



THE EYE IS A DOOR

Landscape, Photography, and the Art of Discovery

ANNE WHISTON SPIRN

2014

The Eye Is a Door: Landscape, Photography, and the Art of Discovery

More than 60,000 visits from around the world to the Sensing Place website, increasing by 19,000 in the past year alone,
MIT Open Courseware Portal, 2011

“Generates an unprecedented dynamic dialogue between author and reader.”

Landscape Journal

“Spirn’s new book is both beautiful to look at and enlightening to read She draws attention to the potential for design, both for good and for bad purposes. She points us towards the stories that surround us and the patterns which envelop us. In short, she makes us see again.... few people have been able to so consistently produce work that changes the lives of people throughout the world. Her ability to direct our attention to that which is both invisible and right before us ... is unparalleled.”

CHRIS AIKEN, Choreographer, Director of MFA Program, Smith College

The book’s topics are central to design: landscape’s stories and the sense of place; lights of day, in season, in place; what color tells; significant detail; the art of visual thinking. There is a growing interest in the practice of design and art as a form of research; *The Eye Is a Door* contributes to this discussion as does my course, *Sensing Place: Photography as Inquiry*, which was an incubator for the book.

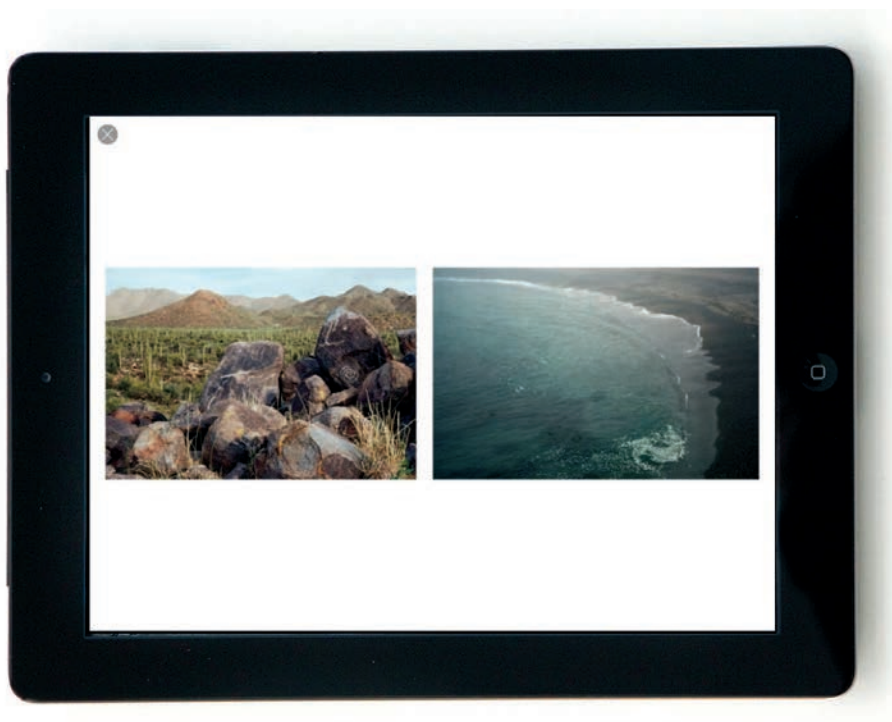
The Eye Is a Door invites the reader to see more acutely and to explore the practice of photography as a tool of discovery. Why a door and not a window? A window is something to look through, but a doorway is to pass through; crossing a threshold, one enters a new place. To see, to really see, is to open a door. To pass through that door is to arrive at a new understanding. Thus the titles of the book’s three parts: Threshold (an essay of photographs), The Open Door (an essay of words), and Passage (an essay of photographs).

The Eye Is a Door is an original e-book. The book’s photographs are the subject of a major exhibition at the Smith College Museum of Art from January–August 2014, complemented by an across-the-curriculum program on photography, landscape, and the art of visual thinking, which is recorded on www.theeyeisadoor.com. The exhibit is traveling to other venues.

SPONSORS

National Endowment for the Arts
John Simon Guggenheim Foundation
University of Pennsylvania
Massachusetts Institute of Technology
Smith College Museum of Art

Left Publishing the *The Eye Is a Door* as an e-book made possible the low price of \$4.99



I designed the e-book to permit a new way of reading images and words.

Left In the e-book, photographs can be viewed singly, in pairs, or in photo essays as a sequence of paired images.

Right (above) In the e-book, a single image can appear at different points in the text. Click on the red square and the image appears; click again and it disappears.

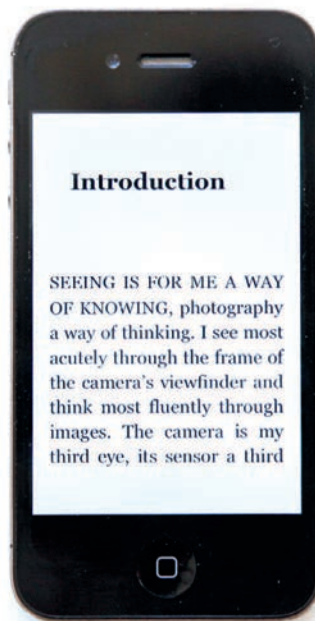
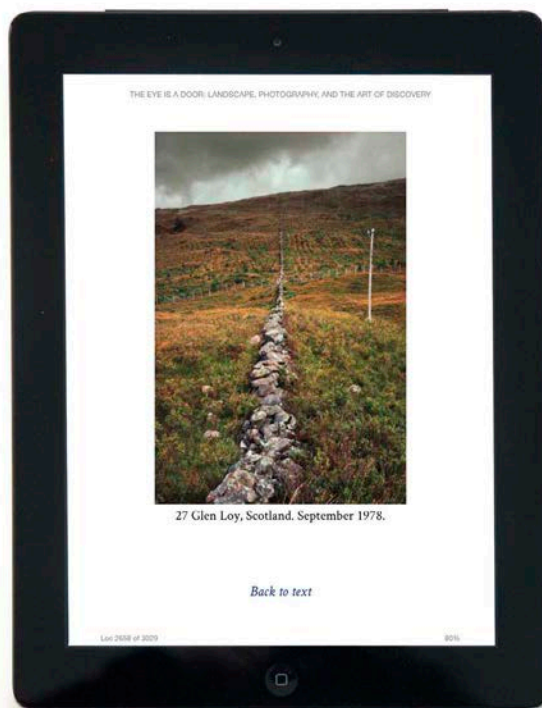
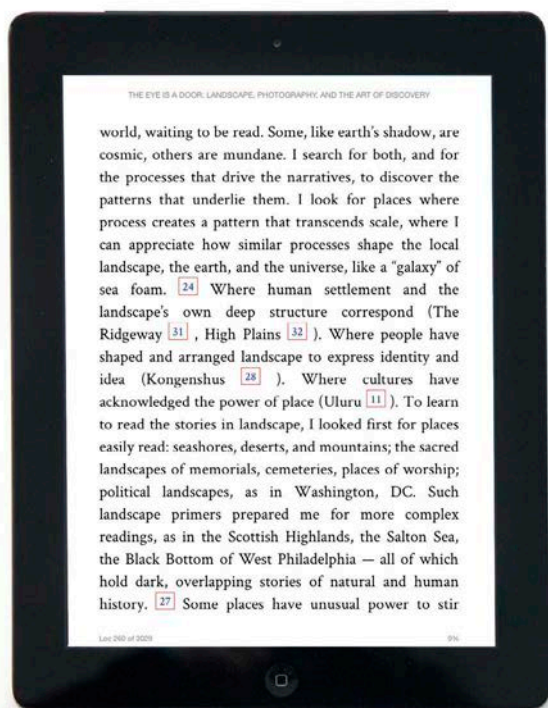
Right (below) The e-book can be read on multiple platforms, from smart phone to tablet to computer. Here, shown on an iPhone.

The Eye Is a Door: The E-Book

The Eye Is a Door is an interplay of images and words. The book's two photographic essays embrace a central text of short chapters. The first visual essay explores the sense of place. The second, which concludes the book, contains more complex photographic pairings that plot a sequence of ideas, an argument for a language of landscape. Eight chapters of text are a counterpoint to the photo essays. Images and words correspond, but a single photograph represents more than a single idea or story, and each photographic pair and sequence of pairs has its own logic.

Designing *The Eye Is a Door* as an e-book permitted a fluid relationship between image and text, where neither dominates the other. The reader encounters the same image within the context of both visual and verbal essays, and a single image may appear in the text at several different points. Rather than paging back and forth, simply touch an icon at the end of a sentence, and the associated image fills the screen. Touch again and return to the text. A new kind of reading. There are additional advantages to the e-book. Move directly from text or image, through embedded links, to referenced websites. Customize font type and size with "reflowable" text. Since *The Eye Is a Door* has reflowable text rather than a fixed format, it works well on a smart phone, easily carried as a reference in the field.

With its many color photographs, a print edition of *The Eye Is a Door* would have been priced beyond the reach of many readers. As an e-book, it is priced at \$4.99.





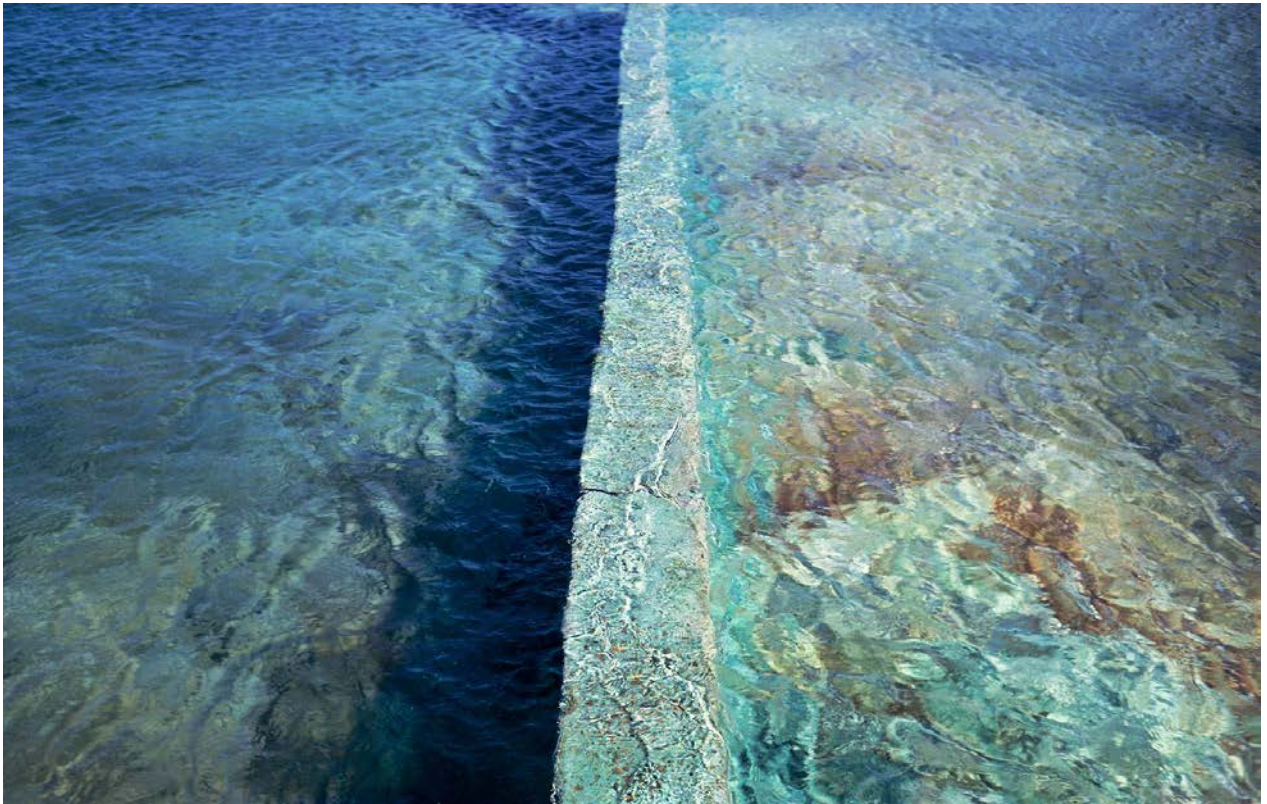


Above This ditch transformed an entire landscape. Where there was once water, there is now grass.

Left Significant details are clues to deciphering landscapes of place as products of human design and geological and cosmic forces.

The Eye Is a Door explores visual thinking as an art of pattern-seeking, of culling the significant from a welter of the irrelevant or peripheral. Significant detail, alone and in combination, exposes a larger pattern. I look around, alert for anomalies—things out of place or from another time, a break in pattern, clues to a hidden order or a meaning overlooked. Photographers seek significant detail as metaphor to stand for a larger whole, to hint at the deeper meaning beneath the surface, to tell a story. So do designers.

“*The Eye Is a Door* begins a new conversation in a time of artistic volatility when media are being invented, redefined, and combined. Anne Whiston Spirn speaks to us in a unique and magical convergence of images and words seen from an entirely new perspective, and invites us to join the conversation. I promise you, it is not one to miss.” **WILL STEACY**, photographer, 2011 PDN 30 under 30



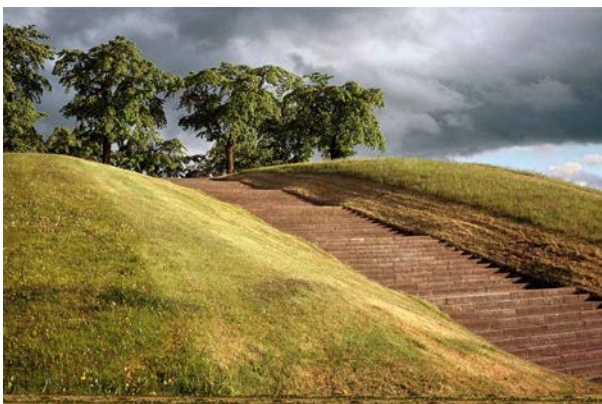
Above To design a dialogue of natural process and built form.

Right Argument: landscape is a form of language through which places can be read and designed to ensure survival, serve human purpose and express ideas.

Visual thinking is an art of pattern-seeking, of culling the significant from a welter of the irrelevant or peripheral. Significant detail, alone and in combination, exposes a larger pattern. I look around, alert for anomalies—things out of place or from another time, a break in pattern, clues to a hidden order or a meaning overlooked. Photographers seek significant detail as metaphor to stand for a larger whole, to hint at the deeper meaning beneath the surface, to tell a story. So do designers.

“Spirn shows readers how to make thinking with photographs a do-able, teachable skill. Everyone who works with photographs, no matter how experienced they are, will come away from the book with new ideas and sensitivities.”

HOWARD S. BECKER, sociologist, author of *Telling About Society*

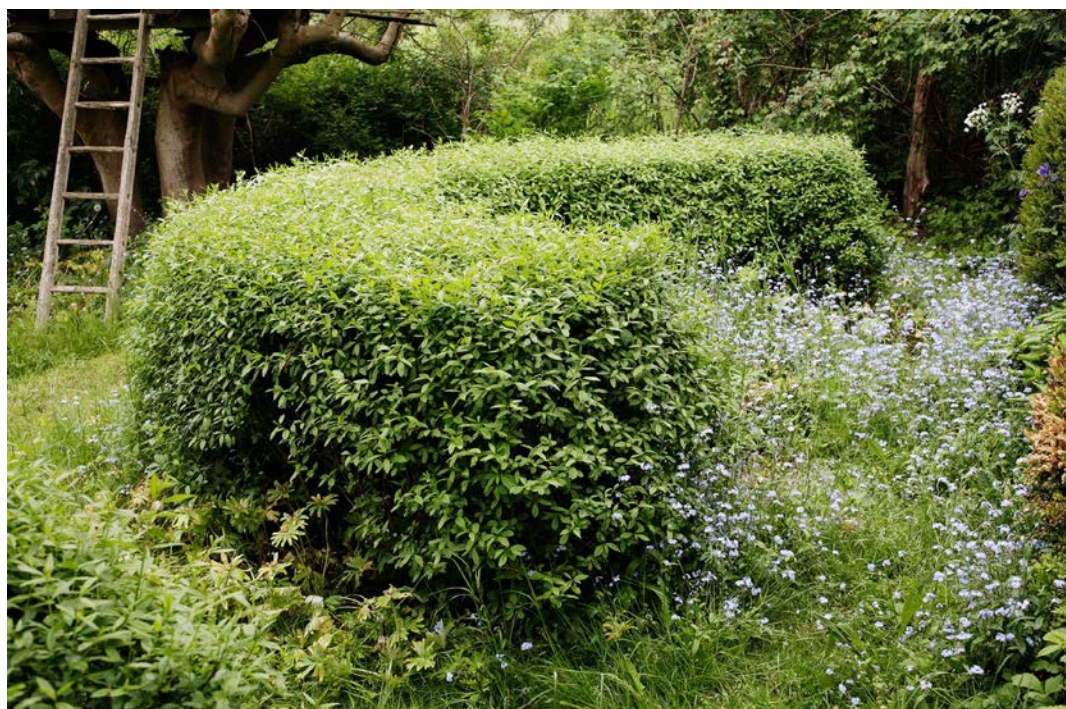




Marnas, a design manifesto in the form of a garden by Sven-Ingvar Andersson.

For every person, the eye is a door. What one finds beyond that door depends on what is there, and what one has the skill to see, but also on what one wants to understand. Beyond my own eye's door are landscapes, the stories they tell, and the ideas they embody. I pass through the eye's door and see: that the natural and the human are one, continuous not separate, landscape a mutual shaping of people and place and a form of language born out of living, a language with which to tell new stories and to envision how to adapt human settlements in life-sustaining ways.

"A series of clear essays and suites of superb photographs ... an aid to understanding and living intensely." **LAURIE OLIN**, founder of OLIN



The Promise and Problems of the Visual E-Book:

Call for an Alliance between Authors and Librarians

Anne Whiston Spire, Massachusetts Institute of Technology
Ann Baird Whiteside, Harvard University

Abstract—This article explores the state of libraries and authorship in response to the evolving landscape of electronic books. The authors discuss the topic through a conversation about the choice to self-publish an electronic book in the visual arts. Issues such as the primacy of the image as argument for research in design and the visual arts, the availability of e-books to libraries, the influence of publishers on the e-book medium and market, and implications for libraries and collection development are considered.

INTRODUCTION

Research and scholarship in the visual arts and design fields requires extensive use of images in order to make arguments about theory and practice. However, the cost of publishing the products of such investigations in the form of printed books and articles is quite high, and, despite digital technology, continues to be expensive. Those costs are passed on to consumers: libraries, students, faculty, and other readers.

Anne Whiston Spire recently produced an original e-book about seeing as a way of knowing and photography as a way of thinking: *The Eye Is a Door: Landscape, Photography, and the Art of Discovery* (Wolfree Press, 2014) (Figure 1). This publication is the result of Anne's desire to find a new way to publish heavily illustrated books, make them rich and useful to scholars, and make them affordable. In October 2010, she attended the symposium *Why Books?* held at the Radcliffe Institute for Advanced Study at Harvard University, and, in 2011, she applied for an internal grant at Massachusetts Institute of Technology (MIT) to explore and develop prototypes for richly illustrated e-books. The project was conceived in three parts: creating three prototypes

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Figure 4. The second pair in a series of 13 pairs of photographs that, in sequence, make a visual argument for a language of landscape. From "Pavilion," a photo essay in Spire, *The Eye Is a Door*, viewed on an iPad. Many e-book readers permit the reader to switch between horizontal and vertical views. Please see the online edition of *Art Documentation* for a color version of this image.

nature of the book's ideas and structure. I wanted to experiment with the opportunities the digital medium affords to transform the reading experience itself. Imagine being able to call up images referenced in the text with a simple tap on an icon. Tap the screen, and the image appears, tap again, and it vanishes (Figure 5, Figure 6). That function alone transforms the reading experience. Your eye rests, undistracted, on the image, then returns to the text. No flicking back and forth between different pages, sticking your finger in two parts of the book when an image is referred to more than once. E-books also afford the potential for seamless movement between the book and the web. *The Eye Is a Door* cites works by other photographers, whose images appear in the e-book itself. Tapping on the caption takes the reader directly to that photographer's website; tap again and return to the book. *The Eye Is a Door* website (<http://www.theeyeisadoor.com>) hosts features that complement the e-book, such as a journey via Google Earth to places depicted in the photographs, where the reader can explore the place on his/her own. Reflowable text is another feature made possible by e-books, the fact that you can change the size of the font and choose the font that is easiest on your eye. You can also select a black or white background. But reflowable text does not permit a fixed layout. For designers, control of the book's




by Anne Whiston Spire

It was late in 2010, and I had just gotten bad news about my manuscript for *The Eye Is a Door: Landscape, Photography, and the Art of Discovery*. My publisher had asked two people to review it. One, a photographer, admitted the images but wanted no words from the artist. The other, a scholar of visual culture, thought the images "rich" and "provocative" but recommended a more academic text. Perplexed by this mixed response and daunted by the high cost of printing the book's color photographs, the publisher deemed its market too uncertain and rejected it.

The publisher had been encouraging at first, but even then, the terms were daunting. To offset printing costs, they would demand a 40,000 subsidy from the author (a common requirement for richly illustrated books), yet the book would still cost \$60 in hardcover. At that price, it would not reach the readership my previous books had enjoyed. A few weeks later, I attended "Why Books?" a symposium at the Radcliffe Institute that examined the fate of the print book in a digital age. Listening to the speakers, I was struck by their focus on words—and neglect of visual images—as a medium of thought. The printed book was an extraordinary invention, which advanced the sharing of knowledge, but the economics of print publishing had stifled the dissemination of the visual argument, where ideas are embodied in, and expressed through, images. Could the e-book hold a solution to this?


conundrum? The technology was there. The first iPad had been released rather than just. Color on its high-resolution screen was gorgeous, nothing like the dull black and white screen of the Kindle. The iPad, and the tablets that soon followed, greatly expanded the audience for the illustrated e-book. I left the symposium determined to explore the potential of this medium and decided to publish *The Eye Is a Door* as an original e-book, setting the price at \$4.99, a cost that even a struggling student could afford. *The Eye Is a Door* is about seeing as a way of knowing, and photography as a way of thinking. I am most acutely struck by the frame of the camera's viewfinder and think most keenly through images. The book invites the reader to join in this process of seeing, thinking, and discovery, designing *The Eye Is a Door* as an e-book permitted a fluid relationship



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Anne Whiston Spirn is a professor of landscape architecture and planning at MIT. Her books include *The Granite Garden*, *The Language of Landscape*, *Daring to Look*, and *The Eye Is a Door*. In 2001, she received the International Coenraus Prize for "contributions to the harmonious coexistence of nature and humankind."

iPad images: From *The Eye Is a Door*, Anne Whiston Spirn.



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FEATURE
Digital doorway
 by Anne Whiston Spirn / Summer 2014: Books (Volume 18 r2)

It was late in 2010, and I had just gotten bad news about my manuscript for *The Eye Is a Door: Landscape, Photography, and the Art of Discovery*. My publisher had asked two people to review it. One, a photographer, admired the images but wanted no words from the artist. The other, a scholar of visual culture, thought the insights "rich" and "provocative" but recommended a more academic text. Perplexed by this mixed response and daunted by the high cost of printing the book's color photographs, the publisher deemed its market too uncertain and rejected it.

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A few weeks later, I attended "Why Books?" a symposium at the Radcliffe Institute that examined the fate of the print book in a digital age. Listening to the speakers, I was struck by their focus on words—and neglect of visual images—as a medium of thought. The printed book was an extraordinary invention, which advanced the sharing of knowledge, but the economics of print publishing has stifled the dissemination of the visual argument, where ideas are embodied in, and expressed through, images.

Could the e-book hold a solution to this conundrum? The technology was there. The first iPad had been released earlier that year. Color on its high-resolution screen was gorgeous, nothing like the dull black and white screen of the Kindle. The iPad, and the tablets that soon followed, greatly expanded the audience for the illustrated e-book. I left the symposium determined to explore the potential of this medium and decided to publish *The Eye Is a Door* as an original e-book, setting the price at \$4.99, a cost that even a struggling student could afford.



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There are additional advantages to the e-book. To search for a word or phrase, just type it in the search box. Move directly from text or image, through embedded links, to referenced websites. Customize font type and size in books with "reflowable" text. Read the e-book across platforms from computer to tablet to smartphone. Since *The Eye Is a Door* has reflowable text rather than a fixed format, it works well on a mobile phone, easily carried as a reference in the field.

Despite its advantages, the electronic format imposes constraints. Especially infuriating are those imposed by Amazon's inferior e-book platforms, known as MOBI and KFB, which are far less flexible (especially in handling graphics) than EPUB, an open-source platform used by iBooks and other online retailers. Many authors and publishers of illustrated e-books avoid Amazon and release their works solely on iBooks. But Amazon sells more than half of all e-books, so this isn't an option for the author who wants to reach the widest possible audience.

Amazon may ultimately catch up or lose market share, and other limitations may soon disappear. In the meantime, constraints can provoke a rethinking. *The Eye Is a Door*'s original design called for images referenced within the text to appear when called up, then to vanish. EPUB permits this, but MOBI and KFB do not. Our solution is to treat these images as footnotes, which means that they all must appear at the back of the book in the order in which they were cited: not ideal, since some images appear more than once, and the sequence seems haphazard; and yet appropriate, for those images are, in fact, citations, footnotes of images rather than words.

This solution inspired the design for new e-editions of my books now in production. *The Language of Landscape* and *The Granite Garden*. These new e-books will consist of two parts, where the parts can be read both separately and interactively. In the first part, the reading experience will be similar to the text portion of *The Eye Is a Door*. The second part will consist of all those images cited in the text, composed deliberately as sequenced essays of images and captions, where each image links back to associated text. The reader may then choose whether to start by reading essays of text (with links to the images) or by reading essays of images (with links to the text): a new kind of book that serves both visual and verbal thinkers.

We are in the midst of a Gutenberg moment, with e-publishing comparable to the invention of the printing press. The technology is in its infancy. Design, production, marketing, and distribution—all are being reinvented. For designer-authors, the e-book offers new frontiers: from the publication of visual ideas and arguments to outreach to a wide new audience for those ideas to the design of the reading experience itself. Those who embrace the e-book may open the eye to new visual worlds. ■

The Eye Is a Door has been recognized as an important contribution to debates on the future of the book and as an innovative prototype for the richly-illustrated electronic book, which redesigns the flow between images and words.

Facing page (above) Featured in *Art Documentation*, the journal of the Art Libraries Society of North America, fall 2014.

Right and facing page (below) Featured in *Architecture Boston*, summer 2014, in print and on the Web.

The Eye Is a Door: Exhibit

This major exhibition, organized by the Smith College Museum of Art in Northampton, Massachusetts, explores how my photographs “encourage a deeper understanding of the natural and built environment through the development of visual literacy—the ability to read and analyze visual information.”

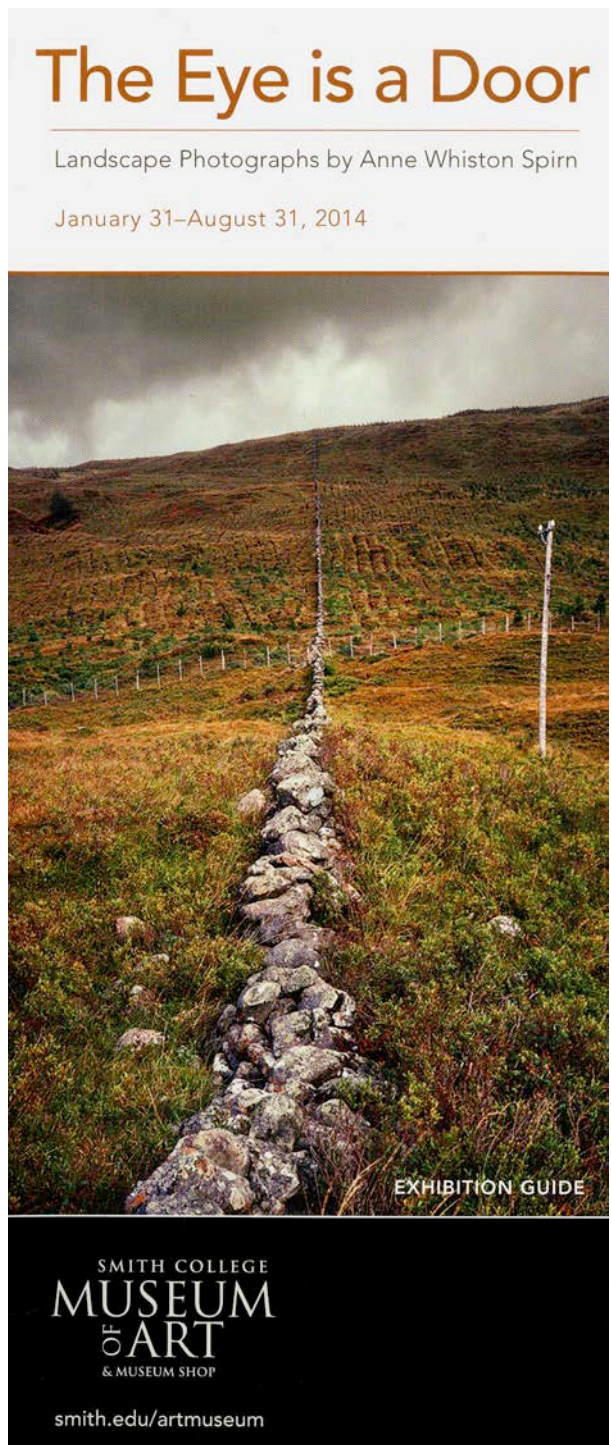
The museum’s education department has developed a range of educational materials associated with the exhibit in order to teach visual literacy and landscape literacy to a broad audience. A wide range of courses at Smith will use the exhibit: from landscape studies and art to environmental studies and geology, to anthropology, literary studies, history and dance. The museum is also an educational resource for colleges nearby (Amherst, Mount Holyoke, Hampshire, and the University of Massachusetts) and for K-12 schools in central Massachusetts and has an active community outreach program.

The exhibit was funded by grants from the National Endowment for the Arts and from the Massachusetts Cultural Council. After SCMA (January 31–August 31, 2014), the exhibit is now traveling to other museums.

“Simultaneously gorgeous and chaste ... There’s a matter-of-fact flawlessness to these photographs.”

MARK FEENEY, *The Boston Globe*

Right and facing page Three excerpts from the six-panel brochure prepared by the Smith College Museum of Art, distributed to all museum members and visitors.



*Seeing is a way of knowing;
photography is a way of thinking.*

INTRODUCTION

This exhibition showcases the photographic work of world-renowned writer, scholar, and landscape architect Anne Whiston Spirn. The author of several important books on landscape, Spirn is known for her multi-disciplinary practice that evolves from her photographic work. Her new book, *The Eye Is a Door: Landscape, Photography, and the Art of Discovery*, features this work and describes her approach.

This is the first major exhibition to explore how Spirn's photographs encourage a deeper understanding of the natural and built environment through the development of visual literacy—the ability to read and analyze visual information. This approach to learning allows people to question and interpret what they see, which has broad implications across many fields of inquiry and design.

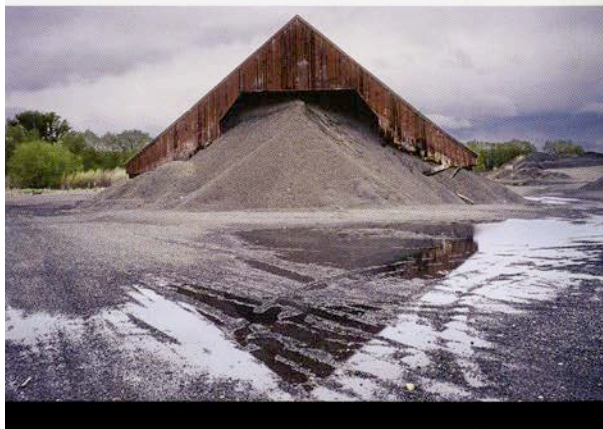
Spirn views photography as a tool that helps hone this ability by focusing attention on significant details in the landscape in order to discover the invisible. She has been on the forefront of the movement to make this kind of visual thinking a fundamental part of people's daily lives.

As a teaching museum, Smith College Museum of Art is dedicated to nurturing visual literacy in an interdisciplinary environment.

Produced over the past 35 years, the images in the exhibition capture stories and ideas embodied in places the artist has visited for her research, which range from the volcanic landscapes of Iceland to sacred Buddhist gardens in Japan.

The 46 color images featured in *THE EYE IS A DOOR* connect such diverse topics as geology, biology, astronomy, anthropology, engineering, architecture, history, literary studies, global studies, studio art, and landscape studies.

For further information about this exhibition visit
smith.edu/artmuseum



Why a door and not a window? A window is something to look through, but a doorway is to pass through; crossing a threshold, one enters a new place. To see, to really see, is to open a door. To pass through that door is to arrive at a new understanding.

THINKING VISUALLY WITH LANDSCAPE

Ideas to consider when viewing this exhibition.

Observation

What do you see?

Take a visual inventory and make note of details that stand out to you.

Interpretation

What is going on in the image?

How do the details you noticed connect to create a larger whole?

What patterns or anomalies can you discover?

Building a Narrative

What story does the image tell?

What can the connections and patterns you discovered tell you about the history and life of this place?

What parts of the story do you still wonder about?





Top Smith College Museum of Art. A wide range of courses at Smith used the exhibit: from art to environmental studies and geology, to anthropology, literary studies, history and dance. The exhibit was also used in teaching visual literacy to K-12 classes.

Bottom University of Arkansas, School of Architecture.

Right "...simultaneously gorgeous and chaste. There's a matter-of-fact flawlessness to these photographs," Mark Feeney, *The Boston Globe* art critic, February 25, 2014.

PHOTOGRAPHY REVIEW

Anne Whiston Spirn makes a sense of place visible



PHOTOS BY ANNE WHISTON SPIRN

"Södra Sandby, Sweden" part of "The Eye Is a Door" exhibit at Smith College.

By **Mark Feeney** | GLOBE STAFF FEBRUARY 25, 2014

NORTHAMPTON — Anne Whiston Spirn wants to be clear about her choice of metaphor. "A window is something to look through," Spirn has said, "but a doorway is to pass through; crossing a threshold, one enters a new place." A sense of place deeply informs "The Eye Is a Door: Landscape Photographs by Anne Whiston Spirn." The show runs through Aug. 31 at the Smith College Museum of Art.

Those places range from very near to very far: Nahant, where Spirn lives, Japan, Australia, Iceland, Sweden, Britain, France, the American West. There are 47 color photographs in the show, and at least seven have doorways or entrances in them. Spirn, who teaches landscape architecture and planning at MIT, took the images between 1978 to 2013, yet dates seem irrelevant. All of them suggest a timeless quality. Or, rather, they seem so specifically in the given moment that Spirn took them that they stand outside of time. "Finding the place to stand may be a matter of inches as of years," she's written.

While never making her colors seem unnatural or hyped, Spirn gets the utmost out of them. So many of her images manage to be simultaneously gorgeous and chaste. There's a matter-of-fact flawlessness to these photographs. Declining to call attention to itself, that flawlessness is felt more than seen. The blue in "North Head, Sydney, Australia" is *such* a blue. The subtlety of the interplay between green (vegetation) and red (soil) in "Uluru, Central Desert, Australia" is quite marvelous. A barn, in "Södra Sandby, Sweden" offers its own transporting interplay of those colors: red eaves above, green grass below, and patterning of stone walls and darkness of doors in between.

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Former Patriots quarterbacks, ball boy back Tom Brady

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INTRO BOOK AUTHOR EXHIBIT VIDEO JOURNEY

PREV NEXT

THE EYE IS A DOOR

Landscape, Photography, and the Art of Discovery

Seeing is a way of
knowing, photography a
way of thinking.

To photograph mindfully is to look and think, to open a door between what can be seen directly and what is hidden and can only be imagined.

Beyond my own eye's door are landscapes, the stories they tell, and the ideas they embody. I pass through that door and see: that the natural and the human are one, continuous not separate, landscape a mutual shaping of people and place and a form of language born out of living, a language with which to tell new stories and to envision how to adapt human settlements in life-sustaining ways.



[Buy the Book](#)

The Eye Is a Door: The Web Site

The Eye Is a Door website (www.theeyeisadoor.com) complements the e-book. Read sample chapters. View the photo essays. Visit the exhibit and read the reviews. Watch a video. Take a trip to the places depicted in the photographs. The latter section, Journey, links photographs and associated text with Google Earth. Click on a photograph and be transported to a satellite view of the place, where you can take control of the mouse and explore on your own.

Left Home page
(www.theeyeisadoor.com)

Right An innovative website pairs text and photographs, links them to Google Earth, and invites the visitor to travel to places described in the book. Sample journeys, from top to bottom: Start the Journey; Uluru, Australia; Parc de Sceaux, Paris, France.

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THE EYE IS A DOOR

Landscape, Photography, and the Art of Discovery

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Join me on a journey to explore the landscape behind the photographs and words. What I see, what subjects and ideas belong to me and guide my journey, direct my eye, and tell me where to stand. Where would you stand?

Get Started

Prologue. Earth Shadow

"Earth Shadow" describes a wonder that most people never see, one example of the ideas and stories that are embedded in the world, waiting to be discovered and read.

Story and photography © Anna Whitton Spivey

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THE EYE IS A DOOR

Landscape, Photography, and the Art of Discovery

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[The Eye Is a Door: Creating a New Medium](#)

As I sit in a car, a moment and then a photograph takes me on a journey. The camera, the camera's view, and how painting, editing, grouping, and sequencing are also means of drawing out the ideas embodied in photographs.

I am drawn to photograph a landscape as if it were a person: to capture its distinctive spirit, reveal its history, and show the contents that shape it. I try to portray a tree or a hill or a wall or an animal, because each shapes human lives even as it is shaped by human imagination and human use.

Story and photography © Anna Whitton Spivey

Journey platform created by Pinax Design

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THE EYE IS A DOOR

Landscape, Photography, and the Art of Discovery

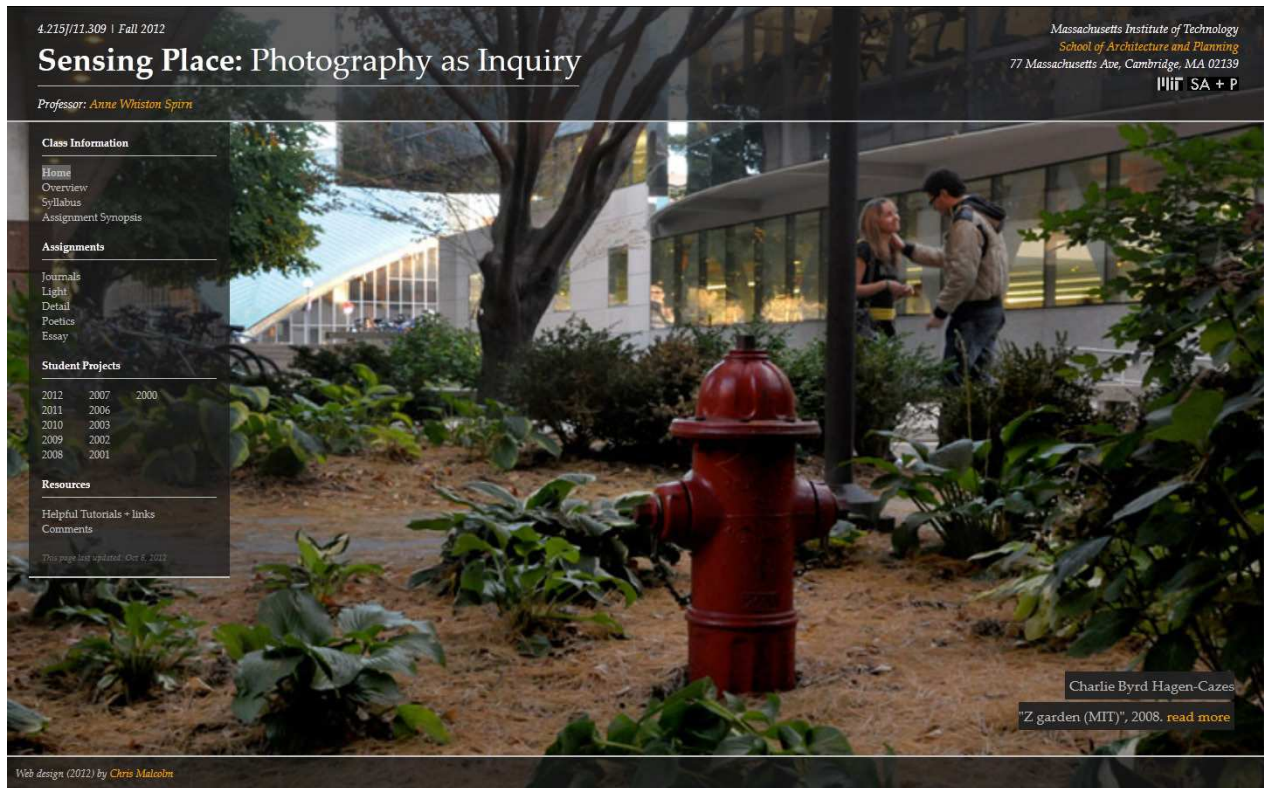
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[The Eye Is a Door: Creating a New Medium](#)

Sceaux, a private estate from the seventeenth century, now a public park on the outskirts of Paris, is an expression of political power, of advances in military engineering, of a philosophy of Nature and State, and of the debates between France and England embodied in the geometry of designed landscapes. On Sceaux's sloping, flat-placed terraces, I focused first on the rows of yew clipped into conical shapes, then found a tension between clipped foreground and a distant green glowing faintly behind a wall of slender reeds. I looked again at the cones steady and saw branches growing freely beneath the clipped surface. I heard Anthony Hecht's poem about another garden and saw the paradox of "Controlled discords at the heart / Of everything... where the tension lectures / Us on the moral rope."

Story and photography © Anna Whitton Spivey

Journey platform created by Pinax Design



More than 60,000 visits from around the world to the Sensing Place website since 2011, through the MIT Open Courseware Portal alone. Visits through that portal are on the increase: ca. 19,000 in the past year. The website has been online since 2000.

Sensing Place: Photography as Inquiry

"Sensing Place," a course that explores photography as a disciplined way of seeing, of investigating landscapes and expressing ideas, was a laboratory for *The Eye Is a Door*. Students learn to see and think with both a critical and a creative eye, to reason with images as well as with words, to question dogma and discover ideas. The class website is a framework for learning where students' insights grow out of their independent and collective work (architecture.mit.edu/class/landphoto). Students post their work online so it can be seen and discussed by others. Since the work of each year's class is archived online, current students learn from past students too. The website is open to the public, and a version is included on MIT's OpenCourseware, where it has received more than 60,000 visits from around the world. Many teachers and photographers describe how they have adapted aspects of "Sensing Place" in their own work.

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Sensing Place: Photography as Inquiry

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Class Information

- Home
- Overview
- Syllabus
- Assignment Synopsis

Assignments

- Journals
- Light
- Detail
- Poetics
- Essay

Student Projects

2012	2007	2000
2011	2006	
2010	2003	
2009	2002	
2008	2001	

Resources

- Helpful Tutorials + links
- Comments

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PROJECTS: YEAR 2012

Fall

Cambridge, MA	<ul style="list-style-type: none"> Central Square Central Square Peabody Terrace Echo Backyard Squirrel Brand Community Garden Eastman Court & Adjacent Areas Fresh Pond
Somerville, MA	<ul style="list-style-type: none"> Near Perry Park
Boston, MA	<ul style="list-style-type: none"> Boston Fish Pier South of Somewhere UrbanSCAPE China Town Charles River

[Flickr Site](#)
[Class Blog](#)

Web design (2012) by *Chris Malcolm*

“Anne is one of those rare people who truly works in multiple disciplines and who truly makes vital contributions to each. She is a photographer/artist. She is a landscape architect. She is an author. She is a teacher. It is in this last capacity that we first got to know Anne personally as we took her “Sense of Place” class while Loeb Fellows at Harvard University Graduate School of Design. Her passion, knowledge, discipline and commitment were apparent from the beginning. Anne taught us how to read landscape in a new way—using the tools and vernacular of literary criticism to break down its elements and to see how the historical, political and aesthetic qualities of place inform each other. This technical lesson in how to see ecologically has been transformative in the way we approach our own work. More importantly, however, was the spirit of learning and respect for life that Anne imbued in every student in the class. It was obvious that we were not the only ones that came out changed and deeply enhanced by Anne’s teaching.”

SUSANNAH SAYLOR AND ED MORRIS, Co-Founders, The Canary Project