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Fall 2017 10:00-11:50 T/Th
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LANDSCAPE PERCEPTION: LA 484/584



THE REAL VOYAGE OF DISCOVERY CONSISTS NOT IN SEEKING NEW LANDSCAPES
BUT IN HAVING NEW EYES
Marcel Proust

LANDSCAPE PERCEPTION is an introduction to landscape theory and an historical overview of selected aspects of human-environment relations. The course examines how landscapes are perceived; how that perception is structured, filtered, and focused; and the relationship of landscape perception to landscape design. In addition we will study the development, meaning, and contemporary relevance of landscape archetypes, images, and ideals.

The course is open to Landscape Architecture students in 4th year and above and all graduate students. Priority will be given to graduate students and students in their final year. This class has typically been offered every other year. This is probably the last year it will be offered. Non-majors are most welcome. Class meets Tuesday Thursday 4--5:50 in LA 231.

READINGS: The following syllabus and reading list includes required readings, others will be necessary for your research, and others are for future reference. Required readings (*)

Required: Readings on Canvas * in following outline

Yi-Fu Tuan, *Topophilia*, (N.Y.:Columbia University), 1990 (orig.pub.1974)

Calvino, Italo *Invisible Cities* N.Y.: Harcourt, Brace, Jovanovich, 1974.

Recommended

Schwarzer, Mitchell *Zoomscape: Architecture in Motion and Media* NY: Princeton Architectural Press, 2004

Shepard, Paul *Man in the Landscape: A History View of the Esthetics of Nature*, (Texas A & AM) 1991 (orig. pub. 1967) (on reserve. out of print)

ASSIGNMENTS: There will be an emphasis on written work. Four – five short papers/ projects are required.

TUESDAY	THURSDAY
Sept. 27 Ways of Seeing/Communications QUESTIONNAIRE DISTRIBUTED	Sept. 29 Ethology/Habitat Theory/Life Cycle QUESTIONNAIRE DUE
Oct. 4 Hunters & Hunting Gatherers & Gathering	Oct. 6 Earth Mother/Mother Earth Landscape/Body Landscape as Skin POINT of VIEW DUE
Oct. 11 Religion & Landscape Biblical Landscapes	Oct. 13 Landscape Images & Ideals The Garden
Oct. 18 Learning from Linksland/Golf	Oct. 27 The City INVISIBLES DUE
Oct. 25 Technology/ Transportation	Oct. 30 Travel & Tourism
Nov. 1 “Motion Pictures”	Nov. 3 Communications: Representations Photography
Nov. 8 FILMS Landscape Film Set and Location REVIEW DUE	Nov. 10 FILMS Movie mapping (class exercise)
Nov. 15 Simulations & Replications E - SCAPE	Nov. 17 Landscape & The Contemporary Arts
Nov. 22 Landscape & The Contemporary Arts ARTS DUE	Nov. 24 Thanksgiving NO CLASS
Dec. 2 REVIEW WEEK	Dec. 4 REVIEW WEEK

INTRODUCTION:

"Toto, I have a feeling we're not in Kansas anymore."

The Wizard of Oz

WAYS OF SEEING:

"The landscape and the language are the same, for we ourselves are landscape and the land."
Conrad Aiken

"Landscape Is Not Grammar" Gertrude Stein

"We See What is Behind Our Eyes" Chinese Saying

*Basso, Keith Basso *Wisdom Sits in Places: Landscape and Language Among the Western Apache*, Albuquerque, University of New Mexico Press, 1996

Berger, John *Ways of Seeing*, New York: Viking, 1973.

*Boulding, Kenneth E. *The Image*, Ann Arbor: University of Michigan, 1956, 3-18.

*Courtney, Roger "A Horseman's Eye," in *My Kind of Countryside*, Chicago; Center for American Places: Chicago, 2011. pp. 23-26

Dansereau, Pierre *Inscape and Landscape/The Human Perception of Environment*, Columbia University, 1975, 46-66.

*Fowles, John *Daniel Martin*, New York: Signet, 1977, "The Harvest", 1-10.

*LeGuin, Ursula "Direction of the Road", in *The Wind's Twelve Quarters*, New York: Bantam.

*Meinig, D.W. "The Beholding Eye: Ten Versions of the Same Scene", *Landscape Architecture*, Jan. 1976.

*Tuan, Yi-fu, *Topophilia*, 1-58.

ETHOLOGY & LIFE CYCLE

"Habitat theory postulates that aesthetic pleasure in landscape derives from the observer experiencing an environment favorable to the satisfaction of his biological needs. Prospect-refuge theory postulates that, because the ability to see without being seen is an intermediate step in the satisfaction of many of these needs, the capacity of an environment to ensure the achievement of this becomes more immediate source of aesthetic satisfaction."

Jay Appleton

*Appleton, Jay *The Experience of Landscape*, N. Y.: Wiley, 1975, 48-73.

_____ "Prospects and Refuge, Re-Visited", *Landscape Journal*, Vol. 3., No. 2, 1984, 91-103.

_____ *The Symbolism of Habitat*, Seattle: Univ. of Washington, 1990

* Denis Dutton "A Darwinian Theory of Beauty"

<http://www.youtube.com/watch?v=PktUzdnBqWI>

*Mooallem, Jon, "A Child's Wild Kingdom", *NY Times* May 4. 2013,

Orians, Gordon, "An Ecological and Evolutionary Approach to Landscape Aesthetics", in Penning-Roswell, E.C. & Lowenthal, David, *Landscape Meanings and Values*, London: Allen & Unwin, 1986.

Shepard, Paul *Man in the Landscape*, Chapter 1, "The Eye", Chapter 2: "A Sense of Place"

Spivak, Mayer, "Archetypal Place", *Architectural Forum*, October 1973.

HUNTING AND HUNTERS (CYNEGETICS) GATHERING & GATHERERS

"The human requisite of the natural environment has nothing to do with recreation in the sense of release from work, exercise or challenge as a conquest, esthetics or scenery. It has little to do with "the outdoors" as a hobby or inspirational spectacle. It does have to do with ontogenesis, and is the respondent in events perhaps as essential to human health as good mothering. The exact nature of these feedback connections is still unclear, but some of the lineaments are visible. These are distinct in kind and timing and plug into the life cycle in specific ways. They are the outcome of phylogeny in the terminal phases of species evolution in the middle and upper Pleistocene."

Paul Shepard

"To hunt means to have the land around you like clothing".

Barry Lopez

Laughlin, William S. "Hunting: An Integrating Biobehavior System and Its Evolutionary Importance", *Man the Hunter*, 304-320.

*Ortega y Gasset *Meditations on Hunting*, N.Y.: Scribners, (1985 reprint) 1942.

*Posey, Darrell Addison, "The Science of the Mebengokre," in *Finding Home*, ed. Peter Sauer, Boston: Beacon, 1992, 135-148.

*Shepard, Paul "Place and Human Development," 1974.

_____ *Man in the Landscape*, chap. 6 "Fellow Creatures."

_____ *The Tender Carnivore and the Sacred Game*, N.Y.: Scribners, 1973.

*Turner, Nancy Makepeace "Gathering as the Critical Innovation," *On Becoming Human*, Cambridge: Cambridge University Press, 1981.

Washburn, Sherwood and C. S. Lancaster "The Evolution of Hunting," *Man the Hunter*, R.B. Lee and I. Devour (eds.), Chicago: Aldine, 1968, 293-303.

ANIMALS

"One of the oldest dreams of mankind is to find a dignity that might include all living things".

Barry Lopez

Berger, John "Why Look at Animals," *About Looking*, N.Y.: Pantheon, 1980.

Dubinsky, Stephen *The Covenant of the Wild*, NY: William Morrow, 1992.

*Hoagland, Edward, "Pity Earth's Creatures", *New York Times* March 23, 2013

Lopez, Barry *Of Wolves and Men*, N.Y.: Scribners, 1978.

*_____ *Arctic Dreams*, N.Y.: Scribners, 1986, 188-203.

Price, Jennifer, *Flight Maps*, New York: basic Books, 1999

Shepard, Paul *Traces of an Omnivore*, Washington D.C.: Island Press, 1996.

_____ *The Others: How Animals Made us Human*, Washington D.C.: Island Press, 1996.

Tuan, Yi-Fu *Dominance and Affection: The Making of Pets*, New Haven: Yale, 1984

THE EARTH MOTHER AND MOTHER EARTH

"My young men shall never work. Men who work cannot dream; and wisdom comes to us in dreams. You ask me to plow the ground. Shall I take a knife and tear my mother's breast? Then when I die she will not take me to her bosom to rest. You ask me to dig for stone. Shall I dig under her skin for her bones? then when I die I cannot enter her body to be born again. You ask me to cut grass and make hay and sell it and be rich like white men, but how dare I cut off my mother's hair?"

Mohalla

- Elide, Marcia *Patterns in Comparative Religion*, N.Y.: World Publications, 1963.
- Fabricant, Carole, "Binding and Dressing Nature's Loose Tresses: The Ideology of Augustan Landscape Design", *Studies in Eighteenth-Century Culture*, University of Wisconsin Press, Madison, Vol. 8.1979, 109-135.
- Griffin, Susan *Woman and Nature*, Harper and Row: N.Y., 1978.
- *Hawks, Jaqueta, "A Woman as Great as the Earth", in *The Subversive Science*, Shepard and McKinley (editors), N.Y.: Houghton Mifflin, 1969.
- Holes, Martin "Women and Gardening," *The Story of Gardening* London: Journeyman, 1991, 187-212.
- Merchant, Carolyn *The Death of Nature: Women, Ecology, and the Scientific Revolution*, San Francisco: Harper and Row, 1980.
- Mumford, Lewis *Techniques and Human Development*, N.Y.: Harcourt, Brace, Jovanovich:1967,126-162.
- *Scully, Vincent *The Earth, The Temple and the Gods*, N.Y.: Praeger,1969, 1-7.
- *Shepard, P. *Man in the Landscape*, "The Image of the Garden," Chapter 3.
- * _____ "The Cross-Valley Syndrome," *Landscape*, 10:3, Spring 1961, 4-8.
- *Sunlit, Rebecca, "Tangled Banks and Clear-Cut Examples," in *Storming the Gates of Paradise*, Berkeley: University of California, 2007. pp.275-281.
- Williams, Terry Tempest Williams, *Desert Quartet*, NY: Pantheon, 1995
- "Women Land Design," *Landscape Journal*, Vol. 13:2, 1994.

LANDSCAPE AND RELIGION

"And the land shall not be sold in perpetuity for the land is Mine; for ye are strangers and settlers with me."
Leviticus 25:23

- Elide, Marcia *The Sacred and the Profane*, N. Y.: Harcourt, Brace and World, 1959.
- David, Ellen, Scripture, Culture, and Agriculture*, NY: Cambridge, 2009
- Deuteronomy*, Chapter 17, 23, 27. *Leviticus*, Chapter 25. *Numbers*, Chapter 26
- Dubos, Rene, "Franciscan Conservation and Benedictine Stewardship", from *A God Within*, N.Y.: Scribners, 1972.
- Godley, Roger ed. *This Sacred Earth: Religion, Nature, Environment*, New York: Rutledge, 1996.
- Koran*, Surah 47, 55, 56.
- Sweetly, Mark ed., *Judaism and Ecology: A sourcebook of Readings*, Wyncote, PA: Shomrei Adamah. 1990
- *White, Jr., Lynn, "The Historical Roots of Our Ecological Crisis", *Science*, March 10, 1967, pp. 1203-7.

LANDSCAPE IDEALS

"One thing is clear. The image is built up a result of all past experience of the possessor of the image. Part of the image is the history of the image itself."

Kenneth Boulding

- Clark, Kenneth *Landscape into Art*, N.Y.: Harper & Row, 1976.
- Cosgrove, Denis & Daniels, Stephen eds. *The Iconography of Landscape*, Cambridge: Cambridge, 1988.
- *Eisenberg, Evan *The Ecology of Eden*, N.Y.:Knopf, 1998. Pp. 361-378
- *Fowles, John "Seeing Nature Whole", *Harpers*, November 1979 also in *The Tree*, Boston: Little Brown. 1980.
- Glacken, Clarence *Traces on the Rhodian Shore*, Berkeley: University of California, 1967.
- Schama, Schama, *Landscape and Memory*, NY: Knopf, 1995.
- *Shepard, P. *Man In the Landscape* "A Sense of Place," Chapter 2, 1972.
- * Solnit, Rebecca "Framing the View," in *Savage Dreams*, San Francisco: Sierra Club Books, 1994. pp. 248-267.
- *Tuan, Yi-Fu "Ambiguities in Attitudes Toward Environment," *Annals of the Association of American Geographers*, Vol. 63:4, December 1973.
- *_____ *Topophilia*, 59-105.
- Tunnard, Christopher *A World with a View: An Inquiry into Nature of Scenic Values*, New Haven: Yale, 1978.
- Warnke, Martin *Political Landscape: The Art History of Nature*, Cambridge: Harvard, 1995 chap.3 "From Battlefield to War I Landscape", 53-74.
- "What is Nature Now", *Harvard Design Magazine*, Winter/Spring 2000.

THE GARDEN

"The garden is a formal human recognition in art of the beauty of the forest edge, the amenity of clearings in the forest and the gift of hoofed animals. Hence it is at once an embodiment of history and an objectification of paradise. It is no surprise that its imagery is part of the permanent gallery of the human psyche..."

Paul Shepard

- Balmori, Diana & Morton, Margaret *Transitory Gardens, Uprooted Lives*, New Haven: Yale, 1993
- Finney, Gail "Garden Paradigms in 19th Century Fiction", *Comparative Literature*, 1984, 20-33.
- Francis, Mark & Hester, Randolph eds. *The Meaning of Gardens*, Cambridge:MIT, 1990.
- Helphand, Kenneth I. "Agriculture's Art, The Garden", *Landscape Architecture*, Vol. 74:3, 1984, 60-63.
- *---- *Defiant Gardens: Making Gardens in Wartime*, San Antonio: Trinity University Press, 2006. (Chapters 1 & 7)
- See bibliographies from History of Landscape Architecture (ArH 477-78)
- Hunt, John Dixon, *Greater Perfections: The Practice of Garden Theory*, Philadelphia: University of Pennsylvania, 2000.
- Jackson, J. B. "Nearer than Eden" and "Gardens to Decipher and Gardens to Admire," in *The Necessity of Ruins*, Amherst: University of Massachusetts, 1980.
- Jeffries, Richard "The Great Forest", 1885.
- Marx, Leo *The Machine in the Garden*, N.Y.: Oxford, 1964.
- McClung, William *The Architecture of Paradise*, Berkeley: University of California, 1983.
- Pollan, Michael *Second Nature*, N.Y. Atlantic Monthly, 1991.
- *-----"Weeds are Us," *New York Times Magazine*, Nov. 13, 1989.
- *Riley, Robert B. "From Sacred Grove to Disney World: The Search for Garden Meaning," *Landscape Journal*, Vol. 7:2, 1988, 136-147.
- Solomon, Barbara Stauffacher *Green Architecture and the Agrarian Garden*, N.Y.:Rizzoli, 1988.
- *Shepard, Paul *Man in the Landscape*, Chap. 3 "The Image of the Garden."
- *Tuan, Yi-Fu *Topophilia*, 113-128.
- Williams, Raymond *The Country and the City*, N.Y.: Oxford University, 1973.

GOLF

"The true links were molded by divine hands. Links-land, the fine grasses, the wind-made bunkers that defy imitation, the exquisite contours that refuse to be sculptured by hand -- all were given lavishly by divine dispensation to the British."

Robert Hunter

Cornish, Geoffrey and Ronald Whitten *The Golf Course*, N.Y.: Rutledge, 1981.

*Helphand, Kenneth, "Learning from Linksland," *Landscape Journal*, Vol.14:1(Spring 1995), 74-86.

Hunter, Robert *The Links*, N. Y.: Scribner, 1926.

Liebs, Chester, "Miniature Golf Courses," in *Main St. to Miracle Mile*, Boston: Little Brown, 1985, 137-152.

Ward-Thomas, Pat, et. al., *The World Atlas of Golf*, London: Mitchell Beazley, 1976.

LANDSCAPE IMAGES AND IDEALS: THE CITY

"When a man rides a long time through wild regions he feels the desire for a city."

Italo Calvino, *Invisible Cities*

Benjamin, Walter, *Reflections*, N.Y.:Harcourt, Brace & Jovanovich, 1978.

*Calvino, Italo *Invisible Cities* N.Y.: Harcourt, Brace, Jovanovich, 1974.

*Eisenberg, Evan "The Urban Animal," *The Ecology of Eden*, N.Y.:Knopf, 1998. 361-378

*Ingersoll, Richard, *Sprawltown: Looking for the City on its Edges*, N.Y. Princeton Architectural Press, 2006. pp. 12-16

Kostof, Spiro, *The City Shaped*, Boston: Bullfinch, 1991.

Kotkin, Joel, *The City: A Global History*, New York: Modern Library, 2005,

Lynch, Kevin *The Image of the City*, M.I.T.: Cambridge, 1960.

Norberg-Schulz, Christian, *Genius Loci*, N.Y.:Rizzoli, 1981.

_____, *Existence, Space and Architecture*, N.Y.: Praeger, 1971.

Pike, Burton, *The Image of the City in Modern Literature*, Princeton: Princeton University Press, 1981.

*Tuan, Yi-Fu, *Topophilia*, 129-245.

TECHNOLOGY

"I have seen
The old Gods go
And the new Gods come.
Day by day
And year by year
The idols fall
And the idols rise.
Today
I worship the hammer".

Carl Sandberg," The Hammer," 1910

Giedion, Siegfried *Mechanization Takes Command*, N.Y.: Norton, 1969.

"Infrastructure as Landscape Landscape as Infrastructure," *Places*, Vol.10:3, 1996

*Jeffries, Richard "The Great Snow", 1885.

Thayer, Robert *Gray World, Green Heart: Technology, Nature, and the Sustainable Landscape*, N.Y.:Wiley, 1994

White, Richard , *The Organic Machine: The Remaking of the Columbia River*, N.Y.: Hill & Wang. 1995

* Williams, Rosalind *Notes on the Underground*, Cambridge: MIT, 1990. Pp. 83-97.

TRANSPORTATION AND TRAVEL

"We declare that the world's wonder has been enriched by a fresh beauty; the beauty of speed. A racing car with its trunk adorned by great exhaust pipes like snaked with an explosive breath ...A roaring car that seems to be driving under shrapnel, is more beautiful than "the Victory of Samothrace" ...We stand on the far promontory of centuries! ...What is the use of looking behind us, since our task is to smash the mysterious portals of the impossible? Time and space died yesterday. We live already in the absolute, since we have already created the eternal omnipresent speed.

"A Manifesto of Italian Futurism" (1909)

Appleyard, Lynch, Meyer *The View from the Road*, Cambridge: M.I.T., 1964.

Dumpelmann, Sonia, *Flights of Imagination*, Charlottesville, University of Virginia, 2014.

*Jackson, J.B. "The Abstract World of the Hot-Rodder," *Landscape*, Winter 1957.

*Maeterlinck, Maurice "In an Automobile," *The Double Garden*, 1885.

*Schivelbusch, W. "Panoramic Travel," in *The Railway Journey*, N.Y.:Urizen, 1977, 57-82.

*Schwarzer, Mitchell, *Zoomscape*, pp. 30-163.

*"On Google Earth" Mark Dorian in *Seeing from Above: The Aerial View in Visual Culture* ed. Mark Dorrian & Frederic Pousin, London: I.B. Tauris, 2013. pp. 290-307

* Egan Timothy, "Grand Tour of the Self" NY Times Nov. 21, 2014.

http://www.nytimes.com/2014/11/22/opinion/timothy-egan-grand-tour-of-the-self.html?smid=nytcore-iphone-share&smprod=nytcore-iphone&_r=0

TRAVEL AND TOURISM

"So my contribution to the education of my students was simply this: I taught them how to be alert and enthusiastic tourists."

J.B. Jackson," Learning about Landscapes"

Bonami, Francesco, *Universal Experience: Art, Life, and the Tourist's Eye*,
Chicago: Museum of Contemporary Art, 2005.

Boorstin, Daniel *The Image: A Guide to Pseudo-Events in America*, New York: Atheneum, 1971, Chapter 3, "Traveler to Tourist: The Lost Art of Travel".

Diller + Scofidio *Back to the Front: Tourisms of War*, N.Y. Princeton Architectural Press, 1994.

* Dobb, Edwin "Where the Good begins: Notes on the art of modern travel," *Harper's*, July 1998, 59-66.

Fussell, Paul *Abroad: British Literary Traveling Between the Wars*, Oxford University Press, 1980, 37-50.

Lippard, Lucy, *The Lure of the Local*, New York: New Press, 1997.

_____*On the Beaten Track: Tourism, Art, and Place*, New York: New Press, 1999.

Lofgren, Orvar, *On Holiday: A History of Vacations*, Berkeley: University of California, 1999.

Jackson, J.B. "Learning about Landscapes," in *The Necessity for Ruins*, Amherst: University of Massachusetts, 1980.

Jakle, John *The Tourist*, Lincoln: University of Nebraska, 1985.

* Kincaid, Jamaica *A Small Place* NY: Penguin, 1988. 3-19.

MacCannell, Dean *The Tourist: A New Theory of the Leisure Class*, N.Y.: Schocken, 1975.

*Shepard, Paul *Man in the Landscape*, Chap. 4, "The Itinerant Eye"

Turner, Louis and John Ash *The Golden Hordes: International Tourism and the Pleasure Periphery*, London: Constable, 1975.

LANDSCAPE AND MODERNISM

"On or about December 1910 human nature changed." Virginia Woolf

"Eye minded is modern minded" Frank Lloyd Wright

*Berger, John, "The Moment of Cubism," *The Look of Things*, New York: Viking Press, 1974, 133-162.

*Berman, Marshall, "Modernism in the Streets," in *All That is Solid Melts into Air*, New York: George Borchardt. pp. 148-171.

Duffy, Enda, *The Speed Handbook: Velocity, Pleasure, Modernism*, Durham: Duke, 2009.

Turner, Frederick, "Escape From Modernism: Technology & The Future of the Imagination," *Harpers*, Nov. 1984. 47-55.

COMMUNICATIONS

"Where is "@" at?"

Kathy High

Boorstin, Daniel *The Americans: The Democratic Experience*, N.Y.: Vintage, 1974, Part Five, "Leveling Time and Places," Part Six, "Mass Producing the Moment."

*Braudy, Leo "A Short History of the Visual," *The World in a Frame*, Garden City: Anchor, 1976.

"Cyberhood vs. Neighborhood" *Utne Reader*, No. 68, 1995, 52-75.

Deitch, Jeffrey & Friedman, Dan *Artificial Nature*, Athens: Deste Foundation for Contemporary Art, 1990

Hardison, O.B. *Disappearing Through the Skylight: Culture and Technology in the Twentieth Century*, N.Y. Viking, 1991.

Mensvoort, Koert Van & Grievink, Hendrick-Jan, eds., *Next Nature*, Barcelona/New York: Actar, 2011.

* <http://www.nextnature.net/>

*Johnson, Hildegard "The Framed Landscape," *Landscape*, Vol. 23:2, 1979, 26-32.

*Krieger, Martin "Up the Plastic Tree," *Landscape Architecture*, July 1973.

McLuhan, Marshall & Fiore, Quentin *The Medium is the Massage*, N.Y.:Random House, 1967.

*"Media and the city," *Places* Vol 18:2 (articles by Strickland, Scherr, McCullough) 2006.

(<http://places.designobserver.com/toc.html?issue=637>)

Mitchel, William *City of Bits*, Cambridge: MIT 1995

_____ *e-topia*, Cambridge: MIT, 1999

*Shepard, Paul "Ugly is Better," 1974.

Wired Magazine

PHOTOGRAPHY AND TV

"If there can be a better way for the real world to include the one of images, it will require an ecology not only of real things but of images as well."

Susan Sontag, *On Photography*, 1977

Adatto, Kiku *Picture Perfect: the Art and Artifice of Public Image Making*, NY: Basic Books, 1993.

chapter 4 "Exposed Images: Image Consciousness in Art Photography and Popular Culture," 94-123

Benjamin, Walter "The Work of Art in the Age of Mechanical Reproduction," in *Marxism and Art*, Lany and Williams (editors), N.Y.: David McKay, 1972, 281-303.

Berger, John *Ways of Seeing*, N.Y.: Viking, 1972.

Bright, Deborah, "Of Mother Nature and Marlboro Men: An Inquiry into the Nature of Landscape Photography," *Exposure* 23:4, 1985.

Fowles, John, Essay in *Land* by Fay Godwin, London: Heinemann, 1985.

*Helphand, Kenneth I., "The Bicycle Kodak," *Environmental Review*, 4:3, 1981, 24-33.

-----"Viewfinder: Toward a Common Landscape Vision," *Landscape Architecture*, May 1979.

Judson, William *American Landscape Video: The Electronic Grove*, Pittsburg: Carnegie Museum of Art, 1988.

*Jussim, Estelle and Elizabeth Lindquist-Cock *Landscape as Photograph*, New Haven: Yale, 1985.

"Landscape as Television & Popular Culture," *Landscape Research*, Vol. 12:3, 1987.

*Schwarzer, Mitchell, *Zoomscape*, pp. 164-305.

Stephen Shore, *The Nature of Photographs*, Baltimore: Johns Hopkins, 1998

Sontag, Susan, *On Photography*, N.Y.: Farrar, Straus and Giroux, 1977.

<http://www.thirdview.org/3v/home/index.html>

LANDSCAPE FILMS

"The time of the image has come" Abel Gance, 1920

"Architecture and Film," *Architectural Design Profile* No. 112, 1994

Ball, Edward, "The Cinematic City," *Metropolis*, April 1987.

* Helphand, Kenneth "Landscape Films," *Landscape Journal*, Vol. 5:1, Spring, 1986.

----- "Battlefields & Dreamfields: The Landscape of Recent American Film," *Oregon Humanities*, 1990, 18-21.

* ---- "Set and Location: Garden and Film," in *Representing the Designed Landscape* ed. Marc Treib, London: Taylor & Francis, 2008

*MacDonald, Scott *The Garden in the Machine*, Berkeley: University of California, 2001. (selections)

Rushdie, Salman "Out of Kansas," *The New Yorker*, May 11, 1992. 93-103.

Sanders, James *Celluloid Skyline*, New York: Knopf, 2002.

Vogel, Amos *Film as a Subversive Art*, N.Y.: Random House, 1974.

Webb, Michael, "The City in Film," *Design Quarterly*, 1987

LANDSCAPE AND CONTEMPORARY ARTS

*Beardsley, John *Earthworks and Beyond*, N.Y.: Abbeville Press, 1998.

Brown, Brenda ed. "Eco-Revelatory Design: Nature Constructed/ Nature Revealed," *Landscape Journal*, 1998.

Hayden Dolores, *The Power of Place*, MIT 1995

Helphand, Kenneth, "Flags over Greensward," *Landscape Architecture*, 95:6, 126-135. May 2005.

_____ "Hortus Ludens: Cornerstone Garden Festival," *Landscape Architecture*, 95:2. Feb. 2005.

_____ "Nature Aroused," *Landscape Architecture*, Vol. 93:1, 68-77. Jan. 2003

Johnson, Jory & Johnston, Douglas, "Nature Constructed: Ecological Design and Public Understanding," *Orion*, 12:1 1993, 16-26.

*Smithson, Robert, "Frederick Law Olmsted and the Dialectical Landscape", *The Writings of Robert Smithson*, Nancy Holt (ed.), N.Y.: NY University, 1979.

*"Where is Nature Now," *Harvard Design Magazine*. 2000.

Weilacher, Udo *Between Landscape Architecture and Land Art*. Basel: Birkhauser, 1996.

Tiberghien, Gilles A., *Land Art*, N.Y.: Princeton Architectural Press, 1995.

