

Garrett Eckbo Modern Landscapes For Living

Invisible Gardens is a composite history of the individuals and firms that defined the field of landscape architecture in America from 1925 to 1975, a period that spawned a significant body of work combining social ideas of enduring value with landscapes and gardens that forged a modern aesthetic. The major protagonists include Thomas Church, Roberto Burle Marx, Isamu Noguchi, Luis Barragan, Daniel Urban Kiley, Stanley White, Hideo Sasaki, Ian McHarg, Lawrence Halprin, and Garrett Eckbo. They were the pioneers of a new profession in America, the first to offer alternatives to the historic landscape and the park tradition, as well as to the suburban sprawl and other unplanned developments of twentieth-century cities and institutions. The work is described against the backdrop of the Great Depression, the Second World War, the postwar recovery, American corporate expansion, and the environmental revolution. The authors look at unbuilt schemes as well as actual gardens, ranging from tiny backyards and play spaces to urban plazas and corporate villas. Some of the projects discussed already occupy a canonical position in modern landscape architecture; others deserve a similar place but are less well known. The result is a record of landscape architecture's cultural contribution - as distinctly different in history, intent, and procedure from its sister fields of architecture and planning - during the years when it was acquiring professional status and struggling to define a modernist aesthetic out of the

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startling changes in postwar America.

Between 1937 and 1938, garden designer Christopher Tunnard published a series of articles in the *British Architectural Review* that rejected the prevailing English landscape style. Inspired by the principles of Modernist art and Japanese aesthetics, Tunnard called for a "new technique" in garden design that emphasized an integration of form and purpose. "The functional garden avoids the extremes both of the sentimental expressionism of the wild garden and the intellectual classicism of the 'formal' garden," he wrote; "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." Tunnard's magazine pieces were republished in book form as *Gardens in the Modern Landscape* in 1938, and a revised second edition was issued a decade later. Taken together, these articles constituted a manifesto for the modern garden, its influence evident in the work of such figures as Lawrence Halprin, Philip Johnson, and Edward Larrabee Barnes. Long out of print, the book is here reissued in a facsimile of the 1948 edition, accompanied by a contextualizing foreword by John Dixon Hunt. *Gardens in the Modern Landscape* heralded a sea change in the evolution of twentieth-century design, and it also anticipated questions of urban sprawl, historic preservation, and the dynamic between the natural and built environments. Available once more to students, practitioners, and connoisseurs, it stands as a historical document and an invitation to continued innovative thought about landscape architecture.

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Twenty-two essays that provide a forum for assessing the tenets, accomplishments and limits of modernism in landscape architecture and for formulating ideas about possible directions for the future of the discipline. These twenty-two essays provide a rich forum for assessing the tenets, accomplishments, and limits of modernism in landscape architecture and for formulating ideas about possible directions for the future of the discipline. During the 1930s Garrett Eckbo, Dan Kiley, and James Rose began to integrate modernist architectural ideas into their work and to design a landscape more in accord with the life and sensibilities of their time. Together with Thomas Church, whose gardens provided the setting for California living, they laid the foundations for a modern American landscape design. This first critical assessment of modern landscape architecture brings together seminal articles from the 1930s and 1940s by Eckbo, Kiley, Rose, Fletcher Steele, and Christopher Tunnard, and includes contributions by contemporary writers and designers such as Peirce Lewis, Catherine Howett, John Dixon Hunt, Peter Walker, and Martha Schwartz who examine the historical and cultural framework within which modern landscape designers have worked. There are also essays by Lance Neckar, Reuben Rainey, Gregg Bleam, Michael Laurie, and Marc Treib that discuss the designs and legacy of the Americans Tunnard, Eckbo, Church, Kiley, and Robert Irwin. Dorothee Imbert takes up Pierre-Emile Legrain and French modernist gardens of the 1920s, and Thorbjörn Andersson reviews experiments with stylized naturalism developed by Erik Glemme and others in the Stockholm

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park system.

An interdisciplinary account of the environmental history and changing landscape of New York City. In this innovative account of the urbanization of nature in New York City, Matthew Gandy explores how the raw materials of nature have been reworked to produce a "metropolitan nature" distinct from the forms of nature experienced by early settlers. The book traces five broad developments: the expansion and redefinition of public space, the construction of landscaped highways, the creation of a modern water supply system, the radical environmental politics of the barrio in the late 1960s and early 1970s, and the contemporary politics of the environmental justice movement. Drawing on political economy, environmental studies, social theory, cultural theory, and architecture, Gandy shows how New York's environmental history is bound up not only with the upstate landscapes that stretch beyond the city's political boundaries but also with more distant places that reflect the nation's colonial and imperial legacies. Using the shifting meaning of nature under urbanization as a framework, he looks at how modern nature has been produced through interrelated transformations ranging from new water technologies to changing fashions in landscape design. Throughout, he considers the economic and ideological forces that underlie phenomena as diverse as the location of parks and the social stigma of dirty neighborhoods.

Before the Second World War landscape architect Christopher Tunnard was the first author on Modernism in Landscape in the English language, but later became

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alarmed by the destructive forces of Post-war reconstruction. Between the 1950s and the 1970s he was in the forefront of the movement to save the city, becoming an acclaimed author sympathetic to preservation. Ironically it was the Modernist ethos that he had so fervently advocated before the war that was the justification for the dismemberment of great cities by officials, engineers and planners. This was not the first time that Tunnard had to re-evaluate his principles, as he had done so in the 1930s in rejecting Arts-and-Crafts in favour of Modernism. This book tracks his changing ideology, by reference to his writings, his colleagues and his work. Christopher Tunnard is one of the most influential figures in Landscape Architecture and his journey is one that still resonates in the discipline today. His leading role in first embracing the tenets of Modernism and then moving away from to embrace a more conservationist approach can be seen in the success and impact on the profession of those with whom he worked and taught.

Increased mobility, uprootedness, and the pace of change in an increasingly technological society have contributed to interest in regionalism, which places value on cultural continuity in local areas. These essays lay the foundation for examining regionalism in American garden design.

A visually engaging introduction to landscape architectural design Landscape architectural design seeks to create environments that accommodate users' varying lifestyles and needs, incorporate cultural heritage, promote sustainability, and integrate

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functional requirements for optimal enjoyment. Foundations of Landscape Architecture introduces the foundational concepts needed to effectively integrate space and form in landscape design. With over five hundred hand-rendered and digital drawings, as well as photographs, Foundations of Landscape Architecture illustrates the importance of spatial language. It introduces concepts, typologies, and rudimentary principles of form and space. Including designs for projects such as parks, campuses, and memorials, this text provides the core concepts necessary for designers to shape functional landscapes. Additionally, chapters discuss organizational and spatial design structures based on orthogonal forms, angular forms, and circular forms. Helping students, professionals, and lifelong learners alike, Foundations of Landscape Architecture delivers a concrete understanding of landscape architectural design to inspire one's imagination for countless types of projects.

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"In this book Jill Pearlman argues that Gropius did not effect changes alone and, further, that the Harvard Graduate School of Design was not merely an offshoot of the Bauhaus. - She offers a crucial missing piece to the story - and to the history of modern architecture - by focusing on Joseph Hudnut, the school's dean and founder."--BOOK JACKET.

This extensive work brings together a quarter century of the work of Marc Treib, taking in the cultural meaning of the designed landscape, the lives and work of the

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leading names in the field, and a remarkable geographical and temporal range.

"Made Wijaya guides readers through fantastically imagined and designed, stylistically diverse outdoor environments exploring various theories of Modernism and its current expressions."--Veranda

While we all live our lives in designed landscapes of various types, only on occasion do we consider what these landscapes mean to us and how they have acquired that significance. Can a landscape architect or garden designer really imbue new settings with meaning, or does meaning evolve over time, created by those who perceive and use these landscapes? What role does the selection and arrangement of plants and hard materials play in this process and just where does the passage of time enter into the equation? These questions collectively provide the core material for *Meaning in Landscape Architecture and Gardens*, a compendium of four landmark essays written over a period of twenty years by leading scholars in the field of landscape architecture. New commentaries by the authors accompany each of the essays and reflect on the thinking behind them as well as the evolution of the author's thoughts since their original publication.

Although the central theme of these writings is landscape architecture broadly taken, the principal subject of several essays and commentaries is the garden, a subject historically plentiful in allusions and metaphors. As a whole *Meaning in Landscape Architecture and Gardens* offers the general reader as well as the professional a rich source of ideas about the designed

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landscape and the ways by which we perceive, consider, react, and dwell within them – and what they mean to us. The essays have been perennial favorites in landscape courses since their original publication in *Landscape Journal*. Bringing them together – bolstered by the new commentaries – creates a book valuable to all those creating gardens and landscapes, as well as those teaching and studying these subjects.

Explores the social, cultural, and economic history of California from 1950 through 1963, and discusses such topics as demography, water, freeways, development in the major cities and suburban areas, race relations, and more.

In 1951, designer Greta Magnusson Grossman observed that California design was "not a superimposed style, but an answer to present conditions....It has developed out of our own preferences for living in a modern way."

California design influenced the material culture of the entire country, in everything from architecture to fashion. This generously illustrated book, which accompanies a major exhibition at the Los Angeles County Museum of Art, is the first comprehensive examination of California's mid-century modern design. It begins by tracing the origins of a distinctively California modernism in the 1930s by such European migrants as Richard Neutra, Rudolph Schindler, and Kem Weber; it finds other specific design influences and innovations in solid-color commercial ceramics, inspirations from Mexico and Asia, new schools for design training, new concepts about leisure, and the conversion of wartime technologies to peacetime use (exemplified by Charles and Ray

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Eames's plywood and fiberglass furniture). The heart of California Design is the modern California home, famously characterized by open plans conducive to outdoor living. The layouts of modernist homes by Pierre Koenig, Craig Ellwood, and Raphael Soriano, for example, were intended to blur the distinction between indoors and out. Homes were furnished with products from Heath Ceramics, Van Keppel-Green, and Architectural Pottery as well as other, previously unheralded companies and designers. Many objects were designed to be multifunctional: pool and patio furniture that was equally suitable indoors, lighting that was both task and ambient, bookshelves that served as room dividers, and bathing suits that would turn into ensembles appropriate for indoor entertainment. California Design includes 350 images, most in color, of furniture, ceramics, metalwork, architecture, graphic and industrial design, film, textiles, and fashion, and ten incisive essays that trace the rise of the California design aesthetic.

When we think of the gardens of Southern California, we tend to think of the enormous semiarid landscapes of the Huntington and Rancho Los Alamitos, often built on the sprawling grounds of former ranches. But there is another garden tradition in Southern California: the modest, rectangular suburban plots designed by the most famous architects of mid-century modernism: Richard Neutra, Rudolph Schindler, Gregory Ain, Raphael Soriano, Harwell Hamilton Harris, A. Quincy Jones, and John Lautner. These architects saw the garden as an outdoor extension of the space of the

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houses they designed, rather than a neo-Spanish fantasy to be added later by a "landscapist." Their modern gardens made use of low-maintenance, drought-resistant plants, and made room for informal outdoor living by children and adults with an emphasis on recreation and exercise. The first book of its kind, *Private Landscapes* profiles twenty significant gardens-and their accompanying houses-by these celebrated architects. Using contemporary photographs by Julius Shulman and newly commissioned color images, along with plans and plant lists, *Private Landscapes* provides a never-before-seen look at these gardens. As beautiful and practical now as they were 50 years ago, these designs continue to provide inspiration for gardeners and designers everywhere.

This collection discusses the innovative and experimental architecture of Israel during its first three decades following the nation's establishment in 1948. Written by leading researchers, the volume highlights new perspectives on the topic, discussing the inception, modernization and habitation of historic and lesser-researched areas alike in its interrogation. Inbal Ben-Asher Gitler and Anat Geva show how Israeli nation building, in its cultural, political and historical contexts, constituted an exceptional experiment in modern architecture. Examples include modern experiments in mass housing design; public architecture such as exhibition spaces, youth villages and synagogues; a necessary consideration of climate in modern architectural experiments; and the exportation of Israeli modern architecture to other countries.

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What is landscape architecture? Is it gardening, or science, or art? In this book, Bruce Sharky provides a complete overview of the discipline to provide those that are new to the subject with the foundations for future study and practice. The many varieties of landscape practice are discussed with an emphasis on the significant contributions that landscape architects have made across the world in daily practice. Written by a leading scholar and practitioner, this book outlines the subject and explores how, from a basis in garden design, it 'leapt over the garden wall' to encapsulate areas such as urban and park design, community and regional planning, habitat restoration, green infrastructure and sustainable design, and site engineering and implementation. Coverage includes: The effects that natural and human factors have upon design, and how the discipline is uniquely placed to address these challenges Examples of contemporary landscape architecture work - from storm water management and walkable cities to well-known projects like the New York High Line and the London Olympic Park Exploration of how art and design, science, horticulture, and construction come together in one subject Thinking about Landscape Architecture is perfect for those wanting to better understand this fascinating subject, and those starting out as landscape architecture students. Garrett Eckbo Modern Landscapes for Living Univ of California Press

An examination of the Farm Security Administration's migrant camp system and the people it served Today's concern for the quality of the produce on our plates has

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done little to guarantee U.S. farmworkers the necessary protections of sanitary housing, medical attention, and fair labor standards. The political discourse on farmworkers' rights is dominated by the view that migrant workers are not entitled to better protections because they are "noncitizens," as either immigrants or transients. Between 1935 and 1946, however, the Farm Security Administration (FSA) intervened dramatically on behalf of migrant families to expand the principles of American democracy, advance migrants' civil rights, and make farmworkers visible beyond their economic role as temporary laborers. In more than one hundred labor camps across the country, migrant families successfully worked with FSA officials to challenge their exclusion from the basic rights afforded by the New Deal. In *Migrant Citizenship*, Verónica Martínez-Matsuda examines the history of the FSA's Migratory Labor Camp Program and its role in the lives of diverse farmworker families across the United States, describing how the camps provided migrants sanitary housing, full on-site medical service, a nursery school program, primary education, home-demonstration instruction, food for a healthy diet, recreational programming, and lessons in participatory democracy through self-governing councils. In these ways, she argues, the camps functioned as more than just labor centers aimed at improving agribusiness efficiency. Instead, they represented a profound "experiment in democracy" seeking to secure migrant farmworkers' full political and social participation in the United States. In recounting this chapter in the FSA's history, *Migrant Citizenship* provides insights into

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public policy concerning migrant workers, federal intervention in poor people's lives, and workers' cross-racial movements for social justice and offers a precedent for those seeking to combat the precarity in farm labor relations today.

Papers from a symposium held at the University of Pennsylvania.

This volume presents the discipline's best thinking on sustainability in written, drawn, and built form, drawing on over fifteen years of peer-reviewed essays and national design awards published by the Association of Collegiate Schools of Architecture (ACSA). Providing a primer on sustainability, useful to teachers and students alike, the selected essays address a broad range of issues. Combined with design projects that highlight issues holistically, they promote an understanding of the principles of sustainability and further the integration of sustainable methods into architectural projects. Using essays that alternately revise and clarify twentieth century architectural thinking, *The Green Braid* places sustainability at the centre of excellent architectural design. No other volume addresses sustainability within the context of architectural history, theory, pedagogy and design, making this book an ideal source for architects in framing their practices, and therefore their architectural production, in a sustainable manner.

Academics, designers and managers in the nonprofit sector, provide valuable information to students of historic preservation and landscape history, and to a more general public that, as editor Charles Birnbaum says, must be educated about the value of modern

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landscape design.

How wild and managed or artificially arranged environments coexist has long been a matter of intense debate among foresters and landscape professionals. The site of political demonstrations, sporting events, and barbecues, and the object of loving, if not obsessive, care and attention, the lawn is also symbolically tied to our notions of community and civic responsibility, serving in the process as one of the foundations of democracy. A beautifully illustrated consideration of the life and career of modernist landscape architect Garrett Eckbo.

Basic theoretical texts for landscape architects. These essays make a unique contribution to the documentation of twentieth century landscape architecture. They address key moments in history that have sometimes been overlooked or forgotten, emerging moments, and potential moments of leverage. The essays present contemporary examples in architecture, landscape architecture and garden design that offer new models. Relating Architecture to Landscape will challenge accepted assumptions about the nature of landscape architecture.

American National Biography is the first new comprehensive biographical dictionary focused on American history to be published in seventy years. Produced under the auspices of the American Council of Learned Societies, the ANB contains over

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17,500 profiles on historical figures written by an expert in the field and completed with a bibliography. The scope of the work is enormous--from the earliest recorded European explorations to the very recent past.

The modern period in landscape architecture is enjoying the fascinated appreciation of scholars and historians in Europe and the Americas, and new themes, new subjects and new appraisals are appearing. This book contributes to the conversation by focusing on the work of a singular designer who spent his entire career in a province of the North Island of New Zealand. Ted Smyth practiced an assured landscape modernism without ever seeing the designs of his forebears or his contemporaries working in the UK, Europe and the United States. Designing in isolation from the mainstream of modernism, and a little after its high tide, Smyth produced a series of gardens that provoke a revaluation of the diffusionist model of influence. The book explains and describes the evolution of Smyth's design vocabulary and relates it to the development of tropical landscape modernism in other Asia-Pacific sites. It shows how a culture of garden modernism can be generated from within a particular locale, and highlights Smyth's engagement with M?ori design traditions in search of a specific expression of the high modern essentialism of place.

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At the forefront of the postwar phenomenon known as tropical modernism, Vladimir Ossipoff (1907-1998) won recognition as the "master of Hawaiian architecture." Although he practiced at a time of rapid growth and social change in Hawaii, Ossipoff criticized large-scale development and advocated environmentally sensitive designs, developing a distinctive form of architecture appropriate to the lush topography, light, and microclimates of the Hawaiian islands. This book is the first to focus on Ossipoff's career, presenting significant new material on the architect and situating him within the tropical modernist movement and the cultural context of the Pacific region. The authors discuss how Ossipoff synthesized Eastern and Western influences, including Japanese building techniques and modern architectural principles. In particular, they demonstrate that he drew inspiration from the interplay of indoor and outdoor space as advocated by such architects as Frank Lloyd Wright, applying these to the concerns and vernacular traditions of the tropics. The result was a vibrant and glamorous architectural style, captured vividly in archival images and new photography. As the corporate projects and private residences that Ossipoff created for such clients as IBM, Punahou School, Linus Pauling, Jr., and Clare Boothe Luce surpass their fiftieth anniversaries, critical assessment of these structures, offered here by

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distinguished scholars in the field, will illuminate Ossipoff's contribution to the universal challenge of making architecture that is delightfully particular to its place and durable over time.

The past decade has been witness to a remarkable resurgence of interest in landscape. While this recovery invokes a return of past traditions and ideas, it also implies renewal, invention, and transformation. *Recovering Landscape* collects a number of essays that discuss why landscape is gaining increased attention today, and what new possibilities might emerge from this situation.

Themes such as reclamation, urbanism, infrastructure, geometry, representation, and temporality are explored in discussions drawn from recent developments not only in the United States but also in the Netherlands, France, India, and Southeast Asia. The contributors to this collection, all leading figures in the field of landscape architecture, include Alan Balfour, Denis Cosgrove, Georges Descombes, Christophe Girot, Steen Hoyer, David Leatherbarrow, Bart Lootsma, Sebastien Marot, Anuradha Mathur, Marc Treib, and Alex Wall.

The Garden History Reference Encyclopedia is in pdf format with over 10,000 hyperlinks both internal and external, to sites of garden history interest. The text is twice as long as the Bible and is fully searchable using the free Adobe Reader found on most computers. For full details of the contents

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please see GHRE page on Gardenvisit.com. The Encyclopedia was available as a CD from 2002 to 2012 and is now supplied as a pdf file. It received an American Society of Landscape Architects ASLA Merit Award in 2003 and a UK Landscape Institute award in 2004. Contents of the Garden History Reference Encyclopedia eTEXTS: The 100+ eTexts in the Encyclopedia are listed below BIOGRAPHY: there is an alphabetical index with links to biographies of famous designers, writers and patrons who have guided the course of garden design history GLOSSARY: there are explanations of garden history terms, with links to examples of their use in the eTexts STYLES: there are diagrams of 24 key garden types and styles TIMELINE: a combination of the 24 style diagrams with links to key persons and key examples General histories of garden design Garden History Guide. An overview of garden history from 2000 BC to 2000 AD (by Tom Turner). It introduces the subject and serves as a guide to the other resources in the Encyclopedia (approx 2,500 pages, 1.5m words and 2,000 illustrations). Tom Turner Garden Design in the British Isles: History and styles since 1650 (1986, 2000) The Encyclopedia edition has been revised, with additional illustrations and hyperlinks to garden descriptions. Marie-Luise Gothein History of garden art (English edition, 1928) Gothein's book, originally published in German (*Geschichte der Gartenkunst*,

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1914), provides by far the best and by far the most comprehensive account of garden history from antiquity up to the start of the twentieth century. eTexts relating to Ancient Egypt Egyptian Book of the Dead (excerpts) Herodotus journeyed to Egypt and down the Nile in the 5th century BC and included valuable information on sanctuaries, gardens, groves and statues. A journey down the Nile in 1902, with romantic paintings of the people and the landscape A visit to the Estate of Amun in 1909, with paintings capturing the mood of the ancient monuments A journey down the Nile in 1914, with photographs of the monuments before they were restored and details of how the author's family hired a house boat and 'sailed away into a lotus land of sunshine and silent waters for five or six months' eTexts relating to Ancient West Asia The Song of Solomon from Old Testament of The Bible (also known as the Song of Songs). The greatest erotic love song in Western literature, making the association of gardens and love. It has been a profound influence on western thinking about gardens. 'The entire world, all of it, it not equal in worth to the day on which the Song of Songs was given to Israel.' Excerpts from The Bible relating to gardens. The Garden of Eden was thought to have been in West Asia. Excerpts from The Koran relating to gardens. Because gardens were so often used as a symbol of paradise, there are more references to

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gardens in The Koran than in The Bible. eTexts relating to Ancient Greece Plato's discussion of 'imitation' (mimesis) is explained and discussed. Book X of The Republic (c370 BC) is in the Encyclopedia . Plato's Theory of Forms led to the aesthetic principle that 'Art should Imitate Nature' which had a profound influence on western art in general and garden design in particular. Homer, excerpts from the Iliad and Odyssey relating to gardens Sir James Frazer's The Golden Bough (1890). The chapter in the Encyclopedia describes 'The Ritual of Adonis'. It is written by the founder of modern anthropology and helps to explain the Adonis Cult, which provides evidence of plants being grown in Greek courtyard gardens, and of the spirit in which sacred groves were made in Ancient Greece. eTexts relating to The Roman Empire Vitruvius Pollio on landscape architecture and garden design (27 BC) from de Architectura. Vitruvius was a Roman and wrote the oldest western book on design to have survived. It lays down the principle that places should have 'commodity, firmness and delight'. Book 1, Chapters 1-7, are in the Encyclopedia . Excerpts from Ovid's Metamorphosis (1-8 AD) and Art of Love (1 BC). Ovid's poetry provided a rich source of imagery for garden designers and for the artists who made garden sculpture. Pliny the Younger's letters describing his own gardens (c100 AD). These letters

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are the best surviving descriptions of Roman gardens and of how their owners used them. Pliny owned many gardens and 500 slaves. Cicero, excerpts from his letters relating to gardens Virgil's Aeneid, sections relating to gardens Life of St Martin The first outstanding monastic leader in France was St Martin of Tours (c316-397). His account of how he destroyed the sacred groves of the pagan religion does much to explain why Europe has such scanty remains of this type of outdoor space. Ibn Battuta's account of Constantinople c1300 eTexts relating to Medieval Gardens Charlemagne's 'chapter' (capitulary) on gardens gave detailed instructions for the plants to be used in the royal gardens and for the management of his lands. They are key texts for the study of medieval gardens, c800 AD. A note on 'Irminsul.', the sacred tree of the Saxons, destroyed by the Christians. Guillaume de Lorris' Romance of the Rose or Roman de la Rose (c1250). This is an allegorical poem, inspired by Ovid, in which gardens and roses are associated with romantic love ('Full many a time I smote and struck the door and listened for someone to let me in') Excerpts from Boccaccio's Decameron (1353), with classical descriptions of medieval garden scenes. The tales are famed for their sexual intrigue and this aspect is more prominent than garden scenery in the illustrations in the Encyclopedia . Albertus Magnus advice on how to

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make a pleasure garden (1206) Walafried Strabbo's poem Hortulus. This is the literary classic of medieval garden literature, celebrating the delight of plants in monastic life and giving detailed information on the culture and uses of plants. The Life of St Anthony, relating to the origin of monastic gardening The Life of St Philbert, relating to the origin of the European monastic cloister. He was Abbot of Jumièges in France c750. A set of quotations from The Bible which make reference to gardens.(61 No) eTexts relating to Islamic Gardens A set of quotations from The Koran which make reference to gardens (151 No) The Spanish Ambassador's visit to Samarkand, in 1404, with his descriptions of Mughal gardens Babur's Memoir, Babur admired the gardens he had seen and, after founding a Mughal Empire, made gardens he made in India Persian gardens were in better condition in 1900 than in 2000, and better still in 1700. This gives a particular importance to past travellers descriptions of their use and form. There sections from the following accounts of visits to Persian gardens in the Encyclopedia (and engravings, to capture the flavour of Persian gardens as they were) Montesquieu's Persian letters (1721) contained little information on Pesian gardens but did much to awaken interest in seraglios and the 'romance of the East'. Washington Irving, the 'father of American literature' published a famous account of the Alhambra in 1832. He was a friend of Sir

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Walter Scott and has the same interest in welding history with imagination. This provides a glimpse of the Alhambra and Generalife when they were, beyond question, the finest gardens in Europe.

eTexts relating to Renaissance Gardens Plotinus The Enneads Eighth Tractate: 'On the Intellectual Beauty'. Plotinus (205-270AD) was 'rediscovered' during the renaissance, in the Platonic Academy founded at Careggi, and came to have a profound influence on renaissance design methods St Augustine's conversion took place in a garden in Milan (described in his Confessions) and was often chosen as a frontispiece to editions of his work. Augustine is regarded as the greatest Christian thinker of antiquity, the transmitter of Plato and Aristotle to medieval and renaissance Christianity.

Leon Battista Alberti On Garden Design (1485) from De re aedificatoria libri X (Ten Books on Architecture). Drawing from Pliny and Vitruvius, the humanist scholar set forth the principles for the design of renaissance villas. They were taken up by Donato Bramante and guided the course of garden design for two centuries. Vasari's biographical note on Leon Battista Alberti describes his multi-faced genius. Leonardo da Vinci note on the design of a water garden (from his Notebooks) with a reference to his interpretation of Vitruvius Andrea Palladio's I Quattro Libri dell'Architettura (The Four Books of Architecture) (1570) is one of the most influential

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design works ever published. The quotations in the Encyclopedia relate to the placing of buildings and Neoplatonism. Michel Eyquem de Montaigne's diary accounts of Italian Gardens (1580-1) let us view many still-famous Italian gardens through the eyes of a French renaissance traveller and writer. Montaigne invented the 'essay form'. William Shakespeare's mention of gardens (30 No.) tell much of the gardens he knew. Despite his dates (1564-1616) these gardens are medieval, with only the slightest renaissance accent. Francis Bacon's Essay 'On Gardens' (1625). This famous essay, by a philosopher and scientist, in Sir Geoffrey Jellicoe's words 'magisterially lays down the fundamental principles of gardening'. It begins with the words 'God Almighty first planted a garden' and praises wildness in gardens. John Evelyn's diary accounts of gardens in France and Italy visited between 1644 and 1685. As with Montaigne's diary, they provide contemporary descriptions of French and Italian parks and gardens. Andrew Marvell's *The Garden* (c1650) celebrates the delights in the symbolism of seventeenth century enclosed gardens. Marvell's *Upon Appleton House, to my Lord Fairfax* contains some garden description. *The Garden* by Abraham Cowley 'I never had any other desire so strong, and so like to covetousness, asthat I might be master at last of a small house and large garden'. Sir Thomas Browne's essay on *The Garden of Cyrus* deals with

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the history of gardens, as viewed from 1658 (an extract is in the Encyclopedia) eTexts relating to Enlightenment Gardens René Descartes Descartes did not write either on aesthetics or on garden design, but historians continue to speak of the 'Cartesian Garden', by which they mean a geometrical garden. The Encyclopedia contains the text and a comment on his Discourse on the method of rightly conducting the reason, and seeking truth in the sciences.(1637) This short book laid the foundation for the philosophy of the Enlightenment and for Neoclassical aesthetics. John James Theory and Practice of Gardening was published in 1712, based on A J Dezallier d'Arganville and Le Blond. It became the standard book on laying out a French baroque garden and provides a fascinating insight into how this was done. James also 'introduced the concept of the ha-ha and anticipated Pope's famous dictum on the genius of the place'. The Encyclopedia has 3 chapters, 4 plates and a discussion of James' book. Alexander Pope's and his Essay on Criticism (1711) Epistle to Lord Burlington (1731). The former summarises contemporary attitudes to gardens and the latter summarises contemporary (rationalist-Neoclassical) aesthetic theory: based on Reason, Nature and the Genius of the Place. John Serle's plan of Alexander Pope's garden at the time of his death, and his description of Pope's grotto (+ photographs of the grotto and its setting) Sir Joshua

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Reynolds Discourses were delivered at the Royal Academy in London between 1769 and 1790 embody 'The basic ideas of neoclassical theory in the fine arts were set forth in definitive form, with clarity and grace'. The Encyclopedia contains relevant quotations. eTexts relating to Romantic Gardens William Temple's essay 'Upon the Gardens of Epicurus: or Of Gardening' (1685) is extravagantly praised by Nicholas Pevsner. He claims this essay 'started a line of thought and visual conceptions which were to dominate first England and then the World for two centuries.' The full text is in the Encyclopedia . Josph Addison's Essay 161 made the key association of natural scenery with liberty and freedom. Essay 37 describes a perfect garden in which reason and nature go hand in hand. Essay 414 sees the works of nature as more delightful than artificial arrangements. Essay 417 supports Locke's theory of knowledge. Essay 477 describes Addison's own garden at Bilton. William Shenstone A description of The Leasowes. This was one of the landscape gardens most admired in continental Europe, partly because it was the work of a poet and partly because it combined use and beauty - a ferme ornée. The full text of his publisher's description is in the Encyclopedia . William Shenstone 'Unconnected thoughts on gardening'. The invention of the term 'landskip gardening' is attributed to Shenstone. Edmund Burke An essay on the sublime and

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beautiful (1757). Taking an empiricist approach, Burke attacks Vitruvian and rationalist aesthetics. He also discusses garden design, praising Hogarth's 'line of beauty' (which Brown followed) and comparing 'smooth streams in the landscape' with 'in fine women smooth skins'. Quotations from Lancelot 'Capability' Brown, describing the principles on which he worked. Horace Walpole's essay 'On Gardening' (1780). The most brilliant and influential essay ever written on the development English park and garden design. Thomas Jefferson's descriptions of English gardens John Claudius Loudon's biography of Humphry Repton (1840). After Repton's own writings, this is the primary source of information on Humphry Repton's life and work. Jean-Jacques Rousseau one of the letters from La Nouvelle Héloïse deal's with Julie's garden. It is a romantic treatment of an ancient theme, making the association between women, sex and gardens (see above references the Song of Solomon, the Romance of the Rose and Boccaccio. Also the reference below to Goethe). Uvedale Price On the Picturesque (1794) Excerpt from Chapter 1 and Chapter 4. Price was a widely respected authority on picturesque taste in gardens. Humphry Repton 'A letter to Mr Price' (1795) Humphry Repton Sketches and Hints (1795) This is Repton's first theoretical statement on his chosen professional (Introduction and Chapter 1 on Encyclopedia) Humphry Repton

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Fragments on the Theory and Practice of Landscape Gardening (1816) The Fragment reproduced (No 27) comes from the Red Book for Ashridge - a favourite project and the occasion for Repton's advocacy of what became the Mixed Style of garden design.

eTexts relating to Nineteenth Century Gardens Johann Wolfgang von Goethe Elective Affinities (1809). Like Rousseau, Goethe admired 'natural' gardens. He also drew gardens and designed gardens. The section reproduced in the Encyclopedia deals with the design of a romantic garden.

Jane Loudon's life of her husband John Claudius Loudon (1843). Jane was a novelist and her memoir is as touching as it is important as the key source of information on her husband - who was the most influential garden writer of the nineteenth century. Loudon's influence was particularly important in America.

Edward Kemp How to lay out a garden (1864 edn). Excerpts giving his views on styles of garden design and describing two gardens which he designed. It presents a somewhat depressing picture of the confusion which reigned in the mid-nineteenth century garden aesthetics - and continues to reign in many of the world's municipal parks departments..

Sir Walter Scott, excerpt from Waverly and from The Quarterly Review on gardens. Scott's remarks can be read in conjunction with those of his friends, Gilbert Laing Meason and Washington Irving. They introduced a romantic-

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historical dimension to garden design and appreciation. Gustave Flaubert Bouvard and Pécuchet. Flaubert satirizes the bourgeois taste in garden design displayed by the characters whose names form the title of his last novel. Famous Parks and Gardens of the World - the book was published anonymously and provides a good illustration of European gardening opinion in 1880. The Preface and Chapter 10 are in the Encyclopedia . Ludwig II of Bavaria: the romantic gardens of the 'Mad King' were rich in historical associations. eTexts relating to the History of Landscape Architecture Guide to the History of Landscape Architecture, by Tom Turner Gilbert Laing Meason. The full text of Meason's On the Landscape Architecture of the Great Painters of Italy (London 1828). Meason was the 'inventor' of the term Landscape Architecture, which has since come to be used by a world-wide profession, represented by the International Federation of Landscape Architects, by the American Society of Landscape Architects, by the UK Landscape Institute and numerous other national associations. Only 150 copies of his book were printed and its contents are not well known. This is the first time the book has been re-published. It is accompanied with an analysis of the text by Tom Turner. A clear appreciation of how landscape architecture began is regarded as central to comprehension of the modern profession. Notes on the Top twenty theorists and

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designers in the history of landscape architecture and on the question What is landscape architecture? John Claudius Loudon's included comments on Meason in his Gardener's Magazine (1828) and in his Encyclopedia of Architecture (1833). These comments transmitted the term to Andrew Jackson Downing and, later, to Frederick Law Olmsted - setting the course of American landscape architecture. Andrew Jackson Downing's Treatise on the Theory and Practice of Landscape Gardening. (Section 1, Section 2 and Section 9). Downing was 'the first American writer on landscape architectural topics' (Norman T Newton in Design on the Land) and an 'incalculable' influence on American garden design and landscape architecture (Oxford Companion to Gardens). Loudon's writings were his starting point. Frederick Law Olmsted's description of his winning design for the Central Park, New York, competition (1858). Olmsted 'the father of American landscape architecture' entered the profession as a result of the Greensward Plan for Central Park, done in partnership with the English architect Calvert Vaux. Norman T Newton's account of the scope of landscape architecture, from Design on the land. Geoffrey Jellicoe's account of the scope of landscape design, from the Landscape of Man Ian McHarg: notes and links on the twentieth century's outstanding landscape planner. eTexts relating to Arts and Crafts Gardens William Morris' essay on

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Hopes and fears for art in which he criticises carpet bedding and makes the point that gardens should be works of art and of craft. Thomas Huxley's discussion of Evolution and ethics (1859), in which he views his own garden as a 'work of art' in contrast to the 'state of nature' which existed before it was made. William Robinson *The Wild Garden* (1881 edn Chapters 1-5, originally published by John Murray and reproduced with their permission). Robinson is described by Jekyll (in the reference below) as 'our great champion of hardy flowers'. He urged the use of hardy plants, instead of subtropical plants and carpet bedding, in garden design. He had a sharp dispute with Blomfield (below). John D Sedding *Garden craft old and new* (1891) introduced his book with a chapter on *The Theory of the Garden*. There are 2 chapters in the *Encyclopedia*. Reginald Blomfield's *The Formal garden in England* (1901 edn, originally published by MacMillan and reproduced with their permission). A contemporary review in *The Times* said 'Mr. Blomfield's historical sketch of the art of gardening in England is full of interest and instruction, and his polemic against the so-called landscape gardeners is vigorous, incisive, and to our mind convincing.' The book is undoubtedly polemical, but commendably scholarly. Blomfield was the son of a bishop and had a hatred of modernism. Gertrude Jekyll's account of garden design (from *Wall water and woodland gardens*,

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1901, originally published by Country Life and reproduced with their permission). Jekyll was the most influential writer on planting design in the twentieth century. This chapter is the clearest statement of her views on the history and theory of garden design.

eTexts relating to Design Methods

Design methodology: an overview by Tom Turner

Surface water drainage and management (from Landscape Design October 1985) arguing for 'privileging' water in the design procedure

Wilderness and plenty: construction and deconstruction (from Urban Design Quarterly September 1992) arguing that the professional structure of the construction industry would benefit from deconstruction.

'Feminine' landscape design: a tale of two tragedies (from a Sheffield Spring School lecture, April 1993) arguing for the 'way of the hunter' to be balanced by the 'way of the nester'

Postmodern landscapes (from Landscape Design May 1993) arguing for landscape and garden designers to take account of postmodern ideas and theories in their work

Pattern analysis (from Landscape Design October 1991) arguing for a design method based on pattern analysis, instead of the modernist Survey-Analysis-Design (SAD) method taught in most of the world's landscape and garden design schools.

Revolutions in the garden (from Tom Turner's City as landscape, Spons 1996).

After looking at the design revolutions which have

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taken place in the 1690s, 1790s, and 1890s this essay finds the seeds of a fourth design revolution in the work of Sir Geoffrey Jellicoe, Charles Jencks, and Ian Hamilton Finlay. The flowers of garden design theory (from Garden Design Journal Autumn 1999, published as 'Timeless with delight') this article suggests a design method which integrates knowledge drawn from various fields, including the fine arts, philosophy, the natural and social sciences. PAKILDA: Pattern Assisted Knowledge Intensive Landscape Design Approach (from Landscape Design May 2001). Developing the method outlined in the Garden Design Journal, this article recommends a design method for landscape design and planning. Design history and theory (from a lecture delivered at the University of Uppsala in April 2002) this article relates the PAKILDA method to the set of design objectives outlined by Vitruvius in the first century: utilitas (Commodity), firmitas (Firmness) and venustas (Delight). eTexts relating to Twentieth Century Gardens There are histories of American Garden Design in the Encyclopedia , written in 1834, 1928 and 2001. Geoffrey Jellicoe: a collection of information on his work, including an essay by Tom Turner on: Geoffrey Jellicoe, the subconscious and landscape design (1998) Garden Revolutions: an essay in which it is argued that 'structuralism can infuse gardens with post-Postmodern ideas and beliefs. It is a layered approach to garden making. '

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Phenomenology, Materiality, Cybernetics, Palimpsest, Cyborgs, Landscape Urbanism, Typology, Semiotics, Deconstruction - the minefield of theoretical ideas that students must navigate today can be utterly confusing, and how do these theories translate to the design studio? Landscape Theory in Design introduces theoretical ideas to students without the use of jargon or an assumption of extensive knowledge in other fields, and in doing so, links these ideas to the processes of design. In five thematic chapters Susan Herrington explains: the theoretic groundings of the theory of philosophy, why it matters to design, an example of the theory in a work of landscape architecture from the twentieth and twenty-first centuries, debates surrounding the theory (particularly as they elaborate modern and postmodern thought) and primary readings that can be read as companions to her text. An extensive glossary of theoretical terms also adds a vital contribution to students' comprehension of theories relevant to the design of landscapes and gardens. Covering the design of over 40 landscape architects, architects, and designers in 111 distinct projects from 20 different countries, Landscape Theory in Design is essential reading for any student of the landscape.

Covers all periods of western architectural history including biographies of architects and others who have made significant contributions to the field of architecture. These collected works represent twenty-five years of study of the designed landscape which the author here takes to include gardens, cemeteries, plazas and other shared spaces. Asking essential questions about the

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nature of order and its perception, this book includes in its impressive scope analyses of both historic and modern works with a geographical distribution that extends across Europe, Asia and North America. With unique depth in many areas of study, Treib brings his expertise to bear on a range of inter-related and mutually influential issues within the subject, taking in an assessment of the lives and contributions of a number of leading figures in the field, the contents of a landscape and the meanings ascribed to it, and a theoretical formulation of the ideas from which or by which landscape architecture is produced.

Representing Landscape Architecture offers a broad investigation of how the designed landscape is and has been represented: for design study, for criticism and even for its realization. It has been said that we can only realize what we can imagine. But in order to realize we must convey ideas to others as well as to ourselves. Representation is by no means neutral and the process of communication, the process by which the imagination takes its first form, itself necessarily limits the range of our design possibilities. Computers further remove from cognitive processes and raise new questions about methods and limits. Written by a team of renowned practitioners and academics, this book is the best available reference to date on the many dimensions of landscape representation.

The first biography of this important landscape architect, James Rose examines the work of one of the most radical figures in the history of mid-century modernist American landscape design. An artist who explored his

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profession with words and built works, Rose fearlessly critiqued the developing patterns of land use he witnessed during a period of rapid suburban development. The alternatives he offered in his designs for hundreds of gardens were based on innovative and iconoclastic environmental and philosophic principles, some of which have become mainstream today. A classmate of Garrett Eckbo and Dan Kiley at Harvard, Rose was expelled in 1937 for refusing to design landscapes in the Beaux-Arts method. In 1940, the year before he received his first commission, Rose also published the last of his influential articles for *Architectural Record*, a series of essays written with Eckbo and Kiley that would become a manifesto for developing a modernist landscape architecture. Over the next four decades, Rose articulated his philosophy in four major books. His writings foreshadowed many principles since embraced by the profession, including the concept of sustainability and the wisdom of accommodating growth and change. James Rose includes new scholarship on many important works, including the Dickenson Garden in Pasadena and the Averett House in Columbus, Georgia, as well as unpublished correspondence. Throughout his career Rose refined his conservation ethic, finding opportunities to create landscapes for contemplation, self-discovery, and pleasure. At a time when issues of economy and environmentalism are even more pressing, Rose's writings and projects are both relevant and revelatory.

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