and preserve beauty in the surroundings of human habitation and in the broader natural scenery of the country; but it is also concerned with promoting the comfort, convenience and health of urban populations, which have scanty access to rural scenery, and urgently need to have their hurrying, workaday lives refreshed and calmed by the beautiful and reposeful sights and sounds which nature, aided by the landscape art, can abundantly provide."(18)

Whatever definition, from any of the preceeding sources

(15) Karl B. Lohmann, Landscape Architecture In the Modern World (Champaign, Ill.: The Garrard Press, 1941), p. 1.
(16) Henry Stuart Ortloff and Henry B. Raymore, The Book of Landscape Design (New York: M. Barrows & Co., Inc., 1939), p. 86.
(17) H. W. S. Cleveland, Landscape Architecture (Chicago: Jansen, McClurg and Company, 1873), p. 17.
(18) from a letter by President Emeritus Charles W. Eliot to the Editors of Landscape Architecture (October, 1910), p. 40.

or from other sources you may know, appeals or appears to reveal the true meaning of Landscape Architecture to you, it should be noted that they all convey approximately the same idea: that Landscape Architecture is the ordered arrangement of objects and elements upon the surface of the earth, or landscape, for man's use and enjoyment.

The foregoing discussion of design, in its pure art sense and in relation to the landscape, and Landscape Architecture was intended to serve as a framework or foundation to the principal subject matter of this comprehensive report which follows. The embodiment of the principles of design in Landscape Architecture are reflected in certain events and works done by various landscape designers in different eras of American history. Succeeding chapters will deal with specific time periods and the landscape design events and designers who dominate these periods. It is by understanding these events and designers that the design philosophies inherent in any one period may be comprehended.

Chapter I

Early Landscape Works In America: Colonial Period to 1850

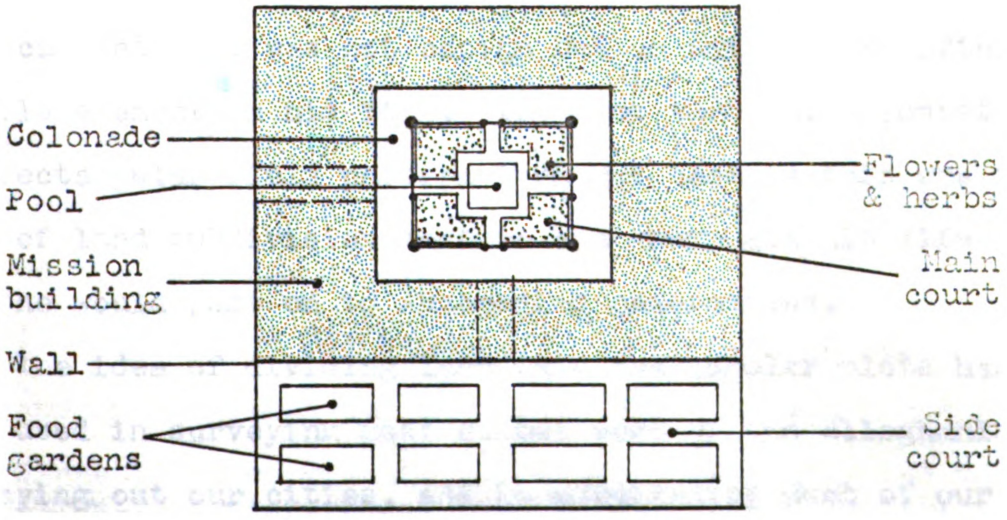
Landscape gardening depends, to a great extent, on surplus income and leisure time. Landscape gardening in America, though it began at a very early date, developed very slowly. This was due in part to the economic conditions of the early pioneers and because his time and energy necessarily had to be employed otherwise.

It was not until the various colonies became firly established that homes and gardens began to be considered as more than mere habitations. By the early eighteenth century, several distinct garden types had emerged. These were the product of many years of development. These garden types included: (1) the Spanish Mission Gardens in Florida and California, (2) the English Cottage Gardens and the Village Green in New England, (3) the Dutch Gardens in New York, (4) the town gardens and open spaces of Philadelphia, Pennsylvania, and (5) the English Formal Garden in the Southern states, particularly Virginia.

The Spanish Mission Garden:

The Spanish Mission Garden could be found in two areas of the new continent. It was brought to Florida soon after the founding of St Augustine in 1565. In the Southwest and in California this garden was found wherever the Spanish Missions were established. These gardens were small, confined

and geometric or formal in design. This formalism was a carry-over from the gardens that the Missionaries had known in their home land. In Spain the gardens were small because of the adverse heat and drought and the fact that only small areas could be easily irrigated. The geometric planting pattern was good then because a greater amount could be planted in the space available. In the arid regions of the Southwest the conditions were much the same as they had been in Spain and thus similar garden forms were developed. In the main courtyards of the Mission Garden, water, because of its cooling effect on the surrounding area, played an important part as it had in the gardens of Spain. Side courts were often developed within the walls for agricultural purposes and such that the inhabitants could maintain a food supply even when hostile natives threatened. This garden type, however, until fairly recently, did not have a very marked effect on landscape design in America.



The Mission Garden

The small garden in the settled communities of the East was done in a style native to the area of Europe from which its owner had come. It should be noted, however, that despite the prevalence of this old-world gardening prejudice the adherence to European notions was more effective in the realm of taste than in the field of practice.

The English Cottage Garden and the Village Green:

The clearing of land to secure fields for agriculture was done in much the same manner as was the habit instituted by the Inclosure Commissioners in England. In England the parishes, as the plots were called, divided the countryside into neat squares. Where the edge of the field left off, nature began, and it thus became popular, in England, to consider all of nature as a garden. The American practice of clearing for agriculture took the same form, but the reasoning varied. Trees were cut not only so crops could be grown but also so that the settler could see anyone approaching and thus have some degree of protection. Nature then, to the American settler, was not benign but an ominous and often hostile element in his life. The fact that the colonist kept the rectangular field pattern then was because this was the form of land subdivision that he had known all his life and that he would pass on to succeeding generations.

The idea of dividing land into rectangular plots has been used in surveying most states west of the Alleghanies, in laying out our cities, and in subdividing much of our land

today. This field pattern is perhaps the earliest form of landscape design in America.

> "The farmer was the first landscape designer. However remote from reality they may have since become, the great schools of landscape design sprang from the agricultures of the period. Most advances - new plant types, new fertilizers, new construction equipment and methods - were developed to increase agricultural production, not to make possible a Tuilleries or a Kensington Garden."
>
> "The farmer has no preconceived ideas of form; he uses all available knowledge and techniques to meet a given need; he plants and cultivates without abstract theories of design or beauty. He is interested in the maximum production for minimum expenditure of time or effort. His forms are not static, but change constantly with the seasons, with advances in farming methods and plant materials. The resulting landscapes at their best, assume a biologic, plastic quality which expresses man's achievements and aspirations in dramatic terms."(19)

In the late seventeenth century garden development in the New England colonies was relatively slow. Because of climatic conditions and the limited means of the people, gardens were not created in any grand or elegant scale. Most of the arable land was needed for crops, leaving only a small portion to be set aside for decorative purposes. The decorative gardens that were developed were termed "dooryard Gardens" or English Cottage Gardens. These gardens, like the previously discussed field pattern, had their roots in the soil of the mother-country.

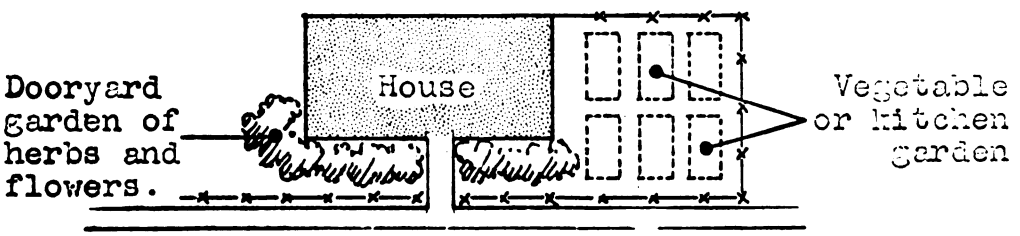
In England the peasoant gardens were placed close about the house for ease of cultivation. These gardens were small,

(19) Garrett Eckbo, et. al., "Landscape Design In the Urban Environment," Architectural Record (May, 1939), p. 71.

hedged, fitted to the topography and used local materials for construction. They were composed mainly of vegetables with flowers lining the walks and planted by doorways. Roses and flowering vines covered walls and gates and often grew over the roof of the house. The use of local materials for the house and outlying walls helped to blend these man-made forms with the landscape.

Many of the colonists had left such cottages and cottage gardens when they came to America. In America the local materials for house construction were wood rather than stone because wood was more plentiful and buildings could be constructed at a more rapid rate. As individuals became more settled, however, the rough wood gave way to more finished boards or stone and gardens began to appear around the houses.

As previously stated, it was defense and economy of labor in the often unfertile land that kept the garden close to the house, despite the bounty of space. Flowers that served a medicinal or culinary purpose as well as an esthetic function were found along the walks in what was otherwise a fruit and vegetable garden. Flowers were also found in the front dooryard as reminders of the gardens in the countries from which the people had come.



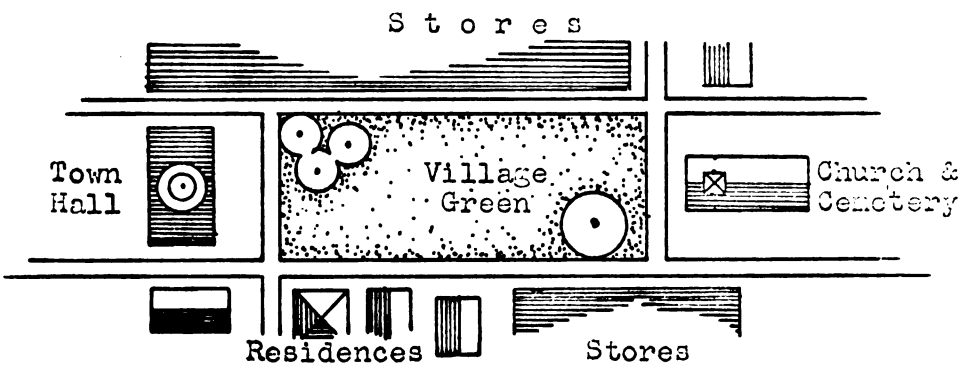
The Cottage Garden

As houses grew in the prospering New England colonies, so did their gardens. These gardens also had their prototypes in the mother country, with their white picket fences and latticed vine arbors.

> "...the pear-tree boardered walks and the area of lawn and box-bordered flower beds and vegetable garden lying close together, or often indeed forming part of one simple design, were all what their owners still could see when they returned to the mother country..."(20)

The New England Cottage Garden differs from its English counterpart not because of differences in design details, but rather because the environment dictated different material choices and eventually a different method of living.

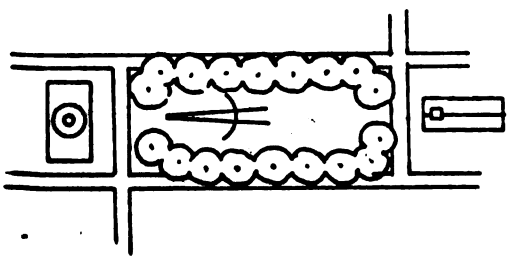
Another outgrowth of the New England countryside was the Village Green. This was the first example of the preservation of open space in community planning in America. The green or commons served as a central area for defense; a meeting, "recreational" and marketing place; and as a setting for the important civic buildings of the village.



The Village Green

(20) Henry V. Hubbard and Theodora Kimball, An Introduction to the Study of Landscape Design, p. 51.

The Village Green per se was our first public park in America. It was an area where townspeople could relax and watch their neighbors go about their business. A site was often chosen with a few good existing trees, or if this was not possible trees were planted. Often if trees were planted they were placed on the periphery of the area with one or more trees omitted at the ends so that the church or town hall, which were usually placed at either end, would be enframed. The central open space that remained was planted with grass and little else was done.



The Planted Green

View of the Church

It is this Village Green concept that has influenced and guided the design of towns and cities throughout American history. As we shall note in a moment, in Penn's Plan for Philadelphia, the Village Green idea was the basis for open space preservation in the early American city, just as it is today.

I would also say that the Village Green, by its establishment of legal principle, is the forefather of our present parks and park systems. It is, like the public park idea, an

American institution.

The Dutch Gardens:

Large manor houses were developed by the Dutch when they settled the Hudson River valley of New York in the early seventeenth century. The tenant farmers on these manors had gardens which, if developed, were small and enclosed in much the same manner as were those of New England. Town gardens, like those in Albany, New York, showed strong Dutch influence. They were small, geometric in design and used bulbs and topiary work to recapture the garden spirit of Holland. Economy was very important and the kitchen gardens and orchards played an important part in the life of these early settlers. The bowling green and the "play areas" were also a prominent feature of the Dutch town plan.

The Town Greens and Open Spaces of Philadelphia:

In Pennsylvania, established by William Penn in 1683, we find a slightly different garden style, particularly in and around Philadelphia. The private gardens were simple, confined and essentially formal in pattern and outline. Here again the style was a direct importation from the English gardens of that period.

The variation came in the extension and elaboration of the principles of the Village Green of New England and in the placement of the houses on their lots. European cities had grown rapidly in the seventeenth century and with congestion came discomfort, disease and filth. The colonists hoped, as

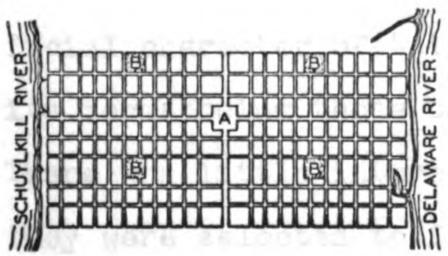
their urban populations grew, to be able, through design, to lessen the threat of disease and decay.

> "Let every house be placed, if the Person pleases, in ye middle of its platt as to the breadth way of it, that so there may be ground on each side, for Gardens, or orchards, or fields yet it may be a greene Country Towne, which will never be burnt and will always be wholesome."(21)

To further aleviate the problems found in old European cities William Penn instructed his commissioners, when laying out Philadelphia in 1682, to incorporate a pattern of parks for community use which might be linked by green spaces in the future. His ideal of town planning was heartily accepted by the colonists and they were able to maintain the city as a "greene Country Towne" for more than a century.

A City Square
B Park

PHILADELPHIA



William Penn commissioned the surveyor Thomas Holme to lay out the city in 1682. A rigid gridiron plan was adopted. Two major streets crossed in the center of the town and formed a public square. A square block park was placed in each of the four quadrants. The early dwellings were single-family houses. In the middle of the eighteenth century it became common practice to build dwellings on the side lot lines resulting in continuous rows of buildings which cut off access to the rear yards. Alleys were then cut through the center of the blocks. These alleys have since become streets.

Arthur B. Gallion and Simon Eisner, The Urban Pattern (New York: D. Van Nostrand Co., Inc., 1963), p. 54.

The Formal Gardens of the South:

English settlements further South in Maryland and Virginia were made by a wealthier and more aristocratic group of people.

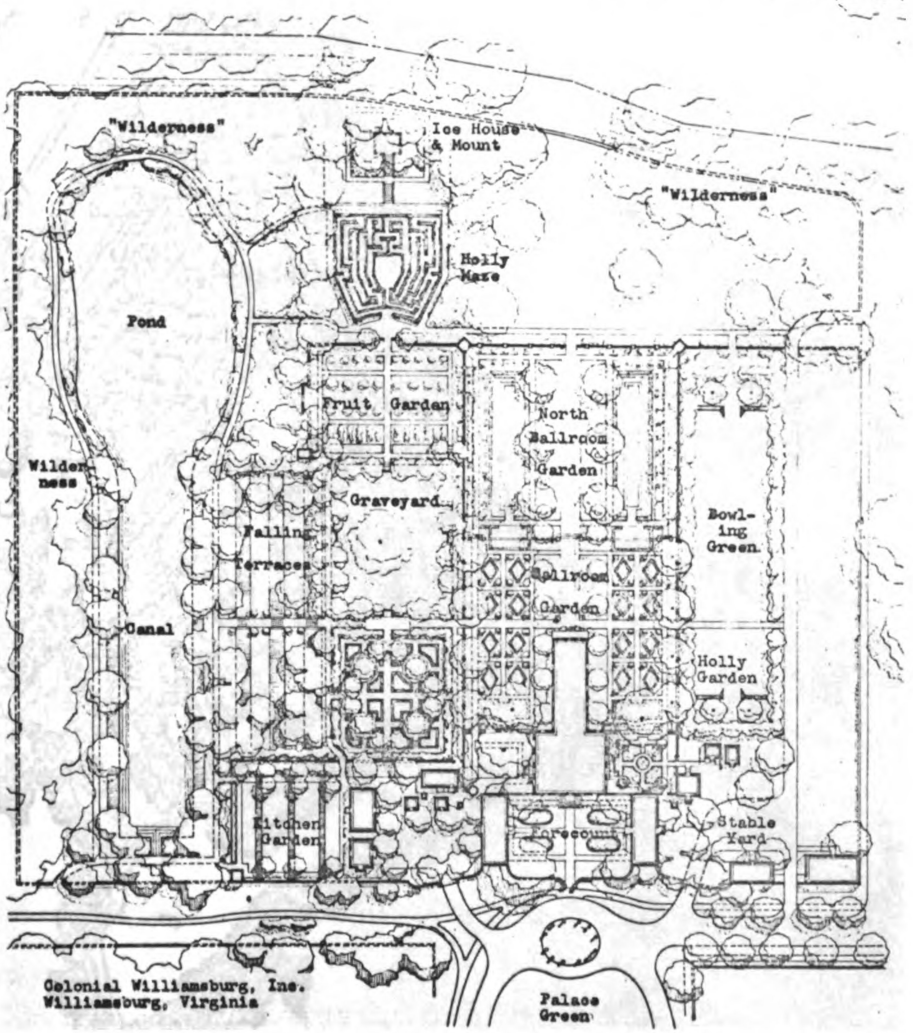
(21) James and Louise Bush-Brown, America's Garden Book (New York: Charles Scribner's Sons, 1958), p. 51.

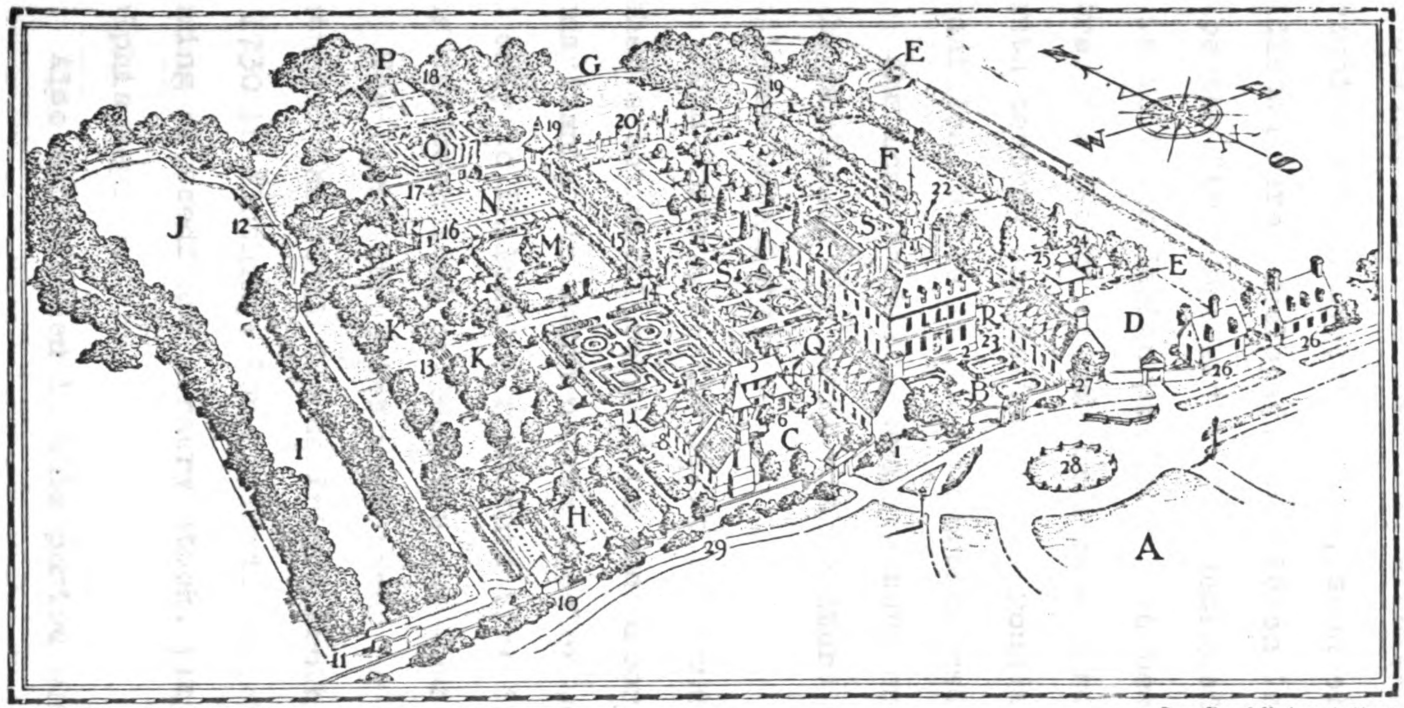
With more money and labor it was natural that the gardens should be built along the lines that were common to the estates of England. The owners of these estates had often traveled and seen European examples. Books on the subject of gardening and horticulture were received from England and often trained gardeners were brought to America to supervise the work of creating "country seats", as these estates were often termed.

The style that these American estates followed was the formal patterned style of English gardens before the English natural landscape movement began to change them. America echoed England's lingering formalism. The garden theme was that of the walled, geometrically designed plot of the Renaissance skeleton on which all American gardens of the seventeenth and eighteenth centuries were constructed. The superficial character of this Renaissance garden is its formality, its forms being those of geometry rather than of nature. There was little interest in plants for their own merit, rather they were selected to form walls or create definite shapes. Garden ornament was also popular at this time with gazebos, colored posts and various pieces of sculpture. The gardens were walled to give the sense of security amid the hostile forces of the environment. The gardens of Colonial Williamsburg in Virginia are an excellent example of this Renaissance Garden tradition.

Still further South, particularly in the Charleston,

Colonial Williamsburg
Restored by John D. Rockefeller, Jr.
Williamsburg, Virginia





Courtesy Williamsburg Restoration, Inc.

Perry, Shaw & Hepburn, Architects

BIRD'S-EYE VIEW OF THE PALACE GROUNDS

Arthur A. Shurcliff, "The Gardens of the Governor's Palace Williamsburg, Virginia," Landscape Architecture, XXVII (January, 1937), 70.

A—Palace Green
B—Courtyard
C—West Yard
D—East Yard
E—Frenchman's Road
F—East or Tree Box Garden
G—Governor's Park
H—Kitchen Garden
I—Canal
J—Fish Pond (?)
K—Falling Gardens
L—Box Garden
M—Revolutionary Soldiers' Burying Ground
N—Fruit Garden
O—Maze
P—Mount
Q—Square Yard
R—Holly Garden
S—Ballroom Garden
T—North Garden

1. West Flanking Building (Possibly used as a guard house)
2. Palace
3. Hexagonal Building (Probably a bath-house)
4. West Well
5. Laundry
6. Salt House
7. Smokehouse
8. Kitchen
9. Scullery
10. Pigeon House & Tools
11. Canal Bridge
12. Marginal Path
13. Terrace Steps
14. West Gate
15. Tablet
16. Tool House
17. Garden Wall
18. Ice House
19. "Necessary Houses"
20. North Gate
21. Ballroom
22. East Gate
23. Crenellated Wall
24. Frame Outbuildings
25. Public Wash Rooms
26. "The Brick Quarter"
27. Governor's Office
28. The Grass Oval
29. Scotland Path

South Carolina area, the economic, climatic and social conditions fostered a larger and more elegant style of gardening development. In the early eighteenth century, when the foregoing garden types emerged, such places as Magnolia and Middleton were developed. Middleton is generally considered to be the first professionally designed garden in America. It is felt the design plan may have been made by Andre Le-Notre, the famous French landscape gardener of the seventeenth century who designed the grounds for the Palace at Versailles, since it shows a pronounced French influence.

American Landscape Architecture or landscape design truly begins in the eighteenth century with the farmer and gentlemen botanists.

John Bartram is the first outstanding name. He established a botanical collection and arboretum near Philadelphia, Pennsylvania, in which native species were cultivated. Second only to Philadelphia at this time in the number of botanists and botanical collections was Charleston, South Carolina.

The first nurseries were begun in the early eighteenth century. The still famous Prince Brothers Nursery was started in 1730 in Flushing, Long Island. Others followed suit in the growing of seeds and nursery stock, particularly in the Philadelphia region.

Also established in this period were two collegiate botanical gardens. The first was Harvard and the second was Elgin Botanic Garden in New York along with Columbia College.

The Elgin Garden was started by Dr. David Hosack who also had a country estate of seven hundred acres at Hyde Park on the Hudson which he developed into one of the most attractive show places in the country. This he did with a wooded park in the contemporary English style and a host of greenhouses, hothouses, shruberies and flower and kitchen gardens. It is one of the earliest examples of the "English School" of naturalistic design in America.

The early nineteenth century was a period of marked social, economic and artistic change. From about 1800 to 1850 America experienced the beginnings of the industrial revolution. The population began to move from the country into the urban centers where jobs in the new factories were to be found. Slum areas, congested and poverty ridden, developed and provided a good media for the germination of socialistic tendencies. This was a period which was marked by the application of scientific methods and principles and the weakening of religious faith.

The arts were passing through two phasis: 1820 - 1850 saw an era of romanticism whose fervor was symptomatic of a new age replacing the previous Renaissance period; the second phase was a realistic movement resulting from the scientific attitude of the time.

Classicism, "the conformity to, or practise of a classical style" (i. e. Greek or Roman), developed in line with this Romantic ideal. These newly formed United States were

searching for a break artistically as well as politically with England. Thomas Jefferson was one of the protagonists of Classicism who saw in it a style which answered the demand for this artistic schism with England. Jefferson had studied and learned the Classical style of architecture on his many trips to Europe as the American ambassador to France.

Thomas Jefferson was a noted practitioner of landscape gardening as well as architecture in the late eighteenth and early nineteenth centuries. His work was Classical in the architectural sense but his garden design showed a strong influence of the new naturalism that was being fostered in England at this time. His travels in Europe gave him an early insight into this form of garden development.

Two projects of particular merit stand out with reference to Jefferson. These projects are Monticello, his home, and the University of Virginia.

Monticello is a testimony to Jefferson's appreciation of the landscape; the value of buildings as part of that landscape; and the relationship these buildings should bear to the topography and the available vistas on the site.

> "Gardens (are) peculiarly worth the attention of an American, because it is the country of all others where the noblest gardens may be made without expense. We have only to cut out the superabundant plants."(22)

Monticello is a good example of this philosophy as the

(22) William Alexander Lambeth, M.D. and Warren H. Manning, Thomas Jefferson As An Architect and Designer of Landscapes (New York: Houghton, Mifflin Co., 1913), p. 104. From a note dated June 3, 1790.

road layout from Charlottesville to Monticello and the vista development both testify. With Monticello, Jefferson recognized the design aspects of the site. The dominant units of the natural scenery of the site were preserved, thus acknowledging the beauty of the site. His approaches, outdoor living areas and otheruse areas were all designed with regard to the total unity. Functionality is a part of the beauty of this design, not an overriding force.

With the design for the University of Virginia, Jefferson had, as previously noted, the benefit of foreign travel which broadened his vision, but did not impair his originality of thought or independence of action. He adapted various conceptions of other designers to special problems without making exact copies.

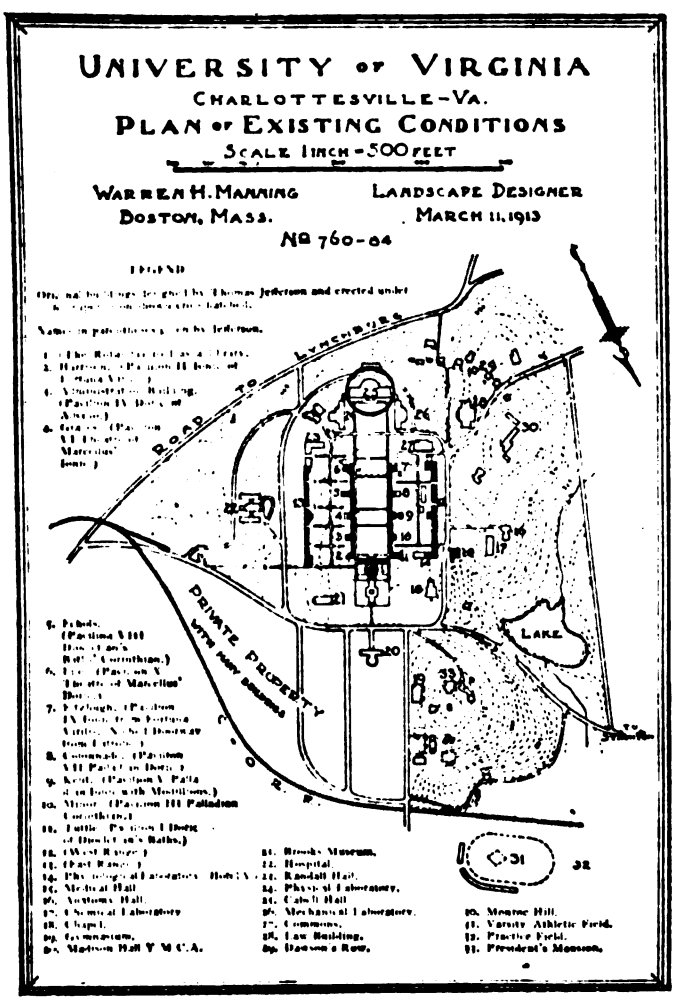
> "In his acquaintance with the organization of the seminaries of other countries and with the opinions of the most enlightened individuals he found no two alike, each being adapted to the condition of the section or society for which they have been formed. No one could be adopted without change in our country."(23)

Jefferson worked with two ideas for the development of the University, one being a single great building and the other a village form of development. On April 22, 1821, he Gave his reasons why the latter was the best, forecasting a plan by Herbert B. Adams which was the:

> "...modern adaptation of the mediaeval idea of cloistered retreats, with colonades and quadrangles, the latter opening toward the south."(24)

(23) Ibid, pp. 114-115. Letter to Peter Carr, Sept. 7, 1814.
(24) Ibid, p. 117.

Jefferson's original intent was to leave the south end of the court open thus allowing a view over a steep, narrow valley running across the axis line with a narrow ridge beyond and then a high hill view at some distance. This view has since been terminated with the erection of a building designed by Stanford White. (See building #25 in the plan of the University of Virginia below.)



William Alexander Lambeth, M.D. and Warren H. Manning, Thomas Jefferson As An Architect and Designer of Landscapes (New York: Houghton, Mifflin Co., 1913), appendix.

Although these foregoing designs and their authors dimonstrate work of a very high quality, none of them can be considered to be professional. This is not meant to degrade these works of landscape design. The people who did these gardens kept the ideals of the beautiful landscape alive until others were ready to direct their full time and talents to this task.

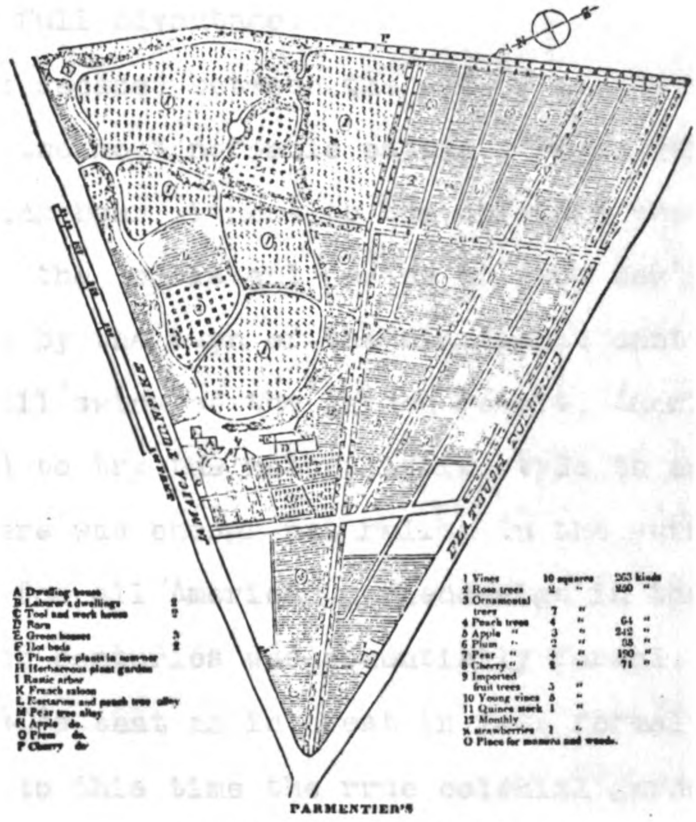
The first professional garden designer in America was Andre Parmentier who began practicing in the early nineteenth century.

> "In so far as regards the literature and practice of landscape gardening as an art, in North America, almost everything is yet before us... the only practitioner of the art, of any note, was the late M. Parmentier of Brooklyn, Long Island...we consider M. Parmentier's labors an example as having affected, directly, far more for landscape gardening in America, than those of any other individual whatever period."(25)

Parmentier came to the United States in 1824 and, at first, Dr. Hosack of the Elgin Botanical Garden tried to encourage him to take over the superintendency there. Parmentier, however, started his own private business. He established a commercial garden on Long Island where he specialized in fruits and fruit trees with particular emphasis on grapes. He also grew ornamentals. His most important contribution was the introduction of the landscape style into the design of the place. The whole acreage was laid out with

(25) Andrew Jackson Downing, A Treatise On the Theory and Practice of Landscape Gardening (New York: Wiley and Putnam, 1841), pp. 20-21.

a definite plan with sinuous walks which took advantage of the slight irregularities of the normally level ground.



Sarah P. Stetson, "Andre Parmentier - Little-Known Pioneer In American Landscape Architecture," Landscape Architecture, XXXIX (July, 1949), 185.

Among the many places which Parmentier laid out was Hyde Park for Dr. Hosack. Although the grounds themselves were not entirely his work, a great deal of the picturesque element was undoubtedly the work of M. Parmentier.

Parmentier's ideas followed the European thought which was then current. He advocated the return to nature of those rights which have too long been separated from her by the undue regard to symmetry.

Though he died in 1830, just six years after his arrival in America, he had given a great impetus to taste for the landscape style, an impetus of which Andrew Jackson Downing took full advantage.

In those decades between the end of the Revolution and 1830 some of the most noteable estate gardens were laid out. Those remaining bear witness to the splendid taste of their owners and to the consistent desire to grow new plants.

Although by the turn of the nineteenth century England was in the full swing of the garden revolt, America had not even ventured to try the naturalistic style to any extent. Evidently there was enough naturalism in the surrounding countryside, for all American gardendesign in the seventeenth and eighteenth centuries was essentially formal. It was not until the 1840's that an interest in less formal design developed. Up to this time the rrue colonial garden was small, confined and geometrically designed.

Thomas Jefferson at Monticello, David Hosack in the plan for his Hyde Park estate and M. Parmentier in the development of his horticultural garden may have considered naturalism. Yet it was not until the decade before the Civil War, when Andrew Jackson Downing began to advocate and practice the philosophies of the English Landscape School, that Americans felt impelled to adopt the naturalistic landscape style of England.

Chapter II

The Early Development of Naturalism In America: 1840 - 1860

It was in England in the mid-eighteenth century that social, economic and moral reforms brought forth the idea of naturalism in landscape design. Previous to this time there had been two basic expressions of landscape design. The nobility, on their great landed estates, had developed many fine formal gardens in the best manner of the French or Dutch styles that were currently popular on the European continent. The peasants, on the other hand, had developed, because of their limited land and means, the English Cottage style (described in Chapter I).

This pattern of developing lavish formal gardens for the wealthy and small, simple gardens for the peasants is reminiscent of similar events that transpired on the American continent. Again, with reference to the previous chapter, we find the English formal tradition developed in the garden plans of the southern colonies which were settled by people of an English aristocratic background and who maintained this status in their new land. Similarly the New England colonist had generally come from a more common background, like that of the English peasant, and was therefore inclined to develop the previously described Cottage Garden style.

This example of American garden development was typical of our cultural ties with England. North or South the pattern

was the same. Whether it was the manner of dress, the religious ideals, the form of government, the type of literature or art, or the style of the garden, the elements of the American cultural life were, for the most part, borrowed from England.

In England the social reforms in the middle of the eighteenth century were based on the concept that each individual should have the right to liberty, equality and the pursuit of happiness. A new middle class of merchants was growing in England. These people, when they had accumulated some wealth and assumed positions of leadership and prestige in the community, began to demand the rights and privileges that had for years been the sole possession of the nobility.

At the same time that the merchant class was growing, industralization was producing a tremendous laboring class. The laboring class also began to demand certain rights and eventually, with the combination of forces on the part of these two groups, the land was arrested from the nobility and returned to the possession of the common man.

There were certain moral reforms that developed in line with the above economic and social changes. Writers, such as William Kent (1684-1748), served as the moral theorists for practitioners like Lancelot "Capability" Brown (1715-1783).

Kent's tenent that "nature abhored a straight line" was soon to spread chaos and destruction on the English landscape in the works of "Capability" Brown. It was the fashion to

"go natural" and many fine examples of English formalism were lost to this new craze.

Brown likened art to literature in that design was like the run of a sentence: "a comma here would break the sentence; where an interruption was necessary there would be the marks of a paranthesis; a conclusion would be signified by a full stop. Another sentence would be begun and the flow of the composition made a continuous movement, the emphasis being laid on the significant portions intended to catch the eye but never to hold it long." For this reason, straight lines were an abomination and abrupt angles were to be avoided in a garden because the attention was broken and the garden thus lost grandeur. Grandeur, Brown felt, demanded "rotund forms" and undulating lines. Brown's method of design is related to the unfettered ease of prose rather than the more ordered meter of rhyming verse.

It took ment of taste, judgement and order, with a sense of rational fitness who eliminated the excesses and vulgarities, such as Humphery Repton (1752-1818) and Sir Uvedale Price, to midify the extreme tendencies of Kent and Brown.

Repton and Price helped to restore the horticultural element to the relative bareness of the more pictorial landscapes. Repton fostered the idea of formality near the house and informality at a distance from the house. He founded the "English Landscape School" which advocated the principle that a landscape scheme closely related to the building should not

strive to copy nature, but that it should be influenced by it.

This naturalistic or romantic style of landscape gardening, which had originatied in England in the middle of the eighteenth century, finally took hold in the United States about a century later. Becoming firmly established in the 1840's, it remained the vogue for about fifty years thereafter.

America, like England, had her literary backers for this new natural school. Henry David Thoreau (1817-1862) liked nature plain, unlike many of the "horticulturalists" of the mid-1840's, and he showed the rewards to be reaped from a fresh attentive study of her lical qualities and capacities. Thoreau wanted to awaken man to his environment with its manifold potential.

Thoreau made a very appropriate analogy between the settlement of our country and a mushroom hunt. In the mushroom husnt the eye never leaves the ground, and it sees nothing but white umbrellas. The settlement of our country is just a large scale mushroom hunt. We are looking for a single object - urban sites, coal mines, gold, or oil - with every other attribute of the landscape being neglected. Thoreau looked to the totality of the natural environment.

He advocated the preservation of natural areas of particular merit lest they be lost to the speculator. This idea was not destined to develop, however, until several years later when many of our most scenic lands were on the verge of total destruction.

Thoreau looked at the land and expressed certain principles which are applicable to landscape design even today. First, man's additions to the landscape showed a need and a code of truth or beauty. In this way organic growth would result. Second, he focused attention on the beauty of native plants and trees. He called attention to the way nature "feathers down" along hedgerows, roadsides and water courses. He was aware of color in the landscape and the way contrasts heightened interest. Finally he echoed Repton in his idea that restraint is the secret charm of many effects. The humanized landscape was Thoreau's ideal. A beautiful landscape suggested a suitable habitat.

Andrew Jackson Downing (1815-1852) was much impressed with the philosophies of Kent, Brown and particularly Repton of the English natural tradition. The publication of Downing's book, A Treatise On the Theory and Practice of Landscape Gardening, in 1858, the first of its kind in America, also showed the influence of Thoreau and the landscape painters Claude Lorraine and Salvator Rosa, who were of the seventeenth century romantic school in painting.

Downing advocated a landscape where nature was refined and softened by art. The individual should take advantage of what was peculiar to his own site and emphasize it with judicious transplanting, informal groupings of trees, pleasant contrasts of rugged growth, close shaven lawns, contrasts of light and dark foliage, and with gracefully curving roads in

a park-like setting.

At the time of the publication of Downing's book a horticultural atmosphere prevailed in the field of landscape work. Downing, though exposed to this strong influence, reflected to a lesser degree the tastes of the period for a horticultural style. He was one of the first to stress the importance of native plant material in landscape effects. He did not, however, adhere to this idea slavishly as did some of his immediate followers.

Downing's "style" of landscape gardening was strongly naturalistic, in that its design inspiration was drawn from the native scenery and the possibilities of the site, but it had a character unlike its English counterpart. Downing differentiated between the garden and nature, or what he termed the flower garden and the landscape garden. The flower garden, he claimed, was to be developed to please the eye and nose and the kitchen garden to please the palate, but the landscape garden was an appeal to that "sense of the beautiful and the perfect, which is one of the attributes of our nature."(25)

Before this time the garden was essentially separated from the residence. It was a separate entity designed along geometric lines. Its purpose was to display plants, architectural features and other embellishments and was completely divorced from the surrounding landscape. (See illustration of Colonial Williamsburg on pages 26 and 27).

(25) Henry Stuart Ortloff and Henry B. Raymore, The Book of Landscape Design (New York: L. Barrows & Co., Inc., 1930), p.34.

The new school of thought advocated that these confined qualities be abandoned and that the whole garden should include as much territory as possible so that, according to Downing, "the lines should loose themselves indefinitely, and unite agreeably and gradually with those of the surrounding country."(27)

Downing felt this principle was applicable to the cottage owner with one acre as well as to the estate owner with fifty or five hundred acres. This was primarily due to the fact that much of the pleasing effect was due to open lawns and masses of trees.

> "But if landscape gardening, in its proper sense, can not be applied to the embellishment of the smallest cottage residences in the country, its principles may be studied at advantage, even by him who only has three trees to plant for ornament. If the possessor of the cottage acre would embellish in accordance with propriety, he must not, as we have sometimes seen, render the whole rediculous by aiming at ambitious and costly embellishment; but he will rather seek to delight us by the good taste evinced in the tasteful simplicity of the whole arrangement."(28)

> "The number of individuals among us who possess wealth and refinement sufficient to enable them to enjoy the pleasure of country life...is every day increasing. And although, until lately, a very meagre plan of laying out the grounds of the residence, was all that we could lay claim to, yet the taste for elegant rural improvement is now advancing rapidly. With us a feeling, a taste or an improvement, is contagious; and once fairly appreciated and established in one portion of the country, it is disseminatid with a celerity that is indeed wonderful, to every other portion. And though it is necessarily the case where amateurs of any art are more numerous than its professors, that there will be, in devising and carrying plans into execution, many

(27) Ibid, p. 54.
(28) Ibid, p. 55.

> specimens of bad taste, and perhaps a sufficient number of efforts to improve without any real taste whatever, still we are convinced the effect of our rural embellishments will in the end be highly agreeable, as a false taste is not likely to be a permanent one in a community where everything is so subject to criticism."(29)

Although Downing is generally associated with works along the Hudson River in New York State, he proposed or actually did a number of projects in various areas.

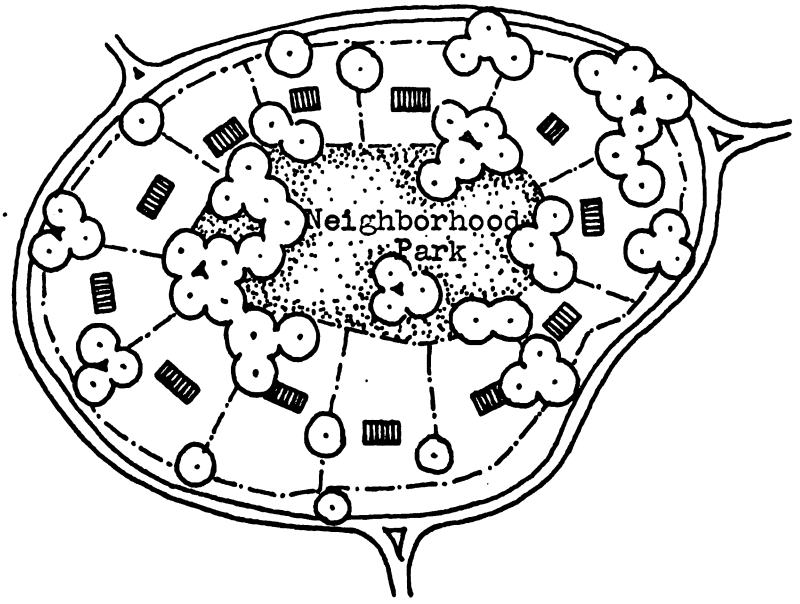
He was one of the foremost instigators of the idea that public parks were needed and helped to educate the public taste in this direction. His basis was that many people already visited the rural cemeteries and any other development resembling a park. This they did for purposes of relief from the city; therefore the park should be brought into the city. It would be a means whereby people could develop an appreciation for rural scenery. He was actually the first to propose a large park for the city of New York and in much the same location that Central Park is today.

In his proposal for Washington, D.C., he exhibited the taste of the period for naturalism. He developed a scheme ignoring every formal treatment of L'Enfants plan. He proposed pleasure gardens, mazes and fountains in the best natural manner. In lieu of the great mall from the Capitol to The Washington Monument, he proposed elaborate serpentine walks in an informal scheme. Though never implemented, it is thought that this plan was a great influence on the Central

(29) Ibid, p. 52.

Park designed by Frederick Law Olmsted Sr. and Calvert Vaux, which had been Downing's dream.

A final project of merit was his design for Llewlyn Park, a residential subdivision in New Jersey. The design concept expressed is the basis for our neighborhood park today. A man of limited means can not buy sufficient acreage to be assured that he will not one day be surrounded by an advancing population. If a number of people banned together, however, with a desire to pool monies and thus be able to buy a larger land area, a certain portion of it might be set aside for the common use and enjoyment of all. This land, as it was often developed in a natural manner and located in the central space of the neighborhood, became known as the neighborhood park.



The Concept of Llewlyn Park

Once done, this type of development had certain distinct advantages: the rural character was preserved; there was an over-all unity in that the different places were laid out with mutual reference to each other; each individual has a fine approach road; and there is a variety attainable in the design of the grounds which would not be possible on grounds of ordinary magnitude.

One of Downing's primary concerns was with the production of certain landscape effects. In other words, he was concerned with the impact that a particular perception of a landscape would have upon a person. Within this landscape effect; style, character and other factors must find their esthetic justification. Each landscape, it must be remembered, will have a different effect on each individual in accordance with his tastes and, therefore, the effects will be as varied as the individuals who behold these landscapes. Nevertheless, two characteristic types stood out in Downing's estimation - the beautiful and the picturesque.

> "The beautiful," Downing said, "is nature or art obeying the universal laws of perfect existence (i.e. Beauty), easily, freely, harmoniously, and without the display of power. The picturesque is nature or art obeying the same laws rudely, violently, irregularly, and often displaying power only."
>
> "Hence we find all beautiful forms characterized by curving and flowing lines - lines expressive of infinity, of grace, and willing obedience; and all picturesque forms characterized by irregular and broken lines - lines expressive of violence, abrupt action, and partial obedience, a struggle of the idea with the substance or the condition of being. The beautiful is an idea of beauty calmly and

> harmoniously expressed; the picturesque, an idea of beauty or power strongly and irregularly expressed."(30)

Beauty in all natural objects, as we conceive it, rises from the expression of their attributes of the creator - infinity, unity, symmetry, proportion, etc. - which he visibly stamps on all his works. The beautiful living form is one in which the individual is the harmonious and well-balanced development of a fine type. Beauty is repose, not power. Forms expressing beauty are characterized by smooth and flowing lines, expressive of infinity and grace.

> The "Beautiful" involves "those effects which are associated with smooth and rounded objects, with soft-textured surfaces, with flowing lines, with sequential arrangement of form, - scenes, that is, in which the attention passes from object to object easily, by short stages, without sudden arresting of the attention by any object in the composition."(31)

> "When Downing clipped here and transplanted there, when he changed the straight to the gracefully winding and when he composed the controllable foreground as a framework for the far and unalterable distance he achieved the same pruned informality, the blending of house and setting, the tactful underlying of the beautiful which were in the painted landscapes of his time."(32)

The picturesque forms are characterized by irregular broken lines. These lines are expressive of power, violence, abrupt action and partial disobedience. There is, in effect, a struggling of the idea with the substance or condition of its being.

(30) Ibid, p. 51.
(31) Henry V. Hubbard and Theodora Kimball, An Introduction to the Study of Landscape Design, p. 77.
(32) Oliver W. Larkin, Art and Life In America (New York: Rinehart and Company, Inc., 1949), p. 200.

> The "Picturesque" - "those effects which are associated with violent contrast of light and shade, of color, of form; with harsh and coarse textures; with angular shapes; and with very individual objects, - scenes in which the interest is powerfully attracted by the characteristics of the objects, and where the attention passes, as it were, by a sudden leap from one feature in the composition to another."(33)

Each scene has its own landscape effect. Each scene then, in order to achieve a total unity though several scenes may be perceived, must be in harmony with the whole and subordinate to it. To maintain the unity of the site, providing there were diverse characters of topography and/or natural scenery, Downing felt that the landscape design should always exploit the dominant character of the site rather than trying to join and harmonize several. He entertained the idea, however, that as areas grew in size and complexity it may be possible and even desireable to develop more than one character. But the characters must be sufficiently separated in space so that the observer will not be aware of this multiplicity.

Though Downing lived but a short time, his principles and ideas lived on in the works of practitioners who followed him. Through the improvement of our towns and cities, by the creation of parks and playgrounds, as well as through the development of many private properties, his influence has been strongly felt.

(33) Henry V. Hubbard and Theodora Kimball, An Introduction to the Study of Landscape Design, pp. 77-78.

Chapter III

Olmsted's Naturalism to Eclectic Formalism: 1850's to Early 1900's

In the period following Andrew Jackson Downing's death to the end of the Civil War little was done in the field of Landscape Architecture. Olmsted and Vaux's plan for Central Park had been started in 1858, but it came to a halt, as did most everything, until the War was over.

After the Civil War a new wave of prosperity swept the country. Many men had made fortunes during the War and went on to accumulate more wealth. It was a time of industrialization, expanding technology, invention and great land speculations. In short it was a great era with regard to the "dehumanization" of the landscape.

This dehumanizing factor was felt in three major areas - farming and natural resources, urban development, and the works of engineering. In all of these areas much of what was done was not in the best national interest.

With "limitless" lands the farmer of this period practiced what is called "depletion agriculture". This was particularly true in the South with the growing of cotton. The farmer would work the land until it failed to produce adequate yields, until it was depleted, and then move on to a new area. The land he left behind, devoid of vegetative cover, was further destroyed by the natural phenomena of erosion.

The land was depleted by other means too. Great stands of mature virgin forest were cut for lumber for building or simply to clear land for agriculture. Timber from clearing operations was often burned rather than being used for building. Wasteful, exploitative mining operations took another big chunk out of our nation's natural resources.

Urban growth was characterized by crowding and filth. Stock yards full of disease and stench; huge industrial complexes belching smoke and soot; and slums, destroyers of the human mind and body, covered major portions of the city. These were in marked contrast to other small areas of the city where the wealth and opulence of the affluent people of this "gilded age" could be observed.

The railroads throughout most of this era were the major engineering works that scarred the landscape. Railroads, having by their nature to go over relatively level land, marred the landscape wherever they went with their often very large cuts and fills. They also spread black soot and ash in their wake, with some instances of hot ashes starting fires which engulfed tremendous areas of the prairies and grasslands.

> "The means of life were changing rapidly from the fifties onward: there was a necessity for inventive adaptation which turned men from the inner life to the outer one, and to such manifestations of the inner life as had a plastic or structural equivalent. For lack of an harmonious system of concepts and feelings, this necessary change did not lead to an intelligent adaptation of the environment: in planning of cities and the layout of railroads, highroads, farms, in the exploitation of mineral resources and the utilization of the land, a good part of our soils and our cities were ruined: indeed, the new industrial towns

> were ruins from the beginning. But the necessity for invention was present, and if it was passed over by the vulgar profiteers in all walks of life and industry, it was nevertheless a challenge and a stimulation to the best minds."(34)

With the coming of civilization - trade, manufacture and organized cities - as had been true in decades before, it was felt, in this period from 1860 to 1900, that the land should diminish in importance. However, as we shall see in theory and practice, the land actually becomes more important with the advent of civilization. George Perkins Marsh, Henry George and Edward Bellamy, in the literary sense, and Frederick Law Olmsted and Charles Eliot, Jr., in the field of practical application, were leaders in the new attitude toward the land- its increasing importance with the development of American civilization.

The pioneer idea that the land was intended to be devoured, gutted our and used for personal gain was strongly sensed by George Perkins Marsh, as to the great destruction being wrought. Marsh, in his publication Man and Nature (1864), was the first to analyze the appalling losses and to point out an intelligent course of action.

Man, to Marsh, was an active geological agent. He was capable of upbuilding or degrading the landscape and the latter he had been doing for sometime. It was now time for man to become a moral agent: to rebuild what he had destroyed and to replace what he had taken. The unfortunate fallacy in this

(34) Lewis Mumford, The Brown Decades (New York: Dover Publications, Inc., 1955), p. 34.

idea was March's failure to consider the exhaustion of natural resources.

Henry George gave this new attitude a political and economic basis in the sense that all wealth comes ultimately from the land, and whoever denies this denies his very existance. He was particularly struck by the contrast of the free lands of California and the misery that attended the individual preemption of land in the East.

> "We are giving lands in immense bodies, permitting, even encouraging, a comparatively few individuals to monopolize the land to which the coming millions of our people must look for their support. In a few years, the public domain will all be gone; in a few years more the homestead law and the pre-emption law will serve but the purpose of reminding the poor man of the good time past. We shall find ourselves embarrassed by all the difficulties which beset the statesmen of Europe - the social disease of England and the seething discontent of France."(35)

He published his first pamphlet, Our Land and Land Policy, National and State, on this subject in 1871. Henry George also stated that land monopoly would impead free growth in the future and advocated total nationalization of the land to prevent this. Despite the extremity of expression, George expounded some deep-seated truths which America was to soon realize, though often not soon enough.

Even more popular than Henry George, in the closing years of this period, was Edward Bellamy. In his book, Looking Backward, was the base of a series of strange utopias that these uncertain days brought forth.

(35) Ibid, p. 45, by Henry George.

These works by Marsh, George and Bellamy were produced in obscurity and remained so until some years later. Olmsted, in addition to the ideas of Thoreau, expressed the ideals of these men, Henry George in particular. But it was not until the parks and conservation movement on the national level that the real worth of these far-sighted men was felt and expressed on a large scale.

Frederick Law Olmsted, Sr. (1822-1903), who is credited as being the first to bring nature into the city rather than simply introducing the works of man into the landscape, had been exposed to the real worth of the landscape from his boyhood. Much of his youth was spent in the out-of-doors and, having a propensity to study nature, he observed nature's every working in detail. He read many books; such as those by Henry David Thoreau, Humphrey Repton's Observations On the Theory and Practice of Landscape Gardening (1803), Uvedale Price's An Essay On the Picturesque (1810) and Andrew Jackson Downing's Landscape Gardening (1841); from which he gained a deeper insight into nature and design. Olmsted's work throughout his years of active practice, 1858-1893, illustrates the strong influence that these authors had upon him. It was Downing who was to exert a further influence on Olmsted through Calvert Vaux (1824-1895), an architect, who worked with Olmsted on Central Park. Olmsted also had many impressions of different landscapes and Landscape Architectural works before he started actual practice from his extensive travels in the United States

and his visits to Europe.

Olmsted was actually "talked into" the profession of Landscape Architecture by Calvert Vaux who, as noted, had previously worked with Andrew Jackson Downing. Vaux recognized that Olmsted, then superintendent of Central Park, had a definite aptitude for design based on Olmsted's expressions as to what should be done to improve Central Park. Vaux invited Olmsted to participate with him in the design for Central Park, which was the winning plan in a competition held at that time.

Olmsted's principles of design, generally expressed in terms of his park design practice, since this was his major field of work, are well exemplified in Central Park as well as other projects to be discussed later. Professor Frank A. Waugh summarized these Olmstedian design principles as follows:

> "1. Preserve the natural scenery and if necessary restore and emphasize it.
> 2. Avoid all formal design except in very limited areas.
> 3. Keep open lawns and meadows in large central areas.
> 4. Use native trees and shrubs, especially in heavy border plantings.
> 5. Provide circulation by means of paths and roads laid in widesweeping curves. (Also separated where possible.)
> 6. Place the principal road so that it will approximately circumscribe the whole area."(35)

Each one of these principles was adhered to in Olmsted's and Vaux's Central Park plan. Wherever possible they preserved and enhanced natural rock outcroppings. They took areas that

(35) Marie Louise Gothein, A History of Garden Art (New York: E. P. Dutton and Co., Ltd., Vol.2), Chapter 16.

had been swamps or scarred earth depressions and converted them into beautiful lakes, thereby restoring and emphasizing, at least in essence, the natural landscape. Formality was avoided except in the case of the promenade or mall (A on plan) which, after passing the casino (B), leads up to a terrace (C) and then on to the Bethesda Fountain (D). Thus the formal landscape was in harmony with the strong architectural elements in this part of the plan. The "Green" (see plan) and various other areas of open space were kept to the center of their relative portions of the design and native plant materials were used to create heavy border plantings between different design units and particularly between the park and the surrounding city. The roads, as can readily be seen, were laid our in widesweeping curves. The illustration on page fifty-six depicts the manner by which different types of circulation were separated by grade change to facilitate movement without conflict and congestion.

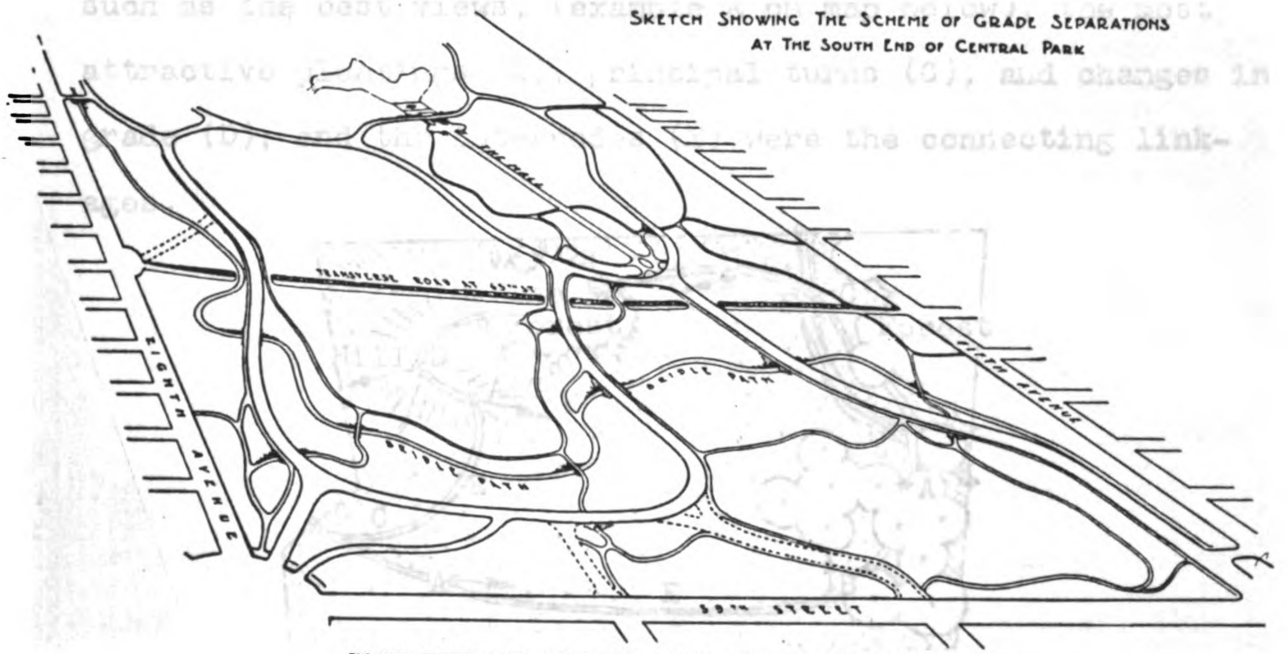
Finally it may be observed, with somewhat closer scrutiny, that there is a principal road system which tends to circumscribe the whole area giving access to the major features of the design scheme while remaining within the site. Thus each of the Olmstedian principles that Professor Waugh summarized is well represented in the plan for Central Park.

The site was always an influence in the design work that Olmsted did, as it presented both assets and liabilities for the able designer. The adaptation of the design to the site

FIRST STUDY OF DESIGN FOR THE CENTRAL PARK.
From a Wood-cut made in 1857.

MAP OF THE CENTRAL PARK, 1865.

Frederick Law Olmsted, Jr. and Theodora Kimball, eds., Frederick Law Olmsted Landscape Architect: 1822-1903 (New York: G. P. Putnam's Sons, 1928), p. 215.



SKETCH SHOWING THE SCHEME OF GRADE SEPARATIONS AT THE SOUTH END OF CENTRAL PARK

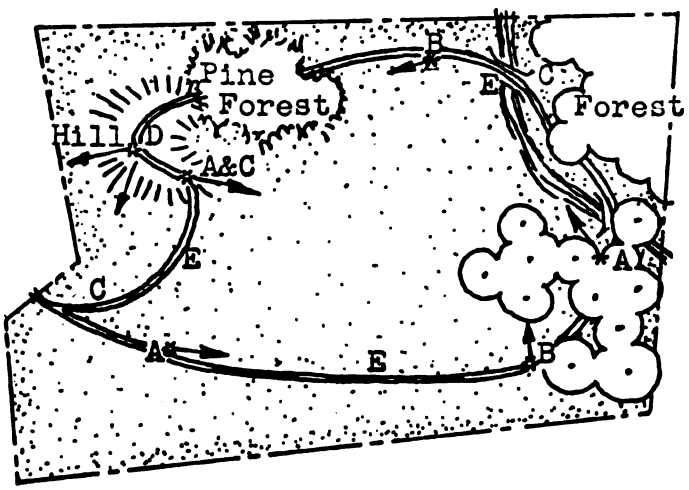
THE VALUE OF THESE GRADE SEPARATIONS LIES NOT SO MUCH IN THE GREATER SAFETY TO PEDESTRIANS, AND STILL LESS IN THE SPEEDING UP OR CONTINUITY OF FLOW OF TRAFFIC ATTAINABLE, BUT CHIEFLY IN THE FREEDOM FROM DISTRACTION AND IN THE GREATER COMFORT FOR PEOPLE WHO HAVE COME TO THE PARK FOR ITS ENJOYMENT.

Frederick Law Olmsted, Jr., and Theodora Kimball (eds. Central Park (New York: G.P. Putnam's Sons, 1928), p. 379.

and surroundings was in fact the keynote of Olmsted's work. In this light the design aspect of Olmsted's roads is of particular note. The success of his road designs are due to three factors: the adaptation of the road to the contour of the land is primary; the individual character of the road is due to a nodal treatment; and the road was always laid out along natural lines.

He was, with regard to the afore mentioned nodal treatment, the first designer to conspicuously adopt the principle of rhythm into the natural landscape composition. His roads,

particularly the circuitous roads, were composed of a series of nodes and internodes. Main features came at the nodes; such as the best views, (example A on map below), the most attractive plantings (B), principal turns (C), and changes in grade (D); and the internodes (E) were the connecting linkages.



Viewing Points

THE NODAL TREATMENT

Adapted from Frank A. Waugh, The Natural Style In Landscape Gardening (Boston: Richard D. Badger, 1917), p. 85.

Olmsted applied these ideas to all his works from the large residential estate to the city park. Although he varied the scale and scope of development, his basic ideas were the same.

It is his park design, Central Park in particular, which is the most noted aspect of Olmsted's work. His fundamental ideas of park planning are very aptly summarized by Charles Eliot, Jr., and Olmsted himself.

> "Mr. Olmsted's fundamental principles in park work," Eliot said, "emphasized the antithesis between objects seen in the city street and objects of vision in the country. He thought that trimmed trees, flowers in pots, clipped grass, and variegated foliage beds savored of the city, or at least the suburbs; and he preferred, for the purpose of refreshing a city population, undulating meadows fronged with trees, quiet, far-reaching pastoral scenery, and groves which preserved the under-brush, and the rough surfaces of the natural forest."(37)

> "...the kind of recreation that these large parks supply, and that nothing but these large parks supply, near a city, is that which a man insensibly obtains when he puts the city behind him and out of his sight and goes where he will be under the undisturbed influence of pleasing, natural scenery."(38)

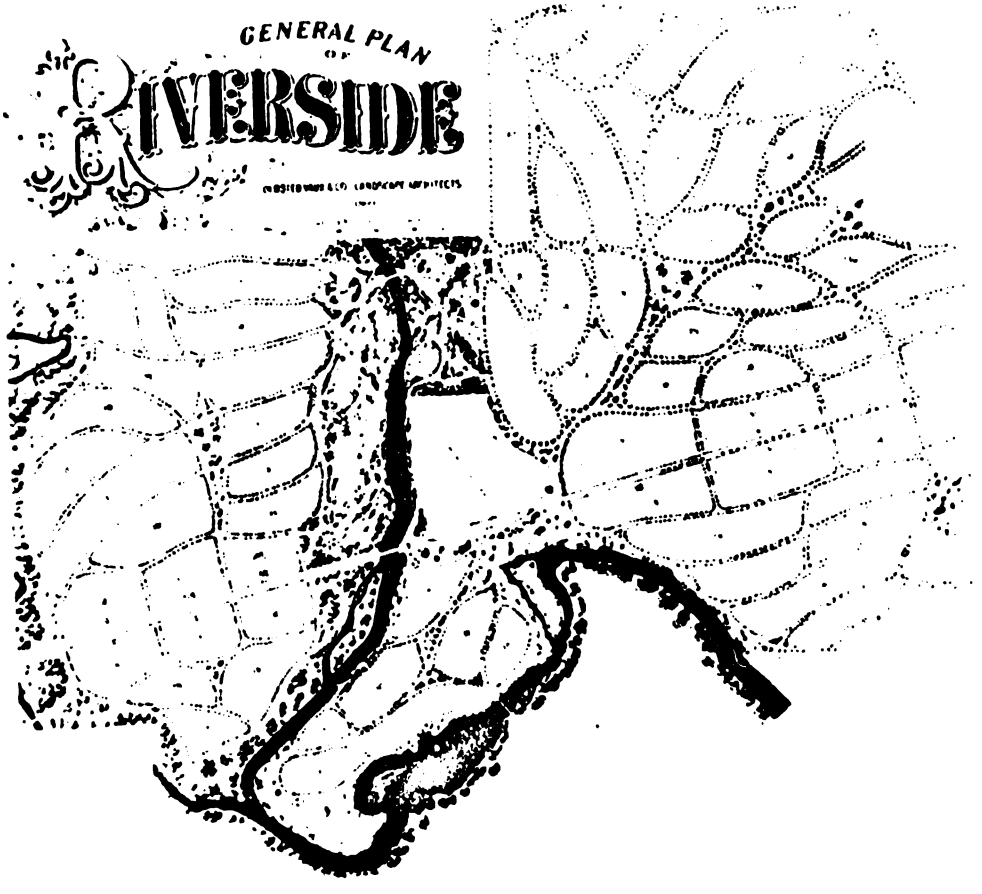
It was this concern for man and man's well-being that prompted the design of Central Park and many other projects that Olmsted undertook. Central Park was, to Olmsted, the answer to the unrest and poor conditions within the city. He sought to provide a more perfect physical environment as an antidote to social ills. Olmsted's genius lay in his ability to synthesize social ideas of his time and translate them into physical realities. "Olmsted provided an esthetic expression" to the deep-seated belief of late "nineteenth century America that its future was directly related to the destiny of the landscape."(39)

> "Fundamental to his (Olmsted's) thinking was the conviction that the nation's democratic purpose could be fostered - as well as measured - by a physical design which aleviated social tensions. The task he assigned

(37) Henry Stuart Ortloff and Henry B. Raymore, The Book of Landscape Design, pp. 57-58.
(38) Charles E. Doell & Gerald B. Fitzgerald, A Brief History of Parks and Recreation In the United States (Chicago: The Athletic Institute, 1954), p. 33. (From a letter Olmsted wrote to the park commissioners of the City of Minneapolis in 1866).
(39) Albert Fein, "Parks In A Democratic Society," Landscape Architecture (October, 1964), p. 29.

himself was the refashioning of the American landscape so as to realize this national purpose."(40)

Two other aspects of Olmsted's work merit mentioning here: residential subdivision design and campus planning. Riverside, a suburban development outside Chicago, Illinois, done in 1869, might be termed the grandfather of todays "status or quality" subdivision.



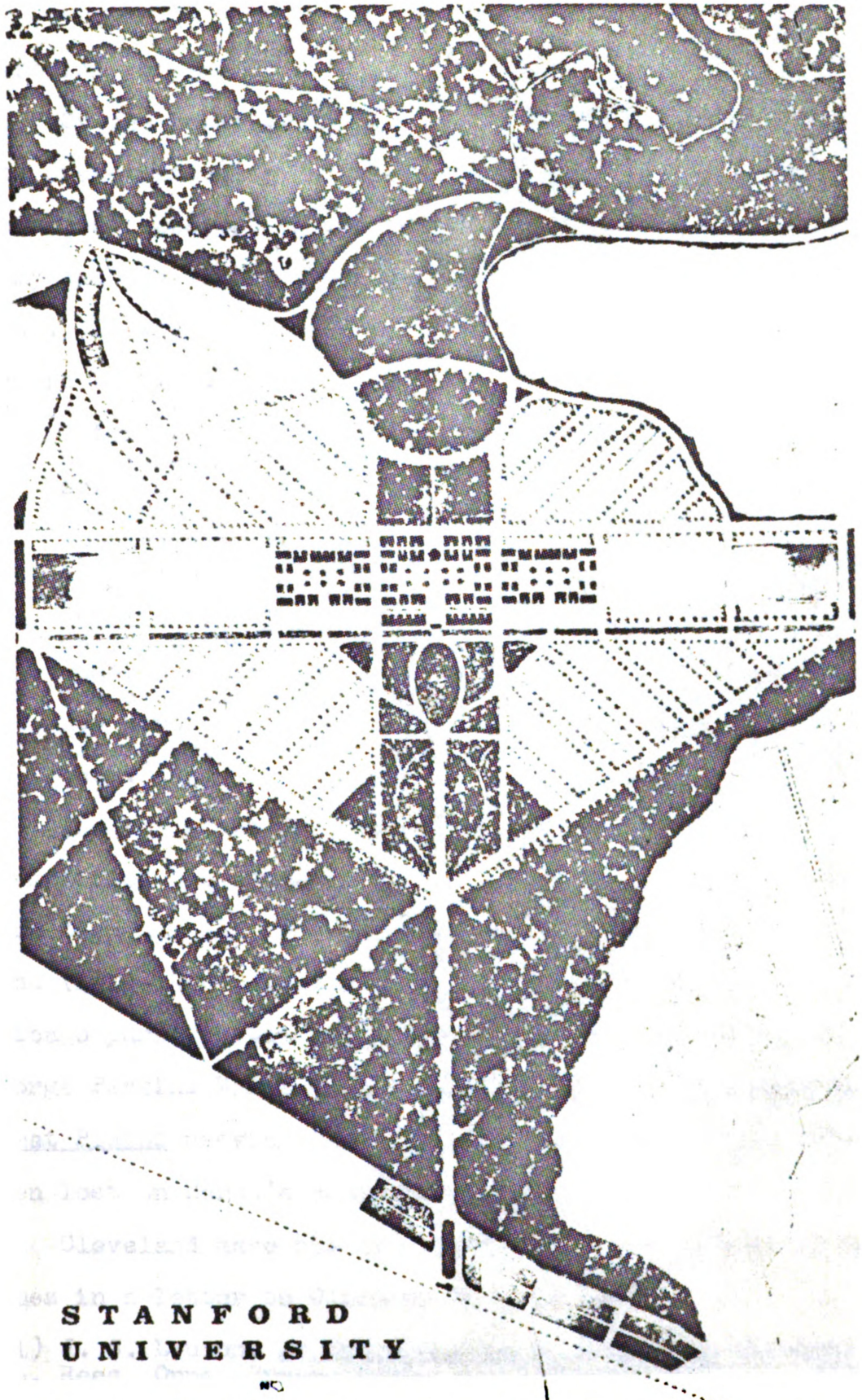
Albert Fein, "Parks In A Democratic Society," Landscape Architecture, LV (October, 1964), p. 29.

(40) Ibid, p. 31.

Olmsted felt that unless a rational pattern of suburban development was implemented the countryside could not be preserved, nor could the city retain its vitality. The very nature of land speculation - individuality to the point of selfish expression and exploitation - he felt was destined to destroy any chance for unity in the landscape. Without unity then there would be chaos, a loss of social and physical harmony, and thus the destruction of the cities and the nation alike. Vitality was dependent upon coordinated planning such that there would be a sequential flow and interaction between all the elements in the landscape, from the smallest to the largest unity.

Olmsted's park planning philosophy may also be applied to his campus planning work. At Stanford University in Palo Alto, California, formality in close proximity to the buildings is exemplified by the arrangement of the buildings around a central architecturally treated plaza. The rest of the site, however, is developed in a more natural manner (see plan on page 61). Later work done by his office illustrates how his followers carried on his principles in the planning for Michigan State University and Ohio State University.

Olmsted, like Downing, was a teacher as well as a practitioner. Though his ideas were not disseminated in the classroom or by any other formal means, his influence on men such as Charles Eliot, Jr. (1859-1897), F. L. Olmsted, Jr. (1870-1954), and Jens Jensen (1860-1951), as we shall later see, is



Albert Fein, "Parks In A Democratic Society," Landscape Architecture (October, 1964), p. 31.

certainly apparent.

On the heels of this concern for the native landscape and its preservation in the wake of advancing civilization, as we have just observed in the writings of Marsh, George and Bellamy and the works of Olmsted, came the American parks movement. It was a movement that was forecast about fifty years before by J. C. Loudon.

> "It is easy to forsee that America will one day be possessed of public gardens far superior to any now existing in Europe. Our grounds for this prediction are that in America there are no other means by which the grandeur and magnificence of gardening can be displayed. That the Americans delight in doing everything in the grandest scale, and that nature has bountifully supplied every description of material, taste and wealth which are rapidly accumulating are all that are wanting to release this view. In the mean-time, all the old towns have public walks or gardens, and in the new parts of the country all nature, as Mrs. Trollope has remarked, is so beautiful that there is no need of them."(41)

The Landscape Architects of this park movement era further exemplified the concern that the writers and practitioners before them had had for the native landscape. H. W. S. Cleveland (1814-1900), a noted Landscape Architect who designed the Chicago parks system and other projects in the midwest, quoted George Perkins Marsh in his Essay On Forest Plantings In the Great Plains proving that the moral of Marsh's book had not been lost on Marsh's contemporaries.

Cleveland gave his own views on the conditions of the times in a letter to Olmsted, Sr., in 1869.

(41) J. C. Loudon, An Encyclopedia of Gardening (London: Longman, Rees, Orme, Brown, Green and Longman, 1850), p. 410.

> "To the great mass of the so-called cultivated people nature has no attraction except when aided by the merest clap-traps of fashionable entertainment which the real lover of nature seeks to escape from. I wish we could get up a crusade against the fashionable desecration of every scene of wild, natural beauty. And I thank God most fervently that I saw much of the loveliest portion of such regions (i.e. Mt. Desert Island and much of the western country) in her pristine wild beauty."(42)

The year that Marsh's book, Man and Nature, was published (1864) marked a turning point in public policy. It was then that the federal government ceded Yosemite Park, along with the Mariposa Grove of Big Trees, to California on the condition that they be maintained as a public park. As years passed more writers, as others had done before them, took up the cause for the preservation of the American landscape. In 1872 the first National Park, Yellowstone, was set aside. The idea had been established and the dedication of wild lands to forestry and recreation continued with increased momentum.

These parks, set aside to preserve the scenery of a certain primeval character, offered a new challange to the designer. When doing park work, the Landscape Architect has to consider wide range of scales and interrelations between elements before his design is complete. Even when he reaches the largest landscape unity that the park possesses he still has to consider the fact that the landscape continues though the park stops. Thus he is concerned with the parks fitness to the total landscape: to a city, to a metropolitan region, to a

(42) Theodora Kimball Hubbard, "H. W. S. Cleveland - An American Pioneer In Landscape Architecture and City Planning," Landscape Architecture (January, 1930), p.100.

state, and even to the nation. (See illustration of this relationship on page 65.)

Diminishing in scale from the National Parks we have the state and then the metropolitan parks. It was the Boston Metropolitan Park System (1892) that set the pattern for metropolitan parks. Designed by Charles Eliot, Jr., during his partnership with F. L. Olmsted, Sr., the Boston Metropolitan Park System is indicative of Eliot's philosophy of landscape design and illustrates the influence that Olmsted had on him.

> "Real landscape work is nothing if it is not broad, simple, and conservative of natural beauty. It is elaborate and gardenesque only in special circumstances. Its old name of landscape gardening must be discarded at once. Landscape art does not consist in arranging trees, shrubs, borders, lawns, ponds, bridges, fountains, paths, or any other thing so as to produce a picturesque effect. It is rather the fitting of the landscape to human use and enjoyment in such a manner as to be most appropriate and most beautiful in any given spot or region."(43)
> by Charles Eliot, Jr.

> "A park fairly well managed near a large town, (Olmsted) pointed out, will surely become a new centre of that town. With the determination of location, size, and boundaries should therefore be associated the duty of arranging new trunk routes of communication between it and the distant parts of the town existing and forecasted. These may be either narrow informal elongations of the park, varying from two to five hundred feet in width and radiating irregularly from it, or if, unfortunately, the town is already laid out in the unhappy way that New York and Brooklyn, San Grancisco and Chicago, are...then we must probably adopt formal parkways. They should be so planned and constructed a snever to be noisy and seldom crowded, and so also that the straightforward movement of pleasure carriages need never to be obstructed unless at absolutely necessary crossings, by slow-going vehicles

(43) Henry Stuart Ortloff and Henry B. Raymore, The Book of Landscape Design, p. 59.

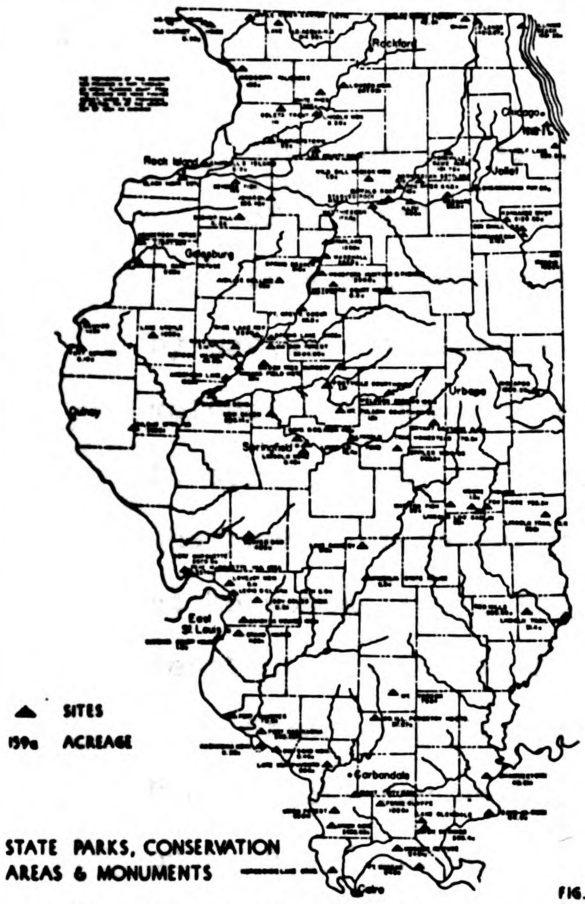


FIG. 30A

Philip H. Lewis, Jr., Study of Recreation and Open Space In Illinois (Urbana, Illinois: University of Illinois, 1961), p.66.

John Barstow Morrill, "Forest Preserve District of Cook County, Illinois," Landscape Architecture, XXXVIII (July, 1948), 138.

Isabelle F. Story, The National Park Story In Pictures (Washington, D. C.: U. S. Government Printing Office, 1957), Frontispiece.

> used for commercial purposes. If possible, also, they should be branched or reticulated with the ways of a similar class."(44)

This system was designed as a series of parks connected by parkways to form a greenbelt around Boston. The parks developed were passive in nature. The parkways were intended to serve as an introduction to the larger landscape unit of the park. Since parkways provided pleasure to the beholder as he moved along, they were considered to be a means of recreation as well as transportation.

Other park systems were rapidly developed, such as the Cook County Forest Preserve (see illustration in upper right on page 65) under the leadership of Jens Jensen, which followed the intentions and ideas of Eliot's work for the Boston Metropolitan Park System.

> "Reference has already been made to the fact that in America the fundamental taste for the natural style of landscape gardening has developed into two different aspects. On the one hand has been the tendency to lay our private estates and city parks in a naturalistic, informal manner; on the other has been the movement to preserve considerable areas of native landscape for purposes of education, health, and recreation. Natural scenery is reserved for use. These reservations have been extensive; and this aspect of American landscape architecture is perhaps the most significant of all. While many of these reservations have been made by private purchase, or by private clubs holding the land for hunting or fishing, or merely as 'country clubs' for general recreation, by far the largest and most important areas are dedicated to public ownership and use."(45)

While Eliot influenced the type of development, it was

(44) Lewis Mumford, The Brown Decades (New York: Dover Publications, Inc., 1955), pp. 90-91.
(45) Charles E. Doell and Gerald B. Fitzgerlad, A Brief History of Parks and Recreation In the United States, p. 38.

actually the principles of design that Olmsted had initiated in his earlier park work that were extended into the midwest and found expression in the work of Jens Jensen. Jensen fostered the "Prairie Style" of landscape design. The Prairie Style advocated the use of the naturalistic approach to design. It was an endeavor to re-echo the spirit of the prairie openness and to renew enthusiasm and love for the rich store of native plant materials that were available in this region. This spirit of the prairie also involved the expression of the horizontality of the landscape in the midwest.

Jensen stressed the fact that true art grows out of the native soil. It is enriching to life as people attempt to express and develop its growth.

> "Knowledge and understanding of the out-of-doors reveal to one's mind motives and forms. These motives and forms are nothing to be copied, nothing to imitate, but they serve as an isspiration to sleeping forces that eventually will bear wholesome fruit. Art grows out of the native soil and enriches life as a people attempts to express and develop this growth. It is contemporary to life itself and is fastened in the chain of human endeavor. It comes from within, stimulated by environments and influenced by the customs and habits of a people."(46)

The parks movement continued to progress at the close of the nineteenth and into the twentieth century. Designers, in the early twentieth century, were still concerned with the design of parks, but primarily, at the city or metropolitan level, in connection with town planning. Park areas were preserved at the national level but little disign work was done

(46) Jens Jensen, Siftings (Chicago: Ralph Fletcher Seymour Publisher, 1956), p. 18.

until, as I will later discuss, the depression years of the 1930's.

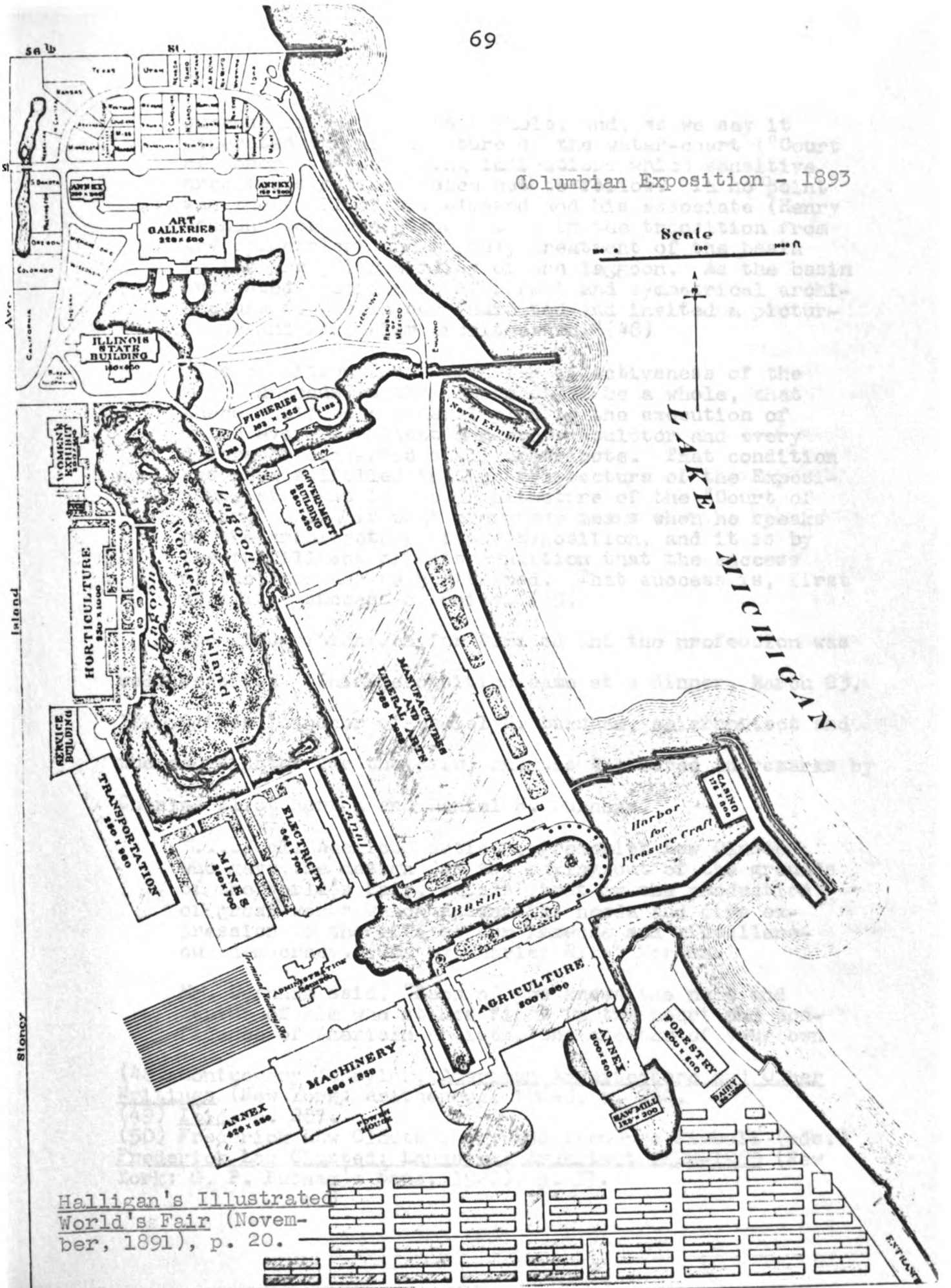
Toward the end of the nineteenth century a new page was written in the history of public design projects; and Landscape Architecture came into its own. The city planning movement, soon termed the "City Beautiful Movement", came on the scene in the form of the Columbian Exposition in Chicago in 1893. It was, with its gleaming white classical buildings arranged around a central lagoon, a marked contrast to the "brownstone" and row houses that were so typical in most cities at this time.

> "It was the World's Columbian Exposition of 1893," wrote Henry Steele Commager in The American Mind just a few years ago, "that condemned American architecture to the imitative and the derivative for another generation." But to the architects who planned it and the sculptors and painters who ornamented it, nothing so glorious had ever been offered to the American people. It was the "White City," gleaming with plaster of Paris. Every one of its tremendous structures was bedecked with heroic sculpture and fluttering flags and was reflected in Lake Michigan or in the lagoons or in the artifical pools."(47)

The most outstanding feature of the Fair, outside of its magnitude, was its overall unity. Olmsted had produced the unifying expression for the Fair. His was a unity with variety, for he had, on the same site, successfully combined two "styles" or "modes" of design - the formal "Court of Honor" and the informal lagoon. (See plan on page 69.)

"The landscape-plan is the key to the pictorial

(47) Russell Lynes, The Tastemakers (New York: Grosset and Dunlap, 1954), p. 142.



Halligan's Illustrated World's Fair (November, 1891), p. 20.

> success of the Fair as a whole, and, as we say it generated the architecture of the water-court ("Court of Honor") by supplying indications which sensitive architects had no choice but to follow. In no point was the skill of Mr. Olmsted and his associate (Henry Codman) more conspicuous than in the transition from the symmetrical and stately treatment of the basin to the irregular winding of the lagoon. As the basin indicated a bordering of formal and symmetrical architecture so the lagoon indicated and invited a picturesque and irregular architecture."(48)

> "The condition upon which the effectiveness of the whole depends is that there shall be a whole, that there shall be a general plan to the execution of which every architect and every sculptor and every decorator concerned shall contribute. That condition has been fulfilled in the architecture of the Exposition, at least in the architecture of the "Court of Honor," which is what everybody means when he speaks of the architecture of the Exposition, and it is by the fulfillment of this condition that the success of the Fair has been attained. That success is, first of all, a success of unity."(49)

The ricognition won for Olmsted and the profession was well deserved. This recognition came at a dinner, March 23, 1893, given in honor of Daniel H. Burnham, an architect and the coordinator for the Fair, and was delivered in remarks by Charles Eliot Norton and Daniel H. Burnham.

> "...of all American artists, Frederick Law Olmsted, who gave the design for the laying out of the grounds of the World's Fair, stands first in the production of great works which answer the needs and give expression to the life of our immense and miscellaneous democracy."(50) by Charles Eliot Norton.

> Mr. Burnham said, "Each of you knows the name and genius of him who stands first in the heart and confidence of American artists, the creator of your own

(48) Montgomery Schuyler, American Architecture and Other Writings (New York: Aritheneum, 1964), p. 262.
(49) Ibid, p. 267.
(50) Frederick Law Olmsted, Jr. and Theodora Kimball (eds.) Frederick Law Olmsted: Landscape Architect 1822-1903 (New York: G. P. Putnam's Sons, 1922), p. 37.

> parks and many other city parks...an artist, he paints with lakes and wooded slopes; with lawns and banks and forest-covered hills; with mountain-scenes and ocean views."(51)

As previously noted, Olmsted in his design for the Columbian Exposition, successfully combined the two "styles or modes" that were considered the dominant guidelines for design at the turn of the nineteenth century and into the first three decades of the twentieth century. These two "styles" were tagged with a variety of labels, but the basic meaning of each remained the same. The "formal" style in landscape design; also called the Classic, Italian or architectural style; was characterized by repose, restraint, refinement and formality. It was considered design in line. The "informal" style in landscape design; also called the Romantic, English or naturalistic style; was designed to excite sentiment and fancy by variety and contrast. It was intended to appeal to the emotions through the human associations that it aroused. It was considered to be design in space.

These two historic styles, like all others expressed in various eras, can account for their existence and differentiation on the basis of three factors: their physical environment (topography, climate, vegetation); the people by or for whom they were made (nationality, tradition, or social condition); and their function or purpose. This latter aspect of function or purpose may be thought of as the product of the physical environment and the people. The people manipulate

(51) Ibid, p. 37.

the environment to produce works which will give them a feeling of comfort, grandeur, usefulness, beauty, or some other human value which is desired because of the afore stated factors of nationality, tradition or social condition. For example, the early American Cottage Gardens, discussed in Chapter I, were instituted in New England because of the English national background and the fact that this type of garden was traditional to the people of this social status or condition.

The names of these styles also are the result of certain factors: the peoples who originated them; countries in which they arose; an individual associated with definite pieces of work which are the first examples of the style; or rarely from the total esthetic effect produced by the style. The two styles under discussion, the formal and the informal, if alternate names are considered, such as Italian or architectural and English or naturalistic respectively, were named on the basis of the countries in which they arose or possibly from the total esthetic effect produced.

Much has already been said with regard to the characteristics of the informal or naturalistic style in the discussion of Andrew Jackson Downing and F. L. Olmsted, Sr., but some further elaboration is necessary in order to better understand the events that transpired at the turn of the century.

The "informal" style strives to express nature-dominance, rather than man-dominance. The type of plants selected and the way they are arranged to create pleasing compositions of

form, texture, color, and light and shade relationships is most important. Informal patterns are much freer in form and show a pleasing relationship of areas bounded, for the most part, by long, graceful, flowing curves (see illustration on page 74). Balance is present, but it is assymetrical or occult. Terminations of vistas and strong focal points are rarely used, and, if used, are little emphasized. The informal style is nature expressing power, dominance and beauty refined by art.

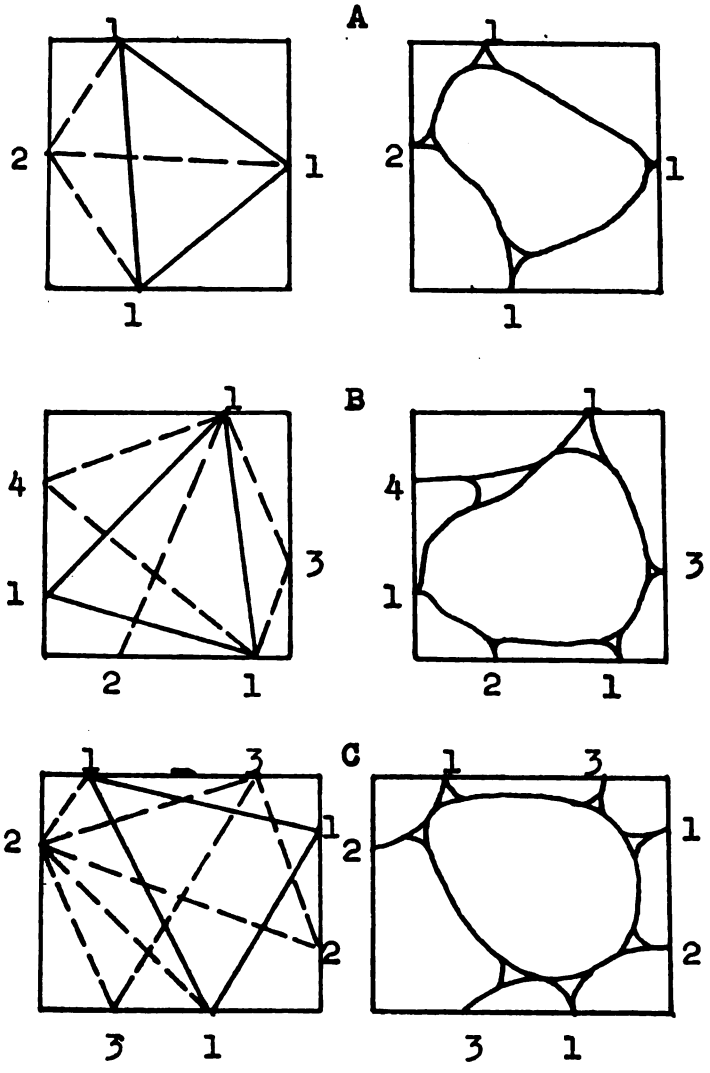
> "... the higher art would be that which so perfectly interpreted nature's character that the work should seem to be a wonderfully complete and intelligible expression of nature itself."(52)

> "Every step in civilization is a step away from that wild estate which alone is truly nature; and the further away we get from it the more imagination is needed to bring the elements of use and beauty which nature still supplies into harmony with those which man has developed."(53)

> "The stronger the desire to make so artificial a composition look as though nature might have designed it, the more intimate must be the artist's sympathy with her aims and processes, and the keener his eye for the special opportunities of the site she offers; but, also, the greater must be his imaginative power, the firmer his grasp on the principles and processes of art."(54)

In contrast to the "natural" style, which is adaptable to a varied terrain and which is generally applied to areas away from the house, there is the "formal" style which is best applied to relatively flat sites and is preferable developed in

(52) Henry V. Hubbard and Theodora Kimball, An Introduction to the Study of Landscape Design, p. 50.
(53) Mrs. Schuyler Van Rensselaer, Art-Out-of-Doors (New York: Charles Scribner's Sons, 1925), pp.21-22.
(54) Ibid, pp.22-23.



THE PLAN IN INFORMAL DESIGN

Illustrations and text adapted from: Ralph Rodney Root and Charles Fabens Kelly, Design In Landscape Gardening (New York: The Century Co., 1914),pp.78-79.

Every division is made on its own merit and considered in relation to the surroundings. The paths in all three figures are determined on the basis of the volume of traffic coming from each entryway; thus, as in Fig. A, entrance #2 is of minor importance and therefore the paths simply bend toward the entrance rather than a special path being directed right to it. In Fig. B, points #2 and #3 merit bending the path even though they are secondary, but #4 only merits a connecting link. The same principles for B hold true for C. After consideration of the circulation, the plant masses are arranged. It is here that balance, rhythm, harmony and repetition enter as the dominant factors of the design.

close proximity to the house.

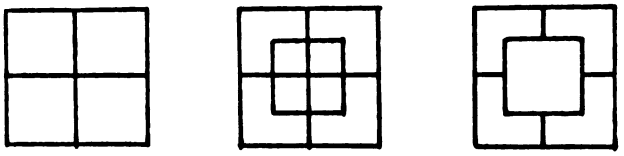
The "formal" style is an orderly scheme which uses obvious and simple geometric shapes - squares, rectangles and circles - arranged in perfect symmetry about a well defined central axis. The axis is the major structural line of the design about which and in relation to which the parts or design elements are arranged. There may be one or more classifications or types of axis within a design. The primary axis is the one of greatest importance. The secondary axis, of which there may be several, is arranged in an harmonious relation to the primary axis (see illustrations on page 76). This "formal" style or mode of organization is more "humanized" and definitely implies the supremacy of man over nature.

One development that arose in America in the late nineteenth century that is directly applicable to formalism is the "patterned bed" or the idea of "bedding out." It was well suited to an era of eclectivism because if was found to be best adapted to the Italian and French formal gardens, many of which were existing on various estates. Many of our best parks and public places were also found not to be without an elephant, a ship, or the commonly used clock, designed in patterns of bright coleus and annual flowers and placed in the center of an expanse of lawn.

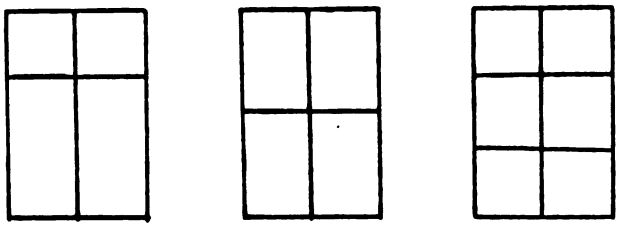
The swing back to formalism and the excesses of bedding-out was arrested by the work and writings of William Robinson who was particularly interested in the "wild garden." He

THE RECTILINEAR PLAN IN FORMAL DESIGN

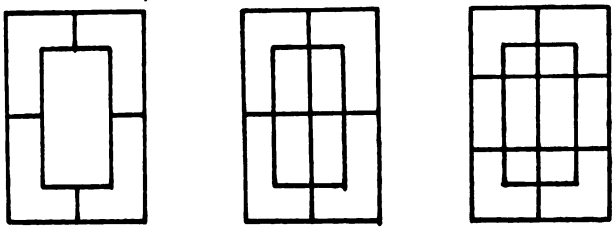
In Theory



Squares

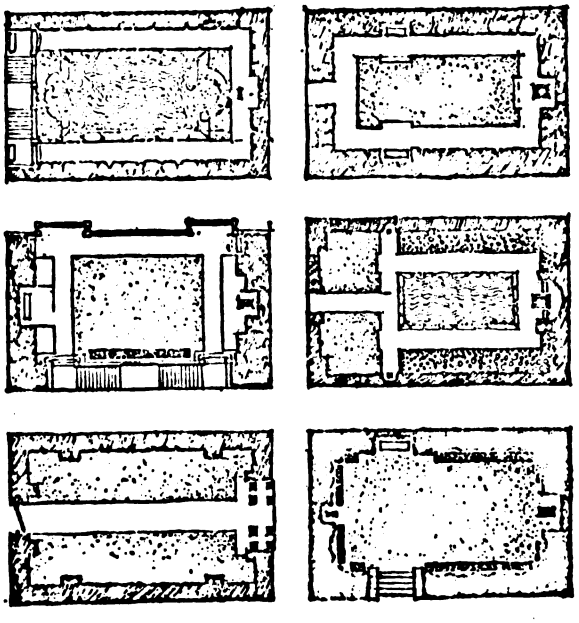


Rectangles



Ralph Rodney Root and Charles Fabens Kelley, Design In Landscape Gardening (New York: The Century Co., 1914), p. 76.

In Practice



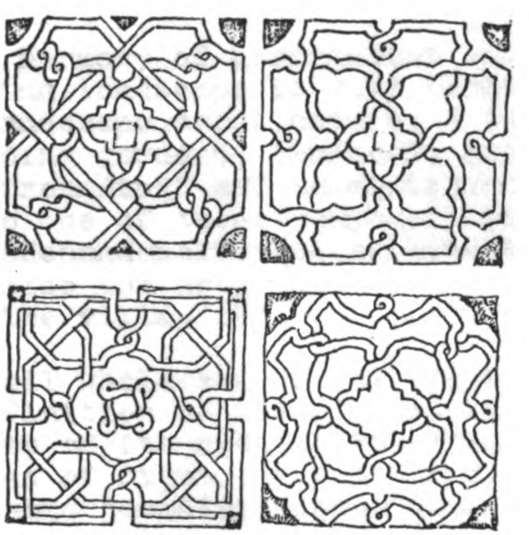
Rectangular Gardens
Differing in Details of Plan

Frank A. Waugh, Formal Design In Landscape Architecture (New York: Orange-Judd Publishing Co., Inc.,1927), 34.

expressed a strong belief in the value of the indigeneous landscape in much the same manner as Olmsted and Jensen did.

Robinson said:

> "...unhappily, our gardens for ages have suffered at the hands of the decorative artist, when applying his "designs" to the garden, the designs which might be quite right on the surface like a carpet or a panel, have been applied a thousand times to the surface of a reluctant earth. It is this adapting of absurd "knots" and patterns from books to any surface where a flower garden has been made that leads to bad and frivolous design - wrong plan and hopeless for the life of plants. Flowers are "degraded" to crude color and clipped forms, with no regard to the natural forms and the beauty of plants."(55)



Old-Fashioned Garden Knots
Illustrating Radial Design in Small Areas
Frank A. Waugh, Formal Design In Landscape Architecture (New York: Orange-Judd Publishing Co., Inc., 1927), 178.

The informal style was expressed in the years before the Columbian Exposition. It was now the voice of the formalist that was heard.

> "We do not yet realize the fact, but when grounds are small the formal style, in some of its phases,

(55) Henry Stuart Ortloff and Henry B. Raymore, The Book of Landscape Design, p. 42.

> is more easily managed than the naturalistic. And this is not the only reason why I wish that it were more often attempted in American hands."(56)

Whatever the case, the formal movement entrenched the idea of eclecticism in American society until the mid-1920's when new voices began to be heard.

The real impetus to the formal garden trend around the turn of the century came from Charles A. Platt when, in 1894, he published his small volume on Italian Gardens. He applauded the formal Italian garden, particularly on its compactness and overall unity.

> "The evident harmony of arrangement betters the house and surrounding landscape is what first strikes one in Italian landscape architecture, - the design as a whole, including gardens, terraces, groves, and their necessary surroundings and embellishments, it being clear that no one of these component parts was ever considered independently, the architecture of the house being also the architecture of the garden and the rest of the villa."(57)

> "To the overall wholeness of the typical villa, to the crisp definition of its spaces, and to the gratifying clarity of its orderly relationships, determined by lines of sight tying these spaces together in a perceptable geometric structure, Platt responded with obvious understanding."(58)

Eclecticism; the arbitrary acceptance of an historical style without regard to differences in climate, vegetation, and other site factors in lieu of a development that naturally evolved from the site; was firmly established by the turn of the century. Factors such as better transportation, low

(56) Mrs. Schuyler Van Rensselaer, Art-Out-of-Doors, p. 171.
(57) Frank A. Waugh, Book of Landscape Gardening, p. 77.
(58) Norman T. Newton, "100 Years of Landscape Architecture," Landscape Architecture (July, 1964), p. 262.

labor costs, increased wealth coupled with the absence of income taxes, and the desire on the part of many to have the "good things in life" all come together in the development of the many great country estates.

Around many of the great urban centers; such as Boston, New York, Philadelphia and Chicago; and in the resort areas for the wealthy; such as Newport, Rhode Island and Mt. Desert Island, Maine; there developed many beautiful and elaborate country homes. The gardens on these estates were so developed that you might pass from a French garden, to a Spanish garden, and on into an Italian garden, thinking such combinations nothing out of the ordinary.

"Biltmore" with its elaborate formal gardens in close proximity to the mansion and with its own experimental forests, the first such experimental forests in the United States, was built at Ashville, North Carolina. It was Frederick Law Olmsted, Sr., who designed the setting for the estate which originally comprised about 145,000 acres.

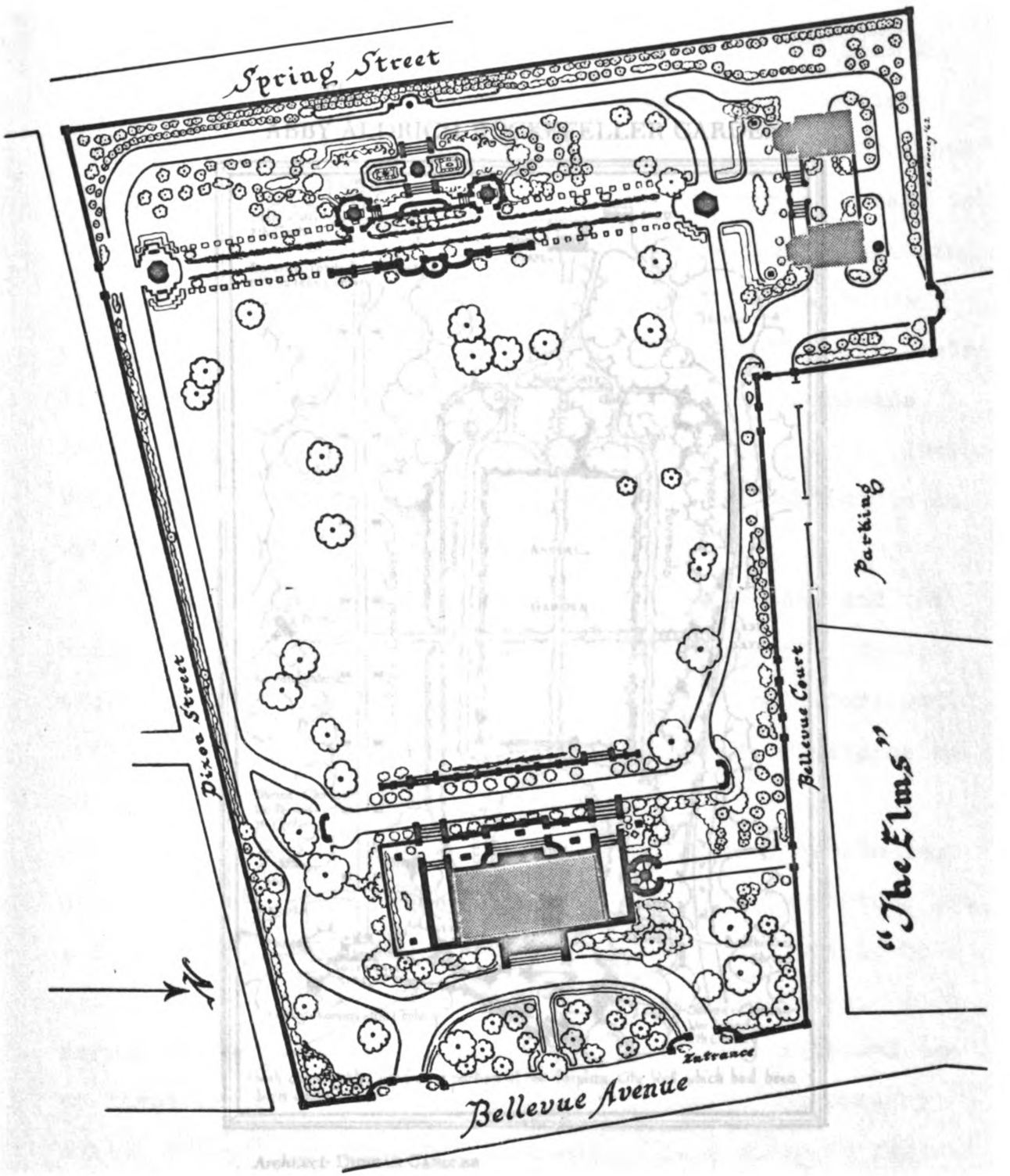
The "Breakers" and the "Elms" are both estates for the wealthy at Newport, Rhode Island. Today, unfortunately, there is little evidence of the extensive gardens which originally existed on the grounds of the "Breakers." At one time elaborate floral displays in beds laid out in very formal patterns comprised an area which is presently lawn. These beds were arranged on terraces which, in the end result, formed a sunken garden.

The "Elms" (see illustration on page 81) has not changed since its original inception. Most of the estate, designed by the French Landscape Architect Jacques Greber, is an arboretum with the various specimens arranged in a naturalistic manner. A portion of the estate, however, is designed in a very formal manner, typical of similar French works, with terraces, fountains, and box hedges which either surround bedding plants or are arranged in various geometric forms.

At Seal Harbor, Maine, on Mt. Desert Island, the Abby Aldrich Rockefeller Gardens, on the John D. Rockefeller, Jr. estate, illustrate the influence of the Oriental and the French garden schemes. In this garden designed by Beatrix Ferrand - Landscape Architect, the Oriental design elements surround the French style patterned flower beds which exist in the center of the garden plan. If you were to visit this garden today you would find that the "Annual Garden" in the approximate center of the plan (see page 82) has been replaced by a grass area.

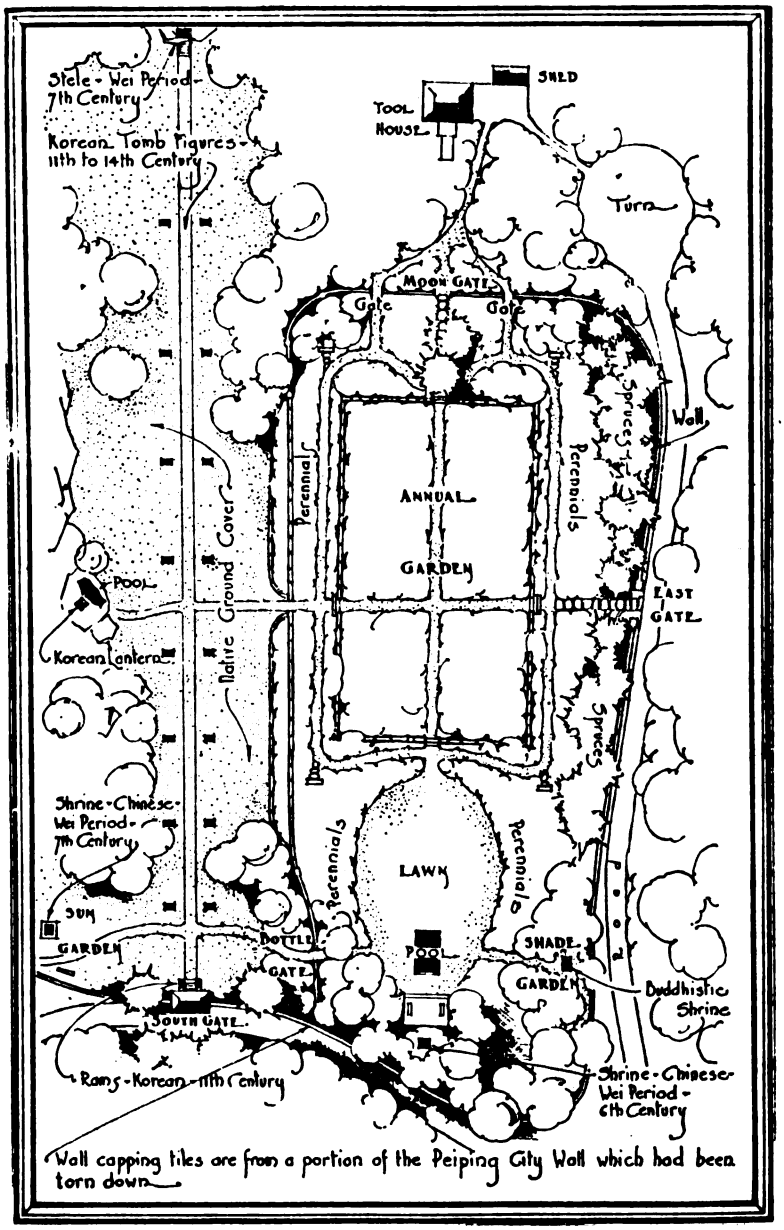
These few examples are typical of the elaborate gardens which the wealthy developed in the late nineteenth and early twentieth centuries. These gardens are as eclectic as the mansions for which they were developed and serve as excellent examples of the landscape taste of this period.

Many of the Landscape Architects of the early twentieth century responded to the architectural copuism with gardens of a similar nature. This trend was the result of two primary


Spring Street
Dixon Street
Parking
Bellevue Court
"The Elms"
Entrance
Bellevue Avenue
N

The

ABBY ALDRICH ROCKEFELLER GARDEN



Architect: DUNCAN CANDLER
Landscape Gardener: BEATRIX FARRAND

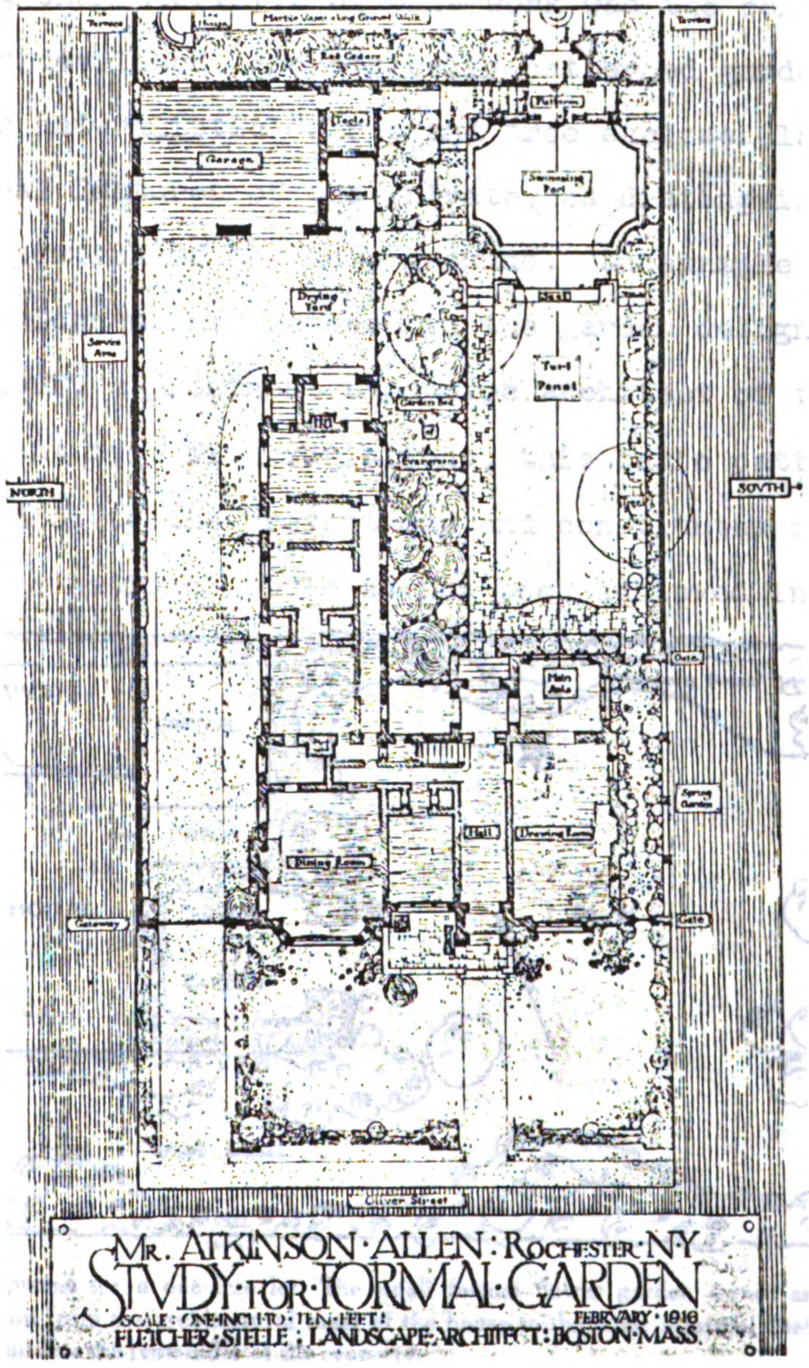
factors - education and the previously noted social demands.

Harvard was the first school, in 1900, to establish a formal ciriculum in Landscape Architecture. The teaching staff was then about equally divided between the "naturalists" and the "formalists" and the student was therefore exposed to both "schools of thought." The student's problem of deciding which path to follow, however, was alevisted by the current social demands for formalism. The wealthy showed their tastes for the Classical treatment in architecture and Landscape Architecture, and the rising middle class was not to be denied these raiments that they had long admired, but had had to do without.

Thus the types of gardens for the large estate and the small lot alike followed the dominant architectural types; including Georgian, French, Italian, Spanish and Tudor; and, with few exceptions had a firm enough grasp of principles to be executed to the delight of the client.

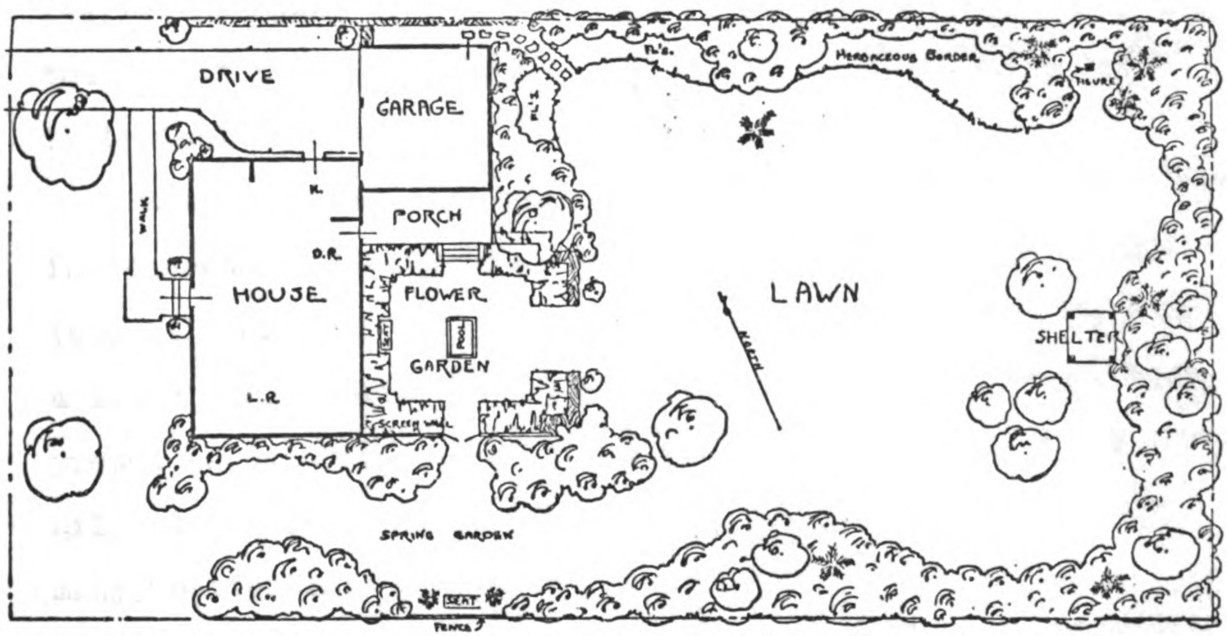
Less attention was paid to the professional development of small city and suburban properties during this period, but a few were done in various areas quite intensively and, by modern standards, more expensively than was necessary. Those formal designs usually consisted of one primary axis and one or maybe two secondary axis at right angles to the primary axis. The primary axis was centered on some dominant feature of the house, such as a door or a window. The entire development was generally designed to encompass the entire lot which

is the reason that these designs were often more expensive than necessary, particularly from a maintenance standpoint. The illustration below is typical of the many formal small lot developments that were then common.



Fletcher Steele, Gardens and People (Boston: Houghton Mifflin Company, 1964), p. rear book jacket.

Although many of these places were imitative of the historical styles, there began to emerge, among the work of the more imaginative and successful Landscape Architects, projects that had a more distinctively American flavor. The outstanding characteristic of this work was the combination of a highly developed, geometrically patterned garden with a much larger naturalistic "shrub and tree enclosed lawn" as the principal features of the private, as distinguished from the public portion of the home grounds. An example of this type of development may be seen in the garden design by Henry Stuart Ortloff, a prominent Landscape Architect of the early twentieth century. With variations, this basic pattern has been carried on to the present day and constitutes as near an approach to a national style as has been achieved in America.



Development for a one-acre lot. The small formal flower garden serves as a transition from the architectural mass of the house to the more informal design that embraces the remainder of the property.

Henry Stuart Ortloff and Henry B. Raymore, The Book of Landscape Design (New York: M. Barrows & Co., Inc., 1959),p.73.

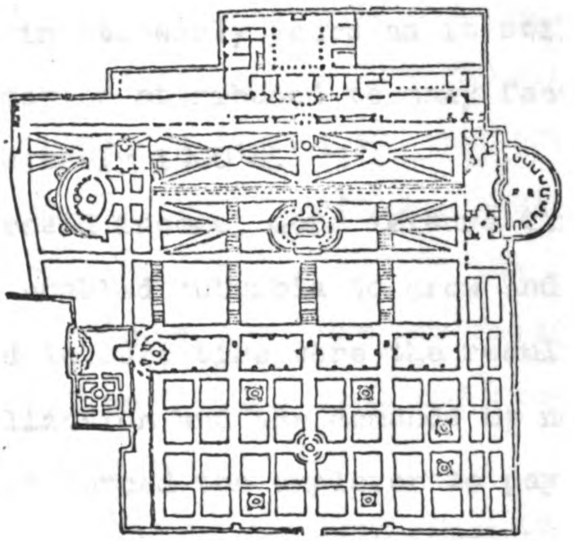
Chapter IV

Suburbia to Public Works
Early 1900's to Early 1930's

The large estate development, which started just before the turn of the twentieth century, was to remain a major preoccupation with most Landscape Architect's offices until the Wall Street Crash of 1929. Designs continued to be done by Charles Platt (1875-1933) and others in the best manner of the European tradition. Charles Platt, who published his book Italian Gardens in 1893, could be termed the "father of formalism." Most of the estate grounds he designed, such as Faulkner Farms in Brookline, Massachusetts, in 1905, included areas of formal design which could be closely related to the Italian examples he had seen and written about. The plan on the top of page eighty-seven, though not from Platt's book, is typical of the examples in the early 1900's.

Arthur Schurcliff is perhaps best known for his work done in connection with the restoration of Colonial Williamsburg (see illustrations on pages 26 and 27) which, though done in a later period (1927-1935) well illustrates the type of background he had which would enable him to do such work. Castle Hill at Ipswich, Massachusetts, is an example of one of the many residential properties he laid out.

Ferruccio Vitale is noted for his residential properties such as the grounds for Thomas Frothingham at Morristown, New



A TYPICAL ITALIAN GARDEN PLAN, VILLA D'ESTE

A common illustration in the eclectic period of American landscape architecture.

Ralph Rodney Root and Charles Fabens Kelly, Design In Landscape Gardening (New York: The Century Co., 1914), 249.

Jersey. Done in the formal manner, it is typical of Vitale's rectilinear development of the plan. (See example of this type of development on page 76.) So it was that htis formal style of design development was to be a major component in the public image of the profession itself throughout the first thirty years of the twentieth century.

Despite the lack of originality in the designs of this period the Classical formalism served an important function. It was the close attention to detail and the strict adherence to design principles that formalism demanded that enabled many Landscape Architects to cope with the new design problems, such as public housing and park design, when they arose.

In marked contrast to this large estate development was the rise of the suburbs. It was a "revolt" on the part of the lower and middle classes which had a devistating effect on the

landscape in its early years as it still does. This mass movement may be attributed to many factors that were prevalent in the early 1900's.

Increased income, more leisure time and changes in transportation enabled suburbia to grow and prosper. Increased income and leisure time were the result of the great boom in industrialization and the demands by newly organized labor groups that forced the employer to pay higher wages and grant shorter work weeks. Boom was everywhere: in extractive industries that produced great scars on the landscape; in manufacturing plants that spread a black film over entire cities and brought "death" to areas that surrounded these plants; and in commercialism which altered the skyline of most cities, with its skyscrapers, beyond all recognition.

The invention of the automobile by Henry Ford was probably the strongest element bringing on the move to the suburbs.

> "I will build a motor car for the great multitude... so low in price that no man...will be unable to own one - and enjoy with his family the blessing of hours of pleasure in God's great open spaces."(59)
>
> by Henry Ford

This inexpensive invention transformed quiet suburban towns of large stately residences, surrounded by broad expanses of lawn into bustling "bedroom" communities of homes on small lots, each with its stiff little blue spruces in the "front yard." Ford had produced an era of the suburb with its conglomeration of architectural types and its inherent "worries"

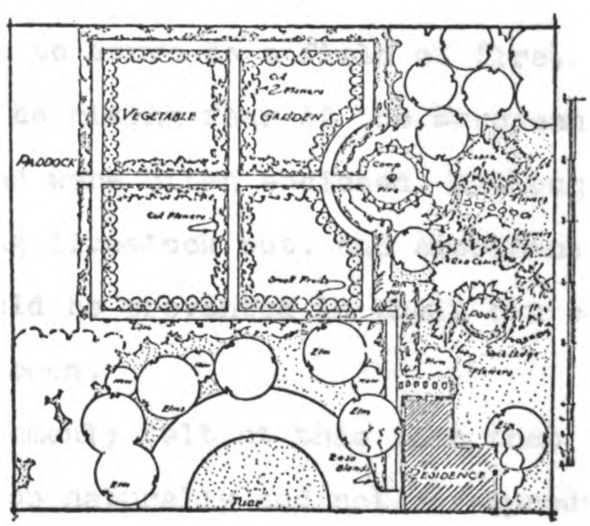
(59) Peter Blake, God's Own Junkyard (Chicago: Holt, Rinehart, and Winston, 1964), p. 57.

of just what this new type of dweller should look and act like.

It was because people were concerned with appearances that the virtues of stability, conformity and reasonableness became paramount; and education, healthful recreation and community service were not steps to the full life, but the full life itself. There was hope generated that with stability, allowing culture to take root and grow, the level of public taste would improve.

Jens Jensen was one Landscape Architect who had faith in the talents of the common man and in his ability to create pleasing landscapes.

> "A true expression of native talent is not found in the pompous gardens of large estates. For true expression you must look in the simple gardens of the common folk. Here is found a true art that has grown out of the heart of those people. They belong! They fit! They tell the true story of the loving hands which created them."(60)



The Vegetable Garden Treated with Simple Formality
Jens Jensen, Landscape Architect

Frank A. Waugh, Formal Design In Landscape Architecture (New York: Orange-Judd Publishing Co., Inc., 1927), 66.

(60) Jens Jensen, Siftings, p. 20.

Unfortunately, however, this new age of the common man resulted in a degeneration of the garden into a suburban extravagance of plants without design. The "ideals" of the nurseryman with his typical "foundation planting" were to be seen everywhere. Plants were sold in quantity and that is how they were planted. The design element of the mass became the "mess" and horticultural oddities were extensively used as "specimen plants."

The homeowner was imbued with the "democratic" ideals sold to him by the real estate men. The open front lawn, preferred by the realtors to make the property appear larger, and the equally open rear yard were truly "democratic." To desire fencing or hedges as a means of achieving privacy was tantamount to autocracy. This belief, though it has its grounds in America during the Indian Wars when an area was kept open about the house to serve as a field of fire, may be most directly related to the rising fear of the European dictators in the peasant gardens were often enclosed, although the reason was to keep roaming livestock out, and Americans felt the same circumstances could be prevented in their own country if the gardens remained open.

It was commonly felt at this time that the American garden must develop naturally and not be expressive of any politically shut-in people. These gardens should express certain traits of American life: individuality and self-assurance; a

sense of unguarded security; friendliness or politeness and unexclusiveness; and a dislike of high-walled privacy. This dislike of high-walled privacy is probably more expressive of the middle class envy of the wealthy, with their high-walled gardens, than of European garden practices.

The fact that the gardens of this period, like Americans, had an unfailing desire and purpose to be "polite" is their most outstanding characteristic. Realizing the military aspect of privacy or enclosure was unnecessary, they lost sight of the spiritual values to be derived. Publicity was advocated and practiced in deference to any sense of public rights. The idea of the communal garden was often thought to be the goal of this openness, but individuality generally stood in the path of achievement. Llewlyn Park, planned by Downing, and the neighborhood park subdivisions that it inspired were the exception rather than the rule. (See illustration on page 44.) Even then individuality was revered and expressed in the lots surrounding the communal park.

It was not until Americans started to actually "live" in their gardens that privacy returned to the garden as a desireable element. As we will see later, it was at this same time that the style that was to be termed the "modern" became rooted in American garden design. It had been forecast by Horatio Greenough in a letter to a friend, Ralph Waldo Emerson:

"Here is my theory of structure (61): a scientific

(61) Though stated in terms of architectural design, its ideas are equally applicable to Landscape Architecture.

> arrangement of space and forms (adapted) to function and to site; an emphasis of features proportioned to the graduated importance in function; colour and ornament to be decided and arranged and varied by strictly organic laws, having a distinct reason for each decision; the entire and immediate banishment of all make-believe."(62)

Greenough's words were largely forgotten here, but Europe remembered them and developed forms to fit the ideas that he expressed. It was not until a war and a great economic depression had passed that these concepts were to find their rightful place back in American society.

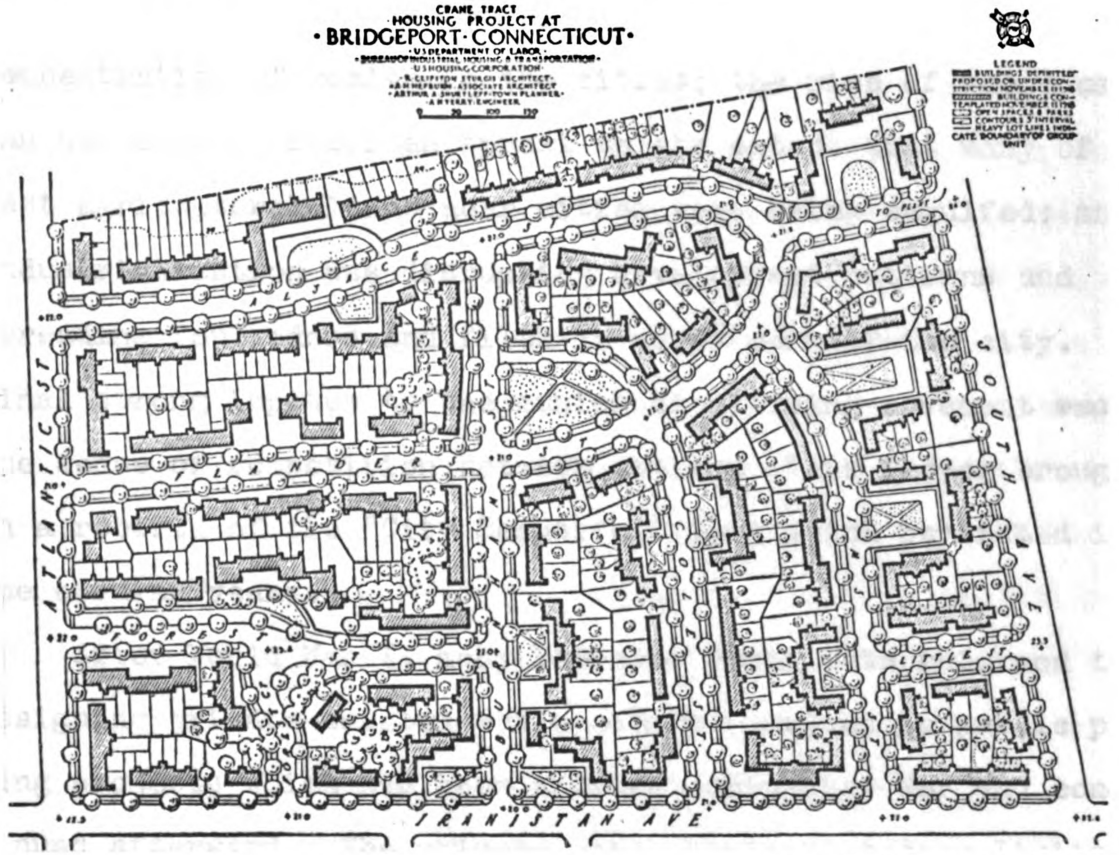
It was during World War I that the Landscape Architect found a new outlet for his design talents. His new work in public housing and military site planning broadened his scope of design such that he was able to proceed into the many town planning projects which followed the War, with little difficulty.

It was just previous to American involvement in the actual War effort that agencies of the War Industries Board and the U. S. Housing Corporation were formed. It was the U. S. Housing Corporation, whose organization was largely the result of efforts on the part of Frederick Law Olmsted, Jr., then Chairman of the National Conference on City Planning, that showed what intensive planning could do for the construction of new towns when professional collaboration was implemented.

In accordance with Olmsted's suggestion a "Committee of Designers" was assigned to each project or group of projects

(62) Russell Lynes, The Tastemakers, p. 195

that might come under one general heading. This "Committee" was composed of an architect, a Landscape Architect, and an engineer with cooperative assistance from lawyers, realtors and other professionals who might be able to contribute pertinent knowledge. The work of the Landscape Architect, in this team effort, was directed toward planning the sites for the new temporary military quarters under the Cantonment Division, and for the War housing projects in connection with ship yards.and industrial centers under the U. S. Shipping Board and the U. S. Housing Corporation.



SEASIDE, Bridgeport, Connecticut

One of the World War I housing developments undertaken by the Federal Government, it included flats and single family residences at a density of about seventeen dwellings per acre and demonstrated the advantage of large-scale planning.

Arthur B. Gallion and Simon Eisner, The Urban Pattern (New York: D. Van Nostrand Company, Inc., 1963), p. 122.

World War I also brought out the idea of "regional planning," the concept that no municipality exists apart from its neighbors. This idea was the basis of much of the municipal or town planning which, though it started before the War, came into the limelight after World War I.

Throughout the War and in the years thereafter almost all of the work in municipal planning was done by Landscape Architects, architects, or by representatives of the two professions in collaboration. This movement in municipal planning was the outgrowth of many conditions of the times. As already noted, there had been a tremendous growth in population and concentration of wealth in the cities; the rise of the common man was causing suburban sprawl to the extent that many of the best agricultural lands near cities were being engulfed; and industrialization was disrupting development patterns and spreading foul odors and filth in every part of the city. A final strong impetus to the municipal planning movement was the sense of competition between cities. This factor brought on a rebirth of the "City Beautiful" idea which persisted into the ensuing years.

After World War I, many Landscape Architects returned to designing private estates while others remained in public planning projects which had been started during the War and continued afterward. The private work, however, became limited to the very wealthy because of rising labor costs and real estate values. After the Wall Street Crash in 1929, many of

the Landscape Architectural firms that had done large estates either went out of business; went into the design of public works in housing and parks; or directed their talents toward other fields such as subdivision planning and golf course design which were currently popular.

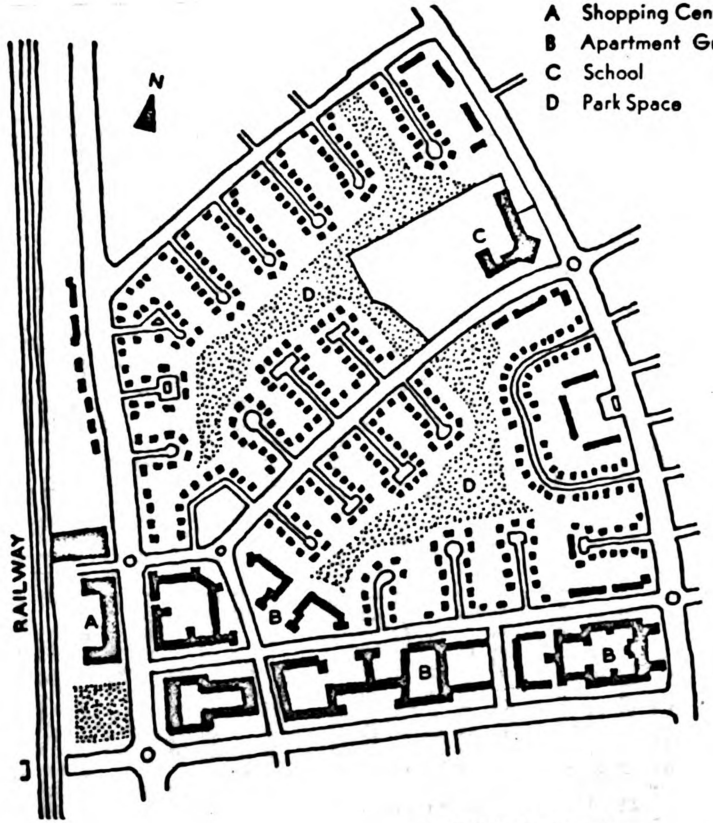
At this same time town planning became a major preoccupation for many Landscape Architects. The first significant project in town planning was the design of Radburn, New Jersey, in 1928 by Henry Wright and Clarence Stein. Conceived as a town for the motor age, it was the first to propose a radial and functional street plan with separate vehicular and pedestrian circulation. The idea itself was not novel since it had been used by Olmsted, Sr. some sixty years before in his Central Park design, but its use in residential design was new.

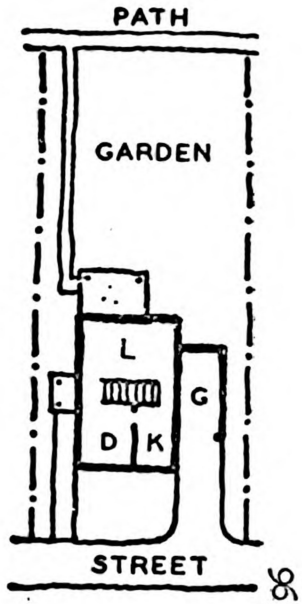
In Radburn the houses were set about a central park space. Each house had vehicular access by means of a cul-de-sac street running up the center of each cluster of houses. The pedestrian was accomodated by an independent system of walks going through the park-like development. Where major streets had to be crossed, the sidewalks were depressed and tunneled under the streets to maintain unhampered traffic flow. This is one of the earliest and best towns designed for the health and safety of its people.

Another major project of this type was Greenbelt, Maryland, developed after the federal government had stepped into the town planning picture. Greenbelt, Maryland, and other

—Plan of the residential districts, dated November 1929.

Clarence S. Stein, Toward New Towns for America (New York: Reinhold Corporation, 1957), 43.





Clarence Stein and Henry Wright, Planners

RADBURN, New Jersey

The Radburn plan became synonymous with "the town of the motor age." In this plan the cul-de-sac (dead-end) residential streets became service roads rather than traffic ways, the house being reversed so that the living rooms face on the rear gardens with pedestrian paths leading to the continuous park space.

Arthur B. Gallion and Simon Eisner, The Urban Pattern (New York: D. Van Nostrand Company, Inc., 1963), p. 128.

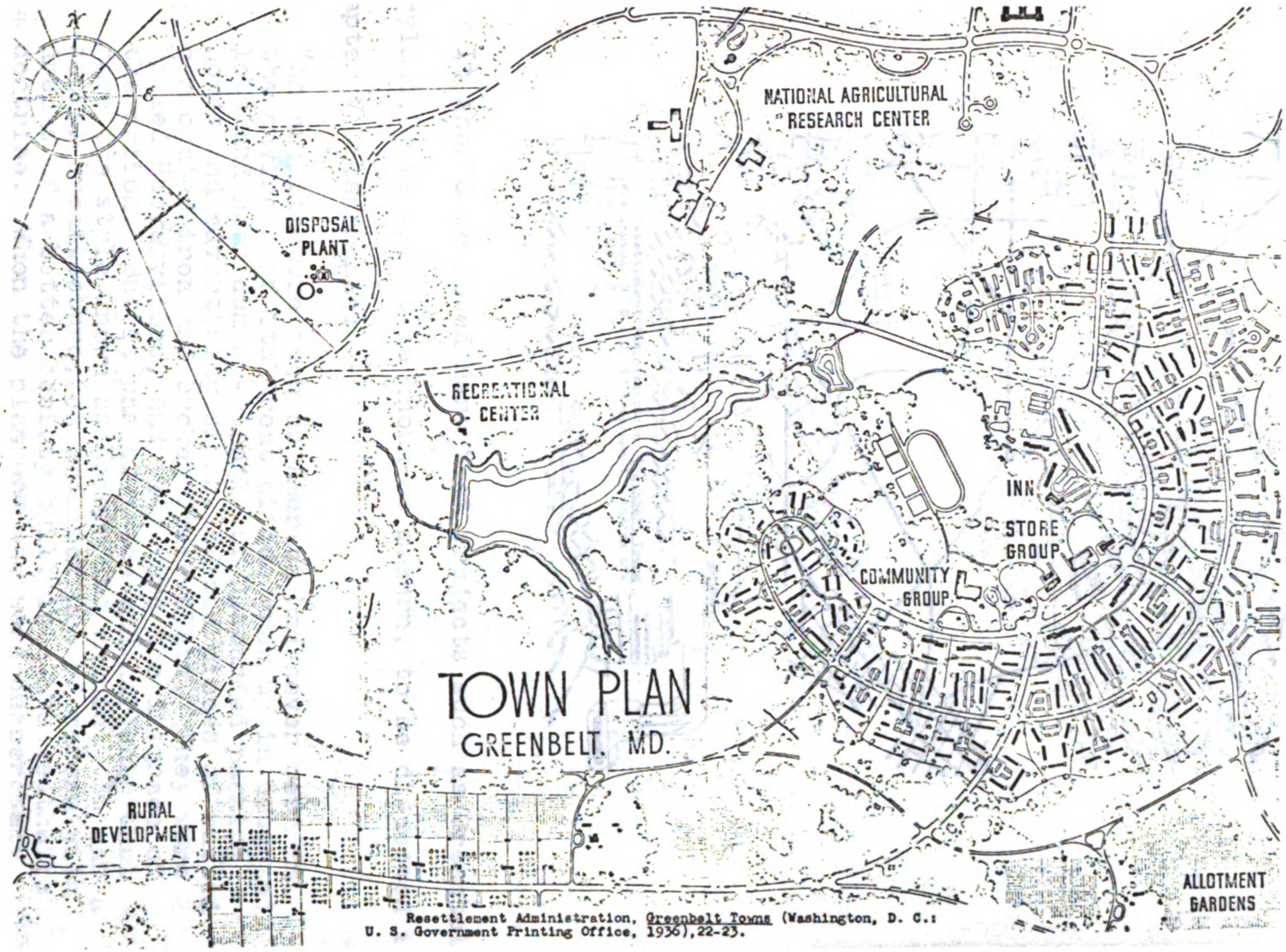
"greenbelt towns" were sponsored by the Suburban Resettlement Division of the Resettlement Administration.

The basic program involved and the amenities to be derived are best stated by the Resettlement Administration's booklet on Greenbelt Towns published in 1936.

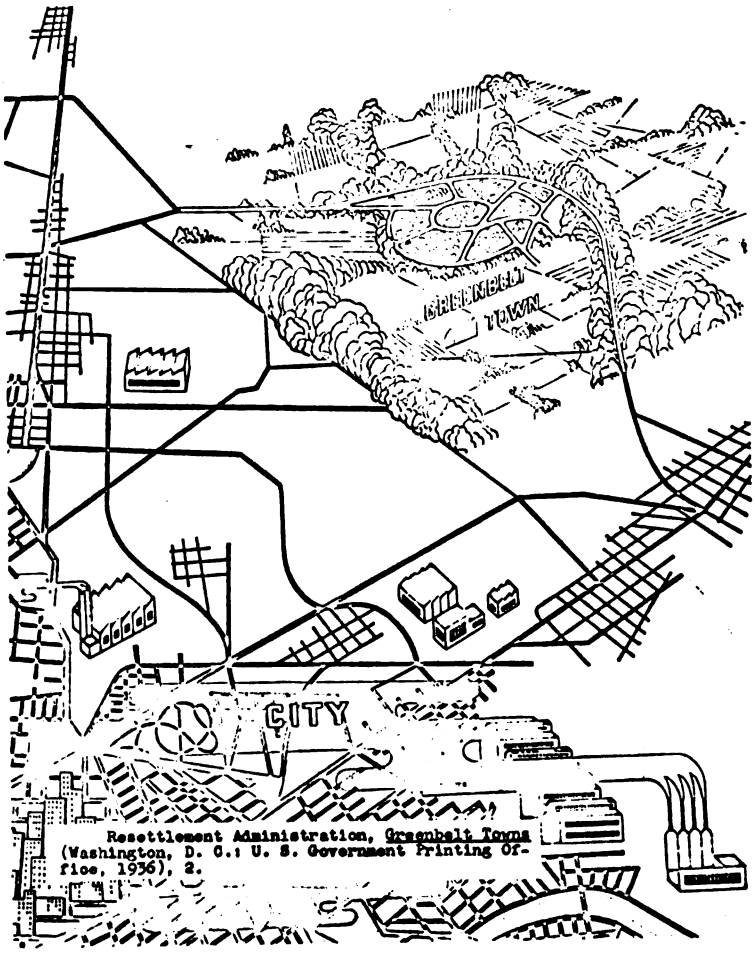
> "...to obtain a large tract of land, and thus avoid the complications ordinarily due to diverse ownerships; in this tract to create a community, protected by an encircling green-belt;"
>
> "...to develop a land use plan for the entire tract; to devise a system of rural economy coordinated with the land use plan for the rural portions of the tract surrounding the suburban community; and to integrate both the physical plans and the economies of the rural areas and the suburban community."(63)
>
> "The new communities will be "greenbelt" towns, so-called because each of them will be surrounded by a broad girdle of park and farm land. A greenbelt town is simply a community built on raw land, in which every acre is put to its best use, and in which the traditional dividing lines between town and country are broken down. To the city worker it offers home and healthful surroundings within easy reach of his job and ot the farmer it offers facilities for a steady market within a few hundred yards of his own fields."(64)

Greenbelt towns were protected from heavy traffic by being located a considerable distance from all arterial highways. Vehicular and pedestrian traffic within the development was often separated in the same manner as had been done in the Radburn development. The superblock concept, another Radburn concept, was followed wherever possible creating large blocks with park-like interiors and outside bounding streets.

(63) Resettlement Administration, Greenbelt Towns (Washington, D. C.: Superintendent of Documents, 1936), p. 1.
(64) Ibid, p. 4.



Resettlement Administration, Greenbelt Towns (Washington, D. C.: U. S. Government Printing Office, 1936), 22-23.



Resettlement Administration, Greenbelt Towns (Washington, D. C.: U. S. Government Printing Office, 1936), 2.

It should be noted here that projects such as Greenbelt, Maryland, gave the style known as modern, to be discussed in Chapter V, its chance:

> "An architecture such as America had never seen in the environs of its great cities grew up in deserted lots and near dumps - shacks of discarded packing boxes and advertising signs, of odd pieces of rusted corrogated iron and broken fence slats. They were called Hoovervilles, and they were the disgrace of the nation. But it was disgrace and hardship that gave the style known as Modern its chance. It was a social architecture, an architecture of reform with dreams of a better society built into its aesthetic doctrine. When the planners who were desperately trying to cope with the famous "third of the nation," ill-housed and ill-fed, began to devise ways of relieving the desperate housing situation, it was natural that they should turn to this simple new

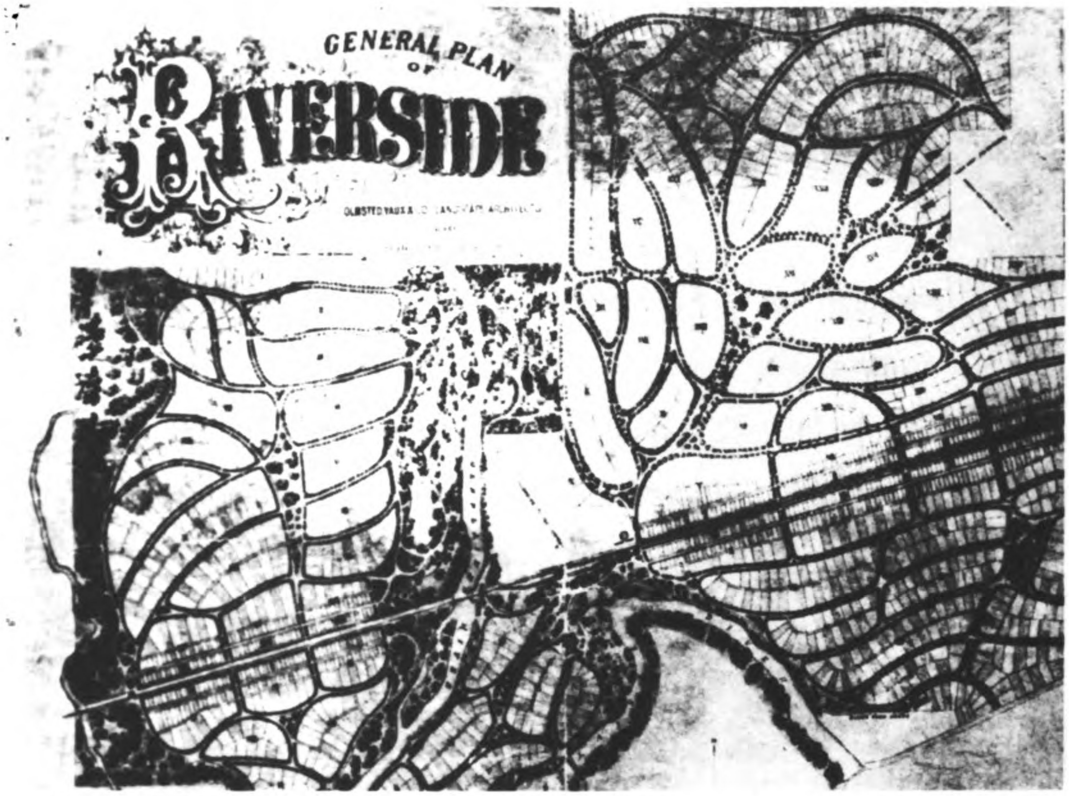
> architecture for their inspiration. Government projects like Greenbelt, Maryland, were conceived in the new flat-roofed, and "functional" style, and city planners worked with architects in an attempt to create communities that someday might serve as models to private builders."(65)

A further "model" was forced upon the private builder or developer when, in 1934, the Federal Housing Administration implemented certain construction standards which had to be met before loans could be secured. Many bulletins were issued describing the type of subdivisions that could be insured.

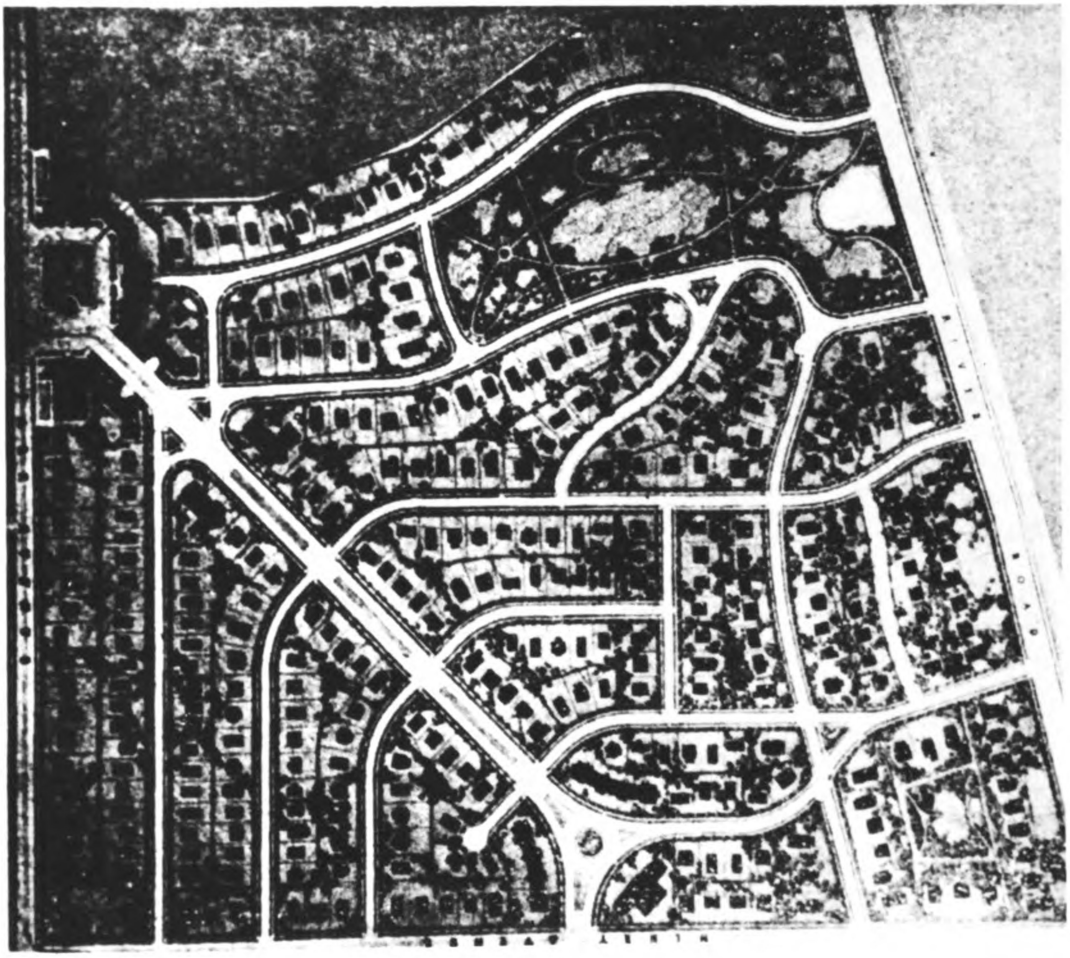
Suggestions of the F. H. A. did not advocate the Radburn superblock or Elbert Peet's (a noted landscape critic and town planner of this era) consistent loop design, but rather concentrated on eliminating the most flagrant violations of the safety and economy of plan. Heavy emphasis was placed on "T" intersections and a curvi-linear adaptation of the street grid. This latter adaptation is attributed to Seward Mott, a Landscape Architect with the Land Planning Section of the F. H. A., but anyone can see the inspiration that was drawn from Olmsted's Riverside Plan of 1869. (Illustration on page 101.)

Other projects were also undertaken during the depression years, 1930-1940, in which the Landscape Architect played a major role. Less than a century had passed since Olmsted, Sr. designed Central Park, his "country park" in the city. Now the parks were returning to the country. The developer of these new parks, the National Park Service, became the largest single employer of Landscape Architects in the nation.

(65) Russell Lynes, The Tastemakers, p. 240.



Two predecessors of present-day curvilinear subdivisions: *above*, a section from Olmsted's plan for Riverside, Illinois, 1869; *below*, suggested subdivision design by the firm of Pitkin and Mott, published in 1936 by the Federal Housing Administration in one of its early brochures, "Planning Neighborhoods for Small Houses."



Christopher Tunnard and Boris Pushkarev, Man-Made America: Chaos or Control (New Haven, Conn.: Yale University Press,

The installment buying of cars had "put America on wheels." This increased mobility was causing concern for the National Park Service with regard to possible overuse. To accomodate the demand for active recreation, and preserve the scenery of the national parks, the development of the state parks was accelerated in the early 1920's. In the 1930's the New Deal program of the Civilian Conservation Corps (CCC) built up the national parks. With new and better facilities the national parks were able to relieve some of the burden of visitor use that the state parks had previously carried alone.

This was a period of great growth and progress in the parks oweing especially to experimentation in design, facilitated by large volumes of work. These large volumes of work enabled Landscape Architects to shift from private to public work when private work was dying. What was one man's gain was not another man's loss in this case, for the Landscape Architect already had a good background for park design based on his designs done during the previous "country place epoch."

> "Oddly enough, it is in relation to this involvement of the profession in public work in State Parks, from about 1920 onward, that one can appreciate what was perhaps the most gratifying contribution of the "country place epoch," during which so many young landscape architects had acquired a vigorous sense of form and had learned to believe wholeheartedly in the important role of strong design. For, while the quality of these public areas undoubtedly improved as professional competence advanced through better comprehension of ecology, conservation, and the forces of wild nature, it is also a fact that the big projects for intensive public recreation have been successful in direct proportion to the incidence with them of the strong, clear,

unambiguous structuring of space upon the land."(66)

The Tennessee Valley Authority (T.V.A.) was another federal agency that employed Landscape Architects in the 1930's, primarily as town planners. With the inundation of a town, it was necessary to create another town to house the people that were displaced. In the creation of these new towns it was possible to incorporate the needs of a changing economy. Thus designers were able to avoid the mistakes that were often the result of slow growth over many years which generally produced a confused city pattern. The welfare and needs of the total population were taken into consideration, as had been done in the greenbelt towns, thus producing a unity and harmony within the community pattern. The T.V.A. also developed and operated, until 1947 when the respective states took over, many parks and recreation sites. These facilities included the design of anything from a boat dock to a marina, or a fishing camp to a great resort on the lakes. The ability of the Landscape Architect to improve and enhance the beauty of the environment is everywhere apparent in this great flood control project. The Norris Dam Road, for instance, is well designed to fit the landscape and to show off the scenic beauties along its route. This road has in fact set a precedent for many scenic parkways across the nation.

The Landscape Architect was prominent in the 1930's in other facets of government planning and preservation. The

(66) Norman T. Newton, "100 Years of Landscape Architecture," Landscape Architecture (July, 1964), p. 263.

Copeland Report in 1933 brought his design talents to bear on State and National Forests; the National Planning Board, which stimulated local, city state and regional planning as a basis for the National Plan, used the Landscape Architect to gather data, prepare designs, and supervise construction; and the Bureau of Public Roads found him useful in determining scenic locations for new highways and the beautification of existing roads. It was in fact the case that 90% of those practicing Landscape Architecture in 1934 were employed by some governmental agency.

A final word should be added on the previously mentioned revitalization of the "City Beautiful" movement, popular during this period. It was in the 1930's that art was introduced into all phases and walks of life. The federal government realized that the effects of the depression had resulted in the total loss of income for most artists and sculptors. Positions were therefore made within the Works Progress Administration (W.P.A.) for artists and sculptors whose job it was to create works of art for all Americans to enjoy.

Thus it was that from the post office murals to the statues in the park, America was "blessed" with many "artistic" works. Many were truly fine examples of craftsmanship, but many too were the result of the necessity to "make work" and "give everyone an opportunity to make a living." As is so often true, the urban arts, generally forgotten in boom times, were once again remembered in the depression.

The Landscape Architect in the 1930's was not as concerned with the previously discussed movement from the city to the country of the "country" park as might be expected. His interest at this time was to put the city back into the "park" or landscape rather than simply putting parks or segments of the landscape into the city. Only by incorporating the landscape into the very fabric or our cities will these cities become more liveable spaces. There is a need for spatial development, a theory which we will see dominates this era, rather than the simple practice of distributing buildings over blocks and leaving no organized and significant pattern of open spaces.

> "Landscape Architecture is in its very nature anti-gridiron, anti-regular. Our new cities will not be gridiron cities; they will be more organic, more flowing, less static in their plans. There will be a place for everything; the automobile will not be allowed to tyrannize but will be segregated; residential, business and industrial zones will be clearly defined and differently designed according to function. Landscape design will be the background against which all these functions operate; it will permeate every zone with life-giving natural forms and will make cities liveable again."(67)

What a pity there are so few exhibits of these fine ideals in our cities even today. Landscape design, though it is progressing in its proper direction toward being "the background against which all these functions operate," is all too often put into the background of our current city planning programs.

(67) San Francisco Museum of Art and Association of Landscape Architects, Landscape Design (San Francisco: San Francisco Museum of Art, 1948), p. from an article entitled "Landscape Design and City Planning" by Christopher Tunnard.

Chapter V

Modern: A New Theory in American Design
Late 1920's to Early 1940's

It was in the late 1920's that the first proponents of the new style of Landscape Architecture that was to be called "modern" were heard. The voices were those of Landscape Architects, many of whom were still practicing in the best manner of the eclectic tradition, who saw something new and were not afraid, at least, to give lip-service to this new style.

Fletcher Steele wrote an article in the late 1920's about "New Pioneering in Garden Design" in which he said:

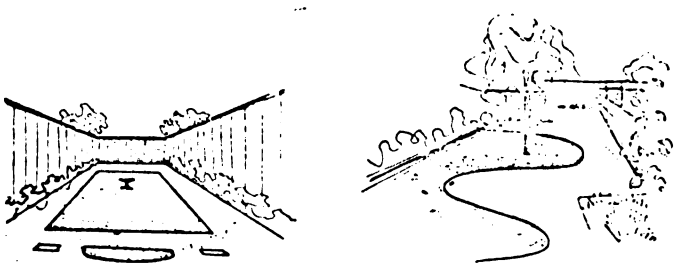
> We gardeners have always been behind other artists in adapting new ideas. At heart we are a conservative lot, sure that the perfect garden does not depend on new and strange things, but on the perfecting of what we already know. We believe, however, in fitness... Nothing new save the relation of the parts and the use of what we formerly called formal elements arranged in occult unsymmetrical balance. In fact, the most arresting feature is the manner in which the main axis has been shattered. It looks like the beginning of an animated movie, we expect each part to walk over to its familiar place, the old order to return habit to be satisfied and boredom enthroned. The surest proof of the life in this design is its power to provoke again and again the question and the answer: "Why" and "Why not." We are made to think and to feel, whence must come the understanding."(68)

The new concept of space composition was based on the fact that the observer had "to think and to feel" space rather than merely observe a specific focal point carefully placed along an axis, as had been true in formalism. The concept of

(68) Sylvia Crowe, (ed.), Space for Living, (Amsterdam: Djambatan Publishers and Cartographers, 1961), p. 81.

the space perceived depended on how a person reacted or felt in relation to that space, apprehended as a volume, he happened to be in at any one particular time or point in sequential movement. Through fine compositions of space the Landscape Architect could make the individual feel attuned to his surroundings and thereby reveal new visions and dimensions to him.

New experiments were made in the use of the axis in an attempt to use architectural and geometrical elements in an assymetrical accomodation. Minor axis were developed, which



"Symmetry can have motion. It's unimaginative "formality" that can become static. The eye prefers to move around a garden on lines that are provocative, never lose their interest, never end in dead corners, occasionally provide excitement or surprise, and always leave you interested—and contented.

Someone may say "I don't want it formal, laid out on an axis."

The truth is your garden is never without at least one axis and probably has two or three. All compositions, however free, are built around them. The great designers of natural gardens may seem to have thrown away their T squares, but the axis is just as strong as in the mirror pool of the Taj Mahal. It's just less obvious.

The axis becomes visual rather than mechanical and needn't be at right angles to the eye. The eye is tolerant. It may be influenced by a view, nudged by a tree, encouraged by a meadow, or seduced by a brook. Don't fret if your garden is never quite perfect. Absolute perfection, like complete consistency, can be dull."

Thomas Church, Gardens are for People (New York: Reinhold Publishing Co., 1955), 53.

may or may not be parallel, and their terminal features which often appeared to be in the middle were really well off center. (See illustration on page 107.)

The expectation was that the previous styles - formal and informal - would and, with better adaption to the site and the development of assymetrical or occult balance, a new style would be formed which would be called modern.

> "After passing through its periods of imitation of nature and of reminiscent treatments of the styles of other epochs, this art like the others has discovered the immediate delights in the plastic treatments of space."(69) Stephen C. Pepper

> "The 18th century brought the landscape into garden planning; the 20th century must bring the garden into the landscape. Through such a progress can arise the humanized landscape, the social conception of the countryside, and the garden of tomorrow."(70)

The modern arose, as was discussed in Chapter IV, because of the need for a design method that would facilitate easy and rapid construction of homes for the growing American population in the depression years of the 1930's. The modern concept of designing in certain basic modular shapes, such as 4'x4' or any other repetitive dimension, was well suited to the functional needs of this period.

It was the influence of the Museum of Modern Art that was a prime factor in spreading the gospel of modern design and in bringing this new design concept out of the realm of pure functionalism by demonstrating its artistic merit. Although the

(69) San Francisco Museum of Art and Association of Landscape Architects, Landscape Design, p. 5.
(70) Christopher Tunnard, Gardens in the Modern Landscape (New York: Charles Scribner's Sons, 1948), p. 166.

Museum's exhibits were of architectural works, Landscape Architecture, which followed closely in the footsteps of architecture, benefited from the eventual acceptance of this modern architecture. The first exhibition of modern architecture in the United States was organized by Alfred Barr, Henry-Russell Hitchcock and Philip Johnson in 1932. It was Barr who termed this architecture the "International Style" and Hitchcock and Johnson described the characteristics of this "Style" as being:

> "The abandonment of weight and mass for thin weightless walls as boundaries and mediators between inner and outer space; the substitution of subtle and varied regularity for the obvious traditional symmetries; the exploitation of whatever qualities, surfaces, and colors were to be found in the materials themselves."(71)

It was at this show that the term "functionalism," soon to be considered an alternate term for modernism, was first publicized.

The "International Style," which is actually a misnomer and will henceforth be referred to as "Modern," had been first described in the 1920's.

> "I want to rip off at least one of the misleading labels that I (Walter Gropius) and others have been decorated with. There is no such thing as an "International Style," unless you want to speak of certain universal technical achievements in our period which belong to the intellectual equipment of every civilized nation, or unless you want to speak of those pale examples of what I call "applied archeology," which you find among the public buildings from Moscow to Madrid to Washington."(72)

Why then was Modern so slow in being adopted?

(71) Oliver W. Larkin, Art and Life In America, p. 399.
(72) Walter Gropius, Scope of Total Architecture (New York: Collier Books, 1962), p. 14.

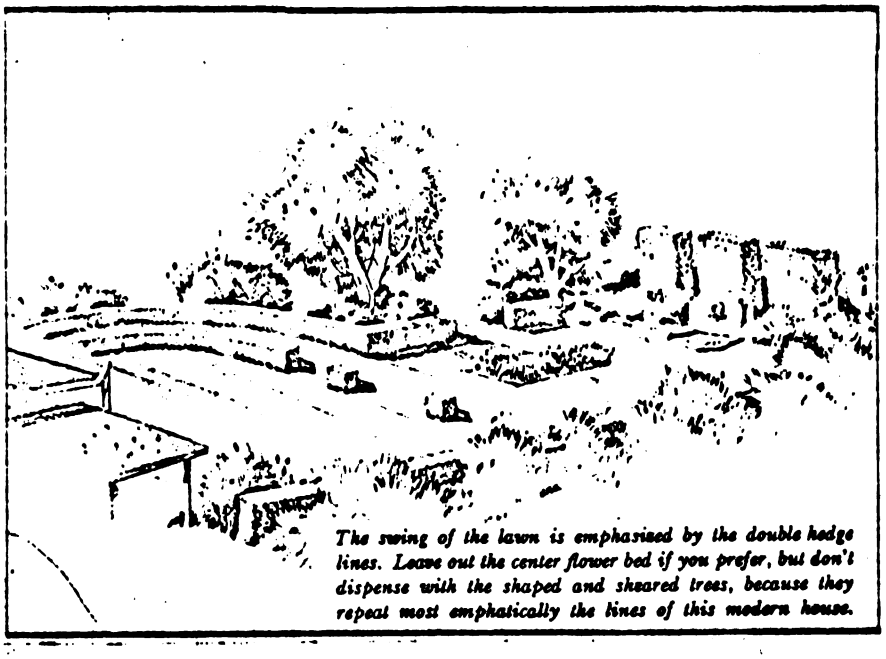
It may be safely said that this new style had been lost in America for about a decade, though it was to be adopted and to grow in Europe as we will later note, and the American people were the reason for this loss. Modern design arrived with its puritan simplicity at a moment, as previously observed, when many Americans were moving to the suburbs to adopt a new way of life. Simplicity was not what they wanted. This new "functionalism," as it was later called, was identified with the factory and office that were all business and little humanity. In the twenties a home-of-one's-own meant a house different form one's neighbors, unlike the mass produced houses of the 1930's of almost identical shape that were to be the grounds for the acceptance of Modern design.

From about 1932 to 1937 Modernistic was to be the bane of the existence of those who were seriously trying to promote the Modern. Modernistic was, in effect the rococo of the Modern design movement. In back of the results of many Modernistic schemes was the desire on the part of the designer to produce something different in a rather dravatic way. The Modernistic movement in landscape design was characterized by zig-zag lines, peculiar shapes, excessive use of new materials, or anything that was different from the old and done with the desire to be bizarre. (See illustrations on pages 111 and 112.. Although done some years later, hese examples are very typical of Modernistic work.)

Height in planting beds was achieved by tilting them at

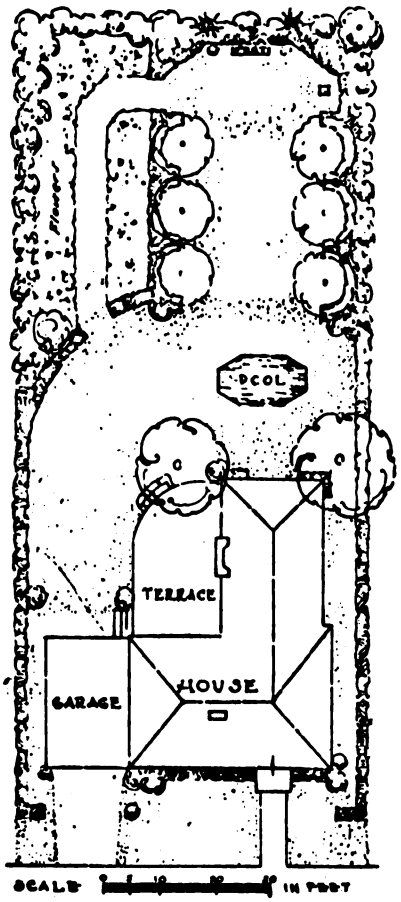
Not really modern—just modernistic.

M. E. Bottomley, "Landscape Design In A Modern Manner," Landscape Architecture, XXXVII (January, 1947), 44.

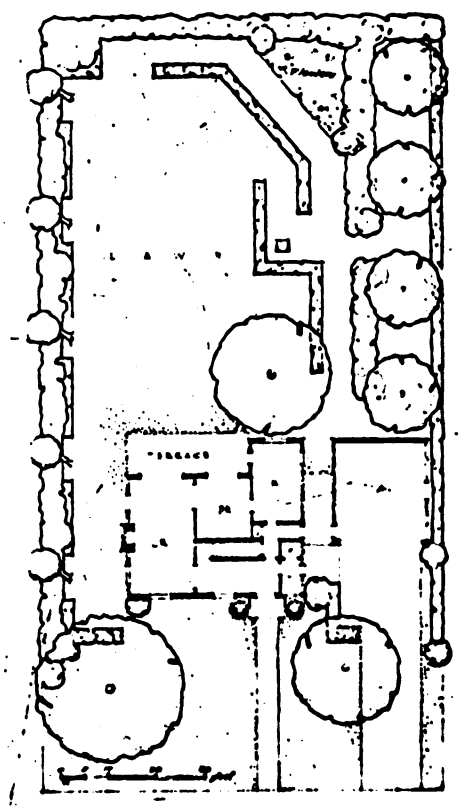


The swing of the lawn is emphasized by the double hedge lines. Leave out the center flower bed if you prefer, but don't dispense with the shaped and sheared trees, because they repeat most emphatically the lines of this modern house.

M. E. Bottomley, "Landscape Design In A Modern Manner," Landscape Architecture, XXXVII (January, 1947), 42.



Several unusual features in the plan at the left might be filed in the memory for future use. The first of these is the curved sweep of lawn repeating the line of the terrace and leading into the tree-lined vista. To place trees in rows is not new, but to set them off in niched background of foliage is different. . . . Pools, when near the house, show their surface to advantage. This placement beneath the window permits a constant view into the water and provides a neat and permanent shape in the foreground picture. If the pool is sunk level with the lawn, it will appear minimum in size. When raised above the ground or edged with conspicuous coping, the effect naturally is larger and the pool will seem to be increased in scale.



Modified modern in plan and elevation gives distinction to architecture. Similar distinction can be extended into the outdoors by the same coördination of plan and picture. The plan at the right illustrates what little planting is needed about the base of a house when the lot lines are well planted to form the true frame of the building. . . . This house plan can be accommodated upon a 75-foot frontage if the garage is entered from the front. In the backyard, trees in niches, the hedges, and the unusual shape of lawn are evidences of a modern design in keeping with the house and yet not sufficiently different to appear exotic with any style of architecture. As presented, this would be a green garden in which trimmed foliage would dominate. However, it is not suggested to shear the large shade trees, because their foliage forms a canopy above the ground view which influences the design very little.

M. E. Bottomley, "Landscape Design In A Modern Manner," Landscape Architecture, XXXVII (January, 1947), 48.

odd angles or making them otherwise geometrically mounded. Mirrors were used to produce an illusion of increased size of an area or in the exaggeration of details. Concrete trees, done in the 18th century by some practitioners of naturalism, were once again the rage. This same material found its place in many other extravagances.

> "A cement garden table recently made is a thing of beauty," said House Beautiful. "The raised work looks like the product of a sculptor's ttls. It has three legs with lions heads at the top and lion's claws at the foot."(73)

And this was just the start!

The idea of the landscape motive, the central subject matter of the composition, became the "motif" and was expressed in terms like the "square motif," the "spiderweb motif," and the "sun motif." In this latter scheme, radiating from the central feature which was a square reflection pool bordered by pink cement, were four triangular flower beds. Two of those beds continued toward the corners of the garden giving the appearance of rays. A vericolored slate walk surrounding the pool suggested the same motif in its pattern - the corner stones represented small suns, each with its separate radiations expressed in the colors of the slate. By placing the pool at an angle and not parrallel to the property and garden lines, an odd and yet pleasing picture was created. The large grass areas surrounding the central feature enhanced its simple lines and forms.(74)

(73) Russell Lynes, The Tastemakers, p. 194.
(74) Description adapted from an article by Carl Mack, "When We Would Be Modern," American Landscape Architecture (May, 1930).

This was typical of what the true Modern had to counter and overcome before Modern design would be accepted by the American public.

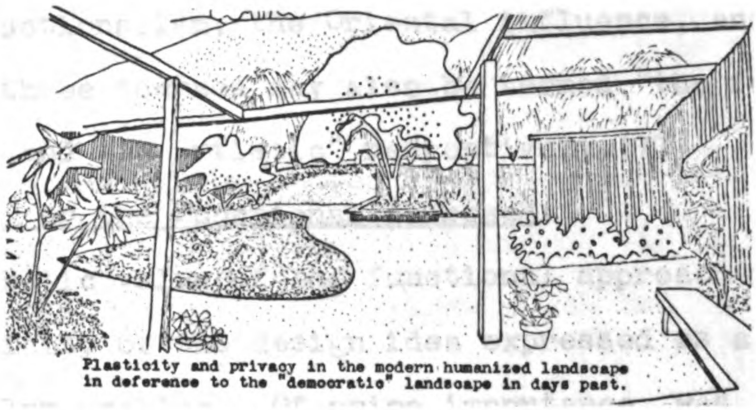
While the Modernistic was to be found in the United States, the Modern was exemlified in the designs developed by many Europeans and one South American of particular note.

The architect Walter Gropius, a pre-eminent theorist of the Modern movement, believed that the human element must be integrated with design.

> "The key for a successful rebuilding of our environment - which is the architects great task - will be our determination to let the human element be the dominant factor."(75)

It was with Gropius and the De Stijl movement in Holland and with Le Corbusier and the development of the fine arts in Paris that bisymmetrical outlays were conquered and replaced by dynamic balance. Formalism, as previously discussed, was based on bisymmetrical outlays where the axis was only effective form one vantage point. The Modern concept of dynamic balance incorporated various possible axis or lines of vision into the overall composition. The observer could therefore experience different perceptions of a focal element by varying his position in that space. Each new position would involve a new axis and a different sense of balance, assymetrical, with regard to the focal element. The space was therefore plastic rather than static. (See illustrations on pages 107 and 115).

(75) Walter Gropius, Scope of Total Architecture, p. 72.



Plasticity and privacy in the modern humanized landscape in deference to the "democratic" landscape in days past.

San Francisco Museum of Art and Association of Landscape Architects, Landscape Design (San Francisco, Cal.: San Francisco Museum of Art, 1948), 30.

Ornament was bared in the Modern movement in favor of the inherent beauty of the structure which had nothing to gain from extraneous decoration. Pure utility, as had been the reason behind the incorporation of Modern design in low cost housing, was superceeded by functionalism and perhaps most important the fourth dimension of time was incorporated as a design element.

> "...movement in space. We know, as landscape architects, the inherently baroque qualities of the outdoors and the kinetics of motion through it. We sense and believe in the non-rigidities of the world around us - the everchanging qualities of natural spaces and the non-static characteristics of natural phenomena. This tends to influence our thinking and our designs - we see apace as non-static and non-fixed but as a medium for motion... We see the landscape as a design in time as well in space where movement and motion are a significant part of the design problem, and where spaces are to be occupied and moved into and through. And we recognize the vital influence that the design of open space has upon the movement quality of people in it."(76)

There were three sources of inspiration for the Modern

(76) Sylvia Crowe, (ed.), Space for Living, p. 47. From an article by Lawrence Halprin, "The Landscape Architect and the Planner."

designer: functionalism, the Oriental influence, and modern art. These three sources may also be termed "the functional, the emphatic and the artistic" respectively.(77)

Functionalism or the Functional Approach:

The esthetic value of the functional approach is found in the simplicity of the design idea expressed as a solution to a particular problem. Of prime importance, was that there be economy in the means of expression and that cliches or "styles" be rejected. It is in the twentieth century that gardens and landscapes are humanized in accordance with the needs of the people who use them. The residential property is made more useable as a space for family living with the insistence that screening for privacy be incorporated as an element of the design. Parks have become more useable for a greater number of people by designing areas, well separated by suitable buffers, for both active and passive recreation or for those interested in furthering their knowledge of the natural world.

In line with this approach, the design elements of Landscape Architecture must become one organization with the free landscape beginning, where we need it most, at the walls of the habitation.

> "The utilitarian style of building has exercised a profound influence on gardens, which it appears to be ridding of conscious symmetrical planning. The arrangement of gardens is freer and more mobile than formerly. One does not look for axial construction and the monumental planning of former styles, which

(77) Christopher Tunnard, Gardens In the Modern Landscape, p. 76.

> could never be prevented from looking severe, above all where close to the house, the hard lines of which can be softened by subtle planting arrangements."(78)

This same idea is expressed in the following quotation, but one may note the continuing presence of the nineteenth century romantic conception of nature which had not been clearly swept away.

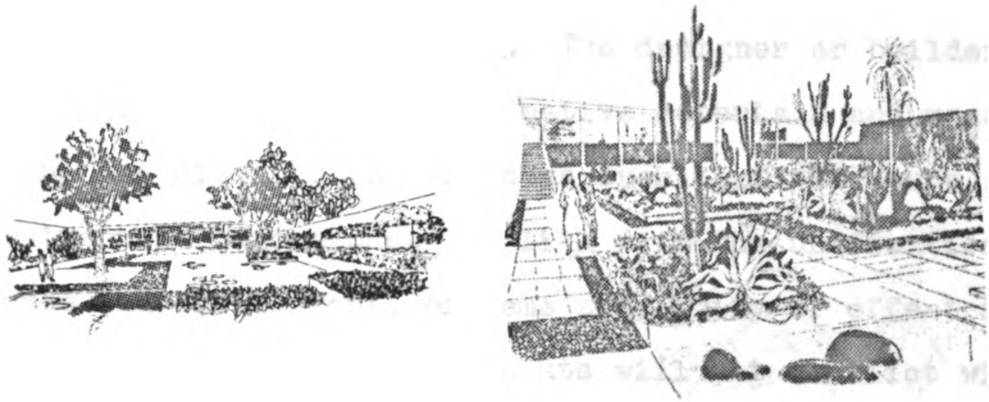
> "One strives to create a contrast between the disciplined outlines of terrace walls, paved spaces, pools, etc., and a free and luxuriant vegetation designed to produce a happy decorative effect and to give the impression that it is the work of nature or of chance."

> "The functional garden avoids the extremes both of the sentimental expressionism of the wild garden and the intellectual classicism of the "formal" garden; it embodies rather a spirit of rationalism and through an aesthetic and practical ordering of its units provides a friendly and hospitable milieu for rest and recreation. It is, in effect, the social conception of the garden."(79)

It is against this background of the "functional garden" with its "spirit of rationalism" and the "aesthetic and practical ordering of its units" that the work of a Brazilian, Roberto Burle Marx, can best be seen. Artist, sculptor, Landscape Architect - it is said that he "paints with plants." (See illustration on page 118.) His main contribution is that:

> "... he is seen to be applying his richly inventive imagination to the universal problems of landscape architecture in this country - the organization and adaptation of land for human use, the making and

(78) Ibid, from a paper submitted by the President of the Swedish Garden Architects Association at the 1st International Congress of Garden Architects, Paris, 1937.
(79) Ibid, p. 80.



Anthony Welmsley, "South America: Appraisal of a Master Artist," Landscape Architecture (July, 1963), p.265.

working out of spaces at different scales, and the search for an order which is ecologically true and visually lucid."(80)

Burle Marx's work is reflected in the character of the "California School" of design. His shapes, however, are derived from nature and thus sometimes appear less contrived than the more extreme rigid designs of almost pure geometry which often appear forced when constructed.

The Oriental Influence of Emphatic Approach:

For centuries western art denied the concept of nature in art and western man has imagined himself as being in opposition with nature. In reality, however, this individuality is an illusion and the truth, which the Orient revealed to him at this time, is that his identity is not separate from nature and his fellow beings, but it is one with her and with them.

An expression of the conception of nature and natural forms is found in the Japanese principle of the unity of the

(80) Anthony Welmsley, "South America: Appraisal of a Master Artist," Landscape Architecture (July, 1963), p. 270.

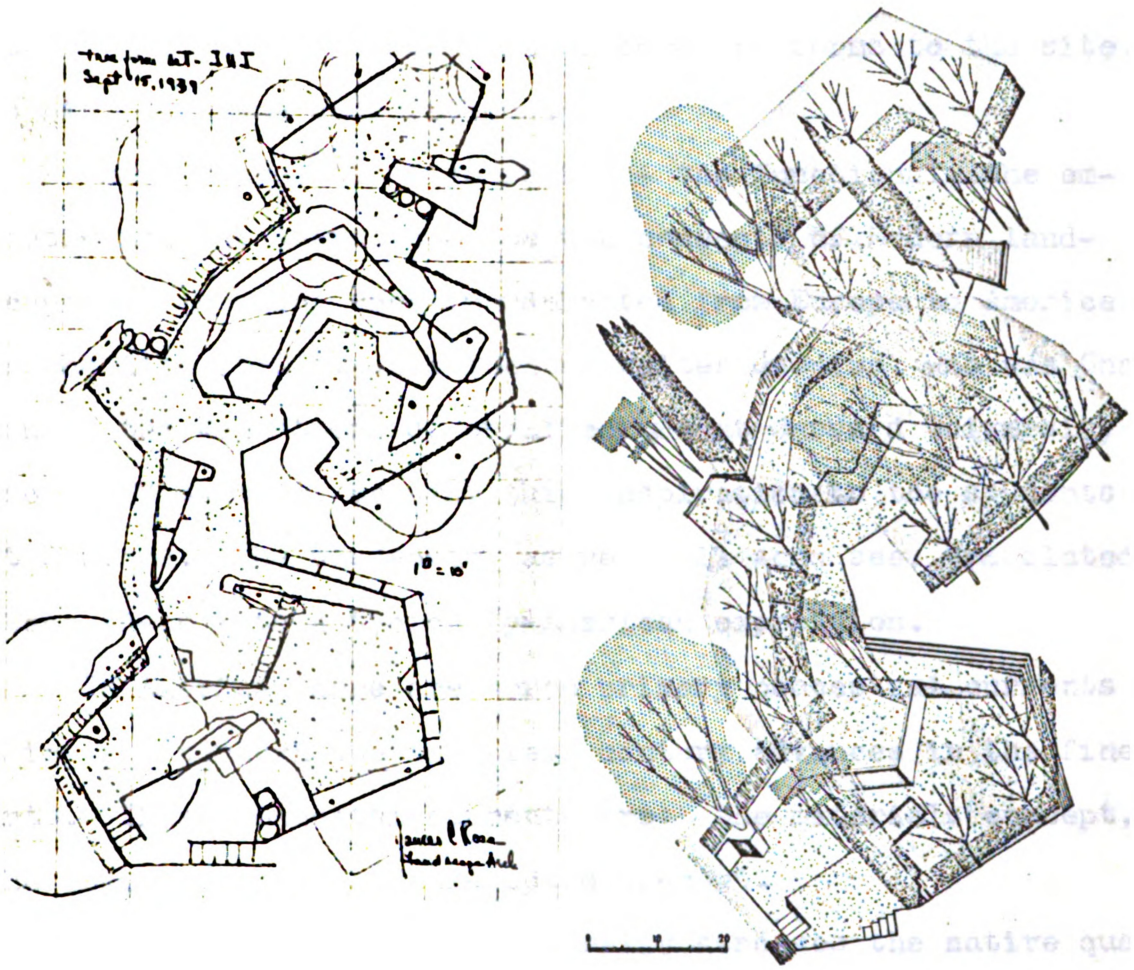
habitation with its environment. The designer or builder of the Japanese house makes use of native materials and manages space and the distribution of rooms such that the house and the environment become one. In line with the unification of the house and environment, extreme simplicity of effect is sought so that the man-made elements will not conflict with or override the natural elements of the site or environment.

Thus, in this approach, nature is not regarded as a refuge from life, but as a stimulus to body and mind. Nature should be understood - not copied. There should be a recognition of the tactile qualities of plant materials and a grasp of rhythm and accent. All of these factors will contribute to a subtle and fluid adaptation of the site.

Many designs by James Rose are illustrative of this emphatic approach. In his book, Creative Gardens, Rose discusses the free form using a residential landscape study he did in 1939 as an example. This landscape, as may best be seen in the isometric drawing on page 120, well represents the subtle and fluid adaptation of landscape design to the site that is so typical of the Oriental influence.

Modern Art or the Artistic Approach:

Modern art or the artistic approach may only be realized when the profitless search for decorative beauty, a purely relative quality, is abandoned in the creation of a work of art. Appreciation and adaptations of the interrelationships of pure art forms can lend the expression needed in the



James C. Rose, Creative Gardens (New York: Reinhold Publishing Corporation, 1958), p. 44.

remaking of the garden scene. Decoration and ornament, schemes of color and pattern must cease to occupy their present narrow niche and become integral factors in the plan. Old systems of esthetics, formulas of design, will then make way for the experimental technique which will result in new forms expressive of the times and of the peoples of the times.

It is the work of Roberto Burle Marx that perhaps best illustrates the artistic approach. He truly appreciates and adapts the interrelationships of pure art forms to the site in his landscape compositions.

These sources of inspiration - the functional, the emphatic and the artistic - are the concepts of Modern landscape design which were transplanted from Europe to America in the late 1930's. Men such as Walter Gropius, who was Chairman of the Department of Architecture at Harvard University from 1937 to 1952, brought this inspiration to the students at Harvard. The studensts, as we shall soon see, translated these ideas into a typically American expression.

In America there are three primary conceptual currents which run through the twentieth century advances in the fine arts. These conceptal currents are: the materials concept, the social concept and the space concept.

The materials concept generally stresses the native qualities and the potential of the materials used. Materials are the embodiment of the character of the space but, by the same token, the organization of the space is primary in determining how to use the material.

The social concept recognizes the existence of people in relation to the creative process. Indigenous, though not independent, design has persisted throughout the twentieth century. Even in the best examples of copyism a certain amount of adaptation is evident in the materials used or the manner

of expression in the design. Independent design, beyond the realm of the folk or little garden design done by the average individual, was still being sought by the professional Landscape Architect. During a period from about 1900 to 1935 the landscape architectural profession was either in unsympathetic skepticism or sided openly with the opposition in this struggle of independent design. In 1927 Albert Peets and Frank Waugh were lonely voices crying in the wilderness.

> "The landscape style is irremediably toxic to the good taste of the countryman. It is nature imitative, infomal, anti-geometric, opposed to the display of craftsmanship, which no genuine folk art can be. Especially in building and the surroundings of the home, folk art has always formed somple symmetrical arrangements. Only such rudimentary principles of design as straightness, uniformity, economy and equal balance can be understood by the simple minds who do the great mass of building and gardening. The illiterate Italian peasont or the art-fearing New England farmer, left alone, will make for his house a charming setting of stone walls, terraces, walks, hedges, arbors and rows of trees, handled with pleasant characteristic touches ineach locality. But give him new materials and new ideas, and he contrives a display of insane ugliness. Ornamental landscape gardening, standardized and nationally advertised, is wiping out whatever there is of the beautiful folk types of garden art."(81)

> "At the present moment it seems more profitable to inquire what this art of formal gardening means to America - to a land far, far removed from ancient Greece, from the glorious fields of the Renaissance, from the wild dreams of Louis of France and even from the achievements of Englishmen in Elizabethan Britain. What has the fomal garden to offer to men and women who ride in automobiles and aeroplanes, and who talk by telephone and sing by radio, who live in the plains of Texas, and on the shores of Long Island or in the

(81) Elbert Peets, "The Landscape Priesthood," American Mercury (January, 1927), p. 99.

multitudinous bungalows of Hollywood?"(82)

It was not until the late 1930's that American Landscape Architects began to bring their profession in line with current design concepts in other fields and to search for new forms evolving directly from their problems and the materials used in their solution. James C. Rose, Daniel Urban Kiley and Garrett Eckbo lead the revolt in the Department of Landscape Architecture of the Harvard Graduate School of Design in 1938.

Garrett Eckbo summarized the characteristics of the true Modern design in his credo of design in 1937, which may be summarized: First, designs should be three-dimensional, giving recognition to the fact that people live in volumes and that two dimensional patterning is only effective when seen from above. Second, design should be real, not axial, despite the fact that every area has an axis or a "center" line. design should be dynamic, not static, with the full measure of rhythm and gaiety and nothing balanced or fixed. As might be expected, he felt that materials should express their own character and not that of something else. Finally there are no "rules" of design. There are principles and dogmas but these depend on taste. Rules of design are attempts to standardize and formulate the untameable great works of the ages.(83) With the Modern, Eckbo felt that there was a fusion of the "styles" and the development of style and design.

(82) Frank A. Waugh, Formal Design In Landscape Architecture (New York: Orange-Judd Publishing Co., Inc., 1927), p. 11.
(83) Adapted from Garrett Eckbo, "Small Gardens In the City," Pencil Points (September, 1937), p. 73.

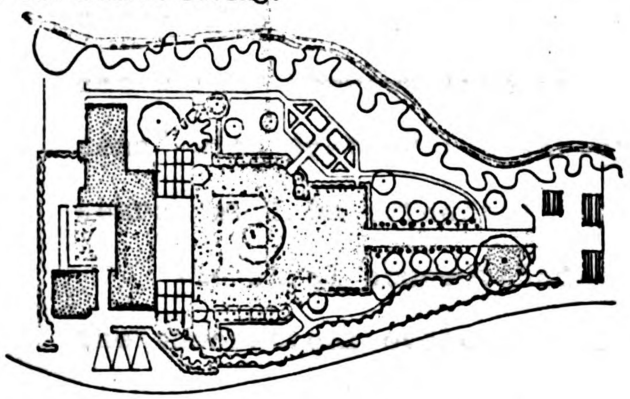
"The truly modern mind accepts the human equation in design and the need of individual integration with a larger spatial and social conception. There is no sound economic arguement against this point of view. Actually, cost is the best arguement for more expensive integration. The old-time house with a garden tacked on has passed from contemporary thought in design not only because it was cumbersome and tedious, but also because to build in segregated compartments requires more space and maintenance for the same amount of living."

"The fragmentary rather than completeness is a larger conception in design, and finds its place better in the Twentieth Century scheme. We cannot go back to the days when the ancestral home provided a setting for generations of continuous family life. With the changed tempo of industrial and social adjustments it would be an escape, but no solution to the problem. Nor can we build for eternity or foretell the needs of future progress. There is really no beginning and no ending in the pattern of evolution. There is no definite boundary to the influence of man upon the times or times upon the man. Why should we try to preserve in design an artificiality which does not exist in our lives? The problem for us today is to bring together the dangling unrelated elements which effect our lives. The greatest service of art lies not in producing isolated objects on the end of a Doric column or momentary thrills on a scenic railway, but in endowing the common actualities with form and arrangement to express Twentieth Century life and individual affinity to a social and universal quality. We can do this profitably by forgetting the mean, little, professional boundaries which we have inherited from the stagnant era, and developing continuity in our environment expressive of Twentieth Century communal needs."(84)

In practice Thomas D. Church, in San Francisco, after ten years of struggling against the Beaux Arts forms, abandoned them and began a search for new and better forms which he could use in carrying on his professional work. The plans of his work on page 125 well illustrate this change. The two

(84) James C. Rose, "Integration: Design Expresses the Continuity of Living," Pencil Points (December, 1933), p. 760.

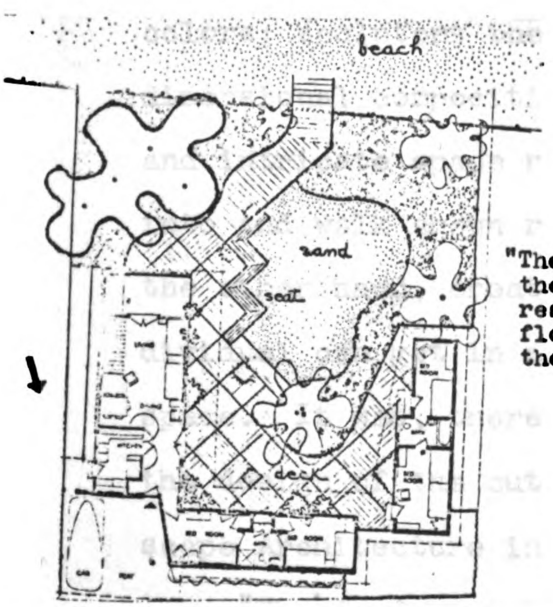
"This scheme borrows line and simplicity from French formal gardens but is reduced in size to fit modern living."



Thomas Church, Gardens are for People (New York: Reinhold Publishing Co., 1955), 85.

The multi-trunked trees lend an informal note to a symmetrical design.

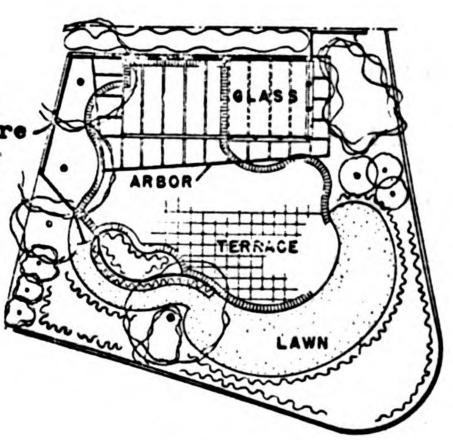
Thomas Church, Gardens are for People (New York: Reinhold Publishing Co., 1955), 102.



"The lines of the garden are restless and flowing like the sea."

....

Thomas Church, Gardens are for People (New York: Reinhold Publishing Co., 1955), 131.



A sculptural space done in the modern art tradition without sacrificing function.

San Francisco Museum of Art and Association of Landscape Architects, Landscape Design (San Francisco, Cal.: San Francisco Museum of Art, 1948), 28.

plans at the top of the page are attempts to use the Beaux Arts forms of the French and English formalism in designs for modern living. The remaining plans show the result of Church's search for new and better forms. Compare the plan of the garden which "borrows line and simplicity from French formal gardens" with that of the sea-side garden and the success of his search will be evident.

The final concept and the most important with regard to the theoretical evolution of the Modern in America, is the space concept. This concept accepts the three dimensional space form as a basic element of plastic or esthetic organization. It began with the use of perspective in Renaissance and Baroque art periods; later it was adopted by the cubists who experimented with relations between planes, forms, and colors; sculptors then took it and adapted it to their three-dimensional compositions involving all sorts of interesting and intricate space relations, theirs being a creation to look into and walk aroun rather than through, the architect, on the other hand, created the full enclosure in which the individual can get in and walk around and thus experience the space. It was, therefore, the application of this concept to the design of the outdoors that was just beginning for Landscape Architecture in the late 1930's.

> "The fundamental features of contemporary landscape architecture is to create a functional space for living, by the use of abstract forms composed of natural materials, which still keep their basic character as living things." (85) by Kuro Kaneko

(85) Sylvia Crowe, (ed.), Space for Living p. 85.

This then is the Modern theory which was born in the close of the depression years and is still growing today. The idea of the adaptability of elements to a particular site, in line with contemporary scientific thought, and the creation of varied and interesting spatial compositions, leading to new concept formations by the individual who experiences these spaces, is the greatest achievement that landscape design has yet attained. The Landscape Architect who understands and attends to the mature application of the basic principles in the formation of new concepts of space composition is a true artist.

Chapter VI

The Last Quarter Century: 1940-1965 And The Future

Site planning, old in the sense of its basic design principles became a new field in the early 1940's. It was a product of the times: its design basis was the fundamental concept of space organization formulated in the late 1930's; its moral basis was in its attempt to produce the best possible physical pattern within which a group of people can develop a good social pattern.

It was at this time that site planning, previously thought of as a by-product of the overlapping of town planning, architecture, landscape architecture and engineering, was beginning to be considered a specific field of design activity. The idea was facilitated by the collaboration between professions that were prevalent, since no single designer could do a completely good job of site planning by himself.

> "Site planning is total space organization for a specific construction project on a specific site."(84)

Used in this context "site" encompasses a broad panorama. Site may include anything from the single lot to the complete community, or portion thereof done under one control, and on to the larger aspects of the region. It may be found anywhere that the determination of desireable relationships between architectural and landscape elements and open space is made.

(84) Garrett Eckbo, "Site Planning", Architectural Forum, (May, 1942), p. 263.

> "Good site planning is largely a matter of real common sense, aided by a completely open mind, a lace of esthetic prejudice and an uninhibited sense of form. Some conception of the relation between theory and practise is essential. In general we can say that theory is necessary to the development of a sense of form, based on human and social needs, and that practise is essential as the means to concrete realization of the form within existing legal, economic and technical limitations. Either is impractical when divorced from the other, and both become impractical and irrelevant when the planners lose sight of the people for whom they are working. Theory is the why of doing things; practise is how; only a proper integration of the two can produce good results."(85)

Site planning is the bridge from the pigeonholed planning of specific projects done in the past to the comprehensive unified whole of the regional landscape. This larger concept of site planning is important for a number of reasons; technically it is a means of organization within the framework of our increasingly complex society; functionally it helps lessen problems that overlap between fields; aesthetically it recognizes the existence of structures and the fact that they must be arranged spatially with relation to the site and the surrounding landscape; and finally because the concept of the integrity of the site is important psycho-biologically because it gives us a framework of thought, a philosophy of approach, and a technique for synthesis of complete cillular units within which we can more intelligently pursue more complete solutions to the problem of the good environment - the wholesome human habitat.(86)

(85) Ibid, p. 265.
(86) Adapted from Garrett Eckbo, Landscape for Living (New York: F. W. Dodge Corporation, 1950), pp. 238-239.

The site planning idea carried on into World War II, as it has up to today, and became the backbone for most of the defense housing projects authorized and implemented by such agencies as the Federal Public Housing Authority (FHA) and others concerned with the housing and welfare of the people. The previously quoted article by Eckbo, written when he was on the staff of the Farm Security Administration, was actually used by the F.H.A. as a basic skeleton of principles on which the actual programs were placed in proper form.

During the War, as had been true in World War I, most private offices ceased to operate. Their efforts and personnel were diverted to winning the War. Many went into housing development agencies as previously mentioned and a great number used their knowledge of plant materials and landscape composition to create masterful pieces of camouflage for our installations, weapons and fighting men.

A few Landscape Architects stayed in city, county and other government jobs. Many of this group were in good positions when the War ended to carry on the work of city planning which was once again destined to become popular.

After the War private work was slow to revive due to the inflated costs of building materials, increased labor charges, and higher income taxes which were all deterents to private work. The more rapid recovery was to be seen in the government subsidized projects.

City planning was considered the foremost creative work of the future - a forecast that is felt very strongly in work

carried on today..

The problems of urbanism, a struggle between concentration and dispersion, were much more pronounced in the years after World War II than thet had been after World War I. This contradiction between centralization and decentralization must of necessity be solved before we could have healthy communities. In a rich and flexible way we had to develop the concept of a cellular municipal structure in-so-far as this structure both reflects, expedites and directs the social pattern. The starting place was the residence, with the succeeding increases in scale - neighborhood, community, metropolis, region and nation- multiplying the scope and complexity. The nation, still not realized, was the climax - the total unity.

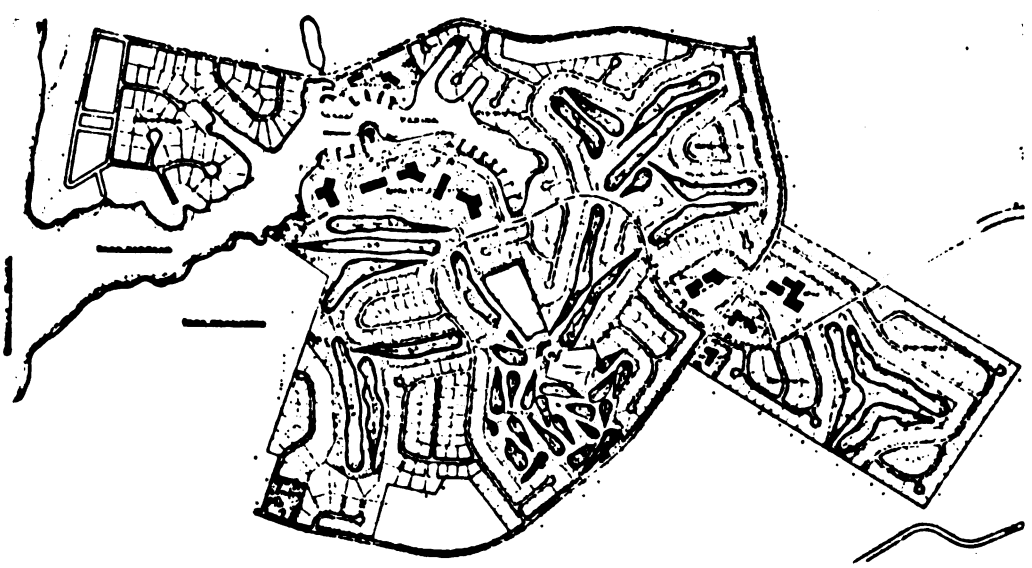
After World War II and for about ten years land planning ideas were not developed at a Federal or at a private level. As a result, most post-war residential development became a scaleless mass of uninspired design exercises in asphalt and concrete. They were perhaps safer and more efficient but no less arbitrary and no more interesting than the plans they replaced. This stagnation was often, though not always, not the fault of the designer.

The Radburn Plan had in general pooled some front and side yard space to make a central park area, and there was a mixture of house types for interest and variety. The new zoning laws, however, were largely responsible for the cracker-box sub-divisions with all housing being placed uniformly on lots as was required and inhibiting the developers imagination even where

the zoning laws were more liberal.

Fewer "cracker-box subdivisions" are seen today and we seem to be returning to some rationale of design in our suburban developments. (See illustration below.) Many of the concepts fostered by Olmsted are once again evident. Adherence to these principles varies, and often it is in direct relation to the variances in wealth and class of this era.

> "Physically, therefore, the suburban areas may be described as a mosaic of rather large pieces of land, segregated by income and class, and held together with the cement of housing prices and zoning. The mosaic is broken by parks, shopping centers, occassional industries, golf courses, and public and private institutions which follow the major road patterns."(87)



A "prestige" subdivision planned around semi-public open spaces—golf courses and a marina. "Tantallon," development on the Potomac River in Prince George's County, Md., about 15 miles south of Washington.

Christopher Tunnard and Boris Pushkarev, Man-Made America (New Haven, Connecticut: Yale University Press, 1963), p. 146.

There are other problems which face the designer today in the suburbs. Resistance to "urbanization;" cultural facilities, apartments, and other factors; because of a desire

(87) Ibid, p. 21.

for the "country life" is pushing the true country further away from the residential areas. Although apartments are currently popular, they have not, except in rare cases, been worked into the very fabric of the community. This and other "urbanized" factors like it may find better and more genuine acceptance when we learn, as previously discussed, how to put the community into the landscape rather than just incorporating bits of the landscape into the community.

City planning, urban redevelopment or urban renewal and, today, urban design are all to often catch phrases or the embodiment of programs with nebulous objectives. These "new" techniques, developed to attack the physical decadence and absolescence of urban communities, should produce the human communities which the idealists project. But rather it appears to have produced communities for the rich and crowded the poor into tighter quarters.

> "If 'conservation' and rehabilitation are combined with major traffic reorganization, school modernization, new park acquisition, better and cheaper rapid transit facilities, and other progressive ideals, living conditions in the grey areas may be improved sufficiently to bring back a modicum of order and beauty into the lives of the people who need it most in our society."
>
> "Otherwise, we may expect the critical middleground to deterioriate into a nightmare problem area, as parts of it have indeed already become."(88)

The results that come out of renewal or whatever name chosen, will be determined by one sample relation - what

(88) Christopher Tunnard and Boris Pushkarev, Man-made America: Chaos or Control? (New Haven, Conn.: Yale University Press, 1963).

interests apply the most pressure in the most effective way and at the most appropriate times. This is how we do things. Who is to apply this pressure in the best interests of the people who are served by the end result? Rightfully it should be an active and informed public but how often it is rather the profit seeker, the politician, or the demigods who practice the "planning" of today.

> "A public indifference toward public beauty is a most obvious lack in the nation at the present time and is certainly a prime cause for concern on the part of those who wish to see the countryside properly cared for and the cities appropriately rebuilt."(89)

There is great hope, however, as may be seen in the many design projects that have recently been and are currently being implemented. Design is becoming a greater part of our lives as may be exhibited in its application to several design fields today. There are six major design fields that are the primary concern of Landscape Architects presently and will be in the future: Urban Design, Shopping Center Design, Industrial Park Design, Educational Facilities Design, Recreational Facilities Design and Town Planning or Community Design.

URBAN DESIGN:

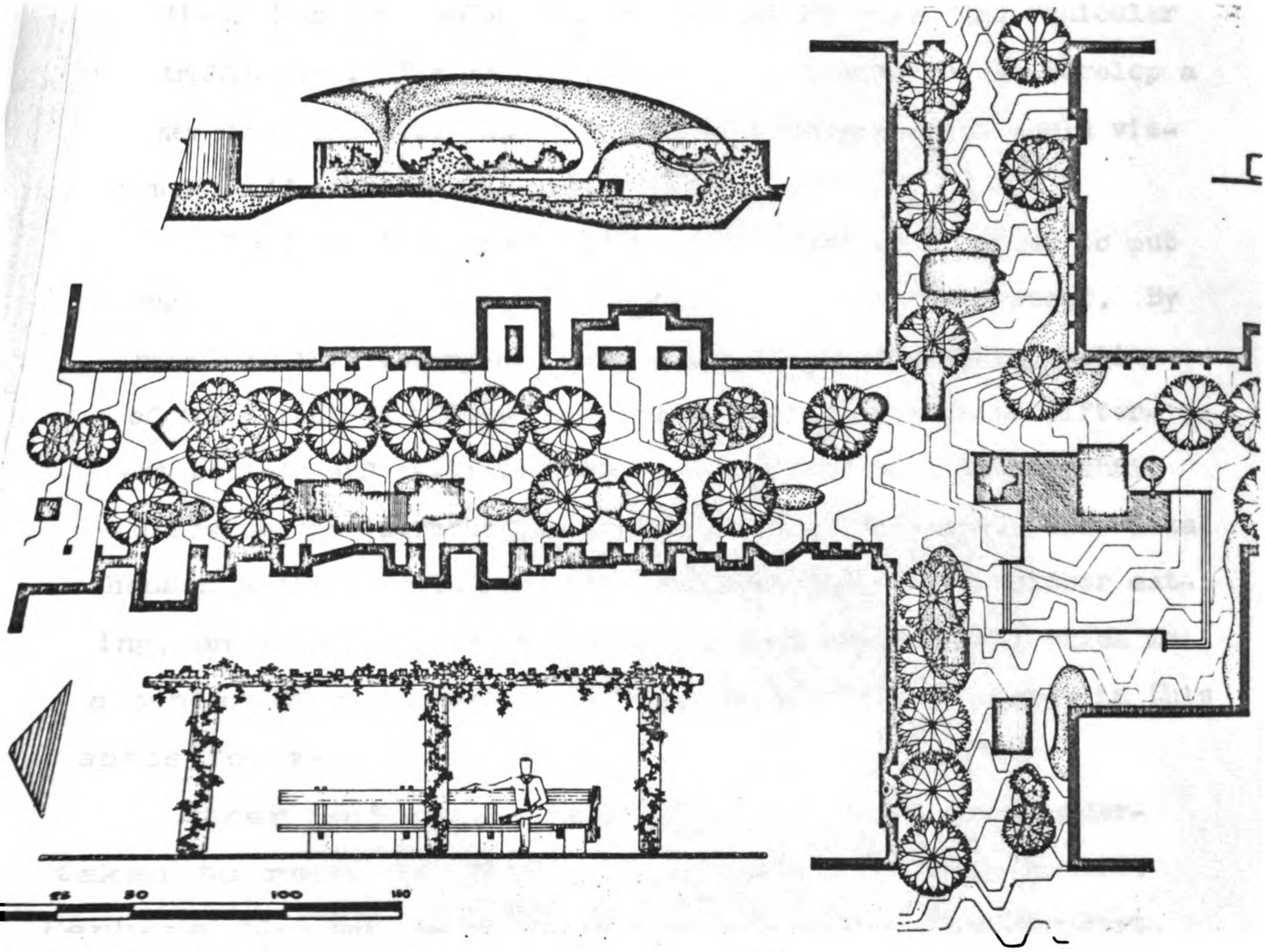
Design is becoming s stronger force in the planning of our cities. Downtown malls are replacing otherwise inhuman shopping streets. The shopper is once again encouraged to come into the city by the provision of adequate off-street parking and safe pedestrian ways. Where the shopper previously had to dodge vehicular traffic as he went from store to

(89) Ibid, p. 4.

store the streets, except for the occassional cross axis of major thoroughfares, have been closed and the asphalt replaced with interesting paving patterns, grass panels, trees and shrubs, gay fountains and benches for the shoppers, rest and enjoyment of this new environment which surrounds him. The Kalamazoo Mall in Kalamazoo, Michigan, designed by the local Parks and Forestry Department, was the first facility of this type in the United States. Since its implementation in 1959 many other cities have had shopping malls designed and built. In each case the primary objective is the same - to separate pedestrian and vehicular traffic and provide a unified harmonious space sensation in which the shopper can feel relaxed, and thus in a better buying mood.

The Fresno Downtown Mall in Fresno, California, designed by Victor Gruen Associates and the firm of Eckbo, Dean, Austin and Williams, Landscape Architects, incorporates a number of basic design concepts. There is new concrete paving with crosswise headers in a curvilinear pattern which help to reduce the overall length of the mall and induce leisurely cross circulation. The tree pattern is continuous but somewhat irregular to avoid monotony. There is a balance between evergreen and deciduous types with an overall emphasis on species having a clear fresh green foliage which would give a greater feeling of coolness in this area where hot summers prevail. Comfortable benches are placed in the shade of trees, under shelters and near the pools. The system of pools is quite complex with the emphasis on the sound and play of water which again provides

a cooling effect to the surrounding area. Details such as trash recepticles, drinking fountains, lighting and signing are given careful attention so that the entire space will have a distinct unity of the parts related to the whole. The paving pattern, lines of planting areas, and the form of structures



FRESNO DOWNTOWN MALL
Fresno, Calif.

Garrett Eckbo, Urban Landscape Design (New York: McGraw-Hill Book Co., 1964), p. 160.

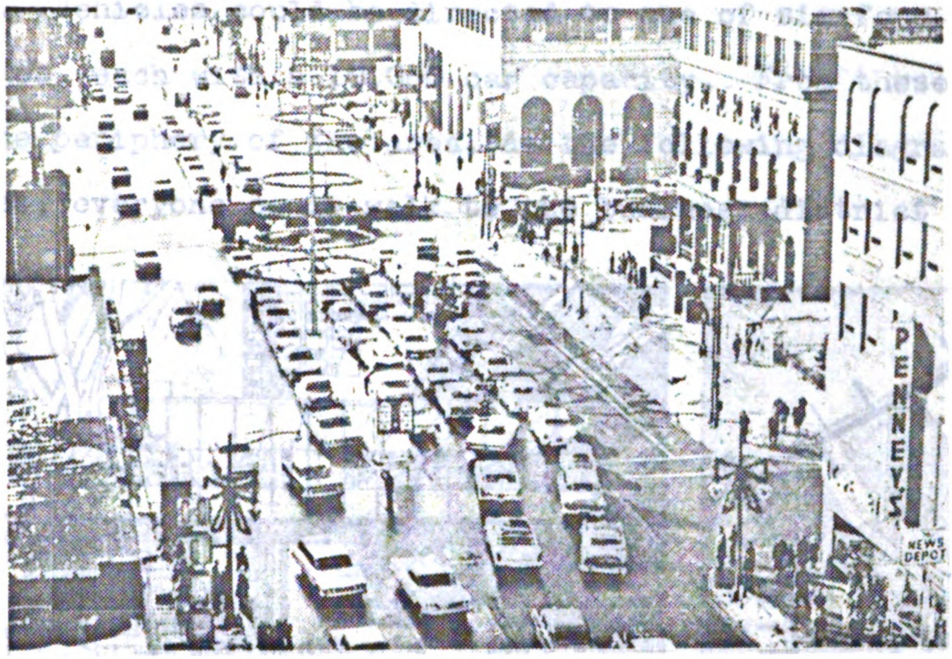
are all designed with flowing lines expressive of leisurely movement, but designed to direct the shopper to the various business places bordering the mall.

Unlike the purely pedestrian character of the Fresno Downtown Mall, the Central Plaza in Canton, Ohio, (1963) designed by the firm of Johnson , Johnson and Roy, Landscape Architects, is a busy pedestrian center around which the vehicular traffic moves. The design intent in this case was to develop a new street character and physical environment which would visually unify the larger urban structures.

The Central Canton Plaza is envisioned as a method to put human scale and life back into the city's linkage systems. By providing this island of human space the barrier-like quality of the street is reduced and the buildings, though of different periods and qualities can be visualized as a total fabric following the introduction of trees and streetscape. The Plaza houses a small restaurant with canopied tables for outdoor eating, an area for outdoor exhibits and an exhibit hall which is a center of civic activity - items of interest to people in this space for people.

Other projects of a much greater scale are being undertaken to renew and redesign major portions of urban centers. Perhaps the best known project is the Downtown Plan for Fort Worth, Texas (published in 1956) designed by Victor Gruen Associates.

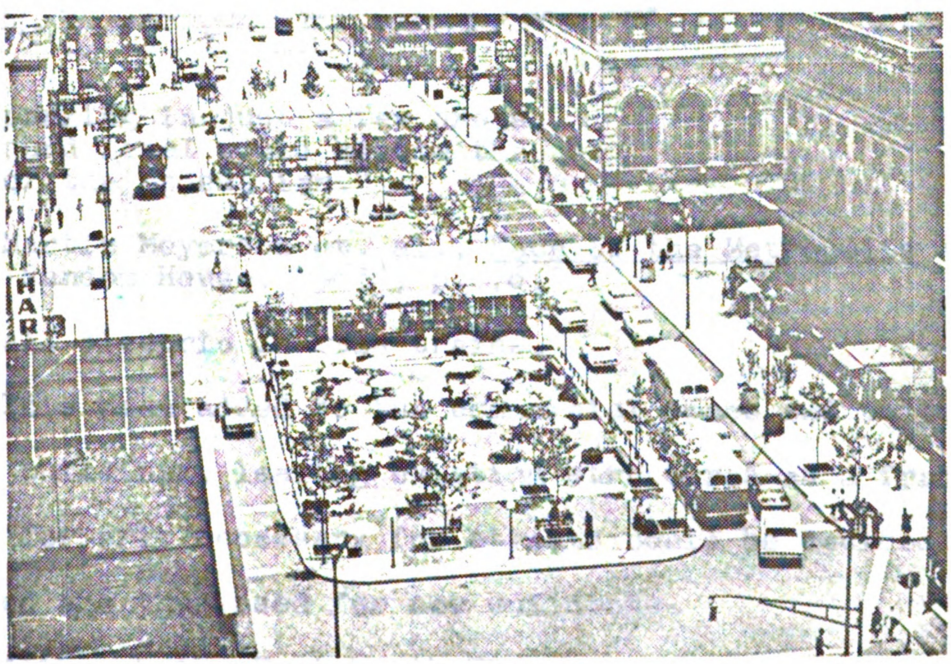
The Fort Worth Plan (illustration on page 139) is geared to the pedestrian with vehicular access on the periphery of the



BEFORE

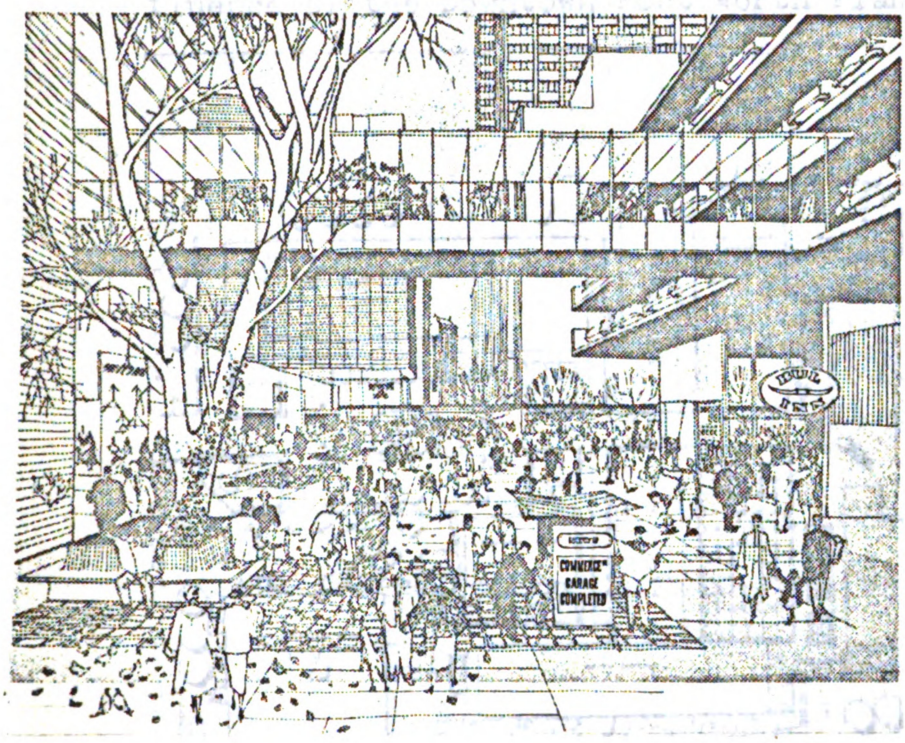
CANTON CENTRAL PLAZA

AFTER

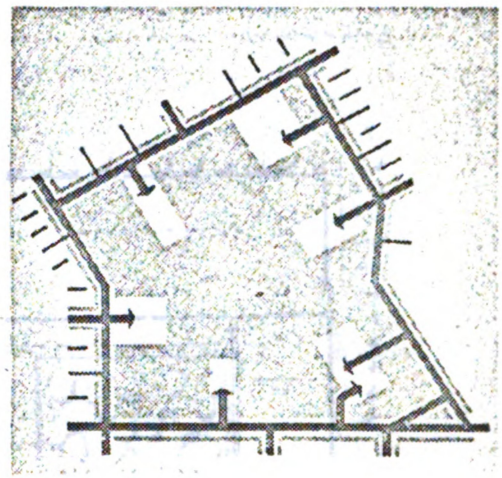


Cyril B. Paumier, Jr., "Canton Collaboration: The Central Plaza Renewal," Landscape Architecture (April, 1964), p. 197.

area. Vehicles could be directed to one of six four-story garages, each with a 10,000 car capacity. From these garages on the periphery of the area, as the following diagram illustrates, everyone could walk to the business district or ride



"With parking in just a few areas, the ground level would become the realm of the pedestrian."



"Schematic view of access roads feed-into the six proposed garages."

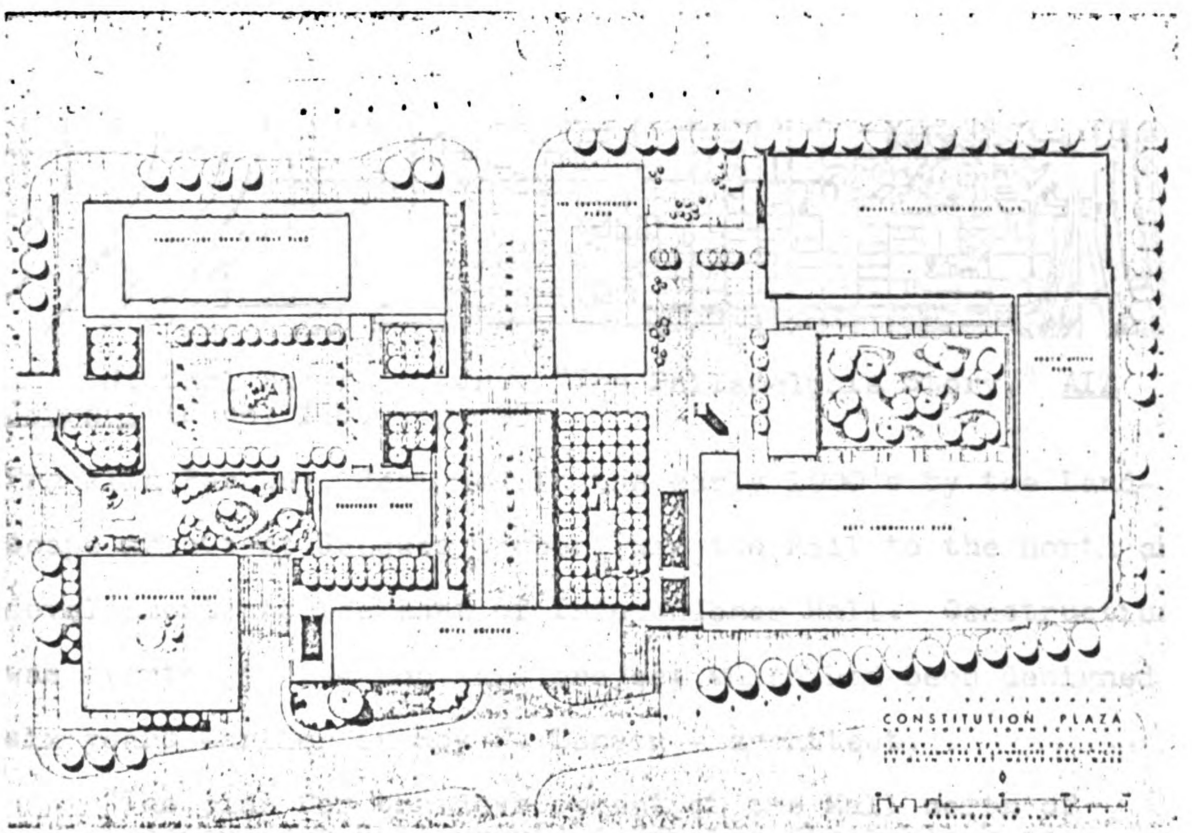
Martin Meyerson et. al., Face of the Metropolis (New York: Random House, 1963), p. 76.

on small electric shuttle trains.

This plan added to the commercial space and cultural and civic buildings, leaving existing structures as a framework. Space formerly necessary for streets could be decidedly decreased and thus used for new buildings.

Although the Fort Worth Plan has not yet been implemented, the idea has spread and many cities are undertaking design

projects involving shopping, housing and governmental problems of the urban center. The recently completed Constitution Plaza (1964) in Hartford, Connecticut; Sasaki, Walker and Associates, Landscape Architects; is a good example of the influence of the Downtown Fort Worth Plan.

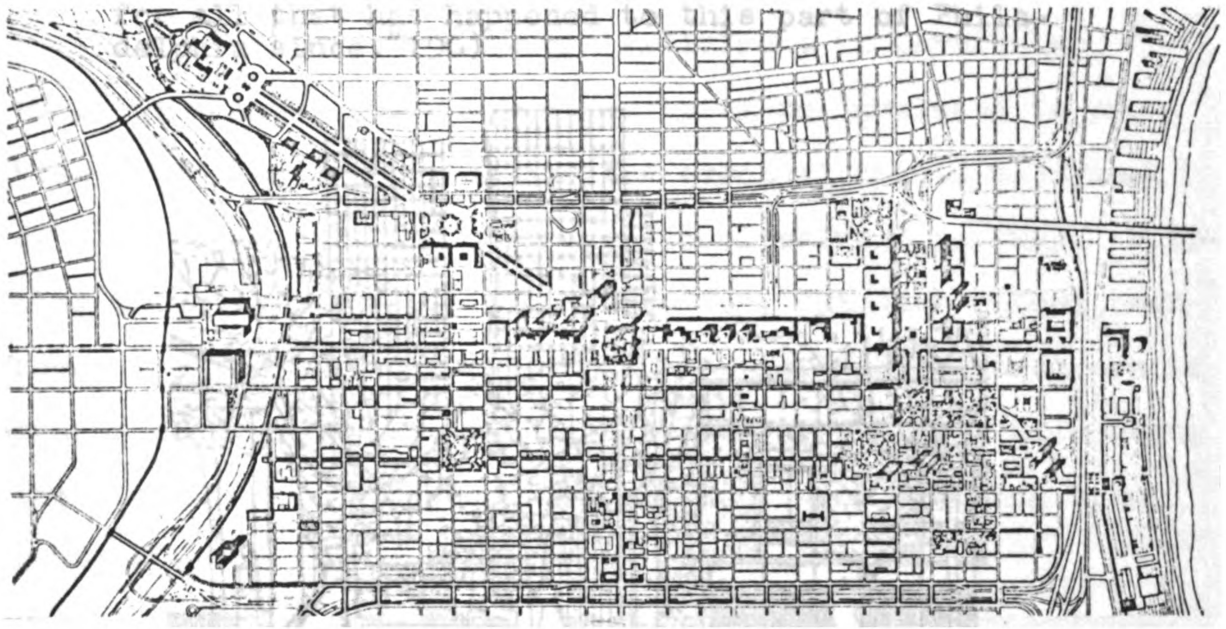


"Landscaped Plaza In Hartford, Connecticut," Arts and Architecture (August, 1964), p. 25.

Perhaps the most ambitious and best integrated project is the urban re-development program now in progress in Philadelphia, Pennsylvania. The foundation for this program is the 1682 plan (see page 24) which established the principle of green spaces within and throughout the urban area.

One of the first major projects since the Benjamin.

The Philadelphia of the future

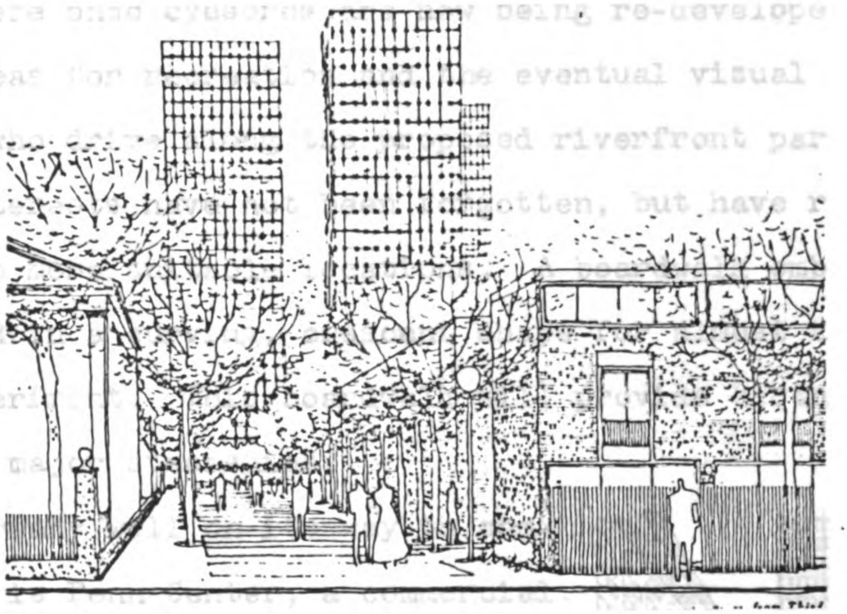


N. Carl Barefoot, Jr., "The Philadelphia Story," AIA Journal (June, 1961), p. 95.

Franklin Parkway, designed in the early 1900's by the Landscape Architect Jacques Greber, was the Mall to the north and developments to the east of Independence Hall. Construction was started in 1942 on this project which had been designed six years earlier by Roy F. Larson - architect.

> "The plan for the development of the Mall north of Independence Hall provides for the first block as a setting for the Hall, and the second block as a plaza or large ampitheatre, framed by a transparent architectural screen which will interrupt the Mall, not separate it. At the end of the south block there is a fountain, still incomplete."
>
> "The third block of the Mall will have secondary squares with small fountains and is conceived of as a place for recreation and sitting."
>
> "The area east, developed by the National Park Service is taking the form of a large open park, and eventually will extend to the south and tie in with the residential area."
>
> "This plan for the Independence Hall area, first

proposed by Roy Larson, became the generic force for all that has happened to this part of Philadelphia since."(90)



Inner-block footpath opening up the Society Hill area

N. Carl Barefoot, Jr., "The Philadelphia Story," AIA Journal (June, 1961), p. 93

The next project of importance was the extension of the inner-block parks and footpaths into the Society Hill area. These paths and green spaces are designed to link a series of historic focal points in the pattern of the city and give them a relationship, one to the other.

The Webb and Knapp design submission (1959), with its residential towers designed by I. M. Pei - architect, gave the Redevelopment Authority a plan that would increase the population density in the Society Hill section and would also respect the silhouette of the historic buildings nearby. The previously mentioned greenway system will be "brought into"

(90) N. Carl Barefoot, Jr., "The Philadelphia Story," AIA Journal (June, 1961), p. 93.

this area thus integrating it with other portions of the city.

Riverfronts, the Delaware waterfront in particular, which were once eyesores are now being re-developed to provide areas for recreation and the eventual visual enjoyment of all who drive along the proposed riverfront parkway. Shipping interests have not been forgotten, but have rather been moved to more suitable locations. A boardwalk embarcadero is proposed in a curving, crescent shape for almost a mile along the riverfront. This boardwalk will provide berthing space for the major steamships.

Already well on its way to completion is Penn Center, a commercial and office development encompassing fifteen blocks of the city's core from the Schuykill River to City Hall. The plans for this area - "called for five buildings of the same height to be built so as to give an east-west esplanade open to the sky and a pedestrian concourse below the street level, punctuated with gardens, the concourses tying in with the underground transportation system."

Pedestrian concourse, Penn Center

N. Carl Barefoot, Jr., "The Philadelphia Story," AIA Journal (June, 1961), p. 94.

> "In the overall plan for downtown Philadelphia, the pedestrian will be king, treating the automobile not as an enemy, but an an honored guest. The separation of auto from pedestrian will be achieved in the more crowded central areas by developing continuous foot circulation areas above and below street level. On only one street, Chestnut, will the automobiles be removed, and these will be replaced by light electric

> trolleys moving directly into terminal parking garages."
>
> "Many of the plans for the re-development of Philadelphia are still plans. Many have already been completed or are well on the way to fruition. Each one is planned to carefully tie in with the other. Each has set into motion interaction between civic leaders, the people who pay for redevelopment, community sentiment and government assistance."(91)

The Landscape Architect is not solely a practitioner but a philosopher and writer about urban design as well. Both Garrett Eckbo in his book Urban Landscape Design and Lawrence Halprin in his book Cities, stress the need for integration of the physical and the social landscape. In Eckbo's mind: "We want to consider the entire landscape - but always as experienced by individual human beings."(92) The quality of our physical environment, be it the urban core or the suburbs, depends on the relationships established between three primary physical and/or human elements:

> "Structure - buildings, streets, roads, highways; parking areas, utilities above and below ground. Open space for pedestrians only Nature, represented by ground forms, rocks, plants, water. It is well known that the process of urbanization tends to maximize the first, minimize the second, and eliminate the third."(93)

All too often, Eckbo feels, we tend to put objects of art into the landscape, rather than thinking of the landscape as a possible complete work of art, the whole being superior to any one of its parts. When we learn to think in terms of the unity of the entire landscape, rather than just of objects, we

(91) Ibid, p. 95.
(92) Garrett Eckbo, Urban Landscape Design. (New York: McGraw-Hill Book Company, 1964), p. 3.
(93) Ibid, p. 3.

will have captured the feelings, wants and desires of people in our designs.

> "The landscape, as the world around us, is one continuous experience on time and space throughout our lives, complete as far as we can see or move at any given time and place. This is the design problem of the future, one which will demand the most sincere, modest, selfless, and yet strenuous attention from all of us."(94)

Lawrence Halprin's Cities also emphasizes the need for a greater emphasis on the design of cities for people. He expresses this in his statement of the purpose of the ideal city:

> "This purpose is clearly to make possible a rich and biologically satisfying life for all the city's people. What we are really searching for is a creative process, a constantly changing sequence where people are the generators, their creative activities are the aim, and the physical elements are the tools."(95)

Both authors express concern for the future vitality of our cities. The dynamic aspects of the city - public and private, monumental and intimate, active and placid spaces - must be maintained and enhanced. The city is and should remain a place of contrasts for it is this quality of variety which makes people desire to live in cities. The city should reflect the actions, feelings, wants and desires of its inhabitants and not be a static paper exercise of the theorist.

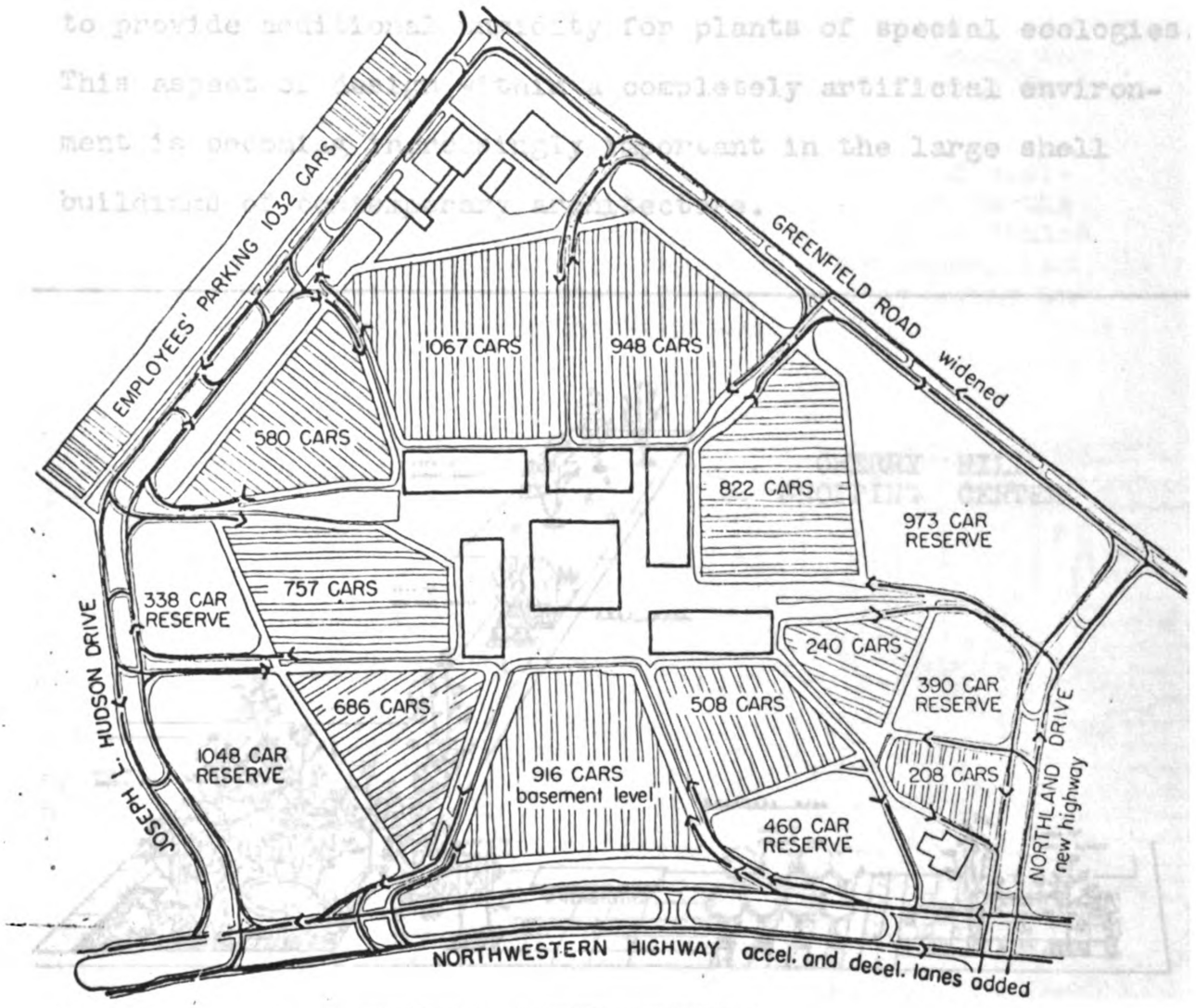
Landscape Architects and designers in other professions associated with urban design must remember that there is, as Eckbo says, "a physical and a social landscape." The physical

(94) Ibid, p. 5.
(95) Lawrence Halprin, Cities (New York: Reinhold Publishing Corporation, 1963), p. 7.

<u>landscape</u> is made up of the elements of space organization which include land, roads and utilities, buildings and the landscape elements, such as rocks, water and vegetation. The <u>social landscape</u> is composed of people and their impressions of their environment as they move in space and time. Thus neither the physical nor the social landscape can exist unto itself. Each requires interrelationships with the other before the full meaning of a space as a part of the total environment may be apprehended.

<u>SHOPPING CENTER DESIGN</u>:

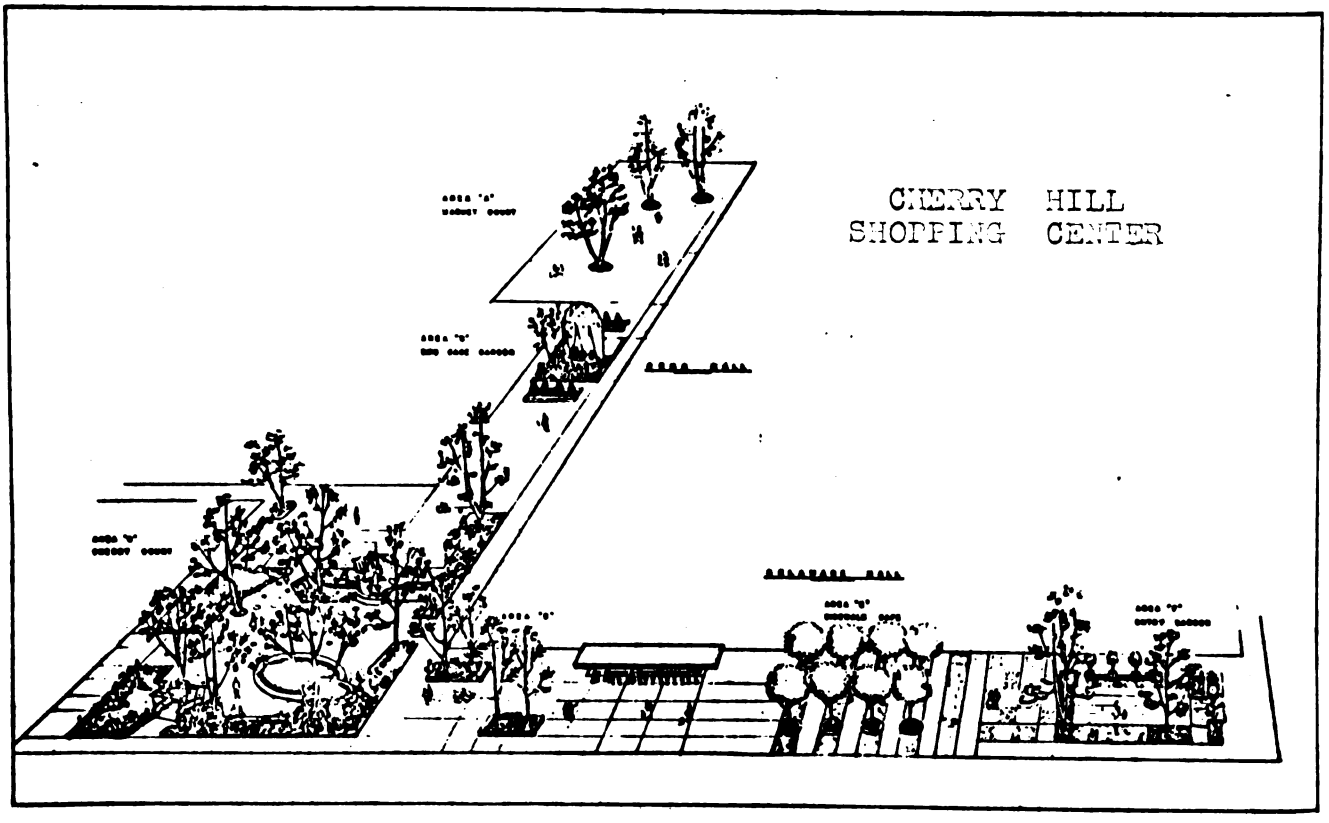
Although urban design includes the design of shopping areas, the regional shopping center has developed as a separate and distinct design problem. Northland Shopping Center (1954) in Detroit, Michigan, designed by Victor Gruen Associates, was, as his Downtown Fort Worth Plan had been, a pilot project that has influenced the design of shopping centers in many other cities. Hudson's Department Store is the central and dominant store of this shopping center around which the other stores are grouped. This store grouping is then surrounded by parking so that once the shopper enters the store comples he is in a purely pedestrian atmosphere where he need not be concerned with the conflict of vehicular traffic. Busses and service trucks are touted to areas where they will not conflict with cars or pedestrians. With in the shopping center itself there are plantings, fountains, sculptural pieces, canopies and benches which provide a pleasant and relaxing atmosphere for the shopper.



"Northland: A New Yardstick In Shopping Center Planning," Architectural Forum (June, 1954), p. 105.

The Cherry Hill Shopping Center (1962) in Haddonfield, New Jersey, designed by Victor Gruen Associates and Lewis Clarke, Landscape Architect, is like Northland with respect to the peripheral parking arrangement, but within the complex the Landscape Architect has created a completely artificial environment. There is a constant temperature and humidity

maintained with atomized mist systems used in certain areas to provide additional humidity for plants of special ecologies. This aspect of design within a completely artificial environment is becoming increasingly important in the large shell buildings of contemporary architecture.



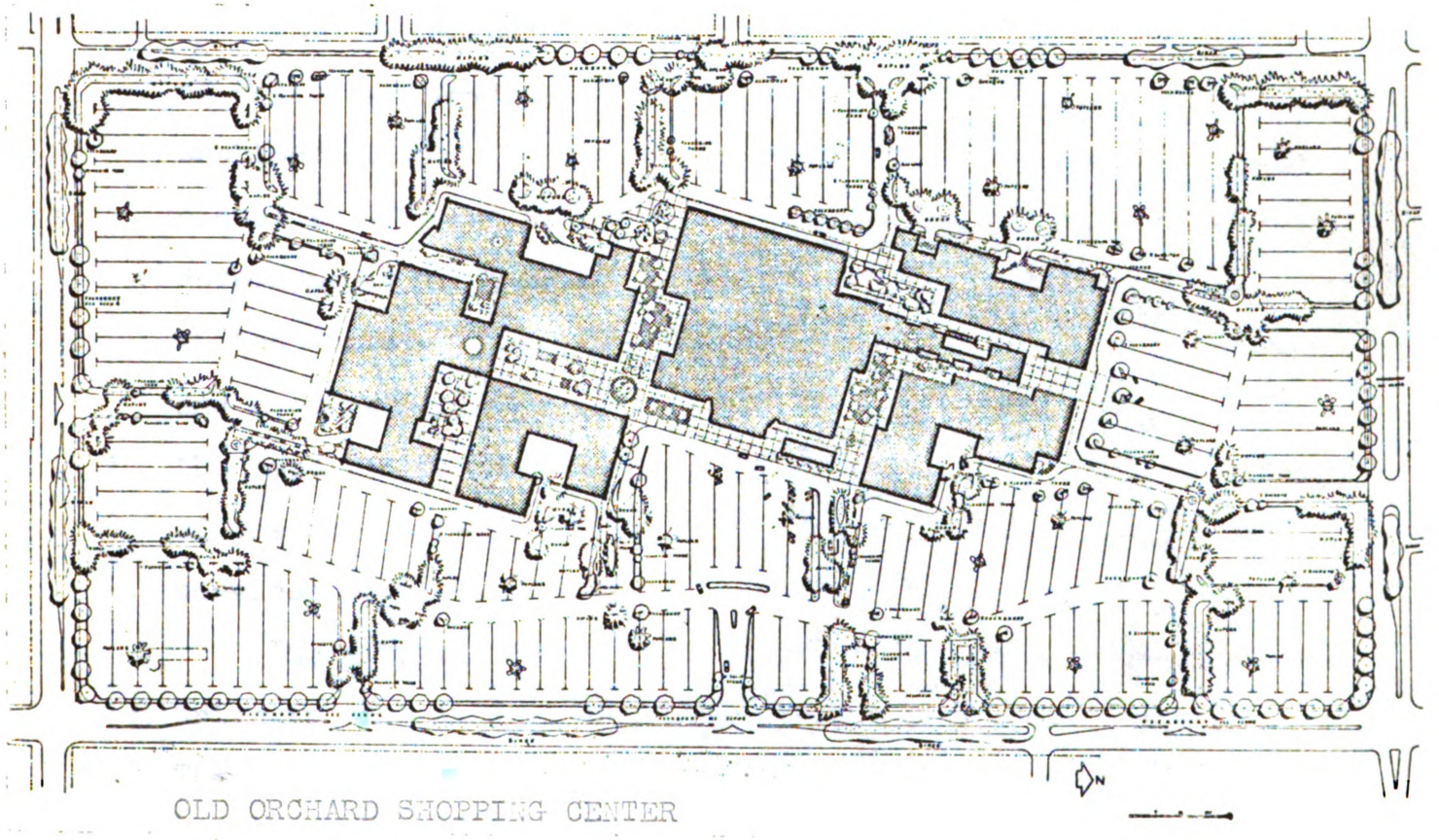
Garrett Eckbo, Urban Landscape Design
(New York: McGraw-Hill Book Co., 1964), p. 60.

The design of Old Orchard Shopping Center (1960) in Skokie, Illinois, designed by Loebl, Schlossman and Bennett, architects, with Lawrence Halprin, Landscape Architect, is perhaps best described in Eckbo's Urban Landscape Design:

> "The plan is interesting in its layout aspects in the sense that all the principles of shopping center design have been violated. The malls are very wide and irregular in outline. There was some effort made not

to block all the signs, but there is no compulsion to see everything at once. Large islands of planting have been placed throughout the parking areas. In fact, the spopping center has a quality of being in a park, interspersed with plazas, almost in the European sense."

"In spite of all these violations of presumed business practicalities, the owners feel that it is the most successful shopping center in the United States and does a huge volume of business. The theory is, and it seems to work, that if people enjoy being in an area, they'll shop there as well."(96)



Garrett Eckbo, Urban Landscape Design (New York: McGraw-Hill Book Co., 1964), p. 62.

The design concept of peripheral parking with a pedestrian mall in the central building complex, unlike the strip commercial developments along major thoroughfares which are

(96) Garrett Eckbo, Urban Landscape Design, p. 62.

becoming less popular, is basic to projects of this type.

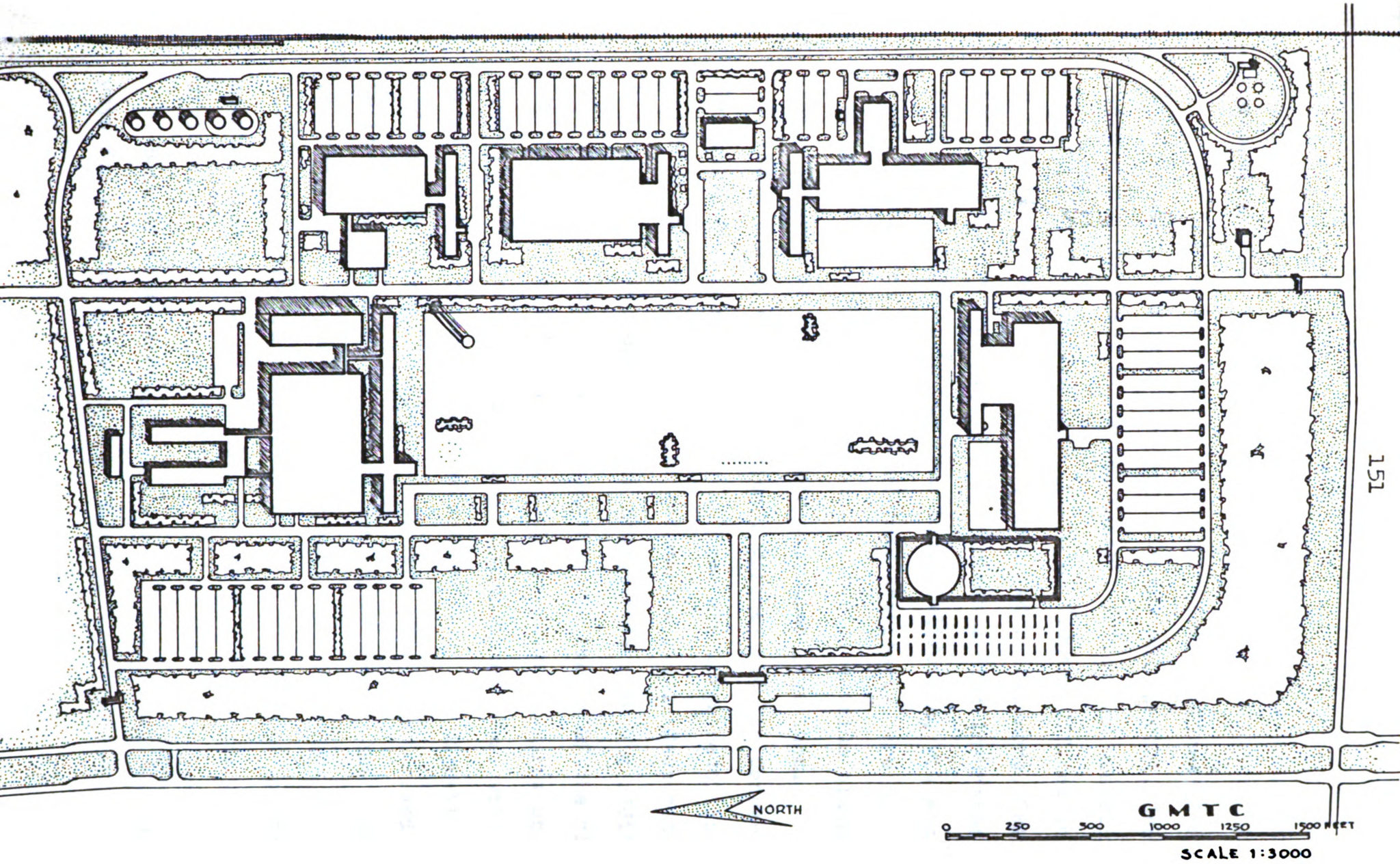
INDUSTRIAL PARK DESIGN:

The idea of grouping non-nuisance industry into a park-like setting, the industrial park, is relatively new. Many industries are finding that industrial parks, located in suburban and rural areas, offer space for expansion and a pleasant business setting at lower costs than could be had in the city.

The General Motors Technical Center (see page 151) north of Detroit, Michigan, designed by Eero Saarinen and Associates, Architects, with Thomas Church, Landscape Architect, was completed in 1954 and became one of the first large-scale campus developments for industrial research and management in the United States. This design is a combination of a rectilinear and a concentric pattern with the possibility of monotony in the rectilinear plan being counteracted by the careful spacing of the structures around a central lake and the parking and services on the sides not facing the lake.

The entire site is scaled to the automobile and pedestrian traffic is minimal, even between adjacent buildings. The manor determinant of the scale of the site is the horizontal spread of the buildings. Vertical emphasis is noted only in the 136 foot water tower and the fountains in the lake and the chimney stacks on various buildings.

Management is perhaps the best example of this move from the city to the country. Again costs are lower and the atmosphere has been proven to be related to increased employee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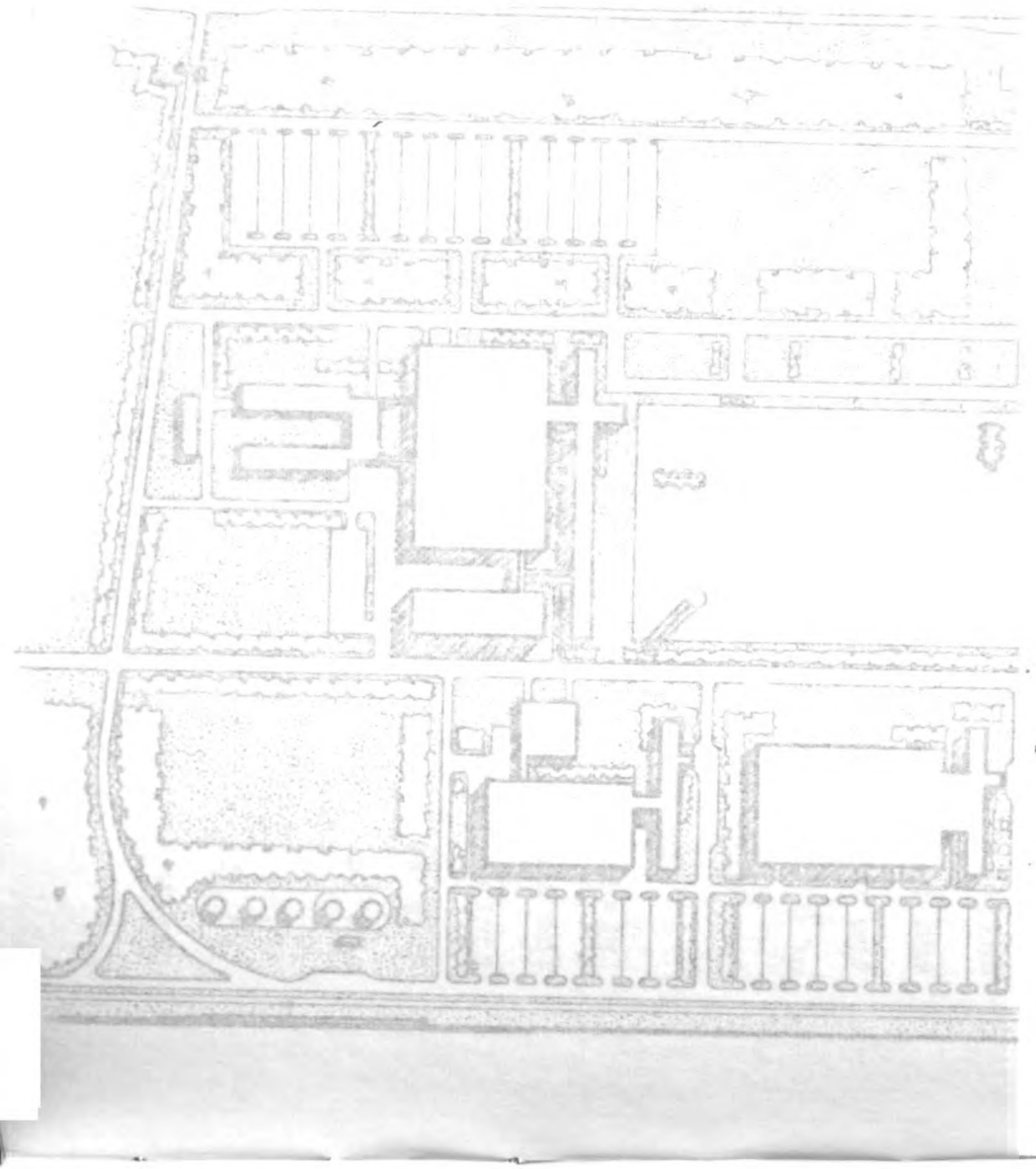
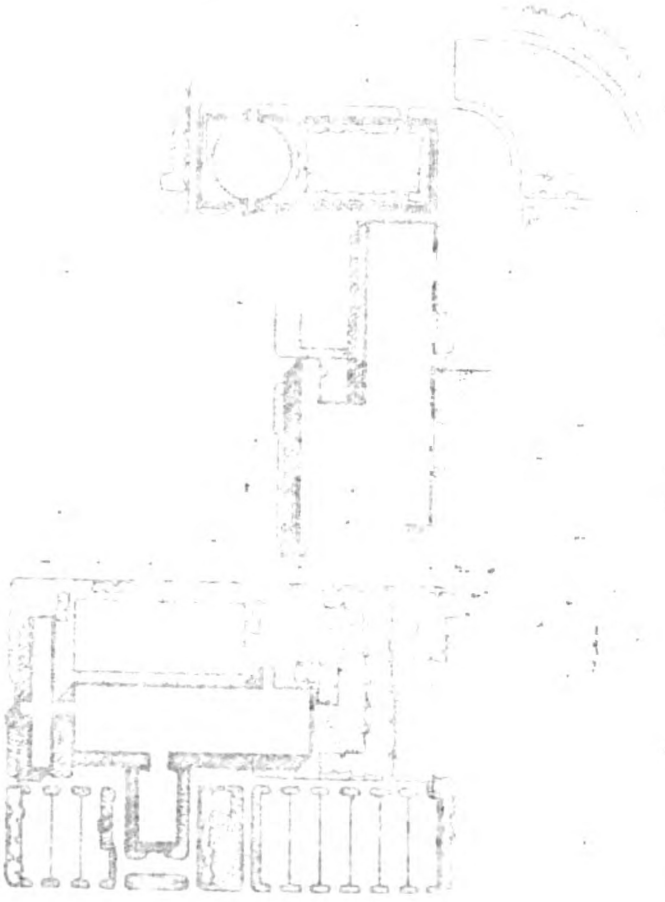


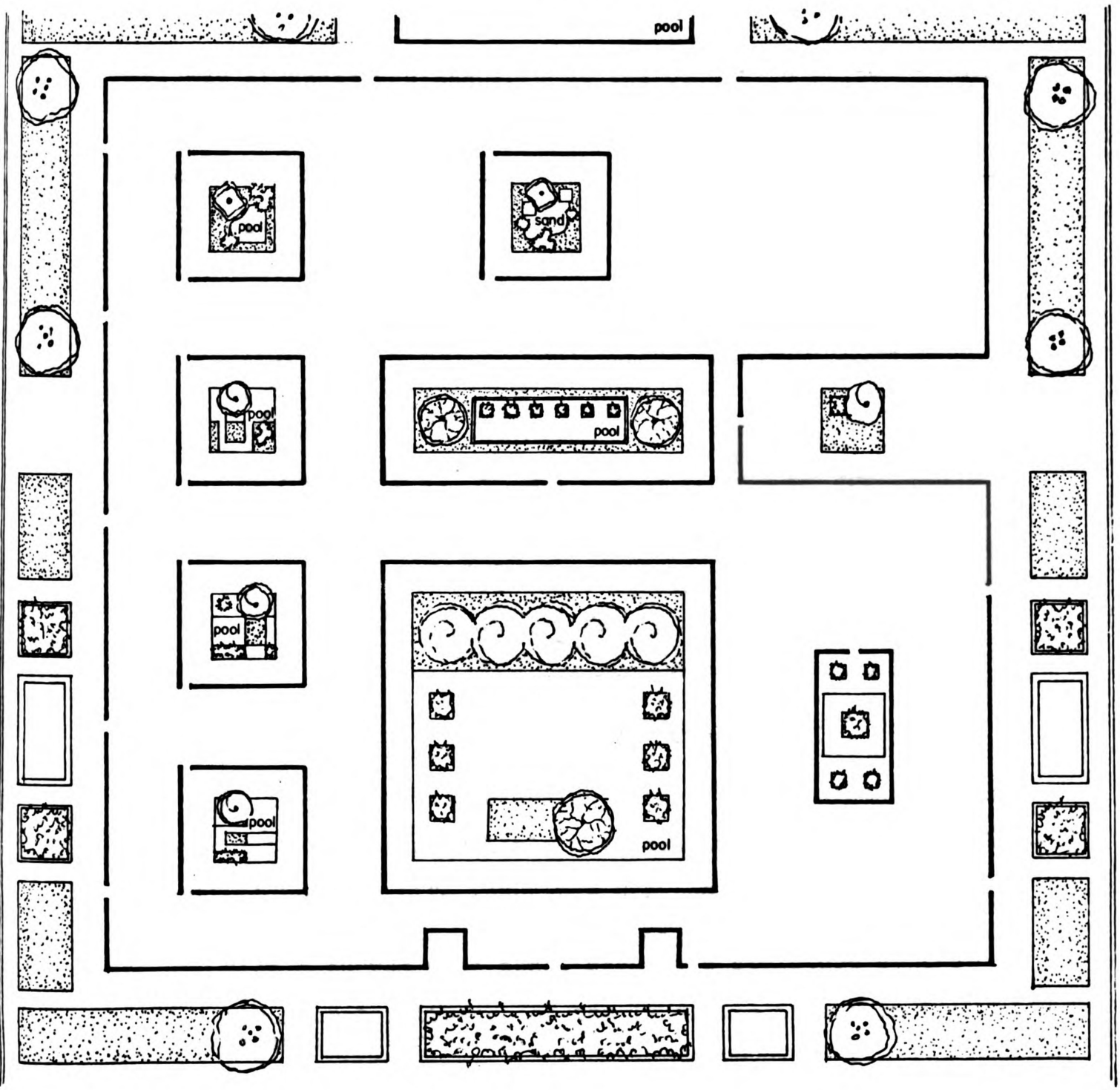


productivity.

The Upjohn Corporation's new management offices (1960) in Kalamazoo, Michigan; Skidmore, Owings and Merrill, Architects, and landscape design by Sasaki, Walker and Associates; the Connecticut General Life Insurance Company Offices in Bloomfield, Connecticut (1953), designed by Skidmore, Owings and Merrill, Architects; and the Fireman's Fund Insurance Company (1961) offices in San Francisco, California, wit Eckbo, Dean, Austin and Williams, Landscape Architects, are all well designed facilities which reflect in part the value placed on the landscape by these and other companies like them.

Both the Upjohn Corporation's Offices and the Connectucut General Life Insurance Company Offices are large rectilinear buildings which dominate their respective site. Each site has developed to blend with the countryside with the additions of lakes and trees to further enhance the beauty of the site. These two office buildings put their greatest emphasis on the "person at the desk" by creating an environment that will attract the best personnel and be conducive to the highest standards of employer production. Offices on the exterior and interior areas of these buildings are orientated to the landscape whether it is the general "countryside" effect toward which the exterior offices are orientated or the articulately landscaped courts, each one being somewhat different for the interior offices.

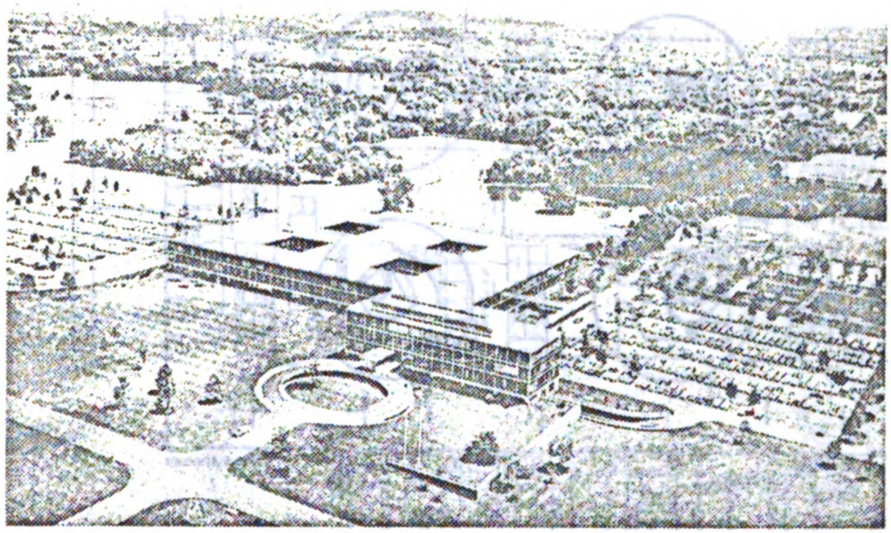
Both of these office sites are well orientated to highways for ease of access by the employees and visitors alike.



THE UPJOHN CORPORATION

Kalamazoo, Michigan

Plenty of space was acquired at the outset to allow for expansion and to be sure that the park-like setting would be protected from potential encroachment by developments on adjacent properties.



Connecticut General

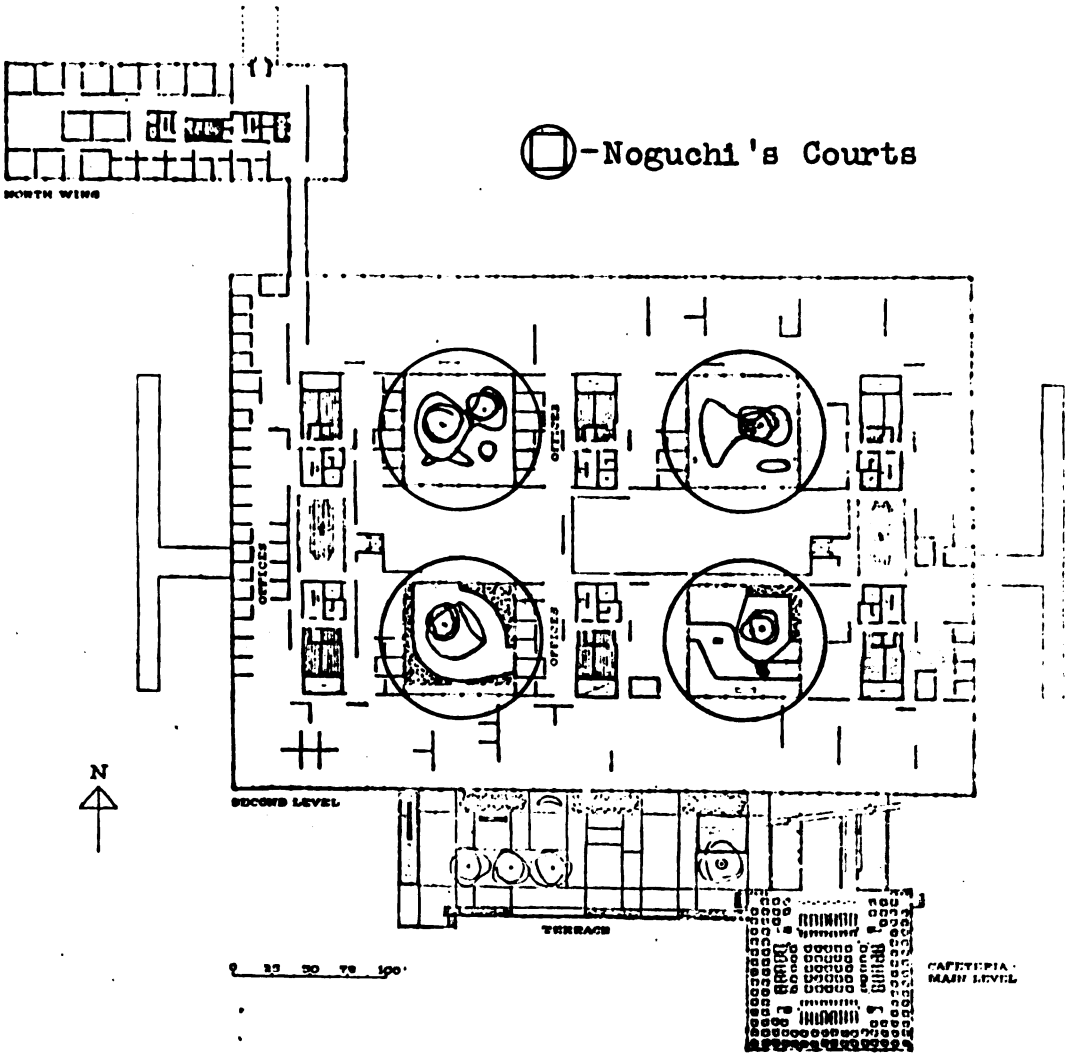
Martin Myerson et. al., Face of the Metropolis (New York: Random House, 1963), p. 182.

It is the landscape design work of the sculptor - Isamu Noguchi that is particularly noteable in the case of the Connecticut General Life Insurance Offices.

> "At some distance from the building, on a knoll beside a curved swan pond, Noguchi's sculpture of the family (child, father and mother), projects the agricultural reticence of the landscape itself in its druidlike espression."(97)

The csulpture is a symbol in that it is of the family which is particularly appropriate for an insurance company. This grouping is symbolic of the company's intangible product - security.

(97) "Insurance Sets A Pattern", Architectural Forum (September, 1957), p. 115.

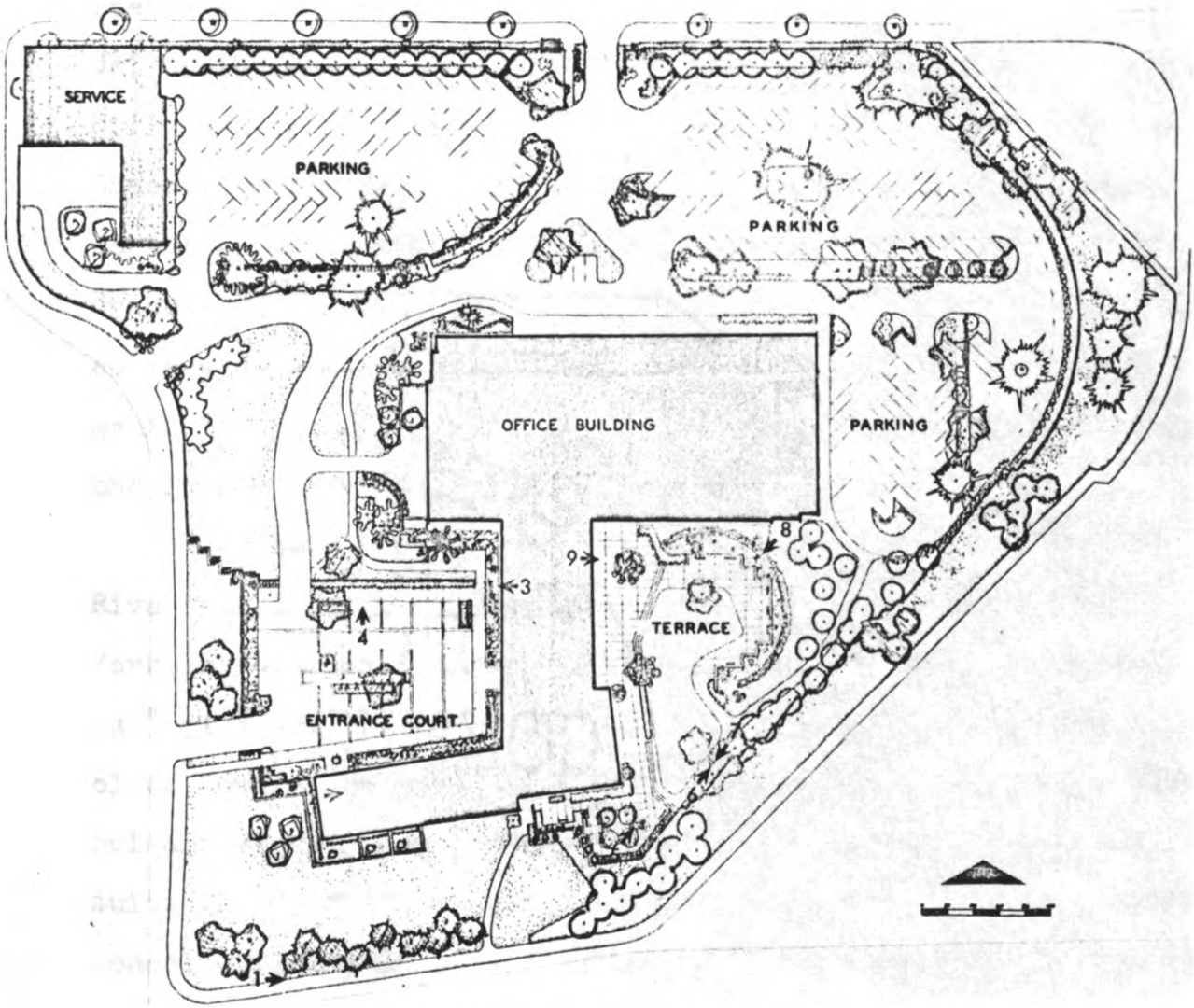


"Insutance Sets a Pattern," Architectural Forum (September, 1957), p. 121.

The courtyards within the building are carefully composed by Noguchi in gravel, grass, water and trees. These courts are of necessity sculptural in character, since they are designed to be viewed rather than walked in and, as such, used.

The Fireman's Fund Insurance Company is on a very small site, just over 10 acres, compared with the two previously discussed examples. Out of this acreage only 4½ acres are used for buildings and parking, leaving the major portion of

the site for gardens. All of the trees on the site that could be saved were saved by mounding or by tree wells. The entrance court and the terrace are the primary areas of interest providing a suitable approach for the visitor and a pleasant place for eating or relaxation for the employee respectively.



Fireman's Fund Insurance

Garrett Eckbo, Urban Landscape Design (New York: McGraw-Hill Book Co., 1964), p. 49.

Great care was taken in the planting composition to provide interesting combinations of foliage, color and texture.

The overall objective to create a garden that has interest at all times of the year for the employee or passerby is well achieved.

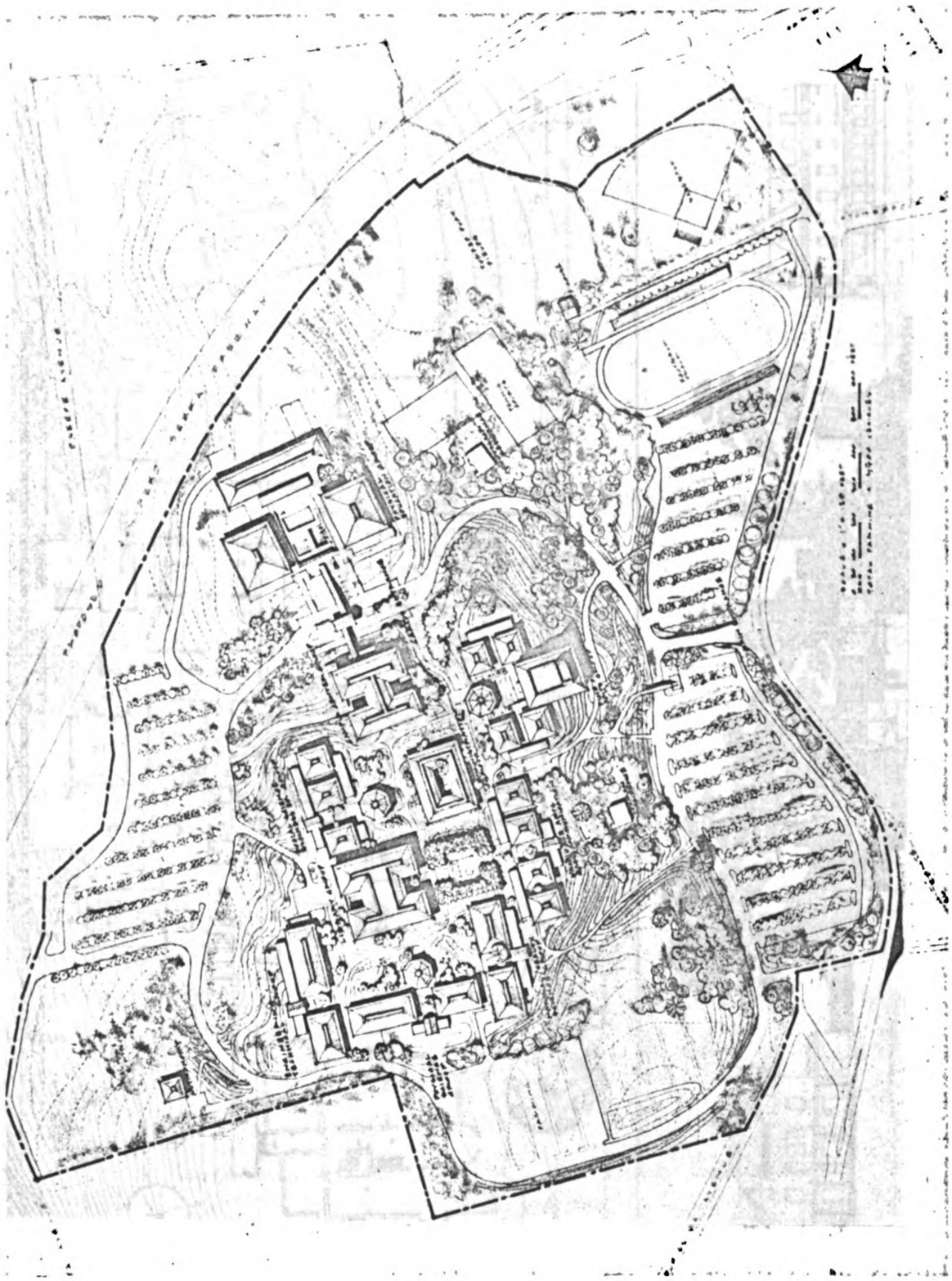
EDUCATIONAL FACILITIES DESIGN:

Colleges have for years been a concern of landscape architects as we have seen in the work of Olmsted on his Stanford University design and similar designs for other colleges. Foot Hills Junior College (1962) in California; Sasaki, Walker and Associates, Landscape Architects; is a fine example of the adaptation of an educational complex to site and surroundings. Spaces are created forming quadrangles, a concept long used in college design, and the spaces themselves are varied by the manipulation of earth forms. The natural mounds of earth echo the form of the hill on which the college is situated.

Secondary schools in many cities and towns, such as the Riverdale Country School for Girls (1964) in New York, New York, by Charles Colbert - Architect, are adopting the "campus" plan concept. (See page 159). Different teaching units or class levels are incorporated into individual buildings. These buildings are in turn organized to form a composition which suits the function of education generally better than a single school building with all facilities lumped together, and is more adaptable to the site.

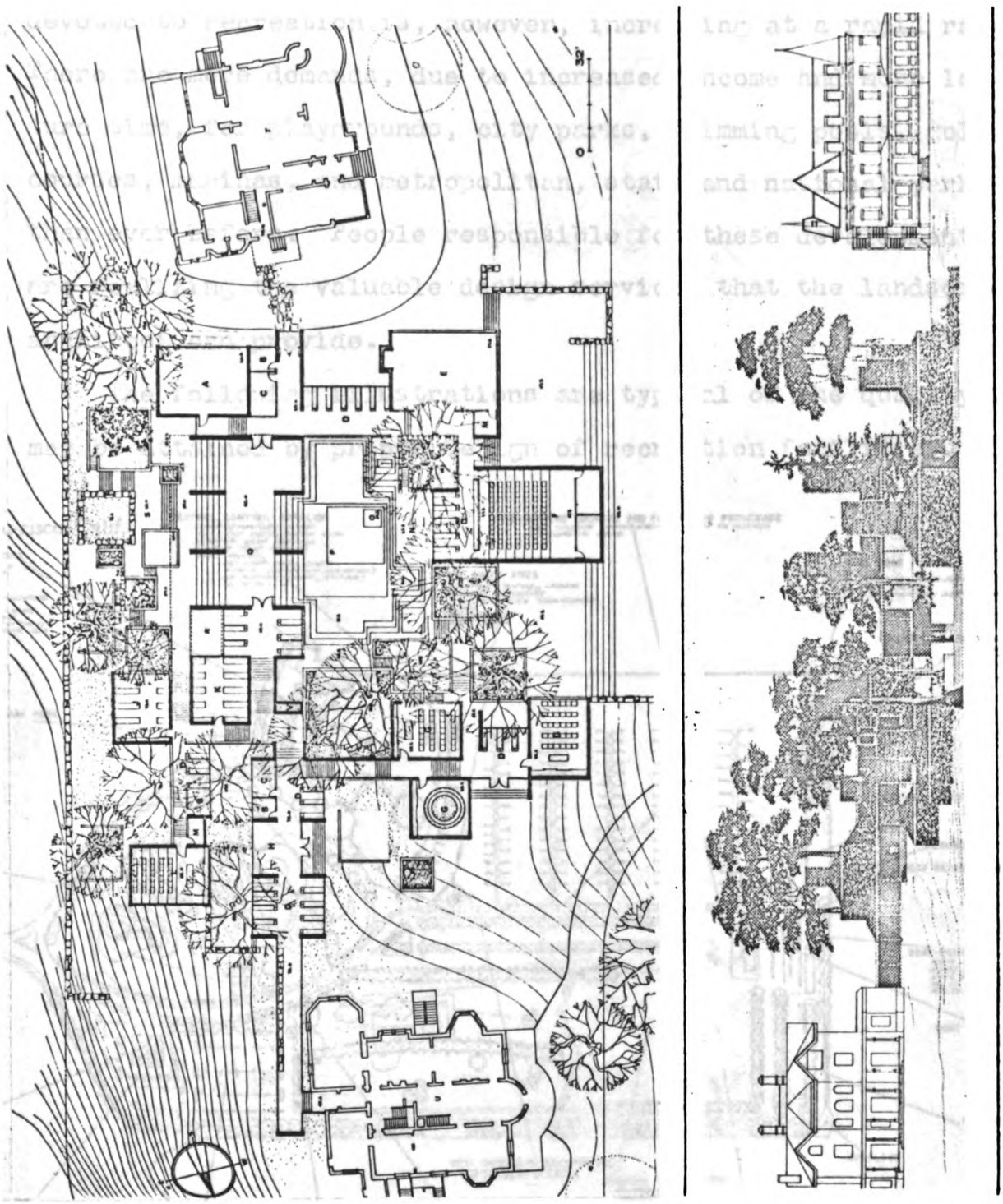
RECREATIONAL FACILITIES DESIGN:

Parks and playgrounds have long been a part of the Landscape Architect's practice. The amount of time, by many offices,



Foothills Junior College

"Design Awards," Progressive Architecture (January, 1960), p. 146.

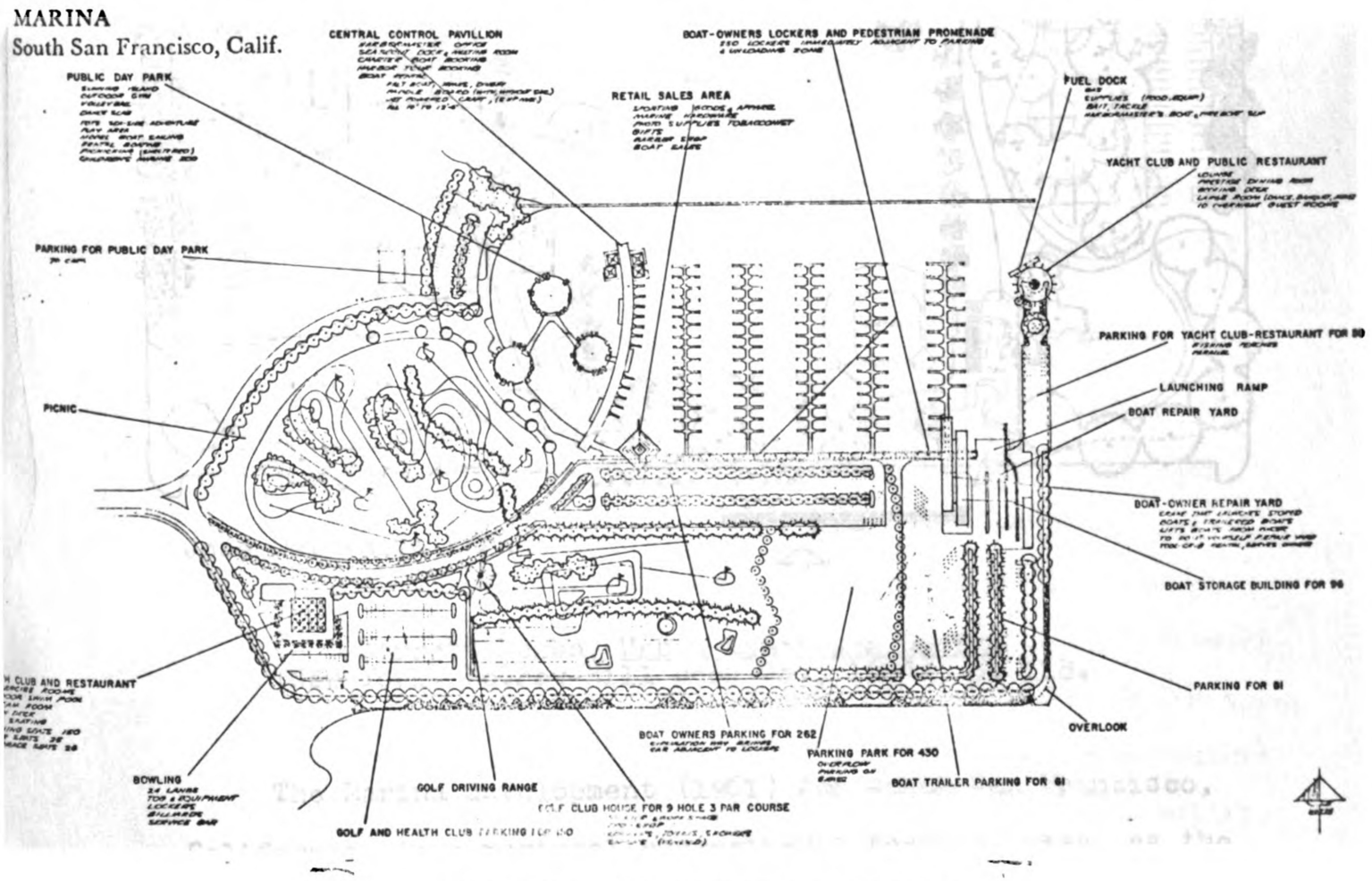


Riverdale Country School for Girls

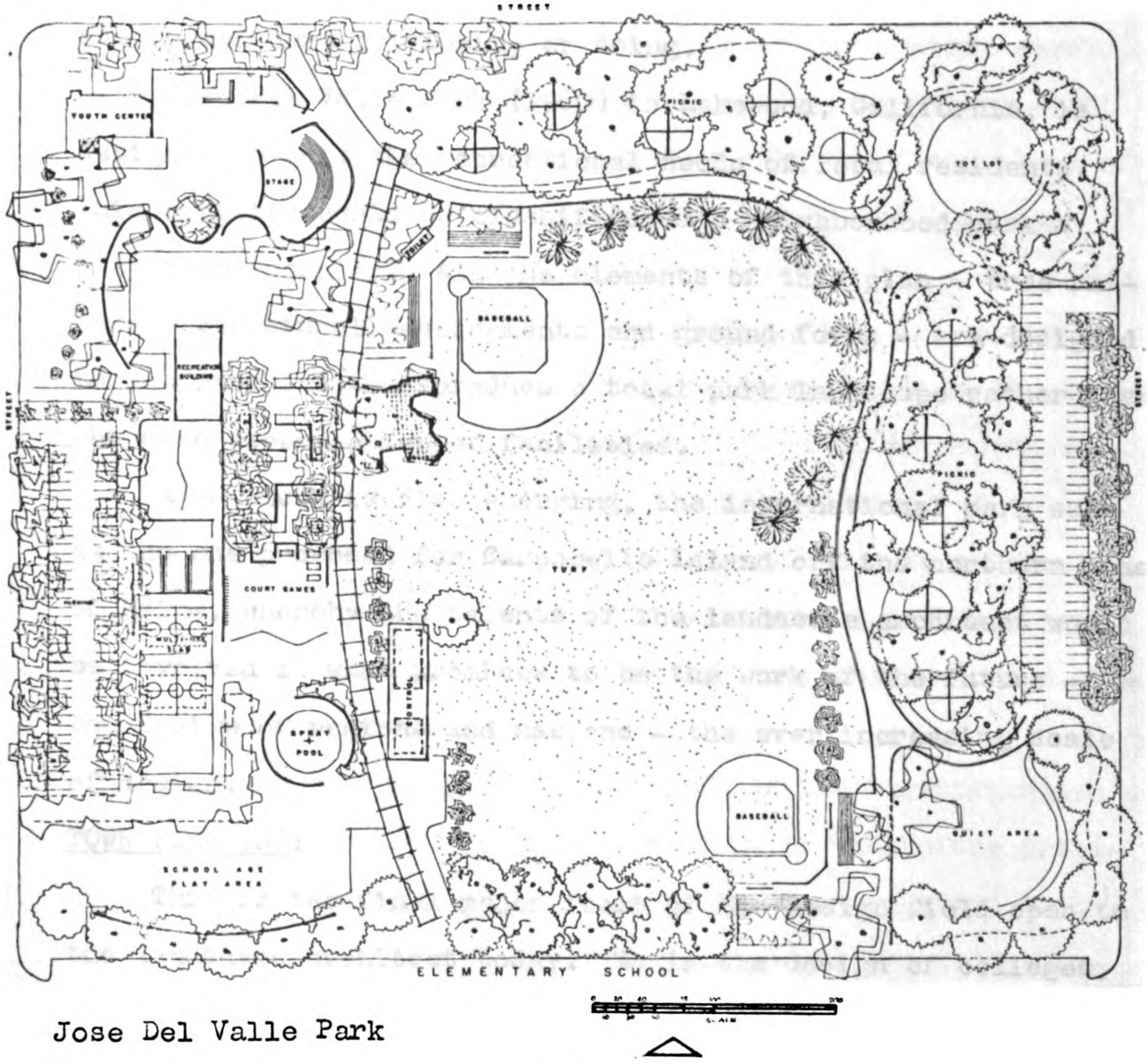
"Design Awards," Progressive Architecture (January, 1965), p. 141.

devoted to recreation is, however, increasing at a rapid rate. There are more demands, due to increased income and more leisure time, for playgrounds, city parks, swimming pools, golf courses, marinas, and metropolitan, state and national parks than ever before. People responsible for these developments are realizing the valuable design services that the landscape architect can provide.

The following illustrations are typical of the quality that may be attained by proper design of recreation facilities.



Garrett Eckbo, Urban Landscape Design (New York: McGraw-Hill Book Co., 1964), p. 128.



Jose Del Valle Park

Garrett Eckbo, Urban Landscape Design (New York: McGraw-Hill Book Co,, 1964), p. 118.

The Marina development (1961) for South San Francisco, California, is a regional recreational facility with, as the plan indicates, a great diversity of activities provided. The Landscape Architect has in fact made allowances for all age

groups and all degrees of ambition, even that equal enjoyment may be had here by viewing or doing.

Jose Del Valle Park (1960) in Lakewood, California, is designed to suit the recreational needs of local residents. This facility could be classified as a neighborhood park - playground complex. All the elements of this plan - tree patterns, structural developments and ground forms - are designed to interact and thus produce a total park landscape rather than the mere accumulation of facilities.

A new idea is also emerging, the international park such as the one proposed for Campobello Island off the northern coast of Maine, whereby the talents of the landscape architect would be involved in what promises to be the work of the future - the design of regions and nations - the ever increasing scale of design.

TOWN PLANNING:

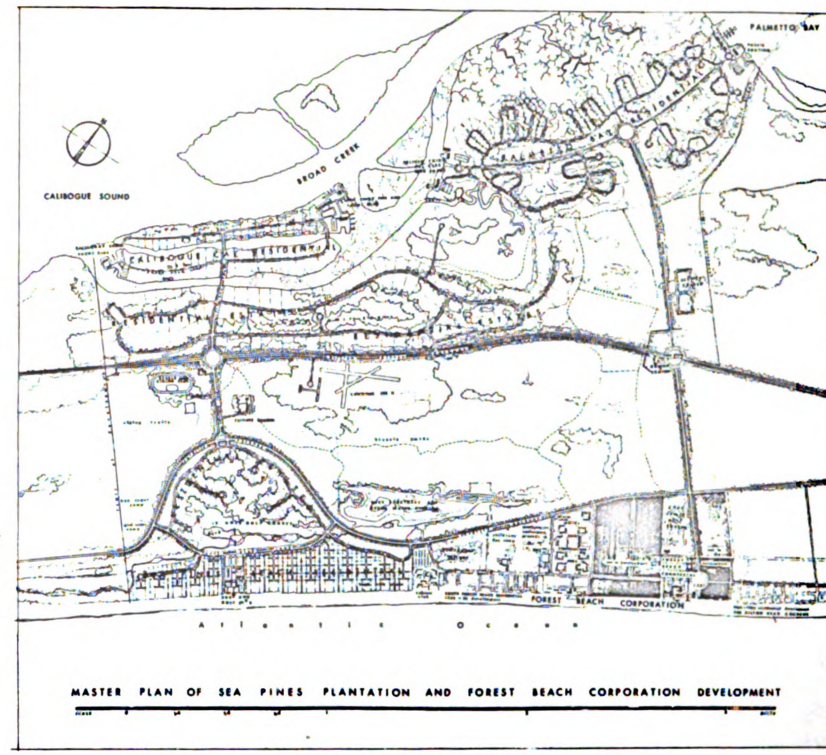
This is the final major facet of the design field open to the landscape architect today. As in the design of colleges, this is not a new line of work for landscape architects but it is an expanding field. With federal monies available for planning more communities, large and small are having planning work done. The landscape architect has proven that he can offer services beyond the mere planning of a community because he thinks of the final plan as being an overall design for the community. Firms such as Layton, Layton and Associates, Harland Bartholomew and Associates, and Sasaki, Walker and Associates are offering the combined services of landscape architects and planners.

for the betterment of town planning or better town design. The Sea Pines Plantation and Forest Beach Corporation development (1959) - Sasaki, Walker and Associates, Landscape Architects and Planning Consultants speaks well for the quality of environmental design that can be achieved by the Landscape Architect.

The future is bright for the continuation and expansion of this expansion of this trend toward increased use of the landscape architects' services. The next big step is beyond the people - project or even citizen - community stage of design. It involves whole societies and whole nations. It is the incorporation of people, the social landscape, into the physical landscape and the incorporation of the landscape into the manifest creations of society.

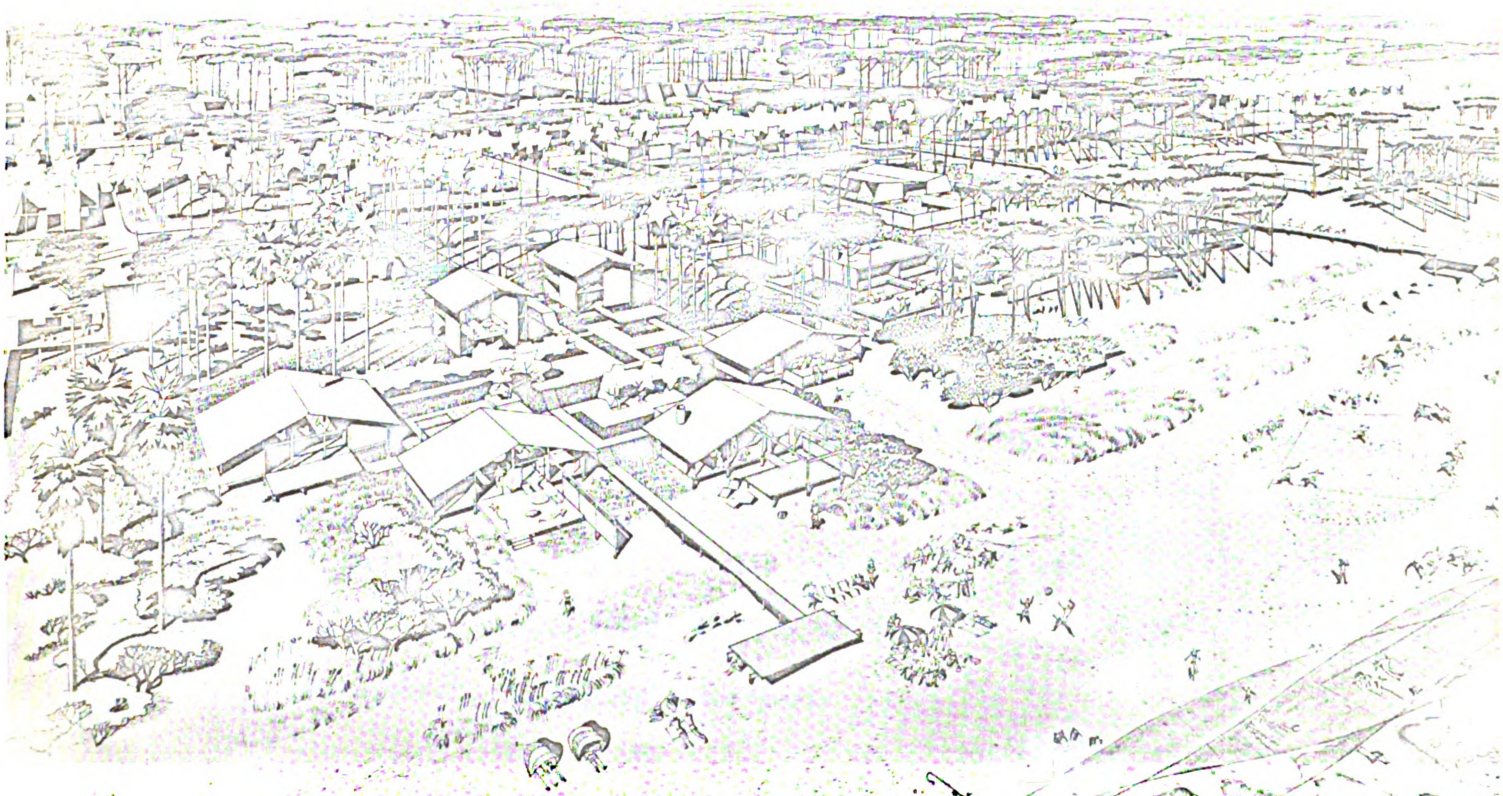
The present "Great Society" ideal of the beautification of the landscape of America gives substance to the future possibilities for landscape design. An area often referred to by urban fringe, is perhaps the next step toward the design integration of man, individual or as a society, and the landscape.

Going further from the city toward the primeval we encounter the rural-urban fringe which is growing rapidly but with a very low density. Peripheral housing, housing around a large block of land as may be seen in many Michigan communities, has developed, "killing" the use of the interior spaces. These houses too are often of a very poor quality and are seen as blots on the landscape. It is in this area or zone that



SEA PINES PLANTATION AND FOREST BEACH CORPORATION
Hilton Head, S. C.

Shown here is the complete land planning and detailed design projection for the development of a large island acreage off the coast of the southeastern United States. (Complete story in "Progressive Architecture," July, 1960.)



junk yards, outdoor theaters, gravel pits and auto graveyards and other space consuming activities which are objectionable because of their sight and noise, have developed. Here is an area which offers some of the greatest problems for the designers solution today:

> "And this brings me to the vast areas surrounding our cities. Most of these areas are littered with the corpses of cars, filling stations, advertising signs, hotdog stands, taverns, and what not. If these areas were turned over to market gardens or for the growing of fruit, one would then enjoy coming to the outskirts of our large cities instead of getting a bad case of nausea at just the thought of the filth and litter one has to penetrate before reaching the city. We little realize what effect such gardens could have on the minds of those dwelling within the city. Just to know that these gardens were there, even if they seldom saw them, would be a benefaction to the city dwellers."(95)

The rural-urban fringe is a good example of discontinuity in the adaptation of the social pattern to the landscape. The portion of the total society represented and the amount of landscape involved is small but it is indicative of a trend in America and throughout the world to which the designer is going to have to pay more strict attention.

The social pattern involves all things of man's creation as well as man himself. Man's interactions are extended by his creations. As the pattern which the thoughts of one group of men created spreads, and others come in contact with and are influenced by it, a certain social pattern is formed. Other patterns may be formed, however, if the thoughts of the groups are in opposition to each other. It is the social pattern then which should be considered by the designer rather than the more

(95) Jens Jensen, Siftings, p. 87.

material manifestations of man's thoughts.

If this integration of man to man can be achieved, society may be integrated with the landscape rather than the landscape being imposed upon society. This integration of man and the landscape (nature) must then be physically expressed at comparable scales - from neighborhood to nation. The essential element is that the human emphasis, the social pattern, be expressed throughout.

> "Conservation is the beginning, not the end, of our overall world view. We know that we must defend what we have. But this is not a permanent contest; the principles of democracy include procedures for placing under control those minorities who persist in blocking the path of progress. Thereafter the horizons will be open and constantly expanding to the brave new world which is surely coming. We will go on from there to develop and redevelop that world at a scope of which will be more rich, humane and magnificent. That must be our perspective. It is time to widen our perspective and take in our world as a comprehensive unity."(96)

Landscape design in its highest cultural form is the total physical expression of the relations between man and nature.

> "Landscape design...is the organization of space to satisfy certain human functions."
>
> Landscape design "is seen as pattern (without space) - curves, kidneys, diamonds - all ideas without content, without a broad base coming from life. We are still concerned with <u>form</u> rather than <u>process</u>. We are not searching for <u>form</u>; forms are results of the nature of process.
>
> In projecting a design, one is stating one's position, describing one's philosophy, explaining one's values; therefore it must be more than skin deep to be true.
>
> Specifically, in landscape design, one does not copy nature but tries to understand underlying processes or workings of nature - it is all there. Man as a part of nature, not man and nature. Urban man is a

(96) Farrett Eckbo, <u>Landscape for Living</u>, p. 28.

part of nature too."(97)

It is man, attempting to achieve separate and equal status with nature in his philosophies since he himself is natural, and nature that composes the world we live in. Man plus man equals the Social Pattern; Man plus Nature equals the Physical Pattern; and it is this Social Pattern plus this Physical Pattern that equals the World We Live In.

The environment therefore has two main divisions - the social and the physical. Social patterns produce physical patterns which, on raw land, are direct and clear expressions of themselves. The earth is our home and it is on its surface and in the air above it that man lives. This is our sphere in which we organize space for human use and enjoyment.

Nature has established a system of primary space organization on the earth. Whether man builds within, is surrounded by, or obliterates this natural organization and the materials nature uses, he will return to reuse her materials in his basic, overall design problems - the problem of designing and planning the earth as the home of the people.

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