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Places

Title

Architecture and Landscape, Landscape and Architecture

Permalink

<https://escholarship.org/uc/item/8xw4446t>

Journal

Places, 4(4)

ISSN

0731-0455

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Publication Date

1988-01-15

Peer reviewed

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Architecture is the design of buildings, groups of buildings, the spaces between them, and their structural extensions—the latter used to be called engineering and has now become urban design. Architecture focuses on structures for use by people. It begins with shelter.

Landscape architecture is the planning and design of open spaces and developed or developing lands not already preempted by the other spatial professions or merchants, by law or energetic promotion. Its focus is outdoor space for use by people. It begins with land.

Together these artists and professionals are concerned with projecting the optimum forms, spatial sequences and land-use patterns for humanized environments now and in the next century.

Throughout most of my fifty-year career, I have been convinced of the need for ultimate integration of architecture and landscape. It is implied in every job we do, large or small. When it is not implied, it is because the job has no open space. In an intelligent urban society, there should be no such situations.

In actual practice, this integration rarely happens through direct, one-time, equal-base collaboration. Usually architecture/construction is there first—actually, conceptually, or economically. The landscape elements must adapt to, grow from, and extend the architectural/structural concepts (whether or not they seem to lend themselves to that), and establish connections or

separations between the project and the surrounding neighborhood and region. The environment is littered with impossible tangles that have resulted from the absence of foresight that such an end product would emerge from each development project. The environmental art of the future will be kept busy trying to untangle such messes. The occasional one-to-one collaboration between architect and landscape architect serves as guide and beacon.

Developed places are, of course, more than architecture and landscape. They include and come out of total environments—regions within continents, major topographic and water elements, climate and weather, ecology and economy, society and culture, community and neighborhood. Construction and landscape rearrangement create sequences of spaces for social and individual use, plus connecting circulation patterns for pedestrians, bicycles, horses and motorized vehicles. Storage for the ubiquitous and omnipresent automobile bulks large in urbanized places where people are concentrated. Furniture and graphics, artworks, and the persistent surprises of mechanical engineering all play a role. But the primary forces of life and identity are people, that choreography of variation from poor to rich, timid to aggressive, sad to happy, cynical to believing, underdressed to overcostumed, beautiful to ugly, with which we twentieth-century urbanites are so familiar.

Most indicators seem to tell us that most of the American people (and

probably European and Japanese as well) would prefer to live in the “country,” either in a small town or on a farm. There, the dominance of construction would decline, and the landscape elements—earth, rock, water, vegetation, animal life; meadow, savanna, forest, river, lake, marsh—would become more prominent. Ever since World War I, the promoters and developers of suburban housing have described it as a return to country living. Some millions of units later that has become clearly a scam, except for a few isolated star performances. The dream of life in the country, with nature as either agriculture or wilderness, remains a dream for most Americans trapped in metropolitan/suburban complexes. These very large places of miscellaneous urbanization are delimited roughly by 50-mile, one-hour driving radii on more or less comprehensive freeway/highway/parkway systems. These real twentieth-century places are expanded job markets, shopping centers, recreation facilities, educational and cultural systems, in which almost all connections are made by telephone, auto, or public transit. Architects, landscape architects, artists and designers struggle heroically but vainly to bring some meaning to these gargantuan and incoherent continuities. Development planning, aimed at more of the same, and engineering are the basic environmental design processes. Expedient politics governs the whole convoluted game.

Nevertheless, within this labyrinth, there are many shining and

substantial examples of well-tempered environmental elements or complexes. Some of them comprise the Inhabited Landscape exhibition, and more can be found in every edition of the architecture/landscape press. Movements for ecological and community participation in environmental planning and design are strong, and the design and art professions are alive and well. In so large, rich, and complex a society, opportunity and hope rise each morning with the sun.

The search for balance between construction and nature, or architecture and the land, is fundamental to the search for the good environment. Through the millennia of life on earth, nature has maintained a steady and level course, developing life and landscape around the world within the limits of topography and weather. People, as they began to improve their environments eight to ten thousand years ago, began the slow, steady, accelerating pressure on earth and nature. Agriculture and urbanization began at small scales that local nature could assimilate, but gradually, with acceleration, grew into the expansive, destructive and gluttonous morasses we have today.

Implicit in this picture is the need for design conceptualizing, at every scale from the individual project to the urban region, that seeks a reasonable, comfortable, healthy and inspired balance between construction and nature. Construction symbolizes Man's conquest of

Nature, long seen by Western culture as its crowning glory. Architecture, as the cultural symbol of construction, shares this vision, although often with doubt, and sometimes with sensitivity to site and nature. In the East, the Buddhist/Shinto urge for sensitive and understanding cohabitation with nature has produced building and garden complexes that have a sensitivity and elegance that inspires the West. However, as trilateralism and the free/corporate market system expand and become more entrenched around the world, it remains to be seen whether Eastern environmental culture can resist corruption.

It is necessary now to begin deliberate efforts to break through the barriers that divide the environmental design professions and related fields from the social/ conceptual fragmented thinking that has produced and supported those divisions. Perhaps we need to develop and expand ideas such as the following:

Buildings do not exist independently of the land under them or the environmental spaces around. They are linked inexorably with land and environment, by technical and functional connections that are unavoidable. (While describing a prefabricated housing proposal, a well-known architect was asked recently, "How does it relate to the site?" His response: "As little as possible." This describes the problem.)

Beyond these mandatory connections there are visual/

sensory/spatial relations that are often or usually ignored, but that retaliate by creating that sense of discomfort and disconnection, of disorder and anarchy, that is so pervasive in modern cities. I became very conscious of this on a recent trip through Italy, from Rome to Lake Como, where the most impressive experience was the profound harmony, continuity, sympathy and integrity of the Italian landscape, both urban and rural. This exists elsewhere in Europe, but nowhere so strongly, and it cannot be found anywhere in the United States except perhaps in some isolated villages not yet benefited by "development."

I believe these visual/sensory/spatial relations can be described as follows: Each building is a geometric form integral within itself. This form is not static, it is dynamic, and it is the strongest form in any environment. It extrudes geometric forces into the surrounding space. These forces need resolution in the way that they meet similar forces from other structures. When these structures are similar, as in Italy, the resolution is relatively easy, although it requires attention. When the structures vary as wildly as they do in the United States, modern Japan, and elsewhere, the resolution of these conflicts becomes almost impossible because it was not considered in the beginning. In fact, the free-market attitude seems to be that there should be no resolution, that visual/economic/environmental conflicts are essential to our health and happiness. Post-Modern

architecture seems at times to comprise or respond to this attitude.

The resolution of visual/functional forces extruding from individual buildings has been basic throughout the history of Western architecture and urbanism, from ancient Karnak through classical Rome to Renaissance/Baroque Europe. It climaxed and was institutionalized in the Beaux Arts system.

This does not mean, however, that the Beaux Arts system is the only way to resolve the complex of visual/functional forces in modern metropolitan development. Romantic, Asiatic, and Modern prototypes exist, based on landscape components that are adequate to buffer and resolve architectural forces.

Concepts of balance, order and harmony have typified urban/environmental design thinking throughout history. They have been applied to special places for special people, with at times magnificent results. Their possible expansion to general environments may be based on two ideas, both no doubt quite controversial. Those two principles of quality for all built environments are:

1. The urban environment has three primary elements: (a) buildings, (b) vehicular spaces and rights-of-way and (c) pedestrian outdoor spaces and rights-of-way. The first two are considered mandatory and indispensable in the minds of most

development and government people. The third is dispensable down to a bare minimum, and often totally displaced by vehicular surfacing.

This distortion of values is the product of over a century of high pressure urbanization, ruled largely by bottom-line mentalities. As, and if, we can return to qualitative concepts, it may become necessary to reinstate the primacy of outdoor pedestrian spaces and sequences throughout our urban areas, which could be a very big force for improving them.

2. Nature—long seen as a reservoir of raw materials, and a mechanical system subject to manipulation at will—is actually a system more complex, subtle, easily wrecked and irreplaceable than any man-made substitutes. Current conflicts will no doubt continue for a century or two, if we survive. However it may be that architects and landscape architects could come together around the development of design/planning concepts and theories that seek to integrate people and nature. These will have to be much more subtle, perceptive, understanding and imaginative than the various romantic, naturalistic, informal or oriental concepts available today.

Theoretically, a true integration of architecture and landscape, at scales from house-and-garden up to urban/metropolitan regions, is conceivable at this time as a general professional principle. It has, of course, been conceived intermittently by many outstanding

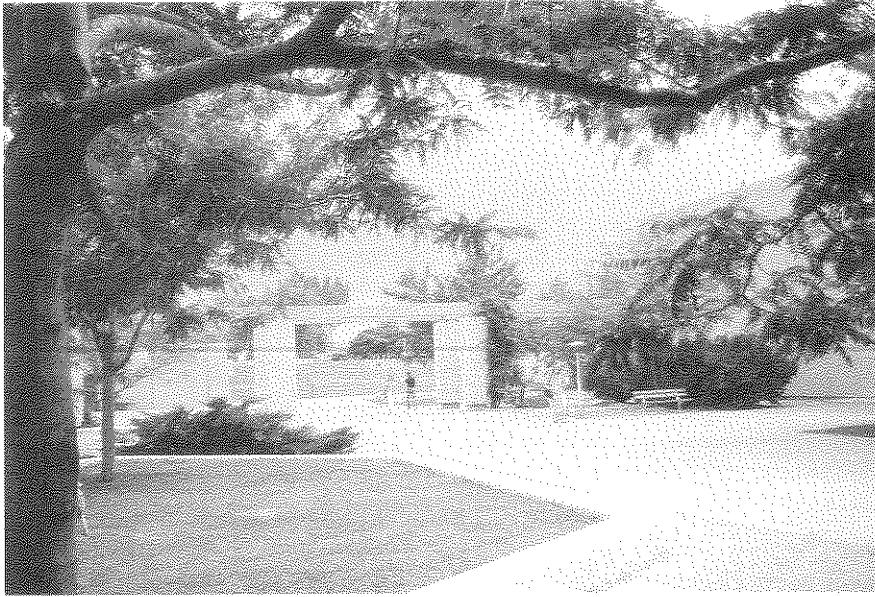
individuals and groups. They have been the pioneers for an upcoming environmental sea change.

Whether this is practicable I do not know. In a recent article in *Architecture*, Denise Scott Brown tells us that current trends include “The decline of planning The death of urban design” and “The trivialization of landscape architecture”¹ As in various large aspects of economics and foreign relations, if we allow current trends to continue, we will deserve what will happen to us.

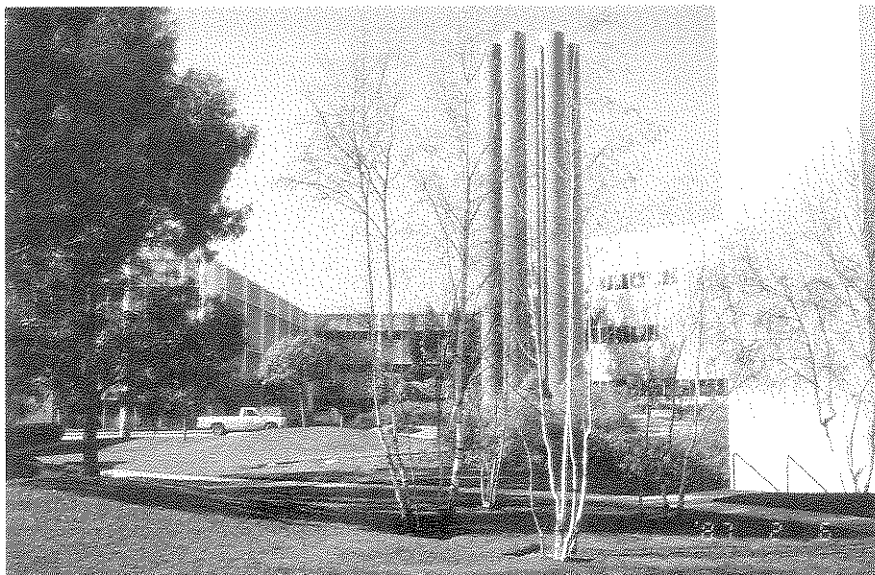
The limitation of the Inhabited Landscape exhibition to projects built within the last ten years, while providing focus, poses nonetheless a serious problem. For most landscape work, ten years is often barely the beginning of maturity. I think it took about thirty years for Dan Kiley’s tree plantings at Dulles Airport to begin to read in scale with that landscape. Most of my best work was done from the 40s through the 60s. The development of a genuine landscape takes many years, if not generations of care. The following are a few examples of works in which I have been involved that have required a more extended time frame but have developed within the principles I have devised.

University of New Mexico at Albuquerque

The University of New Mexico at Albuquerque is a 400-acre urban campus for which I have been landscape architectural consultant



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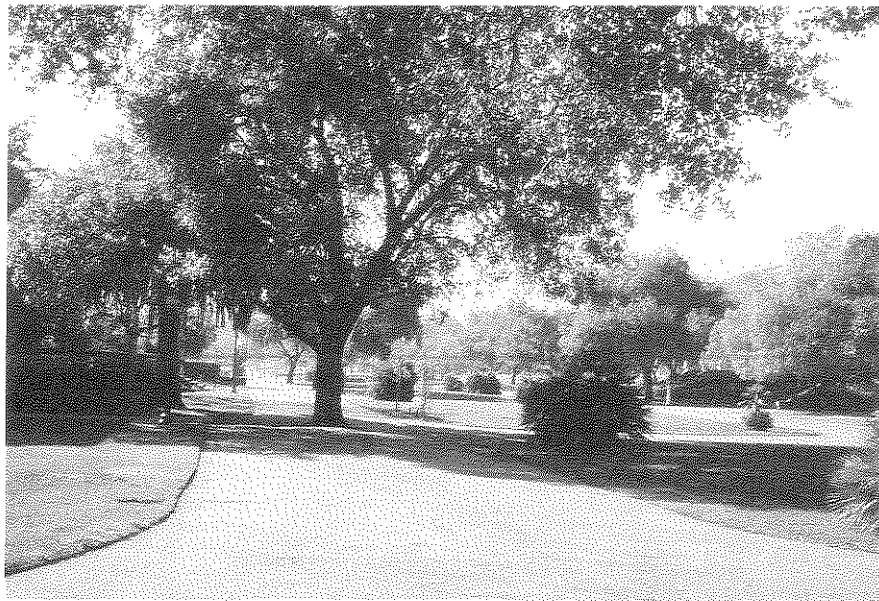
since 1962. Throughout this time I have worked closely with Van Dorn Hooker, University Architect, and through him with a long list of local architects. (The original campus architect was John Gaw Meem.)

Albuquerque is high desert, hot and dry in the summer, clear and cold in the winter. The original campus layout followed the streets and blocks of the urban gridiron. Much of our work has dealt with the replacement of streets with interior pedestrian systems and peripheral parking areas. Pedestrian spaces range from small courtyards through larger terraces around buildings to still larger plazas and malls that complete a continuous open space system that is the primary structure of the campus, integrating relatively consistent architecture. The whole complex has the distinct flavor of New Mexico and the Southwest, a region unlike any other of the continent. The central campus includes a four-acre park with pond and seating complexes. This provides relief from the intensive academic surroundings.

SRI International at Menlo Park, California

The SRI International research institute occupies a substantial campus about 40 miles south of San Francisco, near Stanford University. In the early 40s I developed the spaces around their primary engineering building. A few years ago I did the park-like spaces around and through their new science building, and a large central

parking area that provides well-planted facilities for 400 cars. The science building was done by Pereira Associates, Architects, of Los Angeles. It consists of 2 four-story (one below grade) cubes connected by an elaborate glass breezeway at two corners. The principal pedestrian access follows fancifully curved paths through this breezeway, tying surrounding garden spaces into the building. To the northeast, one enters through a shade garden under a large existing oak that was preserved. To the southwest, a cluster of large orange vent pipes accents a special entry place. South of this substantial park-like space is a central eating facility. I think of this as a modern version of the Crystal Palace in a park.



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Stanford University, near Palo Alto, California

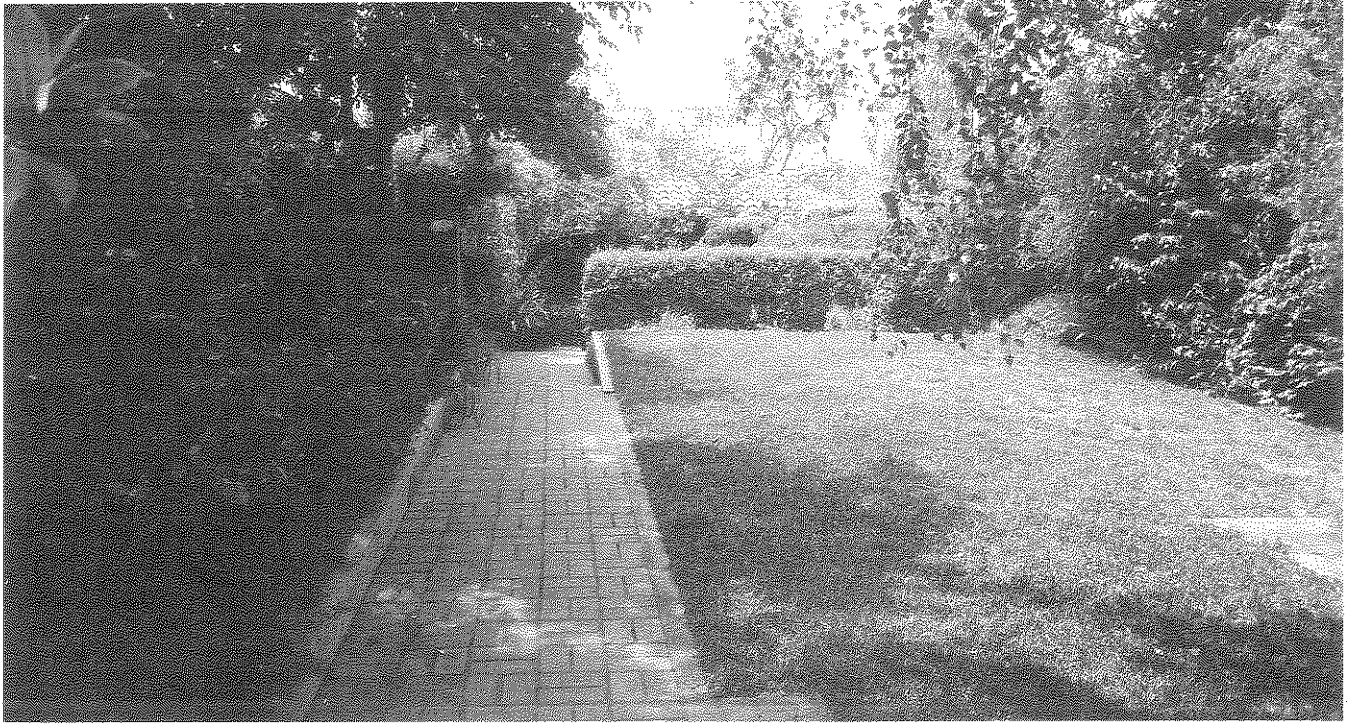
Stanford University occupies a large old campus, originally planned by Olmsted. I have recently replaced three streets with pedestrian malls, and designed the foreground spaces for a new music center that also functions as an entrance to the central campus.

Galvez Mall replaces an existing street, beginning at the main north-south campus drive and running west. It is bounded by four major campus complexes—the Hoover Center, Encina Hall, a dormitory group, and two of the main libraries. The eastern block, between Hoover and Encina, benefits from their mature plantings and some large existing live and cork oaks in the right-of-way. The path pattern

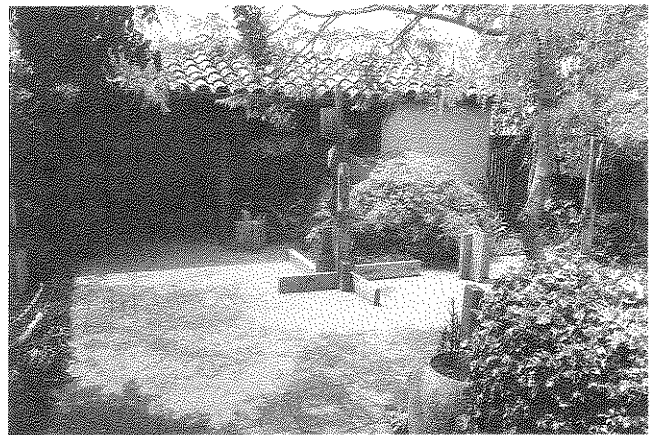
1 University of New Mexico at Albuquerque
Photograph by Garrett Eckbo

2 Stanford Research Institute, Menlo Park
Photograph by Garrett Eckbo

3 Galvez Mall, Stanford University
Photograph by Garrett Eckbo



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4 Eckbo garden, walk leading to the house
Photograph by Kyle Thayer

5 Eckbo garden, entry patio
Photograph by Kyle Thayer

6 Eckbo garden, entry patio from front porch
Photograph by Kyle Thayer

7 Eckbo garden, small patio off the studio
Photograph by Kyle Thayer

worked naturally into four squares, which gives it a touch of formality. This is accented by the introduction of Mediterranean fan palm (*Chamaerops humilis*) clumps at the corners. Seats are introduced under the oaks along the paths.

Berkeley Home and Garden

My home and working studio in Berkeley has been extensively remodeled since we bought it in 1968 and is subject to more or less continuous rearrangement. The lot is 50 by 200 feet and is fairly level for the Berkeley hills. The house, probably built in the 30s, is set back 135 feet from the street. A 25-foot rear yard, sloping steeply down from the house, presents a magnificent view of San Francisco Bay and the city, the Golden Gate Bridge, and Marin County with Mount Tamalpais. One enters from the street through a redwood carport and descends a few broad brick steps to a small brick promenade edged by triangular planters. Japanese maples (*Acer palmatum*) grow in these planters, which were built from broken concrete from the original driveway. Behind the carport is a rectangular lawn with a mixed border on the north and west. On the south side, the brick path leads to the house along a border of camellias and other shade plants, sheltered by purple plums and the neighbor's giant Monterey pines. At the west end of the lawn, brick steps drop about four feet, around the end of a privet hedge, onto a brick patio about 35 feet square. My studio looks down into this patio from the



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8 Eckbo home, foggy view to the bay
Photograph by Garrett Eckbo

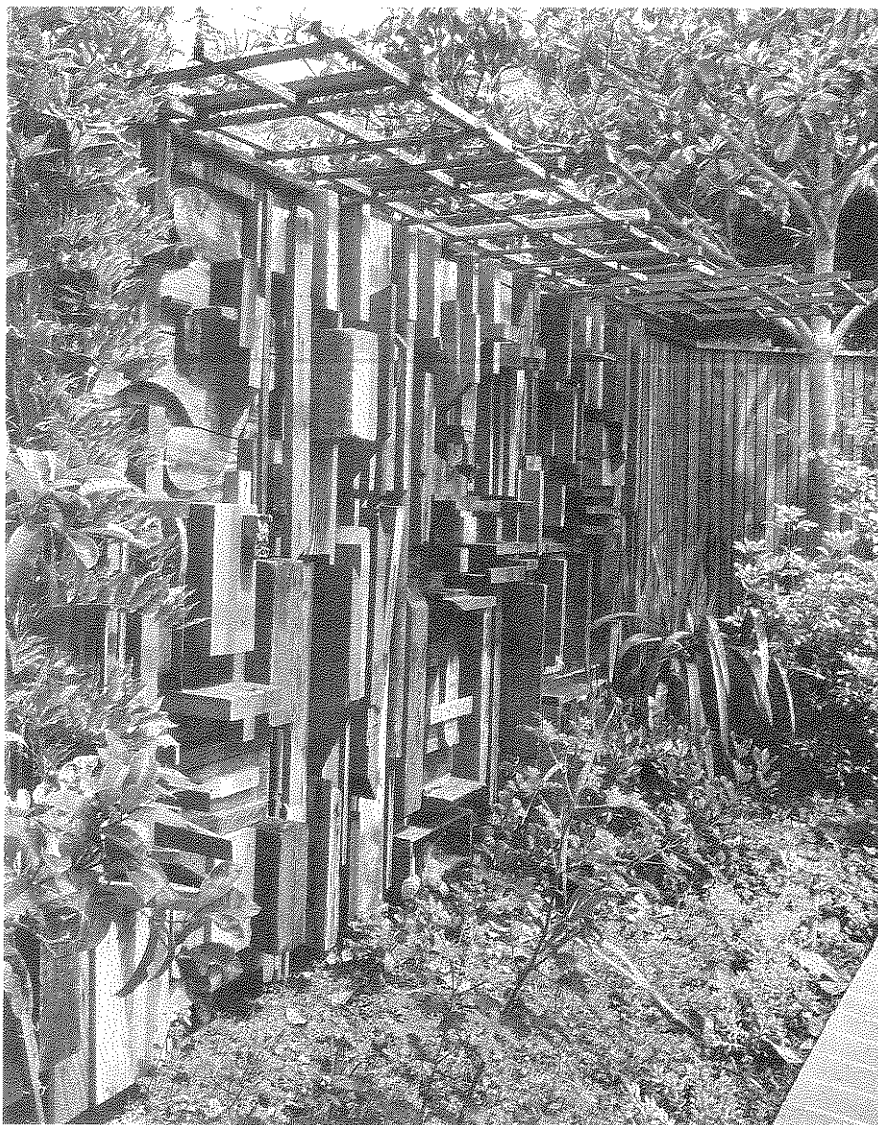
south, and one enters the house from it to the west, through a porch with a tile roof. The patio is bounded to the north by a six-foot wooden wall on which I have made a continuous sculptural panel with scrap lumber. This is a long-term hobby; there are also sculptural figures on the patio and along the front promenade. The patio is dominated by a large jacaranda tree, furnished with metal furniture painted blue and displays three exotic panels originally painted in bright acrylic by Charles White. One enters the house through the original vaulted entry hall and arched interior openings. The living space is large and flexible, culminating to the west in a sunken sun and view room, which we added to the house. Thus there is a progression from the street through fairly small garden and patio spaces and even smaller house entry spaces to the grand panorama of the bay.

These four projects, among many developed during the fifty years of my practice, may be seen as an early response to the need for transition from Built-Inhabited Landscape to Integrated Landscape. They are also part of the mid-century need for response to the impacts of modern art and architecture on cultural and natural landscapes. There was no intention to establish a Style as a period in history, but rather to develop a way of working with environmental design problems that would express contemporary attitudes and feelings. Current post-modern confusion seems to reflect both a continuation of that effort,

seeking to escape from the sterile institutionalization of a modern steel-and-glass Style, and an effort to invent a new style or styles, as fashion is invented or cycled. The acceleration of period changes since the Renaissance creates a clear need for continuity of sound, sensitive design processes regardless of vocabulary.

Notes

1 Denise Scott Brown,
Architecture (May 1987), p. 116
See also Conference on Shaping the City,
p. 32.



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9 Eckbo garden, patio wall
Photograph by Garrett Eckbo