

## **ON A LANDSCAPE APPROACH TO DESIGN AND AN ECO-POETIC APPROACH TO LANDSCAPE**

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For Landscape Architecture to become an academic discipline it must present its own coherent theory and methodology for the planning, designing and management of (built) landscapes. This also requires not only an articulated if difficult differentiation of planning, design and management and the interrelationship between them, but also clarification of the term landscape itself. Of course, all of these concepts are by nature open concepts and bounded to a cultural practice of specific locality and time. And yet, one must still raise the fundamental question, “what is landscape architecture?” (How do you know it? who defines it?). Or, “How do you design and plan landscape, and why?” “What are the differences and interrelationships between planning and design in landscape architecture and between landscape design and building design?”

These are fundamental questions of theoretical as well as philosophical nature. And it is in this realm of discourse that landscape architecture is still lacking, even as it is growing. A few years ago, I was happy to find Swaffield’s “Theories in Landscape Architecture,” and tried his book a few years as a text for my graduate level design theory class. However I realized quickly that it was lacking – particularly in the European and Asian contexts. Since Ian L. McHarg’s seminal book “Design with Nature,” there has not been much literature that helps define and redefine landscape architecture and planning, with a clear theoretical as well as methodological structure. Carl Steinitz’s later attempt to integrate scientific reasoning into the landscape planning process is a welcome step forward in the area of landscape planning. In particular, it helps to present the core practice of our discipline, design and planning to scientific disciplines as well as to professionals (Steinitz 1990).

There is some personal motivation for me to raise such basic questions. The first is that my professional career started as a building architect, but my teaching and practice thus far have also covered the fields of landscape architecture and urban design. I have always been in between the two fields, one foot in architecture, the other in landscape design, unable to commit myself to one field. Yet looking back now, somehow, I have always been inspired more by landscape than by architecture. The architecture that inspired me most had always strong connection with landscapes. This perhaps influenced my decision to study with Ian McHarg rather than with Louis Kahn when I had interrupted the first phase of my architectural practice. I was then eager to formulate my own intellectual integrity and identity as an architect and to be emancipated from an apparent intellectual dependence upon so-called ‘Master’ architects of the Modernist time.

My second motivation is that I have observed pervasive misunderstanding or very narrow perception of ecological science and ecological design among landscape architects in both Europe and North America. Whereas the (human) ecological approach advanced by McHarg and others has promoted the discipline of landscape architecture into a respectable position in relation to architecture, city and regional planning, somehow the promise has not been fully realized. The gap seems to persist between designers (as creative artists) and ecologists (as conservation-oriented scientists). In the process, the promise of landscape architecture for intellectual leadership towards a revision of the modernistic practice of architecture and urban design is not

realized fully, and its contribution to these remains confined to the operational level in practice. As a result, ecological design these days seems to be used unfortunately as design for nature repair and conservation rather than in a more active, creative, even radical sense, following 'holistic philosophy' and 'evolutionary ethics,' how I had understood it personally (Koh 1978, 1982, 1988). An example of such a perception is Crewe and Forsyth's identification of ecological design as one of six distinctive approaches to landscape architecture: "design as synthesis; cultivated expressions, landscape analysis, plural design, ecological design and spiritual landscapes" (Crewe and Forsyth 2003). In such a view, ecological design is understood not only as conservation-oriented but also landscape process-oriented, excluding experiential and aesthetic concerns. I myself have pursued ecological design more than thirty years but have never neglected the aesthetic or experiential concerns. Furthermore, deep understanding of ecological design is not intrinsically exclusive of an aesthetic and experiential dimension.

Nonetheless given such a narrow and deterministic understanding of ecological design, I began (since I came to Wageningen University) to use a 'landscape approach,' rather than an 'ecological approach' to broaden the scope and to outline a new approach for our discipline. Thus, I also found a way of resolving my dilemma of having to choose between building and landscape design. I believe that a 'landscape approach' applies to both building and landscape. What I have been after, I realize now, has not been the choice between the domains of architecture and landscape, but rather the choice between methods of an architectural approach and a landscape approach. In this paper I seek to articulate landscape architecture as a landscape approach to design (as opposed to an architectural approach to design) with its own descriptive theory and prescriptive methods.

## **THE AMBIVALENCE OF LANDSCAPE ARCHITECTURE**

One of the reasons behind the apparent lack of theoretical development in the discipline of landscape architecture seems to be partly due to the ambivalence of landscape architecture itself. The rapid emergence of landscape architecture as a prominent environmental design discipline during the last four decades is perhaps propelled more by the external conditions of environmental degradation, fragmentation, and cultural homogenization, than by its internal excellence in theoretical formulation and methodological development.

Furthermore, the discipline of landscape architecture suffers from (if sometimes also enriched by) its two different institutional affiliations: either with design and architectural schools or with planning and agricultural schools. To be sure, such a split finds its parallel for the architecture discipline as well, being either affiliated with art/design schools, or with engineering and technical universities around the world. Therefore, some landscape architecture schools pursue design with a close relationship to architecture and urban design, while others pursue rural, regional planning or natural resources planning. Moreover, the differentiation between design and planning in landscape architecture has become increasingly fuzzy. Likewise, the spatial and domain differentiation between city and landscape has become equally untenable due to the process interconnection between the two. Landscape architects today must deal with projects of diverse scale and nature. In the European context of higher education, the university is for science. There seems to be little room for art and art education in the university. The majority of landscape architecture programs lead to the academic degree of Msc, not MA or MLA, the professional degree offered in polytechnical or applied science universities. They receive pressure for 'scientific production' to justify government funding, and are usually evaluated by other scientific disciplines. Is landscape architecture a science or an 'academic discipline'? Or should landscape architecture focus on scientific aspects? These are questions of not just a scientific but also a cultural and political nature. Besides, the fact that science receives the highest esteem and rewards is inseparable from the Western tradition of a logocentric culture since the Renaissance and of materialism through the Modern period. In Dutch and Germanic language, science, thus knowledge, includes the humanities, but certainly not creative or fine art. Art tends to get relegated to craft and tends to belong to 'applied science' rather than 'applied art.' In such universities there can be art history but not art, musicology but not music, planology but

not planning. In the case of the Netherlands, architecture is taught at technical universities, and landscape architecture is taught at a science university that was an agricultural university a decade ago. Should there be an architecture or landscape architecture?

Aggravating beyond, but perhaps related to these institutional and cultural traditions are other ambivalences surrounding landscape architecture. These are:

1. Landscape as a material, system process, vs. landscape as scenery, phenomena, experience;
2. Landscape as nature, vs. landscape as culture;
3. Iconic, designed landscape, vs. ordinary, evolved landscapes;
4. Architecture in a descriptive sense, vs. architecture in a prescriptive sense;
5. LANDSCAPE architecture (descriptive, responsive approach with an intellectual root in landscape) vs. landscape ARCHITECTURE (prescriptive, willful approach with intellectual root in architecture);
6. Cultural or world view of nature as object, instrument, vs. nature as way and inclusive of human in nature;
7. Landscape as an act of beautification for pleasure and consumption vs. landscape as healing and generative production;
8. Landscape as private domain (garden, landscape garden) vs. landscape as public domain (park, landscape city).

One can embrace and entertain with a positive attitude this inevitable multiplicity in the meaning we assign to landscape and landscape architecture. And one can hope that the ambivalence and even ambiguity between the landscape root and the architectural root leads to creative imagination and fluid synthesis. Yet we have to mean what we say, and say what we mean; otherwise, how does anyone know what we say? At least for this discussion, even when accepting plurality and inherent openness for the concept of landscape, what exactly do we mean when we say landscape architecture? Is it architecture (or architecturing) of landscapes, or is it a landscape approach to architecture? Are there fundamental differences in the act and cultural practice of 'building' and 'landscaping'? What is the nature of landscape as idea, and practice, theory and method? In other words, how is landscape architecture different from building science and art on which it has depended for its theory, particularly relating to design and aesthetics? Or, is landscape architecture about both landscape and architecture, not just a sub-discipline of architecture but an applied discipline of landscape? How then is a landscape approach different from an architectural approach? How is the act of landscaping different from that of building?

In the last four decades, we have benefited from diverse discourses on landscapes, from cultural and physical geography, landscape ecology and various other fields of ecology, in addition to art and architecture. At the level of the site, these discourses expanded the concept of landscape design beyond iconic and designed landscapes to planning and management of urban, rural and regional landscapes. Yet many of these discourses are by nature descriptive. Nevertheless, some of them helped us to go beyond a McHargian dynamic and layered (or vertical) description by adding the symbolic, experiential, cultural side of everyday landscapes. During the last 20 years, the word landscape has emerged as a borderless and integrative concept of multi-layered meanings, leading to the birth of the European Landscape Convention. Landscape architects must now operationalize these broad and integrative concepts into an effective design and planning practice.

This may make it more difficult for landscape architecture to remain as an object/form-oriented design discipline which borrows from theories and methods of the architecture and/or city-focused planning disciplines. When I say this, I note both the relatively weaker theoretical discourse in landscape architecture compared to architecture, and the relatively weak scientific research compared to the (urban/regional/spatial) planning disciplines. Does landscape suggest and afford different methods of designing and planning? My answer to these questions is yes. I will attempt to explain how and why.

## **LANDSCAPE APPROACH AS CONTRASTED TO ARCHITECTURAL APPROACH:**

To differentiate landscape from architecture requires an articulation of architecture as well. What is architecture? There is, of course, no single binding definition. Many architects like to differentiate architecture from building: the former is art (or fine art), the latter is mere craft. “A cathedral is architecture, a shed is a building.” Architects also like to think of their discipline as a synthetic form of art. The tendency to see architecture as art leads to the situation that architecture is more about architects than a discipline with its theories and methods.

There exist many normative definitions, often ideologically based and even culturally biased. We saw many declarations by architects during the Modernist time, rejecting academic traditions. In operational and descriptive terms, one can inclusively define architecture as ‘art and science of design and building structure for human habitation and activity’ (Koh 1978). In this definition, architecture involves the activities of both designing and constructing, even though today the majority of architects engage themselves only in designing, if with additional work of building supervision. The actual planning and execution of construction is delegated to construction or building engineers.

Architects are notorious for their claim that they can also design cities as well as parks and landscapes. Architecture, however, is different from city, just as it is different from landscape, not only in terms of scale but also in terms of problem nature. We now know that a city is not big architecture, just as landscape is not a big garden. Likewise, landscape cannot just be an extension of city, just as a garden cannot be a simple extension of building. This is why I am apprehensive when landscape architects cite the Vitruvian triad of ‘firmitas,’ ‘utilitas,’ and ‘venustas’ for landscapes and conceive landscape design as ‘form’ giving. Clearly, this is architectural thinking, as Vitruvius was an architect and engineer of the colonizing Roman Empire. In his time, the issues of environmental protection and cultural identity did not exist.

An architectural approach was articulated further during the Renaissance. It placed emphasis on design as an act of a composition, using linear perspective as a mode of (static, visual) modeling and presentation, gradually influenced by the hegemony of vision, isolated by context. The Modernist architects tried to join the rank of fine art, aestheticizing function, structure, space, and material, and becoming increasingly self-referential and introverted. This development stands in ironic contrast to the original emphasis on ‘science’ and ‘rationalism’ by the Bauhaus education. Given its form focus, today’s architects are primarily celebrated for the iconic imagery or aestheticized objects they are producing (for the consumption of commercial media). Rarely do architectural journals discuss the construction costs or the human and environmental performance of the buildings, as if to do so would be an insult to architecture as fine art.

However, architecture as cultural practice must encompass both iconic and ordinary buildings. ‘Good’ architecture has been increasingly affiliated with and exhibited in museums, with drawings, photographs, and other media, and falls into the ‘museum syndrome’ or ‘art world’ syndrome, precisely when serious artists had long since tried to leave them behind.

## **WHAT IS A ‘LANDSCAPE APPROACH’?**

I position the concept of landscape in connection with that of form. A key and unifying concept of 19<sup>th</sup> century science and art was ‘form’ in connection to function and structure. Understanding form was to understand the reality and science thereof. Before the development of modern science (including Chaos theory) as we know it today, the important basis of our knowledge of form was history as much as mechanical or organic metaphor. Thus came into existence museums of natural history, art and cultural history. This explains at least partly the origin of

today's continuing reliance of the architecture discipline on history as an important source of architectural theory and design.

19<sup>th</sup> century architecture and art also based their education on the study and creation of form: architecture as form (of object), design as form-making and form-giving, and landscape architecture as 'scenery'-making. In this context, universe and nature were a result of a great supernatural design, and design was then to compose form in this symbolized image of perfect, ideal, universal and timeless cosmos and nature. Though in the Modern movement this concept was somewhat replaced by 'space' and 'time' (Zevi 1957; Giedion 1941), the idea of architecture as form persists even until today. Such form thinking of course also influenced many urban theorists and designers (Morris 1996). Form thinking, however, is ultimately analog (not digital), visual and metaphoric reasoning. It focuses on the visible rather than the invisible, more on outline than on surface, on coherent image rather than chaotic phenomena, on manifestation rather than on underlying process. It also focuses on detached spectators' viewing of an object rather than engaged participants' immersed experience in a place. Design following such thinking naturally leads to a compositional approach and a distancing and disengaged effect.

This focus on form and history changed with the development of Modern life science's focus on present processes and patterns. The Modernist architects' concept of 'space' was later supplemented by behavioral scientists' concepts such as 'behavioral setting,' 'personal space,' 'identity,' and 'territory.' Fragmentation and pollution of the human environment, in the 1960s and 70s, led to the rise of 'environmental design' as a concept inclusive of architecture, landscape architecture, urban design, and interior design, all dealing with the built environment. 'Environment,' still an objective concept, consequently was replaced with 'place,' as a geographical, phenomenological concept (or 'poetics of space'), and 'ecology,'<sup>1</sup> as an organism-environment system concept.

'Landscape,' a bio-geographical as well as cultural concept, has emerged again prominently since the 1980s as an integrative concept among architectural, urban, and geographical discourses (Fig. 01).

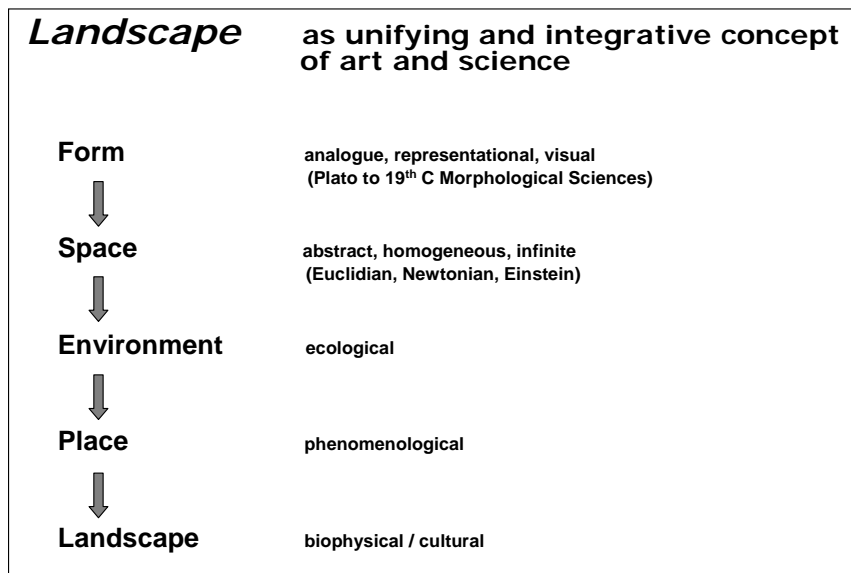


Figure 01: Concepts of Art and Science

<sup>1</sup> The term 'ecology', as a name for a discipline, is first proposed by the German biologist Ernst Haeckel in 1869 (Odum, 1971, p.3). The science of ecology, as a recognized distinct field of biology, dates from about 1900 but only in the 1960s did the word become part of the general vocabulary (Odum, 1971, p.3). It is now defined in the English Dictionary as "the totality or a pattern of relations between organisms and their environment".

It was the German geographer Alexander von Humboldt (1769 – 1859) who used landscape as a unit of study, defining it as “the totality of all aspects of a region, as perceived by man,” interestingly at just about the same time when Ernst Haeckel first proposed ‘ecology’ in 1869 (Odum 1971). Landscape connotes a cultural and phenomenological orientation in understanding the land and regions in addition to an ecological understanding of people-place (organism-habitat) systems in evolution. Landscape now, instead of just being scenery, implies a more dynamic and evolutionary view of land as opposed to historical or political narratives. ‘Landscape’ in this way became an important concept and tool, giving architects and urbanists an impetus to find an exit from the dead end of Modernist architecture by foregrounding landscape in favor of architecture and city. Yet, the majority of architectural discourses in this regard still tend to deal with landscape as scenery, or the ‘framed’ scenery of linear perspective vision, rather than landscape also as experiential phenomena and context; and geographical, ecological system process. As the ‘European Landscape Convention’, a multidisciplinary gathering, addresses the identity of place and biodiversity<sup>2</sup>, the concept of landscape has replaced place (with experience orientation) and ecology (with process orientation). It is thus continuing the past replacements of environment, space, and form as key concepts of science and art. This shift from ecology and environment to landscape reflects an increasing attitude of seeing landscape as a cultural construct, and recognition that the very concept of nature is a cultural construct. Furthermore, we observe increasing awareness of landscape as home, or ‘dwelling’; dwelling implying taking time and residing. Given that ‘land’ in English implies both land and people, ‘landscape,’ as the shaped land and land-shaping, is then about both land and people, the co-evolving processes of people’s adaptation in and of the land through time. And, most of all, it is at once a conservative and creative product and process.

#### **‘LANDSCAPE APPROACH’ VS. ‘ARCHITECTURAL APPROACH’**

We can now compare this landscape to building and a landscape approach to an architectural one. Though it must be noted that even among Modernist architects, there were some who have pursued building design integrated with landscape. Today, however, a landscape approach is demanded (and receives new impetus) by pervasive and recurrent contemporary issues such as: cultural identity, fragmentation of landscape, depletion of resources and diversity, and continuing destruction of both wildlife and human habitats. A landscape approach is also enabled by rapid development and maturation of landscape and ecological sciences (with their integration of spatial and process thinking) and of information and visualization technology (for complex and generative geometry and morphology). It is a whole new paradigm, and yet similar to the very old paradigm once practiced in East Asia.

The term, ‘landscape approach’, itself was used by landscape architect Bernard Lassus as his book title and in his earlier article (Lassus 1998, 1994). He, however, provided no clear explanation for what he means by the term, except that he differentiates landscape from environment: “As environment is not the landscape, responding to a technical demand alone does not suffice; so, while remaining functional, one is compelled to set up a sensory (sensible) world, a ground for the senses and the imagination that may give meaning to this environment” (Lassus 1994, 80). We can extrapolate that Lassus’s approach points to the poetics of landscape rather than the ecology of landscape. This poetic approach of his appears to me also inseparable from the fact that the French conception of landscape, ‘paysage,’ denotes more of the subjective

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<sup>2</sup> “The rationale of the European Landscape Convention, adopted on 19 July 2000 ...is to recognize landscape as one of the fundamental components of the identity of men and women in Europe” (Pedroli, 2000, p.8), and “to recognize landscapes in law as an essential component of people’s surroundings, an expression of the diversity of cultural and natural heritage and a foundation of identity” (JOLA autumn 2007, 81).

aspect of landscape (Lorzing 2001). Therefore, we must recognize geographer Humboldt's earlier 'landscape approach to region' as the one first used in science.<sup>3</sup>

'Landscape approach,' in this paper, however, is used not just in a poetic but also in an ecological and geographical sense. One can call it an 'eco-poetic approach' to landscape design. By calling it poetic, I want to contrast it to a formal approach with association of symbolic representation and composition, and with more emphasis on idea and mind (concept) rather than materiality and sense experience (body). Such a landscape approach accepts the evolution of landscape as both ideas and cultural practices. Landscapes, in this eco-poetic sense, require both a scientific and an aesthetic approach. It is an integrative, dynamic, evolutionary approach that seeks field immersion for its understanding, experience and design of landscape. A landscape/ecological approach to design is then not just ecological but 'eco-revelatory' design (Landscape Journal 2003). Revealing landscape and ecological processes enables people to see and experience them in daily life and ordinary place and learn what the processes do for the city and people. To see and experience is to know, and to know is to care. In other words, a landscape approach to design is not only about process design but also about experience design, definitely not about form alone but about form in landscape. I am not implying here that all landscape architects are practicing this approach. On the contrary, there are quite a few landscape architects who are taking an 'architectural approach,' particularly in Modernistic landscape architecture.

None of these characteristics of a landscape approach are found in what I call here an 'architectural approach' of the Classical Western, Christian tradition, from Vitruvius to Alberti and Palladio, even to early Modernist design and more recent typological thinking. An architectural approach remains geometric and anthropocentric rather than geographical and ecological. More teleological or deterministic, an architectural approach is non-ecological and non-evolutionary. In fact, the very concept of 'architecture' and 'architect' as we know it today (design as a willful, creative act, architecture as a form to look at; 'architect' and designer as artist, originator and author, often even with a troubling ego) is very Western in origin. It did not exist in East Asian and in many other 'traditional' cultures.

## A LANDSCAPE APPROACH IN TRADITIONAL EAST ASIA

A Landscape approach finds its cultural precedents in the Chinese and East Asian approach of Tao and Zen Buddhist culture that also inspired many artists and designers of the early 20<sup>th</sup> Century. The Chinese traditional practice of building had been less concerned with (the invention of new) form than with new ways of relating buildings to the surrounding land through its placement, orientation and shape. This relationship was to ensure vital energy flows, '*Ki (Ch'i)*,' between the land and the inhabitants of buildings. Selecting and positioning in the land played a more important role than transformation of it. '*Sansui*' (the Chinese word for landscape), like '*Landschap*' (the Dutch word for landscape), refers to both landscape itself and to landscape painting. In this regard, '*Sansui*,' one could say, is its visual and poetic concept and practice, and '*Feng-shui*' a sort of aesthetic geography and ecology. In '*Sansui*' painting, it was not form that was to be expressed but the infusion and experience of *Ki*, vital energy flow, and not the perspective of a distant view but the experience of human immersion in landscape. To Chinese artists and Taoists, nature/landscape is not just a source of aesthetics, but a model of the 'Way' (Tao), of health, creativity, ethics and truth.

East Asian traditional architects didn't seek fame, distinction of their structures, and authorship recognition, nor did they want to display their ego. They did not 'close' their design work to landscape, people, or future changes. They created an under-designed framework for relating to

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<sup>3</sup> "Alexander von Humboldt concisely defined landscape as 'der Totalcharakter einer Erdgegend' [total character of an earth region]. It is perceived as whole, a Gestalt. One of the first scientific approaches of landscape studies based upon the holistic concept was the use of aerial photo interpretation" ... (Antrop, in: Pedrolí 2000, p.30).

landscape. Architecture as well as designed landscape was stage, and ‘room,’ that provided freedom of use, leaving its control to a range of users. Such traditional Chinese architecture, like that of Korea and Japan, is open to, and incomplete without, landscape. The most important part of the house is not just an indoor room but a defined outdoor room, the court. This also means that the act of representing and evaluating traditional East Asian architecture purely from a formal or visual point of view without relating to garden and landscape misses the point.

Not by accident did this Far Eastern landscape approach rise from a land-based, rice-growing culture. According to Howard Odum, the terraced rice paddy of subsistence farming, with its closed loop of material cycles and recycles, is one of the most energy-efficient forms of agriculture and the most sustainable form of settlement, integrated with productive and multi-functioning agricultural and natural landscapes, requiring the least ecological footprint (Odum, 1971). In this context, we can also appreciate how the Far East has developed its gardens as a core of architecture. In contrast, Western Baroque as well as English gardens (which emerged much later than Asian garden arts) and Western architecture show landscape as a supplemental extension of architecture.

It is also this landscape approach that explains the impressive continuity of style in Chinese, Korean, and Japanese arts, garden and architecture. Neither Chinese landscape painting nor Chinese architecture underwent major stylistic change as did their Western counterparts.

## IMPLICATIONS FOR CONTEMPORARY ENVIRONMENTAL DESIGN

What does this landscape approach imply to the various fields of contemporary environmental design practice and theory? I list here at least six implications.

**First**, a landscape approach implies that landscape, spatially inclusive of city and countryside, is not just a system/process but also an experiential phenomenon. Landscape is ‘place form,’ where form is process, and process has value, as Ian McHarg said so eloquently four decades ago (McHarg 1969, 103-105). As physical, material and spiritual reality and phenomenon, landscape surrounds and penetrates our body and mind.

**Second**, its implication contains both theoretical (substantive) and operational (procedural) aspects. Our imaging of landscape as ‘what’ has direct implications for the operational (procedural) aspect ‘how,’ the practice of landscape/urban design. Landscape is not just ‘what’ – space, home, system, or scenery, but also ‘how’ – process, time, change, unpredictability and ephemerality. Organized in a ‘nested hierarchy,’ what happens at the small scale of landscape impacts the large scale, and vice versa. This is of importance to us landscape architects. While there have to be procedural and methodological differences between small-scale operational design and large-scale strategic design, strategic and operational design frequently must be combined. Not only for cross-scale evaluation, but also because the difference between the two design types, or even design and planning, is sometimes not clear cut.

**Third**, it provides an alternative to a compositional and a typological approach to the study of design. Typology explains neither formative logics nor performative logistics. Nor is it generative and creative. Contrastingly, a Landscape approach, by virtue of its ecological and evolutionary science basis, differentiates between genotype (abstraction) and phenotype (concrete reality), and seeks a morpho-genetic approach. It sees form as result of an adaptation process and lets form emerge rather than imposing it.

**Fourth**, it is both in descriptive and prescriptive aspects, more responsive to change, context, and culture than an architectural/compositional approach, which is prescriptive, end state-directed, egocentric and willful.



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Design Disciplines Approach	Architecture (Building Architecture)	Landscape Architecture	Urban Design and Planning	Civil / Infra-Engineering
<p><b>Architectural Approach:</b></p> <ul style="list-style-type: none"> <li>• Goal directed</li> <li>• Program oriented</li> <li>• Active, assertive creativity</li> <li>• Seeks distinction</li> <li>• Post-Renaissance</li> </ul>	<ul style="list-style-type: none"> <li>• Architecture as object with landscape as background, or simplified ground</li> <li>• Form, structure, construction focus: Architecture as representation</li> <li>• Geometric, Symbolic 'style' focus: (Classic, Romantic)</li> </ul>	<ul style="list-style-type: none"> <li>• Architectonic design and construction</li> <li>• Focus on: form, function structure, order, composition</li> <li>• Landscape as extension of building</li> </ul>	<ul style="list-style-type: none"> <li>• Focus on: Form, vision / visual</li> <li>• City as big architecture</li> <li>• Compositional approach</li> </ul>	<ul style="list-style-type: none"> <li>• Architect-designed bridge, water tower, dam, water front, harbor etc.</li> <li>• Distinctive land marker</li> </ul>
<p><b>Landscape Approach:</b></p> <ul style="list-style-type: none"> <li>• Land/site oriented</li> <li>• Ecological</li> <li>• Evolutionary</li> <li>• Creation with conservation</li> <li>• seeks integration</li> <li>• Poetic</li> <li>• Agricultural</li> <li>• Geographical</li> <li>• Feng-shui</li> </ul>	<ul style="list-style-type: none"> <li>• Architecture as part of landscape</li> <li>• Indigenous architecture</li> <li>• Organic architecture</li> <li>• Geographic architecture</li> <li>• Ecological architecture,</li> <li>• Phenomenological architecture</li> <li>• 'Architecture as Landscape'</li> <li>• 'Building' and 'housekeeping'</li> <li>• Indoor-outdoor integration (wall, interface as place)</li> <li>• Space-Process integration (sustainable design)</li> <li>• Land-based architecture:</li> <li>• 'Landscape' building</li> <li>• Roof becomes ground / land / topography</li> <li>• Inversion of inside / outside, top / bottom</li> </ul>	<ul style="list-style-type: none"> <li>• Inclusive conception of landscape: natural and cultural, high and ordinary culture, 'special' and everyday landscape</li> <li>• Land as land-people system</li> <li>• 'Landscape' as a regional unit (identity of place)</li> <li>• Landscape design as process, flux, far from equilibrium</li> </ul>	<ul style="list-style-type: none"> <li>• Blurring of city / landscape hybrid city / hybrid landscape and region</li> <li>• 'City as landscape' (beyond city as organism)</li> <li>• Landscape Urbanism</li> <li>• Recognition of suburbanization and urban / rural integrity</li> <li>• Urban open space as frame, structure with 'point of departure'</li> <li>• Process ordering of growth and decline, sustainability</li> <li>• Haussman's Paris, Washington D.C., Boston Emerald Necklace</li> <li>• Introduction of biophysical, cultural 'Regional Approach'</li> <li>• 'Landscape as urbanism'</li> <li>• Searching for city like country, country like city</li> <li>• Antithesis of 'generic city'</li> </ul>	<ul style="list-style-type: none"> <li>• Landscape Urbanism</li> <li>• Infralandscape</li> <li>• Landscape / Eco-Industrial ecology</li> </ul>

Table 1: Landscape Approach compared to Architectural Approach

**Fifth**, it focuses on ground line and condition rather than skyline, on the interfacing of architecture with site and city with nature. It pays more attention to land, horizontal spread, street level experience of everyday landscape and the interrelation of inside and outside. It recognizes the city/country interface as integrative and multifunctional permeable zones. When our design focus is on experience and system process, rather than on form and object, the distinct differentiation or separation of inside and outside makes little sense.

**Sixth**, it means not only seeing architecture and city in the context of landscape but also conceiving architecture and city themselves as landscapes, and as such, cultural and localized processes. This view expands the traditional focus of landscape architectural education beyond the designed landscapes, encompassing 'landscapes without landscape architects.' It implies the belief that we can and must learn from ordinary landscapes, not just from professionally designed landscapes. Architecture, integrated with landscape, will more likely have a broader and long-lasting appeal. City integrated with land is more likely healthy, sustainable and efficient.

Now these implications can be explained in terms of various domains of design, planning, and even engineering (Table 1). But what is then a landscape approach to landscape architecture?

## **A LANDSCAPE APPROACH TO LANDSCAPE ARCHITECTURE**

Landscape architects occasionally reveal a complex to architects, who belong to a larger community with a longer history as discipline. Landscape architects also tend to borrow architectural theory as a basis for their design principles and often fall in the trap of formalist 'ideas' and polemics, rather than building their design theory and methods upon embodied experience and emerging sciences and arts. This is understandable as landscape architecture is also about the 'architecture' of landscape. As such, architectural rules, theories and principles are adapted to design on land. This is an architectural approach. On the other hand, landscape architecture can take a landscape approach to diverse forms of design. A Landscape approach to landscape architecture then means to recognize landscape as a source of 'how,' operational method and practice, and to emancipate it from an 'architectural approach.' Instead of positioning ourselves behind architects, cleaning up their mistakes, this landscape approach calls for not inside-out, top-down, colonialist approach design but outside-in, bottom-up, evolutionary, and democratic design. It is in a sense about landscape and architecture, rather than architecture and landscape.

In the sense that landscape is the art of scenery/poetics as well as the science of system/material/process, a landscape approach balances creativity with conservation, shaping with managing. A Landscape approach to landscape architecture therefore goes beyond a compositional typological approach to design. Instead of following a formal type, it models after process type, nature's generative and adaptive strategy. It goes beyond the focus on the designed landscape and beyond stereotyped, cliché image, or even normative concepts of landscape (such as the picturesque, or the pastoral), and includes the ordinary and everyday cultural landscapes as a source of insight. Thus, even any mundane urban space and cityscape is considered as landscape. Definitely going beyond feel-good beautification, a landscape approach extends to farming and restorative strategies for health and efficiency of industrial and urban wastelands. It is in this age old root of farming (or farming approach) that we can also position recent Landscape urbanists' language, such as 'cultivation,' 'staging,' 'conditioning,' 'ground' and 'grounding,' 'preparation' and 'seeding.' This approach therefore leads to a grown, cultivated, and open-ended form in contrast to the constructed, structured, and manufactured form common in an architectural approach. A Landscape approach to construction recognizes that it takes time. A Landscape approach is then design for and with time. Likewise, a Landscape approach to appreciation also takes time and recognizes the aesthetic of time beyond form and space. Thus, its design remains open. Compared to an Architectural approach, it is more immediate than mediate. It recognizes change, process, and unpredictability rather than seeking permanence, monument, and predictability. Yet, taking time is also dwelling and experiencing the

moment. If Christian Norberg-Schulz found the existential basis of architecture making clear that 'to be' is 'to build' and 'to build' is 'to dwell' (Norberg-Schulz 1991), to dwell is then to have a home. To dwell as community, to take root in a place, is to shape and care for the landscape. Spatial ordering thus becomes integral with process ordering.

## CONCLUSION

A Landscape approach does exist and is important for contemporary design practice. I have tried to articulate a 'landscape approach' by focusing on the meaning and nature of landscape as a material process and poetic phenomena. McHarg's view holds true: form is process and process has value. Paraphrasing Louis Kahn's words "Form is what; Design is how" (Wurman 1998, 126), we can say, "Landscape is what; landscape is how."

Articulating landscape is then to call attention to theory (conceptions) and methods (of operation and strategizing). Such articulations give new clarity and frame to not only our understanding of our own discipline, but also our cross-disciplinary search for integrative and sustainable design, and management of land. Together with related design disciplines, Landscape architects can and must develop the ability to design 'building and city as if landscape matters,' and design 'space as if process matters,' recognizing landscape's self-organizing and morphogenic power.

Eco-poetic approach to understanding and design of landscape is to regard landscape as system/process as well as the phenomena of embodied experience. With this landscape approach articulated and perfected, the discipline of landscape architecture can not only strengthen its own identity but also contribute to related design disciplines by offering this approach to other disciplines such as architecture, urban and civil engineering. Additionally, the articulation of a landscape approach design as a method will help this discipline to contribute to related scientific disciplines not only by adding poetic dimension but also by offering a design approach to explorative research and problem solving.

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