

THE SEMANTICS OF PSYCHOSPACE

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THE SEMANTICS OF PSYCHOSPACE

THREE VOLUMES

VOLUME ONE MAIN TEXT

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VOLUME THREE GLOSSARY AND DEFINITIONS

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THE SEMANTICS OF PSYCHOSPACE

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Thesis - The Semantics of Psychospace

The Study of Mind in Place

ABSTRACT OF RESEARCH

Traditionally, in the landscape profession, landscape analysis has been concerned with the physical aspects of place. Properties like shape, amount, use, colour and content have been surveyed, identified and classed in their various combinations to describe 'place character'. With few exceptions, (Appleton 1998), the psychological aspects of place as criteria for classification have been largely ignored. One of the reasons for this, has been the argument that such data are 'subjective' and personal, when what is required is, 'objective', verifiable and subject to 'constancy'. Another equally valid objection has been the difficulty in defining and identifying the psychological properties of place.

The proposed method of analysing places by their psychological properties depends on people being able to verbally describe their feelings and states of mind. To define the survey parameters, these personal, emotional and mental properties have been identified and arranged in **spectrums**. By selecting the appropriate terms to describe their feelings in place, psychological **profiles** can be prepared, describing person-place relationships. With many such profiles, linked to personal details, like age, activity, sex and culture, factor analysis allows statistical examinations to be made of these person-place relationships. These reveal consistent patterns, relating particular combinations of feelings to particular combinations of perceivable place properties.

Language is the medium of analysis and a linguistic examination of the data allows its classification into different types of place property. Those which are tangible, **nominals** and nouns, like apples, beds and chairs, and those which are intangible and **descriptors**, like abnormality, banality and chaos. Linguistics also offers, through concepts like antonymy, the ability to express opposites or contrasts in design terms, like, alien-friendly, bold-weak, chaotic-ordered.

Certain combinations of emotions and perceivable, intangible place properties indicate places of particular significance. These are defined as **archetypes**. Thus, Arcadia is emotionally peaceful, restful and tranquil, and perceivably fertile, productive and beautiful. Battlefield is tense, shocking, stressful and perceivably brutal, chaotic and dramatic.

CG Jung, (1968) asserted that anthropomorphic archetypes exist in the 'collective unconscious' of society and that this innate knowledge prepares the mind for future encounters. His archetypes included concepts like Mother and Father, Superman and Hero. By extension, it is postulated that places are also archetypal.

To relate people to places objectively, the concept of '**objective relativity**' is evoked (G H Mead. 1932), allowing personal properties like awe, beauty and calmness to be logically attributed to place, **relative to particular people**.

The main concept on which the thesis is based, is '**Psychospace**', a linguistic model of the total psychological experience of place. New concepts are created to describe further people-place relationships. **Pratties** are property feelings of people attributed to place and **Percies** are properties of place perceived by some people and not others, and therefore 'subjective', like order, chaos and formality.

Also included in 'subjective' judgements are those of **assessment**. **Procons** are personal properties, like quality and value, good, bad and satisfactory, but also objectively relative.

Methods are proposed for the analysis of places and people and the identification of concepts which are employed in the processes of design. Examples are shown and discussed of how the formulated principles work in practice.

The Semantics of Psychospace

Objectives

This thesis is undertaken with the following more specific objectives in mind.

To make a science of place analysis.

To base that science on the study of people-place relationships in particular the concept of the archetype in its several forms.

To identify Archetypes and Psychoplaces.

To identify those properties of place which influence people.

To identify concepts relevant to place analysis and design.

To identify the principles which govern people-place relationships.

To attribute values to places and the properties of place.
Such values to be relative to particular people; qualitative and quantitative.

To evolve a design process, complementary to graphic techniques, based on conceptualization and verbalization.

key concept

psychology

mind is its business

key concept

mind

is what matters

THE SEMANTICS OF PSYCHOSPACE

key concept

science

the search
for truth
knowledge and
understanding

key concept

art

the expression
of feeling
and meaning

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A Thesis presented for the
Degree of Doctor of Philosophy
Heriot - Watt University

life

it is
a mystery
of which
no explanation
can ever
be confirmed

doubt
must ever
hold its sway
add piquancy
to certainty's
seductive call

without doubt
enquiry would
wither on the branch
and this tree
of which we all are part
not flourish more

The Semantics of Psychospace

Introduction (The Journey)

In my experience as a landscape architect, very few people in my profession , Architecture or Planning are interested in the theories which underpin their work. This is not to suggest that they do not apply rationality, abstract thought or some theory to the decision making process, but what drives their work forward is practicality, experience, personal preference and, very often, strong social and cultural beliefs.

My values are different. Having spent all of my professional career closely associated with the landscape departments of either Edinburgh University or Heriot -Watt University as well as being engaged in private practice, my respect and thirst for theory are considerable.

After graduating in landscape design at University Edinburgh in the Sixties I was engaged by the EU Planning Research Unit on a succession of regional plans. They were the vehicles for a number of research projects, some economical, (Threshold Theory), some social, (Disabled Study) and some Landscape (Landscape Analysis). These latter were my responsibility.

The first on analysis, detailed in the Appendices (P 51), was my introduction to innovation. The aim was to devise a method which would describe the physical character of any place in objective verifiable terms. The challenge was to become so familiar with an area that the critical factors could be identified, which combine in different proportions to produce characteristic landscape types. These vary from place to place. In Portugal it was vineyards on slopes and stony ground, fertile ground and arable farming, uncultivated ground and the density and age of cork oaks .In Scotland, it was the slope of the ground, fertility, woodland and altitude.

From such plotted data, inferences could be made about different types of landscape and, by extrapolation, the quality of the scenery, the potential for tourism and predictions about different forms of development.

This was, for me, an introduction to the linkages between different types of place and human behaviour and the realization that the patterns of human behaviour could be studied by observation, without having any idea about what people were thinking , feeling or even

seeing.

This project raised questions about whether or not our assumptions on scenic value were valid. What were people actually perceiving when they were obviously enjoying themselves? Were they experiencing a range of hidden emotions when out on walks, holidays or tours? And if so what were they and how could we identify them?

These and similar questions led to me undertake a two year study for the Social Science Research Council under the heading 'The Semiotic of Landscape', completed in August 1971. During the following period, until 1993, in private practice, but maintaining contact with Academia, I continued my research, looking for links between people, mind and places. In 1992 I came across the seminal work of C G Jung, in particular his concept of the Archetype. This was the point when I met Catharine Ward Thompson and Peter Aspinall and began my collaboration with the Heriot Watt and this thesis.

The Jungian hypothesis is about people per se. This thesis is about people in place and the concept of relativity. It is a personal statement in so far as it is based on my personal feelings, empathy with others and a rational framework and philosophy drawn from sources in Semiotics, Linguistics, Psychology and Anthropology.

The hypothesis itself is relatively simple; that mankind, over millennia, has developed an innate knowledge and understanding of certain key concepts necessary for survival. They are similar to instinctive behaviour, like the withdrawal from pain, but are concerned with psychological relationships, between people and places, like emotional attraction and repulsion. Such mental concepts are described as 'Archetypes'.

The challenge was to take this idea as the basis of a method to analyse and classify places. Working with children on the Semiotic study had confirmed the importance of language as *the* medium of communication. Everything could be converted to words; ie. the properties of place, resulting from the topographic survey, the psychological properties of people elicited by questioning and the objectively relative psychological properties of places attributed to them as the result of the person- place relationships.

The study became a search for relationships, for the connections between people and places, not for their primary properties, but for the invisible, tenuous and subtle links which bind

them together analogously like, gravity, magnetism and the weak atomic forces of the physical world, with the relationships themselves conceived as particles round a nucleus combining to form molecules and compounds. Early graphic models are based on this image (See Appendices pp 46 to 49).

Relationships may be regarded as the bonds which hold things together. In the case of people and places, initially, the two most important links were seen as Meaning and Feeling. These two concepts represented on the one hand, the intellectual, rational, perceptual part of the mind and on the other, emotions, feelings and states of mind. A way had to be found to link these properties of people with the psychological properties of place. This was a research project of discovery.

To achieve this, two concepts were invented/ discovered, and named, Percies and Pratties. Percies are the perceived properties of place. They are a part of place Meaning, like Danger, Order and Banality. They are inferred from data/information perceived.

Pratties are emotional properties of people, like Happiness , Awe and Euphoria, which are then attributed to place to become part of Place Character.

Different combinations of Pratties and Percies produce different types of place. Certain combinations produce places of exceptional power and importance. These are the archetypes, To put the archetypes in context, another model was prepared, named Psychospace. (P 62) This represents the total psychological experience of place.

In pursuing the Chemical Analogy in an attempt to bring order to the psychological system, both the Periodic Table and the Spectrum were evoked . (see Appendices p 55 , 138 and 76) These are an aid to analysis and allow profiles to be prepared of people's responses prior to identifying the archetypal place being experienced.

With this knowledge and techniques of analysis extending from the topographic survey of places, to the psychological responses of people in place, places can be categorized by their archetypal properties, relative to particular types of people .

With certain combinations of physical and socio / cultural properties linked to archetypal places , the way is open to design places for psychological effect by selecting the appropriate Archetypes and their related physical and socio / cultural properties.

The Semantics of Psychospace A study of Place Archetypes

Background

It cannot be said that Landscape Design as an activity is without its theorists and practitioners who base their beliefs on concepts like Beauty , the Sublime and the Picturesque.

In his now often quoted treatise 'into the Origin of our Ideas of the Sublime and the Beautiful' (1756), Burke established a theoretical framework of aesthetics of such credibility that a hard headed practitioner like Lancelot Brown was persuaded to incorporate those ideas into a working method and to convince clients to embrace a revolution in landscape design.

In Scotland , Hutcheson had published ' An Enquiry Concerning Beauty, Order, Harmony, Design '(1725). In Edinburgh, Hume was in full flow (1737) , publishing his ' Treatise of Human Nature', the object of which was ' to establish the foundations of a genuinely empirical science of Human Nature '(Treatise Introduction) and even to provoke the great Kant ' to awake from his dogmatic slumber ' . This tradition of combining philosophy , psychology and landscape design extended into the 18th C with polymaths like Lord Kames (1696 - 1782) putting ideas into practice on his estate at Blair Drummond. 'The most perfect idea of a garden.... is to inspire all the different emotions that can be raised by gardening .' 'Elements of Criticism' (1762) .

This is the tradition of which this thesis is a part. The focus has shifted from aesthetics, as esoteric enquiries by aesthetes, to psychology and anthropology as subjects of scientific enquiry. My own route to this field of human enquiry and endeavour has been a long one .

In the early sixties, regional planning and new town development became growth industries in Scotland. Cumbernauld, East Kilbride, Glenrothes and Livingston all arrived on a high of optimism . Physical Planning was a dynamic force, powered almost exclusively by architects turned planners . The few exceptions included landscape architects, of whom I was one.

Landscape architects were part of the 'green' ecological wave that was to remove the blemishes of dereliction , create a brave new world, safe for pedestrians, with open spaces and control of the motor car and initiate a rational survey and analysis of human and natural resources.

Part of this ethos was the identification of Areas of Natural Beauty and their antithesis, Eyesores and Dereliction. There were at that time, few guidelines on what constituted either and fewer still on how landscapes could be surveyed and analysed at a regional scale. So we invented one and published our method, '**The Lothians Regional Survey and Plan**', HMSO 1966, a copy of which is in the Appendices. (pp 51 52 53).

Our claim was that the method was 'entirely objective and factual and not subject to biased or variable assessments of 'landscape quality.'" These 'could be made later.'

We were careful not to say how; because we either did not know or were not sure.

Several regional surveys further on, (Falkirk -Grangemouth, Scottish Borders), regional planning at Edinburgh University Planning Research Unit came to an end. But the experience gained in diverse areas was valuable, particularly on how the concepts of scenery, quality and value, subjectivity and objectivity could and should be employed.

An idea of how people perceived places was laid before the Social Science Research Council, leading to a two year project in Semiology; '**The Semiotic of Landscape** '1971 .

This was a world as far removed from common - sense as quantum mechanics is from physics. It postulated that the world was largely interpreted as a system of signs, symbols and signals; that there were underlying layers of meaning beneath the surface of everything and that they were accessible principally, if not exclusively, through language.

The formative influences at this time were Morris 1938, 1946 ,1964 ; Sapir 1966 ; Lyons 1963 and Meredith 1966.

We were able to demonstrate by simultaneously questioning people and scanning photographs that people associate certain environments and objects with danger, safety and many other properties almost instantly and often subliminally, (elicited by detailed questioning) allowing assessments to be made of positive or negative value. All pretty old and obvious stuff now, but giving us an insight into how a system might be conceived and refined to explain further some of the psychological relationships between people and place. Twenty years further on, (1993) saw the identification of a concept which promised to provide a link between people and place which would help to explain preferences and behaviour, it was the **Archetype**.

Jung's hypothesis of a collective unconscious refers to the idea that Mankind shares at an unconscious level, analogous to blueprints and specifications and similar to inherited instincts sets of archetypes. He postulated that these archetypes are necessary, a priori preformed primordial images, without content or form, waiting to be filled out by personal experience. (see People Archetypes, Appendices p33).

Jung's archetypes are anthropomorphic, Mother and Father figures being central and predominant. A feature of the archetype is that it can be symbolized **by place**.

Thus the Mother figure may be expressed by the Earth, still water, a garden, all evoking concepts like affection, nourishment, fertility.

Our thesis extends this idea on the assumption that places may be just as important to the human psyche as people; that a schematic pre knowledge of **place** may also be a precursor to social survival and success, that Home may be as valuable as Mother as a psychic concept and Fatherland as psychologically necessary and useful as Father .

Note A published précis of a presentation of the hypothesis given to the University of Vienna (1998) is included in the Appendices pp 139 to 146 .

key concept

meaning

the sense
mind makes
of place

The Semantics of Psychospace

Mind seeks to make sense of place

(Psychospace Principle)

To our admittedly limited knowledge, nothing in the universe can compare with the human mind. It alone has the capacity to observe its surroundings and to speculate on them and its own nature. These speculations embrace all the phenomena which constitute our environment, from the smallest effect, particle or wave to the entirety of the system, from the behaviour of infants and the excesses of youth to the feelings of adults and the beliefs of the old and wise. Collectively they constitute that body of endeavour we call Science, which in our society is the complement of sport, business, politics, art and religion.

As environmental analysts and designers of places, our main interest is in the phenomenon of Man and in particular that relationship between mind and matter which results in what we call the perception of place. We want to know the effects of matter on mind, that is, the psychological effects of place. Conversely, we want to know the effects of mind on place, that is, how the observant mind senses matter, makes meaning of it and selectively creates its own interpretation of place.

This search for meaning is the most important function of the human mind. Its restless activity is directed towards understanding itself, other minds and everything within its ambit of perception. Towards these ends it has developed the intellectual skills of rationality and planning whilst retaining the more archaic and irrational skills of emotion, imagination and intuitive judgement. All these abilities and many more are also involved in the processes of analysing and designing places. Our objectives are to find out what places mean to people and what it means to design places. This is done in the spirit of scientific enquiry.

It could be claimed that these objectives need not be explicitly achieved in order to design places. This is true. Places can be designed and enjoyed without reference to a body of theory or formulated meanings. The same could be said for every art and craft since the beginning of aesthetic enjoyment and critical assessment. This does not imply that intellectual and analytical skills were not previously used in design, but that they were less important than intuition, and creativity was more concerned with technique than theory, with effects

rather than their causes. But there is an irresistible urge amongst certain types of mind to understand why things are so, to look for principles and laws in order to control the environment and oneself, to predict the outcome of future events, and to enjoy knowledge for its own sake, as well as applying the fruits of enquiry and discovery to creative endeavour.

It is popularly believed that by analysing and dissecting things, their magic and mystery are lost. This may well be true about conjuring, but understanding the principles of molecular biology need not detract from the appreciation of a flower's beauty or the human form, or the understanding of the nature of light to blunt the enjoyment of colour TV or rainbows. Nor should the knowledge of which places we hate and enjoy and an understanding of why, inhibit those responses. Indeed they should enhance that experience by adding another dimension to life.

The search for knowledge and understanding, the love of a subject, pressing problems and the prospects of power, profit and fame are the great incentives to the development of those ideas which progress a discipline, open up new applications and pave the way for possibilities. A methodology is required with which to identify the meanings of places, to identify the causal chains which bind people to place and which help to explain the mind-place relationship.

The Meaning of Meaning

Meaning is the sense mind makes of place. (Space Semantic Definition)

What must be obvious to anyone involved in associating with people and reflecting on the processes of communication, is our personal isolation. We are separated from others by our individuality; we exist as self contained entities, even as members of well integrated societies. The more we share with others, the narrower is this gulf. Mother and infant intimately share identity, they are psychologically inseparable. So too are identical twins, people who are in love, truly, madly, deeply and those who are emotionally bound together by culture, circumstance and a sense of purpose, as in hardship, danger and crusade.

By the same token, the less we share with other people, the greater the chances of misunderstanding their needs and misinterpreting their objectives.

In creating places for people it is necessary therefore to identify with them in some way, to know what places mean to them, so that what is provided to meet their needs, is culturally acceptable and is meaningful to them.

There are different ways of doing this; by becoming a social anthropologist and studying their customs, beliefs and behaviour; by joining them and absorbing their habits and values; or by analysing their lives, their surroundings and the relationships between them. Most designers favour the second option, simply by living and working with people similar to themselves. But even this approach can make many erroneous assumptions about other people's meanings and interpretations of place because in complex cultures such as ours, the variations are so great, for example, in what people like and dislike, what they regard as their rights, what is ethical and unethical. Only by allowing people to explicitly express themselves on matters relevant to places and place designs can an understanding be reached on what places and their properties mean to them. And so a third method of enquiry is favoured. This is a rigorous examination of those modules of mind which perceive place, recall memories of previous places and situations, consider implications, respond emotionally and make assessments. Meaning is a many dimensioned concept. It is primarily about comprehension, an awareness of where one is and an understanding of the resulting implications. It simultaneously includes simple identification, 'This is a tree, this water, this a wave'. It includes evaluation, 'This place is OK', and thoughts, 'This is where I live', It also includes the perception of intangible place properties, like Grandeur and Formality which have been classified and termed **Percies**.

Meaning can be closely identified with the thinking, more rational parts of the mind. It is included in those processes which are closely associated with language, either mentally with oneself or in discussion with others. Through discussion thoughts can be exchanged, but of equal importance, feelings can be described. Feelings are the best guide to the intuitive designer's relationships with place and to them the term **Prattie** is given.

key concept

feeling

the non - sense
mind makes
of place

The Meaning of Feeling

From agony to ecstasy, the spectrum of affective experience (Psychospace Module)

There is nothing quite like feelings. To those of us who are particularly emotional, they are the true guide to the appreciation of people, places, phenomena and events. They can override rationality, common sense and discretion. Under their influence people are inspired to do great and foolish things. To get into the emotional mode, for them, is a necessary precursor to creativity of significance.

To understand what a particular feeling is, there is no other way than experience, to share it and to linguistically label it. The feeling without a name, may be pleasant or otherwise, but if it is nameless, it is not part of the verbal currency of design and it cannot be discussed or used as part of a collaborative design process. Equally, a name without the knowledge of the feeling is meaningless and therefore useless.

Verbalization may be the best, if not the only medium through which to describe and exchange certain types of concept. By that we mean those ideas which lie behind design schemes; the idea that the form of a city or a village should reflect human shape and functions; the idea that a landscape should, through its shape, content and layout evoke sublime feelings, or fear, or pride and prejudice.

If it is agreed that feelings, emotions and states of mind can be induced by places, then it can also be postulated that places may be described by the emotions they produce. Conversely, a proposed place may be described by the emotions it is desired to induce.

Thus places, either as found or as desired, may be amusing, blissful, cheerful and so on.

The currency of place description, assessment and design has moved from objects, things, functions and uses, to human feelings described by language. We call these feelings, emotions and states of mind **Pratties**.

There is, on the face of it, an undeniable common sense about this. But the argument can be extended further by claiming that there is also a certain logical necessity to it. By evoking the concept of relativity into the examination of people's relationship with place a causal connection can be established between them and also the outline of a design methodology.

key concept

language

word sign
communication

The Semantics of Psychospace

Overview

Language

On December 28th in 1928 in New York City, the American anthropologist Edward Sapir addressed a joint meeting of the Linguistic Society of America, the American Anthropological Association and the American Association for the Advancement of Science. His thesis that day was to initiate a completely new way of explaining the world and the relationships of its inhabitants to it and to each other.

The thesis was, 'That we see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation'. (1)

He believed that 'the real world' is to a large extent unconsciously built up on the language habits of the group', 'the worlds in which different societies live are distinct worlds, not merely the same world with different labels attached'. (2)

Here was a novel and radical approach to examining and analysing the culture of any society. It became known as the Sapir -Whorf Hypothesis and was seen by Lyons as a form of linguistic determinism and 'an untenable hypothesis'. He agreed however, 'that the language of a particular society is an integral part of its culture and will tend to reflect the culturally important features of objects etc in the society in which the language operates'. (3)

Charles Morris, for many years Professor of Philosophy at Chicago, in *Signs, Language and Behaviour* (4), acknowledged Sapir's contribution to Semantics and in particular the links between linguistic studies and those which are psychological and social. Morris 'sought to fuse the behaviouristic pragmatism of his teacher, George H Mead, with the logical empiricism of the Vienna Circle' (5), two members of which were to have a profound influence on this linguistic approach, Rudolf Carnap and Ludvic Wittgenstein.

Mead, the pragmatist, provided the logical key linking the properties of people, like feelings, relationships and assessments to places, through his philosophical device of Objective

Relativity (6) , thus clearing away the subjective- objective dichotomy that had plagued aesthetic and critical discussion for too long.

Objectively Relative Properties (a review of Mead's theory)

There is obviously a profound difference between properties like 'shape' and 'composition', and those like 'gracefulness and 'meaning'. The former which can be classified as 'objective', are not related to, or dependent on human awareness, whereas the latter two, as 'subjective' properties are inherently relational. They depend on a relationship between object and subject. Many such relationships can be identified. The 'intelligibility' of a manuscript or the 'signification' of a place, depend on their contents and on the ability of subjects to interpret them. The 'edibility' of a substance depends on the degree of compatibility between its objective qualities and those of the ingesting subjects' digestive systems. The 'value' of a place depends on its shape, contents, use etc and the positive or negative preferences of a percipient. By adopting this concept of 'objective relativity' , the 'objective and the subjective can be united. We can now logically attribute relative properties like meaning, value, clumsiness, beauty and ugliness to places, relative to the people who hold these views.

(7)

Semantics

'Semantics' according to Stephen Ullman (8) 'is the theory of meaning.' This is the most comprehensive definition possible. It includes the whole area of Semiotics, the general theory and the meaning of signs as propounded by Morris.

For Lyons (9), semantics is ' the study of meaning'. In semantics, he finds himself in the middle of philosophical problems as opposed to those of technical linguistics and logic.

'What shall we say about such words as **truth, beauty, goodness**? Shall we say that the meaning of such words is the '**concept**' or 'idea' associated with them in the minds of those who know the language to which the words belong ?' He continues, now moving into the realm of psychology. ' Semantics makes the existence of 'concepts' and 'ideas' in the 'mind' basic to the whole theoretical framework, and therefore encourages subjectivism and introspection in the investigation of meaning.'

To environmental analysts and landscape designers who were investigating the relationships

between people and places, in particular, trying to ascertain 'what places mean to people', these ideas were the language of science and the promise of a new way forward .

Semantics in our terminology is about meaning and particularly the meaning of place .

That is, how people interpret their environment by the processes of perception, as defined by J J Gibson (10). We see 'meaning' as the product of the process of making sense of place. It is a property of mind, a state of comprehension, resulting from the ability to perceive, to have knowledge of things and their properties and to understand their causes and consequences within a system of beliefs and relationships.

Meanings can be attributed to things, relative to the people who hold them. Thus they can become properties of place and are an expression of the relationship between the person and the place as defined by Mead's principle of Objective Relativity. (11)

Conceptualization

The prime characteristic of language as a symbolic system is that it is a universal medium for representing everything and is the currency of interpersonal exchange and private verbal thought process of analysis and design. By analysing linguistic systems, distinctions can be made about the ways in which societies conceive their surroundings. ' The ability to express a judgement in words presupposes a number of capacities, previously acquired for intelligently using the several words and phrases that make up the sentence. I shall apply the term 'concept, to these special capacities.' (12) 'A concept is something conceived, not an immutable form subsisting independently of man. The process of concept formation is a special type of learning'. (13) These concepts or ideas expressed as abstractions do not simply describe 'things' but also the properties of things which are not physical properties like size and shape, but conceptual properties like grandeur and comeliness. They include feelings and emotions like fear and happiness and relationships between places and people like compatibility and hostility, all of which demand particular forms of perception and introspection. The verbalized concept of the visual concept is the intellectual route to collaborative design, only by verbalizing ideas can unanimity of meaning be assured, because verbalization allows confirmation and verification through the cross referencing of synonyms and similars . Meredith's dictum and a main prop in our methodology is the belief

that , 'What can be known can be said.' (14)

Archetypes

Another main prop in our theory is the archetype.

The concept of the archetype is based on an idea expressed by C G Jung .(15) It is part of a theory of psychology relating to the Unconscious. In it, he postulates that the mind possesses certain innate knowledge which is universal, being part of a 'collective unconscious'.

The archetype, as part of the content of the preconscious mind is only a potential, it, 'in itself is empty and purely formal, nothing but a given ability, a possibility of representation which is given a priori'. ' The representations themselves are not inherited, only the forms (not literally) and in that respect they correspond in every way to the instincts, which are also determined in form only '

The function of archetypes, like the instincts is to endow the mind with a specific framework of essential predispositions relative to certain functions of thought, feeling and action. These predispositions are developed, through time, to meet specific needs and circumstances. They help people to integrate with other people, particularly those on whom they are most dependent.

Jung himself gives priority to the Mother Archetype in terms of influence and development of the so called Mother Complex, which can profoundly affect a person's attitude and behaviour to others.

Our thesis is, that Jung's concept of people possessing archetypes with a human dimension, like Mother and Father figures, may be extended analogously to include an environmental dimension. One in which Places and Events exert influences on people in varying degrees of significance, the most important qualifying as archetypes. After all, in evolutionary terms, the environmental dimension has been an influence on the development of the species for as long as the human.

Our aim is to identify archetypal places by their psychological properties and to match them with their physical counterparts, related to particular types of people.

Psychological Properties

Archetypes are described by their properties, which may be physical or psychological, depending on the purpose of the description. The archetypal Wilderness for example may be physically described as a place which is Barren, Extreme, Harsh and Elemental. Or in psychological terms as one which is Fearful, Uncivilized, Hostile and Demanding.

These latter properties are described by Russell as 'affective appraisals'. (16) He defines them as follows; ' An affective appraisal occurs when a person judges something as having an affective quality, such as being pleasant, likeable, exciting. They resemble both emotions and cognitions.'

We find this conjunction of the emotional and the cognitive inhibiting and shall distinguish between the 'feelings' of people like sadness, happiness and fear , used to describe their emotional response to place, and those properties of place which are observable, inferable and therefore 'cognitive' like gloom, peace and monotony which are used to describe an appraisal and signify quite a different sort of relationship.

Appleton (17) unconsciously evokes Jung's archetype theory with his theory of Prospect - Refuge. He notes, ' prospect and refuge refer to concepts rather than objects... they have to do with noticing environment in terms of opportunities for behavioural response, and there is no reason to suppose that such evolutionary changes as have taken place either in landscape or in the perceiving creature, 'man' have altered them fundamentally.'

Perceivable place properties, recognized by inference, confirmed by personal construct (18) and verbally conceptualized are one main route to the identification of archetypal places. The other is via the affective mode, through the effects that places have on people and hence by objective- relativity transference , they become place properties.

key concept

concept

an abstract idea
verbalized for
understanding and
communication

The Semantics of Psychospace

Chapter 1 Summary

Theories about landscape have a long tradition.

In Scotland, regional planning created a need for landscape analysis.

Semiology offered a new analytical approach to the study of person - place relationships , linking perception of place to interpretation and language.

Jung's concept of the archetype suggested a fundamental approach to human relationships which by analogy could be extended to human relationships with place.

This study is concerned with the effects of place on mind and their archetypal associations.

To know people's thoughts and feelings it is necessary to know their language and to speak with them.

Designers and analysts need to cultivate their emotional responses to place.

They need to verbalize feelings and to broaden emotional experience.

Edward Sapir hypothesized that perception and language are indivisibly linked ; that people's perceptions and meanings of place depend on the language they have to describe it.

Semantics as a theory of meaning relies on the conceptualization of place properties and their expression as language.

Concepts are the basis of theoretical frameworks. They are the main modules of linguistic signification and dialogue.

Identification , conceptualization and naming of things like feelings and meanings is the basis of Semantics.

Places can be described and categorized by their psychological effects on people.

Place effects can be antonymous, the same physical properties being good for some and bad for others.

George Mead's theory of objective relativity allows subjective human responses to place, like horror and bliss to be objectively linked to the properties of place through the principle of relativity.

The subjective-objective divide can be bridged.

Conceptualization makes the concept the module for analysis and discussion

Language is the only medium.

Jung's concept of the Archetype opens up an approach to place classification.

If the personalized archetype is valid then the place archetype is a strong possibility.

Jay Appleton seems to have intuited this in his place theory Prospect - Refuge.

Kelly's personal place construct and verbalization linked to Mead's theory of Objective

Relativity can provide the basis for a theoretical approach to place analysis.

key concept

man

In the Beginning

(about 200,000 BC)

was Man (Homo Sapiens)

walking upright

thinking and talking

making tools

and wondering How? and Why?

Creating and believing

explanations and myths (1)

Creating symbolic

objects and images

Permanently occupying places (Home)

with a feeling of security (Safeway)

Defending places (Homeland)

Creating rituals and sacred places (Sanctum , Temple)

Burying the dead with ceremony (Burial Ground)

Hunting and gathering (Hunting Ground)

Fighting and feuding (Battlefield)

Exploring and spreading with caution(Strangeland, Unknown)

Certainly by about 30 to 40,000 BC Cro- Magnon man was

drawing and painting in caves

1 Campbell, Joseph Transformations of Myth Through Time Harper and Row New York
1990

The Semantics of Psychospace . A Study of Place Archetypes

2 General Theory

The human race has evolved intellectually, psychologically and socially from primeval states through processes of continuous development. Ways of interpreting and responding to the environment are part of these. Some are instinctive, like the withdrawal response to pain, the returned smile and instantaneous likes and dislikes of people and places. Others are more complex involving experience, learning , the assimilation of cultural values and the cultivation of personal values.

At the primitive, instinctive level, are archetypal people and places, on which human welfare and survival depend . They are deeply imbedded in the unconscious. Included amongst these are Mother and Father figures, Home and Dangerland types of place, complementary concepts which contribute to people's understanding and response to situation and surroundings. Different combinations of emotional and cognitive response linked to particular types of environment indicate different archetypal places and people. Thus for example, places which induce a feeling of 'spirituality' and which may be described as 'mystical', belong to the archetype **Mystica**. Common manifestations of this are the 'Mystic Mountain' and the 'Mystic Desert'. Similarly, places which by the power of imagination and myths associated with them induce ideas of fantasy and romance may be described as 'mythic ' and therefore belong to the archetype **Mythica**. Greek islands in the sun can be experienced in this way by the imaginative traveller, who creates an Ithica complete with the shades of Ulysses, Pan music and the magic of Greek mythology.

The archetype is the essence of people and place psycho-types. They are the conceptual blocks from which, with other components, people's perceptual interpretations of reality are constructed. Which are instinctive and which are acquired by experience and learning is at present a matter on which I am speculating.

My experience over the years, particularly working with architects, is that psychological concepts are rarely articulated and there is a dearth of both understanding and method when it comes to discussing and evolving designs.

Concepts like spaciousness, grandeur, meanness, mass, are in frequent use, but emotions are

barely mentioned. This is not because designers are insensitive, but because they lack a vocabulary, a syntax and a methodology to relate what they feel to what they design and to the thoughts and feeling of others.

The same can be said of planners. The vocabulary of planning is comprehensive enough to describe every sort of place and use, but when it comes to discussing the effects of places on people is inadequate. Planners may well identify with people in adverse and benign environments, but they are not equipped to identify their feelings, far less to relate them to a comprehensive system of people/place relationships.

Our thesis aims to create a theoretical framework which describes places, which describes people, the effects of places on them and a method to comprehensively relate these concepts to each other.

The concept central to this theory is the **archetype**, which we briefly describe as an innate, necessary, a priori, unconscious model of a person or place, a preformed schema, but without detail, waiting to be developed as time and circumstances allow.

This thesis does not set out to establish the veracity of Jung's hypothesis, we accept it as a plausible working premise.

We also recognize the alternative and compatible use of the term as 'the essence of something.'

key concept

archetype (psycho)

essence of feelings
for the place
distilled as words

(like Arena and Battlefield)

and

archetype (physical)

essential properties
of place, person or object
distilled as words

(like village, uncle or pin)

Archetypes

The term Archetype is not a simple concept. It has two quite distinct applications both of which we propose to employ. The first describes it as a deep seated mental phenomenon, innate and comparable to an instinct.

This concept is based on that of C G Jung (19), who describes it as ' a primordial image, in itself empty and formal ', a sort of specification without form, content or detail, waiting to be filled in by experience when certain essential properties are perceived.

For him , the classic archetypes were anthropomorphic, the Mother Figure, Father Figure, Hero, Wise Old Man, Trickster. These characters are seen as essential to the development of the human character and personality, because they equip the mind with concepts which are relevant to its safety and welfare.

He found, by deduction, from clinical experience that the Mother figured largely in a child's early development. Her properties were,

AFFECTION AUTHORITY CARING COMFORTING GENTLENESS LOVE
NOURISHMENT PASSION PROTECTION SOLICITUDE SYMPATHY WISDOM.

For Romulus and Remus she manifested herself in reality as the she-wolf. For most people it is the biological mother, a foster parent or some other. Without the right balance of these properties and their implications, the child is damaged or deficient in some way. But the imprint, whatever it is, remains and affects the adult's perception of women thereafter.

The hypothesis is, that through the ages, archetypal figures must have been found in archetypal places. If human archetypes, why not place archetypes?

The thesis is that the mind categorizes places of importance in the same way that it categorizes people and for the same reasons, safety, parenthood, welfare, pleasure, the avoidance of pain and fear , the desire for prestige, power, understanding.

On this principle we postulate that places like HOME, HOMELAND, STRANGELAND, BATTLEFIELD, HUNTING GROUND, GATHERING GROUND and SANCTUARY played important roles in human development and continue to do so in different forms and guises. This is our interpretation and development of Jung's idea of a 'collective unconscious' and the first application of the concept 'Archetype'.

The second use of the term archetype is to describe the essence of something, without reference to Jung's collective unconscious or any other preconceived ideas. The archetype then becomes an acquired generalized abstraction, usually unconscious, compiled by individuals, based on the personal experience of stereotypes, eg the archetypal forest, village or waterfall. Following the evolution of archetypes, further experience of stereotypes is compared with the archetypal models. Where there is an excessive deviation from the archetypal norm, subjects may be disconcerted puzzled or dismayed.

Archetypes may also represent non physical entities, like the archetypal family, society, neighbourhood, criminal, plumber etc in which attitudes, beliefs and opinions define them as well as characteristics like behaviour, shape, composition, form and size.

The archetype may also be used to describe entities other than people, places and objects.

Events may be archetypal, like births, deaths, battles, trials, volcanic eruptions and the inundation of cities. Similarly with **Circumstances, Situations, , Superpowers**, further examples are shown in the Appendices 1.10. Appendices pp 31 32 33 34

Archetypes may vary in complexity. Depending on a person's breadth and depth of knowledge, the archetype may consist of many types of property, from the physical to the cultural. The city or the forest may be perceived at many levels, from the physical to the cultural, the archetypal pin or umbrella may only be defined by the physical.

What is essential in any discussion amongst equals is that there is a certain sharing of archetypal concepts. If the engineer conceives the city as systems of services and the architect as a collection of sculptural but functional forms, little worthwhile dialogue will take place. But if they share a vision, the stage is set for innovation and progress.

What is excluded from our definitions of archetypes is any form of critical assessment, (Procon) like approval or disapproval, OK or not OK, perfect or imperfect. Assessments, (**Procons**) are excluded because they produce anomalies and contradictions. It is logical and possible for some people to approve of archetypal places like Battlefield, with pain and terror and hate the Paradise Garden with bliss and pleasure. It could be argued that no one could disapprove of pleasure and approve of suffering. People of an ascetic disposition may well do so. Procons are therefore recorded separately for each person and component.

A crucial peculiarity of innate, 'instinctive' archetypes is that they are firmly rooted in the past. The classic psychological archetype of the unconscious has developed, like instincts, over long periods of time. The acquired archetypes, as concepts or models, in people's minds, have developed as the result of perception and experience. Non psychological archetypes like the archetypal university, car - showroom, fast food restaurant, are all embedded in the mind and memory following analysis and the selection of salient and common features culled from a succession of stereotypes.

They provide a data base, or reservoir of ideas from which solutions to problems may emerge by a process of synthesis. This concept is based on the simple and generalized notion that most new ideas, or prototypes, are amalgams of old and existing ideas brought together by a particular type of mind. One which can solve problems by selecting relevant and essential properties and rearranging them in new relationships.

Archetypes as a System for Analysing Place

We believe that physical objects, of which we ourselves are examples, exist and may be perceived by us. Our interpretation of sense data, combined with reason, imagination and memory, allow us to create, in our minds, models or representations of what we think is an independent, exterior reality.

Through perception, linked to our emotional and intellectual responses, certain relationships develop between us and our surroundings. We inhabit places and respond to them in diverse ways, depending on our circumstances, nature and experience. These combinations of place and our current psychological make-up, constitute a natural and fundamental system which is amenable to analysis. The application of such a system enables us to infer from people's circumstances and their psychological states, which type of psycho-place they are likely to be perceiving and inhabiting at any time and thus to classify places according to how they relate to people in a subjective manner.

As the properties of the physical world, like shape and colour, are sensed and interpreted as perceptions of an exterior place, so, intangible perceived properties, like security, danger, excitement and fear are sensed and interpreted as constituents of an interior reality, which we call Psychospace.

Psychospace is a complex amalgam of many mental, or psycho- components. Amongst them are Archetypal places. By identifying directly or by inference the Archetypal places which people are experiencing, comparisons can be made between those which are desirable and those which are not; causal connections can be postulated between the physical world and that of psychospace; and design decisions can be made about the physical properties of place which are likely to create desirable psychospaces.

Archetypal places are all psychologically important. Some are defined by states of mind and emotions, (Pratties). eg Terror Island, Labyrinth, Mythica.

Some are related to particular places events and functions, eg Home, Gathering Ground, Battlefield. These latter places tend to induce characteristic states of mind and emotions and so are defined and identified by a combination of perceived properties (Percies) and psychostates, (Pratties).

The Identification of Archetypal Places

The first and most obvious method was to look for those places in people's lives which are comparable in significance to those human archetypal figures like Mother, Father, Hero, Saviour, Prophet and Leader. These included concepts like Home, Fatherland, Battlefield, Home-ground, Hunting-ground and Promised Land. Psycho-properties were attributed to these places and checked by observation, questionnaire and self-inspection.

Then, situations of intense emotional experience attributable to place were identified, like Bliss, Terror, Excitement, Pain and Affection and matched to psycho-spaces, like Heaven, Terror Island, Arena, Disaster area and Motherland. These also were checked out and definitions expanded with related, complementary emotions and mind states.

Working backwards, places of intense, or unusual emotional experience were listed, like Theatre, Shrine, Prison, Hospice and Gulag and appropriate feelings attributed to them, like, Enjoyment, Adoration, Resignation, Gratitude and Humiliation. These attributes or assumptions then became the bases for definitions, to be improved in the light of experience or new data. see Gulag Appendices p 115

In a completely different direction, fundamental human needs and behaviour were investigated, not necessarily of great emotional intensity, but of great significance, like Birthplace, Workplace, Initiation place, Worship place and Death place.

These are archetypal places which produce mixed emotions and may be found in a wide variety of physical places. Their intrinsic properties and those of places devoted to them can be analysed and relationships established which can lead to definitions and specifications which may be more performance related and psychological than physical.

Some archetypal psychospaces are less obvious and more speculative. They are created from entirely different sources and depend on such devices as illusion, (TV, film, theatre) the spoken and written word (myths, stories), the contrived set (Disneyland, theme parks) and latterly, virtual, electronic reality. These media have the ability to metaphorically transport people from one reality to another. Mundane places are transformed, emotional states are induced by light and sound, fairy tale and myth. Archetypal places like Theatre, Mythica and Storyland are created and emotionally experienced at another level of imaginative perception.

key concept

property

a distinguishing
feature of
place or
person

Property

A place or personal property describes what something is, eg what it is capable of doing, its potential, what it has done. etc.

Properties may be Physical, Chemical, Biological, Psychological, Social or Cultural. Within these classes are related properties.

Thus for example, the physical properties include Shape, Amount, Actions,(including Use Function Activity) Colour, Composition, Position in time and space and Relationships.

It is this last property which is of particular interest.

Physical relationships, like nearness or farness are simple and straightforward, it is the psychological relationships between people and place which are of particular importance.

These include concepts like Meaning and Character which are attributed to places as the result of people relating to them.

By identifying the effects of place on people, as expressed by feelings (Pratties) and then analysing the properties of the place, relationships can be established between people and places and in particular those which can be inferred as causal.

Of particular interest are those properties of place which demand a particular type of informed perception. These are the **Percies** (Perceived intangible properties) eg ambiguity, banality, congruity. Unlike perceived physical properties (Percepts)eg. angularity, brightness coldness, which are verifiable against physical criteria, Percies are not absolute and may be debatable on aesthetic, personal or philosophical grounds. But like feelings (Pratties), which can be attributed to place as objectively relative properties, so may Percies be attributed on the same principle.

key concept

objectivity

the way
it is

The central tenet of our thesis is that places can be described by their psychological relationships with people. To do so, is to help understand the nature of people and place and move forward the study of the design process. People attribute properties to place, like awesomeness, beauty and curiosity. Such concepts imply causal relationships, whereby, in certain situations and circumstances, people are affected by place in particular ways. But places affect people in many different and contradictory ways. They are antonymous; what is 'good' for some can be 'bad' for others. This dichotomy presents some 'objective' analysts with a problem. It raises philosophical problems about the nature of truth, whether it is an intrinsic property of things, or is relative, depending on personal interpretation. Our pragmatic view and one which is assumed throughout this thesis is that the truth is relative, depending on personal beliefs and modes of thought.

Objective Relativity

It is 'true' that some people find a place 'beautiful' and some find it 'ugly'. It is also 'true' to say that the place is 'beautiful', relative to some people and 'ugly' relative to others.

Prince Charles' views and those of modern architects illustrate this point.

George H Mead, the American pragmatist, provided the logical key linking the properties of people, like feelings, meanings and assessments to the properties of places through his philosophical device of Objective Relativity. (4) This is a corner stone of our thesis. Places may have properties attributed to them as the result of their relationships with people.

Personal properties like meanings, feelings, opinions and assessments can be related logically to the things and places which cause them. Certain types of property are intrinsic, like shape, quantity, composition. These types, which are characterized by physicality, belong to Geospace. Other types of property are relative, like goodness, relevance, horror and bliss, they belong to the Psychospace of percipients and the Psychoplaces of analysts.

Relationships between people and places do not jump out into the realm of knowledge like the properties of shape, colour and size combine to produce apples, tables and trees. They have to be discovered. Much of the background to this thesis has consisted of speculating on many possible and probable relationships before selecting those critical ones which we think reflect the ways in which people relate to place.

key concept

relationship

connection
between things

Relationships

Relationships are the connections between things. As Ecology is the study of the relationships between living things and their environment, so Space Semantics is the study of the connections between thinking, sensate people and places.

Both disciplines are concerned with identifying the essential parts of the systems to which their principal components belong. By concentrating on the psychological relationships we have reduced the number of these connections.

Meanings

The Meaning is the Message

The first level of perception identifies objects like people, trees, pens and pencils from sensed shapes, colours and context. Scenes, the next level, are perceived by recognizing the relationships between sets of components, like townscapes of streets and structures and landscapes of farms and sheep. Events are perceived when things behave in certain ways, as when a leaf falls or a football match is played. As the mind grasps these phenomena and their implications, it starts to embellish them with detail. It perceives another level of meaning which is based on the depth and extent of its knowledge. This level of perception identifies the properties of places and objects, like abnormality, beauty and complexity. The criteria by which such observations are made are personal for each percipient, but their articulated meanings are shared by those of the same culture.

In its search for meaning, in order to better understand its relationship with place, the mind draws on its powers of recall and inference in order to add information to its initial and simple model of place. It seeks to draw conclusions which are pertinent to its current situation and objectives and to build up a more detailed place model. It scans the place for familiar properties which describe the place, its contents and their relationships, properties like abnormality, completeness and danger. The criteria by which these properties are judged are personal; what is abnormal to some, is normal to others. The properties, the place and the percipients are bound together by the relativity of meaning.

Meaning identifies the sights, the scenes and the objects as **Percepts** and their more abstract properties as **Percies**. (Perceived Inferred Properties)

key concept

subjectivity

the way it is
perceived to be

Subjectivity

Subjectivity concerns much more than feelings, with which it is traditionally linked. It also covers opinions, attitudes, values and perception itself. Each person occupies a private world created according to the way in which data from the external world is interpreted.

The culture of any society predisposes its members to understand their surroundings on particular ways. In this respect, it is well nigh impossible to know what those of exotic or alien cultures see or feel about the world.

The system of place analysis being developed here makes the use of language a unifying and cultural factor. It is assumed that people sharing a language will tend to perceive a shared place in similar ways. Their emotional responses will vary, as they do in every society, but the elicited response will carry sufficient information to give the analyst a good idea of what a subject is feeling and perceiving.

The analyst-designer must learn a broad spectrum of feelings. They become the criteria by which places and designs are reviewed and criticized. To be able to 'feel' quickly the personal response to place is one of the designer's essential attributes and to articulate these feelings is of equal importance.

Designers set their own emotional standards for place in a normative process. Datums are established which may persist, or change in the light of experience, as the result of reflection, or the influence of another person. They can also change when the values of others are better understood.

The analyst also uses the experience of emotion to empathize with those who are being studied in particular places. A process of identification allows the analyst to imagine what others are feeling, not precisely, or even approximately, in the case of horrific places or events, but sufficiently to understand the enormity of their experience.

Finally, subjective feelings are discussed and shared by designers. The design method includes the use of conceptualization of single feelings or aggregated of feelings, expressed as archetypes, as when the concept 'Carnival' evokes a mixture of Excitement, Enjoyment, Pleasure, Stimulation, Elation, Happiness.

key concept

perception

the way
it appears
to be

Sense and Sensibility

To find the Meaning of Place for anyone (Psychospace Objective)

So, there are people and places , minds and events, meanings and feelings, and if we accept the concept of relativity, they are all connected to each other in a causal network.

Our objective is to identify the components of that network, the linkages between them and the principles which govern them.

There is another more practical and immediate objective and that is to outline a method of assessing places in terms of other people's conceptions and criteria so that we can gain an insight of how different people perceive the world , what it means and feels like for them.

The basic and orthodox premise underlying our theory of place is that it is people's primary perceptual systems which provide the basic data to make places meaningful. These can be identified as sight, smell, hearing, touch, taste and balance.

Their purpose is to help the mind make that mental model of place we perceive as 'reality'.

Perceived Physical Place Properties

The world divides into properties (Psychospace Principle)

Traditionally, landscape - place studies have been preoccupied with visual phenomena. We also will concentrate on the visual aspects of place, because for most people that is the main conduit of information. It is reinforced by the sounds of bird song and aero engines, the smell of flowers and petrol fumes, and the tactile feelings of rough , warm bark and smooth cold marble. But our society is visually oriented , we recognize people by their faces, we judge places by appearances, we choose many things largely on looks, and we find our way around by observation . The mind constantly seeks to make its surroundings meaningful by recognizing the properties of place and their relationships, especially those which have direct personal implications, like the threat to safety whilst driving, or the warmth of a fire on a cold day. These mental activities are not random, minds work to agendas; they are programmed according to people's current context, including their objectives , activities states of mind and personal situations.

key concept

periodic table

a relative
ordering
of similar
place
properties

The Periodic Table and the Chemical Analogy

In 1871 Dimitri Ivanovich Mendeleev through a combination of data collection, observation, experimentation, inference and empathy published his Periodic Table of the Elements.

Appendices p 54) It showed the basic chemical components of which the world and the rest of the universe are made, from Hydrogen, the lightest, to Uranium the heaviest. It also showed families of elements sharing characteristics, metals, earths, gases. It was exciting because it was taxonomic. It brought into intellectual order what was previously unknown or chaotic. It reflected in a model the realities of Nature. It set out the order of matter and helped scientists to understand part of the structure of Nature.

When incandescent, matter emits characteristic quanta of light of varying wavelengths. When passed through the prism of a spectrometer they allow the identity and composition of any matter to be deduced.

So much for the physical world, but what of the psychological? Or as we describe it, Psychospace. What is it composed of? What are its parts and planes? Does it have 'spectra'? We think that broadly and crudely, Mind itself for the purposes of our place analysis consists of the following major components.

CULTURE MEANINGS FEELINGS COGNITIONS and ASSESSMENTS.

None of these components is independent. They are bound together in a dynamic system of psychological relativity. Psychospace is bound to Geoplace in the relativity of

PLACE PEOPLE MIND EVENT SITUATION and CIRCUMSTANCE

as the universe and Geoplace are bound together by the relativity of

SPACE TIME MATTER GRAVITY LIGHT and ENERGY.

Where there are people, there are minds; where there are people, places are created.

Collectively they constitute physical, chemical, biological and psychological events, situations and circumstances.

We feel that Meanings, Feelings and Assessments are the main agents in identifying what we call PLACE PSYCHOTYPES, which are analogous to chemical compounds.

A Place Psychotype is described by the Meanings and Feelings which it is likely to evoke in people, that is, by various combinations of the Percepts, Percies and Pratties of the 'C'

component outlined in the topic on Character on p47.

These **Character Constants**, or 'C' all have spectrums by which place properties can be identified. They are based on the **Periodic Table of Emotions and Mind States**.

(Appendices p 55) What of the spectrometer?

Every person is an instrument. This is where the analogy is weaker. Mechanical, physical instruments are consistent, have constancy, people are variable and inconstant. But the meanings of the terms remain the same. What induces happiness one day may result in boredom the next. What results in happiness for one person may produce boredom in another. But the meaning of the 'reading' is always the same for those who share the language and a culture.

Happiness and boredom are real feelings and states of mind. They may be transient, but so are photons. They are tied to real places by the principle of relativity. They become real properties and characteristics of those places through Mead's Principle of objective relativity. The Periodic Table demonstrates the range of emotions and mind states by nominals which may be experienced by people and the Spectrum of Feelings and Mind States and lists them alphabetically.

Feelings ie. An emotional response or condition eg.

Abhorrence

Bliss

Cheerfulness

Depression

Ecstasy

Mind States ie. A dispassionate mental condition eg.

Admiration

Bewilderment

Certainty

Doubt

Expectancy

The distinction between Feelings and Mind States is an arbitrary and personal one.

key concept

character - 'C'
a property
which describes
something's nature

Character

Character is the essence of place, a corner stone concept of our thesis.

To describe the character of a place or a person in a word is to understand them and be able to express that information with maximum efficiency and economy.

How a place is described relates closely to the rules of linguistics; its content, composition or components fall within the ambit of the **noun**. Terms like armchair, basin and carpet, (**nominals**), signify some of the articles which may comprise a house.

What they actually do in a house, like support people, hold water or cover floors, relate to uses, functions and activities and are expressed by the **verb**.

When it comes to describing the properties of these objects, like leather armchair, round basin and Persian carpet, the informative element is the **adjective** or **descriptor**.

In our analyses of places and language, hundreds of such terms were collected and collated. It soon became obvious that descriptors fall into several quite distinct classes. 'Leather' and 'comfortable' both describe different types of armchair properties. The former are related to the physical and chemical properties of chairs, verifiable by mutual inspection and analysis, against standardized formulated impersonal criteria. The latter, describe assessments made against personal criteria, which could vary from time to time, person to person and place to place. They depend on opinion, but they reflect **personal relationships** between people and objects or places. They also fall into further fundamental classes. Some, like comfortable, enjoyable and painful, express personal feelings; others, like graceful, simple and curious, indicate a personal judgement of perceivable properties, while others like, good, suitable and excellent, indicate personal **value** and **qualitative** assessments, following perception.

On this basis we established different types of descriptor expressing different types of

Character. These are collated as follows, with further examples in the appendices, qv.

1.0 Spectrums of Place Properties or Percepts

- | | | | |
|----|-------------|-------------------------------|----------------|
| .1 | Physical eg | angular, bright, curved | Appendices p 9 |
| .2 | Chemical | aluminous, bromic, calcareous | " p 10 |
| .3 | Biological | algal, bacterial, coniferous | " p 12 |

.4	Ecological	aggressive, benign, competitive	Appendices p	13
.5	Psychological	angry, bellicose, confused	"	p 14
.6	Social	autocratic, compassionate, democratic	"	p 15
.7	Cultural	advanced, barbaric, complex.	"	p 16

Those properties describing character which are much more personal, depending on perception and inference are classed as follows, with further examples in the appendices.

3.0 Spectrums of Personal Psycho - responses to Place

- .1 Meanings eg abnormal, banal, complete (Percies) Appendices p 81

Meaning is the sense mind makes of place

- .3 Feelings abhorrent, blissful, depressing (Pratties) " p 87

Feelings are the emotional responses to place

- .4 Mental States amusing, bewildering, confusing (Pratties)" p 91

Mental States are dispassionate conditions of mind.

This taxonomic arrangement gives ten classes of descriptor by which to describe the character of places. Different combinations describe radically different places.

Character can now be seen as a common denominator of all places, both from the analytical, objective point of view and that of many different types of subject. All places can be classified according to the different characters attributed to them by different people.

Character is ubiquitous, it is a constant we call 'C.' Wherever there are people there are places with character which relate directly to these people and describe their personal relationships.

To summarize Physical Character is described by descriptors as **Percepts**,
eg. wooded, rocky, urban, curved, old, bright, rough.

Inferred Character is described by descriptors as **Percies**,
eg. grand, formal, complete, anachronistic, dangerous.

Attributed Character is described by descriptors as **Pratties**,
eg, terrifying, amusing, depressing, cheerful, melancholy.

key concept

relativity

the necessary
connection
between things

Relativity Rules OK ?

The world divides into absolutes and relatives (Psychospace Principle)

There appears to be a mutual dependency between space, matter, time and energy. None can exist without the others, they are bound together by the concept of relativity.

This concept allows us to comprehend the physical world not simply as perceived objects and phenomena but as an interdependent system of relationships. These prime and universal components are causally related by the laws of physics, by natural law.

The object of science is to discover these laws, first of all for their own sake and because we are insatiably curious and then to apply them for our own sake, because generally, as a species we are incurably restless and inventive.

It would also appear that although everything is related there are profound differences between certain sorts of event and the laws which govern them. There is an ascending order of complexity in the way the world works. Each order of complexity depends on the preceding ones. Thus chemical processes are more complex than physical; biological are different and more complex than chemical and psychological are different and more complex than biological.

Our interest is centred on the psychological processes and events associated with people's relationship with place. Just as there are causal links of relativity between the basic physical components of nature, so there are comparable relativity links between places and people, minds and events. They also are interdependent, none can exist without the others.

We make this (absolute) assertion on the grounds that people exist and wherever there is a person, there is a place; that wherever there is a person, there is a mind and the coincidence of all three constitutes an event. An event which comprises physical, chemical, biological and psychological processes.

The last we see as offering the key to understanding people's relationship with places through a logical extension of the concept of relativity.

key concept

place

where

someone is

Place, Space and Relativity.

People exist.

Where there are people, there are places.

ie.Places exist relative to people.

Things exist.

Where there are things, there are locations.

ie.Locations exist relative to things.

Places are locations occupied by people and things.

People, places, things and locations have properties.

These properties are either intrinsic or relative.

Intrinsic properties of place include, shape, composition, dimensions and actions.

Intrinsic properties of people include, thoughts, states of mind, perceptions, meanings and evaluations.

Relative properties of things include motion and scale, value and goodness.

eg.The motion of an object is relative to other objects.

Cars can have movement relative to the road, but are stationary relative to the driver.

The Pyramids have scale. Relative to people they are gigantic, relative to mountains, they are small.

Things can have value relative to some people and have no value relative to others.

People can be ' good ' or ' evil ' relative to different codes of ethics.

The quality, (goodness) of a place can be 'excellent ' or ' poor ' relative to a code of aesthetics or sets of criteria.

Relativity is the principle that some properties of things depend for their existence on relationships with other things.

In physics, relativity explains the relationships between the properties of place like, time, space, matter, gravity, energy and light.

In psychology, relativity describes the relationships between people and between people and places, like feelings, thoughts and judgements. These are directly related to places and as the result of these relationships and the principle of relativity, certain properties can be attributed to places.

eg.A place can have ' meaning ' relative to a person or group, like ' this is a village ' or ' this is a tree '.

Or it can have ' character ', depending on how the person feels. It may be sorrowful, happy, amusing.

Or it may have an assessment, depending on a person's criteria.

It may be positively or negatively valued, it may be satisfactory, good, relevant, OK, or not OK.

Because people are different, their experiences of place will vary and so will the properties attributed to place. Thus a place may be simultaneously beautiful and OK relative to some people and ugly and not OK relative to others.

These properties of diversity and ambivalence create certain difficulties when it comes to comprehensively analysing and assessing places. Individuals through perception uniquely interpret and respond to place. They create their own place of sensations, meanings, feelings, thoughts and assessments. This experience of place exists entirely in the minds of percipients as Psycho - space.

Through elicitation it can be modelled and then analysed. It can be compared with models of locations to identify coincidences, correlations and possible causes. It can also be attributed to places. So that personal properties, like meanings, feelings and values become relative properties of place. Such a model of place, with properties derived from perceptual, cognitive and emotional experience is both relational and relative. It is a model of place representing people's responses to place as relationships with place. This is a model of Eco - space.

Eco - space is the framework of relationships which connects people to places. It includes all relationships, from those like physical contact, chemical toxicity, biological dependency, psychological power, social cohesion to more general concepts like cultural identity; all of which occupy different levels of complexity in the model.

Of immediate interest is the psychological level of people- place relationships, in particular the meanings, feelings, thoughts and values of different types of people which become objectively relative psycho - properties of place.

At the psychological level of the model of Eco - space (qv) places can, for practical purposes be summarized as archetypes which represent the diverse responses of different people to similar places.

Thus for some people (the locals) a place is Homeland and for others, (strangers) the same place is Strangeways.

A matrix of archetypes representing all the important combinations of personal psycho - properties will provide the basis of analysis.

Comparable with the models of psycho -space and Eco - space is the model of location, which consists of geo - physical terms

Models of locations can be summarized as prototypes, possibly elaborated with exceptional details.

Models of events can be produced in socio - cultural and behavioural terms.

The primary purpose of data collection and model making is to help landscape and environmental analysts to categorize places (and events) in archetypal terms which reflect people's feelings and evaluations of places.

key concept

model

a representation
of person
and place
properties

Model

An objective of this study is to model the mind, not in its entirety and complexity, since that is far beyond necessity, but comprehensively enough to become a working tool in assembling and correlating data. To be effective a model must reflect the components of what it represents. Models describe aspects of reality. They result from analysis, dissection and deconstruction. Our models consist largely of theoretical concepts, like **meanings** and **values** and personal products of mind like **feelings** and **mind states**.

Our **Model of Psychospace** purports to represent the most important psychological components which affect a person's relationship with place. These are described in the details following.

We also use models in another form, the **Periodic Table**. This expresses components of a similar type in relation to each other., eg like the Periodic table of Chemical Elements, based on atomic weights and families of similar properties.

There is an arbitrariness about such models which invites discussion. They have all evolved from initial crude forms into those of greater sophistication and should continue to develop.

key concept

objective relativity

a logical device

attributing

subjective properties

like value

objectively

to things

relative to the subject

Objective Relativity

A bridge is needed between subjectivity and objectivity (Psychospace Objective)

It is often claimed that one person's opinion is as good as that of another. What is generally meant is that everyone is entitled to have an opinion. We agree with this. What the value of that opinion is, is of course another matter of opinion and what people do as the result of holding opinions could be a matter of both public and private concern.

That people hold radically different opinions is a matter of common knowledge.

These may refer directly to place, as when views are expressed on its quality. 'This place is good, that place is bad'. Or they may refer indirectly, as when they describe their feelings following their perception of place. 'I like it here, I hate it there'. All these descriptions establish relationships between person and places. These evaluations and feelings are what are called 'subjective'. They are private psychological events, directly inaccessible to others, depending on personal criteria, not instrumentally measurable, but describable by language.

But the physical relationships between place and subject are observable, recordable, repeatedly verifiable facts and so are the descriptions of quality and feelings. So, if the place and the language and hence the meanings are shared, then these facts become 'objective'. They leave the purely private domain of the subject and become shared objective facts about the relationships.

But we can take a further logical step. Because there are established objective relationships between the person and the places, there have to be some corresponding effects on the places. They are good and bad, likeable and hateful, meaningful and meaningless relative to the subject. That is, the places have objectively relative properties which meet the criteria of objectivity, ie constancy, verifiability, within agreed symbolic systems and margins of tolerance. We can now claim that places can simultaneously possess diverse and even contradictory properties like beauty and ugliness, goodness and badness, meaning and lack of meaning relative to particular people. Through objective relativity, the psychological properties of people can be translated by a process of attribution into the properties of places.

key concept

psychospace

the total
psychological
experience
of place

INTRODUCTION TO PSYCHOSPACE

People and places fall into different categories depending on who is categorizing them and for what purpose. There are those categories defined by judgement, which divide people and places into 'good' and 'bad'. There are those defined by the senses which class things as 'hard' and 'soft', 'green' and 'blue', 'wooden' and 'metallic'. Science is concerned with identifying these diverse properties of our environment, bringing them into order and understanding their nature.

Applied science uses this knowledge to maintain our existence and to develop and improve it. We do this partly out of necessity but also from curiosity. There is an innate urge to satisfy a 'need to know'. The world, with all its phenomena presents itself as something demanding an explanation, not just the cataloguing of the things which comprise it, but how things relate and respond to each other. But even these assume a certain superficiality when compared with discovering the 'how' and the 'why' of existence. To identify and formulate the rules, laws and principles which offer an explanation and theories for everything, is the imperative and ultimate purpose of research.

The research presented here is concerned with very particular sets of relationships, those which connect people and places. They have coexisted since Man developed as a species, affecting and modifying each other in fundamental ways, from the colour of eyes, skin and hair to agriculture and the building of cities. Over millennia, such superficial adaptations have transformed people and places. At the same time, in-depth changes have occurred in Man's nature at psychological, social and cultural levels. We will postulate that they result from the development of concepts and constructs 'designed' to help us come to terms with our environment and the many different types of situation generated within it.

Our hypothesis is that some of the changes may be heritable, like parental instincts and help us to respond beneficially to situations which may be essential to our welfare and development whilst others may be acquired from experience, like our positive or negative response to strangers or strange places. In both cases, the archetypal model is the basis of people's judgement of place which in turn forms part of our major research concept called PSYCHOSPACE.

Psychospace

Psychospace is our model of people's total experience of place. The model so far developed contains those components which we consider relevant to the formation of **archetypes**.

There is a progression from what people see and perceive in place (**percepts**) and (**percies**), what they feel (**pratties**), what they think (**cogs**) and then their assessments of the experience/ place (**procons**) .

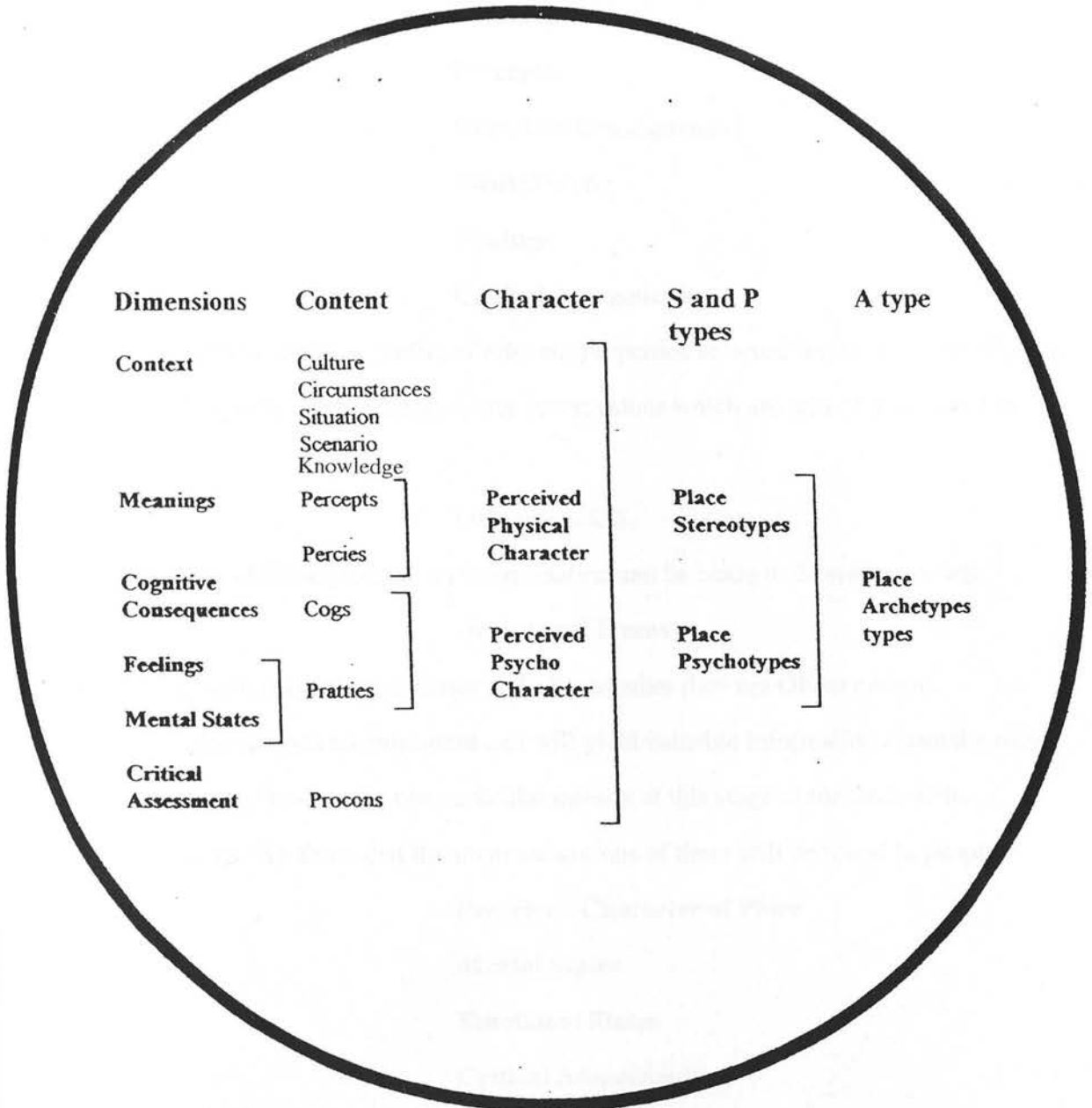
The various combinations of these components determine the (**character**) of the place in both physical terms eg. dark, stormy , night and psychological terms eg. frightening, exciting and demanding. These in turn allow the identification of **place stereotypes**, eg mountains, dark forests and deserts and **place psychotypes** eg. adventure land and wonderland.

The final stage in place analysis is when places are identified which are combinations of physical properties and psychological conditions. These result in classic archetypes eg. **Battle field** , **Arena**, **Paradise Garden**.

PSYCHOSPACE

As the map and the X ray photograph are ways of representing aspects of geo-physical reality so is Psychospace our method of representing the psychological processes and products which contribute to and result from people's perception of place. This selective model of the mind and its contents identifies the major accessible elements which influence this process.

Model of Psychospace



Dimensions

There are ten dimensions to our model of personal Psycho-space. These constitute the complex of inter related components which represent a person's relationship with place; ie

Culture

Knowledge

Situation

Personal Circumstance

Scenario

Percepts

Cognitive Consequences

Mental States

Feelings

Critical Assessments

Each of these dimensions is a profile of relevant properties selected from spectrums of place and personal properties, with each property given values which are critically assessed as either

OK or not OK.

From an analysis of these profiles, an interpretation can be made to determine which

Archetypal Places

are relevant to each person's experience and also whether they are OK or not OK.

Whilst all the dimensions are important and will yield valuable information about the nature and structure of psycho-spaces, our particular interest at this stage of the study is in Archetypal Places. We think that the main indications of these will be found in people's

Perceived Character of Place

Mental States

Emotional States

Critical Assessments

key concept

geospace

analyst's
objective
perception
of place

THE MODELS

One of the aims of the study is to produce models of places.

Those which represent the physical properties of places as perceived by analysts, are called **Geoplace**. (the so called objective view)

Those which represent the personal assessments of the analyst-designer, (the normative view) are called **Psychoplace**.

Those which represent the world as sensed and experienced by percipients, are called **Psychospace**. (the subjective view)

By analysing these three types of model, relationships can be established, linking differences, and similarities between them of factors like, interpretation , quality, value and satisfaction.

The components of all models are drawn from the spectrums of the different types of property which comprise Geoplace , Psychoplace and Psychospace.

Those for **Geoplace** are,

- 1.1 Physical Properties
- .2 Chemical Properties
- .3 Biological Properties
- .4 Ecological Properties
- .5 Psychological Properties
- .6 Social Properties
- .7 Cultural Properties.

Examples of these observable Geoplace properties are shown in the appendices 1.1 to 1.7, p9.

The components selected to represent **Psychoplace** and **Psychospace** are

- 3.1 Meanings
- .2 Cognitive Consequences
- .3 Feelings
- .4 Mental States
- .5 Critical Assessments.

Examples of these personal properties are in the appendices. 3.1 to 3.5 pp 77 - 96

The Semantics of Psychospace

Chapter 2 Summary

Archetypal people and places are deeply imbedded in the unconscious.

Jung's hypothesis is accepted as a useful working theory.

The Mother Figure represents the most obvious human example.

Home is the most obvious of place examples.

Archetypes are also generalized abstractions of non psychological phenomena eg the pin.

People , places and objects consist of properties and can be described according to them.

Properties are physical, chemical, biological, ecological, psychological, social or cultural.

Meaning is a property attributable to place. It is a person -place relationship.eg a place may

be abnormal, complete, dangerous, or consist of things, like tables and chairs. Feeling is a

human property. Feelings can be induced by places. Places can be described by feelings.

Character is a way of describing place.

Spectrums of character describe physical characteristics like rough and smooth

inferred characteristics like safe and dangerous

attributed characteristics like amusing and depressing.

Relativity is the principle holding together personal culture, meanings , feelings, thoughts and assessments.

An analogy is drawn between the sciences of chemistry and physics and the study of

Psychospace. The methodology of spectrums and profiles is extended to **Periodic Tables**.

The Model of Psychospace will represent people's relevant psychological components.

Periodic Tables will represent the relationships of different types of place character.

Objective Relativity allows subjective place properties to be attributed objectively to place.

Psychospace is people's total experience of place.

By observation and inference it can be modelled and represented linguistically and graphically as the **Model of Psychospace**.

Different combinations of physical character constitute different **Stereotypical Places**.

Different combinations of psychological characteristics constitute **Archetypal Places**.

key concept

taxonomy

order
from disorder
by classification

The Semantics of Psychospace

3 Methodology

Because people vary so much in their attitudes, beliefs and values, there is seldom agreement when places come to be assessed for particular functions in the fields of planning and design. Where the main criteria are well established, like the slope of the land, the fertility of the soil or the suitability of the climate, there is less room for conflict; but where the criteria are aesthetic, ethical or qualitative, like the elegance of a building, the tendency to corrupt of a film, or the goodness of a view, there can be as many opinions as critics.

It is often expressed, that, 'everyone is entitled to their opinion;' even, 'one person's opinion is as good as another's.' On such premises, with one vote being as good as another, the democratic system is supported. Where importance is given to people's opinions with regard to their environment, the recognition and assessment of opinion become critical factors in the processes of planning and design. This study is an attempt to rationalize these factors and to establish the links between them and the places to which they refer.

Our approach has been to seek a middle way of reconciling the differences between what are popularly known as 'subjective' and 'objective' phenomena. Both are of equal relevance in the study of people - place relationships. The problem was to evolve a logical, coherent and practical method to describe places, not only from the topological point of view, but to include those important psychological aspects which describe people's intimate relationships with place.

These relationships are often difficult to access. Some, like happiness, fear and anger are observable, through demeanour and behaviour, with a high degree of probability. But others, like meaning, completeness and value are not so readily observed and have to be found through enquiry and deduction. The problem is fourfold,

- to identify the psychological properties of place, relative to different people
- to identify the physical properties of place affecting perception and response
- to select those in each place which are critical
- to provide an analysis which concisely describes places through a combination of psychological and physical attributes.

The Taxonomic Process

Research is a process of bringing into order our perceptions of the world and of identifying its underlying principles. All research projects start by classifying and naming phenomena and components. This is a process of distinguishing the characteristics of the subject matter, whether animal, vegetable, mineral (or any other system of classification) and looking for similarities and differences between their properties. In most research projects these initial stages are implicit in the basic assumptions on which a discipline is based. Landscape studies rest on many such basic assumptions and disciplines, geology, ecology, botany, morphology, meteorology, chemistry, agriculture, architecture, to randomly mention but a few.

Landscape studies use the terms of such related disciplines. For example, places may be classified and described in the following terms,

Geological - mountainous, alluvial, volcanic

Ecological - woodland, desert, savanna

Botanical - grassy, herbaceous, ericaceous

Morphological - hilly, undulating, flat

Meteorological - windy, humid, sunny

Chemical - acidic, salty, carboniferous

Land Use Planning - residential, industrial, commercial.

Combinations of terms from different disciplines may be selected to describe places, to compare their properties and then to determine their suitability for different uses. Thus the varied landscapes of a region can be analysed by taking the following factors into account.

Altitude, Morphology, Fertility, Woodedness, Water

eg.1 upland, hilly, poor, treeless, dry

2 lowland, flat, fertile, wooded, watered

3 upland, mountainous, poor, treeless, dry

4 lowland, undulating, fertile, treeless, watered.

Each combination produces a characteristic type of landscape, with implications in terms of scenery, uses, productivity and potential, each with properties which may be beneficial or detrimental for specific functions.

Thus, 1 may be suitable for grouse moors and unsuitable for arable agriculture
 2 for agriculture but not for forestry
 3 for tourism but not residential development
 4 for vineyards and olive groves and not for industry.

The taxonomic process is one of devising classification systems which put phenomena into orders which relate to each other by the sharing of selected properties.

Plants are classified according to the arrangement of their floral/ sexual characteristics, eg Umbelliferae, Rosacea, Compositae.

Chemicals are arranged according to their atomic weights, and families; eg Hydrogen 1, Helium 2, Lithium 3 ; Alkali metals, Halogens, Heavy metals.

Steam locomotives are classified according to the arrangement of their wheels; eg 0 4 0, 4 4 2, 2 4 0 .

Classification facilitates the identification of things. It brings intellectual order to a wide variety of things which are, at first sight chaotic and unrelated. It puts individual things in context within larger systems and by identifying and naming things it provides the necessary prerequisites for discussion, cognition, planning and design.

Taxonomy on the grandest scale puts everything there is within a universal system of classes and allows the relationships of anything to be studied relative to anything else.

This study of people and their relationships with place will have its own taxonomies. We are interested in classifying places and landscapes in particular , by their physical, chemical, biological and psychological properties and relating them to different types of people, who will be classified by their biological, social and cultural properties.

' Taxonomy is the bedrock on which much modern study, ranging from the search for new drugs and the massive screening of plants for anti-cancer agents to molecular biology, is founded, just as it was the seed - bed of the theory of evolution.' writes Prof. D S Ingram in describing the work of The Sibbald Trust at the Royal Botanic Garden, Edinburgh; 3 / '95.

Our concept is that places may be classified by their psychological effects on people. The ability to affect people in particular mental and emotional ways is a property of place and by classifying places by these properties we can establish a basis for landscape/place assessment.

Since one of our premises identifies language as a necessary component of an understanding of the world (Sapir-Whorf hypothesis), nearly all our data takes the form of words. Not only are words used to conceptualize our perceptions, but they are the building blocks of models describing both the physical world and peoples' psychological response to it.

A selection of these properties is listed in the Appendices , (p1 - 2)

The beginnings were largely a journey into the unknown . The descriptor / nominal split was established (adjective / noun) and the realization that a concept like 'abandonment ' could be a feeling and thus a personal property , or a perceivable property of place, 'abandonment ' and also a description of place ' abandoned '

Because we felt that the key to solving the people -place relationship lay with the **Emotions**, they were the first to be listed, leading to

List of Emotions or Feelings Nominals (alpha order) (Appendices p 3)

compiled from a dictionary search..

At this stage, the distinction (if any) between Emotions and Feelings was not clear, but there was already a rudimentary notion emerging that there was a difference between emotions like fear and happiness and states of mind like confidence and superiority. What seemed beyond dispute was the fact that these feelings were undoubtedly the properties of the people who felt them.

Equally, it seemed that places could have properties which became obvious when people employed particular senses to perceive them. This led to

List of Place Characteristics based on Senses. Nominals(alpha order) (Appendices p4)

There was a lack of clarity at this stage between the 'perception' of place properties like accessibility and busyness and the 'sensing' of properties like aggression and banality.

What was the difference, if any between these two activities ?

In an effort to clarify these distinctions, a further list was made.

List of Place Characteristics based on Perception Descriptors (Appendices p 5)

Comparison of these two suggested a distinction between properties which required the percipient to have 'a sense of.'...Adventure, Alienation or Amusement and those which were identified by recognition or inference eg Abandoned Ancient or Authentic.

Some place properties then appeared to depend on specialized knowledge or sense eg. Incongruity and Completeness, while others were concerned with comparatively simple recognition eg. Hilly and Pink.

Emotion seemed to be a human property which was quite different to perception. One simply had to consult one's emotions to describe a particular place, like happy or sad; or employ an intellectual faculty to identify other more 'objective' place properties like Hilly and Pink or educate a sense to identify more evasive place properties like Friendliness or Hostility.

In any event, emotional properties could be attributed to places by **objective relativity**. Which led to a further list.

List of Place Characteristics based on Emotion Nominals (Appendices p 6)

All perception seemed to involve degrees of discrimination and classification and the concept of 'criticality' now began to emerge. Judgements concerning concepts like Quality and Value became apparent and led to a further list.

List of Critical Senses Nominals (Appendices p 7)

The criterion for inclusion on this list was a single common sense question based on everyday use of language, ' Do people have a sense of ?'.

This was not a matter of perception and the identification of physical features, it was the application of assessment to particular types of place property.

The senses listed by JJ Gibson (Appendices p 8), including touch , taste and smell appeared to give the percipient direct and immediate access to place properties. Whereas senses like Humour, Occasion, Style and Taste appeared to need much more in the way of learning, development and judgement. These were senses not to be identified by referring to the bio-psycho perceptual systems but by looking at language and picking out those conceptual properties which were commonly attributed to place, post visual perception.

There were overlaps, it could be said that certain critical senses were also mental states, eg being Amused, Restrained or Romantic.

As these distinctions were made, a much condensed list of Critical Senses emerged.

Components of the Personal Model

Critical Senses

There is a certain haziness, or lack of precision about some of the concepts which have been identified as belonging to the personal model of place. It is also obvious that the boundaries between types of sense and between senses within the same type are arbitrary and not absolute. There are for example strong interdependencies between the emotional and intellectual senses and between the critical and the analytical. The result is relatively 'soft' amorphous models of personal psycho -worlds.

From the critical senses which have been identified, the following have been selected as being the most significant.

Relevance - The degree to which a place could meet the needs of a situation.

Approval - Whether or not a place is acceptable.

Significance - The degree of importance of a place.

Strength / Impact - The intensity of effect created by a place.

Value - The degree of desirability generated by a place.

Quality - The degree of goodness in a place.

Satisfaction - The degree to which needs are met by a place.

Other critical senses include the following,

Preference - The liking of one place better than another.

Choice - The selection of one place over another.

Truth - The degree to which a place is honest and not deceptive.

Morality - The ethical degree of rightness or wrongness of a place.

Efficiency - The degree to which a place produces satisfaction relative to input.

Taste - Whether or not a place meets the arbitrary criteria of discernment.

Flair - Whether or not a place has style, panache, cleverness, wit.

Appropriateness - Whether or not a place is proper, suitable, congruent relative to a situation or circumstance.

Definition A Sense of Quality

A sense is an ability to be aware of personal and place properties.
eg. senses of affection, anger, pain.
eg. awareness of shape, colour, smell.

Every sense needs to be trained.

Perception and introspection are complex psychological processes.
They can be improved by training.

Some people through training or natural ability are better (more sensitive) than others in perceiving certain place or personal properties.

eg. subtle differences of colour, types of smell, purity of musical notes.

eg. nuances of mood, hidden motives, barely conscious prejudices.

Some people are more knowledgeable than others about place - properties.

ie about theories which explain; about practices which work; about understanding internal and external relationships.

ie in psychology, sociology and culture; in agriculture, botany and chemistry.

To those with a high degree of awareness, understanding, practice, knowledge etc we attribute the term ' expert ' and we recognize that their opinions on quality relative to their speciality are ' informed '.

Quality (ie. degree of goodness) is a property of certain things.

Quality is an attributed property, following evaluation.

Evaluation depends on criteria.

Evaluation depends on people's ability to be aware of the goodness of anything relative to those criteria.

Whether it is the quality of fish, window cleaning or grand opera, expert opinion and the criteria of experts are rationally given a privileged position.

All the criteria are definable (and arguable); freshness of fish, clarity of glass, grandness of performance.

The properties of the subject matter are also definable; the edibility of fish, the transparency of glass, the art of opera.

Qualitative analysis by experts is not about personal likes and dislikes, it is about comparative assessments based on rationality, objectivity, defendable and debatable criteria.

However there are some peculiar areas of critical judgement.

1 Where the criteria are emotions. That is when the quality of a place is judged by the type and quality of the emotions it produces.

2 Where the criteria are unconscious and unknown but where they are expressed by an emotional response. (eg liking a person only by their physiognomy)
ie emotions can be an expression of unconscious criteria.

In each case, type and quality of the emotional response are a measure of place quality. There is little room for argument in these two situations. Opinions on quality here are personal and subjective, likes and dislikes. But what has this to do with objectivity?

In the first case, where the criteria are emotions, the validity of the personal subjective response cannot be ignored.

Quality relative to Place /Landscape

The quality of a place is its degree of goodness.

Goodness is a relative term extending from best to worst.

Goodness implies value. Only properties which are valued can have goodness.

Value in a property is its degree of desirability.

Thus the quality of a place is the degree of goodness possessed by its desirable properties.

These properties have to be physical, chemical, biological, psychological, social or cultural.

The qualities and values of these properties are assessed by criteria.

Some of these criteria are arbitrary. They are set by individuals and groups and have wide variations.

Certain qualities of place /landscape are psychological. They can be assessed by what people 'feel'.

People feel pleasure when perceiving certain landscapes, or certain types of scene.

According to the levels of pleasure, awe, delight, interest, tranquility, drama etc, the quality of the place will vary; and so will its value.

By eliciting from people their feelings and comparing them with the physical properties of place, correlations between quality and observable place properties can be established.

Thus places can be identified as having the power to affect, please etc, relative to particular people, or particular types of people.

They can be described as being of 'good quality', relative to these people, because they have certain properties which satisfy the psychological criteria of those people. (ie Physical and non-physical, historic, mythic and associative properties)

The physical criteria, when applied by the landscape analyst /geographer to determine the quality and value of any place can be said to be objective, although based on the subjective psychological criteria of certain subjects.

Are the criteria / opinions of some people better than those of others in assessing the quality and value of places/ landscapes ?

It all depends on the uses of the place. Different types of use demand different types of criteria and special people to apply them.

Technical uses, like agriculture, forestry, mountaineering, need technical criteria on which to make qualitative and quantitative assessments.

Aesthetic / psychological uses relating to 'landscape character', like beauty, ugliness, sublimity, drama, majesty, need people who are capable of 'feeling' or 'sensing' these properties in themselves and by attribution, in the place.

There can never be universal agreement on the criteria by which to analyse the quality and value of places. There are too many contradictory and incompatible views.

But there can be agreement amongst groups on the types of place which can induce particular feelings, of pleasure for example;
eg. Blackpool is seen by many as the ideal holiday place;
terror and excitement can be found by mountaineers clinging to dangerous cliffs;
tranquility can be found among the lambs in flowery meadows.
There can even be agreement on which cliffs and meadows have better and lesser qualities.

These places can be analysed in geo - physical terms, to identify their respective properties, from which criteria can be formulated with which to assess the quality of any place for a particular function / pleasure, relative to those particular groups.

Are the opinions, judgements of some people better than those of others ?

Is a holiday in Tuscany intrinsically better than one in Blackpool?

Is the scenery of Tuscany intrinsically better than that of Blackpool ?

No to both, because quality of place is a property relative to particular people and taste, preferences and values are so diverse, (even perverse some would say) that universal criteria of quality are impossible.

key concept

spectrum

the range
of potential
properties
which
characterize
places

Spectrum

Having identified the relevant properties of people and places it is necessary to bring them into order by classification, eg those which are physical , chemical etc. Our interest is mainly in those properties which indicate people's response to place. These are feelings and states of mind, like affection, boredom and confusion, which are listed in alphabetical order following dictionary searches.

Synonyms , similars and antonyms are also identified . As chemicals are identified by their characteristic bands in the spectrometer, so are types of place identified by the feelings they induce in subjects.

Three major types of spectrum have been collated. They are listed in the Appendices p 1. under **Models Spectrums Profiles and Periodic Tables :**

1 Spectrum of Place Properties (Percepts), these being the range of data potentially observable by subject-percipients and by analysts..

2 Spectrum of Personal Properties (Context), these are the range of data about potential percipients which allow the analyst to identify their salient characteristics and to classify them.

3 Spectrum of Personal Psycho-responses to Place; these are the data which lead to the preparation of individual Models of Psychospace.

Examples of Place Properties 1.1 to 1.10 are shown in the Appendices pp 9 to 16.

THE METHOD IN DETAIL

Three concepts dominate the Method.

Model - the representation of a place, person, perception etc.

Spectrum - inventory of possible components.

Profile - model based on the Spectrum of components.

For the purposes of analysis, it is necessary to construct models of places which people occupy and to relate these models to the people who are being examined and to their personal responses to place.

Models of places and people, as perceived by the analyst have to be compared with models of the World / places as perceived / felt by the subjects. These comparisons allow the identification of the features of the physical / 'real' world and how they relate to the mental world of the percipient (or what we call Psychospace).

To model places, people, personal constructs and private worlds, their possible components have to be identified. Using the chemical analogy, these constitute a **Spectrum** of elements from which places, people and their models can be made.

By reducing the bulk of our data to the medium of language, our models take the form of verbal **Profiles**.

The broad taxonomic outline of our method is set out overleaf of which this is a precis.

1 Spectrum of Place Properties

2 Spectrum of Personal Properties

3 Spectrum of Personal Responses to Place

4 Profiles of Place as perceived by Analysts, based on 1

5 Profiles of People's Personal Properties as perceived by Analysts, based on 2

Psychospace 6 Profiles of People's Personal Properties, based on 2

7 Profiles of Personal Place (Percepts), based on 1

8 Profiles of Personal Psycho-response to Place, based on 3

Space Semantics

Models Spectrums Profiles and Periodic Tables

Model of Place as Location

- 1 Spectrum of Place Properties (Percepts)**
- | | | |
|-----|--------------------------|----------------|
| .1 | Physical Properties | of Geoplace |
| .2 | Chemical Properties | |
| .3 | Biological Properties | of Bioplace |
| .4 | Ecological Properties | of Ecoplace |
| .5 | Psychological Properties | of Psychoplace |
| .6 | Social Properties | |
| .7 | Cultural Properties | |
| .8 | Stereotypes | |
| .9 | Relationships | |
| .10 | Archetypes | |

Model of People as Percipients

- 2 Spectrum of Personal Properties (Context)**
- | | | |
|----|---------------|--------------------------------------|
| .1 | Cultures | Beliefs Life Styles |
| .2 | Circumstances | Bio states Psycho states Psychoprops |
| .3 | Situations | Occupation Eco Socio - economic |
| .4 | Scenarios | Role Activity Event Intent |
| .5 | Stereotypes | |
| .6 | Relationships | |
- 3 Spectrum of Personal Psycho - responses to Place**
- | | | |
|----|--|--------------|
| .1 | Meanings (Percepts) | (Percies) |
| .2 | Cognitive Consequences | (Cogs) |
| .3 | Feelings | (Pratties) |
| .4 | Mental States | (Pratties) |
| .5 | Critical Assessments | (Procons) |
| .6 | Periodic Table of Emotions and Mind States | |

Model of Place as Location (Analyst's Model based on 1.0)

- 4 Profile of Place Properties (Percepts)**
- | | | |
|----|--------------------------|----------------|
| .1 | Physical Properties | of Geoplace |
| .2 | Chemical Properties | |
| .3 | Biological Properties | of Bioplace |
| .4 | Ecological Properties | of Ecoplace |
| .5 | Psychological Properties | of Psychoplace |
| .6 | Social Properties | |
| .7 | Cultural Properties | |
| .8 | Stereotypes | |
| .9 | Relationships | |

Model of People as Percipients

(Analyst's Model based on 2.0)

5 Profile of Personal Properties

- | | | |
|----|---------------|---------------------------------|
| .1 | Culture | Beliefs, Lifestyles etc |
| .2 | Circumstances | Bio states Psycho states |
| .3 | Situation | Occupation Eco Socio - economic |
| .4 | Scenario | Role Activity Event Intent |
| .5 | Stereotype | |
| .6 | Relationships | |

6 Profile of Personal Psycho - responses to Place

- | | | |
|----|------------------------|--------------|
| .1 | Meanings | (Percies) |
| .2 | Cognitive Consequences | (Cogs) |
| .3 | Feelings | (Pratties) |
| .4 | Mental States | (Pratties) |
| .5 | Critical Assessments | (Procons) |

7 Profiles of Psycho - Archetypal Places (alpha order)

8 Periodic Table of Psycho - Archetypal Places

key concept

transformation

a linguistic device
for turning
subjective place properties
like happiness and sadness
into objective place
descriptions
like happy and sad

Transformations

Distinctions can be made between the physical world (Geoplace) which we all share, and the inner mental worlds which we all create as the result of perception. (Psychospace) Our intention is to study the relationships between these two types of world and those who share them. To do this we propose to formulate models of both through the medium of language. In fact , there are three types of model.

The 'objective' view of the world, created by science and analysts	Geoplace
The analyst's own (normative) view of the world	Psychoplace
The subject's objectively relative view of the world	Psychospace

In order to distinguish, on the one hand, between the emotional properties of people (Pratties) and the inferred properties which they perceive (Percies), both of which are components of Psychospace; and on the other hand the analyst's description of the places which produce them (Geoplace and Psychoplace) we have adopted a simple convention. The personal emotional properties (Pratties) and personal inferences (Percies) are always **nominals** like happiness, sanctity and emotion. The corresponding properties, attributed to place and translated into Psychoplace are always **descriptors**, like happy, sacred and emotional.

The translation is a transformation from the language of reality as experienced by percipients into the language of relativity as identified by the analyst.

For convenience and reference, these two linguistic forms expressing the same meanings are stored together in the data base. (see Appendices pp 81 82 83 84)

eg Feelings experienced and modelled in Psychospace are Nominals; they are transformed into place properties and expressed as Descriptors in the analytical profiles of place.

Nominals

Abhorrence
Adoration
Affection
Agony
Anger
Awe

Descriptors

Abhorrent
Adored
Affecting
Agonizing
Angering
Awesome

key concept

nominals

describe by
noun

(like horror and bliss)

key concepts

descriptors

describe by
adjective

(like horrific and blissful)

Nominals and Descriptors (Nominals name Descriptors describe)

Nominals are based linguistically on the **noun**. As such they encompass substantive concepts like trees and tables and abstract intangibles like Excitement and Menace. Both describe properties of places and people (and Events and Situations).

There is an obvious simplicity about nominals and nouns, they seem to be at the bottom of the linguistic ladder; they identify the simplest properties in the simplest way, either by confirming their presence (trees, tables) or noting their absence (no trees ,no tables).

Descriptors are based semantically on the **adjective**, describing substantives like green trees and flat tables. They also allow for descriptions of substantives involving actions, events and processes, all associated with the **verb**, like falling trees and revolving tables.

These differences were noted in the early stages of the study but their implications, relative merits and uses were not then known. One realization was that people and places could apparently be analysed by either nominals or descriptors,

eg a place could have trees (nominals) or be treed (descriptors),

people could (theoretically) possess happiness or sadness (nominals) or be happy or sad (descriptors).

It was obvious that in nearly every case nominals like Attraction had corresponding descriptors like Attractive.

As described in Transformations, nominals may in an arbitrary manner be allocated to people as properties eg Attraction, Antipathy and Anxiety and to place as descriptors eg Attractive, Antipathetic and Anxious.

key concept

antonymy

the property
of being opposite
in meaning

(like beautiful and ugly)

Antonymy

Knowing the semantic opposite of one state or concept may broaden an understanding of both. Eg. Bliss as a state is enhanced by knowledge of the Intolerable; as the Familiar is relative to the Strange and Safety the antonym of Danger.

A place may be defined by what it is not; 'It is not beautiful' , may be a necessary (if obvious) critical precursor to the identification of Ugliness.

In the formulation of spectrums used in the analysis of place, opposites like beauty and ugliness may be seen as occupying ends of a spectrum with a gradation of descriptors in between.

Of greater interest is the possibility that every concept has an opposite somewhere, rather like matter \ anti matter, positive and negative necessity etc.. Thus if a certain emotion like happiness is identified there has to be another one like sadness. Such an idea was of great assistance in preparing lists of possible place and personal properties.

Antonyms were also seen as aids to design; knowing what properties a place should not have could be just as valuable as knowing which it should. The use of opposites in conceptual designing was envisaged in this process and **Antonymy** was seen as being complementary to **Antithesis**, as the circle is complementary to the square or narrowness to width or the obelisk to the dome.

Examples of antonyms are shown in the Appendices p 36.

In design discussions , it is often the case that when an impasse is reached, the interjection of a few ideas and antonyms opposite to the general trend, will stimulate a new line of argument

There is also the fanciful idea that there are symmetries and patterns to life and semantics similar to those in chemistry and mathematics. Thus when pieces of the pattern are distinguished, their complements are probably somewhere as opposite or mirror images.

key concept

synonymy

the property
of being similar
in meaning

(like sad and melancholy)

Synonymy

It could be argued that a language does not need synonymy; that if two words have the same meaning, one should be redundant. The alternative argument is that synonymy is richness, that having a choice of words with the same meaning adds choice, invites euphony, variety and interest. It could also be said that **similarity** allows for nuances of meaning and greater accuracy of description.

However in the early stages of the study, with large numbers of words, the requirement was to simplify the system and produce spectrums which were economical but at the same time comprehensive.

To achieve this, words of similar meaning were grouped under one word main headings like Happiness and Sadness .(See Appendices pp38, 39).

Other advantages of an expanded vocabulary were noted in design work involving teams. Some words (or concepts) with the same meaning had greater resonance with individuals than others. Thus concepts like Grand, Monumental, Heroic , Great, all sharing a certain something, could unite a team with a single idea the core of which was some sort of verbal amalgam.

Contrary to this wide spectrum idea was the investigation of a condensed spectrum, for which an arbitrary 100 was chosen.

This was expressed in two ways, alphabetically and cross referenced numerically.

(See Appendices pp 36 37)

key concept

psychotype

place defined

by emotion (Pratties)

qualified by (Percies)

Psychotypes

As different combinations of elements create chemical compounds and different combinations of objects create physical places, so do different combinations of feelings create characteristic Psychotypes.

To extend the chemical analogy a little further; it is possible for a psychotype to be molecular, to consist of only one element / feeling, like pure bliss or terror. But these situations are relatively rare, most psychological environments are a mixture of feelings, emotions, states of mind and thoughts.

Spectrums of Archetypes and Psychotypes are in Appendices 40. 41. 42. 43.

The following are examples of typical Psychotypes.

Arcadia - Natural Idyllic Simple Beautiful Varied Pastoral Unspoilt Naive Artless Ordered
Peaceful Friendly Interesting Picturesque Safe Attractive Productive Pleasant

Cringe - Embarrassing Awful Painful Excruciating Unpleasant Torturing

Gulag - Humiliating Deprived Painful Unjust Cruel Brutal Inhuman Violent Ugly Spartan
Punishing Restraining Tyrannical Repressive Arduous Cheerless

Psychotypes and Analogous Archetypes

As a general principle, the psychotype is defined by the personal psychological properties of the subject / percipient. But as work progressed, it became apparent that in some cases archetypes had to be closely identified with the physical properties of place, or an event. Take for example one of Man's earliest cultural, communal activities on which the welfare of the tribe would depend, the **Hunt**. The hunt has all the properties of an archetypal event, it is a combination of instinctive and acquired skills. It is of vital importance to the group and it evokes strong responses of excitement, fear and a sense of danger in the individual. It demands planning, forethought, imagination, learning and many other fundamental human properties.

Because of these properties and associations, the hunt has strong claims for inclusion as an archetypal event. But this particular event demands a place; it creates a place as archetypal as the event, it creates **Hunting ground**.

Hunting ground, the archetypal place may be defined by the feelings and emotions which it induces, like Fear Excitement Frustration and Satisfaction, but it needs to be qualified by other criteria to distinguish it from other places to which it is closely related, like **Battlefield** and **Arena**.

These criteria, by which the observer / analyst can identify particular archetypal places are **Percies**. They are observable or inferable properties of place or properties belonging to people in the place.

The archetypal **Profile** of Hunting ground is shown in the Appendices p 44.

Although all events require a place in which to occur, they do not all create archetypal places. Archetypal events, like the Death of Kings, Emperors, Leaders, Martyrs and Saints do not require special places, defined by their physical properties.

In many cases our system of classifying archetypal places is based on real and past events and their titles are taken from their corresponding places. eg. Hunting ground, Battlefield and Arena.

There are prototypal Hunting grounds, Battlefields and Arenas and their analyses provide the data from which both their physical and abstract archetypal properties are identified. But there are also metaphorical or analogous Hunting grounds, Battlefields and Arenas. Space Semantics is concerned with identifying these places through the application of criteria and specifications.

Analogous Archetypal Hunting grounds are now found on grouse moors and deer forests where people play at hunting . They are found in business where 'head hunters' stalk people with desirable talents in other firms. They are found in the social services where investigators stalk fraudsters and tax evaders. Battlefields are found in boardrooms where all the strategies and tactics of war are used to stage coups, unseat directors and capture companies.

Arena was a substitute for Battlefield. The modern Arena is the football field or the sports ground. The fighting has been ritualized, participants are no longer killed, but the aggression, objectives and audience satisfaction are still there, while the archetypal Hunting ground in modern times has been substituted by Field sports and employment agencies. Space Semantics needs to identify the ancient archetypes and recognize them in the present.

key concept

profile

the identified
properties
which
characterize
a person
or a place

Profiles

Profiles list the important characteristics of places and people. The profiles of perceived places are expressed in emotional and mental state terms by asking percipients to describe their feelings in place. These can be based on the appropriate previously identified spectrums. The elicited profiles are then compared with the archetypal profiles, looking for matches.

Every Archetypal Place is defined by three profiles eg. The archetype **Arena** has

Perceivable Characteristics	Mental States	Emotional States like
Barbarism	Anticipation	Excitement

which are formulated by direct observation, or by conducting questionnaires in well defined places like Battlefield Home or Holidayland.

Such places also have profiles prepared of physical properties, like soldiers, guns and noise and are classified as **stereotypes**.

Thus it is possible, not only to identify archetypal places based on psychological properties but to identify other physical places which have similar properties.

Eg. The archetype Disaster area may be found in a bombed city, an earthquake zone or a railway accident.

The Semantics of Psychospace

Chapter 3 Summary

The object, to describe places through a combination of physical and psychological properties.

The method, to gather data from many relevant sources and to classify it as **Spectrums**.

A start was made with lists of Emotions or Feelings, like Alienation, Beauty and Comfort.

Followed by Place Characteristics based on Senses like Adventure, Boredom and Control.

Then a list of Place Characteristics based on Perception eg. Aged, Busy and Clean.

Critical Senses appeared to belong to a special category, like Quality, Value and Approval

Three types of Spectrum were identified, Properties of Place; Properties of People and

Spectrums of Personal Responses to Place.

Through Transformations, Personal Properties are converted into Place Properties.

Nominals are allocated to describe people; Descriptors are allocated to describe Places.

Antonyms were sought to enlarge the data base and provide symmetry.

Synonyms were also sought to increase the data base and provide variety and precision.

A condensed Spectrum of one hundred Place Characteristics was prepared.

With enough data, a start was made on formulating **Psychotypes**.

key concept

Ecology

the study of
people-place
relationships

The Semantics of Psychospace

4 Development of the Model

As part of the process of research we have attempted to adopt a rational approach and style.

The principles of subjectivity have been acknowledged and embraced; after all the study centres on people's feelings, both as perceiving subjects and observing, feeling analysts.

The subjects are responding to their surroundings naturally and the analysts are responding analogously as instruments. The objectivity comes in the recording and processing of data.

This thesis is a first stage in a lengthy process. It sets out the germ of an idea, (Jung's hypothesis on archetypes) and links it to several other hypotheses (Sapir's view of language reflecting people's worlds) and Mead's concept of Objective Relativity attributing subjective feelings indirectly to places.

The medium of the study is largely language, but it is embedded in Spectrums and Profiles and united in the Model.

Ultimately, the end products will include measurements, as statistics, an initial example of which is included in this work. The evolution of suitable programmes, methodologies and technologies lie in future stages.

As part of the process of developing a comparatively new idea, a terminology has been adopted which seeks to identify new concepts and to give them new names, like Percies and Pratties; names which are compatible with existing classic terms, like , Profile and Periodic Table.

A feature of our approach has been the variety of ideas generated in discussion or as a consequence of developing a line of thought. Many such concepts and imaginings turned out to be irrelevant and even nonsense. But some led to a fundamental questioning about the nature of place. The following eight archetypes, on pp 100 and 101, exemplify this situation and the arbitrary distinctions which have to be made between the **Wide World** of reality and the **Other world** of illusion or different reality. These distinctions have a bearing on the Context in which the percipient is analysed and the Situation/scenario/ circumstance which the analyst identifies as being the cause of the subject's emotional response.

No resolution to these and other matters has been reached so far.

Inherent and Induced Emotional States

The Psychospace Model is intended to represent a person's emotional relationship with place at any particular time and circumstance.

Theoretically we would like to distinguish between the emotions and states of mind induced by the place, like fear (Terror Island) and boredom (Limboland) and those which the percipient brings to the place as the result of other situations and circumstances, like being in love (Loveland) or in a state of chronic depression (Dismaland).

Similar problems are encountered when the percipient brings to the place a particular mind set which strongly influences the emotional response, for example, being immersed in myth (Mythica) or romantic history (Historica).

At present, if the current emotions of the percipient are elicited, there are no obvious ways of determining whether the feelings are caused by particular properties of the place, or by mental baggage brought in, or by a combination of causes . Person-Place psycho-relationships are complex and will take time and effort to unravel.

Percepts - Place and Event

Places are perceived as coherent entities. It is the task of the analyst to dissect places and perceptions in order to determine their constituent parts and the role which each of them plays in the total experience.

One area of difficulty is in distinguishing the relative importance of the 'event' as opposed to that of the 'place'. Often, at first sight they are inextricably mixed. For example certain events require a particular type of place; football matches need pitches and golf matches need courses. (Featured Archetypal Places) Other types of event are not place - dependent, like friends meeting, people dying or armies battling. In this latter type, the archetypal place, like Battlefield is created by the archetypal event, which can occur under practically any conditions, in the desert, in the trenches, on the beaches, in devastated cities. (Featureless Archetypal Places) Its physical features are irrelevant, whether the plain of Marathon, the fields of Flanders, or the field of Agincourt. What is necessary for such archetypal places to be perceived and emotionally experienced, is participation in the event. (Present Event)

But there is another way. That is, knowledge of Past Events. This requires a knowledge by the percipients of the significance of an event, its context and relevance, together with the imagination to put it all together and to identify with a place which may have no distinctive or indicative features. The appreciation of archetypal Battlefields, Birthplaces and the Burial places of heroes, relatives and loved ones follows the event, often by centuries. (Post - event Archetypal Places)

Archetypal places are created when a percipient is currently involved in an archetypal event, either as an observer or as a participant. Coronations, pageants, processions, flights, diasporas, clearances and evictions, are examples of such phenomena, many of which are not place - dependent. But some are and constitute an important class, because they represent places where content, shape, size, design and other physical properties contribute to and may be essential components of the place - event. Places of ritual and ceremony fall into this category, like Abu Simbel, Stonehenge, Teotihuacan, Red Square, the Parthenon.

Percepts - Place and Event - Real and Imagined

The major problem confronting analysts investigating the relationships between people and places is matching the properties of the place with the psychological effects they produce. We know that the total experience may be arbitrarily split into components, like **Place and Event**, as has just been discussed. Both of these components are perceivable by percipient and analyst. But there is another component which is not always so accessible to the analyst, it is the **transformation** affected on place by the knowledge and imagination of the percipient. eg The Post-event Archetypal Place, like Battlefield.

The mind has the ability to create, change and reinterpret the properties of place in several different and quite distinct ways. It can superimpose on places a new identity, as when, in the mind's eye, a ruined and empty site is restored to its pristine state and peopled with its former inhabitants. The media for such transformations may be the spoken or the written word, or the recollection of film or painted images.

To those places and events which people perceive directly, as the 'real world' we give the name **Wide-world**, while all those other places which are created through other means, like information media, magic and imagination we call **Other-worlds**.

Other-worlds are not 'real' in the literal sense, they may be representations of reality, illusions, distortions, misrepresentations and imaginings.

We have identified several types of place - experience in this category.

Storyland - where a fictional place is represented by the written or the spoken word and recreated by the imagination of the percipient.

eg. Ghost stories at home, or round the camp fire.

Historica - where fact is represented through the medium written or the spoken word (or any other means) and projected and sensed by the percipient in situ onto a historic site.

eg. Thermopylae in 480 BC, or Bannockburn in 1314 AD.

Mythica - where myth (a fiction or belief which cannot be substantiated) is superimposed on place.

Theatreland - where fiction is created by actors and observed by percipients through the medium of the play-theatre, cinema or TV,
eg. watching Olivier playing Shylock, or Disney's cartoon Snowwhite.

Newsroom - where reality is perceived through the medium of film, TV etc.
eg. the horrors of the Holocaust or the battlefields of the Somme.

Electronica - where fictional images are perceived of 'a virtual reality' through the medium of light projection and associated electronic technology.
eg. a tour of unbuilt buildings or reconstructed cities.

Replica - where places are recreated which are fac-similes, often in substitute materials.
eg. the painted caves at Lascaux.

Fantasyland - where substitute or surrogate places and characters are imagined and acted out by the participants.
eg. Marie Antoinette playing milkmaid at the palace of Versailles.

Enthusiasts playing at soldiers at week-end war - games .

Magic Circle - where the mind is deceived by illusion, by things which are not what they appear to be.

The consequence of these transformations is that the **Wide world** becomes **Other Worlds**.

Home becomes **Theatre land** or **Newsroom** through the medium of television.

Theatre becomes another time, another place, through the medium of the play.

Caves become sacred shrines through the media of myth, acts of ritual and associated beliefs.

Mundane places induce emotional intensity when associated with the knowledge of great past events.

The implication of these phenomena is that psychological effects similar to those induced by archetypal places in the **Wide World**, like **Battlefield**, **Labyrinth** and **Arcadia** can be produced in **Other Worlds** by other means.

These means are either **Iconic**, that is sharing many properties with the real thing, like the noise and the visual violence of films, or are **Analogous**, sharing the effects but having different scenarios, like security being found in a mountain fastness as opposed to a castle.

Psychospace

Although our objective is to identify Archetypal places, it is necessary to locate them within a general model of perception and consciousness. The model demonstrates in a concise form the relevant elements which comprise the percipient's world and presents them in a manner which acknowledges their interrelationships.

Many models were constructed, some of which are included in the Appendices. pp 45 - 50

This is the penultimate model .

Model of Psychospace

Dimensions	Content	Character	S and P types	A type
Context	Culture)		
	Circumstances)		
	Situation)		
	Scenario)		
	Knowledge)		
Meanings	Percepts	) Perceived	) Place)
		) Physical	) Stereo)
	Percies	) Character	) types)
Cognitive Consequences	Cogs	)	)	) Place
		) Perceived	) Place	) Arche
Feelings)	Pratties	) Psycho	) Psycho	) types
		) Character	) types)
Mental States)))	
Critical Assessments	Procons))	

Components

- Context** The pre - existing framework around which P - space is constructed.
- Meanings** The sense made of place by mind.
- Cognitions** The thoughts induced by place.
- Feelings** The emotional effects of place on mind.
- Assessments** The evaluation of place by personal criteria.
- Archetypes** The deep foundations underlying the construct.

key concept

percept

perceived
physical
place
property

(like stony, cold, windy)

See Appendices pp 9 to 35

Places and the things which comprise them, are identified by people through the perception of their properties. If we are to understand what places mean to different people, we need to identify those properties and to arrange them as a models representing their experiences of place.

Visual perception depends on the selection and combination of certain types of place property. Because these properties all belong to the physical plane of nature, they are bound together by their own relativity. Thus, if an object is visible, it has to have shape. If it has movement it has to have size.; and if it has either shape or movement, it has to have location. Similarly, it would appear that all objects (except the very small) consist of components and in turn are components of larger sets; and if they are visible, depend on light to be perceived and have that relationship with time called age.

These simple properties can be expressed as parts of the model of place which we believe people perceive when they interpret their surroundings. They are,

Shape incorporating form, morphology, pattern, outline, plan, layout;

Size quantity, amount, dimension, degree, intensity:

Movement action, event, behaviour, processes, uses, activities :

Location position, situation, distribution, arrangement :

Composition components, parts, constituents, ingredients :

Colour incorporating black, white, shade, darkness and the visible spectrum:

Age time, history, period, duration.

By applying their powers of perception, memory, inference and comprehension, guided by a sense of purpose, people make mental constructions of selected parts of their perceivable environment . The irrelevant parts are discarded or ignored allowing the mind to concentrate on what interests it most . It can then analyse the perceived scene, comprising components relating to each other. These perceptions can be elicited , expressed verbally and displayed in our model of the percipient's world . We call these perceived components and the collective scenes which they comprise, **Percepts**.

key concept

prattie

property felt
in person
and
attributed to place

(like amusing and boring)

See Appendices p 76

Pratties

Pratties are the feelings, emotions and states of mind attributed to places as the result of perception and contact. They are the most sensitive and revealing measure of the people-place relationship .

Three main routes lead to their identification.

the analyst directly assessing subjective, personal feelings ,

the analyst observing the behavioural response of others and by inference, their emotions ,

the analyst questioning people about their feelings in place, possibly with check lists .

Of these , we see the first as being the most productive.

Would-be analysts need to cultivate their emotional 'senses' as instruments sensitive to their own values and criteria. They need, by application, to experience the widest possible range of emotional responses to different places, events and situations. Concurrent with this process of enquiry and self discovery is the need to identify and name the feelings experienced.

As the breadth of experience increases, a similar process of assessment takes pace. The analyst has to determine whether or not the emotions are pleasant or not,(OK or not OK) and also to assess the quality or degree of the experience (good, bad, indifferent etc).

In some ways, these processes can be portrayed as a dialogue between two sides of the analyst's mental life, the rational side asking the emotional, 'What am I feeling here ?'

The analyst's model of Psychospace is the normative one. It is the standard which has to be established in the light of experience and the social and cultural values of the people with whom the analyst identifies.

In order to assess degrees of deviation from the norm, the analyst must establish links between personal responses to place and those of other types of people. Majority and minority preferences are useful data when empathy with other people is required during place analysis and in the design process.

The deconstructivistic approach, relative to literary texts (Jaques Derrida et al) emphasizes the need to determine and respect many interpretations. The same can be said for places.

The analyst must be aware of a range of interpretations and know to which , (by an act of conscious discrimination) preference is to be given.

key concept

percie

perceived
intangible property
of place

(like danger and safety)

See Appendices p 74

Percies

Percies are properties of place, perceived by people and attributable, relatively, to place.

Within the context of this study, properties like ambiguity, banality and completeness may be perceived at different levels,

they may be recognized consciously by people,

they may be perceived by people at a subliminal level, (ie unconsciously)

they may be recognized by the analyst, (and the cognoscenti).

In all cases they are the properties which can have an emotional effect on people.

Percies are conceptual, they are recognized by the analyst (and designers) as being active components in the design of places for psychological effect. Finding them and labelling them is, like chemistry an area of fundamental scientific research.

Certain combination of physical place properties become **percepts** when perceived. They, in turn create **percies**, which in turn induce **pratties**, all of which , in combination result in the realization and experience of **archetypal places**.

We think that the identification of percies is a particular skill. To see the property of 'grandeur' being shared by mountains, monumental buildings and aristocratic 'grandes dames' calls for a certain kind of educated perception.

The analyst / designer is like the critic and reviewer in having to understand what it is which makes a place (or a book or a play) what it is, how it works, what are its tangible and intangible components, its construction, syntax, semiology.

Percies and their associated psychological effects are the currency of designers.

Places can be created from them, or at least specified, before concepts like shape, materials, colour and size are even considered.

Perceived Inferred Place Properties

The Meaning is the Message

(Psychospace Principle)

The first level of perception identifies objects like people, trees, pens and pencils from sensed shapes, colours and context. Scenes are perceived by recognizing the relationships between sets of components, like townscapes of streets and structures and landscapes of farms and sheep. Events are perceived when things behave in certain ways, as when a leaf falls or a football match is played. As the mind grasps these phenomena and their implications, it starts to embellish them with detail. It perceives another level of meaning which is based on the depth and extent of its knowledge. This second level of perception identifies the properties of places and objects like abnormality, beauty and complexity. The criteria by which such observations are made are personal to each percipient, but their articulated meanings are shared by those of the same culture.

In its search for meaning in order to better understand its relationships with place, the mind draws on its powers of recall and inference in order to add information to its initial and simple model of place. It seeks to draw conclusions which are pertinent to its current situation and objectives and to build up a more detailed place model. It scans the place for familiar properties which describe the place, its contents and their relationships, properties like abnormality, completeness and danger. The criteria by which these properties are judged are personal; what is 'abnormal' to some, is 'normal' to others. The properties, the place and the percipients are bound together by relativity. The place objectively possesses 'abnormality', relative to certain people, whilst being objectively 'normal' relative to others. Such properties which are indirectly perceived by inference we call **Percies**. Each property carries a message about the place to the percipient and when verbalized, carries a message to the analyst about the relationship between the place and the percipient. It does this through shared meanings and the communality of language.

Meaning identifies the sights, the scenes and the objects as **Percepts**, and their more abstract properties as **Percies**. (Perceived Inferred Properties)

key concept

procon

a positive or negative
assessment
of place properties
(like good and bad)

See Appendices pp 97 98 99

The Semantics of Psychospace
Personal Model of Psycho-space
The OK Corral

Probably the most simple and common judgement that can be made about anything is whether or not it has a person's approval. Mind has the capacity to make an almost instantaneous decision about most things in terms of positive or negative value. This assessment is based on identification, relevance and personal criteria. It may be expressed conceptually in a number of ways, including for example the following bivalences;

Acceptable	-	Unacceptable
Approval	-	Disapproval
Correct	-	Incorrect
Good	-	Bad
Like	-	Dislike
Right	-	Wrong
Positive	-	Negative

For simplicity and brevity, all of these decisions can be summarised in one assessment

OK or not OK.

This critical and verbal response may be based on intuition, eg. 'It felt right', as when choosing between aesthetic and moral alternatives.

It may be based on informed rational judgement, eg. 'This quality is better than that', as when assessing the relative merits of plays, pictures or pastas.

It may be based on sense data, eg. 'I like it here' or 'I dislike it here' as when deciding whether to sit in the sun or in the shade.

All properties of places and people can be given personal assessments in terms of the OK factor, relative to specific needs and situations. Without this explicit qualification, the value of properties like Safety and Danger, Order and Chaos cannot be known. Even properties like Beauty and Ugliness, which generally imply approval and disapproval, cannot be taken for granted. The beauty of a place may be a negative factor relative to the siting of a cement works and ugliness may be a desirable OK property in a fetish object intended to repel or deter intruders.

The Semantics of Psychospace Spectrum of Critical Assessments

Further analysis of Procons revealed more place properties which resulted from personal assessments. They cover a broad spectrum from the immediate and simple OK , not OK to those issues like ethics and morality, truth and falsehood. A selection is included here.

The process of separating these complex assessments and their reduction to OK not OK has still to be undertaken, here we simply list them and their antonyms.

The definitions of Quality and Value are given further treatment elsewhere.

APPROVAL	OK	-	not OK
	Tolerable Acceptable	-	Unacceptable Intolerable
COMPLEMENTARITY	Complete	-	Incomplete
CONGRUITY	Congruous	-	Incongruous
	Belonging	-	not Belonging
MEANING	Meaningful	-	Meaningless
MORALITY	Right	-	Wrong
PREFERENCE	Chosen	-	Rejected
QUALITY	Good	-	Bad
	Perfect	-	Imperfect
RELEVANCE	Relevant	-	Irrelevant
SATISFACTION	Satisfying	-	Unsatisfying
SIGNIFICANCE	Important	-	Unimportant
SUITABILITY	Suitable	-	Unsuitable
	Appropriate	-	Inappropriate
TRUTH	True	-	False
	Honest	-	Dishonest
	Real	-	Unreal
VALUE	Desirable	-	Undesirable

Critical Assessment

The Mind is Evaluative

(Psychospace Principle)

As well as making quantitative judgements, like the identification of place components (**Percepts**), inferred place properties (**Percies**) and personal feelings about place (**Pratties**), the mind is constantly making qualitative judgements about place as a whole and about certain properties in particular. The most obvious of these are 'Approval' and 'Disapproval'. The mind can, when pushed, decide in a millisecond whether a place is 'OK' or ' not OK'. When life itself may be in danger , quick decisions and rapid actions may be necessary, hence the rapid response.

We call this class of personal judgements **Procons**. All of them depend on personal criteria and they form the most important module in the person - place relationship. Everything is judged by them, including **Cogs**, the thoughts induced by place.

These are the major components which we think describe the relationships between people and places. Knowledge of the criteria by which people judge places is one route to satisfying their needs and hence their approval.

They need to be assembled in a systematic order and for this we need a concept and a model.

key concept

cog

thought
that
arises in place

(like the fate of
martyrs in the Arena)

See Appendices pp 85 86

Cognitive Consequences

The Mind is Associative

(Psychospace Principle)

By one of those tricks of mind, whenever something in particular is perceived, like the Eiffel Tower, something else intrudes, like 'Paris'. The mind has an innate ability to put things together. Listening in seashells can recall the sound of the sea and long forgotten holidays. Daffodils can evoke thoughts of spring and the smell of burning leaves thoughts of autumn. Some objects act as signs referring to other things, like smoke signifying 'fire' and dark clouds the probability of rain.

Some objects stand for other things, straight lines and avenues of trees symbolize 'order' and lines of pylons marching across the countryside symbolize 'power' and 'energy', at least to some people. To others, they may stand for something completely different.

Depending on the content and nature of mind, including elements like memory, imagination and knowledge of myth and history, places and objects can, by association, induce particular thoughts and types of thought. The mind goes cognitive. It dwells on and develops lines of thought which are the consequence of perception. Such cognitive consequences or **Cogs** become part of a percipient's total experience of place. The art (or science) of place design is partly concerned with creating compositions which have this associative effect.

Disney Land does it with turreted 'medieval' fairytale castles and the Palace of Versailles does it with linearity on a monumental scale and architectural opulence.

There are problems in gaining access to these thoughts, which may well be fleeting, barely conscious, inarticulated and certainly of great variety. Nevertheless, these are the data on which place research depends and the introspective psycho designer must learn to discover and articulate them.

The Semantics of Psychospace

Chapter 4 Summary

Distinctions have to be made between the 'real' everyday world and those of unreality and illusion.

A model of the percipient's mental world is created, called Psychospace.

Its components include **Percepts**, being the perceived properties like things and their many types of property, from the physical to the chemical, biological, psychological, social and cultural,

Pratties, being personal feelings like happiness and sadness attributed, by transformation, into properties of place;

Percies, being perceived properties of place like danger and safety;

Procons, being personal assessments of place, like quality and value;

Cogs, being thoughts (cognitions) induced or brought to the place and which in turn affect perceptions and emotions.

key concept

archetypal place

the theoretical
module
of people - place
relationships

The Semantics of Psychospace

5 Application and Principles

At the heart of the system are the **Spectrums**. Experience and observation show that people respond to places in many ways, cognitively, emotionally and behaviourally. With encouragement and certain techniques, people can be persuaded to reveal their feelings.

By presenting them with a list of feelings and states of mind, (Pratties) they can select those which reflect their emotional relationships with the place. Thus, they may be awed, bored or cheered emotionally, or in a state of admiration, bewilderment or confidence because of what they perceive. Such selections become major dimensions in a model of their Psychospace.

People can also be asked what they 'see'. This is the simplest level of interrogation, but following an objective survey of Geoplace, the findings and omissions can be revealing, depending on the context of a person's involvement. These responses (Percepts) constitute part of the 'meaning' of place, another major dimension of the model.

Closely associated with percepts and part of the 'meaning' are those place properties which are inferred from observation and an integral part of perception, like formality, grandeur, order, (think of Versailles). Many such properties (Percies) are not part of everyone's vocabulary and similar and synonymous words and ideas may be required to elicit data. They are however an essential dimension of the model , because, like percepts they are perceived properties which lead to the emotional response and the critical assessment.

The final dimension of the model, in this outline, are the critical assessments.

Generally, people have to be asked what they think of a place or an experience. Sometimes such data can be inferred, but a verbal response may be more accurate.

The following assessments (Procons) are used, sometimes supplemented quantitatively.

OK
not Ok
Ethics (+) (-)
Value(+) (-)
Like
Dislike
Quality (+) (-)
Satisfaction
Importance
Relevance

The Semantics of Psychospace Analytical Routines

- 1 **Percies, Pratties and Procons** are identified as place properties and listed in alpha order
see Appendices pp74, 76, 96.
- 2 **Archetypal Places** are identified p p 41, 42, 43.
- 3 **Archetypal Place Profiles** are plotted pp106 to 135
- 4 **Prattie and Procon Alpha. Lists** are analysed and arranged in Semantic Order as a combined
Spectrum of Mental States and Emotions
see Appendices p 100
- 5 **The Spectrum of Mental States and Emotions** is analysed for Synonyms and Similar and reduced to Elemental Pratties
see Appendices p38 and p39
- 6 **Elemental Pratties** are arranged into a
Periodic Table of Mind States and Emotions.
see Appendices p55
- 7 **The Archetypal Place Profiles** are analysed and plotted on the
Spectrum of Mind States and Emotions
see Appendices p 100
- 8 **These Spectral Analyses** are plotted onto a
Periodic Table of Archetypal Places
see Appendices p137

The Application Case Studies

The ideas incorporated in this thesis have provided a theoretical background to collaborations with designers over the last twenty five years, particularly with the architects Ahrends Burton and Koralek. With them, our work has included a major new hospital (St Mary's on the Isle of Wight), many institutes of further education (eg. Templeton College Oxford) and a new embassy (Moscow).

In all of these cases our approach has been to discuss with the partner in charge the nature of the project and to identify the properties of place which are most important to both the architect and the client/ user. Architects were never asked to fill in questionnaires, but were persuaded , by discussion to reach a consensus of opinion about what constituted the ideal hospital, university or embassy.

The concept of the archetype was never explicit, rather, what was asked for was the essence of a particular type of place. Thus with the hospital, properties like, Calmness, Safety, Benevolence, Pleasantness, Friendliness and Tranquillity were regarded as positive and those like Clinical, Impersonal, Painful , Depressing and Sinister were negative. Profiles were then collated and a search was made for an archetypal match.

In the case of the hospital ,**Sanctuary**, being Safe, Secure, Protected and Peaceful came close. But also giving the right impressions were **Arcadia**, being Peaceful, Simple and Natural and **Safeways**, being Familiar, Convenient and Pleasant.

At another analytical level and running in parallel with our investigation of archetypes was the preparation of inventories of Evocative and Stereotypical Places, eg. Allés through the Wood, Bare Mountain, Corner of the Field, Deep Forest etc. These were expressed as Spectrums or as Periodic Tables (qv) Their function was, as identifiable concepts, to stimulate the mind/ imagination and to enable the selection of types of place in which the properties of the Archetype could be found. In the case of Hospital these were found to be evocative places like Lake, Secret Garden, Cathedral Close. The design process now moves into another phase. In the mind, Archetypal Places are now selected as concepts symbolizing the selected psychological place properties; there are Evocative Stereotypical Places which

possess selected physical properties which are compatible with the archetypal images; and there is a mixture of verbalized concepts describing the archetypes and stereotypes. From this mix of visualized images and verbalized concepts, the act of design creates shapes, forms, patterns and contents which embody the selected archetypal place.

Data Collection

Every new landscape design project offers opportunities to find new archetypes and to identify the desirable and undesirable properties of stereotypes. The completed list on the following page shows a selection restricted to one hundred items which is distributed with the following request below to designers and consumers whenever possible, analysed and collated. These together with an analysis of architects' responses have led to our current list of archetypal places *qv*.

However, most of the archetypes identified so far have been discovered by inference. From an anthropological point of view, places like Home, Homeland, Strangeland, Battlefield, Arena, Shrine, Sanctuary, Labyrinth and Carnival, have arisen from observation of places psychologically and socially important to those who occupy them and participate in their events. They are hypothetical concepts which appear to have validity, a good degree of constancy and fit well within a general system theory.

The Nature of Landscape An Analysis of the Personal Properties of Place

Here are one hundred words commonly used to describe familiar places.

The object of this project is to identify those characteristics of place which different people consider to be important.

- 1 First, please underline all those words which describe your idea of Home.
- 2 Then, circle the number opposite the ten most important characteristics.
- 3 Then, select the single most important feature of Home and draw a circle round that word.
- 4 Finally, please print your name at the bottom of the analysis sheet.

Thank you for your help.

James Hope, at The School of Landscape Architecture
Heriot-Watt University.

Nature of Landscape

Spectrum of Place Character (Psychological)
Key Characteristics

Properties of HOME

1	<u>Blissful</u>	-	51	Rare
2	Beautiful	-	52	Nostalgic
3	Enchanting	-	53	Strange
4	Inspiring	-	54	Unreal
(5)	<u>Enjoyable</u>	-	55	Contrived
6	Romantic	-	56	Incongruous
7	Exciting	-	57	Chaotic
8	<u>Pleasant</u>	-	58	Temporary
9	Benign	-	59	Incomplete
(10)	<u>Friendly</u>	-	60	Artificial
11	<u>Gentle</u>	-	61	Profane
(12)	<u>Personal</u>	-	62	Complex
13	Generous	-	63	Thoughtless
14	<u>Safe</u>	-	64	Vulgar
15	<u>Peaceful</u>	-	65	Daring
16	<u>Reassuring</u>	-	66	Barbaric
(17)	<u>Restful</u>	-	67	Mysterious
(18)	<u>Carefree</u>	-	(68)	<u>Informal</u>
19	<u>Favourable</u>	-	69	Trivial
(20)	<u>Comfortable</u>	-	70	Weak
21	<u>Amusing</u>	-	71	Naive
22	Joyful	-	72	Artless
23	Flamboyant	-	73	Subdued
(24)	<u>Interesting</u>	-	74	Passionless
25	<u>Intriguing</u>	-	75	Forgettable
26	Memorable	-	76	Boring
27	Poignant	-	77	Dull
28	Dramatic	-	78	Restrained
29	Ceremonious	-	79	Melancholy
30	Sophisticated	-	80	Depressing
31	Strong	-	81	Uncomfortable
32	Grand	-	82	Hostile
33	Formal	-	83	Onerous
34	Obvious	-	84	Demanding
(35)	<u>Civilized</u>	-	85	Awesome
36	<u>Orthodox</u>	-	86	Hectic
37	Polite	-	87	Dangerous
38	Intellectual	-	88	Mean
39	Simple	-	89	Impersonal
40	Sacred	-	90	Violent
41	Elemental	-	91	Alien
42	Complete	-	92	Sinister
43	Permanent	-	93	Unpleasant
44	Ordered	-	94	Sobering
45	<u>Congruous</u>	-	95	Clinical
46	<u>Honest</u>	-	96	Painful
47	<u>Real</u>	-	97	Deadening
48	Familiar	-	98	Revolting
(49)	<u>Homely</u>	-	99	Ugly
50	Banal	-	100	Intolerable

The Semantics of Psychospace

Trial of Questionnaire

To test the feasibility of Spectrum Analysis, a trial was conducted with seven architectural students. The instructions are shown on p 122 and the spectrum on p 123.

On completion, they were asked to print their name on the bottom of the analysis sheet.

The main reason for doing this was to give each student a feeling of personal involvement; to make them feel that their choice of characteristics was not part of an anonymous mass of data, but something special. It also allowed for further questioning in the event of wildly eccentric responses.

This was the first questionnaire. It was moving from the solitary part of research to something quite different, something involving other people, a chance to be involved in that fascinating process of data collection.. It was also a testing of the waters, a prelude, not necessarily a piece of the fundamental investigation by personal analysis, which was programmed to follow the setting out of the main thesis and theory.

A quick analysis of the returns produced the following findings.

The ten most chosen characteristics were	Friendly	7	times chosen
	Homely	6	"
	Enjoyable	5	"
	Comfortable	5	"
	Personal	4	"
	Reassuring	4	"
	Safe	3	"
	Honest	3	"
	Familiar	3	"
	Reassuring	2	"

The most important single characteristics were

Reassuring, Inspiring, Personal, Safe, Strong , Complete.

The main conclusion was that there was a need for greater rigour in separating Pratties from Percies, for inclusion in the Archetypal profiles.

Archetypes in Practice

Whenever possible, archetypes are used as the underlying theory in designing. With students, the theory and the concepts are discussed and the systems of spectrums, profiles and periodic tables are explained. With architects, only the landscape architect or one member of the group need be fully conversant with the method. But in both cases it is the sharing of concepts which is important. The system is designed to produce ideas and concepts by generating images which are intimately related to the object of the design.

With one group of architects in particular, hospitals and universities were the main focus of collaboration. The initial work consists of identifying the range of properties particular to the subject, whether it is hospital or university.

Hospitals for example, are high on positive properties like, Peaceful, Friendly, Safe, Undemanding, Benevolent, Compassionate, Reassuring, Gentle, Restful, etc. depending of course, on whether you are a patient, visitor or member of the staff; while on the negative side, relative to patients, they are Dangerous, Demanding, Hostile, Mechanistic, Clinical.

These are the Perceived Intangible Properties of Place or **Percies**.

On another profile are the Emotional Properties of Place, the **Pratties**.

Hospitals are places of Pain, Stress, Anguish, Fear etc. on what could be regarded as the negative side, and Hope, Happiness, Courage, Amusement, Patience and Fortitude on the positive.

At another level of perception are the **Percepts**, the physical properties of place of particular significance, like Order, Cleanliness, Warmth, Colour, Maintenance, Quietness.

Having created profiles of the proposed place in verbal form the next step is to look for Psycho-Archetypes which share some of the Percie and Prattie properties.

Thus Sanctuary as a place of help and rescue figures high, as do Arcadia, Pleasance, Stronghold, Homeground and Paradise Garden.

Examples of antonymy would include Battlefield, Labyrinth, Strangeways.

Details of Archetypes and their properties are shown in Appendices pp 106 to 135.

A search is then undertaken for places which are seen as examples of the Physical-

Archetype

Thus for hospitals, places with agreeable and relevant connotations would include the landscapes,

Cottage Garden , Greenwood , Apple Orchard, Water Meadow, Lakeland,
Country Stream, VillageGreen , Edge of the Wood, Sacred Grove,
Meadowland , Spring and Source, Water's Edge, Green Valley, Homeland.

These are all concepts which are evocative, they have properties which are compatible with hospitals and they create a dynamic environment of images and ideas which by association produce or induce particular types of feelings and states of mind.

In the case of hospitals which are mechanistic and strange, a further conclusion was reached, not in itself original, but indicative of how archetypal images work, The Mother archetype expressing solicitude, authority benevolence and sustenance was seen as a powerful influence on the project. By focusing on these concepts, sharing them, creating attitudes and emotional environments, the production of ideas and sketch plans is helped.

Hospitals and universities share the Mother image, although universities are more authoritarian with a tendency to the monumental.

Facing designers is the decision to reinforce certain place properties or to play them down or actually try to negate them . Should universities devoted to technology be in places and spaces of a futuristic and technological character or should they be in their antithesis? This was the dilemma found in designs for a series of Irish universities. Both have merit. The conclusion, based partly on personal preference, was to produce a chimera. On the one hand a rounded feminine image expressed in rounded mounds and amoebic lawns as opposed to angularity and straight lines and on the other, severe tree planting in strong monumental forms, all enclosed in woodland planting and flowering meadows of archetypal Nature.

key concept

principle

fundamental truth
serving as
a premise
for a
system of belief

(like the mind is associative)

Hume

$$MC = E^2$$

where **E** is the Effect on Mind

where **M** is the Meaning of Place

where **C** is a Constant called Character

affecting Meaning
through the perception
of physical place properties (Percepts)
like Angular - Barren - Cold

affecting Meaning
through the perception
of intangible place properties (Percies)
like Abnormal - Bizarre - Chaotic

affecting Meaning
through the experience
of emotional place properties (Pratties)
like Awesome - Blissful - Calming

There is one geo-space.

There are many psychospaces.

Psychospace is the world created by mind.

It can be modelled.

It is a model of mind - place relativity.

Relativity is the principle of psychospace semantics.

Relativity relates people to place.

Language is the medium of the model.

Landscape is the medium of the message.

The meaning is the message of the place.

Meaning is a property of mind.

It is the sense mind makes of place.

Place meaning is the perception of physical and psychological place properties.

Meaning is a relative, personal interpretation of place.

The spectrums of place properties and personal properties are the measure of relative place meaning.

The analyst identifies place concepts and properties; measures related personal meanings and feelings by inspection, introspection and interview.

The stereotype is the analyst's description of place.

The psychotype is the conceptual measure of person - place relativity.

The psychotype objectively describes place character relative to personal response.

The archetype is the conceptual essence of place.

The archetype describes place relative to people's deepest needs and responses.

Designers' concepts are various, visual and verbal.

Visual concepts are more explicit, concise, definite. They are the medium of shape, layout, light and colour, texture, scale and movement.

Verbal concepts are vague, more ambiguous. They are the currency of analysis, explanation, design and discussion.

The designer analyses and identifies client/ place needs.

The designer matches place properties / concepts with client / place needs.

The designer conceives and creates meaningful places and feelings.

People may be part of Place.

The properties of the place reflect the properties of those who made it.

Mind seeks to make sense of place.

Meaning is the sense mind makes of place

What can be known can be said .

The World divides into absolutes and relatives, eg I exist. This is good/ bad.

The mind is associative.

The mind is evaluative

The Analytic mind thinks in words and numbers.

The Creative mind thinks in images.

Words/language may represent images and concepts.

Experience is at the top;

at the bottom is existence.

Existentialism is about experience not just existing.

Space Semantics

Spectrum of Psychological Place Characteristics Principles and Laws

All the Characteristics are sensed.

The Characteristics are based on personal Feelings and Sensings, which are then attributed to Place.

Feelings and Sensings are undifferentiated.

Feelings and Sensings are all relative to personal criteria.

Characteristics are approximate and imprecise, there may be a high degree of redundancy.

The Spectrum is bi-polar, based discreetly on antonyms.

The poles are fixed as Blissful and Intolerable.

The Spectrum is expandable.

The Spectrum identifies psychological characteristics of Place,

it does not indicate or imply Preferences - (Like- Dislike)

Quality - (Good - Bad)

Satisfaction - (Suitable - Unsuitable)

Value - (Desirable - Undesirable)

Morality - (Rightness - Wrongness).

The Characteristics are arranged according to the principles of

Importance (Significance)

Antonymy

Synonymy

Similarity

Association (Relatedness).

Key Characteristics represent families of Synonyms, Similar and Associates.

Through the association of adjacent families a (more or less) underlying continuous thread of meaning is formed. (21)

Key Characteristics are analogous to the chemical elements.

Different combinations constitute Psycho-Archetypal Places.

The selection of Key Characteristics is based on the analysis and description of Archetypal Places as they are identified.

The meanings of Psycho-Archetypes and their constituent characteristics are related

to personal Profiles, personal Situations and personal Events,

to the physical Properties of the Place,

and to the Meanings (Perceptions) attributed to the place.

Psycho -space is a product of **Mind**, following rules, routines and principles.

Mind creates **Psycho -space** from many sources including

- Sense data**
- Memory**
- Reason**
- Values**

It is a personal interpretation of the **World** consisting of many components, but principally

- Perceptions of Place**
- Situations**
- Events**
- Personal Psycho-properties**
- Personal Responses**
- Personal Assessments**

It is both a conscious and unconscious experience.

It is personal and unique to everyone.

Perception is a selective process, dependent on

- Priorities**
- Needs**
- Values**
- Knowledge**

The structure and content of **psycho -space** reflects this.

An analysis of **Psycho-space** identifies the relationships between **People, Places, Situations, Events**.

These relationships include

- Meanings**
- Feelings**
- Sensings**
- Sensations**
- Qualities**
- Values**
- Assessments**

Different combinations of these relationships reveal the **Archetypes** which underlie personal **Psycho-spaces** and which indicate people's relationships with **Place**.

The Semantics of Psychospace Principles and Laws

The psychological relationships between people and place may be described by the use of psychotypes and archetypes.

Archetypes form the fundamental fabric of people/ place relationships.
eg Home, Sanctuary, Shrine, Battlefield. Such places exert powerful influences on people's lives. People need some, are dependent on some, or have to live with some.
They are significant, possibly innate and certainly essential.

Psychotypes describe the more superficial less important relationships between people and place. eg Playground, Theatreland and Holidayland.

Places may be described by a combination of archetypes and psychotypes.
This system is complementary to that which analyses physical archetypes and stereotypes which are described by their physical properties like, shape, activity, quantity, composition, age, type, style etc.

Archetypes and psychotypes are described by intangible properties, principally **Pratties**, like, happiness, boredom and fear, qualified by **Percies**, like danger, safety and formality and **Procons** like approval, satisfaction and quality.

Both can be approved (+) or disapproved (-), depending on personal preference.

Both can be liked by some and hated by others.

Both can include both positive (+) and negative (-) properties.
eg Strangeways is dangerous (-), threatening (-) and frightening (-) and also exciting (+), interesting (+) and rewarding (+).
Safeways is convenient (+) safe (+) and comfortable (+) and also boring (-), depressing (-) and frustrating (-).

Properties attributed to place, (Pratties), like the emotions eg frightening, harrowing and joyful and the perceived properties of place, (Percies) like, danger, safety and shelter, can have either positive or negative values, depending on circumstances.

Properties of place can vary in value relative to each other, (ordinal succession).
eg in Home, some people may rate security (+5) higher than say familiarity (+2) and lower than say friendliness (+7).

Direct relationships can be established between certain psychotypes / archetypes and physical archetypes / stereotypes. eg the archetypal place Wilderness, may be perceived and experienced in the stereotype place Deserta, Elementa, Mountain.

Archetypes and psychotypes also describe people's needs and hopes. They can be regarded as specifications for potential places.

Archetypes and psychotypes may be classified in different ways
by dimensions of

- Significance** ie. the degree to which a place is important
- Dependence** ie. the degree to which a place is necessary
- Preference** ie, by positive and negative values
- Strength of response** eg horror and terror as opposed to fright and surprise
- Strength of need** eg. safety may be more pressing than amusement.

Space Semantics Principles

The Archetype identifies the essential nature of psychological, person/place relationships.

It describes places by the emotions and mental states induced.

There are three main routes to archetype identification.

- 1 Self analysis : use of spectrum
- 2 Questionnaire with others : use of spectrum
- 3 Observation of others and empathy

The physical places are identified by stereotype, photo, map, plan verbal description etc.

All place/person relationships involve archetypes.

Certain archetypes are closely related, they may share many characteristics eg Battlefield and Arena, Carnival and Circus. Their points of difference are crucial.

Several archetypes may simultaneously comprise the place experience.

Archetypal places are people specific
ie different people may experience different archetypal places at the same place and time.

As emotions change, places can instantaneously change their archetypal character.

The **weight** and **valency** of an experience and hence that of the archetypal place can indicate its importance and value.

In any situation, the archetypes which comprise a place/experience will assume an order of relative importance.

The importance of an archetypal place may depend on the importance of the current event.
eg a ceremony or ritual of power will enhance its surroundings

Archetypes are either 'OK' or 'not OK' relative to the individual.

The analyst can identify the archetypal nature of places relative to a range of users.

Much of the data about archetypal people/place relationships is statistical and requires a special form of presentation and interpretation, possibly as a matrix.

Strong emotional experiences may result from archetypal **events** or **situations** and not from the perceptual properties of the place.

By accurately selecting criteria, the archetypal character of proposed places can be selected.

The names given to archetypal places are descriptive and arbitrary.

An archetypal place can be partly described by identifying what it is **not**.

Knowledge of **antonymic** archetypes can reinforce an understanding of the archetype.

key concept

analysis

searching the trees
for the wood
and
the wood
for the leaves

Simplifying the Structure

The central argument in the thesis has used language as a basis and a medium for understanding people's experiences. The terms which have been selected have been chosen because of their perceived relevance to that experience, whether as **emotions** or **mental states**. Arbitrary and representative spectrums of fifty one of each were selected and are shown vertically on pp. 146 and 147. On the horizontal axes of the matrix, are displayed an arbitrary and representative selection of archetypes. It is possible to go one stage further and to simplify the data structure by examining the statistical patterns or correlation in the data. The technique which can be used to achieve this, is factor analysis (SPSS V 10.0). The starting point for factor analysis is the matrix of interrelations between the archetypes and their emotional and mental status. The analysis identifies a new set of independent dimensions (or factors) which accounts for the variation in the original scales on which the data has been recorded. The new set of factors can be seen therefore as the simplest structure which would account for the complexity within the original data set.

There are two benefits from this analysis. Firstly, that the basic underlying structure is revealed in as simple a form as possible. Secondly, that if the model is to be computerized at some future date, the simplified structure is a basis for computer implementation without loss of information in the original scales.

1 Factor analysis of archetypes using emotional terms

In the first analysis the full set of emotional terms (a spectrum of fifty one items) was used to identify the archetypal factor structure. In Table 1 (p. 136), the original twenty five archetypes are replaced by a basic new set of archetypes which accounts for 79% of the variation in the original twenty five. The scree plot (over leaf) represents this graphically by showing how much additional variance is accounted for as the factor (or component number) increases along the horizontal axis. Typically in this analysis, the accounted variance (Table 1 column 6) is in descending order from 1 to 6. The central part of the analysis is in Table 2 (p 137)

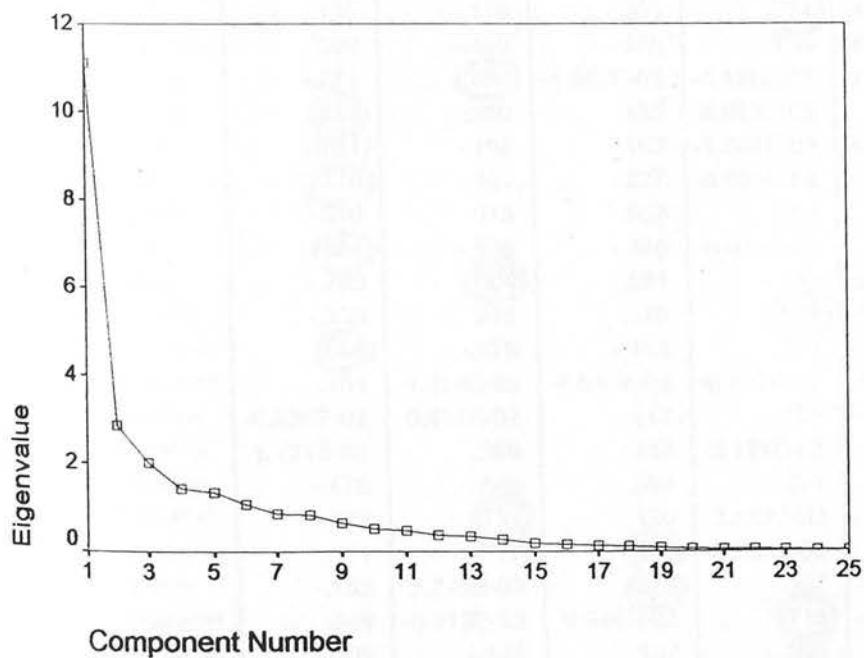
The full spread-sheet analysis of emotional and mental states relative to archetypes is shown in the Appendices pp. 150 -159.

Table 1 Total Variance Explained

Component	Initial Eigenvalues			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1 Adventure	11.093	44.373	44.373	5.662	22.649	22.649
2 Arcadia	2.857	11.429	55.802	4.543	18.170	40.819
3 Arena	2.014	8.057	63.859	3.811	15.243	56.062
4 Battlefield	1.436	5.744	69.603	2.427	9.707	65.769
5 Carnival	1.350	5.399	75.002	2.094	8.378	74.146
6 Disaster	1.072	4.287	79.289	1.286	5.142	79.289
7 Dump	.852	3.408	82.697			
8 Gulag	.830	3.318	86.016			
9 Heaven	.643	2.572	88.588			
10 Hell	.516	2.064	90.652			
11 Home	.473	1.892	92.544			
12 Hunting	.372	1.487	94.031			
13 Labyrinth	.350	1.398	95.429			
14 Monumen	.267	1.068	96.497			
15 Mystica	.190	.759	97.256			
16 Mythica	.164	.656	97.912			
17 Paradise	.125	.499	98.411			
18 Playgrmd	.109	.435	98.846			
19 Sanctum	9.240E-02	.370	99.216			
20 Shrine	6.397E-02	.256	99.472			
21 Strangew	4.705E-02	.188	99.660			
22 Stronghd	3.764E-02	.151	99.811			
23 Terror I	2.183E-02	8.733E-02	99.898			
24 Vale	1.510E-02	6.039E-02	99.958			
25 WonderL	1.040E-02	4.160E-02	100.000			

Extraction Method: Principal Component Analysis.

Scree Plot



The original archetypes are in the left column, with the new set of independent components forming the columns of the table. The numbers in the table are the correlation between the original archetypes and the new independent set. Using 0.7 as a criterion for significant association, the new components can be defined as follows

Component 1 - Disaster, Dump, Gulag, Hell, Labyrinth, Terror Island, Vale

Component 2 - Adventure Land, Carnival, Home, Playground, Wonderland

Component 3 - Arcadia, Sanctum, Shrine

Component 4 - Arena, Hunting Ground, Strangeways

Component 5 - Mystica, Mythica

Component 6 - Monumento

This represents the Archetypal structure from an emotional perspective.

Component Matrix^a

a. 6 components extracted.

Table 2 Rotated Component Matrix^a

	Component					
	1	2	3	4	5	6
1 Adventure	-.349	.726	-8.430E-02	.166	.194	6.743E-03
2 Arcadia	-.269	.336	.790	-.164	.215	-7.417E-02
3 Arena	.135	-.113	-.365	.774	-4.096E-03	-.180
4 Battlefield	.609	-.409	-.378	.256	-7.727E-02	-.229
5 Carnival	-.271	.899	-4.552E-02	-4.126E-02	-1.751E-02	4.665E-03
6 Disaster	.838	-.280	-.195	9.683E-02	-.113	-.104
7 Dump	.761	-.198	-.162	-1.387E-02	-6.670E-02	1.284E-02
8 Gulag	.776	-.401	-.277	-8.035E-03	-.112	-6.911E-02
9 Heaven	-.570	.516	.502	-.205	.133	.236
10 Hell	.684	-.505	-.349	-6.620E-03	-.110	-.158
11 Home	-.299	.604	.591	-.103	6.225E-02	-.179
12 Hunting	-.330	.215	-.176	.812	5.734E-02	-8.626E-02
13 Labyrinth	.666	-.175	-.113	.371	-7.908E-02	.139
14 Monument	-.101	-1.014E-03	-4.891E-03	-6.797E-02	5.303E-02	.891
15 Mystica	-5.336E-02	9.837E-02	.117	-.155	.822	6.120E-02
16 Mythica	1.121E-02	.260	.203	-5.191E-02	.834	-1.833E-02
17 Paradise	-.475	.548	.539	-.221	.150	.161
18 Playgmd	-.327	.739	.179	3.220E-02	.103	-.317
19 Sanctum	-.161	-.127	.850	-8.285E-02	.176	6.151E-02
20 Shrine	-.192	3.245E-02	.878	-.102	.152	-1.558E-02
21 Strangew	.340	-8.513E-02	4.644E-02	.775	-9.669E-02	8.640E-02
22 Stronghd	-.302	-.142	.197	.291	.664	3.337E-02
23 Terror I	.725	-.373	-.224	.178	-.109	-.105
24 Vale	.672	-.141	-5.522E-02	-.137	1.074E-02	6.442E-04
25 WonderL	-.398	.738	.172	-.112	8.537E-02	.306

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 7 iterations.

2 Factor Analysis of Archetypes using Mental states

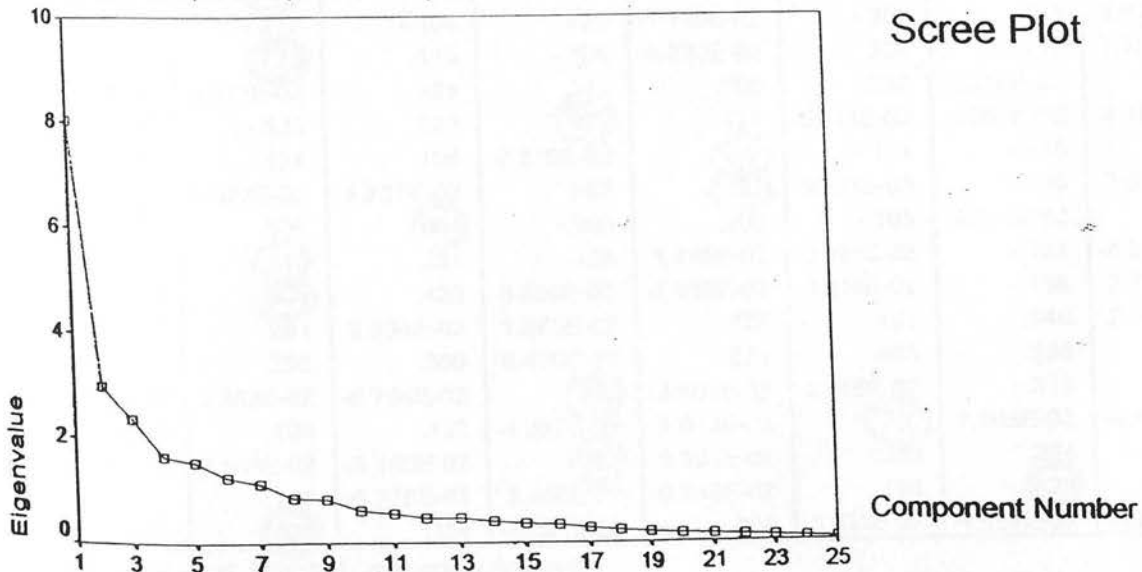
When mental states are used in the analysis there are seven new independent dimensions from the original twenty five archetypes which accounts for 75.4% of the variance in the data. (see Table 3 below). The corresponding screeplot is shown below the table.

Table 3

Total Variance Explained

Component	Initial Eigenvalues			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	8.019	32.074	32.074	5.115	20.459	20.459
2	2.970	11.880	43.955	3.395	13.579	34.038
3	2.351	9.406	53.361	2.716	10.863	44.901
4	1.629	6.517	59.877	2.626	10.504	55.404
5	1.523	6.092	65.969	1.949	7.796	63.201
6	1.241	4.965	70.933	1.542	6.170	69.370
7	1.122	4.489	75.422	1.513	6.052	75.422
8	.845	3.380	78.802			
9	.819	3.274	82.077			
10	.603	2.413	84.489			
11	.547	2.187	86.676			
12	.469	1.874	88.550			
13	.459	1.837	90.387			
14	.409	1.637	92.024			
15	.360	1.439	93.463			
16	.338	1.354	94.817			
17	.271	1.082	95.899			
18	.227	.909	96.808			
19	.190	.761	97.569			
20	.152	.609	98.177			
21	.137	.548	98.726			
22	.116	.465	99.191			
23	9.088E-02	.364	99.555			
24	6.824E-02	.273	99.828			
25	4.311E-02	.172	100.000			

Extraction Method: Principal Component Analysis.



The central part of the analysis is shown in Table 4. Using once more the correlation of 0.7 as the significance of association for the new independent components, they are as follows:

Component 1 - Arcadia, Heaven, Home, Paradise Garden, Playground, Wonderland

Component 2 - Adventure Land, Arena, Carnival, Mythica,

Component 3 - Labyrinth, Strangeways, Terror Island

Component 4 - Monumento, Mystica,

Component 5 - Stronghold,

Component 6 - Vale

Component 7 - Disaster Area, Dump.

This represents the archetypal structure from the perspective of mental states
Component Matrix^a

a. 7 components extracted.

Table 4 Rotated Component Matrix^a

	Component						
	1	2	3	4	5	6	7
1 Adventure	.472	.663	8.429E-02	5.636E-02	7.174E-03	-.149	.219
2 Arcadia	.710	1.342E-03	-.185	.289	.231	-4.884E-02	-.122
3 Arena	.161	.861	1.048E-02	2.223E-03	8.270E-03	-1.847E-03	-1.390E-02
4 Battlefield	-.453	.179	.552	-.211	6.122E-02	.311	.124
5Carnival	.557	.628	5.648E-02	-6.221E-02	-.213	3.865E-02	-2.154E-03
6 Disaster	-.210	.181	.111	-8.273E-02	.136	9.887E-02	.746
7 Dump	6.476E-02	-.138	-9.982E-02	.240	-.139	4.989E-02	.794
8Gulag	-.380	-.410	.247	-.107	-.344	.415	-.135
9 Heaven	.801	.214	-.115	.266	.304	7.124E-02	-2.774E-03
10Hell	-.272	-.408	.429	-7.199E-02	-.358	.433	-5.610E-02
11Home	.728	.119	-.306	5.339E-02	.334	-.102	-7.707E-02
12Hunting	8.577E-02	.595	.312	.200	.358	-8.310E-02	.152
13Labyrinth	-.323	.222	.679	.126	5.241E-02	3.901E-02	-4.162E-02
14Monumen	.121	.126	-7.316E-02	.812	-.111	-.115	.215
15Mystica	9.373E-02	-4.737E-03	.182	.781	-9.761E-03	-.165	-2.060E-02
16Mythica	.306	.664	-.169	.206	-.195	9.241E-02	-.242
17Paradise	.810	.231	-.129	5.749E-02	9.586E-02	-.127	-8.313E-02
18Playgrnd	.804	.420	6.800E-02	-2.083E-02	-1.814E-02	-.156	3.713E-02
19Sanctum	.283	3.594E-02	1.273E-02	.727	.481	.146	2.352E-02
20Shrine	.298	.309	-6.470E-02	.571	.483	.238	-.134
21Strangew	5.382E-02	-6.794E-02	.802	-2.161E-02	2.690E-02	-.313	.143
22Stronghld	.195	-.132	-4.357E-02	5.043E-03	.798	7.965E-02	-4.566E-03
23Terror I	-8.546E-02	-8.180E-02	.831	9.934E-02	-.200	.264	-.132
24Vale	-.107	-6.275E-03	3.460E-03	-9.548E-02	.158	.825	.164
25WonderL	.805	.354	-7.591E-02	.304	-1.831E-02	-4.987E-02	-8.859E-03

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 14 iterations.

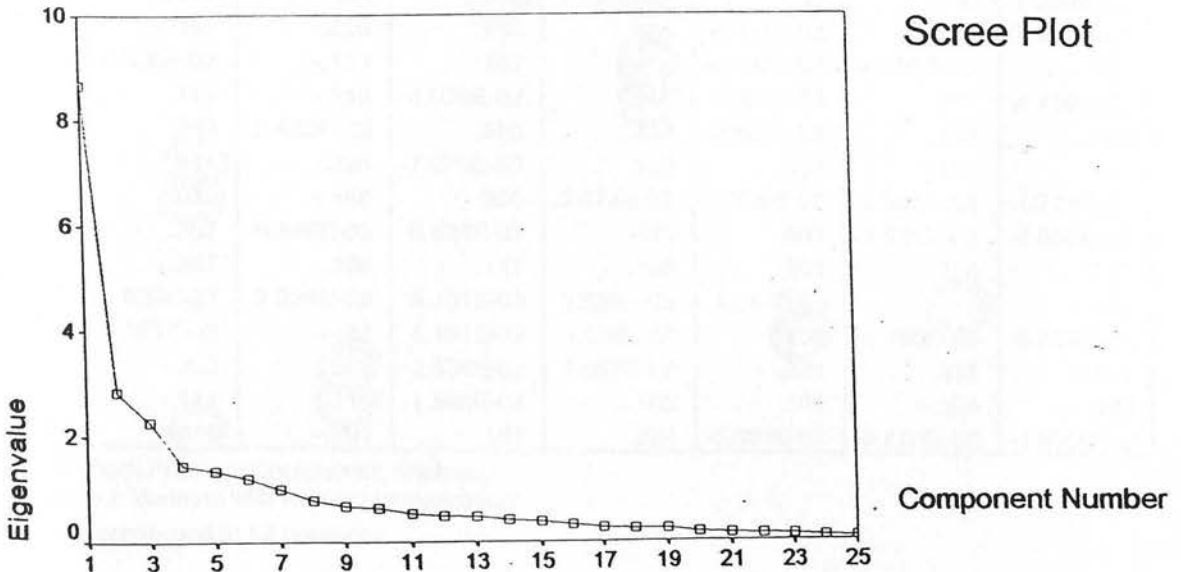
3 Factor Analysis of Archetypes using emotional terms and mental states

In this final analysis the patterns of correlations across all variables are used to identify an underlying archetypal structure. In Table 5 the full analysis shows there are seven new independent dimensions accounting for 75% of the original variation in the data. The scree plot below shows a slower rate of change as the component number increases, reflecting an increased complexity in the data set.

Table 5 Total Variance Explained

Component	Initial Eigenvalues			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	8.659	34.638	34.638	6.002	24.009	24.009
2	2.850	11.401	46.038	2.789	11.154	35.163
3	2.282	9.126	55.165	2.370	9.481	44.644
4	1.449	5.796	60.960	2.273	9.094	53.737
5	1.341	5.365	66.325	2.076	8.304	62.041
6	1.204	4.816	71.142	1.998	7.990	70.032
7	1.001	4.004	75.146	1.278	5.114	75.146
8	.788	3.154	78.299			
9	.683	2.731	81.030			
10	.644	2.577	83.607			
11	.542	2.169	85.776			
12	.494	1.978	87.754			
13	.481	1.923	89.677			
14	.421	1.683	91.361			
15	.387	1.548	92.909			
16	.319	1.278	94.187			
17	.266	1.063	95.249			
18	.237	.949	96.198			
19	.235	.941	97.139			
20	.170	.679	97.817			
21	.141	.563	98.380			
22	.129	.515	98.895			
23	.118	.472	99.367			
24	8.752E-02	.350	99.717			
25	7.067E-02	.283	100.000			

Extraction Method: Principal Component Analysis.



The final analysis is shown in Table 6 revealing the underlying structure as follows:

Component 1 - Arcadia, Carnival, Heaven, Home, Paradise Garden, Playground, Wonderland

Component 2 - Disaster Area, Hell, Terror Island, Vale

Component 3 - Arena, Hunting ground,

Component 4 - Monumento, Mystica,

Component 5 - Stronghold

Component 6 - Strangeways

Component 7 - Dump

Component Matrix^a

a. 7 components extracted.

Table 6 Rotated Component Matrix^a

	Component						
	1	2	3	4	5	6	7
1 Adventure	.583	-.252	.548	4.699E-02	-3.520E-02	8.944E-02	.123
2 Arcadia	.678	-7.107E-02	-.173	.261	.360	-.167	-.198
3 Arena	2.563E-03	.124	.866	-7.791E-02	1.444E-04	7.887E-02	3.811E-02
4 Battlefield	-.486	.578	.267	-.188	-5.551E-02	.311	6.957E-02
5 Carnival	.744	-7.065E-02	.389	-3.555E-02	-.269	-1.822E-02	-6.770E-02
6 Disaster	-.204	.623	.123	-9.326E-02	-1.697E-02	.127	.461
7 Dump	-.137	.231	-2.001E-02	.186	-3.144E-02	1.330E-02	.813
8 Gulag	-.553	.483	-.224	-8.451E-02	-.257	.109	4.994E-02
9 Heaven	.813	-.200	-3.679E-02	.233	.280	-.126	-8.216E-02
10 Hell	-.489	.627	-.207	-7.277E-02	-.275	.190	-2.671E-02
11 Home	.758	-.169	-6.233E-03	1.426E-02	.342	-.175	-4.856E-02
12 Hunting	.149	-.146	.658	7.176E-02	.269	.390	7.292E-02
13 Labyrinth	-.281	.256	.188	.144	-3.011E-02	.619	-7.529E-02
14 Monument	6.828E-02	-.151	.142	.778	-4.397E-02	-4.198E-02	.307
15 Mystica	.111	-.110	-4.020E-02	.746	3.363E-02	.210	-4.180E-03
16 Mythica	.290	2.422E-02	.583	.338	-9.880E-02	-.203	-.263
17 Paradise	.844	-.226	-7.270E-02	.110	.138	-.137	-.139
18 Playground	.832	-.148	.266	-3.673E-02	-1.736E-02	8.695E-02	-1.721E-02
19 Sanctum	.262	6.408E-02	-6.534E-02	.630	.601	-3.595E-02	-8.630E-02
20 Shrine	.367	.106	.117	.496	.591	-.150	-.243
21 Strangew	-4.826E-02	-2.026E-02	4.201E-02	8.620E-03	4.947E-03	.873	.103
22 Stronghold	5.527E-02	-.132	4.151E-02	-6.194E-02	.808	4.188E-02	5.089E-02
23 Terror I	-.269	.669	-3.934E-02	4.957E-02	-.221	.511	-.111
24 Vale	-.144	.716	-1.595E-02	-.105	.106	-.205	.199
25 Wonderland	.814	-.201	.167	.274	-5.091E-02	-9.836E-02	-3.895E-02

Extraction Method: Principal Component Analysis.
 Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 13 iterations.

Analysis

The three different analyses show that seven archetypes are sufficient in practice to cover the range of assessments across all scales in the study, (The Magnificent Seven).

The associated variance of over 75% is adequate for studies within environmental perception.

Each of the three types of archetypes, Emotions, Mental States and Combined, when analysed, produces six or seven distinct components, each one of which contains slightly different sets of archetypes, resulting in twenty all together (See Table 7 overleaf).

If each component is regarded as the essence of a super archetype, theoretically, there are twenty possibilities. But several components have duplications, confirming the status of the super seven, which are

ARCADIA

TERROR ISLAND

ARENA

MONUMENTO

STRONGHOLD

SAFEWAYS

DUMP

These seven archetypes represent the broad spectrum of archetypal places which are likely to be experienced by people. They are, according to the analysis, the essence of people - place relationships.

In this, the first use of a statistical technique of factor analysis, the data were derived from the personal values of the author. They were the relative values from 0 to 5 of particular emotions or mental states relative to the broad selection of archetypal places.

To have statistical significance, many such measurements will be required, each targeted at particular types of subject.

The Semantics of Psychospace
 Factor Analysis of Archetypes
 Final Set

Table 7

Component 1	Emotion	Mental State	Mixed
	Disaster Area Dump Gulag Hell Labyrinth <u>Terror Island</u> Vale	<u>Arcadia</u> Heaven Home Paradise Garden Playground Wonderland	<u>Arcadia</u> Carnival Heaven Home Paradise Garden Playground Wonderland
Component 2	Adventure Land Carnival <u>Home</u> Playground Wonderland	Adventure Land <u>Arena</u> Carnival Mythica	Disaster Area Hell <u>Terror Island</u> Vale
Component 3	<u>Arcadia</u> Sanctum Shrine	Labyrinth <u>Strangeways</u> Terror Island	<u>Arena</u> Hunting ground
Component 4	<u>Arena</u> Hunting ground Strangeways	<u>Monumento</u> Mystica	<u>Monumento</u> Mystica
Component 5	<u>Mystica</u> Mythica	<u>Stronghold</u>	<u>Stronghold</u>
Component 6	<u>Monumento</u>	<u>Vale</u>	<u>Strangeways</u>
Component 7		<u>Dump</u> Disaster Area	<u>Dump</u>

The Semantics of Psychospace

3.0 Personal Psycho - responses to Place

3.71 Periodic Table of Place Archetypes (Descriptors)

PARADISE	HOME -	THEATRE -	SANCTUM	ALIENATION
GARDEN	GROUND	LAND	Hallowed	Alien
Blissful	Familiar	Unreal, Iconic	Sacred	Strange
Happy	Belonging	Empathetic	Religious	Threatening
Joyful	Safe	Romantic		STRANGE -
<u>ARCADIA</u>	PLAYGROUND	STORYLAND	SHRINE	WAYS
Peaceful	Carefree	Unreal	Hallowed	Strange, Odd
Simple	Happy	Romantic	Sacred	Threatening
Productive	Interesting	Entertaining	Memorial	THE
Natural	Safe	Imaginative		UNKNOWN
WONDER -	HUNTING -	VIRTUALITY	MYSTICA	Sinister
LAND	GROUND	Unreal, Iconic	Mystical	Demanding
Wonderful	Competitive	Deceptive	Inspiring	Stressful
Enchanting	Expectant	Electronic	Benign	LABYRINTH
Amazing	Essential			Puzzling
LOVELAND	WORKPLACE	HOLIDAY -	MYTHICA	Dangerous
Pleasurable	Familiar	LAND	Unreal	Fearsome
Rapturous	Essential	Carefree	Mythic	Confusing
Attractive	Demanding	Relaxed	Fictional	VALE
Carefree	Commonplace	Pleasurable	Imaginative	Sad
<u>MONUMENTO</u>	HUMDRUM	LIMBOLAND	ADVENTURE -	Melancholic
Impressive	Boring	Detached	LAND	Grieving
Awesome	Repetitive	Isolated	Exciting	Emotional
Powerful	Dull	Suspended	Demanding	<u>DISASTER</u>
Serious	Banal	Inert	Unpredictable	AREA
WOW	HOMELAND	ROMANTICA	LIBRARY	Painful
Impressive	Stirring	Romantic	Civilized	Shocking
Exciting	Connective	Imaginative	Meditative	Confusing
Dramatic	Patriotic	Evocative	Tranquil	TERROR
Enjoyable	Familiar	Emotional		ISLAND
PLEASANCE	<u>SAFEWAYS</u>	DREAMLAND	CEREMONIA	Inescapable
Pleasing	Safe	Unreal	Ritualistic	Terrifying
Pleasant	Familiar	Symbolic	Formal	Stressful
Interesting	Convenient	Fantastic	Solemn	<u>DUMP</u>
Undemanding	Pleasant	Irrational		Alienating
SANCTUARY	FORUM	CARNIVAL	PROMISED -	Depressing
Safe	Public	Amusing	LAND	Abandoned
Secure	Controversial	Festive	Uncertain	GULAG
Protected	Informative	Dramatic	Potential	Humiliating
Peaceful	Confrontational	Uninhibiting	Hopeful	Depriving
<u>STRONGHOLD</u>	GATHERING	CIRCUS	MYSTERIOSO	Inhuman
Safe	PLACE	Exciting, Exotic	Mysterious	Cruel
Secure	Social	Amusing	Sinister	BATTLEFIELD
Impregnable	Friendly	Dramatic	Solemn	Dangerous
Reassuring	Communal	Simple	Strange	Stressful
HOME	NEWSROOM	<u>ARENA</u>	MAZE	Horrific
Safe	Real	Competitive	Puzzling	Brutal
Familiar	Unreal	Dangerous	Frustrating	INFERNO
Comfortable	Vicarious	Heroic	Misleading	Hellish
Friendly	Distanced	Unpredictable		Horrific
				Intolerable
				Ugly

The Semantics of Psychospace Spreadsheet Analysis

Twenty five Psycho Archetypes were selected for Analysis against fifty Emotions and fifty Mind states. (As described on pp135-143)

Table 8, on the following p. 146, shows a sample sheet of the Emotions analysis, (down the left hand side) with the Archetypes shown along the top.

Table 9, on p. 147, shows a sample sheet of the Mind States analysis.

The full analysis is shown in the Appendices, pp. 150-159.

Table 8		71 Adventure	72 Arcadia	73 Arena	74 Battlefield	75 C
Emotions	1 Affection	3.00	3.00	.00	.00	.00
	2 Aggression	.00	.00	5.00	5.00	5.00
	3 Agony	.00	.00	2.00	5.00	5.00
	4 Anger	.00	.00	2.00	4.00	4.00
	5 Anguish	.00	.00	2.00	5.00	5.00
	6 Bliss	1.00	2.00	.00	.00	.00
	7 Calmness	1.00	3.00	.00	.00	.00
	8 Cheerfulness	2.00	.00	.00	.00	.00
	9 Cherishment	.00	3.00	.00	.00	.00
	10 Combativeness	.00	.00	5.00	5.00	5.00
	11 Depression	.00	.00	1.00	5.00	5.00
	12 Desolation	.00	.00	2.00	5.00	5.00
	13 Despondency	.00	.00	2.00	5.00	5.00
	14 Despair	.00	.00	2.00	5.00	5.00
	15 Distress	.00	.00	2.00	5.00	5.00
	16 Ecstasy	1.00	1.00	.00	.00	.00
	17 Elation	2.00	1.00	.00	.00	.00
	18 Emotion	2.00	1.00	3.00	4.00	4.00
	19 Enchantment	.00	2.00	.00	.00	.00
	20 Enjoyment	4.00	3.00	2.00	.00	.00
	21 Euphoria	2.00	1.00	.00	.00	.00
	22 Excitement	5.00	.00	5.00	5.00	5.00
	23 Exhilaration	4.00	.00	2.00	.00	.00
	24 Fear	.00	.00	5.00	5.00	5.00
	25 Happiness	3.00	2.00	.00	.00	.00
	26 Helplessness	.00	.00	.00	3.00	3.00
	27 Hope	3.00	.00	2.00	.00	.00
	28 Hopelessness	.00	.00	2.00	4.00	4.00
	29 Horror	.00	.00	1.00	5.00	5.00
	30 Humiliation	.00	.00	2.00	2.00	2.00
	31 Joy	2.00	2.00	.00	.00	.00
	32 Loss	.00	.00	.00	3.00	3.00
	33 Loneliness	.00	.00	.00	.00	.00
	34 Love	.00	.00	.00	.00	.00
	35 Misery	.00	.00	2.00	5.00	5.00
	36 Oppression	.00	.00	.00	3.00	3.00
	37 Pain	.00	.00	3.00	5.00	5.00
	38 Peacefulness	.00	4.00	.00	.00	.00
	39 Pleasure	3.00	2.00	.00	.00	.00
	40 Rejection	.00	.00	.00	.00	.00
	41 Rest	.00	2.00	.00	.00	.00
	42 Serenity	.00	2.00	.00	.00	.00
	43 Stimulation	4.00	1.00	3.00	.00	.00
	44 Stress	.00	.00	4.00	5.00	5.00
	45 Suffering	.00	.00	2.00	5.00	5.00
	46 Terror	.00	.00	.00	5.00	5.00
	47 Thrill	3.00	.00	4.00	.00	.00
	48 Torture	.00	.00	2.00	5.00	5.00
	49 Tranquility	.00	4.00	.00	.00	.00
	50 Trauma	.00	.00	2.00	5.00	5.00
	51 Uplift	4.00	2.00	.00	.00	.00

Table 9 94 Vale

95 Wonderland

Mental States

3.00	.00 1 Abandonment
.00	.00 2 Admiration
.00	.00 3 Achievement
.00	.00 4 Amusement
.00	3.00 5 Anticipation
.00	.00 6 Apathy
.00	2.00 7 Belonging
.00	.00 8 Bewilderment
.00	.00 9 Boredom
.00	.00 10 Bravery
.00	2.00 11 Calmness
.00	3.00 12 Carefreeness
.00	.00 13 Caution
.00	2.00 14 Comfort
.00	.00 15 Comprehension
.00	.00 16 Confusion
.00	3.00 17 Contentment
.00	.00 18 Courage
.00	2.00 19 Curiosity
.00	.00 20 Demoralization
2.00	.00 21 Deprivation
.00	.00 22 Determination
.00	.00 23 Discomfort
.00	.00 24 Discontent
.00	.00 25 Disinterest
.00	.00 26 Disorientation
.00	.00 27 Dissatisfaction
.00	.00 28 Duty
.00	3.00 29 Entertainment
.00	.00 30 Exclusion
.00	3.00 31 Expectancy
.00	.00 32 Familiarity
.00	3.00 33 Freedom
.00	.00 34 Frustration
.00	2.00 35 Fulfilment
2.00	.00 36 Futility
.00	.00 37 Heroism
3.00	.00 38 Hope
.00	.00 39 Hopelessness
.00	5.00 40 Imagination
2.00	.00 41 Incomprehension
2.00	.00 42 Insecurity
.00	5.00 43 Interest
.00	.00 44 Intolerance
3.00	3.00 45 Involvement
.00	.00 46 Menace
.00	.00 47 Necessity
3.00	.00 48 Numbness
.00	2.00 49 Participation
.00	.00 50 Patriotism
.00	.00 51 Pride

The Semantics of Psychospace

Chapter 5 Summary

The Main problem is to elicit information from percipients.

ie Data about their feelings in place (Pratties).

Data about what they 'see' or perceive (Percepts).

Especially inferred information (Percies).

and Finally , their assessments (Procons).

The analyst needs to analyse the physical aspects of place.

This is done by verbal inventory and the identification of Stereotypical places.

The methods were tested on live projects with architects.

Lists were made of Evocative Places.

Questionnaires designed as spectrums specific to archetypal places like Home.

Hospitals were chosen as examples of Archetypal places; and use made of Evocative places.

Einstein's famous formula borrowed and turned as an inspirational icon.

Principles gathered and laws formulated in a catholic manner to be rationalized into a coherent theory later.

key concept

people

the ultimate
measure of
place goodness

The Semantics of Psychospace

6 Conclusions

Our belief is that Archetypes are an innate part of our psychological make up. The strength of the Mother and Father images alone is enough to justify that. It is a working hypothesis which does not have to be proved in the same sense as something in Physics. The same can be said for concepts like Home, Homeland, Hunting -Ground, Battlefield, Arena and Arcadia, which apply to places, and similarly to Archetypal Events like Judgement Day, The Death of Kings, Armageddon, Diaspora, Doomsday, and Revelation. (Appendix 1.10).

These are places and events of profound social and psychological significance. They are of the same magnitude as Mother and Father, Birth and Death.

They are the heavyweight Archetypes, complex in their relationships and effects, important in preparing people and allowing them to meet and respond to all sorts of reality.

We have also reached the conclusion that many ' Archetypes ' are not innate. They are not so profound as the basic ones, but they are still convenient analytical devices to identify and name certain combinations of emotion, mental state (Pratties) and place property (Percies). They include concepts like Carnival (Joyful), Maze (Puzzling), Storyland (Unreal), Theatre (Unreal), Memory Lane (Nostalgic), Terror Island (Pure terror).

What is valuable about them as design devices is that they are concepts without form , tabulae rasae which set the emotional parameters and assessment criteria to be filled in by design.

Formulated Archetypes are also sharp tools in the deconstruction of place.

As we classify people into fundamental Archetypes like Mother, Friend, Trickster, Hero, Leader, Saviour, Enemy and so on, we can also classify places by their associated emotions and give them names which reflect and evoke their emotional content.

Percies are the complement of Pratties in analysis. To be able to pin - point the particular intangible place properties which affect the mind is an aim of this study.

To know , for example, that the great French gardens achieve their mental effects by the use of properties like Order, Formality, Scale, Perspective, Axiality, Horizontality, Contrast, Monumentality , Orthogonality, Repetition, Pattern, Symmetry, Allegory and Symbolism is to know how the theory works in practice.

People are profoundly affected by their surroundings. A good working hypothesis is necessary to underpin landscape research into people- place relationships.

The causes of many psychological conditions appear to be obvious, but there may be deeper underlying connections which contribute to these effects.

What is now required are practical studies to establish working methods for people- place analysis.

Basic emotional profiles are needed for specific types of people in specific types of place.

Data from these investigations needs to be statistically analysed to test underlying assumptions about hierarchies of archetypes.

This study has shown that an interdisciplinary approach is needed. Landscape designers are not psychologists but do lean heavily on psychological concepts and techniques. Future studies will require collaboration between disciplines sharing a substantial theoretical base.

Such a team would initially adopt a normative approach , confirming and establishing geo- place and psycho- place archetypal criteria.

Further research will discover new place properties and human emotions as place designs, language and societies evolve.

Another area, relevant to landscape research concerns design, both as a theoretical discipline and a practical process.

Having identified language as the prime medium for analysing and designing places and verbalized concepts as design currency , the next logical step is to develop a syntax and programmes which will allow language to be used in computer aided design, instead of lines and symbols. The end product will still be places for people, but the process of design will be entirely different. It will mirror the mental-emotional imaging of the designer, but will be by electronic analogue.

The data base will be the verbalized contents of Psychospace, a pictorial collection of diverse places, accessed by verbal Descriptors. and Nominals. The role of the designer will be to invent new combinations of concepts, including Archetypes, and to exercise discrimination.

To summarize: This thesis sets out an alternative method to the classic SAD approach (Survey- Analysis- Design) for landscape designers to analyse places.

It relies 1) on analysts developing an emotional faculty which allows them to empathize with different types of people and infer their psychological responses to any place.

2) Alternatively, people are asked to describe how they feel and what they perceive. They may be aided by verbal check lists or spectrums . This approach depends on classifying subjects in an appropriate, standard manner, eg by age, gender, class etc.

3) Most crudely, the method depends on observing people in different environments and inferring their mental states from visual and behavioural criteria..

To work effectively, large numbers of people and their values need to be solicited. The statistical data depend on probability and averages. How this is achieved has still to be resolved. Previous studies have shown that school-children are a useful source of data.

The Model of Psychospace helps to put archetypes in perspective. Many factors simultaneously affect people's perception and response. Further research is needed to determine the relative influences of culture, knowledge, motive, attitudes, values etc.

Other factors will be added to the model as they emerge.

The concepts which show the greatest potential for development are **Archetypes** and **Percies**. The identification of these entities and their variety, has been the main contribution of the thesis to landscape analysis. As different and new combinations of Pratties, Percies and Percepts are found or designed, people will respond to them in new ways and new archetypes will emerge.

The identification of new Percies will also continue as new relationships are created and properties are found. The finding of new and hitherto undiscovered Percies is not unlike finding new figures of speech. eg Metonymy, Synonymy, Analogy, Metaphor, Hyperbole, Irony and Sarcasm. They may always have existed, but been unperceived.

Future research will also involve computer programmes which will process verbal data on site and indicate the archetypal places likely to be experienced by different types of people.

Finally, there is the possibility of creating new and great archetypal places and events by mixing the properties of existing super- archetypes in new combinations.

The Semantics of Psychospace

Chapter 6 Summary

It is believed that some Archetypes are innate.

They are the basic heavyweights like Mother Father Home and Hunting ground.

It is believed that some Psycho- Archetypes are not innate.

This view is based on the large number identified (Appendices pp 138 147 148 149)

They are lightweight , less profound.

Identification of Percies explains how emotional effects (Pratties) are achieved.

A good working hypothesis is needed for place analysis. Archetypal theory is part of it

Future research is inter -disciplinary.

Verbalization of all data will lead the way to computer aided designing by concept.

psychospace

this virtual place
is by the mind
created
from compound parts
within
and causes exterior
to self
selected by
perception's choice
to meet those needs
most urgent
to our current cause

from those primeval parts
ensconced within
the archetypes do with
the instincts share
the power
to influence our choice

thereafter
feelings and thoughts
do with our intellect
rebound
as emotions deep
are stirred
with atavistic strength

rational
and fantasy
mixed in equal parts
weld experience
into one
amenable to
deconstruction's
analytic quest

now does design
with principle
and perception
take
those disassembled
parts and concepts
and with
new arrangements
make
the place transformed

The Semantics of Psychospace

Notes

Chapter 1

- 1 Sapir: 1966
- 2 Op.Cit.
- 3 Lyons: 1963, 402
- 4 Morris: 1946, 146 and 189
- 5 Urmson: 1960, 275
- 6 Mead: 1932, 161 - 175
- 7 Hope: 1971, 33
- 8 Ulman: 1967
- 9 Lyons: 1963, 402
- 10 Gibson: 1968
- 11 Mead: 1932, 161, - 175
- 12 Geach: quoted in Meredith
- 13 Meredith: 1966, 79
- 14 Meredirh: Op.Cit. 551
- 15 Jung: 1968
- 16 Russell: 1968
- 17 Appleton: 1998
- 18 Kelly: 1955

Chapter 2

- 19 Jung: 1968, Op.Cit.
- 20 Mead: 1932, 161 - 175

Chapter 5

- 21 Wittgenstein: 1945
- 22 Ibid

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$$MC = E^2$$

where **M** is the Meaning of Place

where **C** is the Character of Place

where **E** is the Effect on Mind.

THE SEMANTICS OF PSYCHOSPACE

JAMES HOPE

APPENDICES

key concept

data

the fruit of knowledge

the granary of facts

SPACE SEMANTICS

THE SEMANTICS OF PSYCHOSPACE

THREE VOLUMES

VOLUME ONE MAIN TEXT

VOLUME TWO APPENDICES

VOLUME THREE GLOSSARY AND DEFINITIONS

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LANDSCAPE ARCHITECTURE

JUNE 2002

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Space Semantics

Models Spectrums Profiles and Periodic Tables APPENDIX 1 1.1 to 1.10

Model of Place as Location

- 1 Spectrum of Place Properties (Percepts)**
- .1 Physical Properties of Geoplace
 - .2 Chemical Properties
 - .3 Biological Properties of Bioplace
 - .4 Ecological Properties of Ecoplace
 - .5 Psychological Properties of Psychoplace
 - .6 Social Properties
 - .7 Cultural Properties
 - .8 Stereotypes
 - .9 Relationships
 - .10 Archetypes

Model of People as Percipients

- 2 Spectrum of Personal Properties (Context)**
- .1 Cultures Beliefs Life Styles
 - .2 Circumstances Bio states Psycho states Psychoprops
 - .3 Situations Occupation Eco Socio - economic
 - .4 Scenarios Role Activity Event Intent
 - .5 Stereotypes
 - .6 Relationships
- 3 Spectrum of Personal Psycho - responses to Place**
- .1 Meanings (Percepts) (Percies)
 - .2 Cognitive Consequences (Cogs)
 - .3 Feelings (Pratties)
 - .4 Mental States (Pratties)
 - .5 Critical Assessments (Procons)
 - .6 Periodic Table of Emotions and Mind States

Model of Place as Location (Analyst's Model based on 1 . 0)

- 4 Profile of Place Properties (Percepts)**
- .1 Physical Properties of Geoplace
 - .2 Chemical Properties
 - .3 Biological Properties of Bioplace
 - .4 Ecological Properties of Ecoplace
 - .5 Psychological Properties of Psychoplace
 - .6 Social Properties
 - .7 Cultural Properties
 - .8 Stereotypes
 - .9 Relationships

Model of People as Percipients

(Analyst's Model based on 2.0)

5 Profile of Personal Properties

- .1 Culture Beliefs, Lifestyles etc
- .2 Circumstances Bio states Psycho states
- .3 Situation Occupation (Eco Socio - economic
- .4 Scenario Role Activity Event Intent
- .5 Stereotype
- .6 Relationships

6 Profile of Personal Psycho - responses to Place

- .1 Meanings (Percies)
- .2 Cognitive Consequences (Cogs)
- .3 Feelings (Pratties)
- .4 Mental States (Pratties)
- .5 Critical Assessments (Procons)

7 Profiles of Psycho - Archetypal Places (alpha order)

8 Periodic Table of Psycho - Archetypal Places

The Semantics of Psychospace

List of Emotions or Feelings Nominals (alpha order)

A Abandonment Abhorrence Achievement Acceptance Admiration Adoration Adventure Adversity Affection Affinity Aggression Agitation Agony Alarm Alienation Amazement Amusement Anger Anguish Annoyance Anticipation Anticlimax Antipathy Anxiety Anxiousness Apathy Apprehension Approval Assurance Astonishment Attraction Authority Avarice Aversion Awe Awfulness B Badness Bafflement Beauty Belonging Benevolence Bereavement Betrayal Bewilderment Bitterness Blase Bliss Boldness Boredom Bravery Brutality Buoyancy C Calmness Callousness Candour Caution Certainty Chagrin Cheerfulness Comfort Companionship Compassion Complacency Completeness Composure Comprehension Compulsion Confidence Confinement Confusion Consternation Constraint Contempt Contentment Contrition Control Conviviality Courage Covetousness Cowardice Credulity Curiosity D Danger Decadence Decorum Dejection Delirium Delight Demoralization Depravity Depression Desire Desolation Despair Desperation Despondency Detachment Determination Devastation Disappointment Disapproval Discomfort Discontent Disconsolation Discord Disdain Disgrace Disgust Disinterestedness Dislike Dismay Displeasure Dissatisfaction Dissent Distaste Distress Dominance Doubt Doom Drama Dread Droopiness Drowsiness Dullness E Eeriness Eagerness Ecstasy Elation Embarrassment Emotion Emptiness Enchantment Endearment Energy Enervation Enjoyment Enlightenment Enmity Ennui Enthusiasm Envy Euphoria Evil Exasperation Excess Excitement Exhaustion Exhilaration Expectancy Exuberance Exultation F Failure Familiarity Fascination Fatigue Fear Fearlessness Feebleness Feel-good Fellowship Fervour Fondness Foolishness Foreboding Forgiveness Freedom Friendliness Friendship Fright Frustration Fulfilment Fun Fury Futility G Generosity Geniality Gladness Glory Gloom Goodness Goodwill Gratitude Gratefulness Gravity Greed Grief Guilt H Happiness Harmony Harshness Hate Helplessness Hesitancy Holiness Homesickness Hope Hopelessness Hopefulness Horror Hostility Humiliation Humility I Impassiveness Impatience Impetuosity Impiety Importance Impotence Imprudence Incomprehension Incredulity Indifference Indignation Inferiority Ingratitude Insanity Insecurity Insignificance Inspiration Instability Interest Intolerance Intoxication Irascibility Irritation Irresponsibility Isolation J Jealousy Joy Joyful-rest K Kindness L Langour Lassitude Lethargy Liberation Lightheartedness Liking Loathing Loneliness Loss Love Luck M Madness Malevolence Malice Malignancy Mania Meanness Melancholy Menace Misapprehension Misanthropy Misery Misfortune Misgiving Moderation Modesty Morbidity Moroseness Mortality Mortification Mystification N Negation **Neutrality** Nonchalance Nonconformity **Normality** Nostalgia Not-OK Numbness Numinosity O OK Oppression Optimism Ordinaryness Outrage P Pain Panic Passion Patience Patriotism Peace Peacefulness Penitence Perplexity Perturbation Pessimism Pity Pleasure Poignancy Power Presentiment Pride Prudence Puzzlement Q R Rage Rapture Rashness Rationality Reassurance Recklessness Redemption Regret Rejection Rejoicing Relaxation Relief Reluctance Remorse Repose Repression Reproach Repugnance Repulsion Resentment Resignation Responsibility Rest Restlessness Restfulness Restraint Revenge Reverence Revulsion Romance Ruthlessness S Sadness Safety Sanctity Satisfaction Security Selfishness Self-reproach Sentiment Serenity Seriousness Shame Shock Sleepiness Sobriety Solemnity Sorrow Spirituality Stimulation Stoicism Strain Strangeness Stress Strength Stupidity Sublimity Submission Subservience Success Suffering Sufficiency Superiority Surprise Sympathy T Taciturnity Tedium Tenseness Tension Terror Thankfulness Thrill Timidity Tiredness Togetherness Tolerance Torpor Tranquility Tribulation Turmoil U Ugliness Uncertainty Understanding Unhappiness Unselfishness Up-beat Up-lift V Valour Vapidity Veneration Vexation Viciousness Vindictiveness Violence Vitality Vivacity W Weakness Weariness Well-being Wickedness Wonder Worry Wrath X Y Yearning Z Zeal Zest

Nature of Landscape Relational Analysis

List of Place Characteristics based on Senses . Nominals (alpha order)

A Activity Adventure Age Aggression Alienation Allegory Ambiguity Amusement
Anachronism Analogue Anarchy Antiquity Artifice Art Association Authenticity B
Balance Banality Barbarism Bareness Barrenness Baroqueness Beauty Blandness Blankness
Bleakness Bluntness Boisterousness Boldness Boredom Brightness Brilliance Brutality
Busyness C Calmness Ceremony Chaos Cheerfulness Civility Classicism Coherence
Comfort Commerce Competition Completeness Complexity Concealment Confusion
Contrivance Control Convention Convolution Correctness Crudity
D Danger Drama Dynamism E Elaboration Enclosure Entertainment Ephemera Eroticism
Evokation Exaggeration Exoticism F Familiarity Fantasy Fear Festival Fiction Formality
Freshness Friendliness Function Future G Gentleness Grandness Grotesqueness H
Harmony Hell Historicity Honesty Horror I Icon Idyll Illusion Imagination Imposition
Impression Incident Incongruity Inflexibility Informality Inhibition Innocence Innovation
Insignificance Inspiration Intellect Intimacy Intolerance Intricacy Intrigue Intrusion
Irrationality Irregularity Irreverence J Joy K L Limitation Liveliness Logic M Magic
Mathematics Meanness Mechanism Meditation Metaphor Method Mockery Modernity
Modesty Monument Morbidity N Naivety Naturalness Neutrality Noise O Obscurity
Openness Order Organization Originality Orthodoxy P Pain Passivity Peace Peacefulness
Personality Pettiness Picturesqueness Plainness Pleasantness Poignancy Politeness
Positiveness Power Practicality Pragmatism Precision Predictability Primitiveness Privacy
Procession Protection Prototype Publicity Purity Puzzlement Q Quietness R Randomness
Reality Relaxation Religiosity Reminiscence Replication Rest Restraint Restriction
Retrospection Reverence Ritual Romanticism Routine Rhythm S Sadness Safety
Satisfaction Seclusion Secrecy Security Sense Sentimentality Sequence Serenity Seriousness
Shallowess Shelter Shock Simplicity Slightness Smallness Solemnity Solidness
Sophistication Spaciousness Spectacle Spirit Stillness Stimulation Strangeness Strength
Structure Style Substance Superficiality Symbol T Theatre Torture Tradition Transience
Triviality U Ugliness Unification Unusualness Uplift Usefulness Utility V Variety
Violence Vitality Vulgarity W Wildness X Y Z

Nature of Landscape

List of Place Characteristics based on Senses

Descriptors (alpha order)

A Active Advanced Adventurous Aged Aggressive Aimless Alien Allegorical Ambiguous Amusing Anachronistic Analogous Anarchic Ancient Animated Anonymous Antique Anxious Apprehensive Archaic Arresting Arrogant Artificial Artless Associative Assured Astonishing Astounding Attractive Authentic Awful Awesome B Banal Barbaric Beautiful Belonging Benevolent Benign Bewildering Bizarre Blissful Boring Brutal Busy C Calm Calming Carefree Ceremonious Chaotic Charming Cheerful Civilized Classical Clear Clever Clinical Coarse Coherent Cold Comfortable Comforting Commercial Commonplace Communal Competitive Composite Complacent Complete Complex Complicated Concealed Concise Confident Confined Confusing Congruous Conservative Conspicuous Contrived Controlled Conventional Convoluted Correct Counterfeit Crude Cultured D Dangerous Daring Deadening Deadly Decorative Dejected Delightful Demanding Depressing Desolate Devious Different Difficult Disconcerting Disgusting Disheartening Disordered Distinctive Disturbing Divine Doleful Dramatic Dreary Dull Dynamic E Economical Ecstatic Elaborate Elating Elegant Elemental Emotional Enchanting Enjoyable Entertaining Ephemeral Erotic Euphoric Evokative Exaggerated Exceptional Exciting Exhilarating Exuberant Exotic Extraordinary F Factual Familiar Fanciful Fantastic Fearful Feeble Feminine Festive Fictional Flamboyant Forbidding Forceful Foreign Formal Foul Frantic Frank Free Frenetic Frenzied Fresh Friendly Frightening Frightful Functional Fundamental Fussy Futuristic G Gay Galvanizing Generous Genial Gentle Genuine Genteel Geometric Ghastly Glamorous Gloomy Glorious Gorgeous Graceful Gracious Grand Grave Grim Grotesque H Hallowed Handsome Haphazard Happy Hard Harmonious Harrowing Harsh Hateful Hectic Hellish Helpful Heroic Hidden Hideous Historic Holy Homely Honest Horrendous Horrible Horrific Horrifying Hospitable Hostile Humane I Iconoclastic Idyllic Illogical Illusionary Imaginative Imitative Impersonal Imposing Impractical Impressive Incidental Incomplete Incongruous Inconspicuous Indefinite Inert Inflexible Informal Ingenious Inhibiting Inhuman Innocent Innovative Inspiring Intellectual Intense Interesting Intimate Intimidating Intolerable Intricate Intoxicating Intriguing Intrusive Invigorating Involved Irrational Irregular Irreverent Irritating J Joyful K Known L Lighthearted Lightweight Limited Literal Lively Logical Lonely Loveable Lovely Luxurious M Magical Malevolent Malignant Masculine Mathematical Mean Mechanical Mechanistic Meditative Melancholic Metaphorical Methodical Misleading Mock Modern Modest Monotonous Monumental Moribund Mundane Mysterious N Naive Natural Nebulous Negative Neutral Noble Normal Nostalgic Novel Numinous O Obscure Obvious Odd Odious Offensive Old-fashioned Open Oppressive Opulent Ordered Orderly Ordinary Organized Original Orthodox Overpowering P Painful Passive Patriotic Pathetic Peaceful Pedestrian Permanent Personal Perverse Petty Picturesque Plain Pleasant Poignant Polished Polite Positive Powerful Practical Pragmatic Precise Predictable Prestigious Pretty Primitive Private Processional Productive Profane Prosaic Protected Protective Prototypal Public Pure Puzzling Q R Random Rational Reactionary Real Reckless Refined Relaxed Relaxing Religious Reminiscent Replicatory Repressing Repulsive Restful Restrained Restrictive Retrospective Reverential Revolting Revolutionary Ritualistic Romantic Rough Routine Rustic Rythmical S Sacred Sad Safe Secluded Secret Secretive Secure Sensible Sensual Sensuous Sentimental Sequential Serene Serious Shallow Sheltered Sheltering Shocking Simple Sinister Slight Smooth Sociable Social Solemn Solid Sombre Sophisticated Soulless Spectacular Spiritless Spontaneous Stable Startling Static Stifling Stimulating Straightforward Strange Stressful Strong Structured Stylish Subdued Substantial Superficial Supernatural Surprising Surreal Symbolic Synthetic T Temporary Theatrical Thoughtless Thrilling Tolerable Tortuous Traditional Tranquil Transient Transitory Trivial U Ugly Unadorned Unadventurous Unambiguous Uncertain Unclear Uncomplicated Uncomfortable Uncompromising Unconfined Undemanding Understandable Undisguised Undisciplined Undramatic Uneasy Unexceptional Unfamiliar Uninhibiting Unified Uniform Unimaginative Uninspiring Unknown Unnatural Unpleasant Unpredictable Unpretentious Unproductive Unreal Unrestrained Unromantic Unspectacular Unspoilt Untamed Unusual Uplifting Urbane Useful Useless Utilitarian V Varied Violent Vital Vulgar Vulnerable W Wasteful Weak Wild Wonderful X Y Youthful Z

Nature of Landscape

List of Place Characteristics based on Perception Descriptors (alpha order)

A Abandoned Accessible Adjacent Advanced Aged Airy Ancient Anachronistic Angular
Antique Archaic Arctic Asymmetrical Authentic Autumnal Axial B Balanced Balmy Beneath
Beside Blustery Breezy Busy Big Broad Bright C Calm Clean Clear Close Cloudless
Cloudy Cold Compatible Complementary Complete Contrasting Contiguous Contrived Cool
Cramped Crowded Curvaceous D Damp Dangerous Dank Dark Dazzling Deserted Dim Dirty
Dry Dull Diseased Disordered Distant E Empty Enclosed Equatorial Exposed F Fertile
Flowering Foggy Fragrant Freezing Frosty Futuristic G Gardenesque Gaudy Genuine
Georgian Geometric Gigantic Glaucous Glazed Gleaming Glittering Glowing Golden
Grandiose Grassy Great Grey Green Grimy Grotesque H Hard Hardy Harmful Harmless
Hazardous Hazy Healthy Heavy Hidden High Hilly Historic Hollow Horizontal Hot Huge
Humid I Icy Immense Immobile Impenetrable Incompatible Incomplete Incongruous
Inconvenient Industrial Informal Inhabited Inside Internal Intricate Invisible Irregular
Isolated Italian J Jagged Japanese K L Labyrinthine Large Leafy Lengthy Level Light
Limp Linear Littered Live Living Local Lofty Logical Long Longitudinal Loose Loud
Louring Low Lower Luminous Lurid Lustrous Luxuriant M Main Many Marginal
Marshy Massive Mature Marshy Meagre Mean Meandering Medieval Medium Mellow
Metallic Metropolitan Mild Mineral Misty Mobile Mock Modern Modest Moist
Monochromatic Monumental Mossy Moundy Movable Mountainous Muddy Mulched
Municipal Muggy Musical N Narrow Native Natural Near Neglected Nodal Noisy Novel
Numerous O Oblique Obsolete Occasional Odd Odourous Old Old-fashioned Opaque
Open Ordered Ordinary Organic Organized Original Ornamental Orthogonal Outside
Oval Overcast P Palatial Palladian Panoramic Parabolic Parallel Partial Past Pastoral
Patterned Peculiar Peopled Perennial Perfumed Periodic Perpendicular Physical
Picturesque Piled Pink Pivotal Plain Plane Planted Plastic Pleached Pliable Ploughed
Pointed Polished Pollarded Polluted Ponderous Poor Populated Popular Portable Primeval
Primitive Private Q Quiet R Rainy Random Redundant Regular Rough S Secluded
Sheltered Similar Sleety Smoggy Smooth Snowy Soft Solid Spacious Spoilt Spring-like
Small Smelly Snowy Still Stormy Steamy Stuffy Summery Sunny Supporting Supportive
Symmetrical T Temperate Thundery Tiny Torrid Tough Tropical Turbulent U
Unsettled Unspoilt Unpolluted Unsuitable V Varied Vast W Warm Watery Wet
Windy Wintry Within Without Wooded X Y Z

Nature of Landscape

List of Place Characteristics based on Emotion. Nominals (alpha order)

A Admiration Affection Aggression Alienation Amusement Anger Antipathy
Anxiousness Apprehension Arousal Arrestment Astonishment Attraction Aversion Awe B
Beauty Benignity Bewilderment Bliss Boredom C Calmness Comfort Complacency
Compassion Confusion Contempt Contentment Contrition Curiosity D Danger Death
Delight Demand Depression Desire Desolation Despair Devastation Disappointment
Disconcertion Disgust Dissatisfaction Distress Disturbance Dullness Dynamism E Ecstasy
Elation Embarrassment Emotion Enchantment Enjoyment Envy Euphoria Evocation
Exhilaration Excitement F Fear Fidelity Forbiddance Forcefulness Freedom Friendliness
Frightfulness Frustration G Generosity Gentleness Gloating Gloominess Grandness
Gratitude Greed Grief H Happiness Hatefulness Harmony Hellishness Helpfulness
Homeliness Homesickness Hope Hopelessness Hopefulness Horror Hostility I Imposition
Impressiveness Indifference Indignation Inhibition Inspiration Interest Intolerance
Intoxication Intrigue Invigoration Irritation J Jealousy Joy K L Lightheartedness Liking
Liveliness Loneliness Love M Meanness Melancholy Monotony Morbidity Motrification
Mystery N Normality Nostalgia Numbness O Offensiveness Oppression P Painfulness
Passiveness Patriotism Peacefulness Pessimism Pity Pleasantness Pleasure Poignancy
Power Pride Protection Puzzlement Q Quietness R Rage Rapture Regret Relaxation Relief
Remorse Reproach Repugnance Resentment Resignation Restfulness Reverence Revulsion
Romanticism S Sanctity Sadsness Satisfaction Safety Security Sensation Sentimentality
Serenity Seriousness Shame Shelter Shock Solemnity Somberness Sorrow Stimulation
Strangeness Stress Strength Surprise Suspense Sympathy T Terror Thrill Tolerance
Tranquility U Ugliness Uneasiness Unhappiness Uplift V Violence W Weakness
Wellbeing Worry Wonder X Y Z

Nature of Landscape Relational Analysis

List of Critical Senses

Nominals

(alpha order)

A Absurdity Adventure Aesthetics Ambiguity Anachronism Anticipation Anticlimax
Antiquity Appropriateness Arrival **Approval** Artificiality Attention Attractiveness Austerity
Authenticity **B** Balance Banality Barbarism Beauty Belonging Bizarreness **C** Ceremony
Certainty Change Chaos **Character** Clarity Cohesion Community Completeness
Complexity Composition Comprehension Colour Congruity Constraint Containment
Contemporaneousness Curiosity **D** Danger Daring Decay Dependency Depth Desolation
Determinism Difference Difficulty Direction Disapproval Discovery Discrimination Distance
Doubt Drama Duty **E** Economy Elegance Elementality Enclosure Enquiry Equality Error
Exposure **F** Fairness Fallibility **Familiarity** Formality Friendliness Frugality **G** Generosity
Grandeur Grandness Greatness **H** Harmony Health History Holiness Homeliness Honesty
Honour Hostility Humour **I** Identity Importance Incompleteness Incongruity
Indeterminism Inevitability Inferiority Informality Innovation Insecurity Irregularity
Irrelevance Instability Interest Invention **J** Justice **K** Knowledge **L** Logic **M** Majesty
Meaning Meanness Modernity **Morality** Movement Mystery **N** Naivety Nationality
Necessity Need Neighbourliness Nonsense **Normality** Nostalgia Not-OK-ness Novelty
Numinosity **O** Obligation Obscurity Occasion Oddness OK-ness Openness Order
Orderliness Ordinariness Originality Ownership **P** Parochialism Patriotism Permanence **P**
Picturesqueness **Place** Possession Power Predictability **Preference** Prestige Practicality
Privacy Proportion Propriety Protection Purity Purpose **Q** Quaintness **Quality** **R**
Randomness Reality Rationality Reason Redundancy Regularity Relevance Religiosity
Respect Responsibility Restraint Rhythm Rightness Ritual Romanticism **S** Safety Sanctity
Satisfaction Scale Scenery Seclusion Secrecy Security Sentimentality Shallowness Shelter
Significance Simplicity Size Solitude Sophistication Sound Sponteneity Stability Status
Strangeness **Strength** Style Superficiality Superfluity Superiority Suitability Symbolism
Symmetry Synchronicity **T** Taste 'Taste' Theatre Time Timing Transience Triviality **Truth**
U Ugliness Uncertainty Urgency Usefulness Utility **V** **Value** Vitality Vulgarly Vulnerability
W Weakness Wrongness **X Y Z**

The Semantics of Psychospace

The Senses Considered as Perceptual Systems JJ Gibson Allen and Unwin 1968

TABLE 1: THE PERCEPTUAL SYSTEMS

Name	Mode of Attention	Receptive Units	Anatomy of the Organ	Activity of the Organ	Stimuli Available	External Information Obtained
The Basic Orienting System	General orientation	Mechano-receptors	Vestibular organs	Body equilibrium	Forces of gravity and acceleration	Direction of gravity, being pushed
The Auditory System	Listening	Mechano-receptors	Cochlear organs with middle ear and auricle	Orienting to sounds	Vibration in the air	Nature and location of vibratory events
The Haptic System	Touching	Mechano-receptors and possibly Thermo-receptors	Skin (including attachments and openings) Joints (including ligaments) Muscles (including tendons)	Exploration of many kinds	Deformations of tissues Configuration of joints Stretching of muscle fibers	Contact with the earth Mechanical encounters Object shapes Material states Solidity or viscosity
The Taste-Smell System	Smelling	Chemo-receptors	Nasal cavity (nose)	Sniffing	Composition of the medium	Nature of volatile sources
	Tasting	Chemo- and mechano-receptors	Oral cavity (mouth)	Savoring	Composition of ingested objects	Nutritive and biochemical values
The Visual System	Looking	Photo-receptors	Ocular mechanism (eyes, with intrinsic and extrinsic eye muscles, as related to the vestibular organs, the head and the whole body)	Accommodation, Pupillary adjustment, Fixation, convergence Exploration	The variables of structure in ambient light	Everything that can be specified by the variables of optical structure (information about objects, animals, motions, events, and places)

Space Semantics

1.0 Spectrum of Place Properties

Examples

.1 Physical

Nominals

Angularity
Arctic
Barrenness
Brightness
Circularity
Coldness
Colour
Colour
Curve
Dampness
Darkness
Dullness
Enclosure
Flatness
Fork
Geometry
Glitter
Hill
Inertness
Irregularity
Length
Linearity
Margin
Movement
Mist
Mobility
Mountain
Noise
Openness
Powder
Quietness
Regularity
Rock
Roundness
Rustle
Sand
Shadow
Sharpness
Sparkle
Shelter
Shimmer
Stillness
Stone
Storm
Straightness
Tropics
Tremble
Undulation
Wave
Wind

Descriptors

Angular
Arctic
Barren
Bright
Circular
Cold
Coloured
Uncoloured
Curved
Damp
Dark
Dull
Enclosed
Flat
Forked
Geometric
Glittering
Hilly
Inert
Irregular
Lengthy
Linear
Marginal
Moving
Misty
Mobile
Mountainous
Noisy
Open
Powdery
Quiet
Regular
Rocky
Round
Rustling
Sandy
Shadowy
Sharp
Sparkling
Sheltered
Shimmering
Still
Stoney
Stormy
Straight
Tropical
Trembling
Undulating
Wavy
Windy

Space Semantics

1.0 Spectrum of Place Properties

Examples

.2 Chemical

Nominals

Descriptors

Acid	Acidic
Air	Airy
Aqua	Aqueous
Alkali	Alkaline
Aluminium	Aluminous
Ammonia	Ammoniacal
Bitumen	Bitumenous
Brass	Brassy
Calcium	Calciferous
Carbon	Carboniferous
Chalk	Chalky
Chlorine	Chlorinated
Chromium	Chromic
Clay	Clayey
Copper	Cupreous
Fat	Fatty
Flint	Flinty
Glass	Glassy
Granite	Granitic
Grease	Greasy
Hydrate	Hydrated
Ice	Icy
Iron	Iron Ferric
Marble	Marmoreal
Metal	Metallic
Mercury	Mercuric
Mica	Micaceous
Mineral	Mineral
Mortar	Mortared
Nitrogen	Nitrogenous
Organ	Organic
Oxide	Oxidized
Oxygen	Oxygenated
Plastic	Plastic
Resin	Resinous
Rubber	Rubbery
Rust	Rusty
Salt	Salty
Sand	Sandy
Silica	Siliceous
Soap	Soapy
Soot	Sooty
Starch	Starchy
Stone	Stony
Sulphur	Sulphurous
Tannin	Tannic
Tar	Tarry
Tin	Tinned
Water	Watery
Wood	Wooden

Space Semantics

1.0 Spectrum of Place Properties

2 Chemical 21 Elements

Aluminium	Neodymium
Antimony	Neon
Argon	Nickel
Arsenic	Niobium
Barium	Nitrogen
Beryllium	Osmium
Bismuth	Oxygen
Boron	Palladium
Bromine	Phosphorus
Cadmium	Platinum
Caesium	Potassium
Calcium	Praseodymium
Carbon	Protoactinium
Cerium	Radium
Chlorine	Radon
Chromium	Rhenium
Cobalt	Rhodium
Copper	Rubidium
Dysprosium	Ruthenium
Erbium	Samarium
Europium	Scandium
Fluorine	Selenium
Gadolinium	Silicon
Gallium	Silver
Germanium	Sodium
Gold	Strontium
Hafnium	Sulphur
Helium	Tantalum
Holmium	Tellurium
Hydrogen	Terbium
Indium	Thallium
Iodine	Thorium
Iridium	Thulium
Iron	Tin
Krypton	Titanium
Lanthanum	Tungsten
Lead	Uranium
Lithium	Vanadium
Lutecium	Xenon
Magnesium	Ytterbium
Manganese	Yttrium
Mercury	Zinc
Molybdenum	Zirconium

Space Semantics

1.0 Spectrum of Place Properties

.3 Biological

Nominals	Descriptors
Algae	Algal
Arbor	Arboreal
Bacterium	Bacterial
Conifer	Coniferous
Death	Dead
Death	Dying
Decay	Decaying
Deciduousness	Deciduous
Disease	Diseased
Evergreen	Evergreen
Fern	Ferny
Floriferousness	Floriferous
Flower	Floral
Flower	Flowering
Flower	Flowery
Forest	Forested
Fruit	Fruity
Fungus	Fungal
Grass	Grassy
Greenery	Green
Growth	Growing
Health	Healthy
Heather	Heathery
Heath	Heathy
Hedge	Hedged
Herb	Herbaceous
Herb	Herbal
Jungle	Jungly
Leaf	Leafy
Live	Living
Marsh	Marshy
Meadow	Meadowy
Moss	Mossy
Mould	Mouldy
Overgrowth	Overgrown
Pasture	Pastoral
Plant	Planted
Scrub	Scrubby
Slime	Slimy
Swamp	Swampy
Sylva	Sylvan
Tree	Treed
Turf	Turfed
Unhealthiness	Unhealthy
Vegetation	Vegetated
Verdancy	Verdant
Virus	Viral
Weed	Weedy
Wood	Wooded
Wood	Woody

Space Semantics

1.0 Spectrum of Place Properties

1.4 Ecological

Nominals

Aggression
Association
Attraction
Benignity
Benefit
Climax
Colony
Community
Competition
Danger
Deflection
Dependency
Detriment
Domination
Exoticness
Epiphyte
Fertility
Habitation
Harshness
Hospitality
Hostility
Indigenusness
Inhospitability
Instability
Intolerance
Invasion
Migration
Nature
Parasite
Permanence
Pioneer
Poorness
Poverty
Safety
Saprophyte
Security
Sere
Stability
Success
Succession
Subdominance
Suppression
Suppression
Symbiosis
Temporariness
Tolerance
Transience
Unattractiveness
Vegetation
Vulnerability

Examples

Descriptors

Aggressive
Associative
Attractive
Benign
Beneficial
Climax
Colonized
Communal
Competitive
Dangerous
Deflected
Dependent
Detrimental
Dominant
Exotic
Epiphytic
Fertile
Habitational
Harsh
Hospitable
Hostile
Indigenous
Inhospitable
Unstable
Intolerant
Invasive
Migratory
Natural
Parasitic
Permanent
Pioneering
Poor
Impoverished
Safe
Saprophytic
Secure
Seral
Stable
Successful
Successive
Subdominant
Suppressed
Suppressive
Symbiotic
Temporary
Tolerant
Transient
Unattractive
Vegetated
Vulnerable

Space Semantics

1.0 Spectrum of Place Properties

.5 Psychological

Nominals

Aggression
Agitation
Anger
Anxiety
Apprehension
Awe
Bellicosity
Boredom
Calmness
Confusion
Demoralization
Depression
Elation
Emotion
Enchantment
Excitement
Euphoria
Fear
Gloom
Happiness
Horror
Hostility
Hysteria
Indifference
Interest
Intoxication
Irritation
Joy
Madness
Melancholy
Moroseness
Nostalgia
Puzzlement
Relaxation
Restraint
Reverence
Revulsion
Sadness
Satisfaction
Sentiment
Serenity
Solemnity
Stress
Subduedness
Surprise
Tenseness
Terror
Thrill
Trauma
Unease

Examples

(ie Properties of People in Place)

Descriptors

Aggressive
Agitated
Angry
Anxious
Apprehensive
Awesome
Bellicose
Boring
Calm
Confused
Demoralized
Depressed
Elated
Emotional
Enchanted
Excited
Euphoric
Fearful
Gloomy
Happy
Horrorified
Hostile
Hysterical
Indifferent
Interested
Intoxicated
Irritated
Joyful
Mad
Melancholic
Morose
Nostalgic
Puzzled
Relaxed
Restrained
Reverential
Revolted
Sad
Satisfied
Sentimental
Serene
Solemn
Stressed
Subdued
Surprised
Tense
Terrorised
Thrilled
Traumatised
Uneasy

Space Semantics

1.0 Spectrum of Place Properties

.6 Social

Nominals

Abstemiousness
Autocracy
Aggressiveness
Chaos
Cohesion
Collaboration
Compassion
Competitiveness
Complacency
Compliance
Conservatism
Credulity
Democracy
Development
Disruption
Docility
Egalitarianism
Education
Fragmentation
Friendliness
Generosity
Greed
Harmony
Hierarchy
Hospitality
Hostility
Indulgence
Ignorance
Industriousness
Instability
Intolerance
Invention
Lethargy
Orderliness
Organization
Patriotism
Politics
Poverty
Prosperity
Primitivism
Regimentation
Revolution
Sociability
Sophistication
Stability
Suspicion
Toleration
Tribe
Trust
Unscrupulousness

Examples

(ie Properties of Societies in Place)

Descriptors

Abstemious
Autocratic
Aggressive
Chaotic
Cohesive
Collaborative
Compassionate
Competitive
Complacent
Compliant
Conservative
Credulous
Democratic
Developed
Disruptive
Docile
Egalitarian
Educated
Fragmented
Friendly
Generous
Greedy
Harmonious
Hierarchical
Hospitable
Hostile
Indulgent
Ignorant
Industrious
Unstable
Intolerant
Inventive
Lethargic
Orderly
Organized
Patriotic
Political
Impoverished
Prosperous
Primitive
Regimented
Revolutionary
Sociable
Sophisticated
Stable
Suspicious
Tolerant
Tribal
Trusting
Unscrupulous

Space Semantics

1.0 Spectrum of Place Properties

1.7 Cultural

Nominals

Advancement
Aesthetics
Asceticism
Authoritarianism
Autocracy
Barbarism
Care
Civility
Cleanliness
Compassion
Complexity
Crudity
Cruelty
Demoralization
Dictatorship
Difference
Diligence
Ethics
Habits
Hierarchy
Humanity
Inhumanity
Imorality
Indulgency
Innovation
Instability
Materialism
Mechanicalism
Morals
Liberalism
Obsession
Paganism
Passion
Philosophy
Politics
Primitivism
Refinement
Religiosity
Repression
Similarity
Simplicity
Sophistication
Stability
Superstitiousness
Technology
Totalitarianism
Tradition
Uncleanliness
Wealth

Examples

(ie Properties of Cultures in Place)

Descriptors

Advanced
Aesthetic
Ascetic
Authoritarian
Autocratic
Barbaric
Caring
Civilized
Clean
Compassionate
Complex
Crude
Cruel
Demoralized
Dictatorial
Different
Diligent
Ethical
Habitual
Hierarchical
Humane
Inhumane
Imoral
Indulgent
Innovative
Unstable
Materialistic
Mechanistic
Moral
Liberal
Obsessional
Pagan
Passionate
Philosophical
Political
Primitive
Refined
Religious
Repressive
Similar
Simple
Sophisticated
Stable
Superstitious
Technological
Totalitarian
Traditional
Unclean
Uncivilized
Wealthy

Space Semantics

1.0 Spectrum of Place Properties

Examples

.8 Stereotypes Nominals

Airport
Aeroplane
Beach
Canal
Car
Car park
Church
Cinema
City
Factory
Farm
Field
Flat
Forest
Garden
Harbour
Hill
Hospital
House
Kitchen
Lake
Market
Meadow
Mine
Monument
Motorway
Museum
Office
Park
Playground
Power station
Quarry
Railway station
River
Road
School
Ship
Shop
Shore
Sittingroom
Square
Street
Studio
Supermarket
Theatre
Tip
Town
Train
University
Village
Wood
Zoo

Space Semantics

1.0 Spectrum of Place Properties

8 Stereotypes 81 Physical Places

Amphitheatre
Auditorium
Building
Canal
Channel
Chimney
Concert hall
Conservatory
Container
Cooling system
Cutting
Dam
Ditch
Drainage system
Electrical system
Embankment
Fence
Football pitch
Glasshouse
Harbour
Heating system
Irrigation system
Lighting system
Monument
Mound
Path
Pavement
Pergola
Pillar
Planter
Pool
Post
Pylon
Ramp
Retaining wall
Road
Reservoir
Screen
Sound system
Steps
Structure
Support
Tennis court
Theatre
Transport system
Trellis
Vehicle
Vessel
Wall
Waterway

Space Semantics

1.0 Spectrum of Place Properties

8 Stereotypes .82 Chemical Places

Atmosphere
Biosphere
Biscuit factory
Bleaching green
Brewery
Cement works
Chalk pit
Chemist's shop
City street
Clay pit
Coal mine
Coal power station
Crematorium
Dye works
Fertilizer works
Fireworks factory
Gas works
Glass works
Glue works
Gold mine
Ice desert
Ionosphere
Iron works
Laboratory
Lunar surface
Marble quarry
Munitions factory
Nuclear power station
Oil field
Oil refinery
Ozone layer
Paper works
Petrol filling station
Pharmacy
Photographic lab
Pickling plant
Refuse tip
Rubber mill
Salt mine
Sand desert
Sand pit
Smog fog
Sulphur spring
Sun
Silage pit
Soapworks
Swimming pool
Tannery
Top-soil layer
Water works

Space Semantics

1.0 Spectrum of Place Properties

8 Stereotypes 83 Biological Places

Abattoir
Ant hill
Apiary
Aquarium
Aviary
Bee hive
Biosphere
Botanical garden
Bowling green
Conservatory
Compost heap
Copse
Corn field
Cow shed
Culture flask
Dairy
Farm
Forest
Garden
Hedgerow
Herbaceous border
Hospital
Jungle
Lawn
Lily pond
Moor
Nature trail
Nursery
Orchard
Plantation
Olive grove
Park
Reed bed
Refuse tip
River
School
Sea
Septic tank
Sewage works
Shelter belt
Shrubbery
Silage pit
Stable
Stockyard
Thicket
Top-soil layer
Upper tree-canopy
Vinery
Wood
Zoo

Space Semantics

1.0 Spectrum of Place Properties

.8 Stereotypes .84 Psychological Places

Airport
Arena
Art Gallery
Banquet-hall
Battlefield
Catacomb
Cathedral
Cave
Cemetery
Church
Cinema
Concentration camp
Concert-hall
Courtroom
Desert
Docks
Engine-room
Entrance-hall
Flower-bed
Garden
Gorge
Harbour
Home
Hospital
Labyrinth
Lecture-hall
Mausoleum
Mine
Mountain
Necropolis
Obelisk
Olive-grove
Operating-theatre
Palace
Playground
Prison
Quarry
Race-track
Railway-station
School
Shore
Stadium
Summit
Temple
Theatre
Throne-room
Vault
Waterfall
Water's edge

Space Semantics

1.0 Spectrum of Place Properties

8 Stereotypes 8.5 Social Places

Academy
Advice centre
Asylum
Ballroom
Barracks
Board-room
Bowling green
Cafe
Camp fire
Casino
Chapel
Chapter-house
Church
Class-room
Club-house
Committee-room
Common-room
Convalescent-home
Council Chamber
Court-house
Court-room
Cruise-ship
Debating Chamber
Dining-room
Forum
Golf-course
Holiday-camp
Home
Housing-estate
Labour-camp
Lounge
Market-place
Members' Bar
Parliament
Poker-table
Prison
Public-house
Public park
Public square
Refectory
Restaurant
Retirement-home
Salon
School
Sitting-room
Sports-field
Surgery
Swimming-pool
University
Workshop

Space Semantics

1.0 Spectrum of Place Properties

8 Stereotypes 86 Cultural Places

Airport
Alternative School
Army Barracks
Art Gallery
Bar
Boarding-house
Book shop
Burial Ground
Cafe
Church
Cinema
City
Concert-hall
Design office
Exhibition
Factory
Farm
Garden
Gift-shop
Golf course
Health Centre
Health club
Holiday camp
Hotel
House
Laboratory
Library
Miners' club
Motorway
Museum
Opera -house
Prison
Restaurant
Rugby ground
School
Seminary
Shopping centre
Stock Exchange
Street
Studio
Suburb
Tea House
Temple
Theatre
Town
TV Studio
University
Village
Workshop
Zoo

Space Semantics

1.0 Spectrum of Place Properties

8 Stereotypes .874 Psychological Event

Accident
Anniversary
Avalanche
Banquet
Battle
Birth
Burial
Celebration
Conference
Confrontation
Cremation
Death
Earthquake
Eclipse
Encounter
Examination
Execution
Experiment
Explosion
Famine
Fight
Fire
Flood
Funeral
Graduation
Harvest
Hunt
Game
Initiation
Insight
Introduction
Launch
Meeting
Midsummer
Parting
Party
Plague
Planting
Race
Rainbow
Revelation
Spring
Sowing
Storm
Sunrise
Sunset
Tidal-wave
Tornado
Trial
Wedding

Space Semantics

1.0 Spectrum of Place Properties

.8 Stereotypes .875 Social Event

Address
Baptism
Ball
Banquet
Barbecue
Carnival
Ceremony
Competition
Concert
Conference
Confrontation
Cruise
Dance
Debate
Demonstration
Dinner
Disco
Entertainment
Expedition
Festival
Funeral
Game
Garden-party
Graduation
Lecture
Lunch
Masque
Meal
Meeting
Parade
Party
Picnic
Prayers
Private view
Procession
Protest
Rave
Reception
Regatta
Religious service
Reunion
Sale of work
Soiree
Talk
Tour
Tournament
Trial
Wedding
Whist drive
Wake

Space Semantics

1.0 Spectrum of Place Properties

8 Stereotypes 876 Cultural Event

Agricultural Show
Art Class
Ball
Ballet
Ballroom Competition
Boxing match
Business Meeting
Carnival
Chat show
Coffee morning
Concert
Consulting the Oracle
Cricket match
Dance
Dinner party
Dog show
Drag race
Fair
Festival
Fete
Flower show
Football match
Funeral
Gala day
Harvest festival
Highland Show
Horse show
Holiday
Inaugural address
Market
Meal
Meeting
Opera
Party
Political meeting
Polo match
Pow wow
Private view
Protest
Reception
Regatta
Religious festival
Reunion
Sacrifice
Sale of work
Seance
Theatre
Tennis Tournament
War dance
Working breakfast

Space Semantics

1.0 Spectrum or Place Properties

.9 Relationships .9 1 People - Place Nominals Examples

Accessibility
Absence
Affection
Alienation
Ambivalence (Love - Hate)
Approval
Association
Awareness
Attraction
Belonging
Coincidence
Compatibility
Comprehension
Convenience
Danger
Dependence
Effects
Familiarity
Feeling
Inaccessibility
Incomprehension
Inconvenience
Indifference
Ignorance
Intrusion
Knowledge
Meaning
Occupancy
Ownership
Perception
Permanence
Position
Presence
Purpose
Quality
Relevance
Safety
Satisfaction
Scale
Support
Sustainability
Symbiosis
Tenancy
Toxicity
Transience
Understanding
Value

Space Semantics

1.0 Spectrum of Place Properties

.9 Relationships .92 People - People Nominals Examples

Acceptance
Affection
Aggression
Agreement
Alienation
Closeness
Collaboration
Compatibility
Competition
Complementarity
Comprehension
Comradeship
Co-operation
Conflict
Dependency
Discord
Distrust
Dominance
Enmity
Envy
Equality
Exploitation
Friendship
Harmony
Hate
Hostility
Incompatibility
Incomprehension
Independence
Indifference
Intolerance
Law
Love
Marriage
Misunderstanding
Neighbourliness
Opposition
Partnership
Rejection
Repression
Respect
Reverence
Submission
Superiority
Suppression
Suspicion
Tension
Togetherness
Tolerance
Trust
Understanding
Unity

Space Semantics

1.0 Spectrum of Place Properties

.9 Relationships .93 Components - Components Examples

Adjacency
Anachronism
Articulation
Axiality
Balance
Chaos
Closeness
Coherence
Compatibility
Complementarity
Completeness
Congruity
Connectedness
Contact
Contiguity
Contrast
Dependency
Difference
Discord
Distance
Equality
Equilibrium
Harmony
Homomorphism
Imbalance
Incompatibility
Ironicity
Incongruity
Independence
Isomorphism
Nearness
Oppositeness
Opposition
Order
Position
Proportion
Proximity
Regularity
Scale
Separateness
Sequentiality
Seriality
Similarity
Simultaneity
Succession
Suitability
Symmetry
Synchrony
Tension

Space Semantics

1.0 Spectrum of Place Properties

.10 Archetypes and Psychotypes .101

Examples

Academia
Adventure land
Arcady
Arena
Battlefield
Biologica
Carnival
Ceremonia
Chaotica
Commonplace
Deserta
Enchanted Wood
Fatherland
Forum
Historica
Holiday land
Home
Home land
Hospice
Humdrum
Hunting ground
Inferno
Labyrinth
Library
Limboland
Love land
Market place
Mausoleum
Maze
Monumenta
Motherland
Mysterioso
Necropolis
No man's land
Paradise garden
Playground
Promised land
Romantica
Safe haven
Sanctuary
Sanctum
Secret garden
Shrine
Stronghold
Strangeways
Theatreland
Underworld
Vale
Wilderness
Wonderland

Space Semantics

1.0 Spectrum of Place properties

1.10 List of Psycho Place Archetypes by Alpha (Descriptor)

Adventureland - Exciting	
Arcadia - Peaceful Simple Natural Pleasant Benign Friendly	
Arena - Exciting	
Battlefield - Fearful	
Carnival - Joyful Involved	Circus
Ceremonia - Ritualistic Formal Solemn	
Disaster Area - Painful	
Dump - Depressing	
Electronica - Unreal	
Fantasyland - Unreal	
Fatherland - Patriotic	
Gathering Ground - Essential	Forum
Gathering Place - Social	
Gulag - Depressing	
Heaven - Blissful	
Hell - Agonizing	
Historica - Romantic	
Holidayland - Carefree	
Home - Relaxing Familiar Safe Comfortable Friendly	
Home Ground - Familiar Belonging Safe	
Homeland - Patriotic Stirring Emotional	
Humdrum - Boring Repetitive Dull Banal	
Hunting Ground - Essential Expectant Competitive	
Magic Circle -	
Maze - Puzzling Unthreatning	
Memory Lane - Nostalgic	
Motherland - Patriotic	
Labyrinth - Puzzling Dangerous	The Unknown
Limboland - Detached Isolated Suspended Boring	
Loveland - Pleasurable Attractive Carefree Rapturous Attractive	
Monumento - Impressive Awesome Powerful Serious	Library
Mysterioso - Mysterious	
Mystica - Mystical	
Mythica - Unreal Mythic Romantic	
Newsreal - Unreal Harrowing Amusing Informative	
Paradise Garden - Blissful Happy Joyful	
Playground - Enjoyable Carefree Interesting Safe	
Pleasance - Pleasing Pleasant Interesting Undemanding	
Promised Land - Hopeful Anticipatory Rewarding	
Replica - False	
Romantica - Romantic Evokative Emotional	
Safeways - Safe Familiar Convenient Pleasant	
Sanctuary - Safe Secure Protected Peaceful	
Sanctum -Holy Sacred Religious	
Shrine - Holy Venerable	
Storyland - Unreal Entertaining	
Strangeways - Strange Odd Threatening	Alienation
Stronghold - Safe Defensible Impregnable Reassuring	
Terror Island - Terrifying Inescapable Helpless	
Theatre - Unreal Romantic	
Vale - Sad Melancholic Grieving Emotional Sombre	
Wonderland - Wonderful Enchanting Amazing	Dreamland
Workplace - Essential Familiar Demanding Routine	Virtuality
Wow - Impressive Exciting Dramatic Enjoyable	

Space Semantics

1.0 Spectrum of Place Properties

.10 Archetypes

.102 Situations

Examples

state of Anarchy
Answering the Riddle of the Sphinx
Approaching Armageddon
Betrayed
Between the Devil and the Sea
Called to Judgement
at the Crossroads
Cast into Darkness
Caught in the Crossfire
Caught in the Tender Trap
on the Crest of a Wave
Crisis of Faith
Day of Reckoning
Death bed
in Death's Dark Vale
at Death's Door
at a Dead end
End of an Era
at the End of the Road
End of the Tether
Eve of Battle
Flowing with milk and honey
from the Frying pan into the Fire
up a Gum tree
Heir apparent
in the Hot seat
at the Judgement of Paris
Lambs lying with lions
Looking for a Sign
Lost in a Strange Land
Lost in the Wilderness
in Love
Meeting Medusa
Millenium
Out of control
Out on a Limb
Over the Hill
Peace and Plenty
on Probation
Quaestio crocodilina
on a Roll
Scapegoat
Seeing the Light
in the Slough of Despond
at Solomon's Judgement
on Trial
Under control
Up a creek
in a state of War

Space Semantics

1.0 Spectrum of Place Properties

.10 Archetypes .103 Events

Examples

Apocalypse
Armageddon
Arrival of the Queen of Sheba
Awarding the apple
Battle of giants
Birth of a star
Blazing new trails
Breaking the barrier
Breaking the mould
Breaking new ground
Burying the hatchet
Carrying the banner ; torch ; flame
Chain reaction
Clearances
Conversion on the road to...
Consulting the Oracle
Coronation
Death of a Princess
Diaspora
Donning the mantle
Doomsday
Drawing a line in the sand
Enlightenment
Eureka effect
Expulsion from Eden
Exodus
Fight to the Death
Flight from Egypt
Flight of Icarus
Funeral of a King
Going beyond the pale
Hegira
Holocaust
Homicide
Initiation
Judgement Day
Meeting of champions
Meeting of great minds
Odyssey
Opening Pandora's box
Passover
Procession
Raising the flag
Resting on laurels
Revelation
Seeing the light
Shaking the dust off
Smoking the pipe of peace
Spreading the word
Stepping into the dark
Turning back the tide
Washing ones hands of...

Space Semantics

1.0 Spectrum of Place Properties

.10 Archetypes .104 People

Examples

Adam
Adviser
Alchemist
Champion
Clown
Devil
Don Juan
Eve
Father
First born.
Ghost
Giant
Great Mother
Guru
Hero
Heroine
Hunter
Joker
Knave
Knight
King
Leader
Long lived one
Lothario
Madonna
Magician
Messiah
Mother
Mother Goddess
Old Woman
the One
Oracle
the Other
Other Woman
Princess
Queen of Heaven
Sage
Saviour
Seer
Shepherd
Soothsayer
Sorceress
Stranger
Superman
Teacher
Tempter
Temptress
Trickster
Wise Old Man
Witch
Wizard

Space Semantics

1.0 Spectrum of Place Properties

.10 Archetypes .105 Superpowers

(the ultimate A to Z !)

Allah
All powerful
Almighty
Creator
Demon
the Eternal
First Cause
the Force
Genie
God
Goddess
Great Spirit
the Infinite
Jehovah
Lord
Nature
Numen
Spirit
Supreme Being
Zeus

Space Semantics

1.0 Spectrum of Place Properties

.10 Archetypes .106 Geotypes

Examples

- Avenue
- Ballroom
- Bar
- Beach
- Castle
- Cemetery
- Church
- Cinema
- City
- Court
- Desert
- Esplanade
- Farm
- Field
- Fireside
- Forest
- Garden
- Gorge
- Harbour
- Hill
- Hotel
- Island
- Jar
- Key
- Laboratory
- Lake
- Library
- Mine
- Moor
- Mountain
- Museum
- Nest
- Oasis
- Orchard
- Palace
- Playground
- Playingfield
- Prison
- Quarry
- River
- Sea
- Square
- Street
- School
- Temple
- Terminus
- Theatre
- Utensil
- Valley
- Village
- Wood
- Workshop

Nature of Landscape
Spectrum of Place Character (Psychological)
Key Characteristics with Antonyms

1	Blissful	-	Intolerable	100
2	Beautiful	-	Ugly	99
3	Enchanting	-	Revolting	98
4	Inspiring	-	Deadening	97
5	Enjoyable	-	Painful	96
6	Romantic	-	Clinical	95
7	Exciting	-	Sobering	94
8	Pleasant	-	Unpleasant	93
9	Benign	-	Sinister	92
10	Friendly	-	Alien	91
11	Gentle	-	Violent	90
12	Personal	-	Impersonal	89
13	Generous	-	Mean	88
14	Safe	-	Dangerous	87
15	Peaceful	-	Hectic	86
16	Reassuring	-	Awesome	85
17	Restful	-	Demanding	84
18	Carefree	-	Onerous	83
19	Favourable	-	Hostile	82
20	Comfortable	-	Uncomfortable	81
21	Amusing	-	Depressing	80
22	Joyful	-	Melancholy	79
23	Flamboyant	-	Restrained	78
24	Interesting	-	Dull	77
25	Intriguing	-	Boring	76
26	Memorable	-	Forgettable	75
27	Poignant	-	Passionless	74
28	Dramatic	-	Subdued	73
29	Ceremonious	-	Artless	72
30	Sophisticated	-	Naive	71
31	Strong	-	Weak	70
32	Grand	-	Trivial	69
33	Formal	-	Informal	68
34	Obvious	-	Mysterious	67
35	Civilized	-	Barbaric	66
36	Orthodox	-	Daring	65
37	Polite	-	Vulgar	64
38	Intellectual	-	Thoughtless	63
39	Simple	-	Complex	62
40	Sacred	-	Profane	61
41	Elemental	-	Artificial	60
42	Complete	-	Incomplete	59
43	Permanent	-	Temporary	58
44	Ordered	-	Chaotic	57
45	Congruous	-	Incongruous	56
46	Honest	-	Contrived	55
47	Real	-	Unreal	54
48	Familiar	-	Strange	53
49	Homely	-	Nostalgic	52
50	Banal	-	Rare	51

Nature of Landscape
 Spectrum of Place Character (Psychological)
 Key Characteristics (Alpha order)

Alien	- 91	Intellectual	- 38
Amusing	- 21	Interesting	- 24
Artificial	- 60	Intolerable	- 100
Artless	- 72	Intriguing	- 25
Awesome	- 85	Joyful	- 22
Banal	- 50	Mean	- 88
Barbaric	- 66	Melancholy	- 79
Beautiful	- 2	Memorable	- 26
Benign	- 9	Mysterious	- 67
Blissful	- 1	Naive	- 71
Boring	- 76	Nostalgic	- 52
Carefree	- 18	Obvious	- 34
Ceremonious	- 29	Onerous	- 83
Chaotic	- 57	Ordered	- 44
Civilized	- 35	Orthodox	- 36
Clinical	- 95	Painful	- 96
Comfortable	- 20	Passionless	- 74
Complete	- 42	Peaceful	- 15
Complex	- 62	Permanent	- 43
Congruous	- 45	Personal	- 12
Contrived	- 55	Pleasant	- 8
Dangerous	- 87	Poignant	- 27
Daring	- 65	Polite	- 37
Deadening	- 97	Profane	- 61
Demanding	- 84	Rare	- 51
Depressing	- 80	Real	- 47
Dramatic	- 28	Reassuring	- 16
Dull	- 77	Restful	- 17
Elemental	- 41	Restrained	- 78
Enchanting	- 3	Revolting	- 98
Enjoyable	- 5	Romantic	- 6
Exciting	- 7	Sacred	- 40
Familiar	- 48	Safe	- 14
Favourable	- 19	Simple	- 39
Flamboyant	- 23	Sinister	- 92
Forgettable	- 75	Sobering	- 94
Formal	- 33	Sophisticated	- 30
Friendly	- 10	Strange	- 53
Generous	- 13	Strong	- 31
Gentle	- 11	Subdued	- 73
Grand	- 32	Temporary	- 58
Hectic	- 86	Thoughtless	- 63
Homely	- 49	Trivial	- 69
Honest	- 46	Ugly	- 99
Hostile	- 82	Uncomfortable	- 81
Impersonal	- 89	Unpleasant	- 93
Incomplete	- 59	Unreal	- 54
Incongruous	- 56	Violent	- 90
Informal	- 68	Vulgar	- 64
Inspiring	- 4	Weak	- 70

**Nature of Landscape
Spectrum of Place Properties**

Emotional Properties - Emotional Properties of Place exist as 1) Felt Emotional states of participants 2) Perceived Psycho-states of observed people
Synonyms 3) Properties attributed to place following 1) and 2)

AFFECTION

Love
Adoration
Affection
Endearment
Beloved
Adorable
Loveable
Endearing

HATE

Hate
Hateful

ATTRACTION

Attraction
Attractive

REVULSION

Revulsion
Repulsion
Loathing
Abhorrence
Disgust
Revulsive
Repulsive
Loathsome
Abhorrent
Disgusting

BLISS

Bliss
Delight
Ecstasy
Enchantment
Delirium
Rapture
Blissful
Delightful
Ecstatic
Enchanting
Delirious
Rapturous

SUFFERING

Suffering
Agony
Pain
Horror
Fright
Fear
Anguish
Petrification
Terror
Shock
Disturbance
Agonizing
Painful
Horrendous
Frightening
Fearful
Anguishing
Petrifying
Terrifying
Shocking
Disturbing
Harrowing

HAPPINESS

Happiness
Joy
Cheerfulness
Pleasure
Euphoria
Enjoyment
Elation
Exultation
Emotion +
Poignancy +
Intoxicating
Happy
Joyful
Cheerful
Pleasurable
Euphoric
Enjoyable
Elating
Exulting
Emotional +
Poignant +
Intoxicated

SADNESS

Sadness
Melancholy
Despondency
Gloom
Depression
Despair
Desolation
Disappointment
Sorrow
Unhappiness
Emotion -
Disconsolation
Poignancy -
Despondency
Sad
Melancholic
Despondent
Gloomy
Depressing
Desolating
Disappointing
Sorrowful
Unhappy
Emotional -
Disconsolate
Poignant -
Despondent

FRIVOLITY

Joviality
Lightheartedness
Jovial
Lighthearted

SOLEMNITY

Seriousness
Solemnity
Serious
Solemn

EXCITEMENT

Excitement
Exultation
Exhilaration
Exciting
Exulting
Exhilarating

BOREDOM

Boredom
Boring

**Nature of Landscape
Spectrum of Place Character (Psychological)**

No. Key Characteristics - Synonyms Similar and Associates

1	Blissful	- Divine Idyllic Euphoric Ecstatic Heavenly
2	Beautiful	- Handsome Lovely Gorgeous Delightful Charming Wonderful
3	Enchanting	- Uninhibiting Magical Sensual Intoxicating Sensuous Erotic
4	Inspiring	-
5	Enjoyable	- Surprising Fantastic Astonishing Impressive Uplifting Elating
6	Romantic	-
7	Exciting	-
8	Pleasant	-
9	Benign	-
10	Friendly	-
11	Gentle	-
12	Personal	-
13	Generous	-
14	Safe	-
15	Peaceful	-
16	Reassuring	-
17	Restful	-
18	Carefree	-
19	Favourable	-
20	Comfortable	-
21	Amusing	-
22	Joyful	-
23	Flamboyant	-
24	Interesting	-
25	Intriguing	-
26	Memorable	-

Space Semantics

1.0 Spectrum of Place properties

1.10 List of Psycho Place Archetypes by Alpha (Descriptor)

Adventureland - Exciting	
Arcadia - Peaceful Simple Natural Pleasant Benign Friendly	
Arena - Exciting	
Battlefield - Fearful	
Carnival - Joyful Involved	Circus
Ceremonia - Ritualistic Formal Solemn	
Disaster Area - Painful	
Dump - Depressing	
Electronica - Unreal	
Fantasyland - Unreal	
Fatherland - Patriotic	
Gathering Ground - Essential	Forum
Gathering Place - Social	
Gulag - Depressing	
Heaven - Blissful	
Hell - Agonizing	
Historica - Romantic	
Holidayland - Carefree	
Home - Relaxing Familiar Safe Comfortable Friendly	
Home Ground - Familiar Belonging Safe	
Homeland - Patriotic Stirring Emotional	
Humdrum - Boring Repetitive Dull Banal	
Hunting Ground - Essential Expectant Competitive	
Magic Circle -	
Maze - Puzzling Unthreatning	
Memory Lane - Nostalgic	
Motherland - Patriotic	
Labyrinth - Puzzling Dangerous	The Unknown
Limboland - Detached Isolated Suspended Boring	
Loveland - Pleasurable Attractive Carefree Rapturous Attractive	
Monumento - Impressive Awesome Powerful Serious	Library
Mysterioso - Mysterious	
Mystica - Mystical	
Mythica - Unreal Mythic Romantic	
Newsreal - Unreal Harrowing Amusing Informative	
Paradise Garden - Blissful Happy Joyful	
Playground - Enjoyable Carefree Interesting Safe	
Pleasance - Pleasing Pleasant Interesting Undemanding	
Promised Land - Hopeful Anticipatory Rewarding	
Replica - False	
Romantica - Romantic Evokative Emotional	
Safeways - Safe Familiar Convenient Pleasant	
Sanctuary - Safe Secure Protected Peaceful	
Sanctum -Holy Sacred Religious	
Shrine - Holy Venerable	
Storyland - Unreal Entertaining	
Strangeways - Strange Odd Threatening	Alienation
Stronghold - Safe Defensible Impregnable Reassuring	
Terror Island - Terrifying Inescapable Helpless	
Theatre - Unreal Romantic	
Vale - Sad Melancholic Grieving Emotional Sombre	
Wonderland - Wonderful Enchanting Amazing	Dreamland
Workplace - Essential Familiar Demanding Routine	Virtuality
Wow - ImpressiveExciting Dramatic Enjoyable	

Space Semantics

1.0 Spectrum of Place Properties

.11 Archetypes and Psychotypes (Percies and Pratties)

Adventure Land	Exciting Unfamiliar Enjoyable Anticipatory Heroic Surprising Demanding Accidental Unpredictable Unusual Haphazard Chancy Novel
Arena	Competitive Public Exciting Entertaining Dramatic Active Emotional Heroic Tense Dangerous Aggressive Combative Brutal Dynamic Skilful Enjoyable Unpredictable Stirring Safe Vicarious
Arcadia	Natural Idyllic Simple Beautiful Varied Pastoral Unspoilt Naive Artless Ordered Peaceful Friendly Interesting Picturesque Safe Attractive Productive Pleasant
Battlefield	Dangerous Frightening Demanding Competitive Lethal Disturbing Violent Cruel Active Painful Hostile Shocking Barbaric Horrific Ugly
Cloud Cuckoo land	Self deceiving Rosy Confident Beguiling Delusive Fallacious
Cringe	Embarrassing Awful Painful Excruciating Unpleasant Torturing
Dismaland	Dismal Bleak Gloomy Sad Dull Dejected Cheerless Doleful Melancholic Despondent
Dreamland	Unreal Symbolic Fantastic Gratifying Illogical Magical Enchanting Surreal Irrational Unbelievable
Elysium	Delightful Pleasant Beautiful Enjoyable Enchanting Transporting Liberating
Enchanted wood	Natural Enchanting Beautiful Wondrous Supernatural Mythical Romantic
Fantasia	Fantastic Dazzling Captivating Unusual Extraordinary
Forum	Argumentative Verbal Histrionic Competitive Formal Ordered Ceremonious Exciting Dangerous Intellectual Combative Persuasive Compromising
Golden Road	Romantic Exciting Hopeful Anticipatory Incidental Episodic Dangerous Enjoyable Ephemeral Demanding
Gulag	Humiliating Deprived Painful Unjust Cruel Brutal Inhuman Violent Ugly Punishing Spartan Restraining Tyrannical Repressive Arduous Cheerless
Historica	Romantic Stimulating Sentimental Interesting Captivating Intriguing
Holidayland	Carefree Therapeutic Restful Exciting Different Strange Attractive Amusing
Home	Familiar Safe Personal Benign Comforting Friendly Predictable Secure Sheltering Dependable Enjoyable Comfortable Relaxing Defensible Cherished
Homeground	Familiar Reassuring Belonging Safe Secure Confident Assertive Defensive
Hospice	Peaceful Resigned Helpful Benevolent Benign Demanding Stressful
Humdrum	Boring Tedious Familiar Banal Undistinguished Regular Ordinary Routine Normal Conventional Known Predictable Deadening

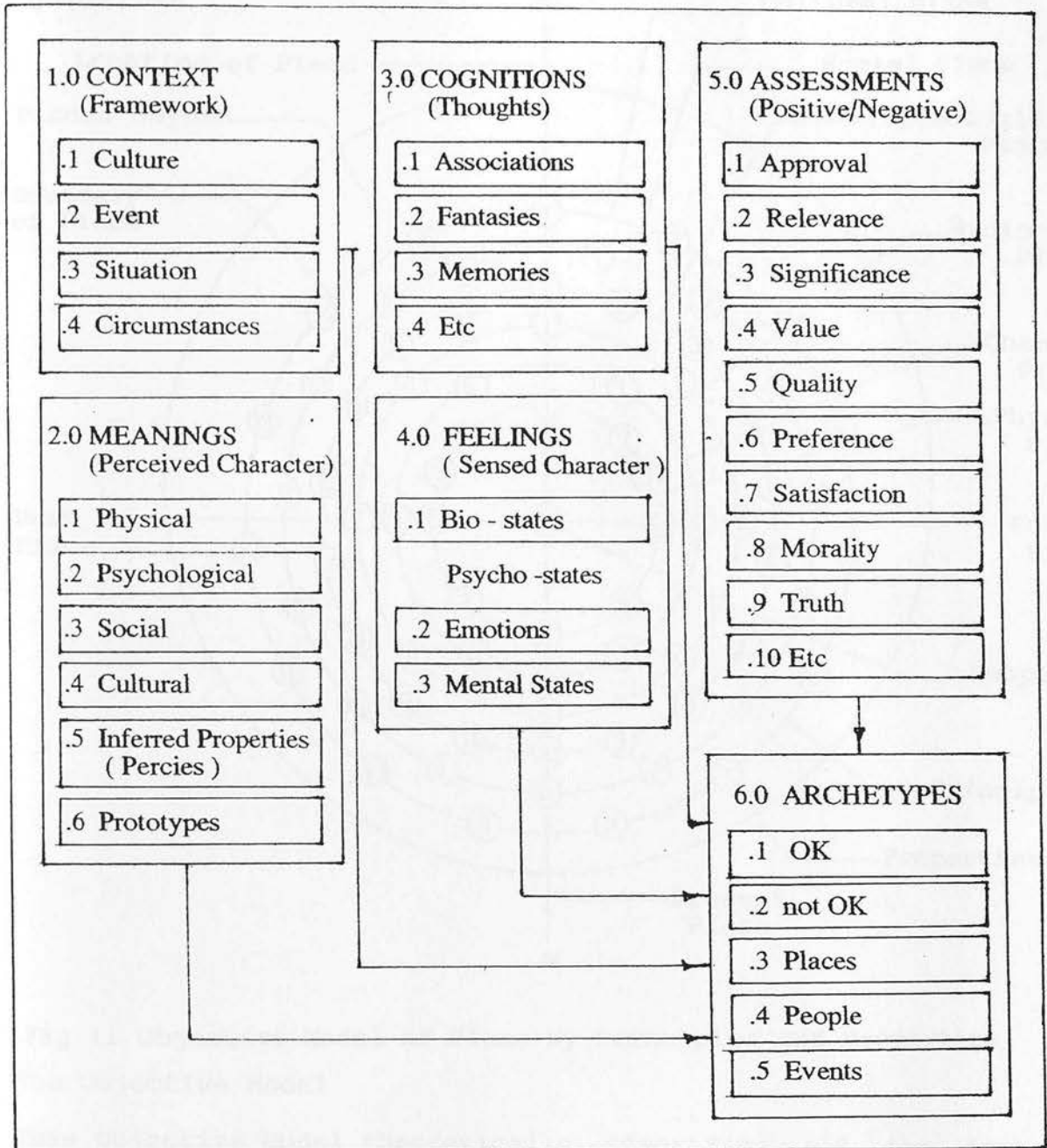
Hunting ground	Familiar Questing Routine Regular Obligatory Demanding Necessary Exciting Dangerous Skilful
Inferno	Hellish Hostile Intolerable Horrific Grotesque Obscene Unbearable Excruciating
Infirmary	Frightening Painful Abandoned Fearful Apprehensive Vulnerable Grateful
Labyrinth	Puzzling Dangerous Sinister Misleading Fearful Frightening Hidden Tortuous Mysterious Demanding Fearsome
Limboland	Suspensive Restrictive Frustrating Inhibiting Boring Uncertain Confining Constraining
Loveland	Lovely Bright Beautiful Happy Peaceful Emotional Blissful Carefree Glowing Lustrous Sparkling Satisfying Transporting
Mausoleum	Deadening Frustrating Numbing Still Petrified Inhibiting Reactionary Stifling Oppressive Suffocating
Maze	Puzzling Frustrating Safe Amusing
Melancholia	Depressed Melancholy Sad
Mean Street	Depressing Poor Tawdry Cheap Vulgar Deprived Impoverished Abandoned
Monumento	Impressive Overpowering Oppressive Huge Intimidating Symbolic Grand Strong Imposing Powerful Serious Evocative
Motherland	Affectionate Ancestral Belonging Sharing
Mysterioso	Mysterious Unpredictable Strange Sinister Unknown Unusual Secret Intriguing Mystical Occult Esoteric Disguised Hidden
Mythica	Imaginary Mythical Romantic Emotional Stirring Heroic
Newsroom TV	Unreal Emotional Painful Vicarious Insular Stressful Horrific Safe
Normaland	Normal Unexceptional Prosaic Ordinary
Odium (The)	Offensive Horrid Odious Unpleasant Hateful Disliked
Olympia	Heroic Admirable Inspiring Spartan Disciplined Demanding
Paradise Garden	Beautiful Benign Blissful Gentle Restful Safe Serene Satisfying Friendly Harmonious Complete Inspiring Compatible
Playground	Relaxing Carefree Enjoyable Active Amusing Simple Safe Lively Dynamic
Pleasance	Pleasant Pleasurable Interesting Delightful Enjoyable Stimulating Safe
Pleasure Dome	Sybaritic Enjoyable Sensual Luxurious Indulgent
Promised land	Pleasant Secure Fertile Productive Belonging Hopeful Deserving Righteous
Purgatory	Suffering Miserable Painful Contrite Regretful Sorrowful

Romantica	Romantic Stimulating Fictional Illusory Evocative Exciting Emotional Mythic Imaginary Delusive Unreal Fanciful
Safeway	Safe Convenient Pleasant Reassuring
Sanctuary	Safe Protective Secure Peaceful Quiet Sheltered Benign Restful Relaxing
Sanctum	Holy Sacred Numinous Special Inspiring Religious Peaceful Reverential Uplifting Emotional
Shrine	Holy Hallowed Reverential Awesome Sacred Iconic Religious Inspiring
Strangeways	Strange Apprehensive Dangerous Sinister Demanding
Stronghold	Safe Defensible Impregnable Secure Protective Strong Guarded
Terror Island	Terrifying Inescapable Frightening Isolated Daunting Painful Helpless Hostile Dangerous Numbing Traumatic
Theatreland	Fictional Safe Romantic Entertaining Unreal Comfortable Empathic
Vale	Grieving Sad Sombre Dark Melancholic Emotional Despairing Poignant Depressing
Wilderness	Natural Inspiring Awesome Wild Dangerous Elemental Hostile Pure Clean Unpredictable Demanding Raw Untamed Untouched Unspoilt
Wonderland	Wondrous Amazing Surreal Fantastic Unbelievable Staggering
Wow	Wonderful Exciting Inspiring Stimulating Impressive Exceptional Extraordinary Triumphant Exultant

Space Semantics
 Properties of Psychospace
 Psycho Archetype **HUNTING GROUND**
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Challenge	Anticipation	Excitement	OK
Quarry	Expectancy	Fear	not OK
Pursuer	Necessity	Stress	Ethics (+) (-)
Pursuit	Tenseness	Happiness	Value (+) (-)
Skill	Triumph	Thrill	Like
Drama	Achievement	Trauma	Dislike
Danger	Frustration	Suffering	Quality (+) (-)
Strategy	Participation	Pain	Satisfaction
Indeterminism			Importance
Heroism			Relevance
Co - operation			
Reward			
Familiarity			
Capture			
Death			
Pain			
Fear			
Suffering			
Cruelty			
Accident			
Wounding			
Effort			
Diligence			
Persistence			

MODEL OF PLACE AS PSYCHO-SPACE



COMPONENTS

- 1.0 CONTEXT - The pre-existing framework around which P-space is constructed.
- 2.0 MEANINGS - The sense made of place by mind.
- 3.0 COGNITIONS - The thoughts induced by place.
- 4.0 FEELINGS - The effects of place on mind.
- 5.0 ASSESSMENTS - The evaluation of place by applied personal criteria.
- 6.0 ARCHETYPES - The deep foundations underlying the construct.

Model 1
Objective Place

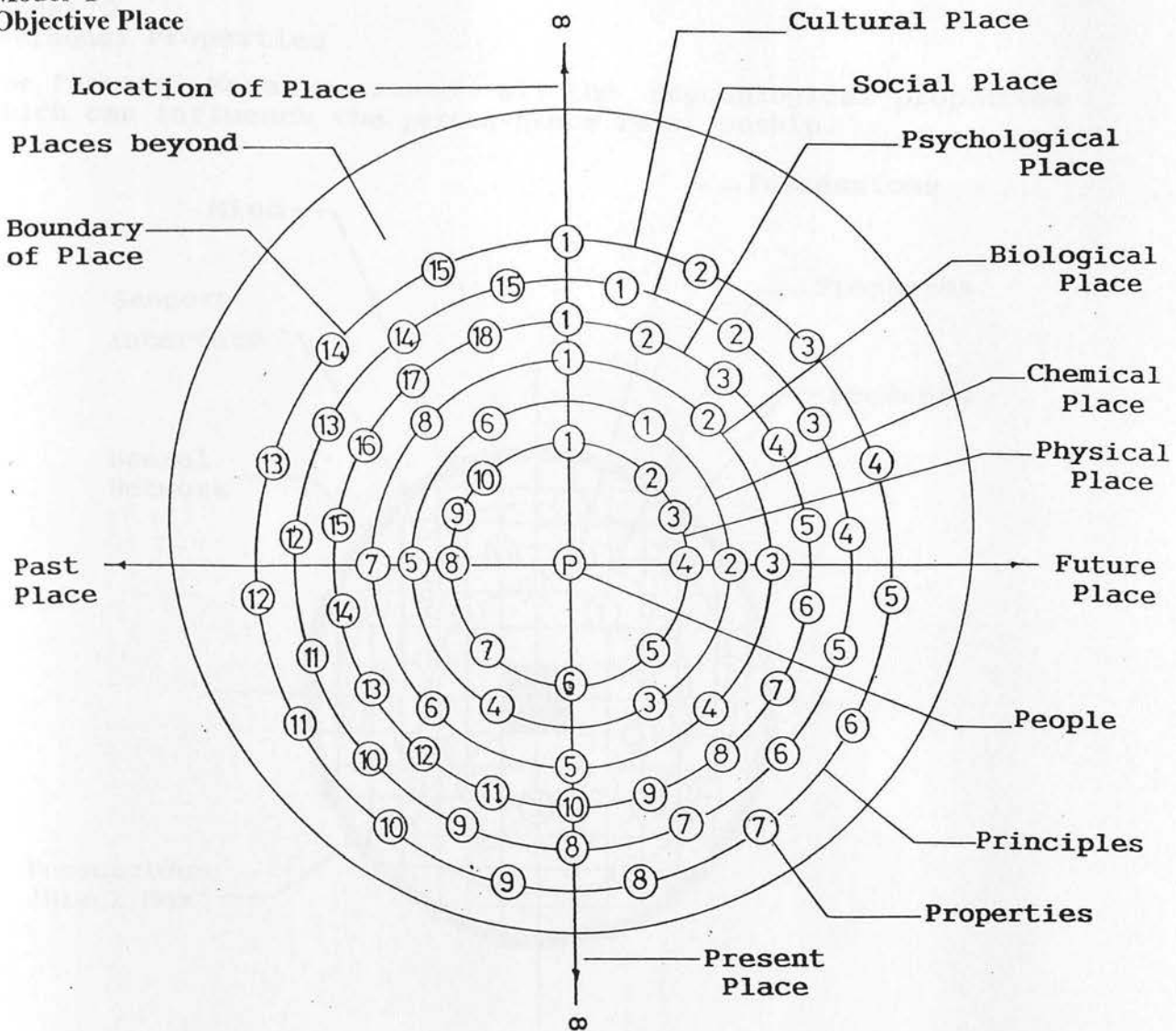


Fig 11 Objective Model of Place by Principles and Properties

The Objective Model

This Objective Model theoretically identifies all the factors relevant to the survey and analysis of any Place for the purposes of design.

Each orbit, representing the principles governing particular types of place-property can be indefinitely increased as detailed properties are expanded as needed and as more are identified by research.

Every place contains further places and is also part of farther places. The model recognizes this by surrounding 'Place' with 'Places-beyond', thus establishing another tier of relationships. The model shows 'People' at its centre, confirming their importance within the system.

Further models allow for the development of the 'Personal Model' and the detailed examination of People-Place relationships and the discovery of the principles governing their behaviour.

Model 2
Personal Properties

The Personal Model represents all the psychological properties which can influence the person-place relationship.

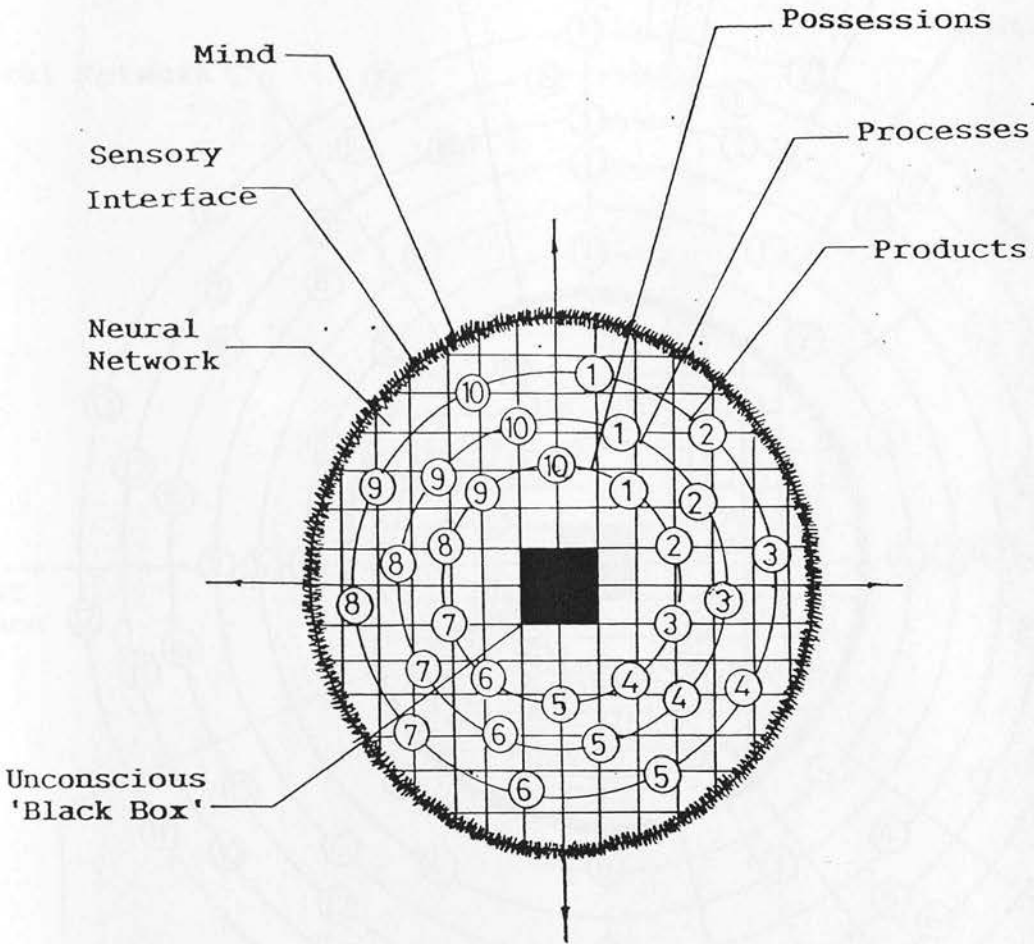


Fig 12 Personal Properties

Personal Properties

0 Name - Identity

Products

- 1 Relationships PCB
- 2 Sensations
- 3 Emotions
- 4 Meanings
- 5 Sensings
- 6 Cognitions
- 7 Evaluations
- 8 Choices
- 9 Satisfaction
- 10 Relationships PSC

Processes

- 1 Sensing Neural
- 2 Sensing Critical
- 3 Perceiving
- 4 Interpreting
- 5 Evaluating
- 6 Analysing
- 7 Negating
- 8 Associating
- 9 Projecting
- 10 Deciding

Possessions

- 1 Senses
- 2 Memories
- 3 Preferences
- 4 Beliefs
- 5 Knowledge
- 6 Attitudes
- 7 Values
- 8 Motives
- 9 Instincts
- 10 Archetypes

Not all personal properties are of equal importance. Further research will determine those which are crucial to the study.

Model 3
Place and Person Properties

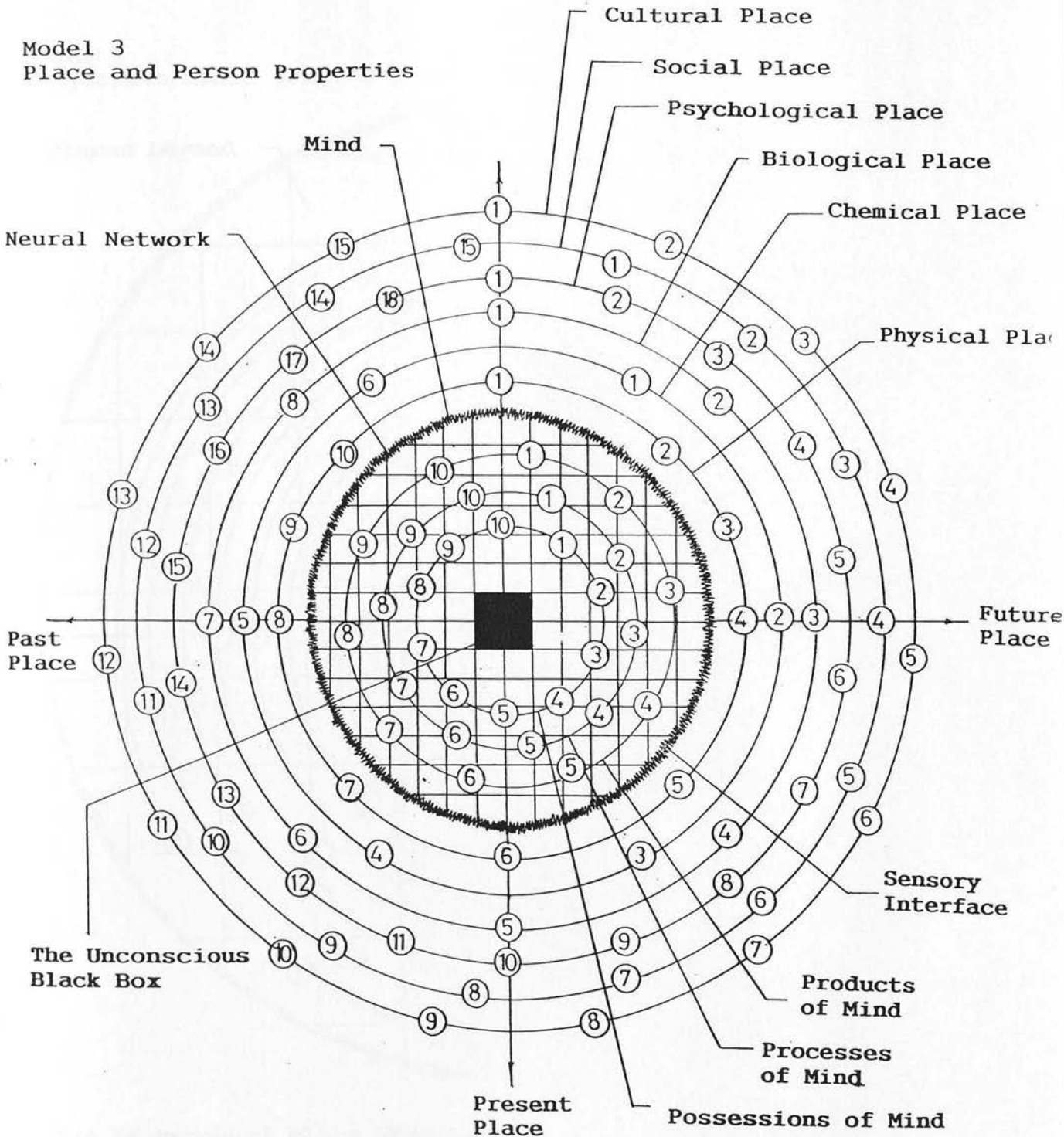


Fig 13 Person in Place

By combining the Place in Model 1 and the Person in Model 2, all the factors relevant to the person-place relationship are brought together.

This now provides the basis of a theoretical framework of the relationship and of the information system which will allow the matching of the two sets of data.

The next model (no4) extends in detail the personal information implied in Model 2.

Model 4
Subjective Place (Psycho-Space)

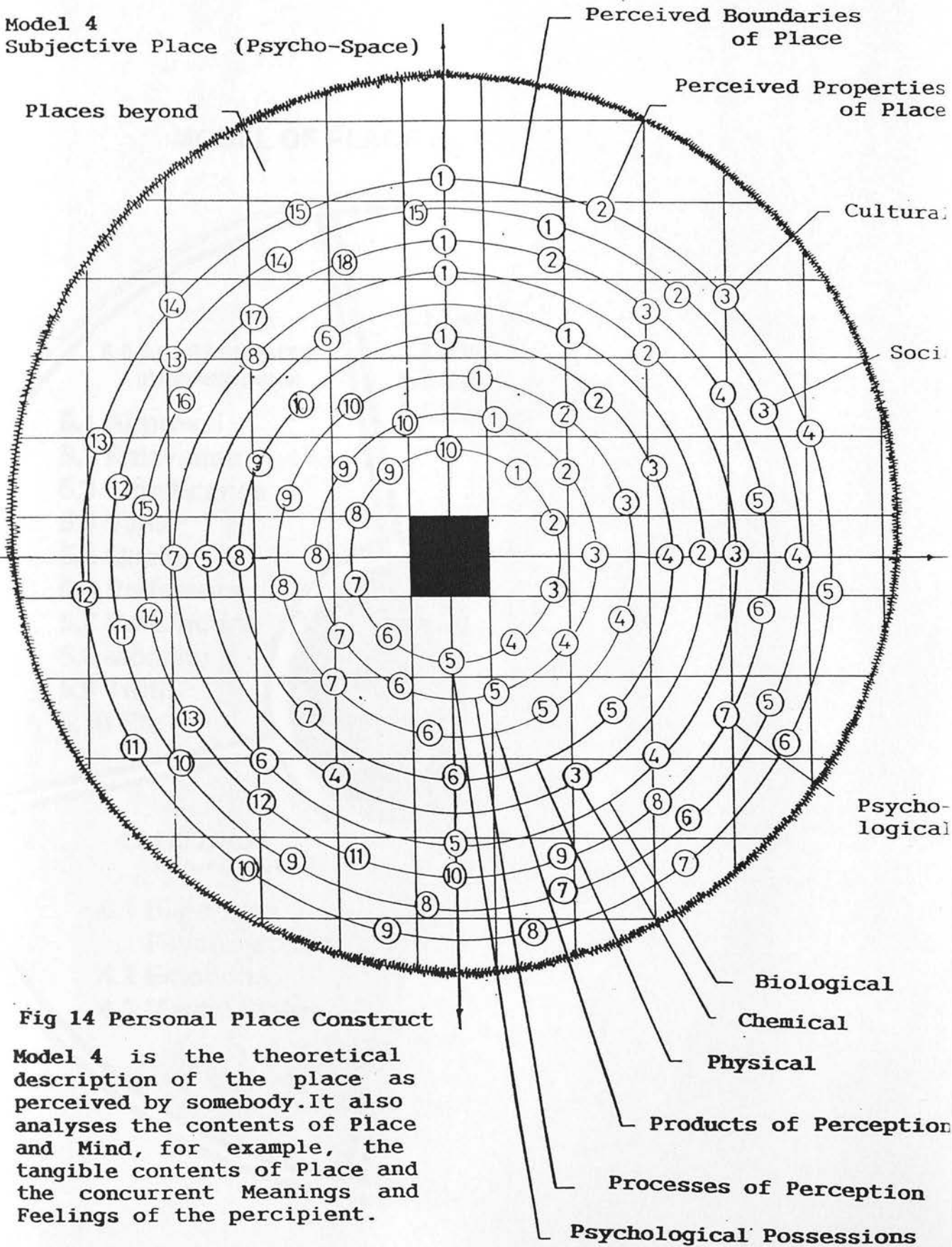


Fig 14 Personal Place Construct

Model 4 is the theoretical description of the place as perceived by somebody. It also analyses the contents of Place and Mind, for example, the tangible contents of Place and the concurrent Meanings and Feelings of the percipient.

MODEL OF PLACE AS PSYCHO-SPACE



Appendix J. METHOD OF LANDSCAPE ANALYSIS

GENERAL SURVEY

The initial problem was to evolve a general system of classification which would divide the Region into clearly defined representative, simple types. It would be entirely objective and factual, and not subject to biased or variable assessments of 'landscape quality'. Such evaluation could be made individually and later, on the strength of the collected data.

From this study, general conclusions could be reached about the characteristics and distribution of the different regional landscape types, and general propositions made for their improvement and use.

Method

Three primary factors were chosen on which to base this analysis: Topography, Land Fertility and Woodlands. The choice was dependent on the availability of the survey data, and on the maximum number of inferences which could be drawn from a study of their relationships.

The visual presentation of this study was cartographic and photographic, the former being in three parts, Survey, Analysis, Proposals.

Survey

Overlays were prepared for each of the three factors:

- Topography - being the contours from 0 to 1,900 feet, by hundred foot intervals, in colour.
- Land fertility - based on the Department of Agriculture analysis values, A+, A, B+, B, B-, C, D non-arable, with corresponding colours.
- Woodlands - drawn from a study of the aerial photographs, field surveys and information supplied by the Forestry Commission, divided into high forest, scrub and plantation.

Analysis

The purpose of this exercise was to simplify a complicated pattern of three inter-related factors, each of which was sub-divided many times. By expressing each factor in two halves, the following classes emerged:

- Topography - Lowlands, i.e. all land below eight hundred feet.
 - Uplands, i.e. all land above eight hundred feet.
- Land Fertility - Fertile, i.e. all A+, A, B+, B land.
 - Poor, i.e. all B-, C, D non-arable land.
- Woodlands - Wooded, i.e. all land covered by or near high forest, mature shelterbelts, dense or tall scrub.

- Treeless, i. e. all land completely treeless or with only isolated trees, hedges or dwarf scrub.

The combination of these classes produced eight possible landscape types.

- 1 Lowland - fertile - wooded
- 2 Lowland - fertile - treeless
- 3 Lowland - poor - wooded
- 4 Lowland - poor - treeless
- 5 Upland - poor - wooded
- 6 Upland - poor - treeless
- 7 Upland - fertile - wooded
- 8 Upland - fertile - treeless

Since there is no 'fertile' land above eight hundred feet, groups 7 and 8 can be removed from the survey, leaving six basic types.

Each of them was plotted diagrammatically, the Land Fertility and Topography on one overlay, keyed 'Arable - Upland', and Woodlands on another, keyed 'Trees'.

INTERMEDIATE

The intermediate analysis in which further characteristics are added to elaborate the basic types follows the general regional landscape analysis, (the factors of which may change from region to region, and according to the availability of data). The information on which these characteristics are based is from direct survey or from primary sources, followed by further measurements of that material and finally inferences drawn from all the foregoing data.

DIRECT SURVEY

The direct survey covers two types of factor:

- the permanent
- and the changing;

thus introducing a temporal as well as a spatial element into the analysis. It includes those factors which, in the first instance, must be seen, measured or collected (for further analysis), in the field. The techniques include photography, instrumental surveying, and specimen collecting.

Permanent factors

The permanent elements in the landscape are those which change relatively slowly. On the intermediate scale, they include extensive land users, and factors which have a wide influence on the landscape.

The following are typical:

- Topography - expressed by contours
- Geology - solid, drift, soil classification, fertility values.
- Woodlands - plantation, high forest, scrub.
- Water - still, running, marsh.

LANDSCAPE ANALYSIS

- WOODED
- FERTILE
- WOODED - FERTILE
- POOR AND NON-ARABLE SOIL
- 800 FOOT CONTOUR



The Semantics of Psychospace

Periodic Table of the Elements

PERIODIC TABLE OF THE ELEMENTS
Atomic numbers in plain figures Atomic weights in italic figures.

Group →	I.		II.		III.		IV.		V.		VI.		VII.		VIII.		O.	
	A	B	A	B	A	B	A	B.	A	B	A	B	A	B				
Period 1	H 1 1.008																He 2 4.008	
" 2	Li 3 6.94		Be 4 9.02		B 5 10.82		C 6 12.01		N 7 14.01		O 8 16.00		F 9 19.00				Ne 12 20.183	
" 3	Na. 22.997		Mg 12 24.32		Al 13 26.97		Si 14 28.06		P 15 31.02		S 16 32.06		Cl 17 35.46				A 18 39.94	
" 4	K 19 39.096 Cu 29 63.57		Ca 20 40.08 Zn 30 65.38		Sc 21 45.1 (+a 31 68.7)		Ti 22 47.90 (Ge 32 72.6)		V 23 50.95 As 33 74.91		Cr 24 52.01 Se 34 78.96		Mn 25 54.93 Br 35 79.92		Fe 26 55.84 Co 27 58.94 Ni 28 58.69			Kr 36 83.7
" 5	Rb 37 85.48 Ag 47 107.88		Sr 38 87.63 Cd 48 112.4		Y 39 88.9 In 49 114.76		Zr 40 91.2 Sn 50 118.7		Nb 41 92.91 Sb 51 121.76		Mo 42 95.95 Te 52 127.61		Ma 43 I 53 126.92		Ru 44 101.7 Rh 45 102.9 Pd 46 106.7			Xe 54 131.3
" 6	Cs 55 132.9.		Ba 56 137.36		La 57 138.9 Ce 58 140.1 Pr 59 140.9 Nd 60 144.27 Sm 62 150.4 Eu 63 152.0 Gd 64 156.9 Tb 65 159.2 Dy 66 162.46 Ho 67 163.5 Er 68 167.2 Tm 69 169.4 Yb 70 173.04 Lu 71 175.0		Hf 72 178.6 Pb 82 207.2		Ta 73 180.88 Bi 83 209.00		W 74 183.84		Re 75 186.3		Os 76 190.2 Ir 77 193.1 Pt 78 195.28			Rn 86 222
" 7							Th 90											

3.0 Personal Psycho - responses to Place

3.6 Periodic Table of Emotions and Mind States by Nominals (Pratties)

A	B	C	D	E	F	G	H
HAPPINESS Bliss Delight Ecstasy Elation Enchantment Joy Rapture	NOSTALGIA ANTICIPATION Expectancy SOLITUDE Aloneness Loneliness	SANCTITY Holiness Numinosity Reverence Spirituality Veneration COMPASSION Charity Concern Mercy Pity Sympathy Tenderness	SATISFACTION Complacency Contentment INTEREST Curiosity Fascination Intrigue NECESSITY Urgency INVOLVEMENT REACTION Resistance DETACHMENT REVOLUTION Innovation Invention	INDIFFERENCE Antipathy Detachment Neutrality Nonchalance BOREDOM Ennui Lassitude ANNOYANCE Irritation FRUSTRATION DISLIKE	INHIBITION Repression HUMILIATION OPPRESSION EMBARRASSMENT	UNEASE Alienation Apprehension Discomfort Hurt Insecurity Intimidation Nervousness Menace HOSTILITY Aggression Combativeness ANGER Rage Fury TURMOIL Agitation	HORROR Shock Abhorrence TERROR REVULSION Aversion Disgust Loathing HATE Bitterness GRIEF Loss Deprivation SHAME GUILT Remorse Regret PAIN Anguish Suffering AGONY
LOVE Adoration Affection Attraction Endearment Liking PLEASURE Cheerfulness Delight Elation Gladness	TRANQUILLITY Calmness Comfort Harmony Peace Relaxation Rest Serenity ADMIRATION	EXCITEMENT Exhilaration Exuberance Frenzy Invigoration Mania Stimulation Thrill OPTIMISM	COMPREHENSION Certainty Credulity Enlightenment FAMILIARITY PRIDE CONFIDENCE Assurance Reassurance SECURITY Safety COURAGE Bravery	DISCONTENT Deprivation ENVY JEALOUSY SUSPICION UNCERTAINTY Doubt INADEQUACY INSIGNIFICANCE Smallness Weakness	HOPELESSNESS Abandonment Despair DEPRESSION Dejection Desolation Misery Negation Pessimism Sadness Sorrow Unhappiness GLOOM Foreboding Melancholy Misery	STRESS Tenseness DISTRESS TRAUMA Shock FEAR Angst	
ENJOYMENT Amusement Entertainment Fun Hilarity Humour ROMANCE Imagination INSPIRATION	APPRECIATION GRAITITUDE WONDER Amazement Astonishment Awe Incredulity Surprise PUZZLEMENT Bewilderment Confusion Incredulity MYSTERY Enigma Secrecy	POWER CONFIDENCE Assurance Reassurance SECURITY Safety COURAGE Bravery	BELONGING Affinity Compatibility PATRIOTISM FREEDOM	ENVY JEALOUSY SUSPICION UNCERTAINTY Doubt INADEQUACY INSIGNIFICANCE Smallness Weakness	DEPRESSION Dejection Desolation Misery Negation Pessimism Sadness Sorrow Unhappiness GLOOM Foreboding Melancholy Misery	STRESS Tenseness DISTRESS TRAUMA Shock FEAR Angst	
EMOTION SENTIMENT - ALITY Pathos POIGNANCY	EMOTION Bewilderment Confusion Incredulity MYSTERY Enigma Secrecy	CONFIDENCE Assurance Reassurance SECURITY Safety COURAGE Bravery	BELONGING Affinity Compatibility PATRIOTISM FREEDOM	ENVY JEALOUSY SUSPICION UNCERTAINTY Doubt INADEQUACY INSIGNIFICANCE Smallness Weakness	DEPRESSION Dejection Desolation Misery Negation Pessimism Sadness Sorrow Unhappiness GLOOM Foreboding Melancholy Misery	STRESS Tenseness DISTRESS TRAUMA Shock FEAR Angst	

2.0 Spectrum of Personal Properties

Properties of Psycho - space (Alpha - order)

Examples

.1 Culture

.12 Cultural Properties

Cultural Properties These are personal, intellectual properties of people which by association affect perception of place and hence mental and emotional responses. They are attributable to place through the principle of objective relativity. The boundary between cultural and mental properties is not absolute.

Nominals	-	Descriptors
Aesthetics	-	Aesthetic
Allegory	-	Allegorical
Analogy	-	Analogous
Association	-	Associative
Attitude	-	Attitudinal
Belief	-	Believable
Conception	-	Conceptual
Connotations	-	Connotational
Custom	-	Customary
Ethics	-	Ethical
Ethos	-	
Experience	-	Experiential
Fantasy	-	Fantastical
Fiction	-	Fictional
Habit	-	Habitual
History	-	Historic
Holiness	-	Hallowed
Knowledge	-	Knowledgeable
Likes	-	Likeable
Meanings	-	Meaningful
Memory	-	Memorable
Metaphor	-	Metaphoric
Misconception	-	Misconceived
Morality	-	Moral
Myth	-	Mythic
Obsession	-	Obsessional
Opinion	-	Opinionated
Patriotism	-	Patriotic
Philosophy	-	Philosophical
Phobias	-	Phobic
Politics	-	Political
Prejudice	-	Prejudicial
Reverence	-	Revered
Religion	-	Religious
Romance	-	Romantic
Sacredness	-	Sacred
Taboo	-	Taboo
Totem	-	Totemic
Understandings	-	Understandable
Value	-	Valued

Space Semantics

2.0 Spectrum of Personal Properties

Examples

.1 Cultures

National	Australian British French German Indian
Religious	Buddhist Catholic Hindu Muslim Quaker
Sporting	Football Golf Mountaineering Rugby Surfing
Professional	Academic Legal Medical Military Naval
Art	Cinema Fine Music Theatre TV
Financial	Banking Gambling Insurance Speculating Stockbroking
Class	Aristocratic Black Proletarian Suburban Rural
General	Ad Drug Literary Motor cycle Train spotting
Modern	Electronic Fashion Industrial Speed Technological
Academic	Applied Science Fundamental Physics History Mathematical Social and Political Science

Space Semantics

2.0 Spectrum of Personal Properties

Examples

.1 Culture

.11 Cultural Implications

Association
Assumption
Attitude
Belief
Choice
Cognition
Concepts
Convictions
Customs
Dislikes
Disposition
Dogma
Doubt
Education
Fantasies
Fixations
Habits
Heroes
Hopes
Icons
Ideas
Identity
Idiosyncrasy
Inferences
Importance
Impressions
Inhibitions
Interpretations
Intuitions
Knowledge
Laws
Likes
Meanings
Modes of thought
Obsessions
Opinions
Perception
Philosophies
Preferences
Prejudices
Prohibitions
Relevance
Restrictions
Rules
Skills
Stigmas
Taboos
Tastes
Theories
Totems
Truths
Values

Space Semantics

2.0 Spectrum of Personal Properties

Examples

.2 Circumstances

.21 Bio - states

Abused
Active
Aged
Alert
Asleep
Athletic
Awake
Battered
Blind
Breathless
Bruised
Cold
Conscious
Crippled
Deaf
Dehydrated
Disabled
Disadvantaged
Diseased
Dying
Exhausted
Fatigued
Famished
Female
Fevered
Fit
Headachy
Healthy
Hot
Hungry
Hyper -ventilated
Incapacitated
Indisposed
Infirm
Intoxicated
Male
Middle aged
Nauseous
Out of condition
Shivery
Seasick
Sick
Strong
Tired
Unconscious
Unfit
Unhealthy
Unwell
Weak
Well fed
Wounded
Youthful

Space Semantics

2.0 Spectrum of Personal Properties

Examples

.2 Circumstances

.22 Psycho - states

Aggressive
Agitated
Angry
Anxious
Apprehensive
Bored
Calm
Cheerful
Collected
Composed
Confident
Confused
Contented
Cool
Delerious
Delighted
Demoralized
Deranged
Desolate
Disgusted
Disturbed
Elated
Emotional
Euphoric
Excited
Exhilarated
Fearful
Frightened
Frustrated
Gloomy
Happy
Horriified
Inspired
Joyful
Melancholic
Nervous
Relaxed
Sad
Serene
Solemn
Sorrowful
Stressed
Subdued
Surprised
Suspicious
Tense
Terrified
Thrilled
Timid
Traumatized
Uneasy
Unhappy

Space Semantics

2.0 Spectrum of Personal Properties

Examples

2 Circumstances

23 Psycho props

Aspirations
Associations
Assumptions
Attitudes
Beliefs
Character
Convictions
Criteria
Dislikes
Disposition
Doubts
Education
Fantasies
Fixations
Hopes
Ideas
Inclinations
Instincts
Interests
Intellect
Intuitions
Knowledge
Likes
Meanings
Memories
Modes of Thought
Obsessions
Opinions
Orientations
Preferences
Personality
Prejudices
Senses
Skills
Tastes
Temperament
Truths
Values

Space Semantics

2.0 Spectrum of Personal Properties

Examples

.3 Situation

.31 Occupations

Accountant
Architect
Artist
Baker
Banker
Builder
Bus Driver
Carpenter
Chimney sweep
Clerk
Composer
Consultant
Construction worker
Cook
Designer
Doctor
Driver
Ecologist
Engineer
Farmer
Forester
Gardener
Joiner
Journalist
Lawyer
Lecturer
Librarian
Manufacturer
Miller
Musician
Nurse
Office worker
Photographer
Pilot
Planner
Poet
Psychologist
Printer
Quantity Surveyor
Research worker
Scaffolder
Seamstress
Shepherd
Shopkeeper
Singer
Student
Slater
Tinker
Tailor
Teacher
Worker
Writer

Space Semantics

2.0 Spectrum of Personal Properties

Examples

.3 Situations

.32 Ecological Socio - economic

Abandoned
Alone
under Arrest
under Attack
in Bondage
Boxed in a corner
Broken down
on Call
Captured
on the Carpet
in Charge
in the Clear
in Company
in Competition with others
in Conflict with others
in Control of others
under the Control of others
in Coventry
out of Control
in Custody
in Danger
in Debt
Defenceless
Dependent on others
Disadvantaged
on Duty
in Funds
up a Gum tree
Held prisoner
at the Helm
Independent
Isolated
Insolvent
Kidnapped
Lost
not Lost
Out on a limb
up the Pole
Prepared
on the Run
under Siege
out of Touch
in Transit
on Trial
Unprepared
in the Vanguard
Waiting for Godot
at War
out of the Wood
in Work
out of Work
Without food or water

Agricultural Show
Art class
Ball
Ballet
Ballroom competition
Boxing match
Business meeting
Carnival
Chat show
Coffee morning
Concert
Consulting the Oracle
Cricket match
Dance
Day out
Dinner party
Dog show
Drag race
Fair
Festival
Fête
Flower show
Football match
Funeral
Gala day
Harvest festival
Highland Show
Horse show
Holiday
Hunt meet
Inaugural address
Market
Meal
Meeting
Opera
Party
Political meeting
Polo match
Pow wow
Private view
Protest
Reception
Regatta
Religious festival
Reunion
Sacrifice
Sale of work
Seance
Theatre
Tennis tournament
War dance
Working breakfast

Space Semantics

2.0 Spectrum of Personal Properties

.4 Scenario	.411 Role (personal)	Examples
	Adventurer	
	Aesthete	
	Analyst	
	Anthropologist	
	Arbiter	
	Architect	
	Artist	
	Biologist	
	Butcher	
	Combatant	
	Communer	
	Conserver	
	Convalescent	
	Custodian	
	Designer	
	Enquirer	
	Enthusiast	
	Explorer	
	Farmer	
	Follower	
	Gatherer	
	Historian	
	Holidaymaker	
	Hunter	
	Improver	
	Inhabitant	
	Intruder	
	Investigator	
	Itinerant	
	Learner	
	Liberator	
	Mystic	
	Native	
	Observer	
	Occupier	
	Owner	
	Participant	
	Philosopher	
	Prospector	
	Protector	
	Resident	
	Scientist	
	Seeker	
	Sightseer	
	Stranger	
	Student	
	Teacher	
	Tourist	
	Traveller	
	Trespasser	
	Visitor	
	Worshiper	

Space Semantics

2.0 Spectrum of Personal Properties Examples

.4 Scenario .412 Role (interpersonal)

Adversary
Acolyte
Adviser
Ally
Acquaintance
Associate
Aunt
Chief
Client
Colleague
Companion
Comrade
Confidant
Counsellor
Crony
Customer
Daughter
Dependant
Disciple
Employee
Employer
Father
Fiancee
Follower
Friend
Godfather
Guest
Guide
Helper
Host
Husband
Leader
Listner
Lover
Manager
Master
Minder
Mother
Neighbour
Partner
Protector
Pupil
Relative
Servant
Son
Supporter
Stepmother
Stranger
Teacher
Uncle
Visitor
Wife

Space Semantics

2.0 Spectrum of Personal Properties

Examples

.4 Scenario

.42 Event

Arrival
Ball
Baptism
Banquet
Barbecue
Carnival
Ceremony
Competition
Concert
Conference
Confrontation
Conversation
Cruise
Dance
Debate
Demonstration
Dinner
Disco
Entertainment
Excursion
Festival
Funeral
Game
Garden party
Graduation
Lecture
Lunch
Masque
Meal
Meeting
Oration
Parade
Party
Picnic
Prayers
Private view
Procession
Protest
Rave
Reception
Recital
Regatta
Religious service
Reunion
Sale of work
Talk
Tour
Tournament
Trial
Wedding
Whist drive
Wake

Acting
Art
Ballet
Bird watching
Boxing
Camping
Canoeing
Card playing
Climbing
Cooking
Cycling
Dancing
Debating
Driving
Exploring
Fencing
Flying
Gardening
Hang gliding
Judo
Meditating
Motor cycling
Motoring
Mountaineering
Orienteering
Paddling
Painting
Partying
Photographing
Piano playing
Playing
Ploughing
Rambling
Riding
Running
Sailing
Shopping
Sculpting
Sewing
Sightseeing
Sky diving
Skiing
Spectating
Strolling
Studying
Surfing
Swimming
Theatre
Touring
Travelling
Visiting
Walking

2.0 Spectrum of Personal Properties

Examples

.4 Scenarios

.44 Intent

to get Ahead
to be an Artist
to stay Alive
to get Away from it all
to get Better
to learn to ride a Bicycle
to Build
to respond to a Challenge
to have a Change
to Compete
to be Content
to Cure people
to satisfy Curiosity
to dice with Death
to do my Duty
to be Educated
to be Entertained
to be Famous
to keep Fit
to Help people
to raise a Family
to serve God
to seek Knowledge
to enjoy Life
to be Liked
to earn a Living
to create Mayhem
to Meet people
to broaden my Mind
to make lots of Money
to make a better Mousetrap
to know Myself
to meet a Need
to grow a bigger Onion
to seek Pleasure
to fulfill my Potential
to Recover
to Relax
to see and be Seen
to make a bigger Splash
to seek Solitude
to Succeed
to be Stimulated
to be a Social Success
to Survive
to fill in the Time
to have a good Time
to Win
to change the World
to feed the World
to save the World
to understand the World

Space Semantics

2.0 Spectrum of Personal Properties

Examples

.5 Stereotypes (Combinations of Roles and Bio - types and Psycho - types)

Actor
Architect
Artist
Attendant
Builder
Butcher
Cameraman
Clerk
Councillor
Cyclist
Draughtsman
Driver
Engineer
Farmer
Fisherman
Footballer
Gardener
Grocer
Horseman
Householder
Inventor
Inhabitant
Joiner
Lecturer
Manager
Mechanic
Objector
Observer
Painter
Pedestrian
Photographer
Pilot
Planner
Ploughman
Plumber
Policeman
Publican
Pupil
Resident
Sailor
Scientist
Sightseer
Soldier
Spectator
Student
Supporter
Teacher
Tourist
Visitor
Voter
Wine merchant
Worker

Space Semantics

2.0 Spectrum of Personal Properties

2.6 Relationships (Psychological) between People and Places

The main psychological relationships between people and places are as follows,

- Meaning - The Sense which Mind makes of Place. (see Sights, Scenes, Signals etc)
- Character - The effects of Place on Mind. (see Perceptions, Senses and Feelings)
- Significance - The degree to which a place is important, or necessary, or needed, or not.
- Satisfaction - The degree to which a place meets needs or not.
- Value - The degree of desirability, or not, of a place of significance.
- Quality - The degree of goodness, or not, of a place of value.
- Preference - The choice, or not, or the degree of liking or not, of a place of Significance, Value and Quality, relative to other places.
- Morality - The rightness or wrongness of a place, relative to the criteria of personal conscience.
- Numinosity - The bond, claimed by some, to unite people at a spiritual level with the cosmos or other supra- natural forces (1).

Note

- Criteria - Significance, Satisfaction, Value Quality and Morality all involve standards and principles by which places are judged.
- Preference - Preference may in fact involve many factors, including, Context, Circumstance, Purpose and Function, Availability, Convenience etc.
- Note - People-Place relationships are dependent on people's circumstances, including Context (qv).
- Context - The immediate personal factors affecting people's perception of Place, including, Aims Intentions Motives Objectives and Purpose.

- (1) Whether this is a psychological phenomenon or something beyond phenomenology is not in question. It is an observable feature of so many belief systems that it should not be disregarded when offering an explanation of people's relationships with Place.

Space Semantics
2.0 Spectrum of Personal Properties
2.6 Relationships

People , Place and Space Relationships

Definitions

Place - In relativity terms; where there are people.

Location - In relativity terms; where there are things.
A complex of properties, being, physical, chemical, biological, psychological, social and cultural.
These are realized as people, objects, phenomena, events etc and are characterized as prototypes, eg garden, grandchild, gallows, gale, gathering.

Psycho space The personal experience of place as sensed, construed and constructed by the individual. It is dependent on place, but exists entirely in the minds of percipients as pre-conditions, meanings, feelings, mental states, thoughts, assessments and archetypes.

Ecology - The study of people's relationships with place.

Eco - space - Where there are relationships between people and places
The framework of relationships which develops between people and places resulting from interaction, behaviour and perception. It contains states and conditions, from those which are physical, like 'presence', which is simply 'being there', to the complex and cultural, which describe how societies and cultures respond to each other. The various types of relationship operate on different principles and at different levels of complexity.

Relationships

Physical - These are the most simple properties, following the natural laws of physics. They include relationships like, contact, adjacency, farness and nearness.

Ecological - These are more complex, connecting people with their environment through the laws of chemistry and biology. They include relationships like adaptation, compatibility, harmony, subsistence and support.

Psychological These are the personal components of psycho - space, which are attributable to Eco - space, like meanings and feelings, assessments and more specifically, confidence, comprehension, harmony, ownership, pleasure, territorialism.

Social - These are the relationships between people and place like, collaboration, dependency, enmity, friendship, harmony, insularity, intercourse and trade.

Cultural - These relationships identify how people of different attitudes, beliefs, life-styles, habits, interests and development relate to each other when sharing the same place. They include, domination, harmony, incompatibility, incomprehension, indifference, integration, intolerance.

Space Semantics

3.0 Spectrum of Place Properties

.1 Inferred (Percies)

Nominals

Abnormality
Ambiguity
Anachronicity
Antiquity
Arrogance
Awkwardness
Banality
Bizarreness
Boldness
Brutality
Calmness
Chaos
Clarity
Cleverness
Coherence
Completeness
Complexity
Confidence
Congruity
Convention
Danger
Drama
Dynamism
Eccentricity
Elegance
Evilness
Falseness
Formality
Friendliness
Generosity
Gentleness
Grace
Grandeur
Grotesqueness
Harmony
Holiness
Incompleteness
Incongruity
Informality
Logicality
Magic
Mystery
Normality
Numinosity
Oddness
Order
Sensuality
Simplicity
Truth
Vigour

Examples

Descriptors

Abnormal
Ambiguous
Anachronistic
Antique
Arrogant
Awkward
Banal
Bizarre
Bold
Brutal
Calm
Chaotic
Clear
Clever
Coherent
Complete
Complex
Confident
Congruous
Conventional
Dangerous
Dramatic
Dynamic
Eccentric
Elegant
Evil
False
Formal
Friendly
Generous
Gentle
Graceful
Grand
Grotesque
Harmonious
Holy
Incomplete
Incongruous
Informal
Logical
Magical
Mysterious
Normal
Numinous
Odd
Orderly
Sensual
Simple
True
Vigorous

Space Semantics

3.0 Spectrum of Responses to Place

Examples

3.21 Cognitive Consequences

(Cogs) (Nominals)

Arguments
Aspirations
Associations
Attitudes
Awareness
Beliefs
Certainties
Comprehensions
Concepts
Conclusions
Confirmations
Connections
Connotations
Convictions
Decisions
Disillusions
Doubts
Empathies
Enlightenments
Enquiries
Explanations
Fantasies
Fictions
Hopes
Hypotheses
Ideas
Identifications
Imaginings
Implications
Inferences
Insights
Justifications
Memories
Myth
Plans
Possibilities
Principles
Projections
Queries
Questions
Realizations
Reasonings
Recollections
Regrets
Resolutions
Theories
Thoughts
Transformations
Trains of Thought
Truths
Understandings
Verifications

Space Semantics

3.0 Spectrum of Responses to Place

3.3 Feelings

Nominals

Abhorrence
Adoration
Affection
Agony
Anger
Anguish
Awe
Bliss
Boredom
Calmness
Cheerfulness
Delerium
Delight
Depression
Desolation
Despair
Disgust
Ecstasy
Elation
Emotion
Enchantment
Enjoyment
Exhilaration
Excitement
Fear
Fright
Gloom
Happiness
Hate
Horror
Humiliation
Joy
Love
Melancholy
Nervousness
Pain
Peace
Pleasure
Poignancy
Rage
Rapture
Sadness
Serenity
Seriousness
Shock
Solemnity
Terror
Thrill
Tranquility
Unhappiness

Examples

(Pratties)

Descriptors

Abhorrent
Adored
Affecting
Agonizing
Angering
Anguishing
Awesome
Blissful
Boring
Calm
Cheerful
Delerious
Delightful
Depressing
Desolate
Despairing
Disgusting
Ecstatic
Elative
Emotional
Enchanting
Enjoyable
Exhilarating
Exciting
Fearful
Frightening
Gloomy
Happy
Hateful
Horrible
Humiliating
Joyful
Beloved
Melancholy
Nervy
Painful
Peaceful
Pleasant
Poignant
Enraging
Rapturous
Sad
Serene
Serious
Shocking
Solemn
Terrifying
Thrilling
Tranquil
Unhappy

3.0 Spectrum of Place Properties

Properties of Psycho - space

(Alpha order) Percies

.1 Meanings Perceivable Inferred Properties

These are personal, subjective, cognitive, non - emotional identifications and assessments of perceivable, intangible place properties . The criteria which define them are subjective and arbitrary. Most are not intrinsic to place, but are attributable through the principle of objective relativity. The boundary between perceptual , physical and mental properties is not absolute.

Nominals	-	Descriptors	-	Class
Abnormality	-	Abnormal	-	ABNORMITY
Activity	-	Active	-	ACTIVITY
Age	-	Aged	-	CHRONICITY
Alienation	-	Alien	-	DISCORD
Ambiguity	-	Ambiguous	-	CONCEALMENT
Anachronicity	-	Anachronistic	-	ANACHRONISM
Ancientness	-	Ancient	-	CHRONISM
Anomaly	-	Anomalous	-	
Antiquity	-	Antique	-	CHRONISM
Arrogance	-	Arrogant	-	DISCORD
Assurance	-	Assured	-	POWER
Asymmetry	-	Asymmetrical	-	
Attractiveness	-	Attractive	-	BEAUTY
Awkwardness	-	Awkward	-	CLUMSINESS
Banalitly	-	Banal	-	CONFORMITY
Barbarism	-	Barbaric	-	
Beauty	-	Beautiful	-	BEAUTY
Bizarreness	-	Bizarre	-	ODDNESS
Boldness	-	Bold	-	POWER
Brutality	-	Brutal	-	VIOLENCE
Busyness	-	Busy	-	ACTIVITY
Calmness	-	Calm	-	MODERATION
Chaos	-	Chaotic	-	DISORDER
Clarity	-	Clear	-	ENLIGHTENME
Cleanliness	-	Clean	-	
Cleverness	-	Clever	-	SKILL
Clumsiness	-	Clumsy	-	CLUMSINESS
Coherence	-	Coherent	-	COHERENCE
Commonness	-	Common	-	MUNDANENESS
Compatibility	-	Compatible	-	
Complementarity	-	Complementary	-	
Completeness	-	Complete	-	COMPLETENES
Complication	-	Complicated	-	COMPLEXITY
Complexity	-	Complex	-	COMPLEXITY
Confidence	-	Confidence	-	POWER
Congruity	-	Congruous	-	CONGRUITY
Conservatism	-	Conservative	-	CONFORMITY
Contrast	-	Contrasting	-	CONFORMITY
Convention	-	Conventional	-	CONFORMITY
Cruelty	-	Cruel	-	DISCORD
Crudeness	-	Crude	-	CLUMSINESS
Danger	-	Dangerous	-	DANGER
Deception	-	Deceptive	-	CONCEALMENT
Difference	-	Different	-	ODDNESS
Disorder	-	Disordered	-	DISORDER
Diversity	-	Diverse	-	COMPLEXITY

Drama	-	Dramatic	VIOLENCE
Dynamism	-	Dynamic	ACTIVITY
Elaboration	-	Elaborate	COMPLEXITY
Elegance	-	Elegant	ELEGANCE
Ephemerality	-	Ephemeral	CHRONICITY
Evil	-	Evil	DISCORD
Exception	-	Exceptional	ODDNESS
Familiarity	-	Familiar	NORMALITY
Feebleness	-	Feeble	WEAKNESS
Formality	-	Formal	ORDER
Freedom	-	Free	GENEROSITY
Freshness	-	Fresh	ACTIVITY
Friendliness	-	Friendly	BENEVOLENCE
Futurism	-	Futuristic	CHRONICITY
Generosity	-	Generous	GENEROSITY
Gentleness	-	Gentle	MODERATION
Gracefulness	-	Graceful	ELEGANCE
Grandeur	-	Grand	POWER
Grotesqueness	-	Grotesque	
	-	Hallowed	SACREDNESS
Harshness	-	Harsh	VIOLENCE
Harmony	-	Harmonious	MODERATION
Heroism	-	Heroic	
History	-	Historic	CHRONICITY
Hecticity	-	Hectic	VIOLENCE
Holiness	-	Holy	SACREDNESS
Homomorphism	-	Homomorphic	
Hostility	-	Hostile	DISCORD
Iconicity	-	Iconic	
Idyll	-	Idyllic	
Illusion	-	Illusionary	ODDNESS
Incompetence	-	Incompetent	INCOMPETENC
Imposition	-	Imposing	POWER
Incoherence	-	Incoherent	INCOHERENCE
Incompleteness	-	Incomplete	INCOMPLETE
Incongruity	-	Incongruous	INCONGRUITY
Informality	-	Informal	DISORDER
Ingenuity	-	Ingenious	SKILL
Intellect	-	Intellectual	REASON
Irrationality	-	Irrational	INTUITION
Irregularity	-	Irregular	DISORDER
Isomorphism	-	Isomorphic	
Liveliness	-	Lively	ACTIVITY
Logicality	-	Logical	REASON
Loneliness	-	Lonely	
Loveliness	-	Lovely	BEAUTY
Magic	-	Magical	MAGICALITY
Malevolence	-	Malevolent	DISCORD
Malignancy	-	Malignant	DISCORD
Meanness	-	Mean	MEANNESS
Moderation	-	Moderate	MODERATION
Modernity	-	Modern	CHRONISM
Mundaneness	-	Mundane	MUNDANE
Mystery	-	Mysterious	CONCEALMENT
Newness	-	New	
Normality	-	Normal	NORMALITY
Numinosity	-	Numinous	SACREDNESS
Obviousness	-	Obvious	ENLIGHTENME

Oddness	-	Odd	ODDNESS
Oldness	-	Old	
Order	-	Orderly	ORDER
Ordinariness	-	Ordinary	MUNDANE
Originality	-	Original	ODDNESS
Orthodoxy	-	Orthodox	CONFORMITY
Passivity	-	Passive	INACTIVITY
Peacefulness	-	Peaceful	MODERATION
Picturesqueness	-	Picturesque	BEAUTY
Pleasantness	-	Pleasant	BENEVOLENCE
Power	-	Powerful	POWER
Profanity	-	Profane	PROFANITY
Protection	-	Protected	SAFETY
Puzzlement	-	Puzzling	CONCEALMENT
Randomness	-	Random	DISORDER
Rationality	-	Rational	REASON
Reaction	-	Reactionary	CONFORMITY
Regularity	-	Regular	ORDER
Religiosity	-	Religious	SACREDNESS
Revolution	-	Revolutionary	ODDNESS
Rhythm	-	Rhythmical	ORDER
Sacredness	-	Sacred	SACREDNESS
Safety	-	Safe	SAFETY
Scenery	-	Scenic	BEAUTY
Security	-	Secure	SAFETY
Sensuality	-	Sensual	
Sensuousness	-	Sensuous	
Serenity	-	Serene	MODERATION
Similarity	-	Similar	ORDER
Simplicity	-	Simple	SIMPLICITY
Skill	-	Skillful	SKILL
	-	Sinister	DISCORD
Slightness	-	Slight	WEAKNESS
Slovenliness	-	Slovenly	INCOMP.
Sophistication	-	Sophisticated	ELEGANCE
Staleness	-	Stale	INACTIVITY
Strangeness	-	Strange	ODDNESS
Strength	-	Strong	POWER
Symmetry	-	Symmetrical	ORDER
Temporariness	-	Temporary	CHRONICITY
Tranquility	-	Tranquil	MODERATION
Transience	-	Transient	CHRONICITY
Treachery	-	Treacherous	DANGER
Timidity	-	Timid	POWER
Tradition	-	Traditional	CONFORMITY
Triviality	-	Trivial	WEAKNESS
Ubiquity	-	Ubiquitous	CONFORMITY
Ugliness	-	Ugly	UGLINESS
Unambiguity	-	Unambiguous	ENLIGHTENME
Uncleanliness	-	Unclean	
Uncouthness	-	Uncouth	CLUMSINESS
Unfamiliarity	-	Unfamiliar	ABNORMITY
	-	Unfinished	INCOMPLETE
Uniqueness	-	Unique	ODDNESS
Unpleasantness	-	Unpleasant	DISCORD
Unusualness	-	Unusual	ODDNESS
Usualness	-	Usual	CONFORMITY
Variety	-	Varied	COMPLEXITY

Space Semantics

3.0 Spectrum of Personal Responses to Place

3.11 Perceived Inferred Properties by Descriptor (Percies)

3.11 Percies by Descriptors	Common	Extraordinary	Incomplete	Open
	Commonplace	Factual	Incongruous	Oppressive
	Compact	False	Indeterministic	Ordered
Abnormal	Compatible	Familiar	Inflexible	Orderly
Accessible	Competitive	Fanciful	Informative	Ordinary
Active	Complete	Fantastic	Informal	Original
Advanced	Complex	Fertile	Ingenious	Orthodox
Adventurous	Complicated	Festive	Innocent	Passionless
Aggressive	Concise	Fictional	Innovative	Passive
Alien	Confident	Flamboyant	Insignificant	Pastoral
Ambiguous	Conforming	Forbidding	Intellectual	Peaceful
Ambivalent	Congruous	Foreign	Intimate	Permanent
Anarchic	Conservative	Forgettable	Inviting	Personal
Anachronistic	Contrived	Formal	Irrational	Picturesque
Animated	Controlled	Formalized	Irregular	Plain
Antique	Convenient	Frank	Isolated	Pleasant
Arrogant	Conventional	Free	Isomorphic	Polite
Artificial	Correct	Fresh	Kind	Powerful
Artless	Counterfeit	Friendly	Known	Pragmatic
Ascetic	Cramped	Frivolous	Lethal	Predictable
Assured	Crude	Frugal	Light weight	Primitive
Attractive	Cruel	Functional	Limited	Private
Austere	Curious	Generous	Lively	Productive
Authoritarian	Dangerous	Genteel	Living	Profane
Awkward	Daring	Gentle	Logical	Profitable
Banal	Deceiving	Graceful	Lovely	Prosaic
Barbaric	Defendable	Grand	Magical	Protective
Barren	Defensive	Grotesque	Majestic	Public
Beautiful	Dependable	Hallowed	Malevolent	Pure
Benevolent	Different	Harmonious	Malignant	Random
Benign	Discordant	Harsh	Mean	Rational
Bizarre	Disordered	Hazardous	Mechanistic	Real
Bold	Dissimilar	Healthy	Memorial	Reasoned
Brutal	Distant	Heavenly	Methodical	Refined
Ceremonial	Distinctive	Hectic	Mimetic	Religious
Ceremonious	Diverse	Heroic	Misleading	Respectable
Chaotic	Dramatic	Historic	Mobile	Restrained
Cheerful	Dull	Holy	Mock	Restrictive
Cheerless	Dynamic	Homely	Moderate	Ritualistic
Chic	Eccentric	Honest	Modern	Romantic
Civil	Economical	Hostile	Modest	Routine
Civilized	Elegant	Humorous	Monotonous	Sacred
Clear	Elemental	Iyllic	Mysterious	Sadistic
Clever	Enclosed	Illogical	Naive	Safe
Clinical	Entertaining	Illusory	Natural	Secluded
Clumsy	Ephemeral	Imaginative	Near	Secret
Coherent	Evil	Imitative	New	Secure
Colourful	Exaggerated	Impersonal	Normal	Seedy
Combative	Excessive	Imposing	Numinous	Sensible
Comfortable	Exotic	Impregnable	Obscene	Sensual
Comforting	Exposed	Incidental	Obvious	Serious
Commercial	Extensive	Incoherent	Odd	Shabby

Space Semantics

3.0 Spectrum of Personal Responses to Place

3.11 Perceived Inferred Properties by Descriptor (Percies)

Shallow	Unpredictable
Sheltered	Unreal
Sheltering	Unselfish
Similar	Unspoilt
Simple	Unusual
Sinister	Utilitarian
Skilful	Vandalistic
Slight	Varied
Slovenly	Vigorous
Small	Violent
Solemn	Vulgar
Sombre	Weak
Sordid	Wild
Sophisticated	Wounding
Special	
Spectacular	
Spiritual	
Spoiled	
Squalid	
Stable	
Still	
Straight	
Strange	
Strong	
Structured	
Subdued	
Sublime	
Substantial	
Surreal	
Symbolic	
Synthetic	
Tame	
Tatty	
Temporary	
Terrible	
Theatrical	
Thoughtless	
Threatning	
Traditional	
Tragic	
Tranquil	
Transient	
Transitional	
Treacherous	
Trivial	
Truthful	
Ubiquitous	
Ugly	
Unfamiliar	
Unique	
Unnatural	
Unpleasant	

Space Semantics

3.0 Spectrum of Personal Responses to Place

3.12 Perceived Inferred Properties by Nominals (Percies)

3.12 Percies by Nominals				
Abnormality	Coherence	Distress	History	Meanness
Accessibility	Colourfulness	Diversity	Holiness	Mechanism
Accident	Combat	Drama	Homage	Memorial
Activity	Combativeness	Dynamism	Homeliness	Memory
Advance	Comfort	Eccentricity	Honesty	Menace
Adventure	Commerce	Economics	Hostility	Method
Aggression	Commonness	Effort	Hughness	Mime
Alienation	Compatibility	Elegance	Humour	Mobility
Ambiguity	Competition	Element	Kyll	Mockery
Ambivalence	Complementarity	Enmity	Illogicality	Moderation
Anarchy	Completeness	Entertainment	Illusion	Modernity
Anachronism	Complexity	Ephemerality	Imagination	Modesty
Animation	Complication	Evil	Imitation	Monotony
Antiquity	Comradeship	Exaggeration	Impersonality	Monumentality
Arrogance	Conciseness	Excessiveness	Imposition	Mystery
Artifice	Confidence	Exoticness	Impregnability	Naivety
Artlessness	Conformity	Extraordinariness	Inaccessibility	Naturalness
Asceticism	Confusion	Fact	Incident	Nature
Assurance	Congruity	Falseness	Incoherence	Newness
Attractiveness	Conservatism	Familiarity	Incompleteness	Normality
Austerity	Contrivance	Fancifulness	Incongruity	Numinosity
Authority	Control	Fantasy	Indeterminism	Obscenity
Awardness	Convenience	Fear	Inflexibility	Obsolescence
Banalities	Convention	Fertility	Information	Obviousness
Barbarism	Co-operation	Festivity	Informality	Oddness
Barrenness	Correctness	Fiction	Ingenuity	Openness
Beauty	Counterfeit	Flamboyance	Innocence	Order
Benignancy	Cowardice	Forbiddingsness	Innovation	Orderliness
Benignity	Crowding	Foreignness	Insecurity	Ordinariness
Benevolence	Crudeness	Formality	Insignificance	Originality
Bizarreness	Crudity	Frankness	Intellect	Orthodoxy
Boldness	Cruelty	Freedom	Intimacy	Pain
Brightness	Curiosity	Freshness	Irrationality	Passivity
Brutality	Danger	Friendliness	Irregularity	Pastoralism
Business	Daring	Friendship	Isolation	Pastorality
Calmness	Death	Frivolity	Isomorphism	Peace
Capture	Deception	Frugality	Kindness	Peacefulness
Ceremony	Defence	Function	Knowledge	Perfection
Ceremoniousness	Defensibility	Generosity	Lethalness	Permanence
Challenge	Defensiveness	Gentility	Lightweight	Persistence
Chaos	Dependability	Gentleness	Limitation	Personality
Cheapness	Deprivation	Grace	Liveliness	Picturesqueness
Chicness	Destruction	Grandness	Life	Piety
Civility	Difference	Grotesqueness	Logic	Plainness
Civilization	Difficulty	Harmony	Love	Pleasantness
Clarity	Diligence	Harshness	Loveliness	Pleasure
Cleanliness	Disaster	Hazard	Madness	Plenty
Cleverness	Discordance	Heavenliness	Magic	Politeness
Clinicality	Discomfort	Hecticness	Magicality	Power
Clumsiness	Disorder	Heroicness	Majesty	Pragmatism
	Dissimilarity	Heroism	Malevolence	Predictability
	Distinction	Hilarity	Malignancy	Primitivism

Space Semantics

3.0 Spectrum of Personal Responses to Place

3.12 Perceived Inferred Properties by Nominals (Percies)

Primitiveness	Simplicity	Uniqueness
Privacy	Skill	Unnaturalness
Privation	Skillfulness	Unpleasantness
Production	Slightness	Unpredictability
Productivity	Slovenliness	Unreality
Profanity	Smallness	Unselfishness
Profit	Society	Unspoiltness
Protection	Solemnity	Unusualness
Protectiveness	Solidity	Utility
Publicity	Sombreness	Vandalism
Pureness	Sordidness	Variety
Purity	Sophistication	Vigour
Pursuer	Speciality	Violence
Pursuit	Spectacle	Vulgarity
Quarry	Spirituality	Weakness
Randomness	Spoilation	Wildness
Rationality	Squalidness	Wounding
Reality	Stability	
Reason	Stillness	
Refinement	Straightness	
Reliability	Strangeness	
Religiosity	Strategy	
Religiousness	Strength	
Resistance	Structure	
Respectability	Subduedness	
Restraint	Sublimity	
Restriction	Substance	
Reward	Substantiality	
Ritual	Suffering	
Romance	Surrealism	
Routine	Symbol	
Sacredness	Symbolism	
Sadism	Syntheticism	
Sadness	Tameness	
Sanctitude	Tattiness	
Sanctity	Temporariness	
Seediness	Terror	
Safety	Theatre	
Seclusion	Theatricality	
Secrecy	Thoughtlessness	
Security	Threat	
Seediness	Tradition	
Sensibility	Tragedy	
Sensuality	Tranquility	
Serenity	Transience	
Seriousness	Transition	
Shabbiness	Treachery	
Shallowness	Triviality	
Shelter	Truth	
Shield	Ubiquity	
Shock	Ugliness	
Similarity	Unfamiliarity	

Spectrum of Place Properties
Properties of Psycho - space
3.2 Cognitive Consequences -

These are the personal thoughts of the subject in response to place perception. They arise from the **Profile of Personal Properties** which are brought to the current situation/event including **Memories, Knowledge, Needs** etc.

Nominals	-	Descriptors
Associations		
Concepts		
Connections		
Connotations		
Consequences		
Fantasies		
Imaginings		
Implications		
Inferences		
Meanings		
Memories		
Messages		
Projections		
Signals		
Significations		
Symbolic Meanings		

Space Semantics

3.0 Spectrum of Responses to Place

Examples

3.21 Cognitive Consequences

(Cogs) (Nominals)

Arguments
Aspirations
Associations
Attitudes
Awareness
Beliefs
Certainties
Comprehensions
Concepts
Conclusions
Confirmations
Connections
Connotations
Convictions
Decisions
Disillusions
Doubts
Empathies
Enlightenments
Enquiries
Explanations
Fantasies
Fictions
Hopes
Hypotheses
Ideas
Identifications
Imaginings
Implications
Inferences
Insights
Justifications
Memories
Myth
Plans
Possibilities
Principles
Projections
Queries
Questions
Realizations
Reasonings
Recollections
Regrets
Resolutions
Theories
Thoughts
Transformations
Trains of Thought
Truths
Understandings
Verifications

Space Semantics

3.0 Spectrum of Personal Responses to Place

3.31 Feelings by Descriptors (Pratties)

Feelings by Descriptors		
Abhorrent	Frenzied	Romantic
Adorable	Frightening	Saddening
Affectionate	Frustrating	Sentimental
Aggressive	Gloomy	Serene
Agitated	Grateful	Serious
Agonizing	Grieving	Shameful
Angering	Happy	Shocking
Anguishing	Hateful	Sobering
Agonizing	Heroic	Solemn
Annoying	Helpless	Sorrowful
Apprehensive	Hopeful	Stimulating
Awesome	Hopeless	Stressful
Belonging	Horrible	Stirring
Blissful	Horrific	Suffering
Beloved	Hostile	Tense
Calm	Humiliating	Terrifying
Cheerful	Humiliated	Threatening
Combative	Imposing	Thrilling
Comfortable	Impressive	Timid
Daunting	Insignificant	Tolerant
Deadening	Inspiring	Tranquil
Defensive	Intolerable	Traumatic
Delerious	Intoxicating	Tumultuous
Delightful	Irritating	Unbearable
Depressing	Joyful	Uncomfortable
Desolated	Lethargic	Uneasy
Despairing	Lively	Unhappy
Despondent	Loathsome	Unpleasant
Disconsolate	Loveable	Uplifting
Disgusting	Melancholy	Vulnerable
Distressing	Melancholic	Wonderful
Disturbing	Menacing	
Doomed	Miserable	
Ecstatic	Needy	
Elated	Nervous	
Elating	Numb	
Elative	Offensive	
Embarrassing	Oppressive	
Emotional	Optimistic	
Enchanting	Outrageous	
Endearing	Painful	
Enjoyable	Peaceful	
Enraging	Pessimistic	
Euphoric	Pleasing	
Exhilarating	Pleasant	
Exciting	Poignant	
Fearful	Powerful	
Fearsome	Raging	
Flat	Rapturous	
Friendly	Respectful	
	Restful	
	Revoltng	

Space Semantics

3.0 Spectrum of personal Responses to Place

3.32 Feelings by Nominals (Pratties)

Feelings by Nominals	Frenzy	Respect
Abhorrence	Fright	Rest
Adoration	Frustration	Revulsion
Adulation	Gloom	Romance
Adventure	Grace	Sadness
Achievement	Gratitude	Sentimentality
Affection	Grief	Serenity
Aggression	Happiness	Seriousness
Agitation	Hate	Shame
Agony	Helplessness	Shock
Anger	Holiness	Sobriety
Anguish	Homage	Solemnity
Annoyance	Hope	Sombreness
Apprehension	Hopelessness	Sorrow
Awe	Horror	Spirituality
Betrayal	Hostility	Stimulation
Bitterness	Humiliation	Stir
Bliss	Humility	Stress
Belovedness	Humour	Suffering
Bluntness	Hurt	Sympathy
Calmness	Imposition	Tenseness
Cheerfulness	Impressiveness	Tension
Cherishment	Insignificance	Terror
Combativeness	Inspiration	Threat
Comfort	Intoxication	Thrill
Defensiveness	Irritation	Timidity
Delerium	Joy	Tolerance
Delight	Lethargy	Torture
Depression	Liveliness	Tranquility
Desolation	Loathing	Trauma
Despair	Loneliness	Turmoil
Despondency	Loss	Uneasiness
Disconsolation	Love	Unhappiness
Disgust	Melancholy	Unpleasantness
Distress	Menace	Uplift
Doom	Misery	Wonder
Ecstasy	Need	
Elation	Nervousness	
Embarrassment	Numbness	
Emotion	Offence	
Enchantment	Oppression	
Endearment	Optimism	
Enjoyment	Outrage	
Enmity	Pain	
Euphoria	Peace	
Exhilaration	Peacefulness	
Excitement	Pessimism	
Exultation	Pleasure	
Fear	Poignancy	
Flatness	Rage	
Friendliness	Rapture	
	Rejection	

Emotional Properties These are personal feelings of the psyche in response to place, 1) as perceived and assessed 2) as responded to emotionally, 3) as affected by cultural associations. They are not intrinsic to place but attributable to it through the principle of objectivity relativity. The boundary between emotional and mental properties is not absolute.

Nominals	-	Descriptors	-	Class
Abhorrence	-	Abhorrent	-	REVULSION
Adoration	-	Adored	-	AFFECTION
Affection	-	Affecting	-	AFFECTION
Agony	-	Agonizing	-	SUFFERING
Anger	-	Angering	-	VIOLENCE
Anguish	-	Anguishing	-	SUFFERING
Awe	-	Awesome	-	POWER
Bliss	-	Blissful	-	BLISS
Boredom	-	Boring	-	BOREDOM
Calmness	-	Calm	-	TRANQUILITY
Cheerfulness	-	Cheerful	-	HAPPINESS
Delirium	-	Delirious	-	BLISS
Delight	-	Delightful	-	BLISS
Depression	-	Depressing	-	SADNESS
Desolation	-	Desolate	-	SADNESS
Despair	-	Despairing	-	SADNESS
Despondency	-	Despondent	-	SADNESS
Disappointment	-	Disappointing	-	SADNESS
Disconsolation	-	Disconsolate	-	SADNESS
Disgust	-	Disgusting	-	REVULSION
Disturbance	-	Disturbing	-	SUFFERING
Ecstasy	-	Ecstatic	-	BLISS
Elation	-	Elative	-	HAPPINESS
Emotion	-	Emotional	-	HAPPY/ SAD
Endearment	-	Endearing	-	AFFECTION
Enchantment	-	Enchanting	-	BLISS
Enjoyment	-	Enjoyable	-	HAPPINESS
Euphoria	-	Euphoric	-	HAPPINESS
Exhilaration	-	Exhilarating	-	EXCITEMENT
Excitement	-	Exciting	-	EXCITEMENT
Exultation	-	Exulting	-	HAPPINESS
Fear	-	Fearful	-	SUFFERING
Fright	-	Frightening	-	SUFFERING
Gloom	-	Gloomy	-	SADNESS
Happiness	-	Happy	-	HAPPINESS
	-	Harrowing	-	SUFFERING
Hate	-	Hateful	-	HATE
Horror	-	Horrible	-	SUFFERING
Intoxication	-	Intoxicating	-	HAPPINESS
Joy	-	Joyful	-	HAPPINESS
Joviality	-	Jovial	-	FRIVOLITY
Lightheartedness	-	Lighthearted	-	FRIVOLITY
Loathing	-	Loathsome	-	REVULSION
Love	-	Beloved	-	AFFECTION
Melancholy	-	Melancholy	-	SADNESS
Numbness	-	Numbing	-	IMPOTENCE

Overpower	-	Overpowering	POWER
Pain	-	Painful	SUFFERING
Peace	-	Peaceful	TRANQUILITY
Petrification	-	Petrifying	SUFFERING
Pleasure	-	Pleasurable	HAPPINESS
Poignancy	-	Poignant	HAPPY/ SAD
Rage	-		VIOLENCE
Rapture	-	Rapturous	BLISS
Sadness	-	Sad	SADNESS
Serenity	-	Serene	TRANQUILITY
Seriousness	-	Serious	SOLEMNITY
Shock	-	Shocking	SUFFERING
Solemnity	-	Solemn	SOLEMNITY
Sorrow	-	Sorrowful	SADNESS
Suffering	-	Suffering	SUFFERING
Terror	-	Terrifying	SUFFERING
Thrill	-	Thrilling	EXCITEMENT
Tranquility	-	Tranquil	TRANQUILITY
Turbulence	-	Turbulent	VIOLENCE
Unhappiness	-	Unhappy	SADNESS

Space Semantics

3.0 Spectrum of Responses to Place

.4 Mental States

Examples

Nominals

Addiction
Admiration
Amusement
Annoyance
Anticipation
Assurance
Bewilderment
Certainty
Comprehension
Composure
Compulsion
Confidence
Confusion
Constraint
Contentment
Conviction
Credulity
Curiosity
Demand
Doubt
Entertainment
Expectancy
Frustration
Helplessness
Hope
Impressiveness
Incomprehension
Indifference
Inhibition
Insecurity
Inspiration
Interest
Involvement
Irritation
Meditation
Nostalgia
Offence
Puzzlement
Reverence
Romance
Satisfaction
Scepticism
Security
Surprise
Suspicion
Sympathy
Timidity
Tolerance
Unease
Vulnerability

Descriptors

Addictive
Admirable
Amusing
Annoying
Anticipating
Assuring
Bewildering
Certain
Comprehensible
Composed
Compelling
Confident
Confusing
Constraining
Contenting
Convincing
Credulous
Curious
Demanding
Doubtful
Entertaining
Expectant
Frustrating
Helpless
Hopeful
Impressive
Incomprehensible
Indifferent
Inhibiting
Insecure
Inspiring
Interesting
Involving
Irritating
Meditative
Nostalgic
Offensive
Puzzling
Revered
Romantic
Satisfying
Sceptical
Secure
Surprising
Suspicious
Sympathetic
Timid
Tolerant
Uneasy
Vulnerable

Space Semantics

3.0 Spectrum of Personal Responses to Place

3.41 Mental States by Descriptor (Pratties)

3.41 Mental States by Descriptors	
Addictive	Inhibiting
Admirable	Insecure
Amusing	Insignificant
Annoying	Inspiring
Anticipatory	Interesting
Antipathetic	Intolerable
Assuring	Involving
Belonging	Irritating
Bemusing	Meditative
Brave	Memorable
Bewildering	Nostalgic
Boring	Offensive
Carefree	Onerous
Cautious	Passive
Certain	Patriotic
Compelling	Powerful
Competitive	Puzzling
Composed	Reassuring
Comprehensible	Reckless
Compulsive	Remembering
Confident	Reminiscent
Confusing	Restrained
Constraining	Restful
Contenting	Revered
Convincing	Reverential
Courageous	Satisfying
Credulous	Sceptical
Curious	Secure
Defensive	Small
Demanding	Solitary
Detaching	Stimulating
Determined	Surprising
Disappointing	Suspicious
Discomforting	Sympathetic
Disorienting	Timid
Disturbing	Tolerant
Doubtful	Unbearable
Engaging	Uncertain
Entertaining	Undemanding
Expectant	Unfamiliar
Free	Ungrateful
Frustrating	Violent
Helpless	Vulnerable
Heroic	
Hesitant	
Hopeful	
Impressive	
Incomprehensible	
Indifferent	

Mental Properties These are personal, cognitive, non - emotional mental states in response to place perception. The criteria which define them are subjective and arbitrary. They are not intrinsic to place but attributable to it through the principle of objective relativity. The boundary between mental, emotional and critical states is not absolute.

Nominals	-	Descriptors
Addiction	-	Addictive
Admiration	-	Admirable
Ambiguity	-	Ambiguous
Ambivalence	-	Ambivalent
Amusement	-	Amusing
Annoyance	-	Annoying
Anticipation	-	Anticipating
Arrestment	-	Arresting
Attraction	-	Attractive
Belief	-	Believable
Boredom	-	Boring
Comprehension	-	Comprehensible
Compulsion	-	Compulsive
Confidence	-	Confident
Constraint	-	Constraining
Contentment	-	Contenting
Conviction	-	Convincing
Despicability	-	Despicable
Doubt	-	Doubtful
Frustration	-	Frustrating
Helplessness	-	Helpless
Hopelessness	-	Hopeless
Humour	-	Humorous
Hypnotism	-	Hypnotic
Impressiveness	-	Impressive
Incomprehension	-	Incomprehensible
Indifference	-	Indifferent
Inhibition	-	Inhibiting
Insecurity	-	Insecure
Inspiration	-	Inspiring
Interest	-	Interesting
Intrigue	-	Intriguing
Intolerance	-	Intolerable
Irritation	-	Irritating
Liberation	-	Liberating
Loneliness	-	Lonely
Meaning	-	Meaningful
Meditation	-	Meditative
Mesmerization	-	Mesmerizing
Nervousness	-	Nervous
Numbness	-	Numbing
Offensiveness	-	Offensive
Poignancy	-	Poignant
Puzzlement	-	Puzzling
Receptiveness	-	Receptive
Relaxation	-	Relaxed
Reverence	-	Reverential

The Nature of Landscape

Types of Place

EVOCATIVE PLACES

1	14	15	28	29	42	43
COTTAGE GARDEN	DOWN ON THE FARM	BLASTED HEATH	BARE MOUNTAIN	SACRED GROVE	EDGE OF THE WOOD	WILD WOOD
2	13	16	27	30	41	44
CORNER OF THE FIELD	VILLAGE GREEN	MEADOW LAND	ALPINE MEADOW	HEDGEROW	CLEARING IN THE WOOD	APPLE ORCHARD
3	12	17	26	31	40	45
MONASTERY GARDEN	COUNTY CHURCHYARD	COUNTRY LANE	GREEN VALLEY	WOODLAND WALK	DEEP FOREST	AVENUE WITH TREES
4	11	18	25	32	39	46
STATELY PARK	TERRACE	SAND-DUNES	SECRET GARDEN	ALLES THROUGH THE WOOD	GROVES OF ACADEME	PUBLIC PARK
5	10	19	24	33	38	47
RIVER BED	SPRING & SOURCE	COUNTRY STREAM	CANAL & BANK	CITY STREET	COURT YARD	PAVED WALKWAY
6	9	20	23	34	37	48
WATER MEADOW	LAKE	WATER FALL	LANDING STAGE	PEDESTRIAN PRECINCT	TOWN CENTRE	CATHEDRAL CLOSE
7	8	21	22	35	36	49
SEA SHORE	WATER'S EDGE	POOL	OPEN SEA	GRAND CENTRAL STATION	CITY GATE	CITY SQUARE

COUNTRY

WOOD

WATER

TOWN

Space Semantics

3.0 Spectrum of Personal Responses to Place

3.42 Mental States by Nominals (Pratties)

3.42 Mental States by Nominals		
Abandonment	Doubt	Reassurance
Acceptance	Duty	Recklessness
Achievement	Easiness	Rejection
Addiction	Empathy	Relaxation
Admiration	Engagement	Remembrance
Amusement	Entertainment	Reminiscence
Anticipation	Esteem	Repression
Antipathy	Exclusion	Resentment
Apathy	Expectancy	Resignation
Assurance	Familiarity	Respect
Belonging	Fortitude	Rest
Bemusement	Freedom	Restraint
Bewilderment	Frustration	Reverence
Boredom	Fulfilment	Reward
Bravery	Futility	Romance
Calmness	Glory	Satisfaction
Carefreeness	Heroism	Scepticism
Caution	Hesitancy	Security
Certainty	Honour	Selfishness
Comfort	Hope	Smallness
Compassion	Hopelessness	Solitude
Competition	Imagination	Spirituality
Composure	Incomprehension	Stimulation
Comprehension	Indifference	Surprise
Compulsion	Ingratitude	Suspicion
Confidence	Inhibition	Sympathy
Confusion	Injustice	Tenseness
Constraint	Insecurity	Togetherness
Contentment	Insignificance	Triumph
Conviction	Inspiration	Trust
Courage	Interest	Uncertainty
Credulity	Intolerance	Understanding
Curiosity	Involvement	Unfamiliarity
Defensiveness	Luckiness	Ungratefulness
Deference	Meditation	Unluckiness
Demoralization	Menace	Unwantedness
Denial	Mystery	Veneration
Deprivation	Necessity	Violence
Detachment	Nostalgia	Vulnerability
Determination	Numbness	Wishfulness
Devotion	Oneness	Worship
Difficulty	Onerousness	
Disappointment	Oppression	
Discomfort	Oppressiveness	
Discontent	Participation	
Disinterest	Passivity	
Disorientation	Patriotism	
Dissatisfaction	Piety	
Disturbance	Power	
	Pride	
	Punishment	
	Puzzlement	

3.5

Critical Properties These are personal judgements of particular place properties and personal feelings and ultimately of place itself. They are attributable to place through the principle of objective relativity. The boundary between critical properties and mental and emotional properties is not absolute.

Valency Critical properties may be absolute (+) (-) ,(OK) (not OK). Or they may be graded (1 to 7) , (%) etc. , or verbal, eg good, very good, extra good.

Nominals	-	Descriptors
Acceptability	-	Acceptable
Affirmation	-	Affirmative
Appropriateness	-	Appropriate
Approval	-	Approved
Badness	-	Bad
Choice	-	Chosen
Degradation	-	Degraded
Desirability	-	Desirable
Goodness	-	Good
Ethics	-	Ethical
Falseness	-	False
Flaw	-	Flawed
Immaculacy	-	Immaculate
Imperfection	-	Imperfect
Importance	-	Important
Inferiority	-	Inferior
Intolerability	-	Intolerable
Law	-	Lawful
Likeability	-	Likeable
Morality	-	Moral
Negation	-	Negative
Not OK ness	-	Not OK
OK ness	-	OK
Perfection	-	Perfect
Positivity	-	Positive
Preference	-	Preferable
Properness	-	Proper
Purity	-	Pure
Quality	-	Qualitative
Relevance	-	Relevant
Rightness	-	Right
Satisfaction	-	Satisfying
Significance	-	Significant
Spoilation	-	Spoilt
Superiority	-	Superior
Superness	-	Super
Suitability	-	Suitable
Tabu	-	Taboo
Tolerability	-	Tolerable
Truth	-	True
Unbearability	-	Unbearable
Value	-	Valuable
Wrongness	-	Wrong

Space Semantics

3.0 Spectrum of Responses to Place

3.5 Critical Assessments (Procons)

Nominals

Acceptability
Affirmation
Appropriateness
Approval (OK)
Badness
Desirability
Disapproval (not OK)
Ethics
Excellence
Falseness
Goodness
Fitness
Flaw
Immaculacy
Imperfection
Importance
Inferiority
Likeability
Mediocrity
Morality
Negation
not OKness
OKness
Perfection
Positiveness
Preference
Properness
Propriety
Purity
Quality
Relevance
Rightness
Satisfaction
Significance
Spoilation
Superiority
Superbness
Suitability
Tabu
Toleration
Undesirability
Unethicality
Dissatisfaction
Valency
Value

Wrongness

Examples

Descriptors

Acceptable
Affirmative
Appropriate
Approved (OK)
Bad
Desirable
Disapproved (not OK)
Ethical
Excellent
False
Good
Fitting
Flawed
Immaculate
Imperfect
Important
Inferior
Likeable
Mediocre
Moral
Negative
not OK
OK
Perfect
Positive
Preferred
Proper
Propriety
Pure
Quality
Relevant
Right
Satisfying
Significant
Spoilt
Superior
Super
Suitable
Taboo
Tolerable
Undesirable
Unethical
Unsatisfying

Valued
Valuable
Wrong

Space Semantics

3.0 Spectrum of Personal Responses to Place

3.51 Critical Assessments by Descriptor (Procons)

3.51 Procons by	Valued
Descriptors	Worthy
Acceptable	Wrong
Aesthetically	
Affirmative	
Appropriate	
Approved	
Bad	
Costly	
Desirable	
Disapproved	
Ethical	
Excellent	
Good	
Fitting	
Flawed	
Immaculate	
Imperfect	
Important	
Inferior	
Legal	
Likeable	
Meaningful	
Mediocre	
Moral	
Negative	
not OK	
OK	
Perfect	
Positive	
Potential	
Preferred	
Prior	
Proper	
Pure	
Quality	
Real	
Relevant	
Right	
Satisfactory	
Significant	
Spoilt	
Strong	
Superb	
Suitable	
Tabu	
Tasteful	
Tasteless	
Tolerable	
True	
Undesirable	
Urgent	

Space Semantics

3.0 Spectrum of Personal Responses to Place

3.52 Critical Assessments by Nominals (Procons)

p
3.52 Procons by
Nominals
Acceptability
Aesthetics
Affirmation
Amount
Appropriateness
Approval
Badness
Cost
Degree
Desirability
Disapproval
Ethics
Excellence
Goodness
Fitness
Flaw
Goodness
Immaculateness
Imperfection
Importance
Inferiority
Legality
Likeability
Meaning
Mediocrity
Morality
Negation
not OK ness
OK ness
Perfection
Positiveness
Potential
Preference
Priority
Properness
Propriety
Purity
Quality
Quantity
Reality
Relevance
Rightness
Satisfaction
Scale
Significance
Spoilation
Strength
Superbness
Suitability

Tabu
Taste
Toleration
Truth
Undesirability
Urgency
Value
Worth
Wrongness

**Nature of Landscape
Spectrum of Emotional and Mental States**

('Emens' for short) E=! M=*

		Normal	-	Abnormal !*
Care free		Calming	-	Disturbing ! Agitating !
		Reassuring	-	Worrying Doubting
Intriguing		Interesting	-	Dull *Uninteresting
Amazing		Surprising	-	Unsurprising *
		Impressive	-	Unimpressive *
	Stimulating	Inspiring	-	Inhibiting ! * Numbing
Sentimental	Imaginative	Romantic	-	Unromantic *Cold Passionless
	Liking	Pleasing	-	Displeasing ! Disliking
		Delightful	-	Shocking
		Charming	-	Terrifying Frightening
	Enchanting	Blissful	-	Painful Harrowing Distressing
	Euphoric	Elating	-	Depressing
Jovial Joyful	Enjoyable	Happy	-	Sad ! Sorrowful Miserable
	Frivolous	Lighthearted	-	Serious * Solemn * Oppressive*
Funny	Entertaining	Amusing	-	Sobering * Grave
		Cheerful	-	Melancholy ! Gloomy ! Morose
	Thrilling	Exciting	-	Boring ! * Monotonous *
	Fascinating	Attractive	-	Repulsive * Revolting * Disgusting*
		Admirable	-	Offensive*
Likeable	Adorable	Loveable	-	Hateful ! Horrifying ! Dislikeable
Gratifying	Contenting	Satisfying	-	Disappointing ! Annoying* Frustrating
		Optimistic	-	Pessimistic! Morbid Stoical
Relaxing	Tranquilizing	Restful	-	Demanding Stressful !
Confusing	Bewildering	Puzzling	-	Meaningful * Understandable Clear
	Poignant Moving	Emotional	-	Unemotional ! Chilling Numbing
	Astonishing	Awesome	-	Anticlimactic !
	Freeing	Liberating	-	Constraining * Inhibiting
	Memorable	Nostalgic	-	Forgettable *
		Proud	-	Embarrassed
	Homesick	Patriotic	-	Unpatriotic
Significant	Superior	Powerful	-	Insignificant Inferior
		Angry	-	Sympathetic
Envious Covetous		Jealous	-	Charitable Bounteous Generous
Merciful Sympathetic Pity		Compassionate-	-	Cruel Callous
	Corrupted	Guilty	-	Innocent
		Regretful	-	Unrepentant
Maddening		Mad	-	Sane Sober
		Annoying	-	Comforting
		Curious	-	Indifferent
		Expectant	-	Retrospective
Appreciative		Grateful	-	Unappreciative Ungrateful
		Cautious	-	Reckless
	Benevolent	Generous	-	Mean Selfish
		Tolerant	-	Intolerant
	Isolated	Lonely	-	Gregarious
Competitive		Aggressive	-	Defensive Non aggressive

Nature of Landscape

List of Place Characteristics Physical Alpha order

A Abandoned Acceptable Accessible Acidic Admirable Aged Agricultural Alkaline Alpine
Ambiguous Anachronistic Ancient Angular Aquatic Arable Arboreal Arctic Arid Aromatic
Asymmetrical Axial B Bad Badly- maintained Bare Barren Bent Big Black Blue Boggy
Breezy Bright Broad Brown Busy Buzzing C Canalled Carboniferous Cascading Chaotic
Chalky Cheering Chilly Circular Clean Clear Close Cloudy Cloudless Cold Colossal
Colourful Colourless Commercial Compatible Complete Complementary Concentric
Coherent Congruous Connected Contrasting Convenient Convoluted Cool Coppery
Craggy Crooked Cropped Crowded Crumbling Cultivated Curled Curvaceous Curved D
Damp Dangerous Dank Dark Dazzling Dead Decaying Defective Deficient Dependent
Derelict Deserted Desolate Devastated Dim Dirty Discordant Diseased Disfunctional
Disfunctioning Dismal Dissimilar Distant Drab Draughty Dry Dull Duned Dusty E
Earthy Edible Educational Efficient Elemental Elliptical Empty Enclosed English
Enormous Ephemeral Ethereal Excellent Exposed Exterior F Failed Failing Falling
Farming Fast Fertile Filthy Flat Floral Flowery Flowing Fluvial Foggy Formal Forested
Fragmented Frantic French Frenetic Functional Functioning G Gentle Geometric Georgian
German Gigantic Gloomy Golden Good Grassy Gravelled Gray Green Grimy Grotty H
Hammering Haphazard Harmonious Healthy Heavy Herbaceous Hexagonal High Hilly
Historic Homomorphic Howling Humid I Ideal Imperfect Improving Inaccessible
Incompatible Incomplete Incongruous Inconvenient Independent Indifferent Inefficient
Industrial Inert Infertile Informal Interior Intolerable Invisible Irregular Isomorphic Italian
J Jagged Japanese K Khaki L Labyrinthine Lacustrine Lengthy Lifeless Light Linear
Liquid Living Long Loud Low Lowland Lush M Man-made Man-modified Marginal
Marine Maritime Marshy Meadowy Meandering Mediocre Medium Metropolitan Middling
Mining Miniscule Misty Mobile Moderate Modern Moundy Mountainous N Natural Noisy
O Octagonal Odorous Old Open Orderly Ordered Orthogonal Oval P Parallel Pastoral
Paved Pentagonal Perfect Planted Poor Precipitous Pristine Private Public Q Queer Quick
Quiet R Radial Ragged Rare Recreational Rectangular Regular Residential Resinous
Rhomboidal Roaring Rocky Rolling Rounded Rugged Rusty Ruinous Running Rural
Rustic Rustling S Safe Salty Sandy Satisfactory Scented Serpentine Shadowy Shady
Sheltered Shimmering Shrubby Silent Similar Sinuous Slow Small Smelly Snowy Solid
Sombre Sound Spanish Sparkling Spiral Square Steep Still Stone Stony Stormy Straight
Subaquatic Subterranean Suburban Sunny Symmetrical T Talking Temperate Terraced
Terrestrial Terrible Tidy Tinkling Tolerable Tortuous Toxic Traditional Treeless Trembling
Triangular Tropical Twisted U Unacceptable Unconnected Uncommon Undulating
Uneconomical Unhealthy Unnatural Unsatisfactory Unsound Unspoilt Untidy Unusual
Upland Urban V Vernacular Village Violent Violet Visible Volatile W Walled Warm
Wavy Waving Weak Well-maintained Wet Wild Windy Winter Wooded Worsening X Y
Young Z Zig-zag

**Nature of Landscape
Spectrum of Place Character**

(Physical)

Landescript

- 0 LOCATION** - English European Italian Scandinavian Japanese German
Scottish French Dutch
Terrestrial Marine Subterranean: Lowland Upland Highland
Exterior Interior
- 1 GEO-TYPE** - (Content Composition Components Elements Parts)
- .1 Landform** - Mountainous Hilly Undulating Flat Moundy Rolling Craggy
Cavernous
Gentle Rugged Precipitous Steep Moderate Broken
- .2 Ground cover** - Sandy Rocky Pebbly Stony Shingled Bouldered
- Paved Gravelled Cobbled Setted Tiled
- Cropped Grassy Overgrown
- Planted Herbaceous Shrubby Flowery Lawn
- .3 Built form** - Metropolitan Urban Suburban ; Metropolis Town Street Square
Tenement
- .4 Structures** - Buildings Road Railway Overhead cables Underground
services
- .5 Mobiles** - Cars Lorries Trains Planes Bicycles Boats Submarines
- .6 Water form** - Sea River Lake Reservoir Stream Canal Rill Fountain Waterfall
Cascade
- .7 Plant form** - Tree Shrub Flower Grass Herbaceous Aquatic Annual
Perennial Marginal
- .8 Animal form** - Cattle Sheep Bird Fish Insect Deer Rabbit Dog Fox Badger
Frog Hedgehog
- .9 Human form** - Pedestrian Player Spectator Farmer Driver Shopper Pupil
Pensioner
Crowded Deserted Sparse Irregular Solitary Grouped
- .10 Space form** - Basin Concavity Well Cave Sky Enclosure Interior
Containment
- 2 ECO-TYPE** (Communities Habitats Collections of Living Components)
- .1 Natural** - Elemental Forest Woodland Boggy Desert Tundra Moor
Grassland Beach Jungle Maquis Wetland Rocky- Mountain
River-bank
- .2 Man- made Rural** - Farm Garden Orchard Vineyard Olive- grove Park Estate
Countryside Nature Reserve Market-Garden Hop-field
Railway embankment Motorway embankment
- .3 Man -made Urban** - Town Village Community Park Parkway Zoological Park
Woodland-park Riverside-park

3 USE-TYPE	(Actions Events Processes Functions Uses Abilities)
.1 Functions -	Farming Mining Fishing Selling Entertaining Spectating Performing Parking
.2 Uses -	Agricultural Recreational Commercial Amenity Industrial Residential Religious Storage Mineral-extraction No use
.3 Actions -	Cheering Talking Playing Shopping Golfing Parking Walking Mountaineering Skiing Eating Fishing Spectating Touring
4 CLIMATE-TYPE	
.1 Climate -	Alpine Tropical Temperate Maritime Continental Sub-tropical
.2 Weather -	Cold Wet Windy Cloudy Frosty Misty Snowy Sunny Humid Dry Breezy Hot
.3 Micro-climate -	Draughty Sheltered Exposed Turbulent
5 LIGHT -RADIATION -	Bright Dazzling Dismal Dim Dark Dull Light Shaded Dappled
6 COLOUR -	Black Blue Brown Russet Coppery Golden Grey Green Yellow Red Pink Purple
7 AGE -	(Duration Time Period) Aged Ancient Young Ephemeral Georgian Historic Prehistoric Old Modern Recent
8 CONDITION	(State)
.1 Physical -	Bare Barren Busy Clean Dirty Crowded Damp Desolate Dry Exposed Grimy Solid Liquid Gas Fluid Plastic Powder Gel Broken Whole Damaged Complete
.2 Chemical -	Acidic Chalky Alkaline Rusty Oxygenated Anaerobic Salty Carboniferous
.3 Biological -	Dead Living Healthy Diseased Decaying Mouldy Breathing Moribund
9 QUANTITY	(Amount Degree Magnitude Dimension Duration Rate) Large Small Great Heavy Light Medium Enormous Tiny Deep Shallow Steep Moderate Extreme Vast Full Empty Big Intense Immense Monumental Severe Miniscule
10 STYLE	
.1 National -	English Dutch Scandinavian French Italian Japanese Vernacular Exotic
.2 Period -	Modern Medieval Georgian Elizabethan Renaissance Tudor Thirties Victorian
.3 Designer -	Le Notre Brown Marx Lutyens Jekyll Kent Repton
.4 Description -	Formal Geometric Naturalistic 'House and Garden' Informal
.5 Art Movement -	Abstract Art Deco Cubist Dada Impressionist Surreal

11 SOUND -	Buzzing Howling Rustling Tinkling Roaring Noisy Quiet Silent Loud Gentle
12 SMELL -	Scented Odorous Aromatic Resinous Smelly Noisome Perfumed Fresh Fusty
13 QUALITY -	Perfect Defective Mediocre Ideal Poor Good Bad Indifferent Excellent Normal
14 RELATIONSHIPS	
.1 Physical - Shape -	Similarity Contrast Regularity Homomorphism Difference
- Location -	Nearness Distance Proximity Above Beneath Inside Beside
- Other -	Articulation Balance Complementarity Congruence Connectedness Disproportion Harmony Iconicity Proportion Scale Suitability Supportiveness Synchrony Togetherness Unsuitability
.2 Biological -	Dependency Suppression Domination Control Safety Danger Edibility Compatibility Toxicity
15 NEGATIVES	
.1 Presence -	no cars no entrance
.2 Properties -	no style no sound
16 ARCHETYPES	
.1 Natural	SHORELINE , MOUNTAIN VASTNESS, WILDERNESS DEER FOREST, GROUSE MOOR, DARK WOOD GREENWOOD, HIGHLAND GLEN, WILDERNESS, ROCKYGORGE, WOODLAND CLEARING, BURNSIDE ROCKYCOAST, DUNESCAPE , FENLAND,
.2 Rural	COTTAGE GARDEN, STATELY HOME, COUNTRY- CLUB, BRIGADOON, HOLIDAYCAMP, COUNTRY- LANE, BEST KEPT VILLAGE, DINGLEY DELL, LOWLAND FARM, HIII SHEEP FARM, CHURCHYARD,
.3 Urban	METROPOLIS, FAWLTY TOWERS, CORONATION- STREET , BUNGALOWLAND, NODDYVILLE, GRAND- CENTRAL STATION, DOCKLANDS, BROOKSIDE, PIAZZA, HIGH STREET, CENTRAL PARK, WINDSWEPT- PARK,
.4 Placeless	DISNEYLAND, INTERNATIONAL AIRPORT, RURITANIA

The Semantics of Psychospace

Personal Psycho-responses to Place

7 Verbal Profiles of Psycho Archetypes by Percies Pratties and Procons (Nominals)

ADVENTURE LAND

ARCADIA

ARENA

BATTLEFIELD

CARNIVAL

DISASTER AREA

DUMP

GULAG

HEAVEN

HELL

HOME

HUNTING GROUND

LABYRINTH

MONUMENTO

MYSTICA

MYTHICA

PARADISE GARDEN

PLAYGROUND

SANCTUM

SHRINE

STRANGEWAYS

STRONGHOLD

TERROR ISLAND

VALE

WONDERLAND

The Semantics of Psychospace
 Properties of Psychospace
 7 Psycho Archetype ADVENTURE LAND
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Activity	Anticipation	Exhilaration	OK
Adventure	Bravery	Excitement	not OK
Attractiveness	Curiosity	Fear	Ethics (+) (-)
Challenge	Determination	Fright	Value (+) (-)
Comradeship	Expectancy	Hope	Like
Danger	Fulfillment	Impressiveness	Dislike
Daring	Heroism	Pleasure	Quality (+) (-)
Difference	Imagination	Stimulation	Satisfaction
Difficulty	Involvement	Stress	Importance
Drama	Romance	Thrill	Relevance
Dynamism	Stimulation	Uplift	
Exoticness	Surprise	Wonder	
Extraordinariness			
Fantasy			
Freedom			
Heroism			
Indeterminism			
Informality			
Mystery			
Vigour			
Wildness			

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype ARCADIA
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Attractiveness	Calmness	Enchantment	OK
Beauty	Comfort	Happiness	not OK
Benevolence	Contentment	Peacefulness	Ethics (+) (-)
Civilization	Interest	Pleasure	Value (+) (-)
Cleanliness	Relaxation	Tranquility	Like
Fertility	Rest		Dislike
Friendliness	Satisfaction		Quality (+) (-)
Gentleness	Stimulation		Satisfaction
Informality			Importance
Naturalness			Relevance
Order			
Pastorality			
Peace			
Picturesqueness			
Pleasantness			
Productivity			
Pureness			
Safety			
Shelter			
Simplicity			
Tranquility			

Space Semantics
 Properties of Psychospace
 7 Psycho Archetype ARENA
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Activity	Amusement	Aggression	OK
Agression	Admiration	Combativeness	not OK
Barbarism	Anticipation	Depression	Ethics (+) (-)
Brutality	Entertainment	Elation	Value (+) (-)
Combat	Frustration	Emotion	Like
Competition	Interest	Enjoyment	Dislike
Control	Involvement	Excitement	Quality (+) (-)
Cruelty	Satisfaction	Stir	Satisfaction
Danger	Familiarity	Stress	Importance
Daring		Tenseness	Relevance
Drama		Thrill	
Dynamism		Fear	
Formality			
Heroism			
Primitivism			
Ritual			
Sadism			
Safety			
Skill			
Spectacle			
Symbol			
Theatre			
Violence			
Unpredictability			

The Semantics of Psychospace
Properties of Psychospace
Psycho Archetype ARENA
Properties by Descriptor

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Active	Amusing	Aggressive	OK
Aggressive	Admirable	Combative	not OK
Barbaric	Anticipatory	Depressing	Ethics (+) (-)
Brutal	Entertaining	Elating	Value (+) (-)
Combative	Frustrating	Emotional	Like
Competitive	Interesting	Enjoyable	Dislike
Controlled	Involving	Exciting	Quality (+) (-)
Cruel		Stirring	Satisfaction
Dangerous		Stressful	Importance
Daring		Tensing	Relevance
Dramatic		Thrilling	
Dynamic			
Formalized			
Heroic			
Primitive			
Ritualistic			
Sadistic			
Safe			
Skillful			
Spectacular			
Symbolic			
Theatrical			
Violent			
Unpredictable			

Space Semantics
 Properties of Psychospace
 Psycho Archetype **BATTLEFIELD**
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Aggression	Anticipation	Agony	OK
Barbarism	Bewilderment	Bitterness	not OK
Bravery	Compassion	Depression	Ethics (+) (-)
Brutality	Confidence	Excitement	Value (+) (-)
Chaos	Confusion	Fear	Like
Confusion	Courage	Horror	Dislike
Cowardice	Disturbance	Humour	Quality (+) (-)
Competition	Duty	Menace	Satisfaction
Cruelty	Futility	Pain	Importance
Danger	Glory	Shock	Relevance
Death	Hesitancy	Stress	
Drama	Hopelessness	Suffering	
Dynamism	Insecurity	Tenseness	
Heroism	Menace	Terror	
Indeterminism	Numbness	Thrill	
Madness	Patriotism	Trauma	
Obscenity	Tenseness		
Pain	Triumph		
Sordidness			
Suffering			
Uglyness			

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype CARNIVAL
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Activity	Amusement	Cheerfulness	OK
Animation	Carefreeness	Elation	not OK
Attractiveness	Confusion	Enjoyment	Ethics (+) (-)
Boldness	Entertainment	Excitement	Value (+) (-)
Colourfulness	Interest	Happiness	Like
Complexity	Involvement	Joy	Dislike
Crudity	Stimulation	Pleasure	Quality (+) (-)
Diversity	Surprise	Stimulation	Satisfaction
Drama			Importance
Exoticness			Relevance
Festivity			
Flamboyance			
Frivolity			
Hecticness			
Humour			
Informality			
Liveliness			
Theatricality			
Variety			
Vigour			
Vulgarity			

The Semantics of Psychospace
Properties of Psychospace
7.0 Psychotype DISASTER AREA

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Abnormality	Bewilderment	Agony	OK
Chaos	Bravery	Anguish	not OK
Danger	Caution	Desolation	Ethics (+) (-)
Difficulty	Confusion	Despair	Value (+) (-)
Disaster	Courage	Despondency	Like
Drama	Disorientation	Distress	Dislike
Extraordinariness	Heroism	Fear	Quality (+) (-)
Grotesqueness	Incomprehension	Fright	Satisfaction
Heroism	Insecurity	Helplessness	Importance
Incident		Misery	Relevance
Incongruity		Nervousness	
Death		Numbness	
Pain		Pain	
Shock		Shock	
Terror		Sorrow	
Tragedy		Stress	
		Suffering	
		Tenseness	
		Terror	
		Threat	
		Turmoil	
		Trauma	

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype DUMP
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Alienation	Abandonment	Anger	OK
Cheapness	Apathy	Aggression	not OK
Chaos	Demoralization	Depression	Ethics (+) (-)
Crowding	Denial	Despair	Value (+) (-)
Crudeness	Deprivation	Despondency	Like
Crudity	Discontent	Hopelessness	Dislike
Deprivation	Disinterest	Humiliation	Quality (+) (-)
Destruction	Dissatisfaction	Rejection	Satisfaction
Disorder	Exclusion		Importance
Meanness	Unluckiness		Relevance
Obsolescence	Unwantedness		
Seediness			
Shabbiness			
Sordidness			
Spoilation			
Squalidness			
Tattiness			
Ugliness			
Vandalism			

Properties

**Perceivable
 Characteristics**

Order
 Rationality
 Precision
 Unnaturalness
 Formality
 Boldness
 Clarity
 Reason
 Simplicity
 Logicality

**Mental
 States**

Reassurance
 Comprehension
 Satisfaction

**Emotional
 States**

**Critical
 Judgements**

OK
 Not OK
 Ethics (+) (-)
 Value
 Like
 Dislike
 Quality (+) (-)
 Satisfaction
 Importance
 Relevance

Cognitive Consequences

Associations
 Confirmations
 Connotations

Fantasies
 Disillusions

Symbolic Meanings
 Resolutions

Memories

Prototypes

Garden
 Knot
 French
 Italian

Grid-iron City
 Pyramids

Polderland
 Valley of the Kings

Paddyfield

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype GULAG
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Alienation	Boredom	Abhorrence	OK
Austerity	Discomfort	Anger	not OK
Authority	Resignation	Anguish	Ethics (+) (-)
Barbarism	Solitude	Apprehension	Value (+) (-)
Brutality		Depression	Like
Cruelty		Desolation	Dislike
Danger		Despair	Quality (+) (-)
Discomfort		Despondency	Satisfaction
Frugality		Disconsolation	Importance
Harshness		Distress	Relevance
Hostility		Fear	
Isolation		Gloom	
Monotony		Helplessness	
Privation		Humiliation	
Restriction		Imposition	
Sordidness		Misery	
Squalidness		Oppression	
Ugliness		Pessimism	
Violence		Stress	
		Suffering	
		Threat	
		Unhappiness	

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype HEAVEN
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Attractiveness	Acceptance	Achievement	OK
Beauty	Assurance	Bliss	not OK
Benignity	Certainty	Belovedness	Ethics (+) (-)
Brightness	Comprehension	Calmness	Value (+) (-)
Colour	Confidence	Delight	Like
Compatibility	Contentment	Ecstasy	Dislike
Complementarity	Empathy	Elation	Quality (+) (-)
Completeness	Engagement	Emotion	Satisfaction
Comradeship	Freedom	Enchantment	Importance
Congruity	Fulfilment	Enjoyment	Relevance
Elegance	Hope	Euphoria	
Extraordinariness	Interest	Exhilaration	
Friendship	Participation	Excitement	
Friendliness	Relaxation	Exultation	
Generosity	Rest	Friendliness	
Harmony	Reward	Happiness	
Love	Satisfaction	Inspiration	
Loveliness	Togetherness	JoyPeace	
Numinosity	Understanding	Pleasure	
Peace		Rest	
Peacefulness		Serenity	
Perfection		Stimulation	
Pleasure		Tranquility	
Plenty		Wonder	
Purity			
Tranquility			
Unselfishness			

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype HELL
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Aggression	Abandonment	Agony	OK
Alienation	Deprivation	Anguish	not OK
Barbarism	Intolerance	Betrayal	Ethics (+) (-)
Chaos	Punishment	Desolation	Value (+) (-)
Cruelty	Repression	Distress	Like
Danger	Rejection	Hate	Dislike
Discomfort	Selfishness	Horror	Quality (+) (-)
Disorder		Hurt	Satisfaction
Distress		Loathing	Importance
Enmity		Loneliness	Relevance
Evil		Loss	
Grotesqueness		Misery	
Harshness		Pain	
Hostility		Revulsion	
Malevolence		Stress	
Malignancy		Suffering	
Obscenity		Terror	
Terror		Torture	

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype IDEAL HOME
Properties by Descriptor

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Accessible	Belonging	Affectionate	OK
Attractive	Comfortable	Beloved	not OK
Benign	Easy	Blissful	Ethics (+) (-)
Comforting	Enjoyable	Cheerful	Value (+) (-)
Complete	Inspiring	Cherishing	Like
Convenient	Interesting	Comfortable	Dislike
Defensible	Known	Happy	Quality (+) (-)
Dependable	Proud	Joyful	Satisfaction
Familiar	Reassuring	Loveable	Importance
Friendly	Relaxed	Pleasing	Relevance
Homely	Restful	Tranquil	
Normal	Satisfying		
Peaceful	Secure		
Predictable	Stimulating		
Protective			
Safe			
Secure			
Sheltering			
Useful			

Space Semantics
 Properties of Psychospace
 7 Psycho Archetype **HUNTING GROUND**
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Accident	Achievement	Excitement	OK
Capture	Anticipation	Fear	not OK
Challenge	Expectancy	Happiness	Ethics (+) (-)
Co-operation	Frustration	Pain	Value (+) (-)
Cruelty	Necessity	Stress	Like
Danger	Participation	Suffering	Dislike
Death	Tenseness	Thrill	Quality (+) (-)
Diligence	Triumph	Trauma	Satisfaction
Drama			Importance
Effort			Relevance
Familiarity			
Fear			
Heroism			
Indeterminism			
Pain			
Persistence			
Pursuer			
Pursuit			
Quarry			
Reward			
Skill			
Strategy			
Suffering			
Wounding			

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype LABYRINTH
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Abnormality	Bewilderment	Adventure	OK
Bizarreness	Bravery	Defensiveness	not OK
Complexity	Confusion	Excitement	Ethics (+) (-)
Danger	Courage	Fear	Value (+) (-)
Difficulty	Disorientation	Fright	Like
Disorder	Hesitancy	Menace	Dislike
Drama	Incomprehension	Oppression	Quality (+) (-)
Forbiddingness	Puzzlement	Stress	Satisfaction
Hazard	Solitude	Terror	Importance
Mystery	Vulnerability	Threat	Relevance
Threat		Thrill	
Unfamiliarity			

The Semantics of Psychospace
 Properties of Psychospace
 7 Psycho Archetype MONUMENTO
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Boldness Distinction Drama Exaggeration Extraordinariness Forbiddingness Grandness Majesty Monumentality Permanence Power Seriousness Solemnity Solidity Strength	Admiration Confidence Insignificance Power Smallness	Apprehension Awe Emotion Excitement Fear Imposition Impressiveness Seriousness Wonder	OK not OK Ethics (+) (-) Value (+) (-) Like Dislike Quality (+) (-) Satisfaction Importance Relevance

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype MYSTICA
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Abnormality	Contentment	Awe	OK
Benignity	Involvement	Bliss	not OK
Extraordinariness	Meditation	Peace	Ethics (+) (-)
Grace	Mystery	Serenity	Value (+) (-)
Grandness		Solemnity	Like
Harmony		Uplift	Dislike
Mystery		Wonder	Quality (+) (-)
Nature			Satisfaction
Numinosity			Importance
Oddness			Relevance
Peacefulness			
Power			
Primitiveness			
Seclusion			
Solemnity			
Strangeness			
Strength			
Sublimity			
Symbolism			
Tranquility			

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype MYTHICA
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
	Anticipation Credulity Expectancy Fulfilment Hope Imagination Involvement Nostalgia Remembrance Reminiscence Romance Wishfulness	Adventure Affection Awe Apprehension Delight Elation Excitement Inspiration Poignancy Romance Sentimentality Stimulation Thrill	OK not OK Ethics (+) (-) Value (+) (-) Like Dislike Quality (+) (-) Satisfaction Importance Relevance

The Semantics of Psychospace
 Properties of Psychospace
 Psycho Archetype **PARADISE GARDEN**
 Properties by Descriptor

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Attractive	Calm	Blissful	OK
Beautiful	Comfortable	Delightful	not OK
Benevolent	Contenting	Ecstatic	Ethics (+) (-)
Benign	Inspiring	Elating	Value (+) (-)
Calm	Interesting	Enchanting	Like
Complete	Relaxing	Enjoyable	Dislike
Friendly	Satisfying	Euphoric	Quality (+) (-)
Gentle	Stimulating	Happy	Satisfaction
Harmonious		Inspiring	Importance
Heavenly		Joyful	Relevance
Idyllic		Peaceful	
Lovely		Pleasing	
Peaceful		Pleasant	
Picturesque		Rapturous	
Pleasant		Romantic	
Safe		Serene	
Serene		Stimulating	
Tranquil		Tranquil	
Varied		Wonderful	

The Semantics of Psychospace
 Properties of Psychospace
 7 Psycho Archetype PARADISE GARDEN
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Attractiveness	Calmness	Bliss	OK
Beauty	Comfort	Delight	not OK
Benevolence	Contentment	Ecstasy	Ethics (+) (-)
Benignancy	Inspiration	Elation	Value (+) (-)
Calmness	Interest	Enchantment	Like
Completeness	Relaxation	Enjoyment	Dislike
Friendliness	Satisfaction	Euphoria	Quality (+) (-)
Gentleness	Stimulation	Happiness	Satisfaction
Harmony		Inspiration	Importance
Heavenliness		Joy	Relevance
Loveliness		Peace	
Peace		Pleasure	
Picturesqueness		Rapture	
Pleasantness		Romance	
Safety		Serenity	
Serenity		Stimulation	
Tranquility		Tranquility	
Variety		Wonder	

Properties

**Perceivable
 Characteristics**

Attractiveness
 Beauty
 Calmness
 Gentleness
 Harmony
 Loveliness
 Peacefulness
 Picturesqueness
 Pleasantness
 Serenity
 Variety

**Mental
 States**

Contentment
 Interest
 Relaxation
 Security
 Stimulation
 Inspiration

**Emotional
 States**

Bliss
 Delight
 Enchantment
 Euphoria
 Happiness
 Joy
 Peace
 Pleasure
 Rapture
 Tranquility

**Critical
 Judgements**

OK
 Not OK
 Ethics (+) (-)
 Value
 Like
 Dislike
 Quality (+) (-)
 Satisfaction
 Importance

**Perceivable
 Geo - properties**

Vegetation
 Light
 Colour
 Water
 Quietness
 Fertility

**Social
 Properties**

Friendliness
 Co - operation
 Harmony
 Friendship
 Tolerance

**Cultural
 Properties**

Values
 Ethics
 Compatibility

Cognitive Consequences

Associations
 Confirmations

Fantasies
 Disillusions

Symbolic Meanings
 Resolutions

Memories

Prototypes

Gardens
 Pleasure
 Italian
 etc

Tropical island

Elysian fields

Arcadia

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype PLAYGROUND
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Activity	Amusement	Achievement	OK
Adventure	Freedom	Adventure	not OK
Aggression	Fulfilment	Aggression	Ethics (+) (-)
Animation	Imagination	Delight	Value (+) (-)
Attractiveness	Interest	Enchantment	Like
Entertainment	Involvement	Excitement	Dislike
Fantasy	Participation	Happiness	Quality (+) (-)
Freedom	Relaxation	Joy	Satisfaction
Friendliness	Security	Pleasure	Importance
Humour	Stimulation	Stimulation	Relevance
Imagination		Thrill	
Liveliness			
Magicality			
Protection			
Safety			
Security			
Simplicity			
Variety			

The Semantics of Psychospace
 Properties of Psychospace
 7 Psycho Archetype SANCTUM
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional State (Pratties)	Critical Assessments (Procons)
Beauty	Composure	Awe	OK
Benignancy	Contentment	Calmness	not OK
Extraordinariness	Involvement	Emotion	Ethics (+) (-)
Friendliness	Meditation	Holiness	Value (+) (-)
Gentleness	Mystery	Humility	Like
Grace	Piety	Inspiration	Dislike
Harmony	Respect	Peace	Quality (+) (-)
Heavenliness	Reverence	Respect	Satisfaction
Mystery	Veneration	Serenity	Importance
Numinosity		Seriousness	Relevance
Peacefulness		Solemnity	
Purity		Tranquility	
Religiousness		Uplift	
Sacredness		Wonder	
Sanctity			
Strangeness			
Symbolism			

The Semantics of Psychospace
 Properties of Psychospace
 .7 Psycho Archetype SHRINE
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Ceremony	Admiration	Adoration	OK
Holiness	Deference	Awe	not OK
Homage	Devotion	Belovedness	Ethics (+) (-)
Memorial	Esteem	Ecstasy	Value (+) (-)
Monumentality	Honour	Emotion	Like
Mystery	Involvement	Grace	Dislike
Numinosity	Mystery	Homage	Quality (+) (-)
Piety	Participation	Humility	Satisfaction
Religiosity	Remembrance	Wonder	Importance
Ritual	Respect		Relevance
Sacredness	Reverence		
Sanctitude	Spirituality		
Sanctity	Veneration		
Solemnity	Worship		
Spirituality			
Symbolism			

The Semantics of Psychospace
Properties of Psychospace
7 Psycho Archetype STRANGEWAYS
Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Alienation	Bewilderment	Agitation	OK
Danger	Disorientaion	Apprehension	not Ok
Difficulty	Doubt	Fear	Ethics (+) (-)
Discordance	Insecurity	Fright	Value (+) (-)
Forbiddingness	Oppressiveness	Hostility	Like
Hazard	Uncertainty	Menace	Dislike
Hostility	Vulnerability	Nervousness	Quality (+) (-)
Menace		Oppression	Satisfaction
Mystery		Stress	Importance Relevanc
Threat		Tenseness	
Unfamiliarity		Threat	
Unpleasantness		Uneasiness	

The Semantics of Psychospace
 Properties of Psychospace
 7 Psycho Archetype STRONGHOLD
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Boldness Defensiveness Dependability Impregnability Inaccessibility Power Protection Reliability Resistance Safety Security Shelter Shield Strength Substance	Assurance Comfort Confidence Defensiveness Reassurance Security Trust	Awe Calmness Comfort Hope Impressiveness Inspiration Optimism Pleasure	OK not OK Ethics (+) (-) Value (+) (-) Like Dislike Quality (+) (-) Satisfaction Importance Relevance

The Semantics of Psychospace
 Properties of Psychospace
 Psycho Archetype **STRONGHOLD**
 Properties by Descriptor

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Praties)	Critical Assessments (Procons)
Bold	Assuring	Awesome	OK
Defensive	Comforting	Calm	not OK
Defensible	Confiding	Comfortable	Ethics (+) (-)
Dependable	Defensive	Hopeful	Value (+) (-)
Guarding	Reassuring	Impressive	Like Dislike
Imposing	Secure	Inspiring	Quality (+) (-)
Impregnable	Trusting	Optimistic	Satisfaction
Inaccessible		Pleasing	Importance
Powerful			Relevance
Protective			
Reliable			
Resistant			
Safe			
Secure			
Sheltered			
Shielding			
Strong			
Substantial			

The Semantics of Psychospace
 Properties of Psychospace
 7 Psycho Archetype TERROR ISLAND
 Properties by Nominals

Perceivable Characteristics (Percies)	Mental States (Pratties)	Emotional States (Pratties)	Critical Assessments (Procons)
Aggression Alienation Barbarism Brutality Cruelty Danger Evil Hostility Lethalness Malevolence Menace Obscenity Sadism Shock Terror Threat Violence	Demoralization Deprivation Oppressiveness	Agony Anger Anguish Depression Desolation Despair Distress Fear Fright Horror Misery Nervousness Oppression Pain Revulsion Stress Suffering Terror Threat Turmoil	OK not OK Ethics (+) (-) Value (+) (-) Like Dislike Quality (+) (-) Satisfaction Importance Relevance

The Semantics of Psycho
 Properties of Psychospace
 7 Psycho Archetype VALE

**Perceivable
 Characteristics
 (Percies)**

Solemnity
 Sombreness

**Mental
 States
 (Pratties)**

Sympathy
 Empathy

**Emotional
 States
 (Pratties)**

Anguish
 Depression
 Desolation
 Despair
 Despondency
 DisconsolAtion
 Distress
 Gloom
 Grief
 Melancholy
 Misery
 Sadness
 Shock
 Sorrow
 Suffering
 Sympathy

**Critical
 Assessments
 (Procons)**

OK
 not OK
 Ethics (+) (-)
 Value (+) (-)
 like
 Dislike
 Quality (+) (-)
 Satisfaction
 Importance
 Relevance

Space Semantics
 Properties of Psychospace
 7 Psychotype WONDERLAND
 Properties by Nominals

**Perceivable
 Characteristics
 (Percies)**

Attractiveness
 Beauty
 Boldness
 Cleverness
 Colourfulness
 Completeness
 Complexity
 Curiosity
 Drama
 Dynamism
 Exoticness
 Fantasy
 Festivity
 Flamboyance
 Freedom
 Grandness
 Harmony
 Ingenuity
 Loveliness
 Magicality
 Romance
 SpectacleStrength
 Surrealism
 Theatricality
 Tranquility
 Vigour

**Mental
 States
 (Pratties)**

Admiration
 Bewilderment
 Contentment
 Entertainment
 Reverence
 Satisfaction
 Stimulation
 Surprise

**Emotional
 States
 (Pratties)**

Adoration
 Bliss
 Delight
 Ecstasy
 Elation
 Emotion
 Enchantment
 Enjoyment
 Exhilaration
 Happiness
 Impressiveness
 Inspiration
 Intoxication
 Joy
 Pleasure
 Rapture
 Stimulation
 Thrill
 Uplift
 Wonder

**Critical
 Assessments
 (Procons)**

OK
 not OK
 Ethics (+) (-)
 Value (+) (-)
 Like
 Dislike
 Quality (+) (-)
 Satisfaction
 Importance
 Relevance

LIKED

NATURAL

KNOWN

1	PARADISE GARDEN PERFECT	14	PLAYGROUND	15	SECRET GARDEN	28	ARCADY	29	CARNIVAL	42	ORIGINS	43	HOMELAND	
2	SANCTUARY	13	PROMISED LAND	16	BIOLOGICA	27	GOLDEN ROAD	30	INDEX	41	MARKET PLACE	44	WORKPLACE	
3	SAFE	12	BENEVOLENT	17	BIOLOGICAL	26	EXPECTANT	ORDERED	31	TRIVIA	40	COMMERCIAL	INDUSTRIOUS	
4	EXPRESSO	12	AVENUE	17	DREAM LAND	26	ROMANTICA	31	TRIVIA	40	SYMBOLICA	45	ANTIQUARIA	
5	OPEN	12	STRAIGHT-FORWARD	17	UNREAL	26	ROMANTIC	TRIVIAL	32	COMMON PLACE	39	LIBRARY	46	COMPLEXICO
6	SIMPLISTICA	11	ARENA	18	EXOTICA	25	LIMBOLAND	32	COMMON PLACE	39	LIBRARY	46	COMPLEXICO	
7	SIMPLE	10	VULGAR	19	EXOTIC	24	SUSPENDED	BANAL	33	ACTUALITY	38	CIVILISED	47	MYSTERIOSO
8	FUTURA	10	MACHINE	19	MONUMENTO	24	MEAN STREET	ORDINARY	34	GEOMETRICA	37	WILDERNESS	48	BATTLEFIELD
9	FUTURISTIC	9	OBVIOUS	20	MONUMENTAL	23	STATION	GEOMETRIC	35	FORUM	36	VALE	49	INFERNO
10	THEATRE LAND	9	SANCTUM	20	CHAOTICA	23	TEMPORARY	GEOMETRIC	35	FORUM	36	VALE	49	INFERNO
11	DRAMATIC	8	SACRED	21	CHAOTIC	22	METROPOLIS	MCHANISTIC	35	FORUM	36	VALE	49	INFERNO
12	STRANGE-WAYS	8	REPLICA	21	CEREMONIA	22	METROPOLIS	MCHANISTIC	35	FORUM	36	VALE	49	INFERNO
13	STRANGE	8	ICONIC	21	CEREMONIAL	22	MCHANISTIC	MCHANISTIC	35	FORUM	36	VALE	49	INFERNO

SIMPLE

COMPLEX

UNKNOWN

MECHANISTIC

DISLIKED

ACTUALITY 33	CARNIVAL 29	EXPRESSO 3	INFERNO 49	METROPOLIS 22	REPLICA 8	STRANGEWAYS 7
ANTIQUARIA 45	CEREMONIA 21	FORUM 35	LABYRINTH 38	MONUMENTO 19	ROMANTICA 26	SYMBOLICA 40
ARCADY 28	CHAOTICA 20	FUTURA 5	LIBRARY 39	MYSTERIOSO 47	SANCTUARY 2	THEATRELAND 6
ARENA 11	COMMONPLACE 32	GEOMETRICA 34	LIMBOLAND 25	ORIGINS 42	SANCTUM 9	TRIVIA 31
AVENUE 12	COMPLEXICO 46	GOLDEN ROAD 27	MACHINE 10	PARADISE GARDEN 1	SECRET GARDEN 15	VALE 36
BATTLEFIELD 48	DREAMLAND 17	HOMELAND 43	MARKET PLACE 41	PLAYGROUND 14	SIMPLISTICA 4	WILDERNESS 37
BIOLOGICA 16	EXOTICA 18	INDEX 30	MEAN STREET 24	PROMISED LAND 13	STATION 23	WORKPLACE 44

The Semantics of Psychospace

6.0 Personal Psycho - responses to Place

8.71 Periodic Table of Place Archetypes (Descriptors)

PARADISE GARDEN	HOME - GROUND	THEATRE - LAND	SANCTUM	ALIENATION
Blissful	Familiar	Unreal, Iconic	Hallowed	Alien
Happy	Belonging	Empathetic	Sacred	Strange
Joyful	Safe	Romantic	Religious	Threatening
ARCADIA	PLAYGROUND	STORYLAND	SHRINE	STRANGE - WAYS
Peaceful	Carefree	Unreal	Hallowed	Strange, Odd
Simple	Happy	Romantic	Sacred	Threatening
Productive	Interesting	Entertaining	Memorial	
Natural	Safe	Imaginative		
WONDER - LAND	HUNTING - GROUND	VIRTUALITY	MYSTICA	THE UNKNOWN
Wonderful	Competitive	Unreal, Iconic	Mystical	Sinister
Enchanting	Expectant	Deceptive	Inspiring	Demanding
Amazing	Essential	Electronic	Benign	Stressful
LOVELAND	WORKPLACE	HOLIDAY - LAND	MYTHICA	LABYRINTH
Pleasurable	Familiar	Carefree	Unreal	Puzzling
Rapturous	Essential	Relaxed	Mythic	Dangerous
Attractive	Demanding	Pleasurable	Fictional	Fearsome
Carefree	Commonplace	Pleasurable	Imaginative	Confusing
MONUMENTO	HUMDRUM	LIMBOLAND	ADVENTURE - LAND	VALE
Impressive	Boring	Detached	Exciting	Sad
Awesome	Repetitive	Isolated	Demanding	Melancholic
Powerful	Dull	Suspended	Unpredictable	Grieving
Serious	Banal	Inert	LIBRARY	Emotional
WOW	HOMELAND	ROMANTICA	Civilized	DISASTER AREA
Impressive	Stirring	Romantic	Meditative	Painful
Exciting	Connective	Imaginative	Tranquil	Shocking
Dramatic	Patriotic	Evocative		Confusing
Enjoyable	Familiar	Emotional		TERROR ISLAND
PLEASANCE	SAFEWAYS	DREAMLAND	CEREMONIA	
Pleasing	Safe	Unreal	Ritualistic	Inescapable
Pleasant	Familiar	Symbolic	Formal	Terrifying
Interesting	Convenient	Fantastic	Solemn	Stressful
Undemanding	Pleasant	Irrational		GULAG
SANCTUARY	FORUM	CARNIVAL	PROMISED - LAND	Humiliating
Safe	Public	Amusing	Uncertain	Depriving
Secure	Controversial	Festive	Potential	Inhuman
Protected	Informative	Dramatic	Hopeful	Cruel
Peaceful	Confrontational	Uninhibiting	MYSTERIOSO	BATTLEFIELD
STRONGHOLD	GATHERING PLACE	CIRCUS	Mysterious	Dangerous
Safe	Social	Exciting, Exotic	Sinister	Stressful
Secure	Friendly	Amusing	Solemn	Horrific
Impregnable	Friendly	Dramatic	Strange	Brutal
Reassuring	Communal	Simple	MAZE	INFERNO
HOME	NEWSROOM	ARENA	Puzzling	Hellish
Safe	Real	Competitive	Frustrating	Horrific
Familiar	Unreal	Dangerous	Misleading	Intolerable
Comfortable	Vicarious	Heroic		Ugly
Friendly	Distanced	Unpredictable		

Space Semantics

8.0 Personal Psycho - responses to Place

8.7 Periodic Table of Psycho and Archetypal Places

A	B	C	D
PARADISE GARDEN Blissful	WILDERNESS Inspiring Natural Awesome	STRONGHOLD Safe Impregnable	NEWSROOM TV Insulated Reality
LOVELAND in love	HISTORICA Romantic Factual	SANCTUARY Safe Protected	DISMA LAND Bleak Gloomy
ELYSIUM Unqualified Delight	ROMANTICA Imaginative	HOSPICE Peaceful Resigned	INFIRMARY Apprehensive Unwell
ARCADIA Idealized Rustic		SANCTUM Sacred	MAUSOLEUM Deadening
WONDERLAND Wondrous	MAZE Puzzling Safe		MONUMENTO Impressive Overpowering Oppressive
ENCHANTED WOOD Enchanting Natural	CLOUD CUCKOO LAND Self deception	SHRINE Revered Holy	MYSTERIOSO Sinister Mysterious
FANTASIA Fantastic	MYTHICA Imaginative fantasy	HUNTING GROUND Familiar Questing	LABYRINTH Puzzling Dangerous
DREAMLAND Symbolic Unreal	OLYMPIA Heroic Admirable Inspiring	WOW Knockout	MELANCHOLIA Sad Depressed
PLEASURE DOME Sybaritic Enjoyment	PLEASANCE Pleasurable	NORMA LAND Prosaic	VALE Bereaved Sorrowing
PLAYGROUND Relaxing Carefree	HOME Safe Familiar Personal	HUMDRUM Boring Tedious	(THE) ODIUM Offensive Horrid
ADVENTURE - LAND Exciting	HOMEGROUND Shared Familiar	LIMBOLAND Suspense Frustration	BATTLEFIELD Fearful Painful
GOLDEN ROAD Exciting Hopeful Optimistic Expectant	SAFEWAY Safe Familiar	MEAN STREET Depressing Poor	PURGATORY Suffering Miserable
THEATRE - LAND Safe Romantic	MOTHERLAND Shared Origins Ancestral	STRANGWAYS Unfamiliar Unsafe	GULAG Humiliating Deprived
ARENA Safe Competitive Vicarious		CRINGE Embarrassingly awful	TERROR ISLAND Terrifying
HOLIDAY - LAND Carefree Exotic	PROMISED LAND Realized Hopefulness	INFERNO Hellish Intolerable	

James Hope, Landschaftsarchitekt und Stadtplaner, schloß 1964 sein Studium an der Universität von Edinburgh ab. Seither hat er eine starke Verbindung zum akademischen Leben, sowohl als Lektor als auch in der Forschungsarbeit, aufrechterhalten. Zehn Jahre arbeitete er an Stadt- und

Regionalplanungsstudien in Großbritannien, Irland und Portugal. 1974 gründete er das private Büro Landesign. Als Forschungsmitarbeiter an der Herriot-Watt-Universität, Edinburgh, gilt sein Hauptinteresse dem Verstand - Körper - Raum-Problem.

James Hope, chartered landscape architect and urban planner, graduated from Edinburgh University in 1964. Since then he retained strong links with academic life both as a lecturer and researcher. For ten years he worked on urban and regional planning studies in Britain, Ireland

and Portugal. In 1974 he established his private practice Landesign. As a research fellow at Herriot-Watt-University, Edinburgh, his main interest is the 'Mind - Body - Space' problem.

LANDESIGN

DIE SEMANTIK DES PSYCHORAUMES
 THE SEMANTICS OF PSYCHOSPACE

Das Arbeitsmedium der meisten Gestalter von Orten ist die visuelle Sprache. Aber hinter jedem Bild steht ein Konzept. Die Bedeutung eines Konzeptes oder Ortes in der Kommunikation oder Diskussion kann man nur durch das Wort erfassen, vermitteln und mitteilen.

Semantik beschäftigt sich mit der Bedeutung von Orten für Leute. Diese Studie beschäftigt sich mit der Bedeutung von Orten hinsichtlich ihrer Wahrnehmung, hinsichtlich von Gefühlen und Einschätzungen. Sie basiert auf C. G. Jungs KONZEPT DES ARCHETYPUS.

Laut Jung ist der Archetyp ein ursprüngliches Bild, in sich leer und formal; er ist eine Art Beschreibung ohne Form, Inhalt oder Detail und wartet darauf, mit Erfahrung gefüllt zu werden, wenn bestimmte wesentliche Merkmale wahrgenommen werden.

Für Gestalter von Orten, die in erster Linie die Bedürfnisse anderer eher als ihre eigenen befriedigen wollen, ist es wesentlich, die Kriterien anderer zu kennen: zu wissen, was diese in verschiedenen Situationen sehen und fühlen und wie sie verschiedene Orte hinsichtlich Bedeutung und Botschaft interpretieren. Jungs Antwort war, die wesentlichen Merkmale jener archetypischen Figuren zu identifizieren, welche wie die Mutterfigur wesentlich für unsere Entwicklung sind. Für die wesentlichen Merkmale der Mutterfigur hielt er ZUNEIGUNG AUTORITÄT FÜRSORGE TROST GÜTE ERNÄHRUNG LIEBE SCHUTZ SORGE SYMPATHIE WEISHEIT. Für Romulus und Remus entpuppte sie sich in Wirklichkeit als Wölfin. Für die meisten von uns ist es unsere biologische Mutter, eine Pflegemutter oder irgend jemand anderer. In unserem Leben gibt es viele archetypische Figuren. Denken Sie an den Helden und die Heldin, den weisen alten Mann oder die Matriarchin, den Erlöser und den Hirten. Unsere Hypothese ist, daß durch die Jahrhunderte archetypische Figuren in archetypischen Orten gefunden wurden. Wenn es menschliche Archetypen gibt, warum nicht auch Ortsarchetypen? Unsere These ist, daß der Verstand Orte von Wichtigkeit gleich wie Menschen kategorisiert. Aber wie geschieht das? Um das herauszufinden, müssen wir Modelle der Welten, in der die Menschen leben, erstellen, weil Menschen gleichzeitig in verschiedenen Welten und in verschiedenen Dimensionen leben.

For most place designers, the working medium is the visual image. But behind every image is 'the concept' and for communication and discussion, only 'the word' can capture, convey and share 'the meaning' of a concept or a place.

Semantics is about what places mean to people. This study is about what places mean in terms of their perceptions, feelings and assessments. It is based on C. G. Jung's CONCEPT OF THE ARCHETYPE.

The archetype, he says, is a primordial image, in itself empty and formal; it is a sort of specification without form, content or detail, waiting to be filled in by experience when certain essential properties are perceived.

For the designers of place whose primary wish is to satisfy others rather than themselves, it is essential to know the criteria of others. To know what they see and feel in different situations and how they interpret different places in terms of meanings and messages. Jung's answer was to identify the essential properties of those archetypal figures which are essential for our development like the Mother Figure whose properties he found were AFFECTION AUTHORITY CARING COMFORTING GENTLENESS NOURISHMENT PASSION PROTECTION SOLICITUDE SYMPATHY WISDOM. For Romulus and Remus she manifested herself in reality as the she-wolf. For most of us it is our biological mother, a foster parent or some other. There are many archetypal figures in our lives. Consider the Hero and the Heroine, the Wise Old Man or the Matriarch, the Saviour and the Shepherd. Our hypothesis is, that through the ages, archetypal figures must have been found in archetypal places. If human archetypes, why not place archetypes?

Our thesis is that the mind categorises places of importance in the same way that it categorises people. But how does it do that? To find out, we need to create models of the worlds in which people live, because people live simultaneously in different worlds, and in different dimensions.

Erstens gibt es die physische Welt des GEORAUDES, den wir alle bewohnen; die Welt, wie sie von unserer westlichen Wissenschaftskultur definiert wird, eine Welt von KOMPONENTEN QUANTITÄTEN HANDLUNGEN FORMEN und VERHÄLTNISSSEN, die sich als Atome, Moleküle, Leute und Städte darlegen. Zweitens gibt es die Innenwelt des GEISTES. Sie wurde in einem außergewöhnlichen Prozeß, der Jahrtausende gedauert hat, durch Wahrnehmung, konstruiert aus Verstandesdaten, Erinnerungen, Schlußfolgerungen, Auswahl, Anschauungen und vielem mehr, erzeugt. Wir nennen diese innere, private Welt PSYCHORAUM und unser Ziel ist es, seine Bestandteile zu identifizieren, ein Modell zu erstellen, es zu analysieren und es zu nutzen, um Orte zu erkennen und zu beurteilen.

Jeder von uns nimmt nun diesen privaten Ort wahr, bewohnt ihn und verwendet verschiedene Selektionsprozesse und kritische Kriterien, um ihn zu beurteilen. Wir nehmen an, daß wir eine gemeinsame Interpretation unserer Umwelt teilen, da wir eine gemeinsame Kultur teilen. Das tun wir, weil es ein Fenster in unseren privaten Psychoraum gibt, durch das wir den Inhalt der Welten anderer sehen und teilen können. Das ist die Sprache.

Es gibt eine dritte Dimension zur Wirklichkeit mit bestimmten Ähnlichkeiten zum Psychoraum. Sie heißt ÖKORAUM. Die Beziehungen zwischen Menschen und Orten sind seine Bestandteile: Bestandteile wie ENTFREMDUNG VERTRÄGLICHKEIT ABHÄNGIGKEIT FREUNDSCHAFT VERSTEHEN.

Die physische Welt des Georaumes ist dominiert von den sechs in Wechselbeziehung stehenden und voneinander abhängigen Bestandteilen: RAUM ZEIT MATERIE ENERGIE GRAVITATION und LICHT. Sie werden durch das Prinzip der RELATIVITÄT verbunden. Wir stellen uns die Materie als Kern und seine zugehörigen Elektronen in der Umlaufbahn vor. Wir können die Identität und Zusammensetzung jedes einzelnen Stücks Materie herleiten, indem wir es im Spektrometer analysieren. Das Spektrum ist Licht, und wenn die Elektronen von Umlaufbahn zu Umlaufbahn springen, senden sie ein bestimmtes Quantum an Licht aus. Dies gibt Aufschluß über die Natur der Probe und die Bestandteile, aus denen die Elemente sind.

First, is the physical world of GEOSPACE, which we all inhabit; the world as defined by our western scientific culture, a world of COMPONENTS QUANTITY ACTIONS SHAPES and RELATIONSHIPS, which manifest themselves as atoms, molecules, people, cities. Second, the interior world of MIND, created by perception, constructed from sense data, memories, inference, selection, beliefs and lots more in an extraordinary process which has taken millenia to evolve. We call this inner, private world PSYCHOSPACE and our objective is to identify its components, to model it, analyse it and use it to identify and assess places.

Each of us now, perceives and inhabits this private place, using different selection processes and critical criteria by which to judge it. We assume, because we share a common culture that we share common interpretations of our environment. And we do that because there is a window into our private psychospaces through which we can see and share the contents of each others worlds. It is called language. There is a third dimension to reality with certain similarities to psychospace: It is called OECOSPACE. Its components are the relationships between people and place. Components like ALIENATION COMPATIBILITY DEPENDENCY FRIENDSHIP UNDERSTANDING.

The physical world of Geospace is dominated by the six interrelated and interdependent components of SPACE TIME MATTER ENERGY GRAVITATION and LIGHT bound together by the principle of RELATIVITY. The matter, we conceive as the nucleus and its attendant electrons in orbit. We can deduce the identity and composition of any particular piece of matter by analysing it in the spectrometer. The spectrum is light, and as the electrons jump from orbit to orbit they emit characteristic quanta of light telling us the nature of the sample, the components of which are the elements.

Ersetzen sie nun MATERIE durch ORT und LICHT durch WORTE:
 Genauso wie die physische Welt des Georaumes durch die Relativität von RAUM ZEIT MATERIE bestimmt wird, wird Psychoraum auch von Relativität bestimmt. Psychoraum verdankt seine Entstehung dem Zusammentreffen und der Relativität von PERSON VERSTAND ORT EREIGNIS SITUATION und UMSTAND.

Wo Menschen sind, ist Verstand; wo Menschen sind, werden Orte geschaffen. Zusammen führen sie physische, chemische, biologische, psychologische Ereignisse, Situationen und Umstände herbei. Unsere erste Aufgabe ist es, die Bestandteile des Psychoraumes festzustellen. In groben Zügen denken wir, daß der Verstand selbst ein Dasein bildet, mit seiner eigenen Relativität. Seine Hauptbestandteile sind KULTUR BEDEUTUNG GEFÜHLE WAHRNEHMUNG EINSCHÄTZUNG. Unter Menschen, die empfinden und sprechen können, beinhaltet das Prinzip der Relativität die Abhängigkeit dieser Bestandteile voneinander.

Keiner kann ohne den anderen existieren. Die Gesetze der Psychologie verbinden sie zu einem dynamischen modularen System.

Wir halten insbesondere BEDEUTUNG GEFÜHLE UND EINSCHÄTZUNGEN für die Schlüssel, ORTSPSYCHOTYPEN – wie wir sie nennen – zu identifizieren.

Ein Ortspsychotyp wird von Bedeutungen und Gefühlen, die er wahrscheinlich in Menschen hervorruft, beschrieben. Diese findet man, wenn man viele verschiedene Menschen in vielen verschiedenen Orten analysiert. Um das zu tun, beginnen wir mit der Vorstellung, was diese möglicherweise fühlen könnten. Wie in der Chemie brauchen wir eine Liste der Elemente, die die Welt enthalten. Wir haben ein SPEKTRUM DER GEFÜHLE, das von Ekstase und Glückseligkeit bis zu Pein und Schrecken reicht.

Wir nennen sie PRATTIES (dem Ort zuzuschreibende Merkmale). So wie verschiedene Elemente sich verbinden und Zusammensetzungen erzeugen, so erzeugen verschiedene Kombinationen von Gefühlen verschiedene ORTSPSYCHOTYPEN. Dies beinhaltet Schön Angenehm Unverdorben Natürlich Fruchtbar Üppig – Orte wie ARKADIEN und Langweilig Gewöhnlich Herkömmlich Konventionell Banal Prosaisch Vernünftig Urban Nützlich – Orte wie die DURCHSCHNITTSSTRASSE.

Now for MATTER substitute PLACE and for LIGHT substitute WORDS.
 As the physical world of Geospace is ruled by the relativity of SPACE TIME MATTER, so Psychospace is also ruled by relativity. Psychospace comes into being because of the coincidence and relativity of PERSON MIND PLACE EVENT SITUATION and CIRCUMSTANCE.

Where there are people, there are minds; where there are people, places are created. Collectively they constitute physical, chemical, biological, psychological events, situations and circumstances. Our first task is to identify the components of psychospace. We think that broadly and crudely, MIND itself constitutes an entity, with its own relativity, its major components being CULTURE MEANINGS FEELINGS COGNITIONS ASSESSMENTS. The principle of relativity implies that amongst people who can perceive and speak, all these components are interdependent, none can exist without the others. They are bound together in a dynamic modular system by the laws of psychology.

We feel that MEANINGS FEELINGS and ASSESSMENTS in particular are the keys to identifying what we call PLACE PSYCHOTYPES. A placepsychotype is described by the meanings and feelings it is likely to evoke in people. These are found by analysing lots of different people in lots of different places. To do that we need to start with an idea of what they could possibly feel. We need, as in chemistry, a list of the elements which comprise the world. But instead of chemicals we have feelings. We have a SPECTRUM OF FEELINGS, ranging from Ecstasy and Bliss to Agony and Terror.

We call them PRATTIES (Properties Attributable to Place). As different elements combine to produce compounds, so do different combinations of feelings produce characteristic PLACE PSYCHOTYPES. These include Beautiful Pleasant Unspoilt Natural Fertile Lush places like ARCADIA, and Dull Ordinary Mean Conventional Banal Prosaic Sensible Urban Utilitarian places like MEAN STREET.

OBJEKTIVE RELATIVITÄT Wenn wir selbstsicher Merkmale wie Attraktivität, Schönheit und Heiterkeit Orten zuschreiben, rufen wir ein philosophisches Prinzip des Amerikanischen Philosophen G. H. Mead aus dem Jahre 1932 wach. Beziehungen zwischen Menschen und Orten ergeben solche Merkmale, stellte er fest. Menschen reagieren auf Orte kognitiv, emotional und kritisch. Aber diese verschiedenen subjektiven Reaktionen sind ursächlich und objektiv auf den Ort bezogen, können ihm so in logischer Weise zugeschrieben werden, relativ zu den Leuten, die dieser Ansicht sind.

PERCIES Wir nehmen an, daß hinsichtlich der Relativität Gefühle aus Bedeutungen resultieren, und Bedeutungen sind der Sinn, den Leute Orten zuschreiben. Bedeutungen sind das Produkt von Wahrnehmung, sie sind die Interpretation von Verstandesdaten durch das Prisma der Kultur. Aber Bedeutungen findet man in vielen verschiedenen Typen, in WAHRGENOMMENEN GEGENSTÄNDEN, wie Baum, Straße, Auto und Person, und in Schlußfolgerungen wie Grandios Gewöhnlich Normal Abnormal, welche die Merkmale individuell wahrgenommener Gegenstände oder Orte als Ganzes beschreiben. Wir nennen diese letzteren Wahrnehmungen von Merkmalen PERCIES (wahrgenommene abgeleitete Merkmale). Um der Erinnerung der Menschen und ihrer Kraft der Beschreibung zu helfen, haben wir die gebräuchlichsten festgehalten und in einem alphabetischen SPEKTRUM DER WAHRGENOMMENEN ABGELEITETEN MERKMALE präsentiert.

PROCONS Aber mit der Wahrnehmung kommen andere Ideen. Der Verstand ist assoziativ, wie der schottische Philosoph David Hume feststellt. Erinnerungen, Bedeutungen und alle möglichen Gedanken folgen der Wahrnehmung und verbinden sich mit Bedeutungen und Gefühlen als Teil dieser umfassenden Erfahrung, die wir Psychoraum nennen. Gleichzeitig wird in einem Prozeß der KRITISCHEN BEWERTUNG ständig alles durch eine Reihe von Kriterien bewertet, da der Verstand kritisch ist. Die Anerkennungs-Nichtanerkennungs-Dichotomie ist wahrscheinlich die wichtigste darunter. Das kritische Vermögen der Menschen ist sehr stark und reicht in einem weiten Spektrum der Merkmale von Anerkennung bis Wertung. Für eine durchschnittliche Ortsbestandsaufnahme haben wir eine Auswahl an kritischen Bewertungen zusammengestellt. Wir nennen dies PROCONS (Pros und Kontras). Sie sind ANERKENNUNG RELEVANZ BEFRIEDIGUNG QUALITÄT und WERT. Procons sind das Maß für den Ort und seine Merkmale. Nicht nur das, sie sind Maß für Gefühle und Gedanken. Sie teilen uns mit, ob Glücksgefühl und Traurigkeit OK, Relevant oder Irrelevant, 143 Moralisch oder Unmoralisch sind.

OBJEKTIVE RELATIVITY *In confidently attributing properties like Attractiveness, Beauty and Cheerfulness to places, we are evoking a philosophical principle proposed by the American philosopher G. H. Mead in 1932. Such properties, he said, result from relationships between people and places. People respond to place cognitively, emotionally and critically. But these various subjective responses are causally and objectively related to place, so can be logically attributed to them, relative to the people who hold them.*

PERCIES *We assume that in terms of relativity, feelings are the result of meanings, and meanings are the sense people make of place. Meanings are the product of perception, they are the interpretation of sense data through the prism of culture. But meanings come in several distinct types. They come as PERCEPTS, like tree, street, car and person, and they come as inferences, like Grand Ordinary Normal Abnormal, which describe the properties of individual percepts, or places as a whole. We call these latter perceptions of properties PERCIES (Perceived Inferred Properties). In order to help people's memories and their powers of description we have identified the most common and they are presented in an alphabetical SPECTRUM OF PERCEIVED INFERRED PROPERTIES.*

PROCONS *But with perception come other ideas. As the Scottish philosopher David Hume says, 'the mind is associative'. Perception is followed by memories, connotations, thoughts of all sorts and they join Meanings and Feelings as part of this total experience we call psychospace. At the same time, in another module, because 'the mind is critical', everything is constantly being assessed by sets of criteria in processes of CRITICAL ASSESSMENT. The most important of these is probably the Approval-Disapproval-dichotomy. The critical faculty in people is very strong, covering a wide spectrum of properties from approval to value. For the average place survey we have made a selection of critical assessments, or what we call PROCONS (Pros and Cons). They are APPROVAL RELEVANCE SATISFACTION QUALITY and VALUE. Procons are the measure of places and their properties. But not only that, they are the measure of Feelings and Thoughts. They tell us whether or not Happiness and Sadness are OK or not OK, Relevant or Irrelevant, Moral or Immoral.*

ARCHETYPEN Archetypen sind der Kern der Dinge. Wie Prinzipien und physikalische Gesetze müssen diese Konzepte durch Beobachtung und Analyse entdeckt und erfaßt, dann sprachlich formuliert und symbolisiert werden. Diese Essenzen oder Archetypen werden durch ihre Merkmale oder durch die Merkmale ihrer Stereotypen, die sie in Wirklichkeit repräsentieren, beschrieben.

Ein Spektrum der Merkmale kann die Dinge beschreiben. Es ist ein Spektrum ansteigender Komplexität, von der einfachsten PHYSIKALISCHEN Ebene über die CHEMISCHE und BIOLOGISCHE zur PSYCHOLOGISCHEN, SOZIALEN und KULTURELLEN Ebene.

Wenn wir den Kern des Ortes analysieren, müssen wir die für unseren Zweck geeignete Ebene auswählen. Unser Hauptzweck ist, die psychologische Beziehung zwischen Menschen und Orten zu identifizieren und zu verstehen, dann die psychologischen Effekte in Beziehung zu ihren verschiedenen Ursachen zu bringen, ob chemischen, physikalischen oder anderen Ursprungs. In der Praxis sehen wir uns zuerst die Wechselbeziehung von ORTSPSYCHOTYP und ORTSSTEREOTYP an und identifizieren dann den relevanten ORTSARCHETYP, dem beide zugehörig sind.

Bei einer Umfrage zur Erforschung der Bedeutung von HEIMAT fanden wir heraus, daß für Menschen aus Edinburgh die wichtigsten Merkmale folgende waren: DAZUZUGEHÖREN VERTRAUT FREUNDLICH ERFREULICH TRÖSTLICH BEKANNT NORMAL GEWÖHNLICH FRIEDLICH VORHERSAGBAR PERSÖNLICH BERUHIGEND RUHIG SICHER SCHÜTZEND GESCHÜTZT GESELLIG BESTÄNDIG. Es gibt viele Möglichkeiten, das umzusetzen: von einer Höhle zum Hort, von einem kleinen Landhaus zum Schloß. Weit weg von HEIMAT ist die FREMDE. Sie ist FREMD GEFÄHRLICH SPANNEND FEINDLICH MERKWÜRDIG UNGEWISS UNGEWÖHNT UNBEKANNT UNVORHERSAGBAR. Das könnte der Städter auf dem Land oder ein Fremder in einem fremden Land sein.

Wir wissen nicht, wie universell diese Merkmale sind. Sie können sich von Kultur zu Kultur unterscheiden. Aber wir meinen, daß es einen Kern von Ortsarchetypen gibt, die Menschen und Orte in Beziehung bringen, und wie seltene Elemente auf Entdeckung warten. Aus diesen Elementen und Bestandteilen bestehen Menschenleben und Orte. Es gibt Archetypen hinter jedem Ort und in jedem Psychoraum, die helfen, Menschen in Beziehung zu ihrer Umgebung zu setzen. Als Analytiker ist es unsere Aufgabe, diese Archetypen zu finden und zu begreifen, und als Gestalter dann, archetypische Orte zu schaffen, die den innigsten Bedürfnissen der Menschen begegnen.

ARCHETYPES Archetypes are the essence of things. They are concepts, which like principles and physical laws have to be discovered and captured by observation and analysis, then formulated and symbolized as language. These essences or archetypes are described by their properties, or by the properties of their stereotypes which represent them in reality.

There is a spectrum of properties by which things may be described. It is a spectrum of ascending complexity, from the simplest PHYSICAL level, through the CHEMICAL and BIOLOGICAL to the PSYCHOLOGICAL, the SOCIAL and the CULTURAL.

In analysing the essences of places we must choose the appropriate levels for our purpose. Our main purpose is to identify and understand the psychological relationships between people and place, and then to relate the psychological effects to their various causes, whether physical, chemical or whatever. In practice we are looking initially at the correlations between PLACE PSYCHOTYPES and PLACE STEREOTYPES and then identifying the relevant PLACE ARCHETYPES to which both belong.

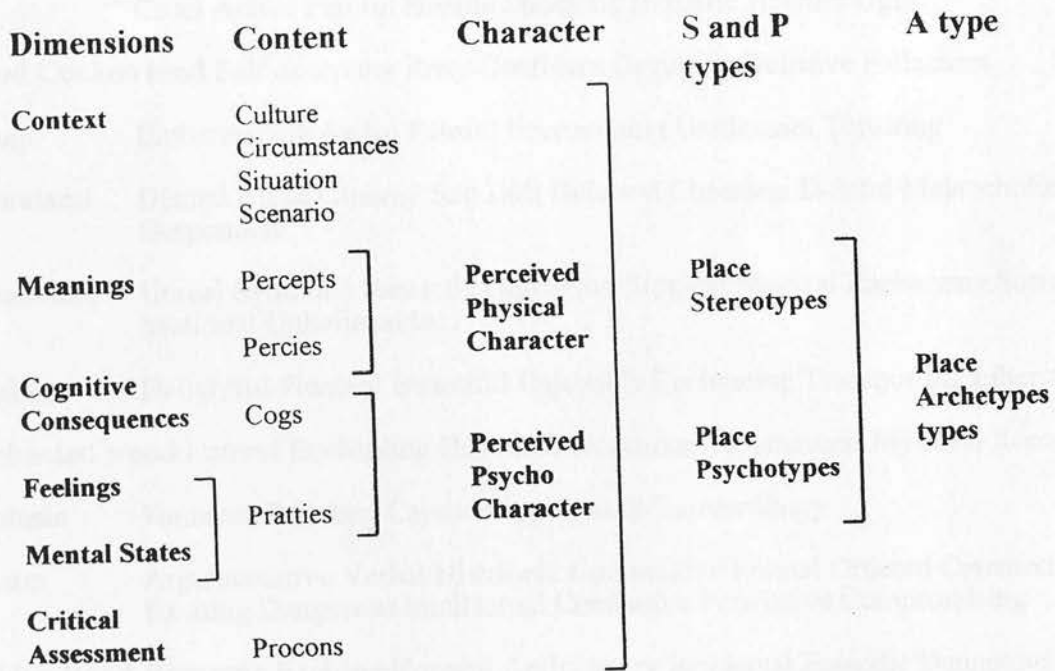
In our survey of people to find out the meaning of HOME, we found that in our sample of Edinburgh people its most important properties were BELONGING FAMILIAR FRIENDLY ENJOYABLE COMFORTING KNOWN NORMAL ORDINARY PEACEFUL PREDICTABLE PERSONAL REASSURING RESTFUL SAFE SHELTERING SECURE SOCIAL STABLE. This could be realised in many ways from a cave to a creche, or a cottage to a castle. Far from HOME is STRANGEWAYS, which is ALIEN DANGEROUS EXCITING HOSTILE STRANGE UNCERTAIN UNFAMILIAR UNKNOWN UNPREDICTABLE. This could be the citizen in the countryside or a stranger in a strange land.

We do not know how universal these properties are. They may vary from culture to culture. But our feeling is that there is a core of place archetypes which relate people to place, waiting, like rare elements to be discovered. These are the elements and components of which people's lives and places are made. Behind every place and in every psychospace, helping to relate people to their surroundings are the archetypes. Our task as analysts is to find and conceptualise these archetypes and then as designers to create archetypal places which meet people's deepest needs.

DIE SEMANTIK DES PSYCHORAUMES.
PRINZIPIEN

THE SEMANTICS OF PSYCHOSPACE.
PRINCIPLES

Distribution	Category	Characteristics	Formal Types	Atypical
Guest	Central Secondary Tertiary	Primary Secondary Tertiary Quaternary Quinary Senary	Type 1 Type 2 Type 3 Type 4 Type 5 Type 6	Type 7 Type 8 Type 9 Type 10 Type 11 Type 12
Regular	Central			
Irregular	Central			
Asymmetrical	Central			
Unilateral	Central			
Bilateral	Central			



Space Semantics

1.0 Spectrum of Place Properties

.11 Archetypes and Psychotypes (Percies and Pratties)

Adventure Land	Exciting Unfamiliar Enjoyable Anticipatory Heroic Surprising Demanding Accidental Unpredictable Unusual Haphazard Chancy Novel
Arena	Competitive Public Exciting Entertaining Dramatic Active Emotional Heroic Tense Dangerous Aggressive Combative Brutal Dynamic Skilful Enjoyable Unpredictable Stirring Safe Vicarious
Arcadia	Natural Idyllic Simple Beautiful Varied Pastoral Unspoilt Naive Artless Ordered Peaceful Friendly Interesting Picturesque Safe Attractive Productive Pleasant
Battlefield	Dangerous Frightening Demanding Competitive Lethal Disturbing Violent Cruel Active Painful Hostile Shocking Barbaric Horrific Ugly
Cloud Cuckoo land	Self deceiving Rosy Confident Beguiling Delusive Fallacious
Cringe	Embarrassing Awful Painful Excruciating Unpleasant Torturing
Dismaland	Dismal Bleak Gloomy Sad Dull Dejected Cheerless Doleful Melancholic Despondent
Dreamland	Unreal Symbolic Fantastic Gratifying Illogical Magical Enchanting Surreal Irrational Unbelievable
Elysium	Delightful Pleasant Beautiful Enjoyable Enchanting Transporting Liberating
Enchanted wood	Natural Enchanting Beautiful Wondrous Supernatural Mythical Romantic
Fantasia	Fantastic Dazzling Captivating Unusual Extraordinary
Forum	Argumentative Verbal Histrionic Competitive Formal Ordered Ceremonious Exciting Dangerous Intellectual Combative Persuasive Compromising
Golden Road	Romantic Exciting Hopeful Anticipatory Incidental Episodic Dangerous Enjoyable Ephemeral Demanding
Gulag	Humiliating Deprived Painful Unjust Cruel Brutal Inhuman Violent Ugly Punishing Spartan Restraining Tyrannical Repressive Arduous Cheerless
Historica	Romantic Stimulating Sentimental Interesting Captivating Intriguing
Holidayland	Carefree Therapeutic Restful Exciting Different Strange Attractive Amusing
Home	Familiar Safe Personal Benign Comforting Friendly Predictable Secure Sheltering Dependable Enjoyable Comfortable Relaxing Defensible Cherished
Homeground	Familiar Reassuring Belonging Safe Secure Confident Assertive Defensive
Hospice	Peaceful Resigned Helpful Benevolent Benign Demanding Stressful
Humdrum	Boring Tedious Familiar Banal Undistinguished Regular Ordinary Routine Normal Conventional Known Predictable Deadening

Hunting ground	Familiar Questing Routine Regular Obligatory Demanding Necessary Exciting Dangerous Skilful
Inferno	Hellish Hostile Intolerable Horrific Grotesque Obscene Unbearable Exercruiating
Infirmary	Frightening Painful Abandoned Fearful Apprehensive Vulnerable Grateful
Labyrinth	Puzzling Dangerous Sinister Misleading Fearful Frightening Hidden Tortuous Mysterious Demanding Fearsome
Limboland	Suspensive Restrictive Frustrating Inhibiting Boring Uncertain Confining Constraining
Loveland	Lovely Bright Beautiful Happy Peaceful Emotional Blissful Carefree Glowing Lustrous Sparkling Satisfying Transporting
Mausoleum	Deadening Frustrating Numbing Still Petrified Inhibiting Reactionary Stifling Oppressive Suffocating
Maze	Puzzling Frustrating Safe Amusing
Melancholia	Depressed Melancholy Sad
Mean Street	Depressing Poor Tawdry Cheap Vulgar Deprived Impoverished Abandoned
Monumento	Impressive Overpowering Oppressive Huge Intimidating Symbolic Grand Strong Imposing Powerful Serious Evocative
Motherland	Affectionate Ancestral Belonging Sharing
Mysterioso	Mysterious Unpredictable Strange Sinister Unknown Unusual Secret Intriguing Mystical Occult Esoteric Disguised Hidden
Mythica	Imaginary Mythical Romantic Emotional Stirring Heroic
Newsroom TV	Unreal Emotional Painful Vicarious Insular Stressful Horrific Safe
Normaland	Normal Unexceptional Prosaic Ordinary
Odium (The)	Offensive Horrid Odious Unpleasant Hateful Disliked
Olympia	Heroic Admirable Inspiring Spartan Disciplined Demanding
Paradise Garden	Beautiful Benign Blissful Gentle Restful Safe Serene Satisfying Friendly Harmonious Complete Inspiring Compatible
Playground	Relaxing Carefree Enjoyable Active Amusing Simple Safe Lively Dynamic
Pleasance	Pleasant Pleasurable Interesting Delightful Enjoyable Stimulating Safe
Pleasure Dome	Sybaritic Enjoyable Sensual Luxurious Indulgent
Promised land	Pleasant Secure Fertile Productive Belonging Hopeful Deserving Righteous
Purgatory	Suffering Miserable Painful Contrite Regretful Sorrowful

Romantica	Romantic Stimulating Fictional Illusory Evocative Exciting Emotional Mythic Imaginary Delusive Unreal Fanciful
Safeway	Safe Convenient Pleasant Reassuring
Sanctuary	Safe Protective Secure Peaceful Quiet Sheltered Benign Restful Relaxing
Sanctum	Holy Sacred Numinous Special Inspiring Religious Peaceful Reverential Uplifting Emotional
Shrine	Holy Hallowed Reverential Awesome Sacred Iconic Religious Inspiring
Strangeways	Strange Apprehensive Dangerous Sinister Demanding Stronghold Safe Defensible Impregnable Secure Protective Strong Guarded
Terror Island	Terrifying Inescapable Frightening Isolated Daunting Painful Helpless Hostile Dangerous Numbing Traumatic
Theatreland	Fictional Safe Romantic Entertaining Unreal Comfortable Empathic
Vale	Grieving Sad Sombre Dark Melancholic Emotional Despairing Poignant Depressing
Wilderness	Natural Inspiring Awesome Wild Dangerous Elemental Hostile Pure Clean Unpredictable Demanding Raw Untamed Untouched Unspoilt
Wonderland	Wondrous Amazing Surreal Fantastic Unbelievable Staggering
Wow	Wonderful Exciting Inspiring Stimulating Impressive Exceptional Extraordinary Triumphant Exultant

	71 Adventure	72 Arcadia	73 Arena	74 Battlefield	75 Carnival
Affection	3.00	3.00	.00	.00	2.00
Aggression	.00	.00	5.00	5.00	.00
Agony	.00	.00	2.00	5.00	.00
Anger	.00	.00	2.00	4.00	.00
Anguish	.00	.00	2.00	5.00	.00
Bliss	1.00	2.00	.00	.00	1.00
Calmness	1.00	3.00	.00	.00	.00
Cheerfulness	2.00	.00	.00	.00	4.00
Cherishment	.00	3.00	.00	.00	2.00
Combativeness	.00	.00	5.00	5.00	.00
Depression	.00	.00	1.00	5.00	.00
Desolation	.00	.00	2.00	5.00	.00
Despondency	.00	.00	2.00	5.00	.00
Despair	.00	.00	2.00	5.00	.00
Distress	.00	.00	2.00	5.00	.00
Ecstasy	1.00	1.00	.00	.00	1.00
Elation	2.00	1.00	.00	.00	1.00
Emotion	2.00	1.00	3.00	4.00	2.00
Enchantment	.00	2.00	.00	.00	1.00
Enjoyment	4.00	3.00	2.00	.00	3.00
Euphoria	2.00	1.00	.00	.00	1.00
Excitement	5.00	.00	5.00	5.00	3.00
Exhilaration	4.00	.00	2.00	.00	3.00
Fear	.00	.00	5.00	5.00	.00
Happiness	3.00	2.00	.00	.00	4.00
Helplessness	.00	.00	.00	3.00	.00
Hope	3.00	.00	2.00	.00	.00
Hopelessness	.00	.00	2.00	4.00	.00
Horror	.00	.00	1.00	5.00	.00
Humiliation	.00	.00	2.00	2.00	.00
Joy	2.00	2.00	.00	.00	4.00
Loss	.00	.00	.00	3.00	.00
Loneliness	.00	.00	.00	.00	.00
Love	.00	.00	.00	.00	.00
Misery	.00	.00	2.00	5.00	.00
Oppression	.00	.00	.00	3.00	.00
Pain	.00	.00	3.00	5.00	.00
Peacefulness	.00	4.00	.00	.00	2.00
Pleasure	3.00	2.00	.00	.00	3.00
Rejection	.00	.00	.00	.00	.00
Rest	.00	2.00	.00	.00	.00
Serenity	.00	2.00	.00	.00	.00
Stimulation	4.00	1.00	3.00	.00	3.00
Stress	.00	.00	4.00	5.00	.00
Suffering	.00	.00	2.00	5.00	.00
Terror	.00	.00	.00	5.00	.00
Thrill	3.00	.00	4.00	.00	1.00
Torture	.00	.00	2.00	5.00	.00
Tranquility	.00	4.00	.00	.00	.00
Trauma	.00	.00	2.00	5.00	.00
Uplift	4.00	2.00	.00	.00	.00

6 Disaster A	77 Dump	78 Gulag	79 Heaven	80 Hell	81 Home
.00	.00	.00	5.00	.00	4.00
.00	1.00	1.00	.00	3.00	.00
5.00	.00	3.00	.00	5.00	.00
3.00	3.00	3.00	.00	4.00	.00
5.00	1.00	1.00	.00	5.00	.00
.00	.00	.00	5.00	.00	3.00
.00	.00	.00	5.00	.00	3.00
.00	.00	.00	3.00	.00	4.00
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5.00	5.00	5.00	.00	5.00	.00
5.00	4.00	5.00	.00	5.00	.00
5.00	4.00	5.00	.00	5.00	.00
5.00	4.00	5.00	.00	5.00	.00
5.00	4.00	5.00	.00	5.00	.00
.00	.00	.00	5.00	.00	1.00
.00	.00	.00	5.00	.00	1.00
4.00	.00	.00	3.00	.00	3.00
.00	.00	.00	5.00	.00	1.00
.00	.00	.00	5.00	.00	4.00
.00	.00	.00	5.00	.00	.00
.00	.00	.00	.00	.00	.00
.00	.00	.00	5.00	.00	.00
5.00	.00	4.00	.00	5.00	.00
.00	.00	.00	5.00	.00	5.00
3.00	3.00	5.00	.00	5.00	.00
.00	.00	.00	5.00	.00	2.00
4.00	5.00	5.00	.00	5.00	.00
3.00	.00	1.00	.00	5.00	.00
.00	2.00	5.00	.00	5.00	.00
.00	.00	.00	5.00	.00	4.00
3.00	.00	3.00	.00	5.00	.00
.00	2.00	3.00	.00	.00	.00
.00	.00	.00	5.00	.00	3.00
5.00	4.00	5.00	.00	5.00	.00
.00	.00	4.00	.00	4.00	.00
5.00	2.00	3.00	.00	5.00	.00
.00	.00	.00	5.00	.00	3.00
.00	.00	.00	5.00	.00	4.00
.00	2.00	2.00	.00	4.00	.00
.00	.00	.00	4.00	.00	4.00
.00	.00	.00	5.00	.00	2.00
.00	.00	.00	4.00	.00	3.00
5.00	3.00	5.00	.00	5.00	1.00
5.00	2.00	5.00	.00	5.00	.00
5.00	.00	2.00	.00	5.00	.00
.00	.00	.00	.00	.00	.00
4.00	.00	4.00	.00	5.00	.00
.00	.00	.00	5.00	.00	3.00
5.00	.00	3.00	.00	5.00	.00
.00	.00	.00	4.00	.00	5.00

Hunting G	83 Labyrinth	84 Monument	85 Mystica	86 Mythica	87 Paradise G
1.00	.00	.00	3.00	2.00	5.00
3.00	.00	.00	.00	.00	.00
.00	.00	.00	.00	.00	.00
.00	1.00	.00	.00	.00	.00
1.00	1.00	.00	.00	.00	.00
.00	.00	.00	.00	.00	5.00
.00	.00	1.00	1.00	1.00	5.00
.00	.00	.00	.00	.00	4.00
2.00	.00	.00	.00	.00	5.00
3.00	.00	.00	.00	.00	.00
.00	3.00	.00	.00	.00	.00
.00	1.00	.00	.00	.00	.00
.00	1.00	.00	.00	.00	.00
.00	1.00	.00	.00	.00	.00
.00	2.00	.00	.00	.00	.00
.00	.00	.00	.00	.00	4.00
1.00	.00	.00	.00	.00	5.00
.00	.00	.00	.00	.00	4.00
.00	.00	.00	1.00	1.00	5.00
1.00	.00	.00	.00	2.00	5.00
.00	.00	.00	2.00	.00	5.00
2.00	.00	.00	.00	.00	.00
2.00	.00	.00	.00	.00	4.00
2.00	2.00	.00	.00	.00	.00
.00	.00	.00	.00	.00	5.00
.00	3.00	.00	.00	.00	.00
3.00	2.00	.00	.00	.00	4.00
.00	1.00	.00	.00	.00	.00
.00	.00	.00	.00	.00	.00
.00	.00	.00	.00	.00	.00
2.00	.00	.00	.00	.00	5.00
.00	.00	.00	.00	.00	.00
.00	2.00	.00	.00	.00	.00
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68 Playground	69 Sanctum	90 Shrine	91 Strangeway	92 Strongway	93 Terror	Island
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2.00	.00	37 Pain
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.00	4.00	39 Pleasure
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3.00	.00	45 Suffering
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Abandonment	.00	.00	.00	3.00	.00
Admiration	.00	.00	4.00	.00	2.00
Achievement	3.00	.00	2.00	3.00	.00
Amusement	3.00	.00	3.00	.00	5.00
Anticipation	3.00	.00	3.00	3.00	3.00
Apathy	.00	.00	.00	.00	.00
Belonging	.00	.00	2.00	.00	.00
Bewilderment	.00	.00	.00	4.00	.00
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Caution	.00	.00	.00	3.00	.00
Comfort	.00	.00	.00	.00	.00
Comprehension	2.00	2.00	.00	1.00	.00
Confusion	.00	.00	.00	4.00	2.00
Contentment	4.00	2.00	2.00	.00	2.00
Courage	3.00	.00	4.00	5.00	.00
Curiosity	3.00	.00	.00	.00	.00
Demoralization	.00	.00	.00	5.00	.00
Deprivation	.00	.00	.00	4.00	.00
Determination	3.00	.00	3.00	4.00	.00
Discomfort	2.00	.00	2.00	5.00	.00
Discontent	.00	.00	.00	3.00	.00
Disinterest	.00	.00	.00	.00	.00
Disorientation	.00	.00	.00	2.00	.00
Dissatisfaction	.00	.00	.00	3.00	.00
Duty	.00	.00	.00	3.00	.00
Entertainment	4.00	2.00	5.00	.00	5.00
Exclusion	.00	.00	.00	.00	.00
Expectancy	3.00	1.00	3.00	3.00	2.00
Familiarity	.00	2.00	2.00	2.00	.00
Freedom	4.00	3.00	.00	.00	.00
Frustration	.00	.00	2.00	2.00	.00
Fulfillment	3.00	1.00	2.00	.00	.00
Futility	.00	.00	.00	5.00	.00
Heroism	2.00	.00	4.00	5.00	.00
Hope	2.00	.00	2.00	4.00	.00
Hopelessness	.00	.00	.00	4.00	.00
Imagination	3.00	2.00	2.00	2.00	2.00
Incomprehension	.00	.00	.00	2.00	.00
Insecurity	1.00	.00	2.00	4.00	.00
Interest	4.00	2.00	3.00	.00	2.00
Intolerance	.00	.00	.00	3.00	.00
Involvement	3.00	1.00	5.00	5.00	3.00
Menace	.00	.00	.00	5.00	.00
Necessity	2.00	.00	.00	2.00	.00
Numbness	.00	.00	.00	5.00	.00
Participation	4.00	1.00	4.00	5.00	4.00
Patriotism	.00	.00	.00	5.00	.00
Pride	.00	.00	2.00	.00	.00

Disaster A	77 Dump	78 Gulag	79 Heaven	80 Hell	81 Home
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Hunting G.	83 Labyrinth	84 Monument	85 Mystica	86 Mythica	87 Paradise G.
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Playground 89	Sanctum	90 Shrine	91 Strangeway	92 Stronghold	93 Terror	Iste
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Value	95 Wonderrand
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.00	.00 51 Pride

THE SEMANTICS OF PSYCHOSPACE
GLOSSARY OF UNDERLYING CONCEPTS
AND DEFINITIONS

key concept

meaning

' the meaning is the use '

Ludwig Wittgenstein

SPACE SEMANTICS

THE SEMANTICS OF PSYCHOSPACE

THREE VOLUMES

VOLUME ONE MAIN TEXT

VOLUME TWO APPENDICES

VOLUME THREE GLOSSARY AND DEFINITIONS

JAMES HOPE

HONORARY RESEARCH FELLOW

DEGREE OF DOCTOR OF PHILOSOPHY

HERIOT - WATT UNIVERSITY

LANDSCAPE ARCHITECTURE

JUNE 2002

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Space Semantics

Definitions

A

Ambivalence Co existence of two properties, often opposites, in psychospace and hence through objective relativity, in psychoplace. eg to be simultaneously liked and not liked.

Approval - A critical assessment, signifying acceptance, OK ness.

A major **Procon**, component of psychospace and attributable, by objective relativity to place.

Archetype - An abstract model representing a particular type of thing.

- eg a type of person
- a type of object
- a type of event
- a type of place
- a type of circumstance
- a type of situation
- a type of superpower

- A component of psychospace. The deep foundations underlying the construct.

Archetypes are mental products, usually unconscious, either inherited (like instincts) or created retrospectively, as the result of analysis (like a theory) or prospectively by the imagination (like an invention).

They are the essence of what they represent, generalized concepts, without detail, but with the potential to be realized in different forms.

Archetypes are reflected in reality when an invention takes form as a prototype and again when a prototype is duplicated as stereotypes.

They are also reflected in reality when their essential properties are perceived (consciously or unconsciously) in a particular type of person or place etc.

Archetypal Place A loose, abstract, conceptual collection of essential non - physical attributes, defined by personal perceptions, (like Beauty, Mystery, Order), personal emotions (like Joy, Sadness

Horror), personal mental states (like Admiration, Surprise, Interest) and evaluated by personal criteria (like Approval, Satisfaction, Negation).

Archetypal places exist relative to people and their individual psychological profiles. Theoretically, classic collections of compatible attributes may be realized in any physical manifestation. In practice they usually coincide with well established prototypes (qv).

eg The Paradise Garden, (of Peace and Tranquility) is likely to be natural and colourful and not a desert or a factory; and Deserta (of staggering scale and harshness) will probably be an elemental wilderness and not a suburban supermarket.

Assessment - A component of psychospace. The evaluation of place by applied personal criteria.

Association - A property of psychospace.

- An idea (memory, feeling, image, concept etc) attributed to a place as the result of mind connecting certain place properties (like colour, shape, history etc) with knowledge, through principles of contiguity and similarity.

eg red poppies in a field connote ' battlefields'

ie the idea ' battlefield ' becomes an associated property of a poppyfield relative to people with the knowledge of the historic association.

Attitude - A settled mode of opinion which conditions expectations and responses about place. May include Values, Prejudices etc.

The Semantics of Psychospace

Definition

Archetypes

The archetype is a personal model, idea, abstraction, generalization of something.

It may, for example be a type of

person	eg	mother
place		home
event		race
object		wheelbarrow
circumstance		depressed
situation		in debt
phenomenon		rainbow
superpower		wizard

The archetype is without specific form, detail or content. It is a specification, a general description or definition which formulates the essence or what it represents.

Archetypes are mental properties, either innate, like instincts, or acquired as the result of experience. In the latter case, the perception of stereotypes leads the mind to formulate their essential properties. The archetype then represents personal expectations, which allow comparisons to be made with perceived reality. The results leading to recognition, or not, of place contents and meanings and hence critical assessments.

Because archetypes are subjectively defined by their perceived properties, they are objectively relative and so may vary from person to person.

These properties may, for example be	physical	eg	Pin, a device for holding things together, small, length of wire, sharp end, blunt head end.
	chemical		Salt, white soluble crystalline chemical, sodium chloride, used for seasoning, preserving.
	biological		Wood, collection of trees, shrubs, plants, living, green, growing, tall, dense/open, light/dark, a place for growing timber, wildlife, recreation.
	psychological		Mother, benign, authoritative, knowledgeable, concerned, protective, supportive.
	social		Family, group, supportive, cohesive, sympathetic
	cultural		city, advanced, representative, aesthetic, complex, political, technological

The more complex the subject, the more properties and types of property will be involved. Thus the archetypal city may need every type of property to adequately describe it, whereas the archetypal pin may require only the physical.

By analysing the archetypal properties of many people and cultures, as they relate to selected places, a more general concept of universal place archetypes may be found.

These will include those psychological archetypes which may be innate, like Home, Strangeways, Paradise, Avernus, Promised Land, Stronghold and Sanctuary and physical archetypes like city, farm, garden and forest.

Based on such formulated acquired and innate archetypes, classified by their various essential properties we will be in a position to correlate physical archetypal places with their psychological archetypes, relative to selected and analysed types of people.

Nature of Landscape Definitions

Archetypal Place

Archetypal Place - A mental and usually unconscious model, formula or specification in symbolic form representing the essential properties of a particular type of place. Archetypes may be described by any of the six planes of Nature, separately or collectively.

eg at the physical level, the archetypal city is,
Artificial Built-up Complex Densely populated Dynamic
Functional Large Organized Systematic etc

eg at the psychological level, the archetypal city is
Cultural Exciting Exhausting Dangerous Demanding
Indifferent Inspiring Intimidating Social etc

Supporting Definitions

Archetype - qv

Place - qv

Model - qv

The Nature of Landscape Definitions

Archetypal Landscape

Archetypal Landscape - An unconscious mental model in symbolic form representing the essential properties of a particular type of place.

The properties may be Physical Chemical Biological
Psychological Social Cultural etc

eg at the physical level, the archetypal Desert is,
Natural Lifeless Desolate Uninhabited Uncultivated
Barren Large Silent Simple etc

eg at the psychological level, the archetypal Desert is
Hostile Lonely Peaceful Inspiring Dangerous
Intimidating Puzzling Unfamiliar Painful .

Supporting Definitions

Archetype - qv

Place - qv

Landscape - qv

Model - qv

THE ARCHETYPAL LANDSCAPE IS A STATE OF MIND

It results from a fusion of a State of Mind
with a State of Place

States of Mind generally, result from

Inherited Characteristics

like Temperament Personality Instinct and the Unconscious
and people's

Current Situation and Circumstances

like Intention Motive Purpose and Activity
and Poverty and Plenty, Power and Prestige, Pleasure and Pain

The Archetypal Landscape as a State of Mind

is induced by three particular properties of Place

Interpreted Character

where feelings and emotions are attributed to Place

like Joyful and Sad, Peaceful and Disturbing, Pleasant and Unpleasant

Perceived Physical Character

expressed through Size Shape Colour Sound Content Movement Light etc

Interpreted Meanings

expressed through

Signals like Stop and Go, Enter and Exit

Drive on Left and Drive on Right

Signs like those of Danger and Safety, Hostility
and Friendship, Comfort and Discomfort

Symbols like those of Power and Weakness, Success
and Failure, Culture and Barbarism

All of these factors may operate at any time to create in the mind of a
percipient one or more **Archetypal Places**

Space Semantics

Definitions A

Place Assessment

Place assessment is a process of measuring certain properties of place against identifiable standards or criteria. Our particular interest is in psychological properties. It is complicated by the fact that there is seldom unanimity of opinion and often assessments by different people are contradictory.

This would suggest that an assessment system should be capable of measuring a place by different personal standards and expressing the results in a manner which reflects different opinions.

The first part of such a system is to determine the types of place property to be assessed. In this system these have been identified as follows,

the perceptions of place components	(Percepts)
the perceptions of inferred place properties	(Percies)
the feelings and states of mind induced by place	(Pratties)
the thoughts induced by place	(Cogs)
the thoughts brought by people to place	(Context)
the critical assessments by people of place	(Procons)

Collectively these properties constitute people's mental experience of place; it is their personal and unique **Psychospace** and it can be represented as a model.

Dimensions	Content	Character	S and P types	A type
Context	Culture)		
	Circumstances)		
	Situation)		
	Scenario)		
Meanings	Percepts	) Perceived)	Place)	
		) Physical)	Stereo)	
	Percies	) Character)	types)	
Cognitive Consequences	Cogs	)	)	Place Arche types
		) Perceived)	Place)	
Feelings )		) Psycho)	Psycho)	
	Mental States)	Pratties) Character)	types)
))	
Critical Assessments))	
	Procons))	

The Critical assessments, or **Procons** for short, are the basic criteria by which places and their properties are measured. There are many such criteria, continuously and unconsciously assessing sense data and their related emotional and cognitive products. In any situation some are more important than others. The following are representative of the most common and important;

Approval the degree to which something is acceptable (positive or negative)

Relevance the degree to which something belongs, has congruity

Satisfaction the degree to which personal needs are met

Significance the degree of something's importance

Quality the degree of goodness in something

Value the degree of desirability in something.

Valency the relative strength of major components in psychospace

Space Semantics

Definitions A

Critical Assessments

Assessments of place involve the perception of place properties, (**Percepts** and **Percies**). They also include the identification of the feelings and mental states induced by the place. These are **Pratties**, ie personal psychological properties attributable to place.

The mind has already, by a scanning process, unconsciously selected what consciousness should 'see', employing the critical criterion of **Relevance**.

Then, also unconsciously, it applies the critical criterion of **Approval**.

All identified percepts, percies and pratties are assessed in OK or not OK terms.

eg sun, sand, space and silence become the positive components of OK, stressfree holidays, and midgets, mist, malaria and melancholia the negative components of not OK stressful ones.

When subjects identify and explicitly approve place components and feelings, these become the criteria by which places can in future be assessed for OK or not OK holidays, relative to the types of people surveyed.

Similarly with the critical criterion of **Satisfaction**. The question ' Which places or place properties meet your holiday needs? ' needs to be explicitly answered.

This is a more comprehensive question than Approval. It can be assumed that all 'satisfactory' places and properties would meet with approval, but that the sum of approved places and properties need not necessarily produce satisfaction.

Satisfaction, like approval is a mental state, a type of Prattie, something that one learns to detect as a condition, constantly varying as circumstances change.

The importance (**Significance**) of places and properties is a more difficult criterion to analyse, because the importance may not be due to the sorts of physical or psychological phenomena which characterise approval and satisfaction. It could also be due to something like a birthplace, a battle-field, a cultural relic, a holy place, an intellectual idea, a personal association or the value of an emotional effect induced by place.

Such properties belong to the cultural and situational content of the relationship, brought to places by subjects, expressed in the model as **Context**. In place, they become part of the cognitive consequences of the relationship(**Cogs**), which in turn affect the subject's feelings and mental states, (**Pratties**).

The criteria by which the **Quality** of place is assessed are all to be found in the **Content** dimension of the model. They are **Percepts**, like trees, weather, food, snowdrops, butterflies and door mats; in fact, any perceivable thing that contributes to the subject's personal concept of 'goodness'.

As with all Procons, there are degrees of Quality, either expressed numerically on an arbitrary scale, or verbally, good, better, best etc.

Quality may refer to particular things, the sunset, the mountain scenery etc, or it can be a collective measurement of the place as a whole. Both methods are essential for making comparisons between places.

It may also refer to **Percies**, so that the presence or absence of inferred place properties like danger, safety, incongruity and hostility can determine the relative quality of a place.

So also with **Value**. All perceived things have a value. They would not be noticed otherwise. The task is to identify those with high positive and negative values. It is those which determine the value of a place. Percies like beauty and ugliness and Pratties like happiness and sorrow have high positive and negative values and become emotional criteria. In analytical terms, they need to be linked to perceivable phenomena, whether places, events or situations.

The Semantics of Psychospace

Definition

Types of Assessment relative to Percies and Procons

A broad distinction can be made between those assessments of place which are perceived inferred properties, (**Percies**) like completeness relative to defined sets
deficiency do
and incongruity relative to set standards
and those assessments which are critical of place (**Procons**) like,
satisfaction relative to personal values
approval do
and value relative to personal criteria

Both types depend on perception and criteria and both produce assessments which can be attributed to place. But there is a greater degree of objectivity with Percies, they are descriptive, they say more about the place and depend on identifiable criteria. They describe how places are interpreted. Whereas Critical Assessments are much more subjective, describing the personal evaluation of place and so the psycho- person- place relationship .

By relating Percies to Critical Assessments, some of the criteria by which Critical Assessments are made can be identified. eg it can be shown that approval of forest walks is linked to areas possessing beauty, interest, variety, mystery, solitude, grandeur and drama.

Only by relating them to Critical Assessments, can Percies be evaluated in terms of pros and cons.

Critical Assessments (**Procons**), are concerned with the assessment of places and their properties eg
quality relative to a bio-physical specification
relevance relative to an event
suitability relative to a use.

They are also concerned with assessments of self, or personal properties eg
approval relative to a psycho-social specification
satisfaction relative to feelings and mind- states
morality relative to a personal code.

Space Semantics

Definitions

B

Beauty - The property we attribute to something which evokes an intense emotional response of pleasure and a mental response of admiration due to its various properties. These properties include those which are perceivable like shape and colour, those which are analysable like contrast and complexity. They must include those which are critical like quality (degree of goodness) and value (degree of desirability) and satisfaction (degree to which needs are met)

Belief - An attitude supporting the truth about a place.

Space Semantics

Definitions

C

Critical Assessment The ability to measure a particular set of dimensions of psychospace.
eg Quality Value Relevance Satisfaction Truth Ethics Suitability

Critical Sense - A faculty of mind which generates knowledge about places, people, events, situations etc. Such knowledge, as a cognitive state, results from processes of identification, discrimination, judgement, evaluation, comparison etc which operate through the use of personal standards and criteria.

Critical senses are positive perceptual projections onto places etc as opposed to emotions which are involuntary responses to affective places.

Cognitive states are the complement of emotional states, being concerned with thoughts about place as opposed to feelings about self.

The differences in awareness between emotional and cognitive states are not always apparent, because they often occur more or less together.

Through a critical sense of beauty, for example, a place is judged to be of a particular quality. This cognitive state is often accompanied by a corresponding feeling of pleasure. Similarly, the property of order, sensed in a place may simultaneously evoke feelings of pleasure or displeasure, in those so inclined.

The critical senses make sense of place.

See **Critical Senses**

Character -

Single characteristics and combinations of characteristics describe places by the effects they have on people's feelings eg gloomy, grand, grotesque. These effects are induced by a combination of perceived physical characteristics (Percepts), inferences (Percepts) and induced thoughts (Cogs).

Character - A concept describing the properties of things, incl. Places People Events etc

Properties may be innate, belonging intrinsically to something, like Shape eg Round, or Composition eg Salty. Or they may be attributed to something as the result of a personal relationship, like Perception eg Cold, Warm, Dull or Feeling eg Exciting, Boring, Sad; or Sense eg Ordered, Chaotic, Incongruous. The latter attributed properties or characteristics of Place are relative to somebody's judgement.

Properties describing the innate or 'objective' characteristics of places and people belong to different classes

eg of Place

Physical - Round, Red, Powdery

Chemical - Salty, Acidic, Chalky.

Biological - Wooded, Marshy, Mossy

eg of People

Psychological - Happy, Frightened, Excited

Social - Hospitable, Industrious, Stratified

Cultural - Superstitious, Technological, Literate

Properties which are attributed to Places as the result of a Person - Place relationship, belong to the same classes but are 'subjective' or 'objectively relative'.

eg of Place

Physical - Cold, Warm Dull

Chemical - Sugary, Salty, Vinegary

Biological - Diseased, Healthy, Toxic

Psychological - Oppressive, Restful, Delightful

Social- (ie of people in a place) Friendly Intolerant, Generous

Cultural (do) Alien, Incomprehensible, Advanced
Moral - Right , Wrong, Virtuous
Numinous - Spiritual, Mystical, Holy

Character is the principal medium by which psychotypes and archetypes are identified and described, usually through the use of descriptors.

Characteristic - A descriptive property of places, people etc eg Age eg Old
A distinguishing feature, eg of Shape eg Mountainous
A designation of category eg Quantity eg Large
class eg Quality eg Good
type eg Use eg Industrial

Circumstances -The bio-states and psycho-states which the subject brings to the place/event.

Cognition - Knowing Perceiving Remembering Imagining Conceiving Judging Reasoning

Cognitive Consequence A component of psychospace, being a thought induced by place

Cog A thought induced by place.

Cognitive State - A state or condition of knowing during consciousness.
Includes perceiving, remembering, conceiving, judging, evaluating, discriminating etc
It is a state of knowledge about place, self, others, events, situations etc.
Cognitive states are the complement of unconscious states and of emotional or 'feeling' states, they are generally, but not exclusively concerned with 'thinking', 'thoughts' and the more rational mental processes.
Cognitive states result from the application of the Critical Senses.
see **Cognitive States**

Component A constituent part

Concept An abstract idea. Something conceived. May be imagined visually, and expressed verbally. May be imagined verbally and expressed graphically or orally.
Concepts are the currency of analysis and design.

Constancy Something which does not change

Context - Component of psychospace. The pre-existing framework around which psychospace is constructed; includes Culture, Circumstances Situation Scenario

Correspondence The principle which states that the behaviour of large numbers (of atoms or people), may be statistically related to that of individuals, in terms of probability. Whilst the behaviour and preferences of unknown individuals cannot be predicted in detail, ie. in a deterministic sense, they may, based on the observation of many, be expressed with some accuracy as probabilities.

Criterion Norm, principle or standard by which something is judged.

Critical Assessment An evaluation/ judgement of something. A component of psychospace, a procon, and hence attributable to place as an objectively relative property. They are ambivalent, being positive (+) or negatively charged (-), (Ok or not OK) and quantifiable, relative to personal scales and criteria.
The main ones are, Approval Ethics/ Morality Quality Relevance Satisfaction Significance Suitability Truth Value

Critical Senses The ability to make judgements, evaluations, assessments.
They include Approval Disapproval OK ness Quality Relevance Satisfaction
Significance Suitability Truth Ethics Morality Aesthetics

Culture The psycho - social environment in which people live.

Cultural Place -

Nature of Landscape

Definitions

Concept

A Concept is a creation of the Mind, an idea, a conception and as such is a cognitive condition. It may be self-induced or created by another and communicated through a medium like Visual Art, Language or Behaviour.

It may be an **Abstract Idea**, like Nature, Freedom or Power

a **Visualization**, like the image of a rainbow, an open space or an army tank, or

a **Verbalization**, like a description, a novel or a poem.

Design concepts may be realized, producing effects, initially, **Physical Phenomena**, like man-made landscapes, technical inventions and architecture, then consequently,

Human Behaviour

Psychological Effects, like perception, Meanings and Feelings and

Social Effects like Harmony, Unrest and Change

The measure of a Concept includes

Degree to which the designer's intention is achieved on the ground and on people.

Originality

Appropriateness to Site, Situation and Circumstance

Value to Culture and Society

Power of the idea per se, independent of the designer's intention.

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Space Semantics

Definitions

D

Descriptor A semantic term describing something adjectively. eg horrible, beautiful.
Compare with **Nominal**. A semantic term describing by noun, eg horror, beauty

Dimension A measurement in a single direction

In its broadest sense, a dimension is a property of something which distinguishes it from other things.

eg a plant has a biological dimension which distinguishes it from a stone, which has not. People have a psychological dimension, which plants have not and which may be a humorous dimension, an emotional one, a tragic one etc

Dissonance The (generally) unpleasant result of two dissimilar things (sounds, colours, shapes) simultaneously combining to produce an effect; (**Cognitive dissonance**)
A type of incongruity.

Space Semantics

Definitions

E

Emotion- A short term mental state, feeling or mood . An emotion is an instinctive and involuntary response to a person, place, situation or event. May extend from a few moments to a few days.
eg Short pleasure at a fleeting sight ; longer grief at a significant loss.

Emotion - An emotion is a particular type of human state or condition. It can be experienced at both conscious and unconscious levels.
Eg Fear can be felt in a real - life, dangerous situation, or in a dream.
Some emotions consist of both mental and physiological components:
Eg Nervousness may be experienced as a combination of mental stress and a bodily state of ' weakness ' .
Emotions are part of a personal response to an affective situation, place, person or event . Most responses have a positive or negative tendency. ie (Valenced) . They are complementary to the more intellectual and complex processes of ' thinking ' or cognition, identified as ' CriticalCognitive States ' . They are dependent on an input from sense perception.
Generally, they are spontaneous and involuntary, but can be self induced or suppressed. There is a case for suggesting that some at least are intuitive and instinctive.
Emotions are described loosely as ' feelings ' and as such must be distinguished from perceptual feelings like, pain, movement, hot and cold.
Emotions cover a wide spectrum of human states from agony to ecstasy, from the faintest hint of boredom to wild excitement.
They may be classified by **Type Strength Valency**.
Self awareness of emotional states (ie at the cognitive level , through a Sense of Self) is knowledge about Self, and its response to place and thus its relationship with it.
Awareness of Place through the critical cognitive senses is knowledge about **Place**, relative to Self.

Event - A psycho-temporal coincidence of person and place.
An event is an activity, a happening, a process, an action.
It may be Physical, Chemical, Biological, Psychological, Social or Cultural; or it may be any combination of these.
All events create situations . eg The event war, creates a state of war.

Eventuality - The potential of a place to accommodate or create events.

Nature of Landscape Definitions

Elemental Place

An Elemental Place is Natural and without the overt or obvious influence of Man. There is a primitive and possibly a primeval quality to elemental places. They can be romantically imagined as the likely environment of prehistoric man. There is an uncompromising and occasionally threatening character to elemental places, like caves, gorges, cliffs, the sea and shore, mountains, volcanoes, waterfalls and rapids, rocky outcrops, dark woods, deserts and barren moors.

The Elemental Place can be perceived as an expression and a symbol of Nature. So powerful can certain elemental components be that even when removed from their natural context, as with rocks in the Zen garden, in the hands of a master, they can recreate their influence.

Existentialism - A branch of philosophy based on these premises

the physical world exists objectively, as space, time, matter, energy etc
but human **existence**, experience and personal relationships are paramount

people experience existence through **being**

ie consciousness
sensations and perceptions
thoughts and reflections
feelings and emotions

all of which are held subjectively
being properties of **self**

but personal experience and being are complex and holistic, being a coherent whole, the simultaneous effects of many causes and influences. In existing and interpreting its environment, each mind perceives and creates a personal and private world which is 'real' to its percipient and has personal truth, sense and meaning

but people exist in groups

groups are defined by the properties which they share
these include

beliefs
values
culture
meanings
perceptions

these properties are communicated through **language** and shared experience

central beliefs include

individual lives (existence) are transient and short, inducing a chronic state of anxiety or angst
beliefs are likely to be false
things can be changed by will and design
the mind seeks certainty
but is seldom satisfied
the mind seeks change, progress, variety
is continuously evaluating
the self is shaped by nature
through instinct, intuition, inheritance
and by nurture through learning,
reflection and experience
truth and language are approximate
people can create themselves by choice
and will

Objectives

to **create** or recreate oneself through reflection and choice

to **understand** human life, ie. to seek the meaning of life, to make sense of life
ie to philosophize

to study oneself, then others (psychology)

to **understand** others by shared experience, communication and empathy

to **understand** the worlds in which others live, individually and collectively

to know what to do and what not to do in life (morality)

to be aware of **being**, of self, to savour existence

to be aware of **quality** in life, ie degrees of goodness

to be aware of **value** in life ie degrees of desirability

to be aware that **changes** in life, can be wrought by judgement, design and effort

Space SEMantics

Definitions

F

Feeling - Two types - **Perceptual** - The bio-response to people , place etc
eg Cold, Pain, Ill, Hunger.

Psycho. - The emotional response to people, place etc
eg Anger, Sadness, Joy.

A component of Psycho -space . The effect of place on mind.
The affective aspect of experience

Function - The proper activity of a thing or place.

The mode of action by which a thing or place fulfils its purpose.

Functions may be Physical, Chemical, Biological, Psychological, Social etc.

Space Semantics

Definitions

I

Incongruity Unsuitability of something relative to another; not belonging; being inappropriate. A percie with critical implications.

Inference - The process of drawing a conclusion on the basis of previous judgements and criteria.

Inferred Properties - These are part of the perceptual process in which complex non - physical place properties like Beauty, Grandeur, Familiarity, are identified by inference as part of the personal construct.

Information Knowledge in store or in transit.

Nature of Landscape Definitions

Indeterminism

Indeterminism is a property of Places when everything cannot be predicted and there are elements of randomness and chance.

It is the antithesis of Determinism when everything has a cause and a predictable effect.

The landscape is a good example of an indeterminate system, since it includes so many unpredictable elements, including the weather, day and night effects of light and dark, soil, plant growth etc.

Architecture on the other hand has a high measure of Determinacy. The forms are static, the effects of light, creating shadows and highlights, the movements of people, are all much more predictable.

Landscape elements in and around buildings, like plants, their seasonal effects of growth, flowering and colour change, the long term effects of increasing size and spread etc all contribute towards Indeterminism in places.

Nature of Landscape
Types of Landscape
Definition
Interference

Interference occurs when something is disturbed or disrupted, or there is some interjection or addition to an existing pattern or state.

Eg When two stones are dropped into a pool some distance apart and the concentric ripples meet, the two regular patterns are disturbed, resulting in interference.

When a line of pylons and overhead wires run across a rural landscape, the established pattern of fields and components of the original set is disturbed and interference results.

Interference is a physical fact in the first case and a psychophysical one in the second. Value judgements are not involved. Whether or not interferences are pleasing, desirable, displeasing or undesirable phenomena depends on personal-subjective judgements.

The Interference element in a landscape has to be perceived; it has to be distinguished in an act of discrimination from the other elements which comprise one of the landscape types eg the Elemental or the Man-made.

Interference occurs as different types, it may be
Alien eg a portable radio in a Sacred Grove.
Anachronistic eg a classical temple in a 1930's set.
Dramatic eg an obelisk in a nature reserve.
Exotic eg Sitka Spruce on Scottish moors.
Incongruous eg an oil drum in a lily pond.
Pathetic eg a weeping cherry in a castle courtyard.
Unsuitable eg a Giant Redwood in a small suburban garden.
etc etc

Space Semantics

Definitions

K

Knowledge A cognitive state of mind. Includes perception, cognition, apprehension, comprehension, understanding, enlightenment, revelation, memory, innate understanding, insight, instinct and intuition.
May be true or untrue, conscious or unconscious, acquired by perception, deduction, induction or inference.

Space Semantics

Definitions

L

Landscape - A particular type of place perceived in a particular type of way.

It is a cultural environment in which acquired attitudes, beliefs, knowledge, memories, myths etc influence what is perceived and how it is perceived.

It is the product of a relationship between person and place.

Location The perceivable properties of place (ie of where someone is) including, the

Physical properties of Geoplace

Chemical properties

Biological properties of Bioplace

Ecological properties or Ecoplace

Psychological properties of Psychoplace

Social properties

Cultural properties

Nature of Landscape

Definitions

Landscape

Landscape - A particular type of Place perceived in a particular type of way.
It is a cultural environment in which acquired attitudes, beliefs, knowledge, memories, myths etc influence what is perceived and how it is perceived.
It is the product of a relationship between Person and Place.

Supporting Definitions

Place - Where something or somebody is.
Where something happens.
A complex of (at least) physical, chemical and biological properties and possibly, psychological, social and cultural properties.

Person - A complex of bio- psycho perceptual systems and properties.

Perception - A personal system of sensing and interpreting places and persons.

Property - The nature of a person, place, object etc.
An inherent characteristic.
An acquired or attributed characteristic resulting from a relationship.

Relationship - A connection between things, eg. between objects
people
places
people and places.
May be physical, chemical, biological
psychological, social, cultural.

Characteristic- A descriptive property of people, places etc eg of Age - eg Old
A distinguishing feature eg of Shape -eg Mountainous
A designation of category eg Quantity eg Large
class eg Quality eg Good
type eg Use eg Industrial.

Types of Landscape - Examples

Natural eg Mountainous
Elemental eg Sea shore
Biological eg Woodland
Man-made eg Versailles
Use eg Agricultural

Types of Perception - Examples (based on visual data)

Cultural eg Constable's Haywain (famous painting)
Aesthetic eg Queen's View (famous viewpoint)
Symbolic eg Olive Groves in Greece (Greek culture and mythology)
Mythological eg Sherwood Forest (Robin Hood and the Greenwood Tree)
Valenced eg Positive, including scenery
Negative, including eyesores, incongruities and intrusions.
Utility eg Farmer and his crops
Identity eg Homeland, Motherland, Fatherland.
Instinctive eg Badlands (Life-threatening)

Space Semantics

Definitions

M

Meaning- A component of Psychospace. It is the sense which mind makes of place.

The meaning of place varies from person to person, depending on need, interests, relevance, situation, culture, values etc.

There are different types of meaning.

eg Sight meaning, including percepts

Scene Meaning, including inferences, percepts, practices and pronouns.

Signal Meaning

Sign meaning

Symbolic meaning.

Meaning includes the effects of place on people; their perceptions, their interpretations of sense data; the cognitive explanations of causes and effects; including place purposes, functions, potentials etc. their feelings, states of mind and cognitive consequences (Cogs). These are part of the psychological meaning of place.

The meaning of place may also be physical, chemical, biological, social or cultural.

Meaning is a property of mind. It results from the power of mind to make sense of place. It is a state of comprehension, resulting from the ability to perceive, to have knowledge of things and their properties and to understand their causes and consequences within a system of beliefs and relationships.

Meanings are attributed to places and things, relative to the people who hold them.

Thus they become properties of place and are an expression of the relationship between person and place.

Meaning, like 'truth' is a relative concept. Orthodox science is one method of investigating the meaning of the phenomenal world. There are alternatives. Whether they are 'true' or 'false', relative to orthodox beliefs is not the issue. What they are is an insight into people's relationship with place.

Measurement An assessment of anything reckoned according to some standard which may be qualitative or quantitative.

eg distinguishing between species is a measurement, or between feelings/emotions. distinguishing between weak and strong emotions and good and bad, are also measurements.

Metaphor Strictly, a figure of speech in which a word or phrase stands for something else not obviously connected to it. eg the ship of state. eg. In landscape design, the formal garden as a metaphor for social order and hierarchies.

Mind A person's complex of psychological processes, conscious, unconscious and self-conscious. Its products include thought, feeling, creativity, imagination, logic, decisions, judgements. Its contents include memory, instinct, faculties like language making, rationality.

Model - A representation of something.

May share properties with what it represents, like shape and colour in a photograph (ie is iconic). or is an abstraction in a different medium.

eg mathematical model

diagrammatic model

linguistic model

conceptual or mental model.

Morality The degree of rightness or wrongness attributed to something, action, event, place. A major precon, similar to **Ethics**.

Nature of Place

Definitions - Meaning

Meaning belongs to the Mind.

Meaning results from the power of Mind to make sense of Place.

It is a state of comprehension resulting from the ability to perceive, to have knowledge of things and their properties and to understand their causes and consequences within a system of beliefs and relationships.

Meanings can be attributed to places, relative to the people who hold them. Thus they become properties of Place and are an expression of a relationship between Person and Place.

'Meaning' like 'Truth' is a relative concept. Orthodox science is one method of investigating the meaning of the phenomenal world. There are alternatives. Whether they are 'True' or 'False' relative to orthodox beliefs is not the issue. What they are is an insight into people's relationship with Place.

There are different types of Meaning, depending on the mental processes involved in discovering them.

Sight Meaning results from the identification and perception of things, like trees, people and pencils;

Scene Meaning from the comprehension of relationships between things, whether causal or coincidental, like flames and heat cause pain; Moscow is further from Edinburgh than London;

Signal Meaning from the interpretation of messages; eg red and green lights signal 'Stop' and 'Go'; lighthouse beams signal 'Danger';

Sign Meaning from the information derived from one thing about another, eg smoke signifies fire;

Symbolic Meaning from the perception that one thing stands for another, eg Libraries symbolize 'Knowledge'.

The answer to 'What does a Place (or an object or a landscape) mean ?' depends on the context in which it is asked. Because understanding is usually sought to answer a particular problem.

- eg
- Where am I?
 - What is this?
 - What happens here?
 - Why is this?
 - What caused this?
 - What are the consequences of this?
 - What should be done?
 - What does this represent, signal, signify, or symbolize ?

Space Semantics

Definitions

N

Nominal A semantic term describing things by noun eg horror, beauty, ugliness
Compare with **Descriptor**, doing the same by adjective eg horrible, beautiful, ugly

Space Semantics

Definitions

O

Objective Relativity - A philosophical-logical concept conceived by GH Mead and outlined in his work 'The Objective Reality of Perspectives', *The Philosophy of the Present*, A Murphy ed. (La Salle Ill. Open Court Publishing Co. 1932 pp161 to 175).

Objective Relativity is a state or quality of something relative to something else. It is not absolute, it exists as a result of a relationship between two or more things. When it is proposed that places may have properties like Meaning, Character, Quality and Value, it is implied that these attributes only exist relative to the people who sense them. (Or similar types of people, who will behave in a similar way.) Nevertheless, the causal chain is established and such properties become factually 'objective' relative to their subjects.

Objectivity - Identifying and assessing the properties of things through personal experience by applying socially agreed criteria, confirmable by others.
eg I see a tree in the courtyard; there is social agreement on the properties of trees, (shape, size, colour etc); this can be confirmed by anyone using the same perceptual systems, the same criteria and the same language.

Occasion A special event

Ecology - The study of the relationships between people and places.

Ecospace - The network of relationships between people and places.

Space Semantics

Definitions

P

Perception is the meaning of what is sensed

Perception - A personal system of sensing and interpreting places and persons.
The meaning of what the mind and senses make of place.

Percept Perceived property of place and therefore a part of the total psychological experience called psychospace.
eg Trees People Hotness Coldness
Percepts tend to be obvious and objectively definable; a matter of observable fact rather than opinion. The simplest percepts are scenes of tangible objects.
eg mountains, forests, lakes, cuckoo clocks.
But they do include intangible properties which are generally unarguable, like symmetry, regularity, circularity, style.

Percie Perceived property of place, based on percepts and inference and therefore part of the total psychological experience called psychospace.
eg Hostility Danger Solitude
Percies are less obvious than simple percepts. They are always intangible, more abstract and conceptual, depending on personal criteria (which may be interpersonal). They depend on a more complex interpretation of simple data, including inference.
eg grandeur, danger, normality, familiarity.
Such properties, describing relationships, are attributed to place and are not intrinsic to place.

Periodic Table A display of components according to a system of classification based on particular properties.

Person - A complex of bio-psycho perceptual systems and properties (just like you and me)

Philosophy the search for truth and the meaning of life

Place - Where something is; the physical reality.
Where something happens
A complex of (at least) physical, chemical and biological properties and possibly psychological, social and cultural properties.

Place - In relativity terms is, 'the space created and occupied by people'.
It is the physical reality which forms the basis of perception and the construction of psychospace, which is the total experience of self and place, situation and event.

Prattie Property attributed to place, being a component of psychospace and based on feelings and states of mind.
eg Excitement Boredom Pride

Preference - Order of liking, not necessarily of what is chosen. A critical assessment.

Premise Personal knowledge or proposition on which an inference or conclusion is based

Principle A fundamental truth or proposition which serves as a premise for a system of belief or a chain of reasoning.
eg The mind is associative.
Place properties may have positive or negative values relative to individuals or groups of people.

The Nature of Landscape

Definitions

P

Perception - A personal system of sensing and interpreting places and persons.

Person - A complex of bio- psycho perceptual systems and properties(just like you and me)

Place - Where something is

Where something happens

A complex of (at least) physical, chemical and biological properties and possibly psychological, social and cultural properties.

Preference - Order of liking

Not necessarily of what is chosen

Prototype - From Greek **protos** - first and **tupos** - model

A representative example of a set or group, exhibiting its primal and essential properties.

Prototypes are relatively simple and collectively contribute to the composition of the more complex archetypes.

Property - The nature of something; person , place, object, phenomenon etc. An inherent quality or characteristic eg Shape, Size, Composition. Action etc

Or a property may result from a relationship eg Nearness, Goodness.

Or an attributed quality resulting from a relationship, like Beauty, Value

Psycho- cultural place

Psycho - cultural space

Psycho - function - The psycho - function of a place is to bring about a desired effect on mind. (ie desired by a designer, client, percipient etc)

Psycho-place - The personal experience of reality, created by the individual from the perceptions of physical place and prior knowledge.

As physical place consists of interconnected properties like Shape, Quantity Composition and Action, so psycho-space consists of inter- connected mental properties, like Sensings, Feelings, Qualities and Values.

There are many such properties reflecting personal relationships with place. By identifying them, representations of psycho - space can be made and understood.

Psycho - social place

Psycho- social space -

Psycho - space - The total mental environment in which psycho -places are created.

Purpose - A person's reason (aim , intention, objective) for being in a place.

Place, Social - Where people meet and interact, co -operate, compete and communicate.

Nature of Landscape
Definitions

Place

There are Real places and Imaginary places.

A Real Place is where something is, in space-time, or where somebody is, (or was), like,

the entrance, the pillar, the bus-station or the gardener, Henry VIII, or you.

or where something happens (or happened), like an event, a process, an action, a ritual, a ceremony, eg a battle, a death, a meeting, a marriage.

or where something is, relative to something else, a location, like inside, outside, back, front, here, there America, North Pole, Equator.

An Imaginary Place is a concept or idea, a product of the Mind. It does not exist in space-time, but may exist as,

a Verbal Concept, like a specification, a novel or a poem, like Sherlock Holmes, The Waste Land, or Utopia; a Vision, a mind picture, a visualization of remembered and created images, of known and invented places and objects; convertible into plans, sketches and models, or verbal concepts;

an Abstraction, without form or physical description, like Heaven, Homeland or Strangeland, convertible into verbal or graphic concepts.

see also Archtypal Place
Elemental Place
Prototypal Place
Stereotypal Place

The Nature of Landscape
Model of Place - Properties of Place
Types of Place - Definitions

- Archetype - Physical** - A place defined by its essential physical properties.
eg Grouse-moor, Castle, Shore
-Psychological - A place defined by its essential psycho-properties.
eg Chaotica, Labyrinth, Paradise Garden.
- Chemo-type**- A place defined by its significant chemical properties.
eg Aerobic, Acidic, Sandy.
- Climatic Type** - A place defined by its climatic regime and/ or its current weather.
eg Stormy, Sunny, Wet.
- Cultural Type** - A cultural type of place is one which reflects or expresses people's values.
The medium may be architectural, agricultural or natural etc or may be use or performance related.
- **Place**- eg Factory, Garden, Museum.
- **Event**- eg Flower show, Lecture, Work.
- Eco-type** - A place defined by its biological habitats and communities, climatic regime, soil types, hydrology and management.
eg Marsh, Moorland, Wood.
- Elemental Type** - A natural geo-type, having primitive or primeval properties; largely if not entirely untouched by Man.
eg Desert, Mountain, Sea shore.
- Geo-type** - A place defined by shape and content, (Geo-morphology and Topography)
- **Rural** - eg Mountainous, Oceanic, Plain.
- **Urban** - eg City, Garage, Street.
- Historic Type** - A place with a significant past, either marked by events or objects.
eg Battlefield, Birthplace, Castle.
- Man-made Type** - The antithesis of the Elemental; a place which has been shaped or significantly altered by Man .
- **Rural** - eg Farm, Olive-grove, Vineyard.
- **Urban** - eg Airport, Car-park, Swimming pool.
- Prototype**- The first of its kind; the antithesis of the stereotype; having a new formula or idea with physical or psycho - characteristics. (of historic and cultural value)
- Social Type** - A place or event where people interact with each other.
- **Place** - eg Bowling green, Golf course, School.
- **Event** - eg Game, Lecture, Meeting.
- Stereotype** - A place defined by well established characteristics.
eg Garden , Shopping centre, Pedestrian precinct.
- Style Type** - A place having a well defined identity and characteristics, which may be national, regional, personal, historic, artistic, geographic etc
eg Art Deco, Japanese, Victorian.
- Use Type** - Defined by its human activities and functions.
eg Agricultural, Industrial, Residential.

Nature of Landscape Definitions

Psychological Property

Psychological properties belong primarily to people, but through attribution may also become properties of Place.

Personal psychological properties may be classified as,

Possessions

Processes

Products

Possessions eg Memories, Beliefs, Instincts etc

Processes eg Perceiving, Sensing, Deciding etc

Products eg Mental conditions like Excitement, Thoughts, Meanings, Feelings etc

Psychological Place Properties are attributed to them . They are derived from Personal properties and belong to places by a process of association. (Objective Relativity qv)
They include the following types,

Potential

Presence

Preference

Potential - The ability of Place to effect mental change in people.
eg to induce Awe, Surprise, Pleasure

Presence - Having people present at a place in a particular mental state or condition.
eg frightened people at a fire
excited people at a race

Preference - These are positive and negative judgements of people, relative to a place.
They include the following,
Value - The degree of desirability of a place
Quality - The degree of goodness of a place
Significance - The degree of importance of a place

Profile Representation of identified properties of places and people drawn from **Spectrums**.

Procon Attributed property of place and therefore of psychospace, derived from a critical assessment eg Approval Satisfaction Relevance Quality Value Morality.
Procons place things and places in order relative to each other and personal criteria.
They have a tendency to be more abstract than perciees and may be applied to them.
eg the significance of safety can be assessed
or the value of grandeur, or the satisfaction of normality.
They may also be applied to feelings and mental states (Pratties)
eg the significance of happiness; the value (+) or (-) of pain;
the satisfaction of achievement.

Procon A critical assessment See above
The major procons are

Aesthetics	The degree to which something satisfies the aesthetic sense
Approval (OK ness)	The degree to which something is acceptable
Cost	Whether or not something is within acceptable limits
Humanity	The degree to which something meets humane standards
Legality	Whether or not something is within 'the law'.
Meaning	The degree to which something is understood
Morality	Whether or not something is 'right'.
Potential	Degree of possibility relative to a particular event or function
Practicality	Whether or not something is within the bounds of possibility
Preference	The degree to which something is chosen relative to others
Quality	The degree of goodness in something
Reality	The degree to which perceptions are believed to represent physical phenomena as opposed to imaginings, illusions etc.
Relevance	The degree to which something 'belongs', has congruity .
Satisfaction	The degree to which needs are met.
Significance	The degree of something's importance.
Strength	The degree of something. The quantity or 'Q' factor.
Suitability	The degree to which something fulfills its function.
Truth	The degree to which people believe something.(subjective belief as opposed to objective belief)
Utility	The degree of something's usefulness
Value	The degree to which something is desired.

Prototype - From Greek **protos** - first and **tupos** - model

A representative example of a set or group, exhibiting its primal and essential properties.

Prototypes are relatively simple and collectively contribute to the composition of the more complex archetypes.

Prototypal Place An identifiable aggregate of characteristic physical properties, principally those of Shape, Layout, Components, Content, Uses/Activities, Size/Scale and by extension, including Style, Location, Period and Condition and by implication definable Qualities and Values,
eg City park, Urban pedestrian precinct, Medieval cloister, Rail way station.

Property - The nature of something; person , place, object, phenomenon etc. An inherent quality or characteristic eg Shape, Size, Composition. Action etc
Or a property may result from a relationship eg Nearness, Goodness.
Or an attributed quality resulting from a relationship, like Beauty, Value

Psycho-cultural place

Psycho-cultural space

Psycho-function - The psycho-function of a place is to bring about a desired effect on mind. (ie desired by a designer, client, percipient etc)

Psychoplace The collective psycho properties attributed to a place, which are derived from individual psychospaces.
Psychoplace is massively multivalent. Its properties can only be expressed statistically based on collected and collated data.

Psychoplace model The representation of psychoplace.
The model of psychoplace represents the diverse interpretations and responses to place which result from people with different properties occupying any place.

Psychospace - The personal and total experience of self and place, created by the individual from the perceptions of physical place and prior knowledge.
As physical place consists of interconnected properties like Shape, Quantity, Composition and Action, so psychospace consists of inter-connected mental properties, like Sensings, Feelings, Qualities and Values.
There are many such properties reflecting personal relationships with place.
By identifying them, representations of psychospace can be made and understood.

Psychospace - The complete self/ place experience, as sensed, construed and constructed by the individual. It exists entirely in the mind of the percipient.

Psychospace model The representation of psychospace

Psycho-social place

Psycho-social space -

Psychotype The stereotypical place defined by psychological properties.
eg boring static inhibiting restraining imprisoning dull banal uninspiring
describe Waiting room

Purpose - A person's reason (aim , intention, objective) for being in a place.

Place, Social - Where people meet and interact, co-operate, compete and communicate.

Prototypical Place (now Stereotypical Place)

An identifiable aggregate of characteristic physical properties; principally those of Shape / Layout, Components/Content, Uses/ Activities, Size / Scale; and by extension, including Style, Location, Period and Condition and by implication, definable Qualities and Values.

eg City park, Urban Pedestrian Precinct, Medieval Cloister, Rail way station, Airport lounge.

Nature of Place

Definition - Place

There are six main types of place based on natural principles and degrees of complexity.

Physical Place - An arrangement of objects in space-time, with associated physical phenomena eg Gravity, Light, Movement, Energy and Force.
eg Desert, Ice-cap, Room.

Chemical Place - Physical place, but with the content defined by chemical composition and processes. eg Earth, Fire, Water. eg Oxidation, Reduction, Combination.
eg Atmosphere, Salt-mine, Catalytic converter.

Biological Place - Physical place plus Chemical place, but with the content defined by living components and processes. eg Bio-sphere, Herd, Crowd;
eg Cell division, Fertilization, Mutation.

Psychological Place - Based on Physical-Chemical place, with or without a biological content, but with the added component of Perceipient and hence 'Mind'.
eg Emotions, Feelings, Thoughts, eg Fear, Power, Danger.

Social Place - Based on Physical-Chemical-Biological-Psychological place, but with the added property of interacting Perceipients. eg Party, Meeting, Debate.

Cultural Place - Based on Physical-Chemical- Biological -Psychological - Social place, it is where societies express their nature through Beliefs, Behaviour and Values.
eg Ethics, Aesthetics, Invention.

See also -

Archetypal Place

Climatic Place

Eco-Place

Elemental Place

Geo-Place

Man-made Place

Past-Place

Prototypal Place

Stereotypal Place

Use-Place

The Study is into
the **Nature of Place.**

A Place

is where something is
and where someone is.

It is **where** someone perceives
and it is **what** someone perceives.

What is perceived varies
from person to person
and
from time to time.

A standard representation
of place

can be compared
with people's perceptions
impressions
and responses.

The standard representation
of place

is the **Objective Model.**

The whole of Science is such a model,
of which **Landscape** is a small part.

The **Landscape Model of Place**
is constructed of selected parts of Science;
arranged in a particular way
according to **Principles** and
Properties.

A Person

is a **Physical**
Chemical
Biological being,
identified with
Matter and Body,
Functions and Behaviour.

Is a **Psychological** being
identified with
Mind and its
Possessions,
Processes and
Products.

Exists relative to others;
is part of
Social systems;
interacts with other people.

Belongs to a
Culture
identified by its
Achievements
Values
Beliefs and
Behaviour.

The standard representation
of **Person**
is the **Model of Personal Properties.**

Nature of Landscape
Definitions

Psycho-space

Psycho-space is the subjective reality behind the objective scene.
It is the personal, private perception of Place.

The physical world exists (we believe) out there , in reality.
It is a place of

Materials
Machines
Measurements
and Commonsense.

But we live in here in Psycho-space

in a personal world behind the reality
in a place of Mind

created by personal processes
from external data
and internal knowledge.

A place of Conscious Thoughts
Images
Sensations
Meanings and Feelings.

Behind which are Unconscious Programmes and Criteria
for the Selection and Content
of Psycho-space and
its Interpretation and Construction.

This Place this Psycho-space
this personal reality to discover
it is our purpose to dissect and describe
to discuss
to understand the different forms it takes
relative to the people who inhabit it.

Psycho-space may be modelled by assembling
the psycho-relationships between
particular people and particular places.
These models will vary from person to person
and so the archetypes which underlie them
may also vary.
eg Homeland for one person
is Strangeways for another.

The Nature of Landscape

Definitions

Q

Quality - The degree of goodness or not in something of value.

May be relative to an arbitrary standard , set of criteria, specification etc.

Or may be relative to other things eg Good, Better, Best; Best, Worst; ie Ordinal.

Quantity - The amount of anything. One of the basic properties.

Quality relative to Place /Landscape

The quality of a place is its degree of goodness.

Goodness is a relative term extending from best to worst.

Goodness implies value. Only properties which are valued can have goodness.

Value in a property is its degree of desirability.

Thus the quality of a place is the degree of goodness possessed by its desirable properties.

These properties have to be physical, chemical, biological, psychological, social or cultural.

The qualities and values of these properties are assessed by criteria.

Some of these criteria are arbitrary. They are set by individuals and groups and have wide variations.

Certain qualities of place /landscape are psychological. They can be assessed by what people 'feel'.

People feel pleasure when perceiving certain landscapes, or certain types of scene.

According to the levels of pleasure, awe, delight, interest, tranquility, drama etc, the quality of the place will vary; and so will its value.

By eliciting from people their feelings and comparing them with the physical properties of place, correlations between quality and observable place properties can be established.

Thus places can be identified as having the power to affect, please etc, relative to particular people, or particular types of people.

They can be described as being of 'good quality', relative to these people, because they have certain properties which satisfy the psychological criteria of those people. (ie Physical and non-physical, historic, mythic and associative properties)

The physical criteria, when applied by the landscape analyst /geographer to determine the quality and value of any place can be said to be objective, although based on the subjective psychological criteria of certain subjects.

Are the criteria / opinions of some people better than those of others in assessing the quality and value of places/ landscapes ?

It all depends on the uses of the place. Different types of use demand different types of criteria and special people to apply them.

Technical uses, like agriculture, forestry, mountaineering, need technical criteria on which to make qualitative and quantitative assessments.

Aesthetic / psychological uses relating to 'landscape character', like beauty, ugliness, sublimity, drama, majesty, need people who are capable of 'feeling' or 'sensing' these properties in themselves and by attribution, in the place.

Definition A Sense of Quality

A sense is an ability to be aware of personal and place properties.
eg senses of affection, anger, pain.
eg a wareness of shape, colour, smell.

Every sense needs to be trained.

Perception and introspection are complex psychological processes.

They can be improved by training.

Some people through training or natural ability are better (more sensitive) than others in perceiving certain place or personal properties.

eg subtle differences of colour, types of smell, purity of musical notes.

eg nuances of mood, hidden motives, barely conscious prejudices.

Some people are more knowledgeable than others about place - properties.

ie about theories which explain; about practices which work; about understanding internal and external relationships.

ie in psychology, sociology and culture; in agriculture, botany and chemistry.

To those with a high degree of a wareness, understanding, practice, knowledge etc we attribute the term ' expert ' and we recognize that their opinions on quality relative to their speciality are ' informed '.

Quality (ie degree of goodness) is a property of certain things.

Quality is an attributed property, following evaluation.

Evaluation depends on criteria.

Evaluation depends on people's ability to be aware of the goodness of anything relative to those criteria.

Whether it is the quality of fish, window cleaning or grand opera, expert opinion and the criteria of experts are rationally given a priveleged position.

All the criteria are definable (and arguable); freshness of fish, clarity of glass, grandness of performance.

The properties of the subject matter are also definable; the edibility of fish, the transparency of glass, the art of opera.

Qualitative analysis by experts is not about personal likes and dislikes, it is about comparative assessments based on rationality, objectivity, defendable and debatable criteria.

However there are some peculiar areas of critical judgement.

1 Where the criteria are emotions. That is when the quality of a place is judged by the type and quality of the emotions it produces.

2 Where the criteria are unconscious and unknown but where they are expressed by an emotional response. (eg liking a person only by their physiognomy)
ie emotions can be an expression of unconscious criteria.

In each case, type and quality of the emotional response are a measure of place quality. There is little room for argument in these two situation. Opinions on quality here are personal and subjective, likes and dislikes. But what has this to do with objectivity? In the first case, where the criteria are emotions, the validity of the personal subjective response cannot be ignored.

Quality relative to Place /Landscape

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There can never be universal agreement on the criteria by which to analyse the quality and value of places. There are too many contradictory and incompatible views.

But there can be agreement amongst groups on the types of place which can induce particular feelings, of pleasure for example;
eg Blackpool is seen by many as the ideal holiday place;
terror and excitement can be found by mountaineers clinging to dangerous cliffs;
tranquility can be found among the lambs in flowery meadows.
There can even be agreement on which cliffs and meadows have better and lesser qualities.

These places can be analysed in geo - physical terms, to identify their respective properties, from which criteria can be formulated with which to assess the quality of any place for a particular function / pleasure, relative to those particular groups.

Are the opinions, judgements of some people better than those of others ?

Is a holiday in Tuscany intrinsically better than one in Blackpool?

Is the scenery of Tuscany intrinsically better than that of Blackpool ?

No to both, because quality of place is a property relative to particular people and taste, preferences and values are so diverse(even perverse some would say) that universal criteria of quality are impossible.

Quality

Quality may either be measured relative to an arbitrary standard, or one thing being better than another, (for a particular purpose). A Sense of Quality works in both ways.
eg. A good holiday has A B C properties.

Holidays abroad are better than holidays at home, (because they have X Y Z properties).

Preference

Preference is the liking of something relative to something else, eg 'Sweet' may be preferred to 'sour'. Or one place may be preferred to others and so an ordinal sequence may result. In each case, the context of the preferences has to be stated, eg for Use, Feeling, Value, Quality etc.

Morality

The 'Rightness' or 'Wrongness' of a place depends on personal standards and beliefs: all of which can exercise an influence on all relationships. People's response to Zoos, Abattoirs, Concentration camps for example is conditioned by the strength of their ethical feelings towards them.

Numinosity

The degree of 'Spirituality' experienced in a place.

It is claimed (by Moslems for example) to be an experience which transcends 'normal' feelings and emotions. May be super natural; ie a natural psychological phenomenon, but in a class of its own. May be a form of awareness resultant, or dependent on certain beliefs.

Space Semantics

Definitions

R

Referent That to which a sign refers

What is designated or denoted by the sign.

What a sign 'means' eg dark clouds signify rain.

ie the sign, clouds; the referent, rain; the meaning, y clouds = rain.

Relationship A connection between things

Synonym Relatedness

Relationships may be physical eg Contact and support are relationships between a chair and the floor;

chemical eg Bonding between Carbon and oxygen in CO₂

biological eg Predation between predators and their prey

psychological eg Affection between parent and child

social eg Friendship and co-operation between groups

cultural eg Incomprehension between those of different beliefs.

Relativity The principle that certain phenomena, like matter, energy, gravity, motion, time and space only exist relative to each other. These components of the physical world are linked together by the laws of physics.

The components of psychoplace, like grandeur, beauty and ugliness also only exist relative to people who perceive these properties.

Relevance One of the Critical Assessments (procons)

The degree to which something is a component; is complementary, congruous.

Nature of Landscape Definitions

Relationships (Psychological) between People and Places

The main psychological relationships between people and places are as follows,

Meaning - The Sense which Mind makes of Place. (see Sight, Scenes, Signals etc)

Character - The effects of Place on Mind. (see Perceptions, Senses and Feelings)

Significance - The degree to which a place is important, or needed, or not.

Satisfaction - The degree to which a place meets needs or not.

Value - The degree of desirability, or not, of a place of significance.

Quality - The degree of goodness, or not, of a place of value.

Preference - The choice, or not, or the degree of liking or not, of a place of Significance, Value and Quality, relative to other places.

Morality - The rightness or wrongness of a place, relative to the criteria of personal conscience.

Numinosity - The bond, claimed by some, to unite people at a spiritual level with the cosmos or other supra natural forces (1).

Note

Criteria - Significance, Satisfaction, Value, Quality and Morality all involve standards and principles by which places are judged.

Preference - Preference may in fact involve many factors, including, Context, Circumstance, Purpose and Function, Availability, Convenience etc.

Note People-Place relationships are dependent on people's circumstances, including Context (qv).

Context - The immediate personal factors affecting people's perception of Place, including, Aims, Intentions, Motives, Objectives and Purpose.

(1) Whether this is a psychological phenomenon or something beyond phenomenology is not in question. It is an observable feature of so many belief systems that it should not be disregarded when offering an explanation of people's relationships with Place.

People , Place and Space Relationships

Definitions

Place - In relativity terms; where there are people.

Location - In relativity terms; where there are things.
A complex of properties, being, physical, chemical, biological, psychological, social and cultural.
These are realized as people, objects, phenomena, events etc and are characterized as prototypes, eg garden, grandchild, gallows, gale, gathering.

Psycho space The personal experience of place as sensed, construed and constructed by the individual. It is dependent on place, but exists entirely in the minds of percipients as pre-conditions, meanings, feelings, mental states, thoughts, assessments and archetypes.

Ecology - The study of people's relationships with place.

Eco - space - Where there are relationships between people and places
The framework of relationships which develops between people and places resulting from interaction, behaviour and perception. It contains states and conditions, from those which are physical, like 'presence', which is simply 'being there', to the complex and cultural, which describe how societies and cultures respond to each other. The various types of relationship operate on different principles and at different levels of complexity.

Relationships

Physical - These are the most simple properties, following the natural laws of physics. They include relationships like, contact, adjacency, farness and nearness.

Ecological - These are more complex, connecting people with their environment through the laws of chemistry and biology. They include relationships like adaptation, compatibility, harmony, subsistence and support.

Psychological These are the personal components of psycho - space, which are attributable to Eco - space, like meanings and feelings, assessments and more specifically, confidence, comprehension, harmony, ownership, pleasure, territorialism.

Social - These are the relationships between people and place like, collaboration, dependency, enmity, friendship, harmony, insularity, intercourse and trade.

Cultural - These relationships identify how people of different attitudes, beliefs, life-styles, habits, interests and development relate to each other when sharing the same place. They include, domination, harmony, incompatibility, incomprehension, indifference, integration, intolerance.

Relativity - The principle that some properties of things depend for their existence on relationships with other things.

Archetypes - These are the expressions of the ultimate relationships, identifying the basic psychological relationships between people, like **Mother, Father, Hero, Leader** between people and place like, **Arena, Battlefield, Labyrinth**; between people and events like, **Death of a princess and Birth of a saviour**.

Space - The medium in which things exist at both the physical and non-physical levels.

At the physical level it is intangible, but occupied by the tangible, people, places, locations, things.

At the non-physical level it is occupied by personal thoughts, constructs, experiences, assessments etc as psycho-spaces and by relationships as Eco-spaces.

Nature of Landscape Definitions

S

Sense - The ability to be aware of the properties of anything;
- The ability to receive and process information.

Perceptual - eg Sight, Smell, Sound etc

Critical - eg Order, Value, Quality etc

Emotional - eg Fear, Happiness, Sorrow etc

Sensations belong to people, they are interpreted through the processes of perception, informing them of their personal relationships with place. They are often called 'subjective'.

Sense of Place - The ability to perceive the properties of place, relative to oneself and others, through sensation, introspection and empathy.

In particular to grasp the essence of a place, (its essential properties), relative to oneself, to others, an event, or an occasion.

Sense of Self - The ability to be aware, through introspection, of one's own nature and properties. This is the essence of Sensationism qv.

Space Semantics

Definitions

S

Satisfaction - The degree to which needs are met; a major precondition, component of psychospace and attributable by objective relativity to place. Dependent on personal scales and criteria.

Scale - Relative size of anything. The relationship between things concerning size.

Scenario - The happening which the subject perceives and is involved with in the place; being a composite construct including role, event, activity, intent

Sense - The ability to be aware of personal and place properties.

Sign - A sign is something which carries information about something other than itself. eg clouds may be a sign of impending rain

Signal - A signal is a sign carrying specific information eg a message from sender to receiver. The signal may be intentional eg a person waving is indicating 'here I am'. Or it may be instinctive and involuntary eg a dog's tail wagging signals 'glad to see you'. A person's smile may say the same thing. Gateposts signal an entrance.

Significance - The degree of importance attributed to something, place, person, event etc a major precondition, component of psychospace and attributable, by objective relativity to place, as a property.

Similarity - Sharing a property to a greater or lesser degree; being alike. The property may be physical, chemical, biological, psychological. see Homomorphism and Isomorphism

Situation - A state of affairs affecting the subject. May be personal, social, economic. May be a predicament, condition, circumstance.

Space (Absolute) - Absolute nothingness; beyond the universal and thus infinite

Space (Relative) - The complement of Time, Matter, Energy. The medium containing all physical phenomena, universal and thus measurable.

Space - The medium in which things exist at both the physical and non-physical levels. At the physical level it is intangible, but occupied by the tangible; people, places, locations, things. At the non-physical level it is occupied by personal thoughts, constructs, experiences, assessments etc as psychospaces and by relationships as Ecospaces.

Space Semantics and the Meaning of Place

Semantics is the science of meaning. Space Semantics is that science applied to understanding how people interpret and respond to their surroundings.

Space Semantics, in environmental terms is the complement of Hillier's Space Syntax which applies to physical relationships between people and place.

Space Semantics analyses the psychological aspects of place and relates them to physical properties. It explains why people respond to their surroundings in particular

ways as it assesses and measures all the relevant factors.

Space Semantics is based on a theory of psychological relativity. By analysing minds in places, places can be described in terms of their effects on minds.

The central unifying concept is that of 'meaning'. 'Meaning' being the relationships between people, places and effects. By identifying psychological effects, different meanings can be attributed to different types of place, relative to different people in different situations.

Spectrum Range of potential personal and place properties which form the basis of **Profiles**.
eg Bio states, Roles, Feelings.

Spectrums classify properties in an objective order; but may also be expressed in an arbitrary porder, such as alphabetical.

They are also the basis of **Periodic Tables**

Spirit - An archetype : the principle that stands in opposition to matter : an immaterial form of existence which on the highest and most universal level is called ' God '.

The spiritual factor is often symbolized in human form by ' wise old man ' or ' guru ' in the guise of magician, doctor, priest, priestess, witch, teacher, professor grandfather
It may also take animal form in the guise of bear, bird, horse, cow, wolf etc.

Its properties may be benevolent or malign, immortal, supernatural, powerful, knowledgeable and demanding.

These demands may include, propitiation, sacrifice, obedience acknowledgement and honour.

They may induce fear, awe, terror, respect, love, incomprehension, faith.

The spirit may deliver love, pity, concern, strength, guidance, advice, laws.

(based on Jung, CG. Four Archetypes) In Space Semantics called Superpowers.

Stereotype One of many which are similar. The standard type of place, defined by its physical properties.

eg Church, Town, Park, Street, Countryside.

Strength. A type of assessment, Procon. The degree, amount, or measure of something. May be a feeling or state of mind (Prattie), a critical assessment (Procon).

It is a relative scale, based on personal criteria.

Arbitrary correspondences can be established between verbal and numerical scales.

eg	0 - Nothing	Niente
	1 - Extremely weak	Molto pianissimo
	2 - Very weak	Pianissimo
	3 - Weak	Piano
	4 - Middling	Moderato
	5 - Strong	Forte
	6 - Very strong	Fortissimo
	7 - Extremely strong	Molto fortissimo

Style - A physical property of objects, places and people, being a characteristic arrangement of shapes, colour, behaviour, components, layout etc

May be identified by designer, eg Lutyens, period, eg 1930 's, location eg Egyptian.

A complex property which can be reduced by analysis to simple characteristics.

Subjectivity - Identifying and assessing the properties of things through personal experience and inconstant criteria.

eg I may love something today and hate it tomorrow, because my criteria can change overnight.

Suitability The degree to which a place fulfills its functions and expectations; a major precondition, dependent on personal criteria; attributable, through objective relativity to place as a property.

Symbol A symbol is anything, (place, person, object, phenomenon, act, event, gesture etc) which is perceived, consciously or unconsciously as standing for something else. The process of symbolization is achieved through the act of association, whereby the properties of the symbol, in some way embody the essence of the concept symbolized.

Some symbols originate as signs and have a direct causal connection with the symbolized concept eg Tears, when observed in someone are interpreted as a specific sign of sorrow or pain, but may become in a more general way a symbol of sorrow.

Some symbols have no obvious connection (to the symbolizer) with what they symbolize, the association is known only unconsciously. Such symbols and their concepts may originate in the mind, they may be acquired, or they may be innate.

eg **dreams** which are senseless to the waking, rational mind

art which may be non representational and has no obvious meaning.

everyday life where something seen produces an insight or an understanding or an inexplicable emotional effect.

Such symbols may be amenable to analysis and subject to formulation and verbalization, or their meaning may remain hidden in the unconscious.

Such symbols constitute a '**hidden dimension**' to perception and produce what may be called the 'symbolic effect.'

Components of the Personal Model

Senses - are the Means by which information about places , people , events , situations etc is collected and processed. There are many types of sense . The following are of particular interest.

1 Perceptual Senses (Sensations) (principally visual)

The ability to collect information about places, people etc
The processes include, recognition, interpretation, identification, inference, implication, comparison.
The immediate products are cognitions, being perceptions and meanings.
eg sights and scenes of shapes, colours, sizes, actions etc.
signals, signs, symbols of conventional and personal associations.

2 Analytical Senses (Insights)

The ability to identify, by objective but arbitrary criteria, properties of places , people etc which depend on relationships.
The processes include comparison and judgement and the products are the recognitions of relational properties like, similarity, simplicity, regularity and more complex and less obvious ones like, allegory, ambiguity, congruence.

3 Critical Senses (Sensibilities)

The ability to process perceptual information in judgemental and evaluative ways.
The products are cognitive states, being assessments , evaluations, and information relative and relevant to self, situation and circumstance.
eg Quality, Values, Significance.

4 Emotional Senses (Sensitivities)

The ability to feel as the result of perceiving and cognizing.
The products are states of emotion.
eg joy, anguish , sadness.

5 Intellectual Senses (Cognitions)

The ability to understand the ('true') nature of things.
The processes include perception, adduction, deduction, induction, logic, intuition, inference, reason.
The products include axioms, principles, hypotheses, laws, notions, conceptions, explanations, speculations, suppositions,

Space Semantics

Spectrum of Psychological Place Characteristics Principles and Laws

All the Characteristics are sensed.

The Characteristics are based on personal Feelings and Sensings, which are then attributed to Place.

Feelings and Sensings are undifferentiated.

Feelings and Sensings are all relative to personal criteria.

Characteristics are approximate and imprecise, there may be a high degree of redundancy.

The Spectrum is bi-polar, based discreetly on antonyms.

The poles are fixed as **Blissful** and **Intolerable**.

The Spectrum is expandable.

The Spectrum identifies psychological characteristics of Place,

it does not indicate or imply Preferences - (Like- Dislike)

Quality - (Good - Bad)

Satisfaction - (Suitable - Unsuitable)

Value - (Desirable - Undesirable)

Morality - (Rightness - Wrongness).

The Characteristics are arranged according to the principles of

Importance (Significance)

Antonymy

Synonymy

Similarity

Association (Relatedness)

Key Characteristics represent families of Synonyms, Similar and Associates.

Through the association of adjacent families a (more or less) underlying continuous thread of meaning is formed. (1)

Key Characteristics are analogous to the chemical elements.

Different combinations constitute Psycho-Archetypal Places.

The selection of Key Characteristics is based on the analysis and description of Archetypal Places as they are identified.

The meanings of Phycho-Archetypes and their constituent characteristics are related
to personal Profiles, personal Situations and personal Events,
to the physical Properties of the Place,
and to the Meanings (Perceptions) attributed to the place.

(1) L Wittgenstein Philosophical Investigations 1945, trans.GEM Anscombe 1953

Guide to Psycho - space

Definitions

Senses (Means)

Faculties for the collection and processing of information about places, people, events, situations and self.
The products are cognitions and feelings.

Cognitions (Meanings)

- States of knowing
- 1 about the world, by outward perception
 - 2 about the world by analytical , critical and intellectual sensing
 - 3 about self by inward perception
ie a state of self awareness

Emotions (Feelings)

States of feeling, being spontaneous, involuntary responses to perceptions and cognitions of places , people, situations, events.
The hypothetical sensing component is the Psyche.

Sense of Beauty - The ability to feel pleasure, admiration etc after perceiving something and exercising the critical faculties of quality, value and satisfaction.

Beauty is the property we attribute to something which evokes an intense emotional response of pleasure and admiration, due to its various properties . These properties include those which are perceivable, like shape and colour; those which are analysable like, contrast and complexity; they must include those which are critical, like Quality (goodness), Value (desirability) and Satisfaction; and may include those which are intellectual like elegance, simplicity, succinctness, economy, relevance, skill, precision.

Sense of Occasion - The ability to recognize an event which is special, memorable, important.

There are three routes to the identification of an occasion

- a) through the emotional senses, when at an event, particularly strong feelings like awe, fear, happiness, enjoyment are experienced.
- b) through the critical senses, when the relative significance/ importance of an event is realized.
- c) through the perceptual senses, when characteristic properties of events/ occasions are recognized, like rarity, formality, scale solemnity; and an understanding (meaning) of the event is appreciated.

Occasion - A special event
an important happening
a memorable experience

Sense of Arrival - The ability to recognize the relative importance of arriving anywhere.

Arrival - reaching a destination after a journey or process;
the end of a journey or stage;
the beginning of an event or further stage.

Sense of Style - The ability to recognize and assess the quality and value of characteristic styles.

The ability to create an appropriate and characteristic behavioural or expressive response in a particular situation.

Style - A characteristic form or manner of behaviour or expression.

Subject and Object Subjectivity and Objectivity

Subjectivity - The sensings, feelings, perceptions and assessments of people relative to things.

These experiences are exclusive to the subject, are not directly accessible to others, but may be shared and confirmed through, empathy

similar psychology
similar criteria
similar language
similar culture

or inferred from observation of the subject.

The subjective properties of things, which result from sensing and assessment by the subject, are dependent on personal criteria, but can be attributed to things.

eg, character, quality and value .

There can be a low degree of constancy in the subjective properties of things.

Objectivity - The dispassionate perception of the properties of things.

' Things ' can include, people, places, objects, phenomena, locations, situations and events .

The perception of such properties and any resultant inferences, should be verifiable and repeatable by others, within agreed tolerances, using agreed methodology and criteria.

The objective properties of things, sensed by subjects, belong independently and intrinsically to these things.

eg shape, dimension, composition, actions.

There is a high degree of constancy in the objective properties of things.

Space Semantics

Definitions

T

Truth What people truly believe. A critical assessment of place, people etc; one of the major precons and component of psychospace and as such attributable through objective relativity as a property of place.

People can believe that an event occurred sometime in the past at a particular place.

It may not have. That does not affect the person/place relationship. It does mean however that that particular 'truth' is objectively untrue.

Space Semantics
Definitions
U

Value V is a set, ordered by inclusion, of spatially grounded objects.

The status of inclusion is spatial, meaning that, if x is a part of y and y is a part of z , then x is a part of z . In addition, the objects in V are spatially grounded, meaning that, if x is a part of y and y is a part of z , then x is a part of z .

Value, as a structure of spatially grounded objects, is provided with a partial ordering of inclusion. Inclusion is a binary relation and is reflexive, transitive, and antisymmetric. In addition, it is a partial ordering, meaning that, if x is a part of y and y is a part of x , then x and y are identical. The objects in V are spatially grounded, meaning that, if x is a part of y and y is a part of x , then x and y are identical.

In a place, the relationships between the objects may be more complex, depending on the way in which the objects are related to the place.

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Space Semantics

Definitions

V

Valency Vigour, capacity or strength of something.(Physics)

The ability to combine with other things eg one, two, three, four etc (Chem)

In Semantics eg Perfection, as a combined property of place is strong and unequivocal, as is unbearable.

Value, as a property of place can be ambivalent, ie positive or negative, as is quality.

Properties like coldness and hotness, gentleness or roughness need to be qualified as positive or negative, desirable or undesirable for their meanings to be unequivocal.

In relationships, the relative importance or strength of the factors.

eg In a place, the relationships between the people may be much more important than the event or the place, or the circumstances or the situation.

The mind's critical faculty is continuously assessing the relative importance of all the factors, from the irrelevant to the top priority.

Value The degree of desirability in something; a major precondition and as such, through objective relativity, a property attributable to place. Can be positive or negative.

Value

Value is the degree of desirability of something to someone.

It is also a relationship between different people, between people and places and between people and things.

All the properties of people and places have values. They may be positive (+), negative (-), or neutral (o), and they may vary from time to time, depending on situations and circumstances.

By identifying the properties of people and places and ascertaining their values, relative to different people, profiles of value relationships can be obtained.

Of particular interest are those places of importance which people value strongly, in either positive or negative terms.

Places may be valued for the psychological effects which they produce, like pleasure (+) or pain (-), satisfaction (+), or discontent (-).

(Places may also be valued for many non - psychological reasons, eg efficiency, productivity, cheapness, healthiness, etc.)

In any event, these psychological effects can usually be traced back to specific properties of place. These can be classified in many ways, some of which are outlined in the spectrums describing psychospace and geospace.

Such analyses produce several types of data,

- details of **particular places** valued by specific people
- details of **particular place properties** valued by specific people
- details of **particular types of place** valued by specific types of people.

It is these **particular types of place** which are of greatest interest.

They may be classified according to the various combinations of their archetypal (or essential) properties, all of which are subject to personal value assessment. These are,

- abstract properties which are perceived, inferred and valued, like grandeur, completeness, order and formality. (**Percies**)
- personal properties which are experienced as feelings and states of mind which are valued, like interest, amusement, fear. (**Pratties**)
- personal cognitive properties, like memories, historic knowledge, connotation, association etc which may powerfully affect attitudes and perceptions and have positive and negative values. (**Cogs**)
- personal critical assessments, like aesthetics, ethics, morality, truth and quality which have positive and negative values. (**Procons**)

A major factor affecting people in place is their perception of the values of its inhabitants. Such values include cultural values like aesthetics, social habits etc. These are signified by behaviour in all its forms, from the personal to how they manage their environment. Such values are registered as **Percies**, like barbarism, sophistication, naivety and brutality.

The archetypal places produced by combinations of these various valued properties are themselves subject to evaluation. Thus Battlefield, a place of violence, danger, fear, brutality, aggression and cruelty, may have positive value to those types of people with a bellicose character, whilst being high in negative value to those of a more timid nature.

A place of sanctity, peace, reverence and awe to many people will be a Sanctum and thus of positive value ; whilst to the sceptic it is a place of superstition, rejection, doubt, ridicule and disbelief and therefore not a Sanctum and of a negative value to be ascertained.

The Nature of Landscape Definitions

Critical Watershed

The Critical Watershed separates the psychological relationships between people and places into positive and negative categories. Together, these assessments model the People-Place psycho - condition. Since it is not always possible to determine whether certain properties are positive or negative they are classed as 'Fuzzy' till assessed.

Relationships	Positive	Fuzzy	Negative	System
Meaning	Meaningful	Nought	Meaningless	Perception
Character	Pleasant	"	Unpleasant	Feeling
Significance	Important	"	Unimportant	Sense
Satisfaction	Satisfying	"	Unsatisfying	Sense
Value	Desirable	"	Undesirable	Sense
Quality	Good	"	Bad	Sense
Preference	Liked	"	Disliked	Sense
Morality	Right	"	Wrong	Sense
Numinosity	Present	"	Absent	Feeling

Nature of Landscape

Definitions

Weight of Relationships

The Weight of a Relationship is its Qualitative or Quantitative measure.

Whilst, in general all the psychological relationships may be classified as positive or negative there are great variations in the measure of each relationship. These variations reflect the strength of people's responses to Place, based on their personal criteria.

Meaning

There are many degrees of Meaning. Some people's knowledge of Place is superficial and minimal, whilst that of others is profound and extensive.

The amount of knowledge about a place, its History, Associations, Use, People, Topography, and many other factors, affects perception and therefore Meaning.

The veracity of that knowledge does not discredit the meanings held. It may be believed that the moon is made of cheese or that every tree harbours a spirit of nature. It is those meanings which help to form the personal model of Place.

Character

There are many possible Felt and Sensed Characteristics of Place, depending on a person's sensitivity, powers of observation and training. The strength of each of these feelings and senses reflects the power and the importance of the relationship, which may extend from the superficial to the profound. Such variations may be expressed verbally eg Horrible is stronger than Unpleasant, or by the use of superlatives eg 'Absolutely Fabulous', 'Breathtakingly Beautiful'.

Significance

What makes things important to people is not always easy to identify. But if something is valued (Value), or is found satisfying (Satisfaction), or liked (Preference) Or has an ethical implication (Morality), then it has some Significance. The weight or strength of that significance may be assessed ordinally by offering a range of choices to be placed in order of preference.

Satisfaction

The Satisfaction derived from a place depends on the degree to which personal needs and expectations are met. These include the Aesthetic, Emotional, Instinctive, Intellectual, Numinous, Qualitative, Sensory, and Utilitarian. The limits are 'Completely' and 'Not at all'. The criteria of these needs have to be identified, but if the concept of 'a Sense of Satisfaction' is accepted, at least a rough assessment of Satisfaction can be made.

Value

Value is the Desirability of something. In certain circumstances, some things are valued more than others. In different circumstances, the order may be reversed. eg In summer, shade may have a premium. In winter it may be the sunlight.

Values may be inferred from choice and behaviour. If people choose wooded places, rather than similar ones without trees, the inferences are that trees are valued and treelessness is not. A Sense of Value involves complicated weighing and decision making processes. It is the outcome which may reveal the person-place-value relationship.

In the case of non-behavioural responses to place, like feelings and their value, introspection is necessary, (eg to decide if Excitement is of greater value than Peacefulness).

Alternatively, people may be offered the choice of places which are considered to be Exciting or Peaceful.