

Guide to

MS.GL.002-08

**Bernard Lassus Papers,
1967-2009**

69.5 Linear inches

Processed by:
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Archival Assistant

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Donation by: Bernard Lassus

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Dumbarton Oaks Research Library and Collection

BIOGRAPHICAL SKETCH

Bernard Lassus was born in 1929 in Chamalières (Puy de Dôme), France. He enrolled as a student of painting at the National School of Beaux Arts. However, taking advice from Pierre Francastel, he only attended Fernand Léger's workshop at the Beaux-Arts but chose the courses he thought interesting at other schools including the Louvre or the Musée Guimet. In the 1950s, he engaged in experimental artistic research on visual effects of lights in motion presenting his first works in 1957 in Amiens. Being close to the group Recherches d'Art Visuel (Visual Art Research), he created the Center for Environmental Moods (Centre de Recherches d'Ambiance) in 1962 with inspiration from Merleau-Ponty's *Phénoménologie de la Perception* (1945) and *Le Visible et l'Invisible* (1964). He also took part in the Salon de la Jeune Peinture (Salon of Young Painting) in 1955, and began participating in 1963 in the institutional world of art by exhibiting at the Galerie de l'Art socio-experimental (Art Gallery for Socio-experimental Art), the Salon des Réalités Nouvelles (Salon for New Realities), and the Salon de la Jeune Peinture (Salon for Young Painting). In 1965, he had exhibitions at the Museum of Offenbach and the Maison des Beaux Arts in Paris, showing works which were later presented at the Museum of Modern Art in Zagreb. He was included in several group exhibitions during this period: "Mouvement 2" (1965, Denise Renée Gallery, Paris) and in 1967 the "Aktionsrum" in Munich and "Light and Motion" at the Museum of Modern Art in Paris, an exhibition organized by Frank Popper. He was then part of the Cinetism Movement in France, and was invited to many artistic events, such as the Biennale of Sao Paolo and the Triennale of Milano. Yet he reconsidered his involvement in the art market, museums and galleries, and decided to move away from this world in 1968 even though he had already acquired the reputation as an avant-garde artist.

Lassus' engagement with landscape started at the beginning of the 1960s. In 1961 the Ministry of Housing and Public Works asked Lassus to study the use of color in Corsican housing. The Ministry was interested in limiting the palette of colors authorized for all new buildings in each region, in order to prevent changes in traditional landscapes. Lassus met Corsican mayors and discovered the great symbolic value local dwellers attached to the choice of new colors for their houses. Moreover, he observed that visual interactions among environment, buildings and daily changes of sunlight in the countryside made it unrealistic to expect that a limited choice of colors would prevent changes in the existing landscape. He refused to recommend a limited range of colors for the Ministry. A two-pronged concern - for a careful and most objective study of visual phenomena, and for attitudes and judgments passed upon these phenomena by people directly exposed to them – rather than an exclusive attention to public agencies or decision makers points of view, has since become a hallmark of Lassus' work.

Lassus was made a professor at the Higher National School of Beaux Arts (ENSBA), on January 1, 1968; and was later called, with Bernard Teyssède, by the Director for Higher Education at the Ministry of the National Education to create the first Unité d'Enseignement et de Recherche d'Arts Plastiques) at the Université of Paris 1 at the Sorbonne. He was also involved, from 1976 to 1985, in the creation of the Landscape School at Versailles where he was the director of the Workshop Charles Rivière Dufresny.

His first landscape projects date to the end of the 1960's: a project for a seaside resort near Toulon, La Coudoulière (1967–71), and a city park in the new town of L'Isle d'Abeau near Lyon - "Garden of the Anterior" (1975) - which proposed for the first time the layering of several possible readings of the same place in order to address the concerns of different populations living together. For very different reasons neither of these projects was realized. To a certain extent, one may see this period as a time of very rich and diverse artistic experiments that paved the way for later projects such as a public fountain at the Arche-Guédon in the new town of Marnes-la-Vallée and the exhibition *The Landscape Approach* at the Scottish National Gallery of Modern Art in Edinburgh (1978).

An important turn in the direction of Lassus' work took place in the 1980's and 1990's. In 1981 he proposed a new approach for the design of the Rond Point des Champs Elysées in Paris which is still followed to this day by the city gardeners. It was, however, his proposal for the international design competition of Park de La Villette - "The slope, the meadow, and the vertical garden" (1981) – that drew broad attention to his landscape approach. He shared the first prize award with Bernard Tschumi who was then given the commission.

His project, Le Jardin des Retours, for La Corderie Royale at Rochefort-sur-Mer begun in 1982 and supposed to be finished in 2006, and his inventions of poetical rest areas for turnpikes in France have enabled him to demonstrate a sensitivity to landscapes and minimalist design intervention and to show how it could be articulated with a concern for local history and also, most importantly, for contemporary users. Other projects in this period are: the gang-way over a turnpike at Istres "The Serpent and the Butterflies Footbridge," "The Path to the Fountain" (1982), and the rest-area on the turnpike at Nîmes-Caissargue (1989–1990) that signaled a turn in motorway landscape design in France. Another significant innovation was introduced in the landscape design of the turnpike A-85 on Angers-Tours (1996–1999) where for the first time in France, rural landowners and farmers were involved in design choices and are contributing to landscape changes by planting trees on their own lands according to schemes discussed with Lassus.

Lassus has also touched upon questions of urban landscape. In his proposal for a landscape approach for the development of a new town at Marnes-la-Vallée-"Schéma incitateur d'apparence du secteur II de la ville nouvelle de Marnes la Vallée" (1972) – the concern was to avoid the strong contrast, caused by the Paris zoning regulations in the 1960s, between entirely new neighborhoods realized according to a deliberately unique architectural style. He proposed an approach that challenged urban planners and architects to respond to different visual problems in large areas without imposing any new normative rules, such as a uniform color, material, or design principle. He pursued this research and developed proposals for the city of Marseille (1972–77), Nîmes (1989), and for the urban design of a new city center and residential development in the empty area in the middle of the new town of Melun-Senart (1990). In 1990–92, he was called as an adviser on landscape problems in Germany, and invited to a design competition for the rehabilitation of an industrial landscape along the Emscher River, at Duisburg-nord, which led him to reflect upon environmental problems, and to design with a view to both the practical and symbolic dimensions of landscape. Another interesting project was the Garden of the Tuileries in Paris (1990) where he proposed an archeological approach to the maintenance and renewal of historical gardens.

In 1990 Bernard Lassus received the Légion d'Honneur from Président Francois Mitterand, and was later awarded the Gold Ribbon for Motorway Design in 1993 and 1997. He was called by the Director of the Roads Administration at the Ministry of Housing and Public Works, to be an advisor for the development of a national landscape policy for turnpikes. This was the first policy of its kind in France, and it has had a considerable impact upon a large number of projects. The Landscape of Rocks in Motorway 837, Crazannes (1993–99) is one of the best demonstrations of Lassus' landscape approaches developed throughout the years. Since then, he has been involved in many other motorway projects in France and other European countries, including Germany, Italy and Sweden.

Lassus' interests in landscape and garden history since the 1970's has stimulated the creation of a doctoral program for landscape studies in 1989, jointly sponsored by the Ecole des Hautes Etudes en Sciences Sociales and the Ecole d'Architecture de Paris-la Villette, which he directed until his retirement in 1998.

-Excerpted from the writings of Michel Conan

MAJOR WORKS BY LASSUS:

- The Black Garden, Boulogne-Billancourt, Régie Renault, 1967
- Coloring of the Apartment buildings in the modern neighborhood of La Maurelette, Marseille (1962–67)
- Coloring of the Apartment buildings in the modern neighborhood at Quétigny-lès-Dijon, with A. Champetier de Ribes and J. Sgard (1967–74)
- Vegetal and Brick Facades with M. Macary and A. Zubléna, at Evry I, (1971–1978)
- Environmental moods and colors for 15000 flats and houses in Lorraine: Uckange, Thionville, Villerupt (1973–1987)
- Footbridge at Istres "Le Serpent et les Papillons" for the Epareb (1981)
- Re-design for the Central backing platform at the crossroads of the Champs Elysées, Paris (1981)
- Footbridge of the "Chemin de la Fontaine," Marseille (1982)
- Motorway rest-area at Nîmes-Caissargues (1989–1990)
- The Garden of Optical Bushes, Niort (1993)
- Rest-area on the Nantes-Niort motorway, A83 (1989–1997)
- City-square Dorian "The Vosgian hollow path," Paris 11ème (1990–1997)
- Rest-area and Quarries landscape at Crazannes, motorway A837 (1995–1999)
- Landscaping of the Angers-Tours motorway, A 85 (1996–1999)
- Landscaping of the Alençon- Le Mans-Tours motorway, A 28 (1998–2000)
- Roof Gardens for Colas: Le Jardin du Jeu des Saisons/ Le Jardin de Pins/ Le Jardin de l'Attente/ Le Théâtre de Verdure, Paris, France (2000–2007)

SCOPE AND CONTENT NOTE

The *Bernard Lassus Papers* document Lassus' professional activities, primarily focusing on Lassus' emergence into landscape design, from 1967 to 2007 and highlight his cultivation of innovative approaches to the diverse landscape architecture projects in which he has participated in throughout his career. The Papers illustrate Lassus' varied artistic experiments and studies, his development of new environmental design theories, and unconventional landscape design concepts, as well as his ventures into large-scale landscape interventions and experiments—including his aid in developing a national landscape policy for the highway system in France.

The collection, divided into the following series: **Biographical, Centre De Recherche D'Ambiances, Competitions, Consultations, Studies and Proposals Projects** and **Writings** consists of project development notes and conceptual drawings, design plans, technical site plans and maps, geographical and ecological research materials, official proposals and reports, compact discs of images, photographs and slides, articles, lectures, essays and manuscripts, promotional materials, and professional correspondence comprise the documentation. Documents are primarily written in French with a few items written in English, Italian, and German.

Biographical materials consist of articles about Lassus and his philosophical approach to his work between 1983–2002, including, "Uckange, Reconstructuration Urbaine" (1988), "The Landscape Approach of Bernard Lassus, I & II," *Journal of Garden History* (1983 and 1995), reviews of his book *The Landscape Approach*, interviews with Lassus in 1987 and 1988, and the *1996 Grand Prix du Paysage*. The files also contain promotional materials dating between 1973 and 2005 which include items advertising Lassus' various creative endeavors, such as promotional postcards announcing public exhibitions of his work (including his 1973 film

“*Habitants-Paysagistes*”), posters from symposiums featuring Lassus as a guest lecturer, as well as posters, brochures, and catalogs of some of his major landscape projects (including *Le Jardin des Retours* and the *Crazannes Quarries*).

The **Centre De Rescherche D’Ambiances** series features Lassus’ experimental research and studies from 1959 to 1968. Beginning with his earliest experiments, Lassus researched and developed theories on visual phenomena, human interactions with their environment, and sensory perception of the landscape; especially regarding color, light, movement, and sound. These folders include writings and diagrams relating to the living moods experiments of *Les Ambiances*, 1959–1968, including the lighting studies commissioned by Suchard (1959) and La Compagnie des Lampes Mazda (1960). The series also includes materials relating to: *Une étude d’ambiance*, *La Coudoulière*, with G. Grandguillot (1967–1972), the study of the coloring of apartment buildings in *Quétigny-lès-Dijon* (1967–1975), the examination of building facades at *Evry I* (1971–1978), and the exploration of urban design in the town of *Amneville* (1975).

Competitions, Consultations, Studies, and Proposals comprises materials relating to Lassus’ various commissioned environmental studies and advisory project proposals, as well as important landscape design competitions that he participated in. Highlights include written materials, drawings, diagrams, design plans, and illustrations relating to the competition for *Le Parc De La Villette* (1982), the commissioned studies of *l’Hôtel des Invalides* (1982), the study of the environment of the *Grande Louvre* (1990) and the competition materials presented for *Le jardin réinventé: consultation pour les Tuileries*, E.P.G.L. (1990), in which Lassus took an archeological approach to the maintenance and renewal of the historic gardens that emphasized a design theory based on historical changes to design perspectives interpreted through a contemporary lens. Also included in this section is the study of the development of metropolitan areas in the city of Lyon (1990), a study commissioned for the historic deer park, *Le Parc aux Daims de Châteauvillain* (1990), the competition proposals for the *Der Landschaftspark Duisburg-Nord* (1991), the proposal for *Le Domaine de Frescati* in Port de Nouvelle (1991), and the proposal for *Les Jardins de la Paix de Verdun*.

The **Projects** series is divided into three sections: Art, Highway Projects, and Garden Projects. Art projects feature Lassus’ interactive game *Points-Rouge* that he exhibited in 1967 and a brief paper “*Etude de Trame Ou Support D’Ambiance*,” extracted from the article, “*Bernard Lassus: Ambiances*,” by Stephen Bann (1971) which offers an explanation of Lassus’ intent with the experimental game. Also included are original unused Points-Rouge cards and original drawings created by the public participants of the exhibition.

The Highway Projects document the numerous landscape architecture studies and projects undertaken by Lassus between 1989 and 2002. Lassus developed a national policy for highway design that largely focused on the relationship between the natural habitat, land owners, the highway landscape, and the culture heritage of the area. His design theories were based on his various regional studies of traffic conditions, local economic pressures, the surrounding natural terrain, and the impact that highway sounds, traffic movement, and land use had on neighboring environments. Lassus’ studies on site specific existing conditions and environmental qualities, as well as his recommendations for improvement to the landscape are included. Other documents are project and research notes, project proposals, reports, conceptual drawings, landscape design plans, site maps and plans, technical maps, and images. Some of the major projects include: *A. 104, La Francilienne: Marne-la-Vallée* (1971), the development of the *Nîmes-Caissargues* rest area on *A.54 Arles-Nîmes* (1989–1990), the *Aire de Coulon: Venise Vert* rest-area and the *Aire de Saint Hermine* rest area on *A.83 Nantes-Niort* (1989–1997), the *A.85 Angers-Tours* highway landscape project (1996–1999), and the *A.28 Alençon: Le Mans-Tours* highway landscape project (1998–2000).

A significant portion of the Highway Projects folders pertain to the *A.837 Crazannes Quarries* rest area and highway landscaping project (1993–1997). In this enterprise, sometimes referred to as the, “Landscape of Rocks,” Lassus took an approach that was a sculptural, visual, and tactile experience, creating a landscape that was designed for discovery and exploration. Materials relating to the Crazannes project include regional studies, project proposals, conceptual drawings, stability tests, site plans, site maps and technical maps of the region, numerous photographs, slides, and compact discs containing photographic images.

Garden Projects chronicle a variety of Lassus’ numerous garden and landscape design studies and projects undertaken from 1981 to 2007. The majority of the documents relate to the design and development of the rooftop terrace gardens at the Colas headquarters in Paris, France, 2000–2007. The gardens designed for Colas include: *Le Jardin du Jeu des Saisons*, *Le Jardin de Pins*, *Le Jardin de l’Attente*, and *Le Théâtre de Verdure* with the most documentation for the creation of *Le Jardin du Jeu des Saisons*. There are also studies, reports, proposals, photographs and site plans for such projects as *Le Jardin des Retours*, *Parc de la Corderie Royale* at Rochefort-Sur-Mer (1982–2002), where Lassus developed an intervention that was informed by the local history of both the region and the site, as well as by its contemporary use. Additional projects which are featured are *Le Passerelle Pythéas* in Marseilles (1983), *Le Château de Javarzay* at Chef-Boutonne in Deux-Sèvres (1990), *Le Jardin de la Zac Dorian*, “Le Chemin Creux Vosgien,” in Dorian Square, Paris 11ème (1990–1997), *Le Parc de la Villes de Sarcelles* (2000), and the *Être là un peu...* plus the installation for the 2001 exhibition at Les Jardins de Métis.

The last section of the collection is **Writings** which feature Lassus articles, essays, drafts for manuscripts, lectures and symposium presentations, published works, and the development of Lassus’ landscape philosophies and theories.

PROVENANCE

Bernard Lassus donated the materials to Dumbarton Oaks between 2001 and 2008.

PERMISSION TO PUBLISH

Please contact the Curator of the Image Collections and Fieldwork Archives, Dumbarton Oaks Research Library and Collection, for information about permission to publish material from the Bernard Lassus Papers.

1		Biographical
		Articles about Lassus
1		“The Landscape Approach of Bernard Lassus”, <i>Journal of Garden History</i> , 1983
2		“The Landscape Approach of Bernard Lassus: Part II”, <i>Journal of Garden History</i> , 1995
3		<i>Uckange, Reconstructuration Urbaine</i> , 1988
4		“Landscape Design of Bernard Lassus,” Spring 2003
5		Miscellaneous Articles
6		“I Giardini Pensili di Bernard Lassus a Boulogne: un novo volto urbano”
		Book Reviews
7		Book Reviews of <i>The Landscape Approach</i> , 1999
		Exhibit Catalogs
		<i>Bernard Lassus: The Landscape Approach, 1978–1979</i>
		<i>Bernard Lassus Catalogue, 1977</i>
8		Interviews with Lassus, 1987, 1988, n.d.
		Prizes
9		Landscape Prize: Grand Prix du Paysage, 1966 (2 copies)
10		Promotional Materials, 1973–2005
		<i>Centre De Rescherche D’Ambiances</i>
11		Les Ambiances, 1959–1968
12		Le Coudouliere, 1968–1971
13		Butte de Carnes, January 1973
14		Evry I 1973–1975
15		Bourse Schema Directeur d’Apparence—Note d’Application pour le Secteur de la Bourse, 1974
16		Place de Quétigny, 1975
17		Amneville—Étude Préliminaire de Paysage Urbain, 1975
		Competitions, consultations, studies, and proposals
18		Le Parc de la Villette, 1982
19		Remarque Préambles á l’Installation d’Effigies commemoratives Devant l’Hôtel des Invalides, 1982
20		“Etude sur l’Environnement du Grande Louvre,” 1990 (?)
21		Aménagement du Jardin des Tuileries: Étude de Definition, Notice de Presentation, 1990
2	1	Le Jardin des Tuileries: le jardin réinventé; Étude de Definition, 1990
	2	Le Jardin des Tuileries: Drawings and plans, 1990
	3	Le Silhouette de Lyon, February 1990
	4	Le Parc aux Daims de Châteauvillain, April 1990
	5	Der Landschaftspark Duisburg-Nord, February 1991
	6	Co-évolution de l’Économie et du Paysage á Belle-Ile-en-Mer, October 1991
	7	Conservatoire de l’Espace Littoral—Le Domaine de Frescati, November 1991

	8		Les Jardins de la Paix de Verdun, n.d.
		Projects	
			<i>Art</i>
			<i>Games</i>
	9		Points Rouges—Etude de Trame ou Support d' Ambiance, 1967
	10		Pointes Rouges—Couverture Originaux, 1967
	11		Pointes Rouges—Réalizations, 1967
	12		<i>Miscellaneous Art, 1972–1983</i>
			<i>Highway Projects</i>
	13		Miscellaneous Highway Projects, 1990–2001
	14		A. 104, La Francilienne: Marne-la-Vallée, November 1971
3	1		A.54 Arles–Nîmes: Aire de Repos, Nîmes–Caissargues, 1989–1990
	2		A.83, Aires de Coulon: Venise Verte, 1990–1992
	3		A.68 Albi-Gemil, 1992
	4		Route Nationale 88, 1993
	5		A.85, 1995–2001
	6		A.85: Indre-et-Loire, 1996
	7		Poitou-Charentes, Routes Nationales: Talmont-Sur-Gironde, Aire Belvédères, 1996–2002
	8		A28: Le Mans–Alençon, 2000
	9		A10, 2002
	10		A.837: Crazannes Quarries, 1993–1997
	11		Diagnostic de Stabilité, Avant-propos, 1993–1997
	12		Diagnostic de Stabilité, Pièce I
	13		Diagnostic de Stabilité, Pièce II
4	1		Plans and Drawings, 1993–1997
	2		A.837: Miscellaneous Materials
			Photographs: Crazannes Quarries
	3		Photographs 501–522
	4		Photographs 523–554
	5		Photographs 555–589
	6		Photographs 590–620
	7		Photographs 621–640
5	1		Photographs 641–692
	2		Photographs 693–728
	3		Photographs 729–740
	4		Photographs 741–759
	5		Photographs 760–772
	6		Photographs 773–786
	7		Photographs 787–826
	8		Photographs 827–844
	9		Photographs 934–947
	10		Photographs 948–969
6	1		Photographs 970–990
	2		Photographs 991–1001

		<i>Garden Projects</i>
		Le Jardin des Retours
3		Rochefort-sur-Mer, 1982–2002
4		Photographs, 1982–2001
		La Région Poitou-Charentes
5		Ville de Civray un Aménagement pour le Centre: Problématique Générale de l'Aménagement, July 1991
6		Une Approche Économique au Travers du Paysage par Analyse Inventive, 1993
7		Le Jardin: expression et laboratoire d'un nouveau territoire régional, May 2001
8		Miscellaneous Garden Projects, n.d.
9		Istres, Passerelle, "Le Serpent et Les Papillons," 1981
10		Rond-Point des Champs Elysées, 1982
11		Passerelle Pytheas/Fontvert, Vie de Marseilles, 1983
12		Parc du Roi Baudouin, Brussels, 1984
13		Nimes: Le Boulevard Peripherique, 1989
14		Château de Javarzay, December 1990
15		Square Dorian, September 1991
16		Les Buissons Optiques-Niort, 1993
17		Ville d'Orleans: Le Parc de la Fontaine de l'Étuvee, 1994 (?)
18		Visite de la Vallée de Chamonix
19		Sarcelles Villes–Parc, May–November 2000
20		Ville de Saintes, l'Hostellerie Saint-Julien: Le Jardin Délectable, February 2001
21		Les Jardins de Métis, 2001
		Colas Gardens
22		Plans and Conceptual Drawings, 2000-2007
23		Plans and Conceptual Drawings, 2000-2007
		Correspondence, re: Colas Gardens
24		Avec Michel Saison (Fontainier)—Dossier Colas, 2000–2002
25		Avec Michel Biteau, Société SML, Marcel Lepère à Rochefort (tôlerie, métallerie)—Dossier Colas, 2001–2002
7	1	Avec C. Guinaudeau (Expert des Techniques du Paysage)—Dossier Colas, 2001–2002
	2	Avec Enterprise Industyl Plenilux (Éclairag: Figre Optique)—Dossier Colas, 2002
	3	Avec Colas S. A., March 2000–October 2002
	4	Avec Agrigex Environnement (Plantations)—Dossier Colas, 2002–2006
		Writings
		Articles
5		"Architetti Paesaggisti," <i>Architetti Lombardi</i> , November 2007
6		"La Banlieue: un habitat paysage," <i>Paysage and Aménagement</i> , March 1987
7		"Le Chemin de la Fontaine," n.d.

	8		“Die Verpflichtung, Eine Neue Gartenkunst zu Erfinden,” <i>Die Welt als Garten</i> , 2000 (symposium documentary report)
	9		“Les Jardins de Colas,” “Le Jardin du Jeu des Saisons,” <i>Realization</i> , 2002–2003
	10		“Le Jardin de l’Heterodite,” 1986
	11		“L’Enclos des Prévôts, Longvic,” <i>Techniques and Architecture</i> , 1978
	12		“Live-In Landscapes and the ‘Démessurable,’” <i>The Southern Quarterly</i> , Fall–Winter, 2000/2001
	13		“Pour une Culture du Territoire,” <i>Le Moniteur</i> , February 11, 2000
	14		“Les Terrassements ou le <<Gros Oeuvre>> de l’Aménagement Paysager,” <i>Travaux</i> , September 2001
			Lectures
	15		“La Ceinture Verte de Francfort,” Exposé de Bernard Lassus au Cours de la Réunion du Grüngürtel, December 18, 1990
	16		“Études d’Ambiances Visuelles: color forme de l’apparence”— extrait Conférence à la Maison des Beaux-Arts, November 12–13, 1964
	17		“Le Paysage: patrimoine et enjeu de développement,” 1992
	18		“Pour une Nouvelle Approche du Paysage: l’inflexus,” <i>Labash Conference</i> , Montréal, 2001
	19		“De Quelques Entretiens avec les Étudiants d’Asie à PENN,” February 18, 2000
	20		“Vers un Paysage Plus Global (au-delà du rural et de l’urbain),” May 2001
	21		Lecture Notes Given to Students
			Extraits de “Sens-Plastique,” de Malcolm de Chazal, Gallimard, 1948
			Miscellaneous Writings
	22		“Hommage a Poussin Petites Remarques Préliminaires,” n.d.
	23		Parc de Bercy, n.d.
	24		“Jeu des Prolongements Visuels,” n.d.
	25		“Le Monument,” 1979
	26		“Parcourir la Diversite,” February 1988
	27		<i>Substrat</i> : Le Puits; Le Monument; Le Jardin des Planetes; Le Pente, La Prairie, Le Jardin Vertical (Parc de la Villette), n.d.
	30		“Vers un Territoire Jardin de Paysages: l’Hétérodite,” 2000
	31		“Visiter le Parc Güell,” January 1, 2002
			Research in Theories:
	32		Research Reports: “La Couleur un Element du Nouveau Paysage de Lyon,” 1990
	33		“Pour un Outil de Réflexion sur le Paysage,” 1977
8	1		Research Report: “Stratégie Esthétique pour le Métro,” 1989
			Publications
	2		“Lieu 1,” <i>Little Critic Pamphlet</i> 9, April 1993
	3		<u>Paysage la Coudoulière: une etude d’ambiance en bord de méditerranée par Bernard Lassus, 1974</u>

4		"Le Jardin de l'Antérieur," 1975
5		<u>Jardins Imaginaires</u> , 1977
6		"Histoires pour Demain," <i>Die Gartenkunst</i> 12 (2), p.227–248, 2000
7		<i>Melun-Sénart Ville-Paysage</i> , 1999
8		"Une Poétique du Paysage: le démesurable," (published by Le Ministère de la Qualité de la Vie), 1976
9		Excerpts from: "Hypothèses pour une Troisième Nature," 1992
		Illustrative Book Plates
10		<i>Coleur et Architecture</i> no. 5–6, 9–10, n.d.

There are seven oversize boxes, a box of slides and two boxes of CD's in ICFA and twelve oversize folders in map case 1, drawer 6