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Landscape was an established

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genre in the eastern art tradition by 4th century AD, but in the western art world, landscape painting as an independent genre began only after the era of Renaissance art. Prior to that, the scenery acted merely as a background for human activity. Netherlands was one of the first places in which landscape art became popular and the Dutch Golden Age (spanning the 17th ...

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The sun is setting behind the Coniston Fells, with Dow Crag (well known to climbers) and the

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Old Man of Coniston prominent.
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volume filled with rare images draws on a variety of sources to explore the history of written language. BOMC & QPB Alt. Reader's Subscription Main.

A pioneering exploration of the roots of our attitudes toward nature, Paul Shepard's most seminal work is as challenging and provocative today as when it first appeared in 1967. *Man in the Landscape* was among the first books of a new genre that has elucidated the ideas, beliefs, and images that lie behind our modern destruction and conservation of the natural world. Departing from the traditional study of land use as a history of technology, this book explores the emergence of modern attitudes in literature, art, and

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architecture--their evolutionary past and their taproot in European and Mediterranean cultures. With humor and wit, Shepard considers the influence of Christianity on ideas of nature, the absence of an ethic of nature in modern philosophy, and the obsessive themes of dominance and control as elements of the modern mind. In his discussions of the exploration of the American West, the establishment of the first national parks, and the reactions of pioneers to their totally new habitat, he identifies the transport of traditional imagery into new places as a sort of cultural baggage.

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Geoffrey Jellicoe has long been regarded internationally as the pre-eminent landscape architect of our time. The recipient of many honors, including a knighthood, he now ranks among the century's leading artists in any medium. His working career spans more than six decades, and embraces a truly staggering variety of landscapes and gardens. Project by project, this authoritative monograph examines the definitive canon of Jellicoe's work. Divided into three major sections, the book chronicles Jellicoe's progress towards his remarkable late flowering after 1964, when he finally freed himself from the demands of running a formal

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practice to concentrate on developing his own unique vision and philosophy of man's relationship to his environment.

The author's introduction provides an invaluable guide to the underlying vocabulary and idioms of Jellicoe's work: water, viewpoints, axes, paths, routes, groves, landmarks, secret gardens, elevation and gradation. Over fifty projects, both planned and fully realized, are described in detail, often with a preamble by the author, followed by Jellicoe's own comments, either drawn from his own unpublished papers or from his classic texts on landscape design. The projects include his masterworks: Shute House, Sutton Place, the Moody Gardens and the Atlanta Historical Gardens. Several

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complete designs have been specially photographed by Hugh Palmer to show the development of Geoffrey Jellicoe's work over years of growth and change, notably at Ditchley, St. Paul's Walden Bury and Shute. Where available, Geoffrey Jellicoe's own plans have been reprinted in full color, some on 6-page foldouts; many of these have never been reproduced in book form before. Michael Spens has enjoyed the benefit of considerable assistance from Geoffrey Jellicoe, whose own contribution to the book has been substantial. As a survey of the work of the century's foremost landscape architect, this volume is as important a contribution to the literature of landscape and garden

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design as his own The Landscape of Man, also published by Thames and Hudson.

Argues that much of what surrounds Americans is depressing, ugly, and unhealthy; and traces America's evolution from a land of village commons to a man-made landscape that ignores nature and human needs.

The San Francisco Bay can be viewed as a geographic paradox: a place and a void. The collective Bay (composed of San Francisco Bay, San Pablo Bay, and Suisun Bay) both unites and divides the community of the Bay Area, giving identity to the region while separating its populace. The Bay is a backspace, where hardened

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surfaces of the industrial city crumble into the water--as well as a shorefront, with designed parks and recreational marinas. It is intensely visited in some areas and nearly inaccessible in others; its beauty is acclaimed, its dumping grounds unparalleled. Its sparkling water is refreshed from Sierra snowmelt, its sewer outfalls and urban runoff robust. Once intensely militarized, it is now, just as intensely, demilitarized. In a sense, the Bay is a natural entity, borne of great rivers draining the entire Central Valley of California, however, every inch of its shoreline today is the product of human activity, by either intent or incident.

This important new work--the first

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of its kind--focuses on the distribution patterns of landscape elements or ecosystems; the flows of animals, plants, energy, mineral nutrients and water; and the ecological changes in the landscape over time. Includes over 1,200 references from current ecology, geography, forestry, and wildlife biology literature.

Twenty-two essays that provide a forum for assessing the tenets, accomplishments and limits of modernism in landscape architecture and for formulating ideas about possible directions for the future of the discipline These twenty-two essays provide a rich forum for assessing the tenets, accomplishments, and limits of modernism in landscape

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architecture and for formulating ideas about possible directions for the future of the discipline. During the 1930s Garrett Eckbo, Dan Kiley, and James Rose began to integrate modernist architectural ideas into their work and to design a landscape more in accord with the life and sensibilities of their time. Together with Thomas Church, whose gardens provided the setting for California living, they laid the foundations for a modern American landscape design. This first critical assessment of modern landscape architecture brings together seminal articles from the 1930s and 1940s by Eckbo, Kiley, Rose, Fletcher Steele, and Christopher Tunnard, and includes contributions by contemporary

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writers and designers such as Peirce Lewis, Catherine Howett, John Dixon Hunt, Peter Walker, and Martha Schwartz who examine the historical and cultural framework within which modern landscape designers have worked. There are also essays by Lance Neckar, Reuben Rainey, Gregg Bleam, Michael Laurie, and Marc Treib that discuss the designs and legacy of the Americans Tunnard, Eckbo, Church, Kiley, and Robert Irwin. Doroth é e Imbert takes up Pierre-Emile Legrain and French modernist gardens of the 1920s, and Thorbj ö rn Andersson reviews experiments with stylized naturalism developed by Erik Glemme and others in the Stockholm park system.

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Explore exciting options for a career in landscape architecture. Blending aesthetics and environmental consciousness, landscape architecture is one of the fastest growing fields, according to the US Department of Labor. Becoming a Landscape Architect gives you a comprehensive survey of the field as it is practiced today, and explains how to get started and how to succeed in this exciting, creative, and in-demand profession. Featuring more than thirty-five interviews with leading landscape architects and more than 250 illustrations, the guide covers everything an aspiring landscape architect needs to know- from education and training, design specialties, and work settings to

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preparing an effective portfolio and finding a job in residential, ecological, commercial, and parks design. Complete guide to the profession of landscape architecture, one of today's fastest growing fields More than thirty-five interviews with leading landscape designers and educators give you an idea of what it's really like to work as a landscape architect Over 250 striking illustrations and a lively interior make the book visually appealing as well as informative Explains different educational paths and their prerequisites and requirements Author Kelleann Foster is Associate Professor and Assistant Department Head, Department of Landscape Architecture, Pennsylvania State

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