

Utilizing Radical Empathy

Annie Steele

I am going to start today with a small introduction to emotional literacy, the struggles of vulnerability, the connective strength of empathy, and end, hopefully having convinced at least one of you that empathy, for both living and inanimate objects, make a better landscape architect. I will not be splitting hairs on the definition of 'better', but I suggest after this talk, you attempt to use some of these emotional literacy tools I'm about to give you to evaluate spaces you are already familiar with.

Let us touch on the emotional alphabet before we get into emotional literacy. We know our basic emotions: anger, sadness, fear, joy, interest, surprise, disgust, and shame. Emotions are understood to be either primary or secondary depending on the stimulus. Primary emotions are biologically hardwired and are the direct result of external stimulus. If you are crossing the street and almost get hit by a distracted driver, the primary emotion is fear. The purpose of primary emotions is to drive action. You get out of the way of the car.

Secondary emotions are reactions to the primary emotion. They are response to internal stimuli, which may include your discomfort, your perceived identity, or assumptions you make about the world. In this example, you might feel relief at not getting hit but also angry at the driver and in turn, curse at them as they pass you by; how dare they be that irresponsible. While the initial fear has passed, the secondary emotion, anger may linger. Secondary emotions extend and amplify the primary response to external stimuli.

Emotional literacy is being able to identify, label, understand, and act appropriately to emotions, both yours and others. I specified 'act appropriately' because unfortunately, it is very easy to ignore or misidentify emotions and therefore react in an unhelpful, inappropriate, or harmful way. What is most important to remember that emotions and actions are cyclical. Like I have in this diagram, each one feeds into one another. For the so-called 'best actions', it would make sense to have a firm understanding of the emotional trigger behind it.

The struggle with talking about emotions is that it is embarrassing. I am embarrassed to be speaking on empathy thanks to those inconvenient secondary emotions. I am interested in the subject and I believe in it, so I chose and committed to it. But my cultural awareness tells me that I am reinforcing the stereotype that women are more emotional than men. My personal biases

make me worry I am boring my current audience with topics they already understand while simultaneously being worried that if I do not, they will not know what is going on. The root of this feeling of vulnerability is concern that my reflections will damage my social relationships. One of the tried and true ways to strengthen social connections is, in fact, by practicing empathy.

According to Psychology Today: “Sympathy is a feeling of concern for someone else, and a desire that they become happier or better off, while empathy involves sharing the other person’s emotions.” By that explanation, sympathy is more objective. So I ask, can we identify the difference between actions inspired by sympathy versus empathy? If we help another human being because we are empathetic, I say that the connection formed with the other individual is stronger than performing the same action of help under the motivation of sympathy. The action and result may be the same, but the connection and understanding is more meaningful.

I would like to bring this around to inanimate objects for a moment. Does anyone remember the Marie Kondo hype of de-cluttering, where she asked if your clutter sparked joy? She also asked that people consider whether that particular pair of pants or tacky paperweight would be happier donated and finding a home with someone else who could fully appreciate it. I believe we can do the same with our designs. Even if we do not believe a stream can experience emotions, we can recognize that a stream does act. It changes itself and the environment around it. Assigning emotions to objective acts is just creating a myth and if history can teach us anything, it is that myths have longevity and myths have power. I am sure we are all aware of anecdotal tales of river gods, volcano gods, or the like in various cultures.

Would it be fair to assume that your relationship with your local river would be different if you believed that it could act in response to an emotional slight or favor? I recognize this is not logical and coming from a scientific background, it is difficult for me to express these ideas. However, following through with the practices I will be introducing shortly, when used with cognitive awareness, strengthen the relationship of the designer to the environment.

Tell yourself a story about a site to empathize with it. Make a story to create a cause and effect. Falsify the empathy. Make your own myth with the elements and creatures involved. It does not have to be real. When we practice our empathy, we can still feel what we tell ourselves the inanimate object is feeling – like a child with a stuffed animal or imaginary friend. When we empathize with other people the most common phrases are, “Put yourself in their shoes,” and, “How would you feel if you were someone else?”

This is the place it is going to get really radical, so bear with me. What if you were a boulder in a river? When the river is not flooded, you are half basked in sunlight. You get to experience the warmth and coolness on a summer day. Humans fish off of you; turtles bask on you; debris gets caught on you. You have been in the river for literal ages being eroded by silt carried by the current. Would you want to be taken away from the river? Are you an adventurous rock that wants to experience life in a city garden? Or do you want to stay in place with your neighbor rocks? By answering the last two questions, you manage to create an emotional history of that rock, that is carried with it, by you, no matter where the rock ends up.

I hope it is obvious I am not advocating that the decision to incorporate river rocks in a design should come with a crisis over the rock's feelings. I am advocating for the practice of asking these questions when manipulating the land to build a toolset of creativity and empathy that may eventually become second nature. And while the *actions* taken by you, the designer, may not change, the *understanding* of the actions – the implications, consequences, rewards, whatever it may be – will impact you differently.

As an exercise is probably easier to start with living things. Feel how happy a bird may be when a native species that has grown sparse in the area suddenly reappears because that is how you chose your plantings. Feel how excited a tree may be when it is planted with other like-minded trees that can support one another and share nutrients through their roots. You may have wanted to choose different trees for aesthetics, but maybe these happy trees will be healthier in the long run. Remember when I talked about vulnerability? There is a risk in using this kind of 'crazy talk.' I am concerned I am going to fail this portion of the class because I chose to talk about personifying and empathizing with rocks.

But that is not the point. The point is, by learning emotional literacy, by exercising creativity, by practicing empathy, you gain a new tool to evaluate the world. The purpose of primary emotions is to inspire action. Use the vocabulary of emotional literacy to describe place. Use creativity to give place character. Use empathy to motivate yourself in the interest of other beings and things. If we open a space for radical empathy in our design toolbox, we may find ourselves propagating a new type of world, fostered on elevated understandings and connections with our physical world.

Maggie Gaston

LARC 6530 Key Issues in Landscape Arch.

Dr. Hyejung Chang

Critical Essay

April 22, 2020

The Nod of Human Behavior in Landscape Architecture

Over the course of the semester, we examined multiple key aspects and issues that are prevalent in the study of landscape architecture. While there are endless imperative topics to observe relating to landscape architecture, I believe that understanding the relationship between the landscape and human behavior is crucial when it comes to developing a successful design. Before studying the importance of human behavior within the field, I primarily considered aesthetics, construction, ecology, and general design methods to be the backbone of landscape architecture. Now that I have a better understanding of the connection between behavior and landscape design, I see that the awareness of behavior in social settings must be considered and applied in order to produce a socially accepted and desired design. According to Mark Francis' paper, *Behavioral Approaches and Issues in Landscape Architectural Education and Practice*, "landscape behavior and perception is becoming one of the most active areas of landscape architectural research..." (Francis, 92). With the rise of understanding the importance of applying human behavioral research into the design process, social settings and their value to the public will only increase in usefulness.

People-landscape interaction is an extremely important piece of landscape architecture that is often overlooked by those who may not fully grasp the concept. Although human behavior affecting landscape design is not a new concept to the profession, this component and its importance to social spaces is only growing in significance. As a result, research regarding behavioral studies is increasing (Francis, 93). Topics such as post construction evaluations, user assessment measures, scenic landscape ratings for children, perspectives on landscape perception, attractiveness modeling, and displacement and adaption to crowding (Francis, 93), are all relevant research matters that have been conducted within the field of landscape architecture in order to obtain feedback and generate effective future social spaces. Observing how humans interact with each other and nature within landscaped environments should be practiced more attentively and methods relating to this should be incorporated into the site

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analysis of specific areas before decisions relating to the design is considered. Since the acknowledgment of the connection between human behavior and landscape architecture, landscape programs at respected universities have made a point to educate future architects on this extremely essential matter. Agreed.

Understanding and researching successful methods of connecting people to public spaces by observing social behavior goes beyond architectural studio work. Humans are connected by their interests, activities, and in a grander scale, their community. Mark Francis mentions an experiment that was conducted by landscape architecture students at the University of California, Davis (Francis, 94). During this experiment, the students were assigned a project to design a playground for the local community and along the way perform extensive research to grasp a better understanding of who the users of this space would be. Methods used by the students included, "systematic observation and behavior mapping of children's behavior in the community, interviews with parents, participatory research with children on identifying favorite places, and a survey of preferences in the community..." (Francis, 94). The research that the students recorded was used to determine the design program for the playground, and this was accomplished by understanding who they were designing for. The students had a better understanding of the potential users based off of their research, which in the end, helped the students design for the community because they comprehended the social factors within that area.

Like the students that conducted the previous experiment, future landscape architects that observe and research behavioral factors will obtain numerous skills and outlooks that will aid in their professional careers in the field. Developing the understanding and ability to design based off of human behavioral research and methods is truly one of the first skills an aspiring landscape architect should obtain. By asking the questions, "How will this space be used? Who will the space include? Who will the space exclude? Are the correct social assumptions being used? Are these assumptions being correctly translated into design decisions?" (Francis, 94), will help determine the behavioral factors of the designated site. Other developmental research pertaining to social factors is also important within landscape design. Being able to observe the conditions of the project site and its surround area will assist in supplying the designer with an ethical base (Francis, 94). To be ethically aware when you are designing and creating a public space that will have an effect on its users and surroundings is essential when it comes to practicing landscape

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architecture. Human behavior is predominantly based upon moral behavior and the response to the environment surrounding it. In order to successfully design for the public, the designer must have compassion and understanding not only for the people, but also for the land and history of the property that will be disturbed.

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In general, researching human behavior, behavioral factors, and social factors are an essential component when it comes to practicing landscape architecture. It is also equally vital to use your findings outside of studio and apply them to the project site and the analysis collected.

Having knowledge based on general human behavior is extremely helpful when it comes to developing the design of the site, but taking that general knowledge and breaking it down to relate to a specific group is how a landscape architect truly grasps the needs and desires of the community in which they are designing for. Going into the community and speaking with the locals, interviewing potential users, and obtaining and understanding of who's life your design will be benefiting is all part of being a successful and ethical landscape architect. While understanding the components of the land is essential to developing the landscape, understanding the people and their habits, interests, beliefs, and social conditions is just as significant when it comes to designing an effective and valuable environment.

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Critical Essay
LARC 6530: Key Issues in Landscape Architecture
Dr. Hyejung Chang
Stan Jones Jr.
4/22/20

The Psychology Behind Landscape Architecture Design

Even if we are not consciously aware of it, the landscaped environment in which we live in can greatly affect us, not just aesthetically, but from a psychological perspective. It can positively or negatively affect our behavioral and social traits, mental and physical health, and human development as a civilization. I feel that many of the landscaped spaces that I see daily in my personal life negatively impact all three categories I have previously listed. I think as designers in the field of landscape architecture we must strive to have a deeper understanding of Psychology and how the designs we develop can inform and shape the psychological traits of us as human beings. We as designers have to eliminate the want to satisfy our own ego in designing for notoriety and instead seek to develop designs that enrich the lives of others.

Behavior/Social

The environments we build shape our lives and the choices we make. Take for instance a low-income neighborhood/community vs a wealthy neighborhood/community. Typically when you drive through a low-income neighborhood the roads are poorly managed, there are little to no playground spaces for kids within the community and very little gathering spaces for the community members. If these spaces do happen to exist in these neighborhoods, the design of the spaces is not well thought out and concise. However, in the wealthy neighborhoods, there are tons of amenities and landscaped spaces for the community members. From elaborate park designs to neighborhood clubhouses and even golf courses in some communities. These characteristics of the two neighborhoods greatly affect the behavior and social life of the children and adults within the community.

These differences create divides between the two communities that flow into the schools and daily life. Children who live in wealthy neighborhoods may feel the need to alienate themselves away from their peers who come from low-income neighborhoods because they don't have what they have or vice versa. As designers, we have the ability to impact a community by how we design the landscaped spaces within that community. I think that most designers see a wealthy neighborhood as a place that offers more notoriety and money in their pockets, therefore you see more elaborate and concise landscaped space. I feel a low-income neighborhood must be approached with the same attention to detail as we  

Mental/Physical Health

Landscape architecture design has the ability to affect our mental and physical health in numerous ways. For example, an overcrowded landscape space within a city that has many noises throughout it from cars driving by, loud ambulance and police sirens, and apartment dwellers blasting their music and TV's can cause a lot of irritation and stress to one's mental and physical health. You may begin to experience sensory overload, which could then cause someone to go into a state of panic causing them to have a panic-attack.

The small details that go into designing a space can decrease the possibility of the experiences from happening. Providing adequate spacing throughout the landscape for visitors to have a sense of personal space is essential for circulation throughout the space. Vegetation can be used to buffer the additional noises that come along with being in a city or busy environment. Understanding the mental and physical affects the design of a landscaped space has on the user are crucial to the success of the space 

Human Development

From the beginning of time to the present day, we as a human civilization have developed significantly and most of that comes from the landscaped environment in which we were surrounded. Landscaped spaces provide us with the ability to decide what we want to do and how we want to live. For instance, take a favorite vacation destination or just a favorite landscaped place in general that you and your family always visited when you were growing up. You may have visited this place multiple times and whether you realize it or not, certain things and feelings you experienced while you were there affected who you became in the years to come and your outlook on yourself and life.

As designers, we must understand that landscape architecture is more than just a technical skill that we develop over time from years of schooling. We must be sensitive to the power that we have to develop a space for the public that will ultimately shape the world we live in. By first understanding, the psychological impact our design will have on the user and take that into consideration whenever you are developing your design. Letting that be the driving force for how you design a landscape will greatly impact our society.

Critical Essay
LARC 6530: Key Issues in Landscape Architecture
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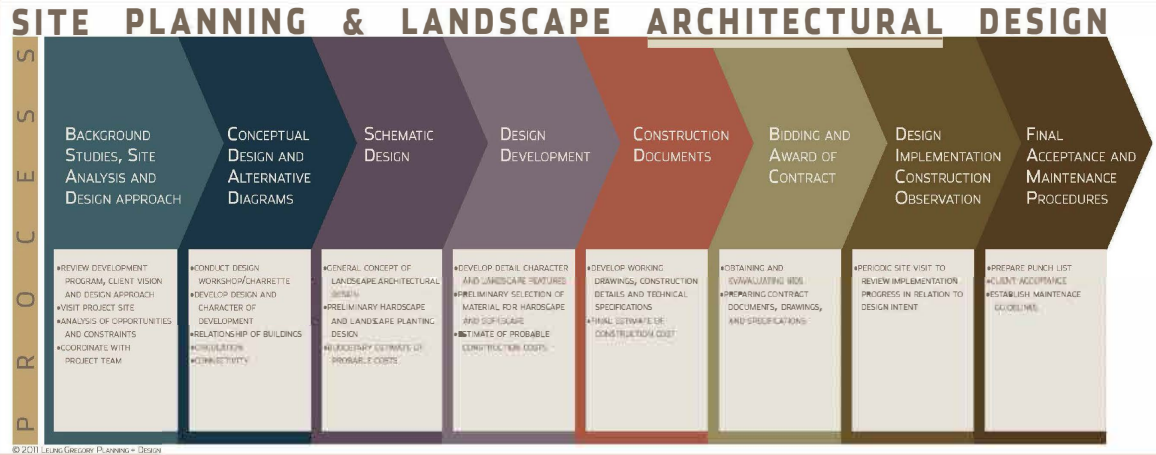
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Community + Participatory Design
"Under Construction"

March 11, 2020
Tamaki Inahata

01. What Makes Participation Exemplary?

Desing Phase / Include the Excluded / Influence the Outcome

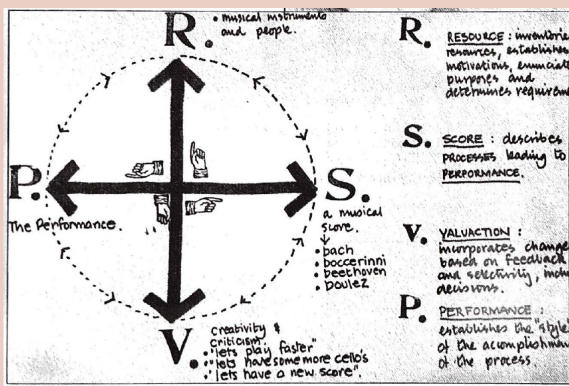


Participation Design need take Long term in consideration





Workshop



HALPRIN: The basis of our workshop is a sensory - emotional experience process, which uses all of the senses. The workshops are based on the idea of experience, interaction and communication, not just talking. They become more profound because the approach knocks out the usual seminar or lecturing process that gets in the way of most creativity, because it informs people rather than allow them to discover through personal experience. The RSVP cycle represents a holistic, multi - disciplinary approach, not a specialized one. The R, of course, is "resources." The S is "scores." The V is a term that I coined, "value action." It's a sharing and an evaluation that lead to an action of some kind. And P is "performance." "Resources" are subjective and objective. The objective ones everybody knows about, like the location of the workshop, the economic base, the physical conditions. But when you get down to it, these are far less important than the subjective resources people's expectations, their feelings, their hang - ups, their attitudes, their hidden agendas.

Workshop

RESOURCES

OBJECTIVE	SUBJECTIVE
existing physical conditions landscape of the area geology, geography, soil types, water topology, aquifers, fauna & flora population, ethnic mixing, social configurations, cultural/religious patterns economic base work habits & patterns shelter networks: transport, communications... location of workshop workshop participants.	expectations objectives feelings hang-ups & biases attitudes life-styles fantasies & dreams hidden agendas drives, ambitions, ego trips hopes & fears inhibitions energy

HALPRIN : they all disagree because they haven't experienced the place. They have an abstract preconceived attitude about it. "Oh, it's riddled with crime," or, "No self-respecting people would go there." And after you've gotten them to have that common language, they are more in agreement because they've experienced the real place.



What Makes Participation Exemplary?

by Randolph T Hester, Jr



Peer Reviewed

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What Makes Participation Exemplary? [EDRA / Places Awards -- Juror Comment]

Journal Issue:
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Author:
[Hester, Randolph T Jr](#)

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Keywords:
places, placemaking, architecture, environment, landscape, urban design, public realm, planning, design, EDRA, awards, juror, comments, Randolph Hester, participation, exemplary

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Include the Excluded

One of the most vexing problems for participatory planners is that **the process often overrepresents some people and excludes others, most notably the less affluent and less powerful, new immigrants, youth and, in many cultures, women.** We applauded several projects for consciously overcoming this problem.

Each of the design and research winners involved extensive participatory research with groups frequently excluded from expressing their needs. But the most exemplary project in this regard was the master plan process for **Forest Park, in St. Louis.** In addition to the normal surveys of park users, the Forest Park planners surveyed 200 non-users who stated clearly that lack of safety, inadequate facilities and lack of information about the park kept them away. The master plan makes a serious effort to rectify these issues. This seems to be an obvious strategy for so many underused and unloved urban spaces. Then why is it so seldom done?



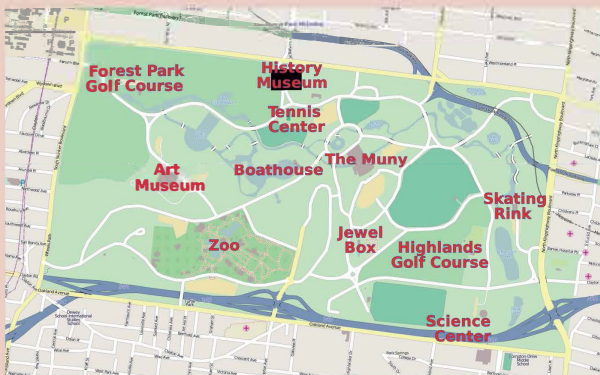
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Listening to Lost Voices Forest Park, in St. Louis



- a public park in western St. Louis, Missouri
- covers 1,326 acres (5.37 km²)
- opened in 1876
- 2.5 million residents near the site

Participatory Design

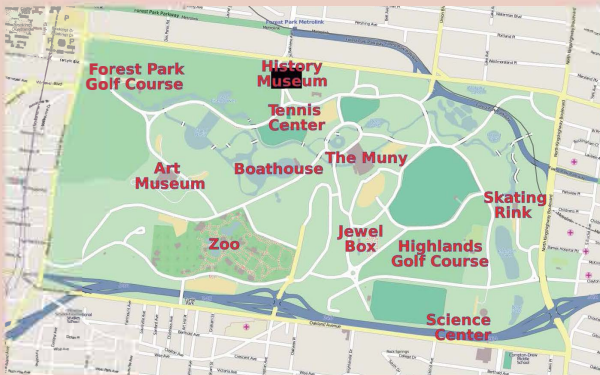
What Makes Participation Exemplary? by Randolph T Hester, Jr
P.34-37

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Listening to Lost Voices Forest Park, in St. Louis



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HOW / Participatory Design

- organized a 67-member steering committee more than 1,000 individuals, groups and institutions
- user observations nearly 1,000 surveys
- telephoning park users
- interviewing people visiting the park

Participatory Design

What Makes Participation Exemplary? by Randolph T Hester, Jr
P.35

Influence the Outcome

Much participation remains isolated from design. Few projects showed a specific nexus between citizen input and the planning program; fewer still gave concrete examples of how the public helped give form to the place. But both of the place design winners did. Consider just one of multiple examples from **the Columbus School project.** At one workshop, small teams of community members independently developed site plans for the new school. All of the groups changed the main entrance from that of the existing building to a similar location for the new school. The designers made that the main entry. **Today, citizens see their ideas in the final plan and feel that they designed the school.**

One byproduct: when an extra \$1.3 million had to be raised to avoid trimming the project, the local community, one of Berkeley's poorest, did so by appealing (with help from the Berkeley Public Education Foundation) to local businesses and philanthropists.

WHAT / Participatory Design

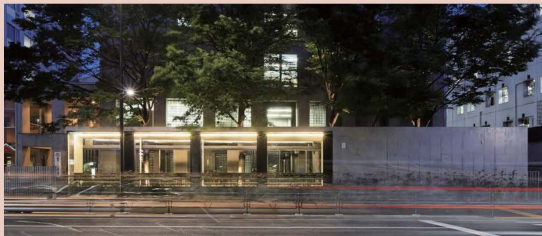
- based on or managed the Democratic Desire
- the final design has to connect with the citizens ideas

02. Practice Participation in my lab at Japan

My boss / Japanese Historical Project / Citizens Participation



早稲田大学建築学科
Department of Architecture and Architectural Engineering, Waseda University

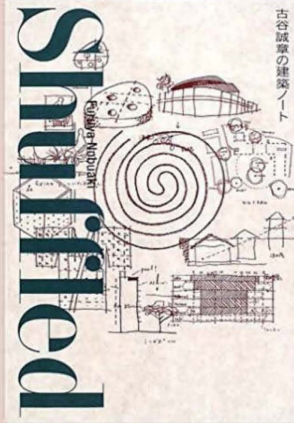


Nobuaki Furuya Laboratory
Department of Architecture, Waseda University

古谷誠章研究室
早稲田大学理工学術院 創造理工学部 建築学科



Nobuaki Furuya Laboratory
Department of Architecture, Waseda University
古谷誠章研究室
早稲田大学理工学部 創造理工学部 建築学科



Professor Nobuaki Furuya (Architect)

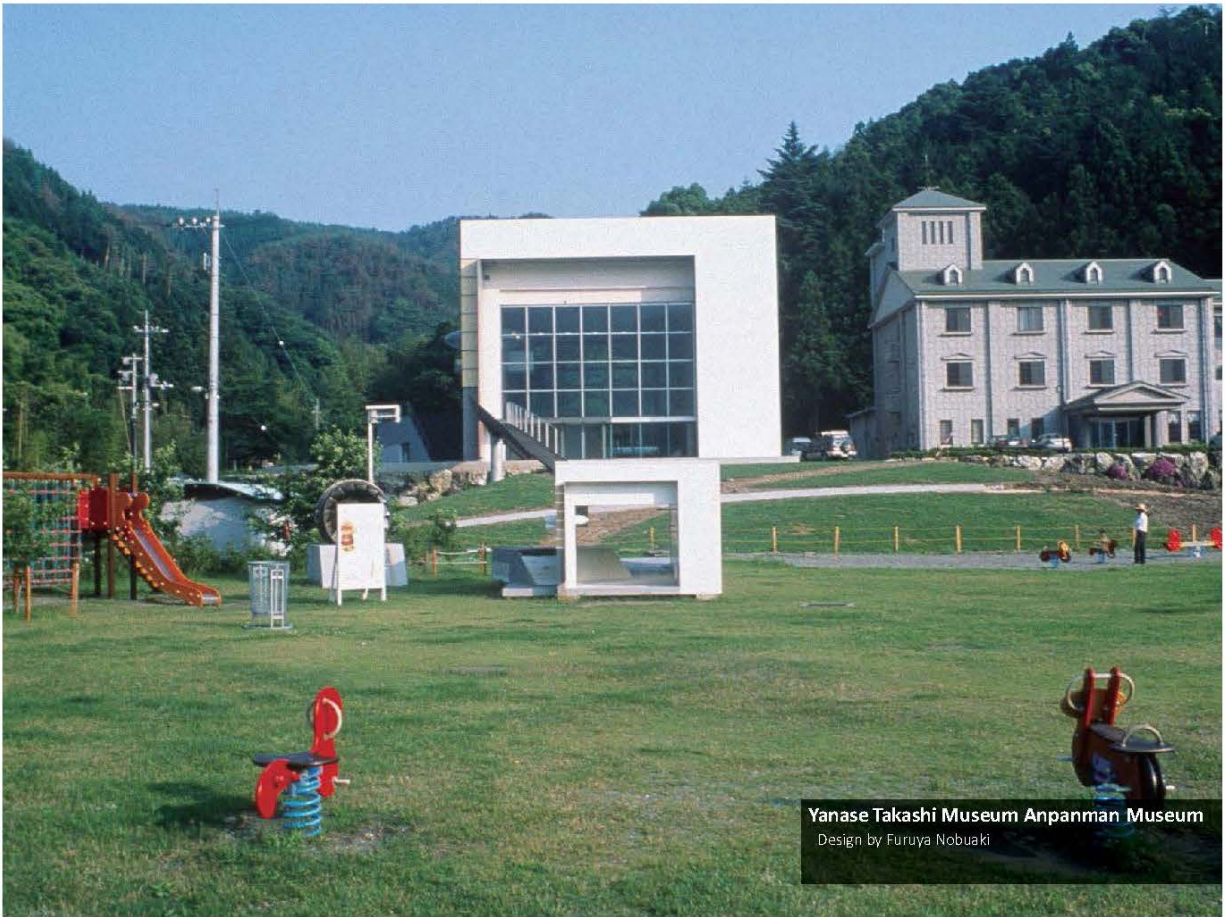
Under Construction (Incomplete)

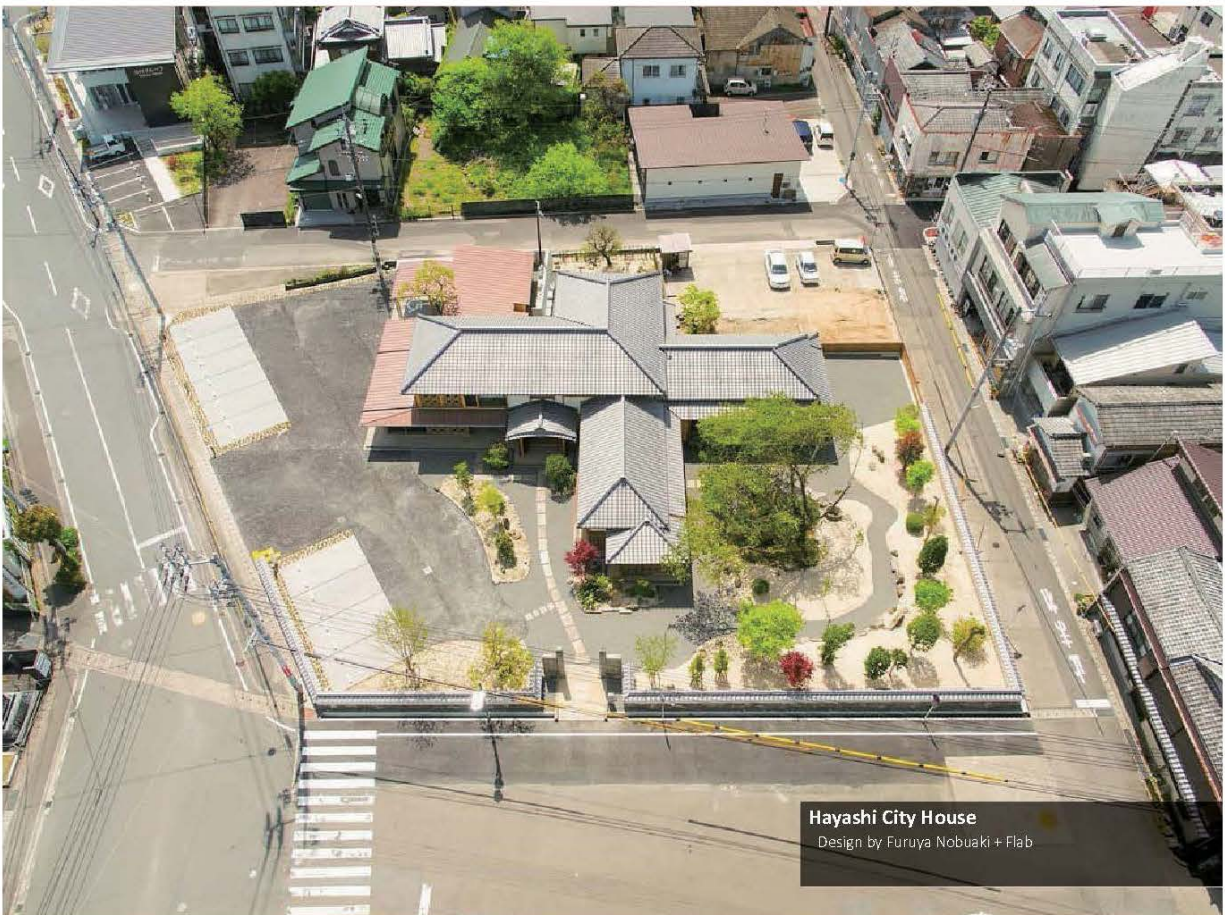
To anyone who believes that a drawing showing how a building will look upon completion is the ideal image to which that building should aspire, the condition for a project during construction will seem like an as-yet incomplete version of the future. Has ever a drawing of that kind been completely true to the actually completed space? Drawings anticipating the appearance of a building upon completion are subject to change in ways large and small. The image is often altered the moment a drawing is completed. A new set of drawings is likely to be produced even before completion, if construction takes a long time.

In reality, cities and works of architecture are never as they were anticipated in drawings. A dynamic condition of endless, repeated transformations is the natural state of the built environment and bears little resemblance to some transitional, provisional vision of that environment. Recognizing that the city is always under construction and that a flexible organizational mechanism is at work, so that, for example, if a certain place in the city becomes paralyzed, surrounding areas will temporarily function as a replacement, may free us from our futile efforts to use architecture to construct cities with order. It is human beings that continue to breathe life into the accumulation of artifacts called the city. Houses and Towns throughout the world have this in common: when they are abandoned by human beings they fall rapidly into ruin. Just as the circulation of blood maintains vital systems such as the brain and the human body as a whole, the continual presence of many human beings prevents systems such as cities and buildings from falling into ruin.



Yanase Takashi Museum Anpanman Museum
Design by Furuya Nobuaki







Workshop -ppt-

Hayashi House Renovation Project PPT

2nd Sightseeing town development workshop
utilizing the Hayashi House

~ Let's think about how to use Hayashi's house ~

October 31, 2017 (Tue) 15:00-17:00

1. 前回のワークショップのおさらい

林邸の使いこなし方について考えよう

1 班



「宿毛めぐりの起点になる林邸」

- ・宿毛市にある魅力・財産は、幕末維新で活躍した人物が数多くいる、ということである。
その中心舞台であった林邸を起点にして、たくさんの人に宿毛市にきてほしい。
- ・座敷は、使い方を限定せず、大きく部屋を使ったり、小さく使ったり、臨機応変に使いたい。
例えば、ギターの演奏会など舞台としてここを使い、庭を客席にしてみるのはどうだろうか。

2. Introduction of implementation plan

2. Introduction of implementation plan

林邸の使いこなし方について考えよう



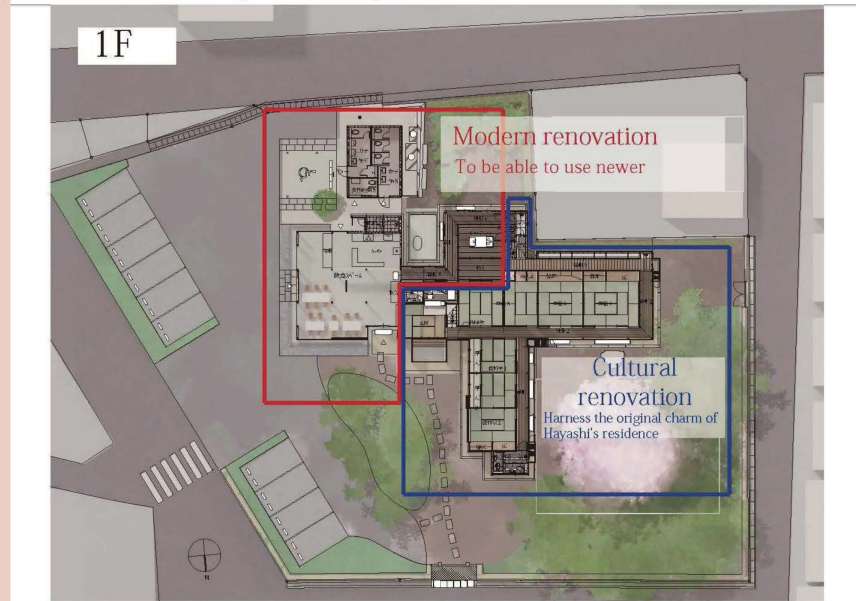
2. Introduction of implementation plan

林邸の使いこなし方について考えよう



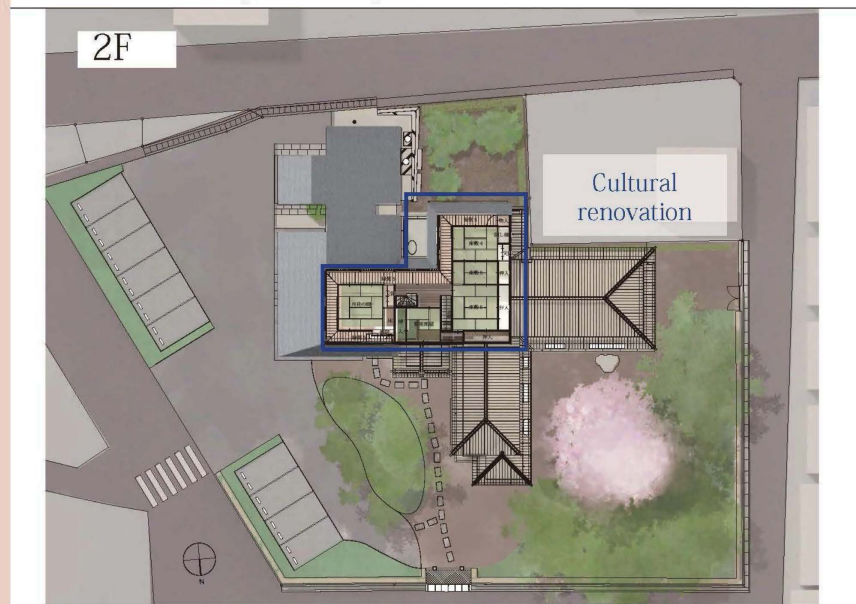
2. Introduction of implementation plan

林邸の使いこなし方について考えよう



2. Introduction of implementation plan

林邸の使いこなし方について考えよう



2. Introduction of implementation plan

林邸の使いこなし方について考えよう

光あふれるカフェや物販スペース



2. Introduction of implementation plan

林邸の使いこなし方について考えよう

光あふれるカフェや物販スペース



「物販・カフェ」

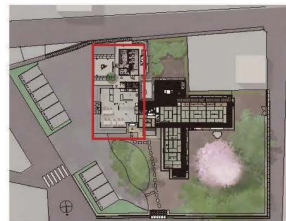
- ・地元の人が作った郷土料理や工芸品が並ぶ
- ・軽食が食べれる

「シャワー」

- ・屋外から出入りできるので、お遍路さんやランナーが気軽に立ち寄れる

「トイレ」

- ・夜間はシャッターを下ろして管理



2. Introduction of implementation plan

林邸の使いこなし方について考えよう

歴史を感じる大広間



2. Introduction of implementation plan

林邸の使いこなし方について考えよう

歴史を感じる大広間



「座敷スペース」

- ・西側水周りの充実
- ・南側収納倉庫あり
- ・ふすまによって広さを変えることができる



2. Introduction of implementation plan

林邸の使いこなし方について考えよう

開放感あふれ、まちと調和する「見えるキッチン」



2. Introduction of implementation plan

林邸の使いこなし方について考えよう

開放感あふれ、まちと調和する「見えるキッチン」



- 「見えるキッチン」
- ・地域の郷土料理をみんなで作れる
 - ・宴会時のバックヤードともなる



3. Imagine how to use Hayashi House

3. Imagine how to use Hayashi House

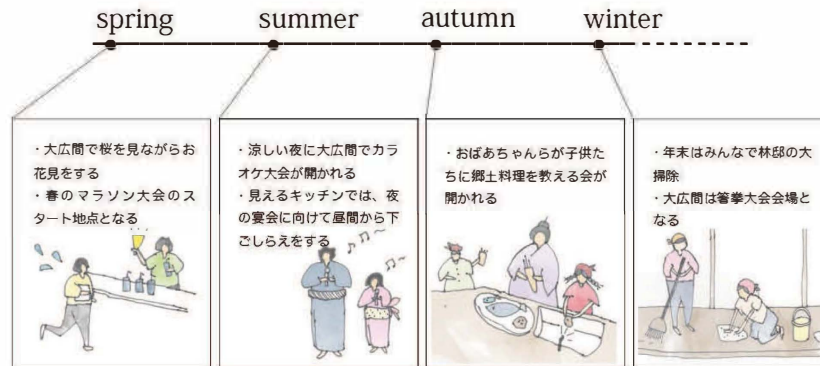
林邸の使いこなし方について考えよう

- ① How will it be used for a year?
- ② How will you use the day?
- ③ What kind of place will the Hayashi House be in Sukumo City?

3. Imagine how to use Hayashi House

林邸の使いこなし方について考えよう

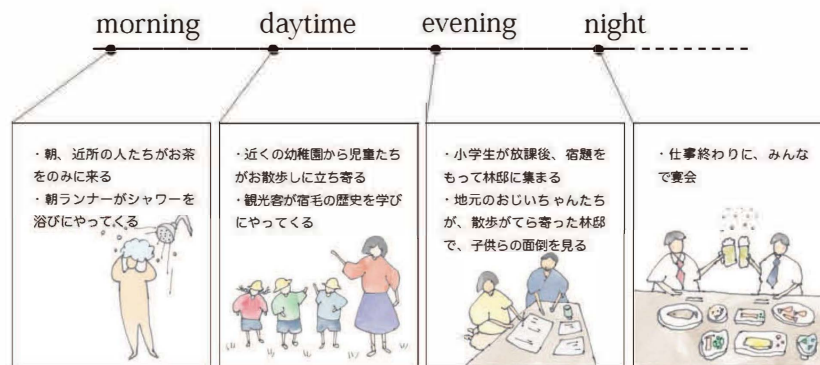
① How will it be used for a year?



3. Imagine how to use Hayashi House

林邸の使いこなし方について考えよう

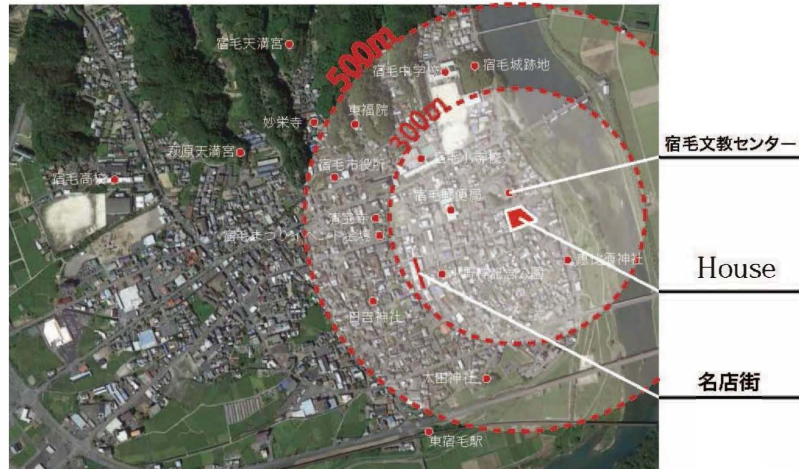
② How will you use the day?



3. Imagine how to use Hayashi House

林邸の使いこなし方について考えよう

③ What kind of place will the Hayashi House be in Sukumo City?







Hayashi City House
Citizen Commity

Community + Participatory Design

"Under Construction"

March 11, 2020

Tamaki Inahata

AESTHETICS, SENSE, AND EXPERIENCE: PHENOMENOLOGICAL APPROACH

MARCH 25, 2020 | MAGGIE GASTON

PHENOMENOLOGY AND ENVIRONMENTAL- BEHAVIOR RESEARCH

DAVID SEAMON

A GLIMPSE INTO THE ARTICLE...

"This chapter reviews phenomenological research on the personal-environment relationship since 1982 and considers contributions from both the design and the environment-behavior literatures..."

"This chapter begins with a general discussion of the phenomenological approach and examines why designers and social scientists have become interested in this perspective. Next, four themes are considered – **lifeworld, place, home, and design as making place** – which mark substantive phenomenological topics in environment-behavior research. Finally, the chapter examines several criticisms often made against phenomenological work and asks whether it can be fruitfully integrated with mainline positivist research in environment-behavior studies."

(Seamon, pg.3)

Seamon, David. 1987. "Phenomenology and Environment-Behavior Research." In *Advances in Environment, Behavior, and Design* (Vol.1), edited by Ervin H. Zube and Gary T. Moore, 3-33. New York: Plenum Press

EXAMPLES OF STUDIES THAT
EXPLORE THE ASPECTS OF
PERSON-ENVIRONMENT
RELATIONSHIP:

SENSITIVE EXPLICATION OF FIRSTHAND ENVIRONMENTAL EXPERIENCE

CAREFUL OBSERVATION OF PLACES

THOUGHTFUL EXAMINATION OF LITERARY AND ARTISTIC TEXTS

These studies may provide experiential material to clarify, strengthen, and correct more general phenomenological conclusions, insights, and themes.

Seamon, David. 1987. "Phenomenology and Environment-Behavior Research." In *Advances in Environment, Behavior, and Design* (Vol.1), edited by Ervin H. Zube and Gary T. Moore, 3-33. New York: Plenum Press

WHAT IS PHENOMENOLOGY?

“A philosophical movement that describes the formal structure of the objects of awareness and of awareness itself in abstraction from any claims concerning existence.”

²²Phenomenology.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/phenomenology.

“Phenomenology is a descriptive science, the heart of which concern, openness, and clear seeing. It is part of a philosophical tradition which has variously been labeled “humanist”, “reflective”, or “philosophies of meaning”.”

(Seamon, pg. 4)

Seamon, David. 1987. “Phenomenology and Environment-Behavior Research.” In *Advances in Environment, Behavior, and Design* (Vol. 1), edited by Ervin H. Zube and Gary T. Moore, 3-33. New York: Plenum Press.

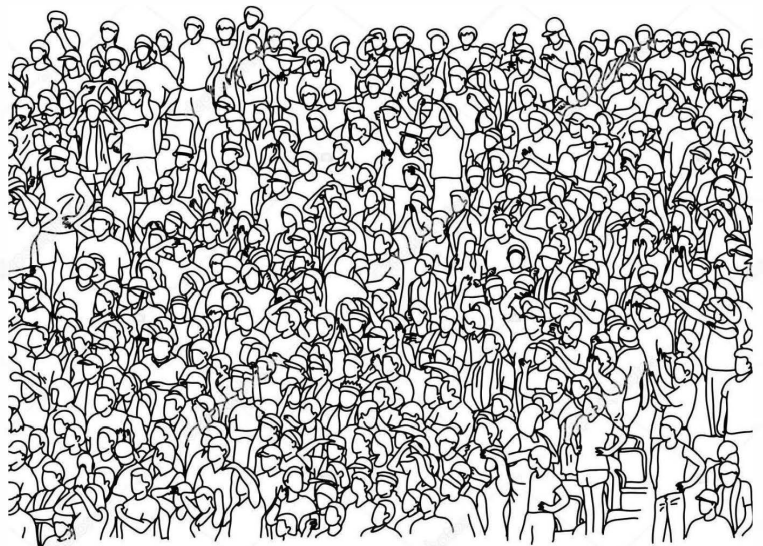
BREAKDOWN OF PHENOMENOLOGY, DESIGN, AND ENVIRONMENT- BEHAVIOR RESEARCH

Overall, the concept of phenomenology, design, and environment-behavior research can be categorized as “interpretive and grounded in careful **looking, seeing, and understanding**”.

By looking at everyday events and occurrences in human life, we can generate an idea of who we are as human beings.

(Seamon, pg. 4)

Seamon, David. 1987. “Phenomenology and Environment-Behavior Research.” In *Advances in Environment, Behavior, and Design* (Vol. 1), edited by Ervin H. Zube and Gary T. Moore, 3-33. New York: Plenum Press.



PHENOMENOLOGY HAS
BECOME SIGNIFICANT IN
BOTH DESIGN AND
ENVIRONMENT-BEHAVIOR
RESEARCH.

Architects and other **designers** have become interested in phenomenology because of *practical crisis*.

“Practical Crisis: the frequent failure of both architectural formalism and functionalism to create vital, humane, environments.”

Researchers in environmental and behavior have been drawn to phenomenology because of *philosophical difficulties*.

“Philosophical difficulties: the dominant positivists epistemologies and methods of social and behavioral sciences are seen by some researchers to misrepresent human actions and meanings and reduce them to descriptions and entities which are unfaithful to what they are in the world of everyday experience.”

(Seamon, pg 4-5)

Seamon, David. 1987. “Phenomenology and Environment Behavior Research.” In *Advances in Environment, Behavior, and Design* (Vol. 1), edited by Ervin H. Zube and Gary T. Moore, 3-33. New York: Plenum Press

“UNTIL THE LAST TEN YEARS, ENVIRONMENT-BEHAVIOR RESEARCH WAS
LARGELY *POSITIVIST* IN PHILOSOPHICAL FOCUS...”

Positivism is characterized by “a belief that reality is present in appearances, that objects exist independently of observer, that they may be measured repeatedly to form the basis of laws which can be verified with recourse to empirical fact.”

“**Phenomenology** offers one philosophical alternative to positivists approaches and proves a means for returning to the actual nature of everyday environmental experiences and behaviors, particularly in terms of dwelling and peoples’ being-in-the-world.

“A major aim for phenomenology is to explore and describe the lifeworld, with the eventual goal of identifying its invariant structures – i.e., networks of relationships marking particular dimensions of human awareness, experience, and actions.”

(Seamon, pg 6)

Seamon, David. 1987. “Phenomenology and Environment Behavior Research.” In *Advances in Environment, Behavior, and Design* (Vol. 1), edited by Ervin H. Zube and Gary T. Moore, 3-33. New York: Plenum Press

METHODS & RESEARCH

1. Reflective empirical phenomenology
2. Conceptual encounter
3. Naturalistic phenomenology
4. Construction of text
5. Observation of parallel processes

CRITERIA FOR JUDGING CORRECTNESS OF PHENOMENOLOGICAL ACCOUNTS

“...**vividness**, **accuracy**, **richness**, and **elegance**. **Vividness** is a quality which draws readers in, creating a sense of reality and genuine. **Accuracy** refers to believability, helping readers to see the phenomenon as a part of their own world experience and meaning. **Richness** refers to the fullness and color of the description and relates to the aesthetic qualities of the phenomenon; a rich description helps the reader enter into the description emotionally as well as intellectually. Finally, **elegance** relates to the descriptive economy and a disclosure of the phenomenon in a graceful, poignant, way.”

(Seamon, pg 7)

Seamon, David. 1987. “Phenomenology and Environment Behavior Research.” In *Advances in Environment, Behavior, and Design* (Vol. 1), edited by Ervin H. Zube and Gary T Moore, 3-33. New York: Plenum Press

PHENOMENOLOGICAL THEMES IN ENVIRONMENTAL RESEARCH

- Environmental experience and lifeworld
- Place
- Home, journey and community
- Architecture as place making



ENVIRONMENTAL EXPERIENCE & LEFWORLD

“The nature of human environmental experience”

“In other words, what are the various ways – bodily, emotionally, cognitively, and so forth – in which people experience space, nature, landscape, and the built environment.”

Example: “interview with the blind demonstrated that human perceptual capabilities can be richer and more powerful than sighted people usually realized.”

Example: “experience of various dimensions of the environment, such as sound and temperature.”

(Seamon, pg 9)

Seamon, David. 1987. “Phenomenology and Environment Behavior Research.” In *Advances in Environment, Behavior, and Design* (Vol 1), edited by Ervin H. Zube and Gary T Moore, 3-33. New York: Plenum Press

PLACE

“...the theme of place has become a major phenomenological focus, largely because of its power to synthesize individual environmental qualities – for example, natural versus built, individual versus group, insideless versus outsideless – into one focused concept.”

“The study of a place leads to the examination of place making.”

“places are being judged in terms of health, and established ten propositions toward an ecology of place, which include: healthy places are controlled by their users; healthy places are dynamic and have a tangible image; healthy places provide learning opportunities and connect people with past and future.”

Closely related to place is the notion on **genius loci**

“sense of place, which is concerned with less observable qualities of environment, such as mood, character, and atmosphere.”

(Seamon, pg 10-11)

Seamon, David. 1987. “Phenomenology and Environment Behavior Research.” In *Advances in Environment, Behavior, and Design* (Vol 1), edited by Ervin H. Zube and Gary T Moore, 3-33. New York: Plenum Press

HOME, JOURNEY, & COMMUNITY

"At the scale of room, Barbey (1980) considered the links between experience and the type of room spaces found in homes and different historical and socioeconomic contexts."

"...the essence of dwelling always incorporates two architectural foci: first, the *home* as the world of individual, family, and habituality; and, second, the church, or *temple*, representing the world of sociability, publicness, and festivity."

"places are being judged in terms of health, and established ten propositions toward an ecology of place, which include: healthy places are controlled by their users; healthy places are dynamic and have a tangible image; healthy places provide learning opportunities and connect people with past and future."

"Norberg-Schulz (1980) examined dwellings grounded in the natural landscape, here he explored dwelling in terms of four levels of human-made place: *settlement* (natural dwelling); *urban space* (collective dwelling); *institution* (public dwelling); and *house* (private dwelling)."

Each level of physical place will be most successful when one is aware of the sphere of dwelling that each place supports and reflects.

Architectural form, and space can support or inhibit the four levels of dwelling.

This is important because it placed home in a larger existential continuum and illustrated how the built environment can delineate and highlight that continuum's various parts.

(Seamon, pg.12-13)

Seamon, David. 1987. "Phenomenology and Environment Behavior Research." In *Advances in Environment, Behavior, and Design* (Vol.1), edited by Ervin H. Zube and Gary T. Moore, 3-33. New York: Plenum Press

DESIGN AS PLACE MAKING

"Norberg-Schulz (1985, p. 117) writes that a work of architecture is not "an abstract organization of space. It is a concrete figure, where the plan mirrors admittance, and the elevation, embodiment. Thus, it brings the inhabited landscape close, and lets people dwell poetically, which is the goal of architecture."

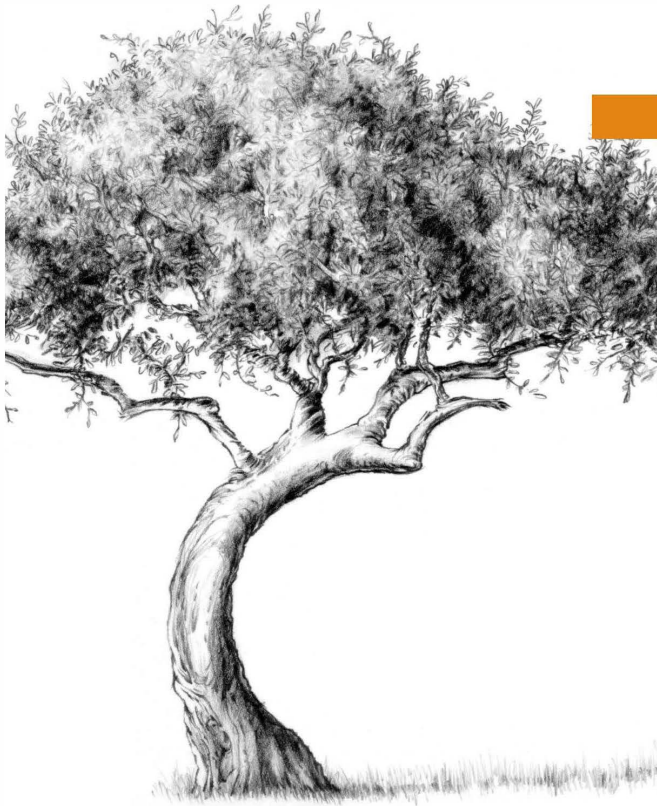
"...design becomes *place making*, and the designer's responsibility becomes harmonization through built form and space of the multidimensional needs of individuals, groups, society, and nature."

"When design is interpreted as place making, one can say that a built environment succeeds when it sustains, enhances and reflects individual and group humanness."

"A design element – entryway, corridor, open space, and so forth – works when "in accurate, practical fashion it cut across many single dimensions of dwelling to create a physical form through which each of the dimensions is manifested and supported."

Pattern language: identifies design elements which facilitate place, insideless, and dwelling.

A pattern is two things at once, (1) a particular design element contributing to a successful built environment (e.g., small parking lot, high place, four-story limit, or stair seat); and (2) a set of practical instructions which help design the element effectively (e.g., in relation to a high place, "build occasional high places as landmarks throughout the city. They can be natural part of topography, or towers, or parts of the roofs of the highest local buildings – but, in any case, they should involve a physical climb."



IN FAVOR OF TREES

Jackson, John Brincherhoff

“The value of trees is not only that they can be beautiful and that they give us shade and privacy and coolness in the summer; they also demand our attention and care.”

“We are constantly interacting with trees: some of them give us fruit, others give us firewood, and all have to be thought about and even worried about when we consider the future.”

“In brief, trees give us a sense of responsibility and sometimes a kind of parental pride; each domesticated tree calls for an individual response, a response far richer, far more rewarding than a strictly passive – aesthetic or ecological – response to the forest.”

(Jackson, pg. 95)

Jackson, John Brincherhoff. 1994. “In Favor of Tree.” In *A Sense of Place, a Sense of Time*, 95-102. New Haven and London: Yale University Press

TREE SIGNIFICANCE THROUGHOUT TIME

“The forest was, of course, the dominant element in that prehistoric landscape – even the landscape of what we used to call the Dark Ages: the period between the fall of Rome in the fifth century A.D. and the Norman Conquest of England six hundred years later.”

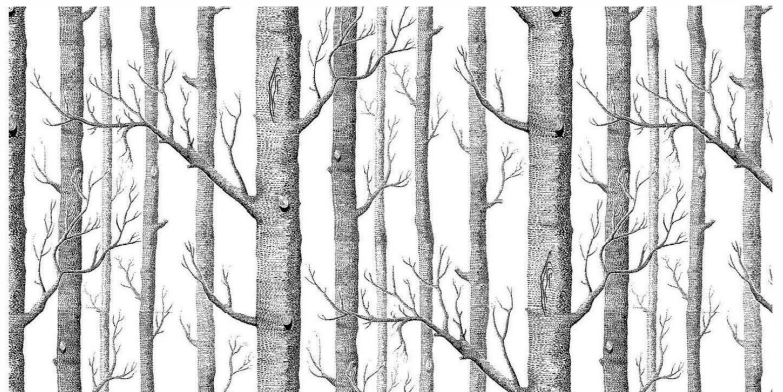
“It was a frightening inhospitable place, extending from Poland on the east all the way (with numerous breaks, to be sure) to Holland – which, paradoxically enough, means “land of the woods.”

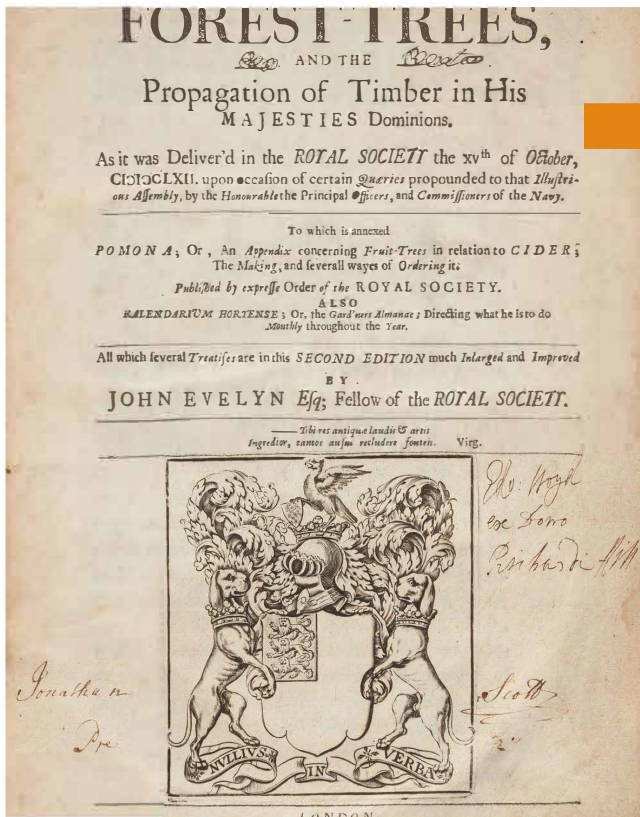
“Legend depicted it as the habitat of giants and elves and mythical creatures, a refuge for outlaws and dangerous spirits; and some of that legend persists in familiar fairy tales.”

“Nevertheless, the forest played an important role in peasant economy. It provided firewood, wood for building, and a variety of herbs and wild fruits; cattle from the village grazed in the grass-grown clearing, and under the many oak trees herds of pigs ate acorn...”

(Jackson, pg. 96)

Jackson, John Brincherhoff. 1994. “In Favor of Tree.” In *A Sense of Place, a Sense of Time*, 95-102. New Haven and London: Yale University Press





JOHN EVELYN | *SYLVA*

“Sylva, originally in four volumes, is an encyclopedia of arboriculture as practiced in pre-industrial Europe.”

“Evelyn tells how to collect and plant the seeds of numerous “useful” trees, when and where to plant, how to protect, trim, and feed them, and how finally to cut them and process the wood.”

(Jackson, pg. 97)

Jackson, John. 1994. “In Favor of Tree.” In *A Sense of Place, a Sense of Time*, 95-102. New Haven and London: Yale University Press

SYLVA

“In reading Evelyn, we discover two kinds of pleasure. One comes from reading a wonderfully idiomatic English, clear and unaffected, emphasizing the visible, tangible, everyday aspects of his topic. The second comes from many glimpses of a vernacular, country way of life based on the skillful exploitation of a local recourse: the growing and cultivation and processing of trees used for making houses and furniture, in home remedies, in food and liquor and cooking; trees planted in farm gardens, in orchards, along country roads, in clusters to provide shade for cattle; trees in stately double rows to mark the avenue leading to a noble mansion, or to a town; each with its own traditional value to the craftsman, the artist, the housewife, the builder.”

(Seamon, pg. 98)

Seamon, David. 1987. “Phenomenology and Environment Behavior Research.” In *Advances in Environment, Behavior, and Design* (Vol. 1), edited by Ervin H. Zube and Gary T. Moore, 3-33. New York: Plenum Press



SYLVA

“Evelyn wrote his book because of his concern over the increasing scarcity of certain essential types of wood.”

“*Sylva* was accordingly addressed to the great landowners of England, urging them to plant as many trees as possible in a wholesale manner.”

He advised the systematic, commercial forestry.

(Seamon, pg 98-99)

Seamon, David. 1987. “Phenomenology and Environment Behavior Research.” In *Advances in Environment, Behavior, and Design* (Vol 1), edited by Ervin H. Zube and Gary T Moore, 3-33. New York: Plenum Press



Who is the public and how do we design for them?

Steve Kurtz

Public Domain

- Things to consider:
 - Scale
 - Demographic
 - Age
 - Gender
 - Cultural Backgrounds
 - Context





Public Space

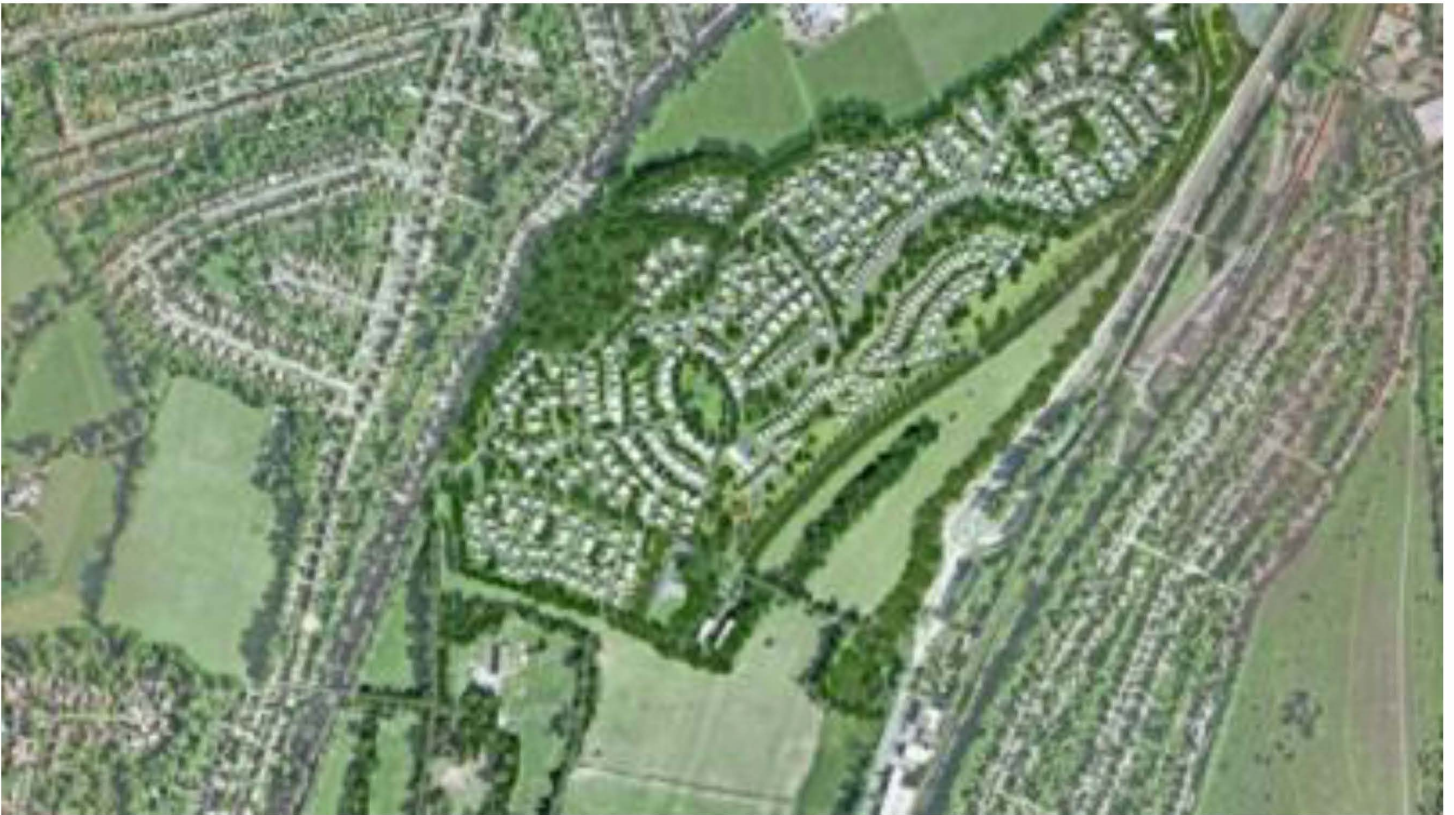
- Success is found in the inclusion of all users
- Areas are open for interpretation
- Areas are defined by the user and 'understood'
- Occasional social 'cues' are designed
- This begins to define a '**Place**'

Place

- What is place?
- Is it a physical area / psychological place?
- Can one create a place?
- Do landscape architects create places?





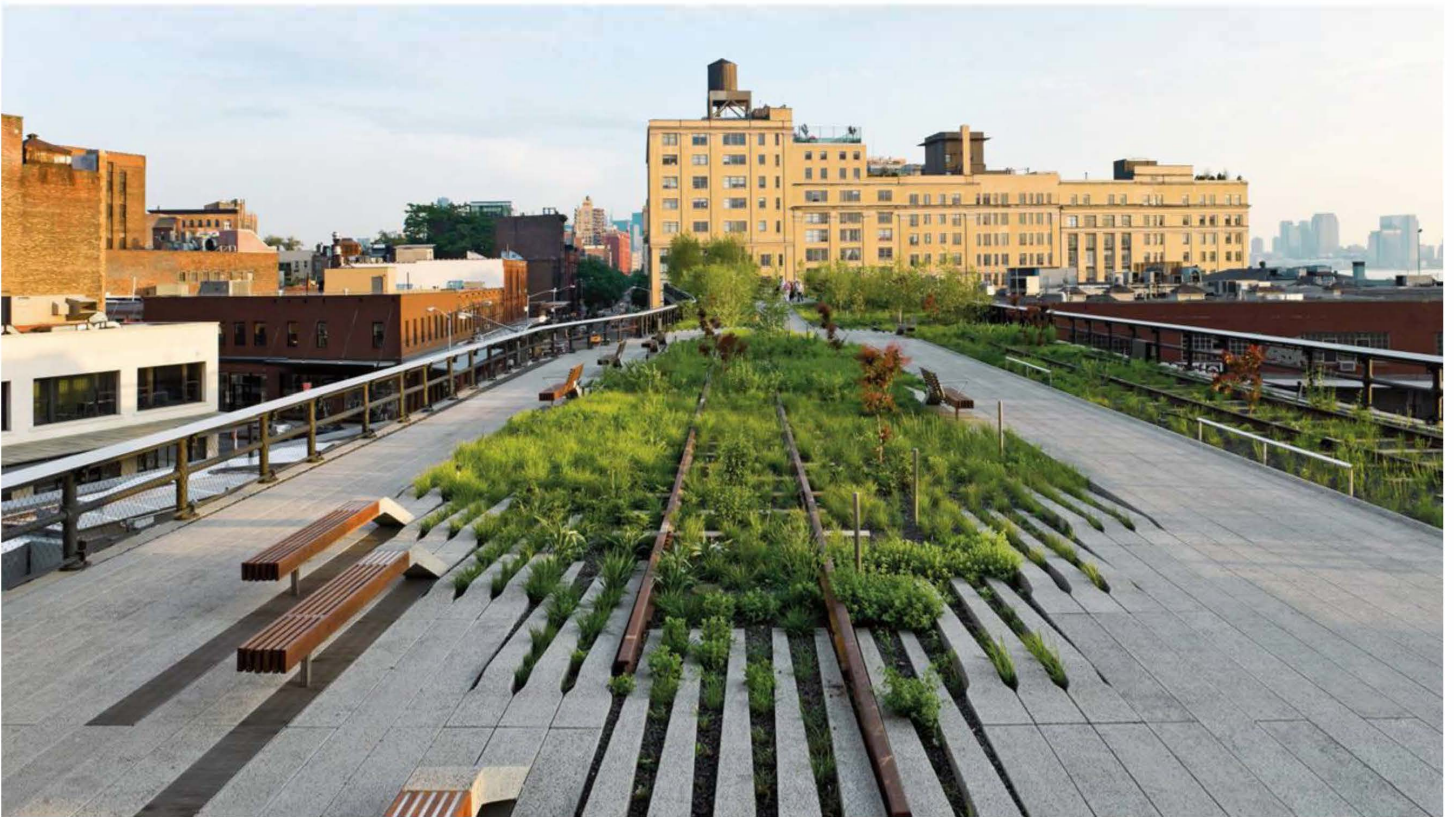


Measure of Success

- Sites are adapted to users
 - Research
 - Age groups
 - Demographic
- Standing the test of time
- Examples found in 'iconic' places









"Is phenomenology a method for describing idiosyncratic experiences and events or science for descriptive generalization?" (Seamon 1987, 16).

Answer this question, by comparing the main characteristics of phenomenological method with approaches to traditional art and behavioral science.

Maggie Gaston

Specific phenomenological methods can be broken down into five types:

1. Reflective empirical phenomenology
2. Conceptual encounter
3. Naturalistic phenomenology
4. Construction of texts
5. Observation of parallel processes

Much like traditional art, phenomenology begins with the experiences that are obtained from life events. These experiences are used to establish a general understanding of the nature of how things happen and our existence. Seamon states that phenomenology is "eidetic" and continues to explain his reasoning by saying, "it uses specific examples of behavior, experience, and meaning to render descriptive generalizations about the world and human living." (Seamon 1987, 16). Places, the landscape, architecture, and overall environmental experience is what acts as an important link between artistic elements and phenomenology. Phenomenology requires a unique consciousness of the objects relating to the direct experience. An emotional response is essential here and plays a large roll in understanding certain experiences gained within the space. This can also be tied into art due to its ability to articulate emotional experiences from its viewers.

Stan Jones Jr.

Some of the main characteristics of the phenomenological method is the experience, context, and method. If a particular phenomenon is being studied it would include individuals who have experienced the phenomenon in addition to those who have not. Researchers would have to add context for the individuals who haven't experienced said phenomenon, which means a particular method would have to take place. From this method one would be able to observe the reflection given by the individual on their own personal encounter with the phenomenon. The traditional art and behavioral science approach relies more on specific steps and analytical procedures to understand the information being researched. I personally think phenomenology is more of a method for describing idiosyncratic experiences and events. Because you can't really generalize and phenomenon. Each individual will have their own personal experience and reaction to the phenomenon and there is a great chance that no two experiences will be the same.

Tamaki Inahata

Yes, it is. Seamon David indicates this in his article page 4. "Phenomenology and Environment-Behavior Research." Phenomenology is a descriptive science, the heart of which concern, openness, and clear seeing. It is part of a philosophical tradition that has variously been labeled "humanist", "reflective", or "philosophies of meaning".

The concept of phenomenology can be classified into "be interpretive and based on watching or seeing or understanding". We can see what we are as human beings by looking at everyday events and life events. The main purpose of phenomenology is to explore and explain the world of life with the ultimate goal of identifying its immutable structure, a network of relationships that represent specific aspects of human consciousness, experience, and behavior. On the other hand, the traditional approach for behavioral science or art characterized by "the belief that reality exists in appearance and objects exist independently of the observer that they may form the basis of laws that can be measured repeatedly and tested by relying on empirical facts". In fact, phenomenology provides a philosophical alternative to the positivist approach, proving a way to return to the real nature of everyday environmental experiences and behaviors, especially from the point of view of a housing and the world.

Lydia (Wenyan Fu)

On the one hand, phenomenology is a way of describing idiosyncratic experiences and events. Because different forms and styles of built environments have a significant impact on our emotions, personal senses and physical experience, as well as the change of understanding of the world. For instance, in the built environment dominated by palaces, the application of different materials and art forms in architecture and place, as well as its special religious characteristics, these symbolic factors not only give visitors a unique sensory and emotional experience and leave a deep memory for tourists, but also affect tourists' behaviors and actions, such as taking photos for souvenirs, visiting, etc. These Elements give us a deeper understanding of our environment. Phenomenology, on the other hand, is science for descriptive generalization. The phenomenological method is to comprehensively generalize the contents and characteristics of the environments from the human being's multidimensional experience, sense and intuition which conducted by verbal description and external tools, so as to explore the essence of the content. In this process, The natural and man-made phenomena which contain actions, behaviors and emotions provides valuable chance to the achievements of scientific research. Although these significant contents are somewhat artificially controlled in behavioral science methods, we can't deny that there is no better way to understand the meaning of our environment and place design without the guidance of phenomenological methods.



Leading figures (such as Paul Groth and John Habrakan) in studies of cultural landscapes and vernacular architecture state that "learning from farmers about the ordinary, everyday landscapes is important and worthy of study in theory and practice." Provide THREE good reasons (in your words) in support of this statement.

Maggie Gaston

"Cultural landscape studies focus most on the history of how people have used everyday space - buildings, rooms, streets, fields, or yards - to establish the identity, articulate their social relations, and derive cultural meaning."

(Groth, 1)

Learning from farmers about the ordinary, everyday landscapes is important and worthy of study in theory and practice because:

1. Farmers have a completely different understanding and relationship with the landscape than anyone else. The majority of farmers have spent their whole life nurturing and tending to the same land that has been within their family for generations. Because of this, the farmer understands how to care for the land properly, what the soil requires for successful crop yield, and how to care for the land as a whole.
2. The farmer's connection and understanding goes beyond the physical landscape. The farmer understands the relationship between his environment and climate, and how to work with the land and the seasons to be successful in his practice.
3. Farmers truly know, understand, and respect the history of the landscape. They know about the importance of crop rotation, the nature of plants, the property of the soils within their fields, and in general have insights into the land that an outsider would not. Their land appears to be an ordinary, everyday landscape but in reality, contains a world of information, material, and a variety of opportunity that is important to cultural landscape studies.

Stan Jones Jr.

I think the ordinary and everyday landscapes is different for everyone depending on what your own personal everyday landscape is. Depending on a person's everyday routine whether it's going to work or school. We all have a particular route that we go on to get to a specific destination and along the way we encounter landscapes that become the "everyday landscape" for us. I think these landscapes are worthy of study because they allow us to fully understand and comprehend the essential qualities of landscapes and what they mean to us as humans. They also help us understand the various living organisms that we share the world with from animals to insects. Studying various landscapes aids the design process in practice, because it allows us to design from different users perspectives.

Tamaki Inahata

Farmers have a broad understanding of everything, from basic knowledge of the landscape to practical work. Their job requires to understand the movement of the sun, treat plants that are suitable for the changing seasons, and continue to produce crops. I think their professionalism can offer a lot to landscape professionals for the following reasons.

First of all, farming is the job of facing the soil. Crops are harvested when the season comes, but the soil remains there. It is important to maintain the quality of the soil from a long-term perspective in order to obtain a stable harvest. Facing soil in the process of growing various

crops is an extremely important part of farming. Therefore, they statistically judge daily weather, precipitation, and seasonal changes and take appropriate measures. Also, since the soil changes depending on the region, a profound understanding is necessary. Farmers can teach us about the soil, which is an essential part of the landscape.

Secondly, they have an excellent understanding of plant diseases. Pests and diseases are inseparable nuisances in growing crops. The harm that insects and microorganisms do to crops is very troubling to farmers, but the presence of insects and microorganisms is universal in nature, and there is no way to eliminate them. However, by knowing the characteristics of insects and microorganisms, it is possible to understand the environment and ingredients they are not good at and to develop preventive measures for crops. Because the landscape is also a field of plants, knowledge of disease is very important.

Third, farmers do not simply produce food; they have the ability to develop long-term production plans. One of the characteristics of farmers is that there are many sole proprietors. To become independent means that all decisions must be made by oneself, and it is necessary to plan and manage profitability by creating a cultivation plan such as field design, seeding, fertilization, harvesting, shipping, etc., and calculating back. In other words, it is necessary to perform process control in a long-term span. This management capability is also required because it is a function of living plants in landscape practice.

Lydia (Wenyan Fu)

The first reason why ordinary, everyday landscape is important and worthy of study in theory and practice lies in the guidance given by everyday landscape. This orientation is reflected in the inspiration and application of physical materials, the characteristics and structure of natural ecological environment, the organization of spatial, and the emergence of the sequence of natural and human phenomena. For example, the materials in the daily landscape, such as the flourishing flowers and trees, which can inspire people's ideas on the arboretum and ecological garden. The revetments and water have become the main elements of waterfront landscape design. Besides, people's actions and behaviors in daily life, such as cycling, party, reading, etc., also provide us with more sources in the design process. It is these daily events that make the theoretical and practical study of cultural landscape more meaningful.

Secondly, With regards to the content of cultural landscape theory that we have learned, the factors of each issue and idea are not isolated, on the contrary, they are coexist with the events that happened regularly in everyday landscape. In this process, the cultural landscape is defined as a "diversified concept" by the factors of chronology, self-identity, economic benefits and artistic forms that have contributed to its development. Furthermore, each related factors of the everyday landscape plays an important role in the development of cultural landscape. By analyzing these factors, it is effective for us to solve the existing problems in cultural landscape design.

At last but not least, everyday landscape is a way for us to understand our environment . From the past to the present, in addition to maintaining the basic needs of life, we also look for valuable resources and a sense of belonging in the changing environment. And the establishment of these values is not given by an exquisite and conspicuous modified landscape

but the ordinary landscape which is more memorable for people. These nostalgic characteristics also promote the gradual formation of the sense of belonging, self value and so as to evolve into a cultural form. This is also why it is of great significance to understand the everyday landscape for the study 偶 of theory and practice for landscape architecture.



The authors contend that the traditional notion of aesthetics or ecology is insufficient or inadequate in the ways we practice sustainable landscape. What do you think is an alternative conception of aesthetics or ecology that can be appropriate or sufficient for sustainable design?

Maggie Gaston

As a culture, we tend to gravitate towards what we view as beautiful and aesthetically pleasing. Because of this, aesthetics get in the way if the ecological and sustainable design. When we create ecological and sustainable environments, aesthetics maintain themselves. Maintainable and sustainable landscapes that are complex in the sense of vegetation diversity is just one example of a healthy ecosystem. I also believe that where there is ecological ethics involved in the landscape design, aesthetics follow. Humans gravitate towards beauty and nothing is more beautiful than the appearance of health. Sustainable landscapes are not just labeled "sustainable" because of their materials and elements, but because of their ability to capture aesthetics, ecology, ethics, diversity, functionality, and social significance.

Stan Jones Jr.

I think an alternative concept of aesthetics or ecology that is sufficient for sustainable design, is one that provides us as users of the landscape with some deeper understanding of all the benefits the sustainable landscape offers to us. We as humans tend to disregard what we do not understand and only judge merely off of aesthetic value. So I think if more people are able to understand the practice of sustainability in the landscape and have the opportunity to physically see the effects, we would value the practice much more.

Tamaki Inahata

Before I mention the ways that we can suggest an alternative conception for sustainable design, I indicate the definition of sustainable design. In general, sustainability is about maintaining and improving the ability of humanity and the global environment to meet the living needs of future generations that will succeed us and not put us at risk.

Sustainable design in landscape architecture means that analysis conducted on all factors, including environmental, economic, safety, and social aspects, and optimum design that is

friendly to the global environment. The goal of sustainable design in landscape architecture is to provide space that is "environmentally responsible, profitable and healthy place to live and work."

Sustainable design can be thought of as the design of a healthy place. Therefore, we can see the answer to the alternative design more clearly. The world health organization (WHO) indicates that "Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity." From this definition, the sustainable design needs the three approaches to making spaces – appropriate physical, mental, and social areas for living people and our earth. For instance, the physical approach pursues the ecological greenfield design. The mental one is creating an age-friendly community or children, family-friendly community. In a third method, the appropriate social design, base on a technology-focused place - like a full healthcare industrial system, or complete monitoring system.

Of course, sustainable design is not exactly the same as a healthy place. However, both aim the same goal to make a good place on the earth. The idea is helpful to lead the question. 2020 took a turn, and we are spending a lot more time indoors in this difficult time. Now we should rethink the question for our future.

Lydia (Wenyan Fu)

As far as i am concerned, the alternative conception of aesthetics or ecology that can be sufficient for sustainable design should be to make people enjoy and care for their place from the bottom of the heart while keeping the environment healthy through different forms of information transmission and action. The so-called transmission and action of information with different formation can vividly show the characteristics of a place through artistic means of expression, or giving the place effective functions to maintain the continuity of life by combining the scientific theoretical knowledge and electronic technologies. We can also imbue more unique connotations to the environment through the study of the history contained in it. In this process, we as an important component of the environment, every action and the corresponding measures we take on the existing problems will have a significant impact on the potential development of the environment. For instance, when we define the concept of aesthetics to meet our visual needs through the decoration and renewal of various ecological elements, although it does reflect our care for the environment, it also make the original environment lose the ability of self regeneration. However, when we recognize aesthetics as making the ecological environment more healthy by taking different actions in form and function, what we care about is not only the value of environmental resources, but also the health status of the environment itself. This is why sustainable design advocates to maximize the self-regeneration and development of ecological environment by minimizing the relative external design.



Q: For ecological and integrative design, the authors ask us to focus on “the underlying processes that shape places,” by “looking beneath the surface and making visible the processes that sustain life.”

Assume that you are tasked by the city council to create green networks as a “framework” to retrofit urban ecology into a heavily urbanized city, working with various stakeholders, communities, citizen participants, and environmental design experts such as architects, local artists, and ecologists. As a landscape architect, how would you approach? Present your strategic framework (a set of principles and procedural steps) (min. four steps, e.g., step 1, 2, 3, and 4)



"Is phenomenology a method for describing idiosyncratic experiences and events or science for descriptive generalization?" (Seamon 1987, 16).

Answer this question, by comparing the main characteristics of phenomenological method with approaches to traditional art and behavioral science.

Annie Steele

In Seamon's article, following his proposed question, he focuses on the hermeneutic phenomenological approach described by Martin Heidegger, so I will contrast this method with traditional art and behavior science. Traditional art is not validated by the scientific method, like the positivist paradigms of natural sciences, but rather depends on the observer to perceive and interpret it. In line with hermeneutic phenomenology, the experience of observing art is filtered through lens, which could be described as Heidegger's lifeworld – the constant and reactive reality in which the observer exists. Not to mention, the intentionality of observing, viewing, or analyzing art falls under the subjective category of metaphysics and subsequently phenomenology.

Truth derived from the phenomenological method is in theory to be used to challenge and adapt norms. This is an easier process to observe in traditional art, where the opinion of a few can change the normative perception of the entity but this is harder to see in behavior science. Rather than a small collection of individuals producing data to be reflected on and interpreted, natural sciences rely on quantitative research, where large sample sizes of (hopefully) objective data can produce statistically valid results. Behavioral science can be addressed both in a qualitative or quantitative manner. Positivism assumes that behavioral science can be measured objectively with observation and logic. However, qualitative methods compensate for some disadvantages in the positivist approach, such as, lack of abstraction and application to the 'real world.'

In my opinion, phenomenology seems to be a method for both describing idiosyncratic experiences and a tool to be used in conjunction with other research methods to address generalizations.

Steve Kurtz

The science of human nature

The study of phenomenology claims to be grounded in clear, qualitative awareness arising from interest, sensitivity, and sincerity. It is difficult to come from a scientific angle, or a method of absolute law, when speaking on an experiential moment for a human being. Psychology and the feelings associated with a human are quantifiable elements, when broken down to a chemical level. But human nature, culture, and the experience of life has an element

that is beyond a concrete scientific basis. Fundamentally, one asks what the meaning of life could be, without an answer grounded in scientific methods.

These points frame the question of phenomenology and how it relates to idiosyncratic experiences and the science for descriptive generalization. My position is that it can very well apply to both conditions. Form and function happen in tandem, just as one user experience as well as the experience of the whole happen simultaneously. So, when using this method, one must take elements in the general perspective of both the environmental experience and the essential nature of the environment.

Essentially, this method begins with the individual user and experience that can be easily associated to an art form. Using these experiences, these individual pieces and then be used to create a generalized experience.

This method seems to relate to the idea of a sense of place. The human experience is unique to every individual and they identify place as a personal location. As we share the same human nature, generally speaking, we create a place that we as humans can recognize. This idea parallels the method on phenomenology.

Douglas Walker

In order to describe characteristics using a Phenomenological method, we have to first understand that it is based on the individual experience. So therefore, it can be understood that traditional art and behavioral sciences have a similar but different way to approach describing idiosyncratic experiences. When comparing these two different approaches for describing how an individual experiences something and even for describing the experiences within a space, it seems that the idea behind the **phenomenological approach is to explain it as it exists, not how we think it exists.** Whereas the traditional approach would have been to be very descriptive while using a scientific approach or method for describing how people are experiencing the space at a given time. The two approaches are very similar in how they approach describing the same space in different ways. The main difference is that by taking a phenomenological approach you are not trying to describe how the person perceives it, you are trying to make a connection within the design that triggers those preexisting memories that can be generalized to make the majority have a similar experience in the space.



Leading figures (such as Paul Groth and John Habraken) in studies of cultural landscapes and vernacular architecture state that “learning from farmers about the ordinary, everyday landscapes is important and worthy of study in theory and practice.” Provide THREE good reasons (in your words) in support of this statement.

Annie Steele

1. ‘Derive cultural meaning’: Habraken says, “In this model the [resulting built environment] is not static but must change and grow over time.” By learning from the everyday landscape, the field of landscape architecture may build resilient places that hold true to existing cultural and personal significance while allowing the space and flexibility to change with the users. Rather than ignoring the cultural landscape and subsequently building a culturally-deaf space, robbed of any life it held before, and stunted before it can properly take off, by bringing awareness and care to the ebbs and flows of users, practitioners can hopefully create a culturally robust site.
2. ‘Articulate their social relations’: Habraken says, “There is only true prestige and glory in the eyes of the profession itself... he must obtain this professional glory by finding his own ‘voice.’” A farmer’s relationship with the local soil and water conservation district is shaped by his farmstead and its particular needs. The relationship between a landscape architect, representing their profession, and another representative of another discipline, can be contextualized by the cultural landscape. If the landscape architect can translate to other disciplines the values held by the place and by the users, the ‘role’ of the landscape architect can be simultaneously expanded and clarified.
3. ‘To establish their identity’: Habraken says, “A profession can only be a profession when it shares certain principles, theories, and methods that it holds as valid and useful in all circumstances and in all places.” If the profession’s method is to evaluate the culture of each site, the specifics of “all circumstances and all places” are enveloped within the generality of methodology, rather than theory. Building methodology from everyday landscapes can help establish the identity of the field of landscape architecture.

Steve Kurtz

Importance of the ordinary

Often times we overlook the mundane things in life. Although, this is what we spend most of our lives in. The routine of everyday life. It is not often we spend time at a monument of some sort, or a space that is iconic in nature. A typical human, will live their lives in the ordinary world that we have created. It is important to note that this ordinary place is what inherently creates our culture. It is the very fabric of our society, every little piece of a landscape.

The staple to society are our farmers. This is the first reason it is imperative to learn from farmers. They are the staple to society. They produce the products that allow us as a civilization to continue. We often abstract the products we find in a Whole Foods, for example, from the source, being the farmers. We sometimes find ourselves assuming the produce somehow arrives from a place to our kitchen. A second reason to learn from them is they are the cultivators of the most primitive form of landscape. The cultivation of land is most likely the earliest form of human development. Farming is the first form of control humanity took on

nature. This idea leads to the final reason. The amount of knowledge that has been passed down from generation to generation is critical knowledge. Farming is not only a practice, but a way of life, a tradition. Various families pass down the trades of cultivation and the creation of culture through the food products and practices. In the very mundane and everyday landscape that we seem to overlook, we find the staple to all of civilization and it is crucial to understand the knowledge that has been developed by the farmers.

Douglas Walker

- 1) The reason that I believe that studying farmers is a beneficial thing to do is because they know how to use cover crops as well as crop rotation to help enrich the soil and make the land more viable. They have the majority of knowledge of how to grow plants that thrive
- 2) Another great reason for learning from farmers is because the skills that they have are vital to maintain for future generations. They have the skills and knowledge to maintain multiple generations of farming on the same land year after year without destroying the land. If you can implement the idea of creating lasting landscapes farmers are where you start researching good plant design strategies
- 3) Lastly I believe that because farming has been around for such a long period of time that we as designers have a plethora of information that we can pull from to help design lasting landscapes. Farmers not only know how to grow plants, they are designers in the aspect of how they go about laying out the farm to work with the land. They look for runoff, rain patterns, drought times, wind patterns, views, irrigation, etc.



The authors contend that the traditional notion of aesthetics or ecology is insufficient or inadequate to practice sustainable landscape. What do you think is an alternative conception of aesthetics or ecology that can be appropriate or sufficient for sustainable design?

Annie Steele

The Nassauer text immediately resonated with me. As with almost anything in life, I relate this back to the American beaver, *castor canadensis*. The scenic landscape aesthetic of a clear stream or river, unobstructed and merrily rushing by may be the most appealing to sell to families looking for a vacation spot or photographers looking to capture the next great American landscape wonder, but it is not always the healthiest for the environment. Beaver slow the movement of water, creating many shallow, murky ponds, where there was once a clear flowing stream. This is aesthetically unappealing. However, independent of what Nassauer called the 'human perception of the landscape', the North American continent evolved over hundreds of millions of years hand in hand with beaver. The environment beavers create with their hydraulic mastery is beneficial to things humans hold dear, such as: salmon

and trout populations, tree growth, and aquifer replenishment. Yet the aesthetics of a swift, clear stream and concern for nuisance behavior (flooding, chewing down wanted trees, etc.) which conflict with the human desire to preserve things as they are, temper our willingness to let the beaver help repair the environment we have damaged.

You asked us what we think may be an alternative conception of aesthetics or ecology that can be sufficient for sustainable design. I think beaver encapsulates the idea of sustainable design. Yes, the beaver is building dams to create a landscape to suit its own needs for food and shelter, and we humans do the same. However, the rich, complex, and changing nature of a beaver pond and wetlands is something we have yet to fully master. Designing in a way that allows for space for keystone species to act on their own instinct and create their own environments is key to future sustainable landscape design. (I got to the end of this and immediately thought of mold and insects. Both important and given a bad reputation with the general public.)

Steve Kurtz

Sustainable design is something every designer should always strive for. Although, sustainability is a relatively open term. Similar to ecologically beneficial, or to be 'good for the environment'. While these phrases are very practical and things to always strive for, it is important to understand all of the aspects that relate to these topics. Aside from the aesthetics and the ecology behind sustainability are the materials. The material palette has an incredible impact of the 'sustainability' of design. Material sourcing is important. Where does it come from? How difficult is it to get to a site? Is the material rare, precious, or even endangered? All these questions are important to consider when talking about sustainability in material use. Some firms make a point to locally source or used reclamation materials in an effort to create a sustainable design. Crushed rock or granite is a great sustainable alternative to traditional paving materials. This idea of materiality is an alternative concept sufficient for sustainable design.

Douglas Walker

What I think the authors of both of the outstanding and compelling articles are trying to say or at least how I interpreted it is that modern designs lack mobility when you have to incorporate sustainability. Personally I feel that sustainable landscapes have been looked over until the last 10 years. The issue with sustainable designs is that a good handful of designers don't focus on this, they push what they think will look best. Coming from the horticultural side of this I believe that the best way to incorporate this ecology is by looking at the native landscape and how it operated. If you focus on how a site can give back to the environment in positive physical way then at least some form of sustainability occurred. One of the authors pointed out how clients install sustainable designs but don't practice sustainable practices so why bother? I think the best approach is to start incorporating how the background and layout of the native environment occurred and use that to allow designs to give back to land and make it more viable.