

INTRODUCTION TO THE REPRINT EDITION

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Landscape for Living was published in 1950 as a theory of modern landscape design.¹ It was directed to the profession of landscape architecture, whose practice had failed to acknowledge the important technical, social, and cultural changes of the previous hundred years. Clearly expressing the transformative possibilities of progressive modernism, it proposed a theory to enact the transformation, addressing the future by rejecting stylistic eclecticism and advocating the creative use of technology and science. The book's appearance coincided with a time of buoyant postwar optimism and the emergence of California as an important economic region that pioneered modernist forms of living.² Garrett Eckbo was then forty years old, and in the short space of seventeen years he had achieved an enviable and unmatched national and international reputation.³ *Landscape for Living* is a synthesis of ideas Eckbo had previously developed, beginning in the mid-1930s, in journal articles, interdisciplinary and intraprofessional discussions, and the professional work of a New Deal-era federal agency and a busy private office. The book was well received and quickly became acknowledged as the leading text of American landscape modernism, supplanting Henry Vincent Hubbard and Theodora Kimball's *Introduction to the Study of Landscape Design* (1917).⁴

This introduction places *Landscape for Living*

in the context of Garrett Eckbo's early professional career as a landscape architect, author, and committed social activist. The publication of the book and the professional accomplishments that led up to it are remarkable when understood in the context of Eckbo's miserable childhood, which provided little indication of a life devoted to a consuming passion for the landscape. Eckbo was born in Cooperstown, New York, in 1910 to Axel and Theodora Munn Eckbo. His mother came from a fairly well-to-do family and had graduated from Vassar, but his gentle Norwegian father proved to be totally ineffective in the competitive world of American business. He lost all of his wife's money in a series of business failures, and the couple soon divorced. Eckbo's mother moved with her son to Oakland, California, and then to Alameda, a small middle-class town of single-family houses on an island in San Francisco Bay, just north of Oakland. Dire financial circumstances forced her to take menial jobs to support the family, which eventually included her own mother.⁵

Eckbo grew up unmotivated and lonely, a poor boy without friends. "I've always had the feeling that I grew up on the outside looking in," he later remarked. He explored the beaches and creeks of Alameda, poling on a homemade raft, and developed a "wanderoo," a long walk on the beach, which he later mapped.⁶ Understandably, he felt

that his future held no opportunities, and he had no sense of what direction his life would take. He held a series of routine jobs following his graduation from high school, but in 1929 an invitation from his wealthy uncle, Eivind Eckbo, a lawyer, to visit him in Norway “changed my whole life as far as giving me a sense of ambition and wanting to do something.”⁷ For six months he was a welcome young guest in his uncle’s large house overlooking Oslo, with servants, a Rolls-Royce in the garage, and ponies grazing in a paddock. His uncle presided as a benevolent patriarch over his cultured family, providing positive guidance, which he also gave to his impoverished nephew.

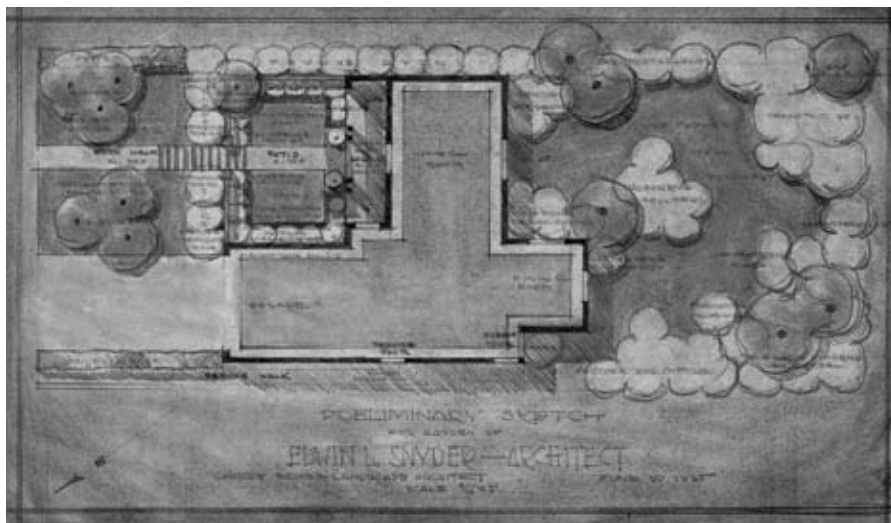
Eckbo was deeply homesick, however, and returned to Alameda in the depth of the Depression, but with a newfound ambition to attend college. His grades were insufficient for entry into the University of California in nearby Berkeley, so after working at two jobs to earn money he enrolled in Marin Junior College. Before entering Berkeley in 1932, he worked in a San Francisco department store, where he met Francis Violic, who advised him to choose landscape architecture as his major owing to his artistic inclinations and love of gardening.⁸

The small Division of Landscape Architecture in the College of Agriculture at Berkeley was founded in 1913 with the understanding “that men trained in California are better able to ap-

preciate and solve the problems in landscape design peculiar to this coast.”⁹ The most influential member of the small faculty was H. L. “Punk” Vaughan, a relatively recent graduate of Ohio State University who had been persuaded by his teacher and friend, Thomas D. Church, to come out to the Bay Area. This “breath of fresh air” encouraged his students to keep open minds and form their own opinions.¹⁰ His approach to design emphasized clear thinking and economy, historical precedents being used not as the source of stylistic forms but rather as design prototypes reflecting time, place, and people.

The uninspired but essentially open and undogmatic curriculum espoused a pragmatic version of the Beaux-Arts system in response to the changed circumstances of the Depression. Designed to equip students with useful professional skills, it comprised three years of design studios, two years of courses on plants, one year each of construction and the history of landscape architecture, and a summer-long field study course.¹¹ Studio projects might include gardens or small parks. Eckbo’s Snyder garden is a typical design. A small informal entry lawn precedes a more formal entrance terrace treated like a room. The rear lawn, defined by an asymmetrical arrangement of trees, attempts to evoke a sense of depth in a small space (fig. I.1).

Eckbo was very interested in history at Berke-



I.1. Snyder garden, 1935. Student project, University of California, Berkeley. EDA, Berkeley.

ley; he later recalled, “I probably memorized all the Italian gardens—it wasn’t so easy to memorize the French.”¹² In his large lecture notebook he initiated a lengthy critique of the English landscape school by describing Lancelot “Capability” Brown as a representative of “this destructive natural school” and “Sir Humphrey [*sic*] Repton” as “just as bad as Brown.”¹³ As much as anything, these dismissals probably reflect his belief that designs in the English landscape style were inappropriate for California.

He described his beautifully graded sepia-wash rendering of the design of “An Estate in the Manner of Louis XIV” (1934) as “a very good French Renaissance plan” and the best of his student schemes (fig. I.2).¹⁴ Scholars have interpreted this design, with its radial system of vistas, as typical of the insistence of the Beaux-Arts school on using historic precedents,¹⁵ but it can also be viewed as a prescient foreshadowing of Eckbo’s ardent belief in the necessity of planning and designing entire landscapes, a goal whose importance he emphasized consistently throughout his subsequent career. Once the stylistic trappings are discarded, it can be read as a comprehensively designed and planned landscape.

Eckbo did not enroll in the summer field course, most likely for economic reasons, as it required visiting a large number designed landscapes, including estates in different parts of

California.¹⁶ Instead, Eckbo and Corwin Mocine, one of his classmates, apparently organized their own field trips to selected estates on the San Francisco peninsula. His notebook contains lively and critical analyses of the spatial and visual character of these gardens. He commented on one area that “this formal garden may be criticized for being more formal than the area immediately about the house thus breaking a rule that a development should go through less formal to informal,” but added that “there are no rules in design.”¹⁷ The Newhall estate, designed by Lewis Hobart, evidently appealed to him with its single axis of “tremendous grandeur and dignity and extreme simplicity.”¹⁸ The garden tour also reinforced the idea that the dichotomy between formal and informal or natural landscape designs was specious and that these design modes could coexist. Far from revealing a distaste for designs derived from historic precedents, his comments reveal a lively and critical understanding of the appropriate adaptation of historically derived schemes to the semiarid California landscape.

After graduation Eckbo worked for a year at the Armstrong Nursery in Ontario, California, in the hot, dry Pomona Valley.¹⁹ This nursery, with extensive growing grounds and a display garden, was noted for its roses and fruit trees. Like many other large nurseries in Southern California, it had maintained a design department since the 1920s to meet

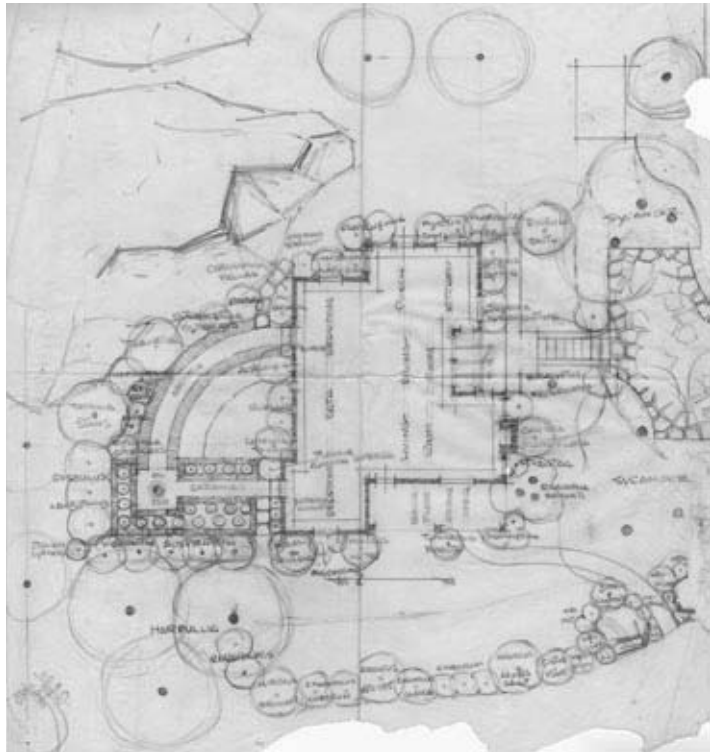
I.2. “An Estate in the Manner of Louis XIV.” Student project, University of California, Berkeley.
EDA, Berkeley.



the demands of both large estates and smaller subdivision gardens.²⁰ There Eckbo worked under Jay Gooch, producing, with the help of a draftsman, designs based on graph-paper surveys and small snapshots. Such plans cost ten dollars, refunded if the client subsequently spent more than a hundred dollars on plants.²¹ He designed over a hundred gardens, which he recalled as being competent and sometimes experimental but rarely inspired. Surviving designs are similar to those he created at Berkeley, with a bolder interweaving of simple geometries and plants—especially a greater use of trees—that reflects his understanding of the dictates of a different climate. This is exemplified in a design unidentified by site or client in which Eckbo combined the bold thrust of a semicircular path with a looser planting of shrubs and trees at the edge of the lawn (fig. I.3).²²

While this job had obvious limitations, it also had several benefits, including the necessity of generating designs rapidly, visiting botanical gardens, compiling plant lists for a variety of different landscape settings, and becoming familiar with a broad range of plants. Eckbo greatly enjoyed the smog-free valley with its dramatic mountainous scenery, and he enjoyed too the very different social setting, characterized by “a sense of drive, action, dynamism that I had never felt in the north.”²³ At this time, however, he remained unaware of the integrated early modernist houses and gardens being designed by Richard Neutra and Rudolf Schindler, which exemplified many of the conceptual ideas that he later espoused.²⁴

Motivated by the desire to learn more, he entered and won the competition scholarship for a place in the graduate program in landscape architecture at Harvard. His arrival there in 1936 coincided with a major reorganization of the Department of Architecture, in which the Beaux-Arts system was abolished and replaced by a



I.3. Design for unidentified garden, c. 1935. Armstrong Nursery. EDA, Berkeley.

modernist curriculum. Dean Joseph Hudnut, who had dismantled Beaux-Arts-directed architectural education at Columbia University, created a new Graduate School of Design that also included the departments of Landscape Architecture and City Planning.²⁵ His appointment had been made with the explicit expectation that he would foster interdisciplinary and interprofessional collaboration. After the Beaux-Arts-trained professor Jean-Jacques Haffner resigned as chair of Architecture, Hudnut was able to hire Walter Gropius in March 1937. Architecture and landscape architecture students had participated in collaborative studios at the end of the 1920s and early 1930s, but ironically less collaboration resulted from Hudnut’s changes, which were strongly resisted by both the Landscape Architecture and City Planning faculties.

Eckbo later recalled that what he learned at Harvard “came from fighting the department and what I got from architecture.”²⁶ He took strong exception to the unquestioned stature given to Hub-

bard and Kimball's *Introduction to the Study of Landscape Design*. The marginal notes in his copy reveal his dissatisfaction: "Pictures, pictures, pictures . . . What about the environment / How about three-dimensional space experience? Why must we be naturalistic or formal? Why not be just natural and do what comes to us from our problems?" He was especially disturbed by the suggestion that the naturalistic designs of Humphry Repton and Frederick Law Olmsted were considered a higher art than the expression of human order on the landscape by a designer such as André Le Nôtre, and he wrote, "Why is nature more perfect than man?"²⁷ Hubbard and Kimball's discussion of the use of informal and formal garden traditions irritated him. Three years after his graduation he wrote that this false choice did nothing to resolve "the basic problem of garden design: the integration and harmonization of the structural geometry of man with the biological growth and freedom of nature."²⁸

It is not surprising that Eckbo, who had grown up exploring the Bay Area's relatively extensive areas of undeveloped natural landscape, disliked the cold climate of Cambridge and hated the stuffy formality of the landscape faculty, whom he criticized as part of the "effete eastern establishment." He particularly disliked Bremer Pond, the chairman, which is ironic as Pond had been an effective and progressive teacher earlier in his career.²⁹ Eckbo later proudly claimed that he "was temperamentally suited for rebellion and ready to become an agent for modern design and Landscape Architecture."³⁰ He and his fellow students Daniel Kiley and James Rose explored new ideas by working with faculty and students in the Department of Architecture,³¹ taking architecture studios without encouragement from their own faculty, or indeed from the architecture faculty, since neither Gropius nor Walter Bogner had any interest in landscape architecture. Equally important was their reading of modernist theory and practice and their close study of mod-

ern art. Their strong reaction to their own faculty's unsympathetic response to modernism has been dubbed the Harvard Revolution. But what was in many ways a storm in a teacup would merit only a brief footnote in landscape architecture history were it not for the legacy of their student work and publications.

Eckbo, Kiley, and Rose supplemented their exposure to modernist architecture and collaborative practice by reading published modernist landscape ideas. The designs in Jean-Jacques Haffner's *Compositions de Jardins* (1931) suggested new ways of integrating buildings and open space,³² and Haffner fervently endorsed the beauty of vernacular landscapes created by peasants, an idea that was to play an important role in Eckbo's conceptual thinking.³³ The designs of Gabriel Guevrekian and Pierre-Émile Legrain showed them new ways of organizing space as well. Indeed, Eckbo did a student sketch of the "lost axis" in Legrain's design for Jeanne Tachard's garden (fig. I.4).³⁴ They also explored Christopher Tunnard's recently published book, *Gardens in the Modern Landscape*.³⁵

Eckbo's student designs reveal a confident handling of abstract forms. In his "Freeform Park" design for an island in the Potomac River, a broad



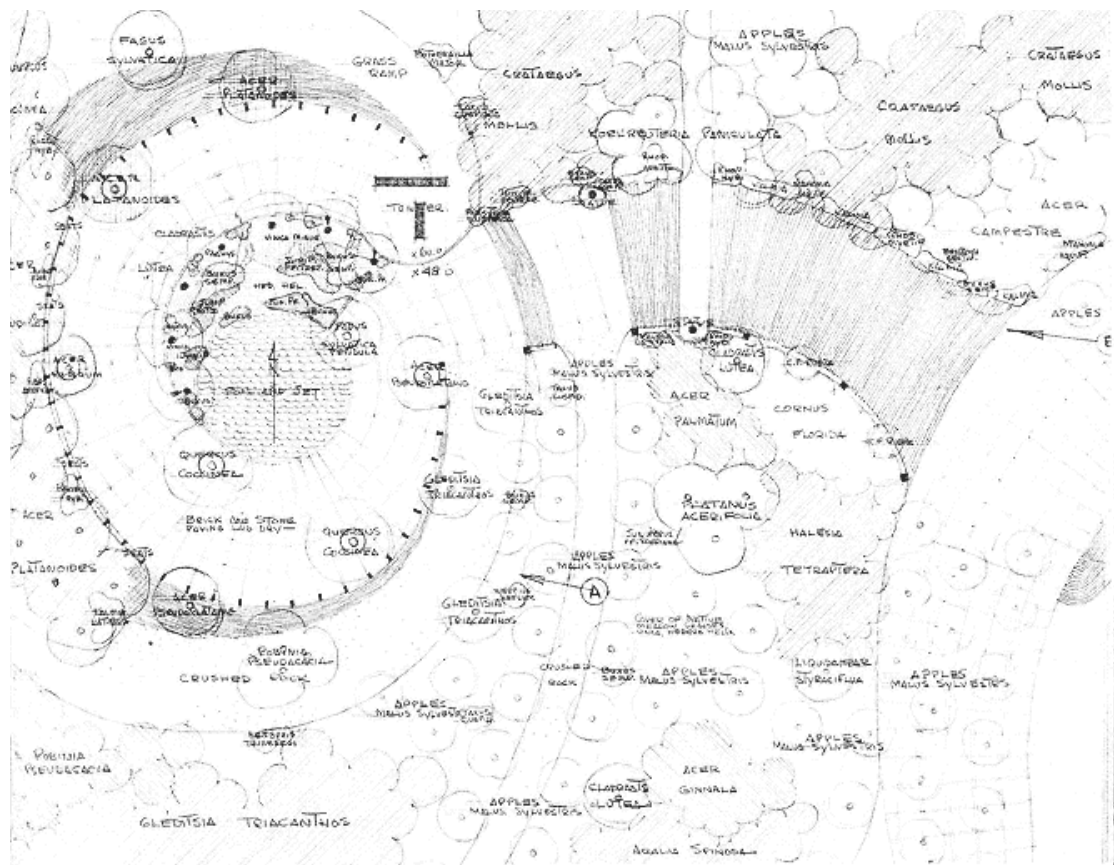
I.4. Sketch of Jeanne Tachard garden, by Pierre-Émile Legrain. Harvard University. Author's collection.

path spirals gently upward toward a central plaza with a circular pool dominated by a tall multistory tower of two concrete slabs, with Moderne undertones, designed with the assistance of architectural students (fig. I.5).³⁶ His work with Gropius and four of his students on a team design for a recreation center in South Boston introduced him to ideas of European modernism, collaboration, and the social role of architecture, as well as Gropius's emphasis on good planning as a science and an art (see *LFL*, figs. 131–33). Architecture was to remain a dominant influence on Eckbo, whose approach to landscape design remained inherently architectonic.

Eckbo, Kiley, and Rose shared Christopher Tunnard's belief that "the right style for the twentieth century is no style at all, but a new conception of planning the human environment," but they conspicuously ignored his "empathetic" man-

ner, so well represented by Japanese designers such as Sutemi Horiguchi and Antonin Raymond, and looked instead to architecture, sculpture, and painting for inspiration.³⁷ Evidently aware of the importance of their work as a crucial redirection of American landscape architecture, the three students collaborated in writing articles for architectural magazines on their understanding of national challenges. For Eckbo, it was the beginning of a long writing career that lasted until shortly before his death. Indeed, he has the signal distinction of being the most prolific modernist landscape architect writer of the twentieth century.³⁸

In September 1937 *Pencil Points* published his polemical article "Small Gardens in the City: A Study of Their Design Possibilities." It illustrated experimental designs for the narrow rear gardens of Boston row houses, which were similar to San Francisco rear gardens. The need for modern so-



I.5. "Freeform Park," 1937. Student project, Harvard University. EDA, Berkeley.

lutions was strongly stated: “This is the United States of America, 1937 A.D.—automobiles, airplanes, streamlined trains, mass production, the machine, new materials, new thoughts, new social concepts, a more abundant life. Why not express that, instead of English Tudor, or Italian Renaissance, or French modernistic, or Spanish-Moorish? Why must we be slaves to the ages . . . ?” His designs explored the possibilities of creating usable space within highly constricted limits by using ramps, glass screens, light structures supported on slender metal columns, small pools of water, paving, and grass in varied compositions with rectilinear and curved forms that represented what he called an “open-minded, uninhibited, straightforward solution of a problem on its own conditions” (fig. I.6).³⁹

Eckbo’s acceptance of modernist architecture is clearly evident in his thesis design for a housing community in Los Angeles, “Contempoville,” to be developed in association with an imaginary world’s fair to be held in 1945. A block of thirty-three suburban houses on half-acre lots surrounded a small park and community-center building. He took the designs of the houses from architectural magazines, while the community center was a reversed version of the Barcelona Pavilion designed by Mies van der Rohe in 1929, with the large reflecting pool serving as the community swimming pool (fig. I.7).⁴⁰ The garden spaces and the central park are articulated by abstract and fluid planes of hedges and trees that extend the spaces of the houses into

an abstract sculptural composition of paving, grass, and vegetated vertical planes. This became the vocabulary he would use consistently in later housing and community designs. There are faint resemblances to the paintings of Wassily Kandinsky, Joan Miró, Kasimir Malevich, and Theo van Doesburg, although he never specifically mentioned these artists as the sources of inspiration



I.6. Study for rear gardens, Boston. EDA, Berkeley.



I.7. “Contempoville.” Thesis, Harvard University. EDA, Berkeley.

for his exploration of new ways of organizing space.

Eckbo's student work at Harvard centered on the design of gardens and the use of superblocks. The garden became the place of experimentation with new technologies and new materials, such as plastics, light steel, and asbestos cement, to create increased levels of transparency and subtle spatial divisions. Both Rose and Eckbo believed that landscape design had much to learn from sculpture, and Rose's work was greatly affected by his strong fascination with Constructivist sculpture.⁴¹ By contrast, Eckbo was more concerned with the reciprocal relationship between sculpture and landscape design in which landscape served as the setting for sculpture. In "Sculpture and Landscape Design," published in 1938, he focused on figural and solid sculpture extending from Egypt through the Renaissance to Brancusi. He also rejoiced in the utilitarian nature of landscape design, which he viewed as "considerably less binding than that of architecture, and it may therefore approach sculpture in freedom of esthetic conception."⁴² This enabled him to advocate adopting considerable freedom in addressing functional issues.

Eckbo, Kiley, and Rose constantly invoked science, but their interest was less in pure than in applied science, and they shared Christopher Tunnard's belief in the ability of science to improve the materials of the landscape. Soils could be enriched and plants adapted to difficult situations through hybridization. They also affirmed the connection between science and the abysmal ugliness of the American landscape. As the ecologist Paul Sears noted in 1939, "The landscape of the United States, with its two billions of acres for a potential population of one hundred and fifty million, or even two hundred million, can be made a place of plenty, permanence, and beauty. But this most assuredly cannot be done without the aid of science. Nor can such aid be rendered by men of science unaware of the task which confronts them."⁴³

Before graduation, the three students co-authored three articles, which were published in *Architectural Record* in 1939 and 1940.⁴⁴ These focus on landscape design for recreation and leisure in Urban, Rural, and Primeval environments. Al-

though modest in length, the articles broke new ground by emphasizing the necessity of planning and analysis for recreation and leisure, which was now central to modern living. Rejecting the past, they approvingly cited the work of a farmer who approached the design of agriculture without preconceptions: "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 express[es] man's achievements and aspirations in dramatic terms. The rice terraces of China and Japan, the wheat fields of North Dakota, the vineyards along the Rhine, are not only socially productive, they are designs which easily rival the gardens of Villa d'Este or the Alhambra."⁴⁵ They examined each of the three environments with a close eye for human needs. For example, they argued that recreational areas in rural settings would inevitably differ from those in cities because of the more intensely physical nature of rural labor; recreational needs in the latter would be seasonal rather than daily, and would include arts and crafts, swimming, dramatic productions, pageants, and folk dancing on smaller areas than in cities, where the critical need was for greater space for workers with more sedentary occupations.⁴⁶

These articles redefined landscape design as a paramount practice of integration with architecture. In the article on Primeval environments, their discussion of human use in remote areas departs from Olmsted's emphasis on the psychological value of direct contact with undisturbed nature, which led inevitably to the use of visually recessive structures in natural materials. Instead, they advocated modernist models such as the suave Moderne hydroelectric plants constructed by the Tennessee Valley Authority.⁴⁷ Remodeling the earth was a central goal for making the Primeval environment useful for humans. Science could ensure that designed forms met human biological needs. The application of science would lead to developing "those species that will benefit [man's] own existence and controlling those that will not, and by that he will retain dominance."⁴⁸

After graduating from Berkeley, Eckbo worked for six weeks in architects' offices in New York and Washington, D.C. Still in Washington, he was em-

ployed for another six weeks by the U.S. Housing Authority, where he worked under Frederick Gutheim, developing a series of prototypical courtyard designs for low-income housing projects. The designs he created there explored spatial complexity in courts with abstract arrangements of vegetated planes (*LFL*, figs. 95–96). This rapid sequence of short jobs generated enough money to enable him to return to California in December 1939. He arrived in San Francisco with the prospect of a job at the Farm Security Administration (FSA), but since this was not immediately forthcoming he worked for two weeks for Thomas Church. Eckbo had been unaware that since 1935 Church had adopted modernist forms, but while he recognized a shared commitment to the need for new forms, he found Church’s work tame and insufficiently experimental. This should not surprise us if we compare Eckbo’s restlessly experimental designs with an example of Church’s more

restrained use of abstract forms in the Jerd Sullivan garden (fig. I.8). “The lines of the modern garden need to be flowing so that it is pleasing when seen from anywhere inside or out,” Church wrote. He also believed that visual dynamism had to be handled in a controlled fashion: “All is calculated to give complete restfulness to the eye. If the eye sees too many things it is confused and the sense of peace is obliterated.”⁴⁹

Church was unable to match Eckbo’s salary offer from the San Francisco District Engineer’s office of the FSA. This emergency agency was established in 1938 in order to create housing and jobs for migrant farm workers, one of the most disadvantaged groups in the country. The horrifying experiences of migrant families living in camps without sanitation, or in some cases in their cars, was captured most powerfully by John Steinbeck’s 1939 novel *Grapes of Wrath*. The San Francisco office, administered by the District Engineer and District Architect, was originally staffed with thirty engineers, twenty architects, and three landscape architects. The architect Vernon De Mars described Eckbo as coming “in at the very end,” because by the late 1930s the agency could afford only one landscape architect.⁵⁰ In his four years at the FSA Eckbo worked on some fifty camps in California, Arizona, Washington, Idaho, Oregon, Colorado, and Texas. He was responsible for site planning and designing all the open spaces, including the detailed design of recreation facilities.⁵¹

Each camp of about two to three hundred transient worker families was arranged in large geometric forms such as hexagons and double hexagons. Each family lived in a simple metal-roofed shelter built on a wooden platform. Permanent farm workers were housed in individual houses or staggered two-story multifamily dwellings arranged around cul-de-sacs. Parks were provided, which included recreation buildings, sports facilities, and play equipment. The landscape designer’s role was to address issues of shade, erosion, and dust prevention,



I.8. Thomas D. Church. Jerd Sullivan garden, San Francisco, 1935. Drawing by Robert Royston. EDA, Berkeley.

and to frame the architecture. Eckbo organized the recreational spaces as abstract compositions of planes of vegetation of varying heights, creating enclosure and different levels of transparency. The low budgets led to the use of fast-growing drought-tolerant trees and plants, and it was the trees that created a sense of regional identity (fig. I.9). Much of the elaborate shrub and ground cover was wasted because of inadequate maintenance, however. Regrettably, Eckbo's education had never emphasized the coordination of design and maintenance.⁵²

The sophisticated middle-class professionals at the FSA viewed their work as a genuine and profound act of social compassion; all of them were deeply affected by the experience of designing for this dispirited and demoralized social group. Eckbo, who despite his early poverty had not developed a political sensibility, was galvanized and radicalized by his time at the FSA. He became committed to addressing issues of social justice through the agency of design, a commitment he maintained for the rest of his life.



I.9. Defense housing, Taft, San Joaquin Valley, 1941. Farm Security Administration. EDA, Berkeley.

The professional designers at FSA held lunchtime seminars to discuss the new ideas about regional planning and housing being voiced by Lewis Mumford and Catherine Bauer. These discussions led to the formation of Telesis, a research group that sought to apply daily interdisciplinary collaboration to the future of San Francisco and the Bay Area landscape, to which all of its members, who had grown up and been educated there, were deeply attached.⁵³ The group addressed the specter of future unplanned growth and the despoliation of the large areas of undeveloped land in the region.

Telesis is defined as “progress intelligently planned and directed; the attainment of desired ends by the application of intelligent human effort to the means.”⁵⁴ The group's credo was developed as the basis of an action program to create “the best possible physical environment for all people individually and collectively, regardless of race, creed, wealth, or social position.” Designs would reflect “20th century life, technology, psychology and sensitivity.”⁵⁵ Telesis did not propose utopias;

rather, it advocated improving the physical environment through comprehensive planning, working within the existing social and economic framework and legislative machinery.

The Telesis exhibition *Space for Living*, held in August 1940 at the San Francisco Museum of Art, was organized around two themes, Land and People. Comparisons of existing and preferred conditions were used to address the question “Is this the best we can do?” in sections on living, working, and play spaces, and services. The goal of living spaces was to provide room for cheerful healthy living. Since good planning would be needed to attain the group's goals, they proposed the superbloc as a solution to neighborhood planning problems

because it presented a sharp contrast to “the stupidity of the usual residential arrangement.”⁵⁶

The panels on “Living,” “Work,” “Recreation,” and “Services” raised pertinent questions. The “Work” panel asked, “Do You Like Where You Work?” “Is It Sunny?” “Is It Quiet?” “Is It Accessible?”⁵⁷ The proposed plans for work areas for commercial, industrial, and agricultural uses adopted medieval cities as useful models of conscious planning, with greenbelt areas enclosing each use in an autonomous zone. Generous buffer zones, devoted to truck farming or casual recreation, could accommodate expansion. The exhibition also emphasized providing recreation places within easy reach of residential areas. It stressed the fact that urban living, working, and recreation depend on a network of infrastructural services, including communications, transportation, utilities, water and sewerage, electricity and power, hospitals, libraries, and protection services, all requiring the most careful planning.

Thirteen thousand people visited the exhibition, and the general response was very positive. Alfred Frankenstein of the *San Francisco Chronicle* commented favorably on the group’s courage in adopting a forward-looking position.⁵⁸ The exhibition’s subsequent impact on the region was considerable. San Francisco’s city planning department quadrupled in size, a new graduate program in city and regional planning was established at Berkeley, and eventually the Association of Bay Area Governments was created to address the problems of the nine-county region.

When the United States joined World War II, Eckbo was designated 4-F, the result of severe leg damage he had sustained in a car accident. He left the FSA in the fall of 1942 and worked for seven months in the office of a naval engineer. For the remainder of the war years he worked on temporary wartime housing projects, and he also taught at the left-leaning California Labor School in San Francisco. His unwavering commitment to social justice issues resurfaced in his wartime leadership of Telesis, when most of its members were serving in the military. He organized a second, much smaller Telesis exhibition, *Women in the War*, which focused on the typical nonstop seventeen-hour day of a female war worker: trav-

eling to and from her job, marketing, cooking, cleaning, washing clothes, and arranging child care. He countered this clear inefficiency by proposing integrated child-care facilities close to home, with shops, laundries, cleaning services, and catering kitchens all nearby in a single social service center.⁵⁹

He addressed wartime and postwar planning problems in an editorial written for *Task*, expressing deep disgust over both the internment of Japanese-American citizens and the plight of 18,000 African Americans living in San Francisco “under conditions that would make a lower-class pig blanch with horror. These people are American citizens. Their sons and husbands are flying over France and Italy, digging into foxholes in the central Pacific. . . . They’re living in ghettos, set up by real estate interests with the help of housing officials.”⁶⁰ He estimated that 80 percent of African Americans in San Francisco lived in dwellings unfit for human use, and he expressed deep concern that real estate interests in the city were attempting to impose restrictive deed covenants that would expel non-Caucasians from their homes: “There is no place in a democracy for discrimination and suppression of minorities.”⁶¹ He argued that housing must become a major concern in the postwar United States, and he reiterated that the duties of housewives and mothers could be performed most efficiently on a cooperative neighborhood basis.⁶²

The later reflections of Telesis members were somewhat guarded in their assessment of the group. Corwin Mocine, the landscape architect-planner, observed that “we had no tremendously revolutionary issue,” and Eckbo, despite his very strong advocacy of minority issues, believed that Telesis “was a genteel effort engaged in a refined conflict with the establishment.”⁶³

In 1940 Eckbo formed a partnership with his brother-in-law Edward Williams, and in 1945 the firm became Eckbo, Royston & Williams (fig. I.10). Partly for health reasons Eckbo decided to open an office in Southern California, which had the advantage of being “a kind of virgin territory because no one down there had developed any ‘modern ideas.’”⁶⁴ For a year he commuted to Los Angeles for a week each month, generating suffi-



I.10. Partners in Eckbo, Royston & Williams. Left to right: Garrett Eckbo, Francis Dean (Associate), Edward Williams, Robert Royston. Author's collection.

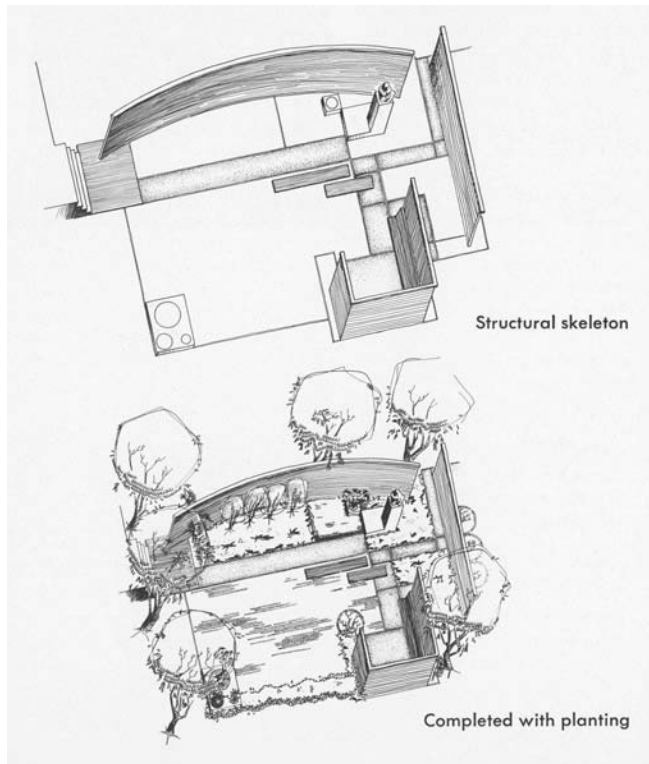
cient work that he was able to move there permanently in 1946. This rather inefficient arrangement was undertaken for his health and for the greater professional opportunities in Southern California, as most of the existing landscape design firms there were older and more conservative in their design philosophies. Initially, the practice was entirely residential, with a few churches and schools; much larger projects did not materialize until the late 1950s. The partners met every three months and communicated by telephone and mail to review each other's work. But the firm was effectively run as two offices, with two or three assistants in each. Somewhat surprisingly, in view of his articles written between 1938 and 1940, Eckbo recalled that he was quite content to design only gardens, which presented problems that continued to fascinate him. Indeed, in 1966 he affirmed that "the garden is the prototype for all landscape design."⁶⁵

This was an experimental period in Eckbo's career, characterized by searching for and developing new ideas (or what he thought were new ideas) and pushing the limits of each commission. He was often hired to frame a house with outdoor living areas and swimming pools for a client who did not want to spend much money and certainly did not understand the need for good maintenance. With remarkable candor, Eckbo explained to me in 1974 that he believed that "the clientele wasn't

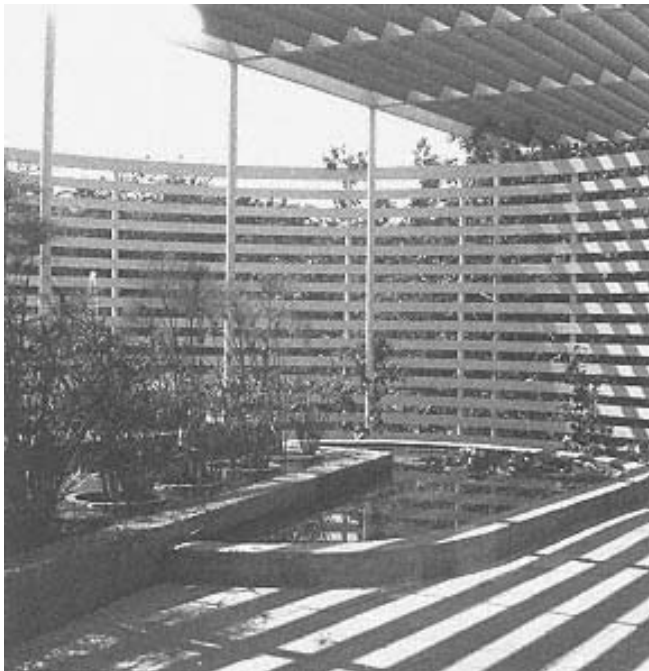
equal to the inspiration I was searching for. They weren't that interested in the ideas that I was trying to develop. I was trying to serve people who really didn't need what I was trying to do or didn't understand it or appreciate it."⁶⁶

Eckbo's garden designs were abstract compositions of vertical and horizontal planes in which plants were treated as materials that provided textural contrast and, in the case of trees, sculptural counterpoint (fig. I.11). In some of his more ambitious designs diagonal lines organized the paving patterns (*LFL*, figs. 40–48). The unexecuted plan for the large Burden estate in Westchester County employed an ambitious design of complex juxtaposition of interpenetrating forms that strongly resembles Kandinsky's painting *Composition VIII* (*LFL*, figs. 89–93).⁶⁷ The use of modern materials was essential to Eckbo's modernist technique; he used a panoply of materials including poured concrete, concrete blocks, common bricks, asbestos cement panels, plastic panels and lally columns, and light metal pipes. In one design, bent pipes made of lightweight steel served as a screen, an overhead pergola, and frames for the outward views (fig. I.12).

Eckbo's strong belief in the importance of well-designed housing for all classes and ethnicities was shared by several progressive architects with whom he worked closely, such as Joseph Stein, John



I.11. The planar framework of the garden. From *The Art of Home Landscaping* (1956).



I.12. Goetz garden, Holmby Hills, Los Angeles, 1948. EDA, Berkeley.

Funk, and Gregory Ain.⁶⁸ The most important of these projects was the Cooperative Housing project at Reseda in the San Fernando Valley, for 280 single-family houses on a hundred acres (*LFL*, figs. 237–50). The heart of the L-shaped development was two superblocks, developed around two long communal parks. Regional and local identity was established with an abstract arrangement of vertical vegetal planes. This ordering structure used a wide variety of tree species that corresponded to those in the surrounding valley. The species were carefully chosen to provide shade and identity at the street scale by virtue of their differing shape and height. The housing cooperative, which included a number of African Americans and Asian Americans, was unfortunately denied funding by the Federal Housing Authority. Its demise effectively ended Eckbo's desire to design for multiple ethnicities.⁶⁹ In the Crestwood Hills cooperative housing scheme in West Los Angeles he demonstrated how massive planting of trees of differing heights on a heavily engineered site could create a sense of security and balance and equalize the highly disproportionate effects of large-scale grading (*LFL*, figs. 260–70).

Eckbo combined his very active practice with teaching. Between 1948 and 1956 he taught landscape design in the School of Architecture at the University of Southern California, first as a lecturer and subsequently as an associate professor. In 1958 the firm of Eckbo, Royston & Williams was dissolved by mutual agreement and replaced by Eckbo, Dean & Williams and Royston, Hamamoto & Mayes. Projects became much larger in scope, and in 1964 Eckbo, Dean, Austin & Williams was formed, with offices in San Francisco, Los Angeles, and Hawaii. This later became the EDAW Corporation, with Eckbo serving as president from 1970 to 1972.

It is ironic that after moving to Los Angeles for his health, Eckbo was advised by his doctors in the early 1960s to move back to the Bay Area. In 1965 he agreed to serve as the chair of the department of landscape architecture at Berkeley. By this time the program, together with the departments of architecture, city planning, and design, had moved into the newly established College of Environmental Design, the formation of which was another legacy of Telesis.⁷⁰ He stepped down as chair in 1969 but continued to teach until he officially retired in 1978.

Teaching and practice had sustained Eckbo for many decades as mutually stimulating activities. But EDAW's expansion into large projects in the military and industrial sectors became such a burden that he resigned from the firm in 1973. He formed a series of smaller firms, including Garrett Eckbo and Associates, which closed in 1979, and Eckbo Kay Associates, which closed in 1982. Another small firm, also named Garrett Eckbo and Associates, which operated from his Berkeley home, closed in 1989, enabling him to focus on writing. In 1995 he moved into a retirement home, where he died in 2000.

Landscape for Living was written in the midst of a busy practice. The firm supported the project by providing the time and money necessary to complete the book, which was intended as an addition to a "progressive bookshelf in landscape design" alongside a very short list of other writings.⁷¹ It is a strongly argued polemic; the writing is rather dense and at times opaque, testing the patience and perseverance of the reader. Eckbo supports his arguments with extensive quotations from authors in the arts, sciences, and politics whom he admired. This was an unusual practice in the literature of landscape architecture in 1950, as was his newly developed style of graphic representation, which appears in some of the illustrations in the third section.

The book is organized in four parts. Chapters I–VII are grouped under "Background," and they include a rather cursory historical overview of the formal and informal Romantic design traditions, the mania for collecting plants, the conservation movement (the term he used to describe the nine-

teenth-century American park movement), regional planning, the modern movement in the arts, and the rural tradition (12–21, 57).⁷² The brevity and inaccuracy of this analysis undoubtedly reflects his negative reaction to the value placed on history in the Beaux-Arts system, and it is countered by positive references to modernist European and American designers.⁷³ He argues for the necessity of release from the preconceived formulae of stylistic eclecticism. Nature did not intrigue him as a source of creative forms, although he recognized Jens Jensen's work as possibly leading to art. He condemns Olmsted's work as "palliative" because of its inherently anti-urban nature, approvingly citing Elbert Peets's lone critique of the landscape school (23).⁷⁴

In turning away from the past, Eckbo redefined landscape architecture and recognized the domain of the landscape designer as "the total humanized landscape" (32). He holds that landscape design "is not merely an art of nature, but an art of man in nature. . . . [It] only exists with man" (38). Using the scientific method would lead to a design process freed from preconceptions, although rather tellingly he did not advocate the testing phase central to that method. The lack of preconceptions would generate innumerable ways of solving every problem, since there are "no rules of form, only principles of approach" (51). The future for science would be one in which the ecologist "will be an essential member of the designer's team of consultants" (36). Citing Lewis Mumford, Eckbo emphasizes the importance of the climatic region as an organizing concept, which departs from older models of regionalism by utilizing modern materials and technology rather than strictly regional materials (32–35).

Chapters VIII–XIII are grouped under "Theory," and the theory they present is the heart of the book. It is not prescriptive; it addresses issues of *why* rather than *how*. Eckbo does not propose a conscious new style or argue for specific forms or formal arrangements, but acknowledges that a theory of modern landscape design must address both form and function. This cannot be achieved by defining form rigidly, with dogmatic formulae; rather, issues of scale, proportion, unity, variety,

rhythm, and repetition must be treated flexibly. Functional problems are so light that “any number of solutions is possible” (59). “Abstractions about systems of axes, or poetic subjectivities about nature” will be unable to solve the unprecedented environmental problems the future holds (59). Space-form is the new theoretical concept. This inherently architectonic idea integrates landscape and building by extending architectural space into the garden and landscape. It owes much to the work of Erno Goldfinger.⁷⁵

Eckbo recognized the importance of people as clients and users, but his discussion of the topic is extremely brief and amounts to recognizing physical dimensions such as eye height, stride length, and shade requirements. Psychological and cultural factors are simply not addressed. He reminds the designer, however, that his ultimate responsibility is to recognize human diversity and human dignity. The section on landscape materials is logical, emphasizing the importance of recognizing innate integrity. The chapters on the basic materials of earth, rock, and water are straightforward and include references to a large number of technical sources.

The third part, chapter XIV, applies the theory, and it occupies almost half of the book. It includes Harvard student projects and a large selection of designs by members of Eckbo’s firm from 1940 onward, many of which had been illustrated in architectural magazines.⁷⁶ Four different landscape types are described. In the section on gardens it is made clear that the garden should be more than an “outdoor living room”; every visit to a garden should be an adventurous experience, marked by qualities such as gaiety, fantasy, and imagination, as well as relaxation and repose. In addition to being livable and functional places, gardens should be “delightful, entertaining and amusing” (135).

In the section on parks, Eckbo claims that adherence to “Olmsted and Vaux’s highest practicable ideal of pastoral scenery” has led to a sterilization of their intentions in public parks (164–65). Unimaginative adherence to “the romantic heritage of Repton and Olmsted,” together with the conservation practices of national parks, has ex-

cluded “any fantasy of even the romantic or picturesque species, let alone the fine flights of human imagination involving forms or arrangements which appear ‘unnatural’” (165). He argues for designs that respect both nature and human tradition, not through segregating nature from human produced forms but rather by fusing them. Union, blending, and hybridization are proposed as the means of producing stronger and richer forms. Eckbo believed that park design should be related to the specific physical setting; thus he argues that parks in cities, suburbs, rural areas, and primeval settings should be treated as different design problems. The single new design illustrating these ideas is a rooftop park on a central city block in Sacramento, defined by perimeter rows of trees. Shade is provided by a structural shelter and abstract planes of trees that contrast with very small open areas of lawn and a fountain basin (*LFL*, figs. 95–96).

The third section is concerned with publicly accessible landscapes, such as hospitals, schools, colleges, community centers, exhibition buildings, restaurants, markets, and recreation buildings. Eckbo’s approach departs from the customary use of the picturesque manner, in which the building is treated as an object in the landscape. He proposes instead the integration of building and site both spatially and functionally, so that the outsider looking in and the occupant looking out are placed in proper relationship to each other. Several of the projects illustrated were designed in collaboration with the architect Robert Alexander. At Orange County State College (now California State University), for example, Eckbo consulted with Alexander, a relationship he called “very productive.” Large blocks of eucalyptus and pine trees are organized into windbreaks that define spaces and enclose smaller spaces with more colorful species, forming a design that is the modernist equivalent of his Berkeley design for an estate in the manner of Louis XIV (*LFL*, figs. 190–91a).

Emphasizing his considerable experience with “group housing of all types,” including low-income housing projects, temporary wartime housing, and work for private speculative and cooperative clients, Eckbo argues for a major role for the space designer, comparable to that of the architect. The fundamental problem he sees as that of the garden,

although much extended in scale, but the landscape architect can exercise greater freedom in a plastic manner closer to painting and sculpture than to architecture. In his view, controlled neighborhood planning would ensure a reduction in the need for larger individual spaces.

The final part (“What Next?”) is one of the least clearly argued. It addresses the implications for future practice by proposing that the integration of architecture, painting, and sculpture that occurred during the Greek, Gothic, Renaissance, and Baroque periods serve as examples to inspire contemporary practice. While such integration might lead to the appearance of heroic and egotistical artistic personalities, Eckbo emphasizes that social usefulness is more valuable than personal expressiveness. Bridging the philosophical separation of man and nature is critical, and he suggests that this had been achieved by Le Corbusier, Frank Lloyd Wright, and Eric Mendelsohn.

To bring about a newly energized practice he proposed a new curriculum structure for the various art and design fields that would include land-use planning, space organization, time-space presentation, and object design. Central to this curriculum would be the space planner–designer disciplines of architect, engineer, and landscape architect. These fields would use site planning as the bridging concept for linking the house-home, as the fundamental unit, to the neighborhood. In the final pages he discusses broader issues of planning and design and attempts to infuse creativity and art in planning policy by reviving civic art, which could use the superblock as the basic building block of neighborhood planning. The book concludes with an invocation to planners and designers to design for people. The ultimate product of the designer is “not, finally, magnificent space and beautiful enclosure, but the people who expand and grow and develop within it” (254).

The immediate reception of *Landscape for Living* was very positive.⁷⁷ Two respected British landscape architects were critical, however. H. F. Clark, author of the first serious scholarly work on eighteenth-century English landscape gardens,

was understandably unimpressed by Eckbo’s simplistic historical review. He questioned the emphasis on the design of the relationship between buildings and the general form of the landscape and the necessity of the “wholeness of view control,” which he believed should be a point of departure. He also criticized Eckbo’s claim that the design of communal space in housing projects was intrinsically the same as that of the private garden on a larger scale: “There are qualitative differences that one meets with a group-client in requirements and behavior.”⁷⁸

Peter Youngman, the landscape architect for the new towns at Cumbernauld and Milton Keynes and later professor of Landscape Architecture at the University of London, was displeased with the writing: “Unfortunately [Eckbo’s] valuable ideas are so embedded in verbiage and his train of thought so often discontinuous or incoherent that the reader is likely to be wearied and confused.” He also criticized Eckbo’s use of work by his own firm and the exclusion of work by other modernist designers, such as Thomas Church and Christopher Tunnard, to illustrate his arguments.⁷⁹

In the United States, *Landscape for Living* quickly became a standard theoretical text on landscape modernism, taking its place alongside the 1948 edition of Tunnard’s *Gardens in the Modern Landscape*.⁸⁰ In 1998, however, Robert Riley wrote a reflective review containing the strongest criticism the book has ever received. He drew attention to the failed nature of low-density modernist planning, and implied that while this new suburban landscape might well have been appropriate in California it was unsuitable for many older American cities. He also criticized Eckbo’s attempt to impose universal values, his emphasis on the superiority of the designer’s values, and his complete disregard of history, context, and cultural differences. This reinforces a probable weakness of the book’s strong emphasis on the creative freedom of the landscape designer, which can lead to a scant attention to programming issues.⁸¹

Despite its critics, *Landscape for Living* remains the most comprehensive theoretical document on modernism in landscape architecture. While re-

cent scholarly concerns have invalidated some of its presumptions, no other text better epitomizes the brave optimism of the immediate postwar years. Eckbo believed in the ability of design, coupled with science, to transform not only physical landscapes, but also the quality of living for all Americans, without the traditional restrictions of gender, race, and ethnicity. *Landscape for Living* expresses his unquestioned belief in the power of landscape architecture, architecture, and planning, in concert with science and technology, to transform the physical landscape in the service of a democratic society.

NOTES TO THE INTRODUCTION

Several individuals helped with the research and completion of this essay. The most notable is Garrett Eckbo, who was chairman of the Department of Landscape Architecture at the University of California Berkeley when I taught there in the late 1960s. His modesty and honesty in frequent conversations and formal interviews expanded my understanding of his approach to landscape design and theory. Robin Karson provided great flexibility with deadlines. Mary Bellino gave exemplary editorial advice that improved the essay considerably. Over a number of years Waverly Lowell, Carrie McDade, and Miranda Hambro helped me navigate the extensive Garrett Eckbo collection at the Environmental Design Archives.

1. Garrett Eckbo, *Landscape for Living* (New York: F. W. Dodge Corporation / An Architectural Record Book with Duell, Sloan, & Pearce, 1950).
2. Between 1940 and 1950 the state's population grew by 47 percent, and both San Francisco and Los Angeles were now major metropolitan areas.
3. Eckbo had received "more attention both here and abroad than any other contemporary"; *Architect and Engineer* 166, no. 3 (September 1946): 12.
4. Henry Vincent Hubbard and Theodora Kimball, *An Introduction to the Study of Landscape Design* (New York: Macmillan, 1917).
5. Garrett Eckbo, interview by David Streatfield, Berkeley, California, Spring 1974.
6. *Ibid.*
7. *Ibid.*
8. Francis Violich, interview by David Streatfield, Berkeley, California, Spring 1974. A copy is in the Telesis Collection, Bancroft Library, University of California, Berkeley (hereafter cited as Telesis Archive), 99/48c.
9. Michael Laurie and David C. Streatfield, *75 Years of Landscape Architecture at Berkeley: An Informal History, Part I: The First 50 Years* (Berkeley: Department of Landscape Architecture, University of California, 1988), 10.
10. *Ibid.*, 27–28.
11. Laurie and Streatfield, *75 Years of Landscape Architecture*, 28.
12. *An Interview with Garrett Eckbo*, conducted by Michael Laurie, January 1981, ed. Karen Madsen (Watertown, Mass: Hubbard Educational Trust, 1990), 2.
13. Garrett Eckbo, "History of Landscape Design," student notebook, Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley (hereafter cited as EDA, Berkeley).
14. Eckbo, interview by Streatfield.
15. Marc Treib and Dorothee Imbert, *Garrett Eckbo: Modern Landscapes for Living* (Berkeley: University of California Press: 1987), 7.
16. For a description of this course by Geraldine Knight in the 1920s see Laurie and Streatfield, *75 Years of Landscape Architecture*, 21.
17. Eckbo, "History of Landscape Design."
18. *Ibid.*
19. For the early history of the Armstrong Nursery see Victoria Padilla, *Southern California Gardens: An Illustrated History* (Berkeley: University of California Press, 1961; repr., Santa Barbara, Calif.: Allen A. Knoll, 1994), 156–62.
20. The presence of a design department also reflects the small number of professional landscape architects in Southern California at the time. Several landscape architects worked in the design department of the Beverly Hills Nursery, including Ray Page and Edward Huntsman-Trout. Huntsman-Trout worked there for two years, but left because he did not believe that it was professional for a landscape architect to sell plants for his designs.
21. Suzanne B. Reiss and Garrett Eckbo, *Garrett Eckbo: Landscape Architecture: The Profession in California, 1935–40, and Telesis*, a series of interviews conducted by Reiss in 1991 (Berkeley: Regional Oral History Office, University of California, 1993), 6.
22. Marc Treib draws attention to the somewhat garish planting in the design of a larger garden. A formal allée was terminated by a pair of acacias flanked by deodar cedars with white wisteria in front. He points out that this exuberant planting was never matched in his later palette, which "relied instead on an armature of greens enriched by varietals and well placed patches of color." Treib and Imbert, *Garrett Eckbo: Modern Landscapes*, figs. 7 and 13.
23. Eckbo, interview by Streatfield.
24. For a discussion of Neutra's and Schindler's garden designs see David C. Streatfield, "Modernist Gardens 'On the Edge of the World,'" in *Masters of American Garden Design III: The Modern Garden in Europe and the United States*, ed. Robin Karson (Cold Spring, N.Y.: The Garden Conservancy, 1994), 44–46. See also David Gebhard, *Schindler* (New York: Viking, 1972; repr., Santa Barbara, Calif.: Peregrine Smith, 1980), and Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture: A Biography and History* (New York: Oxford University Press, 1982).
25. Anthony Alofsin, *The Struggle for Modernism: Architecture, Landscape Architecture, and City Planning at Harvard* (New York: W. W. Norton, 2002), 116–37.

26. Reiss and Eckbo, *Landscape Architecture: The Profession in California*, 16.
27. Eckbo's copy of Hubbard and Kimball is in the Garrett Eckbo Collection at the Environmental Design Archives at Berkeley. These notations are cited in Melanie Simo, "The Education of a Modern Landscape Designer," *Pacific Horticulture* 49, no. 2 (Summer 1988): 20–21.
28. Garrett Eckbo, "Outdoors and In: Gardens as Living Space," *Magazine of Art* 34, no. 8 (October 1941): 425.
29. Alofsin, *The Struggle for Modernism*, 159–62; Melanie L. Simo, *The Coalescing of Different Forces and Ideas: A History of Landscape Architecture at Harvard, 1900–1999* (Cambridge: Harvard Graduate School of Design, 2000), 24; Eckbo, interview by Streatfield.
30. Garrett Eckbo interview, Telesis Archive.
31. Simo, *Coalescing of Different Forces*, 24–26, 29–32. Daniel Kiley was a special student who attended the department for only one year and continued to work in Warren Manning's office. James Rose was dropped from the department in 1936; he later returned but never graduated.
32. Jean-Jacques Haffner, *Compositions des Jardins* (Paris: Vincent Freal et Cie, 1931). Eckbo mentioned this book repeatedly as a source of new ideas, but with the exception of Simo (*Coalescing of Different Forces*, 26) it has been conspicuously ignored by scholars writing on Eckbo. Ironically, the conservative Bremer Pond, the chair of Landscape Architecture, included it, together with references to several modernist French landscape designers, in the History of Landscape Architecture class he taught to an ever-declining number of students. Pond evidently did not teach with any intellectual passion, and Dan Kiley remembers history as a boring subject. Simo, *Coalescing of Different Forces*, 30–31.
33. The English translation of Haffner's book excludes this section, and it is unlikely that Eckbo would have read it in French. A more likely source is Elbert Peets, "The Landscape Priesthood," *American Mercury* 10 (January 1927): 94–100.
34. Laurie, *Interview with Garrett Eckbo*, 4. Dorothée Imbert, *The Modernist Garden in France* (New Haven: Yale University Press, 1991), 115–22, 125–45.
35. Christopher Tunnard, *Gardens in the Modern Landscape* (London: Architectural Press, 1938).
36. Treib and Imbert, *Garrett Eckbo: Modern Landscapes*, 18–20 and plate I.
37. Christopher Tunnard, "Modern Gardens for Modern Houses: Reflections on Current Trends in Landscape Design," *Landscape Architecture* 32, no. 2 (January 1942): 60. Horiguchi and Raymond are cited in Tunnard, *Gardens in the Modern Landscape*, 90–91, and the revised edition of *Gardens in the Modern Landscape* (London: Architectural Press; New York: Charles Scribner's Sons, 1948), 88–89. In the new introduction to the revised edition, Tunnard reflects on the polemical nature of the first edition. His design approach is based on functional, empathetic, and artistic considerations; the empathetic was based on Japanese-inspired attitudes toward nature. Tunnard mistakenly refers to Sutemi Horiguchi as Sutemi Horiguti in both editions.
38. In addition to *Landscape for Living*, Eckbo wrote *The Art of Home Landscaping* (New York: F. W. Dodge, 1956); *Urban Landscape Design* (New York: McGraw-Hill, 1964); *The Landscape We See* (New York: McGraw-Hill, 1969); *Public Landscape: Six Essays on Government and Environmental Design in the San Francisco Bay Area* (Berkeley: Institute of Governmental Studies, University of California, 1978); and with other authors *People in a Landscape* (Upper Saddle River, N.J.: Prentice-Hall, 1998). He also published a large number of journal articles, and his work was illustrated in many professional journals.
39. Garrett Eckbo, "Small Gardens in the City: A Study of Their Design Possibilities," *Pencil Points* 18, no. 9 (September 1937): 573–86; quote on 573. Thomas Church had achieved a similar degree of artistic freedom and abstraction at exactly the same time, although neither designer was aware of what the other was doing. David C. Streatfield, "Thomas Church and the California Garden, 1929–1950," in *Festschrift: A Collection of Essays in Architectural History Dedicated to Marion Dean Ross*, ed. Elizabeth Walton Potter (Salem, Ore.: Northern Pacific Coast Chapter, Society of Architectural Historians, 1978), 68–75. Peter Walker and Melanie Simo argue that Church strove for balanced abstraction, while Eckbo "was uneasy with too much balance"; *Invisible Gardens: The Search for Modernism in the American Landscape* (Cambridge, Mass.: MIT Press, 1994), 125–26.
40. Treib and Imbert, *Garrett Eckbo: Modern Landscapes*, 36–39.
41. James C. Rose, "Freedom in Gardens," *Pencil Points* 19, no. 10 (October 1938): 639–43.
42. Garrett Eckbo, "Sculpture and Landscape Design," *Magazine of Art* 31, no. 4 (April 1938): 203.
43. Paul Sears, "Science in the New Landscape," *Harper's Magazine*, July 1939, 216.
44. "Garrett Eckbo, Daniel U. Kiley, and James C. Rose: Landscape Design in the Urban Environment," *Architectural Record* 85, no. 5 (May 1939): 70–77; "Landscape Design in the Rural Environment," *Architectural Record* 86, no. 8 (August 1939): 68–74; "Landscape Design in the Primeval Environment," *Architectural Record* 87, no. 2 (February 1940): 74–79.
45. Eckbo, Kiley, and Rose, "Landscape Design in the Urban Environment," 71.
46. Eckbo, Kiley, and Rose, "Landscape Design in the Rural Environment," 70–73.
47. Eckbo, Kiley, and Rose, "Landscape Design in the Primeval Environment," 79.
48. *Ibid.*
49. Thomas Church, "The Entrance Garden of Mr. and Mrs. G. M. Greenwood," *California Arts and Architecture* 51, no. 6 (June 1937): 30; and "Peace and Ease," *House Beautiful* 94, no. 9 (October 1952): 30.
50. Reiss and Eckbo, *Landscape Architecture: The Profession in California*, 39.
51. Treib and Imbert, *Garrett Eckbo: Modern Landscapes*, 115–43.
52. Eckbo, interview by Streatfield.
53. Frederick Gutheim encouraged Francis Violich to start

- Telesis (Violich, interview by Streatfield). See also Serge Chermayeff, "Telesis, the Birth of a Group," *New Pencil Points* 23 (July 1942): 45–48. The members established contacts with European groups such as CIAM (Congrès International d'Architecture Moderne), MARS (Modern Architectural Research Group) in London, and the Zurich Friends of Modern Architecture, and they researched the work of the British architectural group Tecton, led by Bernard Lubetkin, and Erno Goldfinger. They also worked with the more politically engaged group at Harvard that published *Task*.
54. The landscape architect Edward Williams, Eckbo's brother-in-law, found the word in the new word section of *Webster's Dictionary*.
 55. "Credo," handwritten copy by Garrett Eckbo, Telesis Archive.
 56. Telesis Environmental Research Group, *Space for Living*, unpaginated exhibition catalog (San Francisco: Museum of Modern Art, 1940). The members of Telesis who organized the exhibition were supported by some twenty-five associate members, including a number of prominent architects and the landscape architect Thomas Church. Forty civic leaders served as sponsors. Dr. Grace Morley McCann, the director of the museum, was a strong supporter of landscape architecture. The first exhibition of landscape architecture held anywhere was sponsored by the museum in 1937, and further exhibitions were mounted in 1948 and 1958.
 57. *Ibid.*
 58. Quoted in Francis Violich, "History of Telesis," manuscript, Telesis Archive.
 59. Garrett Eckbo, "Women in the War," manuscript draft for this exhibition, Telesis Archive. The feminist historian Gail Dubrow, a former colleague who is now dean of the graduate school of the University of Minnesota, has confirmed from her knowledge of published statements from this period that this expressed concern for the quality of women's lives by a man was at that time progressive and most unusual.
 60. *Task* 6, West Coast Issue (Winter 1944–45): 4.
 61. *Ibid.*, 7.
 62. *Ibid.*, 9.
 63. Corwin Mocine and Garrett Eckbo interviews, Telesis Archive.
 64. Eckbo, interview by Streatfield.
 65. Garrett Eckbo, "The Mission of the Department of Landscape Architecture," *Journal of Environmental Design* 1 (May 1966): 24.
 66. Eckbo, interview by Streatfield.
 67. Treib and Imbert, *Garrett Eckbo: Modern Landscapes*, 61–63.
 68. Eckbo worked with Stein and Funk on the unexecuted plan for the Ladera subdivision on the San Francisco peninsula. Joseph Stein designed Robert Royston's and his own house on adjoining lots in Marin County (see *LFL*, figs. 141–42). Gregory Ain had been interested in progressive housing in the Los Angeles area since the mid-1930s. He worked with Eckbo on several housing projects (see *LFL*, figs. 216–21). In 1976 Ain wrote me a letter confirming how much he admired Eckbo's design abilities and strong commitment to issues of social justice.
 69. The singer Lena Horne was a member of this cooperative.
 70. Violich, "History of Telesis."
 71. *Landscape for Living*, foreword, [2]. These included Tunnard's *Gardens in the Modern Landscape* (reissued in 1948), the previously cited articles by Eckbo, Kiley, and Rose, and a series in the shelter magazine *House Beautiful* by Thomas D. Church.
 72. John Dixon Hunt has criticized Eckbo and Tunnard for their lack of understanding of the history of landscape architecture. John Dixon Hunt, "The Dialogue of Modern Landscape Architecture with Its Past," in *Modern Landscape Architecture: A Critical Review*, ed. Marc Treib (Cambridge, Mass.: MIT Press, 1993), 134–43.
 73. These include Eckbo, Kiley, Rose, Edward Williams, Thomas D. Church and a number of the younger people he trained, Robert Royston, Marie Harbeck, Douglas Baylis, Lawrence Halprin, and the European designers Jean Caneel-Claes, Le Corbusier, Guevrekian, and Legrain, and Brenda Colvin.
 74. Peets, "The Landscape Priesthood." Eckbo was evidently unaware of H. W. S. Cleveland's approach to the design of new communities. Daniel J. Nadenicek and Lance M. Neckar discuss the importance of Cleveland's visionary work in the Midwest in their introduction to Cleveland's *Landscape Architecture, as Applied to the Wants of the West* (Amherst: University of Massachusetts Press in association with Library of American Landscape History, 2002), xi–lxxxii.
 75. Erno Goldfinger, "The Sensation of Space," *Architectural Review* 90, no. 539 (November 1941): 129–31.
 76. The text does not record the exact authorship of each design. The partners respected one another's abilities, and this was clearly a democratic attempt to advertise the progressive work of the firm.
 77. The book was reviewed in several American journals, most notably *Landscape Architecture* 41 (October 1950): 38–39; *Architectural Forum* 93 (September 1950): 150; *Progressive Architecture* 32 (July 1951): 117–18; and *Journal of the American Institute of Planners* 18, no. 1 (Winter 1952): 40–41.
 78. H. F. Clark, *Town Planning Review* 24, no. 2 (July 1953): 147.
 79. Peter Youngman, "New Picturesque," *Architectural Review* 112, no. 668 (August 1952): 125.
 80. Treib and Imbert, *Garrett Eckbo: Modern Landscapes*, 83–84; Reuben M. Rainey, "Garrett Eckbo's *Landscape for Living*," in Treib, *Modern Landscape Architecture*, 201.
 81. Robert Riley, review, "Classic Books: *Landscape for Living* by Garrett Eckbo," *Harvard Design Magazine*, no. 6 (Fall 1998): 76–78.