BEAUTY IN EVERYDAY LANDSCAPES:
FILM AS A METHOD OF INVESTIGATION OF SENSUAL PERCEPTION, HUMAN ACTION, MOVEMENT AND LANDSCAPE PERFORMANCE
BEAUTY IN EVERYDAY LANDSCAPES: FILM AS A METHOD OF INVESTIGATION OF SENSUAL PERCEPTION, HUMAN ACTION, MOVEMENT AND LANDSCAPE PERFORMANCE IN CITIES

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ABSTRACT

“I believe that works of landscape architecture are more than designed ecosystems, more than strategies for open-ended processes. They are cultural products with distinct forms and experiences that evoke attitudes and feelings through space, sequence and form.”

Elizabeth Meyer

The challenge that beauty is a superficial concern in landscape design has been examined by Elizabeth Meyer in her manifesto “Sustaining beauty. The performance of appearance”. It is a hopeful manifesto that aims to persuade people about the idea that beauty is an important element in sustainable design. For Meyer, beauty is a secret mechanism which alters consciousness, that involves a social and cultural awareness. The main implication of this mechanism is a transformation that happens to people as they experience beauty: they shift from an ego-centric to a bio-centric perspective, as Meyer explains: “A beautiful landscape works on our psyche, affording the chance to ponder on a world outside ourselves. Through this experience, we are decentered, restored, renewed and reconnected to the biophysical world. The haptic, somatic experience of beauty can inculcate environmental values.” Combining Meyer’s assertions with philosopher Arthur Danto’s idea of finding beauty in unexpected places, to look anew at the urban landscape, can beauty be found in urban agriculture?

The type of beauty Meyer describes is not that of appearance. It’s the beauty of experience. Authors that Meyer cites are helpful to understand this definition of beauty. Wendy Steiner explains that “Beauty is an unstable property because it is not a property at all. It is the name of a particular interaction between two beings, a ‘self’ and an ‘Other’: ‘I find an Other beautiful’. This act of discovery has profound implications. […]” It is also a dynamic experience. In that sense, Steiner goes on to explain that there is a decentering that occurs when one experiences beauty: the person is taken out of an ego-centric perspective into a more bio-centric one.

This thesis presents a four part examination. Part one consists of presenting the question “Can beauty be found in urban agriculture?”, by explaining how this question was motivated by the literature review of Meyer and other authors relevant to the understanding of beauty. It introduces the site of the farmers market as a place of discovery of beauty in everyday landscapes. There will also be a presentation of research in definitions of beauty and a literature review in everyday landscapes and urban agriculture. Part two explains the methodology used for this study, including the use of film as an important means of investigation, revealing aspects of landscape including narrations, movement, time, action, and storytelling, that contribute to an experience of beauty. Part three contains case studies of films. Part four re-visited the site and the concept of beauty, explaining what was learned from the studies with film.

The selected site for the investigation is the farmers market in downtown Blacksburg, VA. Farmers markets, community gardens and other urban everyday spaces that involved urban agriculture had been subjects of interest throughout my research. The farmers market is an ideal setting because it gath-

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1 Meyer, Elizabeth K. “Sustaining beauty. The performance of appearance. A manifesto in three parts” p.17

ers many elements together, such as: the various types of local produce that the farmers are selling or sharing, local arts and crafts, food produced with local ingredients, music and performance presentations, the people, their families, pets and kids who are visiting the market, various possible interactions by being at the market. So many elements are gathered in the Farmers Market because of the relationship of the rural supporting the urban, and the urban supporting the rural. The town benefits from having access to produce from local farmers, while they benefit from the support of the community for their business. However, the landscape of the farmers market supports more than the rural-urban relationship: it is a community space, a place for many forms of exchange and encounters, one can find connections with animals and people, it has aspects of a park, and it also supports local artists and performers.

Film became a central tool for this investigation to capture and document inherent aspects of the landscape of the farmer’s market, interactions between people and those aspects, how the space performs and most importantly to reveal beauty. Beauty in the landscape involves action, narratives, attitude, feelings, images, sensory experiences, movement and time, all dynamic elements. At the farmer’s market, all these combine in complex ways to constitute an experience of beauty.
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INTRODUCTION

“We are sustained by reducing, editing, doing less bad. But we are also sustained, and regenerated, through abundance, wonder, and beauty.”

This study started because of questions that arose after the reading of Elizabeth Meyer’s essay and manifesto “Sustaining Beauty”. In her essay she examines beauty and aesthetics in sustainable landscape design. She argues that aesthetics has been considered in landscape architecture discourse mainly in a negative and superfluous way that involves only what is visible. Meyer is clear from the beginning of her essay about her position that more than just ecologically regenerative designs, a culture of sustainability also needs to have designed landscapes that make the people who experience them care for their environment and become aware of how their actions affect it. In this context, Meyer says: “This involves considering the role of aesthetic environmental experiences, such as beauty, in re-centering human consciousness from an egocentric to a more bio-centric perspective.”

This thesis is about finding beauty in urban open spaces that are part of people's everyday liefe, and using film as a means to see beauty more deeply. Film is used in this thesis as a tool to study beauty by helping to fully reveal it in a place, by making it easier to identify complex layers that compose beauty, such as its dynamic aspect, and by helping to communicate the fullness of beauty in a place to others.

The everyday landscapes selected are those in which urban agriculture is present, either by being a place of crop cultivation, exchange, selling or of local food consumption. The type of beauty treated in this study is not about appearance or the way spaces look like. It is an experiential beauty. It is about being in an urban space and experiencing the many different aspects that constitute the space, including a cultural and social aspects of interactions with people.

Writings from the philosopher Arthur Danto support Meyer’s position that beauty is more than just appearance. From Danto she quotes the following: “We arrive at the judgment of beauty only after

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4 Ibid
5 Ibid
critical analysis—which means that it is finally not subjective at all, since it depends on the kind of reasoning in which criticism at its best consists…. Doubtless the critic should look. But seeing is inseparable from reasoning, and response to work of art is mediated by a discourse of reasons parallel entirely to what takes place with moral questions.”

Meyer acknowledges that an important part of people’s experience of landscape design occurs in their everyday lives in the context of advocating for designed landscapes that have spaces of concentrated beauty of nature - hypernature:

“Creating hypernature was prompted by pragmatic acknowledgements of the constrictions of building on tough, urban sites and the recognition that design landscapes are usually experienced while distracted, in the course of everyday urban life. Attenuation of forms, densification of elements, juxtaposition of materials, intentional discontinuities, formal incongruities—tactics associated with montage or collage—are deployed for several reasons: to make a courtyard, a park, a campus more capable of appearing, of being noticed, and of performing more robustly, more resiliently.

Sustainable landscape design should be form-full, evident and palpable, so that draws the attention of an urban audience distracted by daily concerns of work and family, or the over stimulation of the digital world.”

If one combines Danto with Meyer’s ideas about the importance of everyday landscapes the following question took place: can urban spaces that are everyday landscapes be beautiful? And if so, how can this be studied and communicated?

The type of beauty in this investigation led me to look for various media to study it and to question what type of media would be effective to see and communicate about my investigations and discoveries. One of the most pertinent explorations in the use of different media was the question of whether film could be used to more effectively understand and investigate the dynamics beauty, urban spaces, sensual perception, human action, movement and landscape performance in cities. I also had a question about the potential of film to combine various media such as photography, drawings, writing and music.

6 idem
The thesis is structured in four parts. Part one consists of introducing the concept of beauty and explaining how it is a challenge in the context of landscape architecture and arts, as explained by Meyer, due to the common assumption that beauty is superficial and consists only of a pretty appearance. To question that beauty is superfluous is in accordance with Meyer and other the authors she cites. Part One also introduces the concept of everyday landscapes and the question of finding beauty in everyday landscapes are presented. To find beauty in everyday landscapes is another idea put forth by Meyer. Research in definitions of beauty and a literature review on beauty support Part One. This introduces the questions “Can beauty be found in everyday landscapes?” and “Can beauty be found in urban agriculture?”. The particular everyday landscape this thesis will investigate is the landscape of urban agriculture, specifically the farmers market. This focus evolved. Urban agriculture came into the research as part of the everyday landscape I observed in my search for spaces to find the beauty to which Meyer referred. To study the beauty I found in the farmers market, I also found I needed a tool to help me study it deeply as well as explain and communicate to people about this discovery and the quality of beauty I found there.

Part Two explains the methodology used for this study. I experimented with various types of media, but I needed one that could communicate movement and narrations, and that allowed me to show and work with the passage of time. So it is also important to mention that it was this discovery and the need to study it deeply and communicate it that led to the use of film. This part also explains why film was ideal for the nature of the beauty being examined in this thesis and discusses how film became an important means of investigation to reveal beauty, narrations, movement, time, action, and storytelling and performance in urban spaces. Included in this part are studies about film and film case studies. Part Three, with the studies of film as a base, explores studies of related urban agriculture sites in the town of Blacksburg, VA to study beauty in everyday landscapes. Part Four is a synthesis of what was learned in the research and the case studies, revisiting the sites and the concept of beauty to explain and to present a conclusion.

The discussion on beauty as more than appearance has been examined by art critics and philosophers such as Arthur Danto, Wendy Steiner and Schopenhauer, as well as by landscape architects and architects, such as Elizabeth Meyer and Peter Latz. In the book “Beauty”, edited by David Beech, there is a collection of texts about beauty, whose authors intersect with the authors in Elizabeth Meyer’s bibliography. These authors are from many other disciplines. The fact that their background and areas of interest
range across many disciplines is helpful to understand this subject. Beauty involves aspects of culture, society, arts, sustainability, psychology, ethics and other disciplines, as well as the combination of these disciplines.

To understand the concept of beauty as Meyer talks about in her article was a challenge for me. The pursuit of its understanding led me to look at the sources noted in books that are in Meyer’s bibliography, related books on beauty and also to walks in the city observing spaces. Meyer also mentions beauty in everyday landscapes. I got to know this article through a class called Theories in Landscape Architecture, which is about seeing and understanding landscape architecture. In the class students are encouraged to walk around the campus and in town with landscape journals as a sketchbook, where they can take notes, make drawings, collages or any creative study of the landscape. I wanted to explore what Meyer sees and understands - that there is beauty of a particular kind and quality in the everyday. At and at some point in class I realized I should go to the farmers market because it may have what I was exploring for in terms of beauty. I was reading about beauty as an experience, hybrids, toxic beauty, urban agriculture and resiliency in cities. My journal had sketches, collages and photographs. While the use of those media was very helpful to focus on certain moments of the places I was looking at, they were all static representations and static notes. I tried to capture movement by freezing images, so I’d have an idea of movement, however these limitations with capturing dynamic elements led me to film and its potential to study landscapes.

**PART ONE - STUDY OF BEAUTY**

**Beauty and Meyer’s Manifesto**

Elizabeth Meyer’s essay is a manifesto, a written statement and a public declaration of principles, intentions, policies, motives or views of its issuer, intended to convince people of an idea.

It is a hopeful manifesto because the idea Meyer puts forth is that of a consciousness transformation through the experience of beauty. This transformation is not only on the level of an individual, but on the level of society. Her major concern is sustaining culture: “It will take more than ecologically regenerative designs for culture to be sustainable”.

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Meyer seeks through her manifesto:
- to provoke the user who experiences places, so the user can be more aware
- to educate
- to reshape landscape architecture practice

For her the results of those actions is the following: recognition, empathy, love, respect, wonder and care for the environment.

Meyer proposes these objectives can be achieved through aesthetic experiences, and through beauty in particular. Meyer addresses two important issues. First the common assumption that beauty is a superfluous concern. Second, the outdated idea that aesthetics in landscape architecture are more visual than experiential. For Meyer the concept of beauty needs to be moved away from something purely visual. Meyer asserts that it is a mistake to equate beauty and aesthetics with visual and formal only. Beauty in Meyer’s concept is a key component of an environmental ethic.

Meyer also explains about new forms of beauty, such as the creation of hyper nature and the concept of strange beauty. Hypernature is not just visual beauty because as Meyer explained, for its creation it is necessary that one recognizes that designed landscapes should be “form-full, evident and palpable “ because they are are experienced in the course of everyday lives when people are distracted by daily concerns such work, family and the over stimulation of digital media. Therefore, it should be stronger than those distractions, which involves designing taking into consideration all the 5-senses and support that people need to feel comfortable in a space, such as sitting space, shadow or sun light or protection from cold.

Strange beauty or toxic beauty is a concept that Meyer studied. She explains that she borrowed this concept from Julie Bargmann from DIRT Studio. It’s about capturing beauty in areas that have been damaged by pollution or industrial activity. Meyer argues that landscape design that can capture that type of beauty are hybrids:

“Sustainable landscape design flourishes when fixed categories are transgressed and their limits and overlaps explored. This is a familiar trope in post-structuralist theory; it is a pragmatic imperative in landscape architecture design. Our profession is still hampered by the limited language of formal and informal, cultural and natural,
man-made and natural. How does such language allow us to capture the strange beauty and horror of a forest polluted by acid-mine drainage caused by coal mining that has been transformed through bio-remediation into a park? Is that natural? Man-made? Its toxic beauty, a phrase I borrow from Julie Bargmann of DIRT Studio, is a hybrid.”

Meyer recognizes that Frederick Law Olmsted’s work did what she advocates because he believed in this psychological transformation that landscapes have and also because his parks both respond and alter processes. His work was “designed to produce effects upon the mind of men”\(^8\). Olmsted designed to produce certain effects on people and on the city. In this sense, he was looking for this spaces to perform. Meyer recognizes that Olmsted’s parks were: cleaning machines and cultural products (responded to and altered processes of modern urbanization). In this context, Meyer talks about the experience of appearance, which corresponds to physical characteristics and sensory qualities, which for her are aspects of beauty. This experience is recuperative and has the transformative power of aesthetic experience in nature. In the landscapes designed by Olmsted, beauty performed.

Meyer also argues that beauty is essential for sustainability. The concept of sustainability resides in multiple discourses. It involves ecology, social justice, and economy. For Meyer it is understandable that professionals focus on ecology due to the concerns about the impact of human action on the planet, but beauty is rarely taken in consideration:

“Landscape design practitioners and theorists understandably focus on the ecological aspects of sustainability; this seems reasonable given that the site and medium of our work is landscape—actual topography, soil, water, plants, and space. It seems imperative given the growing consensus about the impact of human action on the global environment. Beauty is rarely discussed in the discourse of landscape design sustainability, and if it is, it is dismissed as a superficial concern.”

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For Meyer, the experience of beauty involves somatic experiences (which are corporeal, related to or affecting the body) and the material of nature, things that are tangible or related to the body. In this sense it is more than a visual, stylistic or ornamental issue. It is polysensual. So this immersive aesthetic experience can lead to recognition, empathy, love, respect and care for the environment. This transformation that occurs through experiencing beauty and aesthetics has a cultural impact which is necessary to achieve that impact of creating sustainable landscapes and sustainable practices in cultures.

Meyer’s 11 main points on beauty from her manifesto are the following:

- 1. “Sustaining Culture Through Landscapes”: When designing landscapes, practitioners are also sustaining culture because design is a cultural act and it can do more than just improve ecology. It can alter our conceptions of beauty and by doing that, it can alter alter our perceptions about the environment: “Design is a cultural act, a product of culture made with the materials of nature and embedded within, and inflected by a particular social formation; it often employs principles of ecology, but it does more than that. It enables social routines and spatial practices, from daily promenades to commutes to work. It translates cultural values into memorable landscape forms and spaces that often challenge, expand and alter, our conceptions of beauty.”

- 2. “Cultivating Hybrids: Language of Landscape”: Through hybridization and the possibility of working with concepts of strange beauty and toxic beauty, we can design in spaces that have been affected by industrial activity and think critically about what is beauty and what is part of our culture. Meyer explains that when referring to the concepts of toxic beauty and of hybrids: “Through hybridization, these and other paired terms have the potential to open up new conceptual design approaches between and across categories that restrict our thinking: social and ecological, urban and wild, aesthetic and ethical, appearance and performance, beauty and disturbance, aesthetics and sustainability.”

- 3. “Beyond Ecological Performance”: In order to have positive impact, sustainable design must do more than perform well ecologically. It must also perform culturally and socially to make people aware that nature is part of our lives: “Sustainable landscape design can reveal natural cycles such as seasonal floods, and regenerate natural processes (…) links the activities of everyday life and the unique events

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10 Ibid
of a particular city, to the experience of the dynamic bio-physical aspects of the environment. Nature is not out there, but in here, interwoven into the human urban condition. Hydrology, ecology and human life are intertwined.”

4. “Natural Process Over Natural Form”: On Meyers 4th point, she argues that natural-looking designed landscapes tend to be neglected. And abandoned industrial sites in cities could be restored if nature is constructed in new ways, with help of ecological knowledge and technology: ”Natural looking landscapes are not the only genre that performs ecologically.” (…)

“Where space and soil are limited, plants can be opportunistically inserted between and along the ramps flanked by chain link scrims and cantilevered walks; hardy species can act as hosts and create habitat for other species of plants and wildlife; spontaneous vegetation can be facilitated with soil trenches and mounds; wetland grasses can be planted in floating planters instead of on terra firma. This is an example of what Joan Nassauer has described as framing messy landscapes—another form of hybrid—so that ecological design aesthetics can be recognized as art.”

5. ”Hypernature: The Recognition of Art: creation of hypernature”: Meyer explains that this is an “an exaggerated version of constructed nature” and that this is not a new concept and she recognizes that London and Olmsted already advocated for these ideas. She explains that because people experience landscapes when distracted in their daily lives, the stimuli of designed landscape must be stronger than the distractions of media and other aspects of daily life: ”Sustainable landscape design should be form-full, evident and palpable, so that draws the attention of an urban audience distracted by daily concerns of work and family, or the over stimulation of the digital world. This requires a keen understanding of the medium of landscape, and the deployment of design tactics such as exaggeration, amplification, distillation, condensation, juxtaposition, or transposition/displacement.”

6. “The Performance of Beauty”: Meyer’s 6th point of the manifesto is one of the most important for this thesis: The Performance of Beauty. When landscapes are functioning and when people are using

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12 Ibid

13 Ibid

14 Ibid
them, they are performing and working on people's minds with aesthetics experiences that have a social and cultural impact: “A beautiful landscape works on our psyche affording the chance to ponder a world outside ourselves. Through this experience, we are de-centered, restored, renewed and reconnected to the bio-physical world. The haptic, somatic experience of beauty can inculcate environmental values.” This point is very important because it speaks to when the landscapes are in action, with many layers of social and cultural interactions happening simultaneously and unfolding in time. 15

7. “Sustainable Design = Constructing Experiences”: Meyer points out the importance of designers to become aware that designing sustainable landscapes is to construct experiences. She argues that many environmentalists explain that the reason for them to have become environmentalists was their experiences in the wild or in places where they could be in touch with nature. Meyer also cites phenomenologists such as Merleau-Ponty and Berleant who say that environmental experiences change people and instill in them the capacity to act. This can be achieved in design by being aware of the potential of designing sustainable landscapes in which people experience beauty: “Through the experience of different types of beauty we come to notice, to care, to deliberate about our place in the world.”16

8. “Sustainable Beauty is Particular, Not Generic”: According to Meyer, sustainable beauty is particular, not generic. She explains that it is dependent on place and on context. In this way, the particular can be found in many different types of sites. However, she emphasizes that this beauty does not emulate or stimulate its place: the designed sustainable landscapes emerges out of its place but it is differentiated from it and allows us to see increase our ability to see and appreciate that specific place.

9. “Sustainable Beauty is Dynamic, Not Static”: Meyer also defends that sustainable beauty is dynamic, not static. Landscapes change over time in many ways, with seasons and other cycles. Therefore, its beauty changes too. Beauty in sustainable landscape design also carries that aspect of being dynamic: “Since sustainable landscapes reveal, enable, repair and regenerative ecological processes, they are temporal and dynamic. Sustainable beauty arrests time, delays time, intensifies time; it opens up daily

15 Ibid

experience to what Michael Van Valkenburgh calls “psychological intimate immensity,” the wonder of urban social and natural ecologies made palpable through the landscape medium.”

10. “Enduring Beauty is Resilient and Regenerative”: Another point in the manifesto is that enduring beauty is resilient and regenerative. Meyer that dynamic sustainable design can also be designed for disturbance and for resilience, and she cites examples of planing a site to endure floods or other natural damages. In this sense, beauty can involve resilient and regenerative aspects of design when one takes into consideration a dynamic aspect of how landscapes change and may be susceptible to damages: “This sense of beauty, not as a set, unchanging concept, but one that evolves over time, in response to different needs or contexts is accepted in many fields outside of landscape architecture. This changing conception of beauty, based on the resilience of a designed landscape’s materials and not on an a priori set of forms or types, resonates with contemporary concerns as well as the early theoretical foundations of our profession.”

11. “Landscape Agency: From Experiences to Sustainable Praxis”: The last point in Meyer’s manifesto in about how the experience of beauty in sustainable landscape design can be a starting point for education: “I believe that the designed landscape can be built through various tactics, using sustainable eco-technologies, but it can also be an aesthetic experience that changes people’s environmental ethics. And from my perspective the latter is the most important reason to care about sustainable landscape design. The apprehension and experience of beauty, especially new, challenging forms of beauty, can lead to attentiveness, empathy, love, respect, care, concern and action on the part of those who visit and experience designed landscapes.”

The most important characteristics that Meyer highlighted as I understand them are that beauty performs, that designing is about constructing experiences and that those experiences are dynamic, particular and can be hybrids or hypernature.

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17 Ibid: 15
18 Ibid: 17
19 Ibid: 19
Definitions of Beauty

Meyer’s essay and her position about beauty suggested that a deeper understanding about beauty was necessary, including to find a working definition of beauty to be able to have a theoretical base for analyzing urban everyday spaces.

The starting point for the research on a definition of beauty and a better understanding from concepts that Meyer wrote were authors in the bibliography from her article. The work of Professor Wendy Steiner was particularly helpful to understand and establish a working definition of beauty because she challenges the idea of beauty as a property: “Beauty is an unstable property because it is not a property at all. It is the name of a particular interaction between two beings, a ‘self’ and an ‘Other’: ‘I find an Other beautiful.’ This act of discovery has profound implications. […]”20 This is in accordance to the decentering experience that Meyer explains that occurs when one experiences beauty: the person is taken out of an ego-centric perspective into a more bio-centric one21. In this sense, she supports the idea of beauty as dynamic and experiential.

Drawing from the idea that the experience of beauty makes us look outside of ourselves, Meyer also writes about the idea that beauty invites replication and cites the philosopher Elaine Scarry. For Scarry: “A beautiful landscape works on our psyche affording the chance to ponder a world outside ourselves. Through this experience, we are de-centered, restored, renewed and reconnected to the bio-physical world. The haptic, somatic experience of beauty can inculcate environmental values.

As Elaine Scarry writes, “Beauty invites replication…it is lifesaving. Beauty quickens. It adrenalizes. It makes the heart beat faster. It makes life more vivid, animated, living, worth living.”22 Furthermore, Scarry suggests that when we experience beauty, it changes our relationship to that object or scene or person.”

It is important to note that, Scarry not only explains the idea that beauty invites replication but also that the use of the different media can assist in the search of beauty, in finding it and in its replication. She writes: “Beauty brings copies of itself into being. It makes us draw it, take photographs of it, or describe it to other people. Sometimes it gives rise to exact replication and other times to resemblances


and still other times times to things whose connection to the original site of inspiration is unrecognizable.” In this sense, the use of various media becomes necessary because of the complexity of beauty. Various media are also needed in order to capture beauty’s multifaceted aspects and similar aspects on landscapes.

In addition, Scarry directly links the experience of beauty and the needs of replication with everyday life: “The generation is unceasing. Beauty, as both Plato’s Symposium and everyday life confirm, prompts the begetting of children: when the eye sees someone beautiful, the whole body wants to reproduce the person.” When referring to that phenomenon of the replication that never stops and great works of art that are eventually made due to this phenomenon, she writes: “Although very great cultural outcomes such as the Iliad or the Mona Lisa or the idea of distribution arise out of the requirement beauty places on us to replicate, the simplest manifestation of the phenomenon is the everyday fact of staring.”

These sentences have profound implications for the possibility of beauty to be found in activities that take place in everyday landscapes because these landscapes are part of everyday life. In fact, everyday landscapes compose everyday life, as they provide the physical structure in which everyday life happens. Staring is also an everyday common activity, related to various levels of attention as people look at the places they pass by in their daily activities.

Continuing on the search for definitions and clarifications about the concept of beauty and the contexts of finding beauty, another resource analyzed was the book Beauty edited by Dave Beech, which presents essays that discuss the subject of beauty within the context of contemporary art, and the ongoing debate on the question of what is beauty.

A single agreed upon definition of beauty is hard to find, as the essayists in Beech’s book demonstrate. In the introduction to his book, Beech explains that the concept of beauty has changed or its perception has changed according to different times in history. He says that beauty “can’t be isolated like a botanical specimen from the social and political world.” He points out that modernism has introduced a politics of beauty. Before modernism, beauty seemed difficult to define only due to the “subjective nature of judgements of pleasure and taste”, which means that if someone says something is beautiful, it

23 Idem.
24 Ibidem.
doesn’t mean other people will necessarily agree. It is a private and subjective experience. In addition, modern thinkers such as Marx, Nietzsche and Freud introduce the awareness that one’s judgment is based on one’s culture, society and way of thinking according to the network that this person is part of. In this sense, the concept of what is beautiful is always socially inscribed. Hence the challenges about defining beauty are not only because of its subjective nature, but due to a possible controversial nature as well. According to Beech That is why modernism introduced politics into beauty. The debate involves contradictory notions in terms of wondering whether it is a purely private experience or is it dictated by society, or are there degrees of both. Dave Beech explains that the philosopher Paul Ricoeur named this modern view of the relationship between the individual and society as “hermeneutics of suspicion”. Statements made by individuals about their beliefs, tastes and intentions are under forces that they do not control or are not even aware of. The suspicion is due to the fact that ideologies, the unconscious and the way one learns to think are structured by a network beyond the individual. This is important to finding beauty in the everyday because one wonders if the experience of beauty is something designers can think about in their design to create spaces with a potential to serve an entire community as opposed to only attend the needs of one individual or a limited group.

The essays Beech includes in Beauty, present various considerations and positions on the subject. The text from philosopher Elaine Scarry argues that beauty is etymologically and conceptually linked to kindness and justice, while Arthur Danto focuses on restoring the concern for beauty as legitimate and central not only for art but also as a “necessary condition for life as we would want to live it”.26

Beech also explains in his introduction that this book explores the idea that in contemporary society, as social relations become anonymous, mechanized and abstract, beauty itself becomes subject to rationality, commodity exchange and calculations. Hence it gets tied up with design, style and marketing. This argument raises questions in this study such as what exactly is the role of design in contributing to turning beauty into a commodity and if it is possible that designers position themselves in such a way as to actually design to link beauty with justice and transformative properties, to contribute to life as we would want. Once one realizes that beauty in design is contributing to life and transformations, one realizes that beauty in design is also about being dynamic and experiential.

Furthermore, Dave Beech argues that movements from modernism were strategies to counter beauty. Beech explains that with modernism beauty began to feel violent as it was tied to industrialization and capitalism or assimilation of counter-culture by a dominant society. Beech argues that Cubism, Expressionism, Dada, Surrealism, Constructivism, Purism and Minimalism either countered beauty or offered a counter-beauty in order to subvert ideas imposed by society, such as: hegemonic beauty, inherited beauty and premodern beauty. It is a modern approach to counter the privileges and pleasures of a peculiar historical version of beauty. This also raises questions about what, in American culture, has become considered to be a beautiful, desirable and standard.

The definition of beauty for the purposes of this study was, for the reasons stated above, hard to define. Meyer was the key to begin the study and the understanding of beauty. The book *Beauty* was particularly helpful to the context of this research because of the definitions and explanations by authors Dave Beech, Arthur Danto, Elaine Scarry and especially Wendy Steiner. In Meyer's article “Sustaining Beauty”, Meyer examines beauty and aesthetics in sustainable landscape design. She argues that aesthetic has been considered in landscape architecture discourse mainly in a negative and superfluous way that involves only what is visible. She considers beauty as an environmental experience with the potential of re-centering human consciousness from an egocentric to a bio-centric perspective. Because she addresses issues within the context of landscape architecture, the definition she presented for beauty is one of the main theoretical basis for the present study.

Arthur Danto distinguishes beauty from aesthetics by explaining that while beauty is within the realm of aesthetics: “Beauty is but one of an immense range of aesthetic qualities...but beauty is the only one of the aesthetic qualities that is also a value, like truth or goodness. It is not simply among the values we live by, but one of the values that defines what fully human life means.”

In terms of the definition of beauty as an interaction, Elaine Scarry wrote about how beauty greets people: “At the moment one comes into the presence of something beautiful, it greets you. It lifts away from the neutral background as though coming forward to welcome you - as though the object were designed to “fit” your perception. In its etymology, “welcome” means that one comes with the well-wishes or consent of the person or thing already standing on that ground. It is as though the welcoming

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thing has entered into, and consented to, your being in the midst. Your arrival seems contractual, not just something you want, but something the world you are joining now wants.”

One of the strongest driving forces for Meyer’s manifesto is the idea of change that beauty can cause: a change of consciousness. Elaine Scarry supports this understanding when she writes: “The beautiful, almost without any effort of our own, acquaints us with the mental event of conviction, and so pleasurable a mental state is this that ever afterwards one is willing to labor, struggle, wrestle with the world to locate ensuring sources of conviction - to locate what is true. Both in the account that assumes the existence of the immortal realm and in the count that assumes the nonexistence of the immortal realm, beauty is a starting place for education.” This also speaks to beauty as experiential because education occurs from the experience of beauty.

Furthermore, Scarry links education with encounters with beauty in the daily life: “Hymn and palinode - conviction and consciousness of error - reside inside most daily acts of encountering something beautiful. One walks down a street and suddenly sees a redbud tree - its tiny heart-shaped leaves climbing out all along its branches like children who haven’t yet learned the spatial rules for which parts of the playground they can run on. (Don’t they know that they should stay on the tips of the twigs?) It is as though one has just been beached, lifted out of the ontological state into another that is fragile and must be held onto lest one lose hold of the branch and fall back into the ocean.”

Another important aspect of beauty, its depth over time, is revealed in the literature review. When Meyer discusses the point “Sustainable Beauty is Dynamic, Not Static”, she emphasizes that the beauty of a landscape resides in its change over time: “Landscape architecture’s medium shares many characteristics with architecture, dance and sculpture. Our medium is material and tactile; it is spatial. But more than its related fields, the landscape medium is temporal. Not only do we move through landscape, the landscape moves, changes, grows, declines.”

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30 Idem: 31


It is interesting to note that Meyer cites the process of manipulation over time when referring to landscape design and beauty over time: “These changes are multiple and overlapping, operating at numerous scales and tempos: the spontaneous, successional vegetation growth on slag heaps; the tidal rhythms of water ebbing flowing in a rocky, tidal channel next to a smooth, constant, gently tilting lawn; or the seasonal changes of temperature and plant growth. J.B. Jackson, the landscape historian, wrote that the act of designing landscape is a process of manipulating time”\textsuperscript{33}

The transformations from aesthetic experiences may not occur by simply seeing a designed object or place, but by experiencing, revisiting and being in touch with this object, place or work of art. The journalist Ron Rosenbaum, when analyzing Shakespeare and human imagination in his Book \textit{The Shakespeare Wars}, talks about beauty in works of art. He explains that "...value in a work of art is 'whether or not it continues to repay attention... each time one returns to it, one returns not to a repeat performance, to a puzzle solved, but to a mystery deepened, compounded, one that continues to give back, repay attentiveness. Pays it back, so to speak with interest in both senses of the word, With compound interest... This has comported with my experience of Shakespeare, where the fourth reading of a play takes one to depths (or heights) one couldn't have predicted from the increase from the second to the third reading. Each new level sends back signals and echoes from previously unimaginable depths.”\textsuperscript{34}

In a similar way as Rosenbaum’s experience of Shakespeare, the cellist Peter Seidenberg can revisit the same piece of music and always appreciate it and discover new layers in it. He has played Bach Suite in C major for Solo and master class, explained that he has been playing this same suite since he was 11 years old, but every time he goes back to it, he sees something new, gets new perspectives. This speaks to the richness of the work and to the roots of aesthetic contemplation itself: there's always more to see. It doesn't get old, it gets better. One of the reasons is that the person who performs or contemplates the work changes, so when they revisit the work they can appreciate it in new contexts, new layers of complexity and understanding. This also resonates with observations from Meyer and Elaine Scarry about beauty and experiencing it in everyday spaces, since one revisits the spaces frequently, yet can still benefit from its beauty.

\textsuperscript{33} Idem

The literature review on beauty served as a way of exploring views that help deepen the understanding of beauty collectively. The readings revealed that it is a mistake to equate beauty and aesthetics with the visual and formal; and the readings also support Meyer’s assertion that it is not just a visual consideration. Aesthetics include sensing, using, and contemplating, which may produce effects upon one’s mind that can be transformative.

Beauty is experiential may be thought of as a relationship between two beings, or a being and a object or place or work of art. To think about beauty with this definition makes it easier to understand how it manifests in everyday life and why people find beauty in different ways and degrees.

**Study of Everyday Landscapes**

Elizabeth Meyer and Elaine Scarry both note the everyday in their writings about beauty. The everyday is important because it is in everyday experiences that people may experience beauty and have the opportunity to revisit it, deepen their experience and be transformed by that experience.

**Everyday landscapes and their relation to beauty**

Everyday landscapes are those spaces people regularly experience in their daily lives. According to the United Nations, 54% per cent of the world’s population lives in urban areas urban areas. Guro Berge and Aslak Fyhri in a study in Norway, argue that because most part of the population of Norway lives in cities, everyday life takes place in cities and urban areas. It is usually in a city that most people live and work, and carry on ordinary, daily lives: “Everyday life takes place in cities and urban areas. (…) It is however through the daily experiences of ones surroundings that people have most of their experiences of nature and culture.”

Elaine Scarry, in her book “On Beauty”, points out the significance of everyday life for experiencing beauty, in “everyday acts of staring” and in the wish to replicate the beauty experienced: “The homely

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word “replication” has been used here because it reminds us that the benign impulse toward creation results not just in famous paintings but in everyday acts of staring;”  

It is in these everyday acts of staring that people may experience beauty. Since people live in cities and carry their daily lives by passing by urban spaces, there is a lot of potential for designers to impact people with spaces in which beauty can enhance everyday experiences.

In Meyer’s point “3. Beyond Ecological Performance”, in her essay on beauty, she notes the everyday experience and how important it is that a sustainable landscape is part of everyday life so that hydrology and ecology are intertwined with human life. For her that means the landscape is not only performing ecologically, but also socially and culturally: “Sustainable landscape design can reveal natural cycles such as seasonal floods, and regenerate natural processes—by cleaning and filtering rainwater or replenishing soils through arrested erosion and deposition—and do so as they intersect with social routines and spatial practices. This intermingling of ecological and social temporal cycles—seasonal floods and human activities such as holiday festivals or sports—links the activities of everyday life and the unique events of a particular city, to the experience of the dynamic bio-physical aspects of the environment. Nature is not out there, but in here, interwoven into the human urban condition. Hydrology, ecology and human life are intertwined.”

Finally, Meyer clearly recognizes that landscapes are experienced in the course of everyday life, as it can be read in the point “5. Hypernature: The Recognition of Art: The Recognition Of Art Is Fundamental To, And A Precondition Of, Landscape Design.”:

“This is not a new idea; nineteenth-century landscape design theorists J.C. Loudon, A.J. Downing and Frederick Law Olmsted advocated such, when they were making the case for the inclusion of landscape design or landscape architecture as one of the Fine Arts. More recently, Michael Van Valkenburgh and his partners, Laura Solano and Matthew Urbanksi expressed their interest in exaggerated, concentrated hypernature—an exaggerated version of constructed nature. Creating hypernature was prompted by pragmatic acknowledgements of

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37 Idem, 8

the constrictions of building on tough, urban sites and the recognition that design landscapes are usually experienced while distracted, in the course of everyday urban life.”

It is also important to note that Meyer mentions how nineteenth century design theorists were advocating for the idea that landscape architecture is one of the Fine Arts, which is a helpful perspective to be able to apply readings on beauty and aesthetics in the domain of arts to landscape architecture.

The everyday can also be tied to the unexpected. What is everyday is understood to be present everyday. Therefore an element of surprise or variety in the midst of those everyday experiences has potential to harness significance and beauty because of its contrast to what is considered common. The everyday is experiential because it is what people experience everyday.

The farmers market as an everyday landscape. Can everyday landscapes and urban agriculture be beautiful?

The notion of everyday landscapes was noticed in the research of beauty both as I observed places and as I read about beauty. In particular, the farmers market stood out as an everyday landscape. It is an everyday place because the space can be accessed everyday and within a certain regularity it functions as a market and it’s open to anyone passing by that street.

Furthermore, the notion of the everyday and the emerging focus on finding beauty in the everyday became more important as I identified elements from those readings in the landscape of the farmers market, which lead me to the realize that farmers market was an essential site of inquiry for finding beauty in everyday landscapes, due to its complexity and to the inherent and transitory elements of that space. In this way, some of the events from the farmers market and every change of season also introduce the unexpected in an everyday space. As a place where events can be organized by the community, the farmers market is also open to the unexpected, and therefore variety and surprise compose another layer in the complexities of the landscape of the market.

It is also possible to consider the view of people who work in a farm and who in face of the challenges of urbanization and deterioration of quality of life and of food, strive to turn it into a daily activity, in creative living.

39 Ibid
The Blacksburg farmer’s market is located downtown, as it is shown in the Figure 1 below. This location is a strong factor to make it an everyday landscape, because it is located in a space that people pass by frequently as they go about their daily lives in the town. The fact that it has produce and food for sale also attracts people in an everyday way because the need to eat and the need of nourishment is something humans need everyday.

Danto tells us that people can find new aesthetic qualities, including beauty, in new and unexpected areas. In addition, Elizabeth Meyer argues that the aesthetic experience of a landscape can be a tool in sustainable design when the landscape performs. Somatic and sensory experiences of places can lead to a new awareness of rhythms and cycles that occur in that place and that are necessary to regenerate it. Meyer explains that these experiences depend on “the immediate apprehension of new, unexpected forms, spaces and sequences, and the simultaneous memory of former experiences, conceptions, of landscape space and form.

All these readings suggested seeing the everyday anew. Because of that, I began to look again at the everyday landscape of Blacksburg and unexpectedly found beauty in the farmers market, which became my investigation site.
In this sense, this study examines with how urban agriculture integrates a space so that these experiences of beauty become possible. The case studies and literature review seek to investigate the possibilities of these spaces related with urban agriculture to be in the way of Meyer’s ideas about beauty: dynamic experiences over time, restorative experiences that renew, reconnect, provide chances to ponder and reflect, and haptic, somatic experiences. The way to study this type of beauty went through various transformations as it started with photography, drawings and notes, and turned to film to effectively study the dynamic aspect of the landscape, including movement, action, performance and time.

SITE

The Blacksburg Farmers Market

The Blacksburg farmers market is a space that drew my attention because it is a place where I recognized qualities of beauty according to Meyer.

The farmers market is an everyday place because it is located downtown, at the Market Square Park, in the corner of Roanoke Street and Draper Road. Because of its location as an everyday place, it has everyday experiences: people passing by, walking, shopping, watching other people, talking to friends etc. This entails complexity and layers of different experiences that may happen there and different ways in which this landscape performs.

The Blacksburg farmers market is an everyday place also because of what happens there: it’s a place where people go to eat and/or be fed or buy ingredients to make food later or look for something related with food. Eating is something people do everyday.

The farmers market was renovated in 2009, when it was placed in its current location in the heart of downtown with its own square park. According to Julia Darnton, Michigan State University Extension educator “Markets are anchored in community, connect people with each other and valued commodities, and creates opportunities for business.” In this sense, the farmer’s market location and park characteristics facilitates significant opportunities to developing community ties, and being a part of the urban fab-

40 Stuever, B. (2017, January 16). Farmers markets are important part of the community for economic, social and environmental vitality. Retrieved from http://www.anrcom.msu.edu/anrcom/news/item/farmers_markets_are_important
The design of the market as an urban space, the expression and variety of things added by the presence of the vendor’s products, the music and the presence of people visiting the market turns that space into a catalyst of meaningful experiences. Its characteristics enhance both the experience of people visiting it, as well as of those merely passing by the street where it is. Figure 2 shows a plan of the market.

Main characteristics observed in the Blacksburg, VA Farmers Market:

- Located downtown
- Placed around a community gathering space
- Green space for various activities
- Green infrastructure, including solar panels on the roof, as shown in figure 4.
- Spaces to sit, as shown in figure 3.
Figure 3: Buehler, Phil. Untitled. March 2015. The 1st Internet Wired Town is Still One to Watch. Presented at SxSW 2015 by Phil Buehler, Austin TX. Accessed in February 16, 2016. https://www.slideshare.net/philbuehler/the-1st-internet-wired-town-is-still-one-to-watch


This market has a green space for people to gather and green infrastructure. It integrates plants and green to the experience of the market. The farmers market had a design team which thought about ways to frame that landscape, to work on circulation and on how energy would be provided. In the sense that design intensifies the experience of gathering at the market in some way, it may share something with the idea of hypernature. By constructing that design, the designers were also constructing the expe-
rience of walking in that market with the abundance and beauty of the produce and market activities with a park character that became inherent to the structure of the market.

The importance of the discussion about beauty in urban agriculture may bring awareness that sustainable landscape design, urban agriculture and community spaces can be beautiful, and about the role that design can play in providing opportunities for experiences in urban community spaces. These experiences involve beauty, transformation and consciousness expansion. The designer can’t forcefully make people feel happiness or make them feel they belong to their community; but they can provide structures so that if people are willing, they can have these experiences.

Furthermore beauty in landscape design can increase local autonomy and resilience. Meyer argues that the experience of beauty is regenerative, as she explains her point “Enduring Beauty is Resilient and Regenerative”. She argues the following: “This sense of beauty, not as a set, unchanging concept, but one that evolves over time, in response to different needs or contexts is accepted in many fields outside of landscape architecture.” Resiliency in this sense is broad, but that means it may be applied to any of the subjects that the work of landscape architects seeks to analyze and improve. Thus, it may be possible to talk about beauty as an one of the essential components in design to increase communities’ resilience in terms of design of everyday landscapes food production and food culture.

It is interesting to note that Meyer equates function of landscapes with performance of landscapes. The performance happens when the space is fulfilling a claim, promise or request. For instance, the farmers market is performing when the event of the market is happening. However, the designers also intended to make the space of the farmers market to look like a park and space for people to sit when the farmers market is not active. In this sense, when people use this space because it has benches for people to sit and grass, the space is also fulfilling a claim. It is the claim to be like a park.

Based on Meyer’s article, I found the following qualities in the Blacksburg farmers market:

- Through the types of experiences and encounters this market/landscape supports and offers, culture is sustained. This is inherent to all farmers markets, but the way it is designed alters the potential

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of this aspect. Culture is sustained because the market is a place of exchange of many things: produce, conversations, interactions and many kinds of experiences. The farmers market enables these interactions and social routines. In the first point of her manifesto, Meyer explains that design is a cultural act and that landscapes that enable social routines sustain culture: “Sustaining Culture Through Landscapes: (...) Design is a cultural act, a product of culture made with the materials of nature and embedded within, and inflected by a particular social formation; it often employs principles of ecology, but it does more than that. It enables social routines and spatial practices, from daily promenades to commutes to work. It translates cultural values into memorable landscape forms and spaces that often challenge, expand and alter, our conceptions of beauty.”

- Even through the market has solar panels and both designers and vendors are concerned about ecological performance, the place does more than the ecological function or performance. It also performs socially and culturally.

- The designed space has a structure to support and intensify the experiences one has in a farmers market. The intensification and support of the cultural, social, visual, musical and haptic aspects of the market combine to constitute an experience of beauty. With the combination of all these aspects one constructs experiences.

- The market is local, not generic. The fact that it’s local and it’s helping local economy and discoveries of sense of place makes it resilient and regenerative.

- It has different seasons and different events every time. In this sense, it’s dynamic, not static.

My eyes were opened to this place when I realized that multiplicity of possible encounters in that landscape and that there were many elements combined to compose the experience of that landscape. The farmers market is a place that congregates local produce, urban agriculture, local art, foods and goodies to eat there, oftentimes music and people meeting. I wanted to explore and understand relationships between that landscape and transformative beauty experiences, and to investigate how important is the landscape in the beauty manifested in the farmer’s market. How can designers create conditions for those experiences take place if people choose so?

The farmers market is an everyday landscape because it’s in the public sphere, in the public street and anyone can pass by, even though there are social constraints to it such as that the products may be a lot more expensive than in the grocery store and fast-food chains. Because they are part of the everyday
life, one would not necessarily expect to find great beauty in those landscapes. Meyer points out in her article that the landscape architect Charles Eliot, Jr. explains that the cultural concepts of beauty can be altered by changes in need, in society and in the sciences. After reading Meyer’s considerations on what is beauty, what constitutes it and what it can do, there were questions about finding qualities of beauty in unexpected places that do not necessarily fit common-sense conceptions of nature and beauty. Can urban agriculture be beautiful? Can spaces like the farmers market be beautiful?

To examine this topic, it is important to consider what makes a space beautiful. There is a complexity of beauty, as highlighted in Meyer's text. One must consider the following:

- beauty in the landscape
- social aspect
- spatial
- cultural

What I first saw and experienced in the farmers market relative to beauty was the encounter of various elements such as the people, music, produce, animals and green space. As I continued to visit the market I began to notice layers of complexity of those elements and their encounters that make various combinations of elements and encounters possible. A series of relationships and inherent aspects of that landscape, such as:

- seasons
- meeting people
- community
- shared interests
- exchange: giving or sharing
- what you take with you
- connection to farms
- connection to food
- The rural supporting the urban and the urban supporting the rural

It is important to note that the products in the farmers market are not accessible to the entire population of the area it serves. They are expensive, so it is important to have a society awareness in terms of the access to healthy food in the United States. The vendors may have an artistic approach to
their craft or use only local ingredients. Buying from them means to support the local economy, however, it involves belonging to a certain hierarchy or choosing a life-style that prioritizes living off the land to be able to be a part of the local movement for local food. This thesis focuses on layers of the farmers market that are accessible even for people who are just passing by or who cannot afford to buy produce. The social and cultural impact that this space has in a town or city goes beyond the financial transaction of buying from the vendors.

In addition, Meyers ideas on hypernature lead me to the question of whether there is hypernature in the farmers market, as another way to see beauty in the market. One can look at what is concentrated, what is juxtaposed, or at the abundance of produce, at the different seasonal crops, at the crowds of people and at how the event precipitates conversations, at the unintended meetings. These resonate with the beauty of that place, aligning with what Meyer says about beauty and hypernature.

In the farmers market experience is concentrated because the tactics associated with montage or collage that Meyer mentions are concentrated: there is a variety of produce, people, animals, interactions, sounds and smells all being part of the space of the market. In this way, even if a person is distracted passing by and following the course of their everyday life, these elements will be noticed to some degree.

The space of the farmers market changes over time, even though it is still the farmers market. It changes with different seasons, small weather variations within the same season, different crops depending on the time of the year, different people visiting every day. Multiple visits to this space make a person perceive different aspects of it and experience its intrinsic beauty.

Related with the aspect of changing over time is the aspect of spontaneity in everyday landscapes, which is an essential quality of good landscapes. It is also present in the farmers market for the reasons stated above of how its changes happen. In this sense there is room from improvisation in the everyday landscapes and in the farmers market as a type of everyday landscape. The event of the market is not forced, but offered. There is an opportunity for all the social and cultural interaction that is dependent on people’s willingness to engage on them, but there is a designed structure of the farmers market and the urban space to support that opportunity. It is a designed experience, if designers are aware of the potential of everyday landscapes, they may create spaces that have those qualities intensified.
Beauty is an interaction between two or more beings. This helps to understand why beauty is present in the farmers market through the many encounters that happen there. The notion that the experience of beauty happens with an encounter between you and the landscape or you and other people, or even its replication, with you observing encounters between other elements of the farmers market, explains why the space of the market is so rich in experiences and possibilities that have the potential to nourish the soul.

Another important notion is that of how beauty is dynamic, and that the event of the market is inherently dynamic because of the activities it fosters or supports. In addition, the beauty in the farmers market is experiential because it cannot be fully apprehended through one of the five senses only and it doesn’t have simplistic layers of activity in its composition.

Layers of beauty, design and celebrations

The range of beauty found in the farmers market is broad because the main characteristic of this type of space as a market is to be a dynamic place that brings social and cultural elements together. What is brought together can be produce, artwork, situations, encounters between people, phenomena and the list is dynamically open to other possibilities. The reason why it is open is because of the attribute of beauty to generate, regenerate and invite endless replication, as identified by Meyer and Scarry.

One of the elements that is present in the farmers market and get to the attention of people is artwork made to be tableware. The fact that it is local, particular and present in the market also compose its beauty, it resonates with one of the points in Meyer’s manifesto: “Sustainable Beauty is Particular, Not Generic”, so it increases out ability to appreciate the context of the artwork and also of the place where we are. Added to that is the appreciation for the artist’s work, by the fact that the object was made and that requires a certain process specific to the making of that object. Just like the landscape of the farmers market is designed, there is also a design to that tableware and there is a beauty in the process of making it, as there is in the finished product. Elizabeth Meyer talks about experiences work on an individual. They involve motion and change, and engage all senses. On these one can find an experiential beauty. It is not
so much about how things look like, but about the experience. Most importantly, the experience works on the individual’s mind, allowing consciousness expansion.

The event of the farmers market can also be seen as a celebration of place and of what is particular to the materials and resources of this place. There is a beauty in the processes of making things and in the process of cultivating produce and in the design of a meal. It is a celebration of the land and of culture. In this sense, the design of tableware was the design of structures to support experiences of eating, and it is also design work. Learning how to make tableware pottery, and of being in the ceramics studio, the touch of the materials, the refinement of skill, the thoughtful design, all those contribute to the experience of learning modeled ceramics and design. Even the process of working on pottery, can be a catalyst for conversation, a way of studying design issues, studying structure through making, experiencing three-dimensionality, texture, depth and surface. It can even be a therapy of artful experimentation or an addictive creative investigation.

The importance of skill: In the ceramics class students were exposed to a series of techniques and developed many skills to be able to work with material and complete the design challenges proposed. It was also required that students think about the design of their pieces and present clear drawings to express their thoughts about every new project and how to handle the materials to make the piece.

The refinement of skill with ceramics helps inform creativity. It makes one more aware of possibilities and challenges with the material. Familiarity with techniques and with the material impact the process of making and the final product. A portfolio was produced to document and record these processes and techniques for future reference and study of these experiences and their beauty.

“Discipline is a way of expression. Say you want to express your feelings in stone. Now stone doesn’t give way very easily. It’s tough stuff. So you have to learn the skill of discipline of the sculpture in order to express yourself in stone. So in every other way, whatever you do, you require a skill.” Alan Watts

Meyer explains her position about design and sustainability ethics: “Sustainability is a position within environmental ethics, as well as techniques or tactics grounded in the natural sciences. Sustainability, as an ethic, is decidedly a middle-ground position between an egocentric and ecocentric world

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view. It straddles the human and non-human, attempting a hybridity that see the interconnections between and across a homocentric and biocentric world view. I believe that the designed landscape can be built through various tactics, using sustainable eco-technologies, but it can also be an aesthetic experience that changes people's environmental ethics. And from my perspective the latter is the most important reason to care about sustainable landscape design. The apprehension and experience of beauty, especially new, challenging forms of beauty, can lead to attentiveness, empathy, love, respect, care, concern and action on the part of those who visit and experience designed landscapes.”

Case studies of other farmers markets

Looking at other markets helped me see and further understand the Blacksburg Farmers Market. It was a necessary exploration because it is important to see the everyday aspect of markets as a type of space, and to see aspects of beauty that farmers market demonstrate. I wanted to question and understand if the type of beauty Meyer discusses is common to all of them and if how it manifests and how its potential can be heightened can differ from one market to another. I also wanted to identify how place impacted the way the market structure and space was set. The farmers markets selected vary according to location, specificities of place, availability of vendors and space downtown. This study was made with lists of characteristics and pictures to illustrate the points.

1. Lexington, KY Farmers Market
   - Located downtown
   - Spread in the street, but no green space, as shown in figures 5 and 6.
   - Many small gathering spaces as shown in figures 7 and 8.
   - Places to sit
   - Design that prioritizes pedestrians and walkability

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Figure 6: Cogswell, Ron. *Farmers Market -- Downtown Lexington (KY) Saturday Morning* June 5, 2010. Digital image. June 2010. Ron Cogswell Flickr. Accessed in February 16, 2016. https://www.flickr.com/photos/22711505@N05/4762858990/in/photolist-8fSU3s-8fSU3W-8fYcc-8fYd9-8fYcL-dnfww7-bJDXs6t-bvMurW-bjDxmk-bjCBhv-bjCBat-bvMuaG-bjDxcX-bjG-gzB-8fedZD-8fYcU-8fSU3C-8dT7Kx-8g77MG-8avctd-cVKuQJ-8fXZNE-8g231A-8fe68v-8aHmaz-8g77MU-8g2317-bvRq5h-bvRqam-demMta-bvRq1b-dabNeF-bjLCrr-demMrc-bvHPMo-8fXZNs-8fXZNA-8fXZNL-8fe68n-8atjLC-7Jyqjt-Dgs-dp-Dgsdi-7UJhoS-8fe66V-8fe68p-8fXwdp-82B3co-j3zQmv-9HTZKs-8g9bpi

This farmers market offers the kind of beauty that Meyer notes because its design provides structure for it. It is located downtown, which makes it accessible. It spreads in the street, which contributes to its everyday aspect, as people see it when they pass by the street. The main characteristics of farmers market is present: food, produce, abundance, local food and dynamic movement of people walking by, looking at things, talking to other people.

The design of these markets prioritize walkability because it is important that people walk by the booths. It also offers small gathering spaces as shown in the pictures. These spaces where people can sit foster social interactions. The pictures reveal frozen dynamic moments of people looking at local produce and participating in this event from their community. They also reveal how the street gets transformed by the activity of the market.

2. Downtown Roanoke, VA Farmers Market

- Located downtown, as shown in figure 9.
- Spread in the street, but no green space, as shown in figures 10 and 11.
- Small gathering spaces and urban living-rooms near restaurants and other stores
- Spaces to sit
- Design that prioritizes pedestrians and walkability
- Design allows flexibility in the placement of vendors and sitting spaces

The Roanoke Farmers Market spreads along the streets but also has a two small plazas without green space. It is an everyday landscape that adds surprise to downtown with its event as a farmers market. The fact that it is located downtown in an urban environment more populated than Blacksburg heightens the dynamic characteristic that all farmers market have of people passing by and interacting in various ways.

In this case the characteristic of being particular is connected to the fact that this is a historic district in Roanoke and that the farmers market itself has a historic importance to the New River Valley area as a place of gathering and a start of urbanization in this area and the heart of Roanoke. Even though farmers market have many elements in common with other markets, they also differ from one another as each farmers market reflects particular aspects and opportunities from their place.

PART TWO - METHODOLOGY
SEEING, UNDERSTANDING AND REPRESENTING BEAUTY IN THE LANDSCAPE
Studies of the Blacksburg farmers market with sketches, print-making and photography

Drawing and photography were the traditional means of studying media that I used in my initial visits to the farmers market. I also used drawing and photography to reflect about the literature review while visiting everyday landscapes. Photographs allowed me to quickly capture a moment of the landscape and later put in the journal, either by inserting the photograph itself or by making collages. Drawings allowed me to capture a moment while highlighting very quickly important elements. In the journal I also had flexibility to add notes or make schemes and links to drawings and photographs.

The drawings below are from my journal for studying everyday landscapes. They were attempts to capture moments in the farmers market and connect those images with readings and other written observations. The media used for this journal varies, as the goal was to experiment with different approaches to see and understand the landscape.

Figure 12: Drawing of the Blacksburg Farmers Market by the author.

The drawing marked as Figure 12 was made with pencil, ink markers and watercolors. It attempts to capture people walking by the market and how they look at their surroundings or how they stop to sit and look.
Figure 13: Drawing of the Blacksburg Farmers Market by the author.

This drawing marked as Figure 13 was made to capture layers of plants arranged as part of a booth with the existing trees and plants that are part of the farmers square, combined with the activities of music and dancing. This could be one moment of the view of a person passing by.

Other drawings below from the journal attempt to capture toxic beauty and were not observational drawings from the farmers market, but drawings reflecting about readings from Meyer and Danto.
This drawing in Figure 14 is about toxic beauty, inspired by images of pollution and when Meyer mentioned the concept of strange beauty. The drawing in left was made from observing movement in every-day landscapes, with many different types of movement and life happening. For instance, a plant growing in a crack of the asphalt. These materials and the plant are also in motion. The text that accompanies this drawing says: “Everything is in motion. Materials in design have to respond to it”.

The journal was made to be a continuous piece, so it was easier to connect ideas and establish relationships between them. The Blacksburg farmers market has a green space, which made me think about what this element and the way plants frame the landscape do. So in other pages of the journal there are reflections about what the presence of plants in design in general and what it does to people psychologically.

In the lower right of this photograph of the journal in Figure 15, there are reflections about how plants show change in the landscape over time, how colors create a sense of time and history. “Color is tied to seasonal cycles.” Plants also have texture. Their impact on humans is profound and there are psychological benefits of including them in design.

The following panels from studies of the farmers market were made with print-making and photography. The panel entitled Movement in the farmers market, marked as figure 16, is about capturing
movement of people circulation in the farmers market, but this circulation is a walk that may be interrupted or enhanced, by the many interactions of the market.

The panel *Layers of perception and Discoveries: booths in the market*, marked as figure 17, is about trying to capture different layers and connections of those layers of perception when people direct their attention to look at something at the market.

And the panel *Encounters and Interactions*, marked as figure 18, is contains paths and moments of people going for an encounter or experiencing one. This panels contains two photographs from the Roanoke farmers Market because the artist Jayn Avery allowed me to photograph her interacting with people after we had a conversation in which she expressed how she enjoys participating in the market being a vendor there and interacting with people as a part of living off her ceramics art.

Drawings and all means of expression that involve a static product are limited to capture time and movement, although experiencing landscape architecture directly involves movement of people and/or things and it also involves being in a certain time, either a person experiences landscape within a certain time period and in a certain time of the year in a certain season. The temporal aspect is a challenge to traditional static media to capture lived experienced.
MOVEMENT IN THE FARMERS MARKET

Figure 16: Panel Movement in the Farmers Market. Print made by the author. Photographs taken by the author.
LAYERS OF PERCEPTIONS AND DISCOVERIES

BOOTHS IN THE MARKET

Figure 17: Panel Layers of perception and Discoveries. Print made by the author. Photographs taken by the author.
ENCOUNTERS AND INTERACTIONS

Figure 18: Panel Encounters and Interactions. Print made by the author. Photographs taken by the author.
The use of film and how it came to be used to investigate and document beauty in the farmers market

Traditional visual media used to present and study the landscape, drawing and photography present challenges and limitations in terms of capturing time, movement, dynamic storytelling and narration. Those limits of traditional media suggest that film could be an important means of seeing and studying landscapes. Could film be an important medium for this research because of the possibilities of exploring movement, time, action, narration and storytelling, which are present in the experience of landscapes, but cannot be easily conveyed through static visual art forms? Film as a method of investigation accomplishes these four challenging elements because of the power of cameras to record video, capturing time and movement, and also to reveal things about people and places that may go unnoticed or underestimated to a human eye. Along with the study of the craft of filmmaking, with techniques and editing, film provides a more holistic way of studying a space. It allows to juxtapose different things at different times, see things over time and see simultaneity. It can provide images to be there for viewers to interpret and also have a narrator to guide one’s vision. There were times when I could capture critical moments about points I wanted to show in a documentary and there were points when the camera revealed something I had not noticed before. Because of all these aspects, film offered a way to get people more engaged in the experience of the farmers market, since the beauty I’m trying to study and communicate about is not just visual, it’s experiential.

Meyer’s essay notes several qualities of beauty that led me to explore film to more thoroughly explore and communicate these ideas, as well as have the possibility of displaying material produced with other media in the film.

The main idea from Meyer that first led me to film is that of the beauty of an experience. Meyer insists that the beauty she refers to is not that of appearance, but of experience. Therefore, it involves many variables and in complex ways. Experiencing a space overtime involves all senses, in a somatic way with psychological, cultural and social aspects. The film camera and especially film techniques and capacities of film are helpful to highlight or make clear things that were noticed before. The camera may be moving in a pan or in tracking shots or be still. These options create highlight different things, so they may be combined to show different aspects of a landscape. Sound in films is also extremely helpful to create an immersive multi-sensory experience for the audience. And editing creates storytelling and ways
with which one can connect parts, make reference to other parts and control the flow of a story or of a reasoning. With film one can explore time and movement. The film director Andrei Tarkovsky said that “cinema is the only art that operates with the concept of time.” The simple recording of a video and editing techniques offer the opportunity to capture not only shapes and colors, but also time and movement in real time, over time. One can manipulate time.

Tarkovsky wrote in his book *Sculpting in Time*: “Cinema is the only art that operates with the concept of time. Not because of its developing in time, because so does music and theater and ballet and other art forms. I mean time in a literal sense. After all, what is a take? From when we say “Action” or when we say “Cut”, what is happening? It is the fixing of reality, fixing of time. The conservation of time for us to keep forever. No other art can fix time except cinema So film is the mosaic of time”.

In this way, film as a tool to investigate landscape and a particular set of conditions in the landscape: beauty. Film can help with communicating this intrinsic beauty of spaces that can only be captured over time, when a person revisits a place or revisits a film about that place. The possibility to work with time in film is a powerful tool to make viewers aware beauty in the everyday landscape.

Study of film

“A movie has meaning in the same way that a thing does: neither of them speaks to an isolated understanding; rather, both appeal to our power to tacitly decipher the world of men and to coexist with them. It is true that in our ordinary lives we lose sight of this aesthetic value of the tiniest perceived thing.

Is is also true that the perceived form is never perfect in real life, that is always has blurs, smudges, and superfluous matter, as it were. Cinematographic drama is, so to speak, finer - grained than real - life dramas: it takes place in a world that is more exact than the real world. But in the last analysis, perception permits us to understand the meaning of cinema. A movie is not a thought; it is perceived.” Maurice Merleau-Ponty⁴⁴

The methods used to research and to investigate the use of film to study beauty included a literature review and explorations with film.

A variation on different media is necessary due to the limitations of words to communicate ideas. Images, sounds and movements can often help with explanations in a text. The issue is with experience and how to study and communicate about it. Furthermore, different media can also be exploratory devices for research, as they provide different views and ways for examining a subject. In an exercise with professor Shelley Martin for her class “Film+Drawing”, she presented the excerpt above from Maurice Merleau-Ponty, and suggested that we underline the word “movie” from the text and experiment replacing it with the word “drawing”, then with the word “architecture” and with the word “music” and reading the paragraph again everytime. This helped understanding how it is possible to study something through different media to gain different perspectives and insights about it.

Mark Sullivan at Michigan State University explains that when a person is studying a place through photographs, even in the beginning of the work, it is possible to take meaningful photographs.45 He argues that oftentimes the lack of familiarity with a place allows us to see with fresh eyes and notice things others ignore. He also remarks that in his experience he met professionals who work with various media without any anxiety about who they were and what they were, whether they were photographers or music composers. He began to think there may be a fluid boundary for various kinds of art-making. In addition, the process of visiting a place and looking at its photographs repeatedly also allowed him to learn new things about that place. The process of digitizing his negatives gave him a chance not only to organize them, but to look anew at all he had done and at the landscapes he photographed.

It is interesting to mention that the fluid boundary he notes is an idea found in Meyers 11 points on beauty in her manifesto. On the second point “Cultivating Hybrids: Language of Landscape”, Meyer says: “Sustainable landscape design flourishes when fixed categories are transgressed and their limits and overlaps explored.” Landscape design would benefit from new approaches and new techniques. She explains that to think about hybridization and pairing different categories, one can open up new conceptual designs and see across categories that were restricting our thinking.

Film, like photography allows a study of the visual in the way Sullivan describes. Films or motion pictures, are made through photographs, with an optical illusion caused by the photographs moving rapidly and in succession. In this sense, photographs are part of film and studying the composition of

photographs and what one can do or express with them is part of making film. In a similar way, Virginia Tech architecture Professor Shelley Martin links film and drawing. She notes what is it that a photograph or a drawing can transmit that is beyond language. It is an opportunity to explore the nature of vision and the difference between how human eyes see reality and how cameras record it. In that way, it is also an opportunity for design, as one can frame different things in a photographs and in different ways to capture a scene. Martin also understands that a photograph is a still of a scene. The stillness could be problematic but also fantastic because it makes things oftentimes very evident and easier to see, so it is possible to see what at first is hidden from our sight. This is an important point because something that was hidden or could not be immediately seen can now be seen at first.

Martin also examines drawing as an act of transcription, an act that engages not the facts but the tension between the facts. It highlights and transmits the world of ideas and imagination. They can rectify what is imagined and also what is actual, putting in play elements of slippage or correspondence. In architecture and landscape architecture, one draws to find something unknown or to propagate something known. In this sense, drawings can propagate ideas or generate ideas to solve a problem or to think or even instigate more questions. In addition, Martins explains that for phenomenologists, it is also possible to make drawings that describe subjective experience rather than objects. Drawing experience is an important exercise to the study of beauty since Meyer argues that beauty is experiential.

Finally Martin makes an analysis about film as an opportunity to presentation of spatio-temporal relationships between an event and a space around an event: contingency and specificity, movement and stillness, focus and direction. In this way, a study with various media can provide these relationships and allow for new insights about the same object. The film director Michelangelo Antonioni, in a visit to the studio of the abstract expressionist painter Mark Rothko said: “Your paintings are like my films - they’re about nothing…with precision.” This type of precision helps to see what Meyer tells us about beauty. The precision speaks to the quality of filmmaking and the rigor of cinema, which means that the filmmaker is thoughtful about which film techniques to use to show the landscape and its unfolding over

46 These ideas were part of a discussion in Professor Shelley Martin’s class “Film+Drawing” in the fall of 2016 in Virginia Tech.

47 Quoted in Seymour Chatman, Antonioni: Or, the Surface of the World [Berkeley: University of California Press, 1985], p. 54
time. It's because of this precision that a film has the possibility of clearly showing multiple aspects of beauty, such as an event unfolding over time, movement in a landscape, and the performance of beauty.

According to filmmakers Steven Ascher and Edward Pincus, “technical creative, financial and social aspects of filmmaking are tightly interwoven”48. The stages of moviemaking tasks were divided chronologically by Ascher and Pincus in the following way: development, preproduction, production, postproduction and distribution.

In the development phase, an idea grows into a project. They explain that for documentary films, the idea may start as a written proposal outlining what is to be filmed.

Ascher and Pincus explain that production begins when the camera rolls and that is the start of principal photography or principal shooting. In the production process, the camera eyes are different from human eyes and they reveal moments of the landscape and reactions of people in ways humans may not easily notice.

Postproduction or post is the stage that begins when principal photography is completed, according to Ascher and Pincus. It may be said that it is the stage when editing begins, but as Ascher and Pincus highlight, it may be possible to start editing during the production stage or to realize the need for additional photography or pickup shots, which are scenes that are filmed after production is completed, complementing principal photography.

As I went through aspects of production, both in theory for learning the craft and practicing to make the farmer's market film, all stages of production helped me learning about the site, because they made me analyze it through various angles, observe it through the camera's eyes, and understand that different configurations in the camera or different details in editing could change my perceptions of the site as well. I was seeing and studying the landscape as a preparation for the act of filming. This process engages understanding landscape because in a similar of way to how photographs can make something easier to find by turning it still. Even though a film is not still, it makes things evident or easier to see. These things may be a transition, a connection, sounds, a certain movement that is now recorded or repeated. This process allowed me to clearly see the market as a place where beauty was performing, as I watched the social interactions and exchange I read about unfold in the camera recordings.

When making the farmer’s market documentary, it was necessary to outline ideas that were being developed for the thesis in order to establish what I would aim to film. The reason why a documentary film was chosen and not other types of films was because with a documentary one can focus on the actual landscape, away from the constructed reality of a studio. The process of thinking about what were my possibilities of filming and articulating ideas for the thesis and for the film made me more open to possibilities of discoveries in the site and of talking to people who were involved in the farmers’ market.

I made discoveries as I looked at the unedited footage to see what they revealed by themselves and think of how they could be used in postproduction. At this stage, I discovered that each scene revealed more of the landscape, so I selected those discoveries and organized them to make a documentary that revealed the farmers market both to an audience that doesn’t know it as well as for people who have already been in it but may not be aware of certain aspects of it.

As I worked on editing and learned more about the space and the craft, I also went back to the site to film it more and experiment with new ideas generated in this learning process of making a film. It is important to note that in postproduction, as I assembled the scenes together, there are details that make a difference in terms of what it means to have a certain scene right before or after another, how transitions are made, how light and color are corrected or explored, and most importantly, how the story is being told. One of the most important realizations from the postproduction stage is that I was telling a story with this film and also, the site was telling me a story every time I filmed it and every time I looked at it. In this way, every state of filmmaking had a discovery.

An approach to film architecture and landscape

Richard Copans⁴⁹, a director and producer of documentaries about architecture and landscape architecture, explains in an interview to the channel ARTE, that what motivated him to create his documentaries was the question of how to film architecture to tell its story. He said that he was observing city spaces as he sat in a Parisian cafe, looking at building façades and urban spaces, wondering what they

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were saying and how would it be necessary to film them to tell what they’re saying. In this sense, aspects of storytelling and design can be explored by analyzing Richard Copans’ work. Copans highlights that learned with his documentaries that even though the stories of urban spaces and buildings are told by materials and shapes, those stories are very close from people’s personal stories. In fact, he says these are human stories and not technical stories. They have technical aspects of construction, but fundamentally, they are stories about choice, and about how when we are in a city, everything we see was decided, so it is an accumulation of choices. When we walk in a street, there are traces that have been accumulated for centuries. For him his work follows a coherence of curiosity and cinematographic rigor, so that when he is documenting a space, he can extract stories from it. The stories involve stories about program, stories between the architect and sponsors(stakeholders), stories about materials and techniques, but all are stories that we can understand.

Richard Copans believes that the rigor of cinematography is important because in order to achieve quality and clarity in his work, he was forced to come up with new ways of filming, new ways of showing stills, ways of “cutting” the space, by for instance make very detailed shots with different durations and scales to tell the story of a beam to complete explanations about a certain structure. This need to use new ways of thinking and new techniques echoes what Meyer says on the second point of the manifesto about how conceptualizing a new landscape requires new techniques and new words. For Copans, each documentary required a different approach, different ideas and had different stories. The stories of a space may be technically complex, but we know how it was done, how consequences in that space were produced. He hopes to be able to transmit the admiration he has for a space and to convey the intelligence of aesthetics, technicalities and above all, the intelligence of the architect or landscape architect to have projected, constructed and have insisted that small details were well executed, etc. In this sense, he explains that his documentaries are about asking all questions that appear from the architecture or landscape architecture, and then about using all the means possible from cinema to be able to do storytelling, so that at the end he may have various roles: as a ludic pedagogue, a teacher who loves to teach, a pedagogue who loves what he films, transmitting sensual aspects, sensations, pleasure of lights, reflections, shapes, repetition. For him films about architecture have double aspects: intelligence and sensitive emotion.
Specific film techniques, shot types and editing types

Types of shots

There are two stages in the process of filming: filming with the camera and editing. Filming is the process of capturing the world, capturing scenes, producing shots of those scenes. In editing one puts shots together, in a coherent sequence, cutting to trimming them, deciding in what order they go and working on effects or corrections of image and sound.

According to Ascher & Pincus, shots are divided in three basic categories: The long shot, medium and close-up. They define the long shot as one that “includes the whole body of a person in relation to the environment, usually taken from fairly far away from the subject”\(^{50}\). Ascher and Pincus note that sometimes a *wide* view of a landscape may be called either long shot or *wide* shot. They also note the *establishing shot*, which is a long shot that “defines the basic space or locale where events will take place”\(^{51}\).

Ascher and Pincus define medium shots as not very detailed and that include “part of the subject, and usually includes people from head to knee or from waist up”\(^{52}\). The close-up is defined as a shot that “shows a detail of the scene; in the case of a person, it is a head-and-shoulder shot”\(^{53}\). Ascher and Pincus also note types of close-ups: the big close-up, in which only a face fills the entire screen, and the extreme close-up, in which part of a face or small objects fill the entire screen. Figures 19 to 23 below illustrate types of shots according to Ascher and Pincus:

![Figures 19-23: Illustrations of types of shots made by the author.](image)

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\(^{52}\) Ascher and Pincus, 323

\(^{53}\) Ascher and Pincus, 323
Types of camera movement

Ascher and Pincus explain that static or locked-off shots are shots that “have no camera movement”. The elements in the scene are movement, but the camera is standing still. This is different from the use of still images, like photographs, which are images that have no camera movement and no movement of the elements that compose it.

Pans happen when a camera is pivoting from a single point, moving in a horizontal axis left or right.\(^{54}\) However “if the support that is holding the camera can be raised while filming, this may be boom up or pedestal up or crane up.”

Tracking shots happen when the support that is holding the camera is on wheels, so “the camera itself moves through the space”.\(^ {55}\) There is displacement of the camera in a horizontal axis left or right. It can also be called a dolly shot.

The types of shots allow for flexibility in how to film a landscape, but making each different type of shot also offers different discoveries about the space being filmed. For this reason, professor Charles Dye recommended that when I studied a subject with film, especially it was important to try to to get as many different types of shots and angles as possible from that space or process or action. This is particularly important in documentary filmmaking since the shots oftentimes cannot be planned and repeated as in a studio for fiction films. It is also crucial to understand the types of shots because it helps to think about possibilities of capturing something and how a goal can be achieved.

Zoom

It is important to note that zooming does not involve camera movement. Ascher and Pincus explain that a zoom lens “allows you to increase or decrease the focal length during a shot.” There is no change of perspective with zoom because the image is magnified equally, which is similar to approaching a still image. Ascher and Pincus note that this fact makes people object to the zoom effect because it doesn’t look like a natural movement. With the tracking shot, the perspective changes as the camera

\(^ {54}\) Ascher and Pincus, 328-329

\(^ {55}\) Ascher and Pincus, 328-329
moves toward the subject, and at the same time that objects pass by the side of the frame, therefore this gives the viewer a better sense of physically moving into the space.\textsuperscript{56}

**Angles and framing**

There are a variety of camera angles and ways of framing a composition that establish a position to see the scene before them. For this section it is important to define the concept of the *eye line* or *sight line*, which is the direction a person is looking relative to the scene and relative to the lens, according to Ascher and Pincus. “A character’s eye line can indicate who or what she is looking at, and the angle of the eye line relative to the camera position can affect the way the audience experiences the scene”. In the case of filming architecture and landscape architecture, the line of the horizon can be used as a reference for angles, since there may not be a person in the scene.

In this sense, a high angle shot is when the camera is physically higher than the subject and is looking down upon the subject or object. A low angle shot is taken from below the subject. An eye-level shot is taken from the eye-level of a person, when the camera is leveled, looking straight on to the subject. Other types of angles important to mention are the point of view shot, the bird’s eye shot or bird’s view and the worm’s eye shot or ground shot. In the point of view shot, which shows the image as if from the film character’s eye, or the subject's eye, since the subject is not seen in the shot, but the camera is positioned in its eye level so that it gives the illusion of allowing the viewers to see what that person is seeing. In the bird's view, the shots are taken from above the scene, which can establish a landscape and the actors in relation to the scene. In the ground level shot, the shot is taken looking up from the ground, which can show the point of view of a small animal or of a child or how it would be to look from the level of the grass.

It is crucial to note that the levels of shots have psychological effects on the viewer. For instance, a high angle shot can make a subject look small, weak or vulnerable, as the viewer is looking down on that subject. However, a low-angle shot can make a subject look powerful or threatening, as it is put above in relation to the viewer. In cinema production classes professor Dien Vo noted that the eye-level shot tends

\textsuperscript{56} Ascher and Pincus, 331
to have little psychological effect on the viewer because it is alike our usual view, so it is not exploring possibilities of seeing the world through different angles.

Angles and framing can also help the viewer to realize the experience of place and beauty because it helps people perceive things around them, and to how choices in shots and sequences of shots can make them be more interesting or more dull. It helps with the experiential aspect of the film, and place is about experiences. Being sensitive to how people perceive spaces and to what makes a film more interesting ties to Meyer’s idea that when creating hypernature, it should be a strong aesthetic experience to draw people’s attention from their daily concerns.

Editing

Editing is the process of assembly the footage together in a coherent sequence to make a film. It is not only about putting shots one after the other, but about deciding the order in which they appear, cutting off film slates, editing dialogue in scenes and making decisions of how the story will be told and to give emphasis to certain parts of the narrative by selecting various angles or shots to be used as one edits. A lot of the discussion of ethics in cinema involves what is done in editing, since it can alter significantly the way the shots look and what their possible meanings to the viewer, allowing the viewer to see what you want them see and understand.

In editing is the opportunity to work with time, to accelerate, intensify or delay it. It is a crucial step to communicating about the experience of beauty and create an immersive experience with the film: “Sustainable beauty arrests time, delays time, intensifies time; it opens up daily experience to what Michael Van Valkenburgh calls “psychological intimate immensity,” the wonder of urban social and natural ecologies made palpable through the landscape medium.”

Cross editing technique: J-cuts and L-cuts

Cross editing techniques involve using image or sound from one scene before or after the next scene. In a J-cut, the sound of the next scene precedes the picture. The reason why it’s called J-cut is be-

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cause in editing softwares there’s usually one line for images and one line for sound for each scene. In order to make the sound of the next scene appear in the previous scene, one must pull the line from the next scene into the previous scene, which makes a J-like form with the lines. In an L-cut, the picture changes but the audio continues. These techniques, can be a type of foreshadowing, preparing the viewer to or giving a sense of the next parts of the story.

**Editing in art films**

An interview with the director Andrei Tarkovsky was made into a documentary to be part of the set accompanying his film The Sacrifice. In this interview Tarkovsky talks about how editing is fundamental to the character of a film:

“It is often been pointed out, quite rightly, that every art form involves editing, in the sense of selection and collation, or just in parts, in pieces. The cinema image comes into being during shooting and exists within the frame. During the shooting therefore, I concentrate on the course of time in the frame, in order to reproduce it and record it. Assemble, editing, disturbs the passage of time. Interrupts it, and simultaneously gives it something new. The distortion of time can be a means of giving it rhythmical expression. Sculpting in time.”

When landscape architects design landscapes, they too are sculpting in time, since they need to consider materiality, seasons, different activities that occur in different parts of the day or of the year, as well as sustainability and maintenance. Meyer quoted J.B. Jackson explaining the importance of time in landscape because: “J.B. Jackson, the landscape historian, wrote that the act of designing landscape is a process of manipulating time”.

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58 Leszczyłowski, Michał. *Directed by Andei Tarkovsky*. Translated by Kim Loughran, extracts from Tarkovsky’s writing translated by Kitty Hunter-Blair, read by Brian Cox (1988; Sweden: The Swedish Film Institute, 1988), DVD.

Tarkovsky explains that just because of that act or working with time, editing is an opportunity for the essential material of a film to appear: “Editing is no more than the eye-view variant of the assembly of the shots contained within the material that is on the role of film. In a curious retroactive process, a self-organizing structure takes shape during editing because of the distinctive character given the material during shooting. The essential nature of the film material comes out in the character of the editing.”60

For this reason, cinema can never be neutral. This is also true for drawing and photography because choices of angles and framing are also made with these media. In film, every choice made in terms of angles of shooting and types of editing will affect the final result whether or not the filmmaker is conscious of it. The mere presence of a camera can already alter an environment because people may become nervous about being filmed and that state of mind will be shown by the camera. Directors like Tarkovsky, Antonioni and others have made fiction films that explore aspects of the landscape. In the process of learning about filmmaking, I learned that the camera reveals people’s emotions to an unexpected extent: it can show what people are thinking. This is one of the reasons why documentaries are so powerful because they can reveal emotions from people using a space. This is different from directing an actor to capture their emotions, because it aims to capture the reality of a place and the experience there without the need to have the people in the space demonstrate other emotions than what they experience in that moment. When Tarkovsky he talks about what cinema requires from an actor, he explains that the camera demands the truth: “The actor has to be in psychological state that is impossible to fake. And what cinema demands is the truth of a state of mind that cannot be concealed. The director has to induce the right state of mind in the actor and then make sure that it is constantly sustained. And the actor can be brought to the right state of mind by various means: it could be dependent on the circumstances of the set, and on the particular personality of the individual actor you are working with. (...) For an actor to be effective on the screen, it is not enough for him to be understandable. He has to be truthful. What is truthful is seldom easy to understand, but always gives a particular sense of fulness, of completeness. It’s always a unique experience that can neither be taken apart nor finely explained. The director to build up a mise-

60 Leszczyłowski, Michal. Directed by Andei Tarkovsky. Translated by Kim Loughran, extracts from Tarkovsky’s writing translated by Kitty Hunter-Blair, read by Brian Cox (1988; Sweden: The Swedish Film Institute, 1988), DVD.
en-scène⁶¹, must work from the psychological state of the characters to the inner dynamic of the mood of the situation, and bring it all back to the truth of the one directly observed fact and its unique texture. Only then will the mis-en-scene achieve the specific many-faced significance of actual truth.⁶²

“Cinema is the one art form where the author can see himself as the creator of an unconditional reality. Quite literally, of his own world. In cinema man's innate drive to self-assertion finds one of its fullest and most direct means of realization. A film is an emotional reality. And that is how the audience receives it. As a second reality.” The artist's inspiration is born somewhere in the deepest recesses of his being. It cannot be dictated by external business considerations. It is bound tone related to his psyche and his conscious. It springs from the totality of his world view. (...) The director's task is to recreate life. Its movement, its contradictions, its dynamic and conflicts. It is his duty to reveal every iota of the truth he has seen. Even if not everyone finds that truth acceptable. Of course an artist can lose his way, but even his mistakes are interesting, provided they are sincere. For they represent the reality of his inner life, of the peregrinations and struggle into which the external world has thrown him.” In the same way, film can be used to reveal beauty performing in certain spaces with film, as well as reveal narratives, movement and human action in landscapes to awaken human perception about their environment and place.

Tarkovsky also explains how it is important to be aware that film as an art form is made by an artist who is inserted in a certain culture or context and in a certain time: “Ultimately, artists work on their professions not for the sake of telling someone about something, but as an assertion of their will to serve people. I am staggered by artists who assume that they freely create themselves, that it is actually possible to do so; for it is the lot of the artist to accept that he is created by his time and the people amongst whom he lives. As Pasternak put it:

“Keep awake, keep awake, artist,

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⁶² Leszczyłowski, Michał. Directed by Andei Tarkovsky. Translated by Kim Loughran, extracts from Tarkovsky's writing translated by Kitty Hunter-Blair, read by Brian Cox (1988; Sweden: The Swedish Film Institute, 1988), DVD.
Do not give in to sleep…

You are eternity’s hostage

And prisoner of time.”

This also ties to the particular aspect of the landscape that Meyer talks about in the 8th point of her manifesto: “Sustainable Beauty is Particular, Not Generic”. Beauty is part of its context, even though it doesn’t simply emulate its context, but is rather a “magnifying glass” that allows us to better see and appreciate that context.

**Storytelling and narration**

In editing, the sequencing of images is already telling a story as the pictures are presented in time. Having narration is a resource to guide viewers through a story or through a way of reasoning. Documentary films usually use narration to make the storytelling clear and/or easier for the viewer to follow. In fiction films usually there is no narration, but the story is told by the presentation of scenes and the dialogs that develop between the characters. In looking at the landscape, narration can aid us to see what the filmmaker is showing, acting as a guide to the arguments of the story.

**Draper Road - Expanding the site to look at its context**

The Blacksburg farmers market is located in Draper road, which is part of downtown. This is the context of the market, which is something important to see because passing by that street is part of going to the market and composes what becomes the experience of farmers market. In a class about art cinema, I had the opportunity to make a film to study that street and see how it stands as the context of the market and also what the market adds to that street for being part of it.

While filming I noticed how the energy that the event of the market adds to the street attracts people to go there or at least take time to linger and look if they are just passing by. Other places in that street contribute to its functionality as an everyday landscape. The farmers market is part of a network in that street where people can realize everyday activities which include social and cultural vital connections.
Glade Road Growing - Expanding the site

The studies in the farmers market also led me to observe the farms that contribute to the market and connecting the market with agriculture. The importance of this section to this thesis is that it allows to frame the farmers market in its context to the community. The farmers market is part of a larger network: an agricultural, local network. It presents an opportunity to expand the site to other places of everyday landscapes while still being connected to the elements that are important to seeing and understanding the farmers market.

The study of this farm and the two films made about it allowed me to intensify the understanding of the context of the farmers market and to amplify the understanding as well, by taking time to see anew. The film is a parable about how the everyday is mundane but it is also enchantment. A parable to amplify and communicate about a place whose people care about the farmers market and about their principles when producing food.

The farm itself represents an everyday landscape for the farmers. What attracted my attention the Glade Road Growing Farm specifically is that the farmers turned it into an everyday social space for the community by bringing the farm food to the table: they built a kitchen and a gathering space where they serve food. They also brew their own beer and have musicians performs. It became a place to go to connect with people from the community while having local food and appreciating the work of local musicians. In addition, every Monday the farm donates all the money from that day to help with with a program that makes buying in the farmers market more affordable for people in need.

In a class about documentary production with Professor Charles Dye, I had the opportunity to produce a small documentary about the Glade Road Growing Farm and one small promotional film about the Masa Monday event, which is the one that helps make shopping in the farmers market more affordable. Another film made for this class is about the Glade Road farm in general, not only the Masa monday event. In this film I wanted to take time to see and understand the farm. In the class we discussed a lot about ethics in documentary films and also in being ethic about how to present ideas and people, and about letting people express their views. This requires the filmmaker to spend time with the people there to discover their stories. In the case of this film, I wanted to discover what it means to live off the land.
In the interviews, the farmers talked about their ideals about nutrition, about the environment and how to treat their employees. One of the cooks talked about how he thinks about the connection between himself and the people sharing the food he prepared. The people from the community in the social space talked about how it was special to go there to eat while contemplating the mountains, discovering a variety of shapes and flavors of vegetables. All the people involved, however, expressed they felt that places that bring farm food to the table feel like a celebration of the land and bring people back to their roots. Dan Barber, on his book “The Third Plate: Field Notes on the Future of Food” argues that in every great cuisine, there’s something that speaks to the relationship of that soil, that place, the food, the community, their culture and its people. This farm and the farmers market are a celebration of all that, so this seems to be in the essence of the beauty of experiencing those places.

PART THREE - CASE STUDIES AND STUDY OF THE CRAFT OF FILMMAKING

Research on film case studies for ways of seeing/communicating experiences of landscapes

Studying other films is part of the process of learning about filmmaking and successful techniques that can reveal the landscape and something about place. The films selected for this study were studied because they presented something significant in terms of how they tell a story about a landscape or the role that the landscape plays in that film. Most importantly, I was looking at how exactly something was treated or what decisions were made in editing to present something about the film.

Case study of the film Les Thermes de Pierre, directed by Richard Copans, produced by Les Films d’Ici in partnership with the TV channel ARTE.

This documentary film by Richard Copans studies the Therme Vals, a spa/bath built by the architect Peter Zumthor. This film was selected for to be a case study because of its structure and how it is interesting to note how the audience’s attention is directed from details, to medium shots, wide shots and how more information is revealed about the building so that the audience learns its stories.

The film starts in black with title and brief credits, and cuts to a scene inside the thermals. It is a medium shot of people, but a shot of a detail inside the building, considering the building scale. The doc-

umentary doesn’t start with an establishing shot of the building in general, but with an image where one can see details of the stone and of water. There are sounds of people who are bathing and sounds of water. Only after the audience has been immersed in that experience, there is a wide shot of the Therme Vals, and the narrator says the name of the building, its architect, when it was built.

In a cross editing technique, already in the last scene one can hear bells, and see a close-up of stone paving, followed by various wide shots of the village, with 4 to 8 seconds each. In this sequence the narrator explains the context of the building and how it is inserted in its landscape. Sequences of other images help introduce explanations about the history of the construction.

When the narrator mentions that there was a commission of people responsible for that building, there is a shot showing all these people together, followed by a tracking shot showing their faces in more detail for 13 seconds. It focuses on specific faces for 5 seconds. Here the film begins to highlight that there are people involved in this building and it may be that there is an intersection created between what is the story of a building and stories in which people are the characters. Still in that scene the narration mentions the risk of choosing Peter Zumthor at the time, since he had never built anything before.

On the next scene there is a 4 seconds close-up on Peter Zumthor’s face, before he speaks. In terms of studying filmmaking, this scene offers us an opportunity to see how to compose a film about architecture with an interview of the architect. The interview begins when he starts to speak, but one doesn’t hear the interviewer, as the architect talks about his rationale for this project. He begins by saying:
“If you think of the landscape...”. The interview is entirely framed on a close-up on the architect's face. This is also a way of approaching the audience to the people behind the building, in particular to the designer and his world of ideas, so that we can understand him.

After that an exploration of the building begins, alternating between models, schemes, wide, medium and close-up shots from 2 to 10 seconds of the spaces of the building or the building and its surrounding landscape. It is important to know that when the narrator is not speaking, ambient sounds are higher, which contributes to feeling the materiality of the space and even how time flows in that landscape connected with nature. The detail shots convey materiality and temperature through colors and sound.

Richard Copans’ documentary films always have narration. Narration in documentary films serve to help guide the viewers. It is also possible to make documentary films that are more about observing the scenes, without narration. However, it is also interesting to note that the spoken word offers a dimension to seeing places that drawings don't have. There is a tendency of people to think of film as a visual media, but sounds in films have a strong influence on the perceptions that viewers have. Narration is simultaneous with the images and the soundtrack and diachronic sounds. This is a big part of the power of film: it allows for techniques and devices that could help us see this question of beauty and the everyday.

The use of narration in any documentary film helps primarily with clarity and with guiding the viewers through a story. However, in Richard Copans’ films it does more than that. According to ENSA-M professors Annie de La Souchère and Delphine Monroziés, the narration in his films have all the elements of a “well conducted monograph or essay” (monographie bien conduite):

- the genesis of operation of the space
- the development of the design, through models and analytical drawings integrated to the film

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64 ENSA-M is the abbreviation for École Nationale Supérieure d’Architecture de Marseille (Superior National School of Architecture in Marseille). In a

the conditions of people’s receptivity to that space: the life in this building/space, critical fortune of the building.

They argue that in this way one can see the intelligence of an architecture, have the quality of the way of looking at it with precision in the film production.

Narration in the films from the series “Architectures” is a good example for what I learned in the role of narration to help me see and understand because they are coordinated with and part of a bigger narration, which is the story being told in the documentary through a variety of shots as well as still images, graphics, interviews, voice-over narration, sounds and sometimes music.

Richard Copans is a director, screenwriter and producer who made a series of documentaries showing architecture. His work fits the beauty question because he looked for new techniques and approaches to film spaces to be able to communicate about the experience of those spaces.

The main reason for looking at Richard Copans documentaries as case studies was to introduce myself to the rigor of cinema and observe more of how Richard Copans actually executes his work and crafts a film. The first shot in his films always instill curiosity. Many of them are from details of a building and contain people using it in some way: people swimming in the thermals, or someone opening the gates of a Galleria or people passing by the Bauhaus building. These are everyday actions or simple depictions of people using the space, yet they are interesting because the shots put into evidence that the space being used is beautiful or full of interesting aspects to be discovered. At the same time, it calls attention to how people’s actions are special and how that space is supporting those actions. This discovery is of beautiful aspects about being in a space and using it is within the experience of beauty in the sense of an experience that alters one’s consciousness to perceive and care about the spaces and environment.

It is helpful for the discussion of this subject to think about a concept Richard Krevolin in his book “Screenwriting from the Soul” created: to “concretize the abstract”. It means to externalize emotions, to convey complex interior states of characters. The skill of the filmmaker is to be able to convey emotions and abstract ideas into an immersive experience. In a similar way, a film can help to communicate the immersive experience of beauty in everyday places, such as the beauty of experience, sensual perception, the performance of landscapes and how they work on people.
Sometimes in the documentary about the farmers market, I'd consider objects, architecture or landscapes instead of a person for the reference of what a long shot is, since my focus for some scenes was on a structure or on the market itself instead of on the people.

When I wanted to show the abundance and variety of produce, a long shot might show their quantity or arrangement in a booth, but close-ups can focus on showing their colors, quality and texture. These shots can be stills or they can be tracking shots, to capture movement and show many vegetables in close-ups. This process of thinking about how to show something made me more attentive to how people look at things in the market, how they move, how their attention is captured, sustained and/or distracted.

Case study of the documentary film Rivers and Tides: Andy Goldsworthy Working with Time by the director Thomas Riedelsheimer

This film is about Andy Goldsworthy’s art, which is made in nature and is supposed to be temporary, subject to being modified or destroyed by nature. It portrays how the artist is nourished by nature and by art with natural materials and elements. As the artist watches his work being destroyed, he says: “It is part of a cycle of turning”. Goldsworthy speaks about how he feels unrooted when he travels. It takes him time to re-center and be able to work in a new place. He speaks about seeing art in a new place: It feels as if we touched the heart of that place. For him, to connect with a place is a matter of understanding and seeing what one has never seen before and then work with something extraordinarily beautiful. He says it is for these moments that he lives for.

It is important to note that at some point in the documentary, Goldsworthy turns to the director and to the camera operator and ask them to stop filming to help him to hold a sculpture. At this moment the artist broke the fourth wall, which made me think about the importance of this film in communicating, preserving and intensifying Goldsworthy’s work. In a way this film is a hybrid that gives access to Goldsworthy’s work with a new technique, that of film, to help the audience see and understand his work.

The film captures moments when Andy Goldsworthy is making a sculpture of stone and talking about the sense of energy out of this art of collage and the moment when the sculpture breaks and the

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66 In cinema, to break the fourth wall means to make viewers aware that what they’re seeing is a film. It means to take them away from that immersive state in the story of a film.
artist has to start over. He explains that having total control over your work can be the death of your work. He says that the stone is speaking to him by showing him how the structure did not work, so he got to know this material a bit more: “This is what my art is trying to do. It’s studying to understand the stone.”

When they show the landscape of a beach and the artist working on a sculpture that will soon be taken by the sea, he explains: “I haven’t simply made the piece to be destroyed by the sea. The work has been given to the sea as a gift. And the sea has taken the work and made more of it than I ever hoped for.”

The artist explains how he has acquired a deep sense of change that he can’t see anywhere else other than in his home, because he has been revisiting the landscape of his home for a long time, so he can have a deeper understanding of its beauty. However, he warms that people misread the landscape, still referring to the landscape of his home, which is rural, when they think it is only pastoral and pretty. He says there is a darker side to that landscape: the energy of change, the processes of springs and watersheds that do not appear on the surface, root systems underground. The darker side is about the transformation, revolution and the birth and death that happened last year is repeated every year. In this way, the artist talks about how he is “fascinated by those processes in nature over time. The real work is the change.”

Goldsworthy remarks that he began to work outside as an undergraduate student, but he needed a way to explain to his teachers that he was indeed working with the landscape when he was absent from the studio. So he started taking photographs of his work and the photographs became a work themselves, as they were the essential way through which he talked about his work. For me the documentary film by Thomas Riedelsheimer is also a way of talking about his work, with the elements of film to help us see and understand how Andy Goldsworthy works with landscapes. It contains the artists thoughts and processes, along with elements of movement and time, which make the experience of his art accessible for people who didn’t have the opportunity to be in the places where they are. However, the film does more than that, as the moving pictures become art themselves, filled with the work of art in its full potential by showing how they were made, how they stayed after completion and how they were taken by natural forces and transformed or dissolved to became part of the landscape.
Case study of Changing Landscapes (L’ère industrielle: Métamorphoses du paysage) by Eric Rohmer

This film is a documentary about the landscape change in Paris in the early 1960’s, which involved the industrialization of the French landscape. The photography of the film emphasizes industrial construction work in black and white.

“This beauty is difficult. Difficult to discover, to admit. It is paradoxical. Because there is a paradox to search for beauty in a world that deliberately turns its back to it. A world devoted to chaos, to the formless, to perpetual change, to the unfinished. A world that bears the mark, unlike the rural or urban world, less of the creative joy of man than his sweat and his pain.”

Eric Rohmer used film to reveal beauty in the industrial/ harmed landscape of Paris. This is a type of unexpected landscape for the discovery of beauty. Without talking about a design plan or about sustainability directly, Rohmer shows us that this metamorphose that already happened in the landscape can also be the occasion for meditation and poetical views and actions. This possibility of having a new way of looking at abandoned, degraded or hurt landscapes is the first step for designers to be able to work with those places, to bring out their beauty and integrate or renew or transform them according to the context, and to work with sustainable design and explore the potential of hybrids. Meyer cites the creation of hybrids and the work that is being done by designers who are looking at the potential of abandoned or degraded landscapes: “Through hybridization, these and other paired terms have the potential to open up new conceptual design approaches between and across categories that restrict our thinking: social and ecological, urban and wild, aesthetic and ethical, appearance and performance, beauty and disturbance, aesthetics and sustainability.

These conceptual and experiential hybrids can occur within designed landscapes on disturbed sites across geographies whether in the coal fields of Pennsylvanina, in the Eastern United States, in the vague

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67 Translation from « Cette beauté est difficile. Difficile à découvrir, à admettre. Elle est paradoxale. Car il y a paradoxe à rechercher la beauté dans un monde qui lui tourne délibérément le dos. Un monde voué au chaos, à l’informe, au perpétuel changement, à l’inachévé. Un monde qui porte la marque, contrairement au monde champêtre ou urbain, moins de la joie créatrice de l’homme que de sa sueur et de sa peine ».
L’ère industrielle: Métamorphoses du paysage, directed by Eric Rohmer (1964; Paris: IPN, 1964), DVD
terrain of swooping, highway interchanges in Barcelona, or among coal and steel processing plants in the Ruhr River Valley in Germany.”

This film allows people to see and understand this “difficult beauty” better because it shows it slowly on tracking shots through the landscape, uses narration to guide the viewers, and works with time to intensify and highlight parts of the landscape.

**Case study of the films The Mirror and Stalker by Andrei Tarkovsky**

The film director Andrei Tarkovsky often mentioned in his book and interviews that he looked at the state of his country, Russia, and its landscape marked by industrial development, difficult social conditions and realized it could be turned into art. In his films pans and tracking shots are combined, often in a continuous shot, to reveal beauty in nature as he pans through the natural landscape, then reveal beauty in nature recovering from industrial harm as he uses a tracking shots slowing showing details of abandoned industrial landscapes, of places marked by war and in places with trash.

> “The artist exists because the world is not perfect. Art would be useless if the world were perfect, as man wouldn't look for harmony, but would simply live in it. Art is born out of an ill-designed world.”

The aesthetic experience provided by these scenes ties to Meyer because they explore particular landscapes and because through the technique of film, these scenes reveal beauty or a potential for beauty in those landscapes. Tarkovsky is a filmmaker, not a designer and he is not designing sustainable landscapes. However, his films offer a shift in the way of looking at those landscapes, which is a starting point for designers to think about new concepts and create hybrids with design. His films capture a strange beauty.

**Case study of scenes from the film A Walk to Beautiful by Mary Olive Smith**

This film is a documentary about the story of women in rural Ethiopia who suffer with obstetric fistula problems. In order to get treatment, they need to make a difficult and long journey to Ethiopia's capital, Addis Ababa, which require hours of walking even when they can have access to public trans-

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68 Excerpt from Donatella Baglivo's documentary “A Poet of the Cinema” (supplemental to the DVD of Andrei Rublev)
portation. The obstetric fistula problem causes the women to be incontinent, completely unable to control their urine flow. As a result they are abandoned by their families and suffer a lot of shame. The documentary shows how thousands of women go through that journey, from being hopeless to have a new productive life. The hospital in which the treatment is made is a transformative place. The women are treated like human beings for the first time since their problem started. They are taught about what causes it and then go through surgery and other treatments to heal. The landscape of the hospital is also transformative and becomes related with the way people compassionate there. In the days of recovery, the women spend time in the gardens of the hospital and talking to others who have been through the same issues.

A parallel can be drawn to the subject of beauty. The landscape and the hospital provide a structure for the experience of healing. There is beauty in that landscape because of the experience it provides and the connections it can make. This landscape is performing by being a place where healing takes action. It also sustains culture by being connected to the social formation of that place: the recovery experience and to the principles of the people who work and who heal in that place. Meyer explains that sustainable design does more than employ principles of ecology: “It enables social routines and spatial practices, from daily promenades to commutes to work. It translates cultural values into memorable landscape forms and spaces that often challenge, expand and alter, our conceptions of beauty.”

In terms of therapeutic aspects of a landscape, the site of the farmers market can provide its own social connection experience, even though it is a completely different context than the hospital in Ethiopia. These landscapes require a journey to be made and once a person arrives, they get treatment for their condition, but it is essential that they are treated like humans. They had been despised by their families and by society as a whole because of the incontinence problem. For the first time they are respected and treated like human beings. In this sense, the landscape of the hospital, its gardens and the social gathering spaces are transformative spaces.

The link between this film and the space of the farmers market is that beauty is transformative. These women have experienced a landscape where they have certain experiences that are transformative.

In the same way is the same way the farmers market is transformative. It may not be death or disease, but it deals with social interactions. It is a place where people go to eat and be fed, but what it nourishes is their soul, their social relations and their sense of belonging to and awareness about their community. That notion may speak in some measure of the importance of beauty.

**PART FOUR - SYNTHESIS, REVISITING THE SITES AND CONCLUSION.**

**Lessons from the case studies in the farmers market film**

An important lesson from these case studies was to understand how is the overarching story being told and unfolding in time. There is a presentation and study of the building being told in the form of a story, through film. The building/landscape is presented in terms of people using it, of its placement in the urban fabric, in the street and in its historical context, revealing its structure is and how it functions, the finishes, how the volume fits together and why they were placed in the way they were. In this way, both laymen and design professionals get a comprehensive understanding of the story of the building/garden/space. However, it is important to note that the elements mentioned above for getting a comprehensive understanding of a space can constitute a lot of information. Film can quickly and clearly present a lot of information to the viewer. The rigor of cinema is what makes those films enjoyable, artistic and easy to understand. Thus the importance of studying how long one shot lasts, how the angles of the camera change, how the façades are filmed, how smaller division of spaces within a space are introduced, the types of shots used and for what occasions.

This is why film is an ideal medium to identify, reveal and provide experiences of beauty. Beauty is performative, as Meyer outline it, and cinema is a perforative art. Using the rigor of film and possibilities of creative explorations, one can investigate abstract concepts that are very present in people’s lives, but cannot be easily quantified or seen at first glance.

After analyzing case studies, the following considerations for the narration text and sequencing of the farmers market were made:

- Present the place for people who have never been there. This is important for Meyer’s point that beauty is particular, not generic. It is important to let the viewers understand the context of this place they’ve
never been to or have not paid attention to. Besides understanding the context, it’s also important to show how this space acts as a magnifying glass, allowing us to better see and understand its place.

- Use plans, sections, 3d models when possible, in combination with images of the actual space to help orient the audience to the organization and structure of the place. This is part of the importance of the use of new approaches and new techniques mentioned by Meyer in her second point in the manifesto, which is about cultivating hybrids. With new ways of thinking, one can better see and understand a landscape.

- Use of tracking shots and pans to communicate the atmosphere of the place. Important lesson: the camera eye perceives the world differently from the human eyes. It can help us pay attention to things we would not easily notice, but it also has to be told what to look and how to look: speed of the pan, white balance, color balance, angles, height and its meanings to the human perception. This is crucial to show the point in Meyer’s manifesto of the performance of beauty, as well as how it is dynamic and unfolds in time.

- Attention to sequencing and what associations of one image after another mean to the human perception. Attention and understanding of scenes: duration of scenes in editing, stills, tracking shots and pans. This is important to show how the experience will be communicated and speaks as well to Meyer’s point on how beauty is dynamic and how designing is to construct experiences.

- Use of sound and music to communicate about a place and help immerse viewers in that landscape. The need of clear sound for narration, the need of ambience(diagnostic) sound.

Matrix to compare techniques of seeing and understanding beauty in landscape

This matrix compares techniques and is a part of the synthesis of what was learned as a way of understanding and visualizing how different techniques work to help with seeing and understanding beauty in the landscape. It was made to to concisely show the dynamic and temporal aspects of beauty that are at the core of Meyer’s categories.

The left column of the matrix, lists keywords and understandings from Meyer’s 11 points about beauty outlined in her manifesto and keywords and understandings from the other theorists studied in the literature review, whose arguments resonate with Meyer. It links them with drawing, photography
and film, allowing a quick comparison of the limits and opportunities for each means of representation, Those theorists are Arthur Danto, Elaine Scarry, Wendy Stainer, Peter Latz, Merleau-Ponty and Berleant, and J.B. Jackson.

For each of Meyer’s 11 categories of Beauty, I’ve listed how the techniques of drawing, photography and film can communicate seeing and understanding beauty and he limits and opportunities of each technique are compared.

Films are more dynamic. Photographs and drawings are more static. One of the main lessons from preparing this matrix was to become more aware of the different opportunities and limits that static and dynamic media have. Michel Conan in the introduction of his book *The Crazannes Quarries by Bernard Lassus* explains a difference he sees between landscape space and pictorial space when citing Georg Simmel, a thinker who influenced Lassus: “Simmel insisted that there was a profound difference between pictorial space and landscape space. The latter is lived and explored from the inside; the former can only be explored by sight. Landscape space is never experienced other than as a fraction of a vaster real world that it opens onto; it is subject to weather, transformations of nature and human intervention. By contrast, pictorial space constitutes a whole that is closed in upon itself, a work of the spirit that has been lifted out of time. A landscape addresses itself to the vitality of nature just as painted work addresses itself to the life of culture.”

This quote illustrates the difference between experiencing a landscape and looking at a static representation of that landscape. Film allows for further opportunities to study a landscape because it is not experienced only from sight: it also includes complex layers of sounds that can range from sounds of the environment to sounds of music, dialogues and narration. In addition, film can capture movement and transformations of nature unfolding in time.

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<td>1. Sustaining Culture</td>
<td>- Capture</td>
</tr>
<tr>
<td>- social routines</td>
<td>- Freeze</td>
</tr>
<tr>
<td>- spatial practices</td>
<td>- Highlight</td>
</tr>
<tr>
<td>- memorable landscape forms</td>
<td>- use of section plans</td>
</tr>
<tr>
<td>- memorable spaces</td>
<td>- use of plans</td>
</tr>
<tr>
<td>- materials of nature</td>
<td>- use of perspectives</td>
</tr>
<tr>
<td>- Capture</td>
<td>- Freeze and highlight for some time</td>
</tr>
<tr>
<td>- Contemplate one moment</td>
<td>- Time is a critical thing.</td>
</tr>
<tr>
<td>- Focus on one moment</td>
<td></td>
</tr>
<tr>
<td>- Superimpose two moments in a drawing</td>
<td></td>
</tr>
<tr>
<td><strong>Limits</strong></td>
<td><strong>Opportunities</strong></td>
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<tr>
<td><strong>Static</strong></td>
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<tr>
<td>- Static</td>
<td>- Contemplate one moment</td>
</tr>
<tr>
<td>- Focus on one moment</td>
<td>- Focus on one moment</td>
</tr>
<tr>
<td>- Superimpose two moments in a drawing</td>
<td>- Quickly capture a moment</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td>2. Cultivating Hybrids</td>
<td>- Combine various static media: watercolor, collage, acrylics etc</td>
</tr>
<tr>
<td>- Hybridize</td>
<td>- Combine drawings types</td>
</tr>
<tr>
<td>- Transform</td>
<td>- Combine drawings and words</td>
</tr>
<tr>
<td>- Transgress limits</td>
<td>- Collages</td>
</tr>
<tr>
<td>- Explore (overlaps and intersections)</td>
<td>- Alter in post-production.</td>
</tr>
<tr>
<td>- New technologies</td>
<td></td>
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<tr>
<td>- New languages</td>
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<td>BEAUTY</td>
<td>TECHNIQUES</td>
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<td>Dynamic/Tempoarl</td>
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<tr>
<td>Sources</td>
<td>Drawing/sketching</td>
</tr>
<tr>
<td>- New techniques</td>
<td>Limits Static</td>
</tr>
<tr>
<td>- New Approaches</td>
<td>- Can strongly highlight one aspect of new conceptual design approaches</td>
</tr>
<tr>
<td>- New experiences</td>
<td>- Static</td>
</tr>
<tr>
<td>- Patterns and fragments</td>
<td>- A single image</td>
</tr>
<tr>
<td>- Reinterpretation</td>
<td>- Make a series of drawings</td>
</tr>
<tr>
<td>- New syntax</td>
<td></td>
</tr>
<tr>
<td>- Interlace existing fragments into a new landscape</td>
<td></td>
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</tr>
<tr>
<td>3. Beyond Ecological Performance</td>
<td>- Combine drawings and schemes to show different cycles of nature and how they interact with social routines.</td>
</tr>
<tr>
<td>- Ecological + Social + Cultural</td>
<td>- Make a series of drawings</td>
</tr>
<tr>
<td>- Everyday + Unique</td>
<td></td>
</tr>
<tr>
<td>- Intermingle</td>
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<tr>
<td>- Intersect</td>
<td></td>
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<tr>
<td>- Interweave</td>
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</table>

**Static**

- Can strongly highlight one aspect of new conceptual design approaches
- Remain static
- A single image
- Make a series of drawings

**Dynamic/Temporal**

- Can strongly highlight many conceptual design approaches simultaneously and/or with many layers of complexity in movement and time.
- Combine shots from different natural cycles or seasons
- Direct the viewers to see an idea
- Real time
- Simultaneity

**BEAUTY**

- **TECHNIQUES**
  - **Static**
  - **Dynamic/Temporal**
<table>
<thead>
<tr>
<th>BEAUTY</th>
<th>TECHNIQUES</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Static</td>
</tr>
<tr>
<td>Sources</td>
<td>Drawing/sketching</td>
</tr>
<tr>
<td>4. Natural Process Over Natural Form</td>
<td>- Drawings of processes</td>
</tr>
<tr>
<td>- Framing messy landscapes</td>
<td></td>
</tr>
<tr>
<td>- Ecological design aesthetics recognized as art</td>
<td></td>
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<tr>
<td>- Ecology + Technology</td>
<td></td>
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<tr>
<td>- Mimic Processes</td>
<td></td>
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<tr>
<td>- Opportunistic</td>
<td></td>
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<tr>
<td>- Spontaneous</td>
<td></td>
</tr>
<tr>
<td>- Longevity</td>
<td></td>
</tr>
<tr>
<td>- Adapt: Extreme Conditions</td>
<td></td>
</tr>
<tr>
<td>- New Sites</td>
<td></td>
</tr>
<tr>
<td>Limits Static</td>
<td>Opportunities Static</td>
</tr>
<tr>
<td>Images have a limited time in the screen. May require more than one view to be fully appreciated and understood.</td>
<td>Movement unfolding in time portraits spontaneity as its unplanned and improvised aspects can appear in time.</td>
</tr>
<tr>
<td>5. Hypernature:</td>
<td>- Show texture</td>
</tr>
<tr>
<td>- Form-full</td>
<td>- Show perspectives</td>
</tr>
<tr>
<td>- Evident</td>
<td>- Have a series of drawings</td>
</tr>
<tr>
<td>- Palpable</td>
<td>- Draw details</td>
</tr>
<tr>
<td>- Draw Attention</td>
<td>- sections and plans</td>
</tr>
<tr>
<td>- Exaggerate</td>
<td>- combine drawings with written explanations and schemes</td>
</tr>
<tr>
<td>- Juxtapose</td>
<td></td>
</tr>
<tr>
<td>- Concentrate</td>
<td></td>
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<tr>
<td>BEAUTY</td>
<td>TECHNIQUES</td>
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<td>Static</td>
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<tr>
<td>Sources</td>
<td>Drawing/sketching</td>
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<tr>
<td>- Distill</td>
<td>Limits Static</td>
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<tr>
<td>- Amplify</td>
<td></td>
</tr>
<tr>
<td>- Condense</td>
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<tr>
<td>- Transpose</td>
<td></td>
</tr>
<tr>
<td>- Displace</td>
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</tbody>
</table>

6. The Performance of Beauty
- Invites replication
- Lifesaving
- Sensory
- Quickens.
- Adrenalizes
- Enriches life
- Engages
- Transforms
- Requires critical analysis
- Requires repetition
- Works on our psyche
- Ponders a world outside ourselves

- Draw processes, feelings
- Make schemes to indicate action
- Represent one moment
- Combine various moments in a drawing
- Static

- Photograph various moments
- Combine various moments with a collage
- Static

- Film is a performing art
- Movement and time allow us to see the performance unfolding
- Complexity
- New discoveries when repeated
- Use of pans, tracking shots, various angles and shot types to show from detail to wide views
- Variety of views intensifies immersion in the story of the film
- In editing, one can constructs experiences or construct a story
<table>
<thead>
<tr>
<th>BEAUTY</th>
<th>TECHNIQUES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sources</strong></td>
<td><strong>Static</strong></td>
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<tr>
<td></td>
<td>Drawing/sketching</td>
</tr>
<tr>
<td>- De-center</td>
<td>Limits Static</td>
</tr>
<tr>
<td>- Restore</td>
<td></td>
</tr>
<tr>
<td>- Renew</td>
<td></td>
</tr>
<tr>
<td>- Reconnected to the bio-physical world.</td>
<td></td>
</tr>
<tr>
<td>- Haptic, somatic experience</td>
<td></td>
</tr>
<tr>
<td>- Cannot be found immediately</td>
<td></td>
</tr>
<tr>
<td>- Restorative</td>
<td></td>
</tr>
<tr>
<td>- Discovery of new forms of beauty</td>
<td></td>
</tr>
<tr>
<td>- Reveals relationships and processes</td>
<td>- Capture a scene or a moment</td>
</tr>
<tr>
<td>7. Sustainable Design = Constructing Experiences</td>
<td>- Capture a scene or a moment</td>
</tr>
<tr>
<td>- Design of experiences</td>
<td>Limits Static</td>
</tr>
<tr>
<td>- break down barriers between subject and object</td>
<td></td>
</tr>
<tr>
<td>- Connect</td>
<td></td>
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<tr>
<td>- Change</td>
<td></td>
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<tr>
<td>- Challenge</td>
<td></td>
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<tr>
<td>- Provoke</td>
<td></td>
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<tr>
<td>- Surprise</td>
<td></td>
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<tr>
<td>- Move to action</td>
<td></td>
</tr>
<tr>
<td>- Notice</td>
<td></td>
</tr>
<tr>
<td>- Care</td>
<td></td>
</tr>
<tr>
<td>- Deliberate</td>
<td></td>
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<tr>
<td>- Abundance</td>
<td></td>
</tr>
<tr>
<td>- Persistence</td>
<td></td>
</tr>
<tr>
<td>- Tenacity</td>
<td></td>
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<tr>
<td>BEAUTY</td>
<td>TECHNIQUES</td>
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<td>Static</td>
<td>Dynamic/Temporal</td>
</tr>
<tr>
<td>Sources</td>
<td>Drawing/sketching</td>
</tr>
<tr>
<td>- 8. Sustainable Beauty is Particular, Not Generic</td>
<td>- Site-specific</td>
</tr>
<tr>
<td>- Particular</td>
<td>- Of its place</td>
</tr>
<tr>
<td>- Regenerative + resilient</td>
<td>- Found + Made</td>
</tr>
<tr>
<td></td>
<td>- Capture a scene or of a moment</td>
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<td></td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Limits</td>
<td>Opportunities</td>
</tr>
<tr>
<td>Static</td>
<td>Focus on specific details</td>
</tr>
</tbody>
</table>
### BEAUTY

Sustainable Beauty is Dynamic, Not Static

- Designing landscape = manipulating time
- Shares characteristics with architecture, dance and sculpture
- Material and tactile medium
- Spatial
- Temporal
- Ephemeral + Long-lived
- Beauty can be a fleeting event
- Multiple and overlapping changes
- Across scales
- Across tempos
- Reveal
- Enable
- Repair
- Regenerative processes
- Change
- Grow
- Decline
- Temporal
- Dynamic
- Arrests time
- Delays time
- Intensifies time
- “Opens up” daily experience
- Intimate immensity
- Wonder made palpable

### TECHNIQUES

<table>
<thead>
<tr>
<th>Sources</th>
<th>Static</th>
<th>Dynamic/Temporal</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Drawing/sketching</td>
<td>Photography</td>
</tr>
<tr>
<td>Limits Static</td>
<td>Opportunities Highlight one moment</td>
<td>Limits Static</td>
</tr>
</tbody>
</table>
| frozen moment | frozen moment | Combination, collage or juxtaposition of frozen moments | Combination, collage or juxtaposition of frozen moments | movement in a shot and movement from one scene to another | - use of time-lapses  
- dynamics that film allow you to see  
- see things in action  
- continuity  
- real time  
- linger on a space, duration  
- In editing one manipulates time: how and when scenes unfold in time. |
### BEAUTY

10. Enduring Beauty is Resilient and Regenerative

- Dynamic
- Resilient materials
- Resilient forms
- Responsive
- Adaptative
- Evolving
- Fitting
- Tenacious
- Tough
- Across networks
- Expressive
- Mimic Nature
- Regenerate

### TECHNIQUES

<table>
<thead>
<tr>
<th>Sources</th>
<th>Static</th>
<th>Dynamic/Temporal</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Drawing/sketching</td>
<td>Photography</td>
</tr>
<tr>
<td>- A series of drawings to capture one moment and another moment when changed happened and how the designed landscape responded to it</td>
<td>- A series of photographs to capture one moment and another moment when changed happened and how the designed landscape responded to it</td>
<td>- Construct a sequence in editing with footage of different moments and another moment when changed happened and how the designed landscape responded to it, unfolding in time</td>
</tr>
<tr>
<td>- Collages with different moments and contexts</td>
<td>- Collages</td>
<td>-</td>
</tr>
</tbody>
</table>

#### Limits

- Static Opportunities
- Strongly capture one moment

#### Opportunities

- May require more than one view to be fully appreciated and understood.
- Movement allows for a dynamic display. Time allows for explorations with expression

### BEAUTY

11. Landscape Agency: From Experiences to Sustainable Praxis

- Experiential + Spatial
- Homocentric + Bio-centric
- Move to action
- Notice
- Wonder
- Care
- Persevere
- Learn
- Respect
- Will change.
- Not collective guilt

### TECHNIQUES

<table>
<thead>
<tr>
<th>Sources</th>
<th>Static</th>
<th>Dynamic/Temporal</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Drawing/sketching</td>
<td>Photography</td>
</tr>
<tr>
<td>- A single static piece</td>
<td>- A single static piece</td>
<td>- A piece in movement with multiple images unfolding in time telling a story is very compelling because of its immersion capacities.</td>
</tr>
<tr>
<td>- A series of static pieces</td>
<td>- A series of static pieces</td>
<td></td>
</tr>
</tbody>
</table>

#### Limits

- Static Opportunities
- Strongly capture one moment

#### Opportunities

- May require more than one view to be fully appreciated and understood.

- Immersion, movement and time allow for a film to be strong in experiential and spatial aspects.
Lessons from the use of film to study the farmers market

To test and more fully understand the opportunities film provides to see and understand beauty in the everyday landscape of the farmers market, I produced and edit an 8 minutes documentary film as a site analysis exercise and to explore different film techniques.

Drawings and photographs were used, but the use of film to study the farmers market started to capture moments at the market and to see those moments of beauty I began to see in the market. Techniques such as pans and tracking shots were tried first and I had to perfect in order to see and understand beauty at the farmers market. When choosing what to film while in a visit to the market, I also learned the importance of paying attention to possibilities of many types of angles and framing.

While making the farmers market film study, several film techniques were explored to see and understand beauty at the market and to reveal that beauty. In a conversation with Professor Bieri, she explained about how when I go to the farmers market with a camera, I should also allow situations to come to me, instead of seeking for them and worrying about capturing a certain situation pre-established in my mind. In this way I could experience the landscape and allow the camera to capture the beauty that naturally occurred in the farmers market. Professor Bieri explained that the human eyes process things differently than the camera’s eyes and I’d often have to direct the camera’s eyes so that the image doesn’t look like it was done by someone in a rush. She suggested me to slow down the pans of the landscape, so that the viewers can get an idea of the space, instead of having the image rushing through the screen. After many days of filming, the shots that most reveal aspects of the market are those of slow pans. In these shots the viewers can see the space performing and lots of elements of the market in action. It revealed a social and a cultural landscape juxtaposed to the physical landscape. The pans were slow enough to allow a scene to develop and the landscape to unfold, for people to be able to read the landscape. They captured simultaneity, depth and multiplicity. They were a long studies over time and a slow studies over time.

This connects to Meyer’s category of how sustainable beauty is dynamic, not static. Meyer says “The Intrinsic Beauty Of Landscape Resides In Its Change Over Time.”\(^ \text{71} \) By having slow studies that flow over time, one is delaying time and allowing viewers to observe details.

Furthermore, cuts and framing also made a strong difference in the ways I was portraying the landscape. Learning more about how to frame an image in the camera and the ways of cutting film also helped me be more free from technical difficulties that can get in the way of communicating the experience of being in the farmers market. For instance, if I don’t pay attention to making sure the camera is leveled, the image will be tilted and that may communicate something I was not looking for. Being aware that every move and choice in cinema communicates something makes a difference to how it will be perceived by viewers.

Because of that power of film to communicate that the piece of advice from Professor Bieri “to let things come to you” became very important. As I visited the farmers market without being worried about capturing similar moments to those I lived there before, other moments from that landscape began to unfold. Oftentimes they repeated themselves. I noticed a pattern of rituals of everyday life teeming with all kinds of things and situations, in juxtaposition. For instance, when the camera captured a person walking with their dog in the farmers market, the dog framed the walk of the footage. People talking to one another or people engaged in observing the market seemed to be acts that grounded existence as they grounded the footage and composed the rhythm of the footage. The order and duration of those scenes composed a collage of those ritual of everyday life.

The challenge of using film to see and understand the landscape is the need to learn a new skill and a way of seeing to be able to see the landscape and its qualities and experiences. For instance, in terms of the speed of the pans, one must consider that there are different speeds for different places, to communicate different things. However, the skill rises to the aid of the development of an idea, so even the learning process was helpful with insights about understanding the site. Even though learning to operate cinema equipment and software was challenging, the process of putting a film together helped me to visualize the power of film to this study: things emerge or repeat or are put to emphasis to help reading the site. The design work of architects and landscape architects is done through iterations. The work to put a film together is also done through iterations. One of the main lessons from using film was the need to attention to time and speed. I was looking for a speed that revealed place. The elements of time, movement and sequencing of scenes add a power to film that is different to that of still images because it engages the viewers’ imagination more intensely, through storytelling, to communicate the experience of being in that place.
The use of film helped in specific ways to see and understand the landscapes. For the context of this thesis involved the following:

- Identifying the structure of the farmers market.
- Working with time, setting a duration for the film and for each of its scenes.
- Capturing dynamics and movement.
- Setting a structure for the storytelling of the film, which an internal structure of the film with cinematic devices and organizing a story with composition, rhythm and repetition.
- Observing, identifying and discovering beauty.
- Using narration as a resource because it plays an important role in presenting understandings through documentary films: it can guide the viewers and make the arguments of the film clear.

It is important to note that studying beauty with film involved the following specific strategies:

- Going to the site
- Seeing the site
- Seeing the site at first versus seeing the site later (more, with repetition of experience)
- Using film as a unique “eye”
- Making discoveries about elements of the site
- Writing about the lessons from the site

From the considerations above, a narration text was developed. This text can be found in the appendix of this study.

Conclusion - Revisiting beauty, seeing beauty anew through film

Drawings and photography are traditional media used by designers to study and understand landscapes. Film is a new technique, which brings new ways to see and communicate. With film it was possible to better convey the experience of the farmers market as an immersive environment. The immersive and experiential aspects are important because they speak to how visitors to the market experience this complex sensory landscape, so they were the main factors for me to look for different media and try to understand the differences between those media, to be able to draw out various kinds of beauty. Observing the same spaces with different types of media helped me to see more clearly that the land-
scape has a character and beauty at farmers market as a part of everyday landscapes: it is a place where beauty can be found in everyday landscapes because of the complexity of gathering food, people and expressions of culture together.

Some of the characteristics from the farmers market highlighted in Meyer text are particularly well captured by film: the performance of beauty, dynamics, movement over time and action, social and cultural relations unfolding in time.

The research on beauty revealed how inadequate some of the means of representation are. Film allows for working with movement and time, which enables us to see sensual perception, human action, movement and landscape performance in everyday landscapes.

As seen from the case studies of films, many times the filmmakers were constructing experiences with the landscape or revealing beauty and experiences that were already present in everyday landscapes. Meyer argues that “designed landscapes need to be constructed human experiences as much as ecosystems.” In this sense, it is important that designers become sensitive to what constitutes the experience of beauty in landscape architecture and what are its complexities. Film has an important role in allowing one to see beauty in that context because it can capture movement, time, actions unfolding in time. Films shows a performance and creates an immersive experience for the viewers. When using film to study, one can work with and organize moments in time in different ways. Film allows for repetition and for going back to a space.

Michel Conan in the introduction of his book The Crazannes Quarries by Bernard Lassus speaks about the notion that landscape is both nature and culture: Landscape is thus at once this material reality that we call nature when we walk through the countryside, in the mountains or along the ocean - a material underside that can be sensed, as well as a cultural, fluid and ever-changing form, one that is constantly reshaped by the way in which man gives meaning to the attention he pays to the world around

---


him. A landscape is thus both nature and culture”74 Film can reveal that fluidity and simultaneity because it juxtaposes and/or intensifies images, sounds and movement of those instances unfolding in time.

Jacky Bowring speaks about the notion of encounters with nature when referring visiting the Garden of Stones by Andy Goldsworthy: “Schama feels the garden offers an “encounter with the elemental” and a “poignant metaphysical conceit strongly realized” ” and “The encounter with the Garden of Stones induced an experiential empathy(...)”.75 In the farmers market, there are encounters with dogs, encounter s with a stranger, and with the energy of this place. Film captures encounter better than other ways of capturing encounters: Simultaneity of multitude of moments, continuity of experience. Filmmakers see the nature of landscapes and events, which are performances. Meyer begins to describe beauty as a performance and as an experience. Film is a media that can help provide an immersive experience to reveal the performance of beauty.

Film has a capacity to help people see place and beauty in the circumstances of the space they are studying. In an essay about issues about restoring Saint Peter’s Seminary in Scotland, emphasizes aesthetic aspects of decay and aging, even though he doesn’t have a nostalgic view of the past. He explains that being able to see the ruins of the seminary and have an interaction with remnants of places can enrich humans’ lives76. For designers, this can open up ideas for possible interpretations and functions for the landscape. I’d like to call attention to that act of seeing and understanding the landscape and ways to interact with it, which is the starting point for design. Film can help with seeing, documenting and understanding spaces, as well as communicating about them. Films from the case studies show how through a film people became more aware about characteristics of a place, and oftentimes this perception happens as people see landscapes performing over time.

This research showed me that those encounters that happen in the farmers market are encounters with beauty of the kind that Steiner identifies, rich in encounters. There can be of many types of encounters with complex layers. For example, beautiful apples are conversation starters. Some people don’t want to talk, they only want to watch the play play out. When a person sits in a bench in the Blacksburg farmers market, he/she can see the whole farmers market and observe various encounters within this encounter with the market in general. It is important to note that the placement of those benches was designed, the structure of the market was designed and thought of in terms of circulation, ecology and also experience. Film revealed aspects of design of market that support this gathering and these encounters. Film allows to look close on those various moments within those encounters.

Meyer argues that we are sustained by doing less bad, but that “we are also sustained, and regenerated, through abundance, wonder, and beauty”. If beauty is to have more importance in thoughtful sustainable design, film is a valuable tool to study. Film allows to see and understand aspects of the landscape that compose the experience of beauty, such as movement, dynamics, sensual perception, human action, landscape performance and time.

As a result of this research about beauty in everyday landscapes and the use of film, I would offer a modest manifesto to accompany Meyer’s manifesto. That manifesto will include the following:

- Film is a valuable tool to help shift ways of seeing the landscape and new approaches to think about landscapes and from that design can respond to that space in a way that is more in sync with its spirit of place.
- The camera reveals unexpected things for the viewers but also for the filmmaker while in the process of filming. Part of the art of filmmaking is to also allow for these discoveries to show in the film.
- The camera is drawn to certain activities in the place where it’s filming. In this sense, the filmmaker teaches the camera what to capture and how to do it, but the camera also teaches the filmmaker about what it can reveal and help see and understand.
- The immersiveness and richness of a film allow for various possibilities of interpretation and discoveries.
- Because of the power of film, filmmakers must also think about ethics and realize that film is never innocent since many choices are being made, even when one attempts to make direct cinema or leave rough: the angles, the frame, what to capture, what to include or leave out in editing.
Filmmakers are not necessarily designers and even though it is possible to create landscapes for fiction films, in documentary films the main valuable opportunity for designers is to be able to see and understand spaces differently or critically or deeply. That understanding is what allows for an essential starting point in designing taking into consideration beauty and the spirit of a place.
APPENDIX

Narration text from the film Beauty in the Farmers Market
(a documentary about the Blacksburg Farmers Market made for this thesis)

The Blacksburg farmers market in Blacksburg, Virginia.

The beauty of the farmers market is not just visual. There's the atmosphere, the produce, the crafts, the people you meet. It is an experiential beauty. It works on you.

The farmers market is located downtown. Inserted in a square between two streets in the downtown area. And yet connected to the Virginia Tech campus. It has its own market square park. A green space (that allows) for community gathering and leisure.

The open green space, with places to sit allows itself to be appropriated by people. The corner of the square marks a spot used as a stage by musicians, who add to the atmosphere of the market with an accent to the experience of the place.

The pavilions of the market are made of timber framed structures. The roof of the pavilions contain solar panels that provide electric power. Green infrastructure supports the activities of the space.

The market is not restrained by the limits of the pavilions containing the green space. It has the possibility of expanding around the pavilions, outside of the green, to accommodate the increasing attraction it has to the community in warmer days.

It (the market) went through a renovation completed in 2009, which included not only a new structure of 5 timber-framed pavilions, but also a new location, and a market square park, with a thoughtful design of the urban space and urban furniture.

The lead designer in this renovation was the architect and professor Katherine Albright, who has been a driving force of the farmers market.

Professor Katherine's interview: "One of the desires of the design was that when the pavilion and the park were not accommodating the farmers market, so when it was, quote, "empty", not in full use, that it wouldn't feel empty. That it would be inviting for people to come down. And I see this: that people come
down with a guitar and sit on the benches, and you, a small gathering of people. Or some mothers will be out strolling with their infants and they’ll stop in the park and have an ice-cream. And so there’s use of it outside of the farmers market time, so it doesn’t look empty. And when the parking spaces are full, it doesn’t have the off-putting feel of a parking lot, because the park is so inviting.”

Designers cannot make people engage in conversation or feel joy or a feeling of belonging to their community, but they can create the conditions, so that if people are willing, these experiences may happen.

The event is open but not orchestrated. There are armatures that allow for the social aspect of the landscape to unfold. There are unintended meetings of people, experiences of seeing, tasting and smelling local food, seeing crafts, discovering little treasures. Perhaps design can help have those moments intensified.

There’s a beauty in the process of making these products, there’s art, passion and dedication in making the food, growing vegetables, crafting. There’s a connection to farms.

What you take with you may be more than a thing.

In that landscape there may be moments of real beauty.

**Link to a pan from the film *Beauty in the Farmers Market***

From the 3 films made by the author for this thesis, only a pan from the documentary film “Beauty in the Farmers Market” was allowed to be part of this thesis. The link is the following:

https://www.youtube.com/watch?v=ejzWkzF8qPw