
THE LANDSCAPE CITY

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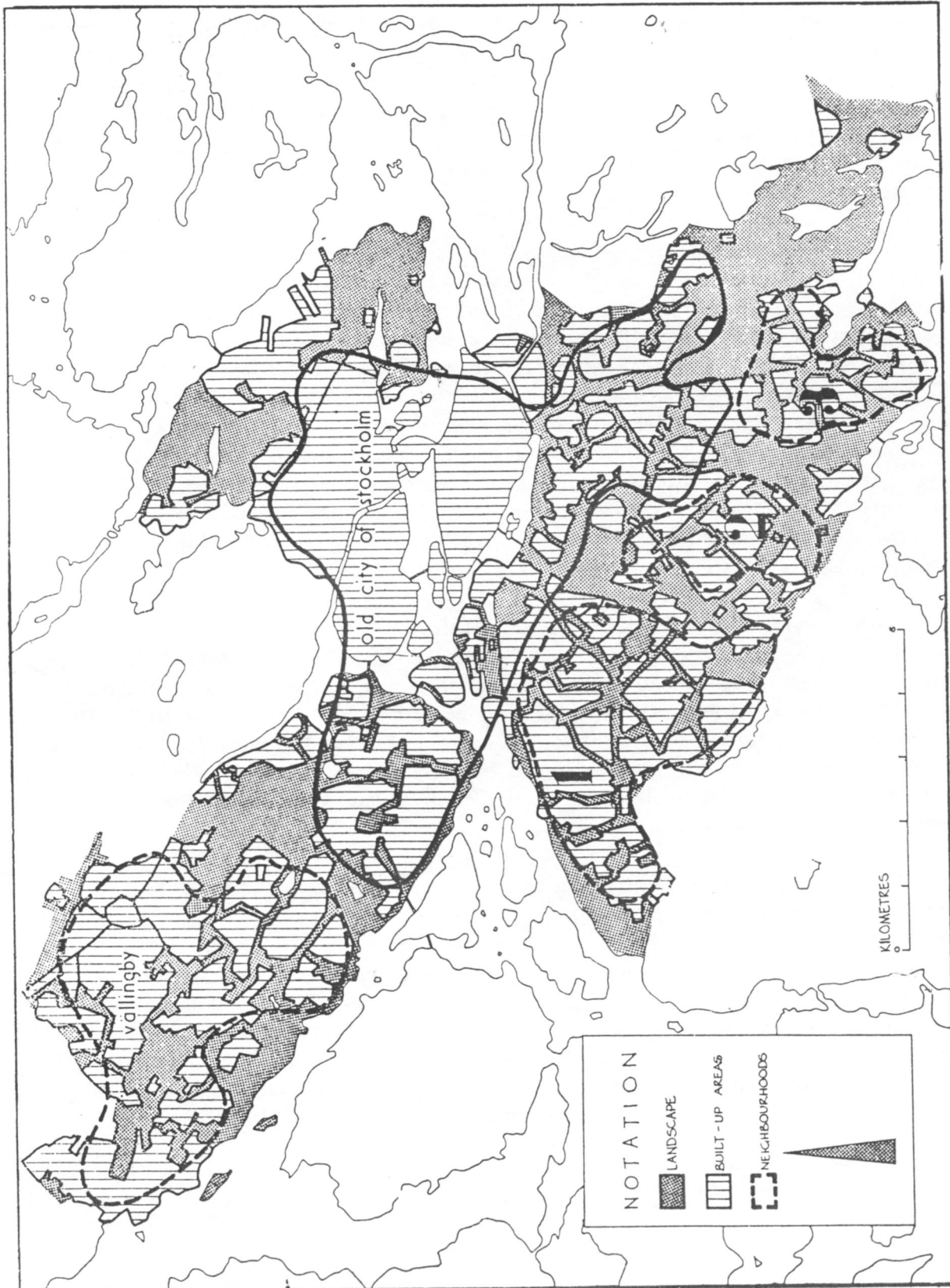
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1. Both the linear city theories and the "garden city" movement have been major influences today. In this article Donald Tomlinson traces the landscape city movement from the growth of the tradition at Bath, England, through its codification by Ebenezer Howard, at the end of the 19th century, to some 20th century examples.

2. The Growth of a Tradition. The Royal Crescent at Bath, designed and built by John Wood the Younger, was completed in 1775 and represented a new conception of civic design. The point of departure stressed is the break from the "inward-looking" civic square to an outward-look towards the open landscape. The next stage in this development is exemplified by Regent's Park, begun in 1812: the prototype of a long line of Victorian "park suburbs." This was followed by the resort-town and then the in-town park schemes. Finally, there comes a stage when this is transferred from middle class development to housing schemes for the working classes backed by the Industrial Philanthropists of the late 19th century--Saltaire (1851), Copley Village (1853), Bournville (1879) and Port Sunlight (1888).

3. The Garden City Movement. It was in 1898 that the tradition became a social code: for it was in that year that Ebenezer Howard published his important book, "Tomorrow: A Peaceful Path to Real Reform." The book was an immediate success. In 1903 Howard formed a Limited Company to finance the first Garden City at Letchworth, outside London. Raymond Unwin and Richard Barry-Parker, its architects set out to make the housing estates at Letchworth deliberately "picturesque"--in the manner of the middle class "park suburbs"--extending this principle to the complete town. In 1919 a second Garden City was begun at Welwyn, and more and more municipal housing estates were built on "garden city" principles. But with the spread of the automobile country roads leading out from the towns were soon lined with ribbon development, and by the early 1930s the Garden City had degenerated into a more formula. Housing layout moved further and further away from the principles of Howard and Unwin.

4. Modern Developments. It was about this time that a new conception of the Garden City appeared. This was the "vertical" Garden City, a concept which largely originated from the visionary projects of Le Corbusier in the 1920s. La Ville Contemporaine (1922) has a relationship with Howard's Garden Cities diagram. The details, of course, are different, but the conception remains the same: notice the satellite towns on the periphery, the emphasis on the central park, and the



Plan for the city of Stockholm. Note green wedges separating built-up areas

extensive use of landscaping. The essential difference is that Le Corbusier envisages a city of skyscrapers and flats, each building widely spaced in open landscape; but his social aims are much the same as those of Howard: "With the aid of modern techniques Mankind must be rehabilitated in conditions of Nature . . . sun, space, light and trees are the essential joys." The social philosophy of Le Corbusier is probably best illustrated in the first Unité d'Habitation building, the controversial Marseilles Experiment. Inside one building he has housed what amounts to a whole suburb: sixteen hundred people, with schools, shops, clinics and other social ancillaries.

5. The Garden City has been most successful, though in a modified form, in Sweden. The Swedes were early exponents of the "satellite" principle, building Sundbyberg (1876) and Nynäshamn (1900) as satellites of Stockholm. Today in Stockholm, we have perhaps the complete example of the Vertical Garden City: a city predominantly of flats, and yet a city of "sun, space, light and trees." Continuous wedges of open space and natural landscape thread their way through the city, dividing it into smaller units. Thus, the Stockholm of the future will "read" not as one large city but as five or more small towns set in open landscape. Only the central core of the city will have what is described as a "metropolitan" character. The new areas of the city will be self-contained satellite towns, not suburbs, and are being laid out on "garden city" principles, with flats of course predominating. (See Figure on page 255).

6. At Tapiola, one of Finland's new towns, the principles of the Landscape City have been taken a stage further. (See *EKISTICS*, 7:40, pp. 140-142). What the architects have set out to do is to "lose" the town in the natural landscape of the site, largely lakeland and the forest. Its buildings are discovered in tight little clusters, and the countryside in between these clusters remains relatively untouched. There are plenty of flats and terraces, so the density is quite high. Thus, at Tapiola the illusion is complete: the town finally "dissolves" altogether, and the landscape becomes once more dominant.

7. Conclusion. The evolution of the Landscape City is the story of the progressive invasion of the town by the landscape. Before the 18th century, towns were still relatively small and compact, and the townsman was never very far removed from the open landscape. Later, as towns expanded and became more numerous, the countryside tended to become more remote and had to be created artificially, in various forms, within the town. In the course of time, a sense of "openness" became almost a requirement in residential planning. The urban traditions of compactness and enclosure begin to break down. In our own century, the idea is universally applied, not on behalf of one class or neighbourhood, but to whole cities.