

**Philosophy and Design
in
Landscape Architecture**

by
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Philosophy and Design in Landscape Architecture

ABSTRACT

Abstract
Introduction

Philosophy and Design in Landscape Architecture
ABSTRACT

This thesis is a critical enquiry which demonstrates the importance of philosophy, ethics and aesthetics to the education and practice of landscape architecture. The thesis adopts the premise that landscape architecture is an act of mediation between culture and nature and proposes a 'way of thinking or viewing' the discipline which could provide alternatives to current educational approaches.

By situating many issues concerning landscape architecture within a hermeneutic/neo-pragmatic approach, a more comprehensive understanding of the discipline and its potential to shape environments may occur.

The thesis argues that a critical understanding of not only the discipline but also 'culture' and 'nature' is required to prepare landscape architects to lead in the collaborative, creative exercise of seeking solutions to problems that may enable people to 'dwell' in places that are appropriate now. It is contended that a shift in current priorities is therefore required to ensure that the education of a landscape architect in the university comprises the development of critical understanding as much as technical competence.

INTRODUCTION

A critical enquiry which aims to demonstrate the importance of philosophy, ethics and aesthetics to the education and practice of landscape architecture.



Without passion we can achieve nothing.
(Popper, K. 1992: 74)

The problem of restoring integration and co-operation between man's beliefs about the world in which he lives and his beliefs about the values and purposes that should direct his conduct is the deepest problem of modern life,
(Dewey, J. *The Quest for Certainty*, 1929)

Landscape architecture is difficult to define. A lack of consensus within the profession and within the international population on a definition of the discipline has caused it to embody different things in different places. Fundamentally landscape architecture 'shapes environments that sustain human life and enrich the human experience' (Riley, R. 1992). Varied meanings and values from distinct cultures often result in quite different emphases in the discipline. However, Riley's fundamental premise remains valid. This will be used as a 'base' definition throughout this thesis. However, through an examination of different professional associations, educational institutions and the work of individual landscape architects, many of the divergent emphases of the discipline will be revealed.

A thesis does not begin without a problem. A fundamental issue is whether the practice of landscape architecture is just the execution of a series of projects of a different and unrelated nature or whether there are philosophical, cultural, aesthetic and ethical threads which tie them together. This thesis accepts the premise that landscape architecture is an act of mediation between culture and nature. Western society is becoming less sensitive to 'who we are' and 'where we are'. The sense of belonging to a place that is home, city, region, country, and culture is being eroded.

Seduced by the suggestion of economic gain, society has pushed the earth to the brink of environmental disaster through selfish and excessive consumption. Global communication and travel have radically altered public and personal perceptions of space. Cognizance of attitudes toward the land are central to the development of an understanding of the creative arrangement of spaces and objects that serve society by 'sustaining life and enriching human experience.'¹ Landscape architecture has much to offer and learn through critical inquiry along with an increased awareness of values on personal, societal and global levels.

For the past three decades a growing awareness has developed in the western world of the accelerated increase in problems facing society and the environment. It is often stated that loss of family structure, marginalized people, violence, social fragmentation and alienation, and environmental degradation are symptomatic of life in the late twentieth century. Comparable problems have always existed in all societies but the rate of change and subsequent problems in the latter part of this century have been unprecedented. Landscape architecture developed as a profession at the turn of the last century in an attempt to answer problems facing society and the environment. The industrial revolution had brought about changes to society that created many problems in urban and rural, and in social and physical environments. The theoretical basis of the profession followed a rational approach similar to architecture and town planning. The changes in attitudes toward epistemology throughout this century have been extensive. There has been a shift in the search for 'unshakable foundations' set by the rise of modernism toward the acceptance that there are no solid foundations or absolute truths to be found. There has, however, been very little change in the theoretical approach to landscape architecture. The past five years has seen a rise in the number of landscape architects who are expressing dissatisfaction with the poverty and inadequacy of discourse in this profession (Schenker, H.M. 1994; Treib, M. 1993; Walker, P + Simo, M. 1994). There seems to be a difficulty in moving past the desire for discourse toward new perspectives that may satisfy unexamined or unexplained aspects of the

discipline. Recurring themes can be identified that demand resolution both conceptually and physically. Physical questions are studied and resolved through technical and ecological investigations while the 'conceptual or intellectual questions are problematized in the manner of philosophy' (Nesbitt, K. 1996, 16). A crisis in meaning seems to exist at the core of landscape architecture (Jacobs, P. 1991; Scarfo, R. 1992; Riley, R. 1994). The unrelenting question from within and outside of the discipline - what is landscape architecture - is an indication of the extensive nature of this crisis. How can the discipline answer other fundamental questions regarding its role toward society if there is debate with regard to what landscape architecture does, or if it should even exist? Landscape architecture lacks philosophical deliberation. Without a conceptual theoretical basis, landscape architecture can become banal. As landscape architecture is a profession which is highly dependent on time and process, it seems ironic that interest in the future is often only in terms of plant growth.

It is the contention of this thesis that 'Modernism' has hindered landscape architecture and has prevented it from developing a theoretical base which would enable the profession to make a more beneficial contribution to society. Modernism is taken here to be "the historical movement that begins with the Renaissance and extends to the present; through science and technology, and through liberal democracy modern people hoped to transform a base and worthless wilderness into industrialized, democratic civilization. The combination of the power of science and technology with political and economic ideologies modelled on the machine metaphor, rules the world."²

It is being increasingly suggested that many of the world's problems are symptomatic of the dilemma caused by the unquestioning acceptance of the premise of modernity - prediction and control. The scientific and subsequent philosophical revolutions attempted to overcome the 'difficulties' of the Middle Ages and the suppressive nature of religion - medieval superstition, dogmatism,

oppression and authoritarianism - by the 'liberating dawn of reason'. Rationality and objectivity formed the basis of the prevailing epistemology.

This thesis holds the view that western society is situated in a postmodern world. "The postmodern mind's insistence on the pluralism of truth and its overcoming of past structures and foundations have begun to open up a wide range of unforeseen possibilities for approaching the intellectual and spiritual problems that have long exercised and confounded the modern mind."³ The implication of this position is discussed in this thesis in an attempt to facilitate interpretation of landscape architecture and its current relationship with society.

It is suggested that a new rationale concerning the nature of landscape architecture is needed - but not a blanket rationale and not one that derives from new tools such as GIS, CAD projections and virtual reality techniques. This thesis argues that landscape architecture should question what is good and what is true. A re-evaluation of landscape architecture is necessary from within the discipline to clarify to ourselves and others how it is central to discussions concerning environmental and cultural welfare. The impasse of advancing a discussion in the theory of landscape architecture may be overcome by a philosophical approach that can embrace the fundamental issues while providing a base from which the resolution of issues may emanate.

Norman T. Newton (1971) wrote that landscape architecture operates first as a social art, serving human values. How have these values and attitudes changed and how have they been reflected in the design of spaces? Has landscape architecture reflected changing values or has it generally been caught in the anomalies between everyday reality and inherited notions from, in particular, modernity. Landscape architects could contribute to the dialogue and resolution of the 'post modern dilemma' by strengthening and acting upon its intention of purpose - 'landscape architecture is the deliberate act of arranging the land to shape environments that

sustain life and enrich the human experience'. It is surely reasonable to think that this discipline should continually examine and be sensitive to people's attitudes and values to society and to the land. This premise highlights many issues concerning the discipline. These include: Why the role of the landscape architect is often marginalized; whether landscape architects should merely reflect society's values or whether they should attempt to modify them; the values that professional associations espouse; whether some overriding values in multicultural and pluralistic societies, and concern for the environment can be articulated without becoming vague and meaningless. There are parallel issues within education: whether students are aware of their obligations to society; whether students are exposed to the complexities confronting the profession; whether students are encouraged to understand notions of community, particularly in terms of shared political traditions, values, attitudes and senses of place and belonging; whether educators are sufficiently cognizant of their own values and of their political nature; whether landscape architectural education is reliant on rules and methods to meet accreditation requirements at the cost of sufficient theoretical discourse; the state of theoretical discourse in landscape architectural education. These issues raise many questions within landscape architecture that current research and publications (Riley, R. 1994, Corner, J. 1991, Sitta, V. 1993), suggest are not being addressed within an overall view of the discipline. The complexity of landscape architecture is often simplified in an attempt to understand specific situations or elements. Universal issues that concern all landscape architects need to be reconciled in particular situations to develop an integrative approach to the discipline. Additional issues that the global information and 'mis-information' explosion will bring would be best interpreted into a discipline that is clear in its aims, and confident in its role within society. Within an age of increased specialization, a recognition of the importance of integration and collaboration is crucial.

No complex, nonlinear system can be adequately described by dividing it up into sub-systems or into various aspects, defined beforehand. If those subsystems or those aspects, all in strong interaction with one another, are studied separately, even with great care, the results, when put together, do not give a useful picture of the whole. In that sense, there is profound truth in the old adage, 'The whole is more than the sum of its parts.'
(Gell-Mann, M. 1995: 346)

The practice of landscape architecture is both an extremely simple yet enormously complex endeavor. The discipline is frequently thought to be about creating spaces that give people pleasure (Treib, M.1995). However, the state of certain urban and rural environments lead many to believe that humans create places that often do not sustain life, and the 'sameness' of many places does not give confidence that human life is being enriched. It is difficult to believe that the human activity of 'placemaking' has declined since it is virtually instinctive for humankind to live and build toward the future. Evidence of the arrangement of spaces, whether produced as an act of 'design' or not, is found throughout history. Attitudes toward the land have changed dramatically since the Enlightenment; notions of space have also changed with technological advances (Harvey, D., 1992; Hutcheon, L, 1992; McDonough, W., 1996). The seemingly simple act of designing a space on and in the land which gives people pleasure can become extremely complicated when all of the issues related to our cultural constructs and ecological systems are considered.

Landscape architecture is not a neutral field - the land is not a machine, society is not a machine. Landscape architecture is a cultural expression of relationships of humans to each other, to the land and to our perceived position in the universe. Modernism's obsession with control has reinforced these attitudes such that the superiority of 'man' is asserted with, in consequence, a prevailing disregard for the environment. The residual anthropocentric notions related to science and technology have brought difficulties throughout the world; human relationships with nature have been damaged, sometimes irretrievably. The application of science has separated humans from the earth and categorized the environment into specialized parts (Oelschlaeger, M. 1991; Tarnas, R. 1991). What has been ignored is the simple yet obviously complex fact that humans are one of these parts working within the larger system comprising the ecosystem. The general realization that environmental destruction and resource depletion has led to the extinction of certain plant and animal species, is leading to the recognition that humans too are in danger

of becoming extinct. A radical change in values seems to be required to develop a sustainable approach to life on earth. Hegel has suggested that a civilization cannot become conscious of itself, cannot recognize its own significance, until it is so mature that it is approaching its own death (Tamas, R. 1991: 445).

Despite working in a 'named', organized profession, landscape architects have much difficulty in coming to agreement on a specific definition of the discipline. There is currently much debate regarding the direction and purpose of the discipline - eg. any of the recent 'Landscape Architect's Forums' in *Landscape Architecture* magazine or the deliberations of the Landscape Institute's strategic review team at Lockington Hall in September 1996. Landscape architecture has many interpretations and applications throughout the world. The American Association of Landscape Architects (1992) has used the following as a working definition: 'landscape architects apply creative and technical skills and scientific, cultural and political knowledge in the planned arrangement of natural and constructed elements on the land with a concern for the stewardship and the conservation of natural, constructed and human resources'. Landscape architects 'arrange' natural and constructed elements on the land. Landscape architecture has a concern for the stewardship and conservation of natural, constructed and human resources. Landscape architects apply creative and technical skills, and scientific, cultural and political knowledge in these planned arrangements. To minimize, or even prevent, the deterioration of the environment and the waste of resources, landscape architects require special knowledge relating to natural systems, physical processes and human relationships which may help meet the expanding demands that humans of all countries are placing on their environments. 'As the continued health, welfare and enjoyment of the populations of all nations depend upon their living in harmony with their environment and their wise use of its resources; and as those expanding populations, aided by rapidly developing technical capacities to effect change, make increasing social, economic and physical demands upon those

resources' (IFLA, 1990), landscape architects must strive to collaborate and contribute to all changes to the environment - urban, cultural and natural.

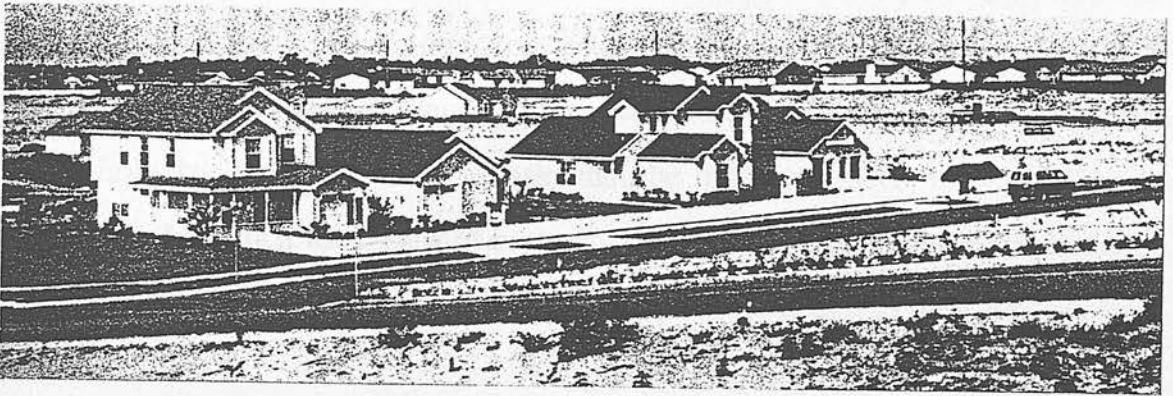


Figure 1: A housing development in central Florida

A progressive definition of Nature could perhaps be described as one based on a moral philosophy which accepts heterogeneity, values diversity, permits sensuousness, respects differences and is able to come to terms with discontinuity. Such a conception would tacitly accept that, being a living organism, man (sic) is part of nature, but as a rational being he is autonomous and, hence, must accept full responsibility for his actions.
(Weilacher, U. 1996: 10)

A lack of public awareness of the need for skilled design involvement in the process of creating spaces for human life is one of the major problems confronting the profession (Bann, S. 1996). One aspect of this problem may be that landscape architects themselves are not confident of what their contribution to society could be. It is a commonly accepted fact that landscape architects are often retained to 'remedy' a casualty of architecture or industry - yet the design endeavor is usually far more successful when designers from all relevant disciplines work together from the inception of projects. This begs the question of what role the landscape architect should seek to undertake in the design of the land. It is suggested that the profession should be aiming to help others, including the public to understand more clearly the skills and values which its practitioners offer. This understanding would also help to set parameters for the education of landscape architects.

There is ongoing debate as to what should be taught in schools of landscape architecture. The argument of the debate is characterized by the extremes of whether an 'art oriented' or an 'ecological' approach is more relevant. It is a fundamental

tenet of this thesis that the education of landscape architects and the purpose of the profession cannot be fulfilled without engaging all aspects of both these approaches. In the *Design of the Land*, Norman Newton (1971) argues that the landscape architect is a rare individual who holds an unusual combination of concerns and capacities with a compelling interest in, and sensitivity to the environment as a whole. Landscape architecture asks that the individual sees, feels, and thinks with clarity holding a 'total' view of ecology. The landscape architect is often viewed as being an idealist, but with a strong dedication to society and to the land.

This thesis proposes a 'way of thinking or viewing' the discipline which could provide alternatives to current educational approaches. It is hoped that by situating these questions within a hermeneutic/neo-pragmatic approach, dialogue will be encouraged and that this will result in a more comprehensive understanding of the discipline and its potential to shape environments that 'sustain life and enrich human experience'. Landscape architects are concerned with stewardship towards the land and the life forms it supports, with the meanings and values ascribed to a place, and with human's perceived 'situatedness in the universe'. Landscape architects are also expected to be fully cognizant of current technical and scientific practices. The integration of these complex systems of knowledge is difficult. To impart the significance of the integrative approach to landscape architecture, clarity in all aspects of education is necessary. This thesis suggests that a shift in current priorities is required.

This leads to a central question for this thesis - could the notion that a relationship exists between aesthetics and ethics, and that it is central to the creation of meaningful expressions in landscape architecture, improve the education of landscape architects? This question is the culmination of a probing search through the discipline. It addresses two philosophical elements - aesthetics and ethics, which in their manifestation become physical. An understanding of them is so fundamental to landscape architecture that it is argued that they must be introduced

in the educational arena - they are too important to be left to 'personal' interest. It is acknowledged that others might suggest that aesthetics is implicit in the educational process of landscape architects. This may indeed be the case in some institutions, but the argument here advocates a more open and direct approach to this body of knowledge, because it is too important to be delivered on a 'taken for granted, unstated' basis. It is suggested that a review of this issue will encourage and heighten discourse in the discipline, and in educational institutions of landscape architecture.

A further specific issue that may be raised and that encompasses the preceding summary of problems is whether landscape architecture is effective as a discipline. It is the contention of this thesis that due to a lack of clear vision of its potential, landscape architecture has not comprehensively satisfied its mandate to effect positive change for society by enriching human experience and to the environment in sustaining life through designs on the land. Through an interpretation of philosophy, this thesis demonstrates how these potentials might be realized. This issue is regarded as having an important influence on the education of landscape architects.

Landscape architecture is in need of leadership - from within the discipline, professionally and in education for these issues to be addressed and for the profession to play a more effective role as 'mediator between nature and culture'. Landscape architecture has much to offer to society and human interaction with earth's ecosystem. Yet, judged by the frequency with which landscape architects have a leading role on development projects, the discipline has been ineffective. At worst it can be viewed as an 'in-between' profession, even as an exaggerated fix it measure for architects, developers, frustrated gardeners and wealthy homeowners. Landscape architecture, like other design disciplines, is 'in-between' art, science, technology and the humanities; it is also 'in-between' art and ecology. This thesis argues that if landscape architects are to have a more significant role in the

environmental planning and the design of development projects they might benefit from enlarging the integrative strengths that have been considered inconsequential by many within and out of the profession (Desvigne, M., Dalnoky, C. 1995). This thesis also argues that landscape architects - professionals, educators, and students - would benefit from clarifying to others, and most importantly to themselves, what this discipline can contribute to the sustainability of the built and natural environments.

One was left to wonder whether our profession's weaknesses are greatest in the process of communication, the intellectual content of our message or - most disturbing of all yet probably true - the quality of what we actually do.
(Camlin, R., Lonsdale, T. 1996/1997: 32)

In contrast to architects, urban designers and engineers, landscape architects have a central commitment to the balance and health of the ecosystem. In its most meaningful manifestation, landscape architecture expresses the values of society while maintaining balance within the ecosystem. However, frequent disregard for natural systems has created many 'places' that are not acceptable on all levels of the professional mandate as defined by, say, ASLA (op. cit.) and to society as a whole - 'places' that do not 'sustain' life and do not 'enrich the human experience'. This thesis adopts the view that anthropocentrism has led to the separation of many human endeavours from natural processes. Harmonious relationships have been destroyed and many components of the ecosystem including humans, have suffered. The global spread of capitalism - which tends to treat 'the environment' as a set of inanimate commodities has extended the risk of such inconsonance to every corner of the ecosystem.

It is suggested in this thesis that discussions of the role of landscape architecture in the design of the built environment without mentioning the way resources are distributed would be naive, since different economic systems place different values on the land. Much of what landscape architects design is directly affected by the economy and the economics of social groups. The move toward a global network of capitalist economies has had a tremendous effect on civilization. This can be

reduced to a discussion of power and interest, whether these be corporate or governmental. Corporate power has dictated the design of the built environment to such an extent that it is often confused with government. In many cases 'corporations' and 'government' work so closely in concert that it becomes difficult to distinguish between the two. This power base has a huge influence on projects, and on policy making legislation. It is recommended in this thesis that landscape architects should attempt to examine all of these influences, which includes aesthetics and ethics, on the design of the built environment. Landscape architecture seems to be reflecting many symptoms of this centralized power base in society. Through the commodification of the land, western society has become artificially removed from nature. Most populations of the world have a need to 'connect' to the earth - physically and spiritually. This is easily recognizable in indigenous populations but can also be seen in western society where urban dwellers spend leisure time out of doors in parks, at beaches, in urban areas and further afield in wilderness parks. Many have argued that landscape architecture is at a point of divergence - becoming either a part of the disturbing social shift towards hyperreality, or the antidote to it (Schwartz, M. 1997; Thayer, R. 1993; hyperreality - a system of copies of simulations of events, objects, and environments which are more 'real' than the real itself). The balance and health of communities, societies, and cultures has much to do with values and meanings which are ascribed to places. These values often evolve from human relationships with nature - historically and at present. It is suggested that amongst the construction based professions landscape architects are uniquely placed to understand these relationships and to fuse them into new developments. It is also a belief of this thesis that landscape architecture should become active in seeking an antidote to hyperreality.

Underlying Concerns Regarding Aesthetics and Ethics

This thesis began from a concern to understand the role that aesthetics play in the design of the built environment and specifically within the discipline of landscape architecture. An initial premise was that the lack of understanding of what aesthetics

encompasses may hinder landscape architects in their attempt to create 'meaningful design'. In this context a meaningful design would answer not only the functional and technical aspects of a project, but it would appeal to the values and attitudes of the people or community who dwelt at that place. The materials and the details would either be of that place, or if radically different, would be expressive of some aspect of the design that was intelligible to the users. It would be a space that might heighten the experience of everyday life into 'an aesthetic experience' that would become a 'place' valued now and in memories. It might be a garden, a roadway, a memorial, a park, or an entrance court to a supermarket. There is an argument that much landscape architecture is becoming too decorative and failing to address specific places and people. In a discussion of the success of a number of Californian landscapes, Catharine Ward Thompson suggested that, "what they show is that a landscape design of quality can create an environment so conducive to comfort and delight and ease of use that it is not necessary to resort to gimmicks or glitter to succeed. Recent examples in Britain, from garden festivals to out-of-town shopping centres, do not produce a convincing argument otherwise."⁴

Aesthetics was chosen as the initial area of study because of personal observations about its treatment in educational institutions. While studying landscape architecture, students are generally not formally introduced to aesthetics (Radmall, P. 1986). Aesthetics is often referred to in design studios yet rarely is it clearly defined and studied. It is a branch of philosophy that has many diverse and ambiguous meanings. Due to its ambiguity, it has been frequently neglected by designers under guises of functionalism or used as a rationale for stylistic theories and decoration. Much current design work follows esoteric theories often having little to do with place, culture and the individuals who live in the environment (Radmall, P. 1986). Students are often led to believe that 'they should just know about it', and that the understanding of visual and theoretical issues is inherently intuitive. A questioning of this approach led to speculation that much of the confusion felt by students could be removed through a directed examination of the field of aesthetics in relation to

landscape architecture. An initial study of aesthetics led to the realization that an examination of ethics was intrinsic to a comprehensive understanding of the relevance of aesthetics to landscape architecture. Hermeneutics and neo-pragmatism provided a reference and descriptive explanation of the underlying approach to this work. Further questions regarding the nature of education in landscape architecture arose as a consequence.

Landscape architecture is a relatively young discipline but it has done very little to amass a body of discourse on virtually any aspect of the discipline. Perhaps this is indicative of the basic philosophy of the profession which has much to do with processes and time. Or perhaps it is due to an absence of clarity in regard to what it hopes to accomplish. There has been a lack of discourse on the study of aesthetics and ethics in landscape architecture; yet aesthetics is often taken as being central to what the discipline is about⁵, furthermore it will be argued that without an ethical approach or outlook, aesthetics in relation to landscape architecture can quickly deteriorate to basic commercial decoration and the creation of meaningless amenity areas. A manifestation of this problem is the limited body of written work, historical and theoretical, specifically dealing with landscape architecture. The majority of writing is concerned with a particular historical era in Europe and categorically describes the 'artistic principles' of great estates, gardens and parks. Landscape architects have an obligation to do more than universally copy historic models based on a world view which is no longer relevant (Weilacher, U. 1996). Society has changed immensely since the eighteenth and nineteenth centuries. The emphasis on this era in landscape architecture, particularly in France and the United Kingdom, has created a false impression of what the discipline aspires to. A study of the vernacular landscape is equally important and often very revealing to a design based on sustenance and the enrichment of life. Works of landscape architecture reflect the values and beliefs of the society that they are situated within. The roles and responsibilities of landscape architects to society and to the earth are critical issues. This thesis develops from the belief that education must be liberal and

democratic if landscape architects are to 'shape environments that sustain life and enrich the human experience' in a responsible way.

Questions of purpose, value and meaning permeate all sectors of life throughout the world. Landscape architects have obligations and responsibilities in their design, to manage, and lead human change to the earth's environment and ecosystems. A discussion of fundamental values and beliefs and how they might guide landscape architects to act in post industrial society may illustrate many of the fundamental issues involved. This thesis contends that discussions of obligations as individuals and as landscape architects - obligations to you, to us, to others - others including humans and other than humans, animals or other living things including the earth itself, is of value to the practice of landscape architecture and should be encouraged. "Ethics lays the foundations for principles that force people to be good; it clarifies concepts, secures judgements, provides firm guardrails along the slippery slopes of factual life."⁶ This thesis examines what the 'firm guardrails' are in landscape architecture.

It is now widely accepted that humans are only one component of the ecosystem, our life source, and it is therefore timely to reconsider the anthropocentric notions of Western society. This thesis adopts the stance that to disregard the environment is to disregard life, and that an attitude of human superiority is of limited value. It argues that meaning in landscape architecture is closely tied to individual self-consciousness, and that meaning derives from an interpretation of how people relate to each other, to the community, to society, to the land, and to the universe. A conscious reflection of these issues is an essential basis for understanding - including the discipline of landscape architecture. These questions have much to do with aesthetics and ethics.

Terms of Reference

Throughout this work, a lack of leadership and direction in the discipline was observed. Lack of leadership is also identified in this thesis as one of the fundamental causes of wider political and social problems in the western world. "The crisis of authority is evident in the refusal of ... governments over the last fifteen years to address the most basic issues of meaning and purpose which link public education to the development of critical citizens capable of exercising the capacities, knowledge, and the skills necessary to become human agents in a democratic society."⁷ Lack of leadership in landscape architecture is related to these issues. Many of the problems facing society today, like homelessness, shifting populations, the move from industrialization to the 'age of information' and the infrastructural problems associated with this, are not addressed by the discipline professionally or in education. Landscape architecture seems to exist in a vacuum resistant to important, relevant issues surrounding life now. Knowledge and education have been narrowly defined in terms of discrete skills and decontextualized bodies of information, ignoring basic issues of meaning and purpose, cultural diversity and complex problems in society, which affect the profession and what it hopes to accomplish (Maxcy, S. 1991). Choice and diversity in education are increasingly ruled by the marketplace (Reiff, D. 1993). Management and administration have often replaced interest in improving the quality of education. Leadership is examined in terms of intellectual stimulation and direction through a participatory approach. This thesis adopts the view that "by leadership, we have in mind the capacity to interact with self or others in terms of moving a discourse/practice toward an end based upon criteria that are at once rational and moral/ethical. Leading is not so much telling others what is true or false, but rather helping them come to know for themselves the merits or demerits of a case."⁸ Landscape architecture is in need of critical discourse from which leadership may emerge. However, as Dewey points out, 'because it is impossible to know what civilization will be in twenty years from now, it is impossible to prepare an individual for any precise set of conditions.'

The state of practice is reflected in education. It is suggested that there is a lack of leadership professionally and in academic institutions. If this is the case, students, the profession and subsequently society, are the victims of mediocrity. Leadership in this context refers not to an 'heroic figure, but to a notion of human nature and a view of culture in an affair with ideas' (Maxcy, S.J. 1991). It is argued that the aims and purposes of landscape architecture must not be dissociated from academic institutions; education and practice should act together, each enhancing the other. But both require leadership. This thesis argues that this has been lacking. "A reconstruction and reconceptualization of leadership as enlightened, critical, and pragmatic action - a notion of leadership that looks to everyone who participates in teaching and learning for the kinds of thought and effort that will result in reformed education and practice."⁹

This thesis adopts the view that thought enters the creative process at many levels and that if not, it fails to be creative. As Richard Chenoweth (1992) asserted in his defence of research, the discipline should be developed to complement practice. Apathy and institutional structures without the resources, authority and will to effect change, will only lead to the marginalization of a discipline that has much to offer other disciplines and society. As Bruno Zevi stated in the early sixties, "either landscape architects lead, or they are going to be left on the margins of modern civilization. Leading means that they must produce a new image of the territory, capable of persuading, of fascinating town planners, architects and public opinion. This is the challenge, there are no other alternatives."¹⁰ Landscape architecture has matured since Zevi's insightful comments, however, many of his criticisms are still relevant. It is suggested that students and professionals need to be continually stimulated to move beyond the status quo in order to ensure that landscape architecture achieves all that it aims to achieve.

It is argued that an examination of the normative - the principles, standards and practices reflecting the ethical system of landscape architecture - reveals an

unreflective practice. More often than not, ethical considerations concentrate on how landscape architects act toward one another. They are perceived as contractual obligations that would be likely to have legal implications if not followed. This is an 'I ought' situation in which the individual is morally obliged to act in a certain manner regardless of the results. 'Ethically' a landscape architect ought to respect other landscape architects. In designing projects, the landscape architect is responding creatively to moral situations, interpreting the situation in such a way as to give it value. "If morality depends upon a sense of values, and values do not inhere in objects, but in the relationship between people and objects (or people and one another) then morality is a far more flexible thing than a straight utilitarian (or a follower of natural law) might imagine."¹¹ It is argued that morality and ethical behaviour should have wider concerns than just other landscape architects. The values that exist in relation to people and objects as well as among landscape architects, affect what designers do. The values that individuals hold toward the land, to how things are in terms of relationships, mental and physical, visual and theoretical, will be reflected in the aesthetics of that culture and place. Popular taste, as well as 'design' taste should be considered. Johnson (1994) suggests that descriptivism and emotivism disable critical discourse because they discourage introspection and prevent any contribution to understanding. It is suggested that a potentially damaging situation occurs when an individual in an authoritative position attempts to persuade others in an 'inferior' position to adopt their moral views for example the teacher/student relationship in the design studio. The 'authoritative' individual will often disguise their values as 'givens'. A lecturer who admires the visual effect of modernism, may tell students that 'simple, clean lines produce a far more rational design' which a student takes as a given, instead of the lecturer admitting that *personally* they prefer the visual simplicity of much modernist design. By insisting on 'givens' to set limits, theory becomes isolated in the kudos of modern intellectual life, instead of being involved in what Fish (1989) has named theory talk.

This is what I mean when I say that theory cannot have the consequences of its claim - the claim to provide a perspective to the side of practice from the vantage of which practice might be guided or reformed - but that it can have any and all of the contingent consequences of a

vocabulary that already commands attention and can therefore be invoked in the confidence that it will be an ornament of one's position. Indeed, a theory, like any other form of talk, can become so accepted in a community - so taken for granted as a minted currency - that almost every issue is presented, and even conceived of, in its terms; when this happens, the production of theory talk will be, for that community, an extension of 'common sense'.
(Fish S. 1989: 23-24)

Many individuals have dedicated their lives to establishing, pursuing, practising and educating others to practise landscape architecture. This thesis does not intend to imply that their work has not been beneficial. However, it is argued that landscape architects should seek to avoid being caught in complacency or uncritically accepting practices which do not serve society well. It is also argued that the discipline would benefit from engaging in critical participation both within the profession and with those outside of the profession. Above all else, the thesis demonstrates the value of education encouraging individuals to examine not only the traditional discipline but to examine themselves and society in the context of this anthropocentric world with the sense of 'equity, integrity and belonging ... if successful, beauty will emerge' (Jacobs, P. 1990). This is philosophy and design in landscape architecture.

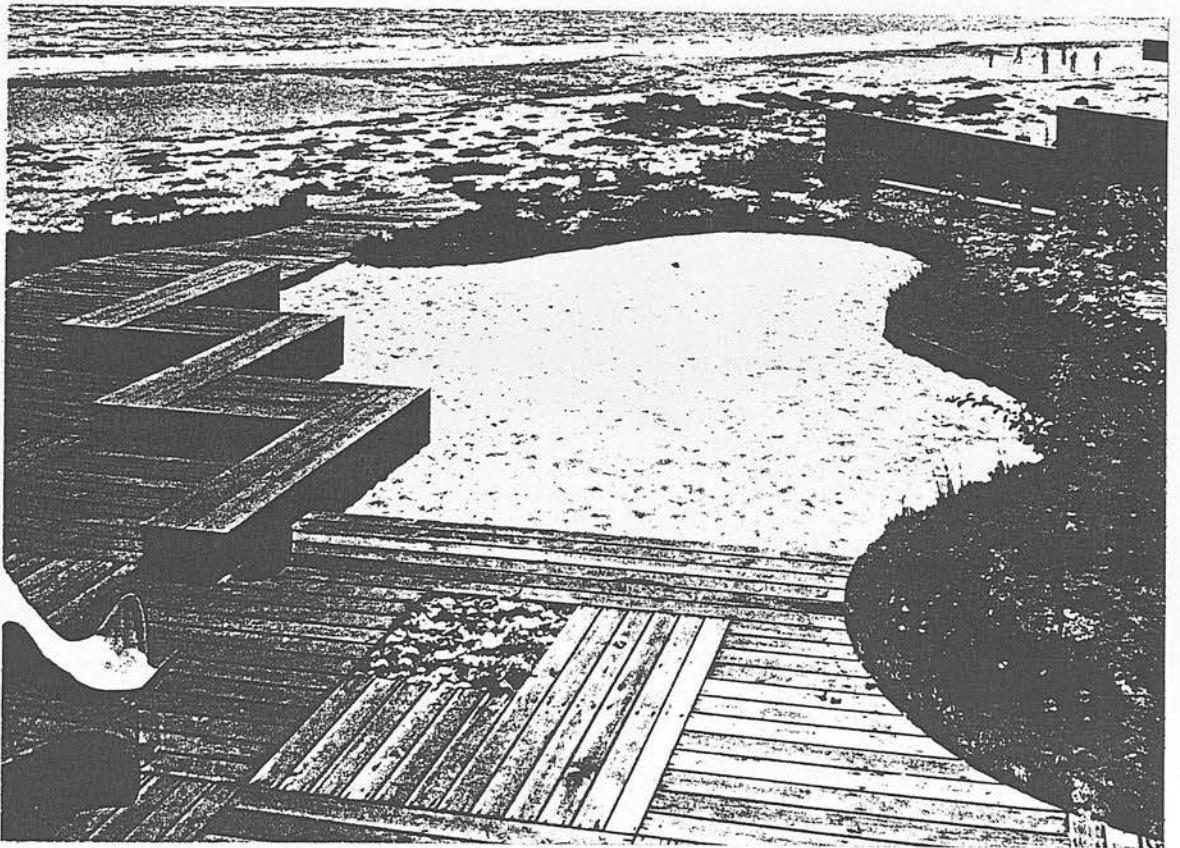


Figure 2: Martin Garden, Aptos, California, 1948; Thomas Church, landscape architect

Section 1: Background Education

1. The University

A. Introduction

The university is the primary site of education for landscape architects. It is a place where students are introduced to the history, theory, and practice of the profession. The university curriculum is designed to provide a broad education in the arts, sciences, and humanities, as well as specialized training in landscape architecture. The university is also a place where students are encouraged to think critically and creatively, and to engage in dialogue with their peers and faculty. The university is a place where students are expected to develop a strong sense of social responsibility and to be prepared to contribute to the betterment of society. The university is a place where students are expected to be lifelong learners and to embrace change and innovation. The university is a place where students are expected to be leaders and to inspire others. The university is a place where students are expected to be citizens and to participate in the democratic process. The university is a place where students are expected to be professionals and to uphold the highest standards of their profession. The university is a place where students are expected to be human beings and to treat others with respect and dignity. The university is a place where students are expected to be good people and to make a positive impact on the world. The university is a place where students are expected to be the best they can be. The university is a place where students are expected to be the change they wish to see in the world. The university is a place where students are expected to be the future. The university is a place where students are expected to be the best of us.

Philosophy and Design in Landscape Architecture

SECTION 1: BACKGROUND EDUCATION

1. The University

Whatever chilling effect Newman's elitist words about the many whose duty it was to carry on the mechanical arts so that the few could pursue the liberal arts may evoke is greatly exceeded by the collective second thoughts throughout the world at the close of the twentieth century about the consequences that have been brought on by such a 'dominion over the earth'. Hardly a day passes without some new disaster to the environment being brought to public attention. Apologists for capitalist private enterprise are embarrassed to admit how rapaciously human greed and the capacity for short-sighted exploitation have ravaged the planet, but socialist critics of free enterprise capitalism are no less acutely embarrassed to learn what ecological atrocities have taken place in the planned economies of Marxist regimes. Anyone who cares simultaneously about the environment and about the university must address the question whether the university has the capacity to meet a crisis that is not only ecological and technical, but ultimately educational and moral.
(Pelikan, J. 1992, 20-21)

A. Introduction

As the formative attitudes toward the discipline are fostered in education with the educational curriculum, the university in its context is an appropriate starting point for this investigation. Jaroslav Pelikan's (1992) question of whether the university has the capacity to meet a crisis that is not only ecological and technical but ultimately educational and moral is central to discussions of landscape architectural education. The ongoing debate between 'ecology' or 'art', which has recently been re-expressed as a debate between 'pattern makers' and 'eco-warriors', is not going to move landscape architects into a position where they have all of the appropriate, relevant answers for education and practice. Unfortunately, the debates concerning education and the future of this discipline are more complex and are accurately summarised by Pelikan. It is crucial that those professionals concerned with the education of landscape architects must engage in issues of moral as well as issues of ecological zeal and 'pattern making'. Educators and students have much to contribute on the underlying intellectual and moral issues with respect to responsibility for the earth, culture and community. Pelikan suggests that this should be approached with the same 'intensity and ingenuity as shown by previous

generations in obeying the command to have dominion over the planet'. This would require a major shift of priorities in the university and of specific concern to this thesis in the education of landscape architecture.

A brief examination of the 'idea' of a university describes the framework within which schools of landscape architecture are situated. Because of the close relationship with professional associations and accreditation obligations, especially in the United Kingdom, the goals of educational programs in landscape architecture can erroneously seem disassociated from the goals of the university.

This then, to the undergraduate, is the distinctive mark of a university; it is a place where he (sic) has the opportunity of education in conversation with his teachers, his fellows and himself, and where he is not encouraged to confuse education with training for a profession, with learning the tricks of a trade, with preparation for future particular service in society or with the acquisition of a kind of moral and intellectual outfit to see him through life. Whenever an ulterior purpose of this sort makes its appearance, education (which is concerned with persons, not functions) steals out of the back door with noiseless steps.
(Michael Oakeshott (1950) in Fuller, T. 1989: 101)

Oakeshott's (1950) views on professional training in a university at an undergraduate level, would seem to suggest that it should not exist. He argues that the students benefit most from understanding that what is to be valued is not 'a point of view', but 'thoughts'. In his view professional training should occur at a graduate level. While accepting this 'idea' of a university it is also the case that because many institutions offer professional training at both undergraduate and graduate levels, it would not be beneficial to ignore this fact. There are few reasons why this 'idea' of a university cannot be reinforced at all levels, in schools of landscape architecture.

"The advancement of knowledge through research, the transmission of knowledge through teaching, the preservation of knowledge in scholarly collections, and the diffusion of knowledge through publishing are the four legs of the university table, no one of which can stand for very long unless all are strong."¹ Concerns over professional accreditation, though of great importance, have often taken precedence over the 'idea' of a university. The twentieth-century has seen a rise in

interaction between 'pure' and 'applied' research in the university. The 'pure' research carried out by arts and sciences faculties is interested in knowledge as its own end. Applied research then 'applies' this work to solve problems in the 'real' or 'outside' world. Plant genetics as applied to problems of famine is but one example. The funding pattern for this research are complex involving universities, governments and businesses but the point to be emphasized here is that the initial research occurs at the university. Because these interactions between 'pure' and 'applied' research occur, many argue that the role of the university in society is protected. "This is by no means a safe assumption. The university has not discharged its intellectual and moral responsibility if, in its heroic achievement of attaining the possibility of putting bread on every table, it ignores the fundamental axiom, which may be biblical in its formulation but is universal in its authority, that man (sic) does not live by bread alone."² Humanistic education has suffered in this research situation because much of what studied is not directly applicable to 'applied' research. It is therefore at a disadvantage when questions of funding and subsequently of relevance arise within the university as a whole.

Pelikan argues that the problems facing humanistic education at the university and the larger issues of this century and society meet at the university. The disparity created between schools contributing to applied research and those that do not, requires critical attention to ensure the protection of those fundamentally important departments and educators who concentrate more on education and students than research. The university now needs to ask questions regarding the 'interrelation between knowledge and utility, the problem of the intellectual virtues, and the nature of the university as community' (Pelikan, J. 1992).

Necessity has no law and expedience is often one form of necessity. It is no principle with sensible mean, of whatever cast of opinion, to do always what is abstractly best. Where no direct duty forbids, we may be obliged to do, as being best under circumstances, what we murmur and rise against, while we do it.
(John Henry Cardinal Newman 1852, in Pelikan, J. 1992)

The 'crisis in the university' has been described as the failure of the university to reflect the world in which they have been founded within and have subsequently 'failed to provide for some of the needs of that world' (Oakeshott, M.; Pelikan, J.). The beliefs that guide human action are in a state of flux, in what Oakeshott (1949) argues is a time of 'exceptional crisis leading to the human condition of extreme physical, emotional and intellectual insecurity'. The immense power that humans have because of discovery and invention, has led to the exploitation of the land and people. World beliefs and foundations have been dissolved leading to a lack of direction and uncertainty. Though Oakeshott described this crisis forty years ago, these conditions still persist. His question remains, 'what are universities doing to adapt themselves to a world of insecurity?' He believed that nothing was being done and that universities should attempt to provide 'mental and spiritual security' "Most students go through our universities without ever having been forced to exercise their minds on the issues which are really fundamental. Owing to the prevailing fragmentation of studies' the minds of undergraduates receive no encouragement to achieve an integrated view of the world: the university has become a polytechnic. And the fragments are presented in a way that 'shirks the fundamental issues', with the consequence that the undergraduate remains as 'uneducated' as his teachers but, being younger, is less complacent about it. This dismal failure is the 'crisis' in the university."⁵

The secularization of the university has resulted in a lack of will to achieve consensus on what presuppositions and values are shared. Freedom of inquiry and intellectual honesty are two intellectual virtues that most universities would profess to hold. Scholarly integrity is another. These are now extremely important because the demise of Enlightenment rationalism has made it imperative that individuals find other ways of knowing and thinking. It is argued in this thesis that the university should provide an environment for people to develop these ideas; and that, since communication creates a continuity between different types of knowledge, and between the past, present and future, the university has a moral

obligation to communicate the results of research. It is only through communication that consensus might be achieved on what values and ideas are shared.

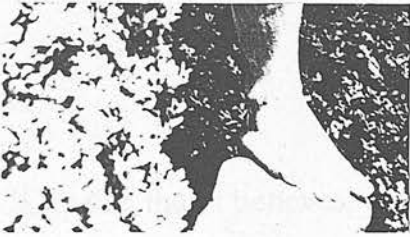
'at no time have universities been restricted to pure abstract learning...The justification for a university is that it preserves the connection between knowledge and the zest for life, by uniting the young and the old in the imaginative consideration of learning.'
(Alfred North Whitehead, 1928 in Pelikan, J. 1992)

The place of the professional school in the university is ambiguous and the history of professional schools within universities inevitably raises the issue of the extent to which education is democratic. If the preparation for professions is both a system that is essentially a training - an enhanced apprenticeship - and a system that is about the learning and understanding of a role in a certain, defined world, educators should be aware of this circumscription. "The professional school which sets its course by the current practice of the profession is, in an important sense, a failure ... the professional school must be concerned in a basic way with the world of learning and the interaction between this world and the world of problems to be solved."⁴



Over the past three centuries, value has gradually become less and less important to philosophers and scientists. This change began with the primary/secondary property distinction, gained speed with the is/ought or fact/value distinction of Hume, and culminated with the logical positivists' rejection of ethical and value statements as meaningless in the early twentieth century. In his *Treatise*, Hume makes a clear distinction between fact and value in terms of the primary/secondary categorization. Even though Hume went on to insist that values (for him, sentiments) were nevertheless extremely important ("Nothing can be more real, or concern us more"), his distinction came to be the basis on which the sciences and the humanities were differentiated and separated. From that time on, it was generally held that scientists dealt with facts and humanists with values. Although this division has little effect on the humanities and humanities scholars, it encouraged major changes in the way that scientists looked at the world and the manner in which they were educated.

Feeling that value considerations adversely influenced their objectivity, scientists began avoiding humanities training in values and adopted a doctrine of moral neutrality with regard to their work. The result was an estrangement of the sciences from the humanities such that scientists generally lost the desire and the ability to communicate with nonscientific scholars. After these attitudes were defended by logical positivists in the early twentieth century, the gap grew to the point that many scientists were no longer willing to accept that the work of humanists had any meaning at all. According to the positivists, statements about values are scientifically (or factually) unverifiable and are therefore nonsense; talk about values is just the expression of emotion and has no objective significance. By



the middle of the twentieth century, the sciences and the humanities were generally considered to be so different from each other that they could appropriately be characterized as two different cultures." Philosophy has failed to provide a foundation for environmental thought in Western civilization. The schism placed between science and the humanities 'made it difficult for people to think in environmental terms.'
(Hargrove, E.C. 1989)

Figure 3: Garden at Rousham, England

It is suggested that landscape architectural education institutions would benefit from a continual re-evaluation of the approach they are taking. Debate regarding the validity of 'liberal' education is common (Thompson, J.W. 1990). It is not unusual to hear arguments that elements of a liberal education are no longer valid; that what is important is that graduates are employable. It is a fundamental tenet of this thesis that a liberal education would benefit the profession of landscape architecture. "To qualify as a profession, an occupation or activity must involve some tradition of critical philosophical reflection, and probably the existence of a body of scholarly literature in which such reflection has been developed and debated."⁵ Landscape architecture is lacking a tradition of critical philosophical reflection. Does this imply that it can get by without it, or that it is time for the discipline to join with other departments of the university and examine issues that are relevant today?

The philosopher is not a judge in a court of last resort; humanity requires no such judge. The task of clarifying is the philosophic way of inviting a conversational response from others. It does not seek to dictate. Liberation of the mind for such conversation is also its elevation. Teaching and learning are bulwarks against superficiality and routine, which preoccupation with practical affairs often induces. Elevation here does not imply any desire for rule by cultural arbiters. Rather, the hope is to move from thinking in terms of protection of our intellectual resources to rejuvenating them by enjoying them.
(Fuller, T. 1989: 12)

B. Critical Pedagogy

... at least two different meanings are deployed when we use the word *politics*. One is politics as the specialized, local thing, the empirical activity; as for example, when speaking of a political novel, we mean a novel about government and general elections, about Quebec City or Washington, about people in power and their techniques and specific tasks. The other is politics in the global sense, of the founding and transformation, the conservation and revolutionizing, of society as a whole, of the collective, of what organizes human relationships generally and enables or sponsors, or limits and maims, human possibilities. This larger acceptance of the word *politics* often seems nonempirical, on the grounds that one cannot see vast entities like

society itself. perhaps we should characterize this distinction as that between the particular and the general or universal.
(Jameson, F. 1995: 192)

If, as this thesis believes, the practice of education is cultural and political, it then follows that landscape architectural "educators must take responsibility for the cultural and political consequences for their actions. To understand education in cultural and political terms, enables teachers to investigate pedagogy in relation to larger society and to develop practices that advance democracy and work toward alternative visions about how life might be organized."⁶ A critical pedagogy might begin to capture the spirit of the sentiment of the Constitutional mandate of the International Federation of Landscape Architects (1948) - 'to establish the profession of landscape architecture in its continuing role as an instrument of aesthetic achievement and social change for public welfare'. There is a complex and sometimes contradictory relationship between the attitudes and values of the formal political practice and those formed by other institutions, like the family, educational institutions, professional associations and mass media. However, an approach which strives to make transparent these hidden views of students, educators, practitioners, societies and institutions may help to sustain and enrich a democratic education.

Thomas Dutton (1991) believes that 'a teacher must be fully cognizant of the political nature of his/her practice and assume responsibility for this rather than denying it'. Paolo Freire (1994)⁷ completes this notion by expressing that 'not only should we understand education in consciously political terms, but also that education itself - the investigation of knowledge, the curriculum, the social, cultural, racial and gender relations, the teaching practices - tend to reproduce dominant ideologies and so serve the hegemonic status quo'. It is suggested that education should encourage students to recognize the privilege and responsibility they accept to practice in the discipline of landscape architecture; and that, because education is not a neutral field, a critical pedagogy would serve landscape architecture well.

It may be argued that overt political activity would compromise the impartiality which is essential if the profession is to be able to offer its services as an honest broker in the decision-making process. But this impartiality has long been sacrificed in the interests of developmental objectives. Most landscape projects are conceived and implemented within a political context. In the act of translating a brief into a design, the practitioner becomes an advocate for the particular set of political values embodied within the project.
(Radmall, P. 1986: 19)

Landscape architectural educators, practitioners and students have been noticeably silent about underlying principles and values that structure and inform their practices. Thomas Dutton (1991) suggests that perhaps 'being caught in the anxiety of the present, we lapse into a nihilistic retreat from life'. A lack of engagement with the larger post modern society diminishes the role of the landscape architect. A crisis of authority has led to a lack of dialogue in 'basic issues of meaning and purpose which link education to the development of critical citizens capable of exercising the capacities, knowledge, and skills necessary to become human agents and landscape architects in a democratic society' (Giroux, H.A. 1991). A democracy, as a social way of living, requires that the collective voice of the community should be served. In agreement with Dewey (1916), this thesis believes schools generally should be free and open institutions capable of reasoned discussions and that schools of landscape architecture would also benefit from more open discussion. A re-evaluation of landscape architecture's aims is necessary from within the discipline to clarify to ourselves and others how this profession should be central in discussions concerning environmental and cultural welfare. Though this re-interpretation will come from professional associations, practitioners, educational institutions, educators and students, there is good reason to suggest that educators should lead the discussions. The idea of a democracy is relevant to discussions of landscape architecture if we are creating spaces that 'sustain life and enrich the human experience'.

These are political and ethical issues. Standardization, research and funding concerns have replaced social issues as guiding principles for educational reform. "The issue of what knowledge is taught, under what conditions, for what purpose,

and by whom has become less important than developing precise measuring instruments for tracking students and, increasingly, to disempower and deskill teachers."⁸ Accountability in educational institutions seems to be left solely to balancing shrinking budgets. Students are rarely offered a forum to interrogate matters regarding curriculum and direction. When given the odd arena to voice concerns, they are rarely taken seriously in any educational reform. "... missing from educational reform is a discourse that can illuminate what administrators, teachers, and other cultural workers actually do in terms of the underlying principles and values that structure the stories, visions, and experiences that inform school and classroom practices. Accountability in this discourse offers few insights into how schools should prepare students to push against the oppressive boundaries of gender, class, race, and age domination. Nor does such a language provide the conditions for students to interrogate how questions and matters concerning the curriculum are really struggles concerning issues of self-identity, culture, power, and history. In effect, the crisis of authority is grounded in a refusal to address how particular forms of authority are secured and legitimized at the expense of cultural democracy, critical citizenship, and basic human rights. Refusing to interrogate the values that not only frame how authority is constructed but also define leadership as a political and pedagogical practice, neo-conservative educational reformers end up subordinating the discourse of ethics to the rules of management and efficiency."⁹ The crisis in education was highlighted in the British election of 1997 where the slogans 'Education, Education, Education' was followed with 'Resources, Resources, Resources'. Management and economics seem to have displaced values and politics. Spencer Maxcy (1991) argues that 'educators need to be self-conscious about how they construe conditions that portray specific visions of what it means to be a political, moral and aesthetic agent, as well as being made aware of the consequences of their actions in terms of their effects on students, the community, and the larger society'. It is the belief of this thesis that landscape architectural education must engage in a quest for critical consciousness - individually and

collectively. A practice of critical pedagogy in the education of landscape architects will begin to address these issues.

C. The School of Landscape Architecture

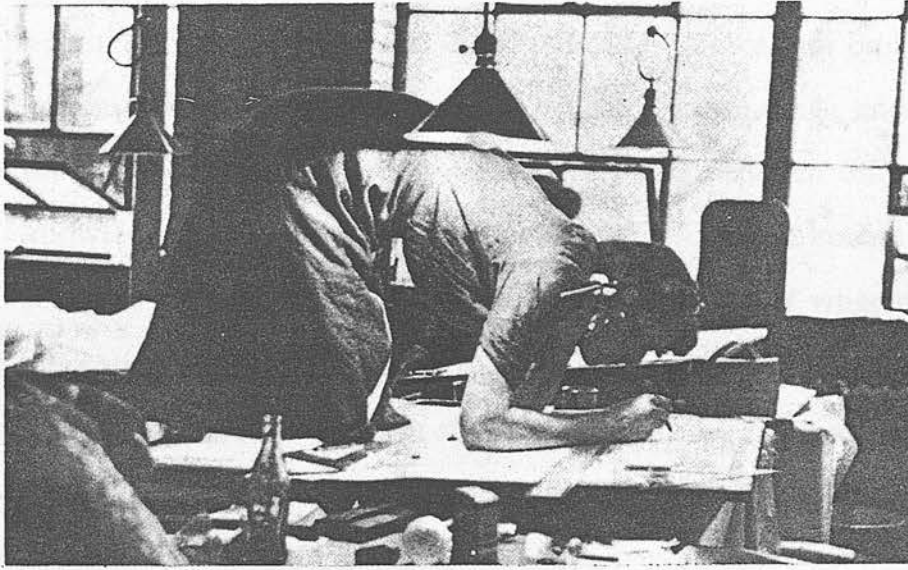


Figure 4: A Student at the Cambridge School of Architecture and Landscape Architecture

Landscape architecture was formally organized as a profession in response to numerous problems to develop the art and science of relating development and the land. The first school devoted solely to landscape architecture was at Harvard University. It was established in 1900 in memory of Charles Eliot, the founder of the first metropolitan system of parks in America.¹⁰ Arguably landscape architecture has mainly served the more privileged segments of society, however, as a taught discipline its aims have been political, moral and aesthetic. A lack of shared understanding of what constitutes society and culture in this postmodern age contributes to the postmodern thesis that meaning has been severed from representation. The design of Parc de la Villette in Paris by Tschumi, is an example of meaning severed from representation. The impact of this on a discipline which contributes to the creation of public and private space is great. Are schools of landscape architecture teaching students to design spaces that address these issues, and how?

It is argued that because all educators imply some theoretical stance, they are directly or indirectly implying an interpretation of humans and the world (Dutton, T. 1991; Freire, P. 1985 in Dutton, T., 1991). The cultural historian Hunt (1989) has stressed that gender is one of the most critical lines of differentiation in culture and society. Accounts of cultural unity and difference cannot be viewed as complete without some discussions of gender. Value assumptions, and choices about the relationship between humans and nature, and between different approaches to knowledge, the use of authority, and visions of what constitutes 'the good life' (Giroux, H. 1991; Dutton, T. 1991), are examples of what might establish the theoretical approach of an educator. An awareness of what comprises their theoretical stances and how it affects their educational practice, may help educators to become not only more conscious of their own position but to also help students become more 'self-conscious'. Through a critical discussion of landscape architectural 'schooling and pedagogy', a re-interpretation of the design studio may occur. The relationship of landscape architectural education to theory and society is an integral part of this interpretation.

Despite the broad view, later stages of the course focus on key elements. "There is depth as well as breadth, especially in terms of landscape management, and environmental planning and assessment," John Handley said. He believes that both these competencies are in tune not only with the market, but with the needs of society. "Landscape architecture integrates the physical, social and economic elements of society. Changes in agriculture and climate, the need to deal with contaminated land and the contributions of urban greenspace to cities are reshaping the profession. It is important that education is able to respond." (Johnston, C. 1995)

D. Hidden Curriculum

Many problems experienced in the design studio that are very difficult to distinguish immediately may be discovered through an understanding of the idea of the 'hidden curriculum'. "The hidden curriculum refers to those unstated values, attitudes, and norms which stem tacitly from the social relations of the school and classroom as well as the content of the course."¹¹ Dutton explains that 'compared to the formal curriculum, with its emphasis on knowledge, the concept of the hidden

curriculum brings into focus questions concerning the ideology of knowledge, and the social practices which structure the experiences of students and teachers'. Relationships between knowledge and power, and social practices and power may be revealed through a critical analysis of schools as 'integral parts of the social, political, economic, and cultural relations of society'. The knowledge transmitted through the 'design' represents a certain view of reality and society that sustains the interests of certain groups over others. These relationships should be exposed to allow students to interact, question, and contribute to the lifeworld of their communities. Again quoting Dutton, "injustices and inequities of society are not simply nestled in the mind but are embodied in forms of lived experiences and social relationships that penetrate to the inner-most recesses of human subjectivity - forms that in this society legitimize top-to-down models of authority and types of social control characteristic of most institutions."¹² A studio master may not even be consciously aware of prejudices and forms of relationships that s/he may transmit to students. However, with one dominant view of community, of life or of design, the master will most certainly result in unbalanced relationships between knowledge and power, and between instructor and student. The position of the studio master is an extremely privileged one. The abuse of this position - consciously or sub consciously - can be very damaging to students. By recognizing the 'hidden curriculum', many of the problems within the studio could be clarified and brought to some resolution.

E. 'Critical' Skills

Students of landscape architecture may find their education enhanced by becoming 'aware of their temporality, their situated-ness in history and of their reality as being capable of transformation through action in collaboration with others'.¹³ Critical thinking and the development of a critical consciousness may emphasize an awareness of self that is lacking. The development of 'critical' skills in relation to all aspects of landscape architectural education may benefit students. It has been noted that students lack the ability to criticize not only their own, but also other works of

landscape architecture (Johnson, Mark W. 1990, Radmall, P. 1986; Thompson, J.W. 1990). It is the belief of this thesis that educational institutions must 'educate' landscape architects rather than 'train' technicians. A personal observation has been that confidence about decision making and choices, is grossly lacking in students (Clifford, S. 1994). An open, compassionate approach to design along with positive criticism can greatly enhance an individual's attitude to their work. Leadership is required from within landscape architecture including practitioners, educators and students - to educate future practitioners who have the confidence to make judgements that begin to edify landscapes that 'sustain life and enrich the human experience'.

The functional constraints on landscape architecture are great. Sites for human activities must be designed into the existing environment. The physical knowledge of a site must be precise. A knowledge of systems and processes of the ecosystem generally, and specifically related to the site, must also be recognized. Technological knowledge is required to construct elements within the site. Landscape architects may be in possession of much knowledge which enables them to design projects that answer all of the physical requirements while creating spaces that are beautiful. However, constraints from economic and practical construction factors may obscure the original intention of the landscape architect. This aspect of 'real practice' leads many to believe that the main concern of landscape architecture should be to deliver product that is adequate, within budget, and on time. The role of educational institutions is then to ensure that graduating students can step into these 'harsh realities' of daily practical life and work. These are obviously important aspects of the profession. However, these 'non-aesthetic' considerations should not dictate the direction of landscape architecture (Riley, R. 1994; Harries, K. 1997; Radmall, P. 1986). The way that humans exist in the world and the spirit of the community that living occurs within, must be reflected in landscape architecture. If landscape architects cannot create beautiful places that elevate an individual's experience they have failed to achieve their 'larger' professional mandate.



True landscape architecture is not subject to fads or 'isms'. It evolves in response to our increasing understanding of people and the manifestations of nature...At every turn in the progressive development of our profession there is need for experimentation and innovation. There is need, too, for a constant infusion of new ideas from the world of art and from artists on the leading edge. It is essential, however, that we differentiate between the timely and welcome contributions of landscape artists and the timeless and far broader mission of the landscape architect.

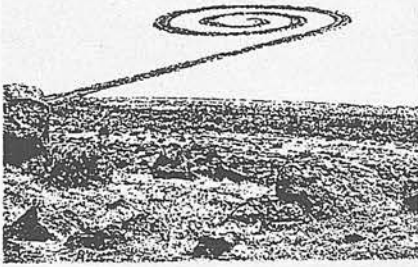
(Simonds, J. *Landscape Architect*, Vol. 80., No. 5: 9)

Figure 5: Aquasabon Falls, Ontario, Canada

This thesis argues that a critical interpretation would examine the ethical, social, political and cultural extent of all aspects of the discipline. The following section where ideas of critical intelligence, critical inquiry and critical pedagogy are explored, illustrate the application of these principles to issues in landscape architectural education. To focus this discussion, the philosophical subjects of aesthetics and ethics, which this thesis contends are central to landscape architecture, are interpreted as a principal concern of how students might be taught to create 'good design'.

2. Design in Landscape Architecture

It is as if no one could be educated in the full sense until everyone is developed beyond the reach of prejudice, stupidity, and apathy.
(Dewey, J. 1928)



Philosophy is handing back to other disciplines their responsibilities ... as disciplines.
(Girard, C. 1995)

Figure 6: Spiral Jetty, Great Salt Lake, Utah, Robert Smithson

This section asks what kind of knowledge *landscape architects* need in order to understand the specificity and meaning of the discipline?

A. Reflections of Landscape Architecture

A brief survey of the recent history of landscape architecture provides a context for the following discussion. The sixties and the seventies were characterized as the period of practice that is recognized by discussions of social issues, ecology, sustainability, and the management of environmental threats (Treib, M. 1994). The eighties saw a shift in emphasis with landscape architects beginning to address questions of form and meaning in their writings and projects. In the sixties and seventies there seemed to be an unstated premise that still exists in part today: "if the intention was good, if the method was sound, the resulting landscape design could hardly be faulted. The actual shaping of the landscape that resulted appeared to be of little consequence."¹⁴ Treib suggests that the return to formal issues was probably instigated by a dissatisfaction with the emphasis on analysis that seriously curtailed creative expression. During this period sculptors used the landscape as their medium and setting for major 'earthwork' projects. Robert Smithson's 'Spiral Jetty' (1970) is symbolic of the impact this movement had on landscape architects. Human perception was affected by form shaped from the land - but, it is argued, form alone cannot determine meaning.

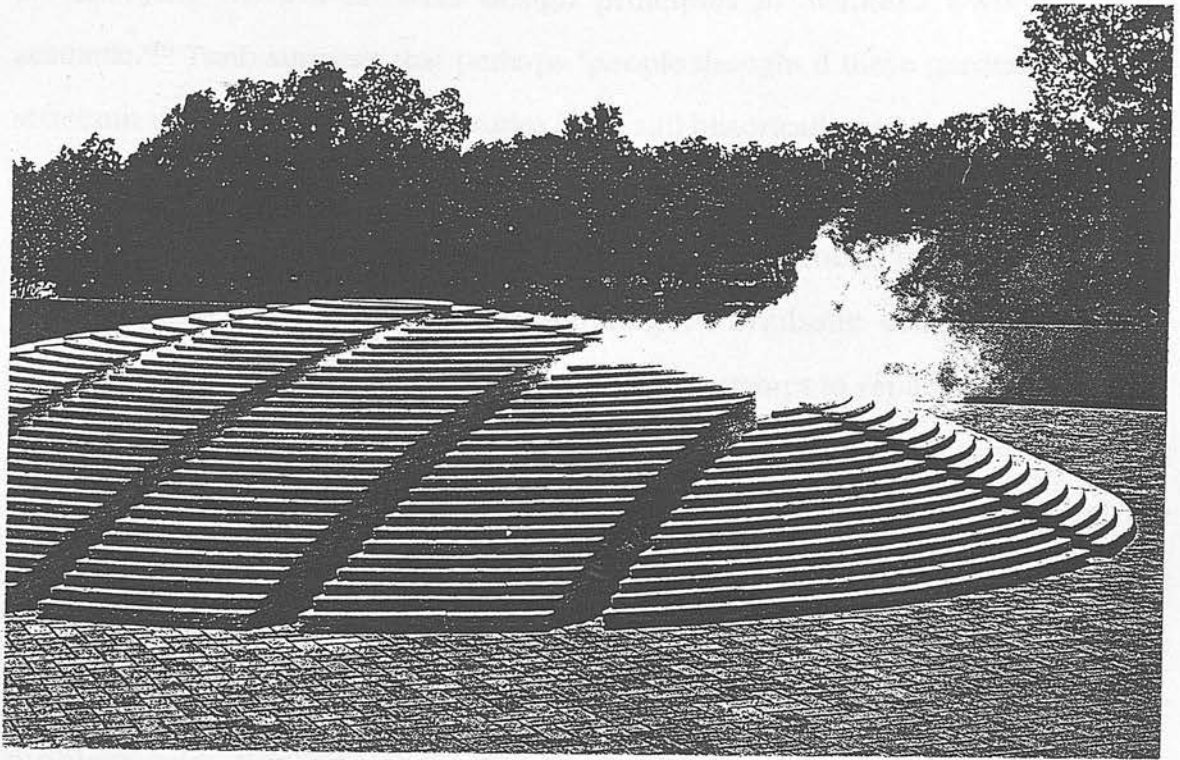


Figure 7: Domed Mist Fountain at IBM Solana, Texas, Peter Walker, landscape architect

It is suggested that the relationships between people and places, and between culture and nature was virtually lost when the interest of many landscape architects in meaning and form became widely accepted and discussed in the eighties. Anthropology, art, and history were examined in the search for ideas that would lead to meaningful design. As an example, spiral forms were transposed to private gardens, plazas, business parks and any projects in between that might seem to benefit from what became a trivialized re-interpretation of prehistoric or indigenous cultures. Peter Walker often uses round mounds with mist sprays to symbolically evoke forces of nature. 'Formal gardens from Europe were also foraged in the search for form and meaning'. Again, using Peter Walker as an example, in an article by Thompson, he states that until, "Walker revisited the masterworks of Le Notre that summer, he had not understood how to put such concepts in the ground. The great French gardens showed him that nearly everything the minimalists were doing had been incorporated into large-scale landscapes by Le Notre between 1650 and 1665, and could be achieved again - not by aping Le Notre's historic idiom, but

by marrying his *grand siecle* design principles to Walker's own modernist aesthetic."¹⁵ Treib suggests that perhaps "people thought if these gardens from the sixteenth through eighteenth centuries were still historically important to us today, their significance could be borrowed by replicating their elements and layout."¹⁶ Students attempt to borrow significance from pattern books by replicating their elements and layouts. A misunderstanding of symbolic elements and their embodiment in physical form often occurs in the attempt to replicate meaning that was specific to a distinct time and place. Physical, referential and interpretative levels of symbolism have been used throughout recorded history. "At the factual level, the statue may physically determine an axis; at the referential level, it distends the visitor's thoughts to other times in foreign places; at the interpretative level, he or she is coerced to connect history with our own era."¹⁷ It is suggested that a major problem with this approach which attempts to 'create' meaning, is that communication requires education and knowledge. These 'signs' or 'markers' are meaningless unless an individual is aware of their 'significance'. Stowe is a wonderful example of this problem. "Stowe, one of the grandest of the eighteenth-century landscapes, has a Grecian Valley headed by an Ionic Temple of Concord and Victory, Elysian Fields and a River Styx."¹⁸



Stowe, Buckinghamshire, England, was owned by the Temple family from 1593 and transformed into one of the world's outstanding landscape gardens by four successive owners: Sir Richard Temple (1634-97); Viscount Cobham (1675-1749); Richard Grenville, Earl Temple (1711-79); and George Grenville, 1st Marquis of Buckingham (1753-1813). Much visited and publicized, it had enormous influence on garden design, especially after experiments there in 'nature' gardening in the 1730s. It is historically important because it remained at the growing point of taste throughout the 18th c., exhibiting every stage of the garden revolution. Its final phase of idealized landscape still survives relatively intact. (*The Oxford Companion to Gardens*, 1986: 536-537)

A. Mansion, B. 'Entrance' pavilion, C. Temple of Friendship D. Palladian bridge, E. Elysian Fields, F. Temple of British Worthies, G. Temple of Ancient Virtue, H. Temple of Concord, I. Queen's Temple, J. Gothic Temple

Figure 8: Stowe, Buckinghamshire, England

The majority of people visiting this landscape now probably do not understand the symbolism designed into this estate. In an interesting yet accidental comparison, two groups of students on an 'English landscapes' study tour in different years had very different reactions to Stowe. The first group casually included it in their list of 'been there, done that', historical landscapes. Their understanding of the place was determined by their immediate response to different elements in the collective 'experience' of Stowe. The following year, the group was accompanied by Christopher Lamb, a representative of the National Trust. His knowledge of the symbolism in the landscape of Stowe was extensive and his communication skills were outstanding. The student's comprehension was profoundly affected by this experience and they were very impressed by the ability of a landscape to communicate meaning, albeit through the interpretation of Christopher Lamb. But, this 'meaning' would have gone unnoticed, because their education to that point, had not included an understanding of many of the symbolic references that are woven into the landscape at Stowe.

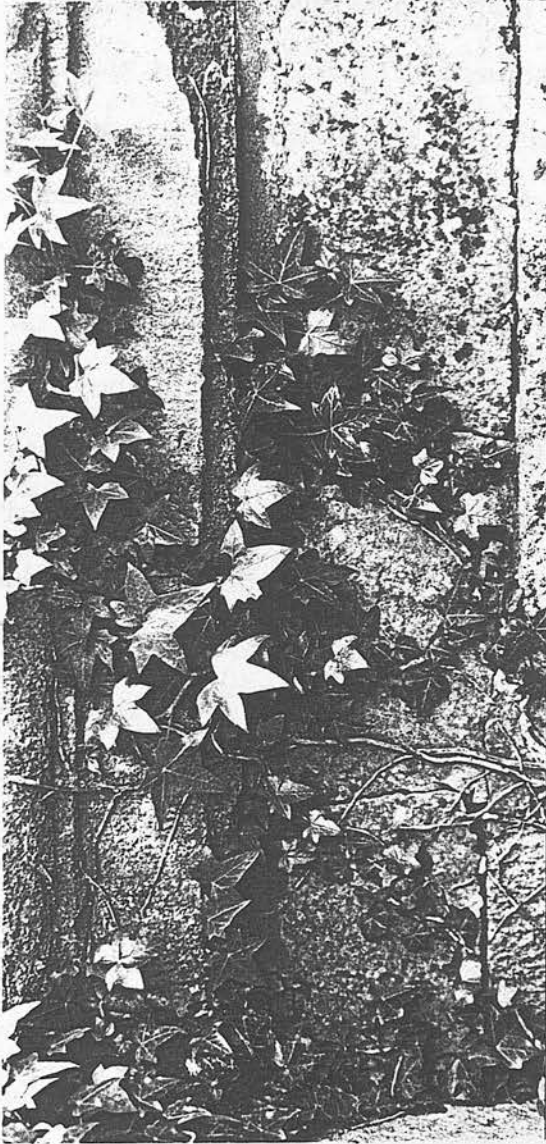
Clearly, as time passes, people learn different things about their culture and nature. Poetic and geographical references are often lost on people who do not have an extensive knowledge of distinct places and times. Where there are shared aspects of a common cultural group, the symbolic dimensions of the landscape can be discerned without signage and captions. Shared inheritance of symbols, experiences and even semantics is much more coherent in a homogeneous culture.¹⁹ The range of interpretations is more narrowly defined. The majority of Western society today is multi-cultural. What interpretations are valid? What symbolism is appropriate? How do we create landscapes that have significance, or can we? Are these 'intellectual' considerations important or should experience be the main indicator of good design? The basic human senses do not have to be interpreted, but culture influences the degrees to which these experiences are valued. A Canadian, for instance, may identify with and value the 'sound' of snow beneath their feet. This experience is valued for many reasons that are peculiar to that culture. These

questions cannot be definitively answered but they certainly can be discussed. Through discussion, awareness and education will result. A heightened understanding of culture and nature may occur.

B. Prospectuses

In a survey of recent prospectuses from educational institutions²⁰ all of the forty eight schools of landscape architecture examined included the idea of social responsibility in their mission statements. The overwhelming majority of educational institutions offering courses of study in landscape architecture intimate goals related to notions of 'enriching and sustaining human life and the environment'. Since they consciously mention commitments to society in various manners, landscape architecture must then accept or aspire to the notion of social responsibility. What social purpose and responsibility entails is a question of extreme relevance. This was not very clear in the prospectuses. It is believed that the curriculum and teaching practices in many institutions do not lead to the achievement of such goals. Landscape architecture shares the generalities of this problem with architecture. Peter G. Rowe (1987) sees it as "the problem of recovering the social purpose of architecture beyond the often insightful but emasculated and reductive constructs from our logical-empirical interpretation of man (sic) and his world. It is also the problem of making the ennobling aspect and substance of architecture more accessible and a part of society."²¹ The 'modern' belief that science would somehow create a common vision of reality that would surpass traditional forms of understanding and creativity has not been realized. Reality is complex and not definable by one method or by foundational thought. Epistemology has been marginalized due to its claim of providing a foundation of understanding and knowledge. The question is posed once again: what kind of knowledge do landscape architects need in order to understand the specificity and meaning of the discipline particularly when accepted modes of thought and practice are being questioned as to their relevance?

... at Penn we share a concern for people, place and planet. We view the landscape as a dynamic and continuous, molded by natural and cultural processes.
(University of Pennsylvania)



each student's exploration of landscape design requires the creative synthesis of environmental, social and technical factors; the development and testing of theoretical concepts; the study of relationships between natural landscape patterns and built form; a commitment to living plants and the special qualities of a site; the ability to communicate with client and community groups and to critically reflect upon experience; an awareness of the significance of the public realm; a continuing commitment to environmental and community action; the development of a personal design philosophy and means of design expression with the aim to impress an ethical commitment to the environment and a strongly responsible attitude to the wider community'.
(Royal Melbourne Institute of Technology)

the core courses of study focus on complex landscape issues that balance political, ecological, social and physiographic considerations.
(University of Washington)

Along with an increase in public awareness of environmental problems is the realisation that an improved landscape is cost-effective in enhancing land and aesthetic values and the quality of life.
(Cheltenham & Gloucester, College of Higher Education)

views the art of landscape design as an expression of cultural values reinforced by many related disciplines, encouraging students to consider projects in light of their historical, cultural, theoretical and ecological conditions.
(Cornell University)

Figure 9: Ivy Covered Wall, England

C. Design and Landscape Architecture

Victor Papanek (1985) describes design as 'the conscious and intuitive effort to impose meaningful order'. Designers seek order; they attempt to make sense out of chaos. Common sense, and making things simply may result in a design that will clarify a latent sense of harmony and order. Owen Manning (1995) has defined design as 'the purposeful shaping and organizing of diverse elements to achieve some value that mere randomness can not. Garrett Eckbo (see Note 3) believes that

vitality, productivity, and ultimately, the expression of harmony between human beings and nature are essential aspects of design. Sasaki felt that the solution to a design problem would emerge from a critical thinking process, through research, analysis and synthesis. The resulting form could be a functional expression consistent with structure and materials used, with little concern as to whether it is modern or traditional.²² The emphasis that educators and practitioners have toward design, including their own definition of landscape architecture, will have much to do with where they were taught and what types of environments they have been exposed to. "We should remember that the basic curriculum was never invariable, certainly not across cultures and countries. Even today, the graduate of a European landscape architecture program is familiar with probably three to four times as many plants as our students. At the same time, our students who have studied abroad claim that their British counterparts might know plants but haven't the slightest idea of how to locate a road or where to site a building. Even in the Anglo-American tradition, then, there is a disagreement as to whether planting or planning is the core. We should give up on the idea that there is a defining nucleus, unchanging despite changes in professional directions, and mold our education to fit differing models of practice."²³ A student in Paris will have a very different conception of what landscape architecture is compared to a student in Vancouver. These are cultural differences which are quite expected and acceptable. Values vary with time and place even within one profession within the western world. Education in landscape architecture should provide both general tools, and place-specific education and appreciation.

D. Design Studio

The design studio will be examined for many reasons. In most schools of landscape architecture it is considered to be the most important component of the educational process. The studio has been proclaimed to be the model of choice for education because of its ability to unite knowledge and action in reflective conversations (Schon, D. 1983, 1991, 1995). In landscape architecture, it is where students learn

how to create spaces. Schon suggests that the studio is a practicum, a virtual world. The design studio attempts to reflect the 'real world of practice' but it most often does not. 'Pressures, distractions and risks', are factored out of the studio in design education. Also, students are under severe pressure, suffer tremendous distractions and often take extensive risks in attempting to understand what is required of them and, unfortunately more commonly, what is required of them to pass the course of study. Schon argues further that 'students learn, by doing, to recognize competent practice, appreciate where they stand in relation to it, and map a path to it'. Learning in the design studio essentially involves making judgements, following a deliberation over choices. These choices could be informed by the philosophical studies of aesthetics and ethics. It is suggested in this thesis that with a greater understanding of attitudes and values toward the land, students would find it easier to distinguish what might be appropriate for specific places and times. The question of how educators prepare students to make these judgements, which are fundamentally moral choices, is a critical issue.

Unfortunately the studio often sets a different impression of what landscape architecture is. Students begin to quickly equate the prominence and importance of the design studio with the notion of landscape architect as designer extra-ordinaire. Most practices of landscape architecture are comprised of individuals, qualified landscape architects, who execute many different components of what a design - from initial concept to paper to ground - comprises. Design is obviously of great importance to what landscape architects profess to achieve. However, it is false to lead individuals to believe that an intuitive act, though hopefully supported by other knowledge, will transform them into fantastic designers and that this role is central to the discipline. There is often little collective guidance as to how an individual might produce good designs, and also often little collective guidance as to how students may begin to criticize designs (Hopkins, J. 1994; Johnson, M.W. 1990; Manning, O.D. 1995; Moore, K. 1992; Radmall, P. 1986; Thompson, J.W. 1990). This stance marginalizes the position of landscape architecture as a well balanced

collaborative discipline guided by the thoughtful reflection on much knowledge from many other disciplines, because students often graduate unsure of what good design is when they proceed to practice. How can graduates project themselves as being qualified to create places that are not only functional but edify a way of life when they themselves often do not know what this is? This situation can marginalize good, competent design in deference to the aim of many for the glossy designer glamour of superstar status. Perhaps there are individuals who can simply achieve this aim intuitively, or from the guidance of a studio 'master' who functions as a coach by demonstrating, advising, questioning and criticizing. But it is contended that is the exception. In agreement with Moore's (1993) views on the 'unease' in certain areas of design, 'the art of design' is under taught. It is suggested that many of the criteria she distinguishes as fundamental to good design - ambition, visual language/visual skills, space, representation skills, transformation in design, creative thinking, and an intellectual and philosophical framework - will be strengthened by a greater understanding of the relationship of aesthetics and ethics to design. These ideas will be elaborated in Section 4. Schon (1983, 1991, 1995) has suggested that a 'new breed of citizen-practitioners who will be equipped to take over the territories of the professional experts' is required. This thesis agrees and argues that this is very true for the discipline of landscape architecture.

Dutton (1991) suggests that the values of tutors play a significant role at a tacit level in the studio interaction with students. The design studio puts a tremendous responsibility on the studio master. What values do they hold? What is their hidden agenda? Do schools of landscape architecture want to encourage 'magazine' designers or thinking, reflecting, conscious designers? Are educators reflective individuals with an interest in society and an enthusiasm to motivate students to reflect on the ethical, theoretical as well as the practical aspects of design? The studio and its curriculum offer great opportunities as well as potential hazards for students and tutors of landscape architecture.

E. Utilization of Design Studio

It is the contention of this thesis that though the design studio has much significance, it is being wrongly utilized. The design studio is under-used. Students are given project briefs and are normally sent away to 'get on with it'. A site visit, interim crits, and obviously desk crits may occur. Much time is wasted on what some call a period of contemplation during which students are 'thinking about the project'. Students are expected to research aspects of the problem, and to then synthesize this 'information' into the solution. This may happen with students in the later years in the educational program as, by that time, they have usually come to develop an understanding of the complexity of problems, and the time involved in working through many variations of solutions. This does not happen as a matter of course with students in their early years of design education and this is where the studio is under utilized. In agreement with Pelikan (1992), Porterfield (1990), Dalton (1990), liberal arts should be either studied in a first degree or integrated into undergraduate degrees. Pelikan finds it particularly distressing that teenagers can enter educational institutions with little 'life' experience and enroll immediately in professional degree courses that are only of a four year duration - and there is pressure to reduce periods in further education in the United Kingdom. This is standard procedure in most schools of landscape architecture. Robert Riley (1994) has suggested that in most undergraduate programs less and less is taught about more and more. He believes that the result of this is that landscape architects become more and more superficial in their traditional strengths. Riley describes the studio as both a physical setting and a mental set that are in need of reexamination.

Students sub-consciously learn many things in the design studio. The studio teaches basic technical training as well as learning to 'think like' landscape architects. They learn to reason their way from 'general principles to concrete cases'. Schon has called this 'reflection-in-action: learning first to apply standard rules, facts, and operations; then to reason from general rules to concrete cases'. Only then will the student be equipped with the knowledge to develop and test 'new forms of

understanding when familiar ways of thinking fail'. He supplants this with the fact that the effectiveness of the 'coach and student entering into a kind of communication that is, at its best, a dialogue of reciprocal reflection-in-action', is crucial to the success of the design studio'. It is the concern of this thesis that too often 'coaches' are not involved in reflective practice and transmit their hidden curriculum unwittingly to optimistic eager individuals. The result of this would be 'non-reflective' systems of knowledge and education. It is suggested that the period of 'thinking about the project' should be made into a more structured 'reflective' phase.

Students need to learn a range of communications skills but emphasis leans heavily toward drawing. They also need to develop fluency in verbal and written explanations of their work. A number of educational institutions in North America have begun to include creative writing into the studio programs²⁴. Studio masters engage in dialogue with students in an attempt to reveal their understanding of the project and their own work. This dialogue often encourages further exploration which increases their understanding of the work. Criticism and praise are crucial in this fragile environment. Especially at the early stage of design education, individuals feel vulnerable about their work. Without having a clear understanding of what is required of them, without having a clear understanding of the profession, many feel quite defensive of what they are doing. Individuals are rarely encouraged to call upon past experience. They are often told that they will never see the world in the same way and that as landscape architects they will be concerned with the design of space. Of course the educational system will change individuals, exposing them to experiences that are new, and certainly, landscape architects are concerned with the design of space. However, they are often not confronted with the notions of people, of land, of community, and of ecosystem except as superficial, broad brush strokes and unstructured bits of knowledge. There is a large amount of improvisation by students and tutors in the studio where these ideas may find their way somewhat randomly into specific designs. If a more structured 'reflective' phase

were instituted in studio projects, the student would be able to interpret their solution in a broader context. Students are left to 'self-educate' themselves to a very high degree. Suffused with the tuition from the studio master, they are expected to become competent professionals.

Many problems exist within this system. Students do learn by 'doing'. After initial instructions, they are meant to begin working, with part of the exercise including learning to conduct research about relevant aspects of the project. Feedback from the studio 'master' would then indicate whether the individual was on 'the right track'. Students do not always know what to look for, or know subtleties about the process of design that are actually central to the creation of meaningful spaces. If these aspects of design are not introduced, it seems far too great a risk to hope that somehow the student will simply pick them up over the years (Moore, K. 1993). Students learn to be capable technicians in this process rather than reflective thinkers. Another serious issue with the studio is one that students will face throughout their lives as landscape architects, and as individuals. Personality conflicts with studio masters can be completely debilitating to the process of learning. This often occurs when the two approach life - and therefore their work - in different manners. The studio master may be a 'designer type' personality while the student may be more 'scientific' in their approach. Conflicting tastes and values unfortunately become extreme problems which may have a detrimental effect on the individual's personal and professional development. A hidden curriculum will exaggerate these problems.

Students question tutors about what they are supposed to do and often are extremely disillusioned to find that there are no distinct answers. In agreement with Schon, confusion and mystery reign. The hope is that in time the students will 'pick up' what it is that counts as progression toward becoming competent designers. Schon believes that to get past the mystery and confusion, the student must become a reflective practitioner. "Just as reflective practice takes the form of a reflective

conversation with the situation, so the reflective practitioner's relation with his (sic) client takes the form of a literally reflective conversation. Here the professional recognizes that his technical expertise is embedded in a context of meanings. He attributes to his clients, as well as to himself, a capacity to mean, know, and plan. He recognizes that his actions may have different meanings for his client than he intends them to have, and he gives himself the task of discovering what these are. He recognizes an obligation to make his own understandings accessible to his client, which means that he needs often to reflect anew on what he knows."²⁵ This emphasizes the need to keep dialogue and understanding open to help the students become critical, reflective practitioners. An 'implicit' approach will not reinforce these attitudes.

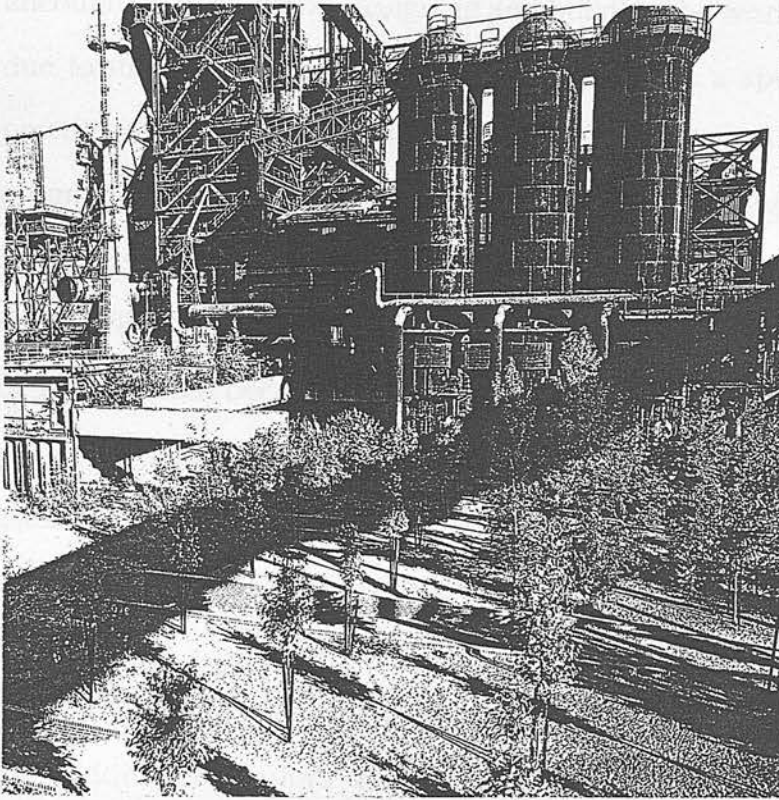
"By challenging students to suspend belief and have faith that mastery of the creative process is inherently mysterious, a process of uninformed consent to the dominant culture of the pedagogue is institutionalized in (landscape) architectural education. It is clear that to recover anything close to education as the practice of freedom, a precondition of any critical pedagogy will be the creation of a space where students can come to voice and be empowered by what they say, singularly, and collectively."²⁶ John Dewey wrote that because it is impossible to know what civilization will be twenty years from now, it is impossible to prepare an individual for any precise set of conditions. It is contended that students should be prepared for future life by being encouraged to take command of themselves through the full and ready use of all their capacities. "I believe that the individual who is to be educated is a social individual, and that society is an organic union of individuals. If we eliminate the social factor from the individual we are left only with an abstraction; if we eliminate the individual factor from society, we are left only with an inert and lifeless mass."²⁷ Dewey's words exhibit an understanding of education as a form of community life. He believed that education must become a part of the life experience of the individual to be truly educative. It is contended that conscious and subconscious learning in the studio environment should be encouraged as a

positive, reflective expansion of the individual student and the collective group. It is with this understanding that this thesis has concluded that students in their initial programs of study should be introduced to a philosophical understanding of landscape architecture. If the goals of the design studio are to equip individuals with the understanding of how to create spaces that sustain life and enrich the human experience, then they will have greater success if their knowledge and understanding of space is enlarged. The introduction of attitudes and values that people, individually and collectively, have toward the land could be interpreted through a study of aesthetics and ethics. The philosophy of the pragmatist aesthetic and an ethics of dissemination will be presented as a vehicle through which to approach these complex issues.

F. Philosophy and Design

Philosophy can help students to understand what they are trying accomplish in design and landscape architecture. As is well documented, philosophy is not a 'if you do this, you will get that' approach to knowledge. Philosophy will only help students by encouraging them to think and understand why people do what they do, and what people value. Many people in this profession argue passionately for generating or strengthening a philosophical approach to the discipline (Walker, P. 1994; Moore, K. 1993). Though an explicit philosophical approach is necessary, some argue that it is inherent in the action of 'doing' landscape architecture. It is the belief of this thesis that no one is so 'unreflective' as to not ask themselves 'why' they are doing something. Perhaps not. But even if it is implicit there is little to be lost by discussing it. To prepare those students who will be the future practitioners, theorists, and educators, a philosophical approach to landscape architecture should be clarified. It is unacceptable to express and to talk of lofty ideals in program descriptions in an attempt to attract students and then to leave the ideas for their own 'implicit' interpretation. Some schools are attempting to change this situation, but many are not. The research program at the University of Central England will undoubtedly produce some interesting and relevant summaries of attitudes and

values that are currently being projected through the design studio²⁸. A philosophical approach can suggest, question and discuss attitudes and values that individuals and groups hold. It can ask students and designers how and why they make certain judgements. The aim of this philosophical approach is to open the field of dialogue to educators and students in an attempt to give both the confidence to move forward to a position which will help them to design spaces that 'sustain life and enrich the human experience'.



The relationship between social patterns and the built environment is complex, and has long been debated by architectural theorists. If one accepts, however, that problems such as industrial dereliction are the manifestation of socio-economic forces, then a solution must intervene in the latter if it is to be successful. A design response without a long-term socio-economic strategy becomes mere window-dressing, however impressive it may be, and one might argue that the traditional landscape prescription centered upon recreation and open space may be largely inappropriate. (Radmall, P. 1986: 18)

Figure 10: Duisburg Nord Landscape Park, Duisburg, Germany, Latz + Partner, landscape architects

G. New Directions: Critical Pedagogy and the Hidden Agenda
 Critical pedagogy attempts to examine the principles and practice of teaching within the post modern dialogue. "Critical pedagogy ... seeks to establish new moral and political frontiers of emancipatory and collective struggle ... it does not refuse to take sides, balancing truth somewhere in an imaginary middle between silence and chaos."²⁹ It is not concerned singularly with professional practices but also with examining how the content of educational programs reflects society. It is also very concerned with how well institutions are caring for and preparing students for life.

Critical pedagogy is not politically neutral. It encourages a democratic approach to life with active participation by members of all communities. Henry Giroux has suggested that critical pedagogy 'has arisen from a need to name the contradiction between what schools claim they do and what they actually do. It is a position that has both strengths and weaknesses'. Landscape architecture suffers from many contradictions. The education of landscape architects corroborates many of the inconsistencies within professional practice and society as a whole. Students are encouraged to continue 'designing and building the world as it is'. This is also often due to the fact that people who are educated in a specific school graduate and practise, then at some point return to the institution to participate in the teaching program. They often simply teach what they were taught (Thompson, W.J. 1990). Perhaps schools should set a maximum percentage of the number of faculty from alumni. The perpetuation of practices that were relevant at one point in time must be reconsidered because of the acknowledgment that change is an inherent element of society. However, pedagogy should not simply be understood as 'being merely teaching technique, it should be understood as any practice which intentionally tries to influence the production of meaning', (Dutton, T. 1991).

Through an interpretation of research by Thomas Dutton (1991) on the notion of 'the hidden curriculum and the design studio', and from Maxcy (1991) on educational leadership and finally from Giroux (1992) on 'cultural workers and the politics of education', the application of these ideas to landscape architectural education is explored. As the design studio remains the central focus of landscape architectural education, it is central to this discussion. There are many arguments that the design studio and its educational practices are seriously flawed (Dutton 1991; Ward 1991; Schon, 1985). "The legitimation of hierarchical social relations, the choking of dialogue, and the sanctioning of the individual consumption of 'acceptable' knowledge in a competitive milieu,"⁵⁰ is experienced in the studio environment. The 'selection and organization of knowledge' is characterized by values in contemporary society reflecting class, race, and gender discrimination and

struggles for 'control and power'. These values are embedded in 'hidden curriculum'. Dutton suggests that conscious and effective counter pedagogical strategies may begin to resist this condition. "My project is to employ pedagogues which (1) make problematic the inherent conflictive nature of society with its asymmetrical relations of power, (2) so that students and teachers can begin to critically understand their experience within this context, (3) to learn what it means to be a self- and socially constituted person giving meaning to the world, (4) in order to act upon and change institutions, society and life. One way to make this explicit is to theorize (landscape) architectural education as a form of cultural politics: to recognize that pedagogy always reinforces particular ways of life while making others invisible, that pedagogical practice unavoidably empowers a particular politics of experience, knowledge, and history."³¹ Critical pedagogy and the hidden curriculum suggest that landscape architecture is a discipline that has an effect on some aspect or form of 'cultural politics'. It suggests a discipline that is dedicated to some notion of democracy, and to the defence of 'enriching and sustaining' human life and the environment. It is against this background that the succeeding sections explore the relevance of philosophy to teaching in the design studio.

SECTION 2: PHILOSOPHICAL APPROACH

Section 2: Philosophical Approach

1. Introduction

The landscape architect's role is to create a new synthesis of art and science, to create a new synthesis of art and science, to create a new synthesis of art and science. The landscape architect's role is to create a new synthesis of art and science, to create a new synthesis of art and science. The landscape architect's role is to create a new synthesis of art and science, to create a new synthesis of art and science.

2. Philosophical Foundations

The landscape architect's role is to create a new synthesis of art and science, to create a new synthesis of art and science. The landscape architect's role is to create a new synthesis of art and science, to create a new synthesis of art and science. The landscape architect's role is to create a new synthesis of art and science, to create a new synthesis of art and science.

Philosophy and Design in Landscape Architecture

SECTION 2: Philosophical Approach

1. Introduction

Philosophy involves the attempt to formulate, and answer, certain questions that are distinguished by their abstract and ultimate character.
(Scruton, R. 1994)

...theory is a discourse that describes the practice and production of architecture and identifies challenges to it. Theory overlaps with but differs from architectural history, which is descriptive of past work, and from criticism, a narrow activity of judgment and interpretation of specific existing works relative to the critic's or architect's stated standards. Theory differs from these activities in that it *poses alternative solutions* based on observations of the current state of the discipline, or offers new thought paradigms for approaching the issues. Its speculative, anticipatory, and catalytic nature distinguishes theoretical activity from history and criticism. Theory operates on different levels of abstraction, evaluating the architectural profession, its intentions, and its cultural relevance at large. Theory deals with architecture's aspirations as much as its accomplishments.
(Nesbitt, K. 1996)

A. Philosophical Background

1. Cartesian Kantian Paradigm

The Cartesian Kantian epistemology has been the dominant paradigm of the modern mind. Descartes created a new science which was seeking "complex truths deduced by strict rational method ... for the attainment of absolute certainty. To begin by doubting everything was the necessary first step, for he wished to sweep away all the past presumptions now confusing human knowledge and to isolate only those truths he himself could clearly and directly experience as indubitable....Disciplined critical rationality would overcome the untrustworthy information about the world given by the senses or the imagination."¹ Descartes famous dictum, '*Cognito, ergo sum* - I think therefore I am' emphasized a fundamental premise in his new science. The thinking subject exists; individual self-awareness was not to be doubted. "Rational man knows his own awareness to be certain, and entirely distinct from the external world of material substance, which is epistemologically less certain and perceptible only as object. Thus *res cogitans* -

thinking substance, subjective experience, spirit, consciousness, that which man perceives as within - was understood as fundamentally different and separate from *res extensa* - extended substance, the objective world, matter, the physical body, plants and animals, stones and stars, the entire physical universe, everything that man perceives as outside his mind. Only in man did the two realities come together as mind and body."² The physical world lacked the human qualities of 'subjective awareness, purpose or spirit'. Therefore, as material objects, all things could be described, explained, predicted and controlled as machines. Everything that was not dependent on 'sense perception' or subjectivity was measurable. Through proper education and training, the human mind was capable of being rational, understanding the world and itself, eradicating traditional prejudices and superstitions to become an intelligent source yielding fulfillment and progress. The Cartesian dichotomy between subject and object and the attempt to establish absolute and universal truth through reason established the basic characteristics of modern epistemology. The world could be described through forces of cause and effect and explained, dominated and controlled through objective, rational thought. "The method of reason is to reduce involved and obscure propositions step by step to those that are simpler, and then, starting with the intuitive apprehension of all those that are absolutely simple, attempt to ascend to the knowledge of all others by precisely similar steps."³ Descartes was only interested in knowledge and ideas that were 'precise and certain' beyond any possibility of doubt. If things could not be 'grasped with ease' they could be 'doubted' and essentially ignored.

In Descartes' vision, science, progress, reason, epistemological certainty, and human identity were all inextricably connected with each other and with the conception of an objective, mechanistic universe; and upon this synthesis was founded the paradigmatic character of the modern mind.
(Tarnas, R. 1991: 280)

Immanuel Kant recognized that 'man' could only know the phenomenal, so any metaphysical claims were beyond the scope of what was comprehensible. The nature of the human mind structured what could be known, including science. Kant argued that science does not make discoveries that are then able to be categorized

and understood. He believed that the mind is already structured in a way to accept and recognize what science is claiming. "In the act of human cognition, the mind does not conform to things; rather, things conform to the mind."⁴ Space and time are intrinsic components of all human experience of the world. The perceived order of the world was completely dependent on the actual order of the observer. Kant argued that science could claim certain knowledge of appearances but not all. Science could not rule out the validity of the 'truths' of religion. Religious ideas could not be 'known' as laws of nature could be known, but without a belief in 'god' there could be no justification of 'duty'. Moral existence presupposes a duty, therefore the belief in 'god' must be true. Religion was based on the structure of human thought. "Inner personal experience, not objective demonstration or dogmatic belief, was the true ground of religious meaning ... Man (sic) could view himself under two different, even contradictory, aspects - scientifically as a phenomenon, subject to the laws of nature; and morally, as a thing-in-itself, a noumenon, which could be thought of (not known) as free, immortal, and subject to God."⁵ Kant believed that the task of philosophy was to examine the formal structure of the mind because this was 'the true origin and foundation for certain knowledge of the world'. Kant believed that human reason would guide the individual to a universal law which would be sufficient ground for moral conduct. Though there were fundamental questions that Kant could not answer through his complex treatises, especially regarding the gap between the subject and object, he was responsible for denoting 'critical philosophy'. Kant wanted to define the limits of the thinkable, to reflect on reflection. He called this method 'transcendental'. Kant was interested in *a priori* knowledge. The understanding that knowledge prior to experience is possible, was another of his fundamental questions of philosophy.

The Cartesian Kantian paradigm leads to a state of consciousness in which "experience of the unitive numinous depths of reality has been systematically extinguished, leaving the world disenchanting and the human ego isolated."⁶ Kant believed that because reason is a natural disposition of the human mind, if all

people had a "proper" education certain absolute truths would be found. Inter subjective agreement of these truths would exist between like thinking rational minds because of the clarity and distinctiveness of this knowledge. "The basic *a priori* categories and premises of modern science, with its assumption of an independent external world that must be investigated by an autonomous human reason, with its insistence on impersonal mechanistic explanation, with its rejection of spiritual qualities in the cosmos, its repudiation of any intrinsic meaning or purpose in nature, its demand for a univocal, literal interpretation of a world of hard facts - all of these ensure the construction of a disenchanted and alienating world view."⁷ The world of science had become devoid of spiritual meaning.

2. Toward A New Paradigm

Since the Enlightenment, a radically different epistemological perspective has begun to emerge. The fundamental difference is the acceptance that the relation of the human mind to the world is ultimately not dualistic but participatory (Hegel, G.W.E., Emerson, R.W., in Tarnas, R. 1991; Benhabib, S. 1992, 1994). This perspective does not deny Kant's achievement but attempts to take his ideas much further. The participatory conception holds that the subjective principles that were ignored by Descartes and rationalized by Kant, are 'thought to be an expression of the world's own being and that the human mind is the organ of the world's own process of self-realization'. People can only realize themselves, and the world through the subjective thoughts that everyone holds. This view rejects the notion that the essential reality of nature is 'separate, self-contained and complete in itself', capable of being examined 'objectively' by the human mind. "Rather, nature's unfolding truth emerges only with the active participation of the human mind. Nature's reality is not merely phenomenal, nor is it independent and objective; rather, it is something that comes into being through the very act of human cognition. Nature becomes intelligible to itself through the human mind. In this perspective, nature pervades everything, and the human mind in all its fullness is itself an expression of nature's essential being. And it is only when the human mind actively brings forth

from within itself the full powers of a disciplined imagination and saturates its empirical observation with archetypal insight that the deeper reality of the world emerges."⁸ In *The Passion of the Western Mind*, Tarnas (1991) argues that this epistemology should not be understood as a 'regression to naive *participation mystique* but as the dialectical synthesis of the long evolution from the primordial undifferentiated consciousness through the dualistic alienation' of the Cartesian Kantian epistemology. The only things that should be predicted are predictions themselves. The control that was sought through the rise of science has been realized through much of how life is led today. Control over others, the environment, and most recently over the cloning of animal life has influenced virtually all life on this planet. However, the realization that all control is not in human hands has also been accepted. An understanding of the power of the human mind and of nature, has shown that complete human control is not attainable. As Fritjof Capra (1996) has argued, "the power of abstract thinking, has led us to treat the natural environment - the web of life - as if it consisted of separate parts, to be exploited by different interest groups. Moreover, we have extended this fragmented view to our human society, dividing it into different nations, races, religious and political groups. The belief that all these fragments - in ourselves, in our environment, and in our society - are really separate has alienated us from nature and from our fellow human beings, and thus has diminished us. To regain our full humanity, we have to regain our experience of connectedness with the entire web of life. This reconnecting, *religio* in Latin, is the very essence of the spiritual grounding of deep ecology."⁹ Diversity, interdependence and the complexity of human cultural networks as well as within the ecosystem now leads many within society to believe that prediction and control are not the values to embrace.

Post-modern has chosen us because it is so precise and ambiguous at the same time; accurate about the port we have left and richly suggestive of the destiny for which we are heading. The direction comes from the past cultural weighting and the pull of the future. It has, as its essential definitions, what I have called a double coding. For me the post-modern is the continuation of modernity and its transcendence. In this sense it is critical.
(Jencks, C. 1986, 1996)

This approach is postmodern. It represents the convergence of ideas that the human and cultural are linked with the material and the organic. It is not necessary to draw distinctions between ends and means, or facts and values. Everything exists in relation to something else. Ilya Prigogine (1984) believes that we are at a moment of 'profound change'. The demographic explosion and changes in epistemology must result in "new relations between man (sic) and nature and between man and man. We can no longer accept the old *a priori* distinction between scientific and ethical values. This was possible at a time when the external world and our internal world appeared to conflict, to be nearly orthogonal. Today we know that time is a construction and therefore carries an ethical responsibility."¹⁰ Philosophers, physicists, scientists, sociologists, and many other disciplines are examining these ideas very seriously. The changes in epistemology which Prigogine (1984) suggests will result in new relations between human and nature and between human and human, are central to understanding landscape architecture now and in the future because they will reflect a change in attitudes and values.



Figure 11: Toronto, Canada

The environment is not only a technologically pragmatic question, but a moral-political one as well: it remains a choice of freedoms as well as a choice of determinacies. And this is typical of social theory in general: while the global reach of theory must have its place in critical theory, it can never succeed - the claims of theory can never be total. Thus it is here, then, in the complexity of the practical sciences that we find the most challenging confluence of the different disciplines with their different standards of knowledge and meanings. When scrutinized carefully, however, it appears that this complexity reduces neither to the facts nor to the arbitrary. There is a confluence of disciplinary practices, an intermediacy of epistemic factors that neither displace nor become each other. Insofar as such an object domain is as much historical as natural, critique must be context-specific, though still depending on philosophy to identify the critical conditions of its elements.
(Fairlamb, H.L. 1994)

The notions of a participatory philosophy have been examined in an attempt to discern their usefulness in relation to landscape architecture and specifically to the education of landscape architects. The philosophical movements of hermeneutics and neo-pragmatism will be reviewed and interpreted as a view of knowledge that

may be useful to progressing discussions in landscape architecture. The following chapters will examine hermeneutics and neo-pragmatism separately and then summarize how these two philosophical approaches to knowledge may be constructive to a fundamental theoretical discourse in landscape architecture. Many ideas associated with post modern discourse must be adopted when attempting to create spaces that sustain life and enrich the human experience. Many established beliefs must be re-examined and perhaps discarded. As an example, the repression of feminine to serve masculine dominance is slowly ending. This most basic and profound determination of western life colors all values and attitudes. Feminine values are now being examined by both men and women; gender sensitive perspectives abound in most disciplines (Benhabib, S. 1992, 1994; Tarnas, R. 1991; Zohar, D. & Marshall, I., 1994). How is landscape architecture and its education responding to these changes? Riley (1994) pleads for more discussions about gender and landscape. Hegel's suggestion that a civilization cannot become conscious of itself, that it cannot recognize its own significance until it is so mature that it is approaching its own death has been modified by Tarnas (1991). He proposes that perhaps 'we are experiencing the death of modern, western man'. Much hope and direction is offered by the "increasing sense of unity with the planet and all forms of nature on it, the increasing awareness of the ecological and the growing reaction against political and corporate policies supporting the domination and exploitation of the environment, in the growing embrace of the human community, in the accelerating collapse of long standing political and ideological barriers separating the world's peoples, in the deepening recognition of the value and necessity of partnership, pluralism, and the interplay of many perspectives."¹¹ This is an attempt to move beyond the crisis of post modernity, into a present and future life that embraces what Peter Walker (1994) has described as 'classic virtues: among them, maintenance of the earth, and the dream of human integration with the rhythms of the days, the seasons and the endlessness of cultural time'. This thesis accepts the understanding that society is becoming more conscious of itself but hopes that the approach to death is not imminent. Post modern discourse has encouraged those

individuals who care to read and discuss these issues, to defy the seemingly hopeless moment of societal death with hope. Hermeneutics is not a method for achieving results of fulfilling a research program in landscape architecture. It offers coherence in the act of understanding: "The anticipation of meaning in which the whole is envisaged becomes explicit understanding in that the parts, that are determined by the whole, themselves also determine this whole...Our task is to extend in concentric circles the unity of the understood meaning. The harmony of all the details with the whole is the criterion of correct understanding. The failure to achieve this understanding means that understanding has failed."¹² The integrative nature of landscape architecture as a discipline must extend the unity of meaning within the 'whole'. Neo-pragmatism accepts that the search for foundations is futile. Rather, the democratic conditions that would provide a social and communal situation where people could freely attempt to acquire and exchange knowledge and understanding, is favored. Pragmatism is a political form of cultural criticism which 'locates politics in the everyday experience of ordinary people'. Education must encourage individuals to enlarge the sphere of understood meaning within landscape architecture and subsequently within society. The education of a landscape architect must provide the guidance or what John Caputo (1993) would refer to as the 'guardrails' to help individuals stay on course in the slippery slopes of the practice, of the profession, and of life.

Philosophy and Design in Landscape Architecture

SECTION 2: Philosophical Approach

2. Hermeneutics

...if we wish to base the fact of rationality or communication on an absolute value or thought, either this absolute does not raise any difficulties and, when everything has been carefully considered, rationality and communication remain based on themselves, or else the absolute descends into them so to speak - in which case it overturns all human methods of verification and justification. Whether there is or not an absolute thought and an absolute evaluation in each practical problem, my own opinions, which remain capable of error no matter how rigorously I examine them, are still my only equipment for judging. It remains just as hard to reach agreement with myself and with others, and for all my belief that it is in principle always attainable, I have no other reason to affirm this principle than my experience of certain concordances, so that in the end whatever solidity there is in my belief in the absolute is nothing but my experience of agreement with myself and others. Recourse to an absolute foundation - when it is not useless - destroys the very thing it is supposed to support.
(Merleau-Ponty, M. 1964 in Madison, G.B. 1988, 1990)

The *Fontana Dictionary of Modern Thought* (Second Edition, 1977, 1988) defines hermeneutics as 'the art, skill, or theory of interpretation, of understanding the significance of human actions, utterances, products and institutions'. Hermeneutics developed from two sources: theological and philosophical. Both share the notion of 'rediscovery', which Gadamer (1975, 1989, 1993) describes as a 'rediscovery of something that was not absolutely unknown, but whose meaning had become alien and inaccessible.' Landscape architecture needs to be rediscovered not only by those practising and teaching it, but also by the public who fund projects and benefit from their successes. It is obvious that landscape architecture is not 'unknown' by educators and practitioners but it is also apparent that its meaning has become alien and inaccessible especially to generations of future practitioners who are embedded in this post modern world. Landscape architecture needs to be re-interpreted if it is to maintain its role as mediator between nature and culture. Landscape architects lack of discourse in intellectual debate has led to what Corner (1991) has described as an 'uncritical and unsophisticated dogmatism'.

Theological hermeneutics grew out of a dissatisfaction with the dogmatic approach to understanding the texts of Christianity. Though the Bible was accepted as the text of the church, its interpretation was 'set' by traditions associated with the Tridentine Church¹. Individuals were instructed to read and follow it in a distinct, authorized manner. The Reformers believed that this reading was far too dogmatic. They encouraged a search for its original meaning. All details were to be understood in their entire context. The unified understanding of the relationship of parts to whole would result in a true understanding, not simply blind acceptance. This 'unified' holistic approach to understanding was further developed in relation to the historic totality of the text.

At the beginning of the nineteenth century, Schleiermacher² introduced the idea of a universal hermeneutics by suggesting that 'the experience of the alien and the possibility of misunderstanding is universal' (Gadamer, 1975, 1989, 1993: 179). He attempted to redefine our relation of tradition by rejecting everything the Enlightenment deemed as 'rational ideas' common to all humanity. Schleiermacher defined hermeneutics as being the art of avoiding misunderstandings. The individuality of the speaker or author must now also be taken into account. Psychological interpretation became an integral aspect of his notion of understanding. The aim was an attempt to understand the author better than they knew themselves. Understanding now involved understanding each other. If this was not immediately apparent, efforts were made to come to an understanding. As understanding each other occurs in relation to something, the subject matter is therefore not arbitrary or distinct from the process of mutual understanding. Rather the subject is the 'path and goal of mutual understanding itself'. When misunderstandings arise the subject matter and understanding become alien to the individual. The meaning becomes unintelligible and natural life is disturbed or impeded. The meaning of statements and objects is far more crucial than the 'truth'. Naturalness of understanding depends on what makes sense at sight; that which cannot is then understood historically or through past experience. Gadamer's interpretation of these texts is that

'the need for a hermeneutics is given precisely with the decline of self-evident understanding' (Gadamer, 1975, 1989, 1993: 176-183).

It has been said that Dilthey (1833-1911) advanced the study of hermeneutics by attempting to create a separation between the natural sciences, which explain physical events through causal laws, and the cultural sciences which only understand events in terms of intentions and meanings that individuals attached to them. Knowledge was time bound and context laden. He believed that one could never know what the past was really like but that by trying to ask what questions individuals in that time would have asked, one may come to a closer understanding. Interpretation was the only way to understand texts. His interest in hermeneutics and interpretation led him to write a biography of Schleiermacher. Dilthey believed that both the natural sciences and cultural sciences must be objective: a neutral understanding of all phenomena which would be accessible to all interpreters regardless of their context. In order to maintain objectivity, interpretation must follow a set of interpretive rules. Gadamer disagrees strongly with this approach. He believes it is wrong to place hermeneutics within the model of objective inquiry where the natural sciences are placed. The natural sciences are a product of historical interpretation and their 'norms and standards are simply the prejudices of this tradition' (Warnke, 1987: 3).

Gadamer distinguishes a different interpretation of hermeneutics from that of both Schleiermacher and Dilthey. Hermeneutics is no longer seen as a 'discourse on methods of objective understanding'. *Truth and Method* (1975, 1989, 1993) is viewed as a repudiation of positivism. Gadamer believed that it was dangerous 'to overlook the differences between understanding meaning and explaining occurrences of events'. He believed that by holding the natural sciences so highly, other 'historically constituted norms and standards' were marginalized. The standard of objectivity is the result of an historic process within a certain tradition, this one

being science. To force objectivity as being the measure or guide for all traditions was simply wrong and irrelevant.

Gadamer is interested in the conditions of the possibility of understanding in general. He believes that all understanding is rooted in prejudice and that the way we understand is conditioned by the past or what he refers to as 'effective history'. This conditioning by the past is present in all of our understanding - whether aesthetic, psychological, or scientific. Gadamer believes that hermeneutics has "fully transcended its original pragmatic purpose of making it possible, or easier, to understand written texts. It is not only the written tradition that is estranged and in need of new and more vital assimilation; everything that is no longer immediately situated in a world - that is, all tradition, whether art or the other spiritual creations of the past: law, religion, philosophy, and so forth - is estranged from its original meaning and depends on the unlocking and mediating spirit."⁵ Warnke (1987) argues that the strength of Gadamer's discourse is his insistence that "by confronting texts, different views and perspectives, alternative life forms and world-views, we can put our own prejudices in play and learn to enrich our own point of view...he also suggests that our prejudices are as much thresholds as limits, that they form perspectives from which a gradual development of our knowledge becomes possible."⁴

The understanding that comprises this thesis has been achieved by interpretation. The original premise of an existing problem was simply an interpretation of the state of the profession of landscape architecture and of society. Other people may interpret the situation differently. One is not wrong and the other correct. They would merely be different. However, they do not necessarily have equal status, which would depend on the individual and the specific situation. The two interpreters may come together in an attempt to convince each other that their interpretation is 'more true'. Consensus may be achieved or not. The interpretation chosen as being 'true' is true only for the reason that it has been accepted by the

'community of interpreters' (Madison, G.B 1988, 1990: 15) as being the most true. An interpretation is chosen over another because it seems more promising. "This amounts to saying, of course, that truth is essentially of a presumptive nature. All interpretation works under the promise of truth. To speak of promise is to speak of the future. 'Validity' does, not, therefore, come from the past but from the future; validation is nothing other than the harmonious unfolding and reciprocal confirmation of successive experiences (interpretations). This is to say also that knowledge is not so different from faith. When we opt for a given interpretation, we do not do so because we *know* it to be true but because we *believe* it to be the best, the one which offers the most promise and is the most likely to make the text intelligible, comprehensible for us."⁵ The interpretation chosen to 'more true' is the 'most' valid for that situation and time. Further understanding may be reached by opening up to the other. This is an important aspect of hermeneutics. "To understand is, in short, to interpret...to understand an experience, to reconstruct the past, is not to represent it to ourselves; it is to transform it."⁶ John Caputo (1993) has written that there are no facts, only interpretations.

A hermeneutic approach could provide a basis for the exploration of ideas in landscape architecture. "Hermeneutics is not a science, and it is not epistemology, if by science one means, as the modern episteme meant, the 'correct' *representation* of 'objective' reality and if by epistemology one means, as one usually does, a theoretical discipline whose function is to determine the epistemic conditions that must be met if a given discipline is to lay claim to truthful statements about reality. Hermeneutics is, rather, the reflective recognition of the finitude of all human claims to knowledge, of the historical and cultural relativity of all forms of human discourse. It is the rejection, the deconstruction, of what Rorty calls 'the idea of universal commensuration'. It is thus a rejection of the age-old metaphysical prejudice of 'science'.⁷ Science is just one way that people interpret the world. It does not have authority over other interpretations. It is simply just another approach to understanding the knowledge and the world.

"...paradigm debates are not really about relative problem-solving ability, though for good reasons they are usually couched in those terms. Instead, the issue is which paradigm should in the future guide research on problems many of which neither competitor can yet claim to resolve completely. A decision between alternate ways of practicing science is called for, and in the circumstances that decision must be based less on past achievement than on future promise. The man who embraces a new paradigm at an early stage must often do so in defiance of the evidence provided by problem-solving. He must, that is, have faith that the new paradigm will succeed with the many large problems that confront it, knowing only that the older paradigm has failed with a few. A decision of that kind can only be made of faith."
(Kuhn, T. *The Structure of Scientific Revolutions*, 2d ed. (157-58), in Madison, G.B. *The Hermeneutics of Postmodernity*, 1988, 1990: 16)

Landscape architecture has such diverse applications and influences that dogmatic approaches cannot begin to embrace the complexity of the discipline. Because it is concerned with both natural and cultural 'sciences', that is with physical events explainable through physical laws and also with events which can only be understood in terms of intentions and meanings that individuals attach to them, following a strictly rationalistic approach would fail to encompass the inherent diversity of the discipline. It has been suggested that landscape architecture is a hermeneutic endeavor, (Corner, J. 1991). "A hermeneutical landscape architecture is therefore something that is based on situated experience, placed both within space and time as well as in tradition, and is equally about resurgence or renewal as it is about tradition."⁸ A hermeneutic process involves understanding, interpretation and application. Gadamer explains that in legal and theological hermeneutics, understanding is always application. "A law does not exist in order to be understood historically, but to be concretized in its legal validity by being interpreted. Similarly, the gospel does not exist in order to be understood as a merely historical document, but to be taken in such a way that it exercises its 'salvation' effect. This implies that the text, whether law or gospel, if it is to be understood properly -ie., according to the claim it makes - must be understood at every moment, in every concrete situation, in a new and different way."⁹ Understanding, interpretation and application are integral aspects of landscape architecture. Instead of insisting on a rational approach following a scientific method, ie. 'survey, analysis, design', landscape architectural practitioners, and specifically educators, would have much to gain from either recognizing that what they do is not necessarily a distinctly rational approach, or from opening themselves to the ideas

and possibilities for understanding that hermeneutics could provide for them and for students. Understanding is 'transformative and productive' of new meanings. Hermeneutics is not simply about "reconstituting a past, originating meaning but is, instead, that of explicating the possible senses that a text has for us today, what it says to us, here and now."¹⁰ Landscape architecture is a discipline that has much to gain from an approach that is not looking for a fixed, absolute end but instead looks for consensus and contextual understanding.

Since the purpose of this thesis is to present the case for a deeper understanding of the extent to which philosophy could inform landscape architecture, debates regarding the differences of interpretation in hermeneutics will not be dealt with in great detail. What is much more relevant is how these discussions may illuminate discourse in landscape architecture. It may be asked how hermeneutics could be seen as an approach to follow as it is simply a matter of interpretation. Interpretation may result in different meanings among different individuals - which interpretation is true, which interpretation has more validity? A fear of relativism and nihilism is the criticism directed at hermeneutics. Are interpretations not relative? "Either there is an absolute, timeless foundation to the phenomenal world (to interpretations) or else all is relative and vain."¹¹ Criticism points to its arbitrariness and that because its ultimate goal is not to distinguish an absolute 'objective' truth, interpretation is not a serious business. If there is no methodology to hermeneutics how could one move beyond this argument? Is this just part of what Stanley Fish (1989) would call 'theory talk' and does it have any relevance to practice?

The circle of whole and part is not dissolved in perfect understanding but, on the contrary, is most fully realized. The circle, then, is not formal in nature. It is neither subjective nor objective, but describes understanding as the interplay of the movement of tradition and the movement of the interpreter. The anticipation of meaning that governs our understanding of a text is not an act of subjectivity, but proceeds from the commonality that binds us to the tradition. But this commonality is constantly being formed in our relation to tradition. Tradition is not simply a permanent precondition; rather, we produce it ourselves inasmuch as we understand, participate in the evolution of tradition, and hence further determine it ourselves. Thus the circle of understanding is not a 'methodological' circle, but describes an element of the ontological structure of understanding.
(Gadamer, H.G. 1975, 1989, 1993: 293)

Hermeneutics may be viewed as an approach to further the exchange of ideas in landscape architecture simply because it is 'just a matter of interpretation'. History, theory, and discourse is interpretation. Different individuals, including educators and students, either in terms of gender, race, or culture are certainly warranted to 're-interpret' interpretations in an attempt to discern what is 'truer' for the situation they find themselves in. The interpretation that has the most validity will be the one which has been closely and openly considered in relation to others and then found to concur with the situation at that time. The role of individual phenomenal and bodily experience should not be negated simply because students have little experience in landscape architecture. Surely a variety of life experiences has much to offer. To come to a conclusion about something at a specific time should not determine 'all forever more'. It should not then be deduced that relativism will follow. It is hoped that an approach that encouraged an open coalescence of individuals and ideas that were contingent to that time and place would follow.

A similar approach is described by Stanley Fish (1989) through his notion of 'theory talk'. The distinction that he advances between theory and theory talk is that the first attempts to position itself as a discourse that 'stands apart from all practices' and the other as a discourse that 'is itself a practice' and is therefore consequential 'to the extent that it is influential or respected or widespread'. Fish argues that "...abstract laws are never abstract or universal but are always reflections of some (albeit unacknowledged) context; and an understanding of context will never be simply inductive, but will always be produced by principles (themselves contingent and transformable) already in place...The cogency of the distinction, however, has nothing to do with the advisability of invoking it, for its presence in an argument is itself an argument in the old rhetorical sense, a sign or indication of one's general allegiance that may well play a part in persuading one's hearers on a particular point."¹²

Fish is an anti-foundationalist who argues against those who fear that it will deprive people of all certainties. Because anti-foundationalism believes that 'all facts and values are social constructs', this approach to knowledge will deprive nothing. It simply 'offers an alternative account of how the certainties that will still grip us when we are persuaded to it came to be in place'. He believes that there is no consequence to the thesis that theory has no consequence, in that nothing will be lost. He does argue however, that there is something to be lost if people are led to believe that by leaving practice for something more general and abstract (theory) they will be 'enlightened'. Much theory is about standards and restraints. Fish believes that all people are constituted by constraints. It is an inevitable aspect of participating in a social and cultural group. Though being without constraints is quite unimaginable, constraints are not fixed. They are interpreted by individuals and are continually being altered. Those constraints and theories that become generally accepted and acted upon to such an extent that they are not questioned are constitutive aspects of what that group would perceive as being common sense. In situations where theory is consequential, its 'consequentiality will be a local, contingent matter'. Fish is arguing that theory is simply theory talk and that it should not be elevated to a lofty academic position. Theory talk contributes to practice. Theory talk and practice are inseparable. They must inform each other and question and interpret all situations which are inherently contingent on their context. The applications to landscape architecture, professionally and in education, are clear.

In, *The Hermeneutics of Postmodernity*, G.B. Madison (1988) explores the notion that there may be principles that could help to ensure coherence in hermeneutics. These have been applied to 'phenomenological hermeneutics'. If theory is the theory of a certain praxis then hermeneutics or interpretation must have some set of criteria that could be used as a guide to inform the interpretation of knowledge. Phenomenological hermeneutics is quite specifically interested in the interpretation of texts. It has arisen out of the philosophical study of linguistics and literary works. The interest in this thesis is the application of this 'method' (though Gadamer has

argued that hermeneutics does not provide a method, it only provides clarification of conditions under which understanding may occur) to landscape architecture. The interpretation of this philosophical approach will be examined in Section 4. To avoid the situation that Ricoeur would call 'the conflict of interpretations', or to avoid nihilism and relativism, these guiding principles may ensure responsible judgment. As Madison (1988) emphasizes an individual 'cannot test interpretations, they are evaluated'. The principles are simply meant to guide action not to prescribe an approach.

The art of interpretation may use the following principles as a guide to responsible judgment. 'Coherence, comprehensiveness, penetration, thoroughness, appropriateness, contextuality, two aspects of agreement, suggestiveness and potential' are the criteria that Madison (1988) has advanced. To avoid the irresponsibility of complete subjectivity, Madison argues that these ten 'principles' may guide one through the interpretive process.

"1. *Coherence*: "The interpretation of an author's work must be coherent in itself. By being coherent, the individual must present a 'unified picture and not contradict itself at points'. Gadamer explains that harmony of all the details within the whole is essential for understanding.

2. *Comprehensiveness*: Unlike (1.), which concerns the interpretation as such, this concerns the relation of the interpretation to the work itself which is interpreted. To be comprehensive one must not only interpret what is seen to be interpreted but one must attempt to understand thoughts and works which pertain to the interpretation. Again the unity of the 'whole' must be understood since interpretation taken in isolation will lead to misunderstanding. In interpreting an aspect of landscape architecture, or a landscape architect, one must take account of the thought as a whole and not ignore works which bear on the issue.

3. *Penetration*: An interpretation must be penetrating, in that it exposes the intention and or underlying intention of the work, in this way making an author's various works or statements intelligible by seeing them as attempts to resolve a central problem. The work of J.B. Jackson (1984) or James

Corner (1991, 1996) would be good examples for the need of 'penetration' in an interpretation. J.B. Jackson's writings taken in isolation could lead one to believe that he was simply a romantic attempting to find appealing aspects in an otherwise ordinary landscape, when he was perhaps intending that people might begin to look at the ordinary landscape around them in a different way and begin to appreciate the landscape that had been built by that society. Corner's writing could also be seen as somewhat obscure and unrelated to the professional activity or education of landscape architects. He also is attempting to provide another way of understanding landscape architecture. Corner believes that 'thinking and doing' landscape architecture has become stale and uncritical. He thinks that we have to understand a new way of thinking and a new approach to landscape architecture.

4. *Thoroughness*: A good interpretation must attempt to 'answer or deal with all the questions it poses to the interpreted text, or which the text poses to one's understanding of it'. If people are involved in a dialectic regarding, say, the relevance of the Landscape Institute, an attempt must be made to first re-position themselves so that they may realistically define their expectations of it.

5. *Appropriateness*: To be considered a valid interpretation of a text, the questions the interpretation deals with must be ones which the text itself raises; if one claims to be interpreting, one must not simply use the text as an occasion for dealing with questions of one's own that have nothing to do with the questions the original author was addressing. The questions must be appropriate to the situation.

6. *Contextuality*: This principle is related to the previous one. An author, or designer's work must not be read 'out of context, ie. without due regard to its historical and cultural context'.

7. *Agreement (1)*: The interpretation must agree with what the original author actually says. That is, one must not, or normally not, say that the 'real' meaning of what an author says is something quite other than what s/he actually does say and intends to say. This would be the interpreter's interpretation not the author's intention. One might say that the Dutch landscape architectural practice West 8 are interested in nothing more than being publicized world wide and that this guides their work. West 8 argue for an entirely different meaning to their work. They are interested in the landscape as it exists now. Much of the Dutch landscape is an 'artificial'

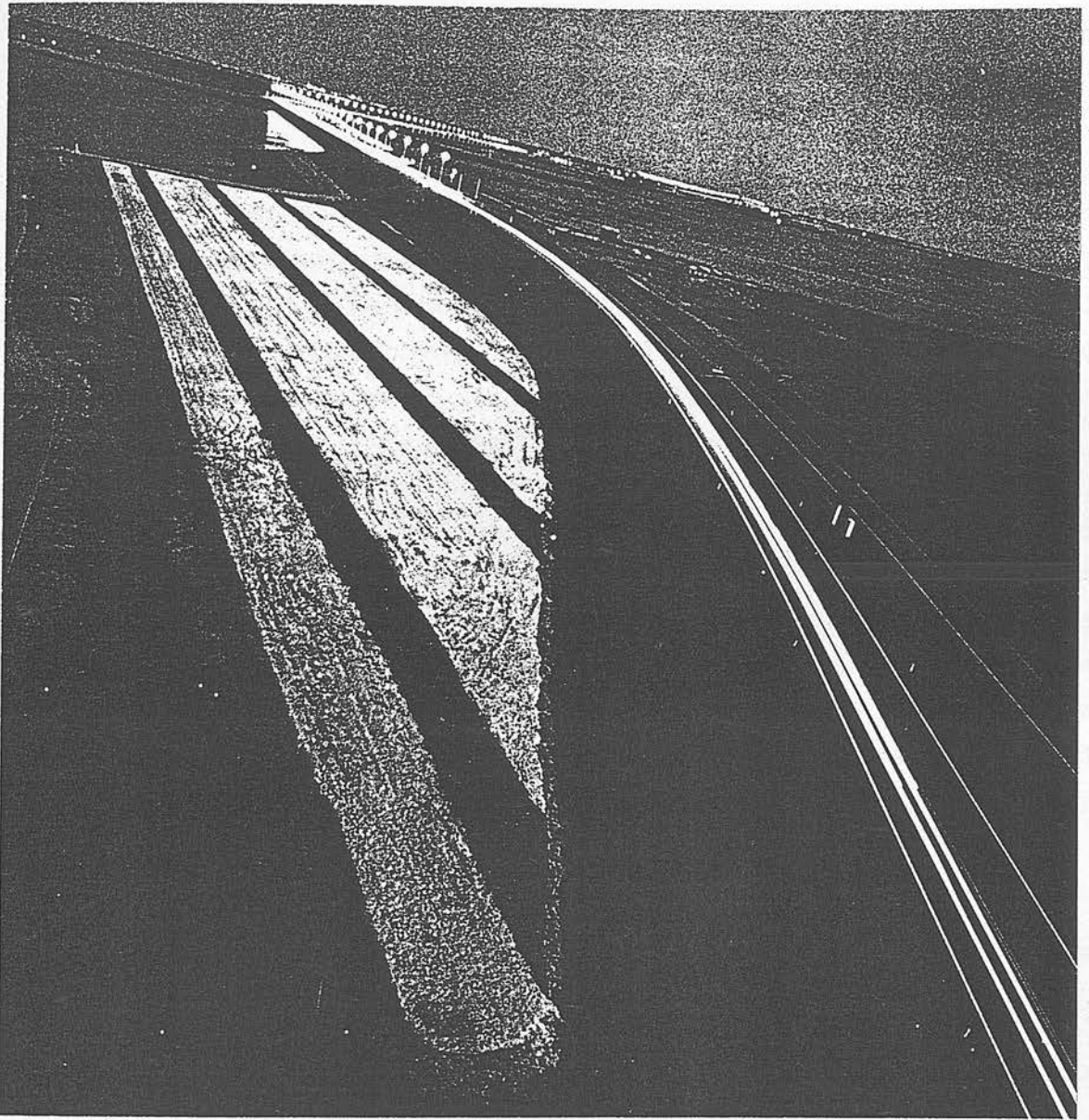


Figure 12: Shell Project, Oosterschelde, Zeeland, The Netherlands, West 8 Landscape Architects

environment that has been reclaimed and constructed. They believe that their work should reflect this aspect of the context that they work within. They happen to receive much publicity but it is, in all likelihood, due to the fact that their work is relevant and innovative, not simply because they seek publicity.

8. *Agreement (2)* is slightly more subtle. 'A given interpretation should normally be in agreement with the traditional and accredited interpretations of an author. This principle must not be blindly adhered to, however, for often a good interpretation will be precisely one which breaks with traditional readings, in that it opens up new perspectives on the work.' This

interpretation must still take account of previous interpretations, by showing how they are deficient.

9. *Suggestiveness*: A good understanding will be suggestive or fertile by raising questions that 'stimulate further research and interpretation'. This is where originality finds its place in interpretation. 'It is imagination that is the decisive function of the scholar. Imagination naturally has a hermeneutical function and serves for what is questionable. It serves the ability to expose real, productive questions, something in which, generally speaking, only he (sic) who masters all the methods of his sciences succeeds.'

10. *Potential*: The 'ultimate validation of the interpretation' lies in the future. A given interpretation can be judged to be 'true' if, in addition to meeting the above requirements, it (like a good metaphor or model) is capable of being extended and if in the process the implications it contains unfold themselves harmoniously. 'The only objectivity here is the confirmation of a fore-meaning in its being worked out. The only thing that characterizes the arbitrariness of inappropriate fore-meanings is that they come to nothing in the working out.'¹⁵

These requirements do not attempt to outline a science of interpretation or a method that must be accurately followed. They are attempting to provide a guide, an articulation of how interpretation can lead to agreement and consensus as to what is held to be true at that time. 'One must 'argue persuasively' for a given interpretation appealing to commonly held principles and beliefs. In this 'practical reasoning, reasons influence but do not determine; they justify one's decisions but do not demonstrate the truth or validity of them ... The principles one appeals to in practical reasoning need not, like logical principles, be universally and eternally valid. They need not themselves be demonstratively proven or apodictically self-evident, such as to be binding on all people at all times and in all places ... practical or persuasive reasoning both aims at agreement on a specific subject and presupposes a prior agreement on certain basic norms. Thus there does exist here a kind of universality, that is to say, a communality. Practical reasoning is as impossible in a normative vacuum as it is incompatible with the supposition of a

determinate and eternal system of norms which would be universal in the sense of beings always and everywhere the same for everyone.' (Madison, G.B. 1988, 1990)

These 'principles' do present a forum through which current issues in landscape architecture can be addressed. It is often posited that hermeneutics aims to expose the difficulties in life. It aims to cultivate the sense of contingency of all things. It aims to open up discussion; to question the unquestioned structures which comprise our communities. It aims to question the binary schemes related to the dominance of the 'scientific method' accepted as 'normal'. Many issues in landscape architecture fall within these characteristics. By freeing the discipline from its strangled search for theory and for 'a position' within the design professions and society, through open discourse, students, educators and professionals may find themselves in a stronger position to contribute to all sectors. The interpretation of the profession to education and of both of them outward to society that is specific to a time and place, and to a culture or a group of cultures, may be enabled through a hermeneutic approach. It is simply an approach to examine ideas - questioned or unquestioned - that guide individuals through life and, in this instance, landscape architecture.

Philosophy and Design in Landscape Architecture
SECTION 2: Philosophical Approach

3. Neo-Pragmatism

There, then, are two ways of thinking about various things. ..The first tradition thinks of truth as a vertical relationship between representations and what is represented. The second tradition thinks of truth horizontally - as the culminating reinterpretation of our predecessors' reinterpretation of their predecessors' reinterpretation ... This tradition does not ask how representations are related to nonrepresentations. But how representations can be seen as hanging together. The difference is not one between 'correspondence' and 'coherence' theories of truth - though these so-called theories are partial expressions of this contrast. Rather, it is the difference between regarding truth, goodness, and beauty as eternal objects which we try to locate and reveal, and regarding them as artifacts whose fundamental design we often have to alter.
(Rorty, R. 1982, 1991)

Truth and its aesthetic counterpart amount to appropriateness under different name. If we speak of hypotheses but not works of art as true, that is because we reserve the terms 'true' and 'false' for symbols in sentential form: I do not say this difference is negligible, but it is specific rather than generic, a difference in field of application rather than in formula, and marks no schism between the scientific and the aesthetic.
(Goodman, N. 1972 in West, C. 1989)

Pragmatism is defined in the *Fontana Dictionary of Modern Thought*, Second Edition (1977, 1988) as 'a version of empiricism which interprets the meaning and justification of our beliefs in terms of their practical effects or content ... In general, pragmatists emphasize the conventional character of the concepts and beliefs with which we seek to understand the world as opposed to the intellectualism which sees them as a passive reflection of the fixed, objective structure of things.' Pragmatists are concerned with social theory, cultural criticism, and historiography. "American pragmatism is less a philosophical tradition putting forward solutions to perennial problems in the Western philosophical conversation initiated by Plato and more a continuous cultural commentary or set of interpretations that attempt to explain America to itself at a particular historical moment."¹ The philosophy of neo-pragmatism claims that there are no foundations for grounding knowledge in absolute 'truth'. It rejects the attempt to find an absolute grounding for knowledge or for what Rorty (1980) calls 'meta-narratives'. Neo-pragmatism rejects the privileged position of philosophy; it calls for philosophy without an epistemology.

Cornel West (1989) believes that the appeal of American pragmatism in our 'postmodern moment, is its unashamedly moral emphasis and its unequivocally ameliorative impulse.² Pragmatists believe that 'true' means 'useful'. A useful belief is one which will give the 'best' result. Rational thought to a pragmatist involves the realization that what is now believed to be true will change when a better idea is achieved. Objectivity involves as much 'intersubjective' agreement as possible. Pragmatism recognizes consensus as a criterion of truth and that truth is a 'species of the good'. Critique and praxis 'form the attempt to change what is into a better what can be'. Neo-pragmatism has grown out of the American tradition of pragmatism. West postulates that a longing for norms and values that can make a difference in 'this world weary period of pervasive cynicisms, nihilisms, terrorisms, and possible extermination' may be satisfied by a shift away from the disturbing trend of neo-conservatism³ toward the liberal approach of pragmatism.

Ralph Waldo Emerson (1803-82) is one of the founders of the American break from 'mainstream European philosophy'. Emerson was a cultural critic who felt that the principal enemies in society were personal stagnation and the absence of creative innovation in peoples' lives. Emerson believed that there must be an 'inseparable' link between thought and action, theory and practice. All exceptional individuals (white Americans in his view) could 'overcome all obstacles, solve all problems, and go beyond all limitations'. This belief was based on three fundamental premises. "First, it assumes that the basic nature of things, the fundamental way the world is, is congenial to and supportive of the moral aims and progress of the chosen or exceptional people, ie. Americans. The second premise is that the basic nature of things, the fundamental way the world is, is itself incomplete and in flux, always the result of and a beckon to the experimental makings, workings, and doings of human beings. Language, tradition, society, nature, and the self are shot through with contingency, change and challenge ... The third is that the experimental makings, workings, and doings of human beings have been neither adequately

understood nor fully unleashed in the modern world."⁴ Emerson was deeply attached to the American myth of the frontier. He believed that progress was associated with emigration outward from the metropolis and that the frontier experience could transform the moral, financial, and cultural levels of the emigres. This myth was in opposition to the 'Old World aristocracy of Europe', and it clearly indicated who the chosen people were and were not. American Indians, blacks, and women were to be dominated and displaced. Emerson never moved beyond the role of cultural critic. He set an agenda for a philosophy based on the negation of the epistemology centered European traditions.

American pragmatism can be seen as the 'creative interpretation' of Emersonian ideas taken in the academic arena in America. Charles Sanders Peirce (1839-1914) and William James (1842-1910) elaborated and established this philosophical movement. Peirce evades epistemology centered philosophy and refuses to search for foundations and certainty. However, unlike Emerson, Peirce critically examined Descartes', 'The Spirit of Cartesianism' and expresses his hesitation with a universal acceptance of these ideas. "First, Cartesians hold that philosophy must begin with universal doubt. Peirce views such doubt as but a fiction inapplicable to itself (since doubt about itself is not doubt but self-consciousness, the very starting point for Cartesianism); inappropriate to that of which we know nothing (since doubt about nothing cannot account for why we doubted in the first place); and impossible to adopt since doubt presupposes something to doubt, ie. past beliefs. Second, Cartesians argue that the ultimate test for certainty is to be found in individual consciousness. Peirce rejects this discarding of past authorities and testimonies, especially certain forms of human collective experience. For Peirce, the Cartesian primacy of self-consciousness leads toward a full fledged subjectivism, an imprisonment in the veil of ideas with no reliable bridge between ideas and things, consciousness and reality, subject and object. Third, Cartesians leave inexplicable those facts that people most want to know. By using god as a *deus ex machina* to account for the self and world, Cartesianism supplies little knowledge about either.

Fourth, the Cartesian philosophical method of inference overlooks the relatedness of ideas to other ideas and propositions to other propositions. Indubitable foundations and absolute certainty are beyond human attainment, but warranted claims and reasonable conclusions result from a multitude and variety of forms and styles of argumentation that form an integral unbroken part of the great body of truth."⁵ Peirce essentially critiqued the accepted European philosophical approach by noting that it 'overlooked and ignored transactional relations between the self and nature, communal relations between the self and other selves, and especially the radical contingency and revisability of both relations (West, C. 1989: 45). Peirce believed that what might be accepted as being true now could quickly change if that notion of truth no longer served its purpose. He was essentially attempting to assert that because of the inherent flux of things, people shift their notions of what is true to serve different situations at different times. This was viewed as an acceptable criticism of modern philosophy.

Peirce was not viewing pragmatism as simply another philosophical method. Rather he viewed it as a method of 'rendering ideals clear and distinct and ascertaining the meanings of words and concepts'. In contrast to Peirce, William James was not concerned with 'method'. He felt the Emersonian project moved one to aspire to 'a certain kind of vision and preference for a specific way of life'. As James saw these ideas being related to moral and personal lives, he attempted to popularize 'pragmatism'. "The aim of thought is neither mere action nor further thought; rather it is to be more fully alive, more attuned to the possibilities of mystery, morality, and melioration."⁶ The chief characteristics of his philosophy were holism and direct realism. James rejected the familiar dualisms viewing 'fact, value, and theory as being interpenetrating and interdependent'. Direct realism implied that perception consists of what is 'out there', not of 'private sense data'. A common world is shared and perceived, and what is registered as truth is created by those in that common world. Peirce wrote that pragmatism is characterized by 'antisepticism' as pragmatists believe that doubt requires justification as much as belief. 'Fallibilism'

may be described as the pragmatist belief that there are no metaphysical guarantees that our most firmly held beliefs will ever need revision. "...Access to a common reality does not require incorrigibility. Just as fallibilism does not require us to doubt everything, it only requires us to be prepared to doubt anything - if good reason to do so arises! The fact that perception is sometimes erroneous does not show that even non-erroneous perception is really perception of appearances. And it may also help if we realize that access to a common reality does not require access to something preconceptual. It requires, rather that we be able to form shared concepts."⁷ James' and Emerson's view may be criticized on the basis that they do not entertain the possibility that 'overcoming' or 'challenging' may not necessarily result in a better situation. If these ideas about knowledge were related to landscape architecture, the application will not result in immediate action but in a shift of emphasis. In many respects, when landscape architecture operates in its most idealized form, working within the public realm - the notion of a common world that is shared and perceived is where the designer begins. The project by Camlin Lonsdale in Cardiff, 'Mill Lane Cafe Quarter' is an excellent example of landscape architecture interfacing the public and private realm. An illustration of further designs which fulfill these criteria will be given in Section 4.

John Dewey (1859-1952) followed the inception of pragmatism with a response based on his growing disenchantment with industrial capitalist American life. He was alarmed by academic complacency and, sounding like Emerson, felt that active engagement with the world was necessary to bring about social change. Dewey joined an urban, academic institution and, though critical of professionalism, he became department head of pedagogy and philosophy. He believed that this was a means to initiate change. "In sharp contrast to curriculum-centered conservatives and child-centered romantics, Dewey advocated an interactive model of functionalistic education that combined autonomy with intelligent and flexible guidance, relevance with rigor and wonder. Of course, Dewey's functionalistic education, a critical education for democratizing society, could easily be mistaken

for a functional education, a fitting education that simply adjusts one to the labor market possibilities."⁸ Dewey felt that education should prepare individuals for democratic living. He argued that the best training for the future is to be found in general methods and attitudes which would enable a person to adjust themselves to changing conditions with confidence and efficiency. "Traditional education has been undermining our democratic way of life. The political implications of our present educational system must be faced in a realistic fashion. An obnoxious class distinction, based on the gulf between cultural and technical education, has been set up...ruthless competition rather than genuine co-operation is the rule rather than the exception....education is the fundamental method of social progress and reform."⁹ Dewey's philosophy grew out of answers to problems that he felt were impeding 'democratic' society. His criticism of the beliefs that influence daily life resulted in a series of texts that promoted a rejection of the 'spectator' theory of knowledge. Knowing is seen as viewing from the outside. Dewey encouraged the notion that experience should help to define problems and solutions. The distinction between a knower set apart, outside a world to be known, should be abandoned for that of a knower in the world, experiencing different ways of being and knowing things.

*...is Dewey an idealist? Surely not, for an idealist indeed has an exclusive ontology of some sort, usually of the contents of consciousness. But he surely is no realist. What then is he? He rests outside the realist-idealist polarity, for he rejects the terrain on which this polarity is grounded. This is why he is a pragmatist - or, for lack of a better word, a pluralist whose only restraints are inquiry and interests.
(West, C. 1989)*

Dewey stated that 'philosophy is neither a form of knowledge nor a means to acquire knowledge. Rather philosophy is a mode of cultural critical action that focuses on the ways and means by which human beings have, do and can overcome obstacles, dispose of predicaments, and settle problematic situations ... philosophy is a mode not of knowledge but of wisdom. And wisdom is conviction about values, a choice to do something, a preference for this rather than that form of living. Wisdom involves discriminating judgements and a desired future. It presupposes some grasp of conditions and consequences, yet it has no special

access to them. Rather, methods of access must be scrutinized in order to decide which ones are most reliable for the task at hand. In this way, Dewey does not devalue knowledge but only situates it in human experience', (West, C. 1989: 86). Dewey is not concerned with the ends as much as the means to get there. He believes that all thinking, all considerations must be cognizant of the consequences for the final meaning and test. The nature of the consequences, ie. aesthetics, moral, political or religious is unimportant, however, uncritical reflection of the consequences is dangerous. Dewey was not dogmatically stating that as an example, his specific political or religious beliefs must be adopted, he was insisting that an individual could accept whatever the consequences were to their thinking but they must critically reflect upon their choice. The appropriate subject matter of awareness is 'that relationship of organism and environment in which functioning is most amply and effectively attained' (Dewey, J. 1931). Thought must be directed toward action, toward need. Individuals 'must be free to seek and find the good of their own choice', within their community. This is the basis of Dewey's pragmatic thought.

As a matter of fact, the pragmatic theory of intelligence means that the function of mind is to project new and more complex ends - to free experience from routine and from caprice. Not the use of thought to accomplish purposes already given either in the mechanism of the body or in that of the existent state of society, but the use of intelligence to liberate and liberalize action, is the pragmatic lesson. Action restricted to given and fixed ends may attain great technical efficiency; but efficiency is the only quality to which it can lay claim. Such action is mechanical (or becomes so), no matter what the scope of the performed end, be it the Will of God or Kultur.
(Dewey, J. 1917, 1945 in McDermott, J.J. 1973, 1981)

Dewey was instrumental in forwarding the pragmatists' discussion of aesthetics. *Art as Experience* (1934) was a comprehensive account of his aesthetic theory. Not surprisingly, Dewey's approach was firmly embedded in the notion that for something to have value, it must serve in the enhancement of human life and in the development of coping with the world. This pragmatic approach saw that the value in 'art' was the experience of art. The object in itself was not valuable, however the effect the object granted to the individual or the experience had great value. Dewey's approach was very pragmatic in that he was not attempting to resolve a philosophical puzzle in abstract notions but was attempting to bring people closer to

achieving 'more and better concrete goods in experience'. Aesthetics are seen in a wider democratic view. Dewey's pragmatist aesthetics will be explored further in Section 3. Pragmatism slipped into relative obscurity for a number of years, effectively until the 1970's.

Richard Rorty brought pragmatism back into academic discussions with his 'landmark' text, *Philosophy and the Mirror of Nature*, (1979). It has been described as one of the first efforts of analytic philosophers to 'engage critically in historical reflections and interpretations of themselves and their discipline'. Rorty wrote the text not to present another, different method but as an attempt to expose problems within the discipline of philosophy. He believed that though philosophy was not serving society, it maintained the posture of an authoritative voice in academic institutions. As a pragmatist, this could achieve nothing except self deluding academic departments. The notion of the mind as a mirror, the notion of knowledge as accuracy of representation was common to Descartes and Kant. By examining, inspecting, and 'polishing' the mirror, more accurate representations could be achieved. Rorty believes that it is "pictures rather than propositions, metaphors rather than statements, which determine most of our philosophical convictions."¹⁰ Philosophy must be viewed without mirrors. It is contingent upon all other 'avenues' of thought. The notion that philosophers know something about knowing that others do not, must be discarded. Philosophers may have interesting views on knowledge and on other subjects but they do not have a special kind of knowledge about knowledge. Philosophy does not provide foundations or justifications for culture. It simply reflects on culture and other disciplines. Rorty concludes by insisting that the philosopher's moral concern must contribute to the continuing conversation of the western world. It should drop the insistence of a particular place for the traditional problems of modern philosophy within that conversation (Rorty, R. 1980: 394). "The goal of a sophisticated neo-pragmatism is to think genealogically about specific practices in light of the best available social theories, cultural critiques, and historiographical insights and to act politically to

achieve certain moral consequences in light of effective strategies and tactics."¹¹ In *Philosophy and the Mirror of Nature*, Rorty was expanding the views on pragmatism forwarded by Dewey.

In a paper titled, "Pragmatism, Relativism, Irrationalism", (*Consequences of Pragmatism*, 1982: 162-166), Rorty characterizes pragmatism as follows:

1. it is simply anti-essentialism applied to notions like 'truth', 'knowledge', 'language', 'morality', and similar objects of philosophical theorizing;
2. there is no epistemological difference between truth about what ought to be and truth about what is, nor any metaphysical difference between facts and values, nor any methodological difference between morality and science;
3. it is the doctrine that there are no constraints on inquiry save conversational ones - no wholesale constraints derived from the nature of the objects, or of the mind, or of language, but only those retail constraints provided by the remarks of our fellow-inquirers.

The first characterization is derived from James's writings. He believed that many want to discover the essence of truth. James felt that the definition of 'the true' was 'what is good in the way of belief'. Any notion of discovering essences was folly as there are no essences 'anywhere in any area'. The 'vocabulary of practice is far more relevant than of theory, of action rather than contemplation, in which one can say something useful about truth'. "The vocabulary of contemplation, looking, theoria, deserts us just when we deal with theory rather than observation, with programming rather than input. When the contemplative mind, isolated from the stimuli of the moment, takes large views, its activity is more like deciding what to do than deciding that a representation is accurate. James's dictum about truth says that the vocabulary of practice is uneliminable, that no distinction of kind separates the sciences from the crafts, from moral reflection, or from art."¹² Fish (1989) emphasizes this notion in his discussions on 'theory talk'. He believes that there is no point in distinguishing theory as something separate from practice because each informs the other. He

prefers to talk about theory as theory talk because it must consist of an ongoing conversation with praxis.

Rorty's second characterization of pragmatism explains that the pattern of all inquiry - scientific and moral - for pragmatists is 'deliberation concerning the relative attractions of various concrete alternatives'. He argues that method cannot replace deliberation as the notion that rationality consists in being constrained by a rule is a myth. "According to this Platonic myth, the life of reason is not the life of Socratic conversation but an illuminated state of consciousness in which one never needs to ask if one has exhausted the possible descriptions of, or explanations for, the situation. One simply arrives at true beliefs by obeying mechanical procedures."¹³ Conversation and deliberation can be avoided if one simply trusts that beliefs can be acquired much like visual perception. As mentioned earlier, Dewey called this the 'spectator theory of knowledge'. An object is confronted and recorded, propositions and principles are derived. The need to cling to something ahistorical is paramount. From personal conversations and experience, it is the belief of this thesis that many landscape architects and schools of landscape architecture maintain the attitude that successful landscape architecture, as product, can be achieved by simply following mechanical procedures. This leads to a misunderstanding of the discipline. Landscape architecture must participate in a 'deliberation concerning the relative attractions of various concrete alternatives'.¹⁴

The third notion states that the only constraint to truth is that one can make no sense of the notion that an agreed upon view that has survived all objections may be false. Objections or conversational constraints cannot be anticipated. There is no method to know when one has reached the truth or is coming closer to reaching the truth (Rorty, R. 1981). Rorty prefers this characterization of pragmatism because he sees it as being 'a fundamental choice which confronts the reflective mind: that between accepting the contingent character of starting points, and attempting to evade this contingency'. To accept the contingency of starting points 'is to accept our

inheritance from, and our conversation with, our fellow-humans as our only source of guidance. To attempt to evade this contingency is to hope to become a properly programmed machine.' Rorty believes that once the evasion of contingency is abandoned, a renewed sense of community may be achieved. The identification with society, political traditions, and intellectual heritage is heightened when one recognizes that the community is 'ours' rather than 'nature's', 'shaped' rather than 'found'. The relevance of this interpretation to landscape architecture is obvious. Designers must be aware of the community they are working and living within. Many designs that disappoint, have failed to attain working harmony with 'one of us', or 'we'; groups are seen as 'them'. "In the end, the pragmatists tell us, what matters is our loyalty to other human beings clinging together against the dark, not our hope of getting things right."¹⁵ This is usually the point for critics to argue that relativism is a fundamental flaw in this approach to knowledge and life.

Rorty argues that there is no such thing as a relativist. "Relativism is the view that every belief on a certain topic, or perhaps on any topic, is as good as every other."¹⁶ The pragmatist would respond by saying that this is false because individuals and groups employ criteria of relevance, where they are the people who are situated within that context at that time.

Neo-pragmatism argues that there is a need to abandon traditional notions of rationality, objectivity, method, and truth - a need to go beyond method. Dewey believed that this would give humans the opportunity to 'grow up', to move beyond seeking direction from some imagined outside source. Dewey encourages keeping the 'will to truth' and the optimism related with it, but to free them from grounded notions. The will to truth 'is not the urge to dominate but the urge to create, to attain working harmony among diverse desires'. Arguments against this view posit that once the notion of humans as transcendental subjects of some common human nature or moral principles has been abandoned, humans will be alone without any sense of community. Rorty argues that there is no connection between the notion of

a common human nature which society can repress or understand, and the disappearance of human solidarity. Human solidarity is not explained through the notion that all humans share a common core. Instead he argues that 'a belief can still regulate action, can still be thought worth dying for, among people who are quite aware that this belief is caused by nothing deeper than contingent historical circumstance' (Rorty, R. 1989: 189). Rorty's sense of solidarity is to that which is known as 'we'. He believes that a sense of concern for others is most strongly extended to those that can be imaginatively identified as 'one of us'. Rorty urges that the sense of 'we' be extended to those previously thought of as 'they'. Moral progress is attained through solidarity. Solidarity is not found through essences but through the extension of the ability to view 'traditional' differences (tribe, race, religion) as unimportant in comparison to our similarities 'with respect to pain and humiliation'.

Neo-pragmatism offers an approach to knowledge and understanding which is extremely relevant to landscape architecture. The contingent nature of society is not well served by unbendable rules which are often ignored or abandoned by individuals and groups, and replaced with personal preferences. As a mediator between culture and nature (Jacobs, P. 1988, 1991), landscape architecture must maintain a flexible, open approach to knowledge and understanding, or to 'theory talk'. Corner (1991) has suggested that there are two approaches to theory. One view looks to theory to stabilize and to provide a set of criteria from which 'production' may occur while the other is a disruptive mechanism. This view attempts to question accepted views while 'fostering new thought and inquiry in the discipline'. Neo-pragmatism does not simply provide an approach that will disrupt and tear down foundations, it will ask if the set of criteria that now provides a base to the profession is appropriate. It asks if landscape architecture is serving society well. As mediator between culture and nature is the profession reflecting and edifying views that society holds? Neo-pragmatism provides a vehicle from which this inquiry may occur.

Pragmatism ... does not erect Science as an idol to fill the place once held by God. It views science as one genre of literature - or, put the other way around, literature and the arts as inquiries, on the same footing as scientific inquiries. Thus it sees ethics as neither more 'relative' or 'subjective' than scientific theory, nor as needing to be made 'scientific'. Physics is a way of trying to cope with various bits of the universe; ethics is a matter of trying to cope with other bits. Mathematics helps physics do its job; literature and the arts help ethics do its. Some of these inquiries come up with propositions, some with narratives, some with paintings. The question of what propositions to assert, which pictures to look at, what narratives to listen to and comment on and retell, are all questions about what will help us get what we want (or about what we should want).
(Rorty, R. 1982, 1991, xliii)

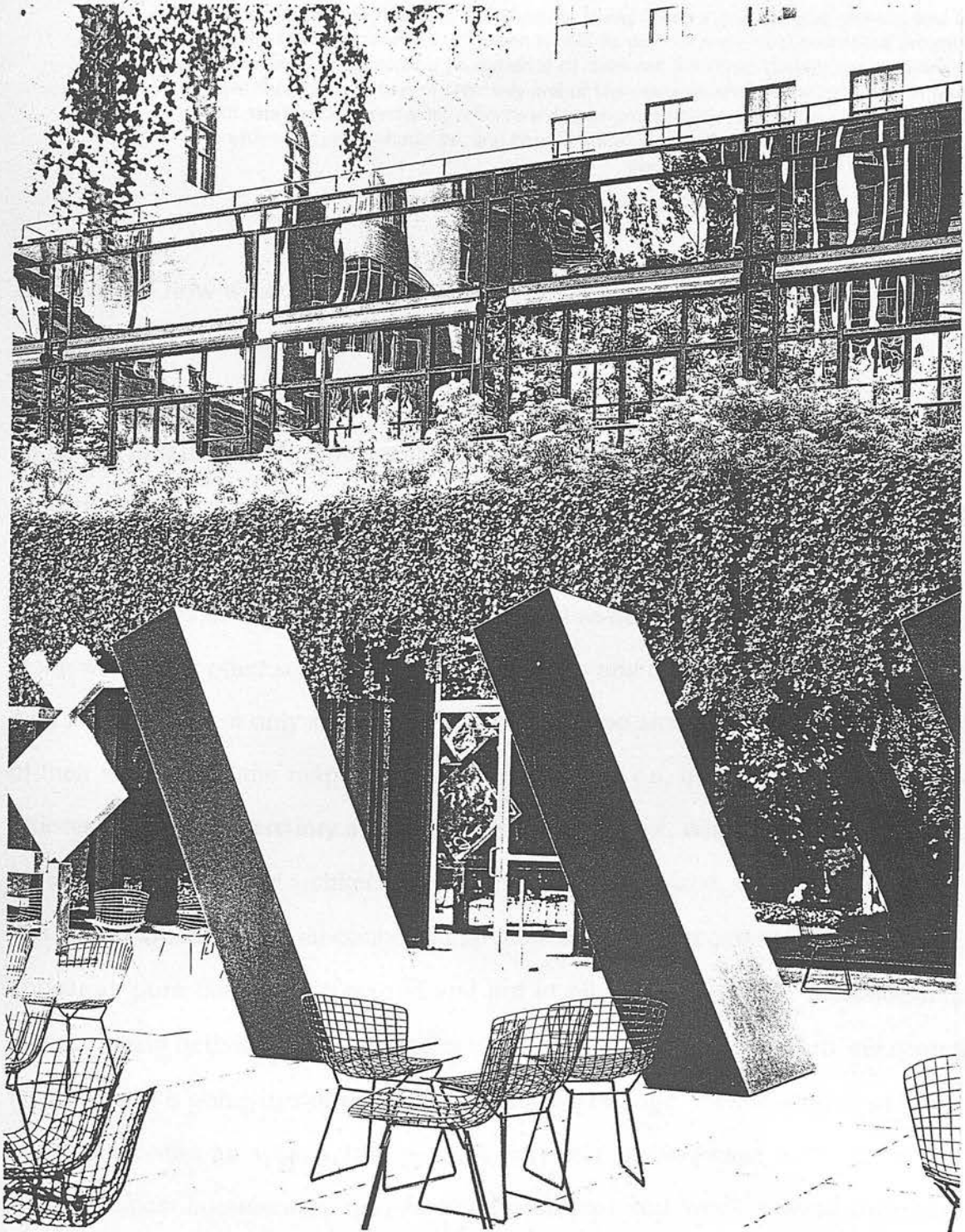


Figure 13: Sculpture Garden, Museum of Modern Art, Philip Johnson, architect

Philosophy and Design in Landscape Architecture
SECTION 2: Philosophical Approach

4. Conclusion

To claim that (landscape) architecture today faces a philosophical problem and to suggest that philosophical reflection should be part of any well-constructed program of (landscape) architectural education is to claim not just that (landscape) architects have become uncertain of their way and of the maps on which they have been relying, but that such uncertainty reflects a deeper uncertainty about how we ought to live, where our place should be, and how (landscape) architects are to help shape that place, to 'edify,' to build in that sense.
(Harries, Karsten. 1997)

Questions of how we ought to live, and how landscape architects can help to shape that place, or 'to edify' it are philosophical questions. Hermeneutics and neo-pragmatism may help landscape architects to understand how we can edify, despite shifts in meaning and uncertainty throughout society. Ilya Prigogine (1984) predicted that because we are at a moment of 'profound change', new relations between humans and nature and between humans and each other must occur. Changes like major demographic explosions and re-developments of epistemology along with many other shifts in society, have led to much uncertainty. In agreement with Harries, it is not only architects but also landscape architects who are 'uncertain of their way and of the maps they have been relying on, but that such uncertainty reflects a deeper uncertainty about how we ought to live, where our place should be, and how 'landscape' architects are to help shape that place, to 'edify,' to build in that sense'. "Shifts in central concepts and in basic principles are reported, but they appear as pure facts, unscrutinized and not at all understood."¹ A philosophical approach may help landscape architects to interpret a way of life, and to interpret if the discipline is going in a direction that is valid for our age. Hermeneutics and neo-pragmatism offer an approach to guide 'theory talk' in landscape architecture that can move past commentary on perceived problems and work toward informing what landscape architects *do*, and *can do* - doing and knowing, imagining and thinking should not be separated in theory and practice. They inform each other.

The notion of 'rediscovery' that Gadamer (1971, 1989, 1993) forwards as an inherent aspect of hermeneutics - 'rediscovery of something that was not absolutely unknown, but whose meaning had become alien and inaccessible' - is extremely relevant to landscape architecture. Hermeneutics may provide a different way for landscape architects to re-consider if 'why' and 'what' they do is appropriate for this period. A rediscovery of how landscape architecture can edify a way of life, and express this in the design of places may occur. The absence of a common body of theoretical constructs (Krog, S. 1981; McAvin, M., Meyer, E., Riley, R., Scarfo, R., 1991) makes this task extremely difficult. This thesis proposes that there is much within this discipline's history and current situation that could inform the activity of theory talk. It seems that the greatest difficulty is providing a structure for this discourse to embark from. Hermeneutics and neo-pragmatism contribute a way of thinking about these issues. They may help to give individuals the confidence to forward their ideas into what should be an on-going conversation within, and outside of the discipline.

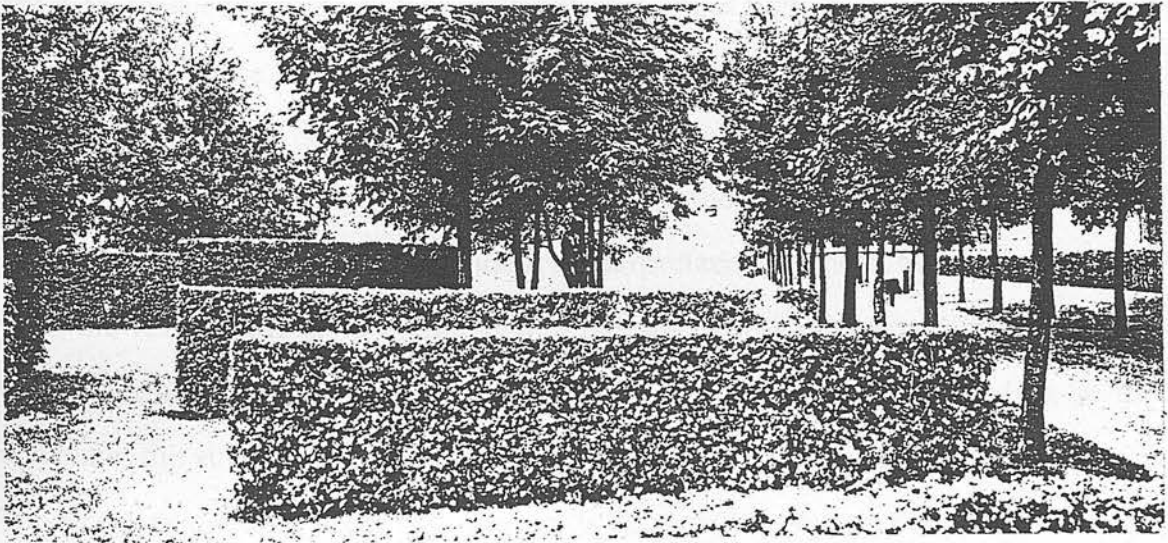


Figure 14: Stadtpark, Wettingen, Dieter Kienast, landscape architect

A. Summary Position

Hermeneutics and neo-pragmatism share many ideas about knowledge and understanding. Neither positions itself as a 'method' to follow, but both suggest how

an individual may proceed to a greater understanding of the self and others. Though hermeneutics is largely seen as a European philosophical movement and pragmatism as an American approach, they have both evolved through time to become neither exclusively European nor American. The two inform each other in a conversation that illuminates much of what is happening in a period of such uncertainty as the present.

Hermeneutics has been defined as 'the art, skill, or theory of interpretation, of understanding the significance of human actions, utterances, products and institutions.'² Neo-pragmatism claims that "once one gives up on the search for foundations and the quest for certainty, human inquiry into truth and knowledge shifts to the social and communal circumstances under which persons can communicate and cooperate in the process of acquiring knowledge."³ Both hermeneutics and neo-pragmatism are interested in moving past 'foundations'. They both encourage consensus through discourse as being the closest approximation to anything that might be perceived as 'true'. What is 'true', is that which suits the situation or place best, now. It is not fixed, it changes with circumstance. Neither of these philosophical approaches asks that history and tradition be ignored. They instead insist that history and tradition must be 're-interpreted'. In literary works, questions are raised with regard to whether the author's intention is what ultimately matters, or whether it is the individual's interpretation without any knowledge of what the text is 'meant' to mean. A hermeneutic approach would argue that an understanding of what the author intended, along with an understanding of the context of the author and the text, must be included in an individual's interpretation. The pragmatist would insist that "inquiry is cooperative human interaction with an environment; and both aspects, the active intervention, the active manipulation of the environment, and the cooperation with other human beings, are vital."⁴ In agreement with both of these approaches, it is the belief of this thesis that landscape architecture has much to gain from accepting that there will never be a definitive approach to the discipline, that instead of searching for 'truth', landscape architects

should be encouraged to employ a critical intelligence that looks for no other authority than the 'enrichment of human experience and sustenance of life on earth'.

Critical intelligence will certainly not simply happen because an individual is instructed to not search for foundations and to accept that, as Heraclitus pronounced over 2400 years ago, 'everything is in flux and nothing is at rest'. Process is an integral aspect of the 'ecological' components of most schools of landscape architecture yet much could be gained if it were introduced as an integral aspect to the 'whole' discipline. Systems thinking moves past the Cartesian approach of analysis which has been the essential characteristic of modern scientific thought. "Analysis means taking something apart in order to understand it; systems thinking means putting it into the context of a larger whole."⁵ Hermeneutics and neo-pragmatism advocates disclosure, with opening things up, freeing them from distorting mis-understandings and mis-interpretation. As there is a plurality of articulations of what landscape architecture is, it cannot be said that one is right and one wrong. They are simply different and appropriate for different people at different times. This is what must be encouraged in the educational process.

We will not be able to isolate basic elements except on the basis of a prior knowledge of the whole fabric within which these elements occur. Thus we will not be able to substitute the notion of 'accurate representation' (element-by-element) for that of successful accomplishment of a practice. Our choice of elements will be dictated by our understanding of the practice, rather than the practice's being 'legitimated' by a 'rational reconstruction' out of elements. This holist line of argument says that we shall never be able to avoid the 'hermeneutic circle' - the fact that we cannot understand the parts of a strange culture, practice, theory, language, or whatever, unless we know something about how the whole thing works, whereas we cannot get a grasp on how the whole works until we have some understanding of its parts. This notion of interpretation suggests that coming to understand is more like getting acquainted with a person than like following a demonstration. In both cases we play back and forth between guesses about how to characterize particular statements or other events, and guesses about the point of the whole situation, until gradually we feel at ease with what was hitherto strange. The notion of culture as a conversation rather than as a structure erected upon foundations fits well with this hermeneutical notion of knowledge, since getting into a conversation with strangers is like acquiring a new virtue or skill by imitating models.
(Rorty, R. 1980, 1990: 319)

Pragmatists would argue that democratically conducted inquiry is to be trusted because it is only through the process of inquiry that we will find out where and how our procedures should be revised. Fostering democratic cooperation and

openness to criticism in the generation and evaluation of theories in landscape architecture will result in a discipline that might find its way through the flux (Putnam, H. 1995; Caputo, J. 1987). Fact, theory, value and interpretation are all interdependent. If we share and perceive a common world, then we should be able to form shared concepts. These concepts will change when situations change. Landscape architecture has formed concepts which are shared throughout the community. The community is in a state of flux but the concepts are stable. A discourse which accepts the movement of flux and responds with shared dialogue may begin to help landscape architects reciprocate with practice that edifies 'place' within this uncertainty.

- (1) Knowledge of facts presupposes knowledge of theories.
 - (2) Knowledge of theories presupposes knowledge of facts.
 - (3) Knowledge of facts presupposes knowledge of values.
 - (4) Knowledge of values presupposes knowledge of facts.
 - (5) Knowledge of facts presupposes knowledge of interpretations.
 - (6) Knowledge of interpretations presupposes knowledge of facts.
- (Putnam, H. 1995: 14, 18)

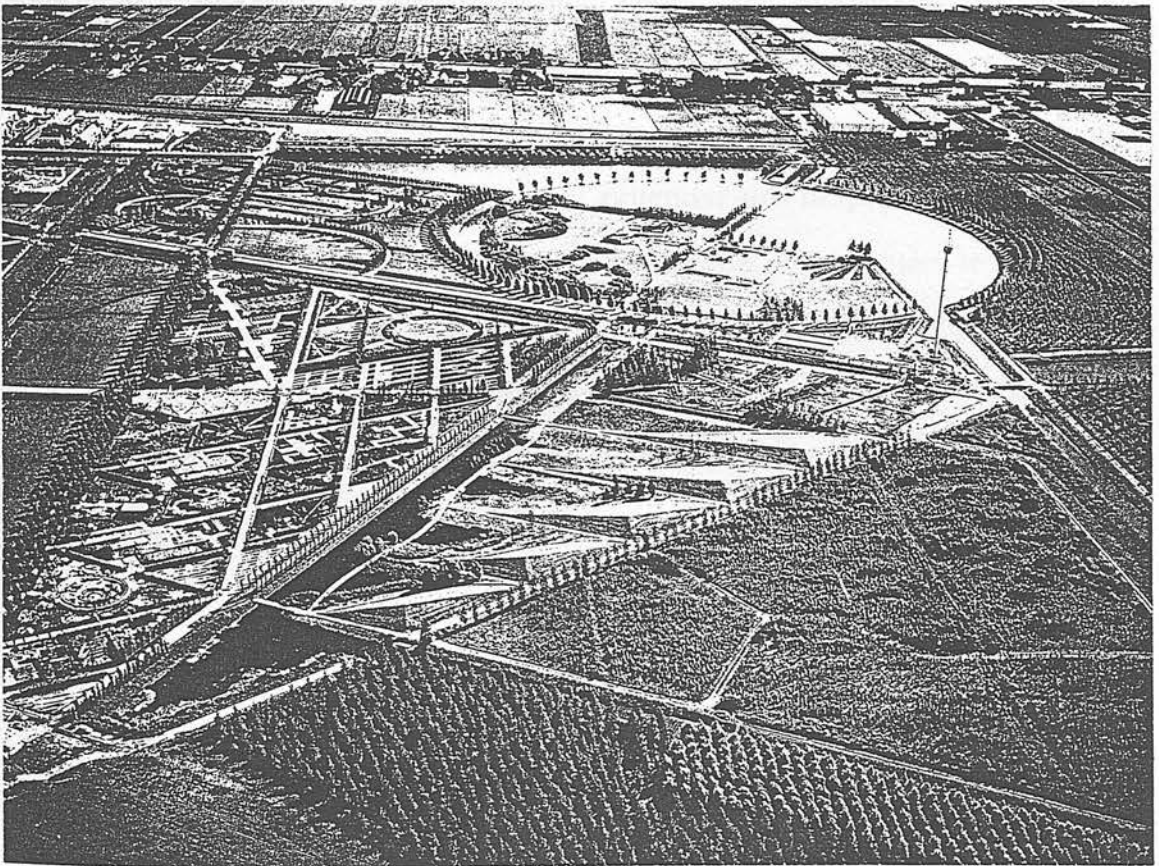
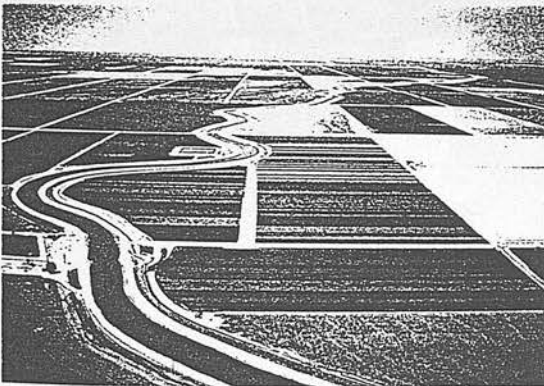


Figure 15: Floriade, The Hague-Zoetermeer, The Netherlands, Michiel den Ruijter, landscape architect

Hermeneutics argues that if we are open to horizons other than our own, we will achieve a deeper understanding of ourselves and others. The claims, criteria and assumptions that we bring prereflexively to the world, must be continually challenged to keep the horizon open to the future. The idea that we have reached an ideal, must be supplanted with the idea that because we are in a state of flux, that ideal will need continual reflection on other possibilities and alternatives. The danger in landscape architecture is that many individuals believe they have found the ideal whether that it be an approach to education or practice. Individuals teaching in educational institutions who insist that students follow their approach to landscape architecture without being able to question and challenge should be resisted. Individuals must be encouraged to aspire toward an ideal but they also must be open to the notion that the ideal will change. The guide that Madison (1988) has forwarded as principles that may assist individuals to consider responsible judgment in a hermeneutic approach are instructive. 'Coherence, comprehensiveness, penetration, thoroughness, appropriateness, contextuality, two aspects of agreement, suggestiveness and potential' are helpful criteria to guide responsible judgement in many aspects of landscape architecture. In agreement with Jacobs (1988, 1991) and Corner (1991), landscape is the 'confluence of our ideas of nature and of culture', or 'landscape architecture acts as a mediator between culture and nature'. Because culture and nature are in a continual process of change, landscape architecture must also engage in exchange and mediation.

Experience is experience of human finitude. The truly experienced person is one who has taken this to heart, who knows that he (sic) is master neither of time nor the future. The experienced man knows that all foresight is limited and all plans uncertain. In him is realized the truth value of experience. If it is characteristic of every phase of the process of experience that the experienced person acquires a new openness to new experiences, this is certainly true of the idea of being perfectly experienced. It does not mean that experience has ceased and a higher form of knowledge is reached (Hegel), but that for the first time experience fully and truly is. In it all dogmatism, which proceeds from the soaring desires of the human heart, reaches an absolute barrier. Experience teaches us to acknowledge the real.
(Gadamer, H.G., 1975, 1989, 1993: 357)

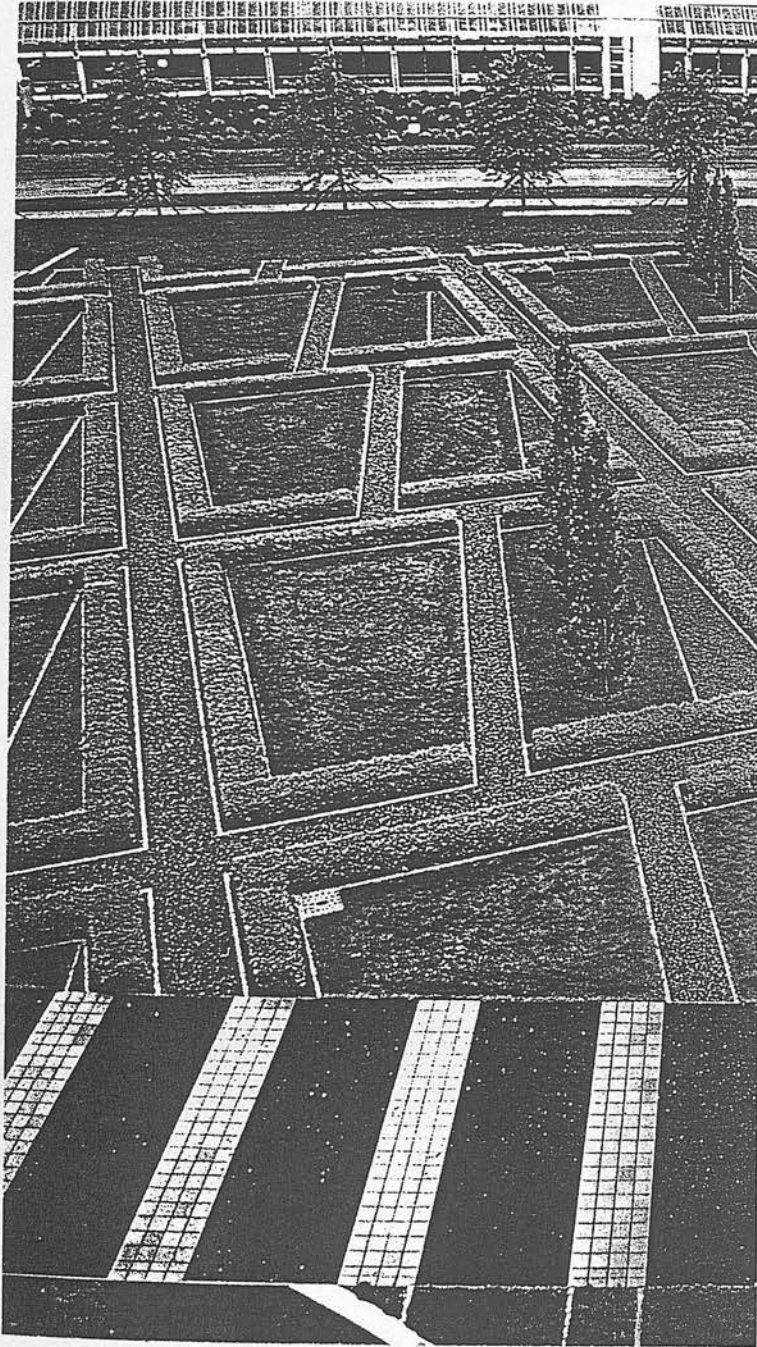
The ten principles suggested by Madison (1988) are not a method for finding the 'correct interpretation' through a hermeneutic approach. He explains that interpretation may be compared to persuasive reasoning. People engage in persuasive reasoning as a method to arrive at what they call the 'truth'. The truth in this instance is defined as what agreement or consensus has led to what will be 'held to be true'. "Persuasive or practical reasoning is what justifies or legitimates decisions...in practical reasoning reasons *influence* but do not *determine*; they *justify* one's decisions but do not *demonstrate* the truth or validity of them...Practical reasoning, therefore, bases itself on recognized, commonly accepted norms and seeks, through argumentation, to legitimate new, concrete decisions... Like juridical decisions, decisions argumentatively arrived at modify in an ongoing way the norms themselves."⁶ One of the central views of this hermeneutic approach is that, like understanding, the object of understanding has a 'temporal' mode of being. It is in a perpetual state of 'becoming' and never fully 'is'. It is not fully determinate or timeless. It is in a process of continual change. This hermeneutic approach may be applied to situations where a choice must be made, where something must be produced or where a course of action must be determined. The outcome is contingent on the subject and the context. This approach may be called a method if by method the individual hopes to be rigorous and to find not the true and correct interpretation but the one that is 'clearly better than others' at that point in time.



Landscape is not scenery, it is not a political unit; it is really no more than a collection, a system of man-made spaces on the surface of the earth. Whatever its shape or size it is *never* simply a natural space, a feature of the natural environment; it is *always* artificial, always synthetic, always subject to sudden or unpredictable change. We create them and need them because every landscape is the place where we establish our own human organization of space and time.
(Jackson, J.B. 1984: 156)

Figure 16: Irrigation canal and fields in the desert, Bakersfield, California

The following section will illustrate the application of these principles to issues in landscape architectural education. The ideas of critical intelligence, critical inquiry and critical pedagogy will be explored. To focus this discussion, the philosophical subjects of aesthetics and ethics which are central to landscape architecture will be examined.



New truth is always a *go-between*,
a smoother-over of transitions. It
marries old opinion to new fact so
as to show a minimum of jolt, a
maximum of continuity. We hold a
theory true just in proportion to
its success at solving this
problem of 'maxima and minima'.
but success in solving this
problem is eminently a problem of
approximation. We say this theory
solves it on the whole more
satisfactorily than that theory;
but that means more
satisfactorily to ourselves, and
individuals will emphasize their
points of satisfaction differently.
To a certain degree, therefore,
everything here is plastic.
(James, William in Hilary Putnam,
1995: 15)

Figure 17: Kempinski Hotel-Munich Airport Center, Munich, Peter Walker, landscape architect

In the sphere of historical understanding, too, we speak of horizons, especially when referring to the claim of historical consciousness to see the past in its own terms, not in terms of our contemporary criteria and prejudices but within its own historical horizon. The task of historical understanding also involves acquiring an appropriate historical horizon, so that what we are trying to understand can be seen in its true dimensions...just as the individual is never simply an individual because he is always in understanding with others, so too the closed horizon that is supposed to enclose a culture is an abstraction. The historical movement of human life consists in the fact that it is never absolutely bound to any one standpoint, and hence can never have a truly closed horizon. The horizon is, rather, something into which we move and that moves with us. Horizons change for a person who is moving. Thus the horizon of the past, out of which all human life lives and which exists in the form of tradition, is always in motion. The surrounding horizon is not set in motion by historical consciousness. But in it this motion becomes aware of itself.

(Gadamer, H.G. 1975, 1989, 1993: 303-304)



Figure 18: Villandry, France, Dr. Joachim Carvallo, designer, completed: 1914-1918

SECTION 3: SIGNIFICATION

Section 3: Signification

I. AN EXPLORATION OF AESTHETICS AND BEAUTY

The text in this section is extremely faint and illegible. It appears to be a paragraph of text, possibly discussing the relationship between aesthetics and landscape design.

A. Introduction

The text in this section is extremely faint and illegible. It appears to be a paragraph of text, possibly discussing the role of the landscape architect in the design process.



Philosophy and Design in Landscape Architecture
SECTION 3: Signification

1. An Exploration of Aesthetics and Ethics

The fallacy of definition is the other side of the fallacy of rigid classification, and of abstraction when it is made an end in itself instead of being used as an instrument for the sake of experience. A definition is good when it is sagacious, and it is that when it so points the direction in which we can move expeditiously toward having an experience...Rigid classifications are inept (if they are taken seriously) because they distract attention from that which is esthetically basic - the qualitatively unique and integral character of experience of an art product. But for a student of esthetic theory they are also misleading. There are two important points of intellectual understanding in which they are confusing. They inevitably neglect transitional and connecting links; and in consequence they put insuperable obstacles in the way of an intelligent following of the historical development of any art.
(Dewey, J. 1934: 217)

A. Introduction

The International Federation of Landscape Architects (1948) stated in their Constitution, an aim which remains extremely relevant fifty years on: 'To establish the profession of landscape architecture in its continuing role as an instrument of aesthetic achievement and social change for public welfare.' Although aims stated in this way sound formidable, their interpretation is central to the creation of meaningful design in the built environment. In a democratic society a professional mandate is a starting point for dialogue rather than an unmovable foundation. The

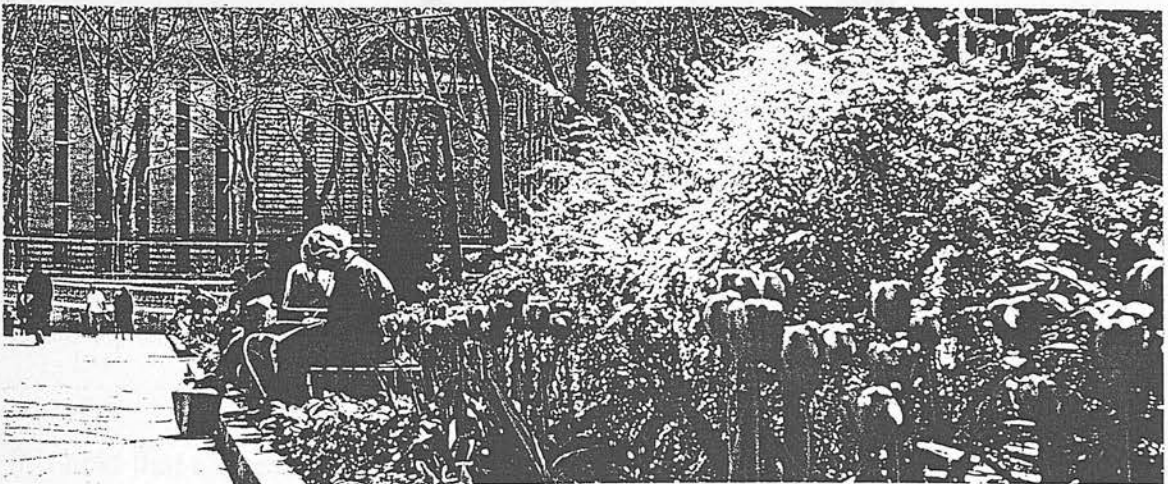


Figure 19: Spring tulips in Bryant Park, New York, Hanna/Olin Ltd., landscape architects

profession of landscape architecture and many of the educational institutions which teach the discipline seem to have lost sight of such aims.

And why should I be a poet?
In order that you may evince power of interpretation, and extol poetry in your useful art.
And how can I express poetry in my art?
As one expresses poetry in anything - by first living it. For poetry is life. To express life we must know life, and understand it in its bearings. To know the simplicity of all life we must grasp its complexity; we must view it from many angles, envisage its many moods and seeming contrarities; and to know its complexity we must grasp, with all the power of understanding, its deep-down simplicity. To know the soul we must arouse the soul. To know the spirit we must liberate the spirit and let it face the open and move in the open until it knows no fear.
(Sullivan, L. H. 1918, 1947, 1979: 159)

Aesthetics and ethics are two philosophical areas of study that have a major role in landscape architecture. Any notion that aesthetics is simply about fine art or beauty, and that it is not significant in landscape architecture, is naive. Equally, discussions involving ethics are rare in schools, journals and conferences of landscape architecture (Radmall, P. 1986). There is a need to engage in conversations about these issues because they are central to what landscape architecture hopes to achieve - the 'creation of places that sustain life and enrich the human experience'.

The philosophy of landscape began as belief in myth, merged into humanism based on the establishment of fact, and is now grappling with the realization that facts are no more than assumptions. Humanism is passing into another, unknown, phase. It is possible, for instance, that the present disruption of the environment can be traced beyond the manifest reasons to one basic cause.: The subconscious disorientation now in man's (sic) mind concerning time and space and his relation to both.
(Jellicoe, G.A.; Jellicoe, S. 1975, 1986, 1994)

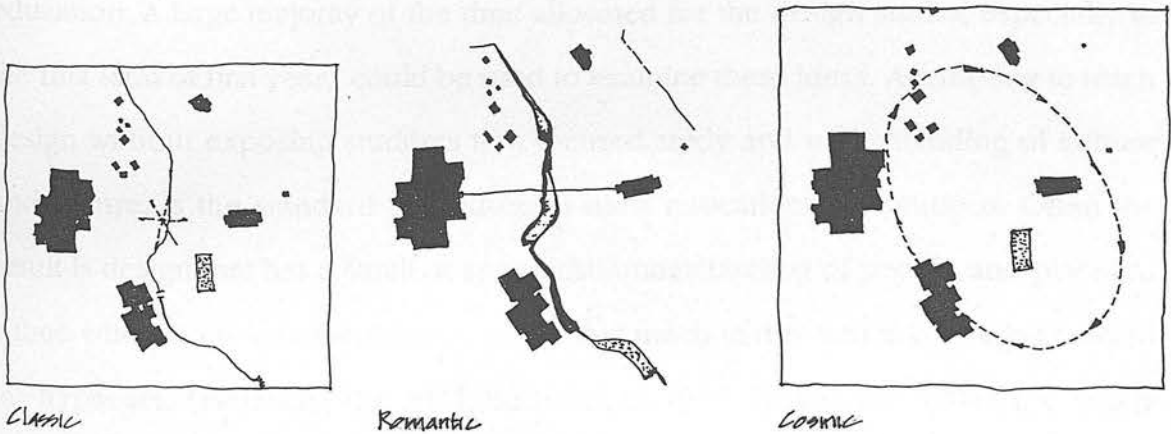


Figure 20: 'Conventional' approaches to site design by Sir Geoffrey Jellicoe

It is held that a quest for meaning in the landscapes we create is an inherent element of human nature. How meaning is created or recognized in landscape architecture

is currently a topic of much debate (Olin, L. 1988; Treib, M. 1995, 1994; Nassauer, J.I. 1995). The values and attitudes that people develop toward places reflect their interpretation of both culture and nature, and will contribute to their sense of belonging and to their identity with different places. If landscape architects attempt to interpret other people's attitudes to these issues, they may begin to understand how 'meaning' is reflected through culture and nature, and how that 'meaning' helps 'spaces' develop into 'places'. Any attempt to understand 'beauty', and 'meaning' in the human landscape should therefore include an inquiry into ideas of nature and the fact that these ideas change over time. This thesis argues that there is a fundamental relationship between aesthetics and ethics, and that an understanding of this relationship will help landscape architects to design places that may edify a common ethos. A study of this relationship will reveal attitudes toward beauty, nature and meaning.

It is also the belief of this thesis that when students are first 'learning to design', they would have a better understanding of the human process of design, and of landscape architecture in particular, if they were encouraged to understand the attitudes that humans have toward culture and nature. This approach would have the most benefit if it was introduced in the early years of landscape architectural education. A large majority of the time allocated for the design studio, especially in the first term of first year, could be used to examine these ideas. Attempting to teach design without exposing students to a focused study and understanding of culture and nature, is the standard procedure in most educational institutions. Often the result is design that has a small or superficial understanding of people and place. At a time when many commentators observe that much in this world is tending toward the hyper-real (Haraway, D.J. 1997; Rushkoff, D. 1997; Thayer, R.L. 1994), it is timely for landscape architects to search for a 'clear' understanding of the complexity of life on this planet.

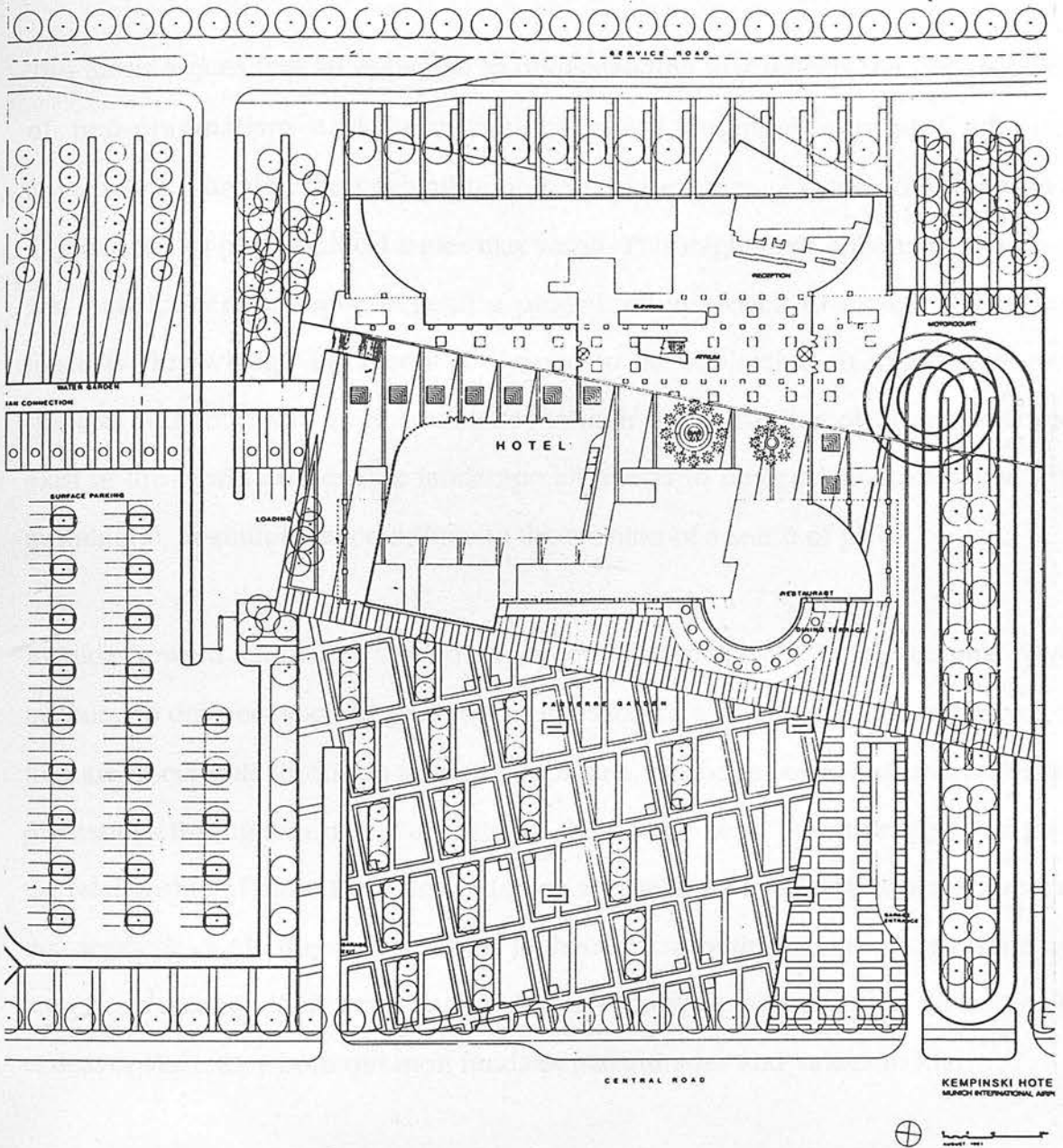


Figure 21: Plan, Kempinski Hotel-Munich Airport Center, Muchen, Peter Walker, landscape architect

There has been much comment about different approaches to design in landscape architecture - such as survey-analysis-design, pattern analysis - and about the lack of theory in the discipline (Moore, K. 1993; Riley, R. 1994; Steinitz, C. 1990, 1995; Stiles, R. 1992; Turner, T. 1991). These different approaches reflect the principal epistemology which has been prevalent in virtually all aspects of our culture, with positivism maintaining a dominant position. This is reflected in the 'analysis paralysis' situation often experienced in educational design studios, (Thompson, C.W. 1996/97: 20).

This thesis argues that an approach to understanding that reflects the philosophies of neo-pragmatism and hermeneutics could augment currently adopted approaches. Through the integration of these approaches, a more comprehensive appreciation of philosophical issues may result. This might then encourage students and practitioners to move beyond a procedural approach to design that often neglects 'knowledge' because it is deemed to be 'subjective'. It might also give students and educators more confidence in their understanding of the way people exist in the world and enable landscape architects to design landscapes that are meaningful, beautiful and contribute to the creation of a sense of place.

Attitudes toward nature and toward art are central to the creation of spaces that have meaning to different societal groups. The question of what these attitudes are, and if they are discernible through a scientific approach, has been central to philosophical discussions throughout time. Surprisingly, there have been few investigations into the relationship of these issues to landscape architecture. It is fair to note, however, that aesthetics and ethics are complex in their histories; that numerous approaches have been taken in their examination and that studying them is a vast and difficult endeavor since they both question fundamental attitudes and values to life.

B A e s t h e t i c s

1. I n t r o d u c t i o n

The *Fontana Dictionary of Modern Thought* (1977, 1988) defines aesthetics as, "the philosophical study of art, and also of nature to the extent that we take the same attitude to it as we do to art. The notion of an aesthetic attitude is thus of central importance. It is commonly held to be a style of perception concerned neither with the factual information to be gained from the things perceived, nor with their practical uses, but rather with the immediate qualities of the contemplative experience itself. Works of art are human productions designed to reward this kind of attention. But it can also be given to natural objects such as scenery, flowers, human bodies. Aesthetics aims to define the concept of the aesthetic attitude and of

the work of art which is its primary object. It asks to what extent works of art should be representative, and to what extent they should express the emotions of their creators. It aims to identify the characteristic value (which few would now call beauty) of aesthetically satisfying objects. It considers the problem of the nature of a work of art's existence (is it a pattern of words or sounds or patches of color, or is it a physical thing?), and that of the relation between aesthetic and moral value".

Aesthetics examines attitudes that humans have toward nature and to art. Aesthetic discourse has tended to concentrate on 'universal' principles and concepts to guide judgments of aesthetic value. This discourse has largely been directed toward 'fine art'. An opposing approach has been that aesthetics is contingent upon the context of the 'object' and that value is relative to the meaning provided by its context. Both of these approaches have relevance to landscape architecture. Neither must be taken as an absolute truth as they are both historically situated and dependent on a set of conditions that the 'subject of value' must be universal. However, 'the goals and motives that guide human action must be looked at in the light of all that we know and understand. Their roots and growth, their essence and above all their validity, must be critically examined with every intellectual resource that we have', (Berlin, I. 1990). The questions asked in aesthetic discourse, and the understanding that results from these, are of great importance to landscape architecture. If the words, 'landscape architecture' were exchanged with the words 'art' or 'beauty' in definitions of aesthetics, it seems doubtful that anyone could question the relevance of the study of aesthetics. This thesis shares a view of aesthetics that was articulated by John Dewey at the beginning of this century. In short, that to speak of aesthetics is to speak of experience. "The aesthetic, for Dewey, generated the democratic community by standing for the possible fulfillment of a shared life dedicated to the realization of meaning and value brought about through the creative process of intelligence." Gadamer (1975, 1989, 1993) also argued that 'the aesthetic experience is not just one kind of experience among others, but represents the essence of experience itself. It contains the experience of an infinite whole.'

The ambiguity of interpretations of the subject of 'aesthetics' has resulted in its position of relative disfavour in landscape architecture, perhaps due to its wide usage in many different applications (Krukowski, L. 1990). It is sometimes suggested that an understanding of aesthetics is implicit in landscape architectural education and practice. At other times it is treated simply as a synonym for stylistic decorative elements to appease tutors, clients or the public. This thesis argues that aesthetics is too important to the development of an understanding of humans, experience and pleasure, to leave discussions of it aside because it is 'implicit'. The extent to which aesthetics could illuminate much of what landscape architects attempt to do should be made *explicit*. The existing poverty of discourse in the aesthetics of landscape architecture is particularly unfortunate since it is a design discipline and much of what landscape architects aim to achieve is encompassed in an 'aesthetic experience'.

Different interpretations and approaches to the philosophy and history of aesthetics in landscape architecture have led to much confusion. To understand the essential place and value of beauty in human life is one aspect of the attempt to understand aesthetics philosophically. In *A History of Aesthetic* (1922), Bernard Bosanquet insists that aesthetic theory exists for the sake of knowledge and not as a guide to practice. It is the view of this thesis that aesthetic theory should be seen as providing pertinent knowledge which is essential to the aim of the discipline 'to sustain life and enrich the human experience through the creation of spaces' but not as providing a guide or method for individuals to follow in the design of the environment. Aesthetic study may enlighten the student or professional by providing various 'objective' interpretations of why humans experience pleasure from different objects and places. This study investigates different factors which may contribute toward a pleasurable experience. "Things give pleasure sometimes because they are beautiful, and sometimes for other reasons. They are not beautiful simply because they give pleasure, but only in so far as they give aesthetic pleasure;

and the nature of the presentation that gives aesthetic pleasure is the matter to be ascertained."² Landscape architects have much to consider in this respect, but a comprehensive exploration into aesthetic study is not regarded as an essential component of their studies. Rather, this thesis argues that without a broader integrated course of study which includes aesthetics, landscape architecture fails to achieve its ultimate goals, to act as 'an instrument of aesthetic achievement and social change for public welfare'. This broader study would strengthen the education and subsequent practice of the discipline of landscape architecture.

The following interpretation of aesthetics therefore seeks to illustrate the centrality of its role in the creation of meaningful spaces. It begins with a brief history of aesthetic study and is followed by a review of current interpretations in relation to landscape architecture. The consequences of design decisions will be viewed through a cognizance of the relationship of aesthetics to ethics. It is suggested that this may support an approach to landscape architecture which renders it more effective in its relationship to, and understanding and acceptance by, society.

2. Brief History

An examination of the history of aesthetics parallels the history of changes in the realm of thought (Ferry, L. 1993; Harries, K. 1997). Although aesthetics has been central to discussions on human nature since the beginning of recorded history, the philosophical study of aesthetics only began in the eighteenth century. Ferry suggests that for the first time the point of view of human (therefore sense based), finite knowledge was taken into account for its own sake.

Alexander Baumgarten coined the term 'aesthetics' in 1735 to denote the study of taste in the fine arts. His text, *Meditationes philosophicae de nonnullis ad poema pertinentibus* was an attempt to translate Descartes' rationalism into a method to study art and poetry. The Cartesian division between the mental and the physical provided an opportunity to examine 'art' objectively. Art, and its subsequent

aesthetic study could discover, through 'scientific activity', what criteria would result in an objective approach to the beautiful, analyzing what it was, not what myths or emotions it evoked. Descartes' insistence on invalidating tradition through doubt destroyed the validity of accepted values. In his view, the individual had to discover how to establish, 'starting exclusively from oneself', values that might be equally valuable with others (Ferry, L. 1993). Humans were now the legitimate source of power and knowledge. Tradition, including divinity and nature, were no longer relied upon to guide people. The individual was the ultimate source of understanding. There were essentially two avenues that the individual could follow: the rational or the romantic. The rational approach to aesthetics relies upon reason to unveil the intelligible. Much of the aesthetic study in this century has followed the rational approach. The heart or sentiment is the measure of aesthetic evaluation in the romantic appeal.



Figure 22: Stonehenge, Wiltshire, England (2500-1500 B.C.)

A difficulty with both of these approaches is that the individual must find an 'objective' criteria to assert or not, whether something is beautiful; "... where in the world of the ancients (a term which may be understood here in its philosophical sense, designating antiquity, or in its political sense, designating the ancien regime) it was the cosmic order of *tradition* which established for men (sic) the validity of

values and thus set up between them a possible space of *communication*, the problem, beginning with Descartes, becomes one of knowing how it is possible to establish, starting out *exclusively from oneself*, values equally valuable for the others."³ How can the individual know if the feelings and values they hold are held by others? Ferry (1993) restates the problem as being 'how to ground objectivity using the representations of the subject as starting point, and how to ground the collective on individual volition'. Aesthetics begins with relativism and moves to find criteria that might provide some objectivity. Aesthetic study searches for bonds or values in a society based on the sanctity of the individual, to reconstruct the collective (Ferry, L. 1993).

Though aesthetic study went through many different shifts in emphases, these questions regarding 'objectivity' have not been resolved. Many have suggested that because of the seemingly untenable nature of the aesthetic mandate, it is often seen to lack logic or common sense (Bowie, A. 1990; Ferry, L. 1993). It is therefore somewhat irrational. "Modernity both creates space for the proliferation of individual meaning and tends to destroy the sense that such meaning really matters in terms of the general goals of society. Philosophical aesthetics has to find ways of thinking the paradoxes involved in unifying the potential for individual meaning that results from the decline of theology with the requirement that meaning should attain some kind of general validity."⁴ The issues outlined above illustrate some of the major problems with aesthetics. These difficulties obviously will not be overcome quickly, if ever. They are, however, issues that deserve to be discussed and debated because they are central to how we live. They lead to questions like what, for landscape architects, is deemed to be good design? Should we simply design places that are beautiful? What is beautiful? If we are designing for the public, how do we, as individuals, make decisions for the collective? What constitutes the community? What is 'the good life' and can landscape architecture really create a backdrop for it to occur within? This thesis asks whether, if such discourse has developed in relation to works of art, should landscape architecture,

which is concerned with the creation of spaces in the public and private realm, not have some obligation to consider the issues that aesthetics address? The ignorance of those designers who argue that aesthetics is too superficial or cosmetic to be discussed in relation to the built environment must be confronted (Nelson, C. 1992). Their position is a contradiction of what landscape architecture professes to achieve.

The worry is that informed discussion of esthetics as an interpretive issue is now almost absent from professional architectural journals and from open public debate, even though it is warranted as a public concern of the highest order among architects, planners, fine arts commissions, and design review boards. Architects seem to believe either that esthetic matters such as beauty, style, composition, harmony, character, and taste are now so understood that they may be codified and loosened from human involvement, or that they are so little understood that it is best not to talk about them at all. Architects mostly offer esthetic opinions by way of advice in situations where they will not be challenged or where they can trade on and be accepted for their artfulness. They avoid open discussion of esthetics because it would show how fragile their grasp of such notions actually is, as court appearances by architects under cross-examination can show. Esthetics has been so corralled that it has been forced underground to be uneasily spoken about privately and in hushed tones, as though waiting for Prohibition to be lifted. (Johnson, P.A. 1994: 402)

3. Current Situation

This discussion of aesthetics examines current philosophical positions in relation to landscape architecture. The majority of work on aesthetics in relation to landscape architecture has been undertaken by environmental behavioralists. This merits examination.

a. Appleton

Jay Appleton (1975, 1986) has suggested that because aestheticians have traditionally been searching for an all-encompassing explanation of beauty, disappointment confronts the 'layman' who is seeking an understanding of the landscape as a source of aesthetic satisfaction. Beauty in landscape would be the same thing as beauty in sculpture or painting. Appleton finds the assertion that beauty is a common attribute of all things which we call beautiful, far too dogmatic. He believes that the 'older ideas' in aesthetics lacked clarity and scientific evidence. He suggests that aesthetics and ethics are indissolubly linked but that it is not helpful to assume that the two will always culminate, and that an examination of the relationship would be quite a "messy study". Appleton pursues the path of psychology in aesthetics in his text *The Experience of Landscape* and the scientific

study of perception that he has followed has opened discussions leading to an understanding of 'what it is that we like about landscape and why we like it'. His insights into human and animal behavior in the environment have been invaluable to landscape architects. The seminal work by the Kaplans' (1989) on the 'information-processing theory' that pursues preference in the landscape and examines the contribution to preference of factors such as complexity, coherence, legibility, mystery, and inferred promise from what is given, advances from Appleton's thesis.

Concepts such as the 'prospect-refuge' model developed by Appleton have been relegated to the professional fringe, possibly because, as Cliff Trandy observed, "...if Dr. Appleton is right in what the human being appreciates of landscape, then most landscape designers must be about 80% wrong in their present method of working." And given the prevalence of untested intuition as a basis for design, the percentage error could be even greater.
(Radmall, P. 1986: 17)

b. Bourassa

Steven Bourassa (1991) has summarized predominant work in his text *The Aesthetics of Landscape*. Bourassa also offers a concise account of other approaches to aesthetic study. He develops a tripartite paradigm of landscape aesthetics that encompasses the biological, cultural and personal 'modes' of experience. This thesis accepts Bourassa's view that the aesthetics of landscape is a matter of the experience of landscape, or the interaction of subject and object. This contrasts with the majority of theories on aesthetics which are either objective or subjective and rarely concern the two in relation to one another.

The tripartite theory proposed by Bourassa is the most thorough examination of the aesthetics of landscape architecture, including environmental behavioral research, completed to date. Because much of this work has been completed by non-designers without an overriding framework, and presented in the jargon of the discipline, it has been difficult for designers to use (Radmall, P. 1986). Bourassa's work is unique in its attempt to draw applied research into a methodological approach to design. By examining the tripartite framework of aesthetics which he

outlined, it was quickly determined that further examination of the 'cultural' mode was necessary. Bourassa relies quite heavily on the work of John Costonis (1989).

Costonis, a legal theorist, adopted the 'cultural stability identity hypothesis', which 'finds a basis for aesthetic controls in the desires of groups to protect their identities by exercising control over their environments'. Costonis stated that an aesthetic response is comprised of 'reactions to symbolic, non-sensory aspects of the environment as well as to the environment's sensory attributes'. These symbolic features of environments include 'the meanings ascribed to it by virtue of our individual histories', and our 'experiences as members of political, economic, religious and other societal groups'. Costonis was not only addressing purely aesthetic issues but was placing the 'aesthetic' within an ethical argument. The aesthetic of the built environment is not simply visual, it encompasses for instance, moral issues. This view is definitely in concert with the views of the critical regionalist approach to post modernism, but it was written in the jargon of the legal field and needs to be interpreted to the design profession. As legal theorists and practitioners have a tremendous impact on policies which guide landscape architecture, practitioners should be cognizant with them.

The predominant philosophical approaches to aesthetics deal with works of fine art as being set apart from everyday life, as objects worthy of aesthetic reflection. An aesthetics of detachment has been a dominant philosophical view since Kant. Disinterestedness was a necessary condition to allow the individual to be free from distractions of utility or survival, to 'dwell freely' on an object which might be called beautiful. "It became important to isolate the object of beauty, singling it out for its special aesthetic qualities, which succeeding generations of aestheticians have attempted to identify. This view led, too, to a focus on the internal attributes of the art object, such as its self-sufficiency, completeness, and unity. These traits came to identify the character and object of aesthetic appreciation and they set the direction of aesthetic inquiry that has dominated discussion to the present."⁵ Landscape does

not sit well in the philosophical model of aesthetic object set apart from daily life. Landscape, as the concern of landscape architecture, is rarely just a work of art. Landscape is a complex integration of art, nature, and artifact and it is experienced daily. It demands an aesthetic of engagement that is an aesthetic of everyday experience (Bourassa, S. 1991).

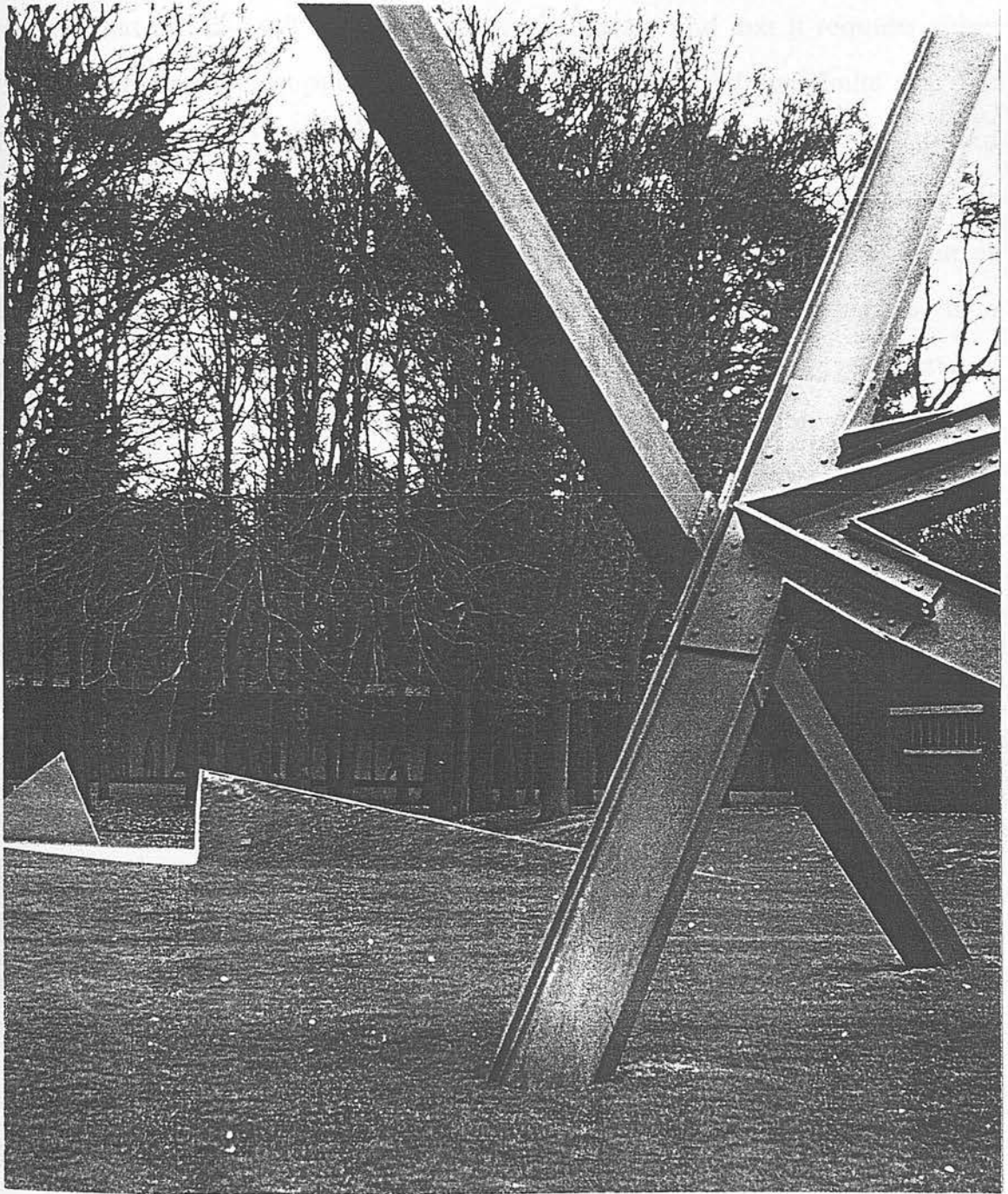
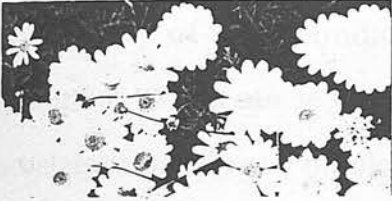


Figure 23: Hoge Veluwe Park - Kroller Muller Museum, Holland

Philosophers have commented on the aesthetics of nature or 'natural scenery' but usually in relation to the appreciation of nature conditioned by art. Santayana (1896) was one of the first to discuss the aesthetics of landscape. He briefly mentions in *The Sense of Beauty* that landscape is an 'indeterminate object'. "A landscape to be seen has to be composed, and to be loved has to be moralized."⁶ He seems to suggest that the 'natural' landscape has no 'real unity' and that it requires either 'some form or other supplied by the fancy'. Santayana then admits that the landscape does have some determinate forms but when attention is directed toward them, what is termed the 'love of nature' no longer exists. He explains that people painting 'natural scenes' often introduced figures or ruins to 'humanize' the scene, as if the landscape without figures was an empty stage and meaningless. In a somewhat regretful manner, he concludes that people are often in a state of 'aesthetic unconsciousness'. "In respect to most of those things which are determinate as well as natural, we are usually in that state of aesthetic unconsciousness which the peasant is in in respect to the landscape. We treat human life and its environment with the same utilitarian eye with which he regards the field and mountain. That is beautiful which is expressive of convenience and wealth; the rest is indifferent."⁷ Santayana believes that aesthetics was concerned with the perception of values. The meaning and conditions of value must be considered in aesthetic study. He argues that observation is not sufficient, appreciation is required. When facts get substituted for values in judgement, the work of art or nature is being approached scientifically. It is not an aesthetic judgement. Santayana distinguishes between 'intellectual' judgements, and aesthetic and moral judgements. Intellectual judgements are those of fact while the aesthetic and moral are of values. He then goes on to differentiate between aesthetic and moral judgements. Aesthetic judgements are mainly positive perceptions of good while moral judgements are fundamentally negative, or perceptions of evil. The aesthetic judgements are also, in Santayana's interpretation, intrinsic and based on

the character of the immediate experience while moral judgments are based on the utility in an object and the conscious benefits it may offer.

Clearly, this summary of Santayana's philosophy of aesthetics reflects the era he was living in. He often suggested that aesthetic judgements were not part of the everyday experience, that it was more of a 'holiday mode' of thought while moral judgements were more concerned with the everyday business of life.



Beauty is a value, that is, it is not a perception of a matter of fact or of a relation: it is an emotion, an affection of our volitional and appreciative nature. An object cannot be beautiful if it can give pleasure to nobody: a beauty to which all men (sic) were forever indifferent is a contradiction in terms.
(Santayana, G. 1896, 1955: 31)

Santayana distinguished three aspects of aesthetic experience. The first, '*The Materials of Beauty*' included a study of: all human functions that may contribute to the sense of beauty, the influence of the passion of love, social instincts and their aesthetic influence, the lower senses (touch, taste, and smell), sound, and colour. The second aspect of aesthetic experience is '*Form*'. He classifies his examination as follows: there is a beauty of form; physiology of the perception of form; values of geometrical figures; symmetry; form the unity of a manifold; multiplicity in uniformity; examples of stars; defects of pure multiplicity; aesthetics of democracy; values of types and values of examples; origin of types; the average modified in the direction of pleasure; are all things beautiful; effects of indeterminate organization; example of landscape; extensions to objects usually not regarded aesthetically; further dangers of indeterminateness; illusion of infinite perfection; organized nature the source of appreciative forms; example of sculpture; utility the principle of organization in nature; the relation of utility to beauty; utility the principle of organization in the arts; form and adventitious ornament; form in words; syntactical form; literary form. The plot; character as an aesthetic form; ideal characters; the religious imagination. The final level of aesthetic experience was '*Expression*': expression defined; the associative process; kinds of value in the second term; aesthetic value in the second term; practical value in the same; cost as an element of

effect; the expression of economy and fitness; the authority of morals over aesthetics; negative values in the second term; influence of the first term in the pleasing expression of evil; mixture of other expressions, including that of truth; the liberation of self; the sublime independent of the expression of evil; the comic; wit; humour; the grotesque; the possibility of finite perfection; and the stability of the ideal. The categories of his examination have been included in this discussion because they illustrate the detailed extent of Santayana's study. His dissatisfaction with the influence of scientific method over aesthetics led him to express the complexity of what conditions must be fulfilled to experience something as beautiful. "When our senses and imagination find what they crave, when the world so shapes itself or so moulds the mind that the correspondence between them is perfect, then perception is pleasure, and existence needs no apology."⁸ This thesis suggests that Santayana was very strongly positing an aesthetics of landscape but that because of the conditions of 'everyday' life in his time, the closest he could commit himself to this view was the 'holiday' condition. Life was generally more challenging or difficult in terms of human interaction in the physical environment than it is now. Perhaps it is simply that people now have more free time and they may then be in the 'holiday' frame of mind more often. His philosophical study of aesthetics provides a greater understanding of the aesthetics of landscape.

d. Santayana Interpreted By Others

Santayana's categories of aesthetic experience have been re-interpreted by Lang (1987) as being *sensory*, *formal* and *symbolic*. Bourassa elaborates these divisions through an interpretation of individuals studying them. "Sensory aesthetics comprises such experiences as the feel of a cool breeze on a hot day, or the taste of a peach."⁹ Aesthetics involves all of the senses, not just the visual or aural as suggested by Kant. Bourassa concludes that sensory aesthetics is biological in nature 'since it involves pleasurable experience that is essentially unmediated by any learned association'.

The interpretation of Santayana's second category is concerned with the formal qualities of objects. Beardsley (1982, in Bourassa, 1991) has argued that the fundamental formal properties that contribute to aesthetic enjoyment are unity, complexity and intensity. A formalist theory in architecture would be the Golden Section. The formalist theory is criticized because it does not explain aesthetic value. It describes situations where enjoyment may occur. Bourassa argues that formalist theories of a biological nature are most informative to an aesthetics of landscape. "The more convincing of these theories suggests that certain types of landscape structures or forms may be preferred because such features were associated with habitats conducive to survival during much of human evolution. Proponents of biological theories of landscape aesthetics argue that humans have innate preferences for certain landscape forms even though those forms may no longer be important for survival."¹⁰ There is a large body of work on this aspect of aesthetic study.¹¹

Symbolic aesthetics explores the fact that different individuals and groups value different things in the landscape or different objects because of the differing symbolic systems that they subscribe to. The insider will see things differently from an outsider. Discussions of disinterestedness and engagement are often categorized under the aesthetics of symbolism. Bourassa (1991) explains attitudes held by Kant, Dewey, Bullough, Stolnitz, Scruton and Beardsley to reinforce the differing approaches to this aspect of aesthetics. Though this discussion is interesting, this thesis accepts that the aesthetics of landscape cannot be detached from practical matters, from everyday experience. Costonis (1989), has argued that aesthetic experience is comprised of reactions to symbolic, non-sensory aspects of the environment along with the sensory attributes of an environment. The symbolic attributes of the environment include the meanings ascribed to it because of individual histories, and because of experiences as members of political, economic, religious and other societal groups. Costonis' view of aesthetics, being from a legal standpoint, has resulted in what has been named the 'cultural stability identity'

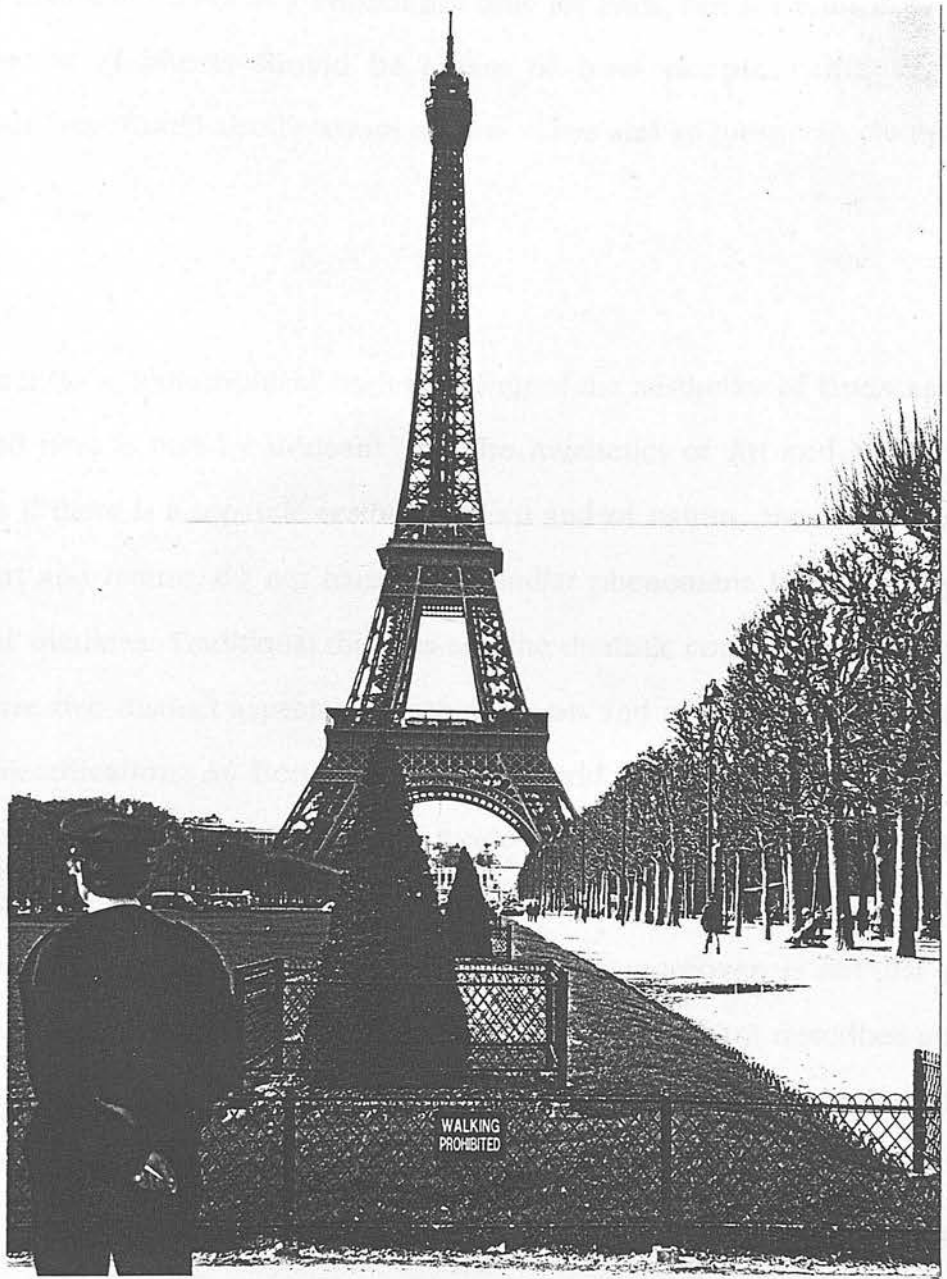


Figure 24: Eiffel Tower, Paris

hypothesis. It finds a basis for aesthetic controls in the desire of groups wanting to protect their identities by exercising control over their environments (Bourassa, S. 1991; Costonis, J. 1989). Costonis distinguishes a way of looking at the environment in terms of icons and aliens. Most new elements in an environment are considered aliens. The Canary Wharf development in London for instance, is viewed by most as an alien that has 'blighted' the landscape. However, Costonis would argue that the alien eventually becomes an icon, that is, something that is valued. The Eiffel Tower in Paris was initially viewed as an eyesore, an alien, by many but it has

grown into an icon that serves as a symbol not only for Paris, but for France as a whole. Landscape architects should be aware of how people value their environment but they should also be aware of how views and attitudes can change through time.

e. Berleant

The last approach to a 'philosophical' understanding of the aesthetics of landscape to be examined here is that by Berleant. In "The Aesthetics of Art and Nature" (1993), he asks if there is a separate aesthetics of art and of nature. He concludes that the two, art and nature, do not harbour dissimilar phenomena but that they share 'universal' qualities. Traditional theories and the dualistic compromise which accepts there are two distinct aspects of aesthetics - art and nature - rely on the premise of objectification. As Berleant states, a world of objects is easier to circumscribe and control but this is not the world of lived experience. "We are beginning to discover that the history of the modern arts is more a history of perception than a history of objects, and that perception, moreover, is not just a visual act but a somatic engagement in the aesthetic field"¹² Berleant describes an aesthetics of engagement for both art and nature. He extends the appreciation of nature to the entire sensible world. He asks for a redefinition of the terms 'beauty' and 'sublime' if the first is no longer singularly associated with objects and the latter with transcendence. "The perceived sense of continuity of our human being with the dynamic forms and processes of the natural world is a central factor in the aesthetic appreciation of nature, and it accounts for a touch of the sublime in the feeling of awe which accompanies that occasion. Transcendence no longer, we still retain the quality of numinousness in the sense of immanence we sometimes obtain in nature and art. And this is the fulfillment of aesthetic engagement."¹³ He states that by extending 'appreciation to nature in all of its cultural manifestations', the entire world is the field of aesthetics. This will not make the world seem more beautiful but his hope is that by raising consciousness of its aesthetic value a more careful consideration of those actions that ignore or deny that value may occur.

4. Aesthetic Study in Landscape Architecture

Within the discipline of landscape architecture, a number of individuals have sought to distinguish an aesthetics of landscape. Anne Whiston Spirn stands out as a pioneer. *The Granite Garden: Urban Nature and Human Design* (1984) attempted to portray a different vision of the city. A new aesthetic was required for urban design because the city had to be re-recognized as an integral part of natural and cultural processes. The theory would encompass everyday things with art and with the large systems that enable cities to work. "It is a theory that will yield new urban forms, forms that are as revolutionary as those revealed by contemporary science, and that will require new modes of notation and representation and new processes of design, construction, and cultivation."¹⁴ She is indicating that in landscape architecture an aesthetic cannot be static as landscape is about dynamic processes. Through the recording of internal and external dialogue, an aesthetic emerges. A sense of unity, sense of identity and a sense of place are revealed in what is built. It is through dwelling that people begin to know who they are. Values and attitudes a culture holds toward the natural world and human society are revealed (Spirn, A.W. 1988: 110)

In "The Nature and Ecology of Aesthetic Experiences in the Landscape", Chenoweth and Gobster (1989) report the results of a preliminary inquiry into the aesthetic experience of landscapes. They reflect that though they hear an abundance of anecdotal evidence regarding people's aesthetic experiences, little information has been collected or studied systematically. Their aim was to examine previous authors' characterization of the aesthetic experience and related phenomena in order to develop an instrument to assess empirically people's aesthetic experiences in outdoor environments. They eventually assessed the value of the aesthetic experience relative to other significant life events and the changes in the overall mood of the individual as a result of the experience. Their results are not surprising; they suggest that the aesthetic experience appears to be a solitary phenomena and

that the landscape that provided this experience was dynamic and ephemeral and seen in a macro perspective rather than simply as an object within the landscape. That study provides basic ideas regarding aesthetic experiences in the landscape and is part of a small body of work being completed by landscape architects which attempts to 'ground' work often undertaken by environmental psychologists.

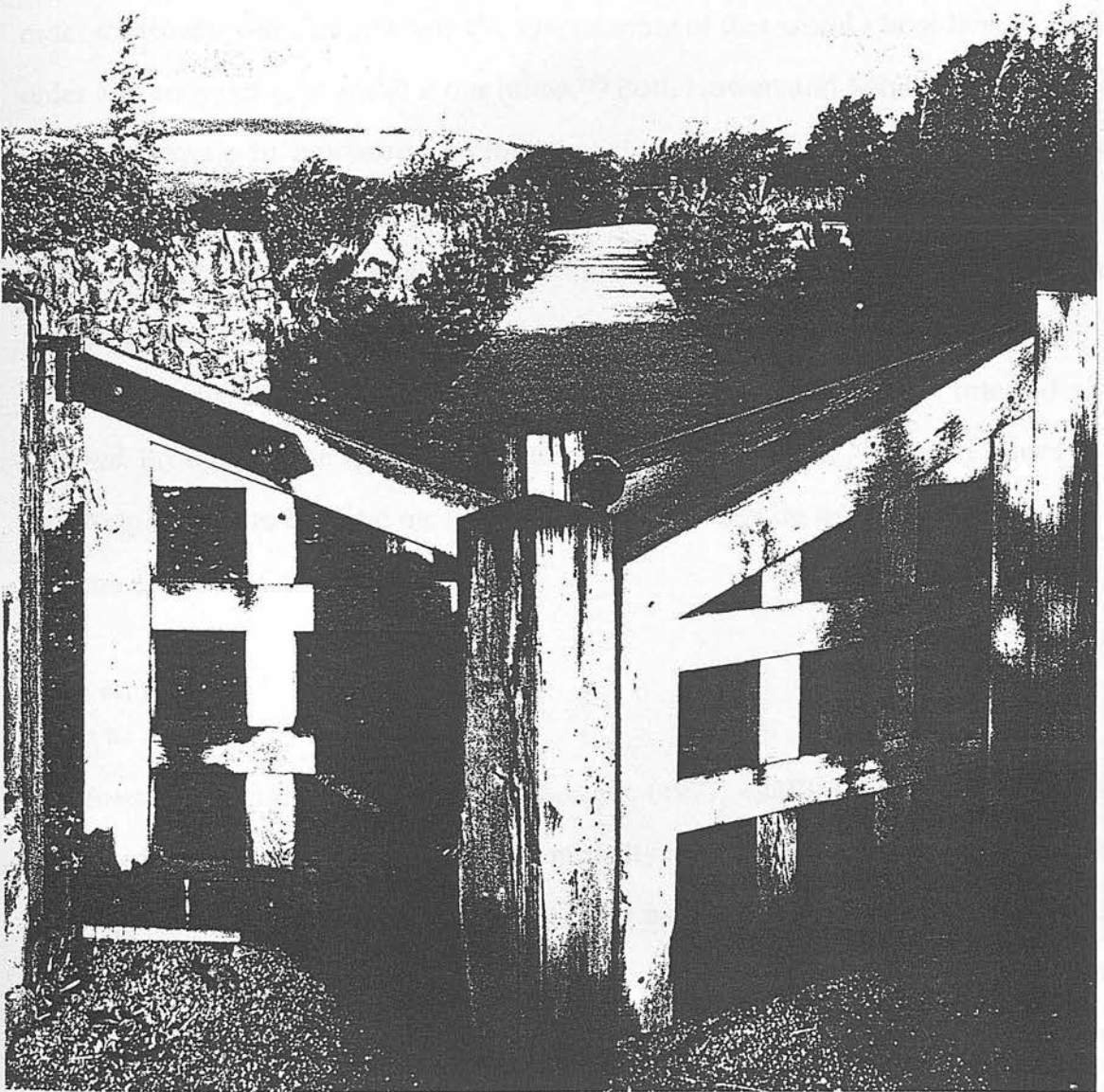


Figure 25 Uppermill Cemetery, Saddleworth, Manchester, England, Camlin Lonsdale, landscape architects

Catherine Howett presents her notions of what a new landscape aesthetic would be in 'Systems, Signs, Sensibilities: Sources for a New Landscape Aesthetic' (1987). By examining the three distinct disciplines of (1) the new ecology, (2) semiotics, and (3) environmental psychology 'ideas and insights might be garnered' that would lead to

a new and more appropriate landscape aesthetic. An aesthetic canon capable of generating new forms, and new landscape styles may be revealed. "Ecology describes the working of the larger world to us - great 'nature', including humankind; environmental psychology focuses on the human response to the experience, in Heideggerian terms, of 'being-in' that world; and semiotics analyzes the myriad patterns of communications, including built form, that we develop in order to express our shared cultural understanding of that world - how best to make order and sense of it, to make it our home."¹⁵ Both Howett and Spirn are arguing for a new aesthetic in landscape architecture, but are they really saying anything different from the normative practice that currently occurs? As discussed earlier, a major difficulty with discussions of aesthetics in landscape architecture is the argument that because most designers consider these issues subconsciously there is no need to discuss them. As Spirn emphasizes, dialogue must be internal and *external*. Brought to the surface for external discussion, these ideas and issues can only help people to become more conscious of why they do what they do, and thus become capable of doing it better.

C. Ethics

1. Introduction

The *Fontana Dictionary of Modern Thought*, (1977, 1988) defines ethics as, "the branch of philosophy that investigates morality and, in particular, the varieties of thinking by which human conduct is guided and may be appraised. Its special concern is with the *meaning* and justification of utterances about the rightness and wrongness of actions, the virtue or vice of the motives which prompt them, the praiseworthiness or blameworthiness of the agents who perform them, and the goodness or badness of the consequences to which they give rise. A fundamental problem is whether moral utterances are really the statements of fact, true or false, that they grammatically appear to be. If they are not statements of fact, as adherents of the doctrine of the *naturalistic fallacy* and, in particular, *emotivists*, believe, how should moral utterances be interpreted: as exclamations or commands? If they are statements of fact, are they empirical statements about such observable

characteristics as conduciveness to the general happiness, as ethical *naturalists* maintain, or are they *a priori* the position of ethical rationalists? A further range of problems concerns the relation of moral *concepts* to each other. Is the rightness of actions inferable from the goodness of their consequences? Is the virtuousness of a motive to be inferred from the rightness of the actions that it typically prompts? Next, there is the problem of distinguishing moral value from values of other kinds. Is the distinguishing mark the factual nature of the ends by reference to which moral injunctions are justified, such as the happiness of mankind in general, or is it the formal character of the injunctions themselves? Finally there is the problem of the conditions under which moral judgements are properly applicable to conduct. To be morally responsible, to be liable to the sanctions of blame and punishment, must an agent be free in the sense that his actions are uncaused, or is it enough that what he did was not wholly caused by factors that sanctions cannot influence?"

It may be thought that ethics is too foreign to the discipline of landscape architecture to be considered in any detail. Apart from the professional obligations that intimate an ethical stance in dealing with other people¹⁶, landscape architecture does not often include ethics into discussions of purpose, aims, education or practice. Ethics in landscape architecture may consider questions such as, what constitutes the 'good life?', what obligations do landscape architects have to the community?, what obligations do landscape architects have with regard to the destruction or restoration of historical landscapes or elements within an historical landscape?, what obligations do landscape architects have to maintaining the health of the ecosystem?, what obligations do educators of landscape architects have to avoid forcing their values on students?, what obligations do professionals have to accept or question the validity of a client's brief? These questions are deliberately very broad in scope to emphasize the fundamental importance of ethics in the design process. As an instrument of social change for public welfare, landscape architects certainly must be concerned with 'the meaning and justification of utterances about the rightness and wrongness of actions'.

"Ethics deals with values, with good and bad, with right and wrong. We cannot avoid involvement in ethics, for what we do - and what we don't do - is always a possible subject of ethical evaluation. Anyone who thinks about what he or she ought to do is, consciously or unconsciously, involved in ethics."¹⁷ As Sir Isaiah Berlin (1990) explains in *The Crooked Timber of Humanity*, factors that have shaped human history may be described as movements but it must not be forgotten that these begin with ideas in people's heads, "... because ideas about what relations between men (sic) have been, are, might be, and should be; and to realise how they came to be transformed in the name of a vision of some supreme goal in the minds of the leaders ... Such ideas are the substance of ethics. Ethical thought consists of the systematic examination of the relations of human beings to each other, the conceptions, interests and ideals from which human ways of treating one another spring, and the systems of value on which such ends of life are based. These beliefs about how life should be lived, what men and women should be and do, are objects of moral inquiry; and when applied to groups and nations, and indeed, mankind as a whole, are called political philosophy, which is but ethics applied to society."¹⁸ Landscape architecture obviously began from ideas in people's heads that there was a need, and a vision of some supreme goal that could be met by the organization of individuals sharing the same aims. "The work early landscape architects performed - integrating structures with landforms and designing outdoor spaces for human use and enjoyment - was a creative, unique, and technologically specialized task, the province of their special talents and self - or apprenticeship - training."¹⁹ In agreement with Berlin, 'the goals and motives that guide human action must be looked at in the light of all that we know and understand; their roots and growth, their essence and above all their validity, must be critically examined with every intellectual resource that we have'. A critical examination of what landscape architecture professes to (and does) achieve must be on-going. The educational process must critically examine the goals and motives that guide the actions of landscape architects.

2. Brief History

When discussing ethics, the terms morality and morals are often used. Ethics is derived from a Greek term for customs or ethos while morality is derived from a Latin root that was used to describe the customs of people. Morality suggests a sense of 'moral' duty. A failure to act in such a manner frequently results in a sense of guilt. 'Morality' is often associated with religious beliefs, though ethics has no



Figure 26: Park Güell (1900 to 1914), Barcelona, Antoni Gaudí, landscape architect

relation to religion. No 'god' or 'gods' passed down commandments to humans. Ethics can be understood as a natural phenomenon that arises in the course of the evolution of social, intelligent, long-lived mammals who possess the capacity to recognize each other and to remember the past behaviour of others' (Singer, P. 1994: 5). The degree of diversity and uniformity of ethical systems between different societies and cultures are great, though most societies are in agreement on some 'universal' ethics. Ethics is constructed from human intelligence through human interpretation for human application (Johnson, P.A. 1994: 193).

Ethics has not been immune to the prevalent reconsideration of Enlightenment universalism initiated by feminists, communitarians, and postmodernists. 'Skepticism was raised toward the claims of a 'legislating' reason to be able to articulate the necessary conditions of a 'moral point of view', an 'original position', or an 'ideal speech situation'. The abstract and disembodied, distorting and nostalgic ideal of the autonomous male ego which the universalist tradition privileges, has been questioned. The inability of such universalist, legislative reason to deal with indeterminacy and multiplicity of contexts and life situations with which practical reason is always confronted has also been unmasked by the feminists, communitarians and postmodernists.¹²⁰ Virtually all aspects of life have been affected by this dialogue. This thesis argues, in agreement with others, that universalism still maintains viability if it is interactive and not legislative, cognizant of gender difference not gender blind, contextually sensitive and not situation indifferent (Benhabib, S. 1992). As Karen Madsen and John E. Furlong (1995) have eloquently stated, (though it is believed here to be far more instructive if 'women' is substituted with 'both women and men'), 'women (sic) are choosing to attend not only to design, but also to the environment and nature'. They advocate an approach to the land that is less instrumental, based on more partnership than stewardship and is guided as much nature as by culture. Needless to say, this has a significant bearing on the ethical position of landscape architects in their role as mediators between culture and nature.

As with aesthetics, the study of ethics is 'categorically' complex. It seems that the number of individuals who have studied ethics is matched by a subsequent myriad of interpretations. There are three major approaches to making moral statements about ethical behavior: descriptive ethics, normative ethics and meta-ethics. *Descriptive ethics* is quite straightforward, describing the way people live their lives and the moral choices that they make. It is seen as being quite factual but with the danger that facts are mistaken for values. Descriptive ethics does not explain the basis on which the judgments were made. *Normative ethics* is concerned with ideas about what is right, about justice and about how people should live. It is interested in the meaning and values associated with moral terms. Normative ethics may reflect established principles, standards or practices. They may be tentative at first, but through practice they become established. *Meta-ethics* is concerned not with the content of moral discourse but with its meaning. It asks questions such as, what does it mean to say that something is right or wrong?, or in what sense can a moral statement be said to be either true or false? (Thompson, M. 1994: 43) Meta-ethics implies that one is reflecting on the practice of ethics. Questions are asked 'about' ethics, not in the application of ethics. Descriptive, normative and meta-ethics form the three major approaches to making moral statements about ethical behaviour that would have relevance to landscape architecture.

3. Theories of Meta-Ethics

Meta-ethics will be examined more thoroughly because this thesis is concerned more with what ethics is 'about' rather than on its application. Intuitionism, emotivism, prescriptivism, naturalism and metaphysical ethics are theories of meta-ethics. *Intuitionism* believes that individuals can instinctively know that something is good. If it 'feels right' and leads to a 'good' result, one may accept that it has intrinsic value and worth; however, defining exactly what it means is quite another thing. In *Principia Ethica* (1903, 1993), G.E. Moore argued that a definition will never be found which does not reduce and limit the idea of goodness, and make it inapplicable to other things. The question is then raised that if what is good and our

duty are self-evident then why do individuals often find themselves in a quandary about what choices to make? This is the basis of many ethical dilemmas. Moore believed that individuals judge choices through the predicted result, trying to maximize the good.

Emotivism uses moral statements to express feelings, and influence the feelings of others. The logical positivist approach to language in the early part of the twentieth century reduced language down to its simplest components to study their meaning. All meaningful propositions could be reduced into two categories: tautologies and empirical statements. Moral statements were seen as meaningless as they could not be defined or observed; they were not statements of fact or definitions. In a rebuttal to logical positivism, C.L. Stevenson²¹ argued that the concern is not in what moral statements mean in themselves but what they are for. Moral statements express the emotions of the author with the intent of affecting the feelings of the recipient.

There are few maxims with the force of 'moral law' in architecture that categorically require obedience. Those that have become law were accepted only for a time as the core of everyday design parlance in the studio, atelier, or office. 'Form follows function' and Mies' 'less is more' are two dictums that were to rise and then fall from favor. When people say 'that is good' the good referred to is often thought to be a quality belonging to the situation, just as yellow is in the sentence 'that is yellow'. Architects are no different; they too impute qualities to situations where none can logically exist. The reason is this kind of statement 'functions' to express or to stimulate certain kinds of emotion. 'Good' does not describe whatever 'this' is; it functions to express the emotion of the speaker or to evoke a like emotion in the person addressed. 'This is good' is not descriptive' it is expressive or evocative. The name 'emotivism' has been given to this doctrine of the function of moral utterances' (C.D. Broad). Architectural discourse operates very much in emotive mode.
(Johnson, P.A. 1994: 201)

Prescriptivism describes the situation when a moral statement is used to 'prescribe' a general course of action. Codes of practice in landscape architecture would be an example of prescriptivism. They are not commanding an individual to act in a certain manner, they are prescribing a general course of action.

Naturalism relates moral statements to particular features of the world and of social relationships. It believes that moral judgements are propositions, capable of being true or false. Plato and Aristotle intimated that there was a rational basis for ideas of goodness and justice which were inherent in the nature of human life or in the

needs of a society to be organized harmoniously. Very simply, naturalism claims that moral facts are just natural facts.

Metaphysical ethics believes that morality should be valued in itself. Moral choices are related to an individual's understanding of the world, and its subsequent meanings and values. Metaphysical ethics or moral theory is of current interest to philosophers. Problems of theory and method are the main focus of recent discourse.

4. Three Main Aspects of Ethics Related to Landscape Architects

Within landscape architecture there are three main areas of interest for ethics. The first is the action whereby everyday principles, virtues and attitudes that guide actions are examined to clarify their basic tenets. The second is the necessary conditions for the sustained operation of any discipline, that give it purpose or meaning and justify its existence such that any moral principle or virtue may be assessed for the contribution it makes to the end. These could be 're-classified' as normative concerns. The third would fall within meta-ethics, asking not of the content but of the logic by which judgments are made or beliefs held (Flew, A. 1979; Johnson, P.A. 1994). Professional ethics vary between different countries. The International Federation of Landscape Architects endorsed a Constitution in 1948 that comprised a system of ethics in regard to the behaviour of an individual and of the discipline as a whole. The content of professional ethics is most often quite vague making sweeping statements such as, 'each member has an obligation to carry out Continuing Professional Development as defined in the Institute's Policy Statement in order to maintain and enhance the member's particular personal competence in the professional services the member provides', (The Landscape Institute By-Laws 1978, amended 1994). This is not to suggest that professional ethics are not important, this thesis argues that if ethics were introduced throughout the educational process, individuals may be encouraged to consider and reflect on their 'oughts', 'shoulds', and obligations as individuals and as members of a

discipline with the purpose of serving society. The position taken in this thesis is that a more focused approach to ethics is required and that hermeneutics and neo-pragmatism could provide a vehicle for such an approach.

Governments, major corporations and environmental groups sway public and professional interest and attitudes by the influence of media. The age of communication and information does much to influence and change established principles, standards and practices. Cinema, television and, increasingly, systems such as the internet, do much to affect public and professional attitudes toward what is preferred. The ethical stance of the discipline of landscape architecture should be questioned in this changing climate. Reflection and a critical examination of principles, standards and practices is required.

With science expanding the concept of nature through increasingly astonishing and unbelievable conclusions, with core technologies everywhere attacking the core of nature beyond our sight, with simulations of nature and landscape forming the new surface continuum, the new core realities of science and nature seem more unreal, while the electronic simulations of landscapes and nature seem ever more real. Science no longer reveals the 'real', but the increasingly unbelievable and unfathomable. Yet, with primal minds, we rely on our perceptions to determine what is real. 'Real' is what we can see, sense, and experience. Nature and technology are no longer transparent, and we can only see the hyperreal replications of nature's surfaces amid the simulacra of material culture. Quarks, black holes, the Big Bang, global warming, ozone holes, and acid rain are invisible, unfathomable, and therefore unreal. Shopping malls, the landscape of movies and TV commercials, the Mirage Volcano, Disneyland, virtual golf courses and Nintendo can be seen, sensed, and 'experienced', and are therefore real. In the postmodern world, reality and unreality have switched places.
(Thayer, R.L. 1994: 214-215)



Figure 27: Icefields Parkway, Canada

But I would never say wilderness is unimportant. I think it is important in an abstract way. We all need to know that the wilderness exists - that if we had to get to it, we could. But very few of us now experience actual wilderness - it's an abstract notion to most Americans. To get to the wilderness, you have to make a big effort; you get in a plane, then you get in a car. You're there briefly, and then you leave. I'm not sure we couldn't be happy with virtual wilderness - on a computer screen, or in a virtual reality mode. Being in the wilderness is a far more abstract experience than living in a city or a suburb. The wilderness is a romantic fantasy that we carry with us, but it's not part of our reality.
(Martha Schwartz in Landecker, H. 1997:108)

Educationally and professionally one of the strongest influences in landscape architecture is trade and professional journals. There is a tremendous drive to publish articles, to enter 'published' competitions in an attempt to attain a position of influence and power within the profession. Many educational institutions are now requiring lecturers to 'publish or perish', creating a strange situation of research and publishing as a job requirement, regardless of the interest or ability to educate. It often leads to false commitments. Richard Chenoweth (1992) highlights this problem in "Research: Hype and Reality", by explaining that 'some faculty even view the research and publication required for tenure as an onerous task to be avoided once tenure is gained'. This situation 'short changes' those with an honest interest in research, and also those who are thoroughly interested in education. Obviously research in the area of education may be the solution for those interested only in the educational process of landscape architecture, but the pressure to produce and gain research moneys, can take time away from the teaching process. The system does seem to reward those with an expressed research agenda.

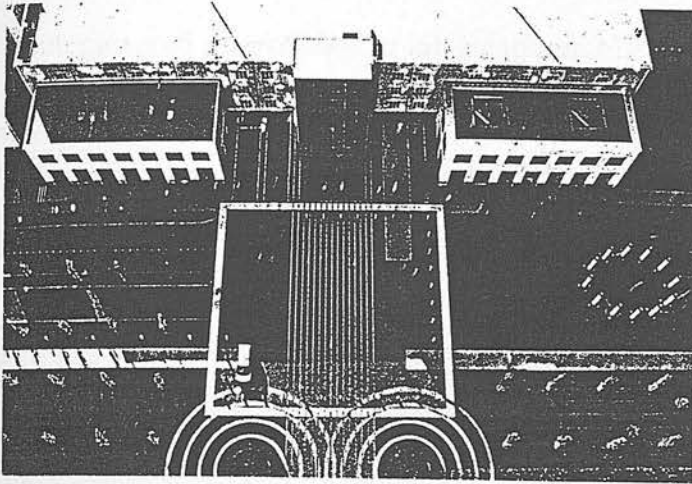
What are the consequences if we fail to nurture research?
In education, it would mean students would be doing the same sorts of projects, with more or less the same tools (electronic now), with about the same level of ignorance of relevant facts and theories from the sciences as their predecessors. With little new knowledge available, students would learn what they always have. Accreditation standards would hog-tie curricula and produce off-the-rack landscape architects with so-called traditional skills. Educators would operate as master judges to 'process', rather than as experts in fields of inquiry and sources of information pertinent to design.

In professional practice, each generation would reinvent the wheel with enthusiasm. Any changes would be stylistic, not substantive. We would lose opportunities to carve new niches in the job market and develop new roles. For example, environmental laws and policies could require skills outside the fine-arts tradition, including research methods, knowledge of scientific processes and language, and technical writing skills. Other disciplines would capture the lead in land information systems, visual assessment, landscape ecology and behavioral effects of the environment. The consequence would be seen in more ASLA Awards for slick-looking projects unaccompanied by any hard investigation of the ecological or human effects. They would be seen in the eroded credibility of landscape architects unable to defend even good ideas with scientific data. In the environmental arena, landscape architects wouldn't even sit at the table where important policy decisions are made. They would be relegated to being 'mitigators of impacts'. Of course, lost opportunities would likely be dismissed as 'not really landscape architecture'.
(Chenoweth, R. 1992: 48)

Scientific, philosophical and, using Chenoweth's term, 'fine-arts' tradition based research is imperative to continue the critical investigation of landscape architecture. Unfortunately, "what is deemed good to do is what the most domineering minds in the business say they are doing, say to do in print, or tell their students to do (for many of these people also have academic postings)."²² This needs little expansion as it is a situation that commonly occurs. This behaviour falls within the naturalistic fallacy that Moore so clearly outlined, 'the naturalistic fallacy always implies that when we think 'this is good', what we are thinking is that the thing in question bears a definite relation to some particular, other thing. But this one thing, by reference to which good is defined, may be either what I may call a natural object - something of which the existence is admittedly an object of experience - or else it may be an object which is only inferred to exist in a supersensible world' (Moore, G.E. 1903, 1993: 90). Because philosophers had tried to define the term 'good' by listing the 'natural' properties which good things possess, Moore felt he had discerned a fallacy in many of the traditional ethical systems. He defined this as the fallacy of identifying goodness with some property other than itself. Moore concluded this argument stating that goodness is a property of whatever possesses it. It is not identifiable with any natural property and it is not definable. Goodness is simply a non-definable, non-natural property (Scruton, R. 1994: 272-273). The entanglement of ethics in landscape architecture could be expressed in the questions - what is a good approach to landscape architecture, and what constitutes a good design.

The prevalent approach to design in landscape architecture often involves nothing more than copying a published 'leader'. Meaning and justification about the rightness and wrongness have more to do with the creation of commercially successful high amenity areas, than with ethics or aesthetics. The vice and virtue which prompt them are not critically examined, they are simply accepted as modern life. The praiseworthiness or blameworthiness of the agents who perform them are infrequently criticized unless 'praiseworthiness' happens upon an agent who can be published as providing yet another example of a glossy project. The goodness or

badness of the consequences to which they give rise again are rarely critically examined.



Walker's mention of his clientele points to another link between himself and Le Notre: his success with CEO's is not dissimilar to Le Notre's affinity for courtiers and monarchs - although Walker realizes that the Frenchman had it considerably better. 'Le Notre was sitting next to the center,' he says. 'The problem is that our society is not centralized.' This remark suggests an elitist strain in Walker's outlook that may be evident in his work - and may be what *The Dallas Morning News* alluded to when it called his ASLA-award-winning Burnett Park in Fort Worth 'stiff and cold' and contended that Walker's design did not fulfill the park's intended function: that of a breathing place for the use of people. (Thompson, W.J. 1991: 67)

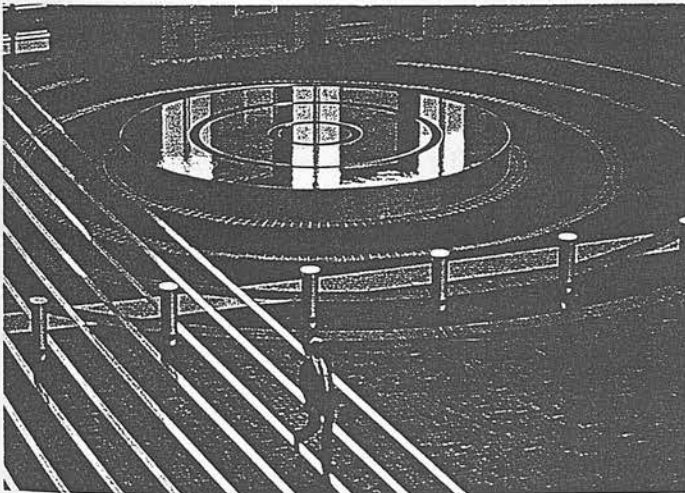
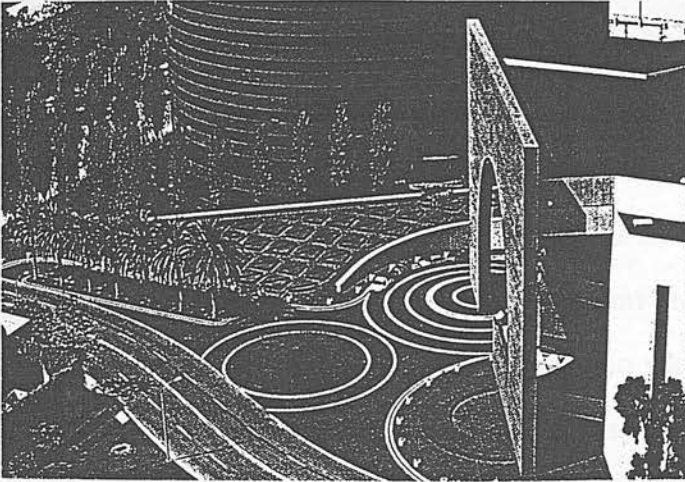


Figure 28: Plaza Tower, Costa Mesa, California, (1991), Peter Walker and Partners, landscape architects

By contrast, and on an optimistic note, Michael Hough has recently published, *Cities and Natural Process*, (1995) a follow up of sorts to his earlier title *City Form and*

Natural Process (1984). In the recent publication he has returned to sites studied in the 1984 book to 'critically' re-examine original premises. Hough has the imagination and courage to forward his thoughts, in an attempt to improve existing strategies and approaches to landscape architecture. He has taken an ethical stance in his work which is reflected in his approach and in his completed projects. The principles, standards and practice of landscape architecture that he has accepted could be understood through a critical examination of the discipline. His work is be further discussed in Section 4.

5. Mediative Practical Discourse

It is suggested that 'givens' and 'imperatives' should be removed from their sometimes lofty theoretical frameworks to enable individuals to participate in 'mediative' discourse. As a community of landscape architects the engagement in '*practical* discourse' may result in recognition or agreement of valid principles of action or *a reaffirmation of what exists*. This is ethical thought. Seyla Benhabib (1992) suggests that there are two fundamental requirements for such discussions to be of worth, mutual respect and an egalitarian reciprocity. All involved would be of equal status; in landscape architecture this would include both the experienced and the new practitioner, the academic theorist and/or educator, and the student, female or male regardless of race. "The emphasis now is less on rational agreement, but more on sustaining those normative practices and moral relationships within which reasoned agreement as a way of life can flourish and continue."²³ Though some may argue that, "perhaps we should hope never fully to understand the way designers think, for it is exactly because the designer does not know what he (sic) will think next which makes design such a challenging and satisfying occupation ...,"²⁴ renders all conversations about these issues useless, the attempt to understand is never useless.

6. Relativism, Absolutism

Some might argue that this discourse will simply result in ethical relativism. Ethical relativism denies that any single moral code has universal validity and asserts that if moral truth and justifiability exist, they are relative to factors that are culturally and historically contingent. Normative moral relativism believes that it is wrong to pass judgement on others who do not hold similar values and beliefs, as other values are equally as valid (Wong, D. 1991, 1993). Cultural relativism asserts that different societies have different moralities. The opposite to the relativist is the absolutist who claims that there can only be one truth and that it is most commonly a 'given'. It is an unfortunate situation in the educational design studio if the absolutist is forcing students to adopt 'the truth'.

If it is accepted that ethical principles distinctive to particular disciplines are necessary, then the relativist position is held. Ethical relativism in landscape architecture would not deny that standards exist, but would insist that the goodness implied by the standard is relative to a particular time, and within a particular 'culture' defined or limited geographically or constrained ideologically.

The moment relativism is raised, people duck for cover, because it smacks of arbitrary decisions of the will that allow people to do as they please, and is therefore thought to be bad or wrong of itself. But far from fear of being flung into a maelstrom of unbridled behavior, relativism is better feared because it is a lonely and precarious stance that places extraordinary demands on the individual professing it. A cautious architectural relativist would speak of gradations, intensities, and degrees of betterment; not of 'good' or 'bad' but of 'more or less goodness', not of 'right' or 'wrong' but of 'more or less correctness', not of 'perfect' or 'imperfect' but of 'more or less precision' or 'more or less attainment', all according to the prevailing standards of the particular architectural culture.
(Johnson, P.A., 1994, 214)

7. Environmental (Applied) Ethics

If psychosis is the attempt to live a lie, the epidemic psychosis of our time is the lie of believing we have no ethical obligation to our planetary home.
(Roszak, T. 1993)

Environmental ethics has evolved out of the general study of 'applied' ethics. What began as passionate responses from individuals to the destruction of wilderness areas has grown into a distinct discipline with a desire to impact change in

environmental issues and which is centrally positioned to inform and guide landscape architects. Environmental ethics is somewhat unusual, for unlike the other categories of ethics (medical, business, engineering, feminist philosophy), it is not focused primarily on ethics. It incorporates elements of many of the more traditional fields within philosophy such as aesthetics, metaphysics, epistemology, philosophy of science, and social and political philosophy. It would seem that landscape architects could not only learn much from this discipline, but that they could also uniquely inform environmental ethics of issues distinctly related to the integrative skills of landscape architecture. Much of the discourse in environmental ethics is 'scattered'. Individuals with distinct concerns write under the umbrella of the discipline yet there seems to be little integrative action that could inform those who effect physical change in the environment. Landscape architecture could provide some leadership to move the discourse toward a greater engagement with design disciplines.

Eugene Hargrove (1989) believes that when we have an environmental ethic, it will be a collection of independent ethical generalizations, only loosely related, not a rationally ordered system of ethical prescriptions. He goes on to suggest that people who want to understand and follow this environmental ethic will have to study the application of these generalizations to specific situations, as if they are learning to apply rules. While studying the applications, they will be internalizing these rules or generalizations and in this way learning to see the world from the standpoint of environmental ethics.

"The economies of our communities and households are wrong. The answers to the human problems of ecology are to be found in economy. And the answers to the problems of economy are to be found in culture and in character. To fail to see this is to go on dividing the world falsely between guilty producers and innocent consumers. The planetary versions - the heroic versions - of our problems have attracted great intelligence. Our problems, as they are caused and suffered in our

lives, our households, and our communities, have attracted very little intelligence."²⁵ Of course there are exceptions, yet so much is still talk, it has not yet become normative practice. As an example Berry (1991) cites that new examples of good home and community economics have failed, yet previous models that have worked are close to destruction. Breakdown of community has occurred with the subsequent problems of violence, vandalism and a general lack of care of community and place. Principles and thoughts change while daily living has not changed. Perhaps encouragement should be found from the basic fact that principles and thoughts have changed and that there is always a 'time lapse' between ideological change and actual change, ie. when it becomes normative. Daily living simply has not yet caught up. The progression of environmental ethics in the past fifty years may be testament to that.



Figure 29: Paris street (1995)

While this may all sound too global and not site specific, the point here is that if landscape architects would 'step out of the garden', they could become a 'part of the

solution' rather than compounding the problem. Landscape architects are in danger of becoming 'part of the problem' if they ignore 'global' issues that affect us all!

a. *Guilt*

Environmental ethics is essentially a twentieth century creation. Obviously different attitudes toward the land have been evident since the beginning of recorded history but the organized group of individuals who have indicated this to be a distinct area of study, live in the twentieth century. "Americans, (most western individuals), in increasing numbers and intensities feel guilty about what technological development has done to the landscape, to 'nature', and to the earth. Implicit in this definition of 'environmental guilt', is the assumption of a code of ethics or morals with respect to the land that somehow, when transgressed, causes feelings of unease on the part of society, either individually or collectively. If no such code of morals or ethics existed, there would be no environmental guilt. But environmental guilt is both common and increasing, and its very existence implies that some sort of environmental ethic, however latent or suppressed, is operative in today's culture."²⁶ Vladamir Sitta (1993) believes that 'contemporary designed landscapes carry strong overtones of guilt, are apologetic and full of camouflaging postures'. He goes on to state that the profession of landscape architecture voluntarily accepted guilt for many wrongdoings of modern society and felt compelled to offer a wide gamut of cures. In the process, landscape architecture failed to develop an aesthetic that reflected the values and technical realities of contemporary society (Sitta, V. 1993). It also failed to consider the relationship between aesthetics and ethics. It is interesting to note that in 1962 Bruno Zevi, the highly regarded architectural historian and critic, stated that vision and creative power was needed from landscape architects to lead in the integration of town planning, landscape and architecture into an organic history of human environment. "Too many of our buildings look isolated, autonomous, proudly detached, without connection one to another; and it is clear that our cities and landscapes are shapeless also because their building ingredients do not form a coherent speech. The language of modern

architecture, as it developed in 1920-1930, is a classical language, made up of pure, self-sufficient volumes in space. It cannot help in creating the new continuous urban landscape; in point of fact, it is in definite opposition to its image ... But out of a crisis or the wearing out of a language two results can emerge: the mere corruption of the grammar and the syntax of the old language, or the creation of a new one. A new architectural language, however, cannot be created by architects alone, because it must be in tune with the town-landscape. Another cultural burden is therefore on the shoulders of landscape architects.^{#27} Landscape architecture has not fulfilled this role. If anything architecture, landscape architecture and town planning - the subject/professional disciplines - have hardened into their molds and led to the development of the new discipline in Britain (but not yet a 'profession') of urban design, the new pretender to integrative supremacy. If Sitta is correct in his interpretation of the guilt accepted by the profession of landscape architecture, why and how has this occurred? What is the code of ethics or morals with respect to the land



Figure 30: Conveniences are being moved out of Sequoia's Giant Forest

that, when transgressed, has caused feelings of guilt and unease on the part of the profession, either individually or collectively. This 'guilt' is tied into the environmental guilt that Thayer speaks of in *Gray World, Green Heart* (1994) and it

is contended here that the discipline of landscape architecture could benefit from engagement in the discourse of environmental ethics. It is suggested that this sense of guilt might be overcome by a clear understanding of the issues involved and the prevalent obligations of landscape architects to the society in which they work.

b. Ecology

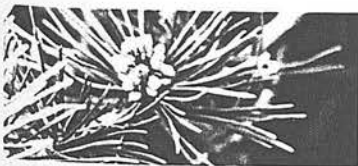
At the core of environmental ethics is a belief in the view that diversity is essential to the stability of the ecosystem. The Greek word 'oikos', meaning house is the root of both economics and ecology. Because 'ecological relationships are concerned with objects that are impermanent, perishable, and in a constant state of change', Greek philosophy had no interest in the study of the subject. The Greeks were concerned with 'unchanging/permanent' objects, so while this may have been interesting, it certainly was not viewed as 'knowledge'. The significance of this word shifted over time from the house itself, to what it contained - a living community, the household. Ernst Haeckel (1866, 1873) used the term 'oecologie' to describe 'that branch of biology which deals with the interrelationships of organisms and their environment' (*The Fontana Dictionary of Modern Thought*, 1977, 1988). 'Ecology' had an holistic orientation including a concern for communities, systems, and wholes.

c. Foundational or Arcadian, Imperial or Utilitarian Ecology

Ecology has been distinguished between the two rival orientations: foundational or arcadian, and imperial or utilitarian. Foundational or arcadian ecology is associated with Aldo Leopold the American biologist, accepting humans as 'initiative centers of activity within a community of life'. It 'recognizes that human beings are sentient elements in the evolutionary process and thus obligated to evaluate their action from a reflexive standpoint'. Imperial or utilitarian ecology aimed to establish through reason and hard work, human domination over nature. "And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth. And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and

every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat."²⁸ Through the 'clear and distinct' classification of all the world, control of nature would be achieved. Utilitarian ecology was initiated by Linnaeus in the eighteenth century, who, being a Cartesian, maintained the machine metaphor of nature. "Accordingly, all parts of nature were - like a machine - interchangeable and expendable. And the natural world was analogous to a factory to manufacture an unending stream of products for human consumption, and thus the landscape had only instrumental and not intrinsic value."²⁹ This approach to ecological study has not maintained a strong position in relation to arcadian or 'leopoldian' ecology. In relation to environmental ethics, the latter approach to ecology is far more enlightening.

"The land ethic, which states that humans ought to act to preserve the integrity, stability, and beauty of natural systems, gives Leopoldian ecology an explicitly normative dimension. Such a recognition of telos is forbidden within the framework of classical science, which understands nature only as a machine moved by efficient cause: from that perspective humankind is related to nature only through external causes, acting at a distance upon indifferent matter-in-motion."³⁰ In the *Sand County Almanac* (1949, 1970), Leopold wrote, 'that land is a community is the basic concept of ecology, but that land is to be loved and respected is an extension of ethics. That land yields a cultural harvest is a fact long known, but latterly often forgotten.' Leopold worried that America's obsession with economic health was leading to the demise of a healthy environment. He echoed Thoreau's famous statement 'that in the wildness lay the preservation of the world'. The *Sand County Almanac* emphasized that the land ethic is comprised of the synthesis of 'three rival and conflicting perspectives on the land: the ecological, ethical, and aesthetic'.



It is in vain to dream of a wildness distant from ourselves. There is none such. It is the bog in our brain and bowels, the primitive vigor of Nature in us, that inspires that dream.

(Henry David Thoreau in Schama, S. 1995: 578)

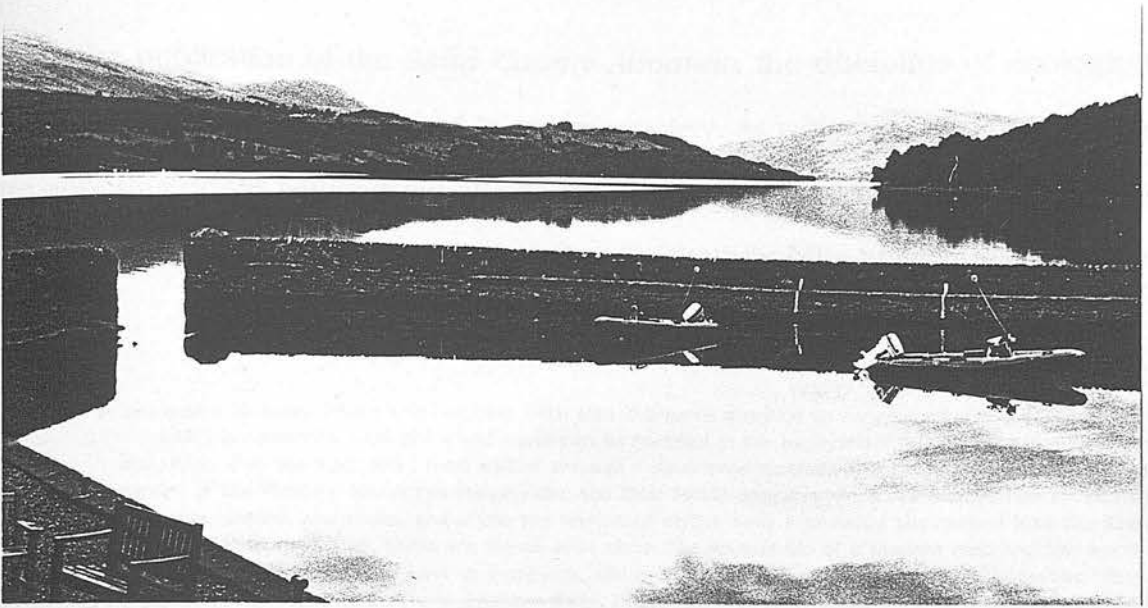


Figure 31: Firbush, Loch Tay, Scotland (1995)

Leopold's 'land ethic' was seminal in contemporary ecological and wilderness philosophy discourse. He believed that ecology was a normative science, capable of moving beyond the descriptive capacity of modern science to also become a prescriptive activity. The advocacy of a biocentric perspective rejected the modern notion of nature as machine. As humans were a part of nature, they 'ought to act to preserve the integrity, stability, and beauty of natural systems'. Obligations to preserve the land are inherent in the 'membership of sentient beings in the community of life.' In Leopold's land ethic individuals have a responsibility to understand the ecology of life by becoming 'knowing subjects' in an attempt to articulate experience. Under a strong 'Thoreauvian' thread, Leopold wanted people to 'see and hear and smell the wilderness'. He felt that if the perception of the beauty of nature were increased, that people or 'perceiving subjects' would become more aware of their relatedness to the land. "Ecological literacy begins with a categorical openness to and perceptual awareness of nature as a community of life possessing integrity, stability, and beauty."⁵¹ The land aesthetic is contingent upon an ecological conscience, which, in turn, is the basis of the land ethic. The three complement each other with the ultimate goal of promoting the integrity, stability and beauty of the ecosystem of which humans are but a part.

Since the publication of the *Sand County Almanac*, the discipline of ecological study has become well established in western society. As with most disciplines there are opposing camps within ecology, however the ideas that Leopold was promoting have been widely accepted and expanded under the biophilia hypothesis and Gaia theory.

In one sense at least, I have tried to keep faith with Thoreau's aversion to running after the esoteric, and with his conviction that the whole world can be revealed in our backyard if only we give it our proper attention. But the backyard I have walked through - *sauntered* through, Thoreau might exclaim - is the garden of the Western landscape imagination: the little fertile space in which our culture has envisioned its woods, waters, and rocks, and where the wildest of myths have insinuated themselves into the lie of our land. For that matter, there are places even within the boundaries of a modern metropolitan sprawl where the boundaries between past and present, wild and domestic, collapse altogether. Below the hilltop clearing where my house stands are drystone walls, the remains of a vanished world of sheep-farming and dairying, made destitute a century ago. The walls now trail across a densely packed forest floor, hidden from view by a second growth canopy of tulip trees, white ash, and chestnut-leaf oak. From the midst of this suburban wilderness, in the hours before dawn, barely a fairway away from the inevitably manicured country club, coyotes howl at the moon, setting off a frantic shrieking from the flocks of wild turkey hidden in the covers. This is Thoreau's kind of suburb. (Schama, S. 1995: 577)



Figure 32: Bridle/Epp Cottage, Victoria Beach, Manitoba (1995)

The majority of current ecological thinking combines science with social and political action. However, the development and acceptance of thought that accepts that human activity must not destroy the environment is quite instrumental in terms

of its value system, ie. resource management and human consumption. Two kinds of value must be considered: instrumental value and intrinsic value. Instrumental value generally implies that an entity has value if its 'existence or use benefits another entity, usually a human being. Intrinsic value implies value for its own sake or value without regard to use (human use). This may be reconsidered as being anthropocentric or nonanthropocentric. Anthropocentrism is defined in the Collins Concise English Dictionary as 'regarding man (sic) as the central factor in the universe'. It is generally considered as an instrumental value. It can, however, be seen as intrinsic. Environmental ethicists are profoundly critical of anthropocentric values. They feel that environmental value should not be based upon human judgment and they ask the question - should nature or wildlife simply be valued because of the pleasure or worth humans hold to it?

There seem to be two possible ways to ground nature appreciation and nature preservation in nonanthropocentric value. First, in terms of a historical critique of the impact of the primary and secondary distinction of Descartes and Galileo on value theory, one may wish to propose a radical revision of the way in which we perceive the world so that we come to think of values existing in the world as facts do, not just in our heads as a secondary reaction to factual perception. Second, one may wish to ground value in nonhuman entities in terms of their interests and perceptions...There is furthermore, a great deal of confusion caused by the two conflicting meanings of anthropocentric used in environmental ethics. The word is often used to mean 'instrumental' and just as often to mean 'human' or 'conceived in terms of human consciousness.' Nonanthropocentrists, on the one hand, thus frequently call for the recognition, or discovery, of nonanthropocentric value so that natural things will non longer be treated in a purely instrumental manner. Anthropocentrists, on the other hand, who do not wish to treat all natural things instrumentally and define the term in the second sense, respond that even if we attribute nonanthropocentric value to nonhuman animals and natural objects, the values will still be anthropocentric or 'human', since they are still values created by human values.
(Hargrove, E.C. 1989: 125)

8. Biophilia

a. Review

'Biophilia' rests on the assumption that human beings subconsciously seek connections with the rest of life. Examples of biophilia are often used as justifications in the discipline of landscape architecture. People have a need to 'reconnect' with various interpretations of wilderness and often do so in gardens, parks, and wilderness areas. In Canada and the United States more people visit zoos and aquariums than attend all professional athletic events combined. People travel short and long distances to sit amongst perceived 'nature', to walk, and hike; they

live to experience 'nature' without being able to reason 'why'. Edward O. Wilson suggests that 'wilderness settles peace on the soul because it needs no help; it is beyond human contrivance' (Wilson, E.O. 1992). Science is strongest when it is accompanied by social and political thought. Through an ecological approach, humans can implement change or settle into patterns of life that will enhance rather than destroy the ecosystem. Landscape architects as a group of individuals who effect change on the environment, have ethical and subsequently aesthetic obligations to society and the ecosystem.

b. How Do Humans Value Nature

How do humans value nature? If, as the biophilia notion suggests, much of the human search for a coherent and fulfilling existence is intimately dependent upon our relationship to nature (Kellert, S. 1993) what 'biological basis is there for valuing and affiliating with the natural world'? How would this relate to ethics? Kellert suggests that there are nine predominant 'values' which are learnt and not instinctive - utilitarian, naturalistic, ecologicistic-scientific, aesthetic, symbolic, humanistic, moralistic, domionistic, and negativistic. Kellert began this work in the late seventies hoping to distinguish variations in people's perceptions of animals. His work has continued into the nineties attempting to distinguish the possibility of 'universal expression of basic human affinities for the natural world'.

Utilitarian value (1) is related to the conventional 'material' value of nature. Nature is valued as the fundamental basis for human sustenance, protection, and security. These notions are related closely to the work on aesthetics by Appleton and the Kaplans.⁵² An ethical response to the 'protection' of the utilitarian valuation is recognized in the realization that over-exploitation of nature will result in a threat to human sustenance, protection and security. The utilitarian valuation also points out the potential and wealth of diverse plant and animal species, as well as lesser organisms, and the benefit to human knowledge of the earth's genetic resource base.

The *naturalistic* tendency (2) values the pleasure experienced through direct contact with nature. Physically and mentally, intimate contact with the land seems more important in this increasingly urbanized world. The curiosity and urge for exploration of the land related to the naturalistic is thought to be linked to evolutionary roots. Wilson (1984) argues that because species diversity was created prior to humanity and because humans evolved within it, the living world is the natural domain of the human spirit reflecting our sense of wonder with it. The physical and psychological value of outdoor experience, whether recreational or contemplative, has proven to be extremely beneficial in many studies (Ulrich, 1983; Ulrich et al, 1991; Kaplan, R. 1983). Rachel Kaplan concluded from her research of naturalistic experience that, 'nature matters to people. Big trees and small trees, glistening water, chirping birds, budding bushes, colorful flowers - these are important ingredients in a *good life*'. The value to an environmental ethic is obvious.

The *ecologicistic-scientific* (3), though different, share similar motivational factors - the urge for precise study and systematic inquiry of the natural world and a shared belief in empirical study. The ecologicistic is far more integrative and concerned with interrelatedness of systems than is the scientific. The majority of the population is far more interested in larger vertebrates and 'prominent natural features' than in the complex and fastidious details of the ecological processes responsible for this planet's diversity. However, as knowledge of these processes is increased, the tendency to destroy or over-exploit the land is somewhat diminished. Scientific method provides a fascinating systematic study of life and lifelike processes. Though it is often somewhat removed from direct experiential contact with nature, ecologicistic-scientific study fuels the curiosity and empathy for nature's complexity. Increased knowledge and understanding of nature in terms of its systems, complexities and diversity has obvious value. And enhanced knowledge is value in itself.

The value of *aesthetic* experience (4) in nature has been expressed universally across cultures. There is a distinct preference for 'natural scenes' over humanized. The complexity of this response is as varied as the scenes that produce an aesthetic experience. Humans also do prefer their experience of nature to include larger, 'charismatic megavertebrate' species. It has been suggested, though obviously not conclusively, that this may be directly correlated to the perceived health of the environment. Healthy, active animals would lead most to believe that the immediate ecosystem was also healthy and balanced. "The aesthetic response could reflect a human intuitive recognition or reaching for the ideal in nature: its harmony, symmetry, and order as a model of human experience and behavior. The adaptational value of the aesthetic experience of nature could further be associated with derivative feelings of tranquillity, peace of mind, and a related sense of psychological well-being and self-confidence."³³ The value of the aesthetic experience of nature is central to human behavior and its value to an environmental ethic is absolutely inherent.

I was born in a country of brooks and rivers, in a corner of Champagne, called le Vallage for the great number of its valleys. The most beautiful of its places for me was the hollow of a valley by the side of fresh water, in the shade of willows...

My pleasure still is to follow the stream, to walk along its banks in the right direction, in the direction of the flowing water, the water that leads life toward the next village...

But our native country is less an expanse of territory than a substance; it's a rock or a soil or an aridity or a water or a light. It's the place where our dreams materialize; it's through that place that our dreams take on their proper form ... Dreaming beside the river, I gave my imagination to the water, the green, clear water, the water that makes the meadows green. I can't sit beside a brook without falling into a deep reverie, without seeing once again my happiness ... The stream doesn't have to be ours; the water doesn't have to be ours. The anonymous water knows my secrets. And the memory issues from every spring.
(Gaston Bachelard in Schama, S. 1995: 244)

The *symbolic* experience (5) of nature is valued 'as a means of facilitating communication and thought'. The development and acquisition of language is thought to be enhanced by the rich taxonomy of nature. The frequency and significance of natural symbols including animals in 'myth, fairy tale, story, legend' and children's books indicates the importance of 'confronting the developmental problems of selfhood, identity, expressive thought, and abstraction' (Kellert, S. 1993). The increase and sophistication of technology has not replaced this fundamental human activity.

Like the aesthetic, the *humanistic* experience (6) of nature is often 'directed at sentient matter, reflecting feelings of deep emotional attachment to individual elements of the natural environment'. It has been suggested that larger vertebrates are often the recipients of these affections, ie. expressed as a feeling of 'love' for animals though it can be generally directed toward nature. In the case of animals, they are often 'humanized', given a relational status that one might give to family members. Therapeutic mental and physical benefits have been recorded from these emotional attachments (Kellert, S. 1993). The humanistic experience of nature has also indicated an "enhanced capacity for bonding altruism, and sharing as character traits enhanced by this tendency...it also can result in strong tendencies toward care and nurturance for individual elements of nature."⁵⁴

The *moralistic* experience (7) of nature emphasizes 'strong feelings of affinity, ethical responsibility, and even reverence for the natural world' (Kellert, S. 1993). Ethical and spiritual connectedness to the natural environment have been evident throughout recorded history in literature, poetry, religion, philosophy, and recently in science. Indigenous people, especially of North America, believe that the natural world is a living and vital being, emphasizing the moralistic experience of nature. Kellert cites that 'because of moralistic values, the desire to protect and conserve nature imbued with spiritual significance has resulted in nearly 6 percent of historic India being regarded as sacred groves'.

The desire to master the natural world lies within the idea of *dominionistic* value (8). It has occurred throughout the history of humans; however, it is often regarded to be excessive today. This is perhaps an exaggeration because, in order to survive, humans have most often had to exercise dominion over the land. Dominionistic value has, through science, helped humans to understand and appreciate the world much more and may lead to a stronger belief in the necessity of sustainable interaction with the natural environment.

The *negativistic* experience (9) of nature indicates emotions of fear, aversion and antipathy towards elements of the environment. Appleton (1975, 1986) has completed a thorough study of this aspect of human behavior in *The Experience of Landscape*. Conservationists regard it as an inappropriate response which often leads to destruction of the isolated object of the negativistic experience. Invertebrates form the largest group that humans tend to fear. The reasons for this fear may be due to survival strategies that are evolutionary as well as to prejudices formed through myths. Obviously if the notion of ecosystem, Gaia and biophilia are accepted this appears as a completely irrational value, as all members of the ecosystem are necessary and have as much 'right' as the other to exist. Yet, humans have willfully destroyed many elements of the natural world. These attitudes are being challenged and, thankfully, many species that were categorized in the 'dislike and fear' category have been protected (eg. wolves in North America). Kellert suggests that perhaps 'some measure of fear of the natural world is essential for the human capacity to experience a sense of nature's magnificence and sublimeness'. "The Power of pristine nature to inspire and challenge human physical and mental development in all likelihood requires considerable elements of fear and danger."³⁵



Figure 33: Niagara Falls, Ontario, Canada

Term	Definition	Function
<i>Utilitarian</i>	Practical and material exploitation of nature	Physical sustenance/security
<i>Naturalistic</i>	Satisfaction from direct experience/contact with nature	Curiosity, outdoor skills, mental/physical development
<i>Ecologistic-Scientific</i>	Systematic study of structure, function, and relationship in nature	Knowledge, understanding, observational skills
<i>Aesthetic</i>	Physical appeal and beauty of nature	Inspiration, harmony, peace security
<i>Symbolic</i>	Use of nature for metaphorical expression, language, expressive thought	Communication, mental development
<i>Humanistic</i>	Strong affection, emotional attachment, 'love' for nature	Group bonding, sharing, cooperation, companionship
<i>Moralistic</i>	Strong affinity, spiritual reverence, ethical concern for nature	Order and meaning in life, kinship and affiliational ties
<i>Dominionistic</i>	Mastery, physical control, dominance of nature	Mechanical skills, physical prowess, ability to subdue
<i>Negativistic</i>	Fear, aversion, alienation from nature	Security, protection, safety

Figure 34: A Typology of Biophilia Values

c. Summary of Biophilia

The preceding 'nine hypothesized dimensions of the biophilia tendency - the utilitarian, naturalistic, ecologistic-scientific, aesthetic, symbolic, humanistic, moralistic, dominionistic, and negativistic' have been included in support of an environmental ethic. Many involved in the research supporting these categorical claims of human value to the environment cite many justifications for their work: 'indicative of human reliance on natural world, representing an evolutionary advantage,' material and commodity benefits, physical and mental benefits. The cumulative effect of these values quite simply results in a heightened sense of 'being alive', or in other words, they may 'contribute to a more fulfilling personal existence'.

9. Summary of Ethics

As mentioned throughout this thesis, ethical reflection and behaviour is one of the goals of the landscape architect. "An ethical responsibility for conserving nature stems, therefore, from more than altruistic sympathy or compassionate concern: it is driven by a profound sense of self-interest and biological imperative...the pursuit of the good life is through our broadest valuational experience of nature ... the converse of this perspective is the notion that a degraded relationship to nature increases the likelihood of a diminished material, social, and psychological existence."⁵⁶ Many involved in the 'what is landscape architecture' debate within the profession argue that landscape architecture is primarily an artistic endeavour and that ecology does not belong in discussions of the profession. It is hoped that the preceding discussion illustrates that ecology should be as centrally located in the discipline of landscape architecture as aesthetic concerns. Landscape architects practising in urban areas who attempt to argue that notions of wilderness or natural environment have no impact on the environments that they create have limited knowledge and understanding of ecology and the ecosystem. As Diana Balmori and Margaret Morton (1993) clearly illustrate in *Transitory Gardens, Uprooted Lives*, the most clearly marginalized individuals in society, homeless people, have gathered fragments - found objects or salvaged, recycled trash to create gardens which 'embody a sense of the precariousness and fragility of nature' on derelict sites within the core of New York City. Nature - whether it be in a lavish, historical garden, a pocket park or in a cardboard box planted with 'found, recycled plants' gives people pleasure. The ecology of this planet exists in the wilderness, rural areas and within the core of the most populated cities. The ability to understand processes and the cultural values which contribute to a sense of belonging must be integrated to contribute to the sustenance and growth of society. This is landscape architecture - the attempt to provide an aesthetic experience that enriches and sustains life on this planet.

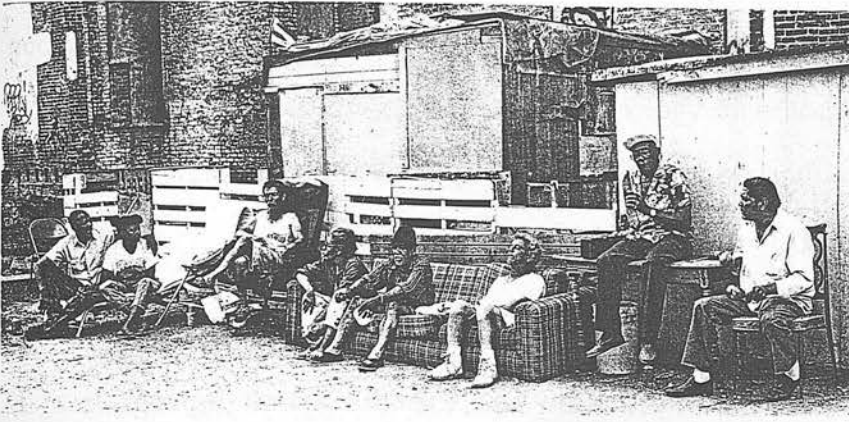


Figure 35: Community area by homeless people, Bushville, New York City (1993)

Ironically, it is through this necessity and the suffering underlying it that a respect for natural resources has emerged in these gardens. On one level, transitory gardens show us how human beings transform their environment so that it can help to sustain them. On another level, they represent a new language, a language not yet clearly heard or one that may have been ignored because it speaks a different, even colloquial tongue. But each of these gardens contains an aesthetic element uniquely its own and represents, at its core, the individual's creative expression, the impulse that goes beyond education, economic class, age, and gender. The gardens illustrated here, pared of the superfluous, made with true economy of means by persons who are deprived of the most basic necessities, seem to point to the power of the garden laid bare. To us, they seem a testimony to the essential need for a garden: perhaps through them, we can learn again what a garden is.
(Balmori, D., Morton, M. 1993: 7)

This account is a distillation of readings in this broad topic area. The limitations of such a condensed review of such a complex topic are inevitable. It is believed, however, that this review is a valuable way of situating the subject in the context of this thesis. In brief, ethics deserves an intensive examination in order to understand the movement of thought throughout time, and how humans continually go back to previous times to understand what we do now, and why we do it.

Landscape architecture has much to gain from discussions on ethical behaviour. Many of the preceding discussions could be directly applied to landscape architecture - what does it mean to say that something is right or wrong?; do landscape architects have some instinctive sense to know when something is good?; if moral choices are related to an individual's understanding of the world and its subsequent meanings and values, do landscape architects understand the world and the society that they are working within?; how do these issues affect the profession and what it seeks to do? Since its professional organization, landscape

architecture has had problems with theory and method; approaches that were accepted as correct at specific times have been debated throughout its short history. The current debate maintains the basic art/ecology dichotomization. Aesthetics and, subsequently, ethics offer the approach that it must be both.

D. Summary

1. *Aesthetics and Ethics*

It is suggested that aesthetics and ethics are intimately related in landscape architecture because the attitude taken toward nature and toward art is central to the creation of spaces that have meaning to different societal groups. Aesthetic and ethical study is a vast and difficult endeavor as it questions fundamental aspects and values. Understanding the essential place and value of beauty in human life is one aspect of both aesthetics and ethics. Another way of phrasing this is to address the question of what constitutes the good life? Landscape architecture has had much to consider as a young profession, and a comprehensive exploration into aesthetic study has therefore not been perceived as an priority. This thesis argues, however, that without an integrated course of study inclusive of aesthetics and ethics, landscape architecture fails to achieve its ultimate goal of possessing a unique understanding of how to design external places that edify 'the very basis of community'. The detailed interpretation of this will be shown in Section 4.

2. *Implications for Landscape Architects*

Laurie Olin (1992) has suggested that a central question in landscape architecture 'revolves around the largely unfulfilled purpose of the field, which is to design and plan human environments that can provide nourishing and healthy communities for society that at the same time are harmonious with natural systems and the land.' This statement reflects issues of aesthetics and ethics. The 'largely unfulfilled purpose' of landscape architecture suggests that landscape architects have an obligation to follow the intentions of the discipline. Environments that can provide nourishing and healthy communities certainly implies a notion that there is a way of living that is good. Landscape architects must understand what a nourishing and

healthy community implies if they aspire to designing such environments. In agreement with Olin's belief of what landscape architecture should aim to achieve, an obligation exists to both society and to natural systems. As mediator between culture and nature, landscape architecture would therefore benefit greatly from an interpretation of ethics and aesthetics. It is argued that professional ethics should not only be concerned with the actions of landscape architects to each other but to society and the environment. Professional associations are changing their attitudes toward these issues and mandates are beginning to reflect this shift. It is the hope of this thesis that landscape architects should attempt to understand how society thinks about the world, and how society views the world. Questions of art, beauty, and creativity are linked to questions regarding the nature of knowledge, the world and moral action. This leads to questions such as: Who negotiates and legitimizes community values of inventing and interpreting what our environments should do and be? Do the core values of landscape architecture revolve around the social ethic of providing nourishing and healthy communities for society that at the same time are harmonious with natural systems and the land?

There are obvious intangible issues that define any intention to do something. Our opinions, attitudes and beliefs are reflected in all of our activities and thus impinge upon our intentions. Opinions, attitudes and beliefs are not based on absolute certainty or positive knowledge but on what seems to be true, valid or probable. These beliefs relate to choices one consciously or unconsciously makes or accepts about philosophical, social, economic or political issues. They are associated with our distinctions between right and wrong in conduct - our moral position. Once, through our beliefs, we form convictions that certain things are true or real, we are able to make distinctions between right and wrong. Therefore, convictions effect intention.
(Schwartzing, J. M. 1990)

This thesis has accepted 'pragmatist aesthetics' as providing the clearest and most applicable direction for aesthetic study in landscape architecture. The pragmatist approach to aesthetics proposes an opening of the narrow conception of 'art' in relation to aesthetics. It encourages greater critical attention to the ethical and social dimensions of the 'object' in question. In a hermeneutical approach to aesthetics, ethics has a very definite role. If one approach is not privileged over the other, if notions of flux and consensus are embraced, then it must be accepted that a deep essence will not be found. The only constant one can rely upon, is the flow; the only thing that will not change is change itself. Caputo (1987) suggests that humility

is required to fully accept this approach; 'the moral for morals is that none of us occupies a privileged place of insight'. 'Authenticity' in this hermeneutic approach means owning up to the realization that the 'key' or 'definitive answer or solution' will not be found. A certain compassion is found in the deflation of pretensions and a realization that a shared community of schemes and options may result in an awareness that the power and prestige of the 'expert' should not be unquestioningly accepted. An 'ethics of dissemination', (Caputo, 1987) functions to 'keep the system in play wherever it has become inflexible'. A pragmatist aesthetic coupled with the notion of an ethics of dissemination may encourage landscape architects to explore possibilities currently not clear in the 'stifled, dislocated contemporary world of practice' (Corner, 1991; Lyle, 1991). It may help them to edify landscapes that are creative, beautiful and contribute to a sense of place.

The following sections will examine the pragmatist aesthetic and an ethics of dissemination. It will be concluded with an interpretation of how the two inform each other. An understanding of aesthetics and ethics may help to inform students and educators of an alternative approach to how an individual might begin to act as a mediator between culture and nature. It is only through a clear understanding of possibilities and roles that landscape architecture may continue as 'an instrument for aesthetic achievement and social change for public welfare' (IFLA, 1948). Students of landscape architecture must not be left to hesitate and vacillate in the design studio on what 'good design' is about. They should be educated with full regard to what landscape architecture professes to achieve.

Philosophy and Design in Landscape Architecture
SECTION 3: Signification

2. Pragmatist Aesthetic and Ethics of
Dissemination

All living things are in search of a better world.
(Popper, K. 1989)

In a life that is truly life, everything overlaps and merges.
(Dewey, J. 1934)

A. Pragmatist Aesthetic

Following traditional definitions of pragmatism and aesthetics, the pragmatist aesthetic would seem contradictory. Pragmatism has been associated with the idea of the practical, while aesthetics is often associated with anything other than practical - superficial and pointless (Shusterman, R. 1992). However, "aesthetics becomes much more central and significant as we come to realize that in embracing the practical, in reflecting and informing the praxis of life, it also extends to the social and political."¹ Shusterman (1992) argues that the pragmatist aesthetic must work from, and through, concrete examples. Experience is enriched through close and informed critical study. John Dewey made aesthetics a central concern of pragmatism within his book, *Art as Experience* (1934). Pragmatism's interpretation of aesthetics did not gain much of an audience due to the general emphasis in society on the scientific, and specifically because of the dominance of analytic philosophy. Truth, knowledge and experience were the central tenets of pragmatism. During this period, analytic philosophers were searching for foundations for reality, truth and reference. This is an example of the previously mentioned oppositional approaches to aesthetics: the rational - analytic philosophers, or the experiential - Dewey.

The analytic philosophers were interested in quantifying aesthetic study. Dewey argued that definitions and theories do little to alter knowledge, experiences and practices of art. However, as institutions thrive on definitions to articulate roles, structures and practices of what 'art should be', what 'art should do', and place value on the 'chosen' art forms, the individuals following the rational approach to aesthetics were attempting to provide such definitions. Shusterman (1992) describes art theory as being an imitation of an imitation: the representation of art history's representation of art. "The theoretical ideal of reflection originally had a point when reality was conceived in terms of fixed or necessary essences lying beyond ordinary empirical understanding. For in that case, once we achieved an adequate representation of the real, it would always remain valid and effective as a criterion for assessing ordinary understanding. However, once our realities are the empirical and changing contingencies of art's career, the reflective model becomes pointless. For here, theory's representation neither penetrates beyond changing phenomena nor can sustain their changes. Instead, it must run a hopeless race of perpetual narrative revision, holding the mirror of reflective theory up to art's changing nature by representing its history."² Has landscape architecture been relying on a reflective theory of its history, from a time when nature was viewed as a machine that could be predicted, controlled, and exploited by humans? The conditions of Modernism furnished this view of nature, and posited that if guided properly the world could run like a seemingly efficient machine. However, as is now evident throughout the world, the 'efficient machine' does have problems. This simplistic model of the world and the universe has failed to embrace the complexity and connectivity of all processes. Many scientists now tell us that the universe is self-organizing, unpredictable, creative and self-transforming. Jencks (1995) has expressed that 'the universe is much more like a butterfly than a Newtonian machine, although it can always be made to act like the latter'. Like the analytic philosophers, the Modernist view was attempting to provide a foundation for reality and truth by providing definitions and theories. The model of prediction, control and exploitation of nature is no longer tenable. The theory that landscape architecture has adopted defined

roles, structures and practices of what 'landscape architecture should be', what 'landscape architecture should do', and placed value on the 'chosen' museum exemplars of landscape design' is no longer tenable because, it too, is an 'imitation of an imitation'. In agreement with Dewey, definitions and theories do little to alter knowledge, experiences, and practices. If landscape architecture is to edify a way of life and a sense of community, it is suggested that it is timely to re-evaluate what is valued and being expressed. Pragmatist aesthetics advocates a 'rethinking and reshaping' of landscape architecture, theory and experience.

One of the central beliefs of pragmatist aesthetics is that art must be 'rethought' as experience. Much criticism of this notion cites vagueness, and irrelevance as it could encompass many things not normally regarded as artistic, and that it does not reflect the content and concept of what is now considered to be art. Dewey (1934) believed that throughout time people have always responded with intense admiration to all things that intensify the sense of immediate living. Articles that are now hunted



Figure 36: Haida pole depicting family history, Sgan Gwaii, Queen Charlotte Islands, Canada

down in museums such as rugs, jars, spears, and totems were once everyday objects that enhanced the processes of life. Painting, sculpture, drama, music and architecture were an integral part of the 'ethos' and the institutions of the community. The rise of the museum and 'art for art's sake' is related to nationalism, militarism, and capitalism. "The mobility of trade and of populations, due to the economic system, has weakened or destroyed the connection between works of art and the *genius loci* of which they were once the natural expression. As works of art have lost their indigenous status, they have acquired a new one - that of being specimens of fine art and nothing else."³ Because the artist is 'less integrated than

formerly in the normal flow of social services, a peculiar aesthetic individualism results' (Dewey, 1934). Self expression exaggerates the artist's separateness from the economic status quo. The pragmatists believe that art has been a product of 'misguided theory', creating a concept of art which is also misguided and in need of 'reorientation' (Shusterman 1992, Dewey 1934). "The idea that reality ultimately consists of well-defined and stable forms that are rationally and harmoniously ordered and whose contemplation affords sublime pleasure suggests a preoccupation with fine works of art, an envious fixation on their clear shapes and distinct contours, their enduring and intelligible harmonies, which set them above the confusing flux of ordinary experience and make them seem more vivid, permanent, compelling - in a sense more real - than ordinary empirical reality."⁴ Dewey's belief that the result of these forces such as economic systems, elitism and subsequently the work of analytic philosophers caused the separation between the ordinary and aesthetic experience. The situation of 'the rise of the museum', has moved on toward a different emphasis since Dewey wrote *Art as Experience*. Today, landscape architects often fixate on 'museum' pieces of landscape design that are completely separate from ordinary everyday life. Hidcote in Gloucestershire, and Sissinghurst in Kent, England are "two quintessential English Gardens of this century, that exist as legendary names independent of their reality. Gardeners from all over the world make pilgrimages to Gloucestershire and Kent to see these gardens they have read and heard so much about, and they are not disappointed."⁵ These are 'museum' pieces of landscape architecture. Sudjic (1992) suggests that the museum has become a surrogate for civic life. The purpose of the museum is now not primarily to display works of art but to act as a place where individuals and families can promenade, eat, shop and meet strangers. "The purpose of the new building, acknowledged or not, is to lift the experience of museum visiting out of the ordinary, to signal that this is a special place, one which in some senses puts the visitor on show."⁶ Many people are just not keenly interested in the works of 'the masters'. The museum has always had the position of being an experience out of the everyday and ordinary but the situation has now shifted. The museum has

become more of a commodity yielding to the consumerist desire for something sort of authentic - feeding the 'taste' culture. Historic examples of landscape architecture have also become commodities. Hidcote and Sissinghurst are both extremely popular properties that are both owned and managed by the National Trust in England.

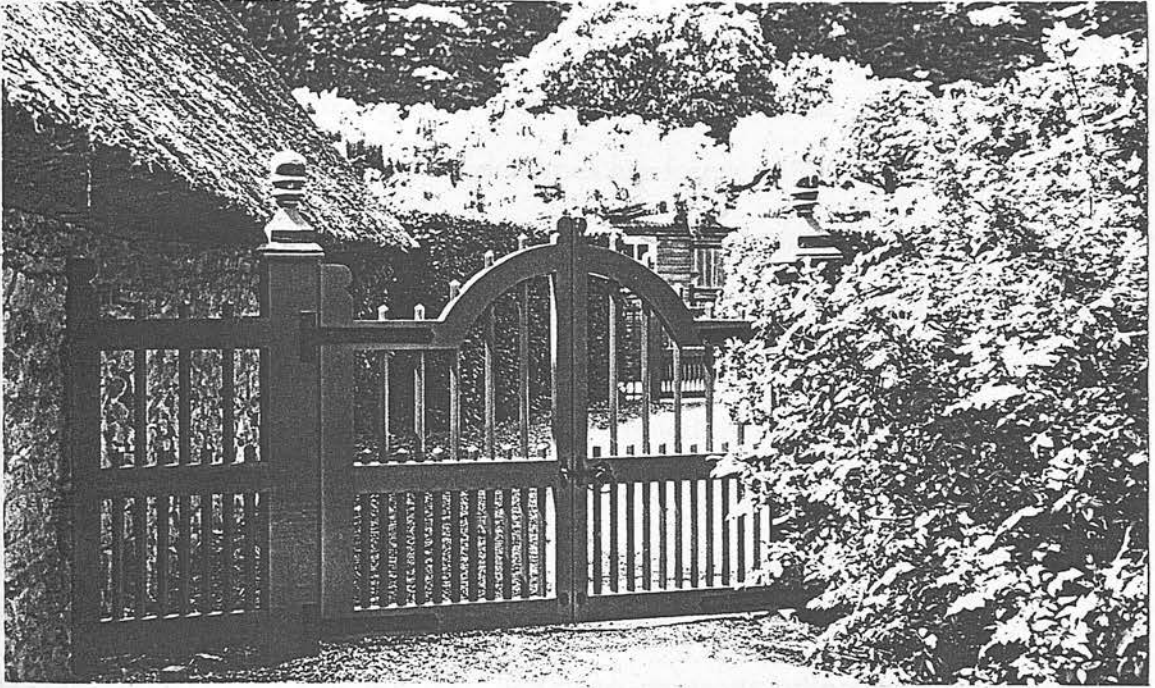


Figure 37: Hidcote, Gloucestershire, England, Lawrence Johnson, landscape architect

My purpose, however, is not to engage in an economic interpretation of the history of the arts, much less to argue that economic conditions are either invariably or directly relevant to perception and enjoyment, or even to interpretation of individual works of art. It is to indicate that theories which isolate art and its appreciation by placing them in a realm of their own, disconnected from other modes of experiencing, are not inherent in the subject-matter but arise because of specifiable extraneous conditions. Embedded as they are in institutions and in habits of life, these conditions operate effectively because they work so unconsciously. Then the theorist assumes they are embedded in the nature of things. Nevertheless, the influence of these conditions is not confined to theory. As I have already indicated, it deeply affects the practice of living, driving away esthetic perceptions that are necessary ingredients of happiness, or reducing them to the level of compensating transient pleasurable excitations.
(Dewey, J. 1934, 1980: 10)

The nature of experience is determined by the essential conditions of life, and all life (as we know it) occurs in a specific location. All life exists through an interaction and process with the environment. Echoing many ideas about what is now known

as the 'science of complexity', Dewey suggests that balance and harmony are attained through rhythm and that equilibrium comes about not mechanically and inertly but out of, and because of, tension. "All these complex systems have somehow acquired the ability to bring order and chaos into a special kind of balance. This balance point - often called *the edge of chaos* - is where the components of a system never quite lock into place, and yet never quite dissolve into turbulence, either. The edge of chaos is where life has enough stability to sustain itself and enough creativity to deserve the name of life. The edge of chaos is where new ideas and innovative genotypes are forever nibbling away at the edges of the status quo, and where even the most entrenched old guard will eventually be overthrown ... The edge of chaos is the constantly shifting battle zone between stagnation and anarchy, the one place where a complex system can be spontaneous, adaptive, and alive."⁷ Dewey argued that as one aspect of having a 'fulfilling' life was to have one rich with aesthetic experience, the individual had to embrace change, and deal with the disorder and upset that it caused. It was only at the point of reflecting on the changes and experience, that the creature could become conscious of themselves, ready to confront other changes and shifts. Perhaps Dewey was describing the 'edge of chaos' as the juncture where the aesthetic experience occurs. To deserve the name of life, a life must have enough stability to sustain itself and enough creativity to move through the crisis. The new scientists would surely agree that the richest experiences occur at the edge of chaos. Diane Collison (1992, 1994) argues that in an aesthetic experience the self is lost in that it becomes absorbed in what it contemplates and explores. But the self is regained while the experience becomes a part of the consciousness. "By means of the senses, imagination and reason, one has encompassed phenomena and ideas that have widened and deepened consciousness in such a way that something of the life of the world, or the possibilities of the world, have become part of the personal realm of one's own life ... Its regaining is connected with accounts of felt freedom, delight, knowledge, clarity, a sense of acquaintance with reality or truth."⁸

The aesthetic experience may or may not happen. It provides an opportunity for contemplation - active or passive.

The way in which the ethical individual lives is by constantly translating himself (sic) from one stage to another ... From the personal life he translates himself into the civic, from the latter into the personal. The personal life as such was an isolation and therefore incomplete, but by his coming back to his personal being through the civic life the personal life is manifested in a higher form.
(Kierkegaard, S. 1843, 1992: 553)

Our aesthetic enjoyment and pleasure in life are deeply tied to curiosity, adaptation, the will to discover new truth; and this drive has to be put at the center of a new philosophy.
(Jencks, C. 1995: 51)

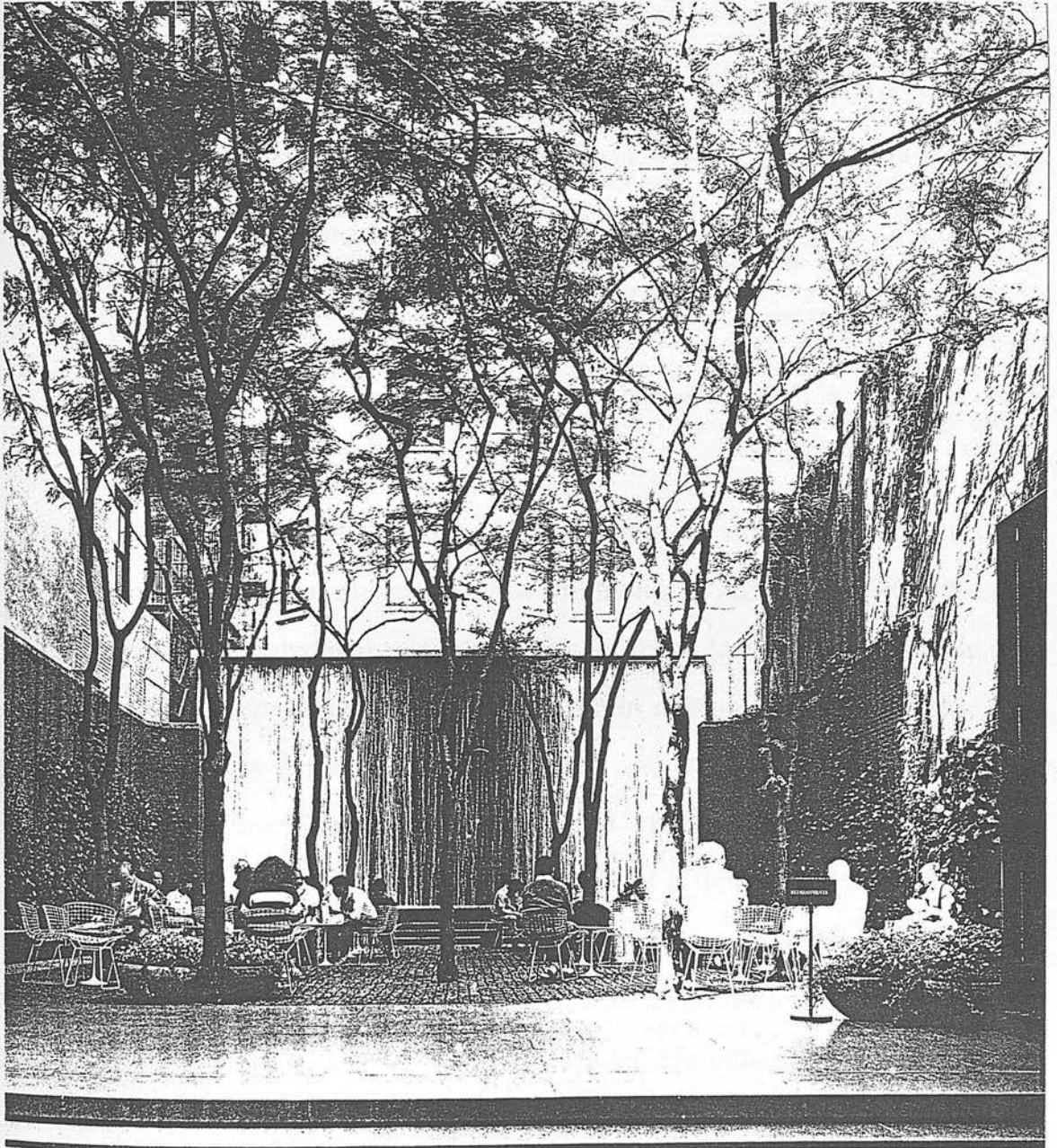


Figure 38: Paley Park, New York City, Zion and Breen and Associates, landscape architects

Dewey (1934) believed that individuals and the community must share in the 'ordered relations of their environment' to secure the stability essential for living. After a period of disruption or loss of integration with the environment, the individual becomes conscious and engaged in reflection. The desire for restoration works to convert 'mere emotion into interest in objects as conditions of realization of harmony'. The material of reflection is incorporated into objects as their meaning. Experience is the fulfillment of the individual in their struggles and achievements in the world of things; it contains the 'promise of that delightful perception which is esthetic experience' (Shusterman, 1992). The pragmatist's view of aesthetic experience is dependent on an integrated expression of both bodily and intellectual dimensions.

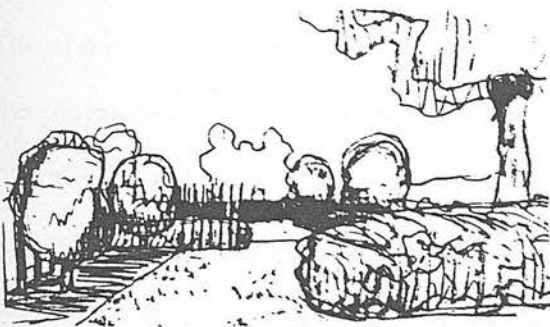
The work of art, however, unlike the machine, is not only the outcome of imagination, but operates imaginatively rather than in the realm of physical existence. What it does is to concentrate and enlarge an immediate experience. The formed matter of esthetic experience directly expresses, in other words, the meanings that are imaginatively evoked; it does not, like the material brought into new relations in a machine, merely provide means by which purposes over and beyond the existence of the object may be executed. And yet the meanings imaginatively summoned, assembled, and integrated are embodied in material existence that here and now interacts with the self. The work of art is thus a challenge to the performance of a like act of evocation and organization, through imagination, on the part of the one who experiences it. It is not just a stimulus to and means of an overt course of action.
(Dewey, J. 1934, 1980: 273-274)

Dewey's faith in pragmatism led him to believe that for anything to have human value, it must somehow or in some way, serve the needs and enhance the life and development of the individual in coping with the world. "Art's special function and value lie not in any *specialized*, particular end but in satisfying the live creature in a more global way, by serving a variety of ends, and above all by enhancing our immediate experience which invigorates and vitalizes us, thus aiding our achievement of whatever further ends we pursue. Art is thus at once instrumentally valuable and a satisfying end in itself."⁹ If something only satisfied a utility or functional requirement then it only serves a particular and limited end, whereas the work of aesthetic 'art', satisfies many ends, serving life rather than 'prescribing a defined and limited mode of living'. This is easily interpreted into landscape architecture. Those designs that simply respond to functional problems often fail to enrich, satisfy and sustain life. Peter Walker has argued that the narrow focus of

much landscape architectural education on technology and science has limited students' access to "cultural and philosophical inquiry. This has tended to remove students from debates about the political and economic forces that have controlled the direction of society."¹⁰ If the aims of the profession that Olmsted espoused are accepted as maintaining relevance, "landscape architecture, as conceived in its broad scope and mission, had to reflect as well as shape collective values; for among the profession's loftier aims was to create tranquil landscapes in the public domain, where people of diverse backgrounds could relax, intermingle, and develop a sense of community and cooperation, thereby furthering the progress of civilization"¹¹ are accepted, then the pragmatist aesthetic may help to guide students and designers to understand and design places that satisfy these ends.

The pragmatist aesthetic is not against science or technology. It prefers to make connections between things rather than emphasizing distinctions. Human activities and experiences separated by specialist, compartmentalized thought and knowledge should be connected. "Dewey's aesthetics of continuity connects more than art and life; it insists on the fundamental continuity of a host of traditional binary notions whose long assumed oppositional contrast has structured so much of philosophical aesthetics: the fine versus the applied or practical arts, the high versus the popular arts, the spatial versus the temporal arts, the aesthetic in contrast both to the cognitive and to the practical, and the artists versus the 'ordinary' people who constitute their audience. To secure such continuity in aesthetics, Dewey extends his assault on dichotomous thinking to undermine more basic dualisms which underlay and reinforce the sequestration and fragmentation of our experiences of art. Foremost among these are the dichotomies of body and mind, material and ideal, thought and feeling, form and substance, man and nature, self and world, subject and object, and means and ends."¹² In relation to landscape architecture, there would be no benefit from the distinction between approaches to design as being 'art' or 'ecology' biased. Surely the completed design could only be regarded as the work of a landscape architect if it integrated both of these

approaches. Dewey accepted that distinctions are necessary to 'structure discourse' for productive inquiry but he was against them setting up impassable barriers to things that were connected in concrete experience. This is precisely the problem with the art/ecology debate in landscape architecture. Individuals become far too dogmatic in their views and set up barriers to their 'camps'. Aesthetic experience is characterized by the consummate integration of all the elements of ordinary experience. Landscape architects that are praised as being exemplary follow this approach. Richard Haag in Seattle does not distinguish between art/ecology or against the 'ordinary'. Gas Works Park and his contribution to Pike Place Market are extremely successful examples of landscape architecture as a fully integrated experience. In Dewey's holistic approach to aesthetics, the only acceptable distinctions are context dependent. Emotional, intellectual and sensory faculties must not be divided if they are to contribute to the fullness of life - aesthetic experience. Pagels (the American physicist and science writer, 1939-1988) reinforces this notion by suggesting that "what divides us is the difference between those who give priority to intuitions and feelings and those who give priority to knowledge and reason - different resources of human life. Both impulses live inside each of us; but a fruitful coexistence sometimes breaks down, and the result is an incomplete person."¹⁵ Creativity, the range and richness of perceptions, and openness to experience are impeded by classificatory distinctions. Predetermined paths and limits harden thinking, restricting creativity. Aesthetic values can never be fixed. They must be continually tested in experience and revised with changing perceptions. These ideas must be distinguished and emphasized to students of landscape architecture.



If the results of natural process always seem so inherently right to us and if nature forms natural objects, aggregations, and landscapes that we inevitably find beautiful, then in my view they can form the basic source of our aesthetic sensibilities.
(Halprin, L. 1995: 247)

Figure 39: A garden view in the Menlo Park garden, Garrett Eckbo

...culture does extend this aesthetic base with intentionality and complexity. The mind invents new aesthetic codes that may contradict and extend those already existing. In this creativity it mimics the unfolding of natural evolution, the pure expression of spirit.
(Jencks, C. 1995: 149)

Echoing a similarly democratic belief to Olmsted's desire for landscape architecture, Dewey felt that because the museum conception of art and the elitism that it spawned, the aesthetic quality of 'our' lives had been impoverished. "Identification of art with the high tradition of fine art can thus serve an oppressive socio-cultural elite seeking to assert and bolster its class superiority by making sure that art will remain beyond the taste and reach of the common man, at once marking and reinforcing his general sense of inferiority."¹⁴ In many instances, the separation of aesthetics and art from everyday life had the effect of dismissing the ordinary life as 'one of joyless, unimaginative coercion'. The 'powers' and 'institutions' that structure everyday life become indifferent to the natural human need for the pleasures of beauty and imaginative freedom. This pleasure is sequestered to 'breaks from reality' in the form of visits to institutions which house the objects worthy of aesthetic attention. Dewey did not want his views to ground or justify any aesthetic theory in a similar manner as being foundational; he wanted theory to change practice so that it would pursue rich and complex experiences. For instance, many landscape architects believe that parking lot design is unworthy of their expertise, yet a well designed parking lot can add to the richness of everyday life. There is really no excuse for poor design in this most 'ordinary' space, (eg. the 'John Lewis' Store beside the M40 Motorway at Wycombe, England by Georgina Livingston).

If he were around today even Capability Brown would have to design parking lots.
(Mark Smeadon, Smeadon Forman)

The object as 'art' and the 'artist' or 'critic' as expert, loses its position of authority in the pragmatist aesthetic. The art object is valuable only in relation to the quality of experience that it guides and structures. The landscape architect as 'superstar' designer is only valuable in relation to the achievement of the design in answering the client's brief and the professional mandate - 'sustaining life and enriching the human experience'. Aesthetic experience is a temporary process where experience is

developed cumulatively and brought to fulfillment in a continual process. A place that is well designed can bring fulfillment to individuals perhaps not because of one space but because of the sequence of spaces. Edinburgh's old and new towns are an excellent example of the everyday ordinary pleasure that individuals experience because of the cumulative effects of moving through this place.

The claim to arts intrinsic and immediate value is much more convincing and much less socially repugnant when art is construed as aesthetic experience rather than the commodified objects of capitalist speculation. The shift from compartmentally isolated and independent objects to their role and their history in experience provides a better base for accommodating the complex socio-historical contextuality of art. Since the work cannot be logically severed either from its original generation in the experienced world of its creator or from its varied and changing reception in the experience of others, both its original socio-historical conditioning and the subsequent mutations of its interpretation and evaluation become pertinent to its meaning and value. Thus the work's meaning and value can indeed change with the changing realities and practices that condition our experience of it.
(Shusterman, R. 1992: 26)

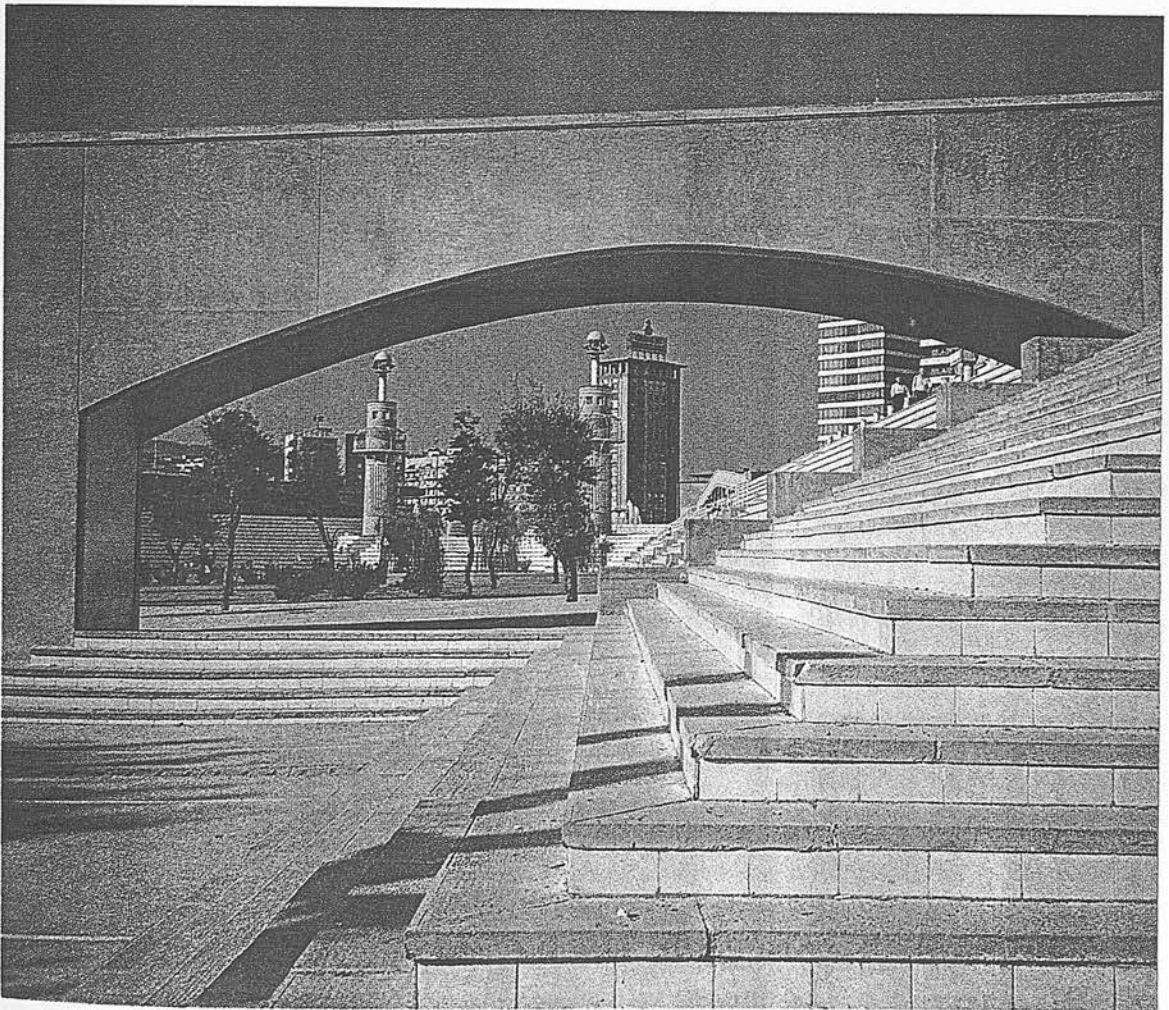


Figure 40: Parc de l'Espanya Industrial, Luis Pena-Ganchegui, designer

Pragmatist aesthetics argues for placing 'value' on experience, not on objects isolated as 'art' or as being worthy because of judgments from the 'art world'. A similar argument must be encouraged in landscape architecture. 'This experienced value, directly impressed on our senses and imagination with an often overwhelming power, supplies [landscape architecture] with an irrefutable (albeit unformulable) normative vindication' (Shusterman, R. 1992). Materials, textures, and patterns may produce pleasure but this pleasure is an experience felt by a subject, 'without an experiencing subject they are dead and meaningless'. To treat them independently 'encourages the distortions of reification, commodification, and fetishization which plague' the profession. Pattern making and beautifully photographed schemes in journals are dead and meaningless unless they are used and enjoyed by people, (eg. Parc de l'Espanya Industrial in Barcelona, designer Luis Pena-Ganchegui). Pragmatist aesthetics is not searching for a reclassification of art as the experience of art. It is simply attempting, by acting as a 'persuasive rhetorical tool', to get people to focus on the experiential dimension of art and to appreciate the aesthetic value "of what is not classified but what could be, if we could group things together by their satisfyingly consummatory experience."¹⁵ Theory's job in landscape architecture should be to critically assess different directions in design and to promote the 'conception and pursuit of better ones'. Whenever anything is experienced with meaning, it must always be a case and product of interpretation. Landscape architecture should build on and grow from theoretical criticism. The pragmatist aesthetic may evoke a greater openness to the ways landscape architecture can further a progressive ethical and socio-political agenda through greater critical attention to the ethical and social dimensions of its works (Shusterman, R. 1992).

There are two sorts of possible worlds in which esthetic experience would not occur. In a world of mere flux, change would not be cumulative; it would not move toward a close. Stability and rest would have no being. Equally it is true, however, that a world that is finished, ended, would have no traits of suspense and crisis, and would offer no opportunity for resolution. Where everything is already complete, there is no fulfillment. We envisage with pleasure Nirvana and a uniform heavenly bliss only because they are projected upon the background of our present world of stress and conflict. Because the actual world, that in which we live, is a combination of movement and culmination, of breaks and re-unions, the experience of a living creature is capable of esthetic quality. The live being recurrently loses and reestablishes equilibrium with its surroundings. The moment of passage from disturbance into harmony is that of intensest life.

In a finished world, sleep and waking could not be distinguished. In one wholly perturbed, conditions could not even be struggled with. In a world made after the pattern of ours, moments of fulfillment punctuate experience with rhythmically enjoyed intervals.
(Dewey, J. 1934, 1980:: 17)

The pragmatist aesthetic aims to rethink landscape architecture in wider and more democratic terms. The pragmatist issue of organic unity which is very similar to the hermeneutic notion of harmony, should be interpreted into the discipline through, for example, systems thinking. Because the pragmatist aesthetic asks that the idea of art move out of the museum and that the experience of art rather than the object be valued, it also argues in defense of 'popular art'. The line drawn between high and popular culture benefits few. It attempts to debase much of what gives people pleasure. Shusterman (1992) provides a thorough argument for the inclusion of popular art in terms of its aesthetic legitimacy. The narrow application of the term 'aesthetics' originated in intellectual discourse and 'applied to high art and the most refined appreciation of nature' (normally in paintings), but this narrow approach does not need to be adhered to any longer. 'Art' and 'aesthetics' are no longer 'high culture's exclusive possessions'. A brief summary of four key arguments against popular art follows. These have been included in this thesis because they apply to many arguments against much landscape architecture. They will be integrated into the application of the pragmatist aesthetic to the design studio. The first charge "concerns the intrinsically 'negative character of popular culture creation', more particularly, that it is produced by a large-scale commercial industry purely 'for profit' and is 'imposed from above' on its helplessly 'passive consumers'."¹⁶ Theme park landscapes are often maligned as being simply for profit and therefore not work that landscape architects should be involved with. Many landscape architects 'sneer' at this work. This point implies that to make popular art profitable, it must be a 'homogeneous, standardized product that will appeal to a mass audience sacrificing rigorous aesthetic aims of personal expression to sell out'. Creativity and originality are supposedly sacrificed making the products worthless. Steve Moorehead, partner of Moorehead Fleming who designed *Canada's Wonderland* (a large theme park north of Toronto), after apologizing for taking on such a

project, argued that the firm took the job in order to maintain its practice but then also to attempt to create a landscape of high quality that would also give many people much pleasure. It is an extremely successful theme park. They have succeeded. The second charge is that popular culture borrows elements from high culture with the effect of debasing it. Content is, was, has and will be borrowed within and outside of high and popular culture. It is human nature. Shusterman (1992) suggests that 'borrowing provides part of the thick sense of interconnectedness which enriches a cultural tradition'. If high art borrows, the resultant works have aesthetic merit while if popular art follows this practice it has none. The third charge concerns the negative effects that popular art and culture have on its audience. It is said to be emotionally destructive because it produces 'spurious gratification ... it is intellectually destructive because it offers meretricious and escapist content which inhibits people's ability to cope with reality; and it is culturally destructive, impairing people's ability to partake of high culture'. This comment is so risible and dated that it warrants no response. Are people who enjoy *Disneyland* intellectually destroyed - obviously not. The fourth group of charges against popular art concerns 'popular culture's 'negative effects on the society' by reducing the level of cultural quality or civilization of the society while encouraging totalitarianism by creating a passive audience peculiarly responsive to the techniques of mass persuasion. This argument assumes that popular art cannot 'inspire or reward any aesthetic attention beyond cretinized, uncritical passivity' (Shusterman, 1992). Popular art can also be critical of 'existing social trends' so the charge of encouraging totalitarianism is false, (eg. the artist Damien Hirst because he is deliberately trying to shock us by making us re-question our assumptions). Popular art may have flaws but it cannot be dismissed on the basis of the superiority of high art. The satisfaction derived from much popular art cannot be denied by charging that these are not genuine satisfactions. "In short, the claim of spuriousness, a strategy of imperious intellectualist presumption, implies that the cultural elite not only has the power to determine, against popular judgment, the limits of aesthetic legitimacy, but also the power to legislate, against empirical

evidence, what can be called real experience or pleasure"¹⁷ Many of the issues encountered in this argument about popular art or aesthetics should be directed to students of landscape architecture. All too often, landscape architects take distinct moral positions for or against different places and landscapes. Theme parks, supermarkets and parking lots are good examples of this positioning. People teaching design often malign these developments. Students are quick to pick up what they think are attitudes that the profession espouses. It is grossly unfair and damaging to the profession to reinforce attitudes against the types of spaces that landscape architects should be designing as places of function, beauty and meaning. A supermarket is very important to human survival and to convenience. Culture and society have created the need for these places. Why do some landscape architects believe that these places are unworthy of their services? The attitudes and opinions that form the discipline must be exposed to educate individuals in a better way.

Aesthetics are central to understanding how to determine, how to choose and lead our lives, and how to assess what the good life is (Ferry, L. 1993; Gadamer, H.G., 1976, 1977; Shusterman, R., 1992; Tuan, Yi-Fu, 1993). Landscape architecture creates the physical environments that much of this living occurs within. The role of mediator between culture and nature is so complex that it cannot but have an aesthetic and ethical dimension. What should a good community or society be like? How can the good life be found in societies where cultural preoccupation often seems to be with glamour and self-gratification? The generation of an aesthetic and ethical approach to landscape architecture now, for our own specific age and culture, is obviously a realistic goal for all designers. To know how people want to live now rather than how people were living in a previous time is surely a fundamental starting point for landscape architecture. The pragmatist aesthetic asks what experiences ordinary, everyday people find pleasurable. A landscape must provide a full and intense experience, keeping alive the power to experience the common world in its fullness (Dewey, 1934). Dewey suggests that art, or in this

instance landscape architecture, does this by reducing the raw materials of that experience to matter, ordered through form.



Figure 41: The production of honey in the birch-wood of *Schiphol airport*, Amsterdam as a collage, West 8, landscape architects

Just as physical life cannot exist without the support of a physical environment, so moral life cannot go on without the support of a moral environment. Even technological arts, in their sum total, do something more than provide a number of separate conveniences and facilities. They shape collective occupations and thus determine direction of interest and attention, and hence affect desire and purpose. (Dewey, J. 1934, 1980: 345)

B. Ethics of Dissemination

Before ethical life is bound up by a net of rules of conduct, there is the prior mystery of other persons, who outstrip whatever we think we know of them and command our respect. Finally, we come up against the mystery itself, the unencompassable depth in both things and our (non)selves. and then we are brought up short. That it seems to me is where hermeneutics leads us: not to a conclusion which gives comfort but to a thunderstorm, not to a closure but to a dis-closure, an openness toward what cannot be encompassed, where we lose our breath and are stopped in our tracks, at least momentarily, for it always belongs to our condition to remain on the way. (Caputo, J. 1987: 214)

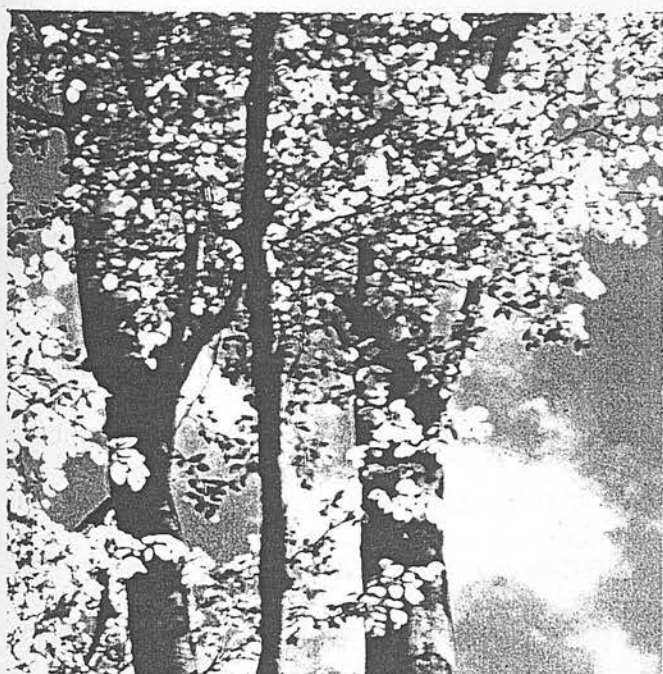
As a discipline, landscape architecture would benefit from a 'dis-closure', and an 'openness' toward a consideration of aesthetics and, specifically, ethics to *continue its development*. Besides the professional obligations that intimate an ethical stance, landscape architecture does not often include ethics in discussions of purpose, aims, education and practice. Peter Singer (1991, 1994) suggests that anyone who thinks about what they ought to do is, consciously or unconsciously involved in ethics. Ethics examines values and actions, with good and bad, with right and wrong. If a landscape architect was retained to design the playground and entrance area to a primary school, and created a series of spaces that were contrary to local

materials and the scale of the building, they would not be doing a very good job. If the landscape architect ordered to have a small grove of trees on the site removed because they did not happen to like that species, when the grove had been planted in honor of a teacher and class that had been killed in a freak accident twenty five years earlier, the landscape architect would be acting unethically. If the landscape architect recognized the significance of this grove of trees and indicated that the health of the trees was poor, so replacement planting should be started within or around the grove, the landscape architect would be acting ethically. Landscape architecture must continually re-examine values and actions to consciously think about good and bad, right and wrong. The mandates that the profession works to generally (as expressed by IFLA, 1948) and specifically in national associations, and also in educational institutions, must be under regular scrutiny to maintain an open debate about how this discipline is coping with the shifting values and meanings in society. As Sir Isaiah Berlin explains in *The Crooked Timber of Humanity*, factors that have shaped human history may be described as movements, but it must not be forgotten that these begin with ideas in people's heads, and that such ideas are the substance of ethics. "Ethical thought consists of the systematic examination of the relations of human beings to each other, the conceptions, interests and ideals from which human ways of treating one another spring, and the systems of value on which such ends of life are based. These beliefs about how life should be lived, what men and women should be and do, are objects of moral inquiry' and when applied to groups and nations, and indeed, mankind as a whole are called political philosophy, which is but ethics applied to society."¹⁸ Landscape architecture began from ideas in people's heads that there was a need, and a vision of some supreme goal that could be met by the organization of individuals sharing the same aims. In agreement with Berlin, 'the goals and motives that guide human action in landscape architecture must be looked at in the light of all that we know and understand; their roots and growth, their essence and above all their validity, must be critically examined with every intellectual resource that we have'. A critical examination of what landscape architecture achieves must be on-going, including what it does to

enhance or create an aesthetic experience. "... while beauty continues to be a source of appeal, there is little consensus on aesthetics - if you find yourselves in agreement with somebody about a beautiful design in landscape architecture, this happy accident can be explained in more cases than not by a shared class background or education rather than by any examinable philosophical criteria. Maybe if there was a more determined attempt to study and debate aesthetic questions, modern landscape architecture would benefit."¹⁹ Aesthetics and ethics offer areas of study to examine what, why and how are the habits and practices that landscape architecture is proposing. They must be interpreted into the discipline if it hopes to enlarge an understanding of its role within society when shifting meanings and flux often lead one to superficially believe that all is relative.

An ethics of dissemination asks for a practice of radical hermeneutics. The desire for community, for past times, for the golden age must be critically re-examined for all it encompassed. The idealized Greek sense of ethics that began with Plato and was extended through the writings of Aristotle entailed much more than these profoundly influential thinkers highlighted. Repression and limited freedom were essential for the hierarchical oppositional society of 'creator and created, sovereign and subject, free man and slave, male and female' (Caputo, J. 1987: 255). Hermeneutics as a practice evolved because of the dogmatic practices of the church. People wanted the freedom to interpret texts in a way that had meaning to them, and for them. The celebration of the individual that was the result of the Enlightenment is another historical moment to be re-interpreted. Certainly there is more hope of a successful community if the collective desire is present in terms of a group of individuals who share the aspirations of the community and the common good, rather than a group of individuals with no role to play in the notion of community but who find the 'good life' dictated to them by others with interests of power and control. "The lesson we learn from the ancient city and its metaphysics is that deep solidarity can only be achieved on a limited scale, and that, wherever it is found, it has drawn a line around itself and become exclusionary."²⁰ Any approach

to ethics that has validity now is one that is flexible, one that moves with changing situations. This appeal to openness is not relative, it insists on authenticity, humility and compassion. Power, prediction and control must be cautiously and critically examined. The other, whether in terms of binary oppositions of all kinds, must be given a strong voice or opportunity to be heard. The contingency of all schemes must be recognized to expose the "constellations of power, centers of control and manipulation, which systematically dominate, regulate, and exclude."²¹ To assert difference, to keep the conversation moving will expose a diverse set of points of view in which people from all backgrounds have an equal voice to contribute to solutions to problems that exist now. A morality of civility and fair play is required in an ethics of dissemination. As with the pragmatist aesthetic, all points of view are relevant to discover the desire for community and all that encompasses. All foundational programs and ideas that have become inflexible and repressive, concealing specific motives of power and control must be examined and changed. An ethics of dissemination is not against institutions; it only asks that they remain open, honest and flexible. Caputo (1987) suggests that the ethics of dissemination operates only in a community, and in the ongoing conversation of human - kind. It requires local strategies for local action. A sense of respect or reverence for others operating in the flux, and in the shifting meanings of society now, is required.



So the story starts with a fascinating allegory of a catastrophe in the natural sciences, which is meant to tell the story on us, about how we have fallen into a condition of irresolvable ethical conflict and incommensurability after the dissemination of the old *ethos*. The catastrophe is the Enlightenment and its project of carving out a space for the 'moral' as opposed to the 'legal' or 'theological,' each of which then needs 'justification.' But it is already too late. Just by posing such questions - about how to get from facts to values, from the subject to the object - the scandal has already been given; the seal of *Sittlichkeit* has already been breached beyond repair. What has gone dead is the bond between the individual and the *polis*. (the modern idea of an autonomous individual appears in antiquity only in the form of madness or exile.) In the Greco-medieval world, what is expected of one is to be discerned by insight and a kind of



Figure 42: Beech stand, south-west England

knowledge (phronesis), not justified or enforced with rules. At the point at which rules and arguments are required, the *polis* is finished. True, there were differences in the old world. There are large gaps between the courage of a Homeric warrior, the civility of an Athenian democrat, the humility of a medieval nun, the *caritas* of St. Francis ... all of these differences are contained (was there even a time when they were not?) within the overarching unity of a shared conviction about doing one's part for the *telos* and liking it ... if the disputes in antiquity cut as deeply as do ours, then their differences, too, are ultimately 'incommensurable', their debates irrational, and the classical world has no advantage over the modern. For the trouble today is that the *telos* has withered away, has been replaced by a sea of competing *telois*, a conflict of wills, a war of willing subjects, the will-to-power. That means that what has gone wrong with ethics (as a science) today is rooted more deeply in our sociology, in the way we live; we have deteriorated. And so the trouble we are in cuts deep. We need a change in the very substance of our lives, and that is a task which is evidently beyond the means of any individual or group to carry out ... what are we to do now?
 (Caputo, J. D. 1987: 242-243)

If an institution or practice becomes inflexible, it is less likely to be able to serve a community based on pluralism and difference. The argument that the differences within society are small in relation to the overall stability and 'sameness' within communities is no longer valid. A nostalgic hope for the sense of community that may have existed in earlier times is also invalid. We move forward, not back. Much of the history of past times does not address the repression and discrimination that existed. Society has reached a point where the collective is not willing to go back to a time of less freedom and prosperity for the larger majority. The good life now is not the good life for a chosen few, but for the majority. Women, and people of all colors and voices have equal freedom (perhaps a bit idealistic) to chose their 'good life'. How is landscape architecture addressing these changes? Much of the history of landscape architecture has been conceived and constructed by a very privileged segment of society. How are students presented this work? The French conception of landscape design in the seventeenth and eighteenth century has done much to

guide current landscape architecture. The absolute monarchy that ruled France during this period resulted in manipulations to the landscape in the pursuit of pleasurable experiences that had not been witnessed before. The injustices that resulted from such massive inequity in society led to the French Revolution. This was a landscape of complete domination by man (sic). Le Notre (1613-1700) aimed "to organize the landscape into one mighty scene that would express the dignity and elegance of man and delight his senses. All nature should conform."²² These landscape are beautiful but they must not be presented to students without a clear understanding of the social and political context they were situated within. Attitudes toward nature have changed immensely since the seventeenth century. The views that society has towards society are also of extreme importance. the valuing of the private realm over the public continues to rise. How has landscape design changed? If it is accepted that landscape architecture mediated between culture and nature, the values that society holds toward nature are of extreme importance. Are educational institutions guiding students to think about these ethical issues? In agreement with Peter Walker (1994), they are not.



Figure 43: 50 Avenue Montaigne Courtyard, Paris, Michael Van Valkenburgh Associates, landscape architects

So only when life is regarded ethically does it acquire beauty, truth, meaning, substance; only when one lives ethically does one's own life acquire beauty, truth, meaning, security; and only in the ethical view of life can self-directed or other-directed doubts about the meaning of life be put to rest.
(Kierkegaard, S. 1843, 1992: 559)

The landscape has changed immensely in the past century. The influence of mass transportation - automobile, rail and air, has had a profound impact on the landscape. Landscape architects have had a very small impact on these changes. The size of the profession and the speed of the changes are just two reasons for this lack of influence but another is quite simply that the majority of landscape architects are not capable of dealing with the complexity of life at the end of the twentieth century. Education has not kept pace with shifting values, meanings and spatial demands.

Society and life are full of shifts that change how everyday is lived. The construction of roads would be an example of what might comprise a breaking point in a shift. The situation at Newbury, in England exposed a major breaking point in 'everyday life'. The construction of a by pass road around this town exposed many issues that created a mass of fluctuating opinions and actions and demonstrated that 'non violent direction action' is far more media accessible than a philosophical approach to landscape architecture. When we reach those breaking points in our everyday life when the flux is exposed, where the whole trembles and play erupts we must use this energy to interpret the situation in its discontinuous arrangement in its greater context; this is the task of finding meaning and continuity within chaos. Landscape architecture has been at the edge of these breaking points but grasping on to the edges, resisting 'play' or change, for a number of decades. Chaos and subsequent, consequential change must be embraced. Observation, insight and adjustment are elements of 'play' in transformation. Long standing ideologies, cultural icons and aliens (Costonis, J. 1989), and systems of action are being re-evaluated in this shifting climate. The ones that work well are being spread further while those that do not are being abandoned. McHarg (1969) recognized a wearing point within the discipline and engaged in 'the play' of renewal. The constraints that had been

imposed on the profession were breaking down. He resisted existing practices and examined alternatives that resulted in an opening to different meanings and practices. *Design with Nature* (1969, 1971) attempted to provide a method 'by which the least of us can ensure that the product of his works is not more despoliation'. "Our eyes do not divide us from the world, but unite us with it. Let this be known to be true. Let us then abandon the simplicity of separation and give unity its due. Let us abandon the self-mutilation which has been our way and give expression to the potential harmony of man-nature. The world is abundant, we require only a deference born of understanding to fulfill man's promise. Man is that uniquely conscious creature who can perceive and express. He must become the steward of the biosphere. To do this he must design with nature."²⁵ Currently, in many instances, the approach forwarded by McHarg in the sixties has become too inflexible and is not moving with the flux. Free play has been abandoned. It needs to be provoked, solicited and opened. Imaginative presentation of ideals should command thought and desire, not be taken as absolute rules of policy. Too many practitioners and educational institutions took McHarg's approach as an absolute rule of policy. It must be re-interpreted, what works should be kept, while what does not work should be left to fade into oblivion and practice changed to adjust to shifts of meaning and desire. Consensus is believed to be a criterion of truth and truth is held to be a 'species of the good'. Critique and praxis 'form the attempt to change what is, into a better what can be' (Shusterman, R., 1992).

C. Summary

The pragmatist aesthetic and an ethics of dissemination asks that the pursuit of landscape architecture would involve enrichment of self and society through somatic, linguistic, cognitive, psychological, and social change that is mutually supportive if not collaborative (Shusterman, R., 1992). It is suggested in this thesis that schools of landscape architecture should encourage individuals to understand what this discipline asks of them within an understanding of aesthetics and ethics. Students could benefit from an understanding that, though the practical problems of

landscape architecture are extremely important, a cognizance of people and place, and of cultural relationships to nature will help them to edify the new evolving 'technospace' into 'landscape'. It is also suggested that students must be helped to understand that they have an ethical responsibility not only to the health of the environment but also to the creation of places that celebrate everyday living, occasions, memorials, "places where individuals can join together to celebrate those central aspects of our life that maintain and give meaning to existence."²⁴ Relevant and timeless examples of this are the Kennedy Memorial at Runnymede by Geoffrey Jellicoe 1964; and the Vietnam Veteran's Memorial in Washington, D.C., Maya Lin 1982. It is further suggested that landscape architects should not attempt to

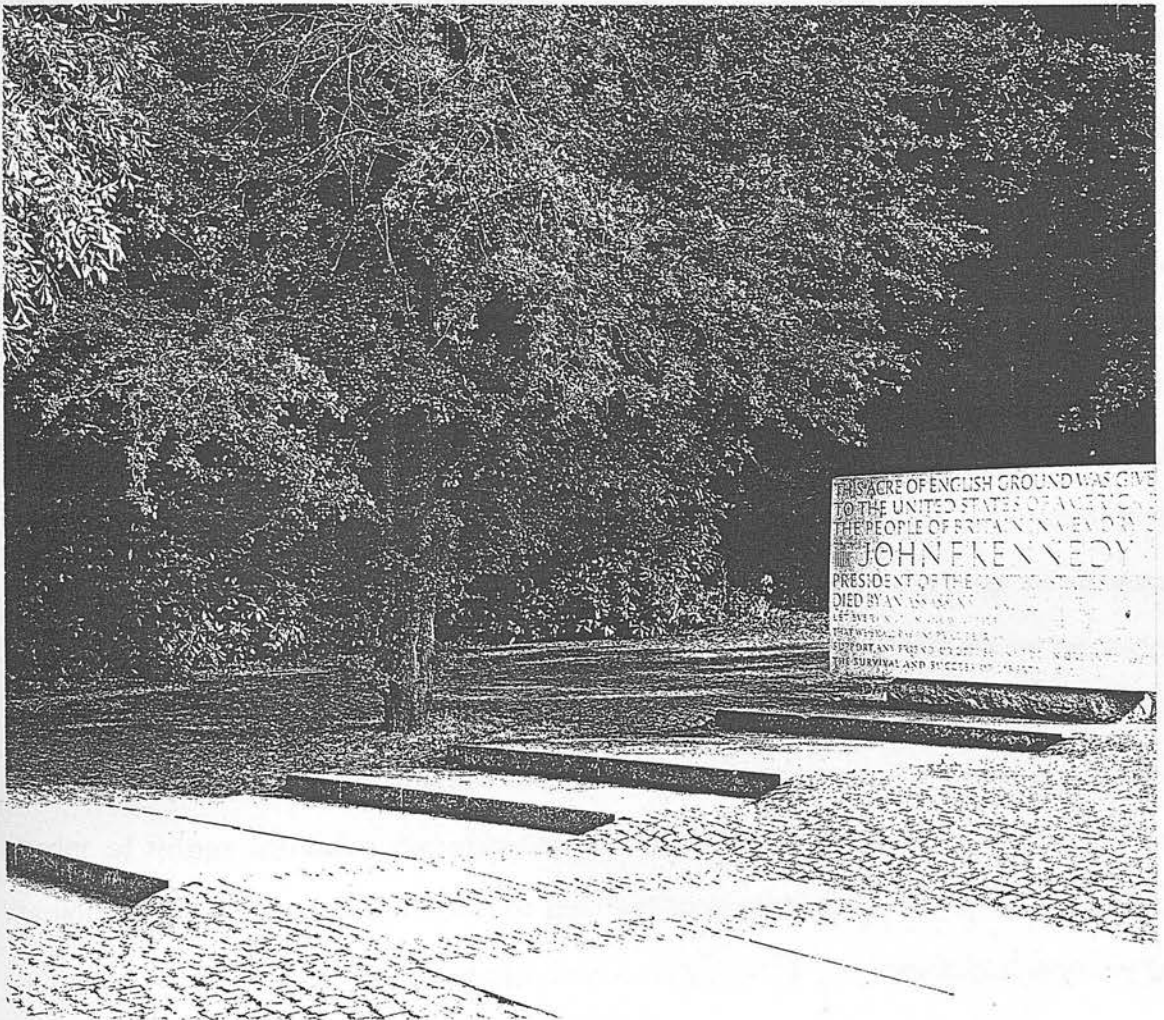


Figure 44: The Kennedy Memorial at Runnymede, England, Sir Geoffrey Jellicoe, landscape architect

dictate some ethical stance or 'style' through their work as mediators between culture and nature, but that they should attempt to understand the values and attitudes of

the individual, the group, and the community when designing spaces that may enable people to experience pleasure from the beauty of the landscape.

There are not new ideas. They provide a body of discourse which attempts to illustrate the idea that there are different ways of viewing the world, society, and, specifically in this thesis, landscape architecture. It is argued that the pandemic fragmentation of meaning and purpose in landscape architecture has led to unresolved problems in educational institutions and in professional practice. It is suggested that landscape architecture would benefit from fostering an approach which encourages leaders and leadership - an approach which might empower the profession to realize its aims and goals.

The 'messy business' of studying aesthetics and ethics with the aim of interpreting this understanding into the discipline of landscape architecture is required. Democratic equality, and contemporary culture is comprised of individuals making daily decisions that pattern the tangible social setting. The fundamental and material decisions of an individual join to make the collective. The collective's fundamental and material decisions are of great moral concern. Questions of technology, and of production are economic, political and practical. Landscape architecture is fundamentally involved in these situations. The collective shaping of material culture is within the realm of landscape architecture. A certain uneasiness pervades this activity because of fundamental issues that are at once aesthetic and ethical. "The failure of people and parties to take clear and vigorous responsibility for the order of things indicates the absence of any profound disagreement with the tangible character of contemporary life. Yet it would be hasty to infer general approval from the lack of patent discontent."²⁵ Physical, environmental and social changes that determine the form of the contemporary landscape must take everything around us into account. 'Ordinary' communities, 'ordinary' landscapes, 'ordinary' people, may illuminate shifts and changes as well as 'museum' or 'extra-ordinary' communities, 'extra-ordinary' landscapes and 'extra-ordinary' people.

Landscape architects should critically examine why and how they do what they do. Landscape architecture should critically examine why and what individuals and society value. It is only through an ongoing conversation that the 'messy' business of life will be understood.

...what matters with the ethical is not the multiplicity of duty but its intensity. When one has felt in one's personal being the full strength of duty's intensity, one is ethically mature and duty will then break out in one.
(Kierkegaard, S. 1843, 1992: 556)

SECTION 4: Application

Section 4: Application

1. Philosophy and Design

The relationship between philosophy and design in landscape architecture is a complex one. It involves the application of theoretical concepts to practical design decisions. This section explores the ways in which philosophical ideas have influenced the development of landscape architecture as a discipline. It discusses the role of philosophy in the formation of design principles and the ways in which these principles have been applied to the design of the built environment. The text also examines the ways in which landscape architects have used philosophy to justify their design choices and to critique the work of others. Finally, it considers the ways in which philosophy has helped to shape the professional identity of landscape architects and to define the scope of their practice.

A. Introduction

This section introduces the topic of philosophy and design in landscape architecture. It begins by defining the key terms and concepts that will be used throughout the text. It then discusses the ways in which philosophy has influenced the development of landscape architecture as a discipline. The text also examines the ways in which landscape architects have used philosophy to justify their design choices and to critique the work of others. Finally, it considers the ways in which philosophy has helped to shape the professional identity of landscape architects and to define the scope of their practice.

Philosophy and Design in Landscape Architecture

SECTION 4: Application

1. Philosophy and Design

It is an everyday expression, but with a very deep significance:
The way in which a person lives is a representation of how he thinks.
We can talk and say many things,
but we always live according to our philosophy.
(Legorreta, R. in Attoe, W. 1990: 141)

He is the richest who has most use for nature as raw material of tropes and symbols with which to describe his life. If these gates of golden willows affect me, they correspond to the beauty and promise of some experience on which I am entering. If I am overflowing with life, am rich in experience for which I lack expression, then nature will be my language full of poetry - all nature will *fable*, and every natural phenomenon be a myth. The man of science, who is not seeking for expression but for a fact to be expressed merely, studies nature as a dead language. I pray for such inward experience as will make nature significant.
(Thoureaux, H.D. 1853, in Oelschlaeger, M. 1991: 157)

A. Introduction

This section illustrates how philosophy might inform design in landscape architecture. The quest for meaning in the landscapes we create, and the endeavor to teach 'good design' are both complex undertakings that many agree are not being done as well as they might be (Miller, T. 1992; Moore, K. 1993; Riley, R.B. 1995). Hermeneutics proposes that meaning often becomes alien and inaccessible not because it is completely unknown but because it simply needs to be rediscovered. Educators have an obligation to each new generation of future practitioners, who are embedded in this post modern world, to engage in a dialogue to help transform their understanding. "Hermeneutics is the art of clarifying and mediating by our own effort of interpretation what is said by persons we encounter in tradition. Hermeneutics operates wherever what is said is not immediately intelligible ... Hermeneutics bridges the distances between minds and reveals the foreignness of the other mind."¹ Hermeneutics is also defined as avoiding misunderstandings. Gadamer believes that 'whatever says something to us, is like a person who says something'. It is alien in the sense that it transcends us. Quite obviously we cannot

understand if we do not *want* to understand. A kind of 'anticipation of meaning' guides the effort to understand from the beginning. A discovery or disclosure must be integrated into the whole of an individual's own orientation to the world, and to their own understanding.

It is recommended that landscape architectural education should aim to reinforce this 'anticipation of meaning' that beginning students most often have. Any attempt to begin to design landscapes must be reinforced with a desire to understand and enlarge the horizons that the individual is situated within. The suggestion of a process through which individuals and cultures enter a more and more widely defined community is what philosophy can offer. "Community doesn't mean understanding everything about everybody and resolving all the differences; it means knowing how to work within differences as they change and evolve. Critical consciousness is a process of recognizing both limitations and possibilities."² An integration of this understanding of others, and of the differences between them and their own self-understanding, in that they learn from others and take on a wider, more differentiated view, may result in them acquiring more sensitivity, subtlety, and a capacity for discrimination. Individuals may increase their capacity to acquire better 'norms' and 'values'; they may learn tact, taste and judgment; they may learn to think. The design studio has become a site of the hegemony of technical reason over practical deliberation.³ Democracy is a necessary precondition of liberal education. If landscape architects are to mediate between culture and nature, it is crucial that education should emphasize the capacity for discrimination and judgement. Philosophy cannot give them a method of how to achieve this - but it can enlarge the possibility for understanding.

At some point, when we in the North (or is it the West?) turned our face to the future and our back on the past, we mislaid many of our charts. While other cultures value the accumulated wisdom of continuing history, we have forgotten to observe the intricacies and paradoxes of the world; and we have neglected our need to explore and express our relations with the land.
(Clifford, S. 1994:36)

One approach to enlarge the possibility for understanding in landscape architecture is to introduce the study of the attitudes and values that people have toward the land and how these have affected the creation of spaces throughout time. Because it would take a broader, holistic view, this would not be a reinterpretation of landscape history. Robert B. Riley has suggested that "the standard history courses mirror the state of our curriculum, our discipline, and our profession: less about more, with little focus."⁴ In most undergraduate and graduate programs of landscape architecture, landscape history is usually taught by the presentation of examples of 'museum' pieces of landscape design. Similarly, compendium volumes of recent projects worldwide, like Holden's (1996), can influence students to think in terms of 'product' rather than 'process'.

Students may begin to develop an understanding of the complexity of landscape design through a study of attitudes and values toward places and the land. They may begin to understand that there can be no definitive approach or 'right' answer in the design studio because landscapes are more flexible, their interpretations wider, and their access is broader than buildings, history or literature (Riley, R. 1995). The study may begin to help them understand that meaning in the landscape is not created like 'meaning' in a text. Meaning is acquired because of functions, place, time and values of the community and culture that it is situated within. A study of attitudes and values toward the land may also inform much about process as described by Appleton, (1976, 1986). An understanding of how attitudes change through time and across cultures tells much of the influence that economics and political systems have on the land. Students will have a clearer understanding of what the 'right' approach to landscape architecture is by increasing their understanding of culture and nature.

Dissatisfaction with always being given the same ecologically, socially and functionally 'correct' answers for landscape design, largely devoid of any aesthetic qualities, has led to increasing interest in the experimental involvement of art in landscape and nature. Since the decline of the influence of Modernism on style, contemporary landscape architecture has been lacking any avant-garde stimulus from which it could evolve its own expressive force. Instead, a persistent, impersonal academicism is spreading. In contrast, the

strongly experimental explorations of art repeatedly open up new ways of perceiving nature subjectively and experiencing landscape personally.
(Weilacher, U. 1996: 39)

..it is not necessary to impose arbitrary concepts upon the man-made environment, as some neoclassic and later formal planners have tried to do. The ideas are waiting there already. But it is necessary consciously to exploit them. Without that the resulting environment is merely disorganized, and perhaps even expresses the failure of the human mind to make its contribution to the environment offered by nature. The environment is man (sic) and nature in *artis*, so to speak - or man and nature unified.
(Nuttgens, P. 1972: 40)

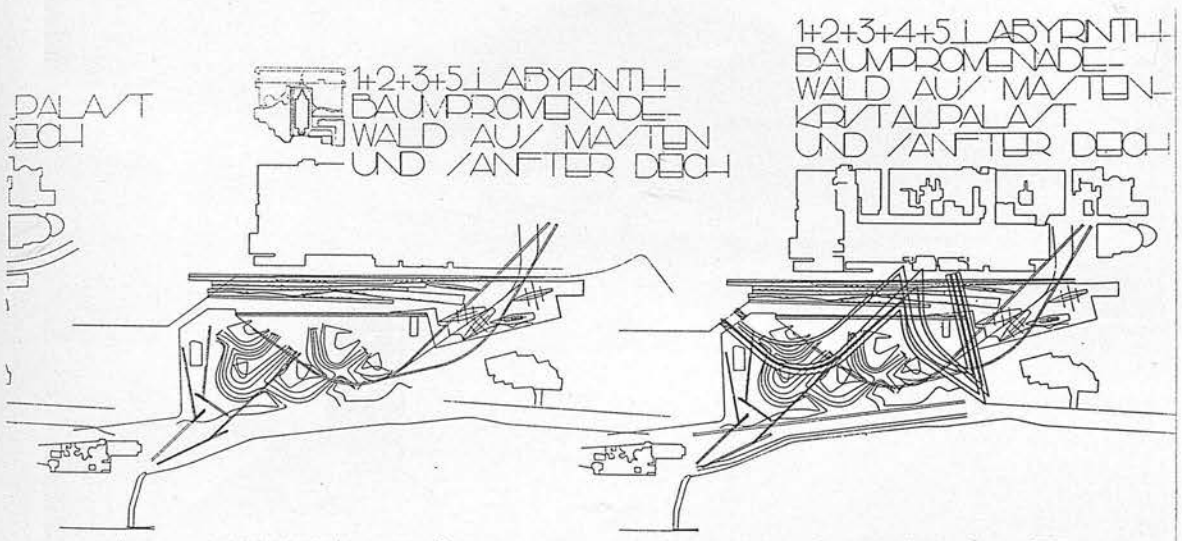


Figure 45: 'Old Harbour' Bremerhaven, in order to lend complexity to his new landscape for the old harbour, Enric Miralles came up with various design fragments that can be combined and exchanged in a kind of geometrical game, whereby he leaves it open which should be chosen. Each variation is feasible and based on real dimensions, materials and programmes.

This thesis argues that viewing the study of attitudes and values toward the land through the filters of aesthetics and ethics offers a further way to distinguish interpretations of human ideas and desires. Understanding issues in this manner requires the use of the imagination which is crucial to design in the first instance. An imaginative approach to philosophy and landscape architecture may result in a deeper understanding of both. "The fundamental job of the imagination in ordinary life, then, is to produce, out of the society we have to live in, a vision of the society we want to live in. Obviously that can't be a separated society, so we have to understand how to relate the two ... Nobody can enter a profession unless he (sic) makes at least a gesture recognizing the ideal existence of a world beyond his own

interests: a world of health for the doctor, of justice for the lawyer, of peace for the social worker, a redeemed world for the clergyman, and so on."⁵

*This intellectual understanding complements and reinforces my visual appreciation, so that a purely visual assessment would be of an inferior order. Let me also mention Christopher Tunnard, whose last book *World with a View*, (1978) explored the meaning of landscapes. To him places acquired added significance because he knew they were associated with events. The landscape is a storehouse of memories, he said. Clearly for him a purely visual assessment would also have been of an inferior order.*
(Jacques, D. 1992: 92)

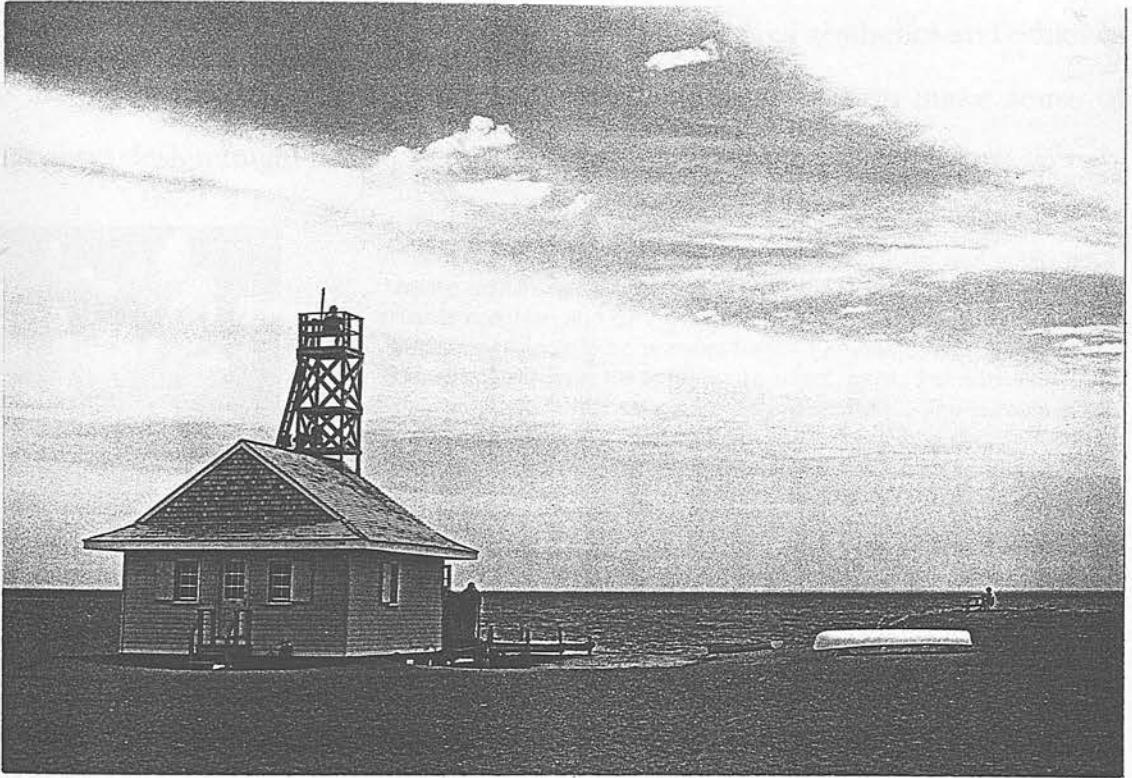


Figure 46: Life Guard Station, The Beaches, Toronto, Canada (1994)

Many people seek to simplify philosophical discussion by stating that the aesthetic life is the 'good' or 'ethical life' (Rorty, R. 1989; Shusterman, R. 1992). The 'aesthetic life' can be characterized by a 'desire to enlarge oneself', 'a desire to embrace more and more possibilities', and 'a desire to escape the limiting inherited descriptions of oneself' (Rorty, R. 1989). Rorty's privatized, aestheticized ethic is coupled with an affirmation of liberalism as the best form of public morality and social solidarity (Shusterman, R. 1992). Because life is now pluralistic and multi-cultural, it is difficult to establish an essential ethical theory for contemporary society. Finding what is right is often a matter of finding the most fitting and appealing feature in a given

situation. "Ethical judgements can no more be demonstratively proved categorically true through unexceptionable principles than can aesthetic ones. For ethical decisions, like artistic ones, should not be the outcome of strict application of rules but the product of creative and critical imagination. Ethics and aesthetics become one in this meaningful and sensible sense; and the project of an ethical life becomes an exercise in living aesthetically ... 'ethics - was an aesthetics of existence,' the expression of 'the will to live a beautiful life, and to leave to others memories of a beautiful existence.'⁶ Students cannot be forced to think of aesthetics and ethics in this manner but they can be exposed to these ideas to help them make sense of what good design might be.



To construct an aesthetic life which unites private and public would require rethinking not only our ethics and politics but the nature of artistic creation and its demand for radical originality. The shape of such a synthesis is at present hard to envisage, but liberating our concept of art from its bondage to avant-garde individualism would seem a propitious preparation for its exploration ... The pursuit of the aesthetic life would involve enrichment of self and society through somatic, linguistic, cognitive, psychological, and social change that is mutually supportive if not collaborative.
(Shusterman, R. 1992: 255, 260)

B. The Relationship Between Philosophy and Design

Again there is a problem: *Can we understand the whole of things?* There are those who argue that we can have a theory of anything, but not a theory of everything. Such a theory would have to be too general, taking up a standpoint *outside* the world, and so rendering itself unintelligible to those who are *in* the world. (Scruton, R. 1994: 7)

It is argued that increased knowledge and understanding of the bodies of thought that surround and influence landscape architecture will be beneficial to the profession. Issues and problems cannot be quantifiably addressed by philosophy but they can be positioned in such a way that their debate lends to the development of the profession. This discourse is valuable for the relevant engagement of landscape architecture as a service to society. Philosophy can affect design by identifying the veils that mask much of what happens in design. It may help to distinguish a more reflective practice (Schon, D. 1983, 1991, 1995); a practice that is not absolutely unknown but has become alien and inaccessible especially to new

generations of future practitioners. It is a postulation of this thesis that the introduction of these 'philosophical' issues to 'beginning' students may help to distinguish a clearer approach to design. By identifying these questions and debates to students, they may be more confident to ask questions, to discuss issues, to 'understand' more of people and places, and ultimately to have a greater understanding of the values and judgements that may free their knowledge to be creative as designers and mediators between nature and culture. An understanding of these issues may help students to become landscape architects who can edify places that exhibit equity, integrity and a sense of belonging (Jacobs, P. 1990). In agreement with Camlin and Lonsdale (1996/97) this is a 'plea for a level of intellectual rigor and agility beyond that usually expected of us and rooted in an understanding of what landscape means to our culture'.

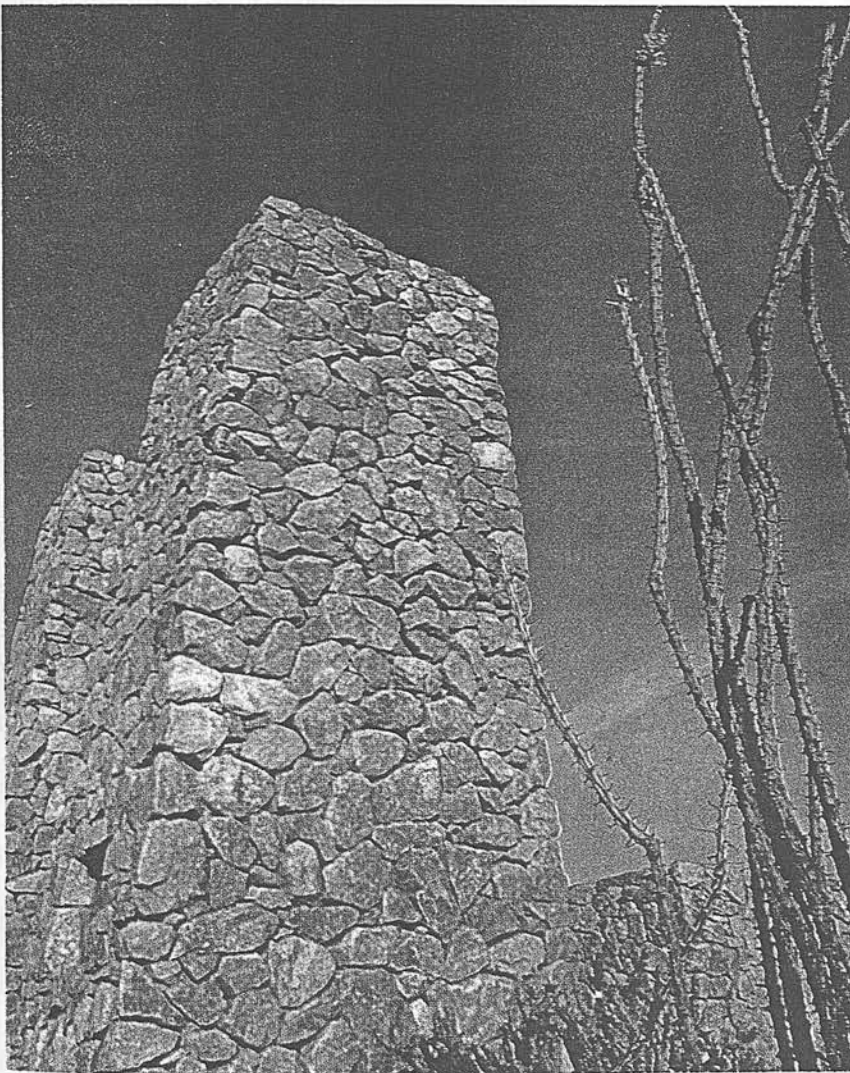


Figure 47: Papago Park/City Boundary, Phoenix, Steve Martino & Associates, landscape architects

In agreement with Shusterman (1992), this thesis holds the perspective that 'aesthetic appreciation is not reducible to isolated, formulizable rules and expressions of approval, but deeply and necessarily situated in a complex cultural background, entwined in and shaped by ways of living which cannot but include an ethical dimension'. In this context, the emphasis in education would be on developing a student's capacity for critical consciousness, and critical inquiry which might lead to a different understanding and subsequent 'product of design' that begins to reflect the attitudes and values of the place the design is situated within. Design and criticism that are motivated by moral, social and political issues are needed in landscape architecture to evaluate how well this discipline is serving society.

To understand the place and value of beauty in human life is one aspect of the attempt to understand aesthetics philosophically. This is also an ethical issue, especially to those who are providing a service to create spaces for humans in the exterior environment. Landscape architects are often in a position where they may be required to make decisions with regard to issues that may have both implicit and explicit moral concerns. As an example, if a client wants a golf course designed that would be a beautiful place that many people would enjoy but would destroy a breeding ground for white tailed deer, as happened at the Deer Ridge Golf and Country Club in Canada, should the landscape architect proceed? Ethical questions regarding the land do not just happen over the rain forests in South America. If a client asked that in the design of their new garden, the hedgerow that is an element of the traditional land pattern in the region be destroyed, what decision should be made? If Disneyland seems ethically questionable should a project be taken that produces a private 'theme' garden, displaying exotic plants that were collected by colonists in the eighteenth and nineteenth centuries? Making decisions and judgements about these questions are aesthetic and ethical issues. All design involves conflict and reconciliation of pressures. It is in conflict that values emerge. A more formal introduction to these issues in education in a discursive manner would help to reinforce to students the need for understanding and integration of

philosophy in design. The more that is known about a design, the better chance there is that the designer will create spaces that might begin to express the values and meaning attributed to that place at that time by a particular group of people.

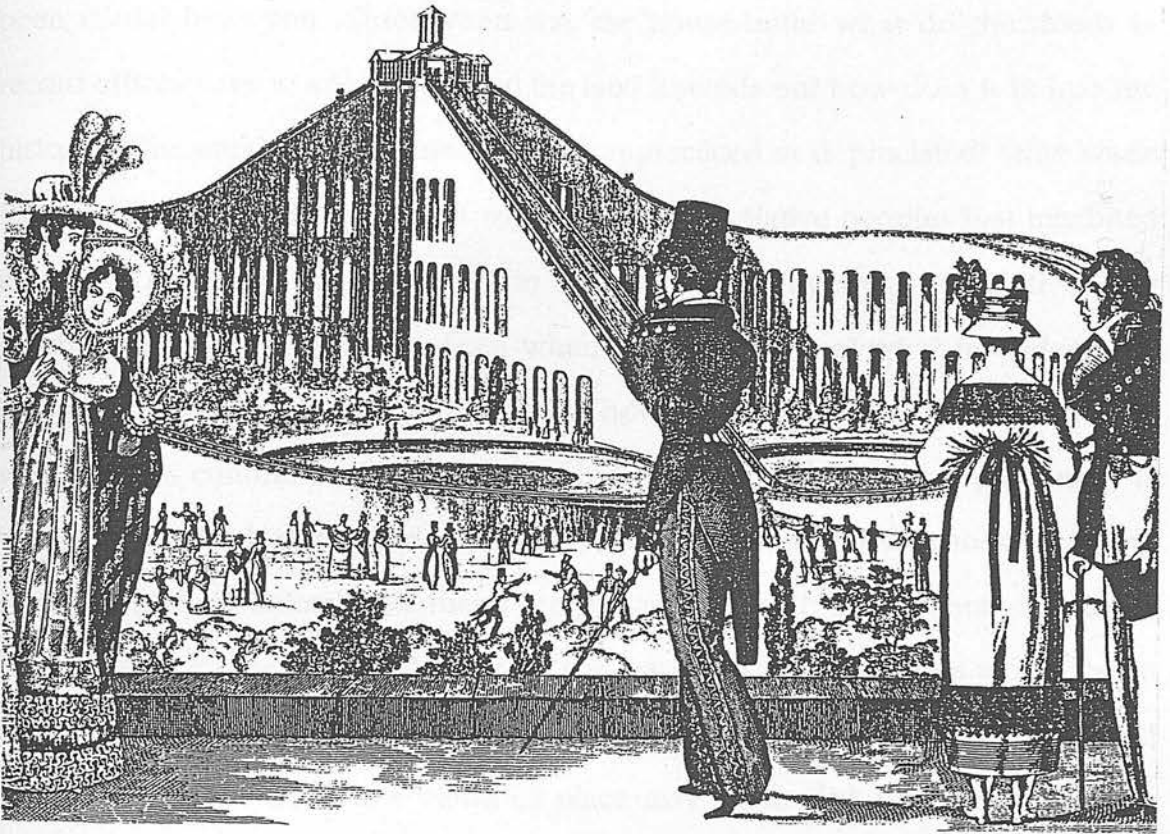


Figure 48: For Parisians EuroDisney is nothing new. They were already revelling in the rollercoaster delights of the Jardin Beaujon, over 150 years ago.

C. How to Begin This Study of Attitudes and Values

The adopted approach toward introducing these values could be chronological, beginning with prehistory; it could be an interpretation through prevailing world views, eg. what effects did Christianity have on attitudes toward the land and are they still present?; it could be an interpretation of attitudes toward the land through a study of painting; or it could be an historical study of aesthetics and/or ethics. One way or another it should seek to interpret the 'zeitgeist' or spirit of the time. A study of landscape architecture since it was 'professionalized' in the United States in relation to attitudes and values toward the land would reveal the source of many attitudes in the profession today. Olmsted and Vaux's desire to create parks that would benefit citizens by providing a calm, green, idyllic oases in the city has

influenced landscape architects since that time. Their attitudes reflect their upbringing, education, social position and travel experience. Students should be required to participate in narratives about their own histories - "asking questions about where they live or have lived; who lived there before? what changes have been made? have you made? when was the house built? what do the deeds in record offices have to say about it and the land it stands on? how does it fit into the history of the area? has its monetary value appreciated or depreciated? why? when did your family move there? from where? why? what Native peoples first inhabited it? does your family have a history in the area, or in any area? do relatives live nearby? what is different now from when you were young? why? how does the interior of your house relate to the exterior? how does its style and decoration reflect your family's cultural background, the places from which your people came? Is there a garage? a lawn? a garden? is the flora local or imported? is there water to sustain it? do any animals live there? are you satisfied with the present? if not, are you nostalgic for the past or longing for the future?"⁷ These questions would begin to get students to start thinking about 'place' and its influence on themselves and other individuals. Collective views of place may result if the students are from similar backgrounds or it may help to begin the process of appreciating difference and attempting to understand how different people can relate to each other. It could certainly illuminate decisions that are made in the design studio. Stilgoe (1987) suggests that 'observing and analyzing our present landscape' is the primary condition to distinguish a *landscape* from landscape.

...Then she (Clare Cooper Marcus) began requiring students to write environmental autobiographies, in part to make them conscious of formative experiences and aesthetic preferences to which they might otherwise subject their prospective clients.

Randy Hester, ASLA, a colleague of Marcus's who largely credits her presence at Berkeley with his decision to join its faculty, has found that the autobiographies are one of the most powerful things many students ever do; they report learning astounding things about themselves.

(Dean, A.O. 1996: 66)

One of the current implicit, unstated views of aesthetics and ethics leads to an approach to design that is characteristic of an artist beginning a painting ... with a blank sheet of paper. Design is often viewed as an object and as product. If rules

and methods and a bit of inspiration are in evidence, a great work of art will follow. Divine, intuitive moments lead to fantastic design. But landscape architects do not begin with a blank sheet of paper; they begin with an area of land. Students, most often, want to know but are not told, what 'good design' is (Aspinall, P. 1995, personal notes; Moore, K., 1993; Thompson, C.W. 1996/7). And what is it? 'Good design', in the view of this thesis, is the product of a process which is logical *and* inspirational in balanced measure.

D. A Philosophical Guiding Triad For Theoretical Reflection

The discipline of architecture has relied heavily on the writings of Vitruvius to give direction toward a better philosophical understanding of it. Though Vitruvius's writings are extensive and also relevant in many respects to landscape architecture, this discussion is interested in the essence of his work. Vitruvius posited that there are three qualities fundamental to architecture, '*firmitas, utilitas, venustas* - firmness, usefulness and delight' or 'strength, utility and beauty' (Johnson, P.A. 1994: 403; Krufft, H.W. 1994: 24). These three qualities act as guides that some architects use to judge their work. Educators in landscape architecture often introduce these concepts to students because they theoretically define the purpose of architecture. The re-interpretation of firmness, usefulness and delight into landscape architecture is also often suggested. Students are often challenged by trying to understand the relevance of these to landscape architecture. Through time and experience, most landscape architects grow to appreciate the value of Vitruvius's ideas. In the attempt to help students understand the relevance of interpreting aesthetics and ethics, and values and attitudes toward the land in relation to their future design work, an article by Peter Jacobs (1990) provides an appropriate vehicle.

In "Three for the 21st: Equity, integrity and belonging", Jacobs provides a parallel to Vitruvius's 'firmness, usefulness, and delight'. As the purpose of landscape architecture is not identical to that of architecture, the Vitruvian triad is not entirely appropriate to this discipline. Landscape architecture deals with a wider range of

subject matter in a greater scope of situations and therefore has to address a broader range of experiential issues. Reactions and experiences of individuals and groups are less 'controllable' than in architecture. Though the projects may often be smaller in landscape architecture than in architecture, the experiential aspect - whether this be expressed as *venustas*, delight, or beauty - is different because the landscape is not an object. Landscapes 'reflect values we cherish, and support social structures and forms, and are adaptive to change'. Equity, integrity and belonging reflect the aims of the profession - to sustain life and enrich the human experience.

"Equity relates the global health of the biosphere to individuals and communities across cultures, generations and species. Landscape design must contribute to built environments that are equitable in the way resources are used and distributed ... Landscape design must also seek to conserve, express and interpret the integrity of the living landscape of the forests, plains, coastal zones and mountains, as well as the diverse human communities that have adapted to these habitats. Integrity is that sense of unity and wholeness that characterizes healthy communities of plants, animals and humans. It's not just a question of maintaining a natural resource, but *developing* integrity in the course of building for human requirements ... We must also focus on the human need to belong to the landscape. Equity and integrity will contribute to a public sense of cherishing a landscape ... Our design expressions must reach beyond the criteria of equity and integrity to build once again a sense of belonging to the landscape."⁸ This thesis argues that an introduction of these ideas to students with the intention of enlarging their understanding of values and attitudes people have toward the land, will lead to an aesthetic and ethical approach to landscape architecture.



2. The Interpretation of Philosophy to Design as Application

A. Introduction

An interpretation of the ten principles set out by Madison (1988) in Section 2, to guide a hermeneutic approach to understanding, can provide a tangible introduction for the 'application' of philosophy to the process of design. The ten principles provide an invaluable reference to develop a critical attitude toward the work of others and to student's own work as landscape architects. It does not need to be viewed as a 'checklist' that the student would have to completely fulfill, but it does provide a perceivable starting point that students could grasp in the attempt to learn how to approach the design of landscapes that fulfill the professional mandate accepted by this discipline.

Six landscape architectural schemes will be examined to illustrate how practitioners who are published and awarded, with one fictitious exception, can and do have significance and influence over the design education of students. Echoing the situation previously mentioned, when confronted with a design project, students often uncritically use 'pattern' books. The process of design is seen as a search for form. Students will often be more inclined to look to existing examples to help them develop form, rather than to seek internally generated solutions derived from their personal understanding and interpretation of the places for which they are proposing change. The recent increase in glossily illustrated publications tends to validate this approach. "Trophy" schemes often reduce landscape architecture to the debate of 'is it art, or ecology?', and as such they do not deal with the broader question of humankind and nature and the mandate of the profession. It is the contention of this thesis that a more robust starting point would be the development of their own critical faculties, derived within a philosophical framework. As students seem invariably to go to the pattern books, a critical examination of these projects by the students, might illustrate to them how understanding and misunderstanding can occur in interpretations. This might demonstrate to them the pitfalls of

attempting to copy design solutions from other projects in other places. What we are in danger of here is landscape architectural students acting as consumers of other people's designs rather than as thinker/creators in their own rights ... buyers from the 'Lands End' catalogue of landscape design solutions.

B. Equity, Integrity and a Sense of Belonging: An 'Application' of a Philosophical Approach to Design in Landscape Architecture

The six schemes examined in this section exemplify three approaches to landscape architecture. The approaches are representative of discourse within the profession and may be summarized as:

1. Landscape Architecture is Art!
2. Landscape Architecture is Ecology!
3. Landscape Architecture is an Act of Mediation Between Culture and Nature!

Each category includes the work of two landscape architects. They are presented in the manner that the first is barely adequate, and the second is acceptable. Neither of the first two categories is an approach that embraces the comprehensiveness that this discipline suggests. The purpose here is not to judge quantifiably whether these projects are a success, but it is to demonstrate the process adopted in each case. The final category includes projects by two landscape architects who adopt an approach which recognizes the value of applying an aesthetic and ethical perspective on design. Their work illustrates 'landscape architecture as an act of mediation between culture and nature'.

1. Landscape Architecture is Art!

A. Introduction

Bernard Lassus believes that art and landscape architecture are the same thing. He argues that the problem with many landscape architects is that they have no training in 'aesthetics'. Because of this, they do not know what an invention is and, in order to understand what an invention is, training in aesthetics is required. Lassus believes that landscape architects develop open spaces which society needs for its activities'

(Weilacher, U. 1996). They develop these spaces through invention. Inventive analysis will enable the landscape architect to understand the important parts of the overall problems facing specific landscape architecture projects. "Keeping water clean, noise protection and so on are scientific and technical problems, important tasks in the field of environmental protection, but they are not problems of landscape design. There are differences which need to be properly understood."⁹

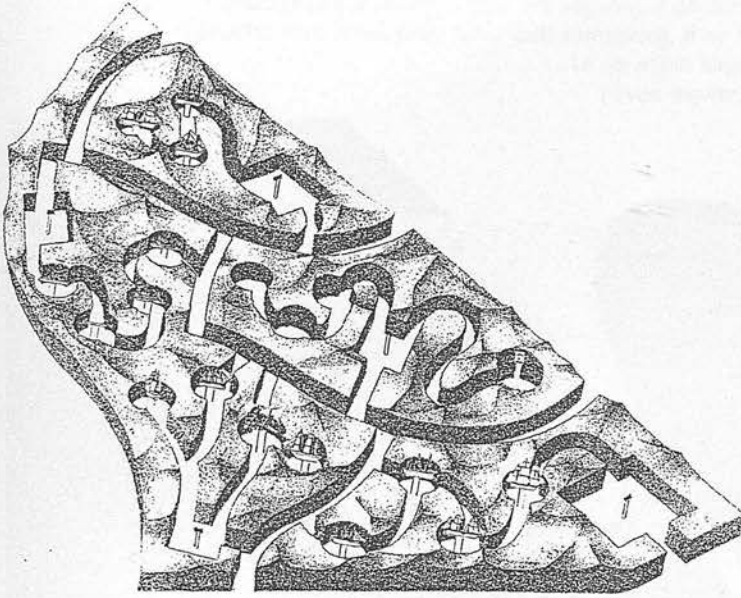


Figure 49: Miniatures of warships are displayed in the *Labyrinthe des batailles navales* (Labyrinth of Naval Battles) in the *Parc de la Oorderie Royale*, a labyrinth of hedges cut in a wave-like pattern, (1982-1997) Bernard Lassus, landscape architect

Lassus is an example of a landscape architect who truly believes that 'landscape architecture is art'. He believes that 'planting lots of trees and creating small streams doesn't have anything to do with landscape, not even in historical terms'; he prefers to think of landscape as a culture phenomenon. The aesthetic question is related to social responsibility.

A question to all those who believe, 'landscape architecture is art', should be, 'what do you mean by art?' Lassus's belief in landscape architecture as art, is as an expression of 'social symbolism.' He attempts to 'restore sensitivity to everyday life' by being inventive. The Swiss landscape architect Dieter Kienast, believes that landscape architecture is art, but ... he also believes that because landscape

architects work in public space and because what landscape architects plan shapes part of people's everyday life, a responsibility must be accepted. Sven-Ingvar Andersson believes that garden art and landscape architecture rely on sensitivity to convey experiences which are authentic. He has stated that garden art and landscape architecture are the antidote to virtual reality (Weilacher, U. 1996).

While we need to emulate art by setting the same standards for what we do and be in contact with art, I think it's far more important to be in contact with life. Art always enters into a dialogue with life anyway. If garden artists find their way to art through another art form, they have lost something. If we try to be as clever as the artist, it will take us much longer to find our own form of expression.
(Sven-Ingvar Andersson in Weilacher, U., 1996: 162)

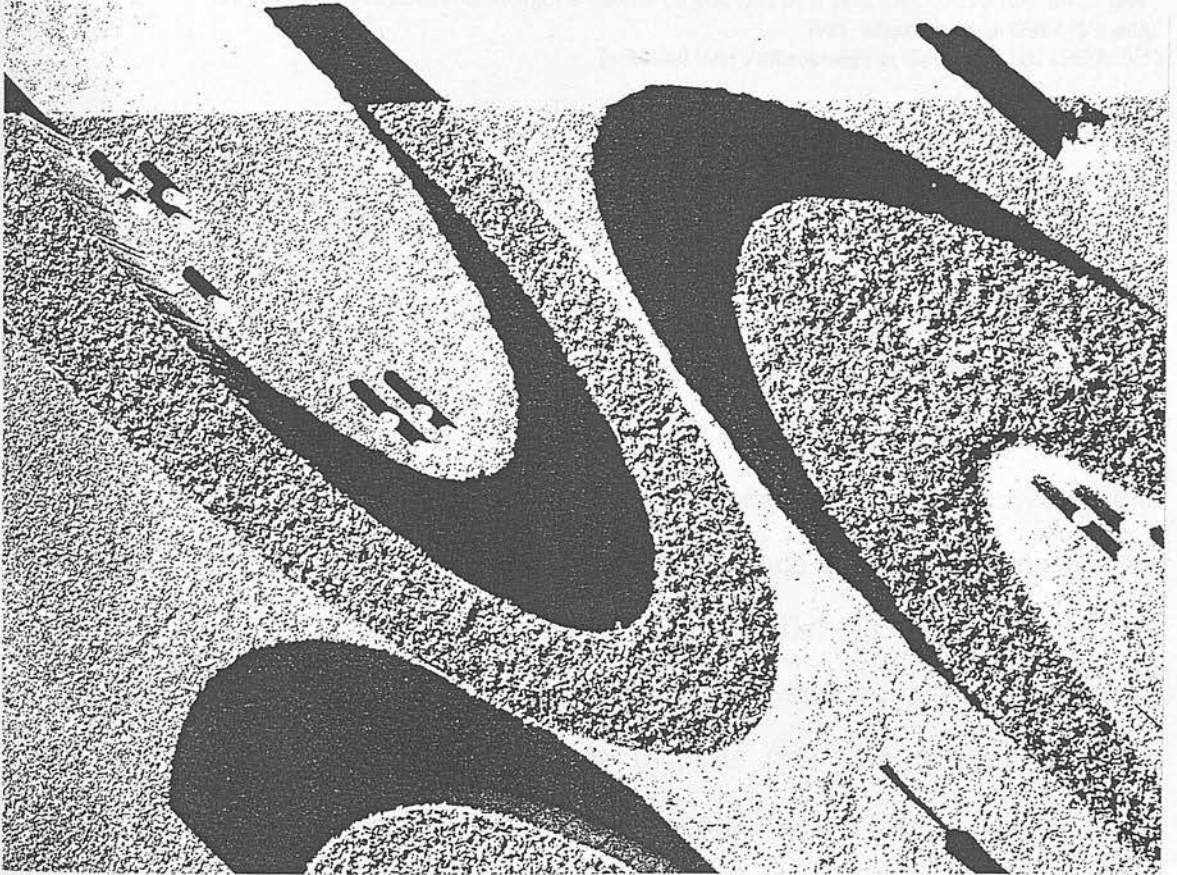


Figure 50: Project for the Expo 1967, Montreal, elliptical walls of concrete, two metres high, filled with earth and covered in greenery like huge banks of grass, formed a labyrinthine sculpture garden for the Scandinavian Pavilion, Sven-Ingvar Andersson, landscape architect

The landscape architects who would adopt the 'landscape architecture is art' viewpoint, are often attempting to express the notion that landscape architecture must get past simply answering functional questions or trying to return spaces to some preconceived notion of 'nature'. They attempt to 'enrich the human experience'. There is a danger, however, that students will interpret this view as a justification for personal notions of what is appealing or pleasurable. Students will

often visually examine projects of landscape architecture and attempt to copy them, without understanding the project and why it 'visually' is that way; "a particular design trend and a graphical style was evident in quite a few students' work, owing much to the 'Dutch' style."¹⁰ Landscape architecture may be called 'art' but it should be a very different form from that of personal expression.

The private clients are 'hiring me because they trust me. I have this thing I say to students: You name it, and you tame it. Everybody wants to put a name on something so they can put it in a box and put it on the shelf and know where to store it. In residential commissions people are trusting me with their happiness. You've been invited into the inner sanctum of their lives, and if you act as a sculptor, a site planner, an architect, or a landscape architect, they're not so uptight about that. As soon as you get into the public arena everyone wants to put you in a box. 'Oh, you're not an artist.'

Well, what is an artist? It's silly.

(Michael Van Valkenburgh in Gillette, J.B. 1997: 33)

B. Lynn Kinnear

Kinnear Landscape Architects

1. Introduction

Lynn Kinnear is a landscape architect in private practice and she lectures in landscape design at the University of Greenwich. The published work describing the project of this firm is limited. Nevertheless Kinnear Landscape Architects has been included because it is a firm which would have much appeal to those students who are not attracted to the 'technical and scientific' aspects of landscape architecture. Kinnear promotes 'fun and exploration', and oppositional roles to conventional practice. At the Landscape Institute (LI) Conference (1996) in Portsmouth, England, she stated that a 'demystification of the design process must occur'. She proceeded to explain the work that her firm completed for 'Burgess Park' in South London. Her inspiration for this design came from postcards on a mantel, and tea towels. She followed with a discussion of the elements within the design. After this presentation, it was made evident by others, that the site for Burgess Park was bombed during the Second World War and designated as a Park in Abercrombie's plan for London. This was not included in her discussion. Nor does the design or her explanation of it make any reference to the previous activities on the site - its cultural history and meaning to people living and working in that area.

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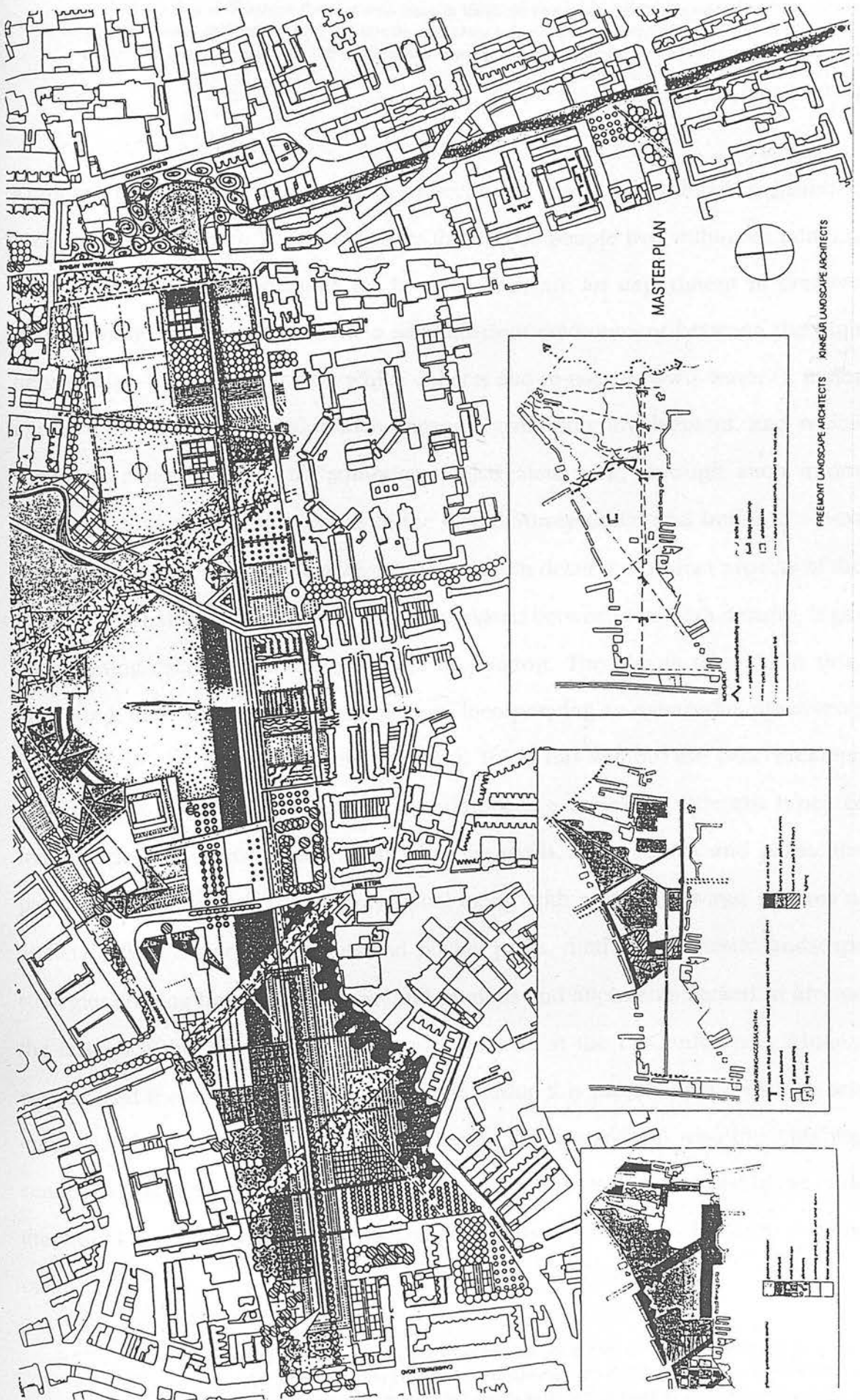


Figure 51: Masterplan, Burgess Park, Kinnear Landscape Architects

'The story of Burgess Park starts back in 1943 at the height of the London bombing. Some planners were sheltering from the bombs and they said to themselves, 'When all this is over, we'll make this a better place to live in. We'll give some greenery to people who haven't got any, making up for what they've been through ...'
(Davies, H. 1983, 1984: 173-174)

Kinnear's proposals for Burgess Park project were described in detail in *Building Design* (April 12, 1996). The article states that 68,000 people live within ten minutes walk of the site. "The designs for Burgess Park are an experiment in creative sustainability: an attempt to make a self-sufficient environment between the high density high-rise on both sides, which collects and re-uses its own water (a major expense of most city parks), which engages community involvement, and which remodels a largely flat and sometimes mistreated park, through such minor innovations as reopening sections of the Grand Surrey Canal and building a new mountain range."¹¹ The article goes on to explain in detail the distinct aspects of the park. "It's not an easy site: a 54 ha strip of parkland between two high density, high-rise housing estates in a 'difficult' area of London. The aim is to make a safe, integrated, innovative, self-sustainable park incorporating an extraordinarily diverse range of activities and types of environment. To do this without the park 'breaking up', Kinnear explains, the design superimposes a series of different types of frameworks and grids: shelter belts of trees; roads, cycle routes and paths; the partial re-opening of the old Surrey Canal along with new waterways; systems of artificial hills and reservoirs; lakes and pocket parks, rural and domestic landscape strategies shifting from zone to zone, and gardens and allotments tucked in around the edges of the site."¹² During her presentation at the LI Conference, Kinnear emphasized the collaboration that occurred during this project with architects and engineers. Architects were retained to design the 'water-hills', and the 'climbing centre'. Wheat-fields and lupins would be the first element implemented in the park; this would act as a signal to the local community that 'something of interest is going on'.

Wheatfield, Battery Park City - A Confrontation, a project by Hungarian artist, Agnes Denes (born 1938) in Manhattan, dating from 1982, may be considered to be a successful contemporary project in keeping with the ecological and social approach of Alan Sonfist. The artist had the refuse and rubble on an area of waste land near the

World Trade Center removed and covered the site with a few centimetres of topsoil. She then sowed wheat on half of the site, which measured approximately 1.6 hectares. The wheatfield in the heart of the city was watered and tended for a period of four months; it went through its natural cycle until August, when a combine harvester brought in the harvest beneath the towering skyscrapers of Manhattan. For a brief time, the artist transformed an inner city site, usually a much sought-after object of speculation, back into valuable, fertile land which is still able to yield essential food-stuffs. While the straw which was produced was used as fodder for the horses of New York's mounted police, some of the wheat was donated to the 'International Art Show for the End of World Hunger', an exhibition held at the Minnesota Museum of Art.

... there is very great temptation to trust that imitation of art in formal terms will, as it were, 'automatically' lead to success ... An uncritical, formal imitation does not produce conscious independence in landscape design, but ends in a renewed dependence on the model. It cannot simply be a question of discovering a new, universally valid blueprint for modern landscape architecture.
(Weilacher, U. 1996: 33-34, 39-40)

Is a wheatfield an appropriate element in an urban park? What is it symbolizing? If crops are to be grown in Burgess Park, why not grow hops? ... a crop which south Londoners used to help pick in the fields of the neighbouring county of Kent. Is this the most appropriate use of land in such a highly populated area in London? Some may believe that the Second World War has been 'remembered enough' but is it not within the collective memory of most populations in the world, let alone in London, a city that was a target for much destruction? If this site was derelict, largely because of having been bombed in the War, should this not at least be addressed in a site description or perhaps even be used in some way as a symbolic reference to what has recently happened to this place, and to people who had once and may still reside in the area. Equally, might reference have been made to the land uses and activities which occupied or were near the site before its bombing and clearance by LCC/GLC/Southwark Borough. Kinnear's approach to the design of the park included the notion of 'engaging the community by incorporating a series of organising principles or strategies to open up possibilities for the community in the park but remaining flexible to it'. By attempting to include an 'extraordinary diverse range of activities and types of environments', it seems that the existing 'place' has been ignored. This scheme was not accepted by the Millennium Commission for funding from the UK National Lottery.

The design process explores ways of transforming ideas. This builds up the students' ability to express spatial quality in different dimensions, and avoids the stultifying restrictions of pen on paper. The course teaches students to express ideas in collage.

models, and printmaking, while also teaching traditional drawing skills. A visual studies studio gives artistic support to the work done in the design studio. An explorative approach to representation allows students quickly to gain confidence in their ability to express themselves as designers.

Students are taught to describe design through simple words, which do not belong to the hackneyed, tired language of landscape architecture. The definitions of words are discussed, and the students start to reassess the use and usefulness of language, both as a generator of design and as a method of describing ideas. Visual language is developed by borrowing images outside landscape architecture, which are transformed into the student's personal design vocabulary and used in design work. (Kinnear, L. 1993: 20)

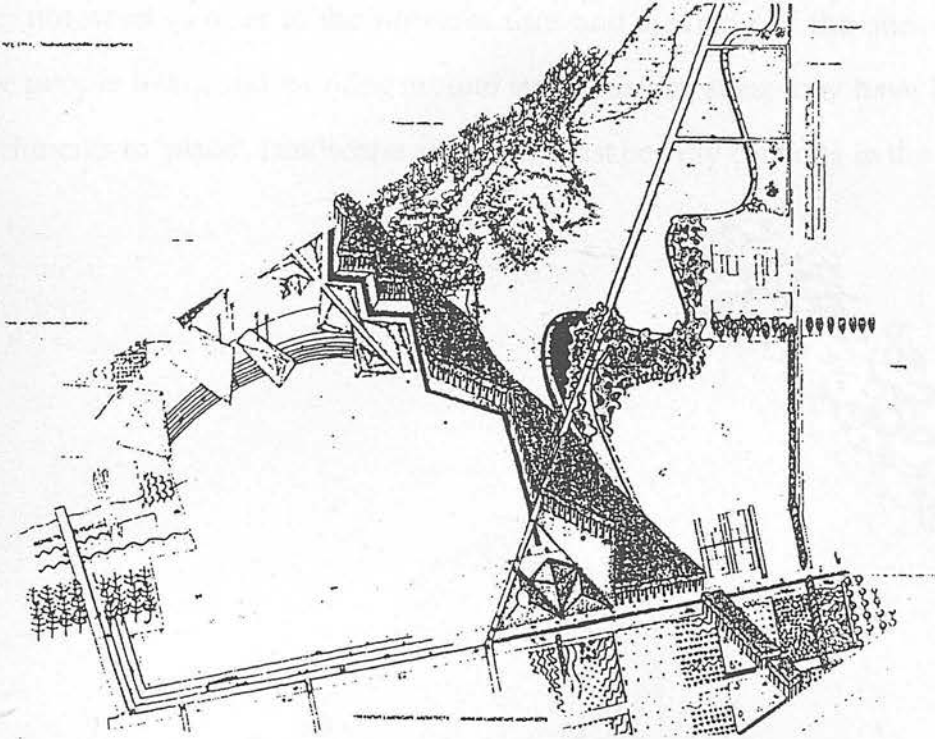


Figure 52: Axonometric showing shelterbelt, wildlife area and gardens, Burgess Park, Kinnear Landscape Architects

In another project, "Hellings Street Play Area", published in *International Landscape Design* (1996), "Lynn Kinnear is concerned that by demarcating areas for children's play we exclude children from the world outside. This design, situated in London's Docklands, seeks to render transparent the chain-link fences and railings which form the perimeter of the playground...This is a space lined, compartmented, subdivided and released. Lynn Kinnear works with her sister, the artist Susie Kinnear, and the start of this design was a painted collage. Translating one artwork into another to create landscape design that can release the free-form choreography of play is what this scheme is about."¹³

This design seems to be about pattern making. Very little is said about the sites' and it appears that a 'blank sheet' approach to design was taken. Perhaps this approach could be advocated on the basis that working in an urban area, on reclaimed land, the 'health' of the land, and the layering of previous uses for the land has rendered it 'blank'. If the functional requirements for a site lead to a 'hard' landscape that 'covers', 'natural' earth, then some may argue that a 'new' place is being created that does not need to refer to the previous uses and meaning of the site. Urban areas have people living and working around such 'derelict' sites; they have histories and attachments to 'place'. Landscape architects must be very cautious in the application

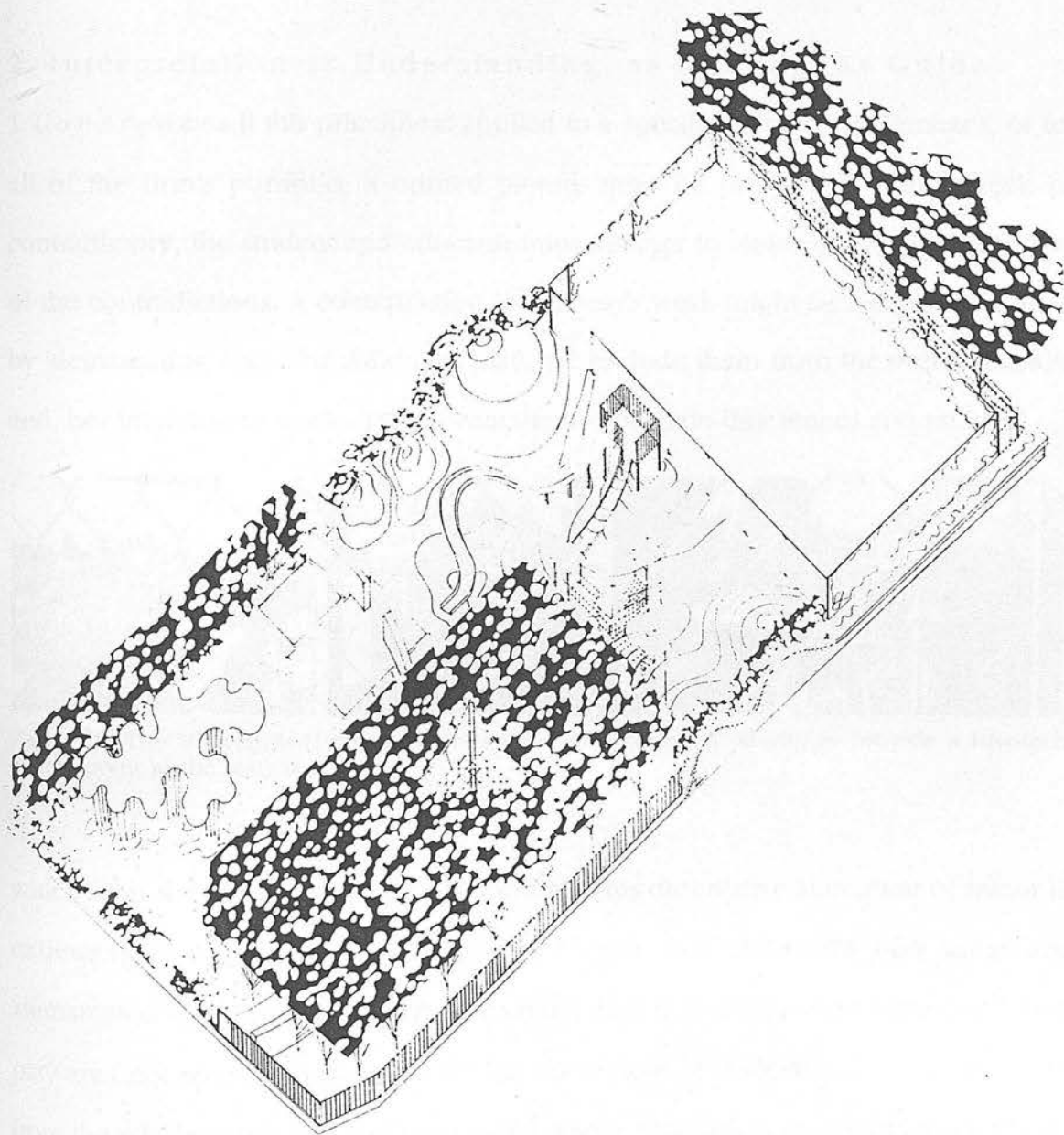


Figure 53: Axonometric diagram, Hellings Street Play Area, Wapping, London, Kinnear Landscape Architects

of 'patterns' or 'collages' to create spaces and of treating sites as blank sheets with no relevant, site specific contextual influences on them. It may work at times, but it can lead to an abstraction of the user's needs and everyday life.

*Will the power to dictate the shape of people's environment continue to reside in a group of experts increasingly concerned with their own esoteric theories?
(Robinson, N. : 1993: 3)*

The ten suggestions that Madison used to guide interpretation may function as an interesting approach to understand the work of Kinnear. These 'suggestions' could be interpreted in a number of ways. The way that they have been used here is simply one interpretation of their application.

2. Interpretation as Understanding, as Critique, as Guide

1. *Coherence*: If this principle is applied to a specific project of Kinnear's, or to all of the firm's portfolio, a unified picture must be presented. If the work is contradictory, the student and educator must attempt to make 'coherent sense' out of the contradictions. A contradiction in Kinnear's work might be her concern that by 'demarkating areas for children's play, we exclude them from the world outside and, her intention to render transparent the use of chain-link fences and railings



Figure 54: The Viewlands-Hoffmann substation: thirty coloured whirligigs provide a low-tech counterpoint at the station

which form the perimeter of the playground. This descriptive statement of intent is extremely confusing. Most people would agree that children's play areas are 'demarkated' because of concerns for safety, and is 'a transparent boundary' in a play area not contradictory in itself? 'The movement of understanding is constantly from the whole to the part and back to the whole. Our task is to expand the unity of the understood meaning centrifugally. The harmony of all the details with the whole

is the criterion of correct understanding. The failure to achieve this harmony means that understanding has failed.' (Gadamer, H.G. 1975, 1989, 1993: 291)

Or it may be interpreted as follows:

1. *Coherence*: If this principle is applied to a specific project or to the discipline as a whole, a unified picture must be presented. If the work is contradictory, Kinnear must attempt to make 'coherent sense' out of the contradictions she has recognized.

In this instance, Kinnear would present her work as a part of a whole that might then exhibit coherence, enabling a greater understanding of her work to occur. If this 'coherence' was evident there might be less likelihood of an individual arbitrarily borrowing elements of her designs. A clear view of the parts in relation to the whole might make students question why and what they hope to achieve by borrowing these elements themselves.

2. *Comprehensiveness*: The circular movement of understanding implies that a student will hold the supposition that the project will be complete. The student has an expectation of meaning that may have preceded understandings of the design. As an example of this, if the students knew that Kinnear had produced a design for an urban park in a high density area, they may have an expectation of what the design might be like. Also, if the student had seen previous work of Kinnear's, they may have an expectation of what this project might be like. However, to be comprehensive, the student must not only interpret what is seen to be interpreted but must attempt to understand thoughts and works which pertain to the interpretation. Again, the unity of the 'whole' must be understood because interpretation taken in isolation will lead to misunderstanding. The student should not let the 'expectation of meaning' prejudice their interpretation. They should attempt to understand Kinnear's thoughts and other work or influences which pertain to the interpretation. Gadamer (1975) suggested that 'the most basic of all

hermeneutic preconditions remains the individual's preconceptions (fore-understanding) which comes from being concerned with the same subject', in this case, landscape architecture.

Alternatively,

2. *Comprehensiveness*: The circular movement of understanding implies that Kinnear will hold the supposition that the project will be complete. She has an expectation of meaning that may have preceded understandings of the design. As an example of this, if Kinnear had previously produced a design for an urban park in a high density area, she might have an expectation of what the current design might be like. Also, if she had seen other landscape architect's or other designer's work, she might have an expectation of what this project would be like. However, to be comprehensive, Kinnear must not only interpret 'Tschumi's design for Parc de la Villette' (as an example), but she must also attempt to understand as many of the thoughts and works which pertain to the interpretation. Again, the unity of the 'whole' must be understood because interpretation taken in isolation will lead to misunderstanding.

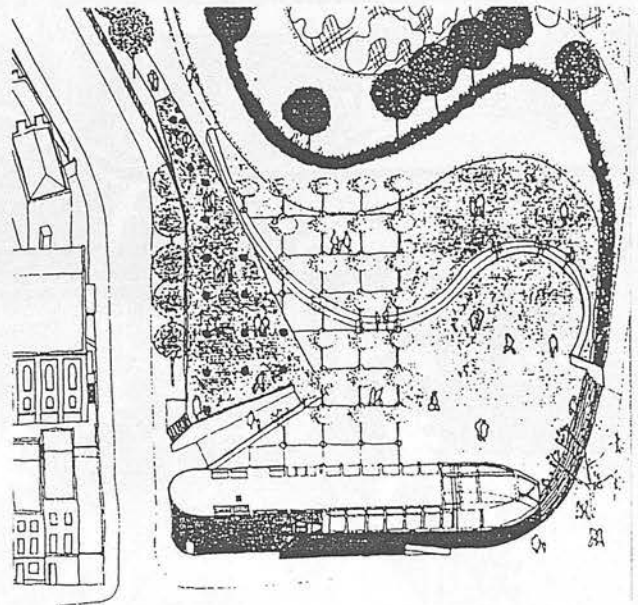


Figure 55: The entrance cafe leads to steps and a meandering land form, Burgess Park, London, Kinnear Landscape Architects

3. *Penetration*: An interpretation must be penetrating, in that it exposes the intention and/or underlying intentions of the work, in this way making Kinnear's

various works or statements intelligible by seeing them as attempts to resolve a central problem. This point could also be interpreted as: a design must be penetrating, in that it exposes the intention and/or underlying intentions of the project, in this way making various elements intelligible by seeing them as attempts to resolve a central problem. In the design for Burgess Park, Kinnear attempted to provide as large a variety of experiences for the community, and this was evident in the 'melange' of elements and spaces.

4. *Thoroughness*: A good interpretation of Kinnear's work must attempt to 'answer or deal with all the questions it poses to the interpreted design or practice, or which the design poses to the students understanding of it'. If Kinnear's intent to have the design 'seek to render transparent the chain-link fences and railing which form the perimeter of the playground' at 'Hellings Street Play Area', is not clear to the student, a more thorough examination of the design may help to guide the understanding. Perhaps a different use of materials helps to negate the earlier comment Kinnear made about this design - she was concerned that by demarcating

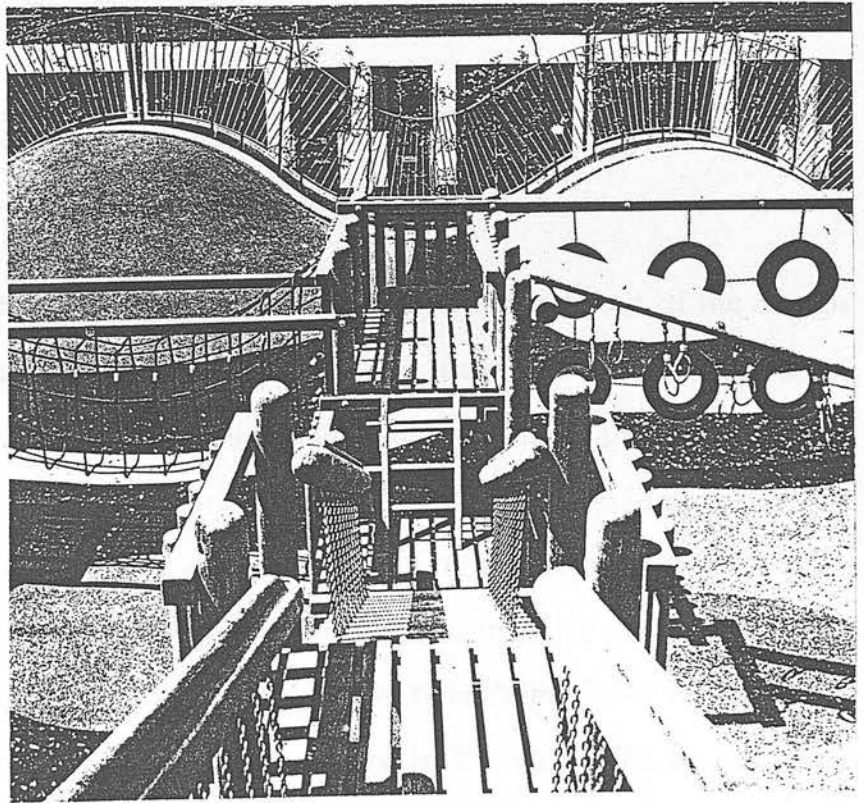


Figure 56: A child's view of the playground, Hellings Street Play Area, Wapping, London, Kinnear Landscape Architects

areas for children's play we exclude children from the world outside. Has she made the boundary transparent by using chain-link fencing as a material? Has she used this material to make a statement about the nature of the relationship between children's play and the outside world? A good interpretation would attempt to understand all aspects of the design.

I began by describing biophilia as a choice. In fact it is a series of choices, the first of which has to do with the conduct of children and how the child's imagination is woven into a homeplace. Practically, the cultivation of biophilia calls for the establishment of more natural places - places of mystery and adventure where children can roam, explore, and imagine. This means more urban parks, more greenways, more farms, more river trails, and wiser land use everywhere. It means redesigning schools and campuses to replicate natural systems and functions. It means greater contact with nature during the school day, but also unsupervised hours to play in places where nature has been protected or allowed to recover ... I do not know whether it is possible to love the planet or not, but I do know that it is possible to love the places we can see, touch, smell, and experience. And I believe, with Simone Weil, that rootedness in a place is 'the most important and least recognized need of the human soul.

(Orr, D.W. 1993: 432)

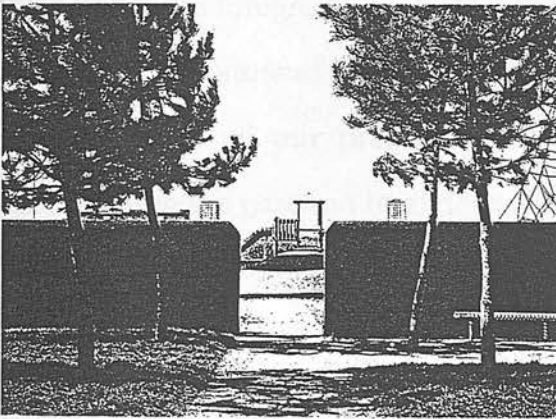


Figure 57: The first space in the play area is a grove of Scots pine trees. A long, blue, rendered block wall divides it from the other areas, Hellings Street Play Area, Wapping, London, Kinnear Lanscape Architects

5. *Appropriateness*: To be considered a valid interpretation of the design the questions the interpretation deals with must be ones which the design itself raises; if a student claims to be interpreting, they must not simply use the design as an occasion for dealing with questions of their own which have nothing to do with the questions that Kinnear was concerned with. If the student asked what precautions were taken in the design to accommodate the play area for visually disabled children because one of their siblings were blind, they might first examine whether Kinnear was asked to enable the space to be accessible for disabled people. A further question might then be raised to the body commissioning the

work if this was not an issue in the brief. It would not be a question of appropriateness if Kinnear had answered the brief, or would it?

6. *Contextuality*: This principle is related to the previous one. A designer's work must not be read 'out of context, ie. without due regard to its historical and cultural context'. Gadamer (1975, 1989, 1993) has said that a 'hermeneutical situation is determined by the prejudices that we bring with us. They constitute, then, the horizon of a particular present, for they suggest that beyond which it is impossible to see. But now it is important to avoid the error of thinking that the horizon of the present consists of a fixed set of opinions and valuations, and that the otherness of the past can be foregrounded from it as from a fixed ground. In fact the horizon of the present is continually in the process of being formed because we are continually having to test all our prejudices. An important part of this testing occurs in encountering the past and in understanding the tradition from which we come'. This point could lead to a question of the lack of mention about the history of the site and its context in London. Kinnear's work should not be read out of context; the site is not a blank sheet. The Dutch firm 'West 8', have designed a market place,

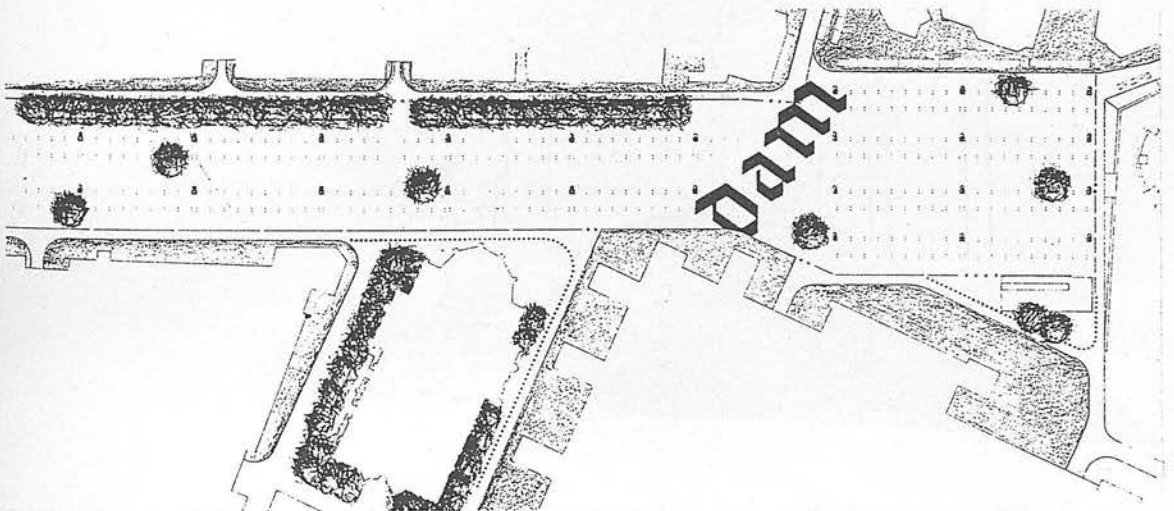


Figure 58: Plan, Binnenrotte Market Square, Rotterdam, The Netherlands, West 8 Landscape Architects

'Binnenrotte Market Square' in Rotterdam that illustrates an interpretation of a site in a very different manner. In this scheme they attempt to 'pull together fragments of

the old city centre destroyed by German bombs in 1940' (Holden, R. 1996). Their design is an approach that is fundamentally different from the treatment of Burgess Park by Kinnear with regard to historical, social and physical context. Another aspect of contextuality would question the notion of 'park'. What have parks meant to London throughout history? How does Kinnear deal with the fact that the development of the park's design has stretched from the time of Abercrombie's plan for London through the GLDP to ownership by Southwark and then Groundwork Southwark? She does not - because she is tending to impose herself from the outside in and not working with what was already there - from the inside out. Is Kinnear's design reflecting a present that is continually in the process of being formed, or is it static, or is it foreign? What context is being interpreted? How does the design sit within the history of the profession of landscape architecture and its relation to society and parks? These are very broad questions but they are simply posited here to indicate the breadth of how these points may guide discussions to help beginning students to understand the complexity of their chosen professional discipline.

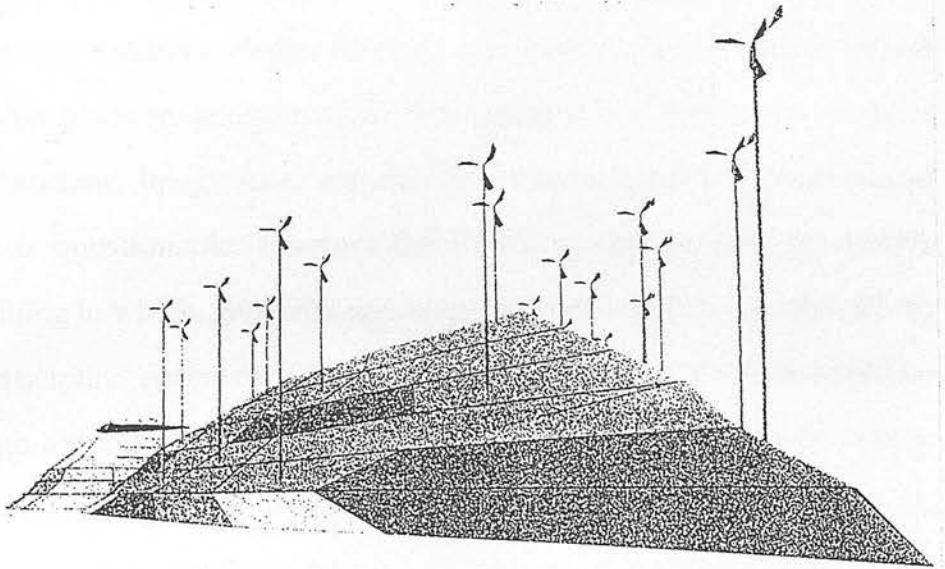


Figure 59: Cullinan Croy Architects have designed two hills with their tops cut off act as reservoirs for park's water supply, while windmills on one of the hills will pump water up to the swimming lake, Burgess Park, Kinnear Landscape Architects

7. *Agreement* (1): The interpretation must agree with what the designer actually says, that is, the student must not, or normally not, say that the 'real'

meaning of what Kinnear says is something quite other than what she actually does say and intends to say. This would be the student's interpretation not Kinnear's intention.

8. *Agreement* (2): is slightly more subtle. 'A given interpretation should normally be in agreement with the traditional and accredited interpretations of the designer or practice. This principle must not be blindly adhered to, for often a good interpretation will be precisely one which breaks with traditional readings, in that it opens up new perspectives on the work.' This interpretation must still take account of previous interpretations, by showing how they are deficient or not clear. The student might have some trouble with this guiding point. If it does not help in the interpretation, the student can choose to ignore it. The perspective that has been presented in conjunction with the 'Hellings Street Play Area', is inadequate to further the student's understanding of the design process.

9. *Suggestiveness*: A good understanding will be suggestive or fertile by raising questions that 'stimulate further research and interpretation'. This is where originality finds its place in interpretation. 'It is imagination that is the decisive function of the 'student'. Imagination naturally has a hermeneutical function and serves for what is questionable. It serves the ability to expose real, productive questions, something in which, generally speaking, only he (sic) who masters all the methods of his 'discipline' succeeds.' (Gadamer, H.G. 1976, 1977: 12) This could be re-interpreted into a good design and be suggestive or fertile by raising questions that stimulate further design and interpretation. This is where originality finds its place in design and interpretations. By exposing real, productive questions the designer may enable aspects of the design to be functional or understood that may otherwise, not have been. Kinnear suggests that 'one artwork can be translated into another to create a landscape design that can release the free form choreography of play'. The students would ask how this idea has enhanced their understanding of the design.

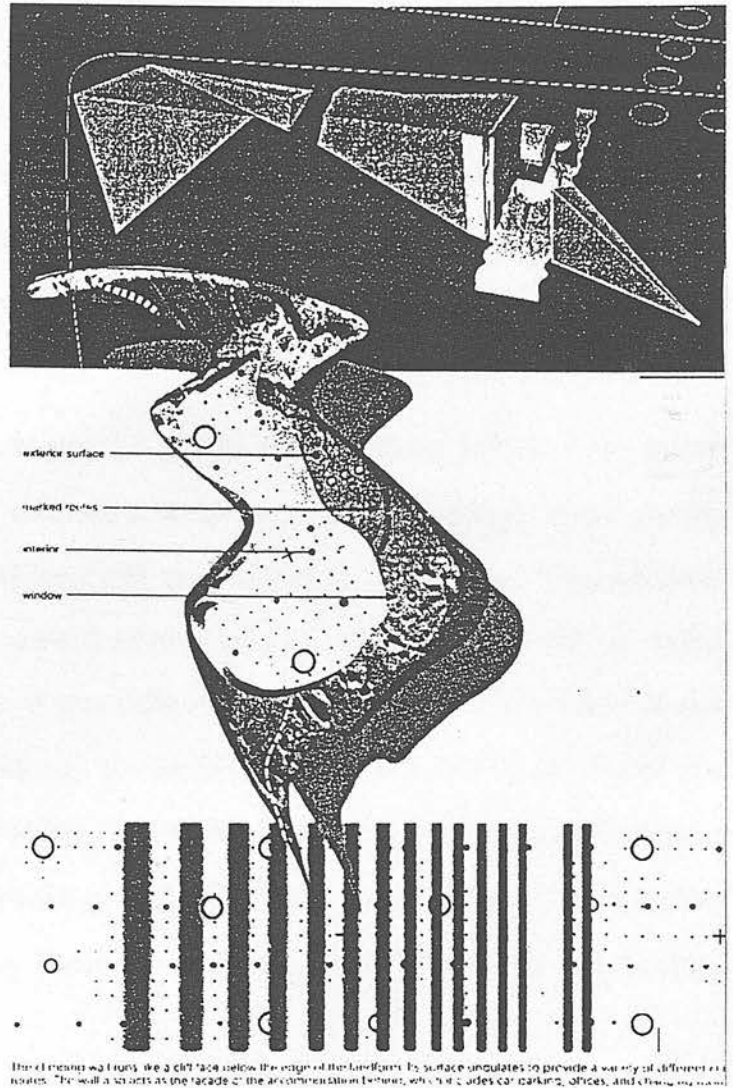


Figure 60: The climbing object - freestanding and offering various terrains, Burgess Park, London, Kinnear Landscape Architects

10. *Potential*: The 'ultimate validation of the design or interpretation' lies in the future. A student's interpretation of Kinnear's practice can be judged to be 'true and good' if, in addition to meeting the above requirements, it is capable of being extended and if, in the process, the implications it contains unfold themselves harmoniously. 'The only objectivity here is the confirmation of a fore-meaning in its being worked out. Indeed, what characterizes the arbitrariness of inappropriate fore-meanings if not that they come to nothing in being worked out? But understanding realizes its full potential only when the fore-meanings that it begins with are not arbitrary. Thus it is quite right for the student not to approach the work directly, relying solely on the fore-meaning already available to them, but rather

explicitly to examine the legitimacy - i.e., the origin and validity - of the fore-meanings dwelling with them.' (Gadamer, H.G. 1975, 1989, 1993: 267) If a student was studying Kinnear's practice, the description of the work presented in this text should not be the sole source of meaning for the interpretation. They should attempt to understand Kinnear's work further and to then examine this interpretation through their own.

This is a rough example of how the ten points that Madison forwards to guide interpretations can be used to critique a designer's work. Through these points many other issues may be introduced into the attempt to understand. The attitudes and values that people have toward their 'place' or the land may be revealed through this interpretive process. It was difficult in this example because there is not much published material or evidence on the ground of Kinnear's work. From this appraisal it is difficult to see any evidence that she is concerned with specific notions of people and place. She emphasizes 'the development of imaginative, creative ideas about our environment, linked strongly to a political and intellectual questioning of the wider world'.

For formal design intentions to be sustained, they require support that can be derived from broader scientific, social and economic considerations... microclimate improvements, runoff and erosion reductions and associated economics, in conjunction with the pleasures associated with the play of solid and void, light and shadow, might well contribute to a truly delightful and sustainable urban environment.
(Jacobs, P. 1989: 34)

C. Martha Schwartz
Martha Schwartz, Inc.

1. Introduction

Martha Schwartz is principal of *Martha Schwartz, Inc.* and an adjunct professor of landscape architecture at the Harvard University Graduate School of Design. She is also an artist. Schwartz has designed many corporate and private landscapes. Her work has been widely published and she is quite prolific on her views toward design and landscape architecture. Her 're-design' of Jacob Javits Plaza in New York City will be examined.

Public pressure resulted in a re-design of this plaza. Sculptor Richard Serra's *Tilted Arc* (circa 1967), was a 'rusted steel wall 120 feet long and 12 feet high' (Beardsley, J. 1996)¹⁴ sculpture that "obstructed the plaza and interrupted pedestrian flow; for several years, Serra fought growing public pressure to have the piece removed. In 1987, the artist lost a legal battle against the General Services Administration (GSA), which sponsored the project, and the piece was dismantled ...

In the wake of *Tilted Arc's* demise the Art in Architecture program asked Schwartz to propose a redesign for the plaza. She had some reservations about taking on the project, but found her attitude changed as she studied the space and the way it was used. "At first, I was outraged [by what happened to *Tilted Arc*]", she recalls. "But I came to feel sorry for the people who had to use the space. The sculpture was very confrontational. The obligations of public art are different from those of the gallery or the museum." Her focus on the life of the place led her to conceive what she terms "an antithetical kind of piece. I would shape the space for the way people actually use it: to eat lunch."

(Beardsley, J. 1996: 160)

... The removal of *Tilted Arc* created a physical hole in the plaza as well as a breached sense of trust between artists and the GSA".¹⁵ In the heart of Manhattan's civic district, the Jacob Javits Plaza is busiest during weekday lunch hours. The plaza was cut off from Lafayette Street by its height and from Worth Street by planters and a fountain (Meyers, E. 1997). "The building demonstrated the prevailing modernist site-planning wisdom of placing a tower in a large feature-less plaza. Trees were seen as competing forms that might hinder views of the building, so the plaza was not designed to support them."¹⁶ The plaza was also the roof of a parking structure and not reinforced to take the weight of trees. Schwartz reconnected the plaza to the 'orthogonal grid of the city' by removing the planters that edged the site on the two streets. On the northernmost part of the site she removed the fountain to open a large sunny space. Her use of 'complex' forms and colors is compared to the French use of '*parterres embroïdées*' to give the flat surface of the plaza some 'energy'. Rather than the clipped hedges of the French parterres, Schwartz uses 'twisting strands of New York city park benches'. "The benches swirl around the 'topiary' - six foot tall grassy hemispheres the exude mist on hot days. Familiar lunch time paraphernalia - blue enameled drinking fountains, Central Park light stands, and

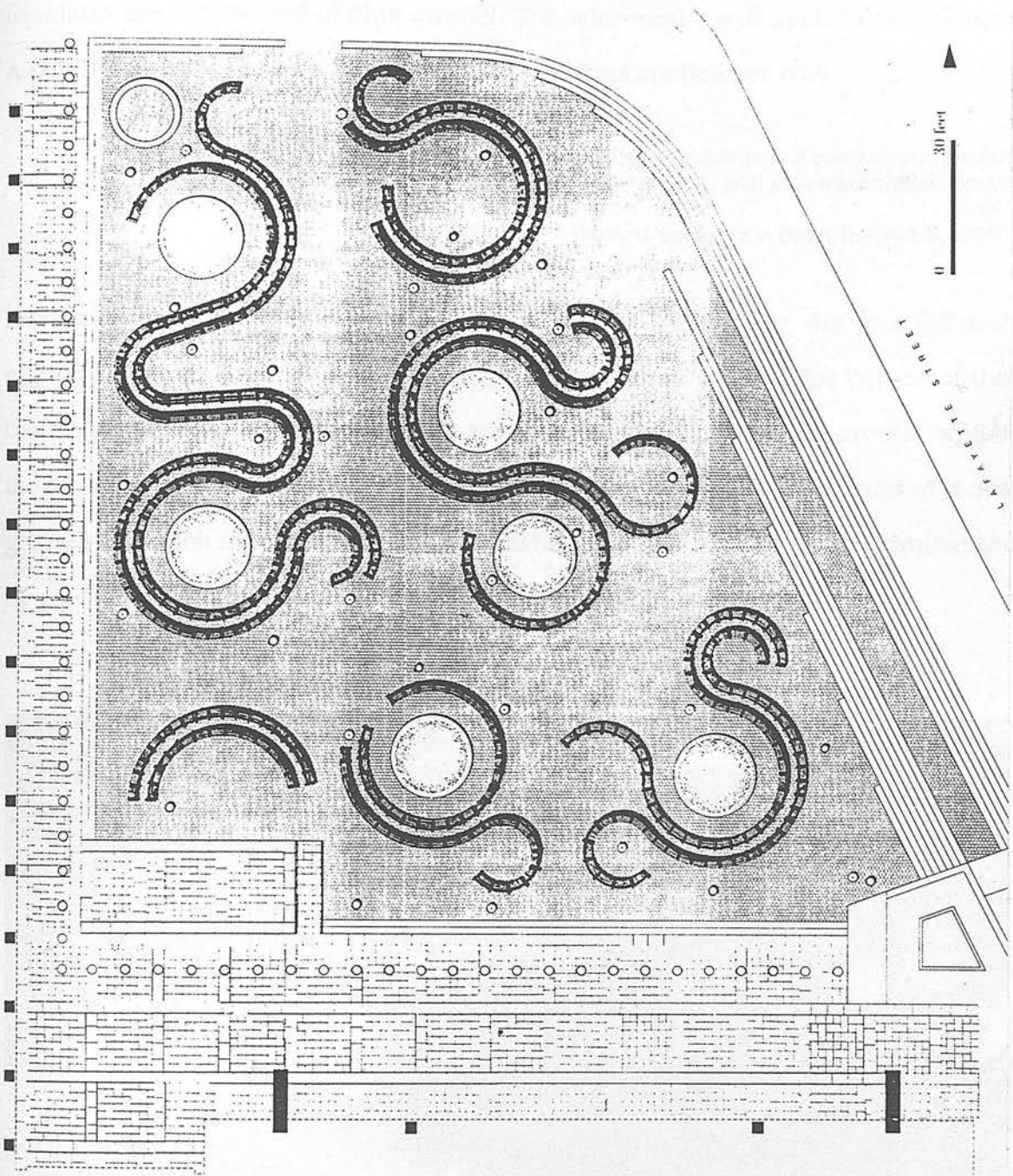


Figure 61: Plan, Jacob Javits Plaza, New York City, Martha Schwartz, Inc., landscape architect

orange wire-mesh trash cans - occupy the plaza surface. These elements offer a critique of the art of landscape in New York City, where the ghost of Frederick Law Olmsted is too great a force for even New York to exorcise. Although the city remains a cultural mecca for most art forms, exploration in landscape architecture receives little support.¹⁷ Schwartz uses the New York City 'stock' street furniture but she manipulates it to 'energize' the space. Light standards are elongated. Benches curve through the space. The benches sit on mauve concrete pads. Drinking

fountains are constructed of blue enamel. The wire-mesh trash baskets are orange. A colorful re-interpretation of elements New Yorkers are familiar with.

'I'm not interested in setting buildings in a passive rural English landscape', she states flatly. 'My goal is to make the landscape visual.'

(Martha Schwartz in Boles, Daralice D. 1989)

Martha Schwartz has designed a very different plaza for this site. Six foot tall and eighteen foot diameter turf mounds are situated within the interior curves of the benches. "They provide what she calls 'small centers of visual gravity around which the swirls of benches seem to circle.' Their high relief also effects an illusion of more greenery."¹⁸ Each mound incorporates a mist fountain for hot days and illumination by green light at night. This project was to be completed in 1996-1997.

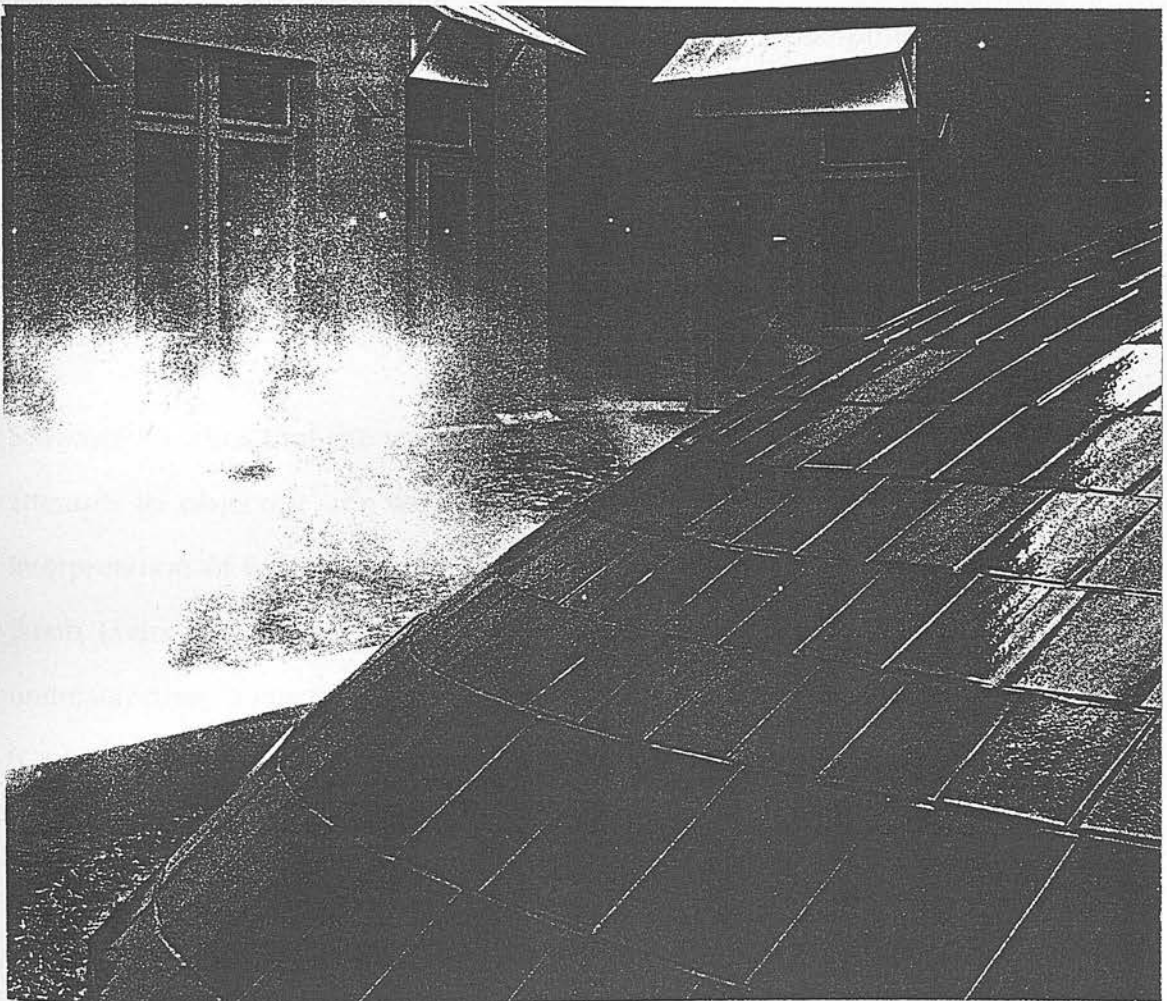


Figure 62: Fukuoka International Housing, Fukuoka, Japan, 1990, Schwartz Smith Meyer, landscape architects

2. Interpretation as Understanding, as Critique, as Guide

1. *Coherence*: If this principle is applied to a work of Schwartz's, or to her practice as a whole, a unified picture must be presented. If her work is contradictory, the student and educator must attempt to make 'coherent sense' out of the contradictions. How does the whole relate to the parts? Does every project express something about the whole of her practice or philosophy? Is there a 'coherence' to the project or practice and is there a unity of meaning that is expressed in all its parts? Schwartz claims in one of the above mentioned quotes, that she just wanted to create a place for people to eat their lunch. Clare Cooper Marcus (1996) suggests that she has not exactly designed an *appropriate* place for this everyday human activity to occur within. "Endless swirling back-to-back benches set in mauve concrete with orange trash containers - is that the kind of environment in which *you* would want to eat lunch? Is this the kind of setting where someone working under fluorescent lights in front of a computer screen in an air-conditioned office would want to go to relax in his or her time off? Did this designer ever go and *look* at the kinds of public places office workers in our cities really seem to enjoy?"¹⁹ The student may not agree with Marcus' interpretation so the claims made by Schwartz would be coherent. Obviously they are not to Marcus.

Schwartz²⁰ claims that she views landscape architecture as an art, and as such she attempts to objectify her work. She wants her designs to be viewed. For an interpretation of her work to be rigorous, the student would have to decide if the Jacob Javits Plaza is coherent within this overall intention. 'The movement of understanding is constantly from the whole to the part and back to the whole.' (Gadamer, H.G. 1975, 1989, 1993: 291)

2. *Comprehensiveness*: The circular movement of understanding implies that a student will hold the supposition that Schwartz's design will be complete. The student, will probably have preconceived expectations of landscape architecture or of Martha Schwartz. To be comprehensive the student must not only interpret what

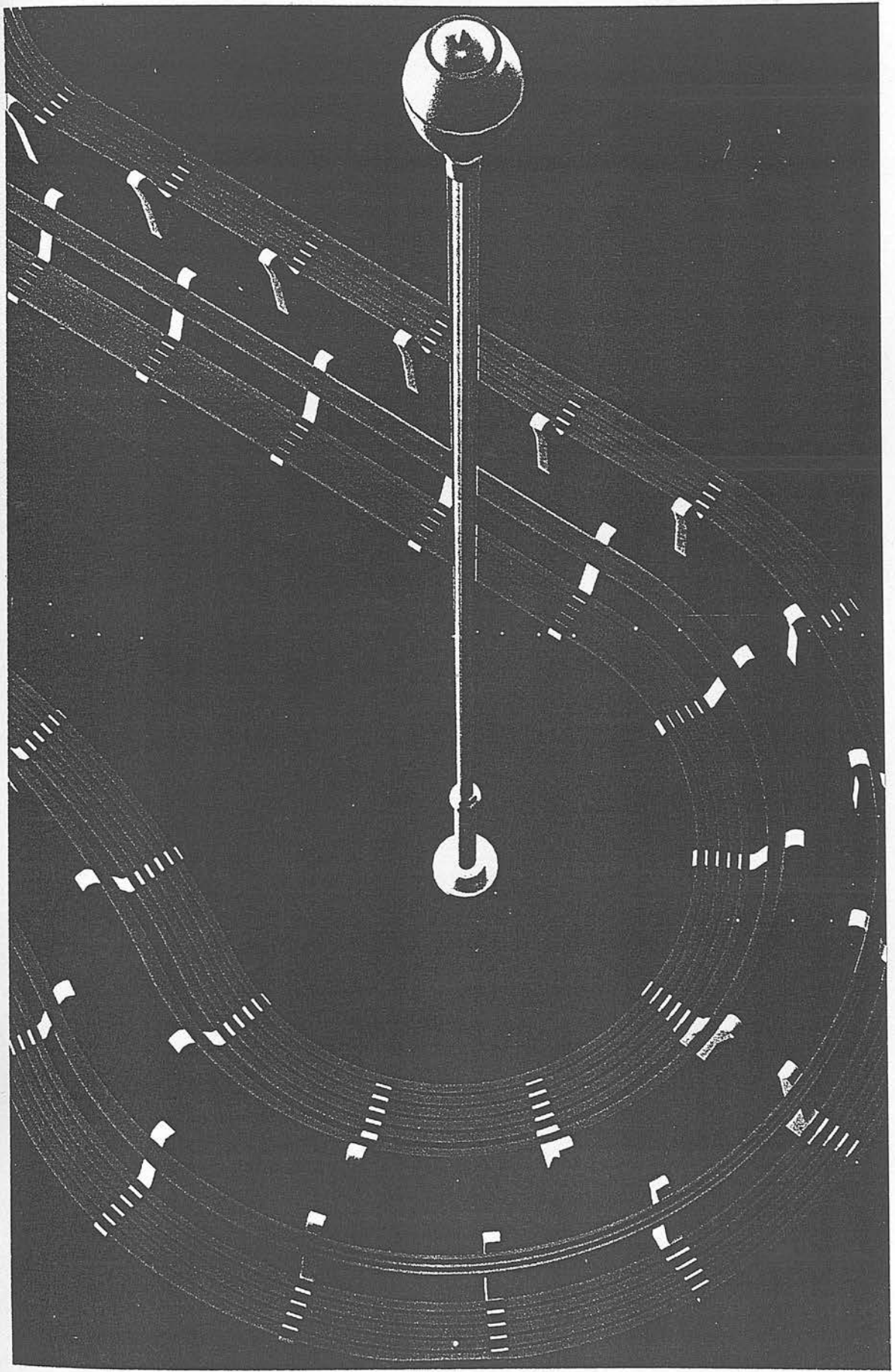


Figure 63: Plan view of double-sided benches shows standard acorn light fixture with exaggerated long pole, Jacob Javits Plaza, New York City, Martha Schwartz, Inc., landscape architects

is seen to be interpreted but must attempt to understand the debate about the 'Tilted Arc'; the design tenets, specifically and generally, of Modernist buildings standing in space as heroic sculptural objects set upon the empty ground plane; the cultural context of the site, and how people might use that space. Again, the unity of the 'whole' must be understood because interpretation taken in isolation will lead to misunderstanding.

"Our version of Javits Plaza is a reaction to the 'Tilted Arc' sculpture. I wanted it to be the antithesis of the 'Tilted Arc' - less self-important and self-referential. It's simpler in its ambitions: just an accommodating place to sit down and have lunch. The 'Tilted Arc' was a critique of modernist architecture, and an expression of alienation. It was a powerful confrontation. In our Javits Plaza, you don't have to engage in confrontation. You can just have lunch."²¹ A comprehensive interpretation would attempt to understand this statement in relation to the actual design, and other understandings that relate to Schwartz's design.

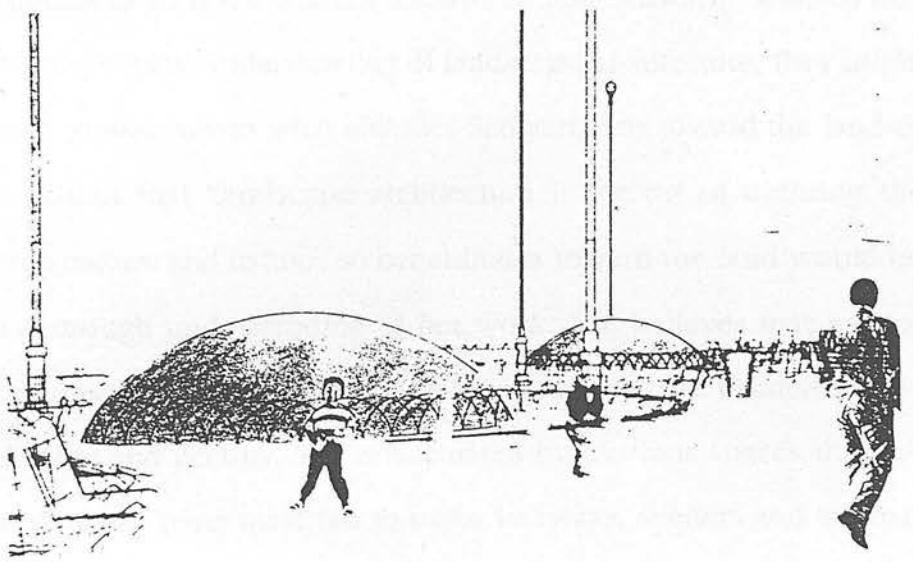


Figure 64: Endless lines of benches wind their way across *Jacob Javits Plaza* between the strictly formal cushions of lawn, New York City, Martha Schwartz, Inc., landscape architects

3. *Penetration*: The interpretation of Jacob Javits Plaza must be penetrating, in that it exposes the intention and/or underlying intention of the work, in this way making Schwartz's various designs or statements intelligible by seeing them as

attempts to resolve a central problem. The central problem that she is attempting to resolve is to redefine what we consider to be landscape.

I think of landscape as anything outside the building footprint - the road, the highway, the parking lot, and everything in between. If we see it only as attendant to architecture - parks, gardens, and plazas - landscape architecture is going to become a much more marginalized profession. We must engage with the less sexy, less prestige oriented projects and begin to deal with our physically and visually degraded landscape...People compartmentalize the landscape in their minds. Landscape is mainly thought of as a pure remnant of nature. 'Landscape' exists in parks and Yosemite. The idea that landscapes exist as a parking lot, or a median strip is hard for people to imagine. 'Nature' involves picturesque visions; if it isn't picturesque, or natural, then we allow our landscape to be indiscriminately degraded.

(Martha Schwartz in Landecker, H. 1997: 110, 108)

The student must ask how this plaza begins to address or answer these statements. Is it redefining what landscape architecture is considered to be? Do bright colors and irregular shapes redefine the profession or has she created a Plaza that redefines that place?

4. *Thoroughness*: A good interpretation must attempt to 'answer or deal with all the questions it poses to Schwartz's design, or which the design poses to the student's understanding of it'. If the student discovered that Schwartz believes that ideas of nature colour people's understanding of landscape architecture, they might then want to attempt to understand what attitudes Schwartz has toward the land or 'nature'. She has written that 'landscape architecture is the art of defining the relationship between culture and nature', so her attitudes toward the land would be quite central to a thorough understanding of her work. She believes that natural landscapes play an important role in our culture but states that she is interested in the landscape we make and occupy. She is fascinated by outdoor spaces that are inhabited as 'rooms', using living materials to make hallways, shelters and 'rooms'. She recalls childhood memories of visiting 'incredible greenhouses that contained formal gardens with floors made of grass'. The beauty of ideas is as beautiful as the beauty of nature. We all know that the wilderness exists, but very few of us now experience it. She goes on to say that it's an abstract notion to most Americans. (Landecker, H. 1997)

To get to the wilderness, you have to make a big effort; you get in a plane, then you get in a car. You're there briefly, and then you leave. I'm not sure we couldn't be happy with virtual wilderness - on a computer screen, or in a virtual reality mode. Being in the wilderness is a far more

abstract experience than living in a city or a suburb. The wilderness is a romantic fantasy that we carry with us, but it's not part of our reality. Unfortunately, much of the resistance to landscape architecture has to do with Americans' wilderness fantasy. While imagining that we inhabit a beautiful wilderness, we have allowed an incredible amount of ugliness to spread across the landscape. We are so blinded by our wilderness fantasy that anything that is *not* wilderness is left untended or forgotten. Since a shopping centre isn't wilderness, its landscape doesn't deserve any special treatment. It's okay to surround it with a parking lot with no trees.

(Martha Schwartz in Landecker, H. 1997: 108)

A thorough interpretation would attempt to understand the attitudes and values that Schwartz is bringing to her design work.

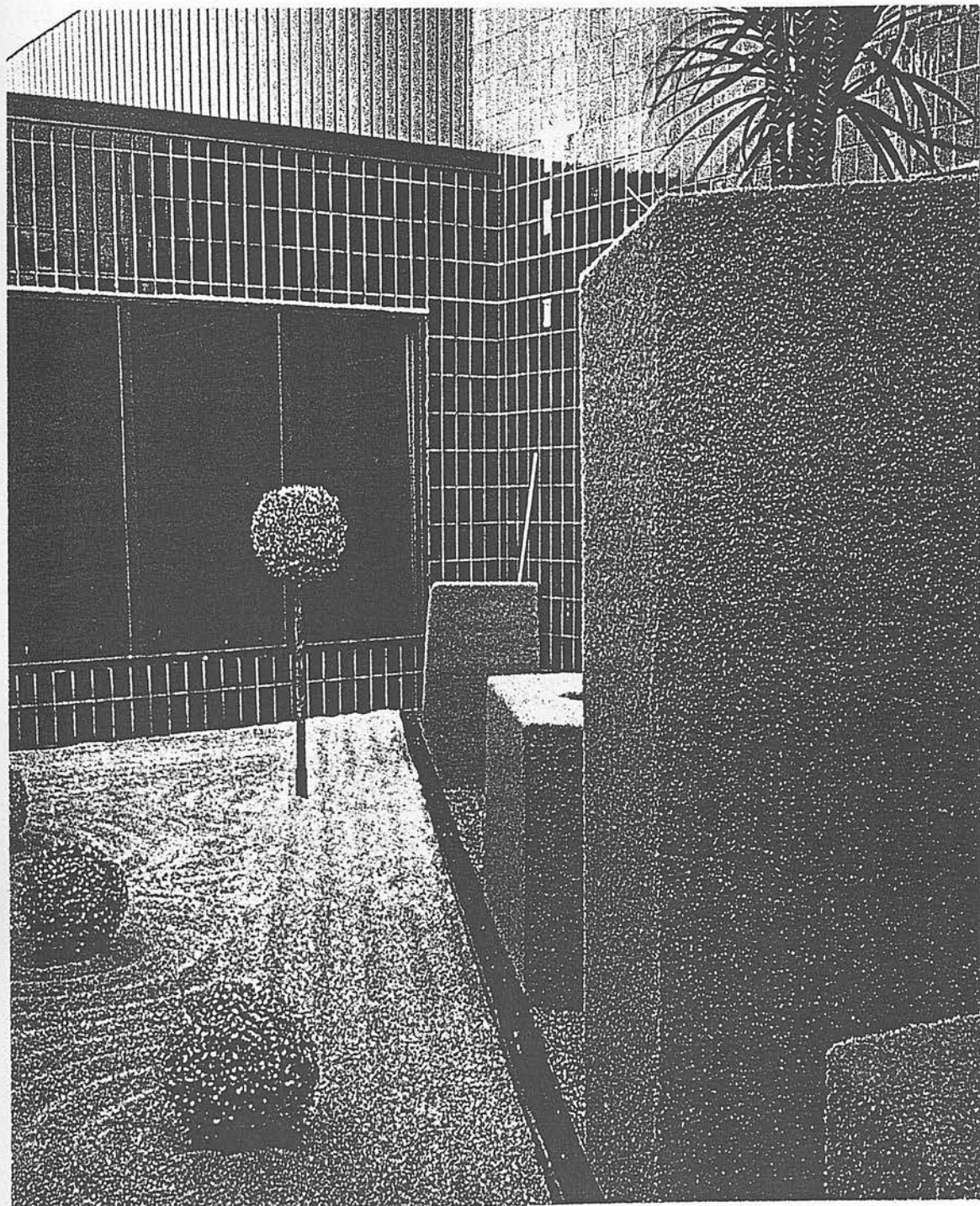


Figure 65: Whitehead Institute Splice Garden, Cambridge, MA., The Office of Peter Walker and Martha Schwartz, landscape architects

5. *Appropriateness*: To be considered a valid interpretation of the Jacob Javits Plaza, the questions the interpretation deals with must be ones which the design itself raises; if the student claims to be interpreting, they must not simply use the design as an occasion for dealing with questions of their own having nothing to do with the questions that Schwartz was concerned with. If a student was attempting to illustrate how fractal geometry is influencing landscape architecture, and viewed the 'curvey' shapes in this design as an interpretation of fractals, this would be inappropriate. Schwartz has never claimed to be imposing fractal geometry on this plaza. Her writings and interviews do not refer to this type of geometry. If the student was interested in the formal landscapes of France and how they have influenced American public space, this might be an appropriate direction for the interpretation.

6. *Contextuality*: Jacob Javits Plaza must not be read 'out of context, ie. without due regard to its historical and cultural context'. As the designer of this space, due regard must also be paid to the historical and cultural context of Martha Schwartz as a landscape architect. Gadamer (1975, 1989, 1993) reminds the interpreter that 'a hermeneutical situation is determined by the prejudices that we bring with us'. This obviously applies to the student interpreting and to the designer of the project. Does Olmsted really haunt New York City, or Schwartz? Should the 'Tilted Arc' have been physically ignored in the Plaza? Is Martha Schwartz's interpretation of landscape architecture valid for all landscape architects? How does the design for this plaza fit within her 'mission' statement' for this project? Before the Modernist 'objects' or tall office towers inhabited this site, what was here? Does it matter? Should the historical context of this place restrain the 'horizon of the present'? How has the student's understanding of urban space been altered from encountering the recent history and tradition of this place?

The bright colours used in this design are characteristic of many of Schwartz's projects. Are these colours appropriate in this very urban, conservative context?

Does the designer's love of bright colours and her comparison of them to candy serve as an aspect of contextuality? She believes that as children age they are taught not to be excited by loud, bright colours, and glitter. As people mature, they learn what is tasteful and acceptable to others. In her experience this excluded colour because it was viewed as tasteless. Schwartz explains that she is repelled by the concept of tastefulness. "Taste is a set of dictated rules about how one should look, act, and feel. Our culture is phobic about color as well. The lack of color in our culture is a northern European holdover. When people see bright color, they're often delighted or relieved. It signals to them that they are allowed to be more free in how they act. It's amazing how powerful a signal color can be, and how directly it can convey a mood."²² In the context of this design, are mauve, orange and green signaling to people that they can be freer in the way they act? The student must attempt to interpret these issues and not to simply look at this design and believe that bright colors are contextually appropriate anywhere.

7. *Agreement* (1): The interpretation must agree with what Schwartz and/or the client actually says; that is, the student must not, or normally not, say that the 'real' meaning of what Schwartz says is something quite other than what she actually does say and intends to say. This would be the interpreter's interpretation not the designer's intention. Clare Cooper Marcus (1996) acknowledges that Schwartz 'purported to design the plaza for the way people actually use it - to eat lunch', but Marcus suggests to the 'designer and her clients, that eating lunch has many, many more subtle design implications than merely providing endless benches and eye-catching trash containers'. Marcus is in agreement with Schwartz's intention to create a space for people to eat in, but she believes that Schwartz's own interpretation of this basic human act needs further interpretation.

The human need for nature is linked not just to the material exploitation of the environment but also to the influence of the natural world on our emotional, cognitive, aesthetic, and even spiritual development. Even the tendency to avoid, reject, and, at times, destroy elements of the natural world can be viewed as an extension of an innate need to relate deeply and intimately with the vast spectrum of life about us.

(Kellert, S.R. 1993: 42)

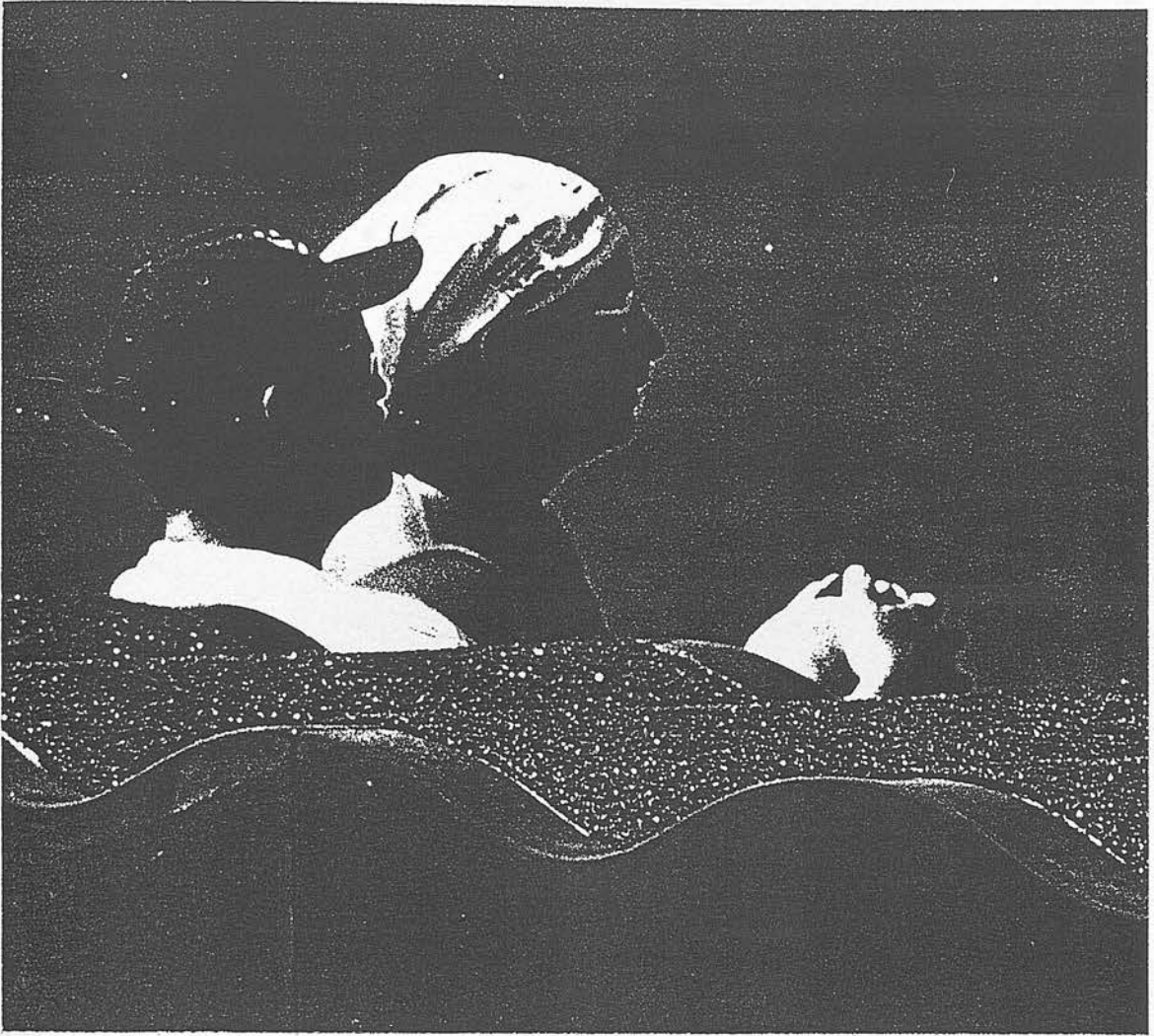


Figure 66: Wavy tooth benches are surfaced in AstroTurf, World Cup 94, 12 Sites in the U.S., Martha Schwartz, Inc., landscape architect

8. *Agreement (2)*: is slightly more subtle. 'A given interpretation should normally be in agreement with the traditional and accredited interpretations of the designer. This principle must not be blindly adhered to, however, for often a good interpretation will be precisely one which breaks with traditional readings, in that it opens up new perspectives on the work.' This interpretation must still take account of previous interpretations, by showing how they are deficient or correct. The interpretation of this space by Marcus (1996), may be reflected upon and elaborated. For all of the reasons about Schwartz's design that she cites, a further interpretation may include a visit to the Plaza to actually talk to people using the space. Perhaps after a tedious morning in front of a computer screen, working for a corporation that controls the color, type and length of clothing worn, this space that

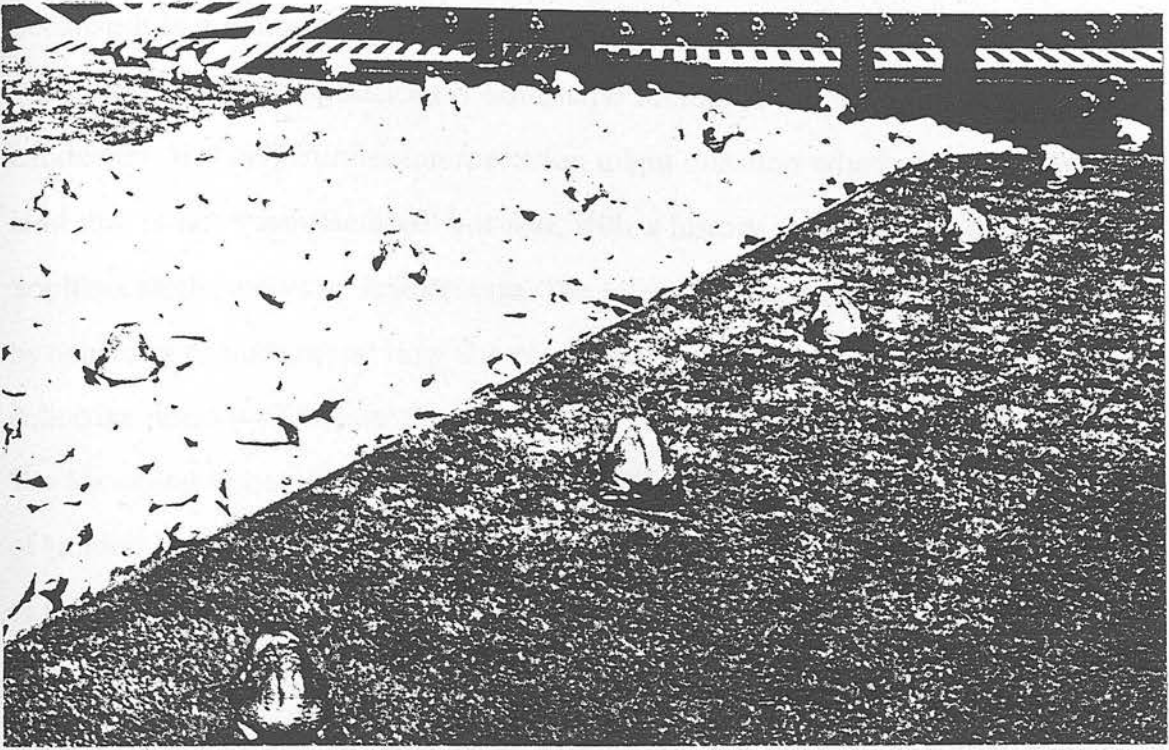


Figure 67: Frogs and riprap on front lawn, Rio Shopping Center, Atlanta, GA., Office of Peter Walker and Martha Schwartz, landscape architects

sits within the imposing height and density of New York City's orthogonal grid-structure may be liberating through its playful use of color and standard elements. This interpretation would be in agreement with the designer but it would have moved beyond initial interpretations. As an aside, a comparison with Schwartz's intentions may be interesting at this point, to Kinnear's artwork as an inspiration for 'free form play'. Are Schwartz and Kinnear acting as social engineers for libertarianism?

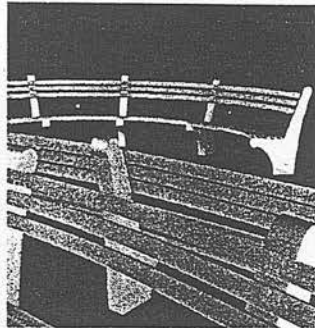
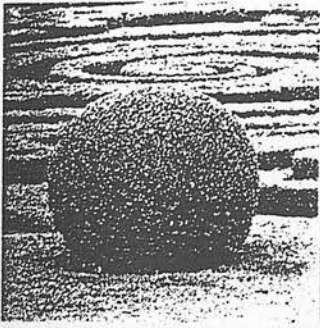
9. *Suggestiveness*: A good understanding will be suggestive or fertile by raising questions that 'stimulate further research and interpretation'. This is where originality finds its place in interpretation. The student might suggest that though Schwartz's design may be successful, her emphasis on the visual quality of the built environment is at the expense of grounded, physical environment, exposing real, productive questions as to what landscape architecture is about. Schwartz often seems to downgrade notions of American views of 'nature', yet she comments that the Dutch have a realistic view of 'nature' because they have no fantasy of untouched, unspoiled wilderness. Because the land they inhabit is from the ocean,

because it is manufactured, she believes they have a head start and are producing some of the most sophisticated landscape architects in the world. (Schwartz in Landecker, H. 1997) Further interpretation might question whether people living on land that is not 'manufactured' but real, with a history and ecology cannot have a 'sophisticated' landscape architecture. The interpreter might examine other projects by Schwartz to understand how she consciously or subconsciously is affected by the collective notions of 'nature' that are held by the society that she works within. The 'Rio Shopping Center' in Atlanta, Georgia (1987-1988) where Schwartz situated a grid of 'golden frogs' in a fountain may be interpreted through Kellert's biophilia notion of the symbolic experience of nature as a means of facilitating communication and thought. He argues that the frequency and significance of natural symbols including animals indicates the importance of confronting the developmental problems of selfhood, identity, expressive thought and abstraction. This would be a suggestive interpretation that would help to further our understanding of Schwartz's work and of landscape architecture.

Some of these projects - like the 1987 King County Jail Plaza in Seattle (the arch that is not an exit); the 1988 Turf Parterre Garden at the World Financial Center in Battery Park City, New York (grass squares run amok); or the 1988 Rio Shopping Center in Atlanta (gilded frogs worshipping a globe) were clearly postmodern in the sense that they were double coded: One message spoke provocatively to an elite (frequently landscape architects) while another beckoned mysteriously to the everyday users of the place.
(Gillette, J.B. 1997: 72)

10. *P o t e n t i a l*: The 'ultimate validation of the interpretation' lies in the future. The student's interpretation of Jacob Javits Plaza can be judged to be 'true' if, in addition to meeting the above requirements, it is capable of being extended and if in the process the implications it contains unfold themselves harmoniously. The understanding attained during the interpretive process should have the potential to be extended into the student's understanding of landscape architecture. Perhaps the student might be working on a project in the future and the understanding of Schwartz's work led them to question their understanding of colour or form or art in landscape architecture, and that this understanding enabled them to make a 'more appropriate' judgement about their work, then the previous interpretation would have had 'potential'. 'The interpretation would have been arbitrary or inappropriate

if the interpretation came to nothing in being worked out. Understanding realizes its full potential only when the fore-meanings that it begins with are not arbitrary. Thus it is quite right for the student or designer not to approach the text directly, relying solely on the fore-meaning already available to them, but rather explicitly to examine the legitimacy - i.e., the origin and validity - of the fore-meanings dwelling with them.' (Gadamer, H.G. 1975, 1989, 1993: 267)



My point was that we, as landscape architects, were limited in our sights as to what landscape architecture could be, and that our own lack of imagination and courage had deadened the profession.
(Martha Schwartz in Boles, D.D. 1989: 56)

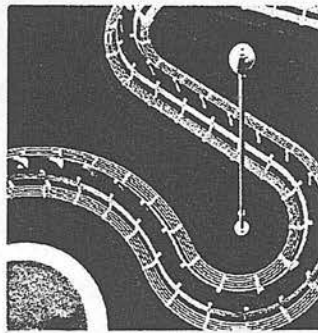


Figure 68: Baroque parterre is the model for the design; Standard New York park benches are arranged in double-sided twisting stands; The continuous twisting and winding of the benches provides a great variety of seating choices; Plan view of double-sided benches shows standard acorn light fixture with exaggerated long pole, Jacob Javits Plaza, Martha Schwartz, Inc., landscape architect

D. Summary of 'Landscape Architecture is Art!'

The understanding of landscape architecture is complex. Landscape architects inevitably create spaces that express something of the society they are a part of. Whether that expression is banal or stimulating and imaginative is greatly dependent, not on the client or project, but on the landscape architect. In this respect, landscape architecture is art; however, landscape architecture that deliberately tries to be 'art', often fails. Landscape architecture must not attempt to be 'art' to the demise of ecology or function. This type of landscape architecture is not fulfilling the mandate to 'create spaces that sustain life and enrich the human

experience'. Pattern making most often is self indulgent expression that fails to recognize that landscape architecture is an act of mediation between culture and nature.

2. Landscape Architecture is Ecology!

A. Introduction

Cultural evolution includes language, religion, philosophy, science, literature, art, incorporating the knowledge and value systems of societies. It is this instrument that gives mankind the greatest power to shape the environment.
(McHarg, I. 1996: 100)

Most familiar with landscape architecture would automatically think that in the 'landscape architecture is ecology' category, Ian McHarg would be first. Since he declared war against 'man, the planetary disease', (Simo + Walker, 1994: 267) in the early sixties he has advocated an 'ecological' approach to landscape architecture. He is now often used as an excuse for those arguing that the widespread teaching and application of his methods have led to the profession downplaying the importance of design. This is quite unfortunate for a close reading of *Design with Nature* (1969) clearly indicates McHarg's desire for an integrated approach to design. He certainly did not seem to be advocating an ecological approach to landscape architecture to the exclusion of 'design'. "Our eyes do not divide us from the world, but unite us with it. Let this be known to be true. Let us then abandon the simplicity of separation and give unity its due. Let us abandon the self-mutilation which has been our way and give expression to the potential harmony of man-nature. The world is abundant, we require only a deference born of understanding to fulfill man's promise. Man is that uniquely conscious creature who can perceive and express. He must become the steward of the biosphere. To do this he must design with nature."²⁵ McHarg has made an undeniable mark on the profession of landscape architecture. The influence of *Design with Nature* is perhaps stronger in North America than in Europe but there are few professionals who have not in some way considered their role as landscape architects without reflecting on McHarg's words. It is unfortunate that he has so often been misunderstood to be an

'eco-warrior'. However, the land has benefited more from this interpretation than if McHarg had not urged landscape architects to think more closely of the systems that their designs change.



The persistence of pastoralism, as Robert Thayer, FASLA, calls it, 'shows little sign of relinquishing its power over American landscape aesthetics.' Frederick Law Olmsted, working out of an English pastoral tradition, painted pictures of nature on the popular imagination - winding paths, open meadows, sheltering woods - that have lasted more than a century. Meanwhile, the ecology movement has enlarged our view of nature from a simple picture in a frame into a complex process that envelops us all. Yet, as Thayer points out, we simply do not yet know how to visualize this expanded construct of 'nature'.
(Hess, A. 1992: 40)

Figure 69: Atherton/Fair Oaks Traffic Study & Management Plan, Atherton, California, Tom Richman & Associates, landscape architects

The exercise to select landscape architects and projects that profess to follow an approach which is exclusively characterized by ecology, has been interesting, if not essentially impossible. It is almost as though an 'ecological approach' is not even thought of as design. The scarcity of published descriptions, critiques and debates about projects chiefly guided by ecology is revealing. Is the art/ecology debate a construct in the minds of those who are favoring a stronger injection of 'art' into the discipline? Or are those who are primarily concerned with ecology not prolific at being published? Could they learn something from Martha Schwartz's somewhat remarkable statement about (her husband), Peter Walker's work: "Pete sometimes realises geometric projects because they photograph well and sometimes just because he likes this formal language."²⁴ Could it just be that these projects do not photograph well? Whatever the reason, there is very little published work on good or bad works of landscape architecture by designers who profess to follow an

ecological approach. As this examination is attempting to interpret the process of issues and ideas that impact on individual's projects, instead of viewing landscape architecture simply as product, a lack of published material requires a re-interpretation of the objective. The following example will therefore examine what an unsatisfactory example of landscape architecture approached primarily as 'ecology' might be.

A 1974 profile of McHarg in *The Atlantic Monthly* refers to landscape architects as a tiny band of followers of Frederick Law Olmsted, who 'died, his ideals largely rejected, a mental patient in a hospital he had landscaped himself.' But it portrays McHarg as an effective theorist and crusader, and ecological determinism as having a powerful impact on developers of threatened communities.
(Landecker, H. 1990: 88-89)

B. The Eco-Worrier as Landscape Architect

1. Introduction

As a proponent of 'non-violent-direct-action', Eco Worrier is a principal in the landscape architecture and environmental planning firm, 'Eco-Deeco'. The projects the firm has completed have been diverse, ranging from watershed planning to parking lot design. She is also a Professor at the University of Silent Spring Thoreau. Worrier suggests that the ecological ethics of stewarding nature is what ought to be struggled for as the basis of an ideal society (Pepper, D. 1993). An obedience of the natural (rather than the social) law, as part of a wider underlying belief in a modified version of the great chain of ecologism is evident in her approach to landscape architecture. Worrier's design of 'Gandhi's Pond', was commissioned by an organization in opposition to the group, 'Ducks R Us'. The project brief called for the reclamation as a wetland of a sewage treatment facility that had fulfilled its previous mandate. As 'Ducks R Us' reclaim wetlands on the premise of environmental political correctness with the sole intent of attracting ducks to be hunted and shot by its members, Gandhi's Pond will provide an environment that, though attractive to ducks, would be very hostile to hunters.

"Following the complex operation of draining the pond and removing solids from the water and pond bottom, the water is chlorinated, dechlorinated, and fed

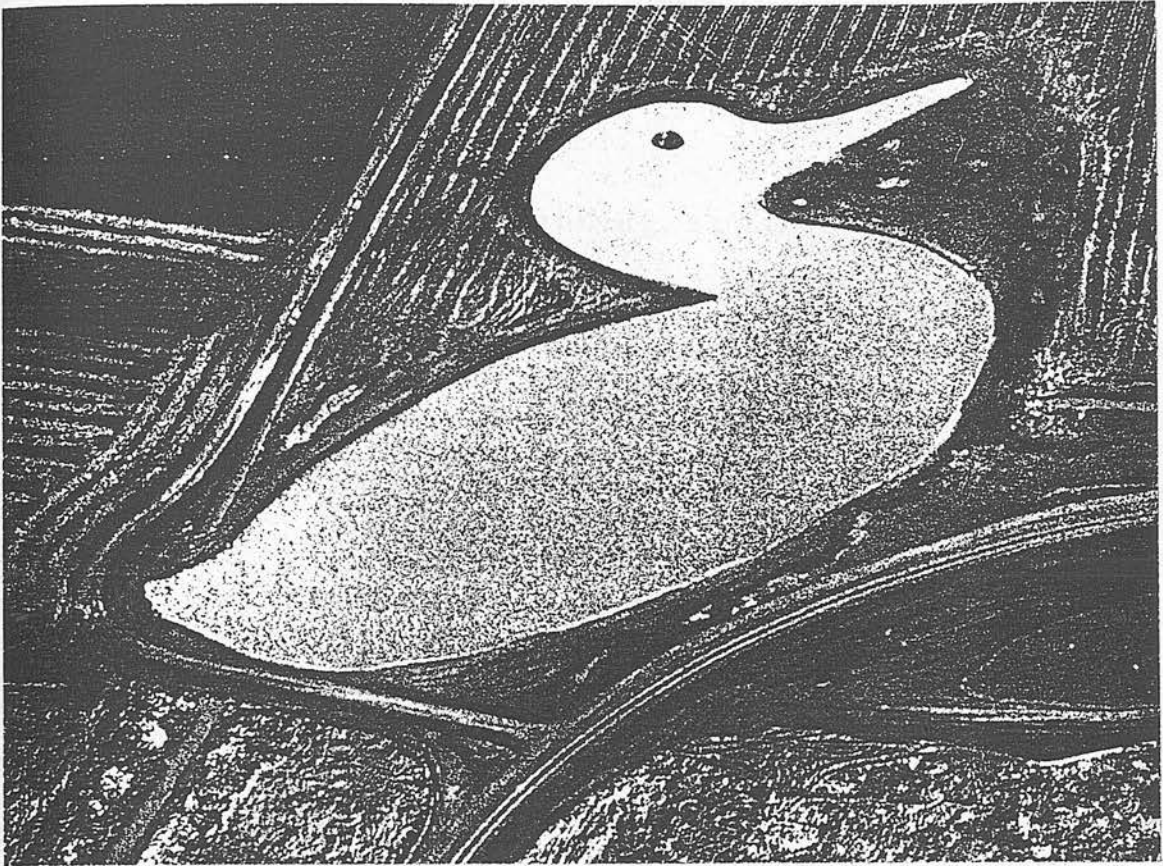


Figure 70: A Ducks Unlimited pond at Oak Hammock Marsh, north of Winnipeg, Manitoba

through a succession of surrounding bullrush ponds into secondary oxidizing lagoons, after which it passes into an additional set of ponds and wildlife enhancement marshes which fix much of the nitrogen in the food chains of typical pond ecosystems ... The enhancement ponds form part of the Gandhi's Pond Commune, after which the highly cleansed effluent, now much cleaner than the surrounding water systems, is released into the estuary of the Making Ground Creek. Some of the tertiary water passes through an additional set of ponds and is mixed with sea water, in which silver salmon, cutthroat trout, and sturgeon are raised. The survival rate of these hatchery-grown fish is a healthy 90%.²⁵

DR: Is thought always painful or just sometimes?

AN: Always. Because by thinking, I mean to get further than you have been. That means rethinking with closer attention, going deeper, and that's what I mean. In school, you learn, for instance, that 'Norway is a democracy.' Suppose then that it means people are empowered, but what about dictatorships that claim they are also democracies? At this level, it is a very superficial kind of classification. These vague, ambiguous, starting-point formulations are used as sleeping pills: 'freedom, democracy,' and all these honorific terms. They are

tranquilizing slogans. They encourage idle talk, and you don't see the tremendous imperfection of what you have said.
(Arne Naess, in Rothenberg, D. 1993: 108)

There is no reason why nature need be untidy - if designed in the correct way:
(Brooker, R. and M. Corder, 1986: 37)

2. Interpretation as Understanding, as Critique, as Guide

1. *Coherence*: If this principle is applied to a Gandhi's Pond, or to the work of the practice as a whole, a unified picture must be presented. If the work is contradictory, the student and educator must attempt to make 'coherent sense' out of the contradictions. As Eco Worrier is practising as a landscape architect, this may be a good time to re-emphasize the definition for the discipline as adopted in this thesis. A landscape architect creates spaces that sustain life and enrich the human experience. The landscape architect acts as a mediator between culture and nature. How are the projects that Eco-Deeco have completed read as a whole? Have they created a habitat in which ducks would thrive? By creating a place that is hostile to humans is Worrier acting as a landscape architect? Gandhi's Pond is 'a manifestation of technology where a symbiotic process, carefully developed out of concern for the larger natural community of birds, fish, micro-organisms set a conspicuous and sustainable example of reclamation development,' (Thayer, R.L. 1994: 157).

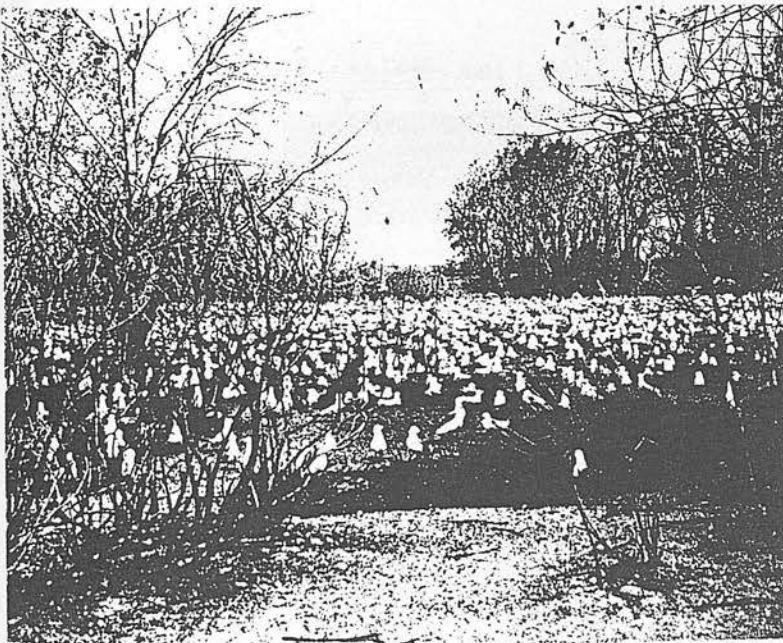


Figure 71: A colony of ring-billed gulls, the gull habitat is being taken over by woodland

"Like the coherence of a text, the structural coherence of life is defined as a relation between the whole and the parts. Every part expresses something of the whole of life - i.e., has significance for the whole - just as its own significance is determined by the whole. It is the old hermeneutical principle of textural interpretation, and it applies to the coherence of life insofar as life presupposes a unity of meaning that is expressed in all its parts." (Gadamer, H.G. 1975, 1989, 1993: 223-224) By excluding humans from this environment, has Eco-Deeco exhibited a coherent understanding of landscape architecture? Kellert's definition of the 'ecologicistic-scientific' perspective of nature in support of the biophilia hypothesis claims, "the ecologicistic experience may be regarded as more integrative and less reductionist than the scientific, involving an emphasis on interconnection and interdependence in nature as well as a related stress on integral connections between biotic and abiotic elements manifest in the flow of energy and materials within a system."²⁶ Worrier is denying the integrative connections that exist between humans and the other elements within this system. Or the student could interpret the exclusion of people from this space as being the client's expression of the 'utilitarian' perspective of biophilia. The client wants this territory maintained solely for non-human life to 'benefit from nature as a fundamental basis for human sustenance, protection, and security' (Kellert, S. 1993).

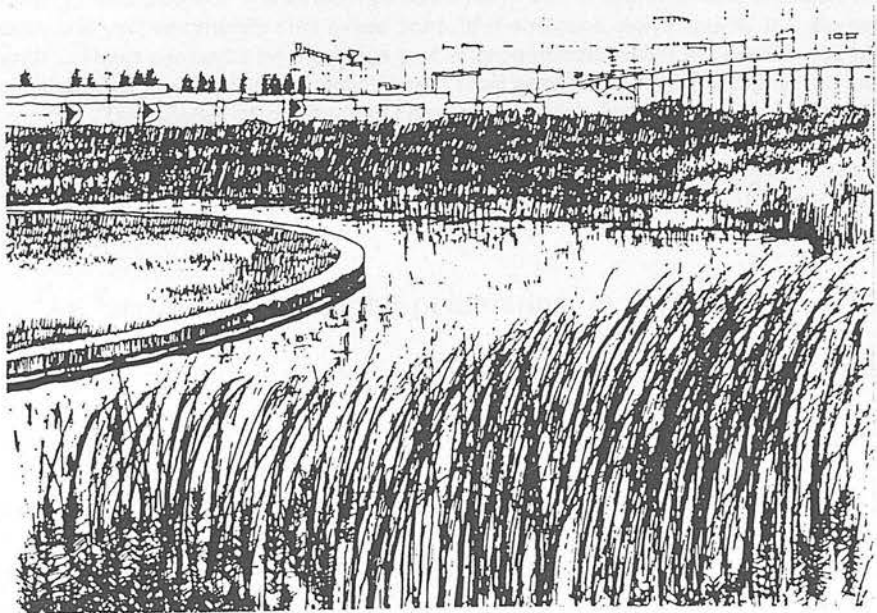


Figure 72: Abandoned industrial sites may support rich communities that have occurred through a combination of water impoundment and natural succession. Being enclosed or off limits, they survive as precious natural reserves. Abandoned industrial sites are often durable features in the city landscape.

By attempting to keep this land functioning as a 'healthy' system, other systems which might include humans will have a better chance of survival because of the impact of this one.

2. *Comprehensiveness*: The circular movement of understanding implies that a student will hold the supposition that the design will be complete. By having an interest in landscape architecture, the student has an expectation of meaning that will have preceded their knowledge of Eco-Deeco. To be comprehensive the student must not only interpret Gandhi's Pond but an attempt must also be made to understand the thoughts and works which pertain to the interpretation. 'Ducks R Us' should be examined in an attempt to understand what the client has proclaimed an opposition to. The ecologism that compels Eco Worrier to obey the natural (rather than the social) law, as part of a wider underlying belief guiding not only her practice of landscape architecture but also her everyday life, would be a critical aspect of attempting to understand the 'whole', as manifested in the product, Gandhi's Pond. Again the unity of the 'whole' must be understood since interpretation taken in isolation will lead to misunderstanding.

'This is why I'm concerned about our lack of understanding of the history of the profession and of landscape generally,' said Jacobs. 'The landscape has always been organized and changed for all sorts of reasons, and yet now there's this sense that, 'If it's nature, don't touch.' It's almost like church ... There seems to be a curious lack of cross-fertilization between the whole ecological commitment and landscape design - as if they were two parallel streams with no linkage whatsoever... 'The science of ecology has come around 180 degrees, and the idea of a stable ecosystem has been supplanted by more dynamic models. Why should our designs mimic a stable ecosystem when our understanding of them is radically different?'

(Peter Jacobs in Thompson, J. W. 1990: 56)

3. *Penetration*: An interpretation must be penetrating, in that it exposes the intention and/or underlying intention of the project, in this way making Eco-Deeco's various works or statements intelligible by seeing them as attempts to resolve a central problem. Worrier is highly skeptical of the enthusiasm and popularity for environmentalism in universities. The new fields like 'ecological planning' and 'wilderness management' graduate 'new technicians who fit admirably into government bureaucracies, which can then claim to be 'taking action' to protect

'our precious natural resources' - all within the guidelines of "sound economic practice,' of course. To some the high profile of resource management and the abundance of environmental impact assessments are proof that the environmental movement has come of age, that it has shed the shrill emotionalism of its youth and matured into a rational collaborator in the continuing quest for a managed earth."²⁷

Yet, somehow, it still does not seem right. There remains a nagging unease amid all this apparent progress. Almost unnoticed, the tents in the wilderness have grown into alpine villages and amusement centres. Enjoying the great outdoors has become a euphemism for playing with expensive toys: four-wheel-drive vehicles now frolic in places formerly protected by benign neglect, and snowmobiles terrorize winter. The most common element in the outdoor experience has become other people, a fact celebrated by many park users. Some professionals privately admit that the best way to destroy a natural area is to designate it a park. But even if this is less than the environmentalist had hoped for, there is a general optimism that improvements in management methodology will finally lead to a situation superior to anything that could have resulted from the old emotional environmentalism. Where once only an anguished cry could be expected in defence of a threatened mountain or an endangered species, now a detailed inventory and a benefit-cost analysis are sure to be forthcoming. The system will say all that needs to be said about the mountain - and say it with numbers.

(Evernden, N. 1985, 1993: 8-9)



Figure 73: A rigidly managed forest in Ontario. Clearcutting has been the preferred method of harvesting timber since the 1950s.

All that this obsession with aesthetic properties and with complex methods of evaluation has achieved is a simplistic conclusion that beauty exists only in hilly and diverse landscapes, with the outcome that all the National Parks and Areas of Outstanding Natural Beauty in England and Wales and all the National Scenic Areas and Areas of Regional Significance and of Great Landscape Value in Scotland are in hilly/upland/coastal/diverse areas of the country. Beauty has been confused with grandeur, spectacle and variety and all landscapes which do not possess those particular properties have been down-graded in an indulgence of aesthetic preference.

(McKerchar, C. 1991: 19)

4. *Thoroughness*: A good interpretation must attempt to 'answer or deal with all the questions it poses to the design, or which Eco Deeco poses to the students understanding of it'. The student may attempt to discern what constitutes a good habitat for ducks. Chris Baines has said that "if you are looking for success in breeding fish and ducklings, then research has shown that safe, sheltered shallows close to shore are a great help. Many ducklings die, for instance, because their fluffy down becomes waterlogged, and they get very cold. Shallows are warmer. Some ducklings, and a great many young fish fry, fall prey to predators, and a nice, weedy, shallow margin provides a safe escape for the babies - particularly from predatory pike."²⁸ The student's understanding will be far greater if they attempt to be thorough in their interpretation of Gandhi's Pond.

5. *Appropriateness*: To be considered a valid interpretation of the design, the questions the interpretation deals with must be ones which Gandhi's Pond itself raises; if students claim to be interpreting, they must not simply use the interpretation as an occasion for dealing with questions of their own having nothing to do with the questions that Eco Worrier was concerned with. If the student is very interested in the use of coloured concrete, plastics and rubber as materials for children's play areas, it would be inappropriate to dismiss this design because Eco-Deeco did not utilize any of these elements. The student may push the issue and argue that a pond with the intent of attracting ducks would be a wonderful backdrop for children's play and state that Eco Deeco missed an opportunity to create a valuable and unique place for the surrounding community. These questions may be raised in a different forum but for an interpretation of Gandhi's

Pond, the student must respect the fact that the designer is answering the client's brief.

Lyle: Design - the practice of design and how we approach it - has to evolve. We need to get beyond thinking of the design as something frozen against time - the day it's completed and someone comes to take the picture for the magazine. We have to think of it as something that goes on long after that. Whereas we used to think of maintenance to keep a design just the way it was when it was finished, now we have management that really guides the evolution of the landscape after the design...The word 'landscape' is really a tough one, because most people think of something visual. I think landscape architects need to understand that a landscape is really the physical manifestation of an ecosystem. There's a lot that underlies what you see that you really have to understand. That kind of basic change in the way most designers think of landscape has to come about before they'll be able to use scientific concepts.
(John Lyle in "LA Forum", 1989: 56-57)

6. Contextuality: This principle is related to the previous one. Eco Deeco's work must not be read 'out of context, ie. without due regard to its historical and cultural context'. Students must not prejudice their interpretation by believing that the fixed set of opinions and valuations of their particular present and that the otherness of the past can be held as fixed ground. They must also take into account the 'horizon of the present' of other people and that all aspects of everyone and everything in the present are continually in the process of being formed. An important part of interpretation occurs in encountering the past and in understanding the tradition from which we come. (Gadamer, H.G. 1975, 1989, 1993: 305-306) Why was this sewage treatment plant sold to a private group? What was on this land before? Is the community that the treatment plant was servicing still viable? What, if any, attitudes do the community express toward the 'Ducks R Us' development? How do these coincide with the intent of Gandhi's Pond? What is the existing structure of the land? How have culture and nature been interpreted previously? What plant material will Eco Deeco use for the site? Is the selection quite foreign due to the condition of the land? The student must attempt to understand the context of this project, to discern for themselves whether Worrier has addressed these issues through the process of the design for Gandhi's Pond.

The standardization of the horticultural industry coincided with an increase in planting all over the continent, which accompanied the development booms of the last forty years. The result has been virtual plantations of single species in the parks, neighbourhoods, and shopping centres of many cities. This simplification of the ecosystem has led to both increased susceptibility to pathogens and a consequent dependence on pesticides. It is a development

that is structurally integrated with modern agriculture, an industrial process that depends on abundant and temporarily cheap petroleum and triggers a downward spiral of genetic simplification, pesticide resistance, poor nutrition and health, habitat destruction, and species extinction. To a whole new profession of landscape contractors and maintenance companies, meanwhile, horticulture has become an adjunct of housecleaning; and landscape design an endlessly repeated exercise that bears little relationship to its own bioregion.

(Wilson, A. 1991: 106-107)



Figure 74: An unidentified beast at Green Animals, a topiary garden in Portsmouth, Rhode Island

7. *Agreement* (1): The interpretation must agree with what Worrier actually says, that is, the student should not normally say that the 'real' meaning of what the designer says is something quite other than what she actually does say and intends to say. This would be the student's interpretation not the author's intention. If the student accused Worrier of being in a state of denial because the Pond is hostile to humans, and that humans are inherently interested in change to the environment to benefit themselves, they would not be in 'agreement' with what Eco Deeco is actually saying. The designer is not insisting on a landscape without people; in this project they have been asked by their client to exclude people. But in the stated beliefs of Eco Worrier, she hopes, through her own design work and teaching, to begin to shift the balance of interest back toward the ecosystem as a whole, and as a process. She is not denying the intrinsic nature of human actions which has been based on the exploitation of the environment for survival; she is hoping to illustrate through her work, that the relationship between culture and nature should not be weighted too heavily toward culture.

Coe summarized the problem the awards laid bare this year: 'Artists for artistic reasons take artistic license with nature and abuse it, because they don't understand the underlying principles.' One hopes that landscape architects are now learning the principles but keeping the art.
(Griswold, M. 1994: 55)

8. *Agreement* (2): is slightly more subtle. 'A given interpretation should normally be in agreement with the traditional and accredited interpretations of Eco Deeco. This principle must not be blindly adhered to, however, for often a good interpretation will be precisely one which breaks with traditional readings, in that it opens up new perspectives on the work.' This interpretation must still take account of previous interpretations, by showing how they are deficient or correct. Eco Worrier 'has always recognised that we depend upon a fragile natural world of which humans are only a small part. We can't keep damaging the very ecosystem that we depend on. Because many now share this view and are rallying around an agenda that we set more than twenty years ago, we cannot be complacent and think that it is enough to be right. We must change the way that the world is being run.'

This is why Worrier is attempting to influence landscape architectural education and the way that her clients value the land', (UK Green Party Manifesto, 1997). Students may interpret this mandate of Worrier's as being too dogmatic. They would then present Eco Deeco's views and break from her attitudes by indicating the dogmatism, and perhaps another landscape architect's work that is interpreting these issues in a different manner. Robert Thayer Jr.²⁹, a landscape architect and educator in California, would be an example that could begin to show the shortcomings of Worrier's approach because of his interest in an integrative approach to landscape architecture including both culture and nature.

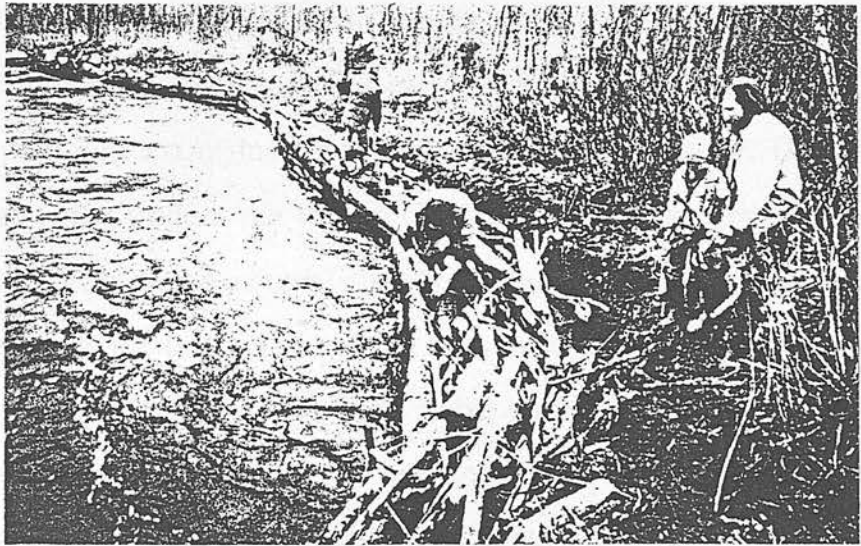


Figure 75: A community-initiated project to stabilize and revegetate a streambank. Projects like these educate local communities about water quality, erosion control, and wildlife habitat.

9. *Suggestiveness*: A good understanding will be suggestive or fertile by raising questions that 'stimulate further research and interpretation'. The student is asked to be original and imaginative to expose the real, productive questions which can only be constructed through a full understanding of Gandhi's Pond. The student may suggest that the following extract forms the background for further questions regarding the ideas that Worrier holds. "In sum, 'to the degree that we come to understand other organisms, we will place a greater value on them, and on ourselves'. E.O. Wilson (Professor of Science at Harvard University and two-time Pulitzer prize winner), struggles both to keep and to break out of a selfish conservation ethic. He hopes to place great value on other organisms and we find that promising. We will return to the vocabulary of value. We want to get values in

the right places - whether by placing them there, by finding them in place, or by sharing them. We hope to put selves in their places, as well, and thereby to put into place an environmental ethic.³⁰ To expand the circle of sympathy for others, when we as humans share the notion of 'survival' with other life on this planet equally, will ask that value is placed on human actions and desires. How is Worrier extending her circle of sympathy toward those other humans who enjoy the environments that 'Ducks R Us' have created?

10. *Potential*: The 'ultimate validation of the interpretation' of Gandhi's Pond lies in the future. The student's interpretation can be judged to be 'true' if, in addition to meeting the above requirements, it is capable of being extended and if, in the process, the implications it contains unfold themselves harmoniously. Thus it would be quite right for the student not to approach their next interpretation or design directly, relying solely on the material already available to them, but rather the student should examine the origin and validity of the preconceptions dwelling with them (Gadamer, H.G. 1975, 1989, 1993: 267). If this interpretation has helped the student to understand that some landscape architects favor one aspect of the discipline over others and that it can lead to designs that either feel right and good for the place, or that can seem utterly foreign and inappropriate, then the student has developed an understanding that may be judged as true. It may be judged as true only if this realization is capable of being extended into the student's approach to landscape architecture or to their interpretation of other designer's work. The harmonious unfolding of this understanding would reinforce the student's ability to make judgements about their own and other's landscape architecture.

Planning is a sort of foundation on which design is built. I can't believe that design can proceed without knowledge of the natural environment and the social environment ... [design and planning] are complementary.' He contends that the inventory process enables the designer to build a field of knowledge, and that 'you have to use reason and knowledge as far as it can get you. If you have to make a leap of intuition, that's fine. A leap of intuition is more likely to be successful if it's built upon as much knowledge as you can have. I don't think [the relationship between ecology and design] is adversarial at all; I think it is absolutely fundamental.
(Ian McHarg in Landecker, H. 1990: 89)

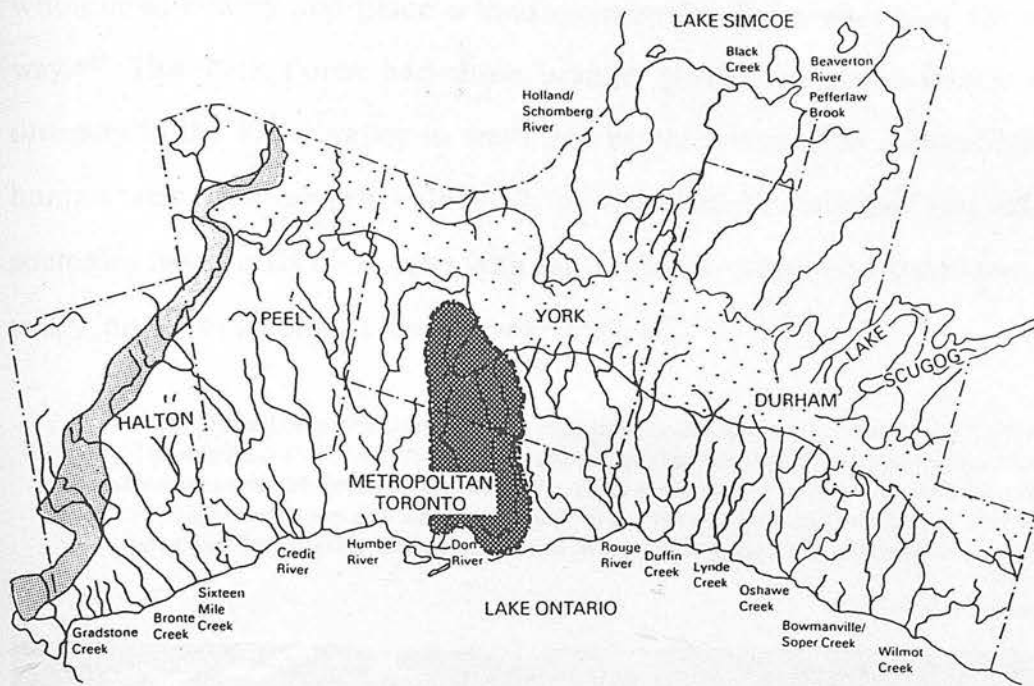
1. Introduction

Michael Hough is a landscape architect and senior partner in the Toronto firm of Hough Stansbury Naylor Dance. He is also a Professor in the Faculty of Environmental Studies at York University, near Toronto.

Hough (expanding the footsteps of his great teacher Ian McHarg) has helped to reinvent vernacular forms and rural practices that carry a new message for city dwellers. These include water bodies which can provide substantial food for city populations, city farms for home-town food production, natural filters for stormwaters and city forests as part of an interactive urban system. The goal is the creation of new landscapes to produce healthy life-systems, not merely to remedy urban malfunctions. On this expanded view, 'urban development becomes a participant in the workings of natural systems'. Urbanization is no longer a deadening form of desiccation. Michael Hough expresses some of the mysterious presence of landscape energies, while peeling away some of the arcane mumbo-jumbo that has infected the dominant engineering approach to city planning and design.
(Grady Clay in Hough, M. 1995: xv)

Hough (1995) is concerned with natural processes, cities and design. He believes that 'traditional design values that have shaped the physical landscape of our cities have contributed little to their environmental health, or to their success as civilizing, enriching places to live'. The root cause of many social and environmental conflicts and the lack of attention to the 'environment of cities', has been 'the perceptual distinction between city and countryside'. Hough believes that because scant attention that has been paid to understanding the natural processes that have contributed to the physical form of the city and which in turn have been altered by it, people should be more attentive to these issues. He is convinced that 'initiating change to the way things are done is influenced, at least initially, more by changes to deeply rooted values and traditions, than by economic imperatives'. The project 'The Task Force to Bring Back the Don' will be examined because Hough Stansbury Naylor Dance were the chief consultants.

The advancing city replaces complex communities of woods, field and streams with biologically sterile environments that are neither socially nor visually enriching. At the same time, efforts to reclaim derelict land replace naturally regenerated sites for new horticultural deserts, perpetuating the very conditions that they intend to cure.
(Hough, M. 1994: 2)



LEGEND




-  OAK RIDGES MORAINE
-  NIAGARA ESCARPMENT
-  DON RIVER WATERSHED

Figure 76: Greater Toronto Bio-region showing the don River watershed in its larger context

The Don River runs through the city of Toronto into Lake Ontario. An informal citizen's organization was formalized and supported by Toronto City Council in 1990. The organization's intentions were to begin the process of renewal of the most degraded part of the river that flows through the City of Toronto and ultimately to initiate the restoration of the entire watershed. "The Don River is one of a system of watersheds in the Greater Toronto bio-region that extend from the Oak Ridges Moraine (the aquifer recharge area that forms their rural headwaters) to Lake Ontario. The Don is significant to the City of Toronto in that it is the most highly urbanized and degraded river, particularly in its lower reaches, in the Greater Toronto bio-region. It is a river whose essential natural values have been ignored and despoiled for over two hundred years: its once pristine waters now badly degraded from storm and combined sewers; its lower valley channelized and ransacked by an expressway, a four lane road, railway tracks, transmission towers and salt dumps; its vegetation and wildlife diversity greatly impaired; its sense of

wholeness, beauty and place a fond memory for those who had known it that way."³¹ The Task Force had three primary goals: 1: to re-establish ecological diversity in the lower valley in ways that would integrate its cultural history with human and non-human values; 2: to develop recreational and educational strategies that would be in tune with the essential nature and functions of a river valley, and 3: to reconnect the river with the lake.

...the Lower Don cannot be de-channelized, because it's hemmed in by highways. The city channelized the Don after flooding, literally paving the way for highways and railways on both sides. When forest cover disappeared the water temperature rose, so now the Don never freezes. Wildlife is way down and water quality suffers from dumping and overflowing storm sewers. The potential for flooding actually increased when the city filled a large marsh at the river's mouth at Lake Ontario.
(Stevens, M. 1992: 26)



Figure 77: The channelized Don

'The Task Force to Bring Back the Don' has mobilized much change to this area of Toronto. Through a fundamental belief in the role of designing with nature, Hough has seen many of his ideas realized in physical built form.

The urban landscape is a product of conflicting values. It expresses a deep-seated affinity with natural things. The spring bulbs displayed in every civic space clearly demonstrate this emotion. But these expressions of nature take place only on our own terms, subject to standards of order and tidiness imposed by official public values. The diverse community of plants that flourish in profusion in the adjoining abandoned lot, in every crack in the pavement and invade every well kept shrub border and lawn, represent, in the public mind, disorder, untidiness, neglect. The too frequent landscape improvement, intended to 'rehabilitate' a neglected area of the city,

replaces the natural diversity of regenerating nature with the uniform and technology-dependent landscape of established design tradition. Few would question the value of the formal as part of the city's civic spaces. Street trees survive in the hostile habitat of downtown largely through the technical science of horticulture. The problem is not with science but with its application and the assumptions that go with it.
(Hough, M. 1994: 107-108)

2. Interpretation as Understanding, as Critique, as Guide

1. *Coherence*: The student must attempt to make 'coherent sense' out of any contradictions that are apparent in an interpretation of the Don River Valley project. If this principle is applied to Hough's collective work, a unified picture must be presented. In the attempt to achieve a coherent interpretation, the student might read Hough's *Out of Place, Restoring Identity to the Regional Landscape* (1990). A reflection on Hough's comment, 'there seems to be a widespread understanding of aesthetics as some kind of panacea applied to beautify the unfortunate but necessary scars created by the destructive exploitation of natural resources', might encourage the student to understand how Hough resolves this issue in his design work. This would add coherence to the student's interpretation.

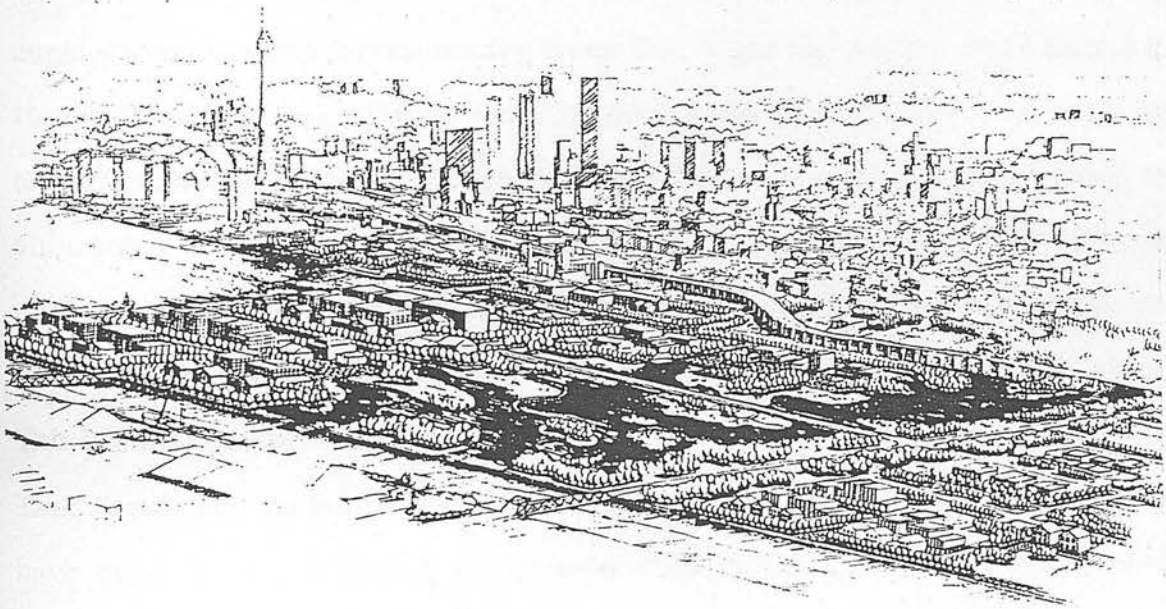


Figure 78: Conceptual sketch showing a potential marsh at the river mouth associated with future urban renewal, Hough Stansbury Naylor Dance, landscape architects

The interpretation would also attempt to understand the structural coherence of all the aspects of the Don Valley and River, and how Hough has attempted to express

the relation between the whole and the parts. Every part expresses something of the whole of the life of the Don. A coherent interpretation would attempt to understand if there was a unity of meaning expressed in all the parts of the Don River project that was reflected in Hough's design and teaching practice.

2. *Comprehensiveness*: The process of understanding involves a movement from the parts to the whole, and back to the parts and to the whole again. This has been described as a circular movement of understanding. In undertaking an interpretation the student holds the supposition that the project or thing to be interpreted will be complete. Because the student has an interest in landscape architecture and design, they have an expectation of meaning that may precede any understanding of the subject. To be comprehensive the student must not only interpret the completed work of the 'Task Force to Bring Back the Don', but they must also attempt to understand thoughts and works which pertain to the interpretation. Again the unity of the 'whole' must be understood, as an interpretation taken in isolation will lead to misunderstanding. The student would attempt to understand the community group that began the process that resulted in Hough Stansbury Taylor Dance being involved in the project. They would also try to understand the ideas that Hough has been promoting throughout his career. In attempting to understand Hough's thoughts, it would also be valuable to understand the ideas related to regional design. Since Hough has been so influenced by McHarg, the student should have some understanding of his work. This is all, of course, to support the understanding of the ideas presented by the Task Force. The student would ask how comprehensive the landscape architects have been in their approach to the work. Did Hough have a comprehensive understanding of the Don? The student must keep the project in mind while attempting to be comprehensive. It will guide the understanding from getting too wide and out of control.

3. *Penetration*: What was the intention of the Task Force? What did the community group hope that Hough would achieve in guiding the work? An interpretation must be penetrating, in that it exposes the intention and/or underlying intention of the work, in this way making Hough's various works or statements intelligible by seeing them as attempts to resolve a central problem. What intentions has Hough addressed through the proposals that were advanced? Has he attempted to address the situation the community group forwarded or has he forwarded his

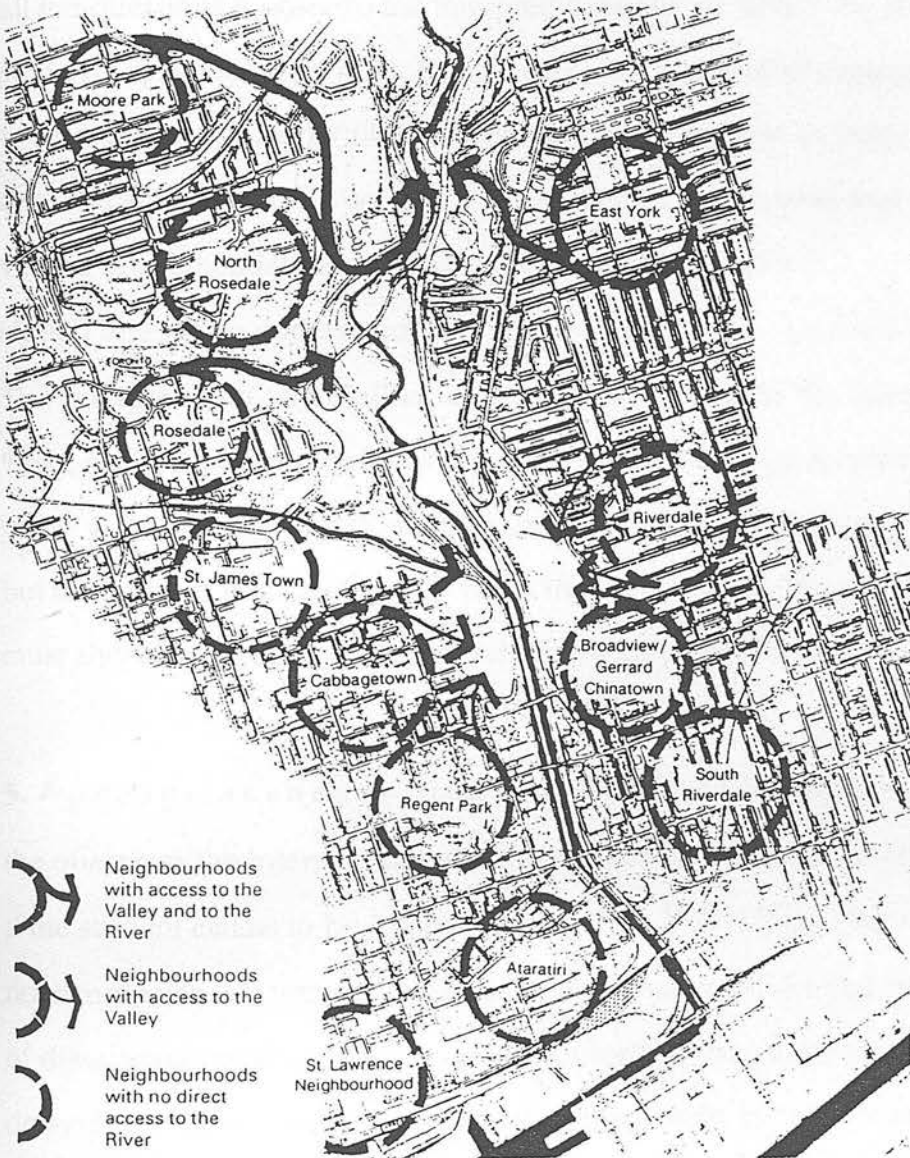


Figure 79: Map showing the relationship between neighbourhoods and valley access, Hough Stansbury Naylor Dance, landscape architects

own agenda and used their concerns as a backdrop for his ecological zeal? A penetrating interpretation would attempt to understand the intentions of the projects

and the designers, by seeing them as attempts to resolve the central problem of a degraded river valley in the centre of a city.

Today, the city has turned its back to the river; it has become a gap between places, rather than a place in itself. As a sensory experience, it has become a forgotten place; unloved and unused.
(Hough, M. 1994: 56-59)

4. *Thoroughness*: A good interpretation must attempt to 'answer or deal with all the questions it poses to the interpreted design, or which the design poses to the student's understanding of it'. Hough states that restoration strategies were intended to re-establish the Don Valley's health and diversity, and to bring the valley and its river back into the city, 'so that it could again be treasured and experienced as a valued and essential part of urban life' (Hough, M. 1995: 62), so the interpretation should attempt to understand if he was thorough in his 'grounding' of these ideals. The interpretation would discover that Hough intended the implementation to be 'bold, imaginative, and pragmatic in its vision', while being incremental - staged over many years. Hough envisioned this incremental staging not just in relation to time, but also by agencies, and communities involved with it. The student's interpretation must show an attempt to understand all the questions the projects has raised.

5. *Appropriateness*: To be considered a valid interpretation of this project, the questions the interpretation deals with must be ones which Hough's work raises; if the student claims to be interpreting the Don Valley Task Force report, they must not simply use this text, for instance, as an occasion for dealing with their questions of dissatisfaction with an 'ecological approach' to design because it has nothing to do with the questions Hough was concerned with in this project. If the student strongly believes that this approach is flawed, they should complete the interpretation in an appropriate and thorough manner because then they might have answers or explanations to aspects of Hough's work that concerned them. In the 1994 ASLA Awards Program, the question 'how much should a designer's vocabulary be influenced by lay people's understanding and desire', might be

directed towards Hough. How appropriate is it for the Don Valley Task Force to be driven by the community group?

We award the projects that are really beautiful and a little irresponsible, but never those that are environmentally responsible but a little bit ugly, said Randy Hester. (Griswold, M. 1994: 52)

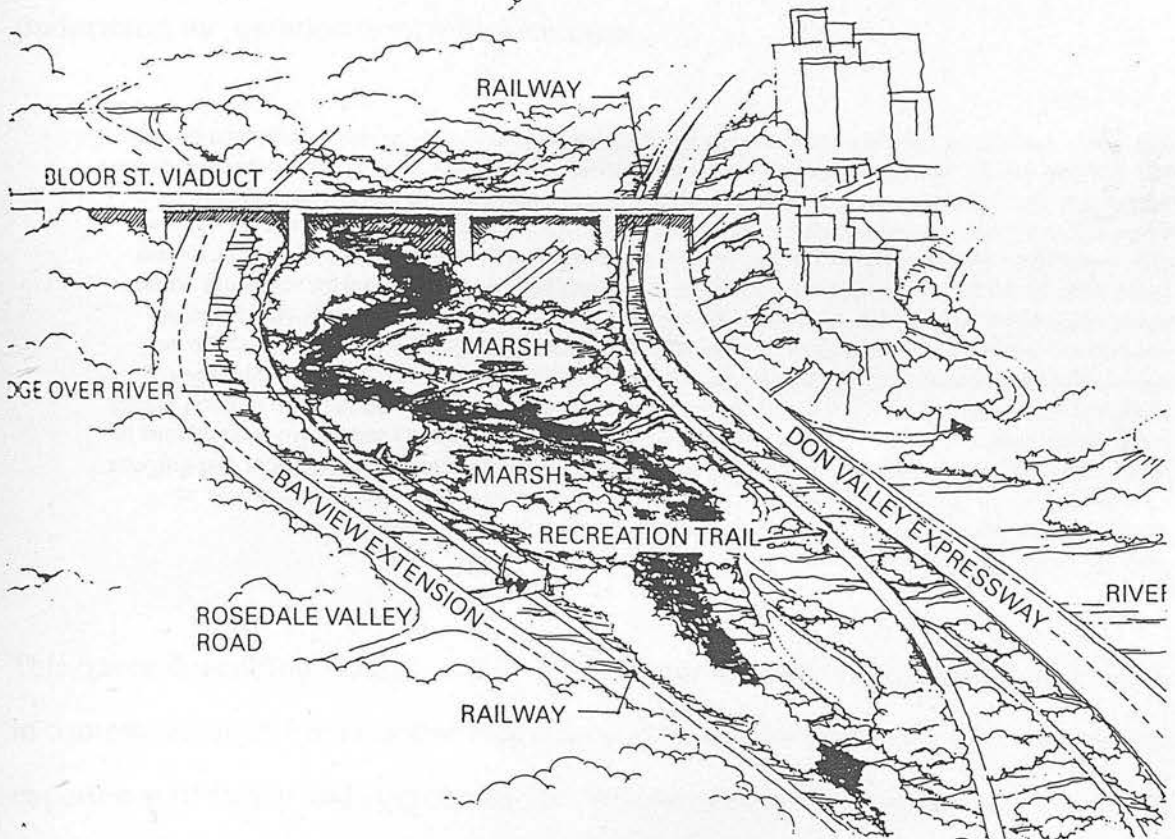


Figure 80: Conceptual sketch from the same location showing the proposed marshed, meadows, walkways and passive recreation, Hough Stansbury Naylor Dance, landscape architects

6. Contextuality: This principle is related to the previous one. Hough's work must not be read 'out of context, ie. without due regard to its historical and cultural context'. The environmental destruction evident in the Don Valley must be viewed within the cultural context of the people who changed this environment. It is tempting to smugly accord blame to others in previous times, yet the student must remember that the current situation and the knowledge that is held to be true and good now, has been accumulated in a process that began in the past. Hough's recommendations must be examined in the context of Toronto now. The student should understand that Toronto is a city with a system of ravines that have been 'maintained', in a 'natural state' and that the Don Valley sits within this context. In an

attempt to position Hough within this context, the student would discover that he was born and largely educated in Britain, and that his first degree was in architecture. The context of his education in landscape architecture and the influence of Ian McHarg is crucial to understanding the 'context' of his thought process and landscape architecture. By encountering his past, the student will understand the tradition from which he came.

The ties that bind a community together are still apparent in many places. As a youth I lived in a small rural village in England where the essential nature of village life was still clearly defined. The local building contractor's family had been in business in the village for generations. His father worked on our house for my father, and his sons carried on the business after him. The same was true for the local farmers. The neighboring farm where we bought our milk had been in the same family for at least three generations. Most of the local people were related to each other in some way. The electrician who wired our house when my wife and I moved back again some years later was related to the contractor. The old lady up the road from whom we bought our vegetables was related to both of them. And so the intricate web of family connections and village politics maintained a close-knit social landscape that was both understood and compact. In fact it took my father thirty years to become accepted as part of village society. This is what staying put is all about. Being tied to the place also means understanding the environment close to where you live but not beyond it...Being tied to the place involves stability and a sense of investment in the land because one's well being and survival depends on it.

(Hough, M. 1990: 34-35)

This quote describing Hough's early life may help the student to put Hough's work in context. Hough's involvement with community groups may stem in part from his experience of family and community life. Whether this is the case or not, it certainly will aid the understanding that the student will have of Hough and his work. It will aid the thoroughness, penetration and contextuality of the interpretation.

7. *Agreement* (1): The interpretation must agree with what Hough and/or the Don Valley Task Force actually says, that is, the student must not, or normally not, say that the 'real' meaning of what Hough says is something quite other than what he actually does say and intends to say. This would be the interpreter's interpretation but not Hough's intention. One of the recommendations that Hough forwards is to establish new estuarine marshes at the mouth of the Don. 'Over time, the delta could link the river biologically and physically with Lake Ontario, and reintroduce a portion of the original marshes previously destroyed'. If the student suggested that Hough was falling into the fantasy that Schwartz posited about a

romantic yearning for a wilderness that does not exist, they would be translating the 'real' meaning of what Hough says, into something quite different.

At a citizen level, much work was achieved in the first two years. With the co-operation of the city, reforestation of some of the valley's denuded parklands was begun, a staircase was built from one of the bridges crossing the valley linking the two parks on either side of the river and providing the first access to the bikeway in some 8 kilometres of river corridor, and the creation of a demonstration wetland was begun. As an ongoing process of renewal and healing, the Don strategy involved key principles, including a fundamental understanding of process as a biological idea that is also integrated with social, economic and political agendas, economy of means where the most benefits are available for minimum input in energy and effort, and environmental education, where the understanding of nature in cities becomes part of a learning experience that begins with community empowerment and action.

(Hough, M. 1995: 70)

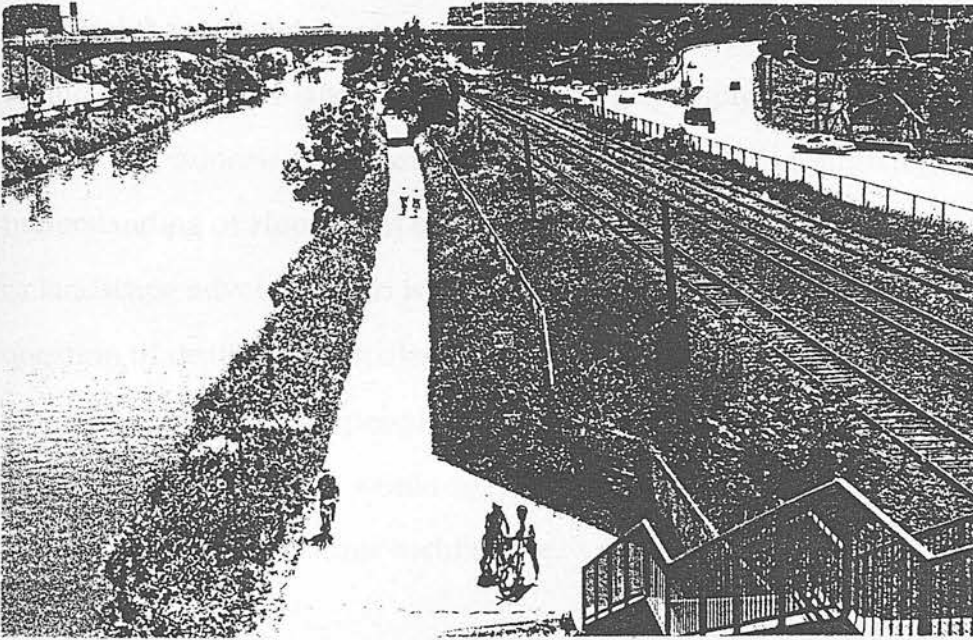


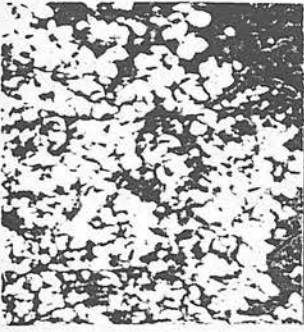
Figure 81: The beginnings of implementation of the Don, Hough Stansbury Naylor Dance, landscape architects

8. *Agreement* (2): is slightly more subtle. 'A given interpretation should normally be in agreement with the traditional and accredited interpretations of Hough. This principle must not be blindly adhered to, however, for often a good interpretation will be precisely one which breaks with traditional readings, in that it opens up new perspectives on the work.' This interpretation must still take account of previous interpretations, by showing how they are deficient or correct. Hough stated in a 1989 article, "Nature and the City", that 'the modern urban landscape is also a testament to the premise that ecological processes have little relevance to design process and form. McHarg's philosophy that the natural science disciplines

form an indispensable basis for planning the landscape has now been enshrined by the land design professions. Nevertheless, aesthetic doctrine supported by horticultural and engineering technologies still determines the design of the urban landscape.' The student's interpretation of Hough's design work for the Don Valley could examine this statement and comment on whether Hough is consistent in his ideas about ecology and the city.

9. *Suggestiveness*: A good understanding will be suggestive or fertile by raising questions that 'stimulate further research and interpretation'. The student may find that Hough's comments on aesthetic doctrines that are generally accepted by the profession of landscape architecture are simply statements and that he does not directly address these issues in his design work. The student may come to an understanding of Hough that questions whether he is acting as a landscape architect or landscape advocate. This is where originality finds its place in interpretation. The question of dealing with ecological issues and the formal expressions of landscape architecture that most people enjoy in urban environments, might be a real, productive question that would stimulate further research and benefit the student's understanding of landscape architecture.

10. *Potential*: The 'ultimate validation of the student's interpretation' lies in the future. The interpretation of Hough's, Don Valley Task Force Proposal can be judged to be 'true' if, in addition to meeting the above requirements, it is capable of being extended and if in the process, the implications it contains unfold themselves harmoniously. If the students' understanding of their own prejudices are exposed through the interpretation of Hough's work then it has displayed potential. If the interpretation exposes Hough's prejudices that have affected the project, the students will increase their understanding of process, design and landscape architecture. The ultimate potential of the interpretation will be judged through time and the student's understanding.



As landscape architects, we belong to an ancient tradition of city design that employs an understanding of nature to promote human health, safety and welfare. More than 2,000 years ago, Hippocrates described the effect of 'airs, waters and places' upon human society and stressed the importance of siting cities to exploit the sun and wind. Vitruvius and Alberti expanded these ideas greatly. John Evelyn's proposals to alleviate the air pollution of London, outlined in *Fumifugium* (1661), are comprehensive; they include the relocation of pollution-causing land uses downwind of the city and the planting of entire blocks with trees and flowers to sweeten the air.

(Spurr, A. W. 1989: 112)

D. Summary of 'Landscape Architecture is Ecology!'

'Landscape architecture is ecology!' provides an interesting vehicle for examining the discipline now. Though there is much rallying about the poverty of an ecological approach because it is synonymous with the demise of 'art and design', there is not much evidence of this situation. It does seem that North American (Mexico, United States and Canada) landscape architecture has been influenced by this approach, much more than Europe. The influence of the myth of wilderness, and of McHarg - not only from *Design with Nature*, but also from his influence as an educator has been substantial. His students are practising across that continent perpetuating an approach to landscape architecture than has been erroneously 'solely' related to 'landscape architecture as ecology'. The strength of an approach to landscape architecture that embraces an 'ecological' viewpoint not only contributes to the sustenance of the environment but it also contributes, consciously or not, to the biophilia hypothesis. Along with these ten points to guide interpretation, Kellert's nine hypothesized dimensions of the biophilia tendency may add further 'direction' to help students attain an understanding of what 'good design' might be. The utilitarian, naturalistic, ecological-scientific, aesthetic, symbolic, humanistic, moralistic, dominionistic and negativistic categories could sit in the 'back' of interpretations as a way of adding further guidance to understanding what landscape architecture might be. Where people claim that nature and myths of wilderness are fantasy in this world heading toward hyper experiences, others will as quickly express a desire to interact, or view some notion of nature. This could be symbolically or a real interaction with 'nature', sitting under a tree in an urban plaza or walking along a river in a rural environment. Landscape architecture is both

ecology and art. Students should be encouraged to interpret the two as one. "Philosophy, then, is a generalized theory of criticism. Its ultimate value for life-experience is that it continuously provides instruments for the criticism of those values - whether of beliefs, institutions, actions or products - that are found in all aspects of experience. The chief obstacle to a more effective criticism of current values lies in the traditional separation of nature and experience, which it is the purpose of this volume to replace by the idea of continuity."³²

If we let landscape architecture do what it's really supposed to do, it could become a key player in how we use the Earth. I think we know enough - the information's available. The obstacles are in the minds of the landscape architects themselves.

(John Lyle in Thompson, J.W. 1991: 86)

3. Landscape Architecture is an Act of Mediation Between Culture and Nature!

A. Introduction

This final category embraces the two previously mentioned approaches to landscape architecture - art and ecology. The understanding that those practising within this group hold is complex and emergent. Formulas and set answers are not recognizable. "In assuring that design proposals are congruent with human needs, landscape architecture must respond both functionally and symbolically to those whom it would serve. The critical challenge of the next decade and thereafter will be to give design expression to the sustainable and equitable use of landscapes."³³

Landscape architecture is thought of as experience; these individuals do not create landscapes to simply be viewed. These spaces are connected to the place which they are situated within. These landscape architects view reality as not well-defined and stable; reality moves with the flux of daily life and the changes that surround it. Echoing Dewey's sensibilities, the balance and harmony of these works are attained through rhythm, and the equilibrium that arises does not come about mechanically and inertly, but out of, and because of, tension. Like the pragmatist's view of aesthetic experience, these landscapes are dependent on an integrated expression

of both bodily and intellectual dimensions. The aesthetic experience is characterized by the consummate integration of all the elements of ordinary experience. The experience of the landscape is valued more than the landscape as an 'object'. The collective desires of a group of individuals named community, society or culture are valued more than that of an expert who dictates what the 'good life' might be. The ethical approach is flexible, moving with changing situations and values. Authenticity, humility and compassion are indicative of an approach to practice and life that does not privilege one view over another, or one group over another. A morality of civility and fair play is evident in these practitioners. These landscape architects exhibit a sense of respect or reverence for others operating in the flux, and in the shifting meanings of society.

If we look at ordinary American environments, we can find a very different and very vibrant urban park tradition, one that we might call the vernacular park. The vernacular park is ad hoc: it is not focused on a correct visual style, on the adulation of certain types of geological or botanical specimens, or on a prescription for specific activities. It is not particularly urban or wild, but simply removed from one's normal environment. Like other vernacular landscapes, it is not focused on the future or on abstract ideas, but instead on the present and the everyday. People develop vernacular parks where official order is beginning to crumble - in underused areas of the city or out on the urban fringe. An uncharacteristically permanent but ubiquitous form of a vernacular park is the speedboat dock. Vernacular parks often exist *within* official parks; for instance, a dirt road behind the levee of an otherwise official urban park. (Groth, P. 1988: 135)

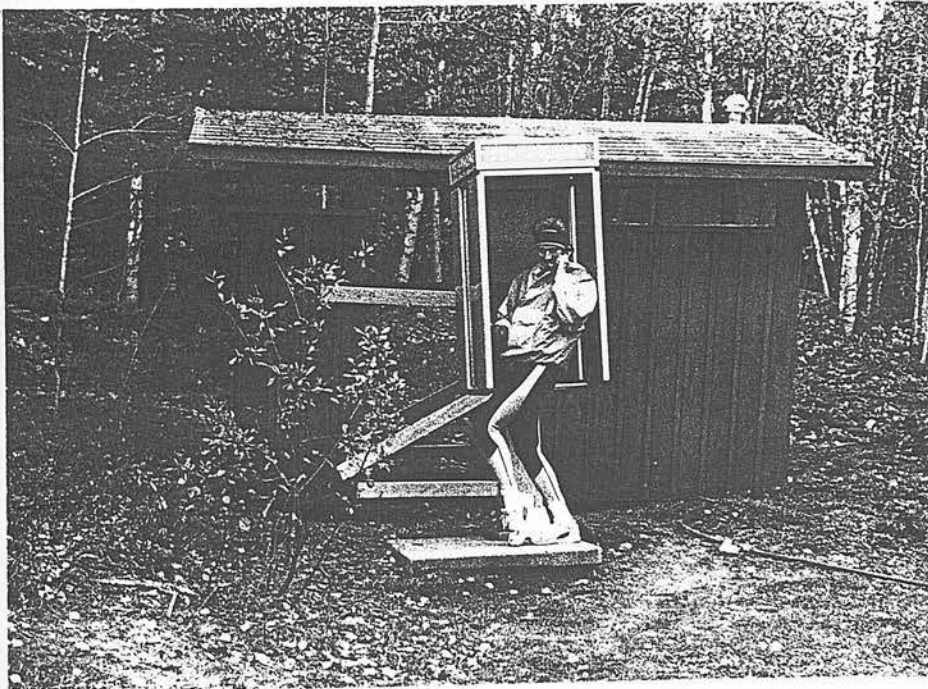


Figure 82: Rainbow Falls Provincial Park, Ontario, off season, 1992

B. George Hargraeves

1. Introduction

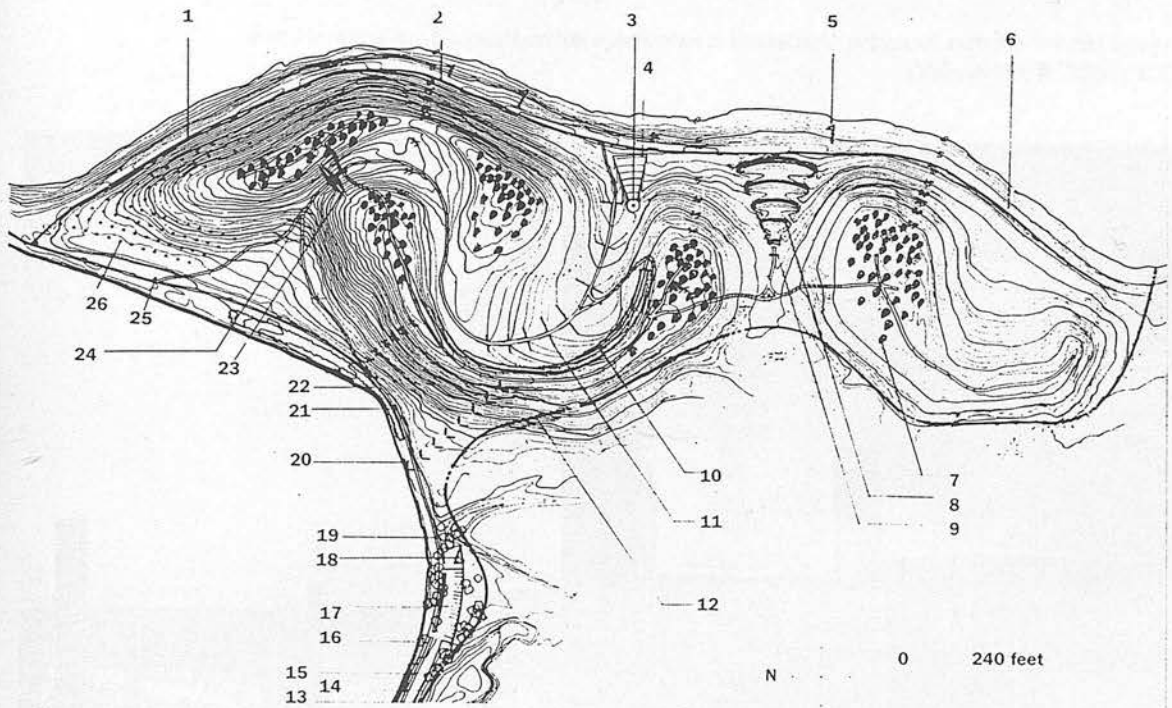
George Hargraeves is a landscape architect who teaches at Harvard Graduate School of Design and is principal in his own firm, Hargreaves Associates. While working for SWA from 1979-83, and in his own practice, Hargreaves has attracted much attention and received numerous awards. It has been recently written that, "the profession is struggling to enlarge its traditions. Some people are leaning toward art, some toward science - re-creating nature like you were unrolling a carpet. George is trying to do both. I really think he's leading the profession."⁵⁴ Hargreaves work reflects concerns for both people and the land, environmental process and social history - a reflection of the biophilia hypothesis. Rossana Vaccarino (1995) suggests that 'meaning for Hargreaves Associates develops primarily from the direct encounter with the landscape, in its presence and physicality'.

'Byxbee Park', in Palo Alto, California (1988-1992) will be examined to develop an understanding of the work of George Hargreaves. It has been stated that Hargreaves has never encountered a derelict piece of land that he could not love (Beardsley, J. 1995), and Byxbee Park testifies to this reaction. The 30 acre site was a landfill site up to sixty feet deep or high. It is situated between the tidal marshes of San Francisco Bay, Palo Alto Airport and an operating landfill site.

The location of technical hardware in the landscape has always been problematic for landscape architects, since neither the Olmstedian nor the Beaux-Arts traditions foresaw the visual intrusion of modern machinery. It remains for landscape artists like Meg Webster and Nancy Holt, as well as practitioners such as George Hargreaves, ASLA, and Pliny Fisk, to begin to define an aesthetic that honestly embraces the technical realities of contemporary society. For those landscape architects and landscape enthusiasts who are wedded to historicist aesthetics, some of these projects may seem visually jarring. Such design innovations are nevertheless necessary, since it is increasingly unfeasible to conceal all the plumbing of our lifestyles behind vegetative screens.
(Hess, A. 1992: 38)

"Instead of hiding the park's literal roots in garbage, its artificial hills and dales - planted with low native grasses - reflect the sculpted clay cap over the 60-foot mounds of refuse. Even the methane gas generated by the garbage beneath is celebrated in a small but artfully designed shrine with a key-shaped concrete pad

for service trucks. The flame, invisible in the sunlight, casts its mirage-like shadow on the ground. 'In that site it was very appropriate,' says George Hargreaves, ASLA, 'to use industrial iconography the way Olmsted would have used a tree.'³⁵ The



Key

- | | | |
|--|---------------------------------------|--|
| 1 Benches along levee with waste receptacles | 11 Weirs | 21 Benches along perimeter path |
| 2 Shell band: 15cm wide | 12 Phase I limit of fill and planting | 22 Existing <i>Baccharis pilularis consanguinea</i> expanded |
| 3 Flare | 13 Gravel road | 23 Landgate |
| 4 Keyhole | 14 1.5m separation | 24 Weirs |
| 5 Decks | 15 Asphalt dike/pedestrian path | 25 Directional signs at path intersections |
| 6 Existing vegetation on levee remains | 16 Eucalyptus trees | 26 Pole field |
| 7 Hillocks planted with lupins | 17 Gravel parking with concrete kerb | |
| 8 Arc berms | 18 Restrooms | |
| 9 Wind wave piece | 19 Oyster shell path | |
| 10 Hedgerow | 20 Chevrons | |

Figure 83: Plan, Byxbee Park, Palo Alto, California, Hargreaves Associates, landscape architects

surrounding context is reflected within the design by the use of low concrete walls patterned as chevrons. The Palo Alto Municipal Airport's flight path over the park is visually marked by the walls, indicating the runway's edge to pilots. On the ground the walls create a series of terraces that 'retard runoff and will develop their own crop of wildflowers to mark the flight path' (Hess, A. 1992). A grid of truncated telephone poles rise toward the east, signaling the entrance to the park, 'from a trail along the water's edge while calling to the power pylons that march across the Bay'.

(Beardsley, J. 1995). The tops of the telephone poles are cut to form an even plane, in contrast to the undulating ground. Beardsley suggests that they provide a metaphor for the intersecting man-made and natural systems on the site.

Here Hargreaves Associates have delivered a landscape process, not its formal image.
(Vaccarino, R. 1995: 92)

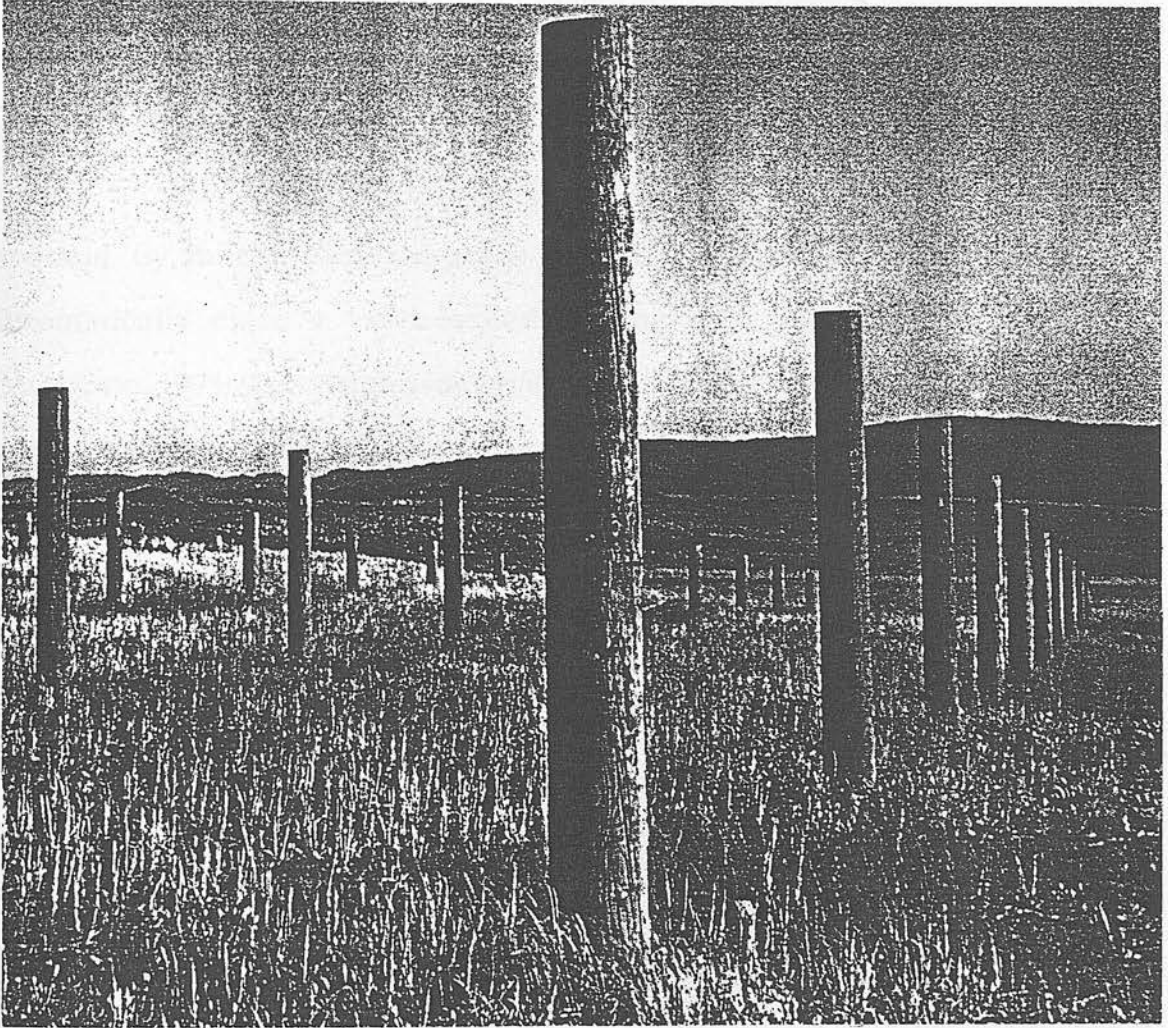


Figure 84: View of the pole field, Byxbee Park, Palo Alto, California, Hargreaves Associates, landscape architect

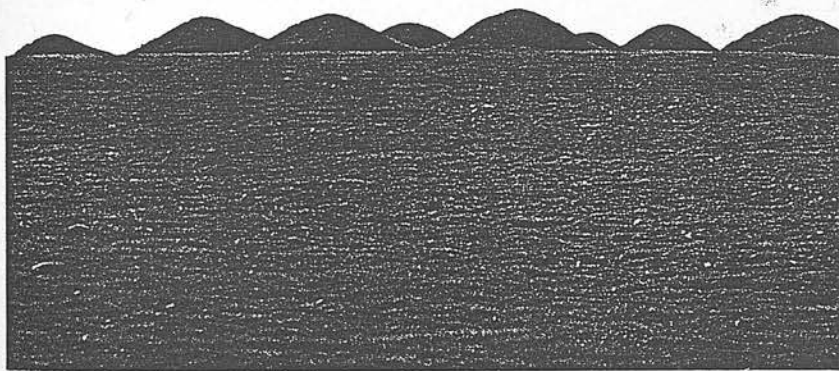
Landscape architecture expresses how our culture meets nature. It's not about art ideas. It's not about architectural ideas, it's about landscape and people. In the landscape, the context is everything from the cosmos to the parking lot, so the real issue is: What idea arises out of that?

(George Hargreaves in Frey, S. R. 1989)

2. Interpretation as Understanding, as Critique, as Guide

1. *Coherence*: If this principle is applied to a work of George Hargreaves, or to Byxbee Park, a unified picture must be presented. If the work is contradictory, the

student and educator must attempt to make 'coherent sense' out of the contradictions. Every part of Byxbee Park expresses something of the whole of the design; the significance of the parts are determined by the whole. This sense of coherence is evident through Hargreaves' practice as a whole. Candlestick Point Cultural Park, Byxbee Park, and the Guadeloupe River project all involved environmental remediation. They also shared the use of strong sculptural forms to create what Hargreaves calls 'a theater of the environment' (Beardsley, J. 1995). He also collaborated with artist, engineers and architects on these projects. In another view of coherence, 'the past is never isolated in Hargreaves's projects but always overlaid by many other temporal, spatial and functional dimensions that automatically erase a value-loaded reading of a better-world-forever-gone' (Vaccarino, 1995: 90). Hargreaves work on Byxbee Park exhibits a sense of integrity which runs through his writing and practice.



*George is trying to make
landscape architecture
register what the
environment itself is
trying to say.
(Dennis Rubba in
Beardsley, J. 1995: 51)*

Figure 85: View of the embankment, Byxbee Park, Palo Alto, California, Hargreaves Associates, landscape architect

2. Comprehensiveness: The circular movement of understanding from the part to the whole, back and forth, implies that a student will hold the supposition that Byxbee Park will exhibit a sense of completeness even though landscapes evolve through processes. To be comprehensive in the interpretation, the students must not only attempt to understand Byxbee Park as an isolated object, but they must attempt to understand thoughts and works which pertain to the interpretation. Again the unity of the 'whole' must be understood since interpretation taken in

isolation will often lead to misunderstanding. To be comprehensive, the student should understand that Hargreaves has commented that in his Bay Area parks, he attempted to set up frameworks on the land that vegetation, people and water could wash over. Because Hargreaves witnessed the destruction of fixed, static objects and landscapes in the path of Hurricane Gloria in Hawaii, he has developed the desire to not 'privilege' a static image of landscape. He hopes to orchestrate the environmental and social transformations of his sites. Therefore, if the student's interpretation mentioned that Byxbee Park is typically low-maintenance, requiring neither irrigation nor regular mowing (Beardsley, J. 1995), the comprehensive understanding would relate these issues to his desire to set up frameworks that vegetation, people and water could wash over rather than the creation of static, formal and normally high maintenance spaces.

The trajectory in his work is moving toward ever more complex and expressive projects even as he maintains his commitment to the restoration of the blighted public landscape. Plans suggest that he is weaving together the sculptural, social, environmental, and practical threads of his work with increasing sophistication and deftness; his reach is becoming more like that of Frederick Law Olmsted, from whose work he draws inspiration.
(Beardsley, J. 1995: 50)

3. Penetration: An interpretation must be penetrating, in that it exposes the intention and/or underlying intention of the work, in this way making Hargreaves' various works or statements intelligible by seeing them as attempts to resolve a central problem.

In the course of his travels he found himself on the summit of Flattop Mountain in Rocky Mountain National Park, where he experienced something akin to Emerson's perfect exhilaration - 'glad to the brink of fear' - in union with nature. He was looking down at succulents and fragile flowers poking through the early summer snow and over Bear Lake and the surrounding mountains. 'Then came the experience,' Hargreaves remembers. 'Mind, body, and landscape connected and became singular.'
(Beardsley, J. 1995: 48)

A penetrating interpretation of Hargreaves' design work would benefit from understanding that this experience was central in his decision to study landscape architecture. The passion and love that he appears to have toward the land may help to understand his work with degraded landscapes. He creates contexts where people interact with the elements - at Byxbee Park, earth, wind, sky, and water.

"Byxbee Park, which was a collaboration between Hargreaves Associates and sculptors Peter Richards and Michael Oppenheimer, includes the prominent earthworks that have become the firm's signature. Some of these are again expressive of the wind. A landgate - an opening in a long, prominent berm - marks the transition along a ridge from the windward to the leeward sides of the park. Clustered nearby on the park's highest points are small, teardrop-shaped hills."³⁶



An artist named Doug Hollis has helped me strengthen the narrative aspects of my work to make the meanings and the subjects more apparent, perhaps, than in previous work.. Doug's work is environmental; he constructs things that interact with wind to create sounds. It's helped me get past a strictly visual approach to things that you can hear and feel..

So much about San Francisco inspires my work - topography, wind, water. The fog is an untapped resource. It interacts with a lot of objects, like the bridges. The light quality here is fantastic. Sometimes I feel like I can see the particles in the air on those clear crisp days.

(Hargreaves, G. 1986: 110)

Figure 86: Precast concrete blocks form chevrons and pick up the line of Palo Alto airstrip. From the air the chevrons read as the signal 'Do not land yet'. Byxbee Park, Palo Alto, California, Hargreaves Associates, landscape architect,

4. *Thoroughness*: A good interpretation must attempt to 'answer or deal with all the questions it poses to Byxbee Park, or which the design poses to the students understanding of it'. An excellent example of the point to help guide interpretations is evident in Vaccarino's article, "Re-made Landscapes" on Hargreaves in Lotus 87.

"Hargreaves' 're-made' landscapes are opening up many important questions for the future. On the one hand these projects trace back a tradition started by Olmsted in the early 1860's whereby park design is intrinsically connected with sanitation issues generated by urban life. On the other, they object against the mentality of burying waste or hiding derelict land fast and to try to make the grave respectable. Yet true sustainable design implies the establishment of a feedback process whereby waste is recycled in the environment as a raw material for new biomass. The re-cycling strategy is not truly ecological if it addresses only *human* re-use and *human* re-creation. Is wasteland restoration through park creation therefore an ecological

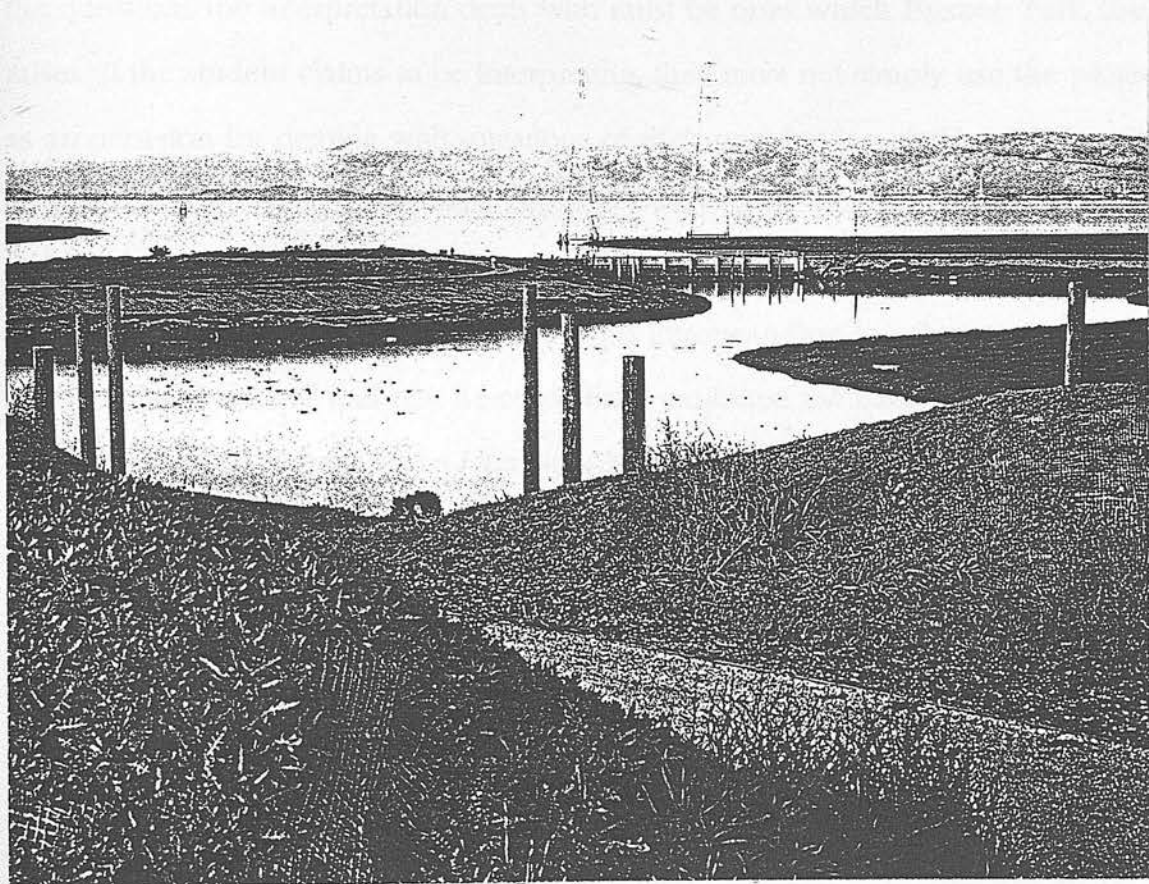


Figure 87: Hargreaves Associates' design for the 30-acre park carves out an urban refuge in the middle of an airport, antennae fields and still-active landfill. During the day, methane gas flares cast undulating shadows over hillocks, swales and paths sculpted from garbage mounds.

problem rather than a solution? When building successful parks atop the spoils we create, is our expansionary exploitation of resources less apparent and therefore forgivable? By avoiding addressing the fundamental issue - the *creation* of waste and *not the disposal* of it - is landscape architecture missing an important role in the politics of environmental debate? Can landscape architecture in the end address

these issues through design?"³⁷ She continues her discussion by suggesting that Hargreaves Associates are addressing these issues through design. Vaccarino provides a good example for the student of an interpretation that exhibits a thoroughness of her understanding of questions that Hargreaves projects pose to her.

*You don't understand scale unless you walk around and open your eyes.
(Hargreaves, G. 1986: 112)*

5. Appropriateness: To be considered a valid interpretation of the design, the questions the interpretation deals with must be ones which Byxbee Park itself raises. If the student claims to be interpreting, they must not simply use the project as an occasion for dealing with questions of their own having nothing to do with the questions that Hargreaves was concerned with. If the student was familiar with the Dutch firm West 8's use of shells in the 'Shell Project, Oosterschelde Estuary', they might suggest that Hargreaves joined this European firm in using materials that are 'ecologically novel' and that he could have exploited the nature of this material more dynamically. West 8 had a local supply of essentially cheap material; it was a waste product from nearby fishing villages. They are anticipating the shells will disappear when the area becomes dune land. Hargreaves used shells on mounds at higher elevations on the site. The student having interpreted West 8's use of the material, might conclude that Hargreaves failed in the appropriateness of this material. However, if the student claims to be interpreting Byxbee Park, they should do just that. The crushed oyster shells are utilized to make a symbolic reference to the shellmounds left in the area by the Ohlone Indians 4,000-2,000 years ago' (Vaccarino, R. 1995). If the student suggested the questions raised above in relation to West 8, the interpretation would not have been appropriate.

The environmental education centre provides the park's visitors with the opportunity to learn about wetland functions, within a philosophy which recognizes the importance of integrating seemingly disparate elements such as landfill, waste water treatment and natural ecological systems, by demonstrating that these potential rivals cannot only coexist but can be transformed into valuable places in the landscape, weaving together the infrastructure, wildlife, recreation and education demands of the local region and inhabitants.

The 'moralistic principle' of the biophilia hypothesis has often been related to the views of indigenous people. "Booth and Jacobs (1990) describe important elements in the moralistic experience of nature among indigenous North Americans prior to European acculturation. They emphasize a fundamental belief in the natural world as a living and vital being, a conviction of the continuous reciprocity between humans and nature, and the certainty of an inextricable link between human identity and the natural landscape ... It might be supposed that a moralistic outlook articulated in a group context fostered feelings of kinship, affiliation, and loyalty leading to cooperative, altruistic, and helping behavior."⁵⁸ In Hargreaves' re-interpretation of the Ohlone Indian's shellmounds, he has displayed the biophilia dimension of the moralistic experience of nature.

6. *Contextuality*: This principle is related to the previous one. Hargreaves' work must not be read 'out of context, ie. without due regard to its historical and cultural context'. The students interpretation must consider the state of society today. They must consider the site.

That's an unmined thing in this city, although it is needed more in the city proper than in any other place, because it is a fairly artificial environment. Part and parcel with all this is the rich history of the ground. But no one's really gotten that, except maybe to put a ship propeller out on the plaza because it used to be a shipyard, that kind of statement. We need to be asking, 'Why are you doing this?' and 'What's the quality of this idea?' As a profession we need to put a lot more rigor into the way we do things and the way we look at them. Otherwise we're deluding ourselves.

(Hargreaves, G. 1986: 53)

The area around San Francisco is highly populated and growing. The cities in California are under a tremendous amount of pressure in relation to environmental and social problems. Waste and degraded land are two aspects of human life that all societies face but that are more central to areas where pressure on land is great. Californians have an historical and cultural context that embraces outdoor living. The physical and mental climate are conducive to spending time outdoors. This context would lead to an increase in value of any land that has been designated for

a public park. Californians are also known for being less conservative than many other areas in the United States. Within this context, a park as 'un-pastoral-park-like' as Byxbee Park would seem to belong nowhere else. Byxbee Park has evolved from that site, and from that place. The quality of the materials, 'their dimensions, tectonics, surface finish and detail, weathering capacity and seasonality' are from that context. If the student held the pastoral-park aesthetic prejudice, they would have to question those attitudes to test the appropriateness of their relation to the understanding of Byxbee Park. It is important for the student to avoid the error of thinking that the horizon of their present consists of a fixed set of opinions and valuations that are good and true for all times and situations. This interpretation should help them see that their present is continually in the process of being formed. We are all continually having to test all our prejudices. Hargreaves must continually test his prejudices that have evolved from the success of this and other projects to ensure that he does not rely on a fixed set of opinions and valuations that may not always be appropriate.



Hargreaves's ultimate success may lie in his ability to synthesize the many complex aspects of contemporary practice, bringing together design skills with political and practical acumen, marrying environmental concerns with social and historical considerations. (Beardsley, J. 1995: 51)

Figure 88: The small mounds of earth covered with fresh green growth. The mounds lie on top of the hillocks of landfill and recall the mounds of shells left in the area by the Ohlone Indians. Across the bay are the hangars of Palo Alto airstrip. Byxbee Park, Palo Alto, California, Hargreaves Associates, landscape architect

7. *Agreement (1)*: The interpretation must agree with what Hargreaves actually says, that is, the student must not, or normally not, say that the 'real' meaning of what Hargreaves says is something quite other than what he actually does say and intends to say. This would be the student's interpretation not the designer's intention. If the student's interpretation suggested that Hargreaves was

interested in ecology and process over the cultural aspects of landscape architecture, this would not be in agreement with he really says. Hargreaves' design for Byxbee Park is concerned with the creation of a new type of public space that is sensitive to environmental process and social history. Beardsley suggests that Hargreaves 'performs a kind of alchemy in which the dross of the post industrial landscape is transformed into something approximating gold'. This is a Park where people can watch birds, the bay, the planes, where they can feel the wind, and where they can get away from the city and experience the elements. This is a very clear manifestation of the biophilia hypothesis displaying the utilitarian, naturalistic, ecologicistic-scientific, aesthetic, symbolic and humanistic dimensions of valuing nature (see Figure 34). Hargreaves displays an understanding of the human need, 'integral to our development as individuals and as a species', to experience 'nature'.

...I really think he's leading the profession.' Whether or not the profession will follow is another matter. Both the intellectual reach and the self-conscious artistry of his work are at odds with the more discreet, naturalistic approach favored by many designers, especially in less desperate environmental contexts. Moreover, Hargreaves will have to demonstrate in the coming years that his approach has sufficient staying power and versatility to inspire other designers - that his sculptural language allows for enough formal variation to keep him from repeating himself, and that it can be adapted to fit a wide range of conditions.

(Beardsley, J. 1995: 51)

8. *Agreement* (2): is slightly more subtle. A given interpretation should normally be in agreement with the traditional and accredited interpretations of Byxbee Park or Hargreaves. This principle must not be blindly adhered to, however, for often a good interpretation will be precisely one which breaks with traditional readings, in that it opens up new perspectives on the work. The student might suggest that though Hargreaves professes to be interested in creating a park that forces people to interact with the elements and to see the environment as a process, that the Park is too open to accident and opportunity. Vaccarino's enthusiasm for the Park as a 'landscape as loci where new patterns of activities might spontaneously generate and try themselves out', does not take into account that not all people want to go to the park to see 'what might happen'. Some people go to parks to escape the disorder and chaos of daily urban life for some tranquil peace and relaxation. A park with methane gas vented out of the ground, with

telephone posts marking the beginning of a runway, and with crushed oyster shells to remind current residents of the displaced native Indians and all the collective guilt that that entails, just might not be everyone's thing. Some might even think that Bixbee Park is ugly. The student should raise these questions in their interpretation but they should also attempt to be 'in agreement' with other readings of this project. Hargreaves has not professed to design a park that is pastoral and a balm for urban living. He has professed to design a park that is exhilarating, that attempts to be honest with the site and society. The student's interpretation could question the success of these aims, but they could not ignore them.

George Hargreaves has expressed that 'landscape architecture expresses how our culture meets nature.' Such a charge places considerable responsibility on the landscape architect's shoulders - responsibility that most designers would not shirk, even though it is unclear for what they are being held accountable. As with most generalizations, this one leaves the definitions of its terms open to interpretation: which 'culture' and which 'nature'? If the built work of Hargreaves and others is accepted as evidence, it appears that the 'culture' in question is that of middle class urban and suburban America and the 'nature' that of the artificial, designed variety. It seems to me that urban parks and pedestrian plazas, suburban residences, and corporate office complexes - mainstays of contemporary landscape architecture - have more to say about politics, real estate, and economics than about nature, but, then, perhaps that is Hargreaves's point. This approach to design is inherently limited by its self-imposed emphasis on reflecting the prevailing attitudes and concerns of its ambient culture. What is the designer to do if those beliefs are superficial, banal, or misinformed?
(Krog, S. 1988: 99)

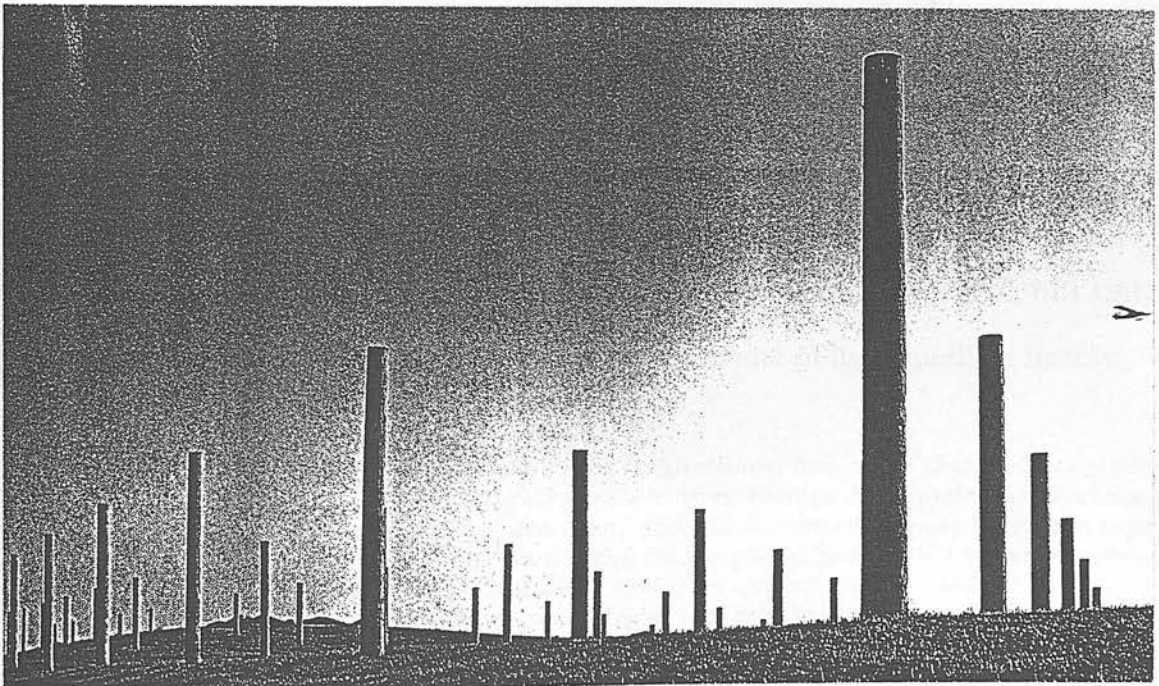


Figure 89: The pole field echoes ruined pilings in San Francisco Bay, Bixbee Park, Hargreaves Associates, landscape architects

Hargreaves's work is forthright and assertive, but leavened with humor and a spirit of play. Although it might strike some as overly ambitious, it is matched to the scale and the challenges of the situations he confronts.

(Beardsley, J. 1995: 51)

9. *Suggestiveness*: A good understanding will be suggestive or fertile by raising questions that 'stimulate further research and interpretation'. This is where originality finds its place in interpretation. The student's interpretation might examine the influence of McHarg and Steinitz (an educator at Harvard University), along with the minimalist sculptors such as Heizer, Hilt and Smithson, on Hargreaves' work. The student might find that the influence from the arts is overlaid with one from the sciences. The science overlay begins with the ecological tradition established in landscape architecture by McHarg, and then later, in Hargreaves case, by Steinitz at the Harvard Graduate School of Design. "Both movements dealt with a new awareness for 'natural process'. They both down-played the cult of the artist and respectively addressed the intuitive perceptions of the beholder and the analytical capacities of the planner. Minimalist land sculptures inspired Hargreaves with new ways to relate to topography and work with space and forms in the landscape medium. McHarg provided instead a rational model of ecological overlay which is at the base of the analysis and conception of many of Hargreaves' designs."⁵⁹ The student's interpretation of the influences of sculpture and ecological perspectives may stimulate further questions for more research. The understanding that the student would have come to, to provide this interpretation would be quite thorough. The student would have come to a good understanding of not only Hargreaves' work but of landscape architecture and some of its immediate history.

In George Hargreaves' Byxbee Park, reclaimed from a bay-edge landfill near San Francisco, a ceremonial methane flame flares from the decomposing garbage below, while columns reminiscent of abandoned dock pilings mimic the runway flight path angle at the adjacent Palo Alto airport. With a few exceptions, most such artful environments fall short of substantial corrective or 'healing' action, but they succeed in their implicit, primary purpose in changing our awareness. They provide a necessary, first step - that of retrieving the technology/nature dialectic from beneath the surface and transparently exposing its obvious inconsistencies and incongruities with the popular pastoral illusion.

(Thayer, R.L., Jr. 1994: 159-160)

When John Lyle says that Harlequin Plaza is a bauble he's making a big mistake, because it has made people aware of the mountains and what a public environment can be about in an office park. That will help in the fight toward saving the global garden.

(Hargreaves, G. 1986: 53)

10. *Potential*: The 'ultimate validation of the interpretation' lies in the future. A given work of interpretation by the 'student' can be judged to be 'true' if, in addition to meeting the above requirements, it is capable of being extended into the student's understanding of themselves, design and the discipline. If the preconceptions the student held regarding Byxbee Park and Hargreaves were worked out through the interpretation, then that also contributes to the success of the exercise. It is quite right for the student not to approach the design for Byxbee Park directly, relying solely on the material already available to them, but rather explicitly to examine the legitimacy, the origin and validity of not only this information but also the preconceptions dwelling with them. The student might approach design with not just the requirement of 'getting the functional requirements sorted', but they might reconsider their interpretation of Byxbee Park and consider the ecological and the sculptural, or the science and the art of landscape architecture.

"Hargreaves questions two typical assumptions vis-a-vis architecture, refusing to design landscapes that are either picturesque contrasts to or extensions of buildings. At the same time, he disparages the use of pattern as a generator of space. "Pattern is not a subject," he says. "It gets old the second or third time you see it. The combination of patterning and contrived informality is what registers as a good landscape nationally. I don't think those landscapes have a tremendous amount of meaning. They solve a problem and perhaps provide a nice place to eat lunch." Instead, says Hargreaves, "The truths that are uncovered in the analysis of environmental phenomena should be the fodder - the subject - of design." (Hargreaves in Frey, S.R. 1989:66)

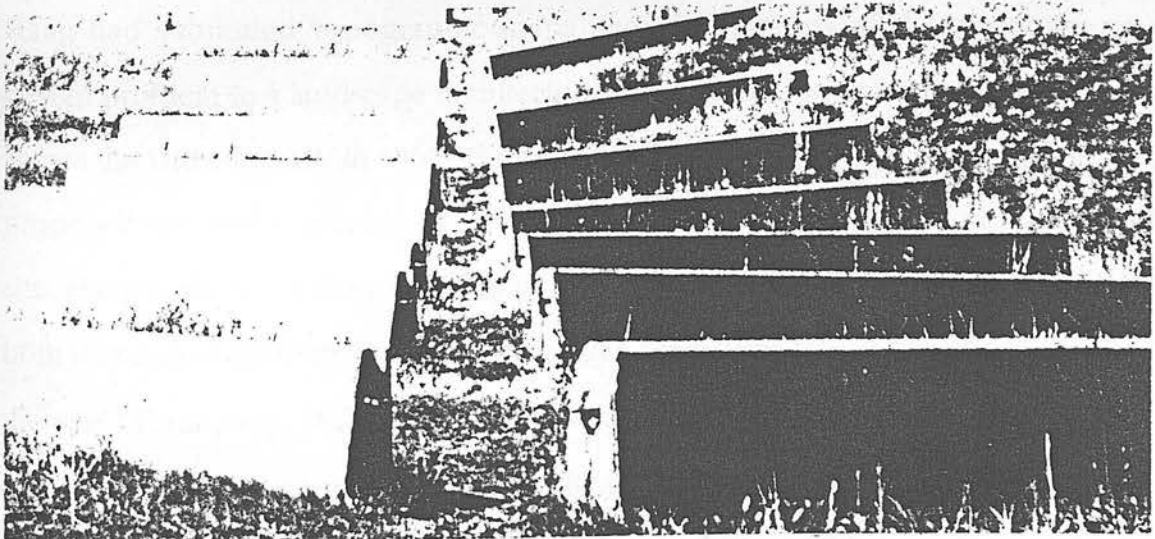


Figure 90: Bxybee Park, Palo Alto, California, Hargreaves Associates, landscape architects

1. Introduction

"If landscape architecture is to serve as a chronicler of society, then its imagery should reflect disorder, as well as unity. This suggests that, even if the message is somewhat apocalyptic, the role of design in the age of information and ecology is to include ideas and influences from all relevant sources."

(Wines, J. 1992: 120)

"Richard Haag to Melanie Simo, August 1991. Born in 1923 in Jeffersontown, Kentucky, Haag studied landscape architecture at the University of Illinois under Stanley White and Hideo Sasaki. He received the B.S.L.A. degree from the University of California, Berkeley, in 1950, and the M.L.A. degree from Harvard, in 1952. He spent two years in Japan on a Fulbright scholarship and worked for Dan Kiley, Theodore Osmundson, and Lawrence Halprin before opening his own office in 1957 in San Francisco. Since 1958, he has practised in Seattle and taught at the University of Washington."⁴⁰ Though Haag is most commonly known for his work at Gas Works Park, Passage Point Park in Seattle will also be included in this examination.

In 1970, Haag was asked to design a park on the site of a derelict gas works plant. The site is on the north shore of Lake Union, slightly north west of the city centre. Haag had submitted 'topographic maps and photographs of the gasworks as a design problem in a landscape architecture competition for undergraduate students across the United States' in 1963 (Thompson, J.W. 1989). Not one solution of the 130 proposed saving the existing structures. When asked to propose a design for the site, Haag walked, climbed, studied, and slept on the site attempting to understand it both day and night from as many view points as possible. Haag became 'bonded to the site' (Thompson, J.W. 1989). He declares that his resolve to save the structures came to him in a dream. However, his dream hit the reality of a community who were expecting a 'green, pastoral park' and were in rage with the prospect of this derelict plant remaining on their new parkland. A public relations campaign was

mounted that attempted to persuade the community that the 'rusting machinery' should be preserved and that the site could be 'de-toxified'.

Haag's extensive public-relations campaign, in which he spoke to dozens of interested public and private groups, has led some to assume that Haag invited public participation in the design process. (Randolph Hester, ASLA, has hailed Gas Works park as the harbinger of a new aesthetic of participation.) This, however, is not the case - for, as Haag says, 'I don't believe in public participation. I don't want some Boy Scout leader telling me how to design a state park! I've spent my life at this. How can you expect a solution to come from someone who's never thought about space as just pure space?' (Thompson, J.W. 1989: 85)

Haag had to 'do battle' for Gas Works Park in the political arena. He believes that landscape architects need to be versed in 'guerrilla tactics' to deal with the bureaucracies of city governments. Haag educated himself and others on the rebuilding and regeneration of the soil which was 'profoundly polluted by xylene and benzine'. Grass now grows on the site. Gas Works Park has been called the 'most popular park in the Northwest'.



'I am not so optimistic about our political system,' said Haag. 'but I can sure as hell be reactive - and subversive.' (Earlier, the group noted Haag's seminal role in mobilizing his students to help save Pike Place Market when it was threatened by urban renewal in Seattle.) (Leccese, M. 1993: 63)

Figure 91: Gas Works Park, Seattle, Washington, Richard Haag, landscape architect

Passage Point Park is situated on the opposite shores of Lake Union, where it narrows under the Interstate Five freeway bridge. The site is contained by the freeway, the lake and city. The monumental concrete pillars which carry the freeway over the lake are grounded in the park. Haag has designed monumental concrete steps into Lake Union. The 'native, primeval' Northwest landscape has been reestablished where the water meets the land. People sit, having their lunch with 'toes' dangling in the water. Haag believes that there is a basic, fundamental,

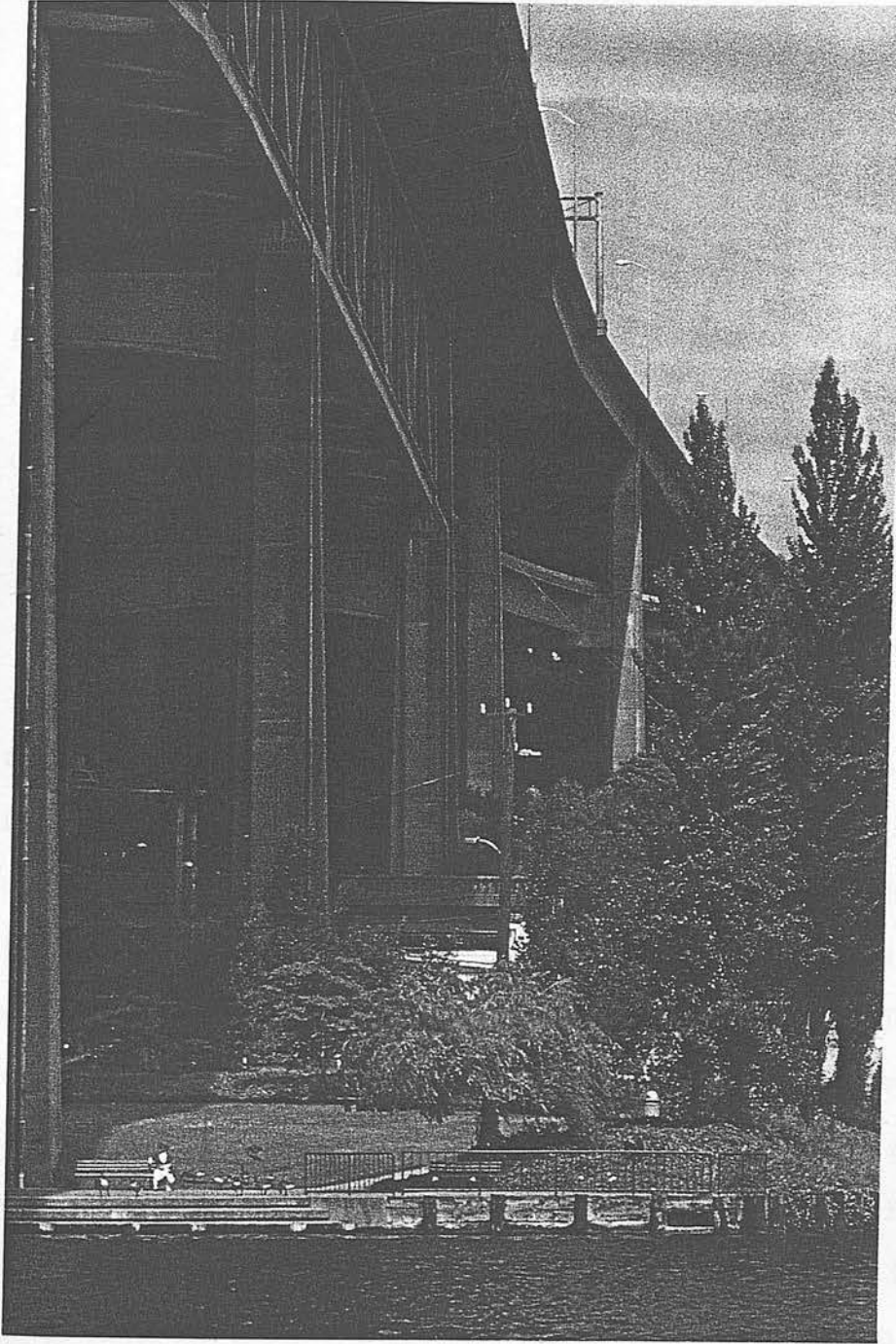


Figure 92: Passage Point Park nestles under Interstate Five, Richard Haag, landscape architect

primordial relationship of humankind to the earth, the water, the vegetation. In the park, "the Lombardy poplars wear wire mesh to protect them from beavers, and droppings are evidence that wild geese forage on this shore"⁴¹.

Gas Works Park has been described by the New York Times as 'Seattle's pre-eminent piece of public sculpture' and has been widely acclaimed as a pioneering example of the creative re-use of a derelict industrial site. The work of landscape architect Richard Haag, the masterplan challenged the orthodox view of a park (no specimen trees or rosebeds) and proposed retention of much of the machinery, including the prominent gas generator towers, as objects of historic, aesthetic and utilitarian value. Recycling and participation are the basic tenets of the park's philosophy. Few public parks

created in the twentieth century have gone beyond the nineteenth century prototypes. Gas Works Park has made that jump and challenged assumptions. It can be no coincidence that such an innovative public resource should appear in a city with such a comprehensive, forward thinking and community-oriented art programme. (Willie, D. 1989: 44)

2. Interpretation as Understanding, as Critique, as Guide

1. *Coherence*: If this principle is applied to Gas Works Park, or to Haag's practice and teaching as a whole, a unified picture must be presented. If the work is contradictory, the student and educator must attempt to make 'coherent sense' out of the contradictions.

I certainly think that a landscape is something that is readable. Even the most 'natural' landscapes have been impressed with a lot of cultural events and attitudes, and if you know how to read them, that's very exciting. (John Dixon Hunt, in Gillette, J.B. 1996: 128)

Gas Works Park presents a coherent definition of Haag's intention and design. He believes that because people are 'increasingly estranged' from the relationships to earth, water, and vegetation, that we should provide places for children and other people to "experience every one of those primordial things that humankind has experienced throughout evolution...Much of my design is setting up situations where those forms of play, those activities are provoked and allowed to happen."⁴² Every part of it expresses something of the whole. The site is situated centrally within Seattle. It provides a spectacular viewing point of the city. He has created a coherent movement of spaces that has definitely become a 'place', in Seattle. People are given an opportunity to enjoy the earth, water, and vegetation in this park. His experience of the place before it was a park led him to believe that if the gas works were removed, the site would suffer. The gasworks have proved to be a strong symbol for the reclamation of the site that has been re-inhabited by the community.

It was Richard Haag, said Hanson, who most influenced the local expansion of the profession. 'Now landscape architects are called in to solve problems, not to shrub it up.' (Becca Hanson in Frey, S.R. 1988:72)



Figure 93: Launching a kite atop Gas Works Park's earth mound, Gas Works Park, Seattle, Richard Haag, landscape architect

The students task is to expand the unity of the understood meaning centrifugally. The harmony of all the details with the whole is the criterion of correct understanding. The failure to achieve this harmony means that understanding has failed.

2. *Comprehensiveness*: Because the student has engaged in an interpretation to understand Gas Works Park and the practice of Richard Haag, they have an expectation that the work will be complete. The students will also have an expectation of meaning that will have preceded understandings of the subject simply due to the fact that they have chosen to interpret this work. To be comprehensive the students must not only interpret the visual aspects of Gas Works Park, but they must also attempt to understand the thoughts and works which pertain to the interpretation. To be comprehensive, students might attempt to understand Haag. Is he trained as a landscape architect or was he an architect who 'shifted' over to the design of the land? Who or what has influenced Haag? These questions would be quite crucial in an interpretation of Gas Works Park, because at the time that it was designed, this sort of work was quite rare. Who was this

individual with the courage or passion to create such a different kind of park? The student would also attempt to understand what this site had been and why it was abandoned. To be comprehensive, the student would also attempt to understand the condition of the site, when a park was proposed for the land. These 'parts' will enhance the understanding of the 'whole'.

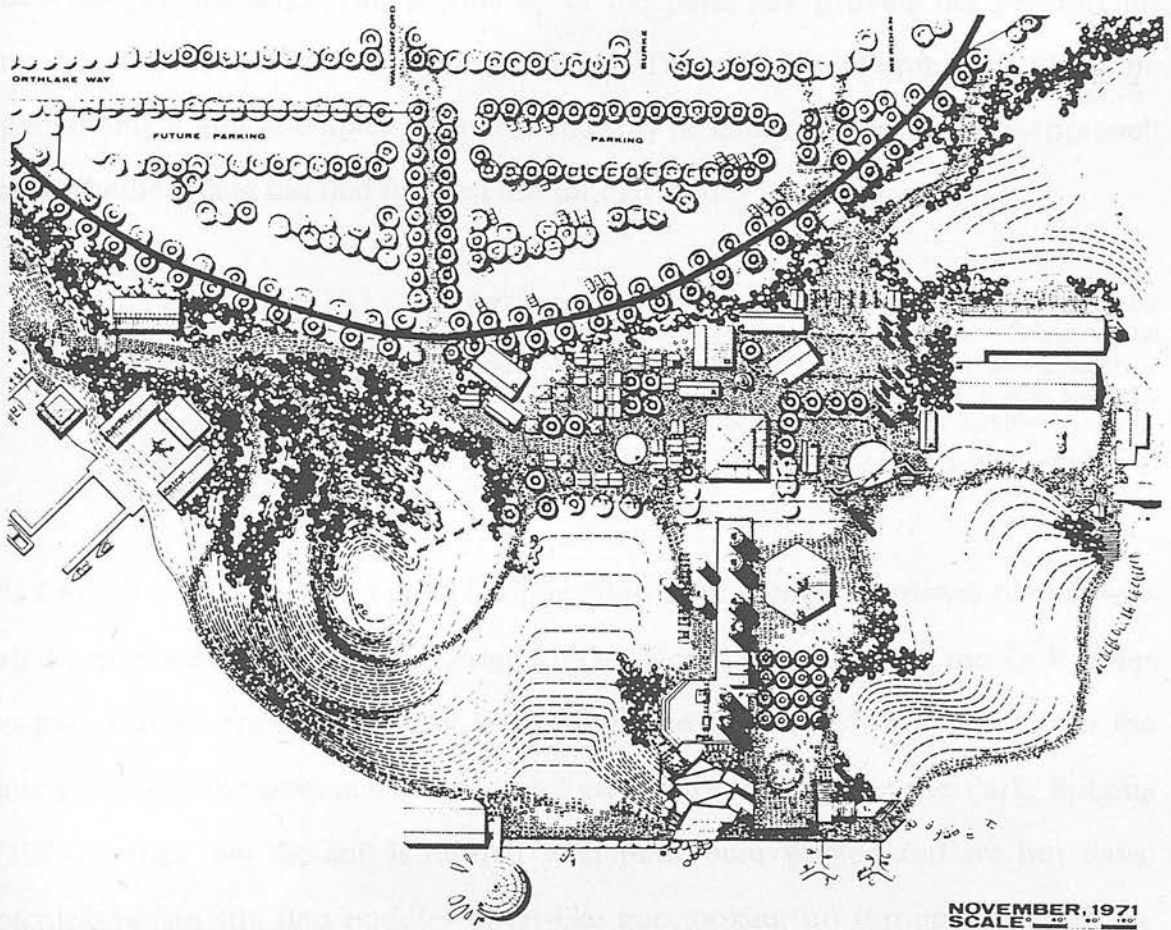


Figure 94: Plan, Gas Works Park, Seattle, Washington, Richard Haag, landscape architect

3. Penetration: An interpretation must be penetrating, in that it exposes the intention and/or underlying intention of the work, in this way making Haag's various works and statements intelligible by seeing them as attempts to resolve a central problem. In 1989 (Thompson, W.J.) Haag explained that, 'I'm just so contrary I'll say, 'You haven't convinced me this is the best use of this land.' I don't accept things at face value; I'm almost ornery about that.' This description of his character

exposes an underlying intention of his work. Depending on the site and the projected function for it, landscape architects are not always presented with combinations of the two that are in harmony. Haag has the character, position and confidence to question intentions. This aspect of his practice obviously was in action, during the design, construction and 'maintenance' of Gas Works Park. It is interesting that others have suggested to Haag that perhaps he did not make the best use of this land. The popularity of the park has proved his passion for maintaining the hardware from the gas works. The student's interpretation would be penetrating if they attempted to understand why he chose this provocative approach and whether Haag did find the best use for that land.

What Haag demonstrates, through works ranging from a poetic series of gardens on Bainbridge Island, in Puget Sound, to the recycling of a defunct gas plant in Seattle, is imagination, energy, a defiance of conventional 'wisdom', and a willingness to work patiently within the time frame of earth's processes.
(Walker, P. and Melanie Simo. 1994: 220)

4. Thoroughness: A good interpretation must attempt to 'answer or deal with all the questions it poses to the design for Gas Works Park, or which the Park poses to the students understanding of it'. Through the examination of material for the interpretation, the student will find opinions that are still against the Park. Roberts (1993) writes that the soil is riddled with petroleum wastes and on hot days, picnickers can still find puddles of tar-like goo, oozing up through the turf. He describes Gas Works Park as 'something of a post-industrial headache.' "the city no longer waters the grass, for fear that pollutants will wash into Lake Union. Even now, according to various environmental agencies, data from test wells show that sub-surface contamination has infiltrated groundwater and is flowing in a massive underground plume into the lake. The state's Department of Ecology and the U.S. Environmental Protection Agency (EPA) regard Gas Works Park as a 'first priority' problem, and want to pump out and treat the groundwater."⁴³ A thorough interpretation would include aspects of the project which are not all positive. What does this situation say about Haag's design? Should he have not designed the park?

Is the park a health threat to the community? Did Haag try to hide the fact that the site was contaminated? The student would find that Haag used the most advanced technology available at the time to 'clean' the soil. The student would also find that not everyone agrees with the assessment reports. Haag believes that the 'cleansing' system that was used to detoxify the soil - bio-remediation, is still working and that other sources are polluting Lake Union. The park does not pose any known health risks. The student would ask if a pastoral, green park was designed and constructed for the site, would the situation be any different. Do the remaining gas works and tar like goo which unfortunately still oozes up tell people something about their environment? A thorough interpretation would attempt to understand all aspects of the park design.

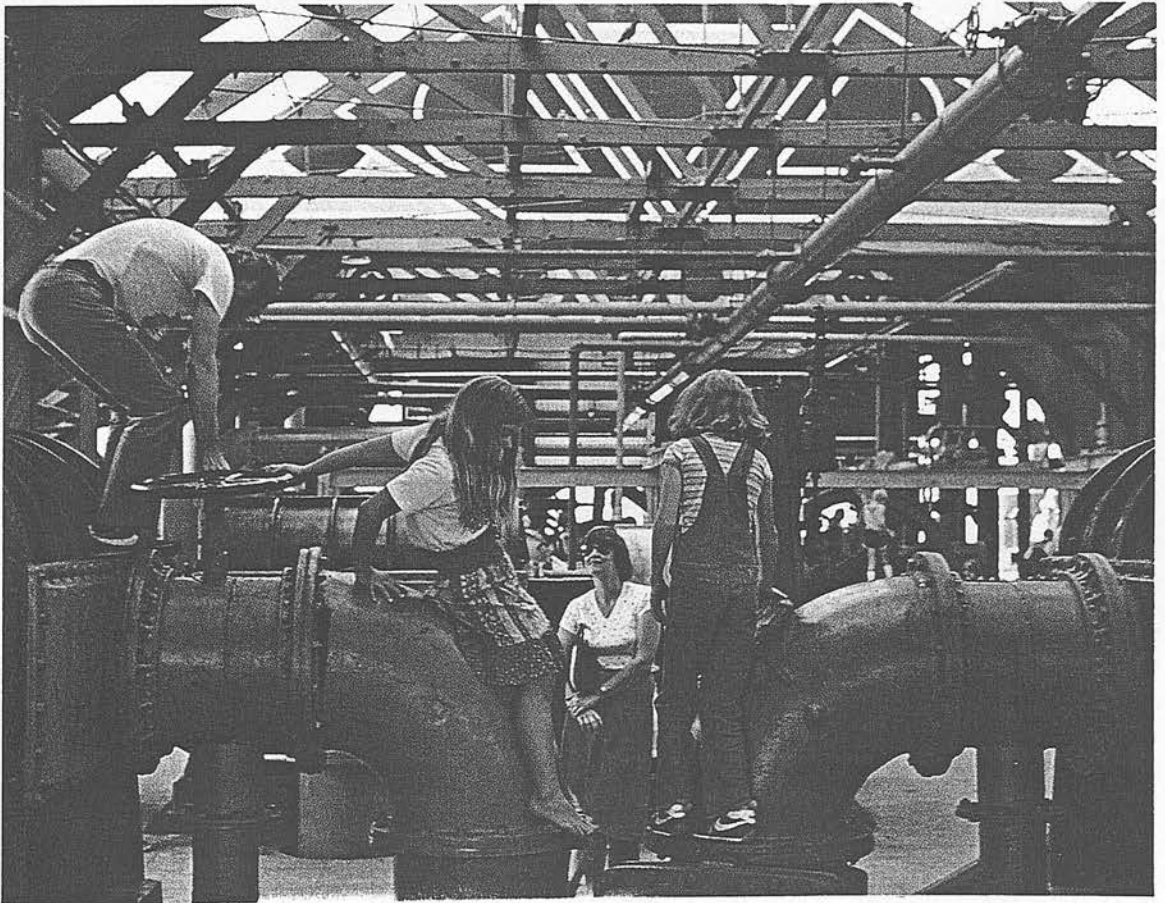


Figure 95: Incorporating opportunities for challenge - and therefore learning - into a design as does Richard Haag, Gas Works Park

Whatever the verdict on its underground health, Gas Works Park's topside still gets rave reviews. Summertime concerts draw huge crowds. During the windy months, the park's central knoll is festooned with kites. As for the dirt, even Clawson considers it safe to eat, although no one recommends such a diet. 'If you want to eat dirt,' says Haag, 'we have a lot better parks around here for that.'

(Roberts, P. 1993: 50)

5. *Appropriateness*: To be considered a valid interpretation of Haag, or of Gas Works Park, the questions the interpretation deals with must be ones which the design itself raises; if the student claims to be interpreting Gas Works Park, they must not simply use the design as an occasion for dealing with questions of their own having nothing to do with the questions Haag was concerned with. The student may believe that a public park should have flower beds and that Haag has failed in this design because he did not produce the ornamental landscape that the student thinks the public prefers. This would be quite inappropriate because the student would have failed to understand Haag's intention which was an interpretation of changes on that site over time - to work within the context of the history of that site, not to convert it to a pastoral prototype, without any reference to the historical use of the site.

Haag's innovative work reached its culmination with Gas Works Park in the mid-seventies, which attracted international attention for its retention of industrial artifacts and its redefinition of a park as supporting more intensive uses than the traditional passive, naturalistic Olmstedian spaces.
(Streatfield, D.C. 1988: 59)

Haag's plan forced people to consider not just the degree of positive visual and spatial interest possessed by this relic of an outdated technology, but what its meanings might be for the community it had served for fifty years. For one thing, the lakefront site had been severely polluted by the plant's operations, so that inevitably the labyrinth of rusting pipes, towers, and other remaining structures must have seemed haunted by the shadow of harm done to earth, air, and water. The aim of the design was to redeem this history by re-cycling the site as a playful place, a sign of wholesome life and health salvaged, literally, from an industrial wasteland.
(Howett, C. 1987: 9)

6. *Contextuality*: This principle is related to the previous one. Haag's work must not be read 'out of context, ie. without due regard to its historical and cultural context'. 'A hermeneutical situation is determined by the prejudices that we bring with us.' (Gadamer, H.G. 1975, 1989, 1993: 305-306) The student must attempt to understand the 'otherness of the past', and then to understand the opinions and valuations of the present to test their's and other's prejudices. To understand Gas Works Park is to understand the physical, social and political context of Seattle in the early seventies. Haag was attempting to create a space that was open, honest

and flexible. It is also to understand the context of Haag's practice. After traveling to Japan, Haag became imbued with the Zen attitude of 'non-striving'. He expresses this through his practice as seeking out and preserving the spirit of place, doing more with less, and deliberately simplifying one's means, (Thompson, J.W. 1989). It is within this context that the project should be interpreted. The student may have had a previous interest in the new, German industrial parks and interpret Gas Works Park in that context. That would be reading the Park out of context, as the German examples, such as Emscher Park in Duisburg are much newer (the project began in 1990 and opened in 1994), and it is not only in a different country but on a different continent. Attitudes toward the land and industry are very different from Seattle to Duisburg. The student must take the context of the design into consideration in the interpretation.

While Seattle's personal landscapes mingle English and Japanese traditions, there are other aesthetics at large in the city. One is the ideal of the private retreat - calming and controlled, containing fantasies or memories of more civilized places. The other is the public industrial realm, where the wealth of the city is produced and invested - gritty, functional, active. The industrial aesthetic has been most eloquently expressed by Haag's Gas Works Park, especially in terms of its heightened, massive scale. This place's physical impact triggers an imaginative response: Viewed from a certain perspective, the machinery can become a space chariot. It's archeology, too, where the ghosts of the industrial age linger in graffitied pipes and poisoned subsoil. Gas Works Park is a populist tour de force - a lyrical landform that timelessly accepts its ruins.

(Frey, S.R. 1988: 70-71)

7. *Agreement* (1): The interpretation must agree with what Haag actually says, that is, the student should not say that the 'real' meaning of what Haag intended is something quite other than what he actually designed and intended to design. This would be the student's interpretation not Haag's intention. If the student said that Haag did not plant trees on this site because he is a landscape architect who is 'anti-planting and horticulture', then the interpretation would not be in agreement with Haag's intentions. Haag did not plant trees on the site because of the soil condition. "Haag attributes his sensitivity to the environment to his father, a Kentucky nurseryman and farmer who 'had that land ethic'. From his father he also learned his lifelong love of plants, especially big trees (I'm not a flower child). Haag still operates a nursery where he makes his home, 40 miles north of Seattle; it is his

recreation and, together with his practice and his teaching, one of the pillars of his life. A precocious arborist, Haag won a prize for grafting at four and planted his first oak at six. 'It was Arbor Day,' he remembers. 'I fell in the hole, but that tree's this big around today.'⁴⁴ The student would be in agreement with the designer if they understood that though Haag has a love of trees, he does not impose this passion on all of his designs. Haag examines the context and the function of the project, to decide what vegetation would be appropriate for a site.

Parks and landscapes and open spaces are enabling environments that allow us to sense our kinship with all of life, as well as with each other; even private lands have great public value in this regard. A sense of urgency is also becoming a universal today - because today almost everyone has already been touched by a sense of loss, as some place that has been much loved is redeveloped without any sensitivity for the experiences it has made available.

(Hiss, T. 1991: 42)

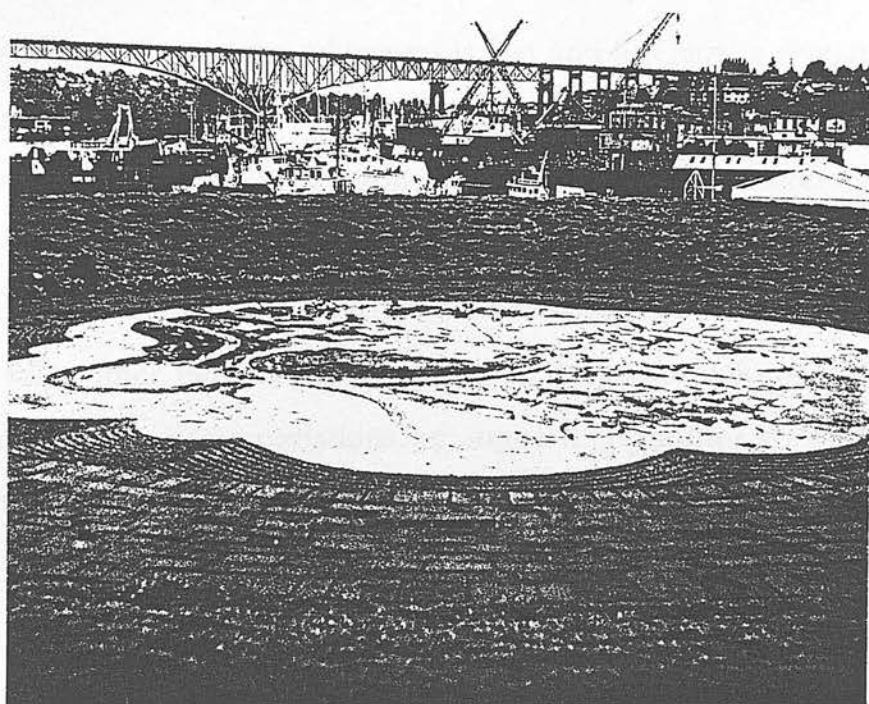


Figure 96: A sundial at Gas Works Park, Seattle, Washington, Richard Haag, landscape architect

8. *Agreement (2)*: is slightly more subtle. 'A given interpretation should normally be in agreement with the traditional and accredited interpretations of the designer. This principle must not be blindly adhered to, however, for often a good interpretation will be precisely one which breaks with traditional understandings, in that it opens up new perspectives on the work.' The interpretation must still take

account of previous interpretations, by showing how they are deficient or appropriate. Paterson (1991) has said of Gas Works Park, "this innovative design project informs us about the realities and possibilities of existence better than any conceivable piece of avant-garde or environmental art. It is rich with a sense of time, the need to reawaken our senses and minds to the wonders of our urban-industrial ruins, and the need to see, feel, and understand the nature of our past activities within the context of our present, everyday activities."⁴⁵ Paterson has broken from the standard interpretations of Gas Works Park. He has situated the project within the current interest in environmental art and expressed his understanding of the Park within an interpretation of what environmental art may offer to society. Paterson's interpretation situated landscape architecture within the discourse on art. It provides a better approach than a design that is specifically considered to be an object of art, because "these landscape architectural ideas will continue to maintain their validity precisely because the concern addressed is first and foremost a design concern, a specific concern, a concern for human beings, nature, experience, and specific places. These places do not shock or surprise - they delight. They inform us without snobbery, arrogance, or conceit. They invite us to think, to feel, and to love - not merely to observe."⁴⁶ The student could view Paterson's interpretation as being in agreement with other interpretations and with Haag's intentions, but Paterson breaks from the other interpretations by suggesting another way of understanding Gas Works Park within the context of recent discussions on environmental art and landscape architecture.

9. *Suggestiveness*: A good understanding will be suggestive or fertile by raising questions that 'stimulate further research and interpretation'. This is where originality finds its place in interpretation. 'Imagination naturally has a hermeneutical function and serves for what is questionable. It serves the ability to expose real, productive questions, something in which, generally speaking, only he who masters all the methods of his sciences succeeds.' (Gadamer, H.G. 1976, 1977: 12) The student may reach an understanding of Haag's ideas and Gas Works Park, and then suggest that this landscape architect is not too widely known. The student

may question why this park, which was very innovative and seminal, is so infrequently discussed in professional journals and literature, and perhaps even in educational institutions. The student may suggest that because this park has been in that community for over twenty years that it would serve as an excellent example of how well old industrial sites may be cost-effectively transformed into public spaces. This would indicate that the student not only has an understanding of the Park per se, but that the interpretation has been complete and thorough.



Figure 97: Industrial artifacts as play structures, Gas Works Park, Seattle, Washington, Richard Haag, landscape architect

10. *Potential*: The 'ultimate validation of the interpretation' lies in the future. The value in a student attempting to interpret Gas Works Park will become apparent only if they face their preconceptions about landscape architecture, about culture and nature, and about this Park and if they think about the process that Haag went through to ensure that the design was constructed. The potential for any

interpretation lies within the openness to learning and understanding that is present in the individual. If in future design work, the student is able to reflect upon issues that were raised because of Gas Works Park, then the interpretation has been successful. If the student uses the understanding to re-interpret other works of landscape architecture then the interpretation will be viewed as a success. The interpretation may be said to be 'true', if the student has reached a level of understanding how prejudice can affect a design project. The validity of the interpretation will be shown through a reflective, thoughtful process of the student moving from a position of learning design to creating spaces that edify how we dwell at a certain time, in a certain place. If the student has developed an understanding of how Haag's design work is influenced by attitudes and values of that place, at that time, then the interpretation has succeeded. If the student has developed an understanding of the relationship between the aesthetic and ethical dimensions of Gas Works Park, then the interpretation has succeeded.

The plantings in Passage Point Park present a verdant, ragged quality. 'The maintenance people complain that they don't have the budget to keep this trimmed,' says Haag. 'Great! Let it grow up.' Some of the footpaths are earthen, in accordance with 'Haag's Theory of Softness': never use a harder material than necessary. Across the street, in a plot of ground belonging to the city light utility, the grass is freshly mown and a neat, circular mound of bedding plants serves as a centrepiece. Not a soul is in sight, in contrast to the sociable hubbub of Haag's park, and one is struck with the realization that seemingly simple projects like Passage Point Park, drenched in a spirit of place and connected with natural process in obvious, fundamental ways, are embattled domains in most cities, where bureaucrats and corporate clients alike call for tidy, sanitized landscapes.

(Thompson, J.W. 1989: 82)

D. Summary of 'Landscape Architecture as an Act of Mediation Between Culture and Nature!'

Haag and Hargreaves create landscapes that 'reflect values we cherish, and support social structures and forms, and are adaptive to change'. Equity, integrity and belonging reflect the aims of these landscape architects. They are practicing within the aim of the discipline - 'to sustain life and enrich the human experience'.

Landscape architecture, as an act of mediation between culture and nature, provides a way to approach design that asks the individuals to consider both 'art', and 'ecology'. It asks the designer to interpret a specific place and situation by understanding the people, culture, and nature of that territory. It asks the landscape architect to critically respond to a place with the concepts of equity, integrity and belonging. Both Haag and Hargreaves have exhibited a response to the 'health of the biosphere to individuals and communities across cultures, generations and species' (Jacobs, P. 1990). They have designed environments that are equitable in the way resources are used; they have provided spaces that all members of the community could benefit from; and they have provided opportunities for future generations by attempting to reclaim these 'industrial' sites into public 'parks'. They have both exhibited 'integrity - that sense of unity and wholeness that characterizes healthy communities of plants, animals and humans. They do not just maintain a natural resource, they *develop* integrity in the course of building for human requirements'. By retaining the industrial remnants of the site, Haag 'maintains the historic core, expressing that integrity of past experiences and yet adapts them to current needs' (Jacobs, P. 1990). Both Haag and Hargreaves have not merely '*preserved* integrity, they have planned for and designed systems for future generations'. As Jacobs so eloquently states, "equity and integrity will contribute to a public sense of cherishing a landscape. Our design expressions must reach beyond the criteria of equity and integrity to build once again a sense of belonging to the landscape."⁴⁷ Though it is early to judge the public success of Byxbee Park, Gas Works Park has definitely contributed to a public sense of cherishing a landscape. What was once conceived of as an alien, is now an icon in Seattle. Haag has exhibited what landscape architecture can achieve when it responds to design proposals with equity, integrity and belonging.

3. Conclusion

In short, the history of human experience is a history of the development of arts. The history of science in its distinct emergence from religious, ceremonial and poetic arts is the record of a differentiation of arts, not a record of separation from art. The chief significance of the account just given, lies, for our present purpose, in its bearing upon the theory of experience and nature. It is not, however, without import for a theory of criticism. The present confusion, deemed chaos by some, in the fine arts and esthetic criticism seems to be an inevitable consequence of the underlying, even if unavowed, separation of the instrumental and the consummatory.
(Dewey, J. 1929, 1958)

This section has attempted to show how philosophy could provide a way of informing design in landscape architecture. The development of critical faculties is an important element in the education of landscape architects. It is especially significant in the process of learning 'how to design'. Students have a far better chance of making appropriate judgements in their own work if they have developed a critical approach to understanding not only the work of other landscape architects, but also the attitudes and values that people ascribe to the land. Their judgements will be informed by a greater sense of understanding of the different parts in relation to the whole, again in relation to culture, nature and landscape architecture.

... from a merely epistemological point of view, the social sciences are indeed less methodologically secure, less well grounded, and less 'scientific' than the natural sciences, from a hermeneutical point of view it is precisely the human sciences which enable us better to understand the exact significance of the natural sciences. If our ultimate goal is not simply to construct theoretical-instrumental interpretive theories about the natural world - whose ultimate 'validity' lies in the enhanced power they confer on us to control the course of natural events - but if what we desire above all is to understand better what kind of self-understanding we may hope to achieve in this way, then the human sciences prove to be indispensable tools for attaining greater understanding.
(Madison, G.B., 1988: 46-47)

The ten points to guide interpretation (Madison, G.B. 1988) provide an approach that students may use to critically examine other's and their own work. Explanations of what landscape architecture does, of what history is, of what plants are, of what typical details are, do not explain everything. To refigure one of Madison's explanations, can the landscape architect explain landscape architecture landscape architecturally? Attempts at total explanation of landscape architecture leave out the

self who does the explaining, "the living discourse out of which are generated these explanations. *Explanation, then, cannot explain understanding.*"⁴⁸ Explanation is a necessary stage in understanding though it cannot be substituted for understanding. The hermeneutical viewpoint believes that all understanding leads to self-understanding. The object of this approach is not concerned with *facts*, but with *interpretations*. The goal of considering this philosophical understanding in landscape architecture is 'as an emancipatory endeavor to maintain the openness of human discourse' (Madison, G.B. 1988). The landscape architect should be encouraged to be a 'thinking, reflective subject'. "Meaning does not originate in the conscious, reflecting subject but comes to it from the outside, from its encounter with certain thought-provoking symbols mediated by its culture. Meaning is the result, not of a work of constitution, but of an effort of appropriation."⁴⁹ Aesthetics and ethics were introduced to provide a focus for the study to begin from. If students were encouraged to think about design, to think about landscape architecture in relation to attitudes and values that people have toward the land, they may gain a fuller understanding that there are no foolproof ways of producing good designs except through a conscious act of critical inquiry and reflection.

The six examples of landscape architecture that have been examined above, illustrate how the ten points to guide interpretation could help students to develop a greater understanding of themselves and of design. If it were introduced to beginning students, they might develop a different way of approaching design that would help them to become 'good designers'.

It is clearly time that our integrative skills based on our design education, our creative search for spatial and temporal solutions to competing demands, our appreciation and even love of nature be used to inform the legal and economic communities that have, for so long, dominated the formulation of policies that affect the environment in its holistic sense ... rootedness and the sense of place; adaptiveness and the need to nurture new institutions; integrity with respect to nature and to culture; and the need to address design problems through meaningful form or, more accurately, developing form that is meaningful - these are the essence of our landscape mandate to support, rather than merely decorate, the idea of an equitable and thus sustainable future.

(Jacobs, P. 1990 (IFLA): 74, 77)

CONCLUSION

Conclusions

» This thesis divides into two significant parts. The first part develops the approach to the design of an urban landscape in response to the needs of the city which could be played by a series of urban forms. The second part discusses the way in which the urban landscape can be designed to respond to the needs of the city and the way in which the urban landscape can be designed to respond to the needs of the city.

» The second part of the thesis discusses the way in which the urban landscape can be designed to respond to the needs of the city and the way in which the urban landscape can be designed to respond to the needs of the city. The second part of the thesis discusses the way in which the urban landscape can be designed to respond to the needs of the city and the way in which the urban landscape can be designed to respond to the needs of the city.

Philosophy and Design in Landscape Architecture

CONCLUSION

Almost every major ethical and political thinker of the century has been concerned, directly or indirectly, with the question of *community*. As Victor Turner¹ has emphasized, a *communitas* is not just a matter of banding together but of *bonding together* through rituals that actively communalize people - and that require particular places in which to be enacted.

Whatever is true for space and time, this much is true for place: we are immersed in it and could not do without it. To be at all - to exist in any way - is to be somewhere, and to be somewhere is to be in some kind of place. Place is as requisite as the air we breathe, the ground on which we stand, the bodies we have.

We are surrounded by places. We walk over and through them. We live in places, relate to others in them, die in them. Nothing we do is unplaced.

(Casey, E.S., 1997: xiv, ix)

This thesis divides into two significant parts. The first deals with approaches to and the content of education in landscape architecture, emphasising the role which could be played by a more robust input of philosophy. The second part demonstrates one way in which philosophy could be used to interpret landscape students' own work and the work of landscape practitioners.

The thesis brings out a number of salient points.

1.

Landscape is process not object. Students and practitioners are only ever intervening in a process; creating a new point in a process rather than a fixed end stage. Indeed, that intervention can be a quite remote activity; particularly in effecting change in agricultural or forestry landscapes. Too often students are tempted to go to pattern books and regard landscape architecture as product. True, landscape architecture involves the giving of form - but not finite form. The generation of designs by the use of pattern books reduces landscape architects into consumers of other people's ideas rather than the creators of new ideas specifically developed for the particular place and time where they are working.

2.

Landscape architecture is a contextual discipline. It does not conform very closely with the styles used in architectural criticism. In a sense landscape

architecture has always been 'a post-modern' discipline whether we use Pope's description of 'consulting the genius of the place', or Jencks' recognition of the significance of context in 'post-modern' architecture.

3.

It is a contention of this thesis that hermeneutics and neo-pragmatism can provide a vehicle for the delivery of a landscape architectural education which will fulfill the remit of 'creating spaces that sustain life and enrich the human experience'. The pragmatist aesthetic asks that we learn to value the everyday experience. An ethics of dissemination insists that we exhibit authenticity, humility and compassion while we operate in a community, developing local strategies for local action. Both hermeneutics and neo-pragmatism promote an approach to life that encourages attempts to understand ourselves and others with the hope that we can both enjoy and celebrate living. This is seen as being fundamental to both education and practice in landscape architecture.

4.

The study of aesthetics and ethics - which this thesis argues are related - provides an invaluable understanding of the role of the landscape architect as mediator between society (culture) and the land and other lifeforms it supports (nature). There is a danger that both aesthetics and ethics in their application to landscape architecture will be too narrowly defined. Aesthetics is about much more than an understanding of art; it is not purely a visual phenomenon - it encompasses all experiences which affect physical, psychological and social comfort. The understanding of aesthetics forwarded by individuals like Santayana, Berleant, Spirn or Howett raise germane issues that could be discussed in landscape architecture. Equally the definition of ethics should be widened to encompass issues of behaviour towards *all* life forms, their habitats and their sources of food and energy. Landscape designs should recognize even distant effects, beyond the boundaries of the specific site. The notion of biophilia and issues within environmental ethics

would serve as excellent vehicles for informing a way of seeing the world that moves from guilt and reaction to humility and action.

5.

Aesthetics and ethics should form an essential part of any discussion of the purpose and aims of landscape architecture. It is argued that they can be key to the development of meaning in landscape architecture. There is an argument here that educators preach that students need to understand places before they make proposals to change them. Yet, the way the design studio works, changing places is emphasized much more than understanding them. Understanding should begin by realizing that we are at a point in a long history of an evolving relationship between humankind and nature. This relationship also involves factors that remain constant - particularly symbolism, and mythology. Meaning in landscape architecture comes from a place and from the culture of the people who use it. Meaning cannot be imposed on a place. However, as Dewey states: because it is impossible to know what civilization will be in twenty years from now, it is impossible to prepare an individual for any precise set of conditions.

6.

The 10 points forwarded by Madison to guide interpretations can be forwarded as an integral part of the *critical* design studio. They provide a relevant practice to reinforce to students as a way for them to understand and reflect upon their own, and others, work. By introducing them to this 'guide' they will have the ability to discuss critically the merits and demerits of specific projects which will then clarify to those within and outside of the discipline what landscape architecture values and hopes to achieve.

7.

Students of landscape architecture can be introduced to the principles of aesthetics and ethics through lectures, seminars, reading and written work. But the design studio will, quite rightly, remain the main focus of their education. Instead of giving students the briefing papers for a project and

letting them 'go away and get on with it', a 'philosophical review stage' could be instigated. Analysis needs to shift away from an emphasis on obtaining facts to what you do with the facts - the aesthetics side of philosophy teaches understanding and the ethics side teaches responsibility in how it is changed. The difference in approaches is characterized by two different effects - one tries to understand a place in a mechanistic sense sufficient to ensure that a design solution can be grafted on to existing conditions; the other attempts to understand the meaning of the place as a basis for the development of design solutions. The latter approach is fundamental to a democratic education.

8.

The ethos of any profession is to straddle academic disciplines drawing from the arts and sciences and synthesizing them into an holistic philosophy. Too often students and even tutors of landscape architecture will characterize projects as being on the one hand art-driven, or on the other ecology-driven. But if the practice of landscape architecture is an act of mediation between culture and nature it is argued that an essential role for the profession is to introduce art into ecology and ecology into art.

9.

The profession of landscape architecture lacks the rigor of theoretical criticism. Academics, practitioners and students in the United Kingdom have not developed the ability to do it or the ability to accept it. Theoretical criticism is better developed in the United States but developing a discipline of criticism both in terms of being able to criticize and to be criticized, should be a significant part of landscape architectural education. Only through criticism can we truly test whether the aesthetic and ethical perspectives which this thesis espouses are being exercised or applied.

10.

There is a crisis of leadership in the profession. Landscape architects too often become subservient collaborators in the process of development,

relegated to the position of specifying vegetation to fill the voids left by other designers. The essential point to this thesis with respect to leadership is that including aesthetics and ethics in the education of landscape architects will lead to philosophically more robust graduates who should be then more capable of carrying an argument with respect to environmental change. This would give them possibly unique perspectives as members of environmental planning and project design teams. If the values of landscape architecture are clearly understood, the robustness of the landscape architect as a member of the team will be stronger.

11.

Funding and the delivery of accredited degrees have replaced reflectivity as the dominant principle for education in landscape architecture. Landscape architects should aspire to critical consciousness. The gulf between a cultural and a technical education is an increasing problem. An apparent increase in the value attached to technical training at the expense of a culturally rounded education, is probably related to course accreditation by professional institutes. This increases the marketability of courses but may limit the breadth of study. This is in part a result of not having a separation between the professional institute and a registration body in the United Kingdom. In the United States and Canada the registration is separate from the accreditation of the course.

12.

Alexander Pope's principle of consulting 'the genius of the place in all', is mirrored in Jacobs' 'three for the twenty first century - equity, integrity and a sense of belonging'. A thorough understanding of culture and nature can best be achieved by the study of ethics and aesthetics. All landscape architecture is but a search for truth and beauty.

As the Nobel laureate Murray Gell-Mann has argued, we must get away from the idea that serious work is restricted to 'beating to death a well-defined problem in a narrow discipline, while broadly integrative thinking is relegated to cocktail parties. In academic life, in bureaucracies, and elsewhere, we encounter a lack of respect for the task of integration.'
(Coveney, P. and Highfield, R.1995: 8)

Dewey believed that education was the way a civil society reproduces itself. This thesis is not suggesting that educational institutions should "teach values, in the sense of teaching a scheme of separate virtues. What the schools should teach is *the experience of applying intelligence to value questions*."² When values and the choices among alternative values are imposed from the outside, individuals do not make these values their own. Educators must be encouraged, and encourage students, to critically engage with these issues, 'as they begin to understand themselves as both a product and producer of meaning'. Students should be prepared to critically judge how society is constructed historically and socially, and to understand how existing social relations are organized. Educational institutions must be cognizant of what their aims are. These aims must be continually, and critically examined to enable students to be prepared for 'life outside the institution', as a professional landscape architect - a goal which the schools profess to attain.

This thesis began with the premise that a critical enquiry which aims to demonstrate the importance of philosophy, ethics and aesthetics to the education and practice of landscape architecture would be presented. Each of the points raised in this conclusion merit further research to discern the practical relevance and application of these issues to landscape architectural education. As a concluding thought, "understandings that are derived at the border between chaos and order where, according to some, many of the problems of nature lie, may not provide exact solutions but rather those which can allow application and understanding to emerge."³ Philosophy and design in landscape architecture seek solutions to problems that may enable people to 'dwell' in places that are appropriate now.

For beauty is not something pretty to be preserved: it is something that inheres in the congruence between the landscape and the strivings of the spirit.
(Meinig, D.W. 1979: 232)

Notes
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NOTES

Introduction

Pages 1 to 19

1. This definition has been adapted from Robert B. Riley's, 'landscape architecture is the deliberate act of arranging the land to shape environments that sustain human life and enrich the human experience', (*Landscape Journal*, 1992). This thesis believes that landscape architect's attempt to 'sustain life, not solely 'sustain human life'.
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3. Tamas, Richard. *The Passion of the Western Mind*, (New York: Ballantine Books, 1991), 409
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5. When individuals express a desire to create spaces that 'sustain life and enrich the human experience', as the aim of landscape architecture, they are expressing an intention that is both aesthetic and ethical. Yi-Fu Tuan has explained that "many people may feel that although beauty does matter, it is an 'extra,' something we like to have in our surroundings when more basic needs are met. Yet the pervasive role of the aesthetic is suggested by its root meaning of 'feeling' - not just any kind of feeling, but 'shaped' feeling and sensitive perception." This is what most landscape architects profess to do. (Tuan, Yi-Fu. *Passing Strange and Wonderful*, (Washington, D.C.: Island Press/Shearwater Books, 1993), 1)
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2. Hermeneutics

Pages 59 to 72

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